

# CASHBOX

September 13, 1971

NEWSWEEK



The Allman Brothers Band



# CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

**GEORGE ALBERT**  
President and Publisher

**MEL ALBERT**  
Vice President and General Manager

**MARY DORFMAN**, Marketing Director  
JIM FISHER, Retail/Merchandising Dir.  
SEAN THOMAS

**DAVE FULTON**  
Editor In Chief

**J.B. CARMICLÉ**  
General Manager, East Coast

**JIM SHARP**  
Director, Nashville

*East Coast Editorial*  
KEN TERRY, East Coast Editor  
CHARLES PAIKERT  
LEO SACKS  
AARON FUCHS

*West Coast Editorial*  
ALAN SUTTON, West Coast Editor  
JOEY BERLIN, Assistant Editor  
MARK ALBERT, Radio Editor  
COOKIE AMERSON, Black Music Editor  
RAY TERRACE — MARC CETNER  
MICHAEL GLYNN — RICHARD IMAMURA  
FRANK SANELLO

*Research*  
KEN KIRKWOOD, Manager  
BILL FEASTER — LEN CHODOSH  
JACK CHIPMAN — MARTIN SOBOL  
HARALD TAUBENREUTHER — MIKE PLACHETKA

*Nashville Editorial/Research*  
BOB CAMPBELL  
KEN WOODS  
JENNIFER BOHLER

*Art Director*  
GLENN O. DAYTON

*Circulation*  
THERESA TORTOSA, Manager

**PUBLICATION OFFICES**  
**NEW YORK**  
1775 Broadway, N.Y., N.Y. 10019  
Phone: (212) 586-2640  
Cable Address: Cash Box NY  
Telex: 666123

**CALIFORNIA**  
6363 Sunset Blvd. (Suite 930)  
Hollywood, Ca. 90028  
Phone: (213) 464-8241

**NASHVILLE**  
21 Music Circle East, Nashville, Tenn. 37203  
Phone: (615) 244-2898

**CHICAGO**  
CAMILLE COMPASIO, Coin Machine, Mgr.  
1424 S. 61st Ct., Cicero IL 60650  
Phone: (312) 863-7440

**WASHINGTON, D.C.**  
JOANNE OSTROW  
4201 Massachusetts Ave., NW  
Washington, D.C. 20016

**UNITED KINGDOM** — NICK UNDERWOOD  
25 Denmark St., London WC 2 England  
Phone: 01-836-1362/01-836-4188

**MIGUEL SMIRNOFF**  
Director Of South American Operations

**ARGENTINA** — MIGUEL SMIRNOFF  
Belgrano 3252, Piso 4 "B"  
Buenos Aires, Argentina  
Phone: 89-0796

**BRASIL** Pandisc  
RVA Conselheiro Crispiniano, 344 4 Ander  
Sala 406 — Sao Paulo, Brasil  
Phone: 222-9312/223-8907

**CANADA** — KIRK LaPOINTE  
34 Dorval Road  
Toronto, Ontario, Canada M6P 2B4  
Phone: (416) 536-8824

**HOLLAND** — CONSTANT MEYERS  
P.O. Box 7485  
1007 JL  
Amsterdam, Holland  
Phone: 020-767472

**ITALY** — GUIDO HARARI  
via Forze Armate, 260 (II C)  
20152 Milan, Italy  
Phone: 02-45-65-065

**SPAIN** — ANGEL ALVAREZ  
Lopez de Hoyos 178, 5 CD  
Madrid — 2 Spain  
Phone: 415 23 98

**AUSTRALIA** — ALLAN WEBSTER  
4 Stanley Street  
Richmond, Victoria, Australia 3121

**JAPAN** — Adv. Mgr., SACHIO SAITO  
Editorial Mgr., KOZO OTSUKA  
3rd Floor of Chuo-Tatemono bldg.  
2-chome, 11-1, Shinbashi, Minato-ku,  
Tokyo Japan, 105  
Phone: 504-1651

**FRANCE** — MS. DILEK KOC  
12 Boulevard Exelmans  
Paris, France 75016  
Phone: 524-4784

**WEST GERMANY** — GERHARD AUGUSTIN  
Herzog Rudolf Str. 3  
8 Munich 22  
Phone: 221363  
Telex: 5-29378

SUBSCRIPTION RATES \$30 per year anywhere in the U.S.A. Published weekly by CASH BOX (ISSN 0008-7289), 1775 Broadway, New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices. ©Copyright 1979 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX, 1775 Broadway, New York, N.Y. 10019.

## EDITORIAL

### Fact And Fiction

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

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

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

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


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

# NEWS HIGHLIGHTS

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

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

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



# CRUSADERS

## CRUSADERS

STREET LIFE  
300 S.



Produced by Wilton Felder, "Sliz" Hooper and Joe Sample for **CRUSADERS** Productions, Inc.

MCA-3094

**CRUSADERS: GOLD ALBUM**  
**NO. 1 JAZZ CHARTS 9 WEEKS**  
**NO. 5 R&B ALBUM CHARTS**  
**TOP 20 POP ALBUM CHARTS**

MCA RECORDS

P O C C O

L E G E N D

MCA-1099



T H E L E G E N D I S H E R E  
T H E I R N E W S I N G L E I S " L E G E N D " MCA-41103  
F R O M T H E A L B U M O F T H E S A M E N A M E .

P R O D U C E D B Y R I C H A R D S A N F O R D O R S H O F F · D I R E C T I O N : H A R T M A N N & G O O D M A N

**MCA RECORDS**  
©1979 MCA Records, Inc.

# CASH BOX NEWS



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

## Fall Programs For Dealers Point To Cautious Attitude

by Ken Terry and Leo Sacks

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

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

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

## MCA, IBM Form DiscoVision Assoc. As Joint Venture

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

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

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

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

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

(continued on page 64)

## Improved August, Labor Day Sales Brighten Retail Picture

by Joey Berlin and Aaron Fuchs

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

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

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

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

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

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

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

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

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

### Tape City

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

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

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

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

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

(continued on page 56)

## FCC On Radio Deregulation: Let Marketplace Forces Rule

by Joanne Ostrow

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

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

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

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

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

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

(continued on page 19)



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

# Capricorn Acts Sue Label For Alleged Breach Of Contracts

by Charles Paikert

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

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

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

## Drew's Zephyr Label In Distrib Pact With Atco

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

Drew was vice president of programming for the RKO chain from 1973 to 1975. Previously, he worked as a DJ and program director at radio stations in Atlanta, Detroit, Philadelphia, San Francisco, Washington D.C. and Los Angeles. His current firm, Paul Drew Enterprises, is involved in music publishing, record production, television production and artist management (including Japan's Pink Lady).

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

Zephyr Records has not yet announced any artist signings.

### Develop New Talent

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

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



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

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

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

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

### Unpaid Royalties

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

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

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

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

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

### Thorpe Case

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

(continued on page 42)

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

by Mike Glynn

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

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

The coincidental release of the two



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

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

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

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

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

(continued on page 42)

records could revive interest in Sly Stone, whose career has been at a standstill since 1977 when he parted ways with Epic, his former label, after a string of top-selling singles and albums in the late '60s and early '70s.

The concept for the forthcoming Epic package, which includes such former hits as "Dance To The Music," "Stand," "Everyday People" and "Sing A Simple Song," was to "mix the songs with a contemporary sound but not out of context," said John Luongo, who re-mixed all of the songs on the LP and has handled both mixing and production chores on many recent disco records.

"Lenny Petze (Epic vice president of A&R) came to me with the project after Al Gurowitz (vice president of promotion, E/P/A) approached him with the idea. They both felt that there was a whole new generation of record buyers who hadn't been introduced to Sly's music, which was most definitely a forerunner to disco. I personally love the music and considered it a challenge to do the re-mix."

Luongo noted that he had to transfer the original eight tracks on most of the songs, or in certain cases the two master tracks, onto a 24-track machine, keeping lead and background vocals, organ, horns and using new drumming, bass and lead guitar parts, supplied by studio musicians. In the process, he also eliminated excess background noise, re-edited and extended

(continued on page 25)

## CASH BOX



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

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

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

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

### Index

Album Reviews .....	17
Black Contemporary .....	44
Classical .....	55
Classified .....	63
Coin Machine News .....	60
Country News & Album Chart .....	57
Country Singles Chart .....	39
Disco .....	43
East Coastings .....	14
FM Analysis .....	20
International News .....	37
International Radio Playlists .....	59
Jazz .....	41
Jukebox Singles Chart .....	60
Merchandising .....	26
Points West .....	16
Pop Album Chart .....	66
Pop Radio Analysis .....	24
Pop Singles Chart .....	4
Radio News .....	19
Regional Programming Guide .....	22
Singles Reviews .....	18
Talent .....	36



C H E C K   I N T O . . .



“HOLD ONTO THE NIGHT.”

MCA-41113

their new single from their album



Single written by Mark Phillips and B. Mann.

● PRODUCED BY DAIN ERIC FOR GRATE DAIN PRODUCTIONS

MCA RECORDS

Now on tour with the Little River Band

## NEW FACES TO WATCH



**France Joli**

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

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

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

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

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

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

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

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

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

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

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

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

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



**B-52s**

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

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

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

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

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

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

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

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

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

## EXECUTIVE PROFILE

# Griffey Believes That Blacks Should Book Black Artists

by Aaron Fuchs

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

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

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

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

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

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

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



**Dick Griffey**

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

### Forming UBCCP

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

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

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



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

**"MIDNIGHT MAGIC"  
the platinum smash  
from the Commodores  
is now the #1 R&B album  
everywhere!**

*Midnight Magic*

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

AT 11661



MB 926M1

## EXECUTIVES ON THE MOVE



Don Burkheimer

### Burkheimer Named Marketing VP For RCA Int'l

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

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

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

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

### NARM Inaugurates Credit Card Program

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

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

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

### BMA Membership Doubles to 2,000

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

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

### Busch Sponsors Music Fest, 44-Show Series

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

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

### Hodges Forms Empire Agency to Push Acts

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

#### Association

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

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

### Hilltak Drops Atlantic, Chooses Indie Distributors

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

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

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

### Cachet Moves HQ

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

### Hatchet LP Is Gold

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



Libow

Varela

Sanders

DiLeo

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### Panelists Announced

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

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



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

**URGENT**  
**IMPORTANT**

TO: THE TRADE

SUBJECT: Country Music Special

Advertising deadline: September 28, 1979

Issue date: October 13, 1979

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

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

- ★ A salute to Country Artists past, present and future.
- ★ The CASH BOX Annual Country Music Awards.
- ★ Country Music: The Year In Review.
- ★ Up-to-date listing of Artist Managers and Booking Agents.
- ★ Label-by-label summary of company activities.

CASH BOX COUNTRY MUSIC SPECIAL 1979. A complete report on the year in country music. The one the industry turns to first. Don't miss this advertising closing date and be left out of the most important issue of the year. Reserve ad space now by contacting:

Sean Thomas  
6363 Sunset Blvd.  
Suite #930  
Hollywood, Ca. 90028  
(213) 464-8241

Jim Sharp  
21 Music Circle, E.  
Nashville, Tn. 37203  
(615) 244-2898

J.B. Carmicle  
1775 Broadway  
N.Y., N.Y. 10019  
(212) 586-2640

## Record Plant, TAV Capitol Sets 11 LPs For Release

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

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

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

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

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

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

## Jones Girls Go Gold

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



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

## Capitol Sets 11 LPs For Release

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

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

### Other LPs

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

## Guber, Kirshner Team Up On 'Hyde' Musical

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

## Midsong To Issue Five

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

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



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

**GRASSROOTS** — That old corporate stranglehold is getting you down, you say? Where have the rugged individuals who made this country great gone, you ask? Relax. They're still around. Take Vince Anthony, for example. Vince, who works during the day as general sales manager for Meteor Motors in Brooklyn, has been writing songs for the past 17 years, and decided to start his own record and publishing company "because it gives us better control of good material and a chance for unknown artists to get a fair break in the industry." His company is called Sounds & Rhythm, Ltd. and will be distributed by IRDA Distributors from Henderson, Tenn. Its first release is "Blessed Be God," described as "a disco-gospel record that places a new light on gospel music. It's something new" . . .

**ALAN BETROCK** has gone the entrepreneur route before, having been the founder and publisher of *New York Rocker* and now he's opened up Shake Books and Records, with offices at 186 5th Ave., New York, N.Y. 10010, phone number (212) 260-2119. Shake's first book venture, due out this month, is a retrospective of old "Rock 'n' Roll Movie Posters" . . . **JOEY WELZ**, who was the pianist for **Bill Haley's Comets**, now owns his own record and publishing company, Dawn Productions, Ltd., headquartered in Paradise, Pa., phone number (717) 299-1600. Welz' latest album on his Music City label is titled "Kosmic City Blues" and features the guitar work of **Link Wray** . . . And finally there are the young entrepreneurs who are trying to break into the music biz via their musical talents. They'll get their chance on Sept. 10, from noon to six p.m., at the Damrosch Band Sheil at Lincoln Center, when the Big Apple Music Talent Contest holds its final play-offs. Winners of the event, which is being coordinated by the Institute of New Cinema Artists, inc., will receive a recording contract and cash prizes.

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

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

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

charles paikert

## EMI To Release Debut Townley LP In September

LOS ANGELES — The EMI Records (UK) Harvest label, distributed by Capitol Records. The self-titled LP contains ten songs in a pop style.

# CRUISEIN'

T5-4306F



SMOKEY  
ROBINSON'S  
NEW SINGLE  
IS TAKING OFF!

NOW!

ON MOTOWN RECORDS.



FROM  
THE ALBUM  
"WHERE THERE'S SMOKE"  
T7-366R1

**FLASH!**

Over 16,000 singles and 9,000 lps sold  
in New Orleans  
in the last 2 weeks!

Over 62,000 singles and 38,000 lps sold  
in Chicago and Cleveland  
in the last 3 weeks!

NOW THAT'S TAKING OFF!



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

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

by Frank Sanello

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

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

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

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

### EP vs. Album Sales

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

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

Elton John's superlative showing.

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

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

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

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

### Long-Lived Albums

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

(continued on page 26)



The Bedford Stuyvesant Restoration Corporation  
announces the opening of  
**THE PLATINUM FACTORY,**  
Brooklyn's first 24 track recording studio  
at 1368 Fulton Street, Brooklyn, New York.

Call 636-1401,2,3 for further information.

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

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



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

Sept. 16 at Devonshire Downs in Northridge to raise money to stop the development of the Santa Monica Mountains. For info, call (213) 889-4227. . . . The city of Redondo Beach is suing the Hong Kong Cafe. The beach city is upset about the downtown L.A. new wave club's habit of putting up ad posters and not taking them down after the shows.

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

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

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

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



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

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



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

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



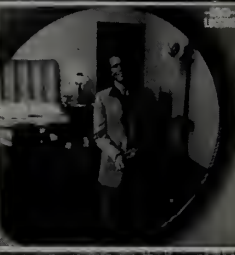
**THE BOTTLES — MCA-3177 — Producer: Jefery Levy — List: 7.98**

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



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

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



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

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



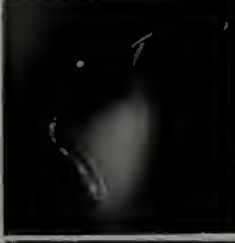
**MIDNIGHT RUN — Lowry Hamner And The Cryers — Mercury SRM-1-3785 — Producer: Jim Mason — List: 7.98**

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



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

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



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

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



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

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



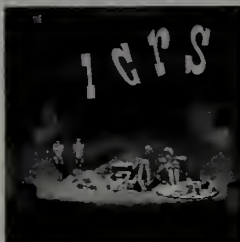
**RESTLESS NIGHTS — Karla Bonoff — Columbia JC 35799 — Producer: Kenny Edwards — List: 7.98 — Bar Coded**

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



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

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



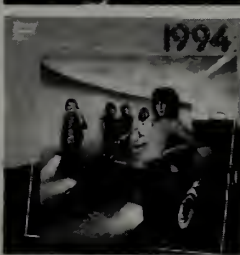
**THE SOUND OF SUNBATHING — The Sinceros — Columbia JC 36134 — Producer: Joe Wissert — List: 7.98 — Bar Coded**

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



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

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



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

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



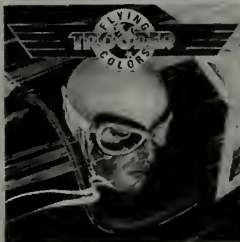
**IN THE HEAT OF THE NIGHT — Pat Benatar — Chrysalis CHR 12361 — Producers: Mike Chapman and Peter Coleman — Bar Coded**

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



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

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



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

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



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

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

## FEATURE PICKS

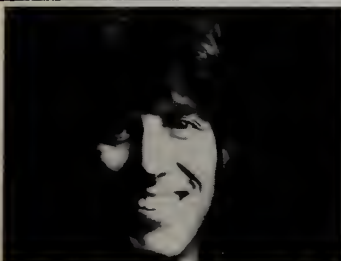
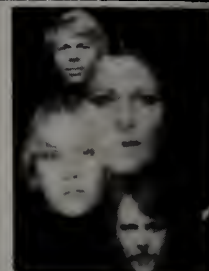
**ANNE MURRAY** (Capitol P-4773)  
**Broken Hearted Me** (3:43) (Chappell & Co., Inc./Sailmaker Music — ASCAP) (R. Goodrum)

Goodrum, who wrote Murray's top-charting "You Needed Me," supplies another shimmering ballad for the singer's warm heartfelt vocal stylings. From Murray's upcoming "I'll Always Love You So" set, delicate, weeping strings and a heart-tugging melody, wistfully rendered on piano, will easily click on several formats. Hitbound.



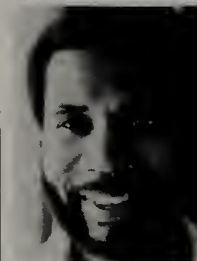
**ABBA** (Atlantic 3609)  
**Angel Eyes** (4:20) (Countless Songs, Ltd. — BMI) (B. Andersson, B. Ulvaeus)

The third single off of Abba's "Voulez-Vous" album glistens with the group's bubbly female harmonies and a layered, string-driven melody showing an inviting pop-classical influence. As usual, production is top-flight and a most danceable beat could give this track a good deal of disco action, as well as Top 40.



**ROB GRILL** (Mercury 76009)  
**Rock Sugar** (3:39) (Durango Music — ASCAP) (D. Provisor)

The backing of Fleetwood Mac members John and Christine McVie, as well as production by the former, adds a dramatic intensity to Grill's Mercury debut on the title track from his upcoming LP. The vocals have a spontaneous, "live" feel which meshes perfectly with the taut instrumentals. A solid choice for Top 40.



**LENNY WILLIAMS** (MCA MCA-41118)  
**Love Hurt Me, Love Healed Me** (3:55) (Spec-0-Lite Music, Inc./Jobete Music Co., Inc./Traco Music Pub. Co. — BMI) (J. Footman, J. Weider, T. McFadden)

This second single off of the "Love Current" LP should find immediate acceptance from B/C audiences, especially women, as this easy, soul-stirring ballad is laced with Williams distinctive vocal charm, backed by warm arrangements and harmonies. A prime crossover contender.

**DAVID BOWIE** (RCA PB-11724)  
**Look Back In Anger** (3:08) (Bewlay Bros. Music/Fleur Music, Ltd./E.G. Music Ltd. — BMI) (D. Bowie, B. Eno)

Bowie's elegant vocal phrasing is effectively juxtaposed with a searing, phase lead guitar run and a pummeling rhythm section on the second single from his current "Lodger" LP. AOR stations have been giving this cut steady play since the LP was released and pop programmers should find the mesmerizing hook most appealing.



**FOXY** (Dash/TK DAX-5054)  
**RRRRRRRock** (4:14) (Sherlyn Pub. Co., Inc./Lindseyanne Music/Buckaroo Pub. Co., Inc. — BMI) (I. Ledesma)

Ish Ledesma and crew are back with a swaying "rock" number featuring a mix of sparse instrumentals and whistle effects that keep the sound lean and tight behind ensemble chorus vocals. The track is just beginning to garner major B/C radio adds and should cross to disco and pop lists.



**RACHEL SWEET** (Stiff/Columbia 1-11100)  
**B-A-B-Y** (3:08) (East/Memphis Music — BMI) (I. Hayes, D. Porter)

A raucous sax section opens this pounding cover of the Carla Thomas Stax/Voit hit by 17-year-old Sweet, as the diminutive singer punches out the vocal with true conviction. The second single off of the powerhouse "Foo! Around" LP, this should fare a good deal better than "I Go To Pieces," which was primarily aimed at C&W. A sleeper for Top 40.



**ROBBIE PATTON** (Backstreet MCA-41105)  
**Darlin' (This Time Girl)** (3:36) (British Rocket Music Pub. Co./Home Sweet Home Music, Inc. — ASCAP/BMI) (R. Patton, C. Christian)

Patton served up a sprightly, clicking pop-rock on his and Backstreet's debut single. Smart electric guitar pickin', especially on the slick, spicily solo, makes this a most auspicious entry and pop programmers are strongly advised to give this a listen.

## SINGLES TO WATCH

**ISAAC HAYES** (Polydor PD 2011)  
**Don't Let Go** (3:57) (Screen Gems — EMI Music, Inc. — BMI) (J. Stone)

Already receiving healthy B/C adds, this up-tempo dance-oriented number benefits from Hayes' hot buttered bass vocal treatment, sharp horn arrangements and sexy female backup singing. Mounting B/C, dance play can be expected.

**FERN KINNEY** (Malaco/TK 1058)  
**Groove Me** (3:25) (Malaco Music/Roffignac Music — BMI) (K. Floyd)

Kinney re-works King Floyd's reggae classic to an easy yet sultry disco beat that is already scoring big on dance lists. Her vocals, reminiscent of early Diana Ross, may find equal acceptance on B/C, pop formats.

**JOE EGAN** (Ariola 7769)  
**Freeze** (3:35) (Baby Bun Music Ltd. — BMI) (J. Egan)

Egan, formerly one-half of Stealer's Wheel with Gerry Rafferty, still shows an adept hand for writing and singing aching love songs, as he proves here. A crying electric guitar figure mixes well with acoustic strumming for a sure pop choice.

**STEVE DAHL & TEENAGE RADIATION** (Ovation OV 1132)

**Do You Think I'm Disco ?** (3:35) (Riva Music Inc/WB Music Corp/NiteStalk Music/Coho Music — ASCAP) (S. Dahl, R. Stewart, C. Appice)

Dahl, if you don't know already, is Chicago's WLUP DJ who has fueled the anti-disco movement in the midwest with his disco-demolition. This take-off of the Stewart cut is yet another snipe at disco with purposely innocuous vocals provided by Dahl. Showing strong sales, though, with little airplay.

**CREME D' COCOA** (Venture V-112)  
**Doin' The Dog** (3:50) (Barcam Music — BMI) (T. Camillo, C. Barker)

Hot, funky lead vocals grind out the provocative dance lyrics with an urgent forcefulness that is bound to make an impact on R&B fanciers. Steady rhythm base, with sprightly syndrum work, should stir up more B/C action.

**VIOLINSKI** (Jet ZS9 5063)  
**Clog Dance** (2:58) (Aviation Music Ltd. — ASCAP) (J. Marcangelo)

Violinski, lead by ELO string man Mik Kaminski, made a heavy splash on the pop charts overseas with this lushly-produced instrumental, as the violinist employs a few of Jeff Lynne's most effective studio effects to good measure. ELO fans will eat this up.

**LOUIS LOVE** (Ocean/Ariola 7504)  
**Whatcha Do To Me** (3:52) (Mackie Music, Inc. — ASCAP) (J. McElwaine)

An incessant rhythm section, fueled by handclaps, wiry bass and jazzy percussives, leaps out of this intriguing blend of R&B and disco, as Love's sinewy vocals push through with high-powered energy. The lean sax break is most attractive. For B/C, dance lists.

**CATE BROS. BAND** (Atlantic 3613)  
**Looks Like You Made It** (2:45) (Cate Bros. Music/Big E Little e Music — BMI) (E. Cate, E. Cate)

The Cate Bros. strikingly original brand of Memphis-styled pop/C&W music has too long been obscured and hopefully this new cut will give them much-deserved recognition. A pleasing balance of R&B-inflected vocals and easy pop beat is featured here.

**A TASTE OF HONEY** (Capitol P-4776)  
**Race** (3:54) (On Time Music, Inc. — BMI) (P. Kibble, T. Aldridge)

The second single from the "Another Taste" LP finds the group back in a disco groove, as clicking cowbell and rock steady bass fill out the rhythm section while strings and airy synthetic sounds flash in and out of earshot. B/C and dance lists will want to take note.

**MIKE BERRY** (Epic 9-50748)  
**I Am A Rocker** (3:27) (Chappell Music/Ben Nicbet Music, Inc./Big Jim Music — ASCAP) (C. Hodges)

It could easily be assumed that Berry's name is lifted from the man who was primarily responsible for giving us rock. There is no question, though, that the licks are copied here, as well, although stylishly so. Strings make this a unique pop novelty.

**STING** (Midsong Int'l. MI 1010)  
**Do It In The Shower** (3:28) (American Broadcasting Music, Inc./Bee II Music, Inc./Intersong U.S.A., Inc. — ASCAP) (D.J. Michaels, L. Hodelin)

A smoky, sensuous R&B tune with lyrics that are bound to titillate B/C programmers and listeners alike, a lilting flute instrumental stands out here, with a tradeoff of male-female vocals.

**POINT BLANK** (MCA MCA-41119)  
**Mean To Your Queenie** (3:29) (Hamstein Music Co. — BMI) (S. Hardin)

Bopping, boogie-woogie rock 'n' roll is cranked out with a decidedly southern feel by Point Blank on this most infectious track from their "Airplay" LP. The group takes a gritty bar-band approach to playing as evidenced by a honkin' harmonica solo, that sounds right for AOR play.

**EDDY GRANT** (Epic 9-50766)  
**Walking On Sunshine** (2:58) (Marco Music — ASCAP) (E. Grant)

Grant brews up a funky concoction of Afro-Cuban rhythms with street-smart, urban R&B sounds on the title track from his LP. A slinky, salsa-flavored horn section could give this Latin presence, as well as B/C play.

**DREAM EXPRESS** (MCA MCA-41116)  
**Take Me Out Dancing** (3:52) (Wescraft Music/Kenwater Music — BMI) (W. Farrell, A. DeLory)

Dream Express' second single from their self-titled debut is an anthemic, celebratory number of the joys of . . . what else? The zesty disco beat is brought to life with a passle of strings and a full chorus. Ideal for disco, B/C lists.

**STIV BATORS** (Bomp BMP-124-CLE)  
**It's Cold Outside** (2:54) (N.G.D. Music — BMI) (D. Klawson)

Thundering guitars and a rolling drum beat mesh beautifully on Bator's first project outside of former Cleveland punkers, The Dead Boys. Stiv handles the '60s-ish vocals with charm and good sense of dynamics. Posh, pretty power pop.

# RADIO NEWS

## AIR PLAY

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

**WORD HAS IT** — There is a new, privately-owned 30,000 watt AM station, that hopefully began broadcasting last weekend, Sept. 8-9. Hopefully, because this station, **WORD**, is located in South Lebanon where conflict and minor skirmishes still exist between the PLO and Israeli forces. In order to protect the American and Canadian people who work there, the government of South Lebanon provided the station with about 3,000 sand bags, a mile of barbed wire and 100 land mines. (Persistent record company promotion people should be thankful our own radio stations don't employ these tactics).

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

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

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

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

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

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

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

mark albert



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

## FCC On Radio Deregulation: Let Marketplace Forces Rule

(continued from page 7)

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

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

### Proposed Options

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

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

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

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

### Rich Named KHTZ PD

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

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

### Ferris Statement

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

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

### RSO To Release Two New Singles Sept. 10

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

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

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









# POP RADIO

## ANALYSIS

### REGIONAL ACTION

#### EAST

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

#### SOUTHEAST

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

#### SOUTHWEST

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

#### MIDWEST

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

#### WEST

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

### MOST ADDED RECORDS

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

### RADIO ACTIVE SINGLES

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

### SECONDARY RADIO ACTIVE

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





# MERCHANDISING

## WHAT'S IN-STORE

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

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

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

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

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

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

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

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

Stations involved in the promotion were

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

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

(continued on page 64)



ELO "Discovery" Van

## SINGLES BREAKOUTS

- |  |   |  |
|--|---|--|
| <b>Harmony Hut — Washington</b><br>STEVE DAHL<br>FRANCE JOLI<br>M<br>ROBERT PALMER<br>JENNIFER WARNES            | <b>National Record Mart — Pittsburgh</b><br>MICHAEL JACKSON<br>LOBO   | <b>Peaches — Philadelphia</b><br>BRANDY ADAMS<br>CARS<br>ELECTRIC LIGHT ORCHESTRA  |
| <b>Cactus — Houston</b><br>MAXINE NIGHTINGALE  | <b>Western Merch. — Amarillo</b><br>COMMODORES<br>GO<br>RICKIE LEE JONES<br>NICK LOWE<br>NIGHT<br>ROBERT PALMER<br>SNIFF 'N' THE TEARS<br>JENNIFER WARNES           | <b>Record Theatre — Cleveland</b><br>BARRON KNIGHTS<br>BONNIE BOYER<br>PETER BROWN<br>EUCLID BEACH BAND<br>MICHAEL JACKSON<br>MAUREEN MCGOVERN<br>BONNIE POINTER<br>BOBBY VINTON<br>DIONNE WARWICK |
| <b>Discount — St. Louis</b><br>JIMMY BUFFETT<br>DAVE EDMUNDS<br>KISS<br>NICK NIXON                               | <b>Bee Gee — Albany</b><br>KNACK  | <b>Tower — Los Angeles</b><br>CHER<br>CRUSADERS<br>BOB DYLAN<br>FUNKADELIC<br>EVELYN KING<br>CAROLYNE MAS<br>NITELYTE<br>JOHN STEWART<br>RUTH WATERS   |
| <b>Circles — Phoenix</b><br>ABBA<br>KNACK<br>MCON MARTIN   | <b>Peaches — Atlanta</b><br>LOUISE GOFFIN<br>NICK LOWE<br>M<br>DAVID NAUGHTON   | <b>Peaches — Orange</b><br>NICK LOWE   |
| <b>King Karol — New York City</b><br>FOREIGNER<br>ARETHA FRANKLIN<br>KANSAS<br>KOOL & THE GANG<br>CHRIS THOMPSON | <b>Sounds Unlimited — Chicago</b><br>HERB ALPERT<br>ATLANTA RHYTHM SECTION<br>STEVE DAHL<br>JOURNEY<br>KANSAS<br>KNACK<br>LOBO<br>M<br>SNIFF 'N' THE TEARS<br>WINGS | <b>Sound Warehouse — San Antonio</b><br>KNACK<br>JACKIE MOORE<br>MUFFETS<br>KENNY ROGERS<br>WINGS  |

## ALBUM BREAKOUTS

- |   |  |   |
|---|--|---|
| <b>Handleman — National</b><br>ATLANTA RHYTHM SECTION<br>JIMMY BUFFETT<br>COMMODORES<br>ARTHUR FIEDLER<br>KINKS<br>LED ZEPPELIN<br>CURTIS MAYFIELD<br>STEPHANIE MILLS<br>DIANA ROSS<br>DIONNE WARWICK | <b>Pickwick — National</b><br>ASHFORD & SIMPSON<br>CHICAGO<br>BOB DYLAN<br>ARTHUR FIEDLER<br>MICHAEL JACKSON<br>ROBERT JOHN<br>MICHAEL JOHNSON<br>LED ZEPPELIN<br>NICK LOWE<br>STEPHANIE MILLS<br>"MORE AMERICAN GRAFFITI"<br>MAXINE NIGHTINGALE<br>SNIFF 'N' THE TEARS<br>TALKING HEADS<br>DIONNE WARWICK | <b>VIP — Los Angeles</b><br>ISSAC HAYES<br>BOBBY HUMPHREY<br>FRANCE JOLI<br>KOOL & THE GANG<br>PLEASURE<br>POCKETTS<br>RICHARD PRYOR<br>MARY WILSON                               |
| <b>Peaches — Kansas City</b><br>JIMMY BUFFETT<br>COMMODORES<br>DIRT BAND<br>BOB DYLAN<br>B B KING<br>LED ZEPPELIN   | <b>King Karol — New York City</b><br>CHICAGO<br>GARLAND JEFFREYS<br>KOOL & THE GANG<br>VAN MORRISON<br>BETTE MIDLER<br>ALAN PARSONS  | <b>Korvettes — National</b><br>CAMEO<br>TIM CURRY<br>DAVE EDMUNDS<br>BILLY FAULCON<br>LED ZEPPELIN<br>NICK LOWE<br>CURTIS MAYFIELD<br>VAN MORRISON<br>RECORDS<br>SOUTHSIDE JOHNNY |
| <b>Record Factory — San Francisco</b><br>SAMMY HAGAR<br>LED ZEPPELIN  | <b>Sound Warehouse — San Antonio</b><br>AXE<br>CERRONE<br>ELLEN FOLEY<br>ISSAC HAYES<br>KOOL & THE GANG<br>DAVE LOGGINS<br>ALAN PARSONS<br>POINTER SISTERS<br>JOHN PRINE<br>FRANK ZAPPA  | <b>Peaches — Orange</b><br>TOM BROWNE<br>ELLEN FOLEY<br>FRANCE JOLI<br>PLEASURE   |
| <b>Strawberries — Boston</b><br>BLUE OYSTER CULT<br>JIMMY BUFFETT<br>ELLEN FOLEY<br>DAVID JOHNSON<br>GRACE JONES<br>VAN MORRISON<br>RANDY NEWMAN<br>GARY NUMAN & TUBWAY ARMY<br>GENYA RAVAN<br>SHIRTS | <b>Discount — St. Louis</b><br>JIMMY BUFFETT<br>GAMMA<br>BARBARA MANDRELL<br>CURTIS MAYFIELD<br>SINCEROS<br>J.D. SOUTHER<br>TROOPER<br>FRANK ZAPPA   | <b>Poplar Tunes — Memphis</b><br>BOBBY BLAND<br>NICK LOWE<br>ALAN PARSONS<br>PLEASURE<br>SMOKEY ROBINSON  |
| <b>Peaches — Memphis</b><br>JIMMY BUFFETT<br>CAMEO<br>BOB DYLAN<br>ELLEN FOLEY<br>LED ZEPPELIN<br>RANDY NEWMAN<br>O'JAYS<br>LARRY RASPBERRY<br>J.D. SOUTHER<br>DAVID WERNER                           | <b>Tower — Seattle</b><br>MISTRESS<br>VAN MORRISON<br>ALAN PARSONS<br>JOHN PRINE   | <b>Flipside — Chicago</b><br>HERB ALPERT<br>CHARLIE<br>GAMMA<br>MICHAEL JACKSON<br>ROBERT JOHN<br>IAN LLOYD<br>MISTRESS<br>ALAN PARSONS<br>YACHTS<br>FRANK ZAPPA                  |
| <b>Fathers &amp; Sons — Indianapolis</b><br>JIMMY BUFFETT<br>LED ZEPPELIN<br>CAROLYNE MAS<br>MISTRESS<br>ALAN PARSONS<br>POINTER SISTERS<br>PRISM<br>SAD CAFE<br>SINCEROS<br>DAVID WERNER<br>YIPES    | <b>Record Theatre — Cleveland</b><br>B-52s<br>CHARLIE<br>BOB DYLAN<br>EUCLID BEACH BAND<br>ELLEN FOLEY<br>MICHAEL JACKSON<br>NEIL LARSEN<br>BRENDA RUSSELL<br>TALKING HEADS<br>BILLY THORPE  | <b>Big Apple — Denver</b><br>CORY DAY<br>SAMMY HAGAR<br>O'JAYS<br>ALAN PARSONS<br>POCKETTS<br>SINCEROS<br>J.D. SOUTHER<br>VIOLINSKI   |
| <b>Tower — Sacramento</b><br>GAMMA<br>RANDY NEWMAN<br>ALAN PARSONS<br>POINTER SISTERS<br>FRANK ZAPPA  | <b>Radlo Doctors — Milwaukee</b><br>J J CALE<br>KISS<br>BETTE MIDLER<br>VAN MORRISON<br>ALAN PARSONS<br>POINTER SISTERS<br>JOHN PRINE<br>SWEETBOTTOM<br>GEORGE THOROGOOD<br>FRANK ZAPPA  | <b>Cavages — Buffalo</b><br>TIM CURRY<br>NICK LOWE<br>POCKETTS  |
| <b>Peaches — Atlanta</b><br>JIMMY BUFFETT<br>CHARLIE<br>BOB DYLAN<br>FIVE SPECIAL<br>LED ZEPPELIN<br>RANDY NEWMAN<br>JOHN PRINE<br>RUMOUR   |  | <b>Disc Records — Texas</b><br>BOB DYLAN<br>SAMMY HAGAR<br>MICHAEL JACKSON<br>LED ZEPPELIN<br>VAN MORRISON<br>ALAN PARSONS  |

## TOP SINGLE BREAKOUT OF THE WEEK

GOOD GIRLS DON'T — THE KNACK — CAPITOL

## TOP ALBUM BREAKOUT OF THE WEEK

EVE — THE ALAN PARSONS PROJECT — ARISTA

# TIME HAS COME

## WHN Symbolizes Changing Profile Of Country Music

by Jennifer Bohler

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

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



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

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

### Broadcast Sites

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

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

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

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

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

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

### Listener Response

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

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

*(Continued on page 32)*

# N.Y. N.Y.

# WHN

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

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

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

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

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

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

### Research Tools

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

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

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

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

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

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

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

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

### Country Crossover

Across the country, many people in the



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

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

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

### Beyond Country Limits

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

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

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



**WHN** is more than a signal-  
It's talented, dedicated  
people.  
**TO THE BEST**  
from everyone at  
**THE LONE STAR CAFE.**

61 Fifth Avenue, New York City, New York 10003  
Tel: (212) 242-1664



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

# W H N

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

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

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

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

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

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

### Advertising Country Music

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

"The problem for me was basic," said

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

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

*(continued on page 31)*



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

# Congratulations WHN Ronnie Milsap

# BNB

*the management company*

# WGM



WILLIAM MORRIS AGENCY, INC.



# WHN



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

**WHN—You're The One!**

*The Oak Ridge Boys*

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



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

by Bob Campbell

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

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

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

### Perseverance

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

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

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

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

### 'No Philosophy'

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

(continued on page 33)



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

# WHN

## WHN 4th Annual Listener's Choice Awards For 1979

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

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

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

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

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



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

## Pon Sells N.Y.C. On Country Music

(continued from page 29)

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

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

### Perception Changing

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

# Warner Country Loves New York and WHN

REX ALLEN, JR.  
 JOHN ANDERSON  
 BELLAMY BROS.  
 GUY CLARK  
 EARL T CONLEY  
 RODNEY CROWELL  
 GAIL DAVIES  
 BIG AL DOWNING  
 DONNA FARGO  
 EMMYLOU HARRIS  
 CON HUNLEY  
 FRANK IFIELD  
 BUCK OWENS  
 SANDY POSEY  
 T.G. SHEPPARD  
 MARGO SMITH



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



# WHN

## WHN Symbolizes Changing Profile Of Country Music

(Continued from page 27)

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

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

### Concert Following

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

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

"It came about because Millie is a WHN

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

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

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



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





# WHN

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

(continued from page 30)

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

### Convincing Agencies

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

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

"There is an incredible attrition rate in

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

### Market Study

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

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

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

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

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

(continued on page 34)



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

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

**CBS RECORDS NASHVILLE.**

# WHN 1050

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

(continued from page 33)

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

### Live Broadcasts

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

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

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



Fred Sibert, Promotion Manager

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

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

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

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

### Planning Ahead

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

Thanks For Allowing Us To Be A  
Part Of The Winning **WHN** Team  
You're The Greatest!

**THE ATLANTA RHYTHM SECTION**  
and  
**The LOWERY GROUP**  
of Music Publishing Companies



  
*Best Wishes,*  
**WHN**

**BUCK OWENS**



Thanks **WHN**  
**Hag**



*“I Believe In You”*  
**KENNY**

*WHN Audience Polls*

*Best Male Vocalist — KENNY ROGERS*

*#1 Best Duo — KENNY ROGERS & DOTTIE WEST*

*#1 Best Song — GAMBLER*

*#1 Best Entertainer of the Year — KENNY ROGERS*

# TALENT

## Kiss/ New England

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

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

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

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

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

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

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

jennifer bohler

## Crusaders/ Noel Pointer

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

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

credible jazz that seemed to warm the night air itself.

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

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

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

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

richard imamura

## Lenny Williams

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

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

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

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

alan sutton

## Earl Klugh/ Roland Vasquez

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

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

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

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

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

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

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

richard imamura

## Herman Brood/ Gary Myrick

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

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

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

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

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

marty sobol

## The Shirts

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

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

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

ken terry

## Michael Nesmith/ Jet

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

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

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

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

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

# ON STAGE

# COUNTRY

## TOP 75 ALBUMS

	Weeks On 9/8 Chart		Weeks On 9/8 Chart
1	21	GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	36 11
2	18	MILLION MILE REFLECTIONS THE CHARLIE DANIELS BAND (Epic JE 35751)	37 1
3	40	THE GAMBLER KENNY ROGERS (United Artists UA-LA 934-H)	38 16
4	14	GREAT BALLS OF FIRE DOLLY PARTON (RCA AHL 1-3361)	39 25
5	13	FAMILY TRADITION HANK WILLIAMS, JR. (Elektra/Curb 6E-194)	40 47
6	15	IMAGES RONNIE MILSAP (RCA-AHL-3346)	41 30
7	14	ONE FOR THE ROAD WILLIE & LEON (Columbia KC2 36064)	42 43
8	16	LOVELINE EDDIE RABBITT (Elektra 6E-181)	43 63
9	7	3/4 LONELY T.G. SHEPPARD (Warner/Curb BSK-3353)	44 49
10	7	MR. ENTERTAINER MEL TILLIS (MCA MCA-3167)	45 5
11	7	THE LEGEND AND THE LEGACY VOL. 1 ERNEST TUBB (Cachet CL3-3001)	46 23
12	10	WE SHOULD BE TOGETHER CRYSTAL GAYLE (United Artists UA-LA 969-H)	47 8
13	18	THE BEST OF DON WILLIAMS; VOL. II DON WILLIAMS (MCA 3096)	48 1
14	4	OUR MEMORIES OF ELVIS VOL. 2 ELVIS PRESLEY (RCA AOL 1-3448)	49 81
15	7	THE VERY BEST OF LORETTA LYNN AND CONWAY LORETTA LYNN AND CONWAY TWITTY (MCA MCA-3164)	50 32
16	24	CLASSICS KENNY ROGERS & DOTTIE WEST (United Artists UA-LA-946-H)	51 7
17	4	YOU'RE MY JAMAICA CHARLEY PRIDE (RCA AHL 1-3441)	52 97
18	19	BLUE KENTUCKY GIRL EMMYLOU HARRIS (Warner Bros. BSK-3318)	53 44
19	72	STARDUST WILLIE NELSON (Columbia JC 35305)	54 65
20	16	CROSS WINDS CONWAY TWITTY (MCA-3086)	55 5
21	83	TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H)	56 41
22	24	THE OAK RIDGE BOYS HAVE ARRIVED THE OAK RIDGE BOYS (MCA-AY-1135)	57 4
23	3	SILVER JOHNNY CASH (Columbia JC 36086)	58 12
24	8	THE TWO AND ONLY THE BELLAMY BROTHERS (Warner/Curb BSK-3347)	59 76
25	41	WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	60 26
26	6	A RUSTY OLD HALO HOYT AXTON (Jeremiah JH-5000)	61 40
27	4	RANDY BARLOW RANDY BARLOW (Republic RLP-6024B)	62 1
28	90	THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	63 27
29	2	JUST FOR THE RECORD BARBARA MANDRELL (MCA MCA-3165)	64 20
30	22	JERRY LEE LEWIS (Elektra 6E-184)	65 29
31	6	ROCKIN' YOU EASY, LOVIN' YOU SLOW RONNIE McDOWELL (Epic JE 36142)	66 40
32	2	GOLDEN TEARS/STAY WITH ME DAVE & SUGAR (RCA AHL 1-3360)	67 14
33	32	THE BEST OF BARBARA MANDRELL BARBARA MANDRELL (MCA AY-1119)	68 6
34	32	NEW KIND OF FEELING ANNE MURRAY (Capitol SW 11849)	69 47
35	1	SHOT THROUGH THE HEART JENNIFER WARNES (Arista AB 4117)	70 39
			71 17
			72 40
			73 42
			74 25
			75 75



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

## 'Xmas Carol' Goes Country

by Jennifer Bohler

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

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

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

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

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

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

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

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

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

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

assigned.

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

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



Don Cusic

## Cusic Appointed As Nashville Cash Box Editor

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

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

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

# COUNTRY

## THE COUNTRY COLUMN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**bob campbell**



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

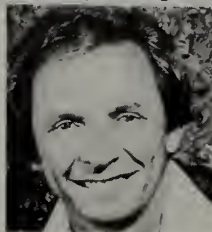
## Mail Order Firm Formed To Handle Country Product

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

### Top Execs

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

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



Mel Tillis

## REVIEWS

**WAYLON** (RCA PB-11723)

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

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

**ANNE MURRAY** (Capitol-P-4773)

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

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

**TOM T. HALL** (RCA PB-11713)

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

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

**JOHNNY DUNCAN** (Columbia 1-11097)

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

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

**DAVID WILLS** (United Artists UA-X1319-Y)

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

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

## SINGLES TO WATCH

**JACKY WARD** (Mercury 57004)

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

**CLIFF COCHRAN** (RCA PB-11711)

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

**JERRY FULLER** (MCA-41114)

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

**REBA McENTIRE** (Mercury 57003)

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

**DAVID ALLAN COE** (Columbia 1-11098)

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

**TOMMY McCLAIN** (Starflite ZS9 4903)

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



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

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



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

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



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

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



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

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



# COUNTRY RADIO

## THE COUNTRY MIKE

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

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



Ray Sherwood

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

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

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

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

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

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

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

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

## PROGRAMMERS PICKS

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

## MOST ADDED COUNTRY SINGLES

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

## MOST ACTIVE COUNTRY SINGLES

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

## ASCAP Awards Banquet Set

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

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

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

## Dolly Parton Day Set

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

## ATV Inks Dan Tyler As Exclusive Writer

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

### Doesn't Need Lawyer

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

## ACM Elects Cosgrave New Board Chairman

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

Cosgrave was formerly with the country division of Capitol Records.



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



# JAZZ

## TOP 40 ALBUMS

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

## ON JAZZ

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

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

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

bob porter & alan sutton

## JAZZ ALBUM PICKS

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

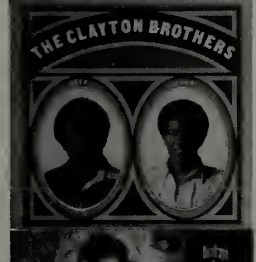
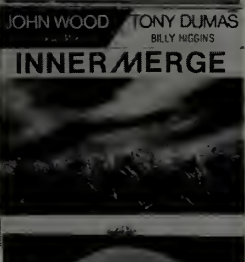
Stan Getz' new LP, honoring the "International Year of the Child," captures the childlike warmth, innocence and exuberance of its title. "Children Of The World" is a collaboration with Argentina's Lalo Schifrin, who composed, arranged and conducted the material. Featuring "Don't Cry For Me Argentina"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

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

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

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

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



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

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

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

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

**LULLABY IN RHYTHM** — Lucky Thompson — Biograph 12061 — List: 7.98

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

# Fall Programs For Dealers Point To Cautious Attitudes

(continued from page 7)

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

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

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

## Rejects Blanket Discounts

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

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

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

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

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

## 'Refreshing Change'

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

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

## Capricorn Acts Sue Label For Alleged Breach Of Contract

(continued from page 8)

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

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

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

## Queens Names Officers

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



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

## MCA Distributing Holds Meet

(continued from page 8)

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

## Other Topics

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

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

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

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

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

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

## Atlanta NARAS, GSU Sponsor Workshop On Songwriter Royalties

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



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



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









# Classical Music



**MADAME BUTTERFLY** — During a recording session for Columbia's current "Madame Butterfly," Renata Scotta had an earnest *tete-a-tete* with conductor Lorin Mazzel.

## Declining Budget Volume is Reflected In Label Policies

Until recently, the attitudes of the majors concerning their lower-priced lines was fairly consistent and unanimous: the less expensive records, they reasoned, appeal to a large part of the classical music buying public on the combined bases of price and historical value, and the market for them is strong enough for volume to make up for the smaller profit margin per disc sold. But lately, company policies have taken divergent roads. For some, a perceived lack of interest in historical material among buyers, has led them to rethink their budget policies. RCA, for example, is now being much more discriminating in its choices of Gold Seal releases. And Angel has taken to releasing its Seraphim discs less frequently — although the number of discs per release is about double what it used to be.

Meanwhile, a few trends have been emerging. One is the birth of the mid-price concept, and DG, Philips and London are each noting considerable consumer interest in their Privilege, Festivo and Aspekte lines respectively. Also, there has been more new — that is, not previously available and often newly recorded — material made available on budget lines, indicating that the major labels are thinking more about the relationship between price, repertoire category and consumer appeal. Baroque music, for instance, an area in which sales have been strong among the younger buying segment for the last decade or so, seems to be one part of the market in which reduced prices stretch the music's popularity among buyers even further.

### Small Profit Margin

Some observers, however, feel that the budget market — particularly in the historic recording field — just isn't what it used to be. RCA's Tom Shepard, for instance, admits that "we're being very careful now, because our marketing people tell us that since our profit margin is so small, we really ought to be selling more Gold Seal discs than we are to make any money at it. Frankly, our problem with Gold Seal puzzles me. We have what I consider a glorious line, a line that's a combination of pot-boilers, first American releases, and esoterica. And what absolutely mystifies me is

that, while you would assume that an '1812 Overture' would outsell a 'Goldberg Variations' by 20 to 1, the reorder patterns are just not widely divergent. Which leads me to believe that there is not much selectivity being exercised among buyers.

"Part of the problem may be that, when we first brought out the Gold Seal line, we released them in clumps, and when the clump dried up, that was it — the reorder pattern was not at all strong. For Victorias, the reorder pattern is even weaker. It just doesn't pay for us to make them anymore." (continued on page 48)

## Independent Specialty, Budget Labels Reporting Impressive Sales Totals

by Allan Kozinn

While one hears rumblings of "recession" in the offices of some of the major classical labels, things seem to be continuing steadily along for the independent budget and specialty labels.

According to Teresa Sterne, at Nonesuch, business is "excellent — the audience is continually growing." The label plans to release a dozen albums by October, including two new titles in its esoteric Explorer series — "Javanese Court Gamelan: Volume III," and another LP featuring Japanese Kabuki and other traditional music. More conventional music includes another installment of Paul Jacobs' Debussy series, a disc of early English Christmas music, a Berlioz "Symphonie funebre et triomphale," and a Sergiu Luca/Joseph Kalichstein disc featuring violin and piano music of Schubert. Nonesuch continues its commitment to old music with recordings of Gibbons, and Dufay (in addition to the English Christmas disc) and to contemporary music with a new Speculum Musicae recording (Rzewski and Harbison) and a Martino/Babbitt disc by the Group for Contemporary Music.

### WEA Muscle

Nonesuch, of course, has the muscle of WEA behind it, and so does the full-price Finnadar line. Finnadar, founded by composer Ilhan Mimaroglu, is a label devoted to "emphasizing the unjustly neglected music composed in the earlier years of the 20th

## Labels Look For Crossover From Instrumental Records

For most companies, the big word in instrumental music this year was "crossover." It seems that almost everyone had successful ones, and not only that, but their successful crossover discs outsold the more traditional classical LPs by considerable margins.

The nature of the crossover record varies from company to company. At Philips, the recently released collaboration of the Boston Symphony with musicians they met in China has already sold in excess of 40,000 units. RCA has had a number of crossover successes this year, ranging from albums of synthesized music by Tomita, and pop-style flute arrangements by James Galway, the astounding acclaim rendered "Sweeney Todd." Columbia had a strange hybrid LP from guitarist John Williams this year, a disc of chamber music for guitars, vibraphones and marimbas, as well as more Claude Bolling classical/jazz fusion music — the latest a violin suite recorded by the composer and Pinchas Zukerman. And at Angel, the big crossover performers are the Koto Ensemble of Tokyo, which put out Handel and Mozart LPs, as well as one in which they collaborated with Ransom Wilson.

### Standard Forms

But even if the crossovers have brought in the most buyers, there has been no sign of retreat from the more standard forms of instrumental performance, despite the current lull in the industry.

Among instrumentalists, guitarists continue to be big sellers, due to the guitar's appeal to both classical RPM classical listeners. Yet, each label seems to have

engaged only one or two players: Angel Romero is the best-selling guitarist on Angel, which counts his "Concerto de Aranjuez" among the best sellers of the past year, while the label's other two guitarists, Oscar Ghiglia and Christopher Parkening, have not been active in the recording studio. At Columbia, John Williams has been a consistent seller, and this year he released two solo LPs — an all-Barrios disc and a contemporary music LP, in addition to his guitar and percussion ensemble record. The label has also recently signed Liona Boyd and her first Columbia album, released this past spring, has sold steadily to both classical guitar and folk rock fanatics who may have seen her touring with Gordon Lightfoot.

Philips has, in the last couple of years, put its weight behind the Romero quartet and soloist Pepe Romero, and the latter has scored critical and popular successes this year. And, while DG's Narciso Yepes maintains a moderate but consistent following, RCA has enjoyed good sales with a Julian Bream solo disc and a double LP concert recording of Bream and Williams performing as a duo. A Bream disc of Spanish lute music is expected in October.

### Flute Popularity

Flutes seemed particularly popular, too, although Angel's strong backing for Ransom Wilson didn't cut substantially into RCA's marketing of the two most visible and prolific flutists in the world at present, Jean-Pierre Rampal and James Galway. Of the two, Galway seems to be creating the most excitement in the stores at the moment, thanks to a well-orchestrated promotional approach that has put him not only on the right concert stages, but on the right television talk shows. A couple of Galway LPs are promised for the fall, including an all-Telemann disc and an all-Rodrigo disc featuring a Galway-commissioned concerto on one side and the flutist's transcription of one of the composer's guitar concertos, "Fantasia para un Gentilhombre," on the other.

"We often put out our strongest releases in the fall," says RCA's Tom Shepard, "So, if our plans sound powerful, it's not accidental." Among those powerful plans there is plenty of orchestral music — for instance, the stereo release of Ormandy's "Scheherazade," heretofore available only in quad; the same conductor's "Carmen Suites" and "L'Arlesienne No. 2"; and a few James Levine releases, including a Stravinsky disc "L'Histoire du Soldat," "Les Noces" with the Chicago Symphony, recorded at Ravinia, and a special packaging of his four Brahms symphonies, also with Chicago. The latter will retain their original single release covers, but will be slipcased and offered at "a special price." October will see the release of Levine's Mahler Ninth, with the Philadelphia Orchestra.

### Most Consistent Seller

Among his soloists, Shepard singled out Horowitz as probably the most consistent best seller, and said that RCA will release a new recital disc — Schumann, Rachmaninoff and Liszt — taped in concert this past season.

RCA also has a string of digitally recorded releases planned, the first of which will be an Ormandy/Philadelphia Bartok "Con-



Sieji Ozawa

(continued on page 53)

# SALES FORECAST

## ANGEL'S HOTTEST FALL/HOLIDAY SEASON ON RECORD

Star-filled Operas

**Debussy**  
**PELLÉAS ET MÉLISANDE**  
Von Stade • Stillwell • Denize Van Dam • Raimondi  
Berlin Philharmonic Orchestra  
Karajan

SZCX-388S (3 LPs)

VERDI  
**RIGOLETTO**  
MILNES • SILLS • KRAUS  
Ramey  
Opera Chorus & Orchestra  
DEL

SZCX-387Z (3 LPs)

Acclaimed Instrumentalists

"The Divine Giuliani"  
MAURO GIULIANI: LE ROSSINIANE  
OPP. 119 & 122 Variations on a Theme of Handel, Op. 107 Six Variations, Op. 7  
Angel Romero

SZ-37326

**BRAHMS**  
**PIANO CONCERTO NO. 1**  
OHLSOHN  
London Philharmonic Orchestra  
TENNSTEDT

SZ-37568

Choral Extravaganzas

VERDI  
**REQUIEM**  
Scotto • Baltza • Luchetti • Nesterenko  
Ambrosian Chorus • Philharmonia Orchestra  
MUTI

SZB-3858 (2 LPs)

MOZART  
**REQUIEM**  
Donath • Ludwig • Tear • Lloyd  
Philharmonia Chorus  
Philharmonia Orchestra  
GIULINI

SZ-37600

Orchestral Giants

HINDEMITH  
**CONCERT MUSIC FOR STRINGS & BRASS**  
**SYMPHONIC METAMORPHOSIS ON THEMES BY WEBER**  
The Philadelphia Orchestra  
ORMANDY

SZ-37536

MAHLER  
**SYMPHONY NO. 4**  
Ameling  
Pittsburgh Symphony Orchestra  
LEVIN

SZ-37576

All of this—and more! Additions to the 45 rpm Sonic Series, new Seraphim merchandise and an Angel XDR Cassette release that will have Christmas tape sales locked up.



LPs & Cassettes

GOUNOD  
**FAUST**  
DOMINGO • FRENI • GHIAUROV  
D • Taillon • Vento  
Orchestra  
ETRE

SZDX-3868 (4 LPs)

VERDI  
**DON CARLOS**  
CARRERAS • FRENI • GHIAUROV • UCCILLI • RAIMONDI  
Gruberova  
Deutsche Oper Berlin  
Symphonic Orchestra  
RAJAN

SZDX-3875 (4 LPs)

TCHAIKOVSKY  
**VIOLIN CONCERTO**  
**SERENADE MELANCOLIQUE**  
PERLMAN  
THE PHILADELPHIA ORCHESTRA  
ORMANDY

SZ-37640

HANDEL  
**ALEXANDER'S FEAST**  
Donath • Tear • Allen • Burgess  
King's College Choir, Cambridge  
English Chamber Orchestra  
LEDGER

SZB-3874 (2 LPs)

STRAVINSKY  
**THE RITE OF SPRING**  
The Philadelphia Orchestra  
MUTI

SZ-37646

Orchestral Giants

RIMSKY-KORSAKOV  
**SCHERAZADE**  
Phony Orchestra  
LANOV

SZ-37555

DVORAK  
**SYMPHONY NO. 9 "NEW WORLD"**  
Symphonic Orchestra  
DROVICH

SZ-37719

# Classical Music

## Declining Budget Volume Is Reflected In Label Policies

(continued from 47)

We're better off, when we have a historical mono issue, putting it out on Red Seal at full price."

### More Historical Reissues

At Columbia, on the other hand, there seems more interest than ever in historical issues, and the label is not only reissuing its own classic performances from the past, but licensing recordings from other labels. For instance, this fall, Odyssey will begin issuing several volumes of old Mendelberg material licensed from EMI. These will include Beethoven and Weber overtures, the Brahms Third and "Academic Festival" Overture, the Tchaikovsky Fourth and Fifth and "Romeo and Juliet," as well as some Grieg, Mahler, Bach, Ravel and Liszt. Those issues, according to Marvin Saines, will be rounded out with material from the Columbia catalog that is now close to 20 years old — works recorded by Walter, Szell, Fleischer, Ormandy and Bernstein. There will also be a series of Fritz Kreisler discs forthcoming.

Odyssey has been issuing recent material from Europe that has not previously been offered here — for instance, some of the Malgoire baroque material. Angel and London have, in the past several years, done likewise.

Seraphim LPs are now being released quarterly, and the September batch will include a "Simon Bocanegra" with Tito Gobbi, a two-disc Grieg set by Gieseeking, the Lalo "Symphonie Espagnole," with Oistrakh as soloist, and Leinsdorf conducting "Shenezade," a performance from an old Capitol Classics LP. Caronia is also excited about Seraphim's budget tape series, priced at \$4.98 and selling very well.

### Tan Sets Of Haydn

Among the biggest successes London has had on its Stereo Treasury line in the last few years is the complete Haydn Symphony set by Dorati, and according to Richard Rollefson, the label is preparing to put out the whole 48-LP (10 sets) series in one large box for the Christmas market. The packaging will remain as it is, he says, but in a slipcase. "I don't know about the pricing yet," he says, "and while I've only seen a mock-up of the package itself, yes, it will be carryable."

Although Rollefson could not be specific about other Stereo Treasury releases, he mentioned that "since the full price line has never had a strong commitment to chamber music, we have been issuing quite a few new chamber recordings on Stereo Treasury, and the response has been very good. I think one of the things we'll find is a somewhat more flexible attitude towards pricing. That's why we've introduced our Telefunken Aspekte line, which lists at \$6.98 and is about half reissue and half first American release."

DG and Philips also introduced mid-priced lines in the last two years, and they report that the response among collectors was slow to start but has picked up. Last year, DG released a few operas — "Trovatore," "Figaro" and "Don Pasquais" — on its Privilege label and Frey reports that "dealers have told us that mid-priced opera sells best on the basis of star names, not repertoire alone. But really, nobody has tried it in quite the same way we have — using strong European casts and presenting it

simply as 'this is a good "Figaro;" ' It takes longer, and you can't go into the market with a very heavy layout, but we find that the reorders are surprisingly high."

In mid-priced opera this year, Frey is counting on the success of Auber's "Fra Diavolo," a work that is performed occasionally in the U.S. but which is not currently represented in the American catalog, and a "Fidelio" with Ryscreek, Sirtried, Fisher Diesch, conducted by Friesay. In the non-operating area, Privilege will be bringing out a Dvorak Cello Concerto, with Pierre Fournier; Schubert's "Die Schone Mullerin" with Fritz Wunderlich; Also set for Festivo release is a Bach "Mass in b minor" and a Dvorak Nisch with Maazel conducting; Brahms Piano Trios by the Beaux Arts Trio; the Grieg and Schumann Piano Concertos, featuring Claudio Arrau; and a pair of old Van Beinem recordings with the Concertgebouw, Handel's "Water Music" and a Dvorak ("Bolero," "La Valse") and Tchaikovsky ("Nutcracker Suite") disc.

Philips is also bringing out some mid-priced opera on its Festivo label. In the fall there will be a 1961 Bayreuth "Flying Dutchman" and a 1962 "Tannhauser," both conducted by Sawallisch. Also set for Festivo release is a Bach "Mass in b minor" and a Dvorak Nisch with Maazel conducting; Brahms Piano Trios by the Beaux Arts Trio; the Grieg and Schumann Piano Concertos, featuring Claudio Arrau; and a pair of old Van Beinem recordings with the Concertgebouw, Handel's "Water Music" and a Dvorak ("Bolero," "La Valse") and Tchaikovsky ("Nutcracker Suite") disc.

This past year, Festivo did particularly well with a "Rigoletto" set featuring Richard Tucker. "It's done fabulously," Scott Mampe says. "It was done a long time ago, when he was quite young, and a lot of people have never heard his singing from that period in his career. Of course, one of the problems with mid-priced opera is that the real opera buff probably already owns a recording, and because reissues generally include casts of singers who are not big today, the younger buyers often pass them by. The market for mid-priced orchestral music is a bit more open, though. And because Philips and DG have between us many of the great conductors of the past — Furtwangler, Van Beinum — and early recordings by our current great conductors — Haitink, Jochum — recordings of these performers doing great repertoire at mid-price are especially attractive."



Abbey Simon



# You Can Tell An Artist By The Company He Keeps

*Academy of  
St. Martin-in-the-Fields*

*Accardo*

*Ameling*

*Arrau*

*Beaux Arts Trio*

*Brendel*

*Carreras*

*Davis*

*Dorati*

*Fennell*

*Grumiaux*

*Haitink*

*Holliger*

*I Musici*

*Leppard*

*Marriner*

*Norman*

*Ozawa*

*Quartetto Italiano*

*Romeros*

*Szeryng*

*de Waart*

*Abbado*

*Amadeus Quartet*

*Argerich*

*Barenboim*

*Berman*

*Bernstein*

*Böhm*

*Fischer-Dieskau*

*Giulini*

*von Karajan*

*Kempff*

*Kleiber*

*Kontarskys*

*Melos Quartet*

*Michelangeli*

*Milstein*

*Pollini*

*Richter*

*Tokyo String Quartet*

*Yepes*

*Zabaleta*

*Zimmerman*

## CLASSICS INTERNATIONAL

Archiv Produktion, Deutsche Grammophon,  
Festivo, Mercury Golden Imports,  
Philips, Privilege

Distributed by Polygram Distribution, Inc.

# Classical Music

## Hard-Core Buyers Maintain Good Classical Album Sales

by Brad Engel

The classical market is experiencing remarkably good health in light of the current and seemingly industry-wide sales slump in the pop product field. Current classical sales are consistent with the cyclical pattern we have always noted at this time of year. Sales do certainly reflect the high caliber of new product we've had the opportunity to issue this spring/summer season. In addition, we have enjoyed outstanding success with our new 45 rpm Sonic Series. We anticipate this to be one of our best mid-year sales seasons, and without any reservations, are setting our sights on a strong fall/Christmas season. In short, we're not hurting!

One reason why the classical market is relatively recession-proof is that it is comprised primarily of hard-core buyers. Little is spent on "impulse" purchases. The classical customer knows exactly what he wants prior to entering his favorite record shop.

The classical buyer is also more quality-conscious than his pop counterpart. He generally has far more sophisticated listening equipment at his disposal, and he will readily return merchandise that he feels is not up to a standard recording level. Additionally, in contrast to the pop buyer, who tends to be in his early teens to mid-20s, the classical buyer is typically between 20 and the mid-40s. In the above-50 age bracket,

record purchases drop drastically.

Although the classical customer in general is more affluent, he will, nonetheless, wait until a dealer promotes a particular label via a sale, and it is at this time that he will make a multiple album purchase. Few buyers today rush out to buy a specific LP the moment they learn of its availability. The classical buyer is a catalog shopper, and it is on this buying habit that the industry's classical existence is based.

(continued on page 53)



Brad Engel

## Classical Bestsellers Provide Big Bucks To Manufacturers

by Tom Z. Shepard

Despite the fact that the base of classical consumers is continuing to broaden, partly as the result of more classical events on television, the classical record market is not wholly escaping the general sales slump that has overtaken our industry. The bottom line is that when the record industry suffers, the entire business suffers.

Even though we in the classical record area may feel that we have a more stable core of buyers, if a dealer is going to start returning records to a record company because they're not moving off the shelves, he will also be likely to return classical

records. One reason is that he generally realizes that they don't go out of the catalog as quickly as pop records do, and he can reorder them again if he changes his mind. Meanwhile, he can make the shelf space available for items that have a quicker turnover.

Especially at a time like this, big sellers are very important to us, because they are truly big sellers. When you can sell in the neighborhood of 150,000 Horowitz LPs and roughly equal quantities with each succeeding Tomita release — and now it's happening with Jimmy Galway and "Sweeney Todd" — that's real income. That's big bucks.

Big sellers also make it justifiable to continue spending money on new releases. If you're only going to make money from catalog, who needs to go out and keep recording? My justification for continuing to record is to keep on occasionally having the blockbuster hit, because the general standard fare takes a very long time to pay for itself.

### Artist Business

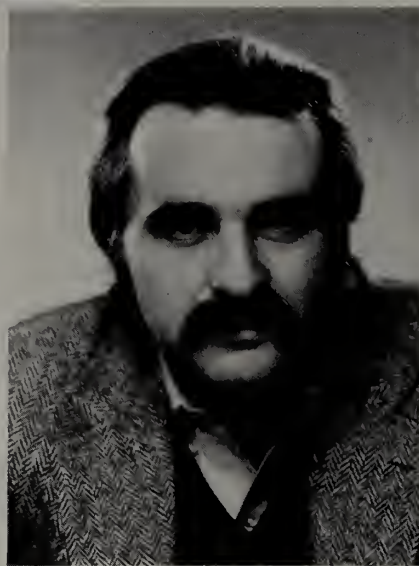
Of course, in order to have a big classical hit, you need top artists on your label. This is even more apparent when one considers how much repertoire duplication there is in the classical business. What prompts the consumer to buy one record over the other? In most cases, it's the artist.

I have the greatest respect for creative marketing, which can repackage old repertoire and make money out of a product that's already amortized; but I think the fun-

(continued on page 52)



Thomas Shepard



Larry Holmes

## New Generation Boosts Sales In Classical Mkt.

by Lawrence Holmes

The classical record market is extremely healthy and growing. This is partly a result of changing demographics. It's been a theory of mine that, as the median age of the country increases — it's up to about 29 now — this generation that was brought up on the Rolling Stones and the Beatles will have changing tastes. As they mature, I suspect that their tastes tend to mature. So the increasingly large classical market is being refreshed by this new generation of listeners.

Of course, the classical market is as vulnerable as the rest of the industry to the effects of the recession. It's no secret that when times get tough, what the dealers return are the slower-moving items. And so classics, shows, and MOR are the first things to come back. I think this is an indication of the general economic situation.

But dealers can be persuaded that it is to their advantage to keep a good-sized classical catalog. For one thing, classical LPs are more profitable for them than pop albums. They can buy it at a lower price and then sell it at a higher price. Some retailers are also sensitive to the argument that classics add prestige to their location; but on the other hand, they may not be particularly interested in prestige. Those who are interested in prestige have already got a classical line. For those retailers who are trying to get into the classical market, the main argument is the wholesale price break. And, when you throw in all the programs that we have had and continue to have, classics become a very profitable item.

The classical consumer is also interested in price, but only up to a point. He may go up the street to save a few cents, but not too far up the street. Classical buyers tend to be more loyal to retailers than the pop buyer. They are also more loyal to labels that give them what they want. In comparison with pop buyers, they are very demanding in terms of what they will accept in pressing quality and the quality of jacket information, for example.

Although this is primarily a catalog business, big sellers are important to us. An

(continued on page 64)

## Opportunities In Classical Sales Continue To Grow

By Ira Moss

Because dealers today are so concerned about the problems of overstock and of being able to pay their bills on time, many of them have gotten into the frame of mind where they are only interested in returning merchandise. This forces them to curtail their buying, even where there's an opportunity to sell merchandise which has proven itself.

For example, we've developed a Mozart promotion that we're running with Stark with Goody, with Korvettes, Barnes & Noble, and a number of other accounts. At the same time, we have accounts around the country who should be running it, but because of the problems that they're facing, they won't touch it. They don't realize that this is a time when astuteness and aggressiveness are required to a greater degree than when business is good.

Companies like ourselves in the special product area suffer immediately from the cash shortages of retailers. And, foolishly enough even though they may be reordering the same product the same day — which we have had on many occasions — the stores will pick up and return one of each of 24 different records that surely could have sold if they left them there. The cost of returns is disproportionate to what they're doing in sales. They're cleaning a bill off their books by returning the records, but they're spending money to handle the returns, which they didn't have to do at all.

### Classics Played Down

In terms of the whole marketplace, classics are played down so that they seem



Ira Moss

less important than they really are as far as the consumer is concerned. The major labels use their regular pop sales force to sell classics, and they end up being the last thing that is attended to. This lends support to the view that the market for classics is far greater than the record industry allows it to be. If there were more interest in classics on the part of everyone in the music business, there would be more exposure of classics, which would develop more sales.

So one task of the classical music industry is to convince dealers that they must get back to the basics. And it may very well be true that their whole classical department for 52 weeks a year may not equal the sales volume of the pop department for one month, or even a week or two. But, if the classical department, properly exposed, can pay just their lighting bill or the cost of two clerks or make some kind of a contribution to their basic overhead, it still becomes important for two reasons: First, it does make that cash contribution; and also, it br-

(continued on page 64)

# Classical Music

## Booming Cassette Sales Add Lustre To Classical Picture

by Sid Love

Travelling around the country, my feeling has been that the classical music business is very healthy, and very steady, especially compared with pop. I think the classical world is a steadier world, not the erratic here-today, gone tomorrow kind of thing that the pop world is.

Although some retailers have become more cautious about stocking catalog in general, I don't think you can put pop and classic catalog in the same bag. The classical business depends on the catalog sale, and the knowledgeable dealer realizes this. Pop is here today, and you've got to sell it while it's hot — because nine out of ten items that may have been hot five years ago on the pop side may not be considered catalog business anymore.

A pop buyer may go down the **Cash Box** Top 20 and then stop. He wants to make sure he's got that product in his home. Classical buyers will go in with a Schwann catalog, and they will flip through it. They may pick something that's been there for ten years. They're not necessarily looking for something that's new. They're looking for something they want that's in the Schwann.

The dealers are thinking more before they reorder nowadays, due to the sluggishness of overall business. But I have great respect for the knowledgeable classical dealer. They know what they're

doing; most of them buy very well; and most of them are doing good classical business. I think that, on the whole, they're really not cutting down.

### Cassette Boom

Our own sales have been boosted by the boom in cassette tape sales. Within the last year or so, cassette sales have really mushroomed, to the point of almost being

(continued on page 52)



Sid Love

## Classical Buyer Knows How To Stretch His Dollar Farther

by John Harper

I think the classical market is doing much better than the pop market right now. And there is a precedent for this. During the 1973-74 recession, the classical music business was not even scratched; in fact, we showed tremendous gains when other kinds of business were falling off. We even managed to launch a new product — pre-recorded cassettes — which has since become a vital part of our business.

The stability of classical sales is related to the fact that the classical customer tends to be rather erudite and well-informed. He

may not necessarily have any more money than the pop person, but he probably knows how to manage it better and probably schedules his purchases in a more orderly fashion.

It is true that classical customers tend to be more affluent than their pop counterparts. But a tremendous amount of classical records are sold in an academic environment such as Harvard Square or Telegraph Ave. in Berkeley. And you can hardly say that these are necessarily the rich kids. But they are a different type of customer. They are not the kind of person who buys a Supertramp LP and hops in their 1962 Chevrolet Impala that gets four miles a gallon and shops at the local record store on their way to pick up their food stamps.

The classical sales picture is not entirely rosy; there are returns, certainly. And there is a limit to what you can carry in your store. For instance, you're not going to carry albums of Heinrich Schutz motets that have been sitting in your stores for two or three years.

But now that the panic reaction of the earlier part of the year has subsided, I think the worst is over. We're starting to put out our Christmas releases already, and I think we're going to have a sensational fall. We have something terrific by every one of our artists due for release.

### Jewels In Crown

Big sellers are jewels in your crown. The only caveat is that you must remember what their place is in the overall scheme of

(continued on page 52)



John Harper

# LONDON DIGITAL AUDIOPHILE RECORDINGS

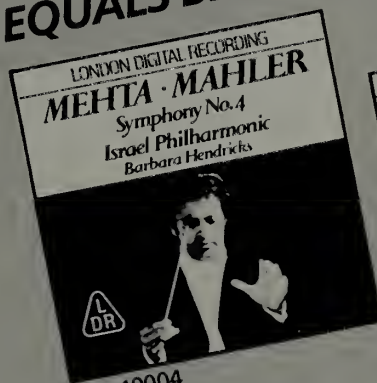
**SENSATIONAL SOUND...**  
 "...sets a new standard of quality for the entire field of recorded music ... the sensational sound enhances great music superbly performed."  
 The New York Times

"This is simply a wonderful record. Mahler's Fourth provides a superb showcase for London's digital sound."  
 Cashbox

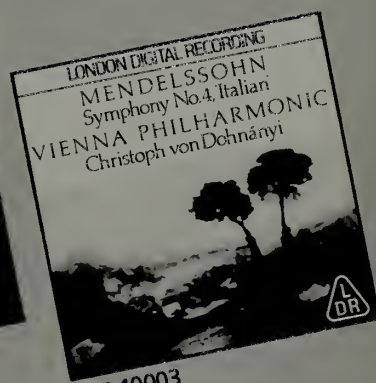
"... New Year's In Vienna may be the best sounding phonograph record ever made."  
 Opera News

**AT ONLY \$9.98 LIST PRICE...**  
 "Not the least exciting thing about this release is its price. At \$9.98, each LDR disc lists for only a dollar more than many conventionally recorded imports ... May LDR thrive..."  
 Stereo Review

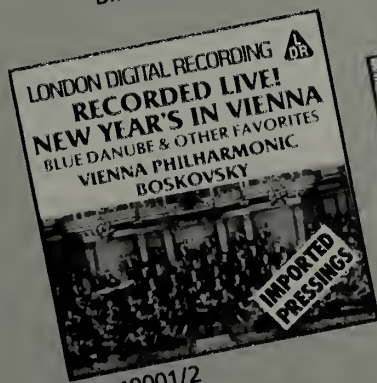
## EQUALS BEST SELLERS!



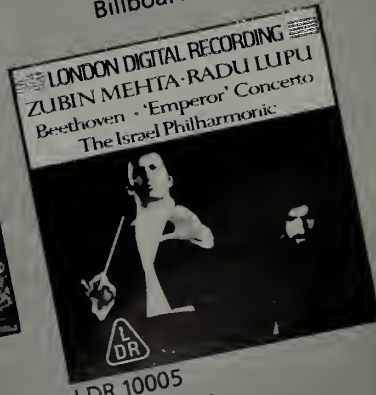
LDR 10004  
 Cashbox #2  
 Record World Best Seller  
 of the Week  
 Billboard #5



LDR 10003  
 Cashbox #1  
 Record World Best Seller  
 of the Week  
 Billboard #27



LDR 10001/2  
 Cashbox #3  
 Billboard #2



LDR 10005  
 Cashbox #20  
 Record World Classic  
 of the Week  
 Billboard #40



THE #1 CLASSICAL LABEL

# Classical Music

## Indie Specialty And Budget Labels Reporting Good Sales

(continued from page 47)

Scriabin, performed by Turkish pianist Idil Biret.

Some interesting music is forthcoming from Crystal Records, including several tuba recitals, some baroque music, music by Iqolf Dahl, performed by the Fine Arts Brass Quartet, and organ and trumpet music of Torelli, Hovhanness, Pinkham and others. After Christmas, according to Peter Christ, president of Crystal, there will be "many more brass and woodwind discs, and lots of solo and chamber music albums."

Everest has announced an extensive release program that features a wide variety of music and performers. There will be discs by guitarists John Williams and Carlos Montoya; a Gregorian Chant album by the Deller Consort; a piano recital by Friedrich Gulda; a pair of Gilbert and Sullivan operas — "H.M.S. Pinafore" and the "Pirates of Penzance"; a Rampal baroque flute collection; works for Chinese Flute and orchestra; and a few standards such as a Beethoven overture LP and a Tchaikovsky disc.

Hinting at the possibility of a price increase, the Everest spokesman added that "we will, nevertheless, continue to offer our classical line at the lowest possible price." Currently, Everest lists for \$4.98. The label spokesman also mentioned that Everest has entered into an agreement with Pye England, and that that arrangement will result in some interesting but as yet unspecified post-Christmas releases.

One budget label that has been making a splash on the market since it was unveiled not long ago is Quintessence. According to Steve Vining, the label's A&R manager, "the majority of our 1980 releases will be aimed at filling out the catalog with basic repertoire material." And basic repertoire material in classic performances is what Quintessence has excelled at thus far. The label will release a healthy 21 LPs between now and Christmas, and in the first part of next year there will be another 25 or so. Among the Quintessence highlights for the fall are a Chausson/Ravel/Saint Saens disc featuring Oistrakh; an Oistrakh/Richter recital disc; a Beethoven Fourth Symphony from Jochum; Rostropovich in the Dvorak Cello Concerto; a Deller Consort Elizabethan music album; the Collegium Aureum performing Handel's Water Music and Fireworks Music, the Concerto in F and the Overture to "Joseph" on original instruments; Badura-Skoda playing Mozart concertos 21 and 24; and Wilhelm Kempff playing Beethoven sonatas.

This past week (September 1), Monitor raised its list price from \$3.98 to \$4.98, making its LP and cassette tape prices one and the same. There will only be four

releases between now and the New Year, according to Michael Stillman of Monitor, and those will be Beethoven and Schumann recitals from pianist Ludwig Olshansky, a Tchaikovsky Violin Concerto with Erick Friedman, and a Shostakovich Sixth with Dobrin Petkov conducting the Plovdiv (Bulgaria) State Orchestra. In the next year, Stillman says, Monitor will devote more effort to expanding its cassette catalog.

Although Sine Qua Non is a low-priced label, Vice President Michael Kellman says that the label will be getting into "audiophile recordings, including digital recording and premium production" this year, while the basic SQN line will undergo "only a minor adjustment to a single price schedule."

Sine Qua Non's fall release includes "best of" albums by Julian Bream, Maurice Andre, Jean Pierre-Rampal and Philippe Entremont. Also featured is a Boston Camarata performance of "Dido and Aeneas"; a set of the Brandenburg concertos; Beethoven and Mozart piano concertos played by Friedrich Gulda, symphonic music by Prokofiev and Franck, the latter a Munch/Rotterdam D minor symphony; and a set called "Vocal Music of Stephen Foster and Paul Dresser."

The Moss Music Group has announced a new full-priced MMG label, and among its first releases are a set of Prokofiev film music discs ("Alexander Nevsky," "Lieutenant Kije," "Ivan the Terrible"); the six Schubert Masses; and, probably the most exciting of the bunch, a recording of Thea Musgrave's "Mary, Queen of Scots." Another new Moss label, the Turnabout Chamber series, will feature chamber music, and will put out its second set of seven releases this fall.

One of the other Moss labels, Candide, is planning to release Pergolesi's Stabat Mater; Mahler's "Das Lied von der Erde," with Susskind and the Cincinnati Orchestra; and some contemporary music and Mozart. In Vox boxes, we can expect the Beethoven middle quartets, with the New Hungarian Quartet; a set called "Chamber Music by Women Composers"; Schumann chamber works played by the Eastman Trio; a Cuimar Novaes set; and the complete Pergolesi instrumental music.

On Turnabout, look for Alicia de Larrocha playing Soler and Orinados sonatas; Gershwin overtures conducted by Erich Kinzel; the Mozart clarinet and oboe concertos; and a disc of Massenet opera excerpts. The Turnabout Historical series spotlights a set of the Bach Brandenburgs conducted by Horenstein; a Beethoven Fifth, among others, from Nickisch and the Berlin Philharmonica; and Beethoven piano sonatas (the "Moonlight," "Les Adieux," and "Waldstein") performed by Novaes.

CRI is celebrating its 25th anniversary this year, and plans seven releases between now and Christmas, including works by Virgil Thomson, Paul Chihara, Robert Help, Elie Siegmeister and Hugo Weisgall.

"Our plans," CRI's Carter Harman says, "are essentially the same as they were when we began 25 years ago: to record quality works by twentieth-century American composers and to reissue historic performances of American music that have been deleted from the catalogs of other labels."



**TWO GIANTS** — At a party in New York, Vladimir Horowitz (l) and Isaac Stern pose for photographers.

## Cassette Sales Add Lustre

(continued from page 51)

frightening. We're seeing especially good sales on the mid-price tape. Both on Privilege and Festivo, the mid-price tape sale has to be in ratio to the LP sale.

Proportionately, the mid-price tape is doing better than the full-price tape. One of the reasons is that there's less competition in that price range. But I'm seeing more dealers putting forth more space in the classical stores for classical tape. You can go to a store today and then go three months from now, and you'll see new racks up and an increase in tape business, as well as a greater spread of catalog.

### Holding Off On Digital

We are not planning to release any digital records, partly because we don't feel there is a substantial increase in the quality of sound until you have digital playback. And it's no secret that Philips has digital playback. At present, it is tentatively scheduled to hit the market around 1983.

There are also no plans to start manufacturing our records here, despite the devaluation of the dollar. Although we could press them as well here as we do in Europe, the costs would be quite high. Maybe not higher than there, but a lot more expensive than to do the normal pressing.

There's another reason, too, for cen-

tralizing our production in Europe. The biggest problem with classical is that when you do an initial run of a record, you might be doing no more than 5,000 for the U.S., or 10,000 at the most. You're never starting with large quantities. To gear up a pressing plant to do 5,000 of a record and then do a re-run of 500, 800, or 1,000, when you maintain a catalog of 2400 titles, can be very costly.

In Europe, you have two factories that are supplying half the world. And when they do a run, they don't do it for 5,000 copies. They're doing it for 50,000 — they're supplying the U.S.A., Germany, and France and Holland, and Hong Kong. So all of a sudden it becomes cheaper.

To conclude, I have a very positive feeling about the classical business in the U.S., like going into markets and seeing more and more stores devoting more space to the classics. I was in Seattle last week where there are two new Tower stores going up. One is in the University district, and Russ Solomon is building a separate classical room on the second floor, like he has in the Tower Westwood store in Los Angeles. I think this is a very positive sign about how the dealers feel about classics.

Sid Love is director of marketing for Classics International.

## Classical Buyers Are Smart Shoppers

(continued from page 51)

things. This is a catalog business, and bestsellers are showcases for your catalog.

Greatest hits and anthology albums are also important to us, because you want to keep your artists out before the public at all times. When fall comes around and you don't have a record by an important artist, this is an avenue by which you can do it. And it's a logical conclusion that, if you have a very popular artist, there's someone who would like to have all their best things on one record.

Anthologies can also transcend the traditional marketplace and sell to a different kind of buyer — that elusive customer who says, "Oh yes, I saw Joan Sutherland or I saw Luciano Pavarotti on the Johnny Carson Show and I happen to be in a record store and gee, he or she was terrific. I'd like to have her or his record."

Our mid-price Aspekto line has met with a good reception in the field. But there is one thing that puzzles me about mid-price records. In most significant record stores, records are segregated by artist and com-

poser, with the budget lines in their own section. But it seems that mid-price records are usually filed with other records, and I think this is a negative in their sale. Of course, as these catalogs are expanded and more companies choose to go into the market, then they will have a niche of their own.

Budget records don't sell as well as we would like, and that is partly the press doesn't review reissues and compilations. In addition, with ad budgets such as they are these days, you can't go on the air and advertise an old record.

The biggest boon to the classical music industry in recent years has been the advent of digital recording. The public has an enormous appetite for these digital recordings, and I think they're kind of special. We completely shattered the industry when we came out with digital LPs at a \$9.98 list, which broke the price barrier. But I think it's the right price, and we will be making a lot more digital records.

John Harper is national sales manager for London Records.



James Levine

# Classical Music

## Labels Look For Crossover From Instrumental Records

(continued from page 47)

certo for Orchestra." to be released. Shepard says, "as soon as we get a good pressing." In October there will be a recording of Mendelssohn's "Walpurgisnacht" from the same forces as well as a complete "Daphnis et Cloe" and a disc containing Stravinsky's "Firebird," "Symphony in 3 Movements" and "Two Suites for Small Orchestra." The latter performances are by Eduardo Mata and the Dallas Symphony, a combination for which RCA has substantial plans.

Among the label's plans for the fall are a generous helping of baroque (and earlier) chamber music, including two discs from the Waverly Consort and recordings by French conductor Jean-Claude Malgoire. "The interest in original instruments," Saines says, "seems to be slowing up. What has happened is that too many people have been playing them without knowing how to play them well. And of course, we live in the 20th century, so our ears are accustomed to different things."

That sentiment brought agreement from most A&R heads — even Jim Frey, whose Archiv label is known for and continues to present old music in original instrumenta-

tion. Archiv's plans for the fall include a three-LP set of Gesualdo responses, Purcell harpsichord suites, performed by Colin Tilney, and Bach's "Christmas Oratorio." "The point of the Archiv productions," Frey exclaims, "is not so much to say 'this is how it should sound' as 'this is how it might have sounded to the composer.'"

Columbia plans to put out a few contemporary music LPs this year, including some Carter and Copeland, as well as some Varese, Berq and Schoenberg that Pierre Boulez has been recording in Europe. There will also be a new Terry Riley record, the first in quite a few years, and a possible best seller if the recent successes of Philip Glass and Steve Reich, who write in an idiom related to Riley's, are any indication.

RCA's contemporary music activity last year was limited to the release of a recording of John Corigliano's "Oboe Concerto" and, of course, the "Sweeney Todd" LP. This year, a disc of Takamitsu music, performed by Tashi, is promised. DG, meanwhile, is releasing its first Messiaen, the "Quartet for the End of Time" with Barenboim (piano), Yordanoff (violin), Tetard (cello), and Desurmont (clarinet). There will also be a pair of Nielson String Quartets performed by the Nielson Quartet. The rest of DG's current 20th century releases evidence a conservative bent: Lazar Berman playing Prokofiev, Pollini playing the Bartok Piano Concertos Nos. 1 and 2, with Abbado conducting, and a complete Stravinsky "Pulcinella" under Abbado.

Philios is presenting a fairly cautious program that features Neville Marriner and the Academy of St. Martin in the Fields per-

forming Bach's "Musical Offering" and Avison's "Concerti Grossi after Domenico Scarlatti;" Haitink and the Concertgebouw performing a Bizet program ("Jeux d'enfants, Symphony") and the Bruckner Seventh; Colin Davis and the Concertgebouw playing the Dvorak Eighth and the Stravinsky "Firebird;" Claudio Arrau playing the Chopin "Nocturnes;" and Kurt Masur conducting the Leipzig Gewandhaus in the Brahms symphonies. The one thing that stands out on this otherwise safe list is Schoenberg's "Gurre-Lieder," with Norman, Troyanos, McCracken, Klemperer, and the Boston Symphony under Ozawa's direction. "This is the same cast that performed the work at Carnegie Hall last year," Philips' M. Scott Mame points out, "and if reaction to the records is anything like the reaction to the concert, it should be a significant release."

### Schubert Triumphs

Over at Anget, Tony Caronia mentioned the Karajan set of the Schubert Symphonies as a hot seller, as well as the first two Muti/Philadelphia discs — the Beethoven Seventh and the disc featuring Mussorgsky's "Pictures" and Stravinsky's "Firebird" — and Ormandy's Angel debuts, a Sibelius disc and a Bartok LP.

Among instrumentalists, Caronia says that Itzhak Perlman has been and remains one of the label's steadiest sellers, and says that the next few months will see him on a Tchaikovsky Violin Concerto disc with Ormandy and the Philadelphia Orchestra "that could well be, performance-wise and sound-wise, the best Tchaikovsky ever made." Anget has also been pleased with reaction to discs by flutist Ransom Wilson,

whose "Flute Impressions" LP attracted a great deal of attention in the crossover part of the market. And, he says, violinist Vladimir Spivakov has shown great promise.

Set for fall release, Angel promises a Tennstedt Schumann Third and Mahler Fifth, a Previn/Pittsburg Mahler Fourth, a Rostropovich Dvorak Ninth (part of a complete cycle), a Muti Beethoven Sixth, and a Jochum Beethoven Seventh (also part of a full cycle).

While Angel has not yet made a firm commitment to digital recording, the label has made a pitch for the audiophile market with its 45 rpm series, and, according to Caronia, that series was so successful that a second series was prepared for late August release.

Slated for release this fall, London has a complete Tchaikovsky symphony set with Mehta and the Los Angeles Philharmonic; a complete Brahms cycle by Solti and Chicago; more of Vladimir Ashkenazy's Chopin cycle and a Tchaikovsky Fourth with the pianist conducting; Schumann and Schubert from Alicia de Larrocha; a Berlioz "Requiem" from Maazel; and a "Symphonie Fantastique" from Haitink and the Vienna Philharmonic.

## Hits Bring Bucks

(continued from page 50)

damental thrust of a healthy classical record company is to keep acquiring terrific artists. The name of the game is who the artist is — more so, in fact, than the particular piece they're recording.

This observation is supported by the fact that our budget line isn't doing as well as it should be. We may have made certain mistakes. Maybe we put out too many at a time, or maybe we haven't yet latched onto the most creative way of marketing budget records. But I have a feeling that, since it is mostly an artists' market, you still sell to a large degree those artists who are familiar to the record buyer.

Fritz Reiner, for example, was a great artist who may be familiar to the older buyer, but he's been dead a lot of years. And the Toscanini stuff sells very poorly. The sound is dreadful; and, though he was a magnificent conductor, many of the things he did best are not quite as apparent today, when the whole recording art has improved.

One of the most promising recent developments in the classical field is digital recording. There are many advantages to digital, including a virtual absence of distortion. But analog is not an antiquated process. There are fantastic analog recordings in existence. If you can't make a quiet surface disc, there's no point in making a digital recording. Because the most important apparent difference between analog and digital is the background silence. If your surface isn't silent and if you're not going to listen to it in a careful, quiet listening situation, I'm not sure the extra cost is worth it to the consumer.

On the whole, though, I think digital is a good thing. First of all, it sharpens everybody up. It makes everybody at the factory level know that they really have to be on their toes. We're not going to put this stuff out unless the pressings are really good. So it has a way of raising the quality standard throughout the company, which I think is important.

Tom Z. Shepard is division vice president of Red Seal for RCA Records.

## Hard-Core Buyers Hike Sales

(continued from page 50)

While it is true that some dealers are currently pessimistic about catalog sales, returns can be kept to a minimum by exercising natural prudence. Salesmen must use caution in their selling approach. Solid stocking programs must be curtailed to include only product with the greatest turnover potential, and the balance of the catalog must be stocked selectively and sparingly. Labels must respond with the choicest possible merchandise for release at such times — even if it means reshuffling release schedules at great length. We, as manufacturers/distributors, must also aid our accounts with long-reaching advertising and merchandising assistance.

Currently we are not entertaining the idea of a mid-line. We feel product can readily and satisfactorily be categorized for full price or budget release. Mid-price would not provide enough price differential between full and budget lines for either manufacturer or retailer to seriously consider the move at this time.

Cassette tape, on the other hand, is a classical market unto itself, and it is a steadily growing one. Our XDR Angel and Seraphim lines are making an ever-increasing substantial contribution to profit. With cassette tape finally attaining a quality standard to meet the demands of the most sophisticated of playback equipment, cassette tape is at last an important and viable means of classical music reproduction — and source of classical revenue. We now have a quarterly release plan, but demand and product availability could prompt an even more frequent release

schedule in the very near future.

Whatever direction we look in to increase sales, we also have to remember the bottom line — profit. Thus, inflation has forced us to tighten our working budget from top to bottom, from merchandising to packaging. Although the classical division's contribution to profit in recent years nicely surpasses figures of a decade ago, we have taken it upon ourselves to initiate discretionary spending in all aspects of our classical operation.

At the same time, though, we have taken care not to sacrifice quality. In fact, our product has shown a marked improvement with respect to manufacturing and packaging. New releases and a fair amount of catalog merchandise have benefited from superior new mastering and manufacturing facilities.

From a merchandising point of view, however, we have been obliged to do less. The direct results of increased costs (printing, media and so on) in relationship to a tight budget have pre-empted "routine" spending. We now concentrate solely on primary expenditures as they relate to major new releases and specialized segments of our catalog. For the coming months, for example, campaigns have been designed around our complete opera catalog, violinist Itzhak Perlman, and conductor Riccardo's Muti/Philadelphia Orchestra. Point-of-purchase and national advertising will be accordingly aligned.

Brad Engel is national classical merchandising/advertising manager for Angel Records.

VOX BOX • TURNABOUT • CANDIDE • VOX BOX • TURNABOUT • CANDIDE • VOX BOX • OPERA LIVE • HISTORICAL SERIES • VOX BOX • TURNABOUT

**VOX NEW**

**EXPECT THE UNEXPECTED**  
from VOX/TURNABOUT  
NEW ARTISTS!  
NEW REPERTOIRE!  
RECORDING PREMIERES!

**NEW!**

**A PORTRAIT OF GEORGE**  
IN REVERENCE TO HIS MOTHER  
CONCANNATI POPS ORCHESTRA  
ERICH KLINGEL, CONDUCTOR  
TV 34749

**Tchaikovsky**  
Violin Concerto  
**The Nutcracker**  
Ballet in 3 Acts  
Vladimir Spivakov, Violin  
Viggo Cammermeyer, Conductor

**BALMORE SYMPHONY ORCH.**  
COMMISSIONA, CONDUCTOR

**ALICIA DE LARROCHA**  
GRANADOS: GOYESCAS  
TV 34748

**GLAZUNOV**  
KING OF THE JEWS  
Stuttgart; Kohler

**The WCC of Mozart**  
14 Selections from the best  
Vox/Turnabout/Candide  
Catalog. Complete  
Discography enclosed.

**Quality has a name**  
— Vox/Turnabout

TV 34802

For a catalog, please write to:  
**THE MOSS MUSIC GROUP, INC.**  
211 E. 43rd St., N.Y., N.Y. 10017  
(212) 867-9360

Distribué au Canada par Distributed in Canada by  
**THE MOSS MUSIC GROUP (CANADA) INC.**  
510 Coronation Dr., West Hill, Ontario, Canada M1E 4X6

VOX BOX • TURNABOUT • CANDIDE

GOLDEN JUBILEE  
CONCERT

VLADIMIR  
HOROWITZ

NEW YORK PHILHARMONIC  
EUGENE ORMANDY

RACHMANINOFF  
CONCERTO No. 3

RCA RED SEAL

Reissued Live at Carnegie Hall  
January 8, 1937

CONCERT PROGRAM BOOKLET ENCLOSED

CRL1-2633

Renata Placido Pablo  
SCOTTO DOMINGO ELVIRA

Mascagni  
CAVALLERIA RUSTICANA

National Philharmonic Orchestra

James LEVINE conductor



RCA RED SEAL

CRL1-3091

JAMES GALWAY  
PLAYS  
RODRIGO  
CONCIERTO PASTORAL

(World-Premiere Recording)

FANTASÍA PARA UN GENTILHOMBRE  
(Arranged: Galway)

EDUARDO MATA  
PHILHARMONIA ORCHESTRA



RCA RED SEAL

ARL1-3416

LEVINE conducts MAHLER  
SYMPHONY No. 5  
SYMPHONY No. 10 (ADAGIO)

JAMES LEVINE  
THE PHILADELPHIA ORCHESTRA



RCA RED SEAL  
2 RECORD SET

ARL2-2905

FIEDLER'S  
GREATEST  
HITS  
A 50th Anniversary  
Celebration

ARTHUR  
FIEDLER  
BOSTON  
POPS



RCA RED SEAL

2 RECORD SET  
SPECIALLY PRICED

CRL2-33

MOSTLY FATS  
THE CANADIAN BRASS

FATS WALLER'S GREATEST HITS

Includes  
Ain't Misbehavin' • Alligator Crawl  
Honeysuckle Rose  
Plus Tunes by Jelly Roll Morton  
and Others



RCA RED SEAL

ARL1-3212

More  
RAMPAL'S  
GREATEST HITS



CHOPIN: "Minute" Waltz and Nocturne in F-Sharp  
DEBUSSY: Clair de Lune/KREISLER: Liebesleid  
RAVEL: Habanera/GENIN: Carnival of Venice  
and works by  
BACH/GLUCK/DOPLER RED SEAL


ARL1-3388

RED SEAL  
DIGITAL

THE DAWNING OF A NEW ERA IN RECORDED SOUND

BARTÓK  
CONCIERTO FOR ORCHESTRA

EUGENE ORMANDY  
THE  
PHILADELPHIA ORCHESTRA



RCA RED SEAL

ARL1-3

ROBERT WHITE  
sings  
BEETHOVEN  
SCOTTISH, ENGLISH,  
IRISH and WELSH  
SONGS

Yo-Yo  
Ma  
Cello

Ani  
Kavafian  
Violin

Samuel  
Sanders  
Piano


RCA  
RED SEAL

ARL1-3417

ORIGINAL CAST  
RICHARD BARR CHARLES WOODWARD  
ROBERT FAYER MARY LLA JOHNSON MARTIN REHARDE  
IN ASSOCIATION WITH  
DEAN & JUDY MANIS  
PRESENTS

ANGELA  
LANSBURY Sweeney  
Todd  
LEN  
CARROU

The Demon Barber of Fleet Street



A MUSICAL THRILLER

MUSIC AND LYRICS BY  
STEPHEN SONDHEIM HUGH WHEELER  
BASED ON A VERSION OF "SWEENEY TODD" BY CHRISTOPHER BOND  
DIRECTED BY  
HAROLD PRINCE

RCA RED SEAL

2 RECORD SET  
SPECIALLY PRICED

CBL2-3379

# CLASSICAL

## TOP FORTY CLASSICAL ALBUMS

		Weeks On Chart	9/1 Chart
1	<b>MENDELSSOHN:</b> Symphony #4 Vienna Philharmonic Orchestra (Von Donnarvi) London Digital LDR 10083 (9.98/1 LP)	4	8
2	<b>MAHLER:</b> Symphony #4 in G Major Israel Philharmonic (Menta) London Digital LDR 10004 (9.98/1 LP)	1	12
3	<b>NEW YEAR'S IN VIENNA</b> Vienna Philharmonic London Digital LDR 10001/2 (19.98/2 LPs)	3	18
4	<b>WU TSU-CHIANG, LISZT, SOUSA</b> Liu Teh-Hai, Li-shih-Kun, Boston Symphony Orchestra (Ozawa) Philips 9500.892 (8.98/1 LP)	2	12
5	<b>MASSENET:</b> Cendrillon Von Stade, Philharmonia Orch. (Rudel) Columbia M3 35194 (29.98/3 LPs)	5	18
6	<b>BOLLING:</b> Suite For Flute And Jazz Piano Rampal, Boiling Columbia M33233 (7.98/1 LP)	7	148
7	<b>JAMES GALWAY:</b> Annie's Song RCA ARL1-3081 (9.98/1 LP)	6	32
8	<b>BRAHMS:</b> A German Requiem Chicago Symphony (Solti) London OSA 12114 (8.98/1 LP)	9	14
9	<b>PUCCINI:</b> Tosca Pavarotti, Milnes, Freni National Philharmonic (Rescigno) London OSAD 12113 (17.98/2 LPs)	8	22
10	<b>MOZART:</b> Concertos Galway, Robles, London Symphony (Mata) RCA ARL 1-3353 (8.98/1 LP)	24	8
11	<b>GERSHWIN:</b> Songs By George & Ira Morris/Boleyn Nonesuch H-71336 (4.98/1 LP)	10	28
12	<b>WILLIAMS:</b> Hugh The Drover Royal Philharmonic (Sir Charles Groves) Angel S2BX-3873 (17.98/2 LPs)	21	6
13	<b>DONIZETTI:</b> Lucrezia Borgia Sutherland, Horne, Aragall, Wixell National Philharmonic Orchestra (Bonygne) London OSA 13129 (26.98/3 LPs)	13	8
14	<b>PACHELBEL:</b> Canon: Two Suites <b>FASCH:</b> Two Sinfonias and Concerto In D For Trumpet Andre, Fierlot, Chambon, Pailiard Chamber Orchestra (Pailiard) RCA FRL 1-8458 (8.98/1 LP)	11	150
15	<b>ITZHAK PERLMAN:</b> Virtuoso Violinist Angel S-37456 (7.98/1 LP)	14	26
16	<b>GOUNOD:</b> Faust Dorringo, Freni, Ghisurov Paris Opera Orchestra (Pretre) Angel S2DX-3868 (36.98/4 LPs)	—	2
17	<b>SHOSTAKOVICH:</b> Lady Macbeth Of Mtsensk Vishnevskaya, London Philharmonic (Rostropovich) Angel SCLX-3866 (23.98/3 LPs)	12	16
18	<b>SCHUMANN:</b> Youri Egorov Peters International PLE 113 (7.98/1 LP)	18	10
19	<b>STRAUSS:</b> Die Schweigsame Frau Dresden State Orchestra (Janowski) Angel S2CX-3967 (27.98/3 LPs)	19	6
20	<b>BEETHOVEN:</b> Piano Concerto #5 Lupu, Israel Philharmonic Orchestra (Menta) London Digital LDR 10005 (9.98/1 LP)	—	2
21	<b>VICTORIA DE LOS ANGELES:</b> In Concert Angel S2-37546 (8.98/1 LP)	33	4
22	<b>GERSHWIN:</b> Manhattan (soundtrack) Graftman, New York Philharmonic (Menta) Columbia JS 36020 (8.98/1 LP)	26	6
23	<b>VIVALDI:</b> Koto Flute Wilson, New Koto Ensemble Of Tokyo (Fukumura) Angel S-37325 (7.98/1 LP)	15	14
24	<b>COPLAND:</b> Symphony #3 Philharmonia Orchestra (Copland) Columbia M 35113 (7.98/1 LP)	32	4
25	<b>BRITTEN:</b> Peter Grimes Royal Opera House (Davis) Philips 6769.014 (26.98/3 LPs)	16	24
26	<b>BARTOK:</b> Piano Concertos No. 1 & 2 Pollini, Chicago Symphony (Abbado) DG 2630.901 (8.98/1 LP)	—	2
27	<b>LIONA BOYD:</b> First Lady Of The Guitar Columbia M 35137 (7.98/1 LP)	25	18
28	<b>BARTOK:</b> Concerto For Orchestra Philadelphia Orchestra (Ormandy) RCA Digital ARC 1-3421 (9.98/1 LP)	38	4
29	<b>WEBER:</b> The Complete Works Of... Voi I — Various Columbia M4 35193 (31.98/4 LPs)	17	18
30	<b>HOLST:</b> The Planets London Philharmonic Orchestra (Solti) London OS 7110 (8.98/1 LP)	—	2
31	<b>LEONTYNE PRICE:</b> Lieder By Schubert & Strauss Angel S2-37631 (8.98/1 LP)	—	2
32	<b>BRAVO PAVAROTTI!</b> Pavarotti London PAV 2001/2 (17.98/2 LPs)	22	56
33	<b>PACHELBEL, BACH, HANDEL:</b> Canon & Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger) London OS 7102 (5.98/1 LP)	27	24
34	<b>RAMPAL:</b> Greatest Hits Vol. II Columbia M 35176 (7.98/1 LP)	—	2
35	<b>FIEDLER:</b> Greatest Hits The Boston Pops (Fiedler) RCA CRL2-3383 (12.98/2 LPs)	—	2
36	<b>JOHN WILLIAMS:</b> Plays Guitar Music From Japan, England and Latin America Columbia M 35123 (7.98/1 LP)	23	8
37	<b>PAVAROTTI:</b> Cavalleria R. & Pagliacci National Philharmonic (Gavazzeni/Patane) London OSAD 12125 (26.04/3 LPs)	31	32
38	<b>STRAUSS:</b> Waltz Transcriptions Schoenberg, Berg, Webern Boston Symphony Chamber Players DG 2530.977 (8.98/1 LP)	—	2
39	<b>RAMPAL:</b> Japanese Melodies For Flute And Harp Rampal, Laskine Columbia M 34568 (7.98/1 LP)	34	78
40	<b>GREATEST HITS OF 1720</b> Philharmonia Virtuosi Of NY (Richard Kapp) Columbia M34544 (7.98/1 LP)	35	98

## Opera Releases Continue To Highlight A Few Stars

by Allan Kozinn

A look at what the majors have released in the last year and will release in the coming months highlights the prolific output of Renata Scotta and Placido Domingo. RCA's best-selling opera this year was a Domingo/Scotta "Otello," and the company's only operatic release this fall will be a Domingo/Scotta "Cavalleria Rusticana" (no Pad). Columbia, an operatic latecomer and a company that prefers to concentrate on out-of-the-way opera rather than trying to compete with the classic performances of standard operas released by the competition, nevertheless took its first plunge into familiar waters with a Domingo/Scotta "Madame Butterfly." Early next year, the pair will be featured in the next installment of the company's complete Puccini cycle, "Le Villi." Angel, meanwhile, is claiming success with a Scotta "Nabucco," and plans at long last to release a Verdi Requiem featuring this soprano, as well as a Gounod Faust Domingo. DG, they're still talking about last summer's "Fanciulla del West," also featuring Domingo.

Not that other singers like Luciano Pavarotti and Beverly Sills are being entirely overshadowed. According to Tony Caronia, head of Angel's east coast operation, the company's vocal best sellers were the Sills "Don Pasquale," released to coincide with her appearance in the Met production of the opera in December, her "Up In Central Park" LP of light duets with Milnes, and the "Merry Widow" excerpt disc. Although the latter was released more than a year ago, it has continued to sell heavily. This fall, Angel will issue a "Rigoletto" featuring Sills, Krauss, and Milnes; and, while Angel is being carefully noncommittal about Sills' future recording plans ("The door," Caronia says, "is always open to her"), it is likely that "Rigoletto" will be her final complete opera on disc.

### Unfamiliar Repertoire

At present, the opera recording business seems to be in a strange sort of limbo. Some people are saying that opera is getting too expensive to record, and that only big name singers or familiar operas can sell enough to pay for themselves. For others, the liveliest part of the opera market is in unfamiliar repertoire.

"Between now and Christmas," says DG's Jim Frey, "we're doing a few things that are adventurous and experimental. We've just released Aribert Reimann's 'Lear,' with Fischer-Dieskau. Reimann is a German avant-garde composer. And in December, we have two Russian operas: 'Orestes' by Taneyev, and 'Absalom and

Etery' by Paliashvili, who was a student of Taneyev's. We're taking a chance on them, and we'll base our decision on future obscure Russian opera on how these do. But last year, we released (Rimsky Korsakov's) 'May Night,' and we were pleasantly surprised." DG also plans to release Saint-Saens' "Samson et Dalila," with Placido Domingo and Elena Obraztsova and Barenboim conducting, in October. Domingo and Barenboim were also heard together — along with Fischer-Dieskau — in the Berlioz "Damnation of Faust" released by DG last month.

The closest that DG is coming to standard opera this year, it seems, is with Mozart's "La Clemenza di Tito," the last installment in Karl Bohm's Mozart opera cycle. The cast includes Teresa Berganza, Edith Mathis, and Peter Schreier, and is expected in January.

Philips, DG's companion company in the new Classics International group, seems interested in unfamiliar operatic fare, too. According to M. Scott Mamepe, the company's recently released — and long awaited by opera fans — "Peter Grimes" has been extremely successful, both critically and in the stores. "Grimes," of course, is not entirely unfamiliar — but the Philips recording is only the second, the original having been made under the composer's direction in the '50s.

As for opera on the slate, Mamepe points to the just-released Haydn "Armida." But it seems the real prize on the Philips list is Rossini's "Otello," "rarely performed," Mamepe says, "because it requires three good tenors." The cast of "Otello" includes Von Stade, Carreras, Pastine, and Condo, with Jesus Lopez-Cobos conducting.

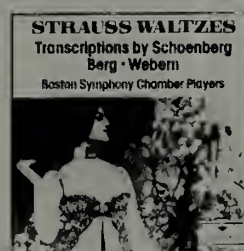
### 'Tasting Everything'

"We really haven't explored any operatic field in depth," admits Columbia's Marvin Saines, "but we've been tasting a bit of everything. Because of our deal with Melodiya, we're putting out some new Russian opera — for example, 'Russian and Ludmilla,' 'The Enchantress' and a new 'Onegin.' At the same time, we're planning to release our first 'Norma' in January, with Scotta, Troyanos, and Plishka, with Levine conducting."

A once obscure but quickly emerging composer, Jules Massenet continues to enjoy considerable success both on stage and on disc, and certainly among the best received of Columbia's recent operatic efforts is the new "Cendrillon" with Frederica Von Stade, under the baton of Julius Rudel. Similarly, the composer's "Jongleur de

(continued on page 64)

## CLASSICAL ALBUM REVIEWS



**JOHANN STRAUSS:** Waltzes, arranged by Schoenberg, Berg, and Webern. Boston Symphony Chamber Players. DC 2530 977. List: \$8.98.

Besides the concept of presenting Strauss Waltzes as chamber music, there is nothing about these transcriptions to remind one that Schoenberg, Berg, and Webern were the first composers to write 12-tone music. Yet there is something fitting in the composers of the Second Viennese School paying such a tribute to an earlier Viennese composer. Moreover, as performed by the talented Bostonians, these arrangements add a piquant charm to the liting beauty of the originals.



**MOZART:** Flute Concertos in G. K. 313, and K. K. 314; Andante in C. K. 315. Aurele Nicolet, flute; Concertgebouw Orchestra, Amsterdam, Davld Zinman, conductor. Philips 9500 392. List: \$8.98.

Nicolet, formerly the Berlin Philharmonic's first chair flutist, performs these Mozart pieces with exquisite finesse. His breathtaking technique seems almost secondary to his pure tone, stylish articulation and genuine expressivity. So involved is the flutist in his music-making that one hardly notices that he is playing.

# Strong August And Labor Day Sales Brighten Retail Picture

(continued from page 7)

product." Bressi cited Michael Jackson, Led Zeppelin, the Knack, Charlie Daniels Band and Bob Dylan as his best-sellers, adding that Dylan's controversial "Slow Train Coming" is enjoying the biggest initial thrust of any of his albums.

Carl Rosenbaum of Flipside in Chicago also cited the new Dylan album as a strong weekend seller, but added that "like all his other albums, we expect his cult to buy it for the first few weeks, then it will drop dead."

Flipside had a "strong" weekend, following an August that was up 24% from the year before. "With the Knack album our sales started going bananas, and now it's happening again with Led Zeppelin," says Rosenbaum.

## What Football?

One chain that did not suffer from bad business conditions — good weather and a Denver Broncos game — was Independent Records in Denver. "Business was real good, a lot better than I thought it would be," says Bruce Bayer of Independent. "We did 25% better in the three stores we had open last year, plus we've opened six new stores.

"I was really surprised by our activity on Sunday," adds Bayer. "It was a beautiful day and the Broncos were on, but we did better than on a normal Sunday. Lots of people didn't go away, so I guess the gas thing has taken its toll. But I was totally shocked — I wasn't ready for such business. Far and away, the Led Zeppelin album was the biggest seller."

Other key accounts reporting healthy business over Labor Day include Lieberman Enterprises, Tower Records, DJ Sound City, Record World/TSS and Waxie Maxie.

"Business turned flat last July and was blue until the past couple of months," says Mark Silverman of Waxie Maxie in Washington, D.C. "Business was good last weekend, as it's been good since good product became available this summer."

## Retail Concerns

But Silverman also pointed out a problem that a number of retailers are concerned about, the recent wave of wholesale price increases by manufacturers.

"Record company policies like raising wholesale prices have cut into our profit structure," notes Silverman. "The question now is whether there's enough money out there to buy all the releases at these prices."

Stark/Camelot's Bressi estimated that "industry policies are cutting into our sales by 3-5%."

"Prices are our biggest problem," concurs Bayer of Independent. "Prices have gone up twice since the last time I raised shelf prices and I'm scared about the in-

evitable increase I'm going to have to make."

Cletus Anderson of L.A.'s Freeway and VIP Records voiced another common concern of retailers. "My sales were about the same as last Labor Day, but I was really hurt by the Michael Jackson album, which was a platinum defective," says Anderson. "The album is my biggest disaster ever. Some of my customers are learning to dance to the skip in the record, but a lot of others don't want to wait a week for the next shipment and I'm losing those customers."

Although many retailers appeared willing to accept the new CBS policy of limited returns, others called the policy a serious obstacle in the way of doing business.

"How can we try and help CBS if we're limited to a 20% returns ceiling," asks Plickwick's Paulson. "We can't really step out and help new releases, like Cheap Trick's 'Dream Police,' if we have to face that ceiling. I think the fourth quarter will tell if they're going to really stick to the new policies."

## 12", Cassette Trends

Along with a definite upswing in sales and fourth quarter projections, two other trends were seen in the canvas of racks and retailers. Coast-to-coast, 12" singles are slipping, while cassettes are carving out an ever-increasing piece of the prerecorded tape pie.

"The 12" hits are doing well, but there are an awful lot of returns on the non-hits," comments Stark/Camelot's Bressi. "We now stock only the outstanding sellers."

"My 12" sales are tapering off," reports Freeway/VIP's Anderson. "People are buying the LP if one's out instead. And besides, the fill problem is too critical with the disco singles. People don't want them later."

Tower Records seems to be an exception to the trend away from 12"s. "We sell a lot of them," says Tower owner Russ Solomon. "They've been doing well all along for us." Tower is one of the few major chains reporting business in general running ahead of last year's pace.

Retailers nationally are starting to buy roughly equal amounts of cassettes and 8-tracks, with cassettes making rapid gains in recent months. "The pendulum is swinging from 8-tracks to cassettes," says Bressi. "Cassette sales continue to grow and grow and grow."

1812's Dulberger says cassettes are up to 65-70% of his tape sales, "except in R&B where 8-tracks are still 60%."

But fill problems appear to be worst in the cassette field. "Our demand for cassettes is way over 8-tracks," says Vicki Kost of DJ Sound City. "We could do excellent business with cassettes, if we had them."



**ROGER WHITTAKER IN NEW YORK** — RCA recording artist Roger Whittaker came to New York recently to buy a jet plane and wound up visiting the RCA offices there. Pictured (l-r) are: Mel Ilberman, division vice president of business affairs for RCA; Ethel Gabran, pop A&R producer for the label; Whittaker; and Bob Summer, president of RCA Records.

# DISCO BREAKS

(continued from page 43)

good men. USMC J.C. Stare recently made it into the Guinness Book of World Records, dancing with himself for 330 hours. He reportedly wore out 10 DJs, who spun with Stare boogied... The **Bee Gees**, backed by **Sweet Inspirations**, wrap up their No. 1 American tour in their hometown of Miami Oct. 6... **Kent A. Rossner** has been appointed staff technical director of the **Palace**, a disco theater production facility to open in Hollywood at the end of October. Rossner is joined by **Max Trell Jr.**, recently named staff director of electronics for the seven-story structure.

**THE FIRST FOR POCONO** — On Sept. 18, Philadelphia's Pocono Record Pool will hold its first disco seminar/awards day at the Holiday Inn. The first meeting of the day will focus on "disco promotion, sales and marketing." Participants on a panel include **Michele Hart**, **D. Joseph**, **Billy Smith**, **John Brown**, **Jim McDermott** and **Michael Wright**. The second session will deal with "disco/rock fusion." Some panelists confirmed for that meeting include **Danny Glass**, **Ray Caviano**, **Izzy Sanchez**, **David Steele**, **Vince Pelligrino**, **Stephan Shepperd** and **Tony King**. Each session will last for one hour and start at 7 p.m. At 10 p.m. the awards party will be held at Ripley's. Host for the evening will be **Frank Lembo**, who explains, "We added the seminar portion to our annual awards because we are trying to create an avenue of better communication between the Pocono membership and the promotion people." The initial response to what we are doing," he adds "has been excellent."

**IN PERSONS** — **Debbie Jacobs** performed at **Studio One's** Labor Day "Yellow and Transparent" party. Debbie chose yellow attire... **Taka Boom** just returned from Japan where she promoted her 12" "Red Hot"... In Boston, **Siren** showcased its single "Open Up For Love" at various clubs Sept. 7-9. Siren also hosted a boat cruise to benefit the **American Cancer Society**. The group will hit Chicago Sept. 14-16... **Melba Moore** and **Grace Jones** will appear at NYC's **Paradise Garage** sometime in the near future. No definite dates have been set so far... **Kisses** in Chicago plays host to **Edwin Starr** Sept. 18.

**HOT PRODUCT** — Midsong plans to breakaway "Disco Inferno" as a 12" from the posthumous "Saturday Night Fiedler" LP... Sept. 17 Casablanca will let loose the following albums: **Vernon Burch's** "Get Up," **Bad News Travels Fast's** "Ordinary Man," a new single release by **Alec Costadinos** and the **Syncoptic Orchestra** and on EarMarc, **Carl Lloyd's** "Score." The following week look for **Village People's** "Live and Sleazy," an as yet untitled LP from **Cher** and **Terry DeSario's** "Moonlight Madness" album... On Ariola, **Randy Sills** does the concept mix for the "Mork and Mindy Theme" by **Cake**. **Deborah Washington's** LP "Love Awaits," out this week, will be followed shortly by a 12" breakaway "Rocket"

frank sanello & cookie amers



**CBS RECORDS INTERNATIONAL IN LONDON** — Gathering at the Grosvenor House Hotel in London, CRI executives from over 25 subsidiaries participated in the company's first solo convention, Aug. 23-25. Pictured at various stages of the convention are (l-r): at the presentation of gold and platinum awards for the "War Of The Worlds" LP, Maurice Oberstein, CBS-UK chairman, John McCready, CBS-New Zealand, Frank Devos, CBS-



Belgium, **Ronnie Braun**, CBS-Israel, **Elie Jarez**, CBS-Spain, **Jeff Wayne**, "War Of The Worlds" producer, and **Sally Schakleton**, CBS-UK; CBS-Germany recording artist **Nina Hagen**, **Dick Asher**, CRI president; and **Allon Davis**, CBS-Holland, **Dick Leahy**, GTO Records and **Paul Russell**, CBS-UK, at an informal cocktail reception. In addition, CRI product was highlighted at the convention.



## INTERNATIONAL DATELINE Argentina

**Buenos Aires** — Microfon president **ario Kaminsky** recently told **Cash Box** at his company will increase its activity in the "English pop" field, mainly through recordings from their licensing agreement with Ariola International. To date, Microfon has been one of the leaders in the "Spanish pop" field, with Spanish language recordings from local artists and those from other parts of Latin America and Spain.

CBS has released the "**Cheap Trick At Udokan**" LP, which has already reached platinum status in the USA and is expected to appeal to a wide audience here. In the singles field, the latest hit for CBS is **Anita Ward's** "Ring My Bell," which is beginning to chart strongly here.

RCA's duo **Candela** are considering recording German and English versions of some their hits. The potential international appeal of this duo was a much talked-about subject at RCA International's recent convention in Miami. The company will also hold another convention in Rio, just prior to the Latin American Federation of Phonographic Producers (FLAPP) convention, Sept. 12-14.

Phonogram has re-linked the folk group **Antoral** for three more years. Also from Phonogram, the "Music For UNICEF Concert" LP is enjoying good success, with the record atop the Argentinian album chart. Finally, **Demis Roussos'** new Phonogram LP "Universum" is gaining speed and could become a fast seller in the near future.

**Surco**, a local indie, has started a series of record launchings devoted to certain provinces of this country, plus an album by tango pianist **Beba Pugliese**, daughter of the famed tango orchestra leader **Oswaldo Pugliese**.

**Simcamerica** held a press party at the **Lauen Hotel** honoring **Instant Love**, a disco group that has been performing in Buenos Aires. The group's "Disco Roller" has been included in one of the good-selling compilation albums marketed by **Simcamerica**. EMI has a new single by **alian chanteur Gian Franco Paliaro**, a longtime favorite in Argentina. Paliaro's new single, titled "No te vayas entonces," is expected to follow his previous effort, "Un ramito de Violetas," on the charts.

— **miguel smirnoff**

### Australia

**MELBOURNE** — Australia has become the first territory outside America to award **The Knack** a gold album for their debut LP "Get the Knack." Boosted by the band's four **PRO** concerts — two in Melbourne and two in Sydney — and heavy airplay, the album has been one of the hottest sellers. "My Sharona" is currently the national #4 single and other album cuts getting airplay are

"Heartbeat" and "Good Girls Don't."

**Roger Voudouris** flew home last week after a successful promo visit, during which he made numerous TV appearances and gave press and radio interviews. Voudouris stressed that his hit single "Get Used To It" is only a small part of what he can do, and that his next album will showcase the artist as he'd like to be seen. "Previously I didn't have any hits so I had to make compromises, but the success of 'Get Used To It' has given me that extra bit of leeway, a foot in the door... and now I can do what the hell I want." He plans to dispense with strings and big arrangements next time out and go for a more basic, guitar-based approach... PolyGram Records has signed Melbourne band **33 South** and next month release their debut single, which was produced by **Trevor Lucas**, ex-Fairport Convention member and producer.

... **Electric Light Orchestra's** "Discovery" has now passed double platinum status in Australia (100,000 units)... **Skyhooks** have signed deals with **Attic Records** and **Riva/Mercury** for distribution of their last album "Guilty Until Proven Insane" later this month in North America. Arrangements were finalized by **Michael Gudinski**, the group's ex-manager and managing director of their local label, **Mushroom Records**.

"Up There Cazaly" is set to become the biggest-selling Australian recorded single ever, having notched up sales of almost 150,000 copies so far. The biggest seller to date was "Sadie, The Cleaning Lady," which sold 183,000 copies over a period of eight years. "Up There Cazaly" looks like beating that in as many weeks. The single was written by jingle writer **Mike Brady** for a TV sports show promotion. Fable Records managing director **Ron Tudor** contacted Brady about releasing the song on record and the initiative is paying off. "Up There Cazaly" is an historic catch-cry used by supporters of a Melbourne football team to spur on their team's champion, **Cazaly**.

— **allan webster**

### Canada

**TORONTO** — In town as the headliner on the "Rock And Roll: The Next Chapter" bill with **Louise Goffin**, **Berserkley's Greg Kihn** had a few moments to spare backstage at the **El Mocambo**. He's already "two-thirds prepared" to release another disc, he says, having worked recently at **Wally Heider's** studio in San Francisco. Also in the can is a live album, "which probably won't see the light of day for some time to come." Kihn calls **Berserkley** "the happiest family in the biz. I can record when I want, how I want, where I want... I can't really ask for anything more."

As is the case each year at this time, grippers come out of the woodwork to beef about the success (or lack thereof) of the

(continued on page 58)

## PolyGram Canada Considers Unit Pricing System For 1980

by **Kirk LaPointe**

**TORONTO** — PolyGram Inc. Canada will likely shift from suggested list pricing to unit pricing by February, 1980. The move, according to **Al Elias**, national sales manager for the company, "is 99% assured."

Under the new pricing system, retailers

and racks will mark up from the unit price, with certain implicit concessions being made to artists for royalties on sales.

"Suggested list pricing is highly inflationary," **Elias** told the recent **Sam The Record Man** retailers convention in Toronto. "When our costs go up a nickel or a dime, we as record companies tend to pad that figure, jacking up the price by 30 to 50 cents. It's absurd. Let's begin to think in terms of marking up from unit pricing, rather than marking down from the suggested list price."

The North American market, **Elias** continued, is one of the few to allow suggested list pricing. "In other markets, where the government disallows it, free enterprise goes to work. As it is now, companies are at each other's throats for little reason."

"The retailer, not the record company, should be setting the price for the product it sells," **Elias** concluded.

**Cash Box** has also learned that PolyGram Canada has slipped into the top position among record companies in this territory. According to recent market share figures divulged at the firm's recent convention in Quebec, and substantiated by a **Cash Box** survey of retailers and racks across the country, the company holds a slim one percentage point advantage over both CBS and WEA in Canada.

According to company sources, PolyGram presently has a 21.5% market share, followed closely by CBS and WEA, each of which commands between 20-21% of the Canadian market.

An informal telephone survey of leading retailers and racks nationwide showed PolyGram to have an overall slim advantage as a supplier of product. The company's biggest advantages were in the Quebec market (particularly as a singles supplier, where 60% of all singles are sold in this country) and in the west.

Representatives of **Roblans**, **Handleman's**, **DJ's**, **ARS**, **Records On Wheels** and **A&A's** substantiated the PolyGram figures. All noted that the shift in strength had come during the past six to eight months. As an **A&A** executive pointed out, "They just seem to have the product bringing the people into the stores right now..."

## Soares Appointed Int'l Manager At Continental

**LOS ANGELES** — **Alf Soares** has been appointed to the position of manager, international product, for **Continental/Chantecler/Phonodisc/Gravacoes Eletricas S.A.** of Sao Paulo, Brazil. He will report to marketing director **Arioaldo Piovezani**. Soares most recently occupied the same post for **RCA Eletronica Ltda.**

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 **Chiquitita** — ABBA — RCA
- 2 **Da Ya Think I'm Sexy** — Rod Stewart — WEA/EMI
- 3 **Palsaje** — Franco Simone — Microfon
- 4 **La De La Mochila Azul** — Pecrito Fernandez — CBS
- 5 **Tragedy** — Bee Gees — RSO
- 6 **Ring My Bell** — Anita Ward — CBS
- 7 **Hooray! Hooray! It's A Holi-Holiday** — Boney M — RCA
- 8 **El Amor De Mi Vida** — Camilo Sesto — Microfon
- 9 **Silbando** — Juanito Liner — Music Hall
- 10 **Born To Be Alive** — Patrick & Sue Timmel

#### TOP TEN LPs

- 1 **Music For UNICEF Concert** — various artists — Phonogram
- 2 **Super Disco, vol. 2** — various artists — RCA
- 3 **Reveries** — Richard Clayderman — Tonodisc
- 4 **14 Exitos Del Invierno** — various artists — Microfon
- 5 **Voulez-Vous** — ABBA — RCA
- 6 **La Carpa Del Amor** — soundtrack — Microfon
- 7 **Emociones** — Julio Iglesias — CBS
- 8 **Spirits Having Flown** — Bee Gees — RSO
- 9 **Cantanino, Vol. 3** — various artists — CBS
- 10 **Breakfast In America** — Supertramp — A&M/EMI

—Prensario

### Australia

#### TOP TEN 45s

- 1 **Up There Cazaly** — The Two-Man Band — Fabie
- 2 **Some Girls** — Racey — Rak
- 3 **Ring My Bell** — Anita Ward — Epic/TK
- 4 **My Sharona** — The Knack — Capitol
- 5 **I Was Made For Lovin' You** — Kiss — Casablanca
- 6 **Cool For Cats** — UK Squeeze — A&M
- 7 **Pop Muzik** — M — MCA
- 8 **Bright Eyes** — Art Garfunkel — CBS
- 9 **You Can't Change That** — Raydio — Arista
- 10 **Reunited** — Peaches & Herb — Polydor/MVP

#### TOP TEN LPs

- 1 **Discovery** — ELO
- 2 **First Under The Wire** — Little River Band — Capitol
- 3 **The Very Best Of Leo Sayer** — Chrysalis
- 4 **Get The Knack** — Capitol
- 5 **English History** — Jon English — Mercury
- 6 **Back To The Egg** — Wings — MPL
- 7 **Breakfast In America** — Supertramp — A&M
- 8 **Fate For Breakfast** — Art Garfunkel — CBS
- 9 **Dynasty** — Kiss — Casablanca
- 10 **Rust Never Sleeps** — Neil Young — Reprise

—Kent Music Report

### Brasil

(Sao Paulo)

#### TOP TEN 45s

- 1 **Born To Be Alive** — Patrick Hernandez — CID
- 2 **Ring My Bell** — Anita Ward — CBS
- 3 **Nao Chore Mals** — Gilberto Gil — WEA
- 4 **Song For Guy** — Elton John — PolyGram
- 5 **Ready To Take A Chance Again** — Barry Manilow — Odeon
- 6 **Tragedy** — Bee Gees — PolyGram
- 7 **Alloute** — Denise Emmer — Tapeacar
- 8 **Fell'celra** — Carlos Alexandre — RCA
- 9 **Pequenina** — Peria — RCA
- 10 **Uma Musica Lenta** — Lilian — RCA

#### TOP TEN LPs

- 1 **Pal Herol** — various artists — Som Livre
- 2 **Spirits Having Flown** — Bee Gees — PolyGram
- 3 **Allbi** — Maria Bethania — PolyGram
- 4 **Lembrancas** — various artists
- 5 **A Single Man** — Elton John — PolyGram
- 6 **Gal Tropical** — Gal Costa — PolyGram
- 7 **Fel'cao Maravilha** — various artists — Som Livre
- 8 **Chanson D'Amour** — various artists — K-Tel
- 9 **Momentos** — various artists — K-Tel
- 10 **Realce** — Gilberto Gil — WEA

—Pandisc

# INTERNATIONAL

## INTERNATIONAL DATELINE

(continued from page 57)

Canadian National Exhibition (CNE) grandstand shows. The two-week series of 25,000 capacity affairs has never, it seems, consistently packed them in. Two-thirds of the whopping \$300,000-plus deficit the city pays comes as a result of losses in the grandstand. Nationalists point to the success of **Burton Cummings** and **Triumph**, both Canadians and both of whom drew enormous crowds, and wonder why **K.C. and The Sunshlne Band** (fewer than 3,000), **Shaun Cassidy** (less than 10,000) and an expensive **Natalie Cole/George Benson** twin bill (under 10,000) are continually on the bill. Truth is, the place is a vacuous facility. Most Canadians who play the outdoor modified CNE stadium are sacrificing considerable aesthetic dignity. Why would **Anne Murray** or **Gordon Lightfoot** want to risk credibility to reach the masses?

Attic Records is releasing new product by Australia's **Skyhooks** and **Michael Nesmith** through foreign licensing agreements. . . . The debut from **Private Eye**, released through Capitol, is garnering great initial radio support in this country. The band is fronted by ex-**A Foot In Coldwater** bassist **Hughie Leggett**.

**ABBA** will make their North American concert debut Sept. 13 in Edmonton, Alberta. A midnight press conference will follow. . . . Retailers were screaming recently when WEA announced only a 50% maximum fill on any advance orders for the new **Led Zeppelin** LP, "In Through The Out Door."

Loads of excitement is being generated by RCA over the new **Genya Ravan** album.

**Brian Josling** comes to CBS as vice president, distribution, having headed up the Mister Sound Stores for Capitol for many years. . . . **Eddie Colero**, meanwhile, has left his high-ranking sales position at CBS after Inter-Global Music, a CBS subsidiary, went into receivership. Colero apparently found out about his dismissal while on vacation. We all raised eyebrows in unison.

Musical chairs time, with **Ross Davies** and **Jim Waters** coming to CHUM to augment programming spots at the FM and AM operations, respectively. Sources within CHUM-FM expect little change in their ratings, in spite of a dramatic format change recently, shifting to a four-album-an-hour policy, with fewer new discs being added as a result.

**Japan's** album is being delayed slightly. Looks as if it won't be capped off until November. Work in New York is proceeding slowly.

**klrk lapolnte**

### Japan

**TOKYO** — K.K. Seiko-do, one of the largest record wholesalers in this country, has reorganized to establish more accountability

in the business division.

**Yamano-Gakki** recently sponsored a top jazz concert Aug. 19-20 at the Nakano Sun Plaza Hall in Tokyo. Billed as the "Yamano Big Band Jazz Concert," the event featured many university bands from throughout the nation. Yamano-Gakki is one of the major record and musical instrument dealers in Japan.

**Victor Musical Industries** will soon release "Morning 'Dance," the second album by **Spyro Gyra**, the American fusion group that is currently enjoying a surge in popularity. At the present time, the "Morning Dance" cassette is showing strong sales, which the company hopes to match with the album. Victor has announced that a comprehensive promotional campaign will accompany the release of the LP.

### United Kingdom

**LONDON** — CBS's vinyl poet **John Cooper Clarke** is set to tour Scandinavia next month with his old mate **Elvis Costello**. On returning to the UK, Clarke will perform in Scotland at the major art event of the year, the Edinburgh Festival. . . . **Frank Beh**, managing director of EMI Music's Austrian company, EMI Columbia Austria GmbH, died last week. Beh, who was 55, joined EMI Electrola (Germany) in 1953. He moved to the Austrian company as general manager, and became managing director in 1965.

**Jeffrey Kruger** recently entered into a new licensing agreement with President Records Ltd, a successful independent UK distribution outfit. Kruger is to immediately launch, for worldwide distribution, the Bulldog Record label, which features such renowned names as **Lena Horne, Johnny Cash, Dizzy Gillespie, Fats Waller** and many others. Heading the label and director of international affairs will be **Leslie Lewls**, who has been with Kruger's organization for the past ten years.

**Rockburgh Records** recently concluded a deal with EMI Australia to license well-known Australian rockers **Jo Jo Zep & The Falcons'** LPs for the UK, USA, Japan and certain other European territories. The first single from the Zeps with the new deal is titled "So Young."

**Arista's** famed aesthetic dementoid, **Patti Smith** and her group, began a tour of many of Europe's major venues Aug. 31, taking in Avignon and Biarritz in France, Amsterdam, London, Munich and Bologna. To coincide with her tour Arista is releasing a new single titled, "Dancing Barefoot," from the Patti Smith Group's latest LP titled "Wave."

GTO are currently blowing trumpets over the release, Sept. 7, of Euro-disco producer **Giorgio Moroder's** first electronic live-to-digital LP, titled "E=MC2," slated as a "complicated way of comprehending energy."

**kozo otsuka**

## FLAPF To Stress Anti-Piracy Laws At Rio's Upcoming Annual Conventio

by Miguel Smirnoff

**RIO DE JANEIRO** — The continuing fight against piracy will be among the topics of discussion at the annual meeting of the Latin American Federation of Phonographic Producers (FLAPF), scheduled for Sept. 12-14 in Rio.

Active for eight years in the fight against music piracy, FLAPF joined forces in 1977 with the International Confederation of Authors' and Composers' Society (CISAC) to intensify the battle, forming a joint committee to expedite policies.

As a prelude to the FLAPF meeting, **Cash Box** interviewed Dr. Henry Jessen and Dr. Miguel Angel Emery of the joint committee to get an update on the battle against music piracy in Latin America.

### Anti-Piracy Standards

Both committee members agreed that the stringent anti-piracy standards established at the landmark Geneva Convention on the rights of recording artists, com-

### Final Lineup Set For World Pop Song Fest

**LOS ANGELES** — Up to 32 entries from 20 nations will participate in the finals of the 10th annual World Popular Song Festival, scheduled for Nov. 9-11 at the Nippon Budokan Hall in Tokyo.

To date, 23 entries from 17 nations have been selected for the finals, following a five-week screening process that pared the entry list from its original 1,750 songs from 53 nations.

In addition, participants from Australia and Indonesia will be named following their respective national competitions, plus a Japanese contingent of at least six entries to be determined during the national competition in October.

While many of the entries are either pop or disco, there will also be a strong representation of the Latin American folk, rock, country, tropical and MOR styles.

Among the nations represented in the finals will be Argentina, Belgium, Brasil, Czechoslovakia, France, Hong Kong, Hungary, Italy, Mexico, The Netherlands, New Zealand, Norway, Peru, Spain, the UK, the USA and West Germany.

Many of the songs in the competition will be rendered by well-known artists, including Brazilian samba star **Maria Creuzza**; West German disco artist **Gilla**; Cissy Houston of the USA; flamenco singer **Maria Jimenez** from Spain; **Marcella**, one of Italy's new pop stars; **Peter Noone**, UK, formerly of **Herman's Hermits**, and **Bonnie Tyler** of the UK.

Special guest performer at the festival will be American singer/songwriter **Eric Carmen**.

posers, publishers and producers are the core of their policies. Stressing legal actions at the highest levels, the committee members saw the reform of national law and the education of government officials on the gravity of the situation as the primary objectives in the fight against piracy.

To date, 35 nations around the world have accepted the standards of the Geneva Convention, including Ecuador, where special law was enacted taking into account the local needs of the Latin American market.

In addition, Dr. Emery explained that Argentina and Brasil have modified the laws to allow quick and appropriate action against pirates. However, he added that throughout much of Latin America, the results are often disproportionate to the efforts applied.

Thus, both committee members agree much emphasis at the upcoming FLAPF meeting would be placed upon organizing various efforts to pursue the acceptance of the Geneva Convention standards by the rest of the nations in the Latin American market.

The committee will stress working with national government officials, educating them through seminars and personal meetings to the importance of the problem from an economic standpoint and the criminal action implied by the use of copyrighted materials without permission.

Both committee members also noted that there has been a growing concern regarding home taping, and that the subject will also be included on the agenda of the upcoming FLAPF meeting.



**GROVER BLOWS IN THE U.K.** — Elektra/Asylum recording artist Grover Washington, Jr. recently made his U.I. concert debut at London's Hammersmith Odeon. Pictured after the show are (l-r) Don Mizell, general manager of E/A jazz festival; Stuart Hornall, E/A general manager U.K.; Washington, Jr. and son; Fred Dove, WEA-U.K. disco promotion manager.

## INTERNATIONAL BESTSELLERS

### Japan

#### TOP TEN 45s

- 1 **Kanpakusengen** — Masashi Sada — Free Flight
- 2 **Gingatetsudo 999** — Godayigo — Nippon Columbia
- 3 **California Connection** — Yutaka Mizutani — For Life
- 4 **American Feelling** — Circus — Alfa
- 5 **Omolde Zake** — Sachiko Kobayashi — Warner/Pioneer
- 6 **Naminori Pirates** — Pink Lady — Victor
- 7 **Omolsugoshima Kolnouchi** — Southern All Stars — Victor
- 8 **Michizure** — Meiko Makimura — Polydor
- 9 **Oyaji No Umi** — Kenkichi Muraki — Nippon Phonogram
- 10 **Polar Star** — Junko Yagami

#### TOP TEN LPs

- 1 **Kokyoshi/Gingatetsudo 999** — Godayigo — Nippon Columbia
- 2 **Satoshi Kishida** — CBS/Sony
- 3 **10 Numbers Carat** — Southern All Stars — Victor
- 4 **Voulez-Vous** — ABBA — Disco
- 5 **Olive** — Yumi Matsutoya — Toshiba/EMI
- 6 **Yumekuyo** — Masashi Sada — Free Flight
- 7 **Allice II** — Toshiba/EMI
- 8 **Morning Island** — Sadao Watanabe — Victor
- 9 **New Horizon** — Circus — Alfa
- 10 **Netchujldayl** — soundtrack — For Life

### New Zealand

#### TOP TEN 45s

- 1 **Some Girls** — Racey — EMI
- 2 **Bright Eyes** — Art Garfunkel — CBS
- 3 **Pop Muzik** — M — PolyGram
- 4 **Lay Your Love On Me** — Racey — EMI
- 5 **Ring My Bell** — Anita Ward — CBS
- 6 **Bad Girls** — Donna Summer — PolyGram
- 7 **Boogie Wonderland** — Earth, Wind & Fire — CBS
- 8 **When You're In Love** — Dr. Hook — EMI
- 9 **My Sharona** — The Knack — EMI
- 10 **We Are Family** — Sister Sledge — WEA

#### TOP TEN LPs

- 1 **Breakfast In America** — Supertramp — A&M
- 2 **Communiqué** — Dire Straits — PolyGram
- 3 **I Am** — Earth, Wind & Fire — CBS
- 4 **Fate For Breakfast** — Art Garfunkel — CBS
- 5 **Discovery** — ELO — CBS
- 6 **Bad Girls** — Donna Summer — PolyGram
- 7 **Rickle Lee Jones** — WEA
- 8 **Candy-O** — The Cars — WEA
- 9 **The Very Best Of Leo Sayer** — Festival
- 10 **Outlandos D'Amour** — Police — Festival

—Record Publications Ltd.

### United Kingdom

#### TOP TEN 45s

- 1 **Don't Like Mondays** — Boomtown Rats — Ensign
- 2 **Are Friends Electric** — Tubeway Army — Beggars Banquet
- 3 **Silly Games** — Janet Kay — Scope
- 4 **Girls Talk** — Dave Edmunds — Swan Song
- 5 **Wanted** — Dooleys — GTO
- 6 **My Sharona** — The Knack — Capitol
- 7 **Good Times** — Chic — Atlantic
- 8 **C'mon Everybody** — Sex Pistols — Virgin
- 9 **Lady Linda** — Beach Boys — Caribou
- 10 **Good-bye Stranger** — Supertramp — A&M

#### TOP TEN LPs

- 1 **Best Disco Album In The World** — various artists — EB
- 2 **Replicas** — Tubeway Army — Beggars Banquet
- 3 **Discovery** — ELO — Jet
- 4 **Parallel Lines** — Blondie — Chrysalis
- 5 **Breakfast In America** — Supertramp — A&M
- 6 **Bridges** — John Williams — Lotus
- 7 **Live Killers** — Queen — EMI
- 8 **I Am** — Earth, Wind & Fire — CBS
- 9 **Night Owl** — Gerry Rafferty — UA
- 10 **Voulez-Vous** — ABBA — Epic

—BMRB

## JAPAN — RADIO JOAU-FM

ove of My Life — Queen  
hine A Little Love — Electric Light Orchestra  
Was Made For Lovin' You — Kiss  
ady Writer — Dire Straits  
Can't Stand It No More — Peter Frampton  
oulez-Vous — Abba  
huck E's In Love — Rickie Lee Jones  
ays Gone Down — Gerry Rafferty  
ot Stuff — Donna Summer  
et's Go — The Cars  
ood Times — Chic  
eople Of The South Wind — Kansas  
he Logical Song — Supertramp  
etting Closer — Wings  
iary Of Fools — Rock Rose  
oogie Wonderland — Earth Wind & Fire  
ly Sharna — The Knack  
o It Or Die — Atlanta Rhythm Section  
ine Way Or Another — Blondie  
ance The Night Away — Van Halen

## CANADA — RADIO CHUM

ly Sharna — The Knack — Capitol  
on't Bring Me Down — ELO — CBS/Jet  
et's Go — The Cars — Elektra/WEA  
ad Case Of Lovin' You — Robert Palmer —  
land  
Cruel To Be Kind — Nick Lowe — Columbia  
oodbye Stranger — Supertramp — A&M  
arrow Through Me — Wings — Columbia  
onesome Loser — Little River Band — Capitol  
river's Seat — Sniff 'N' The Tears — Atlan-  
c/WEA  
in't That A Shame — Cheap Trick — Epic/CBS  
he Really Going Out With Him? — Joe  
ackson — A&M  
etting Closer — Wings — Columbia  
rmaageddon — Prism — Nagnum/CRT  
old On — Triumph — Attic/CBS  
ot Summer Nights — Night — Planet/WEA  
fter The Love Is Gone — Earth, Wind & Fire —  
olumbia  
let It Right Next Time — Gerry Rafferty —  
A/Capitol  
he Main Event — Barbra Streisand — Columbia  
old — John Stewart — RSO/PolyGram  
girl Of My Dreams — Bram Tchikovsky —  
olydor/PolyGram  
otta Serve Somebody — Bob Dylan —  
olumbia  
ood Times — Chic — Atlantic/WEA  
ovin' Touchin', Squeezin' — Journey —  
olumbia  
olene — Moon Martin — Capitol  
ood Girls Don't★ — The Knack — Capitol  
Midnight Wind★ — John Stewart —  
SO/PolyGram  
ome And Get Your Love — Long John Baldry —  
Capitol  
ne Way Or Another — Blondie —  
hrysalis/Capitol  
Was Made For Lovin' You — Kiss — Casablan-  
a/PolyGram  
Weekend — Wet Willie — Epic/CBS  
r — denotes new listing.

## RADIO MELBOURNE — 3XY — Albums

et The Knack — The Knack — Capitol  
irst Under The Wire — Little River Band —  
Capitol  
nglish History — Joe English — Mercury  
iscovery — Electric Light Orchestra — Jet  
ynasty — Kiss — Casablanca  
ack To The Egg — Wings — MPL  
ate For Breakfast — Art Garfunkel — CBS  
ust Never Sleeps — Neil Young & Crazy Horse —  
eprise  
creeching Targets — Jo Jo Zep & The Falcons —  
Mushroom  
ool For The Cats — U.K. Squeeze — A&M  
ive — J. J. Cale — Shelter  
ad Grils — Donna Summer — Casablanca  
ombs Away Dream Babies — John Stewart —  
RSO

In Through The Out Door — Led Zeppelin — Swan  
Song  
The Very Best Of Leo Sayer — Leo Sayer —  
Chrysalis  
Breakfast In America — Supertramp — A&M  
I Am — Earth Wind & Fire — CBS  
No Exit — Angels — Albert  
Flag — James Taylor — CBS  
Secrets — Robert Palmer — Island  
Bushfire — Bushwackers — Image  
Candy-O — The Cars — Elektra  
Rickie Lee Jones — Rickie Lee Jones — Warner  
Bros.  
Graffiti Crimes — Mi-Sex — CBS  
Night — Night — Planet  
Communique — Dire Straits — Vertigo  
Hop Till You Drop — Ry Cooder — Warner Bros.  
Forever And Ever — Demis Roussos — Philips  
Bob Seger Collection — Bob Seger — Capitol  
Night Owl — Gerry Rafferty — United Artist

## Singles

My Sharna — The Knack — Capitol  
Some Girls — Racey — Rak  
Ring My Bell — Anita Ward — Epic  
I Was Made For Lovin' You — Kiss — Casablanca  
Cool For The Cats — U.K. Squeeze — A&M  
Up There Cazaly — The Two-Man Band — Fable  
Born To Be Alive — Patrick Hernandez — CBS  
You Can't Change That — Raydio — Arista  
Pop Muzik — "M" — MCA  
One Way Ticket — Eruption — RCA  
Bright Eyes — Art Garfunkel — CBS  
Reunited — Peaches & Herb — Polydor  
Love Don't Love Here Anymore — Rose Royce —  
Warner Bros.  
Boogie Wonderland — Earth Wind & Fire — CBS  
Miami — John Cougar — Warner Bros.  
Hot Stuff — Donna Summer — Casablanca  
Get Used To It — Roger Voudouris — Warner  
Bros.  
Hanging On The Telephone — Blondie —  
Chrysalis  
Hit And Run — Jo Jo & The Falcons — Mushroom  
Gold — John Stewart — RSO  
Light My Fire — Amii Stewart — RCA  
Lonesome Loser — Little River Band — Capitol  
Is She Really Going Out With Him? — Joe  
Jackson — A&M  
Bad Girls — Donna Summer — Casablanca  
If I Said You Had A Beautiful Body — Bellamy  
Brothers — Warner Bros.  
But You Don't Care — Mi-Sex — CBS  
Disco Matilda — Dame Edna Everage — Big Time  
Island Nights — Marc Hunter — CBS  
We Are Family — Sister Sledge — Cotillion  
Diamonds — Chris Rea — Magnet  
Nice Legs, Shame About The Face — Dave & The  
Derros — Mushroom  
Hot Summer Nights — Night — Planet  
Haven't Stopped Dancing Yet — Gonzales — EMI  
Knock On Wood — Amii Stewart — RCA  
Lost In Love — Air Supply — Big Time  
When You're In Love With A Beautiful Woman —  
Dr. Hook — Capitol  
Hooray Hooray It's A Holi-Holiday — Boney M —  
Atlantic  
The Nips Are Getting Bigger — Mental As  
Anything — Regular  
Shooting Star — Dollar — Acrobat  
He's The Greatest Dancer — Sister Sledge —  
Cotillion

## EUROPE 1 — PARIS

Le Coeur Grenadine — Laurent Voulyz  
Je L'Aime A Mourir — Francis Cabrel  
Monday, Tuesday — Dalida  
Sentimentale Moi — Plastic Bertrand  
Show My You're Man Enough — Karen Cheryl  
Honesty — Root Beer Rag — Billy Joel  
Je Cherche Un Endroit — Michel Delpech  
Boogie Wonderland — Earth, Wind & Fire  
Goodnight Tonight — Wings  
C'Est Mieux Ainsi — Johnny Hallyday  
Back To Boogie — Patrick Hernandez  
I Don't Want The Night To End — Sylvie Vartan  
L'Ete Sera Chaud — Eric Charden

Ring My Bell — Anita Ward  
I Was Made For Lovin' You — Kiss  
Ne Changeons Rien — Eddy Mitchell  
Marylou — Danyel Gerard  
Walkin' On Music — Peter Jacques Band  
Le Dernier Slow — Joe Dassin  
Shine A Little Love — Electric Light Orchestra  
Good Times — Chic  
Rock Me — Cerrone  
Driver's Seat — Sniff 'n The Tears  
Discomotion — Michele Torr  
No, No, No, No — S.B. Devotion  
Dans La Meme Annee — Michel Sardou  
Where Are The Men — Ritchie Family  
Pop Musik — M.  
Pretty Woman — Dick Rivers  
Are You Ready For Love — Elton John  
Joe, Dis-Moi C'Que T'En Penses — Michel Fugain  
Lucie — Daniel Balavoine  
Tant Pis Pour Toi Si Tu M'Aimes — Claude Pute-  
flam  
Music Box Dancer — Frank Mills  
Keep On Dancin' — Gary's Gang  
Aline — Christophe  
Knock On Wood — Amii Stewart  
Time To Move On Your Love — Claudia Polley  
I Will Survive — Gloria Gaynor  
J'Sais Plus Parler D'Amour — Alain Brice  
Nous — Herve Villard  
Where The Rainbow Ends — Tony Hiller  
Orchestra  
Crank It Up — Peter Brown  
My Sharna — The Knack  
C'Est Pas La Chine — Gilles Marchal  
La Banana — Pierre Pechin  
My Time — Ann Steel  
Le Luxembourg — Philippe Timsit

## ARGENTINA RADIO

Da Ya Think I'm Sexy? — Rod Stewart — WEA-  
EMI  
La De La Mochila Azul — Pedrito Fernandez —  
CBS  
Born To Be Alive — Patrick Hernandez — RCA  
Born To Be Alive — Patrick & Sue Timmel —  
Music Hall  
Silbando — Juanito Liner — Music Hall  
Chiquitita — Abba — RCA  
Hurra! Hurra! It's A Holi-Holiday! — Boney M —  
RCA  
El Amor De Mi Vida — Camilo Sesto — Microfon  
Mi Copa Esta Sola — Josele — CBS  
I Can't Stand You No More — Peter Frampton —  
EMI-A&M  
Mandy — Sergio Dinis — Philips  
Lady Laura — Roberto Carlos — CBS  
Tragedy — Bee Gees — RSO  
Delirio — Beto Orlando — EMI  
In The Navy — Village People — RCA  
Logical Song — Supertramp — EMI-A&M  
Knock On Wood — Amii Stewart — RCA  
Me Olvide De Vivir — Julio Iglesias — CBS  
Under The Line — Gerry Rafferty — Capitol  
Con Todo El Amor — Claudio Baglioni — RCA

## RADIO MONTE CARLO

Earth, Wind & Fire — Boogie Wonderland  
Anita Ward — Ring My Bell  
Wings — Goodnight Tonight  
Supertramp — The Logical Song  
M. — Pop Muzik  
Kiss — I Was Made For Lovin' You  
Ssanta Esmeralda — Another Cha-cha  
P. Hernandez/H. Tholance — Back To Boogie  
Chic — Good Times  
Donna Summer — Hot Stuff  
Umberto Tozzi — Gloria  
Jim Capaldi — Shoe Shine  
Sylvester — Stars  
Amii Stewart — Knock On Wood  
Peter Brown — Crank It Up  
Edwin Starr — H.A.P.P.Y. Radio  
La Vell — Play Girl  
Elton John — Are You Ready For Love

Martin Circus — Shine Baby Shine  
Village People — In The Navy  
David Naughton — Makin' It  
Ruth Waters — Never Gonna Be The Same  
Patrick Juvet — Swiss Kiss  
Gino Soccio — Dancer  
Karen Cheryl — Show Me You're Man Enough  
Dan Perlan — You Know Me, I Know You  
Atlantic Starr — (Let's) Rock 'n' Roll  
Dennis Brown — Money In My Pocket  
Bonnie Pointer — Heaven Must Have Sent You  
Cerrone — Rock Me  
Gary's Gang — Keep On Dancing  
Murray Head — Los Angeles  
John Davis — Love Magic  
Gibson Brothers — Better Do It Salsa!  
Sniff 'N' The Tears — Driver's Seat  
Eruption — One Way Ticket  
Witch Queen — Bang A Gong  
G.Q. — Disco Nights (Rock Freak)  
Lene Lovich — Lucky Number  
Bee Gees — Love You Inside Out  
The Jacksons — Shake Your Body (Down To The  
Ground)  
John Cougar — Miami  
Laurent Voulyz — Le Coeur Grenadine  
Herbie Hancock — Tell Everybody  
S.B. Devotion — No No No  
Valverde Brothers — After Midnight  
Jean Francois Maurice — Pas De Slow Pour Moi  
Electric Light Orchestra — Last Train To London  
Frantique — Strut Your Funky Stuff  
Poussez — Come On And Do It

## INFORMA SOM — RIO DE JANEIRO

Nao Chore Mais — Gilberto Gil — WEA  
Born To Be Alive — Patrick Hernandez — CID  
Ate Parece Que Foi Sonho — Fabio/Tim Mia —  
ODEON  
Ready To Take A Chance Again — Barry Manilow  
— ODEON  
Por Muitas Razoes Eu Te Quero — Jane/Herondy  
— RCA  
Ring My Bell — Anita Ward — CBS  
Allouete — Denise Emmer — TAPECAR  
Cuba — Gibson Brothers — TOP TAPE  
In The Navy — Village People — RCA  
Melo Da Pipa — Super Bacana — RCA  
Uma Musica Lenta — Lillian — RCA  
Goodnight Tonight — Wings — ODEON  
Sharing The Night Together — Dr. Hook —  
Capitol  
Got To Be Real — Cheryl Lynn — CBS  
Cumparsita Dance — Janny/Flamboyantes —  
RGE  
Straight From Your Heart — Tavares — Capitol  
Tragedy — Bee Gees — Polygram  
Explode Coracao — Maria Bethania — Polygram  
Beleza E Voce Menina — Zebeto — Copacabana  
Preto Que Staisfaz — Freneticas — WEA  
Heart Of Glass — Blondie — Polygram  
Who's Taking You Home — Jigsaw — K.Tel  
Hot Stuff — Donna Summer — Polygram  
My Baby's Baby — Liquid Gold — K. Tel  
We Are Family — Sister Sledge — WEA  
Good Times — Chic — WEA  
Chiquitita — Abba — RCA  
A Little More Love — Otivia Neton-John —  
ODEON  
Mirrors — Sally Oldfield — RCA  
You Fooled Me — Grey/Hanks — RCA  
Suplica — Joao Nogueira — Polygram  
I Will Survive — Gloria Gaynor — Polygram  
Senhora Liberdade — Zeze Motta — WEA  
Reencontro — Tim Maia — ODEON  
Olha A Rima — Dicro — Continental  
Eu Sou Mais Eu — The Fevers — ODEON  
Cafe Da Manha — Roberto Carlos — CBS  
Se Que Vou Sobreviver — Sidney Magal —  
Polygram  
Pode Esperar — Alcione — Polygram  
Nanu Nanu — Daddy Dewdrop — K. Tel  
Ain't We Funkin' Now — Brothers Johnson  
Too Much Heaven — Bee Gees — Polygram  
AA AA UU AA EE — Zack Ferguson —  
Copacabana

Our Charts Know Music

CASHBOX

# COIN MACHINE

## Microprocessor Service Training Program Sponsored By Rock-Ola

CHICAGO — Rock-Ola distributor service personnel from fifteen states plus Puerto Rico and St. Lucy, Barbados, W.I. recently completed a special three-day microprocessor and mini-computer service training course conducted at the Rock-Ola plant in Chicago. Under the direction of Shuja Haque, Rock-Ola quality control manager, the distributor servicemen learned how Rock-Ola's new "Hit Tracker," "Profit Setter" and logic board use the latest in electronic technology to control and operate the many exclusive features of Rock-Ola's new phonographs.

"The introduction of microprocessors and mini-computers on Rock-Ola's phonographs produced two significant advancements," according to executive vice president Edward G. Doris. "Exciting new features that stimulate added phonograph play and profit was the first advantage. Rock-Ola's Top 3 Location Hits, Bonus Play and Random Complimentary Play have proven their ability to promote plus profits."

### 'Electronic Marvels'

"The new electronic marvels also make it much simpler to operate, maintain and service Rock-Ola phonographs," Doris con-

tinued. "Thanks to these new innovations servicemen can adapt, in a matter of seconds, the price, bonus and random complimentary play sequence to meet changes in a location. If a problem develops, the source can be determined

**See photo coverage appearing on page 62.**

and corrected in a fraction of the time formerly taken."

During the three-day course, Rock-Ola engineers discussed the theory of microprocessors and mini-computers and how they are put to use in the new phonographs. Each component part utilizing the new electronic devices was ex-

(continued on page 61)

## FAVA To Sponsor Mechanics School

CHICAGO — The Florida Amusement and Vending Association (FAVA) will sponsor its second AMOA mechanics school on digital pinball machines during the period of Sept. 24-Oct. 3.

The 10-day course, to be held at the Southwest Recreation Complex in Winter Haven, Fla., will be conducted by Don Miller, who has been teaching these classes for AMOA since the program's inception.

Instruction will encompass schematics, including how to read, understand and apply it to the machines, troubleshooting, with emphasis on the use and function of each part, low and high voltages, causes and effects, preventive maintenance and all of the various phases involved.

Registration is limited to 20 students and the cost of the full course is \$200 per person. Students must provide for their own meals, lodging, transportation and other personal needs. Further information may be obtained by contacting FAVA, c/o Lawson Music Co., P.O. Box 591, Winter Haven, Fla. 33880.



**JUKE BOX BEAUTY** — Britt Ekland has been signed by Jon Roseman Productions to host the new rock TV series, "Juke Box." The show, which begins airing on Sept. 21, features performance by name acts and new talent as well as special guest appearances. Pictured (l-r) are the shapely Ekland and a Rock-Ola phonograph.

## Williams New 'Tri Zone' Pin Has Features Galore And SBA Slot

CHICAGO — Williams Electronics, Inc. is currently in full production on "Tri Zone," the latest standard size pinball game from the prominent Chicago-based manufacturer.

TriZone is outstanding for a number of visual as well as technical features, plus the fact that it can be ordered with a coin slot for the new Susan B. Anthony dollar coin. The model is designed with eye-catching backglass and playfield graphics and is equipped with Williams' exclusive dual sound option.

The new model affords players numerous opportunities for advancing score. Bonus multipliers to 5X are possible by making "A" and "B" rollovers at either the top or bottom of the playfield. In addition, the T-R-I rollover features build to extra ball and specials and the isolated Z-O-N-E drop targets score 10,000 when lit.

On the technical side, Tri Zone introduces a memory protection feature which locks in all game adjustments unless the coin door is opened. The "Total Front End Programming" first introduced with the highly successful "Flash" pin is included and all game adjustments are made without removing the glass.

As stressed by the factory, Tri Zone has the graphics, action, skill shots and sounds that will captivate the pinball player and provide consistent earnings for the operator.

Williams' recommended pricing on this

new model is one play for a quarter, five plays for a dollar.

Tri Zone is available through Williams' distributors and further information may be obtained by contacting the factory at 3401 N. California Avenue, Ill. 60615.



'Tri Zone'



Robert T. Bloomberg

## Bloomberg New Chairman For Vendo Company

OVERLAND PARK, KAN. — The board of directors of the Vendo Company, a leading manufacturer of automated merchandising equipment and services based in the greater Kansas City area, today announced the naming of Robert T. Bloomberg as chairman of the board and chief executive officer. He will be a member of the executive committee of the board.

(continued on page 61)

## AMOV Confab Relocated To Howard Johnson's

CHICAGO — The Amusement and Music Operators of Virginia (AMOV) has changed the location of its Oct. 5-6 annual convention from the John Marshall Hotel to Howard Johnson's Motor Lodge in Richmond, Va. The new convention site is conveniently located off of exit 14 north or south on I-95. As explained by the association secretary-treasurer Lou Corso, the change was necessitated by a conflict in dates with the John Marshall.

Members have already been serviced with hotel reservation cards for the Motor Lodge and assured of "first class" service at Howard Johnson's, according to Corso. Because of the change, however, he urged that room reservations be made immediately and suggested that members and guests call the reservations clerk at Howard Johnson's toll free number (800) 654-2000 for additional information about accommodations.

### Exhibit Slated

A highlight of this year's convention will be a music and games exhibit featuring the very latest in equipment supplied by various area distributors including Banner Specialty, Brady Distributing, General Vending, State Sales and Sefco Distributing. Exhibit hours on both days will be from 11 a.m. until 6 p.m.

(continued on page 6)

## THE JUKE BOX PROGRAMMER TOP NEW POP SINGLES

1. SPOOKY ATLANTA RHYTHM SECTION (BGO/Polydor PD 2001)
2. WHERE WERE YOU WHEN I WAS FALLING IN LOVE LOBO (MCA/Curb-41065)
3. ARROW THROUGH ME WINGS (Columbia 1-11970)
4. GOOD GIRLS DON'T THE KNACK (Capitol P-4771)
5. MIDNIGHT WIND JOHN STEWART (RSO RS1000)
6. FINS JIMMY BUFFETT (MCA MCA 41109)
7. GET A MOVE ON EDDIE MONEY (Columbia 1-11364)
8. ROLENE MOON MARTIN (Capitol P-4785)
9. DIRTY WHITE BOY FOREIGNER (Atlantic 3618)
10. YOU DECORATED MY LIFE KENNY ROGERS (United Artists UA-X1313-Y)

## TOP NEW COUNTRY SINGLES

1. DREAM ON THE OAK RIDGE BOYS (MCA-41078)
2. FOOLED BY A FEELING BARBARA MANDRELL (MCA-41077)
3. YOU AIN'T JUST WHISTLIN' DIXIE BELLAMY BROTHERS (Warner Bros. WBS 49032)
4. IN NO TIME AT ALL RONNIE MILSAP (RCA PB 11695)
5. GREAT BALLS OF FIRE DOLLY PARTON (RCA PB 11705)
6. WHAT MORE COULD A MAN NEED TOMMY OVERSTREET (Elektra E-46516)
7. HALF THE WAY CRYSTAL GAYLE (Columbia 1-11087)
8. HOT STUFF JERRY REED (RCA PB-11699)
9. BABY MY BABY MARGO SMITH (Warner Bros. WBS 49039)
10. MY OWN KIND OF HAT MERLE HAGGARD (MCA-41112)

## TOP NEW R&B SINGLES

1. SAIL ON COMMODORES (Motown M1468F)
2. I LOVE YOU NEW BIRTH (Ariola 7760)
3. LOVER AND FRIEND MINNIE RIPERTON (Capitol P-4761)
4. LADIES NIGHT KOOL AND THE GANG (De-Lite/Mercury DE-801)
5. CRUISIN' SMOKEY ROBINSON (Tamla/Motown T54306)
6. BETTER NOT LOOK DOWN B.B. KING (MCA 41082)
7. IS IT LOVE THAT YOU'RE AFTER ROSE ROYCE (Whitfield/W.B. WHI 49049)
8. DIM ALL THE LIGHTS DONNA SUMMER (Casablanca NB 2201)
9. RRRROCK FOXY (Dash/T.K. DAX-5084)
10. DON'T YOU WANT MY LOVE DEBBIE JACOBS (MCA 41102)

## TOP NEW DISCO SINGLES

1. COME TO ME FRANCE JOLI (Prelude PRL-8001)
2. TO TU GO DISCO PATTIE BROOKS (Casablanca NB 2204)
3. WHEN THE BELL RINGS ELUSION (Midsong MI 1009)
4. COME AND GET IT ON SOCCER (Salsoul S7 2089)
5. REACHIN OUT LEE MOORE (Source/MCA SOR-41069)

# COIN MACHINE

## Bloomberg Appointed Chairman And Executive Officer For Vendo Company

*(continued from page 60)*  
 In making the announcement, Spencer Childers, currently chairman of the board, stated the election of Bloomberg in these capacities culminates a year-long search.  
 Childers, a director since 1956, will continue to serve on the board and was elected chairman of the executive committee. He has served the company as president and in the most recent years additionally as a consultant on product design and engineering. He has numerous patents which he has assigned to Vendo.

Formerly Bloomberg was president and chief executive officer of Quasar Electronics Company, a subsidiary of Matsushita Electric Company of America, and will assume his new responsibilities effective Sept. 1, 1979. His previous experience and background include a series of management responsibilities at Whirlpool Corporation over a 23 year period. He served as president and chief executive officer of Warwick Electronics Company, and prior to that president and chief executive officer of the Thomas Organ Company, both majority owned subsidiaries of Whirlpool Corporation. He was also controller and chief accounting officer at Whirlpool.

An Iowa State University graduate in engineering, Bloomberg, 52, has been active for many years in the Boy Scouts of America, United Way and various other civic and church activities.

John J. Eckstrom, president of the company since Sept. 1978, was elected to the additional office of chief operating officer.

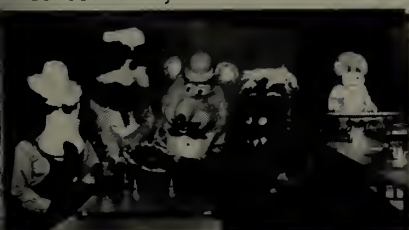
Childers noted that Bloomberg's appointment was essential to the company's further growth and improving the quality of service to Vendo customers.

As previously announced, Childers pointed out the earnings for the first half of 1979 were \$1,528,000, or 58 cents per share, as compared to \$512,000, or 19 cents per share, for the first half of 1978. Sales from continuing operations in the second quarter of 1979 were \$27,319,000 as compared to sales of \$24,599,000 in the second quarter of 1978.

## Rock-Ola Trains Service Force

*(continued from page 60)*  
 explained. At the completion of each phase, the students went through "hands on" training to gain personal experience in the operation, maintenance and service of electronic components.

Also discussed was the sophisticated test equipment now available to Rock-Ola distributor service departments, and a new audio/visual service training program to be announced shortly.



**SUSPENDED ANIMATION** — This motley crew recently celebrated the opening of the new Pizza Time Theatre in South Sacramento. The fete marked Pizza Time Theatre, Inc.'s introduction of its fourth family center in what will soon be a nationwide chain, according to Nolan K. Bushnell, president of the Cupertino-based operation. Located in the Florin Center near J.S. Highway 99, the colorful one story unit seats 375. Pictured (l-r) at the celebration are: Jasper T. Jowls, Pasqually, Chuck E. Cheese, Mr. Munch and Dolly Dimples, the life sized singing hippo.

## AMOV Confab Changes Locations

*(continued from page 60)*

AMOV has also arranged for some prominent industry figures to address the convention assemblage. Among them are AMOA president Wayne Hesch, whose subject will be the AMOA Legal Fund; Fred Granger, executive vice president of AMOA, who will discuss state associations and their function in the industry; AMOA counsel Nick Allen, whose talk will focus on

the location list appeal in the U.S. Circuit Court, and Edgar Pointer, Jr., AMOV counsel whose subject will be "The Update of the Locality Gross Receipts Tax."

As a special feature on Thursday, Oct. 4, the day preceding the convention's opening, Howard Rueben, factory representative from Atari, will conduct a service school on Atari equipment. The class will be held from 9 a.m. to 5 p.m.



### IN COCKTAIL TABLE MODEL

Now you can invade new markets and widen your horizons with this smartly styled, compact "sit-down" video game. A great door opener that fits beautifully in lounges, clubs ... anywhere — to give you more money-making locations.

The game's the same ... a proven winner with all the action and excitement of the original upright arcade model.

For 1 or 2 players using a 19" monitor flip-flop screen. Take advantage of added profit opportunities with this high income producer and its expanded appeal.

**DIMENSIONS:**  
 Height: 29" (73.63 cm)  
 Depth: 32" (81.25 cm)  
 Width: 22" (55.85 cm)



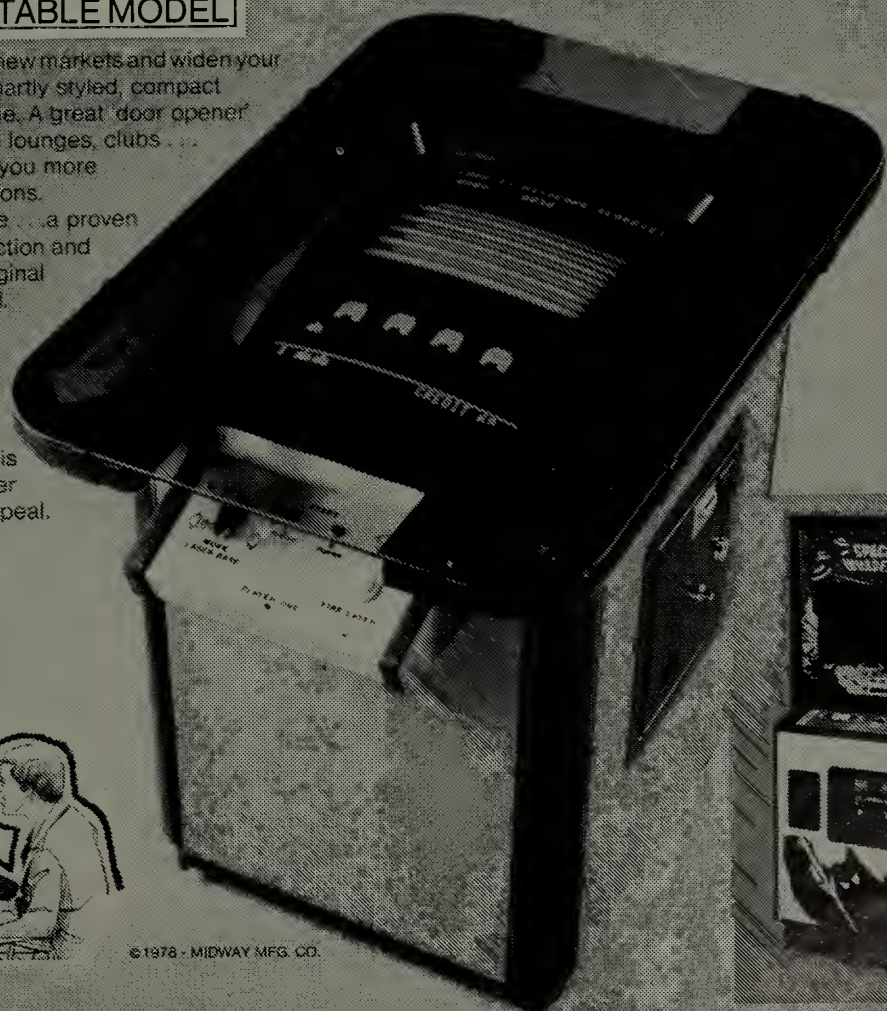
©1978 - MIDWAY MFG. CO.



**MIDWAY MFG. CO.**

A GALLY COMPANY  
 10750 West Grand Avenue  
 Franklin Park, Illinois 60131  
 Phone: (312) 451-1360

For Service Information—Call Toll Free: 800-323-7182



PRINTED IN U.S.A.

## Midway Grows as the World Plays!

# COIN MACHINE



**HIGH TECHNOLOGY** — Rock-Ola recently sponsored a three-day microprocessor service training course at its Chicago plant. Under the direction of quality control manager Shuja Haque, the seminar covered the latest technological advancements and features in Rock-Ola's new phonographs. In the first photo, students listen intently as Haque explains



the operation of a mini-computer that controls one of Rock-Ola's new phonograph pinball features. In the second photo, C.E. St. John (l) of Barbados, W.I. and Francis Montano of Puerto Rico (c) learn about the function of Rock-Ola's new microprocessor from quality control manager Haque.

## CALIFORNIA CLIPPINGS

With the advent of fall, C.A. Robinson is reinstating its Friday lunch plan, and the distrib should be jumping as the cold weather begins to set in.

ATARI'S LUNAR LANDER is really making waves in the city by the bay. Rowe International's Jack Sutton told us that the new piece is turning out to be a \$400 a week machine.

TALKED WITH DAVE STROUD of Cinematronics recently, and he said that the manufacturer's new "Sundance" looks like it will be another "Starhawk."

EXIDY'S LILA ZINTER has been globetrotting once again, attending Empire Distributing's recent open house in Detroit, and also visiting the distrib's outlet in Chicago. In her other travels, Zinter will attend the North Carolina Coin Operators Assn. annual convention at the Sheraton Center in Charlotte on Sept. 15-16. Exidy will be introducing a new game at the upcoming J.A.A. President Pete Kaufman, vice president Howell Ivy and Zinter will represent Exidy at the Japanese exposition. Zinter took time out to explain to Cash Box that the Japanese are very fickle about games. "While they may go crazy over a game like 'Star Fire' or 'Space Invaders,' the Japanese pendulum swings rapidly from hot to cold," said Zinter.

## EASTERN FLASHES

The summer promotion on the Seeburg "Disco 160" phonograph is still in progress at Bally Northeast-Albany — and going strong, according to Sid Gordon. Distrib's planning a Seeburg service school in the immediate future. Call (518) 463-4267 for details. Topping the list of hit games out there is — you guessed it — Midway's "Space Invaders!" As Sid pointed out, "It's a big earning piece and that's what keeps it strong"; what's more "because the games are so popular with players ops can't move them out of locations so they must continue to buy more." Bally's "Kiss," recently arrived out there, is fast becoming a super seller and Sid told us he's also doing well with "Paragon," even among ops who were a bit reluctant in the past to buy wide body pins.

GAME PLAN'S "SHARPSHOOTER" pinball is just about the hottest seller of the moment at Bilotta Dist. in Newark. Pat Bilotta said it's been in consistent demand since its release and ops are spreading the word about what a good earner it is! Pat commented further about how well the Dynamo pool table line has been doing in his market, adding that although 35 cents pricing has not as yet taken full hold ops are experimenting with it and the prognosis is pretty good.

BUSINESS IS EXCELLENT at Coin Machine Distributors, Inc. in Peekskill. As a matter of fact, prexy Al Kress was quick to tell us he's experienced no summer lull at all. Rowe phonographs are among his top sellers and, in the pin arena, it's Game Plan's "Sharpshooter" all the way.

## CHICAGO CHATTER

During the week of Sept. 17, a three-man crew from Williams Electronics, Inc. will be Paris conducting a specialized service course for the factory's French distributors. T Williams team will include Neal Smithweck, who is very much involved in the factory school program; electronic engineer Chuck Bleich and Claude Fernandez, who has an excellent command of the French language and will be participating primarily as a translator. The school will focus on various Williams pins, with emphasis on the new electro features in "Tri Zone." Bon Voyage, fellas. Speaking of "Tri Zone," the factory's marketing manager Ron Crouse said domestic shipments of this new pin are about ready to get underway. Williams' next shuffle alley is called "King Tut." Watch for it. Understand the artwork is "Dazzling" — and with a name like "King Tut," why not?

SPOKE WITH GAME PLAN exec Ken Anderson, on his return from a successful sales trip. Our main topic of discussion, naturally, was "Sharpshooter" which, Ken said, is doing extremely well — and the factory is mighty proud of its first time effort in the upright pin arena. Income reports are "fantastic," he added, and the trade can look forward to a follow up model in the not too distant future.

CONGRATS TO GUS TARTOL of Singer One Stop For Ops, who shot a 79 on the go course last week — his best score to date. Here are three recent releases Gus is recommending to juke box operators: "You Decorated My Life" by Kenny Rogers (UA), "Go Girls Don't" by The Knack (Capitol) and both sides of the new Dolly Parton single "Grease Balls Of Fire" (the Jerry Lee Lewis hit of the past) and "Sweet Summer Lovin'" (RCA).

## INDUSTRY CALENDAR

Sept. 15-16, No. Carolina Coin Operators Assn., annual conv., Sheraton Center, Charlotte.

Oct. 5-6, Amusement & Music Operators of Virginia; annual conv., Howard Johnson's Motor Lodge, Richmond.

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

Oct. 14, Deutsche Wurlitzer Distributors Meeting; Hotel Croatia; Dubrovnik, Yugoslavia.

Oct. 25-28, NAMA national conv., McCormick Place, Chicago.

Nov. 9-11, AMOA international exposition, Conrad Hilton Hotel, Chicago.

Nov. 17-19, IAAPA national convention, Rivergate, New Orleans, La.

Jan. 17-19, 1980, IMA (Int'l. Amusement Vending Trade Fair), Frankfurt Fairground, Frankfurt, Germany.

Jan. 18-20, Oregon Amusement & Music Operators Assn., annual conv., Valli River Inn, Eugene.

Jan. 18-20, Music Operators of Minnesota site to be announced.

June 5-7, Music Operators of Texas Flagship Hotel, Galveston.

## CASH BOX

Subscription Blank

1775 Broadway, New York, N.Y. 10019 (212) 586-2640

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS BUSINESS  HOME  \_\_\_\_\_

CITY \_\_\_\_\_ STATE PROVINCE COUNTRY \_\_\_\_\_ ZIP \_\_\_\_\_

NATURE OF BUSINESS \_\_\_\_\_  PAYMENT ENCLOSED

DATE \_\_\_\_\_ SIGNATURE \_\_\_\_\_

### USA

1 YEAR (52 ISSUES) \$80.00

2 YEAR SPECIAL \$140.00

1 YEAR FIRST CLASS/AIRMAIL, \$140.00  
Including Canada and Mexico

### OUTSIDE USA FOR 1 YEAR

AIRMAIL \$145.00

1st Class Steamer Mail \$115.00

Please Check Classification Below

DEALER

ONE-STOP

DISTRIBUTOR

RACK JOBBER

PUBLISHER

RECORD CO.

DISC JOCKEY

JUKEBOXES

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 25¢ 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

## REAL ESTATE

**GUR:** Extraordinary dual level open-round home on acres in the heart of this famous land. An L.A. HOME MAGAZINE cover house overlooking spectacular ocean and mountain views. \$395,000. Phone Lynn for brochure. (805) 772-1231, Res. (395) 927-4108.

## COIN MACHINES WANTED

**WANTED:** Pinball Bank Glass. What have you? Will buy quantity. Send description and price to: Ethan Wiley, Box 441, S. Orange, New Jersey 07079.

## COIN MACHINES FOR SALE

**WANTED BY OPERATOR:** Used electronic Pin Games and Video Games in good condition at reasonable prices. Vending Company, Tel: (201) 729-6171.

## CONVERSION CARTRIDGES

— Play stereo records on vintage pinball games. No adjustments required — just plug in — eliminate sound distortion, needle popping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C.A. THORP RV, 1526 Missouri, Oceanside, Ca. 92054.

## FOR SALE: 200 units used pinball games, Gottlieb, Williams and Bally available, all in working order. FOR KING KONG U.S. \$190/740. Please write to SUN MONG D., LTD., 1st floor, 50 55 Morgkok Road, Kowloon, Hong Kong.

## FOR SALE: Bally Capt. Fantastic, Fireball Fourmillion, Bally Ball, Bally Stock Markets, Bally Shoot A Lines, in Sales, Special Price For The Entire Package. United States Amusements, 2 W. Northfield Road, Livingston, New Jersey. Tel: (201) 992-7813.

## FOR SALE: 70 assorted Jennings Mills Sega antique slot machines (for legal states only) 107 console slot machines 290 dirs. Each available bally 3 line pay new super continental new slot machine bally — bally stock markets — ad — assorted super 7 bonus 7 — london — vertice — ubse up — hawkie used. UNITED STATES AMUSEMENTS 2 W. NORTHFIELD RD LIVINGSTON NJ 07039. Tel: (201) 992-7813.

## FOR SALE: MAKE OFFER, CALL N.J. (201) 729-3195. Race Invader, LaMans, Death Race, Breakout, M79 Mouse, Robot Bow, Atari Football, Sprint II, Football, Go Tables, 470 Rock-Ola juke box, 6 Bally Stars, Sindri, Strikes 'N' Spares, Supersonic, Joker Poker, Play A, Lost World, Mata Hari, Capt. Fantastic, Evil Knievel, 6 Million Dollar Man, Airborne Avengers. LOCATION VADY.

## FOR SALE: Lotta fun converted to Barrel O Fun \$1200 & Shoot A Line \$1300 & up. National 222 Console \$125. Midway Wild Kingdom Gun \$150. Brunswick bound Air Hockey \$300. GUERRINI VENDING 1211 W. Street, Lewistown, Pa. 17044.

## FOR SALE: Used and New Bally Bings, Bally Slot Machines, Flippers, Bowlers (new) Genuine Bally parts. Contact: WILCO DISTRIBUTING 87 Boonme Steenweg, 30 Aarselaar — Belgium. Tel: 031/8768000 — Telex: 3801.

## FOR SALE: Used — Electronic — Pinballs. Your specialist Bally, Williams and Gottlieb used electronic pinballs, condition or as is. More than 100 units in stock. Please call or write to: CHARLIS AUTOMATEN PAPERLALLE 4, D — 6294 Lohmar by Cologne. Tel: (02246) — 77 and 2078. TELEX: 889746.

## FOR SALE: Bally's Bingo "Bally Ball," now 10 units and used 9 units, prices negotiable. OVERSEAS LIAISON & TRADING, LTD., 1-23, Tsukiji 4-chome, Chuo-ku, Tokyo 104, Japan. Tel: 03-2622.

## FOR SALE: New York State Add-A-Balls Pin Games. Call (515) 788-5130. BRENON'S COIN MACHINES, INC., 110 Main, Brownville, New York 13615.

## FOR SALE: Bally's Bingo "Bally Ball," now 10 units and used 9 units, prices negotiable. OVERSEAS LIAISON & TRADING, LTD., 1-23, Tsukiji 4-chome, Chuo-ku, Tokyo 104, Japan. Tel: 03-2622.

## FOR SALE: Seaburg Co 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:** Established distributing vending company in Mexico City, excellent opportunity for experienced operator. 200 machines in stock — and large amount of parts. Virgin Marked Owner is retiring. Total price US \$115,000. Write immediately. Apartado Postal 2099, Mexico 1, D.F.

**NATIONAL WHITENBURG MODEL 400 FOOD VENDER** 1 National 21CF 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, Cali (214) 792-2805, 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 20 43 8001 Telex 350018 SOVODA CHENO.

**FOR SALE:** Miss Universes, Bonanzas, Red Arrows, Wall Streets, Blue Chips, and Stock Markets Also Sweet Shawnees, Bally Super Jumbos Big Threes, Blue Spots, Mountain Climbers, Antique Slots for Legal areas. Call WASSICK NOVELTY, Morgantown, W. Va. (304) 292-3751

**FOR SALE:** Rock-Ola 504 wallbox \$100, Rock-Ola Receivers, 1725-B-2, 1765, 1721, 1769 \$65 each. WESTERN DISTRIBUTORS, 1226 SW 16th Avenue, Portland, Ore. 972-7565

**AVAILABLE NEW Sweet Shawnee, Sweet Shawnee Hold and Draw-Twin Knight, Black Dragon, Used Trailblazer, Super Wild Cat, Red Arrow.** Also available, used Como Holycranes, and assorted Holy Parts. Antique slots for legal states. LOWELL ASSCO., P.O. Box 386 Glen Burnie, Maryland 21061. (301) 768-3400.

**FOR SALE:** Hokus Pokus \$395, Captain Fantastic \$695, Bow & Arrow \$495, Flip Flop \$495, Ro Go \$395, Satin Doll \$395, Thunderbolt (ss) \$495, Getaway (ss) \$895, Take Five Cocktail \$795, Game Plan Foxy Lady Cocktail \$795, Mirco Twenty One, Mirco Draw Poker, A-1 Supply Amusement 21, MCKEY ANDERSON, INC. P.O. Box 6369, Erie, PA 16512. Phone (814) 452-3207.

**SEEBURG LPC 150, AMI 200, N 150, Johnson coin sorter & counter 295, Tennis Tourney 260, Electro Dart 100, BROWSER, 2009 Mott Ave., Far Rockaway, N.Y.**

**FOR SALE:** Jet Spin \$565, Gridiron \$395, Sinbad \$925, Cleopatra \$925, Close Encounters \$995, Joker Poker \$1050, Soccer \$345, Six Million Dollar Man \$1160, Mata Hari \$925, Capt. Fantastic \$625, Power Play \$925, Liberty Bell 2pl. \$450, Phoenix \$995, Aristocrat shuffle bowler \$1175, Pompall shuffle bowler \$1325, Wild Fyre \$1050, Dracula \$1150, Tridion \$1125, Space Rider \$745, Middle Earth \$675, Fandango \$195, Space Walk \$450, Shufflebacc \$625, Fire Chief (unshopped) \$125, Dozer \$595, Avalanche \$725, Super Bug \$935, Fire Truck \$1095, Breakout \$600, Outlaw \$240, Starship I \$695, Destroyer \$725, Domino (upright) \$325, Football \$1125, 3 D Bowling \$475, Dead Eye \$550, Space Wars \$1025, Foxy Lady cocktail table pinball \$935, Bi Plane \$145, Desert Patrol \$675, Game Tree gun \$525, Take Five cocktail pinball \$595, Hustle \$365, Blockade \$295, Flying Fortress (unshopped) \$250, Strike \$295, Bimbo brand new \$625, Football pine planker brand new in original crate \$495 slightly used mirrored model \$350, Whittaker Brothers imported kiddie rides Puffin Billy \$725, Swing Boat \$775, Veteran Car (old time) \$625, Toy Town Racer single \$775, Toy Town Rescue carousel \$1175, Kiddie Racer \$450. Call or write New Orleans Novelty Company, 1055 Dryades, New Orleans, Louisiana 70113 (504) 529-7321.

**ALL TYPES OF COIN-OPERATED EQUIPMENT.** Flippers, shuffle alleys, guns, TV games, Williams, Gottlieb, ChiCon, Ramtek, Altec, Natting Photographs (large selection) Wurlitzer, Seaburg, AMI, Rock-Ola, Rock-Ola vending Cigarettes, candy, cold drink, National Cigarettes, candy, cold drink, National Smokeshop, Rock-Ola. All kinds shipped to portership 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., 329 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 10586. (914) 737-6050.

**FOR SALE:** New York State Add-A-Balls Pin Games. Call (515) 788-5130. BRENON'S COIN MACHINES, INC., 110 Main, Brownville, New York 13615.

**FOR SALE:** Bally's Bingo "Bally Ball," now 10 units and used 9 units, prices negotiable. OVERSEAS LIAISON & TRADING, LTD., 1-23, Tsukiji 4-chome, Chuo-ku, Tokyo 104, Japan. Tel: 03-2622.

**FOR SALE:** Seaburg Co 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:** 50 Seeburg 160 selection wall boxes \$25 each; 20,000 used 45 rpm records 1000 or less 10¢ each, over 1000, 9¢ each. Watling 200 scale \$200; Rock-Ola Lowby \$60. One-third down balance C.O.D. CENTRAL MUSIC CO., Box 284, Killen, Texas 76541.

**FOR SALE:** 40 Nashvilles, also Ticker Tapes, Stock Markets, Bali, Mountain Climbers, large stock assorted Bingo Backglases, 100 Cocktail Cabinets — \$50 each. G Crompton Penny Falls (used). Call Alouette Amusement, 8505 Delmeade, Montreal, (514) 342-9111.

**PINBALLS 72 TO 75 MODELS.** "Location Ready" Runyan International — 23 Elm Street, Springfield, MA 01103 we will ship.

**FOR SALE:** 50 Seeburg 160 selection wall boxes \$25 each; 20,000 used 45 rpm records 1000 or less 10¢ each, over 1000, 9¢ each. Watling 200 scale \$200; Rock-Ola Lowby \$60. One-third down balance C.O.D. CENTRAL MUSIC CO., Box 284, Killen, 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., 653 W. Market St. P.O. Box 243 York Pa. 17405.

**PINBALLS 72 TO 75 MOODELS.** "Location Ready" Runyan International — 23 Elm Street, Springfield, MA 01103 (413) 789-9173. 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 91316. We desire to serve the legal needs of entertainers and the music industry.

**ALL YEAR ROUND** tax planning and preparation of tax returns for individuals, employers, partnerships and estates for entertainment industry clients. Law offices of Walter Hurst, 6605 Hollywood Blvd., Hollywood, CA 90028, (213) 469-7200

## EMPLOYMENT SERVICE

**SCHOOL FOR GAMES AND MUSIC,** one to three week course. Phonos — video, electro-mech. and logic flippers. By schematic CAL'S COIN COLLEGE, P.O. Box 810, Nicoma Park, Oklahoma 73066. Telephone: (405) 769-5343.

**YOUNG WRITER-PRODUCER** with sources for artists and material desires association with a progressive record company needing songs and prepared to make offers. Write C.K. Aspinwall of 652 Azalea Drive in La Grange, Ga. 30240.

**CONCERT PACKAGER/COORDINATOR** seeking a gig as an assistant road manager or advance person for Christian artists, or production co. Write Chris Ringar at 3333 West 2nd St., Building 56, Apt. #122, Los Angeles, CA. 90004.

**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) 483-0306.

## RECORDS-MUSIC

**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. DARD EXPORTS, LTD. 1469 Conny Island Avenue, Brooklyn, N.Y. 11230. Cable: EXPOBARO, NEW YORK.

**HOUSE OF OLDIES:** World headquarters for all of print 45's and LP's, catalog is \$1.50. Specials: First American EP & Cover by the Beatles in mint condition — \$20 Voo Jay EP 903 (2). Beatles Christmas Lo on Apple SBC100 — Sealed \$12. HOUSE OF OLDIES 276 Biecker St., N.Y., N.Y. 10014.

**EXPORT ONLY.** All brands phonograph records and pre-recorded tapes. Also largest selection of attractive close-out offers, 23 years of specialized service to record and tape importers throughout the world. Overseas dealers and distributors only. ALBERT SCHULTZ, INC., 116 West 14th St., New York, N.Y. 10011. Cable: ALBYREP Telex: 236569 Telephone (212) 924-1122.

**LEADING RECORD AND TAPE DISTRIBUTORS** of all labels. Will sell current & out-of-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 Canstrip Free.

**INTERNATIONAL RADIO STATIONS, MUSIC PUBLISHERS,** discoteques and fanclubs subscribe to our Automatic Airmail Service for all singles and LPs from the charts. The fastest and most dependable service in the world. AIRDISC SPECIAL SERVICES, Box 835, Amityville, New York 11701.

**WALLACE LEAVES BMA:** 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.

**COUNTRIES GREATEST NAMES: BOB WILLS, SPADE COOLEY, TEX WILLIAMS, JIM WAKELY, TEX RITTER, MERLE TRAVIS, NOEL BOGGS, JOHNNY BOND.** Now available on a new label. Catalog available, Dealer & Distributor Inquiries welcome. Write: Club of Spade, P.O. Box 1995-CB, Studio City, California 91604. Tel: (213) 656-0574.

**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 Godney 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 DIRECTORY PROGRAMMING SERVICE, Box 103, Indian Orchard, Massachusetts 01651.

**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) 3313598, or write Box 110981, 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, Plainview, 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.

**RECORD RUNNER:** Specializing in out-of-print rock LPs, Beatles memorabilia, Picture discs, records of the '50s, '60s, '70s, collectors' items of all sorts. Send want lists. Dealer inquiries welcome. Record Runner, 5 Cornelia St, N.Y., N.Y. 10014. Tel: (212) 255-4280.

**FOR SALE:** 5,000 jukebox 45s, 100 different \$8.50; foreign \$13. Choose Rock, Disco, Polka, Country. All's 2249 Cottage Grove, Cleveland Heights, Ohio 44118.

**OPERATORS** — Wey used records not over 1 year old — 10¢ 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.

## 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

**FACE LOCKS KEYED ALIKE.** Send locks and the key you want them mastered to: \$1.25 each, 10% D/C in lots of 100 or more. RANDEL LOCK SERVICE, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 88th 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/ACs, changers and more. Our expertise saves you money. ASC, 107 Brevard Ave., Cocoa, Fla.

## 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. 139-20 Jamaica Ave., Jamaica, N.Y. 11435. (212) 658-0076/(800) 221-6730.

**NEW BOOKS BY WALTER HURST:** "How To Be A Music Publisher" \$10, and "Copyright Registration, Forms Pa & Sr (How To Fill Them Out Correctly)" \$10. Seven Arts, 6605 Hollywood Blvd., Hollywood, CA 90028.

**WANTED:** Atlantic-distributed Stax albums and singles. Reasonable offers only. Contact Len Sacks, Cash Exch, 1775 Broadway, N.Y., 10019. (212) 586-2640.

**TICKER DATE CALENDAR:** Any Year Don't miss option dates. 5 annual wall calendars for \$20. A box for each day. Enter annual option dates years ahead. Useful for 1980, 1981, any year. Walter Hurst, 6615 Hollywood Blvd., Hollywood, CA 90028.

## Opera Releases Continue To Highlight A Few Stars

(continued from page 55)

Notre Dame" is on Angel's list of the past year's best sellers. And London is planning to release Massenet's "Don Quixote," with Crespini, Ghiurov, and Bacquier, this fall.

Between now and Christmas, Angel will release a complete Offenbach "Orpheus In The Underworld" under the direction of Michele Placson, as well as a recording of Debussy's "Pelleas et Melisande" featuring Frederica von Stade and Jose Van Dam and conducted by Karajan.

In the unfamiliar opera category, Angel has been successful with Shostakovich's "Lady Macbeth of Mtsensk," Schubert's "Alfonso und Estrella," and Strauss' "Die Schweigsame Frau." The last two, Caronia says, "did better than anyone expected. And I think that's because people are really going after the unusual repertoire these days."

The operatic mood at RCA is a gloomy one: Between now and the first of next year the only releases scheduled are the aforementioned "Cavaleria" and Erato productions of Handel's "Samson" and Mozart's "Cosi Fan Tutti," the latter boasting Von Stade and Trojanos among the cast. In the vocal disc area, Shepard seems especially excited about a disc of Beethoven Scotch, Irish and Welsh folk songs, with tenor Robert White accompanied by cellist Yo Yo Ma, pianist Sam Sanders, and violinist Ida Kavafian.

Perhaps the reason for the gloomy prognosis at RCA is that the company was forced by rising costs to cancel the recording of "La Gioconda" in London. Because of the worldwide telecast of the San Francisco opera's "La Gioconda" this fall, that project might have had enormous media tie-in potential.

London, however, has found a way of capitalizing on the "La Gioconda" telecast without going to the expense of recording the work anew. Instead, according to Richard Roefson, the company will bring out a "La Gioconda Gala" LP featuring, in Rollefson's words, "the royal family of opera on London: Pavarotti, Tebaldi, Milanov, and Caballe, with Solti conducting." A single disc highlights record, the "Gala" will be released in September. "We expect that it will appeal to people who are approaching 'La Gioconda' or even opera for the first time through the broadcast," Rollefson suggests, "but we also think it will appeal to the knowledgeable opera lover. The range of interpretation on this single disc is intriguing."

At London, there is a fairly even mix between the standard and the novel among this year's offerings. There will be a new "Marriage of Figaro" with Van Dam, Cotrubas, Von Stade and Krause, Karajan conducting, as well as a "Don Giovanni" with Weikl, Bacquier, Margaret Price, Sylvia Sass and Lucia Popp under Soltis'

direction. Joan Sutherland will be featured in Puccini's "Suor Angelica" with Christa Ludwig, and according to Rollefson, the recently shipped "Lucrezia Borgia," with Sutherland and Horne, is already showing up in store reports.

Also just released, and in less familiar vein, is London's recording of Paer's "Leonora," which was composed just a few years before Beethoven wrote "Fidelio." Says Roefson, "It's the same story, and the treatment is similar, but the music, obviously, is a completely different matter." Other unique operatic fare includes Janeck's "Makropoulos Case," with Elisabeth Soderstrom, and Strauss' "The Egyptian Helen." Under the baton of Antol Dorati, the latter recording features the same forces that performed the work to acclaim this spring in Washington, Detroit and New York.

Probably the most exciting news, though, is that of London's first two digitally recorded vocal releases — one a verismo aria disc from Luciano Pavarotti, and the other a "Fidelio" under the baton of Sir Georg Solti.

## Opportunities In Classical Sales Continue To Grow

(continued from page 50)

ings into the stores another level of clientele who have the opportunity of browsing and becoming familiar with the stores.

At the same time, we counteract the fact that our product has a slower turnover rate than pop by extending a longer discount than is extended on most pop product. Dealers make far more money on a Vox record or many other classical records than they would on pop product.

### Cassette Sales Up

One of the brightest spots in our picture is cassette sales. Our company was one of the pioneers in popular-priced classical cassettes, and we have benefited from the tape boom along with everyone else.

Oddly enough, the new competition in the cassette field has actually helped us. Competition helps to build a market, and when everyone else came with cassettes, it broadened the market and made it possible for us to sell a lot more accounts.

There is a view that people buy cassettes because they're not satisfied with the quality of records. However, our sale of records has continued to grow with the increase in cassette sales. On one title, for example, we may sell 3,000 LPs and 1,500 cassettes. So I think that tape sales are just plus volume for the classical music industry.

Ira Moss is president of the Moss Music Group.

## New Generation Boosts Sales In Classical Market

(continued from page 50)

album that sells like the Rampal/Bolling collaboration, for instance, will carry the catalog of the artist. It is apparent that when people buy a Rampal/Bolling, they tend to buy another Rampal, and some are inclined to buy another Bolling LP. Also, these items may prove to be an entry point into the classical market for non-classical buyers.

Reissues are another good area for us. When we think about reissuing something, the first thing we try to do is determine intuitively whether there's an interest either in the repertoire or a specific performance or in the artist. You call retailers, talk to critics, and consult your general sense of the market. Then you check the sales to see how the album did in its initial release. If all of that looks right, you re-release it.

Some of the older stereo recordings sound nearly as good as today's records. But it's like paperbacks. They've run their full course as hardbounds, and, though the market won't carry them at full price, it will carry them at a lower price. That would be the rationale for us placing them at a lower price.

It's been my experience that mid-lines don't work in the U.S. I think that retailers don't quite know how to handle them. Very often, they tend to get lost in the bins, and they're sold as full-price. And that defeats our whole purpose.

Cassettes are immensely important to us, and it's growing continually. When I was a retail buyer, I was buying one to one — LP to cassette — on many items. It depends on the nature of the item. But the gap between LP and cassette sales is rapidly narrowing.

Larry Holmes is director of merchandising for Columbia Masterworks.

## MCA To Release Seven New LPs During September

LOS ANGELES — With The Crusaders' drummer Stix Hooper's debut solo LP leading the way, MCA Records will release seven albums during September.

Titled "The World Within," Hooper's LP will be supported by a heavy promotional campaign in recognition of his stature among jazz musicians.

Welsh singer Tom Jones will also debut on MCA with his latest LP, "Rescue Me." The stylish LP will feature such songs as "Don't Cry For Me, Argentina," from the play *Evita*, "Flashback" and the title cut.

The Blend will feature a rock 'n' roll sound on their newest LP, "Anytime Delight," and John Wesley Ryles will offer his country/pop/blues sound on his "Let the Night Begin" LP.

The soundtrack from the John Schlesinger movie *Yanks* will not only feature famous tunes of the World War II era, but also new music composed by Richard Rodney Bennett and conducted by Marcus Dodds.

Finally, as a part of MCA's expanding classical music commitment, Beethoven's Symphony No. 9 will be released on Westminster Gold Records and "The Beggar's Opera" on Gay.

MCA Records will support the new releases with a heavy promotional campaign that will include extensive print ads — both trade and consumer — television spots and radio ads.

### 'Rust' Turns Into Gold

LOS ANGELES — Warner/Reprise recording artist Neil Young's latest LP, "Rust Never Sleeps," has been certified gold by the RIAA. It is Young's ninth gold album in the U.S.

## Music Odyssey, Jet And CBS Team Up For ELO Contest

(continued from page 26)

left and right sides, a sofa-bed, swivel chairs, an ice box and stereo tape deck will be awarded to the store with the best disc play at the end of this month. The van is currently being taken to record stores in southern California by Jet representative to give away T-shirts, frisbees and ELO night-lights.

"It's the most ambitious promotion for the ELO album since it was released," said Pat Siciliano, vice president of creative services for Jet Records, of the "Discovery" contest. "It has been most effective and satisfying for us because it tied in retail with radio, as Music Odyssey received total commitment and involvement from the participating local stations."

The contest was conceived by Don De Graff and Jerry Pitti, representatives of the CBS Records branch in San Francisco, and put together by Joe Jablonski, vice president of marketing for the Music Odyssey retail chain, in association with Jet Records and CBS.

## Novigraphics Finishes Bee Gees Songbook

NEW YORK — Novigraphics, the graphics and design firm, has recently completed work on the Bee Gees songbook and on "Sweet Talk," the new album by Mercury artist Robyn Beck.

Novigraphics is located at 200 West 57th St., Suite 610. Phone number is (212) 541-4256.

## Freeway To Release Debut 'L.A. Radio' LP

LOS ANGELES — Freeway Records, a diverse company with interests in the music industry, will soon release its debut album "L.A. Radio." "The album is a two record set that contains 31 tracks," according to Joe Molina, director of press information for Freeway. "The album contains assorted musicians, poets, engineers, producers comedians, singers, teachers, label heads session players, journalists and performers that reside and work in some of the music scenes of Southern California and the general L.A. basin."

## Atlantic Releases Six

NEW YORK — Atlantic Records is releasing six new albums this week. They are "Thighs and Whispers" by Bette Midler; "Cerrone V-Angelina" by Cerrone; "Breakin' the Punk" by Faze-O; "Under Heaven, Over Hell," by Streetheart; and "The Day the Earth Caught Fire" by City Boy. All of the records are on Atlantic except Faze-O, which is on the Atlantic distributed She label.

## AudioFidelity Labels To Issue Six LPs

NEW YORK — Audiofidelity Enterprises will release six LPs this fall. They are: "Ole" by Noah Howard; "The Shout" by Alan Silva and "Kevin, My Dear Son" by Frank Wright all on Chiaroscuro Records; "Pop Song Festival" and "Star Studded Singers," on Audiofidelity Records; and "Always" by Hazel Scott on Image Records.

## Brooklyn Finally Gets A 24-Track Studio

NEW YORK — Bedford Stuyvesant Restoration Corporation has opened a 24-track-studio, The Platinum Factory. The 3,000-square-foot facility, Brooklyn's first 24-track studio, was constructed with a \$265,000 grant from CBS, Inc.



**THE DIVINE MISS 'M' IN THE FLESH** — While in L.A. for post-production recording on her new film, "The Rose," which is scheduled for an early November release, Atlantic recording artist Bette Midler dropped by the *Cash Box* offices to discuss her recent LP, "Thighs and Whispers," with *Cash Box* president and publisher, George Albert, pictured above.









BETTE MIDLER  
"THIGHS AND WHISPERS"  
HER NEW ALBUM AVAILABLE NOW ON ATLANTIC RECORDS AND TAPES  
PRODUCED BY ARIF MARDIN  
SD 16004

# "Multiple Hits!"

A reliable source who is never wrong.



Hot Ice  
STONE DISCO  
RR 2001



Keith Herman  
THE NEXT SONG IS...  
RR 2002

