

CASHBOX

May 21, 1977

NEWSPAPER II

\$1.50



Cover Artist: ATLANTA RHYTHM SECTION

Century Broadcasting Special
10 Year Record Sales Analysis
Capitol Beatles LP Advertised
Eagles Sue WB Music, Geffen

Payola Hearings Resume
NAIRD Convention Report
WPGC Strike Continues
Jimmy's Opens 2 More Stores
It's 'A Hit' (Ed)

Meet Reggie Knighton (the one on the left).



Little is known about Reggie Knighton. And what is known is probably untrue.

But Reggie sure does have his own sense of what makes a great (not to mention memorable) rock song. And he knows how to surround himself with people who are on his own special wavelength (members of Boz Scaggs's band and Little Feat provide Reggie's musical backdrop).

Listen to "VD Got to Idi" or "Girl From Pluto" or "All Night Long" or "Tricentennial Woman" or "Drug Dealer" or "Jenny" or anything else you please. You'll get the idea.

With a debut album like "Reggie Knighton,"
he won't be new for long. On Columbia
Records and Tapes.



CASH BOX

VOLUME XXXIX — NUMBER 1 — May 21, 1977

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cash box editorial

'A Hit'

One of the most exciting parts of the record business is to watch a new artist or group develop from unknowns or relative unknowns into major artist status. And while the process is often time consuming and sometimes ends in failure, those artists that do break through often times make up for the ones that don't. But what constitutes "making it" or "breaking through?" That remains the key question.

As a case in point, we've watched Atlantic Records "break" the group Foreigner, from John David Kalodner's appearance at the **Cash Box** office dressed as a Viking, to Margo Knesz' working of the record at the secondaries, etc. But at every step of the way, we're sure that Atlantic was wondering if they really had a "hit."

The single is now 15 with a bullet on our Top 100 Singles Chart. But does being a "hit" mean you have to go top 10? Top 5? Number one? A top 20 single constitutes a significant degree of acceptance at the pop radio level. But does it mean that the group has arrived?

What about on the album side? The Foreigner LP is 27 with a bullet on this week's album chart. Yet there are albums at 28 and 26, each with about the same degree of acceptance. So to say that being 27 constitutes a hit, while valid, is not the definitive declaration of the acceptance and "arrival" of a group.

What we're saying is that while chart numbers, airplay and sales figures may vary, gold records are based on shipping to retailers and not over the counter retail sales, and that the variance in the charts requires a new standard, to determine whether a group is "a hit" or not.

Accordingly, may we congratulate Atlantic Records on having a hit with Foreigner. Not necessarily because of the airplay, charts or sales, which are all good. But because the retailers of New York City have chosen to sell your album at \$2.99. Now we know that Foreigner has arrived.



**NUMBER ONE
SINGLE OF THE WEEK**
WHEN I NEED YOU
LEO SAYER
Warner Bros. WBS 8332
Writers: Carole Bayer Sager,
Albert Hammond



**NUMBER ONE
ALBUM OF THE WEEK**
HOTEL CALIFORNIA
EAGLES
Asylum 7E-1084

CASH BOX TOP 100 SINGLES

May 21, 1977

	Weeks On Chart			Weeks On Chart			Weeks On Chart				
	5/14	5/7		5/14	5/7		5/14	5/7			
1 WHEN I NEED YOU LEO SAYER (Warner Bros. WBS 8332)	1	1	13	36 LIFE IN THE FAST LANE EAGLES (Asylum 45 403)	61	—	2	67 BACK IN THE SADDLE AEROSMITH (Columbia 3-10516)	69	71	5
2 SIR DUKE STEVIE WONDER (Tamla/Motown T54281F)	5	9	8	37 THE THINGS WE DO FOR LOVE 10cc (Mercury 73875)	36	32	21	68 MY HEART BELONGS TO ME BARBRA STREISAND (Columbia 3-10555)	—	—	1
3 I'M YOUR BOOGIE MAN K.C. & SUNSHINE BAND (TK 1022)	4	7	12	38 LOOKS LIKE WE MADE IT BARRY MANILOW (Arista 244)	65	77	3	69 YOU'RE MY WORLD HELEN REDDY (Capitol 4418)	73	79	4
4 SOUTHERN NIGHTS GLEN CAMPBELL (Capitol 4376)	2	2	14	39 DON'T GIVE UP ON US DAVID SOUL (Private Stock 45129)	33	23	17	70 SPIRIT IN THE NIGHT MANFRED MANN'S EARTH BAND (Warner Bros. WB 8355)	75	78	5
5 DREAMS FLEETWOOD MAC (Warner Bros. WBS 8371)	7	15	6	40 BACK TOGETHER AGAIN DARYL HALL & JOHN OATES (RCA 10970)	58	72	3	71 YOUR LOVE HAS LIFTED ME (HIGHER AND HIGHER) RITA COOLIDGE (A&M 1922)	86	91	3
6 GOT TO GIVE IT UP (PART 1) MARVIN GAYE (Tamla/Motown T54280F)	8	13	6	42 ON THE BORDER AL STEWART (Janus 267)	51	54	5	72 HOOKED ON YOU BREAD (Elektra 45389)	76	81	5
7 HOTEL CALIFORNIA EAGLES (Asylum E45386)	3	3	11	43 I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB (RSO/Polydor 872)	54	61	5	73 GOING IN WITH MY EYES OPEN DAVID SOUL (Private Stock 45,150)	79	82	4
8 I COULDN'T GET IT RIGHT CLIMAX BLUES BAND (Sire/ABC SAA 736)	9	11	18	44 DO YOU WANNA MAKE LOVE PETER McCANN (20th Century 2335)	56	66	5	74 SAD GIRL CARL GRAVES (Ariola America/Capitol 7660)	68	68	7
9 LIDO SHUFFLE BOZ SCAGGS (Columbia 3-10491)	6	6	11	45 SHOW YOU THE WAY TO GO THE JACKSONS (Epic 8-50350)	47	50	7	75 YOU ARE ON MY MIND CHICAGO (Columbia 3-10523)	57	56	6
10 ANGEL IN YOUR ARMS HOT (Big Tree/Atlantic BT 16085)	11	12	15	46 LOVE'S GROWN DEEP KENNY NOLAN (20th Century TC-2331)	50	53	7	76 WEEKEND IN NEW ENGLAND BARRY MANILOW (Arista 212)	48	45	26
11 LONELY BOY ANDREW GOLD (Elektra E45384)	19	25	9	47 ARIEL DEAN FRIEDMAN (Lifesong 45022)	55	66	5	77 THAT MAGIC TOUCH ANGEL (Casablanca NB 878)	81	83	8
12 CALLING DR. LOVE KISS (Casablanca NB 880)	13	14	11	48 DON'T LEAVE ME THIS WAY THELMA HOUSTON (Tamla/Motown T54278F)	37	31	21	78 ALL YOU GET FROM LOVE IS A LOVE SONG CARPENTERS (A&M 1940)	—	—	1
13 LUCILLE KENNY ROGERS (United Artists UA XW 929Y)	16	21	8	49 CARRY ON WAYWARD SON KANSAS (Kirshner/Epic ZS8-4267)	41	41	23	79 THIS GIRL (HAS TURNED INTO A WOMAN) MARY MACGREGOR (Ariola America/Capitol 7662)	85	92	3
14 HELLO STRANGER YVONNE ELLIMAN (RSO/Polydor 871)	15	18	10	50 I THINK WE'RE ALONE NOW THE RUBINOOS (Beverly/Hollywood B5741)	46	47	12	80 THE PRETENDER JACKSON BROWNE (Elektra E 45399)	—	—	1
15 FEELS LIKE THE FIRST TIME FOREIGNER (Atlantic 3394)	17	22	9	51 EVERYBODY BE DANCIN' STARBUCK (Private Stock PS 45,144)	59	63	7	81 SOLSBURY HILL PETER GABRIEL (Atco 7079)	83	89	3
16 THEME FROM "ROCKY" (GONNA FLY NOW) BILL CONTI (United Artists 940)	23	30	6	52 IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY (Big Tree/Atlantic BT-16088)	62	73	3	82 HOLD BACK THE NIGHT GRAHAM PARKER AND THE RUMOUR (Mercury 74000)	87	93	4
17 HEARD IT IN A LOVE SONG THE MARSHALL TUCKER BAND (Capricorn/WB CPS 0270)	22	26	11	53 WHATCHA GONNA DO? PABLO CRUISE (A&M 1920-S)	64	75	7	83 YOU'RE MOVIN' OUT TODAY BETTE MIDLER (Atlantic 45-3379)	90	97	3
18 I WANNA GET NEXT TO YOU ROSE ROYCE (MCA 40662)	10	10	12	54 RICH GIRL DARYL HALL & JOHN OATES (RCA PB 0860)	38	28	18	84 SLOW DOWN JOHN MILES (London 5N 682)	89	95	3
19 AIN'T GONNA BUMP NO MORE (WITH NO BIG FAT WOMAN) JOE TEX (Epic 8-50313)	21	24	9	55 THIS IS THE WAY THAT I FEEL MARIE OSMOND (Kolob/Polydor 14385)	60	67	6	85 I'M GOING DOWN ROSE ROYCE (MCA 40721)	91	—	2
20 JET AIRLINER STEVE MILLER (Capitol 3424)	26	34	4	56 HOLLYWOOD RUFUS FEATURING CHAKA KHAN (ABC AB 12269)	71	80	4	86 GIVE A LITTLE BIT SUPERTRAMP (A&M 1938)	93	—	2
21 UNDERCOVER ANGEL ALAN O'DAY (Pacific/Atlantic PC-001)	27	39	8	57 LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) BARBRA STREISAND (Columbia 3-10450)	39	33	24	87 SO HIGH (ROCK ME BABY AND ROLL ME AWAY) DAVE MASON (Columbia 3 10509)	94	—	2
22 WHODUNIT TAVARES (Capitol 4398)	25	29	10	58 DANCING QUEEN ABBA (Atlantic 3372)	40	35	24	88 I WANNA DO IT TO YOU JERRY BUTLER (Motown M1414F)	70	64	10
23 MAINSTREET BOB SEGER (Capitol 4422)	28	36	5	59 LUCKENBACH, TEXAS (BACK TO THE BASICS OF LOVE) WAYLON JENNINGS (RCA PB 10924)	72	90	5	89 MY BEST FRIEND'S WIFE PAUL ANKA (United Artists UA XW 972)	74	74	4
24 I'VE GOT LOVE ON MY MIND NATALIE COLE (Capitol 4360)	12	4	16	60 OLD FASHIONED BOY (YOU'RE THE ONE) STALLION (Casablanca NB 877)	42	42	11	90 UPTOWN FESTIVAL SHALAMAR (Soul Train/RCA 10885)	98	86	6
25 MARGARITAVILLE JIMMY BUFFETT (ABC AB 12254)	30	38	9	61 MAYBE I'M AMAZED WINGS (Capitol 4385)	44	43	15	91 HIGH ON LOVE ELLIOTT RANDALL (Kirshner/Epic 4269)	92	94	5
26 SLOW DANCIN' DON'T TURN ME ON ADDRISI BROTHERS (Buddah/RCA BDA566)	32	40	9	62 FLY AT NIGHT (IN THE MORNING WE LAND) CHILLIWACK (Mushroom M 7024)	66	70	6	92 GOOD THING MAN FRANK LUCAS (ICA 001)	—	—	1
27 RIGHT TIME OF THE NIGHT JENNIFER WARNES (Arista AS 0223)	14	5	16	63 YOU AND ME ALICE COOPER (Warner Bros. WBS 8349)	67	69	5	93 MY WHEELS WON'T TURN BACHMAN-TURNER OVERDRIVE (Mercury 73903)	95	98	4
28 TRYIN' TO LOVE TWO WILLIAM BELL (Mercury 73839)	18	8	14	64 PEACE OF MIND BOSTON (Epic 50381)	77	—	2	94 BURNIN' SKY BAD COMPANY (Swan Song/Atlantic 70112)	—	—	1
29 YOUR LOVE McCOO/DAVIS (ABC AB 12262)	24	16	11	65 KNOWING ME, KNOWING YOU ABBA (Atlantic 3387)	78	—	2	95 CAPTURE YOUR HEART BLUE (Rocket/Pig 40706)	96	99	3
30 CHERRY BABY STARZ (Capitol 4399)	29	27	10	66 DA DO RON RON SHAUN CASSIDY (Curb/WB WBS 8365)	84	—	2	96 ENJOY AND GET IT ON ZZ TOP (London 5N 252)	—	—	1
31 DANCING MAN O (Epic/Sweet City 8-50335)	20	20	11					97 DO WHAT YOU WANNA DO T-CONNECTION (Dash/T.K. 5032)	99	100	3
32 CINDERELLA FIREFALL (Atlantic 3392)	35	37	9					98 THE PRIDE THE ISLEY BROTHERS (T-Neck/Epic ZS8-2262)	—	—	1
33 CAN'T STOP DANCIN' CAPTAIN & TENNILLE (A&M 1912)	31	17	10					99 WHILE I'M ALONE MAZE (Capitol 4392)	100	—	2
34 HIGH SCHOOL DANCE THE SYLVERS (Capitol 4405)	43	49	6					100 SOME BROKEN HEARTS NEVER MEND DON WILLIAMS (ABC/Dot 17683)	—	—	1
35 SO IN TO YOU ATLANTA RHYTHM SECTION (Polydor 14373)	34	19	18								

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Gonna Bump (Tree — BMI)	19	Give A Little Bit (Almo — ASCAP)	86	Love's Grown (Sound of Nolan/Chelsea — BMI)	46	Spirit In (Laurel Canyon — ASCAP)	70
All You Get From Love (Hempstead Heath — ASCAP)	78	Going In (Almo/Macaulay — ASCAP)	73	Love Theme (First Artists/Emanuel/20th Century — ASCAP)	57	That Magic (White Angel/Hudson Bay — BMI)	77
Angel In Your (Song Tailors — BMI/I've Got The Music — ASCAP)	10	Good Thing Man	92	Lucille (Bramhall/Andite — BMI)	13	Theme From Rocky (United Artists — ASCAP/Unart — BMI)	16,41
Ariel (Blendingwell — ASCAP)	47	Got To Give It Up (Jobete — ASCAP)	6	Luckenbach (Baby Chick — BMI)	59	The Pretender (Swallow Turn/Warner Bros. — ASCAP)	80
Back In (Danskel/Song & Dance/Vindaloo — BMI)	67	Heard It In A (No Exit — BMI)	17	Mainstreet (Gear — ASCAP)	23	The Pride (Bovina — ASCAP)	98
Back Together Again (Unichappell — BMI)	40	Hello Stranger (Cotillion/Braintree/Lovelane — BMI)	14	Margaritaville (Coral Reefer — BMI)	25	The Things (Man-Ken — BMI)	37
Burnin' Sky (Badco — ASCAP)	94	High On Love (Kirshner — ASCAP)	31	Maybe I'm Amazed (Maclean — BMI)	61	This Girl (Silver Dawn — ASCAP)	79
Calling Dr. Love (Cafe Amer./Kiss — ASCAP)	12	High School Dance (Rosy — ASCAP)	94	My Best (Paulanne — BMI)	89	This Is The (Fame — BMI)	55
Can't Stop Dancing (Ahab — BMI)	33	Hold Back (Carlin — ASCAP)	82	My Heart Belongs To Me (Koppelman/Bandler/Music Of Emanuel — BMI)	68	Tryin' To Love (Bell-Kat/Unichappell — BMI)	28
Capture Your Heart (Rocket — ASCAP)	95	Hollywood (Big Elk/Amer. B'casting — ASCAP)	56	My Wheels (Ranbach/Top Soil — BMI)	93	Undercover Angel (W.B. — ASCAP)	21
Carry On (Don Kirshner — BMI)	49	Hooked On You (Kipshulu — ASCAP)	72	Old Fashioned Boy (Rick's Variena — BMI)	60	Uptown (Jobete — ASCAP/Stone Agate — BMI)	90
Cherry Baby (Rock Steady/Stargonzo — ASCAP)	30	Hotel California	7	On The Border (Dick James — BMI)	42	Weekend (Unart/Piano Picker — BMI)	76
Cinderella (Powder — ASCAP)	32	I Just Want (Stigwood/Unichappell — BMI)	43	Peace Of Mind (Pure/Colegms-EMI — BMI)	64	Whatcha Gonna (Irving/Pablo Cruise — BMI)	53
Couldn't Get It (Bleu Disque/Jiriv/Air — ASCAP)	8	I'm Going Down (Duchess — BMI)	85	Right Time Of (Amer. B'casting — ASCAP)	54	When I Need (Unichappell/Begonia Melodies/Albert Hammond — ASCAP)	1
Da Do Ron (Trio/Mother Bertha — BMI)	66	I'm Your Boogie (Sherlyn/Harrick — BMI)	3	Sad Girl (Koppelman/Bandler — BMI)	74	While I'm Alone (Peckle — BMI)	99
Dancing Man (Amed/Gravenhurst — BMI)	31	I Think We're Alone (Patricia — BMI)	50	Show You The Way (Mighty Three — BMI)	45	Whodunit (Bull Pen — BMI/Perrin Vibes — ASCAP)	22
Dancing Queen (Countless — BMI)	58	It's Sad To (Famous/Ironside — ASCAP)	52	Sir Duke (Jobete/Black Bull — ASCAP)	2	You And Me (Ezra/Early Frost — BMI)	63
Don't Give Up On (Almo/Macaulay — ASCAP)	39	I've Got Love (Jay's Ent./Chappell — ASCAP)	24	Slow Dancin' (Musicway/Flying Addrisi — BMI)	26	You Are On (Big Elk/Make Me Smile — ASCAP)	75
Don't Leave (Mighty Three — BMI)	48	I Wanna Do It (Jobete/Butler — ASCAP)	18	So High (Almo/Jacon — ASCAP)	84	You're Movin' (Divine/Begonia Melodies/Unichappell/Fedor — BMI)	83
Do What You (Sherlyn/Decible — BMI)	97	I Wanna Get Next (Duchess — BMI)	88	So In To You (Low-Sal — BMI)	35	You're My World (Intersong — ASCAP/Gruppo Editoriale Ariston — BMI)	69
Do You Wanna (Amer. Broadcasting — ASCAP)	44	Jet Airliner (Sailor/No Thought — ASCAP)	20	Solsbury Hill (Run It Ear Pieces — BMI)	81	Your Love (El Patricia — BMI)	29
Dreams (Gentoo/Welsh Witch — BMI)	5	Knowing Me (Countless Songs — BMI)	65	Some Broken Hearts (Maplehill/Vogue — BMI)	100	Your Love Has (Chevis/Warner-Tamerlane/BRC — BMI)	71
Enjoy And Get It On (Hamstein — BMI)	96	Looks Like We Made It (Irving — BMI)	38	Southern Nights (Warner-Tamerlane/Marsaint — BMI)	4		
Everybody Be (Brother Bill's — ASCAP)	51						
Feels Like (Somerset/Evansongs — ASCAP)	15						
Fly At Night (Chilliwack/Mushtunes — BMI)	62						

Bette Midler, "Live At Last."



Produced by Lew Hahn

SD 2-9000

Your Ticket to the Hottest Show in Town.

A 2 LP set on Atlantic

Records and Tapes





Lenny LeBlanc. Pete Carr. Muscle Shoals. An unbeatable combination.

Lenny LeBlanc. The guitarist, bass player and songwriter who recorded on every major record to come out of Muscle Shoals, Alabama in the last five years.

Pete Carr. The backbone guitarist of the Muscle Shoals recording scene—turned down the offer of the lead guitar spot in the Allman Brothers Band just to stay in Muscle Shoals.

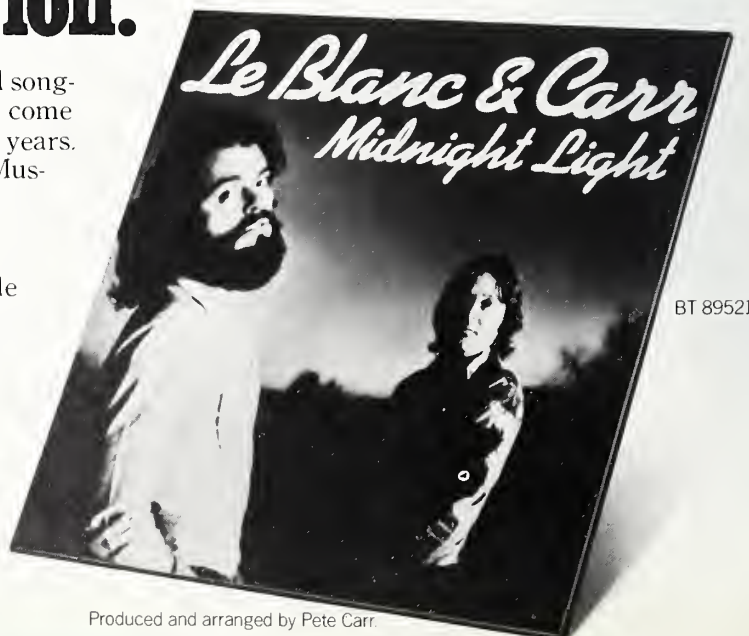
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**ON BIG TREE RECORDS
AND TAPES**

Distributed by Atlantic Records



**BIG TREE
RECORDS**



BT 89521

Produced and arranged by Pete Carr.

RCA Raises List On Catalog LPs; Four Are Hiked

NEW YORK — RCA has become the second major record manufacturer to increase the list price of selected catalog albums from \$6.98 to \$7.98.

The albums affected by the price increase are "Bigger Than Both Of Us" by Daryl Hall & John Oates; "John Denver's Greatest Hits, Vol. I," "Outlaws" by Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser; and "Changesonebowie," David Bowie's greatest hits. Each of the albums has been certified gold by the RIAA.

The list price for corresponding tapes was also raised from \$7.95 to \$7.98. However, it is not known whether the wholesale price for the albums or tapes will similarly be raised. RCA spokesmen were unavailable for comment.

In addition, "Side By Side By Sondheim," a double album set from the Broadway show of the same name, has been raised from a list price of \$10.95 to \$11.98.



PLATINUM FOR SEGER — After a performance at UCLA's Pauley Pavilion, Bob Seger and The Silver Bullet Band met Capitol executives for the presentation of platinum LPs for the certified sale of more than a million "Night Moves" albums. Pictured at the presentation (l-r) are Dennis White, vice-president of sales for Capitol; Jim Mazza, vice president of marketing for Capitol; Steve Meyer, national promotion manager for Capitol; band members Robyn Robbins, Drew Abbott and Alto Reed; Bhaskar Menon, chairman, president and chief executive officer of Capitol; Seger; band member Chris Campbell; Don Zimmermann, executive vice president and chief executive officer of Capitol; Rupert Perry, vice president of A&R for Capitol and Bruce E. Garfield, director of press and artist relations for Capitol.

10-Year Industry Sales Analysis Predicts \$2.75 Bill. 1976 Total, 45 RPM 'Comeback'

Statistics Revealed In Warner Communications Report

by Randy Lewis

LOS ANGELES — Predictions for 1976 record industry sales based on 10-year figures supplied by the RIAA and Warner Communications, Inc. estimate last year's total industry sales at \$2.75 billion and suggest that the single saw its biggest sales gain in 10 years.

The report estimated the 1976 industry total at \$2.75 billion, an increase of \$390 million, or 16.5%, over the 1975 figure of \$2.36 billion.

The RIAA/WCI chart contains sales information starting with 1966 and shows the respective 10-year sales figures of LPs, tapes and singles and includes an estimate for each year of what portion of business was accounted for by "record clubs, mail order houses and premiums."

The most striking prediction contained in the report is the prediction for the 45 rpm record unit sales of which have significantly declined each year since 1973.

According to the report, 228 million singles were sold at the retail level in 1973, dropping 24 million, or 10.5%, to 204 million in 1974. This number, in turn, declined by 40 million units, or 19.6%, to 164 million in 1975.

But the RIAA/WCI figures predict that unit sales in 1976 increased 31 million, or 18.9%, to 195 million. Even so, unit sales would still be 9 million, or 4.4%, short of where they stood in 1971 at 204 million.

Dollar amounts for the single, the report estimates, also will see the largest gain during a single year since 1966.

The 10-year figures show retail dollar totals for the 45 rpm have increased an average of only one half of one per cent per year in the last decade. The greatest increase seen in one year was from 1971 to 1972, when singles, which sold \$165 million worth in 1971, jumped \$15 million, or 9.1%, to \$180 million in 1972.

But between 1973 and 1974, sales of singles increased only \$4 million, or 2.1%, from \$190 million to \$194 million. That amount dropped by \$11 million, or 5.6%, to 1975's figure of \$183 million.

Singles Up \$32 Million?

For 1976, however, the RIAA/WCI prediction is that 45 rpm sales reached \$215 million, an increase of \$32 million, or 17.4%. That would make 1976 dollar sales the highest in the singles' history.

If the \$215 million estimate proves to be accurate, it will mean sales have increased \$39 million, or 22.1%, above the 1966 singles total of \$176 million.

Tape Sales Up

Although the industry total and LP sales

are predicted to increase within expected levels, tape sales during 1976 are estimated significantly higher than the RIAA/WCI figures would suggest.

Tape sales for 1976 are estimated at \$870 million, up \$178 million, or 25.7%, from 1975 tape sales of \$692 million.

Upon first glance, this figure appears to be slightly pessimistic, since the annual rate of growth figure for tapes is estimated at 33.1%. But further inspection shows that growth is heavily skewed toward the first three years covered by the report.

In 1966, for instance, tape sales were \$50 million. This figure went up by \$72 million or 144%, in 1967 to \$122 million. By 1968, tape sales jumped another \$112 million, or 91.8%, to \$234 million. Another big increase of \$182 million, or 77.7%, brought the 1969 tape sales total to \$416 million.

These large increases were representative of the initial popularity of tapes, since the amount tape sales contributed to the total industry figure prior to 1966 was negligible.

Since 1970, the growth of tapes has slowed to an average of approximately 10% per year. Between 1974 and 1975, tape sales went up \$42 million, or 6.4%, from \$650 million to \$692 million.

But the RIAA/WCI chart estimates the 1975/1976 increase, at 25.7%, will be the highest since 1968/1969. The same chart suggests 8-track tapes will account for 82% of total tape sales during 1976, although they had held steady at 84% each year since 1973.

In the report's estimate of the percentage amounts of the industry total accounted for by record clubs, mail order and premiums, it appears record clubs may be in the process of becoming tape clubs.

Record Clubs

As evidence of this, it only need be pointed out that in 1966, all of the \$185 million worth of business done by record clubs, mail order and premiums was done on record sales. According to the RIAA/WCI report, no significant amount of tape sales was experienced by these operations.

But in 1975, \$153 million, or 49.3%, of the \$310 million done by record clubs, etc., was from the sale of tapes. The report estimates that in 1976, tape sales through record clubs, mail order and premiums amounted to more than that of records.

Capitol Scores With New Live Beatle Album; Campaign Also Boosts Beatle Catalog Sales

1812 Overture Chain Expands Existing Stores

by Mark Mehler

NEW YORK — The massive media and in-store promotion blitz on the new Beatles live album and the rest of the Beatles catalog is paying off in sales, according to retailers across the country.

Korvettes promoted the live LP and catalog in each of its five major markets, while the Warehouse in Los Angeles and San Francisco advertised the complete Beatles catalog and eight releases by individual members of the group, including Paul McCartney's "Band On The Run" and George Harrison's "Living In The Material World."

"The catalog's been going like gangbusters since we got it (the live Beatles LP) on May 4," said a store manager at one of Korvettes five Washington, D.C. units. "We sold over 200 'Live At The Hollywood Bowl' albums in four days. The first day we put it on the record player and sold about

ten copies the first 15 minutes."

Other big sellers in the Beatles catalog include "Rubber Soul," "Sgt. Pepper," the "White Album" and the two Beatles anthology LPs, according to Korvettes store managers in Detroit, Washington and Baltimore.

The in-store display at all Korvettes units includes large styrofoam-like posters, step-downs featuring 12" x 12" on the full catalog, and in some stores extensive in-store play.

"We haven't been able to play the live album or any of the Beatles stuff here, unfortunately," said one Korvettes manager. "We're required to use the 'sound-around' system (a pre-packaged in-store soundtrack). We could probably boost sales if we could put it on." However, the manager of another unit said he has been advised to scrap the automated sound system and let the Beatles be heard. "We've moved more backlog (catalog) merchandise with this live album promotion than any other Beatles campaign since I've been at this store," said the manager.

Added a Warehouse manager, "The fact that this is the first live LP to be released in the states is the big selling point. We're getting people aged 10 to 25. A lot of them don't have these songs on other albums."

The Hollywood Bowl release debuted at

#19 with a bullet on this week's **Cash Box** Top 200 Albums chart. Capitol Records plans a major television and radio campaign in the next few days. To support the expenditure the company's five pressing

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Jimmy's Music World Adds Two New Units

NEW YORK — Jimmy's Music World opened two new stores this week, bringing its total to 33 units. The new stores are in Brooklyn, N.Y. and Fort Lee, N.J. Jimmy's has now opened 19 new outlets in the past three months, concentrating its efforts on Long Island and New Jersey.



A TEMPTING SURPRISE — Why were over 500 people, including celebrities Walt Frazier, Keith Emerson, Teddy Pendergrass and Earl Wilson invited to Manhattan's spectacular new Studio 54 disco by Atlantic Records last week? The answer came when Jerry Greenberg, president of Atlantic announced that his label had signed The Temptations to a long-term contract. Pictured before the announcement are, from left: Glenn Leonard, Richard Street and Otis Williams, members of the group; Greenberg; Melvin Franklin, member of the group; Sheldon Vogel, executive vice president for Atlantic Records; Louis Price, member of the group; and Dave Glew, senior vice president and general manager of Atlantic Records.

GARLAND JEFFREYS

"Wild In The Streets' is a masterpiece"
— Rolling Stone



"Wild In The Streets'... the classic single... it's a celebration of rock 'n' roll street life, a song of swagger and joy which begins with a whisper and ends in a shout."

—The Boston Phoenix

"Wild In The Streets'... great summer-in-the-city single."

—Crawdaddy

"Wild In The Streets'... one of the best rock tracks ever, lean, punchy and mean."

—Philadelphia Daily News

"Wild In The Streets' trembles with the urgency and rebellion of youth... Jeffreys' vocals carry authority and punch."

—Los Angeles Times

"Wild In The Streets' is as rampant an inticement to anarchy as anything the Stones ever put out."

—The Village Voice

"Wild In The Streets' displays Jeffreys' ability to rock 'n' roll with the best of them... The song imaginatively and instrumentally depicts the hot summer tensions of New York street life."

—Billboard

"Wild In The Streets'... the album's preeminent cut... the rock 'n' roll is as devastating as anything the Rolling Stones have dreamed of."

—Minnesota Daily

"Wild In The Streets'... has been called an underground classic by many"

—N.Y. Womens Week

"Wild In The Streets'... one of the great summertime rock songs of all time"

—Newsday

"WILD IN THE STREETS" THE NEW GARLAND JEFFREYS SINGLE.

AM 1934

From the "Ghost Writer" album. SP 4629



ON A&M RECORDS & TAPES
Produced by David Spinozza and Garland Jeffreys

Backe Appointed As CBS Chief; Paley To Advise

NEW YORK — John D. Backe has been named to succeed William S. Paley as chief executive officer of CBS Inc. Paley, who had held the post for 49 years, will continue to serve as chairman of the board of CBS.

Paley noted that he would continue to be available to advise the company, "particularly in such areas as policy questions, acquisitions, planning and creative activities. I look forward to a pleasant and

(continued on page 44)

CASH BOX



The success of "So In To You," which recently reached an apex of number five on the **Cash Box** Top 100 Singles chart, focused long overdue national attention on the Atlanta Rhythm Section. Their fourth Polydor album, "A Rock And Roll Alternative," has been certified gold, and is positioned at #14 after 21 weeks on the **Cash Box** Top 100 Albums chart.

The group is currently on a three week tour of the west, bolstering their new-found success in the California market. Recently featured on the ABC-TV Derby Eve Special, they entertained a crowd of 20,000 with new music as well as material from their two-year-old Polydor album, the cult favorite "Dog Days."

Shying away from attention to individual personalities to concentrate on the success of a solid group effort, ARS is a consummate rock and roll ensemble. The Atlanta Rhythm Section formed around Studio One in Doraville, Georgia, under the impetus of current producer Buddy Buie and rhythm guitarist J.R. Cobb. Bassist Paul Goddard and lead guitarist Barry Bailey, who had played with Cobb at Atlanta's Lowery Studios, soon became involved. They were then joined by drummer Robert Nix and keyboardist Dean Daughtry, who had been members of Roy Orbison's band the Candydymen, and it was left to lead vocalist Ronnie Hammond to complete the current lineup for the group's second LP.

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Seven Record Industry Companies Profiled In Recent Fortune Magazine Top 500 List

by Dave Fulton

LOS ANGELES — Seven major public corporations with divisions operating in the record industry were profiled in the Fortune 500 list of the top industrial corporations. They were RCA, CBS, ABC, MCA, Warner Communications, 20th Century Fox and Columbia Pictures Industries in order of their overall corporate sales. An analysis of the data on each company follows:

RCA

RCA was the 31st largest industrial corporation in 1976, up from 34 in 1975, with sales totalling \$5,328,000,000 last year. They are 36 in assets with nearly \$3.9 billion, and 20 in number of employees with 110,000. In 1976, they ranked 50 in net income with \$177.4 million, up from their 78 position in 1975. RCA's net income as a percent of sales, 3.3%, was 346th in the top

500. RCA does not break down the sales of their record division separately from their overall sales.

CBS

CBS has continued to climb up the corporate chart since 1974 when they were 111th, while now rated at 102nd. Sales were \$2.23 billion in 1976. They are ranked 137 in assets with \$1.35 billion and have 30,500 employees to rate 136. Net income, \$164 million, increased their ranking to 55 from the \$122 million and 69 ranking in 1975. Their net income as a percent of sales, 7.4%, put them at 97. CBS record division sales hit \$563.8 million in 1976, an increase from \$484.3 in 1975. The record division accounts for almost exactly 25% of total CBS sales.

ABC

The American Broadcasting Company

showed a substantial jump in 1976 to the ranking of 170 from its 1975 position of 191. Total sales were \$1,342,181,000 and their assets were \$843,669,000 or 206th on the list. A dramatic rise in net income, \$71,747,000, moved them up from 346 in 1975 to 159 in 1976. Their net income as a percent of sales was 5.3% or 204 and their 9,000 employees ranked them at 364. ABC's ABC Records had sales of \$187.6 million over the 1975 figure of \$157 million. ABC Records are 14% of the overall ABC sales numbers.

MCA

MCA dropped to 267 last year from its 1975 ranking of 241, and sales fell to \$803 million from \$811 the year before. They were ranked 242 in assets with \$707 million, 129 in net income with \$90 million and 271 in employees with 14,000. Net income as a percent of sales was 11.2% or 24th highest overall, but a drop from its position of 17th in 1975. MCA's records division had sales of \$112 million, a decline from \$138 million in 1975, and accounts for about 12% of the company's sales.

Warner Communications

Warner Communications, with sales of \$827 million, moved up to 261 in 1976 from 279 the previous year. Assets totalled \$848 million for a position of 205, net income was \$61 million for position 184 and their 6200 employees rank 430. Net income as a percent of sales was 7.4% or position 95, which was an incredible jump from its 1975 rank-

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Judge Grants CBS Motion To Drop Robinson-Patman Claim

by Alan Sutton

LOS ANGELES — A federal judge in San Francisco has ruled in favor of a motion by CBS, Inc. to dismiss Robinson-Patman Act claims brought against the label by Charles and Jane Zoslaw, a Northern California husband and wife d/b/a Marin Music Centre.

However, the ruling does not mean that CBS' legal entanglements are over. It faces similar antitrust charges filed by the Zoslaws under provisions of the Sherman Act, and company documents dating back to 1971 have reportedly been subpoenaed by a federal grand jury in Los Angeles looking into record industry practices.

The decision handed down by U.S. District Judge G.B. Harris was announced on April 18, approximately three weeks after both sides had presented oral arguments on the motion.

Judge Harris had previously ruled in favor of similar motions by WEA and Eric Mainland Company, in connection with a \$5 million civil suit involving a number of major labels and retail outlets on the west coast (**Cash Box**, February 26 et seq).

In charging CBS with making discriminatory sales of records and tapes and of granting discriminatory services and allowances to certain retailers with whom Marin Music Centre is allegedly in competition, the Zoslaws attempted to distinguish the conduct of CBS from that of other defendants whose motions had been granted.

Lawyers representing CBS argued that such distinctions are irrelevant to their client's contention that the court lacked subject matter jurisdiction because neither the sales to Marin Music Centre nor the alleged discriminatory sales occurred in interstate commerce, as required by the pertinent portions of the Robinson-Patman Act.

In granting the motion for partial sum-

mary judgment, Judge Harris referred to Robinson-Patman motions by other defendants in the case, adding that CBS had been able to demonstrate that the applicable principles previously cited fell into the same factual pattern when applied to it.

A motion to certify the decision for immediate appeal filed by Maxwell Keith, attorney for Marin Music Centre, is currently pending.



OLIVIA AT THE MET — Olivia Newton-John debuted in New York recently at the Metropolitan Opera House. To celebrate the event MCA Records hosted a gala party for the artist after the show. Pictured at the party are, top photo, from left: Richard Bibby, vice president of marketing for MCA Records; Sam Mercurio, district manager for MCA Records; George Lee, vice president of east coast operations for MCA; an unidentified guest; and Barry Goodman, promotion staffer in New York for MCA Records. Pictured sitting is Olivia Newton-John. Pictured left to right, bottom photo are: Barry Goodman; Jesse, dj on WHN radio in New York; Olivia Newton-John; Neil Rockoff, general manager and vice president of WHN; and Bob "Wizard" Wayne, dj on WHN.

Live Beatles LP Gets Gold In Its First Week

LOS ANGELES — "The Beatles At The Hollywood Bowl" LP on Capitol Records has been certified gold by the RIAA for selling more than 500,000 units upon its release May 4.

The album, taken from recordings of The Beatles' 1964 and 1965 concerts in Hollywood, is the first never-before-released Beatles recording to appear in this country in seven years. It is the 21st album by the group to be released and distributed by Capitol in the U.S. All other Beatles LPs have also been certified gold.



TAYLOR'S COLUMBIA DEBUT NEAR — James Taylor, recently signed to Columbia Records, just finished recording his first album for the label. Pictured at a special listening party for Columbia executives are, from left; Don Dempsey, vice president of marketing for Columbia Records; Jack Craig, senior vice president and general manager of marketing for CBS Records; Bruce Lundvall, president of CBS Records division; Taylor; Peter Asher, producer of the album; Walter Yetnikoff, president of CBS Records group; and Bob Sherwood, vice president of national promotion for Columbia Records.

Independent Dealers, Labels Hold Seventh Annual Trade Convention

by Julian Shapiro

CHICAGO — The National Association of Independent Record Dealers (NAIRD), an informal, growing trade association comprised of relatively small manufacturers and distributors, held its seventh annual gathering here last week.

The three days of meetings and seminars were attended by approximately 140 people, a better attendance figure than the organization has enjoyed at any of its six previous conventions. Nearly 225 companies, past and present, are members of NAIRD.

"NAIRD has two main purposes," explained Gene Rosenthal of Adelphi Records, and one of the six directors on the board. "It allows manufacturers and distributors who do business regularly to meet socially. Also, it functions as an educational forum for younger members to learn to handle the problems of business from older manufacturers and distributors."

That last fact was dramatically portrayed by the list of seminar topics, which included "How To Start A New Record Label," "Starting A New Distributorship" and "Financing Your Label."

Advantages

However, Rosenthal was quick to point out advantages to older members as well. "They're looking for new outlets for problem solving," he noted. "For example, distributors have complained about overlapping territories, something that the labels had to referee."

Of NAIRD's members, approximately two-thirds are manufacturers and one-

third distributors, but this relative imbalance has not caused serious concern. For one thing, Rosenthal said, most of the back-room conversation is distributor-oriented.

As such, there is a temptation to compare this organization to the National Association of Record Merchandisers (NARM), which performs similar functions, but on a considerably larger scale. NAIRD's officials do not discount the comparison.

"Sure, we're sort of a mini-NARM," said Rosenthal. "Many of the problems we have are the same, but on a smaller level. You might even say that NAIRD is a way-station for some companies. The only difference is on the bottom end, where some companies are so small."

Basic goals for NAIRD have remained constant throughout the life of the organization, according to its primary supporters. Philosophical issues crop up from the membership every year, and this convention was not without such stirring. But it is clear that the trade show is the primary function of this group.

"Our basic goals have stayed the same over the years," continued Rosenthal. "Our main concern is that the convention takes place each year. It is within the convention structure that areas of self-interest are generated. This year, the trade show has come off." Added Billie Thomas of Tant Enterprises, and a member of the board of directors, "We accomplished everything we wanted to."

That included seminars entitled "Mass Merchandising of Esoteric Product," "Licensing and Publishing" and "Advertising and Promotion." Talent was provided by the Gilmour Brothers Bluegrass Band, J.B. Hutto & the Hawks, The Salty Dogs, the Fred Anderson Sextet, Peter Lang, The Memphis Nighthawks and Martin, Bogan & the Armstrongs.

David Crockett, vice-president of Father's & Sun's, which operates a large one-stop in Indianapolis and a number of Karma Records stores in that area, delivered the keynote address. In his brief talk, Crockett discussed the supply and demand cycle as it related to the merchandising segment of the record industry. "We must create demand to increase our business," he declared. "Information and exposure are the factors." Detailing several suggestions to manufacturers to achieve those goals, he closed by saying, "An ever increasing (consumer) demand will help our business."

At the business session, the new year's board of directors was announced. In addition to Rosenthal and Thomas, members are: Bruce Kaplan of Flying Fish Records; Jon Monday of Takoma Records; Tom Diamant of Rhythm Research Distributors; and Nancy Garden of June Appal Records.

The Eagles Sue David Geffen, WB Music, In Publ. Dispute

by Jeffrey Weber

LOS ANGELES — The Eagles have filed a multi-million dollar lawsuit against Warner Brothers Music, David Geffen, Companion Music and Benchmark Music. (The complaint alleges that Companion and Benchmark are either "Geffen's sole proprietorships or entities substantially controlled by Geffen.") The suit is being brought by four members of the present group (Don Felder, Glenn Frey, Don Henly and Randy Meisner) along with a former member (Bernie Leadon).

The complaint charges the defendants with violating the Eagles' rights under the Sherman Antitrust Act. Additional counts charge the defendants with breaching fiduciary duties owed to the Eagles; with violating certain contractual rights owed to the Eagles; with slander (against Warner Bros.); and with the breach of certain duties of good faith and fair dealing owed the Eagles by Warner Bros.

Naive, Unsophisticated

The first major count seeks damages under the antitrust laws against Warner Bros., Geffen and the other two companies. The complaint charges that Geffen, "a powerful person in the recording industry," was acting as manager for the Eagles, a group that, at the time (1971), was "naive, unsophisticated, and inexperienced in the business and financial aspects of the recording industry." Because of the group's "great trust and confidence in Geffen," it was alleged that Geffen led the group to enter into exclusive recording services contracts with Asylum Records. The complaint contends that Geffen "was one of the managing officers and an owner of a substantial interest" in Asylum.

The plaintiffs, also under Geffen's guidance, entered into "songwriting and participation agreements in which they granted and assigned their rights to all musical compositions . . . to Companion Music." The writing and participation agreements were executed as on transaction.

The complaint alleged that the Asylum Records recording contract was "conditioned upon and tied into the agreement of plaintiffs to enter into Songwriter's Agreements and Participation Agreements contemporaneously." The complaint contends that the Eagles would not have been able to get the Asylum recording contract had they decided against entering the songwriter and participation agreements.

The complaint stated, "The tying arrangement was imposed upon plaintiffs by Geffen, Asylum Records, and their affiliate Companion Music." The complaint interpreted this action as one to "foreclose and limit competition in the music publishing industry, insure that only an affiliate of Asylum Records could and can obtain valuable music publishing rights and to deny any other musical publishing companies an opportunity to negotiate and enter into the publishing agreements with the plaintiffs."

The complaint further charged that Geffen never informed the Eagles that the tying arrangement was considered illegal; that the recording agreement was indeed severable from the other agreements the group entered into; that the entering into the recording contract could not be conditioned upon the entering into the other agreements involved; that the Eagles could have, if they so chose, entered into other songwriter agreements or retained for themselves the rights granted to Companion Music; that at the time of the agreement's conception, Geffen entertained the intent to sell the entities contracting with the plaintiffs to major record and publishing companies, "thereby appropriating to himself a substantial profit . . ." The alleged actions heretofore mentioned fall under the purview of the antitrust act.

The third count seeks "declaratory relief

(continued on page 63)

Tara Wins Bout In ABC Lawsuit

NEW YORK — Tara Productions Inc. has won a round of its two-year-old, \$10 million lawsuit against ABC Inc. New York State Supreme Court Justice Edward Greenfield recently directed ABC to immediately produce answers to all points raised by Tara in a series of interrogatories.

The suit was filed in early 1975, following the August 1974 purchase of Paramount by ABC. Tara, which had been distributed by Paramount, claims that ABC failed to honor Tara's contract with its former distributor.

Among the facts requested by Tara were whether ABC filled every order for Tara Records, as well as details of inventory stocks and average monthly sales. Tara's motion for a partial summary judgment of \$46,425 on the grounds that ABC had failed to respond to the interrogatories for almost two years was denied by Justice Greenfield.

Portrait Sued For 35 Million Dollars On Heart Dispute

NEW YORK — Portrait Records has been sued for 35 million dollars in a New York federal court by Can Base Productions of British Columbia over Heart.

Portrait recently announced the signing of Heart (*Cash Box*, April 30) and the suit stems from the group's disputed exodus from Mushroom Records, a division of Can Base Productions.

Sheldon Siegel, vice president of Mushroom Records, said, "We are suing them for 30 million dollars in compensatory damages and five million in punitive damages and for other such relief that may be just and proper. We have made the stand (*Cash Box*, March 12) that we still have a legal binding contract with the group."

Can Base claims it signed Heart to a nine-month contract in 1974 with provisions for three one-year renewals. Can Base is seeking to enjoin Portrait from using the group.



MILES MEETS CASH BOX WEST — London Records recording artist John Miles paid a visit to the Hollywood offices of Cash Box during his recent stay in Los Angeles where he performed at the Starwood. Shown standing (l-r) are: Alan Sutton, *Cash Box* reporter; Harriet Sternberg, publicity director for London Records; Gary Cohen, *Cash Box* editor in chief; Miles; Billy Smith, artist relations director for London Records and Jeffrey Weber, *Cash Box* reporter. Pictured kneeling (l-r) are: Mike Falcon, *Cash Box* reporter; Bob Paiva, western regional promotion manager for London Records and *Cash Box* reporters Dave Fulton, Chuck Comstock and Jeff Crossan.

In the past 11 weeks, 395,000 people have bought an album you've probably never heard.

SLAVE.



Slave. A nine-man group whose music, costumes and choreography are winning them fans throughout the country.

Their debut Cotillion album has already sold in excess of 300,000 albums and there's no sign of it slowing down.

Hear what the listeners are buying: Slave.

A masterful new album on Cotillion Records and Tapes.





At United Artists Records

It's Working!

Here's how we're making it work for the score from

Rocky

As the United Artists motion picture Rocky became an instant smash, we began to see an exciting sales potential in Bill Conti's fine soundtrack album.

Initially the Rocky album shipped with only moderate local advertising and merchandising support.

On January 13, 1977, the single was released. "Gonna Fly Now" received a lukewarm response at radio stations.

We were down, but not out. Everyone still felt the Rocky album was a contender.

While the movie continued setting box office records, we prepared a major market television spot campaign for the album, to begin running the night of the Academy Awards.

That week we sold over 100,000 Rocky albums and suddenly the single started to happen.

Bill Conti's original soundtrack version of "Gonna Fly Now" knocked out several cover versions and became the most added single at key stations all over America. Each week the single and album took huge chart jumps.

On February 7, 1977, UA's original motion picture soundtrack from Rocky was certified gold. (The Rocky T-shirt was already platinum!)

Now, as "Gonna Fly Now" heads for the #1 spot, we're coming with a second even more comprehensive TV campaign (including a spot on the upcoming Ali fight) that will bring our heavyweight home with platinum status by the time you read this ad.

It's working at United Artists Records. It's working for Rocky. And it's going to work for our next great soundtrack — New York, New York.

Casablanca Pacts Parachute Label

LOS ANGELES — Parachute Records, a new label headed by Russ Regan, who recently resigned as president of 20th Century Records, will be distributed by Casablanca Record and FilmWorks.

Casablanca President Neil Bogart, who announced the new label, said, "Russ Regan is one of the most competent all-around record people in the industry. He was responsible for the discovery, promotion, marketing and development of many superstars."

Regan, whose label will be headquartered at Casablanca, said, "I'm looking forward with absolute delight to working with Neil Bogart, whom I've long admired as a key industry figure."

Parachute's association with Casablanca is for domestic distribution only, with all other territories to be negotiated by Regan.



Neil Bogart (l) and Russ Regan

Creative Marketing Opens In Nashville

NASHVILLE — Creative Marketing, a new company offering marketing services to one stops, retailers, rack jobbers and jukebox operators, has opened offices here at 2152 Timberwood Drive, under the direction of Paul Lovelace and Linda Alter.

Lovelace was most recently vice president of promotion for Monument Records. He began his career in the music industry as a salesman for MCA Records in 1968 and later became national country promotion director for the label. In 1972 he joined 20th Century Records as national promotion director.

Alter recently left Bang Records where she was national promotion director. She began her career at Poplar Tunes in Memphis where she was a buyer for the one stop division for eleven years. In 1964 she joined Shelter Records as national promotion director.

Private Stock Holds National Promo Meet

NEW YORK — The Private Stock National Promotion Meeting was recently held in New York City. Promotion staff members from all over the country were drawn to the meeting that was highlighted by previews of forthcoming album and singles product and seminars with promotion, advertising, A&R production, publicity and business affairs heads. It was an opportunity for the nation-wide promotion staff to meet for the first time.

Stigwood Honored On House Floor

WASHINGTON, D.C. — Robert Stigwood, president of the Robert Stigwood Organisation, which includes RSO Records, was cited last week on the floor of the House of Representatives for his "confidence in New York City, and for putting his dollars behind that confidence."

Rep. John Murphy of Staten Island lauded Stigwood for arranging for \$36,000 in proceeds from a recent Bee Gees Madison Square Garden concert to go to New York's Police Athletic League, which helps underprivileged children.

EXECUTIVES ON THE MOVE



Orleans

Thagard

Dembrak

Zell

Orleans Named At 20th Century — 20th Century-Fox Entertainment Group has announced the appointment of Arnie Orleans as senior vice president of marketing for 20th Century Records. He comes to 20th Century Records after six years at A&M where he most recently was national sales director.

Thagard Upped At Columbia — Columbia Records has announced the appointment of Charles W. Thagard as director of national promotion (adult/contemporary and mellow rock formats) and trade relations. In his new position, Chuck, who is located on the west coast, will be responsible for working closely with trade publications, tip sheets and national radio programmers based there to ensure the most effective coverage for Columbia product. He will report directly to Bob Sherwood. He joined Columbia Records in 1966 as the local promotion manager in Miami. In 1968 he was promoted to regional promotion manager of the southeast region and in 1973 was promoted to associate director, MOR and trade relations.

Private Stock Expands Promo Force — Private Stock announced the appointment of Chuck Dembrak as national promotion director; the addition of Mike Zell and Scott Regen to the company's field promotion force and the appointment of Raleigh Pinsky as promotion coordinator. Dembrak comes to Private Stock from Buddah Records, where he handled east coast regional promotion chores. Zell joins Private Stock in charge of local promotion in the Los Angeles area, reporting to Jan Walner who was recently promoted to regional west coast promotion manager. Regen comes to Private Stock from "the other side of the desk." In radio for many years, Regen worked at KCLW, WDRQ and WKNR in Detroit and at major stations in Kansas City, Miami and Tampa.

Wright For The Job — Don Wright has been promoted to director of national pop adult promotion at RCA Records. In June 1976 Wright was promoted to manager, national



Regen

Wright

Cifarelli

LeWinter

album promotion. He joined RCA Records in January 1975 as the company's midwest regional promotion manager.

Cifarelli Promoted At RCA — Georgeann Cifarelli has been promoted to the position of manager of national pop adult promotion at RCA Records. She most recently did secondary top 40 promotion for RCA; before that she was the company's west coast promotion coordinator.

LeWinter To Millennium — Millennium Records announced Allen LeWinter as national LP promotion manager for the label. He comes to Millennium from Lifesong Records, where he has been east coast promotion coordinator for the past year.

Polydor Announces Restructuring — Restructuring in the promotion department of Polydor Incorporated has been announced. Fred Ruppert is elevated from national singles promotion director to national promotion director. Jerry Jaffe moves from national publicity director to take over as national album promotion director and Randy Roberts assumes the part of field album promotion manager, moving from New York promotion manager. Ruppert has been with Polydor since January 1976 in the role of national singles director. Jaffe's appointment marks his return to the promotion department where he served as special project promotion manager after joining Polydor in mid-1976. Roberts had been Polydor's promotion manager in the New York territory for three years.

Changes At Chrysalis — Joshua Blardo and Johnny Barbis have been named as co-national promotion managers at Chrysalis Records. Blardo will be responsible for coordinating all promotion activities east of the Mississippi River. Reporting to him will be Jack



Ruppert

Jaffe

Roberts

Blardo

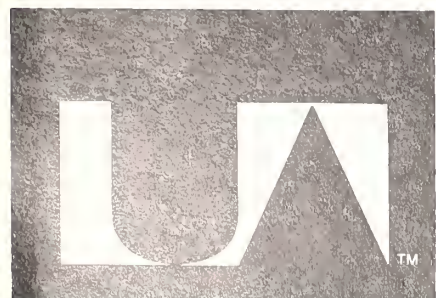
Ashton for the Detroit-Cleveland area; Jim Sellers for the Cincinnati-St. Louis area and Kenny Lee, recently having joined the firm, will handle the southern region. Blardo himself will handle the northeast region. The area west of the Mississippi River will be handled by Barbis. Reporting to him will be Jeff Hackett in the south and Bill Taylor in the southwest. Barbis himself will cover the west coast.

Perper Appointed At WEA — Warner-Elektra-Atlantic Corp. announced the appointment of Alan Perper as national advertising manager for the company. He will relocate to the company's headquarters in Burbank from Minneapolis, where he previously had been national director of creative services for the J.L. Marsh Company since 1970.

Cabot To Nanuet — Tony Cabot has been appointed director of operations of the Nanuet Star Theatre, Nanuet, New York. The theatre, which was temporarily closed during the past year, is a 3,304-seat, all-year, heated and air-conditioned, theatre-in-the-round building, with complete box office facilities.

Bloom Joins Lifesong — Ritch Bloom has been appointed east coast promotion coordinator for Lifesong Records. He most recently worked with Jem/Passport/Import

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Golden Soul . . .
The greatest Soul Artists sing for the worlds' refugees.



Atlantic Records and WEA International announce the worldwide release of "Golden Soul," a collection of Atlantic's proudest moments in soul, the entire proceeds from which go to support the activities of the United Nations High Commission for Refugees for the displaced of the world.

EVERYONE GETS BEHIND GREAT MUSIC.

Throw the demographic charts away. This album is happening everywhere.

On the Pop charts. The R&B charts. The Jazz charts. In all three trades. All over the country, Ronnie Laws is making friends out of strangers.

In Philadelphia, he's on WMMR and WDAS. San Francisco, there's KSAN and KDIA. KLOL and KYOK in Houston. WKTK, WHFS, WWIN and WHUR in Baltimore/Washington. And like that all over the country, major black progressives and AOR stations are playing the album for keeps.

And off of the turntables it's going out of the stores. Major re-orders are coming in all over the country. From the biggest major to the smallest tertiary market, Ronnie Laws is breaking all of the rules.

The explanation is simple: great music knows no boundaries.



RONNIE LAWS' "FRIENDS AND STRANGERS." A BREAKOUT ALBUM. ON BLUE NOTE RECORDS AND TAPES.



Judge To Consider Dismissal Of Case Against WEBB

by Joanne Ostrow

WASHINGTON, D.C. — The administrative law judge in the WEBB(AM) case has postponed the announced upcoming hearing and all procedural dates in order to consider dismissal of the application of station owner J.B. Broadcasting. The Baltimore soul station, owned primarily by singer James Brown, is up against an FCC pleading to the judge for dismissal with prejudice of the application on the grounds of a number of violations, including "misrepresentation and lack of candor" (Cash Box, May 7).

In FCC parlance, WEBB is a permittee, not a licensee, because the station has never applied for a license since J.B. Broadcasting bought it in 1970.

At a closed meeting May 9 at the FCC, Ellis J. Parker, the attorney representing J.B. Broadcasting, urged Judge Frederick W. Denniston not to dismiss the application.

Chrysalis Moves To New Offices

NEW YORK — Chrysalis Records has opened new offices in New York, located at 115 East 57th St., New York, N.Y. 10022.

Staff personnel maintaining offices in the building will be Linda Steiner, east coast manager of artist development and publicity; Joshua Blardo, co-national promotion manager; and Jessica Falcon, press officer. They can be reached at (212) 935-8750.

A&M Times Square Advertisement To Reach A Million People Every Day

by Ken Terry

NEW YORK — During the past three weeks, A&M has been advertising a number of albums by both new and established artists on the computerized Spectacolor sign above Times Square. Although the program is still in a testing stage, initial results have been good, according to Martin Kirkup, creative services director, New York, for A&M.

Currently, A&M's 15-second advertising spots are shown on the Spectacolor billboard approximately 9-10 times during each period of 24 minutes. Spectacolor has estimated that, at this rate, about one million people are exposed to A&M's advertising every day.

Kirkup explained that A&M uses the Spectacolor medium to promote three different kinds of albums. First, the company has been using local concerts as tags for albums by such artists as Nils Lofgren, Gar-

In Washington Payola Hearings Resume On May 16; Los Angeles May Be Next Stop

by Joanne Ostrow

WASHINGTON, D.C. — The FCC's payola hearings begin again May 16 for about two weeks, after which Los Angeles appears the likely next stop for the investigatory hearings.

No formal decision has been made and, according to one FCC hearing division attorney, "our travel orders are not out yet," but L.A. is the most-mentioned site of hearings when they take to the road. Even

before the hearings began on February 16, the commission stressed that the payola-plugola inquiry would be "nationwide and all-embracing in scope."

Between eight and 12 witnesses will be called in this round of hearings, including James Kelsey, general manager of WOL, Cortez Thompson, program director of WOL, John Doubleday, vice president-radio, Sonderling Broadcasting, and two or three current and former WOL disc

(continued on page 56)

RIAA Product Coding Group Resumes Talks On June 7

LOS ANGELES — The industry product code committee of the RIAA will go back to the drawing board in its discussion of a product code system for the music industry at a meeting at the Century Plaza Hotel here on June 7.

Progress reports will be made by east and west coast subcommittees which had been assigned to iron out problems brought to light at the last meeting.

The meeting, which will be held in the Westwood Room of the hotel at 9:30 am, will be open to NARM participants and members of the trade press, and will seek to cement plans on the following points that have received majority support:

1) System. Universal Product Code (UPC).

2) Code. Consisting of 10 digits; first four for manufacturer; next five for selection and the last for configuration.

3) Configuration Designations. #1 for

disc albums; #4 for cassettes; #8 for cartridges; #0 for "other"; other numbers open for later assignment.

4) Symbol. Standard machine-readable UPC bar code of alternating vertical lines and spaces of varying widths.

5) Human Readability. Inclusion of human readable numeric characters positioned below UPC bar code symbol, in front of optical character recognition system.

6) Symbol Position for LPs. Located on back cover of the album in upper right quadrant, as close as possible to jacket top and spine.

7) Symbol Position for Cartridges. To be determined later because of space and packaging variations and limitations.

8) Symbol Position for Cassettes. To be determined later because of space and packaging variations and limitations.

9) Single Records. No current plans for extending code/symbol to this configuration.

10) Symbol Reduction. 80% reduction if symbol size not favored.

11) Symbol Truncation. Truncation of symbol height not favored to assure omnidirectionality of scanning.

12) Supplemental Code/Symbol. No universal industry standard is favored in use of 1, 2, 3 or 4-digit supplemental code/symbol for price or any other use. Such choice and use will be at discretion of individual company.

13) Timetable. Universal Product Code Council approval to be sought immediately after Los Angeles meeting. Individual company implementation to proceed without delay thereafter, at discretion of such companies.

Soultastic Inc. Pacts With RCA Records

NEW YORK — Soultastic, Inc., a Memphis-based production, management and publishing firm, has signed a production agreement with RCA Records.

Already available to RCA from Soultastic are The Memphis Horns, Don Nix, Tommy Smiley and Jaguar. The Horns' new album, "Get Up & Dance," produced and arranged by Alan V. Abrahams and Clarence K. McDonald, is scheduled for immediate release, as is their new single, "What The Funk," from the LP.

Founded by Rick Taylor, an alumnus of New York's Premiere Talent Agency, Soultastic has signed 14 of its artists to various record companies.

New Miller LP Goes Gold

LOS ANGELES — The Steve Miller Band's "Book Of Dreams" LP on Capitol Records has been certified gold by the RIAA.

Another Miller LP, "Fly Like An Eagle," which was released a year ago, is nearing the triple platinum mark, Capitol reports. "Fly Like An Eagle" contains Miller's three hit singles — "Take The Money And Run," "Rock 'N Me" and "Fly Like An Eagle."



WEA OPENS KANSAS CITY OFFICE — WEA recently celebrated the opening of their Kansas City sales district office by inviting more than 200 people from local radio stations, retail outlets and racks to view a screening of the company's "Fall Combination" slide-and-sound show. A reception following the show was held at the Radisson Muehlebach Hotel. Shown at the reception (l-r) are: Irv Rothblatt, Chicago branch manager for WEA; Jim McAuliffe, WEA Kansas City sales manager; Mike Riley of J.L. Marsh; Chuck Lackner, WEA promotion; Del Rice, KPRS and Vic Faraci, WEA vice president of marketing.

PETER FRAMPTON "I'm In You" THE NEW SINGLE.



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FROM THE SOON-TO-BE-RELEASED NEW ALBUM, "I'M IN YOU"
PRODUCED BY PETER FRAMPTON
DIRECTION: DEE ANTHONY/BANDANA ENTERPRISES, LTD.



AM 1941

On A&M Records and Tapes

STOP!

Widowmaker. Pity the mothers and bless the children: they can't get enough of this band. With this their second album, *Widowmaker* is unquestionably the new blood in hard rock.

Searing, kicking rock and roll is the name of the game. "Too Late To Cry" is the name of the album.

And then there are some more names you ought to know: Ariel Bender, graduate of the Mott the Hoople school of rock and roll and now one of the leaders of *Widowmaker*; Bob Daisley from *Chicken Shack* and more.

These are the young men whose first album and tour awakened the hard rockers' hearts last year.

And now they're going to steal them away.



UA-LA723-G

Loud and very clear: *Widowmaker's* "Too Late To Cry." A Jet Production. On United Artists Records and Tapes.



CAPRICORN SIGNS BLACK OAK — *Black Oak*, formerly *Black Oak Arkansas*, was recently signed to *Capricorn Records*. The band, which has been together for 14 years and has recorded 14 LPs for *Atco* and *MCA Records*, will have their debut album for *Capricorn* ready for release in July. A U.S. tour is planned to coincide with the release of the new LP, which will be titled "Eureka." Pictured standing (l-r) are: Joel Williams of *Black Oak*; Phil Walden, *Capricorn* president; Jimmy Henderson and Andy Tanas of *Black Oak*; Don Schmitzerle, *Capricorn* vice president and general manager and Deke Richards, the group's producer. Shown seated (l-r) are: Jack Holder, J.D. Mangrum and Greg Reding of *Black Oak*.

Fitzgerald And Hartley Form Management Firm

ENCINO, CA. — The Fitzgerald Hartley Company, a new personal management firm founded by Larry Fitzgerald and Mark Hartley, has opened offices at 17175 Ventura Blvd. here.

Fitzgerald, who spent ten years at the helm of *Caribou Management*, has handled Chicago since the group's inception and co-promoted the 1976 *Wings* tour. He has also managed *The Beach Boys*, *Billy Joel* and *Michael Murphey*.

Hartley began his career as a promotion manager for *Columbia Records* and later became product manager for *Epic Records*. Most recently he has served as vice president of promotion and marketing for *Caribou Records*.

Ovation Set To Market Disney Music Package

GLENVIEW, ILL. — *Ovation Records* has entered into an agreement with *Disneyland-Vista Records* and *Walt Disney Productions* to produce and market a special four-record album and book package titled "Music From The Wonderful Worlds Of Walt Disney." The package will be released on the *Ovation Records* label.

The package will consist of four long-playing records compiling the best of Walt Disney music from films, television, *Disneyland* and *Disney World*. It traces Disney music from its beginnings with the 1923 classic "Steamboat Willie" through the most recent Disney film, "Pete's Dragon," starring *Helen Reddy*.

The 50-page book supplements the material presented in the records while chronicling Walt Disney's numerous musical excursions.

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Springboard, Spoonfed Sign Distribution Deal

NEW YORK — *Springboard International Records, Inc.* has signed a long-term, exclusive distribution agreement with *Spoonfed Records*, a Boston-based label.

Bruce Patch, president of *Spoonfed*, announced the deal would include the debut album by *Reddy Teddy*, titled "Reddy Teddy" and a forthcoming single by the *Eric Ellsworth Band*.

Atlantic To Bow 12 LPs In May

NEW YORK — Leading *Atlantic Records'* 12-album May releases are the second album by *Crosby, Stills & Nash*, entitled "CSN," and *Aretha Franklin's* 22nd recording for the label, "Sweet Passion."

Also included in the releases are *Roy Buchanan's* second *Atlantic LP*, "Loading Zone," which was produced by *Stanley Clarke*, and the second *Atlantic* release by *AC/DC*, "Let There Be Rock."

Three groups are making their label debuts this month, including *Big Tree* recording artists *Hot*, a female vocal group with an album of the same name; jazz trumpeter *Don Cherry* with "Hear & Now," produced by *Narada Michael Walden*; and classical percussionist *Donald Knack*, who bows on *Finnadar Records*, an *Atlantic* subsidiary, with "Percussion Music Of *John Cage & Marcel Duchamp*."

May also marks the initial five-album release from *Westbound Records*, the *Detroit-based* pop/R&B label which in March signed a distribution agreement with *Atlantic*. Included are "Back Home" by *Dennis Coffey*, "Devil's Gun" by the group of the same name, "Feel The Need" by the *Detroit Emeralds*, and "Best Of The Early Year — Volume One" sets by *Funkadelic* and the *Ohio Players*, which chronicles both groups' beginnings on *Westbound* during the early '70s.

Tomato Label Slates Initial Issue For May 15

NEW YORK — *Tomato Records* has been formed by *Kevin Eggers*, and plans an initial release of five albums for May 15, with a subsequent 3-LP release slated for June 15.

CBS Unfolds Jazz Artists



CROSS-OVER CONCERT — *Columbia* recording artists *Weather Report* and *Al DiMeola* recently played two shows at *New York's Beacon Theatre*, and were honored at separate receptions. Top photo, from left are: *Rich Chiaro* of *Cavallo-Ruffalo*, which manages *Weather Report*; *Joe Zawinul* of *Weather Report*; *Joe Ruffalo* of the management firm; *Bruce Lundvall*, president of the *CBS Records Division*; *Jaco Pastorius* and *Alex Acuna* of *Weather Report*; *Matty Matthews*, *New York* promotion manager for *Columbia*; *Don Ellis*, vice-president of *A&R* for *Columbia*; *Wayne Shorter* and *Manolo Baderna* of *Weather Report*; *Mike Dilbeck*, director of west coast *A&R* for *Columbia*; *Ron Piccolo*, northeast regional vice-president of marketing for *CBS*; and *Vernon Slaughter*, associate director of national album promotion/special markets for *CBS Records*. Bottom photo, standing from left are: *Mickey Eichner*, vice-president of east coast *A&R* for *Columbia*; *Matty Matthews*; *Bob Sherwood*, vice-president of national promotion for *Columbia*; *Eddie Colon*, a member of *DiMeola's* band; *Dennis Waters* of *WRVR*; *Stu Goldberg* of the band; *Arma Andon*, vice-president of artist development for *Columbia*; *Bill Freston*, product manager for *Columbia*; *Jock McLean*, associate director of artist development for *Columbia*; and *Don Dempsey*, vice-president of marketing for *Columbia*. Seated from left are: *Bruce Lundvall*; *Al DiMeola*; and *Eric McCann*, a member of the band.

Polydor puts it all together

BREAKTHROUGH PRODUCT AND A NATIONAL DISCOUNT PLAN!



MARIE OSMOND — "THIS IS THE WAY THAT I FEEL"
Album features the hit single, "This Is The Way That I Feel."



BILLION DOLLAR BABIES "BATTLE AXE"
A Rock and Roll Spectacular that's stepping out right now!
Album features the single "Rock 'N' Roll Radio"



Passengers — Gary Burton with Eberhard Weber,
Pat Metheny, Steve Swallow and Dan Gottlieb
in a superb new album.



The brilliant Brazilian guitarist/pianist/composer
in a remarkable American debut recording.



A brilliant debut group recording
by Steve Kuhn's Ecstasy.

**THE DISCOUNT PROGRAM INCLUDES THIS MONTH'S RELEASES
AND THE ENTIRE ECM CONTEMPORARY MUSIC CATALOG.**

TAKE ADVANTAGE OF POLYDOR'S FABULOUS DISCOUNT PLAN ON PRODUCT THAT'S REALLY
BREAKING NOW — THIS PLAN IS BACKED BY EXCITING IN-STORE MERCHANDISING SUPPORT.
OFFER IS LIMITED AND ENDS MAY 27, 1977 — CONTACT YOUR PHONODISC SALESMAN, **NOW!**



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LOOK!

Merrilee Rush. That's right. You know the name. You know the voice. Because she sold three million records with one beautiful song. You got it: Angel of the Morning.

And when you think about it, one of the incredible things is how easy it is to remember that song. The voice stays in your mind. Merrilee Rush's voice is truly one of the most distinctive singing today.

Now Merrilee Rush has a brand new album kicked off by a single that sounds like it could put her right back at the top of the charts.

The album is entitled Merrilee Rush. The single is Save Me. And the voice is as full and vibrant as you remember.



UA-LA735-G

Merrilee Rush.
A brand new album featuring the single, "Save Me" on United Artists Records and Tapes.



Sedaka, Chapin To Be Honored By B'nai B'rith

NEW YORK — Recording artists Neil Sedaka and Harry Chapin will be honored by the Music and Performing Arts Lodge of B'nai B'rith at its 13th annual Awards Dinner Dance June 11 in the New York Hilton's Grand Ballroom.

Chapin will receive the lodge's Humanitarian Award and Sedaka will be presented with the Creative Achievement Award. Stevie Wonder and Marvin Hamlisch were the respective recipients of last year's awards.

ASCAP Awards Additional Money

NEW YORK — The two special awards panels of the American Society of Composers, Authors and Publishers have voted \$113,000 in supplemental cash grants to writer members, bringing the total special awards to over \$8.1 million.

Among those receiving grants were recording artists/writers Chick Corea, Boz Scaggs, Barbra Streisand, Steve Miller, Rod Stewart, Eubie Blake and Gladys and Merald Knight.

In a related development, Richard Wernick, the 1977 Pulitzer Prize winner for his composition "Visions Of Wonder And Terror," was honored by ASCAP's board of directors at a May 11 luncheon at Le Poulailier restaurant on west 65th St.

Wernick, professor of music at the University of Pennsylvania, is the sixteenth ASCAP member to win a Pulitzer Prize for contributions to American music.

Abattoir Comes To L.A.

LOS ANGELES — Abattoir Records has opened Los Angeles offices at 1680 N. Vine St., Suite 900.

Label Releases Announcements

New Crusaders LP Tops ABC Releases

LOS ANGELES — The latest LP from the Crusaders, "Free As The Wind," heads up the list of new albums scheduled for release May 23 on ABC Records labels.

Also in the offing from ABC are "Lifestyle (Living and Loving)" from John Klemmer and "Universal Child," the debut album from singer Dianne Steinberg.

New on ABC/Impulse is "The Joy of Sax" from jazz artist Sonny Criss, who has included songs by Stevie Wonder, Billy Preston, Phil Spector and Oliver Nelson.

"Ship of Memories," the new LP on Sire Records, is a retrospective collection of songs from Focus, chronicling the Dutch group's career.

Country releases due on ABC labels will include "This Lady Loving Me" by Carl Smith on Hickory, "The Best of Johnny Carver" on ABC/Dot and Barbara Mandrell's "Lovers, Friends and Strangers," also on the ABC/Dot label.

Bohannon's Debut Due On Mercury

CHICAGO — "Phase II," Bohannon's debut for Phonogram, Inc./Mercury Records, leads the list of seven new LP releases due this month from the label.

Also scheduled for release are "Practice Makes Perfect" by Johnny Rodriguez, "Revelation" by Charles Earland, "Harmony" by Houston Person, "Ridin' High" from Moxy and "High Class In Borrowed Shoes" from Max Webster.

The J.T.S. Band's debut, containing their new single "Stay With Me," will be titled "Flyin'."

A&M On The Road



JERRY MOSS ON THE ROAD — Jerry Moss, A&M Records chairman of the board, was on hand in Chicago and Canada recently to celebrate a birthday and a major tour with two A&M acts. In photo at left Moss is shown cutting the cake with George (left) and Louis Johnson of The Brothers Johnson in celebration of Louis' 22nd birthday. At right Moss is pictured in Canada with Valdy, of Valdy and The Hometown Band, who is currently on a tour which includes 54 stops and 73 shows.



A SPECIAL DEBUT — A&M recording artists 38 Special recently made their New York City debut playing at the Palladium Theatre. The group, managed by Peter Rudge of Sir Productions, is currently on a month-long tour across the United States and Canada. Pictured at a party after the show are, from left: Rudge; Mary Beth Medley, vice-president of Sir Productions; Bill Bartlett, dj for WAIV-FM in Jacksonville; and band members Donnie Van Zandt and Jeff Carlisi.

'Thelma & Jerry' Leads Motown's LP Releases

LOS ANGELES — A debut duo LP by Thelma Houston and Jerry Butler, titled "Thelma & Jerry," is featured on Motown's list of new releases for May.

Also set for release is "In My Stride" by David Ruffin, "Havin' A House Party" by Willie Hutch, "Nowhere To Run" by The Dynamic Superiors and "In Good Taste" by Flavor.

New Haggard LP Due Soon On MCA

UNIVERSAL CITY, CA. — Country artist Merle Haggard's new album, "Ramblin' Fever," gets top billing on MCA Records' roster of new releases scheduled for mid-May. The new LP, Haggard's first for MCA, contains his current single "If We're Not Back In Love By Monday."

Also due from MCA are: "The Vassar Clements Band," the MCA debut LP from the group led by country fiddler Vassar Clements; "Smokey And The Bandit," a soundtrack LP from the motion picture of the same name with tunes by Jerry Reed and "Alexis," the debut album from the rock group of the same name.

Record Co. Formed

NEW YORK — Hot Damn Records has been formed by J.O.J. Productions Inc. The new label's first release is "Dance, Dance, Dance," a single by Marta Acuna. Other signed acts include Soft Love, The Shades of Love and Brenda Hale.

President of both J.O.J. and Hot Damn is Lonnie Johnson. E.M. Jones is vice president of both companies.

2 Debut LPs Lead List Of Chrysalis Releases

LOS ANGELES — Debut LPs by David Dundas and Bonnie Tyler are included in the five albums scheduled for release May 16 by Chrysalis Records.

The self-titled Dundas LP will include the British singer's two singles, "Jeans On" and "Daisy Star." Bonnie Tyler's album will be called "The World Starts Tonight." Also set for release is "Lights Out," a new LP from U.F.O.

In addition, Chrysalis is re-releasing Procol Harum's "Grand Hotel" and "Exotic Birds & Fruit."

Album By Wings' Laine In Capitol's May LPs

LOS ANGELES — Capitol Records, Inc. has 11 albums scheduled for release May 9 including "Holly Days," the first album for the label by Wings guitarist Denny Laine. Other albums to be issued this month by Capitol include Gary Bartz's "Music Is My Sanctuary," Raul de Souza's "Sweet Lucy," Gonzalez's "Our Only Weapon Is Our Music" and Freddie Hart's "The Pleasure's Been All Mine."

Completing the list are Mink DeVille's "Mink DeVille," Oklahoma's "Oklahoma," Ruby Starr's "Smokey Places," Status Quo's "Status Quo Live," Strapps' "Secret Damage" and Percy Thrillington's "Thrillington."

Live Bee Gees Heads RSO Release Roster

LOS ANGELES — A new live Bee Gees LP and new albums from Andy Gibb and Barbara Dickson have been released by RSO Records.

DENNY LAINE

Holly Days



DENNY LAINE'S TRIBUTE TO THE LATE, GREAT BUDDY HOLLY

PRODUCED BY PAUL McCARTNEY

ST-11588



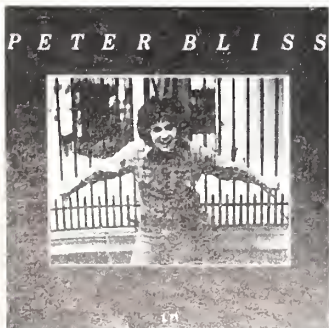
LISTEN!

Peter Bliss. Maybe the name doesn't mean much to you now. It's a nice name. It could have been the work of the man who turned Benny Kubelsky into Jack Benny.

But that's not the case. Peter Bliss is the name. And pretty soon you and thousands of other people will have it on the tip of your tongue.

Peter is an exceptionally talented, new singer/songwriter out of New York. And if you're thinking he's just another one of that breed, stop thinking. Because Peter's songs don't lump easily with anyone else's. The music speaks for itself.

He's got his own point of view. And now it's there to be heard on this, his very beautiful debut album.



UA-LA728-G

An extraordinary debut.
Peter Bliss.
On United Artists Records and Tapes.



PRODUCED BY MICHAEL SHERMAN

Artists In Los Angeles



LETTA MBULU PLAYS THE TROUBADOUR — A&M recording artist Letta Mbulu was congratulated by label executives backstage at the Troubadour in Los Angeles after her recent performance there. Shown (l-r) are: Jerry Moss, chairman of A&M Records; Mbulu, Gil Friesen, president of A&M Records; Billie Spencer, special projects coordinator, artist relations for A&M Records and Bob Garcia, director of artist relations for A&M Records.



WATSON AT THE ROXY — Amherst Records artist Johnny "Guitar" Watson included a number of tunes from his latest LP "A Real Mother For Ya" in his recent performance at the Roxy in Los Angeles. On hand for Watson's appearance were Bette Midler, L.A. Laker Kareem Abdul-Jabbar, Richard Pryor and Linda Ronstadt with California Governor Jerry Brown. Seen congratulating Watson after the show (l-r) are: Ron Resnick, Amherst Records national promotion manager; Dusty Street, KTIM, San Rafael; Watson; Jai Smith, KRE, Berkeley; Chuck Offutt, Amherst Records national R&B promotion director and Bob McClay, KSAN, San Francisco.

Walichs Gets Added Financial Help

LOS ANGELES — A plan to provide interim financing and additional inventory for the debt-ridden Walichs Music City retail chain has been approved by Bankruptcy Judge James Dooley. At the same time, the court announced the infusion of new management talent consisting of former label president Al Bennet, British industrialist Spencer Pearce and Charley Schlage and Ed Barsky of Los Angeles-based Kester Marketing.

The arrangement, which was presented during a preliminary hearing at the U.S. District Court in Los Angeles, includes

\$30,000 in short-term loans and \$70,000 in unspecified Kester inventory.

Walichs filed for reorganization under Chapter XI of the bankruptcy laws on March 8, listing assets of \$1,650,674 and liabilities of \$1,516,615.

In another move to raise additional operating capital, an all-inclusive sale is currently underway throughout the seven-store Walichs chain. Albums have been slashed by 25% or more, and the remaining inventory of televisions, stereo equipment, musical instruments and sheet music is being sold at drastically reduced prices.



Gold-Record Pendant IN SOLID 14-KT. FOR THE WINNER!

Pendant -14kt \$48.50 18" Chain -14kt \$10.00
Pendant with Diamond in Center \$64.95
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First Qtr. Profit, Revenue Down For MCA Records

LOS ANGELES — The records and music publishing division of MCA, Inc., as did the corporation as a whole, experienced substantial decreases in both revenue and operating income during the first quarter of 1977 as compared to the same period in 1976.

First quarter revenue for MCA's record and music publishing division was \$23.7 million, down \$5.8 million, or 19.7%, from the first quarter of 1976 when revenue was \$29.5 million.

Operating income (profit) for the division dropped almost \$4 million, or 57%, to \$2.9 million from the 1976 first quarter profit of \$6.9 million.

Total revenue for MCA during the first quarter of 1977 was \$197 million, a decrease of \$20 million, or 8.8%, from the 1976 sum of \$217 million.

Net income for the company was reported at \$16 million, dipping more than \$7 million, or 32.9%, below the first quarter net income in 1976 of \$23.8 million. Earnings were \$89 per share in 1977's first quarter, down \$.44, or 33.1%, below the same quarter last year when earnings were \$1.33 per share.

Lew Wasserman, chairman of the board of MCA, however, said despite decreases in first quarter net income, revenue and earnings per share from 1976 figures, 1977's first quarter was the second best in the company's history for all three figures.

The first quarter of 1976 was highest, the MCA report said, because of "the unprecedented results of the motion picture 'Jaws' in foreign markets . . ."

Wasserman said, "While the results for the first quarter were substantially lower than for the comparable period of 1976, we believe that the full year 1977 will be very satisfactory."

WCI Notes Purchase Of Toy Firm's Stock

NEW YORK — Warner Communications Inc., which previously announced an agreement in principle to acquire Knickerbocker Toy Co., Inc., has purchased 250,000 Knickerbocker shares on the open market. Including its agreement with the three largest shareholders and with key Knickerbocker employees to purchase 27% of the company's shares, WCI has purchased or has definitive agreements to purchase more than one-third of the outstanding common stock of Knickerbocker.

LOOKING AHEAD

- 101 **KEEP THAT SAME OLD FEELING**
(Four Knights — BMI)
SIDE EFFECT (Fantasy 792)
- 102 **ALL THE KIDS ON THE STREET**
(8th Power/Screen Gems/Bad Boy — BMI)
THE HOLLYWOOD STARS (Arista SP6)
- 103 **BODY VIBES**
(Play For Music/Unichappell — BMI)
OHIO PLAYERS (Mercury 73913)
- 104 **I CAN'T GET OVER YOU**
(Conquistador — ASCAP)
THE DRAMATICS (ABC AB-12258)
- 105 **RIDIN' OUT THE STORM**
(The Emp Co. — BMI)
REO SPEEDWAGON (Epic 8-50367)
- 106 **HATS OFF TO MAMA**
(Wynn's World — BMI)
PHILIPPE WYNN (Cotillion/Atlantic 44217)
- 107 **ONLY LOVE CAN BREAK A HEART**
(Arch — ASCAP)
BOBBY VINTON (ABC 12265)
- 108 **RUNAWAY**
(Vicki/Belinda — BMI)
BONNIE RAITT (WB 8382)
- 109 **I LIKE YOUR STYLE**
(Fourth Floor/Tony Wilson — ASCAP)
TONY WILSON (Bearsville/WB BR 6966)
- 110 **FREDDIE**
(Stone Diamond — BMI)
CHARLENE (Prodigal/Motonw 633)

“Easy”

M-1418

by
the **Commodores**



The first single
from their
platinum album

M6-884S1



Motown Records

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NEIL SEDAKA

A Song

"A SONG" (6E-102). NEIL SEDAKA'S FIRST ALBUM ON ELEKTRA. PRODUCED BY...



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Beverly Hills, CA 90210

ED BY GEORGE MARTIN. INCLUDES THE SINGLE, "AMARILLO" (E-45406). 

Fans Are Cheering

VIC DAMONE



Back with a
Smash Hit Record

"MY WORLD IS YOU"

(BY GLADYS SHELLEY)
REBECCA-711

A RICHARD ROME-JIM DE JULIO PRODUCTION

Personal Management: Joseph Scandore & Assoc.

Publicity: The Shefrin Company

SPIRAL PUBLISHING CO.

SUITE 715

17 West 60th St.

New York, New York 10023

EXECUTIVES ON THE MOVE

(continued from page 12)

Records.

Two Promoted At WEA — Warner-Elektra-Atlantic's Boston regional branch announced the promotion of two members of the sales staff. Jim Allbery has been promoted to WEA sales representative. He started with the Boston branch in 1973 as a warehouse clerk and worked his way up to display person then junior sales representative. Bob Marrinucci has been promoted to junior sales representative for the greater Boston market. Marrinucci, a three-year veteran at the branch, most recently was the promotion control room clerk.

Perlin To Tatto — Jan Perlin has been appointed assistant of secondary promotion for Tatto Records. She will be based at the label's Beverly Hills office and will report directly to Sylvia Calloway, director of secondary promotion.



Barbis

Perper

Bloom

Levine

Levine Joins WEA — Stan Levine has been appointed director, creative services, at WEA International. Prior to joining WEA Intl. he helped organize and supervised creative services at RCA Records Intl. Previously he had been responsible for the creative advertising at RCA.

Deutch at Far Out — Murray Deutch of Buttermilk Sky Associates has been named managing director of Far Out Music's subsidiaries. The new arrangement covers Far Out's music publishing activities, and includes the newly-formed BMI firm, Milwaukee Music, as well as Far Out Music (ASCAP).

Greene To Buddah — Toni M. Greene has been named by Alan Lott, Buddah Records' vice president of R&B operations, as his assistant. Prior to her Buddah appointment, she served as circulation manager of Black Enterprise for three years.

Remedi At Columbia — Columbia Records has announced the appointment of David Remedi as regional album promotion manager of the midwest. He joined Columbia Records in 1972 as the local promotion manager in Chicago, a position he held until the present move.

Buckley Promoted At Columbia — Columbia Records has announced the appointment of Jo Buckley as manager of original cast and soundtrack acquisitions. Since January 1976 she has been staff assistant for Columbia Records A&R east coast.



Deutch

Remedi

Buckley

Stessel

Stessel Appointed Manager At CBS — Columbia Records has announced the appointment of Larry Stessel as manager of the college program for CBS Records. He began with CBS Records in 1972 as a college rep in Gainesville, Fla. and in June 1975 he joined CBS Records full-time as supervisor of the college program.

Yeranian Appointed CBS — CBS Records has announced the appointment of Arthur Yeranian to associate director of national advertising production. He joined CBS in 1970 as manager, advertising production. Before that time he was employed by Wunderman, Ricotta and Kline as production manager for the CBS Records account.

Aliberte Named At Aucoin — Aucoin Management, Inc. announced the appointment of Ric Aliberte as national promotion coordinator for the organization. Prior to joining Aucoin management, he served as regional promotion director for Elektra/Asylum from July of 1973 to the present time.

Capitol Promotes Three — Capitol Records, Inc. announced both the retirement of Lloyd Hawe as CRI director, royalty & license audits after more than 27 years with the company and the promotion of three executives. Jay Murray, formerly CRI manager, financial planning, will move into Hawe's position. He came to Capitol in 1970 from the Whittaker Corporation where he was division controller. Dave Placio will assume the duties of CRI manager, financial planning. He came to Capitol in 1972 from the Farmers Insurance Group and first worked as an internal auditor and most recently as CRI manager, banking & insurance. Replacing Placio as CRI manager, banking & insurance, is Ray Martinez. He joined Capitol in 1973 as an internal auditor coming from the Caribbean Lumber Company where he was chief accountant and director of internal audit.



Yeranian

Aliberte

Lambert

Monk

Lambert Named At Sunbury Dunbar — Lanny Lambert has been named east coast professional manager of Sunbury/Dunbar publishing. Prior to joining RCA, he was professional manager, east coast for Screen Gems-EMI Music in New York and, before that, he served as professional manager and head of talent acquisition for the Sterling Music Company in Los Angeles.

(continued on page 51)

The First Single From Their Latest Album!

SWEET

FEVER OF LOVE
Hot
Off The Record!
(4429)
(STAO-11636)



Capitol®

picks of the week

KANSAS (Kirshner/CBS 4270)

What's On My Mind (3:27) (Don Kirshner — BMI) (Livgren)

Following up their first top ten single success, "Carry On Wayward Son," Kansas has delved into "Leftover-ture" for another combination of accessible pop melodies and brittle-edged instrumentation. There are hooks here in the guitar work as well as the harmony vocals, and top 40 radio could once again respond.

COMMODORES (Motown 1418)

Easy (3:58) (Jobete/Commodores Entertainment — ASCAP) (Richie)

A bluesy ballad that verifies the Commodores' versatility and professionalism as all-around musicians. A subtle piano-based arrangement lets the vocal stand out in a record that is suited for all formats.

WALTER EGAN (Columbia 10531)

Only The Lucky (3:00) (Deluxe/Swell Sounds/Sedak — ASCAP) (Egan)

This cut from Egan's "Fundamental Roll" album found favor with FM programmers, and it stands as a solid single debut for top 40 stations. A strong melody and catchy harmony passages are supported by the production touch of Fleetwood Mac's Lindsey Buckingham and Stevie Nix.

FRANKIE MILLER (Chrysalis 2145)

The Doodle Song (2:47) (Chrysalis — ASCAP) (Miller)

A cult favorite from England whose exposure on these shores has been limited thus far, Miller boasts one of those rock and roll voices that comes along only once in a while. He also has assembled a tasteful group of musicians to support his efforts. This record's happy chorus will draw listeners to his album "Full House."

SWEET (Capitol 4429)

Fever Of Love (3:20) (Sweet/WB — ASCAP) (Scott, Priest, Connolly, Tucker)

The most preferred cut thus far from Sweet's new "Off The Record" album, this single packs a great deal of music into a few short minutes. The choruses are catchy in the Sweet tradition, while overdubbed guitars create great depths of sound. The harmonies and range of vocal textures make this rock tailored for top 40.

NEIL SEDAKA (Elektra 45406)

Amarillo (3:07) (Neil Sedaka — BMI) (Sedaka, Greenfield)

Master tunesmiths Sedaka and Howard Greenfield have chosen all the right ingredients here, including an introductory calypso rhythm, "sha-la-la's" and mariachi horns (courtesy of producer George Martin), and a sweet girl named Marie waiting back home. Pure fun for pop radio.

BURTON CUMMINGS (Portrait/CBS 70003)

Never Had A Lady Before (3:12) (Shillelagh — BMI) (Cummings)

Following two ballad singles, it's refreshing to hear Cummings shout it out against an earthy rocking blues backing. Memorable lyrics and a sneering guitar solo enhance the efforts of this naturally talented singer. From his forthcoming album, "My Own Way To Rock," sure to make top 40 inroads.

BEN E. KING & AWB (Atlantic 3402)

Get It Up (3:44) (WB/Longdog — ASCAP) (Doheny)

The first release from the pairing that's been talked about for months now. AWB tends toward the cool approach, but King brings the slow simmer to a full boil. One of Doheny's best tunes, for pop or R&B.

THE BAR-KAYS (Mercury 73915)

Spellbound (3:30) (Barkay/Sweika — BMI) (Banks, Thigpen)

A walking bass line is the central feature of this selection from the "Too Hot To Stop" album. A demonic lead vocal and weaving clavinet further decorate this tightly executed offering from Memphis' best session group.

SILVER CONVENTION (Midsong Intl./RCA 10972)

Telegram (2:56) (Midsong/Rosalba — ASCAP) (Levay, Kunze)

The bell-clear production and light-stepping beat are trademarks of this European group's original disco sound. This record represents a new direction for these three ladies. For the first time, they are singing a full lyric and melody line, and we like the feeling.



BARBRA STREISAND (Columbia 10555)

My Heart Belongs To Me (3:20) (Koppelman — Bandier/Music Of Emanuel — BMI) (Gordon)

Hot on the trail of a number one hit with "Evergreen," Streisand has this week's highest debuting pop single. This record is actually more the typical Streisand recording, leaving room for her to soar to the altitudes that only her voice can reach. Seems destined for the upper reaches of the **Cash Box** Top 100 Singles chart. Producer Gary Klein was also involved with "Southern Nights."

PETER FRAMPTON (A&M 1941)

I'm In You (3:57) (Almo Music/Fram-Dee Mistic — ASCAP) (Frampton)

Peter's title track from his fourthcoming album may be a surprise after his raucous double-live album. On this airy single, it is Peter's voice in front of a string-led wall of sound, with occasional piano and guitar emphasis, that give the single a soaring quality. The slowed-up tempo and Peter's sensitive delivery give this romantic ballad a chance for another side of Peter to be displayed.

LINDA RONSTADT (Asylum 45402)

Lose Again (3:34) (Seagrape — BMI) (Bonoff)

Ronstadt sings with tremendous power here, but her great sensitivity makes the phrase "belt it out" so inappropriate. The backing chorus and rhythm section play with real emotion, and Andrew Gold's guitar solo pulls feelings to the center. One of the best from "Hasten Down The Wind."

CROSBY, STILLS & NASH (Atlantic 3401)

Just A Song Before I Go (2:06) (Thin Ice — ASCAP) (Nash)

An unmistakable vocal blend and Stephen Stills' smooth electric guitar licks are here to tell us that Crosby, Stills & Nash are back sounding as if they spent their time apart in suspended animation. With a gentle melody and identifiable lyric by Graham Nash, expectations will be more than satisfied.

DONNA SUMMER (Casablanca 884)

Can't We Just Sit Down (And Talk It Over) (3:42) (McCauley/Almo — ASCAP) (McCauley)

As a disco queen, Donna Summer often found that her basic vocal talents had gone unnoticed. This ballad heralds a total reversal of image. The gimmicks are gone, and she delivers the song with bittersweet emotion. Will fare well on pop and R&B stations.

SOUTHSIDE JOHNNY & THE ASBURY JUKES (Epic 50393)

Without Love (3:40) (Insa/Prob II — ASCAP) (Hunter, Franklin)

Though his sound is derived from the R&B classics, Southside Johnny and the Jukes seem to have found their original niche with the album "This Time It's For Real." This selection showcases his lead vocal with a stirring orchestration that will be lifting spirits in no time.

GARLAND JEFFREYS (A&M 1934)

Wild In The Streets (2:59) (Sheepshead Bay/Castle — ASCAP) (Jeffreys)

This selection emerged as the number one favorite of Jeffreys' cult following before he joined A&M, and it is wisely included on his new album "Ghost Writer." The arrangement, crafted in collaboration with Dr. John, is urgent and earthy, and Jeffreys' vocal performance is worthy of a Mick Jagger. A great hook in the chorus should turn ears his way.

NAZARETH (A&M 1936)

This Flight Tonight (3:35) (Joni Mitchell — BMI) (Mitchell)

Not since CSN&Y's "Woodstock" has a Joni Mitchell song received so radical an arrangement. Believe it or not, this song sounds natural in power chords and feedback. A soulful lead vocal rounds out this top 40, AOR-aimed effort.

SLAVE (Cotillion/Atlantic 44218)

Slide (3:20) (Spurtree — BMI) (Washington, Hicks, Adams, Webster, Dozier, Miller, Lockett Jr., Wilhoite, Bradley)

A true group effort in every respect from this vocal/instrumental ensemble. With some funny spoken lines, channel-hopping stereo effects, varied male and female vocals, and a true burner of a guitar solo, there's something here for just about any taste.

PAUL MAURIAT AND HIS ORCHESTRA (Free Spirit/Salsoul 3002)

Penelope (2:59) (Maxim — ASCAP) (Alguero)

From his album "Love Is Still Blue," Mauriat offers a gentle movie-theme-styled melody, orchestrated with distant strings, pertinent brass and elastic synthesizers. A firm upbeat might take this to the dance market, but the start will come with easy-listening radio.

RICK SPRINGFIELD (Chelsea 3056)

Jessica (2:59) (Portal — BMI) (Springfield)

A careful blend of sugary pop and heavy rock from Springfield's latest album. Classic recycled riffs and overdubbed vocals add to the smoothness of this offering for top 40. Note that Springfield was playing music like this before many of the artists who are working in similar styles today.

THE LOVERS (Marlin/TK 3313)

Discomania (3:45) (Can't Stop — BMI) (Rome, Moralis, Belolo, Hurtt)

A party record aimed at the dance market, featuring some spacey sound effects and realistic group chatter in addition to the basic bass line and beat. This record's writer/producers were behind the Ritchie Family's successes, and many of the effects and harmonies identified with that group are here.

FREDA PAYNE (Capitol 4431)

Bring Back The Joy (3:48) (Char-Joel — BMI) (Payne, Abbott)

String lines characteristic of Motown music in the '60s color this example of Ms. Payne's urgent style. A good-time feeling and frequently repeated title line add to the appeal of this possibility for the R&B airplay route.

GAIL WYNTERS (RCA 10973)

Gonna Love You Love You And Love You And Love You Some More (3:33) (Jova — ASCAP) (Cone, Vance)

A few catchy melodic turns characterize this selection from Wynters' new album. Her delivery is emphatic, and the backing track is arranged to allow for disco programming.

DAVID GEDDES (H&L 4684)

Rocky's Girl (2:54) (Jova — ASCAP) (Vance, Cone)

The purveyor of pop paranoia returns with the most violent love triangle record yet. A mini-soap opera complete with fear, loathing and an apocalyptic auto crash featuring sound effects. This is for any programmer seeking a campy playlist addition.

LATIMORE (Glades/TK 1742)

I Get Lifted (3:45) (Sherlyn — BMI) (Casey, Finch)

Last successfully performed by the falsetto-voiced George McCrae, this tune takes on a new feeling with Latimore's relaxed phrasing and full-throated delivery. Haunting strings fill out this offering for the R&B stations.

TOM PETTY (Shelter/ABC 62007)

American Girl (3:33) (Skyhill — BMI) (Petty)

Other artists, including Roger McGuinn, have taken to this song's crashing chords and biting lyrics. The original rides along with a nice thump and an unusual, syn-copated instrumental section, but FM programmers will warm up to it before top 40.

VIC DAMONE (Rebecca 711)

My World Is You (3:04) (Spiral — ASCAP) (Shelley)

A grandly orchestrated love song from Damone, who has been absent from the recording scene for quite some time now. A powerful delivery and clear articulation are still his strengths as a balladeer, whether in English or elegantly pronounced Italian.

IGGY POP (RCA 10989)

Sister Midnight (2:54) (Bewlay/Fleur/James Osterberg — ASCAP) (Pop, Bowie, Alomar)

From Iggy's recent album "The Idiot," this is a product of the new, creative school of Eno, Bowie and Pop. The deep-throated vocal is rendered strange through electric filtering at first, later attaining a more normal state. For AOR formats and the more open-minded, among others.

K I K I D E E

A Single



PIG-40730

from Her New Album



Produced by Elton John and Clive Franks

THE ROCKET RECORD COMPANY
MCA RECORDS

Marshall Tucker Band/Sea Level

SANTA MONICA CIVIC — When Jimmy Carter became the first southern president to take the White House since reconstruction, political pundits were quick to note that the century-old division between regions north and south of the Mason-Dixon Line had finally been healed. But when President Carter's son Chip introduced the Marshall Tucker Band here tonight it was evident that the often bitter battle between rock music and the establishment had not only ended, but the two had become friends.

Then again, it's hard not to like a band that keeps telling its audience between songs, "We hope you enjoy it," saying the words with conviction and sincerity. It was the unaffected but utterly charming presence of this band that instantly melted the distance between performer and audience, giving new meaning to that old cliché, "southern hospitality," and filling the 3,000 seat Civic with an ambience usually only achieved in smaller rooms.

The Marshall Tucker Band's musical sophistication has helped them transcend the limiting labels that may have put off would-be fans of bands with a distinctly southern sound. The balanced interchange between Jerry Eubanks' wind instruments and the blazing guitar trio helps moderate the often frantic pace in many of their tunes. In a band so cohesive it is hard

to pick out individual stars, but this crowd was particularly enthusiastic about Toy Caldwell's flying fingers on guitar and the dynamic vocal range of lead singer, Doug Gray.

In a power packed two hour show that included two encores, The Marshall Tucker Band gave it all they had enjoying the benefits of a reciprocal love affair between the players and the fans. Besides the musical and political barriers that the band overpowered, they also disdained the usual opening act/headliner animosities by lending Toy and Jerry to Sea Level for a couple of tunes, in return for Chuck Leavell's talented keyboard services. This is a polished but still humble and caring band whose warmth and authenticity is all too rare, and quite refreshing.

Sea Level's opening set was ample evidence of their musical growth and direction since three of the four players left the Allman Brothers Band. Their jazz/rock fusion approach has some dazzling effects, especially on their arrangement of "Scarborough Fair" and a jazzy cooker called "Tidal Wave," both from the debut album. Though they do not overplay their past associations, their closing number was a spirited and well-received "Statesboro Blues" that caused many Allman Bros. fans to say to themselves, "Greg who?"

chuck comstock

Bad Company/Dave Edmunds

THE FORUM, L.A. — With the skies outside the arena ominously gray and threatening, Bad Company unleashed their own thunder inside, raining down a throbbing bass line and the unshakable melody of the title track to their latest album, "Burnin' Sky," deftly using the elements, whether planned or not, to segue into a show that steadily built its intensity from its engaging opening to a rousing climax.

The macho pose of lead man Paul Rodgers is perfectly suited to this nonsense, hard-hitting band whose formulaic approach to rock consistently avoids mediocrity because of the relentless precision with which they deliver their material. Rodgers' stage movements, though spare and economical, hit home with forceful impact, emphasizing particularly potent lyrics, in contrast to the flashy gyrations of other front men, which tend to divert attention away from the vocal statements.

With their hard-rock credentials firmly established, Bad Company seized the opportunity to acquaint the crowd with most of their new album, which signals the band's

confidence and maturity through its softer stance and a slower tempo, even though the album fairly bristles with a tenaciously throbbing intensity. The enthusiastic sell-out crowd was supportive all the way, throughout a 2½ hour show that featured most of their hits and contained three encores. To their credit, the band played no games in the first encore, leaving Simon Kirke to do a drum solo, while the rest of the band took a short break, returning to do not one, but three reverberating ceiling blasters. Most bands would have stopped there, or used each tune for a separate encore, but true troupers that they are, Bad Company went the extra kilometer performing two more encores, and giving the audience the full value of their ticket price.

Dave Edmunds and Rockpile opened the bill with a fast-paced rock set incorporating the raw energy of rock's early decades with seventies-style production and rhythm lines. Edmunds' anachronistic echo-chamber voice effect was used sparingly but effectively, recalling Presley's heyday and providing an audio bridge between rock's infancy and its growing maturity.

chuck comstock

Olivia Newton-John

METROPOLITAN OPERA HOUSE, NYC — Appearances by pop stars are rare in this stately hall, but booking Olivia Newton-John's New York debut into the Metropolitan was more than a prestige move. Designed for the transmission of acoustic sounds, the house allowed the subtle timbres of the accompanying 62-piece orchestra to resonate with minimal electrical amplification. Newton-John is not an opera singer, but her voice received its best possible exposure through a low-key speaker system in this room. As she ran through several solo verse passages with spontaneous energy, she came across as a much better technical vocalist than her carefully produced recordings reveal.

In a smoothly connected 75-minute set, Newton-John performed a balanced repertoire of her pop hits, some of the country-flavored numbers that have been crossover successes for her, some special songs selected for the concert and even a short exploration of the heavier side of rock and roll. Gary Wright's "Love Is Alive" was her most demanding number of the evening in terms of energy expenditure, though it

somehow seemed out of place for her voice and style. Other unusual selections were tasty additions to the set, however. They included a polyphonic rendition of "Greensleeves," arranged for her and five classically trained male vocalists, and a joining of two old standards, "Nevertheless" and "As Time Goes By." Audience reaction was strong for her own hit songs, including "Have You Never Been Mellow," "Please Mr. Please" and the recent single "Sam," and the crowd became vociferous for cover versions of two country classics, "Ring Of Fire" by Johnny Cash and Dolly Parton's "Jolene."

The set closed dramatically as a rear curtain parted to reveal an additional string section, heralding a grandiose orchestration of "Don't Cry For Me Argentina," from Webber & Rice's recent opera, "Evita." With a tasteful selection for the encore, Peter Allen's "I Honestly Love You," this standing-room-only engagement clearly responded to Olivia Newton-John's professionalism as a live performer.

ken terry

EAST COASTINGS — A NEW HOME — Rumors had been flying for several weeks, but it was not until the evening of May 9 that the signing of the **Temptations** to Atlantic Records was made official. Speaking from the futuristic sound booth of New York's newest and most elaborate discotheque, Studio 54, Atlantic president **Jerry Greenberg** spoke of the importance of the **Temptations** in the lives of a generation, as well as their honored place in the history of popular music. Backdrops were lifted to reveal the **Temptations**, and leader and original member **Otis Williams** commented on the "warmth and dignity" extended the group by the entire Atlantic family. After a musical tribute to Atlantic in the form of a carefully phrased arrangement of Leon Russell's "A Song For You," a massive banner reading "Atlantic Welcomes The **Temptations**" was lowered, and the group posed for shots with Atlantic execs, **Teddy Pendergrass** and various members of the "Saturday Night Live" gang. Not the least of the evening's attractions was Studio 54 itself, a massive multi-media dance/amusement center featuring complex lighting effects and posh decor, a \$1,000,000-plus renovation.

A NEW YORKER VISITS NEW YORK — The **Neil Sedaka**/Elektra Records caravan hit this city the following day, carrying precious cargo in the form of Sedaka's first album, "A Song," for the label. The place of presentation was the Hotel Pierre in midtown Manhattan, where a luncheon was hosted by Elektra/Asylum chairman **Joe Smith**. **Smith** aimed a few of his notorious satiric barbs at the various dignitaries present, including the album's producer **George Martin** ("He lights up a room by just leaving.") and Sedaka himself ("He's got a relative on every street corner in New York"). There were words from both and a preview of four cuts: the ballad title selection; the recently released single, "Amarillo"; a mellow bossa nova entitled "Alone At Last," and Sedaka's tribute to his songwriter's heritage, "Tin Pan Alley." Elektra/Asylum executives present at the luncheon included **Smith**, **Steve Max**, **Jerry Sharell**, **Raph Ebler** and **Bryn Brydenhal**. WCI's **David Horowitz** and **Bob Rolantz** were there, and numerous radio personnel included **Corinne Baldassano** and **Larry Berger** of WPLJ-FM, **Erica Farber** of 99X, **Neil McIntyre** of WPIX-FM, **Dave Hermann**, **Tom Morrera** and **Alison Steele** of WNEW-FM, **Dennis McNamara** of WLIR-FM, and **Rick Sklar** of WABC. Incidentally, **Martin** has been named musical director of the film version "Sgt. Pepper's Lonely Hearts Club Band."

STILL MORE N.Y. HAPPENINGS — Following **Olivia Newton-John's** New York debut at the Metropolitan Opera House, the Hotel Pierre's grand ballroom was the scene of a large-scale celebration in honor of the winsome Australian songstress. In compliance with **Newton-John's** wish that all guests be presented a rose, some two thousand of the flowers had to be flown in from Los Angeles to meet the New York shortage. (After all, it was **Mother's Day**.) Among the guests at the affair were MCA's **Richard Bibby**, **George Lee** and **George Osaki**, as well as **Andy Warhol**, **Robert Duvall**, **Sandy Dennis**, **George Plimpton**, **Edward Villella**, **Don Kirshner**, **Neil Innes**, **Sylvia Miles** and **Andrea Marcovicci** with her mother. After all . . . **Herb Oscar Anderson** puts in a vocal performance on the new **Mid-song International** soundtrack album "Haunted" . . . More **Beatles**, please: As tickets for "Beatlemania," the new production at the Winter Garden Theater, go on sale, **Jem Records** has begun to promote a series of import **Beatle** EPs from France. The set of eleven, in color picture sleeves, are dealer-priced @ \$1.50 . . . **Steely Dan's** next: "AJA."

OLD TRICKS — From Washington, D.C. come reports that the **Kinks** gave their audience a bit more than they paid for in the form of a heated skirmish onstage. The trouble started during the first encore, when a battle of nasty stares between guitarist **Dave Davies** and drummer **Mick Avory** erupted into an exchange of spit globules. **Avory** stampeded off stage, and **Ray Davies** addressed the crowd with a helpless "I've had it with these boys." As the music fell apart and the rest of the group took off, brother **Dave** kicked **Avory's** drumkit into oblivion. While a few fans departed **Constitution Hall** feeling that they had witnessed a staged conflict, the **Kinks' manager** reported that the incident was based on real, if temporary emotions. The band had been on the road since January, and the row was attributed to a pressure drop . . . We can't be sure, but a man answering the physical description of **Hunter Thompson** stepped forward during the intermission question-and-answer period at **Rahsaan Roland Kirk's** May 2 concert at Town Hall, identifying himself as "Dr. Gonzo." His query was "What about **Jimmy Carter**?" We understand that **Thompson** was in town that day, but . . . **Alee Willis** has been signed to the Atlantic-distributed **Wing & A Prayer** Records . . . **Jim Wisner** Productions has signed **Rolling Thunder** violinist **Scarlet Rivera** to a writing pact . . . **Led Zeppelin's** latest publicity photo finds **Jimmy Page** joining the **Orientalist** cult of heavy rockers, as he steps out in a suit of silk embroidered with dragons and flowers . . . Four songs on the upcoming "Steve Winwood" album are written in collaboration with former **Traffic** drummer **James Capaldi**. Musicians playing with **Winwood** on the album include **Willie Weeks**, **Alan Spenner**, **Andy Newmark** and **Junior Marvin**, the **Wailers' new lead guitar** . . . **10cc's** concert lineup includes **Tony O'Malley**, **Stuart Tosh**, and **Rick Fen** in addition to **Paul Burgess**, the group's regular road percussionist, and nuclei **Eric Stewart** and **Graham Gouldman** . . . More Atlantic promotions: **Bette Midler** packed them in with an LP autograph session at **Korvettes' Fifth Avenue** store in Manhattan, while **Jimmy Webb** will soon be accompanied by **Mike Kleitner** and **Perry Cooper** on an 11-city promotional tour of radio stations . . . **Frank Zappa** is suing **London's Rainbow Theatre** over a 1971 incident in which a crazed fan threw him off the stage, breaking several bones . . . **Cat Stevens** was seen hanging out at a recent **Jan Hammer** gig at **My Father's Place** in Long Island. Incidentally, that concert and four others in the area. **Procol Harum**, **The Kinks**, **Billy Joel** and **Gallagher and Lyle**, were all recorded for broadcast by **WLIR-FM** within a one week period . . . A quick glance at **Steve Miller's** new album suggests that he may have left his radio on while he was dreaming. We recognize that **Miller** believes in alluding the musical literature of the past as a means of lending depth and perspective to his own works, but listen to the melody he sings to the line "When all the leaves are brown" in "Winter Song." He might have a parent or four to thank for that. Was a cricket whispering into his ear when he penned these lines, "And it doesn't matter who you are/It doesn't matter where you are/If you wish upon a star." **phil dimaurc**

POINTS WEST — THE SHOW MUST GO ON — A sharp-dentured chain saw bit into **Ted Nugent's** leg just prior to the beginning of his current tour, but it was hardly enough to keep the **Detroit burner** down. Tough **Ted** played the first four dates with 36 stitches in his right leg . . . Another valiant trouper, **Hot Tuna's Jorma Kaukonen**, arrived five minutes before he was due to go on stage at **SF's Old Waldorf** bleeding profusely from a head injury he sustained in a non-serious auto collision that occurred on the way to the hall. Though his set was to include a 45-minute acoustic solo (the fist in five years) **Jorma** skipped the solo, but went on stage only seven minutes after arriving and played a five-hour show. By the way, **Tuna** sports a new keyboard man, **Nick Buck**, who has recorded with them but never played with them live. Their contract with **RCA** has just expired and they are negotiating with **RCA** and others for another deal . . . Cal motorists en route to Las Vegas via I-15 have been officially warned by a 103-foot painted billboard that they are in "Marshall Tucker territory." The giant welcome sign is to announce the band's debut concert with **Sea Level** at the **Aladdin Hotel** May 13 . . . Meanwhile, record busting **Led Zeppelin** has set vet

(continued on page 62)

ALBUM REVIEWS

BOOK OF DREAMS — Steve Miller Band — Capitol SO-11630 — Producer: Steve Miller — List: 6.98

With "Jet Airliner" taking off to the top of the singles chart, the prognosis for the album seems equally bright. But for all those snide types who have criticized Miller's work in the past for being all too predictable, Steve has some delightful surprises, especially "True Fine Love" and "Jungle Love." Elsewhere the Joker's combination of synthesizer effects blends well with Miller's well-known guitar virtuosity. For AOR, top 40 and varied playlists.



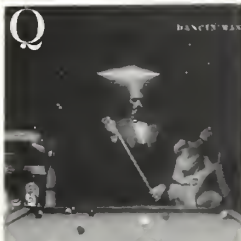
LITTLE QUEEN — Heart — Portrait/CBS JR 34799 — Producer: Mike Flicker — List: 6.98

Whether lending her dazzling and richly sensual voice to acoustic ballads, or the hot and sassy "Barracuda," it is Ann Wilson's full-bodied vocals that give Heart its charm. This second time out Heart has a richly varied package of musical material on which the winsome Wilson's vocals, and the instrumental setting for them are achieved with balance and polish. AOR, top 40 and MOR programmers will join in welcoming Heart back to their playlists.



DANCIN' MAN — Q — Epic/Sweet City PE 34691 — Producer: "Q" & Carl Maduri — List: 6.98

When you put this record on the turntable, your dancing kicks had better not be too far away, 'cause the whole purpose here is to make you sway. The studio production is tight and clean and the infectious rhythm of the songs is carried well by the "Q" quartet, all of whom share vocal chores, and the Rhythm Kings Horn section, who bottom out the sound with sassy brass. For R&B, disco, top 40 and varied playlists.



THE RUBINOOS — The Rubinoos — Beserkley/CBS BZ-0051 — Producer: Matthew King Kaufman, Glen Kolotkin & Gary Phillips — List: 6.98

The Rubinoos quartet has quite an ear for and a flair with those elusive commercial hooks that make a single a success. Listening to them is a refreshing time-tripping experience, harking back to the days when rock music was more fun than threatening. The best example of this attitude is the tongue-in-cheek "Rock And Roll Is Dead." For top 40, AOR and varied playlists.



SILK AND SATIN — Arthur Prysock — Polydor PD-2-8901 — Producer: Various — List: 8.98

For those wanting to get a jump on Valentine's Day or to make sure that the lights go down low tonight, a safer investment you couldn't make. This is an album unquestionably for those lucky and in love. That basso profundo Prysock voice alternately vibrates and caresses the heart and soul in this sensitive collection of vintage Prysock material. A two-record set for MOR and varied playlists.



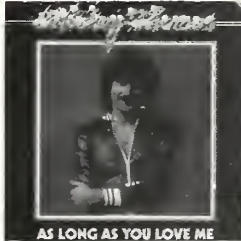
TRAVELIN' AT THE SPEED OF THOUGHT — The O'Jays — Philadelphia Int'l./CBS PZ 34684 — Producer: Various — List: 6.98

There's an underlying message of universal brotherhood running through much of this fine new offering by the O'Jays. The obvious sincerity and understated admonitions to love one another are never preachy and it's hard to argue with such a hopeful premise. Some dance tunes and a few romantic ballads round out an even package of smooth and mind-activating music. For R&B, top 40, disco and varied playlists.



AS LONG AS YOU LOVE ME — Mickey Thomas — MCA 2256 — Producer: Allen Blasek — List: 6.98

Elvin Bishop's lead singer has stepped out in front of his own band with a compilation of tunes suited to a variety of moods. His powerfully soulful vocal range owes a considerable debt to several R&B mentors but the raw-edged intensity is all from his own gut, and he displays the power well, whether belting a rocker or a slower tempo ballad. For AOR, MOR and top 40 playlists.



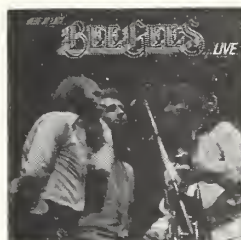
CLARKE, HICKS, SYLVESTER, CALVERT, ELLIOT — The Hollies — Epic PE 34714 — Producer: Various — List: 6.98

Fine wine only improves with age and the same is true of this latest collection of previously released Hollies material that comes just in time to replace the well-worn tracks of the many confirmed Hollies' fans. A group of amazing longevity and steadfast endurance, the Hollies' orchestrated melodies and mellifluous harmonies continue to make them a worldwide attraction. For AOR, top 40 and MOR playlists.



ANACOSTIA — Anacostia — MCA 2269 — Producer: Charles Kipps — List: 6.98

What a production! This R&B trio has spared no expense to get just the right studio sound, employing no less than 40 musicians to provide the rich instrumental background that is at the core of this album. Rhythmic, sensual and harmonious, this LP seems destined for extended airplay and commercial success. For R&B, top 40 and disco playlists.



HERE AT LAST... BEE GEES... LIVE — The Bee Gees — RSO RS-2-3901 — Producer: The Bee Gees, Karl Richardson and Alphy Gauten — List: 11.98

This double live LP adds two elements to a prime collection of old and new Bee Gees material — a faster beat and audience enthusiasm. Recorded last winter at L.A.'s Forum, this particular album, unlike some live ones, is both a testament to the technological ability of today's remote recording engineers, and a fine example of the Bee Gees musical versatility, in arrangements from ballad to disco. For AOR, top 40, disco and varied playlists.



LIVE AT LAST — Bette Midler — Atlantic SD 2-9000 — Producer: Lew Hahn — List: 11.98

The divine Miss M. has it her way this time, obviously and quite skillfully in her element, that precarious purgatory between the stage and the studio. Those rich and powerful pipes of hers cry out for the kind of physical emphasis from the body that the stage seems to evoke so effortlessly, and this show is tailor-made for her singing, comic and performing talents. Great lines and the supportive crowd in Cleveland give the LP sparkle and vitality. For varied playlists.



FLOWING RIVERS — Andy Gibb — RSO/Polydor RS-1-3019 — Producer: Barry Gibb, Alby Galuten & Karl Richardson — List: 6.98

Andy Gibb, younger brother to the Gibb trio that form the nucleus of the Bee Gees, has some of his siblings' vocal qualities, but enough independent will to want to do it his own way. His debut album, aided by the silky smooth single "I Just Want To Be Your Everything," has a richness and vitality that is ample evidence that Andy knows where he wants to be. With people like Joe Walsh sitting in, we're bound to hear more from Andy. For MOR and top 40 playlists.



THE BEST OF BLACK OAK ARKANSAS — Black Oak Arkansas — Atco/Atlantic SD 36-150 — Producer: Various — List: 6.98

You can't quite call it good clean fun, cause this is rock with verve, sass and bite, but whatever you call it, this is one of the better "best of" packages to come down the pike lately. The surprise addition is their version of the Byrds' classic, "So You Want To Be A Rock 'N' Roll Star," which in their case may as well be their musical autobiography. A nice peek at the past for AOR, top 40 and varied programmers.



GOING PUBLIC — Bruce Johnston — Columbia PC 34459 — Producer: Gary Usher — List: 6.98

The Grammy award-winning "I Write The Songs" is at last covered by its composer, Bruce Johnston, who adds a lilting chorale finale to his own arrangement. The rest of the album is just as tasty and wavers delicately between polished slow-beat melodies and uptempo but controlled songs with more rhythm and spunk. A joyous coming out party on vinyl for MOR, top 40 and varied playlists.



I.O.U. — Jimmy Dean — Casino/GRT GRT-8014 — Producer: Jack Wiedenmann, Joel Herron & Gary S. Paxton — List: 6.98

If Ma Bell's tied-up phone lines kept you from getting through to your mama on Mother's Day, this album should be a great appeaser. In his typically down-to-earth, close-to-the-surface manner, Jimmy Dean cuts through phony sentiment to heartfelt emotion on this new album, wherein he also welcomes himself back to active recording. For C&W, MOR and varied playlists.



MERRILEE RUSH — Merrilee Rush — United Artists UA-LA735-G — Producer: Denny Diante — List: 6.98

It's been far too long since we've heard the folksy sincerity of Ms. Rush who's back with a bright new album of sparkling solo efforts including her classic, "Angel Of The Morning," done up with '70s style brass rainment but lacking none of its original power. Melancholy moments get only bit parts on this album of positive effervescence, as Merrilee's cheerful optimism steals the spotlight at center stage. For varied playlists.



TWO DAYS AWAY — Elkie Brooks — A&M SP-4631 — Producer: Jerry Lieber & Mike Stoller — List: 6.98

Elkie Brooks is a stunning vocalist backed up by an impressive band that includes two separate horn sections and some nifty arrangements that give her vocal talents a rich setting in which to display her considerable skill. A masterfully produced album with just the right instrumental emphasis in all the right places, this LP is blessed with a variety of moods and a joyous spirit. For MOR, top 40 and varied playlists.



BABYFACE STRIKES BACK — Wing & A Prayer Fife & Drum Corps — Wing & A Prayer/Atlantic HS 3026 — Producer: Stephen Y. Schaeffer — List: 6.98

No, you haven't heard everything yet, not until you've slipped this one on your music box. Popeye will never be the same on the cartoons when you hear their version of his theme song disco style. Ditto the animated characters that populate Disney cartoons and Shirley Temple's "Good Ship Lollipop." Sure to be a hit on the dance floor. For disco and varied playlists.

Radio Station Drops Classics; Listeners Complain To FCC

by Ken Terry

NEW YORK — Commercial classical radio has not had an easy time of it lately. Stations programming various kinds of popular music have now taken over most of the AM frequencies, and, on the burgeoning FM band, advertisers are demanding programming that appeals to a wider range of listeners than classical stations attract.

The most recent casualty in this war of attrition has been the classical programming on WTIC-FM in Hartford, Connecticut. Until a year ago, WTIC-FM broadcast 16 or more hours per day of classical music. Then, in May, 1976, it replaced 10 of those hours with what a station spokesman termed "romantic FM — standard popular tunes going back to the early '60s." This month, the station discontinued classics entirely and changed over to a "romantic FM" format during all its hours on the air.

Asked why WTIC-FM changed its format, the spokesman replied, "There was very little listener support on the classical side, and consequently, there was very little advertising support."

The source noted that the station's management had arrived at this conclusion after "national survey firms" has canvassed local listeners. In addition, the station undertook its own surveys. For example, the spokesman noted, WTIC djs had appealed to listeners for written responses to live opera broadcasts featuring Anna Moffo and Luciano Pavarotti. "The response was negligible," recalled the source. "Nobody told us, 'We want more.'"

The spokesman asserted that with WTIC out of the classical picture, there will still be some classical programming on the air locally. WFCR-FM, for example, a non-

commercial station in Amherst, Massachusetts, broadcasts some classical music; WWUH-FM, which is affiliated with the University of Hartford, has just doubled its classical programming; and WQXR and WNCN, both in New York, can be received in WTIC's listening area.

Did competition from these stations affect WTIC's decision to change its format? "I'm not sure whether it was a competitive situation," the spokesman answered. "I think it's something that's consistent across the country; there is a small minority of people who listen to that type of program."

Listeners Fight Station

Small nor not, a number of WTIC's listeners have banded together and are now trying to force the station to rescind its format change. Calling themselves the WTIC-FM Listeners Guild, the group has collected 20,000 signatures on a reconsideration petition to the FCC, according to Ken Jacobson, a spokesman for the Guild.

The Guild lost one fight two weeks ago when the FCC denied its motion to stay WTIC's programming change. However, the reconsideration petition is still under study by the FCC. If that, too, is rejected, Jacobson said, the Guild will challenge WTIC-FM when its license comes up for renewal.

"We just don't think the station has acted in the public interest," Jacobson remarked. "This segment of the public is not served by any other station."

In response to WTIC's contention that the area has plenty of alternative classical programming, Jacobson pointed out, first of all, Amherst's WFCR is not a full-time classical station and cannot be picked up in many parts of WTIC's listening area. "Once

(continued on page 62)

TOP FORTY CLASSICAL ALBUMS

		5/7	Weeks On Chart
1	THE GREAT PAVAROTTI London OS 26510 (6.98/1 LP)	1	7
2	HOLST: The Planets Tomita RCA ARL 1-1919 (7.98/1 LP)	2	20
3	BOLLING: Suite For Flute & Jazz Piano Rampal, Bolling Columbia M33233 (6.98/1 LP)	3	24
4	PACHELBEL KANON: Two Suites FASCH: Two Sinfonias and Concerto In D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (7.98/1 LP)	5	13
5	PUCCINI: Tosca Caballe, Carreras, Wixell, The Orchestra & Chorus Of The Royal Opera House, Covent Garden (Davis) Philips 6700 108 (15.96/2 LPs)	4	7
6	BEVERLY SILLS SINGS OPERA ARIAS Angel S37255 (7.98/1 LP)	7	9
7	PUCCINI: Suor Angelica Scotto, Horne, Cotrubas (Maazel) Columbia M34505 (6.98/1 LP)	9	6
8	CONCERT OF THE CENTURY: Various Artists Members of N.Y. Philharmonic (Bernstein) Columbia M2X 34256 (15.98/2 LPs)	8	24
9	BEETHOVEN: The Nine Symphonies Cleveland Orchestra (Szell) Columbia M7X 30281 (27.92/7 LPs)	10	18
10	MEYERBEER: Le Prophete Horne, McCracken, Scotto, Hines, Royal Philharmonic Orchestra (Lewis) Columbia M4-34340 (27.92/4 LPs)	6	16
11	FREDERICA VON STADE: French Opera Arias London Philharmonic Orchestra (Pritchard) Columbia M34206 (6.98/1 LP)	11	22
12	VERDI: La Forza del Destino Price, Domingo, Milnes, London Symphony Orchestra (Levine) RCA ARL 4-1864 (31.98/4 LPs)	12	13
13	CARUSO: A Legendary Performer RCA Red Seal CRM 1-1749 (7.98/1 LP)	14	20
14	IMPROVISATIONS: West Meets East Vol. 3 Shankar, Menuhin, Rampal Angel SFO 37200 (7.98/1 LP)	15	9
15	DRAMATIC SOPRANO ARIAS Caballe, Orquesta Sinfonica De Barcelona (Gatto, Guadagno) London OS 26497 (6.98/1 LP)	16	6
16	BOLLING: Concerto For Classic Guitar & Jazz Piano Bolling, Lagoya RCA FRL 1-0149 (7.98/1 LP)	13	24
17	RAVEL: Bolero Chicago Symphony Orchestra (Sir George Solti) London CS 7033 (6.98/1 LP)	27	4
18	WAGNER: Die Meistersinger Fischer-Dieskau, Domingo, Deutsche Opera (Jochum) DG 2713 011 (39.90/5 LPs)	20	22
19	BACH: Brandenburg Concertos Stuttgart Chamber Orchestra (Munchinger) London STS 15336/7 (7.96/2 LPs)	21	11
20	PUCCINI: La Boheme Pavarotti, Freni, Harwood, Ghiaurov, Berlin Philharmonic Orchestra (Von Karajan) (2 LPs/No List Price)	23	7
21	PARKENING AND THE GUITAR: Music Of Two Centuries Angel S36053 (6.98/1 LP)	17	20
22	SIBELIUS: Symphony No. 1: Finlandia Boston Symphony Orchestra (Davis) Philips 9500.140 (7.98/1 LP)	18	16
23	STOKOWSKI CONDUCTS BIZET National Philharmonic Orchestra Columbia XM 34503 (1 LP/No List Price)	19	13
24	GIORDANO: Andrea Chenier Domingo, Scotto, Milnes, National Philharmonic Orchestra/John Aildis Choir (Levine) RCA ARL3-2046 (23.98/3 LPs)	32	2
25	GERSHWIN: Rhapsody In Blue Gershwin, Columbia Jazz Band (Thomas) GERSHWIN: An American In Paris New York Philharmonic Orchestra (Thomas) Columbia (X)M 34205 (special low-priced album)	22	24
26	SHUBERT: "Trout" Quintet Tashi, Silverstein, Neidlinger RCA ARL 1-1882 (7.98/1 LP)	25	11
27	BERLIOZ: Romeo & Juliet Hamari, Van Dam, Dupouy, The Boston Symphony & The New England Conservatory Chorus (Ozawa) DG 2707 089 (15.96/2 LPs)	28	7
28	BEETHOVEN: Symphony #6 Chicago Symphony Orchestra (Sir Georg Solti) London CS 6931 (6.98/1 LP)	30	4
29	CHOPIN: Polonaises Pollini DG 2530 (7.98/1 LP)	24	24
30	VLADIMIR HOROWITZ'S FAVORITE BEETHOVEN SONATAS Columbia M34509 (6.98/1 LP)	34	4
31	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini) DG 2707 097 (15.96/2 LPs)	—	1
32	GERSHWIN: Porgy & Bess Mitchell, White, Cleveland Orchestra & Chorus (Maazel) London OSA 13116 (20.94/3 LPs)	29	24
33	JEAN PIERRE RAMPAL: The Classic Flute RCA ARL 1-2091 (7.98/1 LP)	36	4
34	BRUCKNER: Symphony #4 (Romantic) Berlin Philharmonic Orchestra (Von Karajan) DG 2530674	35	4
35	MASSENET: Le Cid Domingo, Bumbry, Plishka, Opera Orchestra of N.Y. (Queler) Columbia M3 34211 (20.94/3 LPs)	26	24
36	BEETHOVEN: Three Favorite Sonatas Horowitz Columbia M34509 (6.98/1 LP)	37	2
37	VAUDEVILLE: Songs Of The Great Ladies Of The Musical Stage Morris, Bolcom Nonesuch H-71330 (3.96/1 LP)	38	9
38	DONIZETTI: Gemma Di Vergy Caballe, Plishka, Quilico, Opera Orchestra Of New York (Queler) Columbia M3 34575 (20.94/3 LPs)	39	13
39	ILEANA COTRUBAS OPERATIC RECITAL New Philharmonia (Pritchard) Columbia M34519 (6.98/1 LP)	31	6
40	VERDI: Macbeth Milnes, Fiorenza, Cossotto, The New Philharmonia (Muti) Angel SCLX-3833 (24.98/3 LPs)	33	9

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a colossal purchase program: extra dating, a bonus free-goods offer on the entire Masterworks catalog, including new releases, and an extra advertising allowance.

And from now through July 5th, we'll be supporting the retailer with a dynamic, in-depth consumer campaign ("The Masterworks Money Saver"), complete with special sale radio spots, drop-in headlines, and point-of-purchase material. You can pass the great savings along to your customers while building up your own inventory during this exciting, but *limited* bargain period.

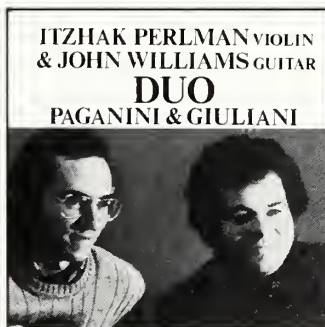
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M 34508



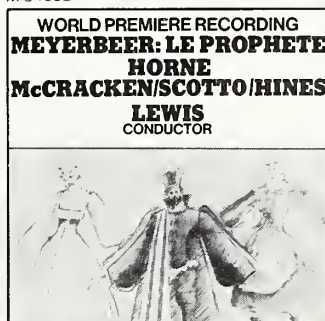
M 34509*



M 34528



M 33233



M4 34340*



M 34206

On Columbia Records and Tapes.

Columbia Raises List Price Of Full-Line Classical LPs

by Ken Terry

NEW YORK — Columbia Records has raised the list price of all its Masterworks LPs from \$6.98 to \$7.98 per disc, effective July 5.

There will be no change in the list prices of Odyssey LPs and quadraphonic Masterworks albums. Similarly, Columbia's classical eight-track and cassette tapes, which list for \$7.98, will not be affected by the price change.

List prices of some specially-priced multiple sets will rise in accordance with the new price structure. For example, an MG-prefixed double album that currently lists for \$7.98 will list for \$8.98 as of July 5. However, if a set has an "X" in its code, it will not necessarily be assigned a new list. Two DXs, for instance, could have different list prices.

Accounts will, of course, be able to buy

Columbia Masterworks records at the wholesale price corresponding to \$6.98 list until July 5. However, the cut-off date for the special incentives built into Columbia's buy-in program is June 15. Among these special incentives are extended dating, additional advertising allowances and free goods.

According to Mike Kellman, product manager of Masterworks for Columbia, the dating will be extended to September 10 for product purchased before June 15. Therefore, the earlier customers put in their orders, the longer they'll have to pay for them.

Recently, RCA, Angel and London all raised the list price on their full-line classical discs from \$6.98 to \$7.98. Philips and Deutsche Grammophon, the two major lines which press and package their LPs abroad, have carried a \$7.98 list price for some time.

Classical Clips

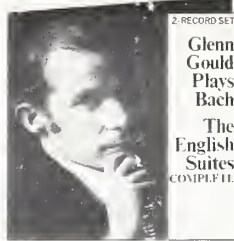
NEW YORK — Carlo Maria Giulini has been named to succeed Zubin Mehta as music director of the Los Angeles Philharmonic beginning October 1, 1978, when Mehta assumes his post as music director of the New York Philharmonic. When Mehta announced his resignation in February 1976, Giulini was the first conductor who was invited to take his place. Until now, however, Giulini was unable to make a firm commitment to the orchestra.

Giulini's three-year contract calls for a minimum of 10 weeks in residence in Los Angeles each season, plus an additional four to six weeks per year spent on tour and making recordings. His first season in Los

Angeles will be slightly shorter, due to a longstanding prior commitment with the Chicago Symphony in April 1979. Except for this brief period in Chicago, he will not conduct any other orchestra in the U.S. while he is music director of the Los Angeles Philharmonic.

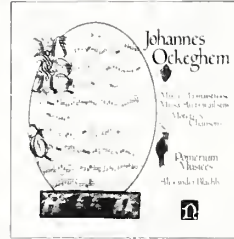
CARUSO MARATHON — On June 3-4, WELW, which normally programs MOR music, will broadcast all of Enrico Caruso's 267 published Victor Talking Machine records consecutively in a drive to raise money for Goodwill Industries. According to Tom Vilella, host of the event, this is the first complete, uninterrupted airing of all these Caruso records in radio history. The

Classical Album Reviews



BACH: English Suites. Glenn Gould, piano. Columbia M2-34578. List: 13.96

Gould is so completely at home here that one hardly notices the technical difficulties he has overcome. The pianist's detached style, which can prove disconcerting in music by other composers, seems perfectly apt in these suites. Composed for the harpsichord, which has little sustaining power, the legato passages of these works sound fine when played non legato on the piano.



JOHANNES OCKEGHEM: Missa Ma Maitresse; Missa Au Travail Suis; Motets & Chansons. Pomerium Musices, Alexander Blachly, director. Nonesuch H-71336. List: 3.96

Apart from its historical interest, this is a lovely recording. Singing mostly a capella in these selections by the influential 15th century composer, the 12 members of Pomerium Musices produce a clean, sharp, resonant sound. Especially pleasing is the chanson entitled "Ma Maitresse," which features a beautiful solo by soprano Ann Monoyios, and the highly dramatic "Missa Au Travail Suis."



TCHAIKOVSKY: 1812 Overture; Nutcracker Suite. Realized electronically by Larry Alexander and Jack Kraft. London SP21168. List: 7.98

Conceived as part of the genre which includes Tomita's highly successful albums for RCA, this record comes off as a not very funny parody of Tchaikovsky's music. The ARP synthesizer takes all the charm out of the folk tunes heard in the latter half of the "1812 Overture" and in the "Russian Dance" from the "Nutcracker Suite." More serious, the timbres and special effects chosen for other passages aren't as interesting as the original orchestration.

station is donating its air time and all the major classical labels have donated records which will be given away to those who make pledges.

TOMITA AT WORK — Isao Tomita, the doyen of classical synthesizer music, is reportedly hard at work in Tokyo on a new recording. At this point, it looks as if the album will contain electronic versions of

Ravel's "Daphnis et Chloe" and Rodrigo's "Concierto de Aranjuez" ... Meanwhile, Claudio Arrau, the 74-year-old Chilean pianist, was in Amsterdam, taping performances of Chopin's ballades and the F minor Fantasy; he has also begun recording the Nocturnes ... Leonard Bernstein recently became the first

(continued on page 63)

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2. Lace & Whiskey — Alice Cooper — WB
3. Izitso — Cat Stevens — A&M
Now — The Tubes — A&M
4. Little Queen — Heart — Portrait
5. A Man Must Carry On — Jerry Jeff Walker — MCA
No Second Chance — Charlie — Janus
Nothing But A Breeze — Jesse Winchester — Bearsville
Right On Time — Brothers Johnson — A&M
6. As Long As You Love Me — Mickey Thomas — MCA
7. Hurry Sundown — The Outlaws — Arista
Midnight Light — Pete Carr & Lenny LeBlanc — Big Tree
8. Left Coast Live — Wet Willie — Capricorn
Live At The Hollywood Bowl — The Beatles — Capitol
9. After The Show — Bruce Foster — Millenium

MOST ACTIVE FM LPS

1. Rumours — Fleetwood Mac — Reprise
— Dreams, The Chain, Don't Stop
2. Time Loves A Hero — Little Feat — WB
— New Delhi Freight Train, Red Streamliner, High Rollers
3. Foreigner — Atlantic
— Feels Like The First Time, Cold As Ice
4. Sweet Forgiveness — Bonnie Raitt — WB
— Runaway, About To Make Me Leave Home, Gambler Man
Let It Flow — Dave Mason — Columbia
— Let It Flow, We Just Disagree, Mystic Traveler
Hotel California — Eagles — Asylum
— Life In The Fast Lane, Hotel California, Last Resort
5. A Rock & Roll Alternative — Atlanta Rhythm Section — Polydor
— So In To You, Sky High, Georgia Rhythm
6. Izitso — Cat Stevens — A&M
— Old Schoolyard, Star, Killin' Time
Deceptive Bends — 10cc — Mercury
— Good Morning, Feel The Benefit
7. Even In The Quietest Moments — Supertramp — A&M
— Even In The Quietest Moments, Give A Little Bit
Works — Emerson Lake & Palmer — Atlantic
— C'est La Vie, Fanfare For The Common Man
8. Night Moves — Bob Seger — Capitol
— Mainstreet, Night Moves
9. Period Of Transition — Van Morrison — WB
— Flamingos Fly, Heavy Connection, Eternal Kansas City
Burnin' Sky — Bad Company — Swansong
— Burnin' Sky — Morning Sun
10. Sleepwalker — The Kinks — Arista
— Sleepwalker, Jukebox Music, Life Goes On
11. Live At The Hollywood Bowl — The Beatles — Capitol
— Hard Days Night
Dickey Betts & Great Southern — Arista
— Out To Get Me
Peter Gabriel — Atco
— Solsbury Hill, Modern Love
12. Celebrate Me Home — Kenny Loggins — Columbia
— Lady Luck, If You Be Wise
This Time It's For Real — Southside Johnny & Asbury Jukes — Epic
— Without Love, Love On The Wrong Side Of Town

WPGC Staff Strike Continues

by Mike Falcon

LOS ANGELES — The 10-man air staff of WPGC/AM & FM, Morningside, Md. remains on strike since the expiration of their contract May 2. "The station is kept in normal operation by company supervisory personnel from this location and by other company personnel from other locations," according to Marshall Berman, who represents the station and its owner, First Media Corporation. "It's essentially an automation issue," added Berman, who works out of the Dow, Lohnes, and Albertson law firm in Washington, D.C.

Conflicting reports have surfaced from a number of area sources concerning the strike. Although WPGC program director Jim Collins declined to answer telephone queries, referring reporters to Berman, one Washington D.C. retailer who is close to the scene reported that Collins had been instructed to seek and hire a new staff. Berman said that no action of this sort had been mentioned, and that it was illegal. "The present station personnel have been offered an open-ended guarantee that none of the station's present employees will suffer layoff, termination, reduction in hours or income because of automation," stated Berman, who added, "As long as each individual stays with the station he's protected."

This is the first contract negotiation series between First Media and AFTRA since the corporation assumed ownership

of WPGC. The Washington, D.C.-based chain also controls WZGC/FM, Atlanta, and KAYK/AM & FM in Provo, Utah. First Media is owned by Richard E. Marriott and members of the Marriott family.

"These people (First Media) are out to bust our backs," claimed Evelyn Freyman, executive secretary of the Washington-Baltimore chapter of AFTRA. "They want the right to take a six-day-a-week disc jockey and have him come in on Monday and tape for four hours and use his voice for six days. Another example is that disc jockey replacements, who will work when the regular crew is on vacation, will be on for the same four hours and only get paid for the day."

An AFTRA press release stated "The Federal Mediation and Conciliation Service had requested the president of the company, Glenn Potter, to meet this week with Mrs. Evelyn Freyman ... but the station refused to do so."

Berman replied to this charge by saying, "The Federal Mediation Service has made about 25 different suggestions. There are a whole string of suggestions and some came off and some didn't. That's one that didn't, but the process of trying to resolve this continues." Berman added that he felt the union statements were "obscuring the real content of the issue, which is a straight economic dispute. I resent the efforts to try and smear Glenn Potter, and I think it's propaganda and in bad faith."

STATION BREAKS

Paul Drew is now consulting WKQT (13Q), Pittsburgh. The new program director at the station is Bob Savage, formerly PD of WBBF, Rochester.

Ken Curtis is the new PD of WLEE, Richmond. Curtis comes to the station from WXLO (99X), New York.

Richard Herbst, owner and general manager of KVOX, Moorhead, is leaving the station.

Gary Vance, from KAYO, Seattle, is the new PD of KRKO (14-RKO), Everett. Former PD, Dave Corbin in now the music director. Robert O'Brien, formerly MD, is now doing sales for the station.

Todd Harrison is the new weekend man at KNDE, Sacramento. Dennis O'She, who formerly held the position, has joined the KFIV, Modesto, air staff.

Mark Ellis is the new all-night jock at KJRB, Spokane. Ellis comes to the station from KMWX, Yakima, Washington, and replaces Ron Erickson who goes to KTAC, Tacoma, to do an air shift.

Mighty Mike, formerly 6-10pm jock at WPRO-FM (FM-92), Providence, has

joined the WVBF, Framingham, staff as 9-11 am jock. Effective May 30, the replacement at FM-92 will be Howard Hoffman, formerly with WPIX, New York.

Jim O'Hara has left WDBQ, Dubuque, to join the KSTT, Davenport, lineup. The new mid-day man at WDBQ is Tom Christianson from KIWI, Dubuque, sister station of WDBQ.

Kirk Allen, parttime jock at WGUY, Bangor, is leaving the station to join the WABK, Augusta, Maine air staff. Also leaving the station is Dave Jordan, parttime news person.

Rita Stanley, former news director at WSPT, Stevens Point, has left the station.

Sandy Sanderson has been named production director of WABC, New York. Before joining WABC, Sanderson was creative director of CKGM, Montreal.

Phil Samp has been named executive sports editor for WLW, Cincinnati. A new sports show is being broadcast by the station. "Sports Talk" can be heard 6:30-7:30 pm, Monday through Friday.

jeff ray

WFLI Hosts Party For Radio Station Personnel

CHATTANOOGA, TENN. — A reversal of usual roles occurred here last week with WFLI's First Annual Coon Huntin' and Fox Chasin' Party, held at the Downtown Motor Inn over the May 6-8 weekend. The station hosted regional and local promotion people, representatives of radio stations in Tennessee and nearby out-of-state counties, and many other friends for a weekend intended for pure enjoyment.

Show Appreciation

Merv Pilgrim, program director of WFLI, elaborated on the reasons for the event. "We wanted to get all the promotion people back, to show them our appreciation for helping us out with our contests, and for treating us so well. It was also a chance to get the southern radio people together up here in Chattanooga." About 150 people attended the event.

Among the radio personnel present were

WFLI's entire staff, including general manager Dale Anthony, Pilgrim, Max O'Briend, ND, and Jim Pirkle; Ron Brandon, PD of WORD, Spartanburg; Chris Hampton, PD, Cleveland Wheeler, assistant PD, and Phil Stanley, MD of WMAK, Nashville; Alan Dennis, disc jockey at WLAC, Nashville; John Long, PD of WHBQ, Memphis; Jimmy Byrd, PD of WAUG, Augusta; Bob Kaghan, PD and Tim Edwards, MD of WRJZ, Knoxville; and Jimmy Davenport of WFOM, Marietta.

Rush Sampler Album Rushed To Stations

LOS ANGELES — A sampler LP containing tracks from three Rush albums is spearheading a campaign by Phonogram/Mercury Records to promote the group to rock radio stations across the country.



DIAMOND GIVEAWAY — Dallas Radio KLIF recently gave away a \$2,500 diamond to a lucky listener in conjunction with its Neil Diamond weekend. In addition to the gem, copies of Diamond's latest Columbia LP, "Love At The Greek," were given KLIF listeners. Pictured at the presentation ceremonies are (l-r): Phil Little, Columbia Records salesman; Janis Davis, winner of the diamond; Jim Davis, KLIF program director; Ed Climie, branch promotions manager, Columbia Records; David Emmett, manager, Zales Corporation; and (partially obscured) Tracy Donihoo, advertising director, Sound Warehouse.

WNEW-FM — NEW YORK — Tom Morello

Most Active:
The Beatles
Steve Miller Band
10cc
Cat Stevens
Van Morrison
Jesse Winchester
Beach Boys
South Side Johnny
Poco
Bee Gees
Supertramp
Emerson Lake & Palmer
Eagles
Little Feat
Kenny Loggins
Fleetwood Mac
Dave Mason
Garland Jeffreys
Bob Seger
Foreigner

Adds:
Charlie — No Second Chance — Janus
Eddy & Hotrods — Teenage Depression — Island
Peter Carr & Lennie LeBlanc — Midnight Light — Big Tree

Ginger Baker — Eleven Sides Of Ginger — Sire
Jack Bruce — How's Tricks — RSO
Hoyt Axton — Snowblind Friend — MCA
Brothers Johnson — Right On Time — A&M
Lew London — Swingtime In The Springtime — Philo
Golden Earring — Mad Love — MCA
Elkie Brooks — Two Days Away — A&M
Steve Winwood — Sampler — Island
Lee Ritenour — Captain Fingers — Epic

WPLJ-FM — NEW YORK — Corinne Baldaasano

Most Active:
Eagles
Fleetwood Mac
Kansas
Boston
Emerson Lake & Palmer
Jethro Tull
Atlanta Rhythm Section
Pink Floyd

Adds:
Steve Miller Band — Book Of Dreams — Capitol
Crosby, Stills & Nash — Just A Song Before I Go (45) — Atlantic

Jimmy Buffett — Changes In Latitudes — ABC
Bonnie Raitt — Sweet Forgiveness — WB
Supertramp — Even In The Quietest Moments — A&M

WLIR-FM — LONG ISLAND — Denis McNamara

Most Active:
Steve Miller Band (Sacrifice, Swingtime, Jungle)
The Kinks (Sleepwalker, Jukebox, Life Goes On)
Fleetwood Mac (Dreams, Loving Fun, Don't Stop)
Cat Stevens (Schoolyard, Star, Bonfire)
Dave Mason (So High, Flow, Disagree)
Charlie (Pressure, Chance, Johnny)
Peter Gabriel (Solsbury, Big One, Modern Love)
Little Feat (Hero, New Delhi, Streamliner)
Outlaws (Heart, Gunsmoke, Sundown)
Les Dudek (Judge Jones, Remember, Beam Up)
Bonnie Raitt (Runaway, Forgiveness, 3 Time Loser)
Atlanta Rhythm Section (So In To You, Message, Neon Night)
Foreigner (First Time, Star Rider, Damage)
Eagles (Hotel, Try & Love, Victim)
Bob Seger (Rock & Roll, Night Moves, Sunburst)
Jackson Browne (Tears, Pretender, Fuse)
Wings (Venus & Mars, Band, Bluebird)
Roger McGuinn (American Girl, Dixie, It's Gone)
Poco (Dance, Twenty Years)
Van Morrison (Flamingoes, Kansas City, Joyous)

Adds:
Steve Miller Band — Book Of Dreams — Capitol
The Tubes — Now — A&M
Peter Tosh — Equal Rights — Columbia
Bruce Foster — After The Show — Millennium
Pace, Ashton Lord — Malice In Wonderland — WB
Brothers Johnson — Right On Time — A&M
Crosby, Stills & Nash — Just A Song Before I Go (45) — Atlantic

WBAB-FM — LONG ISLAND — Bernie Bernard

Most Active:
Dave Mason (Mystic, So High)
Fleetwood Mac (Dreams, Chain)
Emerson Lake & Palmer (Pirates, Closer)
Eagles (Try & Love, Hotel)
Atlanta Rhythm Section (So In To You, Neon)
Kenny Loggins (Lady Luck, Wise)
Bad Company (Burnin' Sky, Everything)
Jimmy Buffett (Landfall)
Peter Gabriel (Solsbury, Modern Love)
Foreigner (First Time)
The Kinks (Life Goes On, Sleepwalker)
Al Stewart (Border)
Marshall Tucker Band (Love Song)
Bob Seger (Mainstreet)
Chilliwack (Fly At Night)
America (God Of Sun)
Jethro Tull (Whistler, Songs)
Gary Wright (Water Sign)
Justin Hayward (Songwriter, Tightrope)
Boston (Peace Of Mind)

Adds:
Steve Miller Band — Book Of Dreams — Capitol
Alice Cooper — Lace & Whiskey — WB
Elkie Brooks — Two Days Away — A&M
Jesse Winchester — Nothing But A Breeze — Bearsville
Jerry Jeff Walker — A Man Must Carry On — MCA
Brothers Johnson — Right On Time — A&M
Mickey Thomas — As Long As You Love Me — MCA
Tubes — Now — A&M
Danny O'Keefe — American Roulette — WB
Jonathan Cain — Windy City Breakdown — Bearsville
Outlaws — Hurry Sundown — Arista

WJKL-FM — CHICAGO — Tom Marker

Most Active:
Little Feat

Mallard
Bruce Cockburn
Weather Report
Wet Willie
Poco
Nils Lofgren
Garland Jeffreys
Brand X
Sonny Rollins
Sea Level
Teruo Nakamura
Carr & LeBlanc
Foreigner
Kingfish

Adds:
Jerry Jeff Walker — A Man Must Carry On — MCA
Easy Street — Under The Glass — Capricorn
Bobby Blue Bland — Reflections In Blue — ABC
Charlie — No Second Chance — Janus
Jesse Winchester — Nothing But A Breeze — Bearsville
Hollywood Stars — Arista

Natty Prior & June Tabor — Silly Sisters — WB
Idris Muhammad — Turn Tis Muthu Out — Kudu
Danny O'Keefe — American Roulette — WB
Supercharger — Horizontal Refreshment — Virgin
Widowmaker — Too Late To Cry — UA
Alice Cooper — Lace & Whiskey — WB
Captain Beyond — Dawn Explosion — Capricorn
Jimmy Webb — El Mirage — Atlantic
The Tubes — Now — A&M
Elkie Brooks — Two Days Away — A&M
Banjoman — Various Artists — Sire
Ginger Baker — Eleven Sides Of Ginger — Sire
Don Pullen — Tomorrow's Promises — Atlantic

WKQX-FM — CHICAGO — Bob King

Most Active:
Foreigner (First Time)
Fleetwood Mac (Dreams)
Emerson Lake & Palmer
Atlanta Rhythm Section (So In To You)
Bad Company (Burnin' Sky)
Dave Mason (So High)
Jethro Tull (Whistler)
Heart (Barracuda)
Justin Hayward (Stage Door)
REO Speedwagon (Pushin')

Jeff Beck With Jan Hammer (Freeway)
10cc
Procol Harum (Claw)
Supertramp (Moments)
Cat Stevens (Schoolyard)
Starcastle
ZZ Top (Avalon)
Little Feat
Van Morrison

Adds:
Heart — Little Queen — Portrait
Charlie — No Second Change — Janus

WXRT-FM — CHICAGO — Harvey Wells

Most Active:
Little Feat
Stevie Wonder
Foreigner
Peter Gabriel
Bad Company
Isley Brothers
REO Speedwagon
Dickie Betts & Great Southern
Bob Seger
Atlanta Rhythm Section
Fleetwood Mac
Emerson Lake & Palmer
Weather Report
Jeff Beck With Jan Hammer
Les Dudek
10cc
Van Morrison
Supertramp
Southside Johnny & Asbury Jukes

Adds:
The Beatles — Live At The Hollywood Bowl — Capitol
Cat Stevens — Izitso — A&M
Steve Miller Band — Book Of Dreams — Capitol
Alice Cooper — Lace & Whiskey — WB
Detective — Swansong
Jerry Jeff Walker — A Man Must Carry On — MCA
Jesse Winchester — Nothing But A Breeze — WB
Peter Tosh — Equal Rights — Columbia
Noel Pointer — Phantazia — Blue Note
George Carlin — On The Road — Little David
Firestone Theater — Fireside Chat — Butterfly

KLOS-FM — LOS ANGELES — Dabar Hoorelbeke

Most Active:
Eagles
Fleetwood Mac
Supertramp
Kansas
Pink Floyd

Adds:
Alice Cooper — Lace & Whiskey — WB
Steve Miller Band — Book Of Dreams — Capitol
Cat Stevens — Izitso — A&M

KMET-FM — LOS ANGELES — Billy Juggs

Most Active:
The Beatles (Hollywood Bowl)
Fleetwood Mac
Foreigner
Eagles
Gabriel
Steve Miller Band
Supertramp
Cat Stevens
Atlanta Rhythm Section
Bad Company
Boston
REO Speedwagon
Bonnie Raitt
Bob Seger

Adds:
Kingfish — Live 'N' Kickin' — Jet/UA
Poco — Indian Summer — ABC
UFO — Lights Out — Chrysalis

The Tubes — Now — A&M
Bee Gees Live — Here At Last — RSO
Steve Miller Band — Book Of Dreams — Capitol

KWST-FM — LOS ANGELES — Paul Sullivan

Most Active:
Cat Stevens
Steve Miller Band
Supertramp
Foreigner
Bonnie Raitt
Dave Mason
Dickey Betts & Great Southern
Alice Cooper
Little Feat
Bad Company
Rough Diamond
Van Morrison
Detective
10cc
Chilliwack

Adds:
Heart — Little Queen — Portrait
Poco — Indian Summer — ABC
Gale Force — Fantasy
Jack Bruce Band — How's Tricks — RSO/Polydor

WMMR-FM — PHILADELPHIA — Marie Sterner

Most Active:
10cc (Benefit)
Cat Stevens (Schoolyard, Star)
Steve Miller Band (Jet)
Outlaws (Sundown)
Foreigner (Damage)
Bonnie Raitt (Forgiveness)
Little Feat (Dog Races)
Kenny Loggins (Celebrate)
Dave Mason (Disagree)
Nils Lofgren (Dance)
Jack Bruce (Times)
Rough Diamond (Rock & Roll)
Johnny's Dance Band (Roll It)
Eagles (Victim)
The Kinks (Jukebox)
Bob Seger (Fire)
Atlanta Rhythm Section (Sky High)
Joan Armatrading (Water With Wine)
Hall & Oates (Room)
Jackson Browne (The Fuse)

Adds:
Steve Miller Band — Book Of Dreams — Capitol
Bee Gees — Here At Last — RSO
The Tubes — Now — A&M
Alice Cooper — Lace & Whiskey — WB
Charlie — No Second Chance — Janus
Danny O'Keefe — American Roulette — WB
Detective — Swansong
Mickey Thomas — As Long As You Love Me — MCA

WYSP-FM — PHILADELPHIA — Sonny Fox

Most Active:
Eagles
Fleetwood Mac
Kansas
Klaatu
Cat Stevens
Stevie Wonder
Bob Seger
Boston
Boz Scaggs
Little Feat
Pink Floyd
The Beatles
Starz
Joan Armatrading
Atlanta Rhythm Section
10cc
Steve Miller

Adds:
Crosby, Stills & Nash — Just A Song Before I Go (45) — Atlantic

Andrew Gold — Lonely Boy (45) — Elektra
Outlaws — Hurry Sundown — Arista
Mahogany Rush — World Anthem — Columbia
Charlie — No Second Chance — Janus
Pete Carr & Lennie LeBlanc — Midnight Light — Big Tree
Brownsville Station — Private Stock
Sons Of Champlin — Loving Is Why — Ariola-America
Steve Miller Band — Book Of Dreams — Capitol

WABX-FM — DETROIT — Jim Owens

Most Active:
Fleetwood Mac (Dreams)
Jeff Beck With Jan Hammer (Freeway Jam, Blue Wind)
Emerson Lake & Palmer (Fanfare For A Common Man)
Jethro Tull (Whisper)
Chilliwack (Flight At Night)
Foreigner (Feels Like The First Time)
Pablo Cruise (Raging Fire, Watcha Gonna Do)
Cat Stevens (To Be A Star, Old Schoolyard)
Little Feat (Time Of The Hero, Rocket In My Pocket, High Roller)
Rough Diamond (Scared, Rock & Roll)
Dave Mason (So High, Mystic Traveller)
Les Dudek (Old Judge Jones)
Brownsville Station (Lady)
Supertramp (Give A Little)
Peter Gabriel (Modern Love, Modern Love, Soulsbury Hill)

Adds:
Steve Miller Band — Book Of Dreams — Capitol
Kingfish — Live 'N' Kickin' — Jet/UA
Heart — Little Queen — Portrait
Pete Carr & Lennie LeBlanc — Midnight Light — Big Tree

WWW-FM — DETROIT — Joe Urbiel

Most Active:
Eagles (Fast Lane, Victim)
Fleetwood Mac (Dreams, Chain)
Jeff Beck With Jan Hammer (Woman, Wind)
Emerson Lake & Palmer (C'est La Vie)
Boston (Peace Of Mind)
Atlanta Rhythm Section (Message)
REO Speedwagon
Foreigner (First Time)

Pablo Cruise (Place)
Pink Floyd
10cc (Good Morning)
Kansas
Bad Company (Burnin' Sky)
Little Feat (Hero, Streamliner)
Supertramp (Give A Little)
Marshall Tucker Band (Love Song)
Dickie Betts & Great Southern (Gypsy)
George Benson
Bonnie Raitt (Runaway)
Van Morrison

Adds:
Steve Miller Band — Book Of Dreams — Capitol
Charlie — No Second Chance — Janus
Poco — Indian Summer — ABC
Alice Cooper — Lace & Whiskey — WB
Kenny Loggins — Celebrate Me Home — Columbia
Mahogany Rush — World Anthem — Columbia

KSAN-FM — SAN FRANCISCO — Bonnie Simmons

Most Active:
Steve Miller Band
Little Feat
Bryan Ferry
Jesse Winchester
Cat Stevens
The Tubes
Frankie Miller
Southside Johnny & Asbury Jukes
Alice Cooper

Adds:
10cc — Deceptive Bends — Mercury
Kiki Dee — Rocket/MCA
Supertramp — Even In The Quietest Moments — A&M
Sons Of Champlin — Loving Is Why — Ariola-America
Danny O'Keefe — American Roulette — WB
Peter Tosh — Equal Rights — Columbia
Minnie Riperton — Stay In Love — Epic

KYA-FM — SAN FRANCISCO — Jay Hansen

Most Active:
Atlanta Rhythm Section
Eagles
Fleetwood Mac
Kansas
Steve Miller Band
Pablo Cruise
Bonnie Raitt
Cat Stevens
10cc
Kenny Loggins
Van Morrison

Adds:
Steve Miller Band — Book Of Dreams — Capitol
Heart — Little Queen — Portrait
Outlaws — Hurry Sundown — Arista
Rough Diamond — Island
Jesse Winchester — Nothing But A Breeze — Bearsville
Tim Moore — White Shadows — Asylum

WHFS-FM — WASHINGTON, D.C. — Dave Einstein

Most Active:
Jesse Winchester
Frankie Miller
Little Feat
Van Morrison
38 Special
Kingfish
Delbert McClinton
Southside Johnny & Asbury Jukes
Bonnie Raitt
NRBO
Danny O'Keefe
Joan Armatrading
Atlanta Rhythm Section
Cat Stevens
Herbie Hancock
Jerry Jeff Walker
Poco
Johnny Guitar Watson
Balcones Fault
Peter Tosh

Adds:
Steve Miller Band — Book Of Dreams — Capitol
Outlaws — Hurry Sundown — Arista
Roy Buchanan — Loading Zone — Atlantic
Ben Sidran — The Doctor Is In — Arista
Greg Kibo — Again — Berserkly
Oregon — Friends — Vanguard
Gary Burton & Eberhard Weber — Passengers — ECM
Pat Travers — Black Magic — Polydor
Dave Liebman — Lighten Up Please — Horizon
Egberto Gismonti — Danca Das Cabeças — ECM

WCOZ-FM — BOSTON — Begonia Mire

Most Active:
Fleetwood Mac (Dreams)
Cat Stevens (Schoolyard)
Dave Mason (So Right)
Bonnie Raitt (Runaway)
Stevie Wonder (As)
Eagles (Fast Lane)
Van Morrison (Connection)
Pousette-Dart Band (Amnesia)
Boston (Peace Of Mind)
Al Stewart (Year)
The Kinks (Life On Road)
Atlanta Rhythm Section (So In To You)
Pendergrass (I Don't Love You)
The Beatles (Hard Days Night)
ELO — (Do Ya)
Bob Seger (Mainstreet)
Garland Jeffreys (Wild In Streets)
Poco (Trilogy)
Little Feat (Hero)
Southside Johnny & Asbury Jukes (Without Love)

Adds:
Brownsville Station — Private Stock
Detective — Swansong
Brothers Johnson — Right On Time — A&M
Heart — Little Queen — Portrait
Michael Nesmith — Rio (45) — Island

WBCN-FM — BOSTON — Ellen Darst

Most Active:

Atlanta Rhythm Section
The Band (Right As Rain)
The Beatles
Fleetwood Mac (Chain, Dreams)
Isley Brothers (Livin', Climbin')
Garland Jeffreys (35 Millimeter)
The Kinks (Life On The Road, Stormy)
Little Feat (High Roller, Rocket, Hero)
Nils Lofgren (Dance)
Dave Morrison (Connection, Flamingos)
Graham Parker (Hold Back The Night)
Poussette-Dart Band (Amnesia)
Bonnie Raitt (Runaway, Gambling Man, Leave Home)
Bob Seger
Cat Stevens (Life, Star, Crazy)
Jesse Winchester (Rhumba, Breeze)
Stevie Wonder

Adds:
Steve Miller Band — Book Of Dreams — Capitol
Jerry Jeff Walker — A Man Must Carry On — MCA
Jesse Winchester — Nothing But A Breeze — Bearsville
Sons Of Champlin — Loving Is Why — Ariola/America

KZEW-FM — DALLAS — Charlie Kendall

Most Active:
Fleetwood Mac
Pink Floyd
Little Feat
The Beatles
Leo Sayer
Atlanta Rhythm Section
Eagles
Bonnie Raitt
Bob Seger
Bad Company
Climax Blues Band
Weather Report
10cc
Al DiMeola
Stevie Wonder
Kenny Loggins
Rita Coolidge
Foreigner
Waylon Jennings
Johnny Guitar Watson

Adds:
Steve Miller Band — Book Of Dreams — Capitol
Moody Blues — Caught Live At Five — London
Heart — Little Queen — Portrait
The Tubes — Now — A&M
Jesse Winchester — Nothing But A Breeze — Bearsville
Micky Thomas — MCA

KADI-FM — ST. LOUIS — Peter Parls

Most Active:
REO Speedwagon (157 Riverside, Storm)
Fleetwood Mac (Dreams, Loving Fun)
Eagles (Hotel, Fast Lane)
Marshall Tucker Band (Eagle, Stranger)
Atlanta Rhythm Section (Neon, So In To You)
Bob Seger (Mainstreet, Rock & Roll)
Dave Mason (Mystic, Take Time)
Kansas (Miracles, Wall)
Jeff Beck With Jan Hammer (Wind, Freeway)
Foreigner (First Time)
Cat Stevens (Killing Time, Schoolyard)
Bonnie Raitt (Leave Home)
Supertramp (Give A Little, Moments)
Aerosmith (Saddle)
Dickie Betts & Great Southern (California Blues)
Poco (Indian Summer)
10cc (Modern Man)
Kenny Loggins (Lady Luck)
Ram Jam (Black Betty 45)
Little Feat (Hero)

Adds:
Steve Miller Band — Book Of Dreams — Capitol
Heart — Little Queen — Portrait
Bruce Foster — After The Show — Millennium
Peter Carr & Lennie LeBlanc — Midnight Light — Big Tree
Rough Diamond — Island
Wet Willie — Left Coast Live — Capricorn
Alice Cooper — Lace & Whiskey — WB
Jerry Jeff Walker — A Man Must Carry On — MCA

KSHE-FM — ST. LOUIS — Ted Habeck

Most Active:
Bad Company
Chilliwack
Fleetwood Mac
Foreigner
Detective
Dave Mason
Supertramp
Brownsville Station
Dickey Betts & Great Southern
REO Speedwagon
Jeff Beck With Jan Hammer
Steve Miller Band
Gale Force
Little Feat
Rough Diamond

Adds:
Mahogany Rush — Too Late To Cry — Columbia
Cat Stevens — Izitso — A&M
Alice Cooper — Lace & Whiskey — WB
The Tubes — Now — A&M
Steve Miller Band — Book Of Dreams — Capitol
Heart — Little Queen — Portrait
Wet Willie — Left Coast Live — Capricorn
Jane — Between Heaven & Hell — Brain (IMP)

WDVE-FM — PITTSBURGH — Marsy Posner

Most Active:
Fleetwood Mac (Dreams, Chain)
Atlanta Rhythm Section (Neon Nights, Georgia Rhythm)
Foreigner (Cold As Ice)
Crackin' (Bridge, All Right)
Emerson Lake & Palmer (Fanfare, C'est La Vie)
The Beatles
Cat Stevens
Pablo Cruise
George Benson
Dave Mason
Kenny Rankin
Andrew Gold

Peter Gabriel
Marshall Tucker Band
Dickie Betts & Great Southern
Les Dudek
Walter Egan
Kenny Loggins
Southside Johnny & Asbury Jukes
Weather Report

Adds:
Alice Cooper — Lace & Whiskey — WB
Pete Carr & Lennie LeBlanc — Midnight Light — Big Tree

Detective — Swanson
Mickey Thomas — As Long As You Love Me — MCA
Mahogany Rush — World Anthem — Columbia
Steve Miller Band — Book Of Dreams — Capitol
Outlaws — Hurry Sundown — Arista
Lee Ritenour — Captain Fingers — Epic

WYDD-FM — PITTSBURGH — Steve Downes

Most Active:
Atlanta Rhythm Section
Dickie Betts & Great Southern
Fleetwood Mac
Foreigner
Peter Gabriel
The Kinks
Little Feat
Marshall Tucker Band
Dave Mason
Michael Stanley Band
Pablo Cruise
Bonnie Raitt
Rough Diamond
10cc
Uriah Heep
Jesse Colin Young
Crackin'
Bryan Ferry
Journey
Bob Seger

Adds:
Steve Miller Band — Book Of Dreams — Capitol
Jerry Jeff Walker — A Man Must Carry On — MCA
Mickey Thomas — MCA
Moody Blues — Caught Live At Five — London
The Tubes — Now — A&M
Roy Buchanan — Loading Zone — Atlantic

KPET-FM — HOUSTON — Bruce Litvin

Most Active:
The Tubes (Cathey's Clone)
Peter Tosh (Downpressorman)
Brand X (Hate Zone)
The Beatles (Hollywood Bowl)
Last Poets (The Pill)
Illusions (Candles Are Burning)
Hoyt Axton (Pancho & Lefty)
George Carlin (Supermarket)
Supercharge (Last Train)
10cc (Feel The Benefits)
Mahogany Rush (Lady)

Adds:
Outlaws — Hurry Sundown — Arista
Attitudes — Good News — WB
Elkie Brooks — Two Days Away — A&M
Roy Buchanan — Loading Zone — Atlantic
Mickey Thomas — As Long As You Love Me — MCA
Peter Alsop — Asleep At The Helm — Flying Fish
Ben Sidran — The Doctor Is In — Arista
Barbara Dickson — RSO
Paul Ray & The Cobras — Other Days (45) — Viper
Pat Travers — Makin' Magic — Polydor

WMM5-FM — CLEVELAND — Shelley Stile

Most Active:
Fleetwood Mac
Eagles
Leo Sayer
Michael Stanley Band
Foreigner
Starz
Southside Johnny
Peter Gabriel
Pink Floyd
Dave Mason
Isley Brothers
10cc
Babys
Steven Hunter
Little Feat
Emerson Lake & Palmer

Adds:
Cat Stevens — Izitso — A&M
Pete Carr & Lennie LeBlanc — Midnight Light — Big Tree

Heart — Little Queen — Portrait
Brothers Johnson — Right On Time — A&M
Moody Blues — Caught Live At Five — London
Steve Miller Band — Book Of Dreams — Capitol
Bette Midler — Live At Last — Atlantic
The Tubes — Now — A&M
Hollies — Epic
Rubinoos — Berserkly

M105-FM — CLEVELAND — Eric Stevens

Most Active:
Eagles
Bad Company
Bob Seger
Foreigner
Southside Johnny & Asbury Jukes
Andrew Gold
Michael Stanley Band
Klaatu
The Beatles
Pablo Cruise
Starz
Beach Boys
Leo Sayer
Jennifer Warnes
Dave Mason
Climax Blues Band
Emerson Lake & Palmer
The Kinks
ELO

Fleetwood Mac
Adds:
Steve Miller Band — Book Of Dreams — Capitol
Flame — Queen Of The Neighborhood — RCA
Heart — Little Queen — Portrait
Bee Gees — Here At Last — RSO

WKLS-FM — ATLANTA — Drew Murray

Most Active:
Fleetwood Mac (Dreams, Chain)
Eagles (Fast Lane, Last Resort)
Jimmy Buffett (Margaritaville, Changes)
Rita Coolidge (Higher & Higher)
Foreigner (First Time, At War)
Marshall Tucker Band (Love Song)
Pink Floyd (Pigs, Sheep)
Leo Sayer (Endless Flight)
Atlanta Rhythm Section (Georgia Rhythm)
The Beatles
Cat Stevens (Killin' Time, Life)
10cc (Good Morning, Benefit)
Emerson Lake & Palmer (Fanfare, L.A., Nights)
Little Feat (New Delhi, Higher Roller)
Dickie Betts & Great Southern (Bougainvela, Out To Get Me)
Supertramp (Babaji, Give A Little)
Bonnie Raitt (Leave Home, Runaway)
Pablo Cruise (Whatcha Gonna Do, Atlanta June)
REO Speedwagon (Storm)
The Kinks (Sleepwalker, Jukebox)

Adds:
Steve Miller Band — Book Of Dreams — Capitol
Alice Cooper — Lace & Whiskey — WB
Weather Report — Heavy Weather — Columbia
The Tubes — Now — A&M
Charlie — No Second Chance — Janus
Pete Carr & Lennie LeBlanc — Midnight Light — Big Tree
Mickey Thomas — As Long As You Love Me — MCA
Wet Willie — Left Coast Live — Capricorn
Brothers Johnson — Right On Time — A&M
Heart — Little Queen — Portrait

KEZY-FM — ANAHEIM — Ron Burnstein

Most Active:
Southside Johnny & Asbury Jukes
Al Stewart
David Bowie

Adds:
Golden Earring — Mad Love — MCA
Alice Cooper — Lace & Whiskey — WB
Kenny Loggins — Celebrate Me Home — Columbia
Dave Edmonds — Get It — Atlantic

KZAM-FM — SEATTLE, WA — Jon Kertzer

Most Active:
Little Feat
Cat Stevens
Jesse Winchester
Amazing Rhythm Aces
Bruce Cockburn
Danny O'Keefe
The Kinks
Fleetwood Mac
Bonnie Raitt
Ian Mathews
Jesse Colin Young
Peter Tosh

Adds:
Steve Miller Band — Book Of Dreams — Capitol
Jerry Jeff Walker — A Man Must Carry On — MCA
Gary Burton Quartet — Passenger — ECM
Beatles — Live At The Hollywood Bowl — Capitol
Mickey Thomas — MCA
Maddy Prior & June Tabor — Silly Sisters — WB
Steve Kuhn — Motility — ECM
Jimmy Webb — El Mirage — Atlantic
Bruce Foster — After The Show — Millennium
Boys Lough — Pipers Broken Finger — Philo
Ramsey Lewis — Love Notes — Columbia
Waylon Jennings — Ol' Waylon — RCA
Doc Watson — UA
Bobby Bland — Reflections In Blue — ABC

WINZ-FM — MIAMI — Dave Sousa

Most Active:
Breckler Brothers
Jimmy Buffett
Emerson Lake & Palmer
The Kinks
Kenny Loggins
Little Feat
Van Morrison
Pink Floyd
10cc

Adds:
Charlie — No Second Chance — Janus
Brothers Johnson — Right On Time — A&M
Mother's Finest — Epic
Cat Stevens — Izitso — A&M
Peter Tosh — Equal Rights — Columbia

KOME-FM — SAN JOSE — Dana Jang

Most Active:
Sons Of Champlin
Little Feat
Bonnie Raitt
Kingfish
Supertramp
10cc
Billion Dollar Babies
Charlie
Detective
David Grisman
Poco
Cecilio & Kapono

Adds:
Steve Miller Band — Book Of Dreams — Capitol
The Tubes — Now — A&M
Mahogany Rush — Too Late To Cry — Columbia
Breckler Bros. — Don't Stop The Music — Arista
Danny O'Keefe — American Roulette — WB
Wet Willie — Left Coast Live — Capricorn
Jesse Winchester — Nothing But A Breeze — Bearsville

KSJO-FM — SAN JOSE — Paul Wells

Most Active:
Supertramp

Nils Lofgren
Foreigner
Emerson Lake & Palmer
Marshall Tucker Band
Pink Floyd
Les Dudek
Dave Mason
Jeff Beck With Jan Hammer
Golden Earring
Bonnie Raitt
Bad Company
Fleetwood Mac
Little Feat
Mahogany Rush

Adds:
Cat Stevens — Izitso — A&M
Elkie Brooks — Two Days Away — A&M
The Tubes — Now — A&M
Jonathan Cain — Windy City Breakdown — Bearsville/WB
Jesse Winchester — Nothing But A Breeze — Bearsville/WB

The Beatles — Live At The Hollywood Bowl — Capitol
Captain Beyond — Dawn Explosion — Capricorn
Wet Willie — Left Coast Live — Capricorn
Easy Street — Under The Glass — Capricorn
Widowmaker — Too Late To Cry — UA
George Carlin — On The Road — Little David
Mickey Thomas — As Long As You Love Me — MCA
Jerry Jeff Walker — A Man Must Carry On — MCA
Bruce Foster — After The Show — Millennium
Alice Cooper — Lace & Whiskey — WB

KDKB-FM — PHOENIX, AZ — Hank Cookenboo

Most Active:
Fleetwood Mac
Eagles
Jerry Riopelle
Emerson Lake & Palmer
Bob Seger
Stevie Wonder

Adds:
Cat Stevens — Izitso — A&M
The Beatles — Live At The Hollywood Bowl — Capitol
Steve Miller Band — Book Of Dreams — Capitol
Alice Cooper — Lace & Whiskey — WB
Waylon Jennings — Ol' Waylon — RCA
Bryan Ferry — In Your Mind — Atlantic
Bruce Foster — After The Show — Millennium
Brothers Johnson — Right On Time — A&M

WMC-FM — MEMPHIS — Rom Otson

Most Active:
Fleetwood Mac (Dreams, Never Going)
Jimmy Buffett (Changes, Margaritaville)
Isley Brothers (Livin' Gun, Climbin')
Eagles (Hotel, Fast Lane)
Dave Mason (Flow, Seasons)
Marshall Tucker Band (Desert, Never Started)
Atlanta Rhythm Section (So In To You, Georgia Rhythm)
Amazing Rhythm Aces (Toucan, Never Been Hurt)
Foreigner (First Time, Headknocker)
Brothers Johnson
Boston (Peace Of Mind, Long Time)
Little Feat (Old Folks, Rocket)
Bonnie Raitt (2 Lives, Runaway)
Marvin Gaye
Kansas (Carry On)
Bad Company (Burnin', Too Bad)
Jethro Tull (Songs, Whistler)
Bob Seger (Night Moves, Mainstreet)
Kenny Loggins (People Lie)
10cc (People In Love, Good Morning)

Adds:
Jesse Winchester — Nothing But A Breeze — Bearsville
Charlie — No Second Chance — Janus
Alice Cooper — Lace & Whiskey — WB
Brothers Johnson — Right On Time — A&M
Jerry Jeff Walker — A Man Must Carry On — MCA

KJAK-FM — OKLAHOMA CITY, OK — John Michael Scott

Most Active:
Little Feat
Fleetwood Mac
Atlanta Rhythm Section
Kenny Loggins
Jerry Jeff Walker
Dave Mason
Foreigner
Dickey Betts & Great Southern
Eagles

Adds:
Kingfish — Live 'n' Kickin' — Jet/UA
10cc — Deceptive Bends — Mercury
Cat Stevens — Izitso — A&M
Nick Drake — Five Leaves Left — Island
Rough Diamond — Island
Steve Gibbons Band — Rollin' On — MCA

WBLM-FM — LEWISTON, ME — Jose Diaz

Most Active:
10cc (Marriage)
Van Morrison (Make It)
Dave Mason (Flow)
Bonnie Raitt (Runaway)
Persuasions (Moonlight)
Fleetwood Mac (Dreams)
Supertramp (Give A Little)
Little Feat
Peter Gabriel (Solsbury)
Jethro Tull
Al Stewart
Walter Egan (Lucky)
Les Dudek (Judge Jones)
Jesse Colin Young (Higher)
Poussette-Dart Band (Fall On Me)
Tim Moore (In The Middle)
Emerson Lake & Palmer (Lend Your Love)
Kate & Anna McGarrigle (Baby)
Tony Wilson
Al DiMeola (Mediterranean)

CENTURY
BROADCASTING
TEN YEARS
OF
ROCK'N'ROLL

"A Cash Box Special Feature"

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CONGRATULATIONS CENTURY BROADCASTING

And Thank You
for your support of
"HOW'S TRICKS"



A New Album by

THE JACK BRUCE BAND

Best Wishes From The RSO Family



Manufactured and marketed by RSO



THE INTERNATIONAL MUSIC-RECORD WEEKLY

We at **Cash Box** would like to take this opportunity to congratulate the Century Broadcast Corporation on its tenth anniversary. These congratulations are on behalf of the entire record and music industry for the tremendous cooperation Century has provided in the music field, as well as for their pioneering spirit in establishing individual artists.

Their tireless coverage of contemporary music is well known throughout the industry, and they are identified as an organization of broadcasters that have worked successfully in a skillful variety of formats, blending the best of the old and the new.

We trust that in the future the same relationship will exist, and that their openness and progressiveness shall continue for years to come.

It gives us great pleasure to be so closely associated with this fine chain of stations.

George Albert
President and Publisher

6363 SUNSET BLVD., HOLLYWOOD, CA. 90028 PHONE: (213) 464-8241

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CITY OF DETROIT OFFICE OF THE MAYOR

Proclamation WABX-Radio Day APRIL 28, 1977

WABX-FM Radio began broadcasting February 1, 1968 as a "progressive rock" station. For nine years, 24-hours-a-day, WABX has entertained its listeners with its special brand of music.

WABX will celebrate entering into its 10th year of service by presenting a special anniversary live concert at Detroit's Cobo Hall on April 28, 1977.

In addition to providing a new sound in music, WABX has provided the public with community services such as special announcements, updated news items, and the honoring of special requests from its listeners. The station has given the Detroit Zoo five camels and has run a campaign to save baby seals from seal hunters in Canada.

Therefore, I, Coleman A. Young, Mayor of the City of Detroit, honoring the services rendered by WABX-FM Radio to our community, issue this proclamation declaring April 28, 1977 as WABX Day in Detroit, and wish the station many more happy years of broadcasting.



Coleman A. Young

To Shelly Grafman, Howard Grafman,
Bob Burch, Mark Cooper, Paul Sullivan,
Ken Calvert, Ted Heybeck, Tom O'Hare
and the entire Century Broadcasting
family:



Thanks for all the breaks.
And congratulations.

ABC Records and Affiliated Labels

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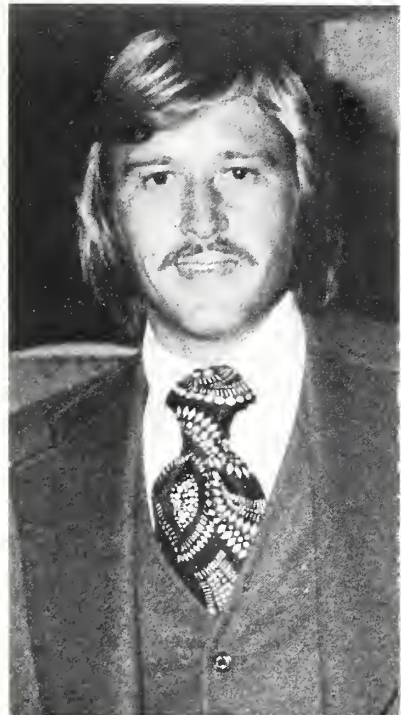
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CENTURY

Bob Burch On Century's Success

CASH BOX: How would you say the three stations (KSHE, KWST and WABX) that are in operation under Century at this time differ from each other, and what do you anticipate for what was formerly KFRC in San Francisco?

BURCH: Each market has a variable in terms of music taste. The base is the same but this variable does exist. St. Louis



Bob Burch, Century Broadcasting national program director.

(where KSHE is located), for example, has adapted itself to more of a southern sound, a southern rock sound as opposed to Detroit (where WABX is located), which is possibly a little bit more of a high energy rock and roll market. It has as much high energy users as any market I've ever spent any time in. In Los Angeles there seems to be a little bit of everything, and some things work here that don't work as well or seem to get off the ground as well in other cities. Or sometimes they don't seem to get off the ground quite as strongly in other cities as some things do in Los Angeles. So although the foundation is basically the same or similar in each city we try and tailor each format to that particular market, as opposed to having a standard overall format that we would use in any given city. So there are very distinctive differences in terms of spectrum of sound and tempo and things of that nature.

CASH BOX: Do the competitors in your markets or your stations have anything to do with format selection? Do you look for a space and then think, "This is where we could be effective," or do you simply take on other stations head-on and just go?

BURCH: Each market is again different in that respect. We had a space pretty much of our own in St. Louis, and it has become pretty established. It's almost become a way of life for some people there in the past

10 years, although I use that term a little loosely. They have a sound that is somewhat unto itself. The music spectrum there is much broader than any other station in the market. The audience there has come to regard us as a regular and dependable station.

CASH BOX: Bob, since you're 27 years old you must have had a pretty fast rise in the business. How did you get started with Century?

BURCH: I started with KSHE in St. Louis. The first thing I did there was the midnight to six a.m. shift as disc jockey. That was six years ago.

CASH BOX: What was your development after that time?

BURCH: It was a pretty logical progression. I took a full time air shift and worked in afternoon drive first. Then I worked the evening shift for a couple of years. I became a production director and a music director as well. Then I got the two stations and went ahead and made a change in Detroit. They had lost a little bit of direction when some of the other stations came into the market. During some period of confusion, or whatever, the station had gone in a soft rock direction, very soft rock i.e. Glen Campbell and things of that nature. The company decided at that time to send me up there and capitalize on what the station had been known for, which was the fact that it was a stellar rock station, a progressive station. It was one of the first of its type and they felt it should go back to the popularity it had enjoyed for so many years. So at that point they gave me the two stations and I went into program management. I was very happy that we were able to keep a good portion of the staff, but some changes were necessary. Musically, of course, an almost complete change was mandated.

CASH BOX: What do see as generally happening with the four Century stations in so far as keeping up with the baby boom market, that age group that is now in the late 20s?

BURCH: If the balance is right you can expect to hold a good deal of the younger

demographic as well as the older upper demographic. The balance tells the story. If you've got too much Blue Oyster Cult and too much Kiss and things of that nature you are bound to push away a certain degree of that upper demographic. But if you're programming the Eagles or Jackson Browne, things that are pretty much universal in terms of appeal, you can start to balance your hard rock type of acts with your more acoustic groups. That way you can hold on to a degree of that wider demographic. The balance tells the story.

CASH BOX: How effective do you think the Arbitron system is? How does that affect you?

BURCH: I really couldn't find anything negative to say about ARB. It's a necessary tool for this business, something you have to have. I think that it's valuable in the sense that you can look at the various different breakdowns in the audience and see where you are with males, females, the upper ends and lower ends of isolated demographics. After looking at all the various breakouts — you get a little better look at where you should possibly be. It also helps you keep track of disc jockeys, movement of special programming, and things of that nature. It's a valuable tool in that sense. I feel it's as good as any other gauge that we have at this time.

CASH BOX: Do you think the Arbitron book is the most important factor to advertisers?

BURCH: I wouldn't underestimate the importance of Arbitron and I would be cheating myself and you to pretend that it is not an important factor in regard to the sales. Buyers today tend to look at trends as opposed to the results of just one book now. Consistency, they've begun to realize, is very important. It's more important than any one book. A steady growth pattern is what we strive for, as opposed to a one book phenomenon.

CASH BOX: How does your capacity as national program director work? Is the same product added at the three stations or how do you handle the individual tailoring?

BURCH: In the hiring of each individual program director at each station, we've always tried to hire the best people possible and work with them within our structure. All the individual PDs are very competent people. I think that for me to put myself in a position whereas I felt that I could make all of these stations happen in all of these markets, without some strong information from the individual PDs I would be kidding myself. They have the autonomy to add records that they feel are significant in their respective cities. We talk to each other about it. It's not something that is just done, everybody independent of each other. There are certain albums that came out that I think have some tracks with universal appeal, and I'll call and say that I want a particular piece added and a particular track programmed. But it works both ways. There are some pieces we try in one market first to see if it catches on, and some are never used elsewhere.

CASH BOX: What about promotions? What do you take into consideration in utilizing promotions?

BURCH: They vary some from market to market. We've done some budget concerts that have worked well in St. Louis as well as Detroit. Last year we did \$2.50 and \$3.50 shows in Detroit and all went well. We sold out all of them and brought out acts that are now national factors. Last year we did Heart and Thin Lizzy. It's a little more difficult to do that here in Los Angeles. The promoters here have a pretty firm grip on the market and for a radio station to competitively produce concerts here is not quite as easy as in some places, like Detroit or St. Louis. **CASH BOX:** What about San Francisco?

BURCH: I couldn't begin to tell you. I haven't had a chance to talk with Bill Graham or any of the promoters for that matter, but am looking forward to meeting all of them.

CASH BOX: Isn't it true that FM stations as a whole don't look to the push, push, push type promotions. You don't hear about \$25,000 giveaways on FM.

BURCH: We're into promotions as long as they comply with our image in the market. It wouldn't fit our image to come in and occasionally give away \$10,000. It would be out of context. The promotions that we use are more community-oriented types of promotions. They are promotions that are centered around the community and music. I think it's really a matter of what kind of image you are trying to project for the radio station. Let's face it, \$30,000 in 30 days works well for some stations. It just wouldn't work for us, in fact it would serve to alter our credibility.

CASH BOX: Do you keep track of what's happening in the secondary radio market, the smaller stations? Can somebody just walk in to you and say, "This is a helluva tune. Try it?"

BURCH: Well, we operate fairly loosely, but within a structure. We found it necessary to set aside two days a week as music days and that's adhered to pretty rigidly. All of our stations have endorsed an open door policy for promotion men. The guys stop by when they're in town or coming through town or whatever. But it has become necessary to set aside time for them alone

(continued on page C-38)



HEART AND CENTURY CELEBRATE — Mushroom Records recording act Heart stop backstage after a concert to help celebrate a Century birthday party. Pictured (l to r) are: Michael Klentner of Atlantic Records; Burt Stein, Elektra/Asylum promotion; Perry Cooper, Atlantic; Dennis Frawley, disc jockey for WABX; Ken Kinnear, Heart's manager; Ann Wilson of Heart; Bob Burch, national programming director for Century Broadcasting; Nancy Wilson of Heart; Ron Douglas, Epic Records; Randy Brown, Portrait Records; and Nick Caris, co-principal of the DMA booking agency.

WABX

DETROIT

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AND CENTURY BROADCASTING'S NEW

SAN FRANCISCO

STATION



Chrysalis salutes real rock radio
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In 1975 we began promoting concerts in Saint Louis. Without your constant inspiration and support, it would have been impossible.

John Gourley Kim Krekel



K-SHE-95

Salute: Shelly Grafman, Rick Lee, Ted Habeck, Bob Burch, Dan Clark, Ed Goodman, Lynn Britt, Becky Young, Mark Klose, Joel Meyers, Rick Bayles, Lou Goad, Gretchen Walker, Karen Klaus, Jim Gudermutch, Terry Brumitt, Nancy Poole, Rosemary Dix, Randy Osheroff, Gary Kolander, John Elett, Dick Elett, Jim Mitchell, WABX, KWST, and now they're humpin' to please.

Design: Barb Rawson/REGGAE Graphics Photo: G. Wayne Whittier

CENTURY

Howard Grafman Discusses Century's Origin And History

CASH BOX: How did the concept of the Century Broadcast chain begin? How did you start in the business?

GRAFMAN: It was a concept that a group of Chicago businessmen had back in 1960, recognizing the possibilities of FM radio. We felt that it was a great opportunity: prices were low, growth prospects excellent, and it seemed like a wide open area. In 1964 we were able to purchase our first station, which was in St. Louis. We bought the second station in the same year, in Dallas, but we sold that one in 1968. In 1966 we bought Chicago and Detroit, in 1967 we bought Los Angeles and in 1977, San Francisco.

CASH BOX: What was your history in broadcasting previous to Century Broadcasting?

GRAFMAN: I had been involved with television film companies. I was with NBC in Chicago for awhile, and Warner Brothers Seven Arts Films, Allied Artists Pictures, and things of that nature. I had a good deal of background in television sales.

CASH BOX: In regard to sales, I imagine you met some resistance in trying to sell people on the FM market.

GRAFMAN: It was almost impossible, but we trained good salesmen in good sales techniques and ideas, and we were persistent. I think that's one of the key factors. One of the ingredients of the ultimate success is persistence. Of course, you've got to program something sensible too.

CASH BOX: Where did most of your initial advertisers come from?

GRAFMAN: Practically all of our first advertisers were retail sales outlets. There was almost total resistance from national advertisers at that point. Although it wasn't your typical market, there was still a very large market within the city. Actually it was sometimes bigger than we thought, and there was even some local agency activity. But on the national level there was practically none. In fact national action for FM is a comparatively new phenomenon. Quite recent, and still small.

CASH BOX: What do you attribute that to?

GRAFMAN: National ratings, that's all.

CASH BOX: Do you think the ratings systems in use now are very accurate or a good indication?

GRAFMAN: I think Arbitron does a good job. I'm not as familiar with the others, but I think that Arbitron probably tries to do the most accurate job. Certainly the new Media Stat system seems to be working pretty well.

CASH BOX: Do you plan to make any more acquisitions in the radio field, or does television look like a good field to you now?

GRAFMAN: Well, we're going to have a big job digesting San Francisco, as you know, but we always hope to keep growing. We're primarily in radio, but we don't rule out any area of communications.

CASH BOX: What do you see as the advertising competition for the Century chain as such? How do four different cities affect a sales approach?

GRAFMAN: It depends on the area, but the name Century is pretty well known now and affects things on a large scale. They have to take you seriously, but when it gets down to the actual sales they have to be made and decided upon by the market itself. For instance, in St. Louis they would have to take into consideration how you rank, what you're doing, and all the other factors. Of course the sales techniques play a large role here.

CASH BOX: What is the basic philosophy in the Century chain? What do you look for in acquiring new stations or hiring of new personnel?

GRAFMAN: That's difficult to say, because I don't know how the other chains go about it. From our standpoint we try to be direct and straightforward and compete with the other large companies on an equal basis. I think all the large companies do a basically good job, trying to maintain solid legitimate operations.

CASH BOX: What prompted your field change, from television sales to FM radio?

GRAFMAN: We were totally confident that the low investment dollars that it then took might be the last great investment opportunity.



THE BABYS IN DETROIT — One of the stops in the Babys' current ten-city tour took the Chrysalis artists to the Royal Oak Theatre in Detroit. Other cities the group will visit include Columbus, St. Louis, Chicago, New York, Philadelphia, Washington, D.C., Cleveland, Los Angeles and San Francisco. Pictured backstage at the Royal Oak (seated front l-r) are: John Waite of The Babys; Karen Savelly, WABX-FM; Elliot Roberts, Lookout Management and Ken Calvert, WABX program director. Shown standing is Terry Ellis, Chrysalis president. And seated in the back (l-r) are: Mike Corby of The Babys; Ron Stone, Lookout Management; Tony Brock and Walt Stocker of The Babys and Jack Ashton, Chrysalis national album coordinator.

An Ear For The Future



**Congratulations and thank you to WABX, KSHE, KWST, KQUP
and everyone at the Century Broadcasting Corporation.
You make great music.
United Artists Records.**



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CENTURY

Shelly Grafman Discusses His Multi Faceted Responsibilities

CASH BOX: You appear to wear a lot of different hats at KSHE. What titles do you hold?

GRAFMAN: One of my positions is national director of operations as it relates to our stations in Detroit, St. Louis and Los Angeles. And in the very near future we will be on the air in San Francisco with KFRC, a station we acquired. As national director of operations I work with the general managers and the sales managers and our



Shelly Grafman, Century Broadcasting vice president of operations.

national program director Bob Burch. In addition to that I am general manager of KSHE radio and I am a vice president of the parent company (Century Broadcasting)

and at KSHE.

CASH BOX: How do those jobs overlap?
GRAFMAN: I have input with the general managers of the three AOR stations and I have input in connection with promotions and sales activities. I work with programming special features with Bob Burch. My dialogue is essentially with the general managers.

CASH BOX: When did you begin working for Century?

GRAFMAN: I've been with Century ten years this October. I came with KSHE just a few weeks before it went rock in 1967. The radio station here at the time was beautiful music before it went rock. Before that I was an insurance agent and had been in the insurance business for seventeen years in terms of sales and management.

CASH BOX: How do the various Century stations differ in the various cities?

GRAFMAN: There are variables in the three different cities yet like all AOR stations there is a common ground for the established super groups. Detroit is more high energy than any other of the cities we are in. It is probably one of the highest energy cities in the U.S. KSHE is noted for a wide progressive sound and has had a history for breaking groups and introduc-

ing innovative variables of sound.

CASH BOX: What makes KSHE good breaking ground for acts?

GRAFMAN: Over the years new groups got started with KSHE and with free concerts after their first album. The town is very receptive and KSHE is very promotion minded. Over the years the station has conducted a number of innovative and entertaining promotions including kite flies and free movies and concerts and bikeathons that have always been very exciting. We'll take a chance with anything that has some sanity to it. WABX in Detroit enjoys a very similar pattern although it was noted for a number of years for being more of a counterculture station. However, over the past few years with the climate of the country having changed and with the return of soldiers from Viet Nam, WABX has changed its primary objective to entertaining like most AOR stations.

CASH BOX: Where does KWST in Los Angeles fit in?

GRAFMAN: The nature of the Los Angeles market being what it is, it's been kind of a rough ride. The town has an abundance of AOR and rock stations on the AM and FM dial both. The competitive factor is extremely tight and there's something like

seventy radio stations so the millions of people that reside in the area have a variety of what they can listen to. We're continuing our efforts there to gain a share of the listening audience. But it's a very competitive and transient element there with a very wide range of sounds.

CASH BOX: Is there anything about the Century chain that you feel makes it unique?

GRAFMAN: I think the thing that makes it unique is that we are very community-minded and very promotion-minded. We're responsive to the suggestions that come our way from the recording industry and promoters and artists. We're not aloof. You learn from listening. I think that has been a key factor in our growth.

CASH BOX: When will the format of your newly acquired San Francisco station be changed?

GRAFMAN: We hope to be on the air with an AOR format in early June. We're building our studios currently. We will have an entirely new staff too. The station is off the air now.

CASH BOX: What will the call letters be?
GRAFMAN: Right now we're entertaining KMEL. The call letters have not officially

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CENTURY

John Detz Reflects On His Eleven Years With Century

CASH BOX: Where had you been previous to becoming vice president and general manager at KWST?

DETZ: I came to KWST in November 1974. Previous to that I was VP and GM of our Detroit operation, WABX. I've been with the company for over eleven years now.

CASH BOX: Where are the overlaps between GM and VP?

DETZ: The VP stripes are a corporate designation, and of course a general manager is in charge of running that particular operation. For about nine months I ran both Detroit and Los Angeles, commuting back and forth. I'd spend a week in L.A. and a week in Detroit. Obviously, that's very taxing.

CASH BOX: What made you come to KWST on a permanent basis?



John Detz, vice president and general manager of KWST.

DETZ: Well, from a standpoint of my health it was just very, very taxing and I had to make a decision to what market I would probably decide to stay in.

CASH BOX: How long did you do both?
DETZ: Well, on a full-time basis for a little over nine months. Actually it was a full solid year.

CASH BOX: What are some of the KWST problems in competing in the L.A. market?

DETZ: The major one is the large number of

radio stations. Coincidental with that in the past four years are the number of stations competing for the young adult demographic. Without a doubt it's more competitive here than anywhere else in the country.

CASH BOX: Why do you think that's so?
DETZ: There are two reasons. One is that there is a natural youth-image consciousness in Los Angeles. And the other aspect is that the entertainment business is based here. There's just more of a focus on that particular segment of the audience.

CASH BOX: With KWST how do you respond to other stations picking up similar formats? How do you see, what do you see KWST doing in the future?

DETZ: Well, at this point as we look at the market, inevitably the station that has switched to a younger-oriented, AOR-type of sound has done so already. What I see over the next year or two is that out of the half dozen stations that are pretty well programmed to a similar demo market, some probably will, because of the necessity of the marketplace, have to make a decision to change.

CASH BOX: How does the GM position in Los Angeles differ from the one in Detroit? What problems separate the two operations?

DETZ: Methods change in your activity. There's more intensity here than in Detroit, although probably 90% of the job is the same. There's just more pressure in L.A. because of the competitiveness and the high visibility. WABX was the third station in the country to switch to what was then underground radio, and so consequently in the early days of ABX we had to find a market; to find a market and build a market for the radio station. I remember back in 1967 and early 1968 going to New York and trying to convince record companies that FM rock was a viable media. I remember taking cassettes and tapes of the station to New York, where record companies were then headquartered, explaining what FM rock was all about. ABX was on the forward edge of that whole thing, at the same time that NEW had switched over from another format, and consequently it was so new that a lot of people didn't know or understand what it was about. It took several years to

(continued on page C-39)



THE CENTURY MANAGEMENT TEAM — Pictured (l to r) is Bob Burch, national PD for Century; Al Wilson, WABX general manager; Howard Grafman, president of Century Broadcasting.

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CENTURY

Alan Wilson On The Evolution Of Programming At WABX

CASH BOX: Would you discuss the history of the station and your involvement there?
WILSON: This is our tenth year. We started in February 1968, so we just celebrated our tenth anniversary. We started as a free-



Alan Wilson, WABX general manager
 form progressive station and went that way for a good six or seven years. After that we decided that attitudes had been changing and that radio had also changed so we evolved into an AOR station, finely tuned with a well-structured format. We've been

in business longer than anyone else in Detroit with this type of format.

I've been with the station four years in July. I was with an advertising agency and this was the station I listened to with the kind of music I liked. I had worked along with the station on a few various things and had a great deal of interest in the station and the time was right for me to leave the agency business. I started out here as a retail street salesman selling time to direct clients. From there I went to getting a list of agencies. We used to own a rep building called Century Broadcasting and I headed their Detroit office for about a year. After we had sold Century National Sales I became station manager and was elevated to general manager last December.

CASH BOX: How does selling an AOR format differ from selling other formats?

WILSON: At this point you're selling to a younger demographic than if you're selling a middle-of-the-road station. But from selling a rock format or top 40 station we're getting a lot more national business than we've ever had before. We're getting a lot more automobile business than we've had before. These are the ages where people form brand loyalties. These people are not

hippies lying around and not getting up until three in the afternoon and turning on the radio. They're people who go to work and have responsibilities and thusly have to earn an income. So there isn't much difference at this point between us and a rock station in terms of selling to different clients. These people need a car, they need banking and insurance.

CASH BOX: What is your relationship as general manager at WABX with the salesmen there?

WILSON: My relationship with the salesmen is basically administrative. I deal directly with the sales manager, who deals with the salesmen. I still go out on calls with the salesmen at times. I've been totally involved in this kind of radio for years and know what it takes to convince an advertiser that we can do a job for him.

CASH BOX: Are you involved with programming?

WILSON: I work with the program director on promotions that we may run with a record company or an advertiser in making sure that it fits our type of format and is done respectively on the air and does not offend anyone in the audience. As far as actual records going in the library and

whether I want something added I have virtually no say and I don't want any say.

CASH BOX: How do you feel about automated programming?

WILSON: I think it's a lot easier to be a general manager in an automated station because there are ten less people to worry about and keep track of. But I think it takes the excitement out of radio and at this point

(continued on page C-39)



WABX DJs Chuck Santoni (l) and Jim Sotet.



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CENTURY

Ken Calvert Analyzes Programming Peculiarities Of Detroit

CASH BOX: What is special or unique about the Detroit market?

CALVERT: The thing that makes it such an interesting market is that there are seven

rock 'n roll, and for the most part they will settle for nothing but good rock 'n roll.

CASH BOX: What are some of the things WABX does to stay competitive?

CALVERT: We stress a one-on-one relationship with the listeners; I'm sure that's in every program director's guide. But with ten years under its belt, the station really does carry that community-oriented handle. It's been around for a long time, and there's something to be said for longevity. We stay close to the community; we put on concerts — for budget prices. Last year, for instance, we put on ten concerts for \$3.99. We usually put on three acts, and if it sells out, we broadcast it live on the air. We play up the fact that the listeners have a friend at the radio station. We tend to be very visible; we get out. We do the appearances; we make the effect — and we're always open to criticism. We also try to inform the people. But we never go over their heads. And I think that's what the people relate to. They look to us as a source (of information).

CASH BOX: How do you determine what music to play?

CALVERT: Research, for one thing. I have a person who works with me and we call about 30 accounts a week. And we've tried

to develop a nice, honest, thorough relationship with the stores we call so that we can be sure it's valid information. Obviously, reputation counts for something. If a group is strong, established, chances are we'll go on the record. Other than that, I look for feedback from the staff. If the staff seems to be behind a record and we think we can start something, then we'll do it. I guess the whole idea is to play what the people want to hear — based on research, the telephone, correspondence with other stations — and it will direct itself back.

CASH BOX: Could you describe the station format?

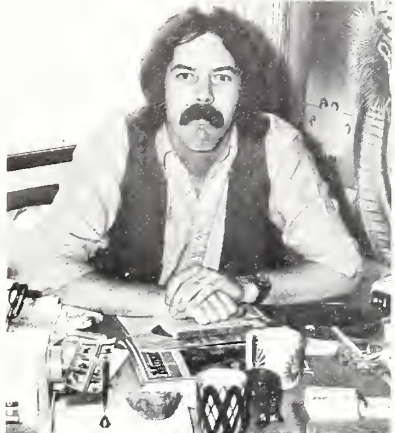
CALVERT: It's common sense format — at least that's what I call it. As a disc jockey, you're more of a programmer than just a voice on the air. It's your job, it's your responsibility to know this market, to listen to the new music, to stay in touch with the city. Attend concerts, attend functions, answer your telephones — and then put it all together. Obviously, it makes more sense at certain times of the day to play the Cream and not Gino Vinnelli. And there are times in the day when it would probably make more sense to play Gino Vinnelli. Joni Mitchell in the morning, for instance. Bob Seger you can play 24 hours a day.

Because of the reputation and longevity of the station, people sometimes confuse it with being a really hip, sort of a 69ish progressive radio station. But the market doesn't call for that laid back type of approach. A large part of the reason is that most people here are building cars or building parts for cars. They're surrounded by racket. And when they get out you have to fight fire with fire; you have to rattle their cage a little bit. But you have to use common sense, like I said. You don't throw the Stooges on at 6:30 in the morning.

CASH BOX: Do the jocks have the freedom to select their own music?

CALVERT: There is obviously a format, but nobody is picking the music for them. The jock is given credit for being a good programmer. That doesn't mean, however, that there isn't some self-indulgence; I've never met a disc jockey that doesn't satisfy his own ego, his own music interests at some point. There is always more of a chance of getting into a rut with a system like this than there is with a very strict format. But we allow for the error. We'll give them a chance to make a mistake, as opposed to the strict format radio stations that won't. Still, if it happens on a consistent basis, I'll go in and say "Hey, are you aware

(continued on page C-30)



Ken Calvert, WABX program director

FM stations capable of targeting at the same audience — from 18 to 34 years old. That in itself makes it unique, I think, in that the battle is always a good battle. Other than that, Detroit is a rock 'n roll town. It's a factory town. Kids have been brought up on

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CENTURY

Paul Sullivan Of KWST Views L.A. Market Programming

CASH BOX: What is your personal background? How long have you been with KWST?

Century station, some years ago.
CASH BOX: How does Los Angeles differ from other markets that you have worked?
SULLIVAN: For one, the listener is far more musically sophisticated because of the element of television, movies and recording industry here. Judging from requests we get at the radio station, the people are much deeper into the music. You can't really fool anybody, not that we're out to fool anyone, but you have to really supply a top-notch professional product in order for them to relate to it.

up with a more consistent and more logical approach to radio than it was prior to this.
CASH BOX: How do you determine your playlist?

SULLIVAN: I think at just about all radio stations it boils down to a subjective judgment by the person choosing the tunes. We do a very extensive retail report weekly. I would say that we call more stores and do a more accurate appraisal of how records are selling in the marketplace than any other station. Also I look at the national charts and use those for some input. We tally requests too. All of that comes through our research to be able to say 'That's just good music.'

thirties leaning toward the "mellow sounds" formats? Do you see this happening?

SULLIVAN: There is definitely a trend towards that. I think even KLOS is biting on that a little bit. The appeal is for a little more sophisticated listener and that's fine. What's happening is that they're vacating the rock and roll area, so we'll continue with a brutal rock and roll station.

CASH BOX: And go after a younger market?

SULLIVAN: It's not really that much younger. I think if you have a quality product you always get enough teens to buff out your numbers to make them look as impressive as you want. I think our station is developing into a high enough quality to where we will appeal in the 25-34 demographic as well as primarily in the 18-24s.

CASH BOX: How does your role differ from music director? Is there any difference?

SULLIVAN: Not at the moment. It's all-inclusive. I am the music director as well as program director. I've been the primary record filer and paper shuffler over the past two months. It's just a whole lot of things to do and try and get off the ground.

CASH BOX: Speaking of personnel, what do you look for in hiring?

(continued on page C-30)



Paul Sullivan, KWST program director.

SULLIVAN: Only a little less than two months. I was working for a small station in Long Beach that was my opportunity to break into the Southern California market, KNAC. Prior to that, I worked for WWWW in Detroit and Drake-Chenault before that. I also worked at WABX in Detroit, another

CASH BOX: What about your listeners' ages? Are they different here then elsewhere you've worked?

SULLIVAN: No, I don't think so.

CASH BOX: Who are your main competitors?

SULLIVAN: I'd say the primary three, as far as AOR stations, are KLOS and KMET with KWST just launching into a serious attack and trying to situate themselves in the market.

CASH BOX: How?

SULLIVAN: We have streamlined the station. We've shortened the average length of tunes, rearranged the jocks schedules and put some different people on the air. We've also established what I think are better systems for the station. I think we're coming

CASH BOX: Have you made these changes or were these plans in effect before?

SULLIVAN: No, those are all new systems.

CASH BOX: Would you describe your format as AOR?

SULLIVAN: For lack of a better term, I guess that's what it is. Progressive no longer applies; I guess AOR is the one that's currently in vogue.

CASH BOX: How long has KWST been on the current format?

SULLIVAN: Two years. Prior to that, I think it was a beautiful music station.

CASH BOX: There appears to be a trend with listeners in their late twenties and early

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CENTURY

Record Industry Promo Execs View Century Chain Impact

"Century Broadcasting has been successful in all past endeavors, and there is no reason, based on their winning format, that they will not be successful in their new station in San Francisco," said Julie Zimand, director of sales at Ariola America.

Commenting further, Zimand added, "I want to personally wish Shelly, Bob and all of the fine people at Century the best of luck."

"Century has been very valuable," says Stu Gorelick, president of Royal Ltd., a Detroit promotion firm. "WABX has been very cooperative in helping us in the theatre. We've probably had 75-80% of the people that they play on the air on stage. We've enjoyed a very good and smooth relationship with the station."

"My only complaint," says Gorelick, "is when they go into the concert business and promote concerts of the same caliber and quality that we promote."

"Shelly Grafman was the first person to pick us up in the midwest on KSHE and he's helped us a lot," says Eddie Kritzer, producer of Rock Around The World, a syndicated concert interview show which is carried by 160 stations across the country. "We work very closely with Shelly to get his opinion on acts and we like to bounce our ideas off him before we try them out."

But Grafman is not the show's only link with the broadcasting chain, Kitzer explained. "Right now Chuck, who is a DJ on KWST, is the announcer on the show," he said. "We switched announcers when we moved from Boston to L.A. and we use the production facilities at KWST to do the show now. The people at Century have been very helpful to us. They're all really good people."

'Real Pioneers'

Billy Bass, director of promotion for Chrysalis Records, termed Century vice president Shelly Grafman and KSHE "real pioneers in rock radio." Bass cited Grafman's accessibility as a principal factor in rock music successes. "We've always been able to go to Shelly and say, 'Shelly, we've got a record that we believe in. Will you take a listen to it, and if you like it, add it?' and instantly Shelly would give you a reaction. There are groups that are important to us all that would not have been where they are now if it hadn't been for the Century Radio Corporation. It's that simple."

Bass added that Grafman played an important role in the early days of rock radio. "When I was in radio, before the trades ran regional analysis, it was always a pleasure to talk to Shelly Grafman. I was isolated in Cleveland, and a call to Shelly Grafman would always result in a honest answer. I would either have my suspicions about a record confirmed or denied. He was an advisor and an FM programmer to all of us, as well as a man who would start new product based on its merits."

Jon Scott, national album promotion director for MCA, thinks that "Century Broadcasting is becoming one of the most important broadcasting chains there are. Basically, it's because of their music policy. They still are relatively loose with their programming, of all types of music, and they seem to be genuinely fair. Their music directors and programmers are some of the most knowledgeable people around, and you can't ask anything more than that."

Pete Gideon, national singles promotion director for MCA, echoed Scott's com-

ments, adding, "When I was in Detroit doing local promotion, WABX came on the air. They were just starting at that time. But even then the station was absolutely instrumental in taking Detroit out of the musical dark ages and bringing the area contemporary music. WABX is the station that has given Detroit its rock history. A direct result is the success of The Who in the Detroit area. WABX would play The Who when nobody else would touch them. I think that's a pretty clear example of their operation."

'Century Is The Best'

"WABX, KSHE, KWST and the entire Century crew are the best. All the best wishes for future success," said Randy Brown, national director of promotion for Portrait.

"Although our label has been put together for only a year, the Century people have been very cooperative in getting us off the ground," he added.

Burt Stein, national director of album promotion at Elektra/Asylum, considers KSHE and WABX to be "more than helpful" in assisting in promotion. "They're not afraid to take a shot on a record. If they hear something they like, they'll generally play it, and that sort of station is becoming rarer and rarer these days. To me those two stations have always been important."

In contrast to most stations, KSHE and WABX are more willing to deal with the music than just the "name" artists, according to Stein. "A lot of stations won't react on a gut feel basis. They'll have to have chart proof or sales records, but these stations simply have knowledgeable personnel who listen to the music."

Although Elektra/Asylum has not worked with either KSHE or WABX in concert, Stein feels that the shows "do nothing but help an act," and thinks the stations have been "great" in helping artists gain exposure.

Stein also thinks Shelly Grafman, has been largely responsible for an even and continuing success. "Here you have a guy who's been around the business for years, and he still gets excited about records. You don't find that very often. Sometimes he'll call me and say, 'Hey, you've got a real winner on this album.' KSHE always was on the bandwagon at the beginning, often forcing other stations to follow. And it's not due, in

many cases, to something a promotion man does. They just listen and are enthusiastic."

'Household Word'

"Bob Seger has probably been a household word at WABX since the day the station opened," says Punch Andrews, Seger's manager. "WABX and KSHE were Bob Seger stations for better than ten years. That was one of the few things that made it possible for us to exist during all those years when we weren't making it. Without their help I don't think I could have kept the band together that long."

And much of the credit, Andrew says, goes to Shelly Grafman. "For those ten years he was just a voice on the other end of the phone," says Andrews, "but he was the only guy who religiously picked up my phone calls before I even met him. I was a business major at the University of Michigan and I knew nothing of the business of management or dealing with radio stations but he took the time to help me. I guess the Century Broadcasting chain has really been with us for ten years and I guess we owe a little extra thank you to WABX."

'Only 3 Progressive Chains'

"There are only three real progressive radio chains in the country," stated Perry Cooper, Atlantic director of artist development, and the Century chain is a bunch of professionals led by perhaps one of the best professionals in the industry, Shelly Grafman. I can remember many years ago when I was working in St. Louis and FM was just coming about. He taught me many things and always gave his time. And when you consider someone like Bob Burch, who rose through the ranks, there's the feeling that the chain is really doing things correctly. They play good music, and they're always willing to tell you what will get played or won't. They are legitimate, nice, professional people, and this makes for a good operation. They're also great, in concert promotion and airplay, in breaking new acts."

Fred Ruppert, Polydor's national director of promotion, cited the Century chain as "the type of radio operation that picks new acts and goes out on them, sticking out their necks by using airplay, and making the entire thing come off as a success. Ruppert added that KSHE "was instrumental in helping us break ARS."

Sheldon Siegel, vice president of Mushroom Records, said he felt that Century Broadcasting is "one of the most influential chains in the country for FM promotion." A major factor in the chain's influence, according to Siegel, is that the individual stations are especially receptive to new talent. In addition, he said, "I've found their personnel to be some of the most professional in the business."

Siegel cited the chain's policy of presenting concerts at budget prices, and then broadcasting them live over the air, as an effective vehicle for promotion. "Two of our acts, Heart and Chilliwack, have done concerts sponsored by WABX and KSHE," he said, adding that "both of the concerts were instrumental in breaking the acts in those markets (Detroit and St. Louis respectively)."

'Open To New Music'

Ed DeJoy, president of Janus Records, said, "The thing for us with Century Broadcasting is that they are open to new music and new artists. They have meant a lot to Janus Records."

"We support them totally and try to work with them as close as we can. Besides being great people to work with, they are very good music men, which is the key for us."

He also remarked that Century people are "very accessible, very open to promotion ideas, and yet they are very selective in their music."

"I hope that San Francisco does as well for them as their stations in the other markets have done."

'Worked Real Hard'

"Everybody at Century has worked real hard to break new artists and create excitement for new product," explained Lenny Bronstein, national FM coordinator for A&M Records. "They don't wait for national chart numbers before they consider adding a record. It's getting harder and harder to break a record, and they're at least willing to give you the benefit of the doubt. If you want to go in and fight for your record, they'll listen with objective ears, which sometimes isn't true with a lot of stations around the country."

Bronstein cited WABX, Detroit, and KSHE, St. Louis, for "breaking a lot of records around the country over the years. They've always been on top of all the new product and have forced a lot of other stations on records they never would have dreamed of." He also praised Century personnel as being "among the most cooperative and music-oriented" in the business.

"Probably most of our rock 'n' roll acts have had some kind of a major start from the Century people," Bronstein continued. "In fact, WABX was one of the early Peter Frampton backers. It was one of the original stations that helped establish Frampton as a headliner and was responsible for much of his earliest success." In addition, Bronstein credited the Century stations with bringing widespread recognition to other A&M acts such as Supertramp, Pablo Cruise and Nils Lofgren.

Bronstein said that by sponsoring concerts at budget prices, Century was presenting lesser-known acts to audiences who otherwise would not have been aware of them. "It's putting the group in front of a lot of people who would not have paid the higher ticket price to see the act," he said.

(continued on page C-32)



FLEETWOOD MAC VISITS KSHE — Fleetwood Mac members (l to r) Lindsay Buckingham and Chris McVie stopped by the KSHE studios in St. Louis in August 1976.



Congratulations
to Century Broadcasting for
10 Years
of Programming Artistry

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TEN YEARS OF



WABX-FM, Detroit
Format: Progressive Rock

Licensed to: Detroit, Michigan
 On air: May 4, 1960
 Acquired by Century: February 16, 1966
 Dial position: 99.5
 Power: 6.3 kw
 Antenna height: 870 ft.
 Representative: Selcom, New York City
 General manager: Allan Wilson
 Program director: Ken Calvert
 Sales manager: Ron Kleinstiver



KSHE-FM, St. Louis
Format: Progressive Rock

Licensed to: Crestwood, Missouri (St. Louis)
 On air: February 11, 1961
 Acquired by Century: October, 1964
 Dial position: 94.7
 Power: 100 kw
 Antenna height: 510 ft.
 Representative: McGavren-Guild, New York City
 General manager: Sheldon Grafman
 Program director: Robert Burch

Heart, Kinks & Nite City Perform At Century's 10th

COBO ARENA, DETROIT — An evening of anniversaries was in full swing as Heart, whose debut in this city had occurred one year earlier, took the stage as the headline attraction of a concert commemorating WABX-FM's tenth year as a progressive music station. First albums don't often turn platinum, and the success of Heart's "Dreamboat Annie" can be attributed to a commercial sound built on an unusual concept. As they broke open with the full force of batteries of specially designed amplifiers, it seemed that not since Janis Joplin has a woman fronted such a heavy, basically male rock band. Dressed like a sassy medieval wench, Nancy Wilson more than equalled the energy of the instrumentalists as her voice soared upward in long, piercing notes. In many elements of vocal style, she is a female counterpart of Robert Plant.

Nancy has her foil in sister Annie, whose facile acoustical guitar work brings out the

band's folk aspect. She was featured as a soloist in the mellow "Silver Wheels," which gently segued into the early single success "Dreamboat Annie." Mandolins continued a delicate sound with "The Dream Of The Archer," a selection from Heart's upcoming album for Portrait/CBS, "Little Queen." Another new piece, "Soul Of The Sea," revealed further movement into progressive directions with its sectional structure, rapid changes of mood and unifying concept. Predictably, the audience was most pleased with the hits, "Crazy On You" and "Magic Man." Heart will continue to aim at the singles market with new songs such as "Barracuda," their final encore of the evening.

If Heart offered high energy, tight music and a polished performance, the Kinks took a crucial step further. Perhaps it was the benefit of twelve years of international touring, or just an innate sense, but Ray Davies seemed to know that the audience

was merely in need of a little priming, and he would not give up. He coaxed them through an extended version of "Lola" with all the patience of a school teacher, and his effusive manner made this singing lesson a pleasant one. The Kinks drew upon their lengthy catalog, performing favorites ranging from a smooth version of "Tired Of Waiting" to a solid medley derived from their latest Arista recording, "Sleepwalker."

It was the last vestige of the Kinks' "concept album" stage, "Schoolboys in Disgrace," that yielded the most exciting experience of the evening. Save for Davies' one masked appearance as the wary schoolmaster, the costuming and sets were gone, allowing the music to stand on its own. From the plaintive verses of "Schooldays," Davies' communicative gestures and the tasteful efforts of the entire band, including the horn section and female backup singers, worked to one purpose. The closing of the medley "Education" had

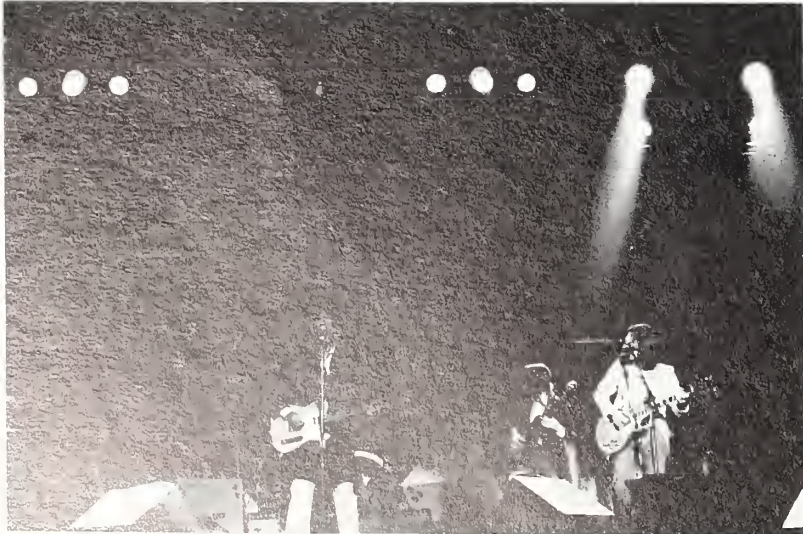
the band and the crowd at a fever pitch with a delightful blend of intelligent humor and good rock and roll.

Ray Davies did not lead the first sing-along of the evening, however. It was Ken Calvert, program director of WABX-FM, who coached listeners through a more than decent performance of "Happy Birthday," as the entire staff of the station took the stage with a blue and white birthday cake baked for the occasion.

Beginning the bill was Nite City, led by Ray Manzarek, who as a member of the Doors was at the vanguard of the progressive music revolution that occurred approximately a decade ago. The group opened with the steady pulse of "Who Do You Love," heralding the entrance of lead vocalist Noah James, who bears an uncanny resemblance to one of the song's famous interpreters, Jim Morrison.

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Scenes From the 10th Anniversary Concert In Detroit



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ROCK 'N' ROLL



KWST-FM, Los Angeles
Format: Progressive Rock

Licensed to: Los Angeles, California
 On air: December 20, 1956
 Acquired by Century: September 1, 1967
 Dial position: 105.9
 Power: 72 kw
 Antenna height: 770 ft.
 Representative: Selcom, New York City
 General manager: John Detz
 Program director: Paul Sullivan
 Sales manager: Monte Gast



Format: Progressive Rock

Licensed to: San Francisco, California
 On air: Approximately July 1, 1977
 Acquired by Century: April 29, 1977
 Dial position: 106.1
 Power: 69 kw
 Antenna height: 1290 ft.
 Representative: (unannounced)
 General manager: Rick Lee
 Program director: Tom O'Hair
 Sales

Backstage At 10th Anniv. Show



New San Francisco Station To Aim At Progressive Audience

SAN FRANCISCO — The new Century Broadcasting station in San Francisco, call letters not yet approved, is gearing for a late June air date according to the station's general manager, Rick Lee.

Besides Lee, the station has Thom O'hair as program director and Bobby Cole as music director. The new station is the fifth in the Century Broadcasting chain.

Lee comes to the new station from a six-year stint with sister Century station KSHE in St. Louis where he was serving as general manager. He has a 13-year background in broadcasting, primarily in the St. Louis area.

Although in preparatory stages, Lee said that the new station will have "strong and continuing research to mirror San Francisco's musical tastes." He added that the station will use an AOR format but tailored to reflect the uniqueness of the San Francisco market.

Lee sees his role of general manager at the new station as "one of an interest and oversight of the entire operation, but I will leave programming decisions up to the specialists in that area. I feel that we have the best with Bob Burch, Thom O'hair and Bobby Cole.

"I like to feel that I provide direction for all of the energy that is being contributed. But I'm also extremely interested in motivating all of my people to reach their greatest creative potential."

Both O'hair and Cole come from strong San Francisco radio backgrounds. They worked together at KSAN under Tom Donahue and Willis Duff.

O'hair has also worked for KYS in Roseburg, Ore., KZEL in Eugene, Ore., WQIV in New York, KMET in Los Angeles and Capricorn Records.

As program director of the new station, O'hair sees "some gaps in the market which we can fill." He added that "we plan to at-

tack the same old problems in a new way."

Music director Cole has been previously associated with KMPX, KSAN and KYA, all in San Francisco.

He commented, "I feel good about the combination of people at the new station. I thrive on the challenge of competition."



Rick Lee, general manager of Century's new San Francisco station.

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CENTURY

KSHE's Ted Habeck Reviews His Role As Music Director

CASH BOX: While Bob Burch is the national program director for the Century Broadcasting chain, and since KSHE does not have an in-house program director, how do you view your position?

HABECK: I am the music director for the station. The difference between a music director and a program director is that for our chain, the program director (Bob Burch) makes all the final decisions and I work hand in hand with him. Anything in the way of promotion we do here is discussed with the program director but I know what will go in and what won't. I am his right hand man here.

CASH BOX: What are the demographics of your market? Do you see any change in the near future in terms of the market?

HABECK: This is a rock and roll town and this is a hard rock and roll station and has been one for all of its nine years. It continues to grow. We are the only true, hard core rock and roll station in the town. We have been doing the same things for nine years.

CASH BOX: How do you make the selections for your playlists?

HABECK: I have been living in St. Louis for most of my life, I grew up with KSHE ever since it first went rock in 1967 and by this time I have learned the KSHE sound. It is not anything you can put your finger on. KSHE is a very unique station. I believe there are very few stations left in the country where the jocks play whatever they feel like playing to fit the mood of the day. Their personality comes through in the music they play. The jocks that work here are required to have a good background in AOR. I wouldn't hire someone who was exposed to top 40 all of their life because we are not a top forty station. We look for someone heavily into album-oriented rock.

CASH BOX: What is the main genre of rock that the station is primarily involved in?

HABECK: It's progressive rock. Our spectrum is pretty wide. We play jazz-rock, we play acoustic rock, hard rock. The selection

of which type of music to play is basically up to the jock. KSHE grew up in 1967 during the real hippie, era, the album rock and roll era. We have always been on a one-to-one basis with our audience. The jocks are on a very low key level. By that I mean that there is no screaming. Our listeners turn to us to hear new music. We have a tendency to break a lot of new artists. We have done free concerts from time to time. About three to four years ago we had B.T.O in town before they were ever known and we brought Foghat into the town before they were ever known. We still put together concerts and our latest offering in May has a ticket price structure where all tickets are \$2.95. There is no way in the world that you are going to get a ticket price like that today. We do a lot of things like that for our audience. We recently had what we call the People's Concert and we had the Babys and Hydra and all seats were reserved at ninety-five cents.

CASH BOX: How do you break even on an act like that?

HABECK: We are on very good terms with many of the groups. I spend a lot of time on the phone with the groups. We do interviews with just about anybody that is in town and wants to come by for an on-the-air interview. We used to do an annual kite-fly contest. We would provide the music and we would turn to our sponsors who would put up the prizes for the highest flying kite, the smallest, the prettiest, etc. The last one we had was two years ago and we had some 80,000 plus people there. We even received national TV coverage on our kite fly. After the affair we found there was a ton of debris all over the area. We put out a call to our listeners over the air that we would like to have volunteers help clean up the debris and a day after the show you would never have known there was a show there. We have a very good following as far as longevity goes.

CASH BOX: What are some of your specialized programming features?

HABECK: Among our many programs like Rock Around the World and the King Biscuit Flower Hour we do a show called The Side Show where we will play one entire side at one time and at another date play the other side. In our program called Hands Across The Water, we do the same thing but for an artist not in the United States. On the Album Of The Week, we will play an album in its entirety and this occurs on Friday evenings. We also do The Midnight Collection on Saturday night at midnight, where we feature an album that is totally unobtainable and very hard to come by. We play it uninterrupted by commercials. On Sunday, our newest program is something we do in the evenings called the Seventh Day. It is seven albums, back to back, in their entirety. We play what we call continuous classic album acts. The mail is just tremendous on it and we are only in our seventh week.

CASH BOX: How important is broadcasting the news in relation to the rest of your programming?

HABECK: The news is as important here as it is at a lot of other stations. Our news isn't your run of the mill news. Our news sources are, for instance, Earth News, and some of the news services out of San Francisco that deal with what rock bands are doing. Our news itself is always put to a music bed. The news is all taped before hand and when it is finally produced, every story will have a relevant musical background. We do every story with a song that goes right with it.

CASH BOX: What, in your opinion is the future of KSHE?

HABECK: Why fool with success.

Bamboo Aided By WABX

ST. LOUIS — Gail Parenteau, vice president of Bamboo Productions, thinks that WABX, Detroit, is "just extraordinarily hip." The Southfield, Michigan promoter also cited WABX's computer work and "knowledge of the industry" as contributing to Bamboo's success in the midwest.

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 &
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Eddie Kritzer
Danny Lipman



SEA LEVEL SURFBOARDS — Capricorn Records' recent campaign to promote Sea Level featured a surfboard giveaway that netted 3000 entries. Co-sponsored by KWST and Music Plus stores, the drawing awarded a limited edition Sea Level/KWST surfboard to a winner at each of the 15 Music Plus stores. Pictured at the Hollywood Music Plus store drawing one of the winning names (l-r) are: Mike Soto, KWST; Lynne Richardson, Capricorn Records; Robin Wren, Capricorn west coast regional promotion; Mark Cooper, director of research and special projects for Century Broadcasting and Allan Schwartz, manager of the Hollywood Music Plus store.

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It's been a pleasure.

Thanks, Century Broadcasting Company, for making our job of bringing good music to the public a joy. We couldn't ask for better partners. KSHE-FM St. Louis. KWST-FM Los Angeles. WABX-FM Detroit.

From Epic/PortraitTM and Associated Labels family: Beserkley, Blue Sky, Calla, Caribou, Invictus, Kirshner, Playboy, Philadelphia International, T-Neck, TSOP and Virgin.

CENTURY

DIR Credits Century Chain With Helping Start King Biscuit

NEW YORK — Bob Meyrowitz had this crazy idea in 1972. Present taped rock concerts on FM radio, but make the shows feel as if the listener is really at a live concert. Meyrowitz called Shelly Grafman, vice president of Century Broadcasting, Inc., and described the concerts in detail. Shelly Grafman didn't think it was so crazy.

The next year 34 radio stations across the country were carrying the King Biscuit Flower Hour, an hour of taped concert performances presented as if the concert were

being broadcast live. Two of those stations were KSHE-FM in St. Louis and WABX-FM in Detroit, both part of the Century Broadcasting chain.

Four years later, KSHE and WABX are still carrying the King Biscuit Flower Hour every week. So are 227 other radio stations. Incidentally, the show's advertising spots are sold out for the rest of the year.

Obviously, Bob Meyrowitz and Shelly Grafman are men who possess considerable foresight. Meyrowitz, president of Directions In Radio Corporation, is especially appreciative that Grafman backed King Biscuit from the start.

"It's important to remember," Meyrowitz said, "that in 1973 there was no such thing as national programming for FM stations, and that for a major station to take national programming was really a breakthrough.

"Grafman's enthusiasm for the project was very important," Meyrowitz continued, "because we were trying to start something absolutely blind and cold, and to get someone like a Shelly Grafman behind it made you feel good."

Today Directions In Radio is no longer blind and very far from being cold, thanks in great part to the eyes and ears of Peter Kauff, the firm's executive vice president.

Kauff produces the King Biscuit shows and cited five essential criteria for selecting the groups whose concerts will be aired: ticket sales; record sales; the group's degree of interest; their reputations as live performers; and input from radio stations carrying the show.

Once the group has been selected and an agreement has been signed, a site is chosen and DIR sends a 24-track mobile unit there to record the concert. It must then be edited down to less than an hour in most cases, and Kauff said DIR works closely

(continued on page C-30)



Robert Meyrowitz (l) with Peter Kauff.



STARZ VISITS WABX — Capitol recording group Starz visited WABX. In addition to Starz are: Bob Burch (white jacket, center), national PD for Century Broadcasting; Craig Lambert (in Starz t-shirt), Capitol promotion; Allan Miller (extreme right), Aucoin Management; and Bruce Ravid (kneeling), Capitol promotion.

Century Broadcasting:

Congratulations

from your
import friends . . .

Jem RECORDS

56 Plainfield, N.J. Van Nuys, Calif.

Happy 10th Anniversary!

Century Broadcasting & WABX

from
Bob Bageris & the Staff of BAMBOO Productions

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Congratulations Shelly & Bob
on ten years of Real Rock
Radio.

We're glad to see you receiving
this honor.

From all of us at Casablanca
Record and FilmWorks, Inc.



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CENTURY

Detroit Accounts & Distribbs View WABX Role In Market

"The only station I feel I can get an instant add on is ABX," said Chris Hubbarth, salesman for AMI Distributor Corp. in Detroit.

"If you can get the jocks excited about a record, they can break it for you. I think they have a helluva lot of power, for the simple reason that they will play a new record and that they stay experimental, which is unique in this market."

Another element Hubbarth said is unique about WABX is that "they will take a new record and play it, whereas the other stations are big and you have to wait for sales and the whole thing."

"I know they were playing Boston real early, and now they are playing Iggy (Pop) a lot," Hubbarth said. It is unclear, he said, how much of an effect this has on record sales.

"I don't know whether it works or not, but I do know that I have gotten records played on WABX, they piloted it for two or three weeks and a good, steady little sales pattern developed there. ABX was the only station that was really playing it."

The FM station's audience also contributes to the listener-sales relationship. "I find that their listeners are mostly the rich kids who live in the suburbs who have

more money available to them to spend on records," Hubbarth said.

Expressing his own personal view of the station, he said, "It's a really good radio station."

"If they weren't here," he continued, "there would be a lot of records I wouldn't get played. Right now I've got seven records on WABX and only three on the other two stations combined. That's usually

Contemporary Prod. Calls KSHE A 'Primary Mover'

ST. LOUIS — "We feel that KSHE is the primary mover of rock and roll in St. Louis," stated Steve Litman, vice president of St. Louis' Contemporary Productions. Contemporary, which promotes an average of 150 concerts a year in various formats, has worked with KSHE and the Century chain on numerous occasions.

"It's not just promotion with KSHE and Century, but a mutual growth that has helped us," stated Litman. "They have always been the people who were not afraid to believe in artists or a new album. They've had the rare combination of foresight and guts that's so necessary to a successful operation."

the case with most of the promoters, too."

"As far as the sales impact goes, I would like to say they sell records, but I can't tell you for sure because I haven't experienced a thing like that. But, if you can get a record added there and get it to all the jocks, you can make a lot of noise, if the jocks are into the record."

Hubbarth said this was because of the station's more liberal programming policy, and the freedom it gives to the disc jockeys. "They don't have a cart (tape cartridge) system, they just have a 'new' bin where they throw everything."

"So whatever the jock wants to play when (continued on page 36)



WABX PERSONNEL — Pictured standing (l to r): Ken Calvert; Jim Sotet; Gary Phillippe; Al Wilson; Michael Mayer, Chris Phaeller, Lonna Harris, Fred Detwiller, Megan Ratzow, Steve Monkiewicz, Darlene Waldowski, John O'Leary, Werpo, Chuck Santoni, Ronald Edwards, Terry Lubin, Theo Cockran. Kneeling (l to r): Jan Gore, Julie Blumenthal, Karen Savelly, Kim Culhane, Dennis Frawley and Jim Owens.

Shelly Grafman, Bob Burch and all our friends at

CENTURY BROADCASTING

Thanks for 10 years of friendship and good rock 'n' roll . . .

Ted Habeck
Lou Goad
Mark Klose
Joel Meyers
Rick Balis
John Ulett
Gary Kolander
Don Telapek
Randy Osheroff
Thom O'hare

Ken Calvert
Jim Sotet
Dennis Frawley
Karen Savelly
John O'Leary
Chuck Santoni
Jerry Lubin
Mike Mayer
Kris Phaeller
Jim Owens

Bob Taylor
Chuck Marshall
Dan Carlisle
Rich Dalton
Gerry Longden
Mike Benner
Bob B. Blue
Alexia
Paul Sullivan

from your friends at
Ariola America Records



Congratulations Century Broadcasting



- 1968 — “Hello Shelly, this is Punch . . .”
- 1969 — “Remember me . . .”
- 1972 — “I feel like I know you . . .”
- 1974 — “Hope I’m not bothering you . . .”
- 1976 — “I don’t believe I finally met you . . .”
- 1977 — “Congratulations! You’re still real and we love you. Thanks for still being there all these great years.”

Bob Seger, Punch Andrews and the Silver Bullet Band

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Ken Calvert

(continued from page C-16)

of the fact that you're playing Poco every single day?" And nine times out of ten the person will say, "Gee, I'm not aware of that. But I'll watch out for it."

CASH BOX: What are your responsibilities as program director?

CALVERT: I'm on the air in the morning, so that's the start of the day. Then I handle the music, handle the production. I work with the record companies on promotions; work with the general manager in promoting the station; and work with the staff, bouncing ideas off them. I'm also in a position when something isn't working to go in and say, "Hey, you're doing it wrong. This isn't working, and I'm going to tell you why it's not working based on my professional judgment. At this point I want it approached differently, and here's what I'd like you to do." I guess you'd say that's where my authority comes in.

CASH BOX: What sort of working relationship do you have with Bob Burch, the national program director?

CALVERT: It's kind of difficult for me to explain, really. On the local level, I have total autonomy. But we work very closely together. I talk to him every day, probably twice a day, it's more or less a check and balance system. It's a constant feedback sort of thing: "Hey, I have this idea. What do you think of it?" "Yeah, I like it. We're going to go with that." Or, "No, it's not going to work." I know this market, so I think I know what will work here. I don't have to go to Bob to make a weekend schedule change, or to look for a new morning disc jockey, or to add a record. At this point it's been decided that I'm capable of directing the station and the staff. And when I think it's time to redirect something, or change something, then we get together and we discuss it. Then more than likely we'll make some changes. It's like a program director to a disc jockey: He's there to direct me. And then I apply it to the station. I think it's made me a better PD.

CASH BOX: Do you see any trends developing in the future?

CALVERT: For the past two or three years we were still reacting to the late '60s, trying to find our niche on the FM dial. The groove as it were. As with a great single or album, it sometimes takes two or three years before the station can find it. I think that all FM is that way now. I think it's become a highly researched, highly business-oriented system. And it's proven to be successful; in this market I think you're looking at a 54% penetration on the FM dial (FM listeners as opposed to AM listeners).

CASH BOX: What about the so-called "baby boom," which in some cases has led to more middle-of-the-road, automated-type programming?

CALVERT: I'm not aware of the actual statistics of the baby boom theory. I suppose that we could reach a point where there aren't enough 18 to 25 years olds to make it (progressive rock) work. There has to be a dropoff point somewhere, but I don't see it happening yet. In the last year or two there seems to be at least a trend toward accepting softer music, if that's the right expression. For example, we're now playing a lot of Jimmy Buffett in the morning which was practically unheard of three or four years ago. There seems to be more acceptance for some product which is interesting.

Paul Sullivan

(continued from page C-18)

SULLIVAN: Communication primarily. I'm not into heavy voices or anything like that. I just want someone who can play good rock and roll. The station is set up in such a way to allow for a bit of discretion for the individual on the air. We have a definite 24-hour consistency, but it's individualized enough so that the listener can identify with the person on the air without having to go into heavy personality radio.

CASH BOX: How do you work with your sales department?

SULLIVAN: Fine. I've never had a problem working with the sales department. It's the other arm of the radio station and I don't have any wars going. We have a sales manager here who is very much in tune with the needs of the programming department and I try to stay in tune as much as I can with the needs of the sales department. Together, we'll come up with a winning product real soon.

CASH BOX: Do you have a lot of creative control?

SULLIVAN: Yes. Bob Burch has been real good in that area. I think he recognized that he was running so many radio stations that it was better to get someone who understood the uniqueness of each individual market and give them a little more control over their stations. That's what's happening here and I think ultimately it will prove to be one of the best moves.

CASH BOX: How does KWST differ from KMET and KLOS?

SULLIVAN: From KLOS, I think we have more flexibility. That's not to say that the station is looser, but there's that element of individual discretion that we like to put into play. I think it allows the station to flow and be a little more cohesive than KLOS. As far as KMET, although their momentum is at a peak and will probably do very well in this book, I think we are more consistent and will prove to be ultimately more consistent

which will be the winning element needed. As far as I know, they're not as precise as what we are developing.

CASH BOX: What do you think of automated programming?

SULLIVAN: I like to have warm bodies around, but some automation units, proved by KNX-FM, are great. Programmed properly and not allowing the machine to run your radio station, KRTH, KNX, KRLA and other stations like that have winning numbers. Their costs are way down so their profit margins must be phenomenal.

CASH BOX: What about the future of radio?

SULLIVAN: I think it will be a combination of everything. I don't think that machines will take over completely and we'll be living in a totally automated society. There's definitely a place for all of it. When you're in a marketplace with 72 signals pouring in, there's going to be a little bit of everything available. Things move so fast that I don't know if I can fathom what will be happening ten years from now. But one, two, three years from now, I'm sure that KWST will be kicking ass and at the top of the marketplace. I plan on this radio station sitting on the top of the heap and I don't care how severe the competition is. Everybody at this station is confident of that's where it's going to go. The station's future is just to be a savage kick-ass radio station.

DIR Credits Century

(continued from page C-26)

with the artists to decide which songs to use.

The artists are paid according to a uniform minimum union pay scale, but, according to Alan Steinberg, executive vice president of Directions In Radio, money is not a motivating factor. "The show is important as exposure," he said. "It calls attention to what the group is doing and it becomes part of their tour."

Most of the music industry's most popular groups must agree with Steinberg because included on the roster of King Biscuit shows are such artists as Steve

Miller, The Who, Chicago, The Rolling Stones, Peter Frampton and Fleetwood Mac.

Perhaps the most important reason for the success of the King Biscuit Flower Hour has been DIR's emphasis on target audience broadcasting. Meyrowitz pointed out the show is carried exclusively on selected FM stations, most of whom broadcast in stereo. "It's a different concept," he offered. "The show is programmed to people who are not normally programmed to, so we reach a very hard to get, and often unsought after audience."

King Biscuit's ratings have, in fact, spawned similar special interest shows from DIR which include "Conversations," a two hour interview with a major celebrity shown four times a year, "Live From The Bottom Line," a weekly show which began in February and was broadcast to 60 stations primarily in college markets, and "Sugar Hill," a weekly show which began in March that is essentially a black market version of King Biscuit. After three months "Sugar Hill" is already being carried by 87 stations across the country.

In addition, DIR plans to inaugurate a news division which will provide subscribing stations with hard news and news specials in the style of an audio "60 Minutes."

KSHE Concerts

KSHE-75
FIRST
in st. louis
with
4-CHANNEL
broadcasting

listen to it here!

saturday
nov. 13
12-4pm

KSHE goes four channel announcement.

JAMES GANG
with **POCO**
SPECIAL GUEST
jake jones

SUN. DEC. 5th
KST AUCTION • 7pm

\$4.50
\$5.50

REGAL SPORTS

KSHE James Gang & POCO announcement for concert.



KISS VISITS KWST — Kiss members stop by to visit with KWST management. Pictured (l to r): two members of Kiss; Bob Burch, national PD for Century Broadcasting; Dan Carlisle, KWST D.J.; Bill Aucoin of Aucoin Management; Dick Williams, Casablanca promotion; and Kiss members.

Today We're Playing Your Song



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Record Company Promo Execs View Century Chain Impact

(continued from page C-20)

"And the group gets to perform before a much larger audience than if they were playing in a club-type setting — and in front of an audience that wants to see them, play much better. Then in turn what happens, if the group played well, is that the station will get a lot of calls, up their record in the rotation, and they will sell records to people who might not have heard enough of their music to want to buy it."

'Good Ears'

"One thing that I am really pleased with about Century is that they are not afraid to play something new," says John Kostick, vice president of promotion for Leber and Krebs Management. "I think that Bob Burch and all the program directors really have good ears and they reflect what is going on in their marketplace. And that's really important."

Kostick backs his contention that Century has "good ears" by pointing to Shelly Grafman's willingness to play Ted Nugent songs before the artist broke nationally.

"Shelly Grafman has been behind Ted Nugent longer than anybody else I can think of," says Kostick. "We just presented him with two gold albums for the last two Nugent LPs on Epic Records. Nugent couldn't play that many markets for so long and we believe that Shelly Grafman was one of the reasons that Nugent finally broke through after all these years. Shelly has been playing him for so long that if anybody deserves gold albums he does."

'The Word Is Consistency'

"The one word that always comes to mind when I think of Century Broadcasting and Shelly Grafman is consistency," says Reen Nalli, principal of Nalli Productions and national promotion director for Big Tree Records. "They consistently follow through on projects and they are always the most stable and the most honest people to deal with. All the people who Shelly surrounds himself with seem to have the same qualities."

Nalli, who has worked with Century in a management as well as a promotion capacity, cited the chain's relationship with the group Brownsville Station. "We started working with Shelly when Brownsville Station was first put together. That was our first group to deal with any station and when Shelly or his stations would say that they were going to add something they would do it. When they said they were going to set up a concert it was always very well run and everything that they guaranteed us was always very solid. It was always there. And from a group's point of view that's very important."

'A Better Chance'

Roger Lifeset, head of national album promotion for United Artists Records, felt that new acts have a better chance of getting airplay on Century-owned stations. "It is not a taboo for that chain to go with a record early on all their outlets," he said. "They are not going to sit there and ask you to give them 50 other stations before they will play it. That is not something that is common in FM radio in general."

"Another important point," he continued, "is that the different markets they are in represent a broad demographic area; you can get a good feel for an album because of this. In St. Louis, you're hitting one type of person. In Los Angeles, you're hitting another type; and in Detroit, another type

still. I place a lot of weight on that, because to have them on a record gives me a lot of feedback as to what I can do with a record in the midwest, or in a northern industrial area, or in a market like Los Angeles."

Lifeset commended Bob Burch, national program director for Century Broadcasting, for always being accessible to record company promotion personnel. "He is more than willing to have you come by and talk with him, have lunch, or whatever," Lifeset explained. "A lot of people in that position tend to want to shut the promotion people off rather than listen to what they have to say. But Bob is always available; every local and national promotion person gets to see him." And this, according to Lifeset, does away with a lot of unnecessary red tape. "When he goes out on a record, the person talking to him can be prepared to discuss advertising money, promotions, contests and so forth. It isn't a case of 'Well, I'm going to have to talk it over with so and so and I'll get back to you.' You can really get down to business with him is what I'm trying to say."

'Something Unique'

Ray Tusken, national AOR promotion manager for Capitol Records: "We have had an AOR promotion department for about a year with a rapidly expanding artist roster. At the same time, Century Broadcasting has had a growth pattern. They have been tremendous people to work with. Because unlike so much of the growth in AOR radio at the present time which is leaning toward tighter playlists, less exposure for new artists and a dominance by programmers to aim for an older demographic, I think the Century chain has something unique to it."

"It probably stems from the roots of the chain in St. Louis which is part of the rock and roll center of the country and also Detroit, which is really a rock and roll city."

"A perfect parallel between Capitol and Century has been in the story of Bob Seger, a Detroit artist. When he came back to Capitol a couple of years ago, he had only been established in and around Detroit, Michigan and somewhat in Florida, but not really anywhere else in the country. We did

some concerts around St. Louis and KSHE was instrumental in establishing Bob Seger in that market, which became his next stronghold. And then some of those people from Detroit and St. Louis moved out here to work for KWST and then L.A. became a Seger city. It was really interesting and now we have a platinum-selling album."

"When those people came to L.A., they brought with them the regionalism of the midwest which is much more rock and roll-oriented and more geared to the concert-going audience which is certainly a strong part of the radio audience, but younger in general. You find the AOR stations on the coasts tend to appeal to an older, more sophisticated audience than in the midwest where the concert thing is a very dominant part of the scene. The Century chain seems to be in touch with that."

"They recognize something very important, and that is the concertgoer, which is typically a teenager, is a tremendous part of the radio audience. They will go and expose a new group like our Starz or pump Kansas before other people."

"This orientation with the concertgoing crowd seems to have given them a certain dimension that other AOR stations may not necessarily pick up on. In that sense, I'm very happy to see them grow because the mentality seems to operate as a unit under the national program director, Bob Burch, although each station certainly reflects its own market as well. They have that kind of a spirit that carries through."

"You find a Kiss, a Starz or even a Bob Seger given a shot at an earlier stage than he might get from other radio stations where the formats tend to be tighter and tighter and softer and softer. A real easy way to distinguish a Century station from its competition is that they rock hard. They don't depart for a soft sound in the daytime and then rock hard at night; they rock and roll all day long. They believe that there's an audience for that and I do too. I don't think that every station out there can do that, but 'viva la difference.' They are definitely appealing to that audience who goes out and buys concert tickets and it's a huge audience."

"They have helped us strongly in establishing many of the new artists that we have been working on since we have had an AOR promotion department. Certainly, the foremost artist in terms of growth has been Bob Seger and it couldn't be more typical considering he is a Detroit artist. I'm glad that there is a chain of stations that does rock hard because too many of them are appealing to a more sophisticated taste that represents the first rock generation grown-up."

"I go to them with artists that I know will be out there touring and will appeal to their audience. They get very involved with us on concert promotions."

"We have had situations where KWST has been the only ones playing a particular album and we have seen tremendous sales because they have a unique audience. They start with a certain male demographic and they build on it and they know what they're doing in terms of building. This coincides nicely with what we try to do with some of our album rock artists."

"If they didn't exist, I don't know who could give us a strong response about our new acts. I wish them a lot of success."

New Product A Key

In assessing the chain's value from an FM promotional standpoint, Jim Jeffries, director of national promotion for Epic Records said, "They are very susceptible to new product, without a concern as to whether the group has a track record or not. You can promote them by sitting down with them and saying, 'Hey, we're excited with this and we think this is quality stuff.' A key work release from our company is usually highly received by all their stations where they have some very qualified musical people. They seemed to be very tuned in to the music of the day and they are very aware of FM radio."

"They have been very receptive to new product," Jeffries said, "and they have been very receptive to promotional programs that we have discussed, be it a tie-in with a concert, an in-store with an artist, an intricate promotion that would encompass a store, the station, the listeners, the branch, a big prize tied in with a concert, write-ins, and everything else. Every possible promotion that we, as a company have come up with, the stations generally have been very receptive."

As a final salute to the station, Jeffries praised the fact that the chain had such a large hand in the breaking of new acts. Among those that were especially valuable to the Epic line were REO Speedwagon, Boston, Cheap Trick, The Isleys, Southside Johnny and the Michael Stanley Band.

'Work More Closely'

"I work more closely with the Century chain than I do with perhaps any other station," said Mike Bone, artist development manager for Mercury Records. In explaining the value of the Century chain to Mercury, Bone stated, "They are probably the most valuable chain to me, particularly because they are not afraid to go and play good new rock and roll artists, whereas there are other chains that are a lot more conservative in that, before they go out front with a new artist, they want to see chart action, and sales activity. If it's good, the station will go with it."

Another advantage to the Century chain as Bone viewed it is the individual station's

(continued on page C-42)



AFTER HOURS — After a free concert featuring Capitol recording group Starz promotion men relax. Pictured (l to r) are: Craig Lambert, Capitol promotion; Allan Miller, Aucoin Management; Bob Burch, national programming director for Century Broadcasting; and Bill Aucoin of Aucoin Management.

10 years ago this month you introduced a radio format which has since become one of the most successful programming creations in the history of the medium.

We are proud to have been such an important link in The Century Family's "Real Rock Radio" chain of hits and we look forward to many more years of growth... together.

Happy **10th** Anniversary



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CENTURY

John Detz

(Continued from page C-12)

create an audience. Now, of course, it's understood.

CASH BOX: Were there a number of problems in the initial jobs of salesmanship in advertising; convincing advertisers that this was a viable market?

DETZ: I remember some record company executives who stood fast and said that the FM rock format was just not going to take off.

CASH BOX: How do you see KWST responding to the progressing age demographic that's really bothering a lot of program directors? Do you see this as a particularly tough demographic to track?

DETZ: I think there's always going to be a market for youth-oriented rock. From a pure numbers standpoint of any given city you may find a decrease but it's still a viable audience that spends a great deal of their discretionary income on this lifestyle, which is an important consideration.

CASH BOX: In the hierarchy at KWST you have a GM and PD (Paul Sullivan), but no musical director. How are you able to dispense with a musical director?

DETZ: From our end it works very well because of Paul's intense working schedule. He works seven days a week and likes it. He likes not only the control from the programming standpoint but he has the ear to listen to the music. I've had situations at both ends. I've had an MD and a PD. In this case, because of the nature of Paul, there's expert overview, and the combination in one person really works.

CASH BOX: In some cases then your personnel will determine whether there will be additional slots.

DETZ: Correct. There are some guys who are excellent PDs but don't necessarily have the ear for up-and-coming music. Some PDs can come up with incredible programming concepts but need the background of somebody who can track the music. We're very fortunate here with Paul because he can do both.

CASH BOX: What exactly is Burch programming at this point? (Bob Burch, national programming director for Century Broadcasting)

DETZ: He's in charge of the AOR stations: WABX/Detroit, KSHE/St. Louis and KOUP. He shares ideas and has constant phone communication and they coordinate promotions and things like that. Bob has an overview of what's happening nationally.

CASH BOX: What do you think of automated programming?

DETZ: I think automated programming for medium and smaller markets can be ideal but for a major market like Los Angeles I still think that you need the human element. Now there's some automation equipment that is automated "live" and that removes to a large degree a lot of the mechanical aspects because it frees the jock from the mechanics of it. But from a standpoint of automation as a totally automated unit I really don't think that it works that well in a major market. I think you need that personal approach on a one-to-one basis between the announcer and the listener.

CASH BOX: Where do promotions and contests fit in at KWST?

DETZ: We do not sponsor contests that involve anything that requires an aspect of competition between people in another area outside of chance. We're general low profile on contests, although we do a lot of

promotion on the air, but they're based on chance and based on a general more unified area than "we'll take the fifth caller" routine. We are running a very viable activity right now which does require some expertise, and that is the design for the Gazzari's sign. You'll notice it isn't handled like most contests. There's a different feel to it, and that's where I'm at. We've even taken the judging out of our hands and turned it over to the key art directors at some of the major ad agencies here in L.A.

CASH BOX: What do you think of formatting news and sports? How do you attack this demographic?

DETZ: It really requires somebody from a news standpoint who shares common life experiences with the audience. Not somebody who just comes on strong with "here's the news." There are some days when there is just nothing going on, and on those days, because we do have a commitment, we might concentrate a little more on feature items; items that might relate to the lifestyle of our audience. We generally stay away from the news that KNX or KFWB would hit. We're very fortunate in this town because we have two all-news radio stations. If I weren't in the business I'd be pretty well-served by these radio stations, and so what we do is news that relates to the lifestyle of the audience.

CASH BOX: How do you handle sports?

DETZ: We're doing some sports, but not that much. Years ago we stayed away from it, but we've noticed in the past several years that more and more as the culture diversified people were getting back into it. Less from a score viewpoint but we do get more features that relate to our audience.

CASH BOX: Do you farm out human interest programs to outside agencies?

DETZ: No, it's internal although we have some stringers.

CASH BOX: What do you see happening in radio on a national level in the next few years? What might happen?

DETZ: All the projections of the more conservative people is that FM is such a major aural service that it will totally dominate AM by the end of the decade, which has been happening for the past ten years. Since I've spent my career in FM, this is kind of gratifying to me. I think what's generally going to happen is that we're going to go through a period of more dilution. More and

more FM stations will try existing formats for awhile. There is more concentration on more and more selected demographics. I don't see anybody getting a nine share in L.A. again. Three or four years down the line there will probably be more specialization from a standpoint of service rather than music. A lot of new operators will find out that it's difficult to break the rock format strongholds and they will move to a more diverse format, which for the listener will be much more exciting.

CASH BOX: Do you feel that radio and record people are really at opposite ends? It's been stated that record people are in the business of selling records, while radio people are in the business of pleasing their listeners.

DETZ: Those two things appear to be opposing situations but I don't think they are. You can't sell records unless the record has a market and the record can't have a market unless it's entertaining. The two industries are very much wedded together. They're both trying to serve an audience but in different ways. On one hand the consumer has to plunk down money for an album, but the programmer also has to select music that the consumer wants to hear, whether that audience knows about it or not. So the radio has to be out on the leading edge. I've never felt that the two industries were opposing. I think that they approach the same problem from 180 degrees differently but yet it's the same problem: to excite an audience, and in our case to excite people to listen to our station and in their case excite people to plunk down that cash on the counter. In either case you've got to do the same thing: you've got to go out and search for new talent, and in that case the record company is on the leading edge. They make the actual physical investment. And radio has to take the chance on a new group that won't be immediately recognizable but the programmer thinks will have potential for entertaining the audience. It's so interwoven that the two goals are exactly the same. I totally disagree with those people who think the end product is different. It's not.

CASH BOX: What does the chain look for in hiring? Do you look for a more rounded individual or what?

DETZ: Down through the years we've hired some really great people and that's the

reason for the success of the chain. We're careful about who we hire and where they are. It appears to be such a subjective decision-making situation that it really can't be expounded on. In being on the air you can tell over a period of time whether they really come through. That's one of the key factors. I've had people down through the years who had great voices and great radio personalities but could not connect with the music. The background knowledge of music helps. Even though we don't go into the long-winded history of a group, the fact that player "A" from group "B" played ten years ago with this other group might be dropped in once in awhile, and it can't be done from cue cards; it just has to come naturally. That sort of knowledge is very important.

Alan Wilson

(Continued from page C-14)

I'm not in favor of it for this type of station. Our personalities are well-known and established and the audience identifies with them and they get a kick out of seeing them at concerts or a personal appearance.

CASH BOX: Where do promotions and contests fit in at WABX?

WILSON: Everything is done on a low key level. We obviously are not yelling and screaming and taking the third caller and so forth. Promotions are done to fit our kind of format. The prizes given away are prizes to fit our format. It's usually a write-in or ballot situation asking someone to fill something out and for a chance to win a bike or some other prize. It's very low key but exciting. It's not the third caller who wins a trip to Honolulu.

CASH BOX: Do you feel the low key approach is more effective?

WILSON: Absolutely. If it wasn't low key it would be very out of context for this station.

CASH BOX: What do you think the future holds for radio?

WILSON: I think radio is coming back into its own. I think radio will see tremendous growth between now and 1985. FM radio is gaining a larger and larger audience than AM radio. I don't think AM in stereo is going to make that much of a difference. I think it's going to be standard to buy an AM-FM radio unit for cars. I think it's almost going to be law like UHF on TV. FM is growing by leaps and bounds now. I think from now to the next eight to ten years we're going to see a boom in radio working on the whole and especially on FM. I would not like to think that automated radio programming is going to come more into play although research tells us that it will. I'd like to see some personality stay in radio.

CASH BOX: Is WABX planning any changes?

WILSON: We're constantly keeping on our toes. We keep in mind changes in the audience and the audience's lifestyle. We're never satisfied sitting back and saying that we've done it all. There's a lot of work to be done and a lot of work ahead of us. We're planning to stay with the same format but we will make additions or deletions when they are appropriate. From what I see now we will remain an AOR station. I don't see any reason to change that at all. We are part of a group that owns four AOR stations so we have quite a bit of research behind us and musical knowledge.



FOGHAT IN KSHE CONCERT — A packed house greeted rockers Foghat in a KSHE-sponsored concert in 1974.

Kids of all ages have been listening to

WABX

for 10 years congratulations
Century Broadcasting

**KSHE • K-WST • KQUP • Bob Burch • Shelly Grafman
Howard Grafman • Ken Calvert • Paul Sullivan**



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CENTURY

Detroit Retailers, & Distribs. Praise WABX Personnel

(continued from page C-28)

it comes time for a new record, he can choose. I like it because they are still loose like that. They are more progressive than any other station in the city save WDET, which is not a commercial station."

WABX Personnel: 'Good Ears'

"The best thing I could say about WABX, whatever the personnel there, is that they have always had good ears," said Tom Schlessinger, general manager of Arc-Jay-Kay Distributing Co. in Detroit.

"They just celebrated their tenth anniversary and they have been a factor in the market from day one. Their demographics have always been youth-oriented and we could always see a direct relationship of sales to items they were playing at a given time," Schlessinger said.

He also said Century's Detroit station was more liberal in the choice of records it played than most other stations. "That's another thing I have always liked about WABX, and it is that they have a spirit of adventure in their programming."

"They aren't stodgy, they have been willing to take a chance, they have good ears and, consequently, the pieces of product

that later became big hits were put there by ABX."

Elaborating on the station's programming policies and its relationship to other local stations, Schlessinger said, "Without mentioning names, one station in the area is super conservative and only plays things after they are home."

"It has no spirit of adventure in its programming. The other station is halfway between the two. So as far as the station we would go to break things, although there have been at times other stations, but they did not survive, for consistency over a long period of time, WABX has been a very important factor in this marketplace.

"I really have nothing to say about them except positive things, and it's easy to say them when they are true. They have been great to the record business in Detroit," Schlessinger said.

'Plays Everything'

WABX also helps Merit Distributors, Inc. in Detroit because when it comes to breaking a new record, "they do a pretty decent job," according to Scott Lathrop, one of Merit's record buyers and salesmen.

(continued on page C-43)



HAGAR'S SOLO DEBUT — Capitol recording artist Sammy Hagar made his debut as a solo artist with a concert at Detroit's Cobo Hall recently. Pictured greeting Hagar backstage (kneeling l-r) are: Linda Barber of Creem Magazine; Craig Lambert, Capitol promotion, Detroit and Sue Whitall of Creem Magazine. Shown in the middle row (l-r) are: Paul Christie, FM-100 air personality; Jim Sotet, WABX air personality; Hagar and Bruce Ravid, midwest AOR promotion coordinator for Capitol. In the back row (l-r) are: John O'Leary and Chuck Santoni, WABX air personalities; Ken Calvert, WABX PD and an unidentified fan.



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At Century Broadcasting
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**CONGRATULATIONS TO CENTURY BROADCASTING
ON THEIR 10TH ANNIVERSARY
FROM BIG TREE RECORDS.**

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Distributed by Atlantic Records

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CENTURY

Bob Burch

(continued from page C-6)

in order to do them justice, and to be able to better organize our own time.

CASH BOX: And what about secondary radio?

BURCH: In Detroit, for example, Ken Calvert, our program director there, keeps an eye out for what is going on at the outlying radio stations. I wouldn't say that it's a main factor, but in some instances it could possibly serve as a contributing factor. Basically, albums are added to our stations on the strength of the sound and we don't want to become overweighted with new product. We do want to give the new product a fair shot. You've got to keep new product in proportion as to how much product you can play.

CASH BOX: I know you were an important factor in breaking Heart. What was the story there?

BURCH: Well, that was a very rewarding experience. I was in Detroit at the time and got a Canadian copy of their album. I listened to it. I really liked it. I played it for Shelly Grafman (vice president of Century operations) who also happened to be in Detroit at this time and he liked it too. We immediately went heavy with it in St. Louis and Detroit. The album hadn't been released yet in the

United States, but we went ahead and brought the group into Detroit for two budget shows and got a full response. In St. Louis the record was catching on and we took them down there too. Of course, a lot of this success had to do with the rapport I had developed with Sheldon Siegel, vice president of Mushroom Records.

CASH BOX: What has Grafman's role been? How has he been effective with or for you?

BURCH: Well, he's always eager to follow-up, and he's established a great degree of visibility. He sees nearly everybody. He's accessible. If somebody would come to the station, it wouldn't matter who they were, Shelly saw everybody. Consequently he got to know a lot of people in many different facets of our business, and being as likable a guy as he is, and so promotionally oriented, he established himself as a reliable and interested person who could get jobs done. I made a lot of contacts just riding the coattails of his credibility. His visibility has made it work for both of us. Frankly, I've learned everything I know about the business from the man.

CASH BOX: What's KWST and the Los Angeles market been like for you and the chain?

BURCH: Often times I had heard this market described as somewhat stale. The biggest radio market in the world. I haven't

been here for very long but I've made a few observations. It's very difficult to impress the city of Los Angeles. Let's say it's much harder to get to the people. Los Angeles over the years has had an incredible amount of promotion, and with Hollywood and all the attached publicity it's a little harder to impress the masses. They've been exposed to almost everything. What we've tried to do here is build a one-to-one communication factor between our announcers and our audience, as opposed to yelling over the airwaves and sounding more like we're talking to the entire city of Los Angeles. We want our listeners to feel that our announcers are talking to them and this takes an unusual type of communications outlook and announcer.

CASH BOX: You have some direct competition here in Los Angeles. Are they attempting to do the same thing?

BURCH: Let me put it this way: it takes longer, and probably always will take longer to establish a radio station in a market of this size. There are so many little cities which make up the L.A. area, such an enormous number of radio stations, that in order to make a really serious impression, you've got to come in with literally tons of money, a la some of the big network stations, or it takes a longer period of time to establish yourself and your credibility. It's a little harder when people have heard

familiar call letters for years. For a new radio station to hit the air waves in L.A. it's not big news. If you open a new rocker in a city like Cincinnati, it's big news and everybody listens to find out what it's all about. Here, your first major task is letting people know you're around in the first place and that alone is a huge task incorporating money, time and planning.

CASH BOX: What has been happening here at KWST in the past year?

BURCH: We hired a new program director, Paul Sullivan, and for the last several months Paul and I have tried to tailor the existing format to a greater extent and establish a greater degree of consistency. We want the audience to be able to tune in KWST and know what kind of sound to expect, therefore establishing our credibility while continuing to build the station's identity. Of course, visibility is an important factor in a market this size if you're going to be a successful radio station.

CASH BOX: Century has been known as a chain that has broken big acts, or acts that would be big, as we mentioned before. What was the history of REO Speedwagon for instance? How did that come about?

BURCH: It goes back to their first album. We added the record and it caught on well with the announcers. We pulled out "Like You Do," and had a great response to it

(continued on page C-40)

**Congratulations
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and
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DIR

CENTURY

Bob Burch

(continued from page C-38)

subsequent to that, as I remember it, the radio station sponsored a concert. We brought them into town on several occasions. The record company supported the act and it mushroomed into something that no one really expected.

CASH BOX: That always seems to be a forte with the Century chain. People, I think, tend to look at Century and regard them as a force that is instrumental to artists in many cases.

BURCH: One thing that makes that possible, in my opinion, is that the corporation itself is such a tightly knit organization.

CASH BOX: How does this differ from other conglomerates or chains in operation and outlook?

BURCH: This would have to be a personal opinion because I've never worked for another radio corporation per se. But we are, as I said, a tightly knit organization. Everybody communicates, from the president on down. Howard Grafman is very visible, personable and involved. He goes out of his way to try to see everybody. Shelly is the same way. He'll make the heaviest of corporate decisions as well as bring coffee to the guy on the air. I've never seen Century Broadcasting treat any one person who works for them as a commodity. They have always treated us like people, which is one

of the reasons that the company has had such a tremendous record for longevity in employment. You don't see that with a lot of big networks. Announcers just seem to come and go and a lot of them have never even seen the head of the corporation. We're a young station here in L.A., but in Detroit and St. Louis there are people who have been with the stations for five and six years. Even longer in some instances.

CASH BOX: In radio that's pretty unusual.

BURCH: Once people become involved, it's very easy to pick up on this feeling. That's why there are a lot of people who would like to work for Century, because we've had a great track record regarding longevity of employment. Do the job right to the best of your ability and the company is behind you 100 percent. They support you. It's important for a person to be able to go to work everyday and not be afraid that if he makes an isolated mistake here or there his job is in jeopardy. The company makes you feel secure, and that brings out the best in people.

CASH BOX: Where does news broadcasting work in for progressive stations?

BURCH: We use various news services at each station. They're not all the same. In Detroit we have a separate news department. We have a separate news director in St. Louis. So we pull from various different sources.

CASH BOX: How does your news differ

from a typical MOR station format for instance?

BURCH: We try, as a rule, not to dwell on the sensational, like murders, rapes and things of that nature. There's no reason to emphasize something which is a fact of life and a sick situation. Everybody knows about it, and I don't think it's of real interest to most people. We try to direct more attention to local news items and things which affect the community in general as well as your national headline stories and things of that nature. We also try to incorporate human nature-type stories as well as different types of rock items and news in the music world.

CASH BOX: There seems to be a resistance to sports broadcasting on many progressive stations. How do you feel about that?

BURCH: We incorporate sports into most of our news broadcasts. I've always felt that it's good to give local scores and personality items within the news broadcast. We include it, but we don't overdo it.

CASH BOX: What does it look like to you as far as automated programming is concerned? You stressed that it was important to get a one-to-one feel in the market.

BURCH: I think you lose spontaneity when you have automated stations, but I also believe that automation can obviously work better with some stations and formats than others. It's not really a proven factor in AOR radio.

CASH BOX: Has it been a consideration in some of your stations?

BURCH: No. We're on live 24 hours a day in all three cities and will be in San Francisco with the exception of some taped programming which we use as special features and public service programs. The live approach has worked well.

GRAFMAN: To the contrary, I think in the year ahead, the baby boom being over, it may be affected negatively. There was a growing demographic for it in the late sixties and early seventies and currently it's peaked. But with the baby boom over you're going to have more people 25 years and over than you're going to have 18-25 year olds.

CASH BOX: How do you work with the national program director?

GRAFMAN: He keeps me aware of special features and promotions that the various program directors tell him about. He keeps me up on ads and new products.

CASH BOX: What type of promotions does KSHE utilize?

GRAFMAN: We've had a host of them over the years but we don't have so many that the listener takes offense to it. Promotions are good as long as they are not trite. Generally ours are tongue-in-cheek and a little off-the-wall or unusual. We recently conducted an air raid promotion where we had the sound of a siren which disguised thirty different sound effects from ping pong balls to fog horns. The sound effects had to be identified. We've had thousands of entries and five winners will receive tickets to concerts from June 1 to September 1 that are held in St. Louis. We've had boxes and boxes of entries mailed to us. We suspect we will have several hundred that will have answered all thirty sound effects correctly, so we'll have to have a drawing to determine the five winners.

CASH BOX: How do you feel about automated programming?

GRAFMAN: I feel negatively about it. I think you lose the one-to-one feel. There's nothing spontaneous that you can introduce, there's nothing creative or off-the-wall. Programmed radio is stilted and kind of cold.

CASH BOX: What direction do you think Century will take in the future?

GRAFMAN: We have four AOR stations and one beautiful music station in Chicago. We really don't anticipate any change of direction at any station.

CASH BOX: How does the future of FM radio look to you?

GRAFMAN: I think it looks fantastically bright and I think that in the years ahead you're going to find four-channel taking a stronger hold. Stereo, of course, has been very strong but I think four-channel will get to be a very relative part of FM radio.

Happy 10th Anniversary To Century Broadcasting's WABX/Detroit KSHE/St. Louis

*In other words...best regards
from one Century to another.*



A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

Shelly Grafman

(continued from page C-10)

been designated yet.

CASH BOX: Why do you think an AOR format is best?

GRAFMAN: We've enjoyed success with it, not withstanding any format that a radio station adopts and is successful with in terms of listenership, the size of its audience and its financial position.

CASH BOX: Do you think there is a growing demographic of AOR listeners?



BOSTON VISITS WABX — Epic recording group Boston visits WABX during a recent tour.

CONGRATULATIONS

It's been on
Intense ten years.



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CENTURY

Industry Execs Comment On The Century Radio Chain

(continued from page C-32)

policy of helping break new artists. "On some of our key breaking artists like Graham Parker and the Rumour, Century was one of the first chains to go out and say, 'Hey, we believe in that, and we're going to play them.' And that's just one example. We find them very receptive to new acts. They program what's in the grooves and not what's happening in the trade magazines and if it's in the grooves then they will play it."

'One Of Most Aggressive'

Charles Minor, vice president of promotion at ABC Records, said, "Basically, we find them to be one of the most aggressive chains on the type of music that they play, which is mainly rock and roll. Both Shelly Grafman and Bob Burch are very up-front about not being interested in black music in most markets. But when they find a rock and roll album, they're not a 'wait and see' type; they'll put the record on the radio and go after it."

"If they get some response, they'll say, 'give us some time and let's try and break the artist.' So we have found them to be extremely cooperative and strong in the type of music and image that they're projecting to their audiences."

'Believed In Kiss'

"The people at Century Broadcasting have been instrumental in helping us break Kiss through concerts at WABX and a great deal of air play. They were one of the few stations who really believed in Kiss and Angel from the beginning," said Larry Harris, executive vice president at Casablanca.

"It's a radio chain that believes in the music business, and they're willing to stick their necks out on an act they really believe in," he commented further. "With Tom O'Hair at the new San Francisco station, I'm sure that it will add to the prestige that Century already has. They're one of the reasons that make the business fun, and what you're doing is worthwhile. It's just been a great relationship."

"If they are really interested in a group, they will make an effort to play the group more than once a day," said Paul Fishkin, president of Bearsville Records. He continued, "I think they have a keen understanding of promotion and a keen understanding of the equal importance of the radio and record business. They don't take the stance that they are radio and they're going to play what they want when they want. Because of that attitude, they've helped to break a lot of acts." Fishkin stated that the chain was largely responsible for breaking Foghat.

"The Century chain is one of the few places that has an album-oriented approach where you can still get play and help in breaking a record," commented Jerre Hall, national promotion director for London Records. Hall added that "ZZ Top is a case in point for us. They worked with us and gave the product a serious listen. They know what their audience is like and they're willing to put an album on for a few weeks if they think it fits."

"I think they are very aggressive broadcasters. Obviously, their format has caught on in all markets that they're in, and they are certainly a viable force in the album-oriented market," noted Barry Gross, vice

president of promotion and sales at Lifesong Records.

"It's a compliment to the Century chain that they are so well respected and looked up to within their own industry," commented Barry Goldberg, national promotion director for 20th Century Records. "Without fail, every time we come out with a new release, I have found that at least a handful of very influential AOR stations across the country will ask, 'Has the Century chain added it yet?'"

According to Goldberg, "Their (Century) ability to break new acts adds to their reputation. For example, it's very helpful to me and my staff to be able to go into a station and say, 'We've picked up the Century chain.' It adds credibility to a new group. People ask not only if they've added the album, but what cuts they are playing."

David Young, national album promotion co-director for Warner Brothers, thinks that Shelly Grafman has been a large influence in breaking new records. "Because Shelley Grafman is really into music, when he gets behind a group, the stations in the Century chain have really given the group good backing." Young added that the role of Century stations in concert promotions has also helped various rock acts break. "Their attitude has been that if an act looks good to them, they'll take the initiative and contact us."

Tom Cossie, vice president of promotion at Buddah Records, noted, "The people at Century are gentlemen. I've had dealings with them, spent time with them and they are fine people. When I was vice president of promotion at RCA, Shelly Grafman helped break David Bowie, the Kinks and Lou Reed for us."

"The Century chain was very helpful when we were trying to break Kiss and Starz," says Bill Aucoin, manager of both of those acts. "I would say that they have helped us tremendously, especially Shelly Grafman and Bob Burch."

Bob Smith, national album promotion manager for RSO Records, called Century Broadcasting "incredibly important" in terms of FM promotion because it has outlets in three major U.S. markets—Detroit, Los Angeles and St. Louis. "They are very research-oriented," he said, "so they can let you know exactly what's happening with your product in the markets they cover."

Smith further characterized the Century chain as "a great catalyst for breaking new product," saying "they will give a record a shot, as long as it is viable for their markets, quicker than most heavily-formatted stations, which traditionally add new product very slowly."

Smith also explained that he had a great deal of respect for Century Broadcasting personnel. "I've found all the people at Century to be extremely aware of the trends in music and what's going down," he said. "I'm really pleased with the relationship I have with the people I've talked to—particularly Bob Burch. He's a very accessible person, and I like dealing with him because he's very direct and straightforward."

Smith was appreciative of the fact that WABX and KSHE in particular has helped bring mass recognition to Jack Bruce and Rough Diamond, two acts RSO has promoted heavily in recent months. "Those are influential call letters," he pointed out. "They carry a lot of weight with FM stations in various other parts of the country."

'Really Important'

Niles Siegel, RCA national album promotion director, says that Century Broadcasting "is one of the chains that has grown to be really important." The reason they have become important, says Siegel, "is their concern with quality rock radio and their support of artists that they believe belong in rock today, artists that they believe their audience wants to hear. They've proven themselves to be excellent judges of the rock audience."

And that excellent judgment has paid off in the past, according to Siegel. "I remember back years ago when they were one of the few stations in the country to play the first Nektar LP," Siegel explained. "That LP sold 14,000 units in St. Louis, which showed that not only did they pull an album out of the sky but that they know what to look for and that their program is effective."

"Another important factor with Century is that they are a family," says Siegel. "They act as a family and I feel like a cousin. Bob Burch is like an extension of Shelly Grafman, and Shelly and Howard Grafman are a team. It's one of the most secure situations for a radio person and it's one of the nicest situations for a record person to deal with because Century cares."

"If Century believes in a record," said Phil Rush, national promotion director for Capricorn Records, "what they will do—especially on a new artist—is give you the avenue for promotion. Once they commit to a new group, they give it that airplay and stand by their decision. They've been most instrumental in helping develop new artists." And by so doing, Rush added, Century is filling a void that exists in contemporary FM programming. "While all the other stations in town might be playing nothing but the established artists, you've got the Century chain which is willing to give their listeners more new music."

Rush traced the chain's willingness to break new product back to Century personnel. "All of the people in the chain are very knowledgeable and they're always willing to listen to new artists," he said. "That's the big thing about Century: they're very much into trying to grasp a new sound, or a new situation, and expand upon it. This seems to be true of everyone in the chain; they are very cooperative and their ears are tuned to what's happening at the street level."

Rush predicted that the chain's fourth station, soon to begin operation in San Francisco, will "absolutely be a major force in that market."

'A New Experience'

"Working with Shelly and those people has been a new experience for us," stated Bob Harrington, vice president in charge of promotion for Private Stock. "Until just recently Private Stock has not been in that kind of album business. Now with Brownsville Station and the Starbuck album we're in their type of market. K-SHE and WABX went for the Brownsville Station album right out of the box. The thing that impresses me about them is that when they get a piece of product that they know is right for the radio station, they put it on the air and really go after it. I think it's their aggressive attitude towards music that makes them a successful outfit. I really enjoy working with them."

"From a very astute knowledge of their audience, and what their audience appreciates, these stations are able to tell us almost immediately what will be a hit with their listeners and what won't be," Harrington added. "This helps everybody. They are not the type of company that makes many mistakes in putting things on the air, and by getting things on the air early they really help themselves. Their programming staff is one of the finest. In tracking the young demographic, these people are among the leaders."

'We Need More Of Them'

Freddie Mancuso, Island Records head of promotion, said, "I have nothing but the best to say about Century Broadcasting because they have been tremendously helpful toward the development of album product."

"Right now," he noted, "they're doing a great job for us on Rough Diamond. In those three cities and soon to be four, they're doing an incredible job."

Mancuso expressed the opinion that Century is "one of the few chains in major cities that take good shots on new product for every company. We need more of them."

"I commend them for what they have done for the recording industry over the past several years," he said.



GATHERING WITH RAY MANZAREK — Promotion men gather with radio personnel to greet Ray Manzarek and Nite City. Pictured (l to r) are: Jim Sotet, disc jockey for WABX; Barry Goldberg, 20th Century promotion; Ken Calvert, PD for WABX; Bob Burch, national PD for Century Broadcasting; Niles Siegel, RCA Records promotion; and Ray Manzarek.

CENTURY

Detroit Accounts Praise WABX

(continued from page C-36)

"The thing about ABX," Lathrop said, "is that they don't just play all the hit music that is out. They play almost everything, instead of just some selections. They play rock and some jazz, but almost all of the new releases."

'Large Turnout'

At Detroit's Harmony House, the sales manager said, "We have the ABX playlist, so we have a lot of people come in and say, 'I heard such and such on a radio station, which one was it?' and we say 'Oh, that was ABX,' so we do have a large turnout from that station."

The Harmony House, like most others, sees WABX as perhaps the best station in Detroit in regards to breaking new records. But besides that, "It helps us in sales and it also helps keep us aware of what's going on around the city that we don't know about, especially if it is something local."

People Important

Mike Morin, a sales representative for the Peaches outlet in Detroit, said the people who work at WABX contribute as much to Peaches sales as WABX's programming format.

"The people they have working for them, that I know personally, are on the ball; they know their business. They are aggressive, but not pushy, and I think they handle themselves real well when they deal with us," Morin said.

"The station itself has, I think, a big impact on the area. They keep real close tabs on what is happening in the retail area. The things they program show up in sales in the store, so it has an effect here, too."

He agreed with other record merchants who said WABX is a great boon to new artists. "They program some artists that hadn't appeared here before. For instance, Pablo Cruise, they started playing that album ('A Place in the Sun'), which is not the type of album you would think as being big in Detroit."

"But since they have been programming the new album, the group has been doing real well. They also just had their tenth anniversary party which was dynamite."

"They had a show with Heart, the Kinks and Nite City. And as far as working with us on promotions, they are excellent. They are really great people and I'm really glad we met up with them when we got up here. They are fine people to work with."

'Results in Hit Records and Sales'

Gene Silverman, president of Music Trend, Inc. in Detroit, said, "WABX has created new hits that might not otherwise have been created on the airwaves. It results in hit records and therefore, sales."

Looking back, Silverman noted, "ABX was really the first progressive FM station we had here in the market. They have certainly been able to maintain their identity through all of the years. Even though it is much more competitive today, ABX is still a major factor."

"They expose a lot of product for the record companies, and sell a lot of product. In addition, they are community-minded. ABX is involved in promoting concerts, groups and acts, and they have been cooperative with interviews of artists. In general, they have been a very good station."

In terms of advertising dollars, Silverman remarked that many companies are only now discovering the ABX market. "It's not new to us because we have grown up with it, but it is new to department stores, cosmetic companies, airlines or old established restaurants."

'Variety Of Music'

"It's a pretty good station; they play a good variety of music," said Ron Rogers, owner of Detroit's Angott Records.

"We sell wholesale only, but I think some of the local record shops are buying things that are being played only on WABX." Other than that, Rogers said, it is hard to judge how much effect the airplay has on sales since few retailers voice their reasons for buying a particular record.

"I don't hear it so much from the stores, but from the promotion people. They say, 'They are playing this on ABX,' so that's the only way I hear it. It is kind of hard to tell what effect it has."

"I like the station. I hear things on there I've never heard on stations, songs I really like. I have also seen some records that seemed to happen because they (WABX) were playing them."

Reggae Ltd. Lauds St Louis' KSHE For Co. Success

ST. LOUIS — John Gourley, president of the St. Louis-based Reggae Ltd. promoter group, credits Century's KSHE with "being one of the major reasons we've done as well as we have. Our big thing has been breaking new talent, or talent that had not been previously exposed in this market. KSHE has been just incredible in working in tandem along with us along these lines."

Although Reggae works in 15 major mid-western and eastern markets, Gourley singled out KSHE as being "a step above normal radio. Insofar as quality and innovation and the approach to format and advertising, it's all very unique. We've taken acts in this market and with KSHE's help, doubled previous concert attendance."

W-100

Essex, Slade Visit KSHE



ESSEX VISITS KSHE — Recording artist David Essex stopped by KSHE studios on his national tour to chat with Century Broadcasting vice president of operations Shelly Grafman.



SLADE VISITS KSHE — Two members of Slade greet concert-goer at KSHE during their national tour in 1975.

WLOO-FM Is The Century Chain's 'Beautiful' Link

CHICAGO — WLOO-FM, Chicago, is the maverick in the Century chain. While the three other stations have similar rock-oriented formats, WLOO remains a "beautiful music" broadcaster. In light of the success Century has had with WLOO this is not as surprising as it first appears. WLOO is the top-rated FM station in the Chicago market, and third among all stations in the area.

While the station has to compete with three other similarly formatted broadcasters in the greater Chicago area, its continuing success in the ratings indicate that the "beautiful music" format is as competitive as any rock-oriented designation. Crucial to the success of WLOO is the programming, which differs from other "beautiful music" stations and "rocker" alike.

WLOO-FM, Chicago Format: Beautiful Music

Licensed to: Chicago, Illinois
On air: 1947
Acquired by Century: May 24, 1966
Dial position: 100.3
Power: 6kw
Antenna height: 1170 ft.
Representative: McGavren-Guild, New York City
General manager: Darrel Peters
General sales manager: Harvey Wittenberg

Darrel Peters, who handles programming as well as being general manager of the station, says that acquisition of suitable music is an extremely competitive task. In contrast to the promotion siege that grips rock-oriented stations, Peters notes that there is "a real lack of promo people coming around. The days when people put product on your doorstep is over in this format." Although Peters thinks the product is available, he admits to having a difficult time in finding enough of it.

"With the demise of Percy Faith and a few others there's very little coming out in this area from the United States." Peters thinks the MOR programmers, who utilize more vocals than do "beautiful music" counterparts, have an easier time in making selections. "The vocals are an intrusion," stated Peters, "and although we program more vocals than some 'beautiful' stations, we have to remember this factor."

In an effort to expand the WLOO music library, reportedly the largest library of its kind with nearly 300 hours of recorded music, Peters is seeking overseas product. "Although there's more foreign involvement, we're still searching actively here. We're doing some custom work now too."

Peters runs a semi-automated play system at WLOO, which was designed by the company engineer. All announcements are "live," but the custom system allows the music to be played, and the programming changed, with almost no manual assistance. "We're looking for a consistent sound, something that's reliable and dependable, and this system just helps matters along. We spent a lot of time in putting it together, but we're always tuning it and tightening it up."

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From the  family.

THE SINGLES BULLETS

- #1 **LEO SAYER** — #1 airplay at 55% of our reporters including WLAC, KEEL, Z-96, WPIX, WISM, WIRL, WDRC, WFIL, WGCL, WNCI, WCAO, KDWB, KJRB, B-100, WCAO, WAKY, WBBO, WAYS, WIFI, KBEO, KFJZ, WBGW, WRKO, 99X. Top 5 rotation at 85% of our reporting stations. #1 selling single at 50% of our reporting accounts including Licorice Pizza/L.A., Tower/S.F./Sac., Richman Bros./Phila., Bee Gee, Transworld/Albany, Waxie Maxie/D.C., El Roy/L.I., King Karol/N.Y., Radio Dr./Milw., Harmony House/Det., Win/N.Y., Port Of Call/Nash.
- #2 **STEVIE WONDER** — Added at KKKX. Jumps at WABC 13-5, WAKY 20-13, WIRL 14-9, WFIL 7-3, KTLK 13-8, KJRB 20-13, KTAC 14-8, KAKC 7-3. #1 at KFRC, KHJ, KPAM, WSAI, WOAM. Top 5 airplay at KEEL-2, Z-96-3, WOW-2, WISM-2, WKY-4, WHHY-4, WDRC-3, WFIL-3, WBBF-2, WMET-3, WGCL-3, WNCI-4, KXOK-5, KNDE-2, WAYS-2, WIFI-3, KLEO-2, WHBO-4, KHJ-2, WRKO-2, 99X-5. Top 5 sales at Licorice Pizza, Music Plus, City One Stop/L.A., World Wide/Seattle, Banana/S.F., Richman Bros./Phila., Bee Gee/Albany, El Roy/L.I., Dicks/Boston, Win/N.Y., Singer, Galgano/Chi., Stark/Cleve., Port Of Call/Nash., United/Miami. (#3 bullet on **CB** R&B singles chart).
- #3 **KC AND THE SUNSHINE BAND** — #4 most active single with 30 jumps including WABC 17-9, WPIX 8-4, WMET 17-13, KIOA 14-6, KIMN 18-8, KJR 11-7, KTAC 16-11, O-102 24-16, KAKC 11-4, WLS 16-12, WOKY 12-8. Top 5 airplay at KEEL-3, WPIX-4, WHHY-3, WGCL-2, WNCI-3, WCAO-2, B-100-4, KXOK-1, KPAM-2, WCAO-2, WMPS-3, WAYS-3, WSGA-2, KBEO-3, WKBW-1, WHBO-2, 99X-2, KLIF-1. Top 5 airplay at Music Plus/L.A., World Wide/Seattle, Banana/S.F., Tower/S.D., Bee Gee/Albany, Waxie Maxie/D.C., El Roy/L.I., Win/N.Y., Stark/Cleve., Consolidated/Det., Franklin/Atl., United/Miami. (#2 on **CB** R&B singles chart).
- #5 **FLEETWOOD MAC** — #1 most active single with 50 big jumps including 13Q 22-15, WPIX 17-8, WMET 14-7, WGCL 15-10, Y-100 21-16, KIMN 23-15, WFIL 21-17, KTLK 24-14, O-102 11-7, KAKC 20-11, WLS 19-14. Top 5 airplay at WLAC-1, WISM-5, KJRB-2, B-100-5, KXOK-3, KNDE-1, WERC-5, WAYS-5, KFJZ-5, WRKO-5, KHJ-4. Top 10 sales at Licorice Pizza/L.A., Banana/S.F., Tower/S.F., Peters/Boston, Central/Hartford, El Roy/L.I., Dicks/Boston, Win/N.Y., Galgano/Chicago, Stark/Cleve., Franklin/Atl., Central South/Nash.
- #6 **MARVIN GAYE** — #6 most added single with 10 new stations including WABC, WMET, WGCL, KRBE, B-100, WIFI, WRKO, WHBQ. #6 most active single with 24 big jumps including 13Q 20-8, Y-100 9-6, WFIL ex-20, WOAM 19-13, KNUS 28-23, KSLQ 16-9, KFRC 19-13, KLIF 25-20, 99X 23-14, WPGC 14-5, WNCI 23-14, WCAO 22-16, KYA ex-18. Top 5 airplay at WQXI-2, WMPS-4. Top 10 sales at Licorice Pizza/L.A., Banana/S.F., Tower/S.D./S.F./Sac., Richman Bros./Phila., Waxie Maxie/D.C., El Roy/L.I., Dicks/Boston, King Karol, Win/N.Y., Consolidated/Det., Interstate/Miami. (#1 on **CB** R&B singles chart for the fifth week in a row).
- #8 **CLIMAX BLUES BAND** — Key jumps at WABC 22-16, WGCL 23-18, KDWB 11-7, KKKX 10-6, KTLK 11-6, KFJZ 14-10, WLS 13-8, CKLW 17-13, KYA 24-20, WRKO 17-13, WIBG 13-9. Top 5 airplay at WIRL-2, WCAO-3, KLIF-3. Top 10 sales at Bee Gee/Albany, Waxie Maxie/D.C., Singer, Sound Unltd./Chi., Radio Dr./Milw., Stark/Cleve., Interstate/Miami, El Roy/L.I., Peters/Boston, Tower/Sac.
- #11 **ANDREW GOLD** — #7 most added single with 9 new stations including WLAC, WKY, Y-100, WIRL, WLS, WIBG. #5 most active single with 29 jumps including WCAO 11-4, WGCL 18-14, KIMN 19-14, KJR 24-19, KAKC 24-19, KBEO 25-19, WOKY 23-20, KLEO 18-11, KLIF 31-25, WZUU ex-20, WPEZ 27-22, KHJ ex-27, WPGC 9-4. Strong sales at Licorice Pizza/L.A., Banana/S.F., Tower/Sac./S.F., Norman Cooper/Phila., Bee Gee/Albany, Cavages/Bufallo, Waxie Maxie/D.C., Central/Hartford, Richman Bros./Phila., El Roy/L.I., King Karol, Win/N.Y., Singer, Galgano/Chi., Stark/Cleve., Consolidated/Det., Franklin/Atl., Central South/Nash.
- #12 **KISS** — Added at WABC, WDRC. Jumps at WPIX ex-17, Y-100 12-9, KNDE ex-20, WLS 6-5. Top 5 airplay at WNCI-5, WBBF-5, KBEO-5. Excellent sales at Licorice Pizza, Music Plus, City One Stop/L.A., Tower/S.F./Sac., Norman Cooper/Phila., Bee Gee/Albany, Cavages/Bufallo, Central/Hartford, El Roy/L.I., Dicks/Boston, Singer/Chi., Stark/Cleve., Consolidated/Det., Waxie Maxie/D.C., World Wide/Seattle, Sound Unltd./Chi.
- #13 **KENNY ROGERS** — Added at WKBW, WKY, KTAC, KLEO, KSLO, WPRO. Jumps at KEEL 13-6, 13Q 25-16, WCAO 15-9, WBBO 24-20, KJOY 25-14, WOAM 15-7, WMET 21-17, WIFI 28-20, KLEO 10-4, CKLW 25-21, KHJ ex-26, WLEE 17-12. Top 5 airplay at WOW-1, WOXI-3, WMPS-5, KNUS-3, KLEO-4, KLIF-5. Strong sales at City One Stop/L.A., Banana/S.F., Tower/Sac., Peters, Dicks/Boston, Norman Cooper, Richman Bros./Phila., Waxie Maxie/D.C., El Roy/L.I., King Karol, Win/N.Y., Singer, Galgano/Chi., Stark/Cleve., Franklin/Atl., Interstate/Miami, Port Of Call/Nash.
- #15 **FOREIGNER** — Added at WERC, WOAM, WKBW, WSGA, KILT. Jumps at WPIX ex-20, WMET 12-8, B-100 11-7, WLS 20-16, WIFI 15-7, KCBO 26-20, WMAK 20-13, WPEZ 25-20, WZUU 18-12. Top 5 airplay at KXOK-4, KPAM-4, KBEO-4. Strong sales at Licorice Pizza/L.A., Tower/S.D./S.F., Richman Bros./Phila., Bee Gee/Albany, Waxie Maxie/D.C., Central/Hartford, El Roy/L.I., Dicks/Boston, King Karol, Win/N.Y., Singer/Chi., Stark/Cleve., Consolidated/Det., Franklin/Atl., Central South/Nash. Harmony House/Det.
- #16 **BILL CONTI** — Added at WABC, KTLK. #2 most active single with 48 big jumps including WPIX 20-12, WMPS 16-11, WCAO 24-18, WNCI 10-2, KIMN 21-16, WIRL 21-14, WFIL 9-5, KJR 16-9, Q-102 ex-23, Wi. S-3-2, WOAM 10-4, WKBW 12-3. Top 5 airplay at 13Q-1, WHHY-5, WFIL-5, WMET-1, WNCI-2, WSGA-5, KBEO-2, WOAM-4. Strong sales at Banana/S.F., Licorice Pizza/L.A., Tower/S.D., S.F./Sac., Norman Cooper, Richman Bros./Phila., Bee Gee/Albany, Cavages/Bufallo, Waxie Maxie/D.C., King Karol, Win/N.Y., Singer, Galgano/Chi., Stark/Cleve., Harmony House/Det., Interstate/Miami, Central South/Nash.
- #17 **MARSHALL TUCKER BAND** — #3 most added single with 14 new stations including KEEL, WOW, WKY, KIMN, FM 92, WNOE, KFRC, KHJ, WPGC. Jumps at WCAO 12-8, KTAC ex-26, KAKC 17-12, KBEO 24-16, WSGA 14-10, WOKY 31-23, KLEO 29-23, WRKO ex-22, WHBO 25-19, WLEE 26-17, WZUU ex-19, WING 16-8. Sales at City One Stop/L.A., World Wide/Seattle, Tower/Sac., Win/N.Y., Stark/Cleve., Richman Bros./Phila., Waxie Maxie/D.C., Win/N.Y., Stark/Cleve., Harmony House/Det., Franklin/Atl., Central South/Nash., United/Miami.
- #19 **JOE TEX** — Added at WFIL, KLEO, KNDE. Last week added at WPGC, KRBE 13Q 99X, WDRO. Jumped at WCAO 16-12, WING 17-10, WBBO 21-16, WCOL 14-10, KAKC 28-22, WDRO 31-26, KFRC 22-18, KHJ 22-18, 99X 32-25, WPGC ex-24. Top 5 airplay at WLAC-4, WHHY-1, WFIL-5, WOXI-4, WERC-4, WMPS-1, WAYS-4, WSGA-3, WHBO-1. Strong sales at Licorice Pizza/L.A., Banana/S.F., Tower/Sac./S.F., Waxie Maxie/D.C., Win/N.Y., Stark/Cleve., Harmony House/Det., Franklin/Atl., Interstate/Miami, Central South/Nash. (#4 on **CB** R&B singles chart).
- #20 **STEVE MILLER** — Added at WKLO, WDRO, WSAI, KAKC, WLAC. #7 most active single with 24 big jumps including WCAO 25-19, B-100 19-15, WOXI 27-18, KXOK 15-9, WIRL ex-21, KTLK 22-17, Q-102 ex-26, KCBO ex-24, WMAK ex-23, 99X 31-24, WZUU 20-17. Strong sales at Licorice Pizza/L.A., Banana/S.F., Peters, Dicks/Boston, Bee Gee/Albany, Waxie Maxie/D.C., Central/Hartford, El Roy/L.I., King Karol/N.Y., Singer/Chi., Stark/Cleve., Franklin/Atl., Interstate/Miami, Central South/Nash.
- #21 **ALAN O'DAY** — #5 most added single with 11 new stations including WPEZ, KIMN, WPIX, WDRC, WERC, KEEL. #3 most active single with 33 big jumps including WNOE 39-33, KSLO ex-30, 13Q 30-26, WMPS 21-15, KXOK 18-14, Y-100 23-17, WFIL 27-23, KJR ex-21, WOAM 22-14, WIFI 29-22, WOKY 29-25. Strong sales at Music Plus/L.A., Banana/S.F., Tower/S.D./S.F., Norman Cooper/Phila., Waxie Maxie/D.C., Central/Hartford, Dicks/Boston, Win/N.Y., Singer, Galgano/Chi., Stark/Cleve., Interstate/Miami, Central South/Nash.
- #22 **TAVARES** — Added at WGCL. Last week added at WFIL, WCAO. Jumped at WPIX 7-3, WFIL ex-26, WRKO 13-8, WING 11-5. Top 5 airplay at WABC-3, 99X-3. Strong sales at World Wide/Seattle, Banana/S.F., Tower/S.D./S.F., Peters, Dicks/Boston, Norman Cooper, Richman Bros./Phila., Bee Gee, Transworld/Albany, Waxie Maxie/D.C., Central/Hartford, El Roy/L.I., King Karol, Win/N.Y., Central South/Nash., United/Miami. (#5 bullet on **CB** R&B singles chart).
- #23 **BOB SEGER** — #9 most added single with 8 new stations including WKLO, KLEO, WSGA, WCOL, WBBF. Jumped at WCAO 30-25, WQXI 24-19, WDRC ex-28, KJRB ex-27, KBEO 29-20, WMAK 24-17, KYA 23-19, WRKO 24-19, WING 32-25. Strong sales at Licorice Pizza/L.A., Banana/S.F., Norman Cooper/Phila., Bee Gee/Transworld/Albany, Waxie Maxie/D.C., Tower/S.F., Central/Hartford, Dicks/Boston, Galgano/Chi., Stark/Cleve., Consolidated/Det., Franklin/Atl., Interstate/Miami, Central South/Nash.
- #25 **JIMMY BUFFETT** — #10 most added single with 8 new stations including WAPE, KCBO, WAYS, KBEO, WCOL, KERN. Last week added at WMPS, KLIF, KSLO, WCAO. Jumps at KEEL 27-21, WLAC 24-9, WERC 23-18, WCAO 29-24, WAKY 29-18, WOXI 22-12, KJRB ex-23, KRBE ex-13, WMAK 14-8. Sales at Licorice Pizza/L.A., World Wide/Seattle, Tower/Sac., Waxie Maxie/D.C., Central/Hartford, Singer/Chi., Franklin/Atl., Port Of Call/Nash., United/Miami.
- #26 **ADDRISI BROS.** — Added at WLEE, KYA, KJRB, WQXI, WCAO, WERC. Last week added at KSLQ, Z-93. Jumps at KERN 7-3, WOW ex-17, B-100 ex-30, WCOL 34-29, KSLO ex-34, KHJ 26-22, WPEZ 30-21. Sales at Licorice Pizza/L.A., Richman Bros./Phila., Singer/Chi., Port Of Call/Nash., City One Stop/L.A.
- #34 **SYLVERS** — Added at KFRC, CKLW, KJOY, KAKC, KPAM, KEEL. Last week added at WMET, KLEO, WQXI. Jumps at WMET 29-23, WGCL 19-13, WOXI 30-19, KIOA 38-22, WDRC 16-9, WIRL 11-4, WHHY 19-10, WOKY 8-4, KLEO 28-19, WDRQ 16-11. Sales at Banana/S.F., Tower/S.D., Sac., Central/Hartford, Win/N.Y., Singer, Sound Unltd./Chi., Interstate/Miami. (#25 bullet on **CB** R&B singles chart).
- #36 **EAGLES** — #2 most added single with 15 new stations including CKLW, WIFI, KRBE, WPRO, WMAK, KBEO, KJOY, WBBF, WNCI. Jumps at WAKY 24-10, KXOK ex-23, WCOL 30-23, Q-102 20-14, KAKC 40-23, WKBW ex-28, WAYS 23-9, KCBO 22-18, WAPE 29-21, KFRC 14-10. Early sales at Tower/S.D., Norman Cooper/Phila., Dicks/Boston, Win/N.Y., Radio Dr./Milw., Harmony House/Det.
- #38 **BARRY MANILOW** — #1 most added single with 20 new stations including KSLO, KCBO, WSAI, WIFI, WLS, Q-102, KJR, KTLK, WQXI, WMPS. Jumps at WOW 18-12, KXOK ex-24, WCOL 40-28, WFIL 26-22, WLEE ex-30, WPGC ex-27. Sales at Peters/Boston, Norman Cooper/Phila., Bee Gee/Albany, Waxie Maxie/D.C., El Roy/L.I., King Karol/N.Y., Radio Dr./Milw., Consolidated/Det., Central South/Nash.
- #40 **HALL AND OATES** — Added at WDRQ, WIFI, KAKC, KJRB, WDRC. 15 adds last week including KILT, KRBE, WNCI, WPIX, WMPS. Jumps at KERN ex-26, 13Q 26-20, WCAO 27-23, WMPS 28-22, WBBF 30-25, WBBO ex-30, WCOL 33-26, KRBE ex-30, CKLW 28-24, KHJ 28-23. Sales at Licorice Pizza/L.A., Banana/S.F., Peters/Boston, Norman Cooper/Phila., Bee Gee/Albany, Win/N.Y., Harmony House/Det.
- #42 **AL STEWART** — Added at KILT, KCBO, WBBF. Jumps at KEEL ex-27, KJOY 16-10, WMAK ex-26. Sales at Bee Gee/Albany, Cavages/Bufallo, Central/Hartford, Radio Dr./Milw., Franklin/Atl.
- #43 **ANDY GIBB** — Added at 13Q, WBBO, WOKY, WAPE, WZUU. Last week added at WAKY, KTAC, WCAO. Jumps at KEEL ex-30, KERN 28-22, WHHY 24-15, KJR ex-23, WMAK 29-25, WPGC ex-28. Sales at Tower/S.D., Waxie Maxie/D.C., Central/Hartford, Dicks/Boston, King Karol/N.Y.
- #44 **PETER MCCANN** — Added at KERN, B-100, KXOK, KJRB. Last week added at WZUU, WNOE, KLEO. Jumps at WERC 18-11, WOKY 28-22, KCBO ex-27, WNOE ex-38, WMAK ex-27, KSLQ ex-35, WLEE 24-14.
- #47 **DEAN FRIEDMAN** — Added at 13Q, WQXI, WGCL, WMAK, KPAM. Jumped at KEEL 20-15, KJR 20-15. Sales at Cavages/Bufallo, Interstate/Miami.
- #51 **STARBUCK** — Added at KSLQ, KCBO, 13Q. Jumps at KEEL ex-29, WLAC 21-11, WHHY 17-12. #7 on the secondary level with new adds at KELI, KKLS, KCBS, WCUE.
- #52 **ENGLAND DAN AND JOHN FORD COLEY** — Added at WIBG, WING, WOKY, WBBQ, WBBF, WMPS, WOW. Last week added at WLEE, WERC, WSGN, O-94. Jumped at WPEZ 35-28, WLEE ex-27. #2 most active single on the secondary level with new adds at WTLB, KOWB, WFBR, KSTT, WCUE, WSPIT.
- #53 **PABLO CRUISE** — Added at WCAO, WGCL, KJR, KJOY, WING, WIBG. Last week added at KFRC. Jumps at KNDE 12-7, KFRC ex-27. #8 on the secondary level with new adds at WABB, WTLB, KINT, KRKE. Sales at Banana/S.F., Tower/Sac./S.F., Win/N.Y., Franklin/Atl.
- #56 **RUFUS** — Added at WGCL, WNOE. Last week added at WPGC. Jumps at WCAO 26-22, KSLQ 31-27. Sales at Tower/S.F., Bee Gee/Albany, Waxie Maxie/D.C., Win/N.Y., Harmony House/Det. (#15 bullet on **CB** R&B singles chart).
- #59 **WAYLON JENNINGS** — Added at WMPS, WQXI, WMAK, KIOA. Last week added at KLIF, WHBQ. Jumps at KEEL 29-12, KAKC 31-23, KLIF 22-17, WHBQ ex-27. #5 most active single on the secondary level with new adds at KKLS, WJON, KVOX, KRIB. Sales at City One Stop/L.A., Singer/Chi., Stark/Cleve., Port Of Call/Nash.
- #64 **BOSTON** — #4 most added single with 12 new stations including WPRO, WING, WPEZ, KLIF, KSLO, WNOE, FM 92, KJR, WCAO. Last week added at WRKO, WKLO. Jumped at WOW ex-16, WERC 26-21, WDRC ex-30, KJOY 30-23, WRKO ex-29, WKLO ex-24. #3 most active single on the secondary level with new adds at 98Q, WORD, WGLF, WTRY, WTLB.
- #65 **ABBA** — Added at WBBO, KXOK, WAKY, 13Q, WOW. Last week added at WAYS, WDRC, WING, WMAK. Jumps at WLAC ex-27, KIOA 36-26, KPAM ex-29. #1 most active single on the secondary level with new adds at WGUY, WRJZ, WISE, WABB, WDBO, WTRY. Sales at City One Stop/L.A., Bee Gee/Albany, Radio Dr./Milw.



JACKSON SINGS

— THE PRETENDER —

E-45399



FROM THE ALBUM

— THE PRETENDER —

PRODUCED BY JON LANDAU • 7E-1079

AVAILABLE NOW FROM ASYLUM RECORDS



CASH BOX POP RADIO ANALYSIS

MOST ADDED RECORDS

This To
Week Date

STATIONS ADDING THIS WEEK

1. LOOKS LIKE WE MADE IT — BARRY MANILOW — ARISTA	20%	43%	WLS, WCAO, WMPS, WQXI, Q102, KJR, WSAI, WIFI, KCBO, KEEL, WJET, Z-96, KDWB, KJRB, WBG, KAKC, BJ-105, KTLK, WBT.
2. LIFE IN THE FAST LANE — EAGLES — ASYLUM	15%	61%	CKLW, KRBE, WMAK, WIFI, KBEQ, WVBF, WPRO, FM-92, BJ-105, KJOY, WNCI, WISM, WHHY, KIOA, WBBF
3. HEARD IT IN A LOVE SONG — MARSHALL TUCKER BAND — CAPRICORN	14%	66%	KHJ, KFRC, WPGG, WNOE, KEEL, WJET, WKY, WOW, WSGN, WIRL, KIMN, FM-92, WBT, KEZY
4. PEACE OF MIND — BOSTON — EPIC	12%	32%	WCAO, KJR, WNOE, KSLQ, WPEZ, KLIF, WING, WPRO, FM-92, BJ-105, KCPX, WBG
5. UNDERCOVER ANGEL — ALAN O'DAY — PACIFIC/ATLANTIC	11%	74%	WPIX, WLAC, WPEZ, KING, KEEL, WDRC, WNCI, KIMN, BJ-105, KSTP, WBT
6. GOT TO GIVE IT UP — MARVIN GAYE — TAMLA	10%	50%	WABC, WRKO, WMET, WGCL, WIFI, KRBE, BJ-105, WISM, B-100
7. LONELY BOY — ANDREW GOLD — ELEKTRA	10%	50%	WLS, Y-100, Z-93, WIBG, WLAC, WKY, WIRL, WBT, WGH.
8. DA DO RON RON — SHAUN CASSIDY — CURB	9%	14%	WFIL, WCOL, WMAK, KILT, KLIF, WOKY, FM-92, KCPX, WBBQ
9. MAINSTREET — BOB SEGER — CAPITOL	8%	58%	WCOL, WBBF, WJET, KCPX, KLEO, WVBF, WKLO, WSGA
10. MARGARITAVILLE — JIMMY BUFFETT — ABC	8%	47%	WCOL, KCBO, KBEO, WAPE, WAYS, WSGN, WJET, KERN
11. IT'S SAD TO BELONG — ENGLAND DAN & COLEY — BIG TREE	8%	24%	WMPS, WIBG, WOKY, WGH, WING, WBBQ, WOW, WBBF
12. KNOWING ME, KNOWING YOU — ABBA — ATLANTIC	8%	22%	130, KXOK, FM-92, Q-94, WBG, WBBQ, WOW, WAKY
13. WHATCHA GONNA DO — PABLO CRUISE — A&M	8%	19%	WCAO, WIBG, KJR, WGCL, KJOY, KCPX, WFOM, WING.
14. JET AIRLINER — STEVE MILLER — CAPITOL	7%	70%	WLS, WSAI, WDRQ, WLAC, WKLO, KAKC, WJET.
15. LUCILLE — KENNY ROGERS — UA	7%	57%	KSLO, WKBW, KEZY, WPRO, Q-94, KTAC, WKY
16. SLOW DANCIN' — ADDRISI BROTHERS — BUDDAH	7%	46%	WCAO, WOXI, KYA, WGH, WLEE, KJRB, WERC
17. BACK TOGETHER AGAIN — HALL & OATES — RCA	7%	46%	WDRQ, WIFI, WAVZ, KAKC, KJRB, WSGN, WDRC
18. HIGH SCHOOL DANCE — SYLVERS — CAPITOL	7%	25%	CKLW, Z-93, KFRC, KEEL, KAKC, KJOY, KPAM

RADIO ACTIVE SINGLES

SECONDARY RADIO ACTIVE

- DREAMS — FLEETWOOD MAC — WB**
WLS 19-14, WABC 31-29, WPIX 17-8, 130 22-15, WMET 14-7, WGCL 15-10, WCAO 21-17, WFIL 21-17, WOAM 21-12, Y-100 21-16, O102 11-7, Z-93 10-6, WIFI 13-5, WIBG 18-13, KRBE 14-8, KNUS 22-13, WKBW 14-4, WNOE 13-9, KYA 13-8, WPGC 20-6, KILT 15-6, KING 8-3, WPEZ 24-17, KEZY 12-7, WBT 18-8, WNDE 15-6, KCBO 25-13, WOKY 17-10, WSGA 18-13, WING 24-15, KTLK 24-14, BJ-105 23-15, KXXK 17-9, KAKC 20-11, KCPX 10-6, O-94 16-12, KTAC 11-6, WDRC 22-12, WJET 21-7, KIOA 18-8, WKY 12-7, KEEL 15-8, WOW 10-7, Z-96 25-18, KDWB 17-8, WNCI 15-9, KPAM 16-10, WIRL ex-24, KIMN 23-15, WBG ex-20.
- THEME FROM "ROCKY" — BILL CONTI — UA**
KHJ 15-7, WLS 3-2, WCAO 24-18, KFRC 15-9, WHBO ex-22, KING ex-20, WPEZ 10-2, KLIF 19-13, KSLO 19-8, WDRQ 15-10, WKBW 12-3, KNUS 18-11, KRBE 13-5, WSAI 30-24, WIBG 10-6, Z-93 29-20, KJR 16-9, Q102 ex-23, WCOL 24-17, WOZM 10-4, WFIL 9-5, WPIX 20-12, WLAC 21-7, WMPS 16-11, WDRC 23-15, KEEL 16-9, Z-96 26-9, WERC 14-7, WNCI 10-2, KPAM ex-27, WSGN 23-16, WIRL 21-14, KIMN 21-16, KJRB 25-18, KTAC ex-25, O-94 29-22, KAKC 37-28, KXXK 18-11, BJ-105 16-7, KSTP 13-7, WVBF 10-3, WING 45-32, WSGA 10-5, WOKY 16-9, KCBO ex-14, WLEE 28-16, WNDE 21-7, 96X 12-3.
- UNDERCOVER ANGEL — ALAN O'DAY — PACIFIC/ATLANTIC**
CKLW ex-30, WFIL 27-23, Y-100 23-17, WMPS 21-15, 130 30-26, WCAO 19-14, WOAM 22-14, WCOL 15-9, KXOK 18-14, KJR ex-21, WIFI 29-22, WMAK 26-20, WNOE 39-33, KSLO ex-30, WOKY 39-25, WING 29-22, WPRO ex-22, KLEO 21-14, WAPE 14-9, WAVZ 29-24, FM-92 30-25, KAKC ex-37, KCPX 25-10, KJOY 15-7, Q-94 10-6, WBG 14-10, KJRB ex-26, KPAM 21-16, WISM 30-21, WOW 9-5, WHHY 16-6, WJET ex-23, KERN 14-7.
- I'M YOUR BOOGIE MAN — KC & THE SUNSHINE BAND — TK**
WABC 17-9, WLS 16-12, KHJ 14-8, KFRC 16-12, KING 12-6, WPEZ 13-9, WNOE 14-10, WDRO 10-5, WPIX 8-4, WMET 17-13, O102 24-16, KJR 11-7, WIFI 14-6, WBLG 15-7, WSAI 20-15, WMAK 19-9, WOKY 12-8, KCBO ex-21, KSTP ex-21, BJ-105 13-5, KAKC 11-4, WJET 6-1, KIOA 14-6, Z-96 12-6, WISM ex-29, KIMN 18-8, KTAC 16-11, O-94 14-9, WBT 21-12, WGH 12-5.
- LONELY BOY — ANDREW GOLD — ELEKTRA**
WPGC 9-4, WCAO 11-4, KHJ ex-27, CKLW ex-29, WGCL 18-14, WCOL 18-15, KJR 24-19, KILT 37-26, KING ex-21, WPEZ 27-22, WTIX 21-17, KLIF 31-25, KEZY ex-34, WZUU ex-20, WNDE ex-26, KBEO 25-19, WOKY 23-20, KSTP 18-12, KLEO 18-11, KAKC 32-26, KCPX 15-7, KTAC 24-19, WJET ex-15, Z-96 17-10, KFJZ ex-27, KPAM 26-19, WSGN 24-18, KIMN 19-14, WBG 25-15.
- GOT TO GIVE IT UP — MARVIN GAYE**
99X 23-14, WPGC 14-5, Y-100 9-6, WFIL ex-20, WCAO 22-16, 130 20-8, WOAM 19-13, WCOL 39-27, WIBG 22-12, KNUS 28-23, KYA ex-18, KSLO 16-9, WHBO 13-6, KFRC 19-13, KLIF 25-20, WDRC ex-26, WERC ex-19, WNCI 23-14, WSGN 26-21, WBBO ex-28, KJOY 28-15, WAYS 20-8, WING 40-21, WGH 18-14.
- JET AIRLINER — STEVE MILLER — CAPITOL**
99X 31-24, WCAO 25-19, WOXI 27-18, KXOK 15-9, Q102 ex-26, WMAK ex-23, KYA 19-15, KILT 30-22, WZUU 20-17, WAKY ex-30, KERN 23-18, WDRC ex-24, WKY ex-16, WHHY ex-27, WOW 17-13, Z-96 28-19, B-100 19-15, KPAM 25-20, WIRL ex-21, WBBQ ex-29, KTAC 26-21, O-94 25-21, KTLK 22-17, KCBO ex-24.

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

- KNOWING ME, KNOWING YOU — ABBA — ATLANTIC**
Adds: KROY, KKLS, KKXL, WDBQ, WGUY, WRJZ, WICC, 98Q, WBSR, KRIB, WOW, KELI, WTRY, WABB, WEBC, WISE, WAIR, WRFC, WBG, KRSP, WKWK, KSTT; Jumps: G-55 27-20, WJDX 14-10, WCRO Ex-28, KEIN Ex-17, WIFE Ex-20, WKIX Ex-29, WCUE Ex-39, KVOX Ex-28, WLOF Ex-35, WYSL Ex-26, WOLF Ex-30.
- IT'S SAD TO BELONG — ENGLAND DAN & JOHN FORD COLEY — BIG TREE**
Adds: WGUY, WRJZ, KLIV, KELI, WOW, WTLB, WKIX, KQWB, WSPT, WCUE, KSTT, WING, WFBR, WKWK, WJON, WLAV, WGSV; Jumps: KSLY 29-22, KVOX 19-15, WAIR Ex-31, KRIB Ex-27, KNOE Ex-38, WGLF Ex-29, WFLB Ex-35, WAAY Ex-28, KKLS Ex-28.
- PEACE OF MIND — BOSTON — EPIC**
Adds: 98Q, WORD, WTLB, WTRY, WBG, WGLF, WING; Jumps: WAIR 30-20, WAVZ 20-13, WKIX Ex-27, KSTT Ex-38, WFOM Ex-40, WQPD Ex-35, WKWK Ex-30, KKLS Ex-30, KSLY Ex-28, WICC Ex-30.
- ALL YOU GET FROM LOVE IS A LOVE SONG — CARPENTERS — A&M**
Adds: WLOF, WKWK, KENO, WLAV, WICC, WKIX, KNOE, KELI, KQWB, WISE, WQPD, WCUE, WGLF; Jumps: WEBC Ex-26, KRSP Ex-26.
- LUCKENBACH, TEXAS — WAYLON JENNINGS — RCA**
Adds: KRIB, KVOX, KKLS, KKXL, WJON, WGSV; Jumps: WRFC 9-3, KAKC 31-23, WQPD 40-14, KCRS 29-19, WGUY Ex-30, WFLI Ex-22, KELI Ex-24.
- DA DO RON RON — SHAUN CASSIDY — WB**
Adds: WORD, WSPT, WJDX, WFLB, WKWK, KRSP, WAAY, WRJZ, KLIV; Jumps: WISM Ex-19, WQPD Ex-38, WAIR Ex-25, WGSV Ex-34.
- EVERYBODY BE DANCIN' — STARBUCK — PRIVATE STOCK**
Adds: KELI, WCUE, KKLS, KCRS; Jumps: WRJZ 18-14, WBSR 28-23, WFLB 17-11, WJDX 19-15, WORD 17-13, KNOE 28-24, KRIB 25-21, WROK Ex-35.
- WHATCHA GONNA DO — PABLO CRUISE — A&M**
Adds: WTLB, WABB, KRKE, WFOM, WING, KINT, WDBQ; Jumps: KSLY 24-19, KROY 27-17, WCRO Ex-30, KFIV Ex-34.
- THIS IS THE WAY THAT I FEEL — MARIE OSMOND — KOLOB**
Adds: KRIB, WING, WFLB, WFBR; Jumps: KRSP 19-12, KENO 30-25, WCUE Ex-38, KKLS Ex-29.
- YOU AND ME — ALICE COOPER — WB**
Adds: WOLF, WING, WBG, WCUE; Jumps: WLOF 27-19, WTRY 28-23, WGSV 31-27.
- YOU'RE MY WORLD — HELEN REDDY — CAPITOL**
Adds: WORD, WGLF, WING, WICC, WFBR; Jumps: WYSL 20-9, WDBQ Ex-28.
- HIGHER AND HIGHER — RITA COOLIDGE — A&M**
Adds: KELI, WISM, WISE, WRFC; Jumps: WQPD Ex-37, WFLI Ex-24, WGSV Ex-32.

REGIONAL ALBUM ACTION

Northeast

1. TEDDY PENDERGRASS
2. POCO
3. TAVARES
4. MAYNARD FERGUSON
5. SHALAMAR
6. SOUTHSIDE JOHNNY
7. SLAVE
8. AL DIMEOLA
9. ROUGH DIAMOND
10. SIDE EFFECT
11. OHIO PLAYERS
12. PLEASURE
13. GLADYS KNIGHT
14. CELI BEE
15. LINDA RONSTADT (CAPITOL)

Southeast

1. MAYNARD FERGUSON
2. KENNY ROGERS
3. POCO
4. JERRY JEFF WALKER
5. RITA COOLIDGE
6. AL DIMEOLA
7. DOLLY PARTON
8. GLADYS KNIGHT
9. ROUGH DIAMOND
10. JOHN LODGE

Denver/Phoenix

1. POCO
2. MAZE
3. MAHOGANY RUSH
4. FIREFALL
5. BRAND X
6. CAPTAIN BEYOND
7. TAVARES
8. AMAZING RHYTHM ACES
9. PLEASURE
10. RAMSEY LEWIS

Baltimore/Washington

1. SLAVE
2. TEDDY PENDERGRASS
3. GRAHAM CENTAL
4. RONNIE LAWS
5. T-CONNECTION
6. KC & SUNSHINE BAND
7. LINDA RONSTADT (CAPITOL)
8. HELEN REDDY
9. GEORGE CARLIN
10. PHYLLIS HYMAN
11. TAVARES
12. GLADYS KNIGHT
13. RAMSEY LEWIS
14. BRAND X
15. WALTER EGAN

Midwest

1. ROUGH DIAMOND
2. MAYNARD FERGUSON
3. AL DIMEOLA
4. SOUTHSIDE JOHNNY
5. SLAVE
6. CHILLIWACK
7. MICHAEL STANLEY
8. JERRY JEFF WALKER
9. KRIS KRISTOFFERSON
10. KENNY ROGERS
11. HERBIE HANCOCK
12. BRAND X
13. KINGFISH
14. .38 SPECIAL
15. DETECTIVE

North Central

1. KC & SUNSHINE BAND
2. ELVIS PRESLEY
3. JIMMY BUFFETT
4. KRIS KRISTOFFERSON
5. KISS (ORIGINALS)
6. KENNY ROGERS
7. MAYNARD FERGUSON
8. MICKEY MOUSE
9. GRAHAM CENTRAL
10. BOOTSY COLLINS

South Central

1. JERRY JEFF WALKER
2. AL DIMEOLA
3. MAZE
4. SIDE EFFECT
5. BLACONES FAULT
6. KRIS KRISTOFFERSON
7. LINDA RONSTADT (CAPITOL)
8. KENNY RODGERS
9. MAYNARD FERGUSON
10. RICHARD PRYOR

West/Northwest

1. POCO
2. RONNIE LAWS
3. SOUTH SIDE JOHNNY
4. ROUGH DIAMOND
5. TEDDY PENDERGRASS
6. MAZE
7. GRAHM CENTRAL
8. TAVARES
9. FIREFALL
10. JOHN MILES
11. .38 SPECIAL
12. SONS OF CHAMPLIN
13. CHARLIE
14. LEE RITENOUR
15. TOM PETTY

NATIONAL BREAKOUTS

1. BEATLES
2. FOREIGNER
3. BONNIE RAITT
4. SUPERTRAMP
5. DAVE MASON
6. DICKEY BETTS
7. LITTLE FEAT
8. 10CC
9. JOHNNY GUITAR WATSON
10. WAYLON JENNINGS
11. KENNY ROGERS
12. VAN MORRISON
13. BROTHERS JOHNSON
14. CLIMAX BLUES BAND
15. CAT STEVENS
16. PARLIAMENT
17. ALICE COOPER

ALBUM CHART ANALYSIS

#4★ MARVIN GAYE

On a national level, Korvettes, Record Bar and Peaches report top five action, while Camelot reflects top ten sales. Strongest sales are seen in the Northeast, Balt.-Wash. and Midwest regions. Major accounts reporting Gaye among their top five sellers are Sam Goody, Jimmy's, National Record Mart, Tower/S.F./L.A., Win One Stop, Record Shack/N.Y. and World Wide. Top ten action is reflected at King Karol and Disc, and strong sell through is seen at Music Plus and Sounds Unltd. The LP is being reported number one at Strawberry's, Harmony Hut, Spec's, Radio Drs. and Morey's. Over 40% of our total number of accounts report Gaye among their top five best sellers. Related chart info: "Got To Give It Up" maintains the number one position on the R&B Singles chart for the fourth consecutive week, while jumping 8-6 bullet on the Top 100 Singles chart. The LP is presently number two on the R&B LP chart.

#7★ ISLEY BROTHERS

The strongest region remains the Balt.-Wash. with 100% of our accounts reporting top ten action. On a national level, the LP remains the number one seller at the Record Bar, top five action is seen at Peaches and top ten action is reflected at both Korvettes and Camelot. Major volume accounts reporting the Isleys among their top ten are Jimmy's, Disc, Tower/L.A., Win One Stop, Record Shack, Vornado and World Wide. Other major accounts showing significant sales are Western Merch., National Record Mart and Music Plus. Top five sales are seen at the following account: Cavages, Jerry's, For The Record, Soul Shack, Record Masters, Record Dept. Merch., Spec's, Tape City, Sound Warehouse, Cactus, Radio Drs., Rose, Town Hall, Waxie Maxie, Morey's, Interstate and Central South. At the rack level Handleman reflects top thirty action and J.L. Marsh reflects top fifty action. Related chart info: The LP attains the number one position on the R&B LP chart and "The Pride" debuts on the Top 100 Singles chart.

#9★ ROCKY (SOUNDTRACK)

Strongest sales are still seen at the rack level as indicated by a jump of 10-7 on the J.L. Marsh computer run while top twenty action is reflected at Handleman. On a national level Korvettes, Record Bar and Camelot report top ten action and Peaches reports top fifteen sales. Top ten sales are seen at the following major volume accounts: Sam Goody, King Karol, Jimmy's, National Record Mart, Disc, Tower/S.F., Win One Stop and Sounds Unltd. Other major accounts reporting the album are Western Merch., Licorice Pizza, Music Plus and City One Stop. Top five sales are felt at the following accounts: United, Record Hole, Zebra, Harmony House/Detroit, Wallichs, Town Hall, Norman Cooper, Richman Brothers, Double B and Bib. Related chart info: "Theme From Rocky" by Bill Conti jumps 23-16 bullet while the Maynard Ferguson version moves 45-41 on the Top 100 Singles chart. The Ferguson version debuts at 86 bullet on the R&B Singles chart.

#11★ COMMODORES

Strongest reaction still comes from the Balt.-Wash. region, the Southeast and the Midwest. On a national level both Record Bar and Korvettes report the LP among their top ten best sellers. Major volume accounts reporting the Commodores among their best sellers are Sam Goody, National Record Mart, Disc, Tower/S.F./L.A., Win One Stop, Record Shack and World Wide. Top ten reporters are: Strawberry's, For The Record, Soul Shack, Record & Tape Coll., Harmony Hut, Record Dept. Merch., Spec's, Peaches/Ft. Lauderdale, United, Tape City, Mushroom, Sound Warehouse, 1812, Father's & Sun's, Rose, Waxie Maxie, Morey's, Interstate, Central South, Bib, Consolidated and Circles. Related chart info: "Easy" debuts at 66 bullet on the R&B Singles chart, while the LP maintains the number three position on the R&B LP chart.

#13★ BOZ SCAGGS

After four singles and sixty-three weeks on the chart, this LP never quits. On the national level Korvettes and Record Bar report top fifteen action, while Peaches and Camelot report top twenty. Major accounts reflecting top ten sales are: Harvard Coop, National Record Mart, Music Plus, City One Stop and Everybody's. Other major volume accounts reporting significant sales action are Sam Goody, Western Merch., Licorice Pizza, Odyssey, Tower/L.A. and World Wide. Other accounts reporting top ten sales are Sam

Goody/Phila., Cavages, Harmony House/N.J., Harmony House/Detroit, DJ's Sound City, Banana, Transworld, Disco, Lieberman One Stop and Ambat. At the major racks, Boz is top ten on the J.L. Marsh printout and top twenty-five at Handleman.

#18★ LEO SAYER

With two consecutive number one singles, this LP has earned itself a new life. On a national level, Record Bar and Camelot report top fifteen sales, while Peaches reports top thirty. Major accounts in all regions report significant sell through including Sam Goody, King Karol, Western, Disc, National Record Mart, Licorice Pizza, Everybody's, Odyssey, Tower/S.F./L.A., Dan Jay, Win One Stop, Sounds Unltd. and City One Stop. Other accounts reporting top ten action are Record Dept. Merch., Tape City, Record Theater, Harmony House/Detroit, Tower/Sac./San Diego, Richman Brothers, Disco, Waxie Maxie, Central South, Ambat and Mile High. At the rack level, J.L. Marsh shows a jump of 34-27 on their computer run. Related chart info: "When I Need You" maintains the number one position for the third week running on the Top 100 Singles chart.

#19★ BEATLES

This first live Beatles effort has taken off as expected. Great anticipation and Beatle loyalists have earned this LP the number one position on the national breakout chart. National reports come from Peaches and Camelot (both top twenty). Large volume accounts reporting the Beatles among their top ten sellers are Jimmy's, Vornado, Harvard Coop, Harmony Hut, Dan Jay, World Wide, Music Plus, Everybody's and Licorice Pizza. Other major accounts reflecting the overwhelming initial reaction are Sam Goody, Sounds Unltd., Western Merch. and King Karol. Top ten action is seen at Peter's, Waxie Maxie, Apex Martin, Central/Hartford, For The Record, Record & Tape Coll., Alexanders, Strawberry's, Caper's Corner, Consolidated, 1812, Radio Drs., Harmony House/Detroit, Father's & Sun's, Record Theater, Gary's, Peaches/Atlanta, Franklin, Port Of Call, Inner Sanctum and Music Millennium.

#27★ FOREIGNER

This certified gold LP is this week's number two national breakout. National reporters are Camelot (top five), Korvettes and Peaches. Large volume is seen at Sam Goody, King Karol, Jimmy's, Western Merch., Disc, Music Plus, Odyssey, Tower/L.A., Dan Jay, Win One Stop, Sounds Unltd., City One Stop and World Wide. Top fifteen action is reflected at Harmony House/N.J., Jerry's, Record & Tape Coll., Mushroom, Soundtown, 1812, Record Theater, Father's & Sun's, Harmony House/Detroit, Rose, Northern, Peaches/Detroit/Cleveland, Tower/Sac., Richman Brothers, Waxie Maxie, Morey's and Central South. Strong rack sales growth is indicated by a jump of 221-167 on the J.L. Marsh printout. Related chart info: "Feels Like The First Time" jumps 17-15 bullet on the Top 100 Singles chart.

#38★ DAVE MASON

This week's number five national breakout has taken off in leaps and bounds. National action is seen at Camelot (top ten) and Peaches. Large volume is seen at Sam Goody, Harvard Coop, Disc, Music Plus, Everybody's, Odyssey, Tower/S.F., Dan Jay and Lieberman One Stop. Very strong sales come from Harmony House/N.J., Jerry's, Record Masters, Gary's, Soundtown, Radio Drs., Record Theater, Peaches/St. Louis, Music Millennium, Independent, Record Hole, Consolidated and Ambat. Rack sales have picked up as indicated by a jump of 356-169 on the J.L. Marsh computer run.

#49★ LITTLE FEAT

Off to their fastest chart start to date, Little Feat attains the number seven position on the national breakout chart. Both Peaches and Camelot report very strong initial reaction nationally. Major accounts showing significant sales are Sam Goody, King Karol, Harvard Coop, Harmony Hut, Licorice Pizza, Music Plus, Everybody's, Odyssey, Tower/S.F., Dan Jay, Win One Stop, City One Stop and Lieberman One Stop. Top five sales are reflected at accounts throughout the country including Record & Tape Coll., Record Masters, Port Of Call, Gary's, Peaches/Atlanta, Cactus, Inner Sanctum, Zebra, Streetside, Caper's Corner, Father's & Sun's, Rolling Stone, Norman Cooper and Waxie Maxie.

RETAIL LP SELLING PRICES

Atlanta

At **Woolworth** stores, the latest LP by Maynard Ferguson for \$3.99/\$4.99 tape. (*Sunday Atlanta Journal and Constitution*).

Baltimore

At **Korvettes** (4 locations), these features over two pages: multi-label sale (including Atlantic, E/A, Motown, A&M, ABC, UA, Buddah and Mercury) for \$3.99/\$5.99 tape; six "Super Specials," including the latest LPs by Rufus, Jackson Browne, Barry Manilow, Sea Level, Daryl Hall and John Oates and Kenny Rankin, for \$2.99; "The Beatles Live At The Hollywood Bowl" (\$7.98 list) for \$4.99; four Beatles catalog LPs on Capitol, including "Abbey Road" and "Help" (\$7.98 list) for \$4.99; 11 Beatles catalog albums on Capitol, including "Meet The Beatles" and "Beatles VI" for \$3.99; three Beatles catalog releases, including "Rock 'N' Roll Music" (all 2 LPs/\$10.98 list) for \$7.99; and the "Beatles White Album" and "The Beatles Story" (both 2 LPs/\$12.98 list) for \$8.99; Elvis Presley's "Welcome To My World" and two Presley catalog LPs for \$3.99, tied to upcoming area concert; Elvis Presley's "Legendary Performer Vol. 1" and "Volume 2" (\$7.98 list) for \$4.99; and Elvis Presley's "Aloha From Hawaii" (2 LPs/\$8.99 list) for \$5.99; and the latest LP by Southside Johnny And The Asbury Jukes for \$3.99/\$5.99 tape. (*Sunday Baltimore Sun*).

Boston

At **Strawberries** (4 locations), the "top 25 bestselling LPs," including the latest albums by the Eagles, Jeff Beck, Kansas, the Isley Bros., Teddy Pendergrass, Abba and Manfred Mann, for \$3.69; Norman Connors' newest LP for \$3.69, tied to upcoming in-store appearance; four albums on Arista, including the debut LPs by Dickey Betts & Great Southern and Jennifer Warnes and the Kinks' latest disc, for \$3.89; and special promotion giving purchaser of any album a free ticket to "Beatlemania." At **New England Music City** (3), 11 releases, including the latest LPs by Cat Stevens, the Brothers Johnson, ELP and Marshall Tucker, for \$3.89/\$5.59 tape; and four albums on RCA, including the most recent LPs by Iggy Pop and Dolly Parton, for \$3.89. At the **Harvard Coop**, Helen Reddy's latest LP (\$7.98 list) for \$4.89; six CBS LPs, including the newest albums by Dave Mason, Al DiMeola and Southside Johnny, for \$3.89; Herbie Hancock's latest album (2 LPs/\$7.98 list) for \$4.89; four Columbia Masterworks LPs, including Puccini's "Suor Angelica" and "Vladimir Horowitz Plays Favorite Beethoven Sonatas," for \$3.89; and the latest albums by Jonathan Edwards and Jesse Winchester for \$3.89. At **Jordan Marsh** stores, seven \$7.98 list albums, including the latest LPs by Bad Company, Helen Reddy, John Denver and Fleetwood Mac, for \$4.79; the latest LPs by Paul Anka and the Atlanta Rhythm Section for \$4.79; Tom Jones' "Greatest Hits" for \$3.59; Roy Clark's "My Music And Me" (2 LPs) for \$6.20; and 41 releases, including five Helen Reddy catalog LPs and the latest releases by Dolly Parton, Barry Manilow, Joan Armatrading, Freddy Fender, Genesis, Jethro Tull, Daryl Hall & John Oates and Jimmy Buffett, for \$3.89. At **Lechmere** (4), nine CBS releases, including the latest LPs by Kris Kristofferson, Tom Jones, Teddy Pendergrass and Boston, for \$3.48/\$5.28 tape; the soundtrack to "Raggy Ann & Andy" on Columbia for \$3.28/\$3.88 tape; the soundtrack to "A Star Is Born" (\$8.98 list) for \$5.48/\$5.88 tape; Neil Diamond's latest album (2 LPs/\$11.98 list) for \$6.88/\$7.88 tape; nine WEA releases, including the latest LPs by Abba, the Eagles, Foreigner, Leo Sayer and Van Morrison, for \$3.48/\$5.28 tape; the latest albums by Bad Company and Fleetwood Mac (\$7.98 list) for \$4.88/\$5.28 tape; the newest ELP release (2 LPs/\$13.98 list) for \$7.88. \$8.28 tape; the Aerosmith catalog for \$3.48/\$5.28 tape per release; the most recent release by Captain & Tennille (\$7.98

list) for \$4.88/\$5.28 tape; and two Captain & Tennille catalog releases for \$3.48/\$5.28 tape. (*Boston Sunday Globe* and the *Boston Phoenix*, May 10).

Chicago

At **Disc Records** (5 locations), Boz Scaggs' "Silk Degrees" and "Slow Dancer" for \$3.99/\$4.99 tape. (*Sunday Chicago Tribune*).

Cincinnati

At **Swallen's** (3 locations), Return To Forever's "Musicmagic" and "Romantic Warrior" for 10% off shelf price on any purchase of \$10 or more. WB ad promoting the latest LP by Bonnie Raitt for \$3.99, tagged to **Twin Fair** stores. (*Sunday Cincinnati Enquirer* and the *Cincinnati Post*, May 6).

Cleveland

At **Record Theatre** (7 locations), these features over two pages: the latest LPs by Southside Johnny And The Asbury Jukes and Jennifer Warnes for \$3.98/\$4.98 tape; Ronnie Spector And The E Street Band's single "Say Goodbye to Hollywood" for \$7.99; and the latest LP by the Isley Brothers for \$2.98 (one day only). At **Woolworth** stores, assorted cutout LPs for \$1.99, cutout tapes for \$2.99. (*Cleveland Plain Dealer*, May 6 and 8).

Dallas

At **Disc Records** (3 locations), any of nine A&M releases, including the latest albums by Joan Armatrading, Supertramp, Pablo Cruise and Rita Coolidge, for \$5.98, with second album purchased from group for \$2.99; the latest Captain & Tennille album (\$7.98 list) for \$4.99 per record or tape; 12 CBS releases, including the newest albums by Kenny Loggins, Dave Mason, Jeff Beck, Return To Forever and Weather Report, for \$3.88/\$4.88 tape; the latest album by Pink Floyd (\$7.98 list) and the newest releases by Michael Stanley, Herbie Hancock and REO (all 2 LPs/\$7.98 list) for \$4.88/\$5.88 tape; and \$1.00 off "any regularly priced CBS record or tape" with coupon tied to special drawing. At **Musiland** (3) and **Treasure City** (7), the latest Pink Floyd album (\$7.98 list) for \$4.66/\$5.99 tape, and Pink Floyd's "Wish You Were Here" for \$3.99/\$5.99 tape. At **Melody Shops** (4), Meyerbeer's "Le Prophete" (4 LPs/\$27.92 list) on Columbia for \$15.95, and four Columbia albums featuring Renata Scotta, including Puccini's "Suor Angelica," for \$3.99, tied to upcoming area concert appearance. At **Woolworth** (3), the newest LP by Kris Kristofferson on Columbia, no price listed. At **Woolco** (5), Helen Reddy's latest album and two of her catalog LPs (all \$7.98 list) for \$4.99/\$5.33 tape; and the rest of her catalog for \$3.99/\$5.33 tape. (*Sunday Dallas Times-Herald*).

Denver

At **Woolco** (7 locations), Boz Scaggs' "Slow Dancer" and "Silk Degrees" for \$3.99/\$4.99 tape. At **J.C. Penney** (5), the soundtrack to "Raggy Ann and Andy" for \$4.97/\$5.97 tape. (*Sunday Denver Post*).

Detroit

At **Korvettes** (5 locations), same ad with the identical features and prices that appeared in Baltimore, except that the Presley catalog is not included and the latest LP by Kris Kristofferson for \$3.99/\$5.99 replaces the Southside Johnny LP. (*Sunday Detroit News*).

Houston

At **Woolco** (11 locations), Helen Reddy's "Ear Candy" and two Reddy catalog LPs (\$7.98 list) for \$4.99/\$5.33 tape, and seven Reddy catalog albums for \$3.99/\$5.33 tape. (*Sunday Houston Chronicle*).

Indianapolis

No ads appeared in the *Sunday Indianapolis Star*.

Kansas City

No ads appeared in the *Sunday Kansas City Star*.

Los Angeles

At the **Wherehouse** (40 locations), these features over two pages: "The Beatles At The Hollywood Bowl" (\$7.98 list) for \$4.77 LP or tape; 11 Beatles catalog LPs, including "Yellow Submarine," "Meet The Beatles," "Hey Jude," "Rubber Soul," "Revolver," "Beatles' Second Album" and "Beatles VI," for \$3.96/\$4.77 tape; 14 individual Beatles recordings, including "Plastic Ono Band," "Imagine," "Mind Games," "Wings At The Speed of Sound," "Extra Texture," "The Best Of George Harrison," "Sentimental Journey" and "Goodnight Vienna," for \$3.96/\$4.77 tape; four Beatles catalog LPs, including "Abbey Road," "Help!," "Sgt Pepper's Lonely Hearts Club Band" and "Magical Mystery Tour," for \$4.77 LP or tape; eight individual Beatles releases, including "McCartney," "Ram," "Red Rose Speedway," "Band On The Run," "Venus & Mars," "Living In The Material World," "Dark Horse" and "Beacoups Of Blues," for \$4.77 LP or tape; three 2-LP Beatles sets, including "The Beatles 1962-1966," "The Beatles 1967-1970" and "Rock 'N' Roll Music," for \$6.49/\$7.79 tape; "The Beatles" (White Album) and "The Beatles Story" (2-LP sets) for \$7.79/\$8.39 tape; George Harrison's "All Things Must Pass" (3-LP set) for \$7.79/\$8.39 tape; "Wings Over America" (2 LPs \$14.98 list) for \$8.39/\$8.99 tape; assorted budget LPs, including "Let It Be," "Fresh Cream," "Rags To Rufus," "Katy Lied" and "Bob Seger," for \$2.50; assorted budget tapes, including "Let It Be," "More Hot Rocks," "It's Like You Never Left" and "By Numbers," for \$3; selected budget cassettes for \$3; "Sgt Pepper" and "Dark Side Of The Moon" on tape for \$3.50; and assorted budget and cutout LPs for \$1.50 per disc. At **Licorice Pizza** (15), four MCA releases, including the latest releases by Kiki Dee, Hoyt Axton, Golden Earring and The Steve Gibbons Band, for \$3.69/\$4.99 tape; and Pink Floyd's "Animals" (\$7.98 list) for \$4.69/\$4.99 tape. At **Two Guys** stores, three CBS releases, including the latest LPs by Maynard Ferguson, Kenny Loggins and Muddy Waters, for \$3.69/\$4.99 tape. At **Music Plus** (15), the latest release by Supertramp and two Supertramp catalog LPs for \$3.69/\$4.59 tape. At **Musiland** (12), "Songs Of Kristofferson" no price included. (*Sunday Los Angeles Times*).

Miami

No ads appeared in the *Sunday Miami Herald*.

Milwaukee

At **1812 Overture** (5 locations), the latest LPs by Al DiMeola and Weather Report for \$3.88/\$5.58 tape, tied to their upcoming area concert. At **Galaxy of Sound** (3), the latest LP by Walter Egan for \$3.88. (*Sunday Milwaukee Journal*).

New Orleans

At **Tape City U.S.A.** (5 locations), six "albums of the day," including the latest LPs by Bonnie Raitt, Jennifer Warnes, Engelbert Humperdinck, Rita Coolidge, Dave Mason and John Tropea, for \$3.49/\$4.98 tape. At **Mushroom**, all London classical LPs (\$7.98 list) for \$4.89, tied to a store wine and cheese party. At **Woolco** (7), Helen Reddy's "Ear Candy" (\$7.98 list) for \$4.99/\$5.44 tape. (*Sunday New Orleans Times-Picayune*).

New York

At **Korvettes** (30 locations), these features over three pages: 50 "Best Sellers," including the latest LPs by Bob Seger, ELO, Teddy Pendergrass, the Eagles, Kansas, Jimmy Buffett and Jackson Browne, for \$3.99/\$4.99 tape; 12 "Super Specials," including the latest LPs by Donna Summer, the Trammps, Genesis, Kenny Rankin, Barry Manilow and Sea Level, BTO's "Four Wheel Drive," "Three Dog Night's Greatest Hits," Stevie Wonder's "Innervisions," "Abba's Greatest Hits," the Stylics' "Sun & Soul" and the Beatles' "Let It Be" (\$5.98 list), for \$2.99; two "Extra Super Specials," including the

latest LPs by Bad Company and Pink Floyd (both \$7.98 list) for \$3.99; and two "Extra Super Specials," including the soundtrack to "A Star Is Born" and the latest release by Dionne Warwick and Isaac Hayes (both \$8.98 list), for \$4.99; all London and classical LPs for \$3.99 and all Angel classical discs (\$7.98 list) for \$4.99; the Bruce Springsteen and Southside Johnny catalogs on CBS for \$3.99/\$5.99 tape; seven releases, including the latest LPs by Kenny Rodgers, Andrew Gold, Foreigner and Ronnie Laws, for \$3.99; the latest LP by George Carlin (\$7.98 list) for \$4.99; the latest LP by Maynard Ferguson for \$3.99/\$5.99 tape; full page ad promoting the latest release by Bette Midler (2 LPs/\$11.98 list) for \$7.99, tied to her upcoming in-store appearance; the "Beatles Live At The Hollywood Bowl" (\$7.98 list) for \$4.99 and four Beatles catalog LPs, including "Help" and "Sgt Pepper" (all \$7.98 list), for \$4.99; 11 Beatles catalog LPs, including "Beatles 65" and "Rubber Soul," for \$3.99; three Beatles catalog releases including "The Beatles: 1967-1970" (all 2 LPs/\$10.98 list), for \$7.99; and two Beatles catalog releases, including "The Beatles White Album" (2 LPs/\$12.98 list), for \$8.99. At **Sam Goody** (17), these features over three pages: multi-label sale (including CBS and London) for \$3.94/\$4.99 tape; six "Super Picks," including the latest LPs by Foreigner, Tavares, Leo Sayer, Weather Report, Marie Osmond and Supertramp, for \$2.99; the latest LP by Dolly Parton and the rest of the Dolly Parton catalog for \$3.94/\$4.99 tape, tied to her upcoming area appearance; the latest LP by Elliott Murphy and Boz Scaggs' "Silk Degrees" and "Slow Dancer" for \$3.94/\$4.99 tape; 27 Columbia classical releases, including Puccini's "Suor Angelica" and Meyerbeer's "La Prophete" for \$3.94 per disc; six Odyssey releases (\$3.98 list) for \$2.54 per disc; two Philips classical LPs (\$7.98 list) for \$4.99; the latest LPs by Dickey Betts and Jennifer Warnes for \$3.94; the soundtrack to "A Star Is Born" (\$8.98 list) for \$5.59; and six Angel classical LPs, including Dvorak's "Symphony No. 7" (\$7.98 list), for \$4.59. At **Record Hunter** (2), all label sale for \$3.89; the latest LP by the Atlanta Rhythm Section for \$3.49/\$4.98 tape; "Dinah Washington/The Jazz Sides" (2 LPs/\$9.98 list) for \$4.99; two classical sets, including Haydn's "La Vera Costanza" (3 LPs/\$23.99 list) for \$13.99; "Mahler's Symphony No. 9" (2 LPs/\$15.99 list) for \$9.49; and Vivaldi's "Oboe Concertos" (\$7.98 list) for \$4.69. At **King Karol** (6), the original London cast recording of "Side By Side By Sondheim" (2 LPs) for \$5.99/\$6.99 tape. At **Jimmy's Music World** (31), these features over two pages: 15 releases, including the latest LPs by Eric Gale, Marlena Shaw, Return To Forever, Lou Rawls, the Isley Brothers, William Bell, Cerrone, Phyllis Hyman, the Eagles, Arthur Prysock, Moments, Slave, Tavares, Boots Collins and the Trammps, for \$2.99; the latest LPs by Jean Carn, Jeff Beck, Weather Report, Maynard Ferguson, Teddy Pendergrass, Gladys Knight and Billy Paul for \$3.99; and the latest LPs by Fleetwood Mac, the Spinners, Bad Company and the Beach Boys (\$7.98 list) for \$3.99. (*Sunday New York Times* and the *Daily News*, May 8).

Philadelphia

At **Korvettes** (5 locations), these features over two pages: multi-label sale (including Atlantic, E/A, ABC, Motown, Buddah and ABC) for \$3.99/\$5.99 tape; six "Super Specials," including the latest LPs by Sea Level, Barry Manilow, Jackson Browne, Rufus, Kenny Rankin and Daryl Hall & John Oates for \$2.99; the latest LPs by Andrew Gold, Linda Ronstadt and Foreigner for \$3.94; the latest LP by George Carlin (\$7.98 list) for \$4.94; the latest LP by Maynard Ferguson for \$3.94/\$5.99 tape; the Beatles' "Live At The Hollywood Bowl" (\$7.98 list) for \$4.94 and four Beatles catalog LPs, including "Sgt. Pepper" and "Help" (\$7.98

(continued on page 63)

TOP 40 JAZZ ALBUMS

	Weeks On Chart		Weeks On Chart
1 HEAVY WEATHER WEATHER REPORT (Columbia PC 34418)	1 9	21 SHOUT IT OUT PATRICE RUSHEN (Prestige/Fantasy 10101)	18 11
2 ELEGANT GYPSY AL DIMEOLA (Columbia PC 34461)	3 5	22 WHAT THE WORLD IS COMING TO DEXTER WANSEL (Phila. Intl./Epic PZ 34487)	19 7
3 IN FLIGHT GEORGE BENSON (Warner Bros. BSK 2983)	2 15	23 THE SAN FRANCISCO CONCERT HUBERT LAWS (CTI 7071)	23 11
4 BOB JAMES 4 (CTI 7074)	4 7	24 IMAGINARY VOYAGE JEAN-LUC PONTY (Atlantic SD 18195)	25 26
5 V.S.O.P. HERBIE HANCOCK (Columbia PG 34688)	8 4	25 LOVE NOTES RAMSEY LEWIS (Columbia PC 34696)	— 1
6 CONQUISTADOR MAYNARD FERGUSON (Columbia PC 34457)	6 8	26 SEAWIND (CTI 5002)	26 7
7 GINSENG WOMAN ERIC GALE (Columbia PC 34421)	1 9	27 SHORT TRIP TO SPACE TROPEA (Marlin/TK 2204)	29 4
8 MUSICMAGIC RETURN TO FOREVER (Columbia PC 34682)	5 8	28 CALIENTE GATO BARBIERI (A&M 4597)	24 34
9 FRIENDS AND STRANGERS RONNIE LAWS (Blue Note/UA BNLA 730H)	12 4	29 CARICATURES DONALD BYRD (Blue Note/UA BNLA 633G)	30 16
10 FROM ME TO YOU GEORGE DUKE (Epic PE 34469)	9 9	30 DIARY RALPH TOWNER (ECM/Polydor 1-1032)	31 5
11 SECRET PLACE GROVER WASHINGTON JR. (Kudu 32)	16 21	31 LIVE FROM THE SHOWBOAT THE PHIL WOODS SIX (RCA 2-2202)	35 2
12 ROOTS QUINCY JONES (A&M SP 4626)	11 13	32 PICTURES JACK DeJONNETTE (ECM/Polydor 1-1079)	27 5
13 DON'T STOP THE MUSIC BRECKER BROTHERS (Arista 4122)	21 3	33 MOROCCAN ROLL BRAND X (Passport PP 98022)	— 1
14 ROMANTIC JOURNEY NORMAN CONNORS (Buddah 5682)	13 7	34 CAPTAIN FINGERS LEE RITENOUR (Epic PE 34426)	37 2
15 BREEZIN' GEORGE BENSON (Warner Bros. BS 2919)	14 46	35 UNFINISHED BUSINESS BLACKBYRDS (Fantasy F9518)	33 27
16 WATER BABIES MILES DAVIS (Columbia PC 34396)	15 9	36 MAIN SQUEEZE CHUCK MANGIONE (A&M 4612)	34 29
17 VIBRATIONS ROY AYERS UBIQUITY (Polydor PD 1-6091)	16 21	37 I REMEMBER BIRD SONNY STITT (Catalyst 7616)	38 2
18 MY SPANISH HEART CHICK COREA (Polydor PD 2-9003)	17 20	38 SCHOOL DAYS STANLEY CLARKE (Nemperor/Atlantic NE 439)	39 35
19 HOMECOMING DEXTER GORDON (Columbia PG 34650)	22 4	39 NOTHING WILL BE AS IT WAS... TOMORROW FLORA PURIM (Warner Bros. BS 2985)	40 10
20 IGUACU PASSPORT (Atco SD 36-149)	20 6	40 MUSIC LETS ME BE LES McCANN (ABC AS 9329)	— 1

On Jazz

The highlight of a week which has seen considerable jazz LP activity is the initial release from Norman Granz' Pablo Live label. The first two albums are a set by **John Coltrane's** classic quartet (**Tyner, Garrison & Jones**) recorded during a European tour in 1962 and a set by **Milt Jackson's** quartet with **Teddy Edwards** and **Cedar Walton** done in Japan last year. Both are double albums with an \$11.98 list.

Also from RCA comes two new Bluebird doubles by **Little Brother Montgomery** and bandleader **Joe Haymes**.

Choice Records has completed work on four new albums. **Roland Hanna, Joanne Brackeen** and **Buddy DeFranco** are artists already represented in the Choice catalog and alto saxophonist **Bob Mover**, who has been building a strong New York reputation, is the newcomer. No release date has been set.

Is jazz on the upswing in Las Vegas? We think so based on local activities in recent months, and now comes the news that **Herbie Hancock's** band sold out the Tropicana for a one nighter April 24 to help celebrate the second anniversary of the Las Vegas Jazz Society.

Gene Norman continues the fine reissue series for his GNP Crescendo label. The latest arrivals are "Tenors West" by **Jimmy Giuffre** with the **Marty Paich Octet** and the only album ever recorded by legendary L.A. altman **Frank Morgan**. This album features some of the last recorded work of **Wardell Gray**.

The next **McCoy Tyner** milestone will be titled "Super Trios." It will be a double album pairing Tyner with **Ron Carter** and **Tony Williams** for one disc while **Eddie Gomez** and **Jack DeJohnette** come aboard for the remainder. The set is scheduled for June release.

Tabla player **Badal Roy** recently played the Orpheum Theatre in New York with a fusion group that included **Dave Brubeck** clarinetist **Perry Robinson**.

Return To Forever headlined a show at Philadelphia's Spectrum last Friday. Also on the bill was **Procol Harum**.

We are well into the festival season now and the beginning of the Newport bash is only six weeks away. Last weekend Memphis was the spot with a two-day Memphis-in-May Beale Street Music Festival. Blues and gospel were featured as well as jazz and performers included **B.B. King, Sonny Criss, Roosevelt Sykes, Sleepy John Estes, George Coleman,**

Phineas Newborn Jr., Furry Lewis and Harold Mabern.

The **Crusaders'** next album, "As Free As The Wind," will appear on ABC-Blue Thumb late this month and ABC has designated June as Crusader Month. Incidentally, **Stix Hooper, Joe Sample** and **Wilton Felder** have decided to resume individual projects, something they have not done in some time. ABC will also have a new **John Klemmer** shortly.

Joe Fields reports that his **Houston Person** album "Stolen Sweets" is kicking up sand in Chicago and New York. The next release from Joe's Muse label will feature the **Dave Matthews Big Band, Willie Jackson, Sonny Phillips, Barry Altschul** (with **Sam Rivers** and **Muhai Richard Abrams**) and an alto sax battle with **Eric Kloss** and **Richie Cole**.

ECM weighs in with three new albums: "Passengers" by the **Gary Burton Quartet** with **Eberhard Weber**; "Motility" by **Steve Kuhn** and **Ecstasy**; "Danca Das Cabeças" by **Egberto Gismonti**.

New **Joao Gilberto** records are always an event. This one, "Amoroso," is on Warner Brothers and **Claus Ogerman** did the arrangements.

The **Dave Brubeck** concert, with **Herbie Mann** and the **Family of Mann**, was cancelled due to scheduling problems.

The first annual Red Rocks Jazz Festival will be held Saturday and Sunday, June 18 and 19, at Red Rocks Amphitheater, 10 miles west of Denver. The jazz festival will be produced by L&E Productions, Ltd. in association with the jazz station KADX, both of Denver.

Artists appearing include: **Rashaan Roland Kirk & The Vibration Society, Gato Barbieri, Norman Connors, Esther Phillips, Brecker Brothers, and Jimmy Witherspoon, Donald Byrd & The Blackbyrds, Lonnie Liston Smith, Esther Satterfield, Roy Ayers Ubiquity and Don Lewis.**

A unique feature of the latest Improving Artists release is that the same group (**Paul Bley, Gary Peacock** and **Barry Altschul**) appear on both "Japan Suite" and "Virtuosi," yet the albums were recorded ten years apart!

New from Antilles: "Chicago Urban Blues" by **Detroit Jr.** and **Don Cherry's** "Eternal Now." The latter is a 1973 session recorded in Stockholm.

Cornetist **Warren Vache**, a young player who has been getting raves with traditional

(continued on page 52)

JAZZ ALBUM PICKS

CAPTAIN FINGERS — Lee Ritenour — Epic 34426 — Producer: Skip Drinkwater — List: 6.98

Ritenour is among the heaviest L.A. studio men, and his work has appeared on countless hit LPs. He is a versatile soloist whose music is capable of shifting moods and creating adventuresome flights without losing direction. The title track is an ear-grabbing experience, and although this is only Ritenour's second album, we would expect it to be a blockbuster in the street. Should go pop, rock and R&B as well as capturing the fancy of the growing number of guitar freaks.



Captain Fingers

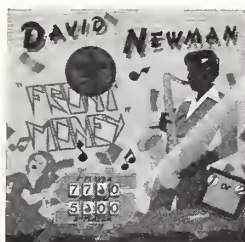
TURN THIS MUTHA OUT — Idris Muhammad — Kudu 34 — Producer: David Matthews — List: 7.98

This is a fine marriage between drummer-leader Muhammad and producer-arranger Matthews. The seven originals all have a solid, rhythmically danceable groove. The soloists include both Breckers, flutist Jeremy Steig and guitarist Hiram Bullock. We are partial to "Tasty Cakes" and "Say What" but there is strong air play potential across the board here. Should be an excellent bet for the **Cash Box** Jazz chart.



JAWS STRIKES AGAIN — Eddie "Lockjaw" Davis — Black and Blue 33101 — List: 7.98

The French taste in jazz is personified by the type of group and music played here. Tenorman Davis is a strong gutsy player and Wild Bill Davis and Billy Butler provide him the type of support that brings out his best. Standards dominate the program, but the swinging-down-the-middle approach finds a blues connotation in distinct view. Part of an extensive series of LPs imported by Peters International.



FRONT MONEY — David Newman — Warner Brothers 2984 — Producer: Joel Dorn — List: 6.98

Newman is a classy reedman who plays soprano, alto, tenor and flute here while fronting an attractive small band. His roots go back to his native Texas (where the session was recorded) and the Ray Charles band where he starred for many years. The program consists of six originals and a stirring performance of the gospel favorite, "Amazing Grace." Newman's playing is of high calibre throughout and the album is an attractive mixture of music. All stimulating.

TOMORROW'S PROMISES — Don Pullen — Atlantic SD 1699 — Producer: Ilhan Mimaroglu — List: 6.98

Pullen is a monstrous talent who has been ready for a personal explosion for some time. Generally associated with outside music, he is more accurately a keyboard stylist with a wide range of abilities. His six-tune program of originals demonstrates this versatility and his accompaniment, which includes George Adams, Michael Urbaniak, Randy Brecker and Hannibal, seems to respond to each new challenge. This one should garner strong jazz airplay.

PHANTAZIA — Noel Pointer — Blue Note 736-H — Producers: Dave Grusin and Larry Rosen — List: 7.98

This is one of the freshest most attractive debut albums we have heard in some time. Pointer is a young violinist of super capabilities as he demonstrates here in a set which features everything from "Fiddler On The Roof" to "Living In The City." Top-notch pros abound and Earl Klugh contributes both as a writer and a player. This one must be heard.



10-Year WCI Record Sales Analysis

	1966	1967	1968	1969	1970	1971	1972	1973	1974	1975	1976 Est.	10-Year Compound Annual Rate of Growth
LP's	\$ 783	\$ 874	\$ 949	\$ 995	\$1,017	\$1,086	\$1,203	\$1,246	\$1,356	\$1,485	\$1,665	7.8%
Tapes	50	122	234	416	478	493	541	581	650	692	870	33.1
Total LP's and Tapes	833	996	1,183	1,411	1,495	1,579	1,744	1,827	2,006	2,177	2,535	11.6
Singles	176	177	175	175	165	165	180	190	194	183	215	2.0
Industry Total	\$1,009	\$1,173	\$1,358	\$1,586	\$1,660	\$1,744	\$1,924	\$2,017	\$2,200	\$2,360	\$2,750	10.5%
8 Track as a % of Total Tape Sales	40%	49%	66%	72%	79%	78%	79%	84%	84%	84%	82%	—

Record Clubs, Mail Order and Premiums	1966	1967	1968	1969	1970	1971	1972	1973	1974	1975	1976 Est.	5-Year Compound Annual Rate of Growth
	\$ 185	\$ 225	\$ 205	\$ 210	\$ 250	\$ 260	\$ 315	\$ 330	\$ 320	\$ 310	\$ 325	5.8%
Retail:												
LP's	598	651	753	809	813	892	970	1,048	1,179	1,328	1,525	9.8
Tapes	50	120	225	392	432	427	459	449	507	539	685	30.1
Total Retail LP's and Tapes	648	771	978	1,201	1,245	1,319	1,429	1,497	1,686	1,867	2,210	13.1
Singles	176	177	175	175	165	165	180	190	194	183	215	2.0
Total Retail	824	948	1,153	1,376	1,410	1,484	1,609	1,687	1,880	2,050	2,425	11.4
Industry Total	\$1,009	\$1,173	\$1,358	\$1,586	\$1,660	\$1,744	\$1,924	\$2,017	\$2,200	\$2,360	\$2,750	10.5%

Retail Only—Unit Sales in Millions	1966	1967	1968	1969	1970	1971	1972	1973	1974	1975	1976 Est.	5-Year Compound Annual Rate of Growth
LP's						182	189	204	211	223	235	5.2%
Tapes				Not Available		67	76	69	73	75	90	6.1
Total LP's and Tapes						249	265	273	284	298	325	5.5%
Singles						204	216	228	204	164	195	negative

Source: RIAA, WCI Research. Reprinted from a Warner Communications Inc. financial report. All figures expressed in millions.

Industry Sales Estimated At \$2.75 Bil. In 1976 Backe Appointed As CBS Head

(continued from page 7)

Of the 1976 estimated total of \$325 million, tapes were responsible for \$185 million of that, or 56.9%. If the figures prove to be correct, it will be the first time tape sales have been greater than record sales at such operations.

The record clubs and other non-retail establishments have averaged, over the 10-year period, roughly 16% or 17% of total industry sales. In 1974, record clubs, etc., came to 16% of the total while 84% of industry sales were done at the retail level.

Retail Vs. Non-Retail

In 1975, the retail portion increased to 85.7% while the record clubs' share diminished to 14.3%. The RIAA/WCI report estimates this trend continued in 1976, with retail sales increasing to 87.2% of the total and record clubs and other non-retail outlets dropping to 12.8% of the industry total.

Although the report estimated LP and tape sales at the retail level were up in 1976 by 27 million units, or 9%, from 298 million in 1975 to 325 million in 1976, it suggested dollar amounts would increase from \$1.867 billion to \$2.21 billion, a difference of \$343 million, or 18.3%.

If dollar amounts were up 18.3% in 1976, it would be the largest increase for a single year since sales increased 22.8%, or \$223 million, from \$978 million in 1968 to \$1,201 million in 1969.

Throughout the report, RIAA/WCI estimates seem exceptionally optimistic for 1976. LP sales, for instance, were \$1.665 billion in 1976, up \$180 million, or 12%, above 1975's LP total of \$1.485 billion, according to the report.

But the average annual growth rate prior to 1975 was 7.5%. Only in the 1966/1967 and 1971/1972 periods did LP sales increase more than 10% above the previous year, which were 11.6% and 10.7%, respectively.

Significant Increases

Similarly, the total for LPs and tapes in 1976 is estimated at \$2.535 billion, up \$358

million, or 16.4%, over the 1975 figure of \$2.177 billion.

The 16.4% estimated increase is significantly above the annual rate of growth of 11.4% prior to 1975. The only years topping the 1976 prediction were 1967, 1968 and 1969, when the heavy increase in tape sales pushed the LP and tape sales increase to an average of 19% per year over the previous year's sales.

If the industry total reaches \$2.75 billion in 1976, as the RIAA/WCI report predicts it will, the resulting 16.5% increase will stand as the second greatest increase in 10 years. Only in 1969 did the total top 16.5%. (A 16.7% increase was seen that year over 1968 figures, when the industry total went up \$228 million, from \$1.358 billion to \$1.586 billion.)

Since 1966, the industry total has grown an average of 10% per year. After the first three years when tapes saw such major sales increases, the yearly rate of growth has been less than 7%.

More Optimistic Estimates

Retail sales, excluding record clubs, mail order and premiums, were estimated at \$2.425 billion in 1976, up \$375 million, or 18.3%, from 1975's retail total of \$2.05 billion.

The increase, 18.3%, again is significantly greater than the 12.7% annual growth rate prior to 1975. Subtracting the influence of heavy tape sales at the beginning of the 10-year period, the annual growth rate since 1969 drops below 7% once again.

Also worthy of note is the RIAA/WCI prediction that 1976 retail unit sales for tapes would be 90 million, to be up 15 million, or 20%, over the 75 million units sold in 1975.

This optimistic estimate was made despite figures which show unit tape sales increased only 11.9% in the four years from 1971 to 1975, an average of 2.97% per year, from 67 million units in 1971 to 75 million units in 1975. The 90 million unit estimate for 1976 tape sales would be the highest

number of units sold in the six years the RIAA/WCI chart covers.

The chart, (see above) covers dollar amounts since 1966, and unit sales since 1971.

Springboard Launches National TV Campaign For Dionne Warwick

NEW YORK — Springboard International Records has launched a national television ad campaign in support of Dionne Warwick's "Only Love Can Break A Heart" on the Musicor label.

The campaign will cover 26 major markets beginning May 16, with time buys already made on local and network affiliates in those markets.

The campaign includes 30- and 60-second spots featuring Dionne Warwick singing the title song off the LP, and tagged to local retailers.

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constructive relationship — but without the pressure of the day-to-day responsibility that I have borne so happily over the years."

Backe was appointed president and chief operating officer of CBS Inc. last October. Previous to that, he had been president of the CBS/Publishing Group since March, 1973. Before coming to CBS, he had been president and chief executive officer of General Learning Corp.

When they announced Backe's new appointment, the CBS board of directors also declared a cash dividend of 50¢ per share on CBS common stock, payable June 10 to shareholders of record at the close of business May 27. Additionally, the CBS directors declared a cash dividend of 25¢ per share on CBS preferred stock, payable June 30 to shareholders of record at the close of business May 27.



CORKY AT THE COMMODORE — Elektra/Asylum recording artist Corky Laing recently was feted at a luncheon at the Commodore Ballroom in Boston. Pictured (l-r) are: Don Shogren, WEA sales; Ellen Darst, music director of WBCN; Kurt Nerlinger, E/A promotion/New England; Laing; Mike Fontecchio, WEA marketing coordinator and Lou Maglia, E/A national singles manager.

Cash Box Country

Expanded Country Music Hall Of Fame Holds Gala Opening

by Lola Scobey

NASHVILLE — An elegant black-tie opening held on May 5 for the newly remodeled and expanded Country Music Hall of Fame and the Country Music Foundation Library proved one thing: the Country Music Foundation certainly got its money's worth.

More than 500 notables from the worlds of art, business, entertainment and the press attended the opening, and it was apparent to the guests that the \$1.2 million spent to more than double the size of both the Hall of Fame and the library was augmented with at least an equal amount of forethought, imagination, intelligence and good taste.

The Hall of Fame, the leading country music museum facility in the nation, through its new exhibits, unquestionably elevates the status of country music by correctly portraying it as an important and legitimate American folk form. And the increased archival and storage space in the library and media center downstairs provides growth space for the foundation staff's professional, historical approach to country music research.

"The increase in size is just the obvious result of the expansion of the building," said William Ivey, executive director of the

foundation. "Actually, doubling the size of the facility will also increase the activities of the foundation in all its educational programs. So the end of construction should be the beginning of a new era of program expansion."

Tennessee Governor Ray Blanton supplied opening remarks for the buffet reception with an anecdote about Chet Atkins (dressed in black tux, but no tie), whom he referred to as "the king of country music." The acknowledged king, Roy Acuff, who was listening from the audience, turned to friends and jokingly suggested that Blanton "head for the county line."

After further remarks by Frank Jones, chairman of the board of the foundation, and Ivey, guests toured the building, stopping for fueling at several strategically placed and lavishly stocked buffet tables and bars.

Balancing plates on their knees, men in tuxedos and women in sleek gowns sat on carpeted steps in a small theatre and watched Jimmy Rodgers picking on the porch in his 1929 short, "The Singing Brakeman." Or, propping plates on a surrounding railing, guests ogled Elvis Presley's "solid gold" Cadillac (donated by Elvis and the Colonel) as the removable top dramatically rose to reveal a plush interior complete with bar, shoeshine machine and television set. Others set up dinner in the booth aboard a Golden Eagle touring bus whose interior was designed to simulate a lavish artist's touring bus.

Although less flashy, equally impressive in a substantial sense were the new historical displays. These included a large, colorful chart illustrating the historical derivation of country music and its combination with other forms of music; show-

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RCA Has Three Most Added Country 45s

LOS ANGELES — RCA Records has the numbers one, two and three most added country records this week. Charley Pride's "I'll Be Leaving Alone," Gary Stewart's "Ten Years Of This" and Ronnie Milsap's "It Was Almost Like A Song" were added by forty, twenty-one and sixteen stations, respectively. The three singles are bulleted in the #49, #59 and #84 positions.

MOST ADDED COUNTRY SINGLES

- I'LL BE LEAVING ALONE — CHARLEY PRIDE — RCA**
WVOJ, WBAP, WIL, WUNI, WINN, WIVK, WCMS, KEBC, WMC, WIRE, WKDA, KNUZ, KDJW, KNIX, KGA, WSUN, WUBE, KHAK, WNRS, WSLR, KENR, KXLR, KIKK, KBOX, KRAK, KMPS, WEMP, KVOO, KVET, KSON, KXOL, KCKN, WPLO, KGBS, KHEY, KCUB, WWOL, KLAC, KNEW, WAME
- TEN YEARS OF THIS — GARY STEWART — RCA**
WVOJ, WBAP, WIL, WCMS, KEBC, WMC, KNUZ, KDJW, WAME, KNIX, KGA, WNRS, WSLR, KXLR, KIKK, KMPS, KVOO, KVET, KXOL, KAYO, KGBS
- IT WAS ALMOST LIKE A SONG — RONNIE MILSAP — RCA**
WMC, KKYX, KFDI, WWOK, WNRS, WSLR, KLAKE, WEMP, KAYO, WBAM, WHOO, KGBS, WTSO, WWVA, KLAC, WWOL

MOST ACTIVE COUNTRY SINGLES

- THAT WAS YESTERDAY — DONNA FARGO — WB**
WVOJ 16-8, WBAP ex-29, WIL 34-24, WUNI 30-23, WINN 7-1, WIVK 9-2, KEBC ex-44, WMC 33-21, WIRE ex-41, WKDA 30-20, WPOC 14-3, WJJD ex-26, KNIX 32-24, KGA ex-23, WNRS 42-35, KWJJ ex-36, WDEE 39-32, KLAKE 25-18, KENR 40-21, KXLR 52-37, KBOX 33-22, WDAF 26-23, WSLC 16-10, KRAK ex-44, KMPS ex-21, WEMP 29-14, KCKN 11-3, KCKC 12-7, KKYX ex-40, KFDI 37-27, WSUN 26-16, WWOK 26-20, WUBE ex-24, KFOX 29-9, WSLR 22-15, WBAM ex-38, WPLO ex-19, WXCL 32-26, WHOO ex-37, KHEY 30-21, WWVA 20-15, WWOL 34-27, KLAC 45-34
- YOUR MAN LOVES YOU, HONEY — TOM T. HALL — MERCURY**
KUZZ ex-23, WBAP 31-17, WAME 33-22, WIL 28-18, WIVK 30-22, WMC 26-17, WMAQ 24-18, WIRE 27-19, WKDA 23-10, WPOC 31-25, KTCR 19-9, KDJW 25-20, WJJD 26-20, KNIX 13-2, WSUN 8-4, WUBE 25-20, WHK 27-15, WRCP ex-19, KHAK 26-19, WSLR 12-7, WDEE 32-15, KENR 26-12, WDAF ex-22, WSLC 12-7, KRAK 31-26, KMPS 24-16, WIVK 26-21, WEMP 11-7, KSON 20-11, KAYO 21-14, WPLO 30-16, WXCL 15-11, KGBS 29-10, KHEY 25-19, KCUB 20-15, WWOL 19-11, KLAC 25-16
- MARRIED BUT NOT TO EACH OTHER — BARBARA MANDRELL — ABC/Dot**
WONE 28-21, WIVK 28-23, KRMD 31-19, WIRE 26-18, KNUZ 14-6, WAME 17-12, WJJD 30-24, WSUN 21-15, WUBE 16-8, KFOX ex-36, WHK 26-14, WRCP ex-14, KHAK 24-16, KWJJ 26-13, WSLR 8-2, WDEE 20-13, KLAKE 14-8, KIKK 11-2, WDAF 18-12, KRAK 23-15, KMPS 19-17, WEMP 26-18, KSON 22-14, KXOL 15-8, WPLO 19-8, KGBS 25-9, WTSO 9-4, KCUB 37-26, WWOL 14-5, KLAC 21-12
- I'M GETTING GOOD AT MISSING YOU (SOLITAIRE) — REX ALLEN, JR. — WB**
WONE 19-9, KNEW 16-9, WIRE 29-22, WKDA ex-29, KTCR 18-8, WAME ex-27, KGA 10-5, KKYX 23-18, WHK 25-12, WRCP ex-15, KHAK 33-25, WNRS 29-22, WSLR 11-5, WDEE 23-17, WDAF 30-17, KMPS 22-11, WEMP 14-9, KSON 26-19, KXOL 26-18, KCKN 19-14, WBAM 21-16, KBOX 32-24, KAYO 8-4, WPLO 27-14, WHOO 34-26, KGBS 28-12, WTSO 12-5, KCUB 28-18, WWOL 17-9, KLAC 28-22.

Top 50 Country Albums

	Weeks On 5/7 Chart		Weeks On 5/7 Chart
1 OL' WAYLON WAYLON JENNINGS (RCA APL1-2317)	1 2	27 PAPER ROSIE GENE WATSON (Capitol ST 11597)	24 7
2 SOUTHERN NIGHTS GLEN CAMPBELL (Capitol SO 11601)	2 11	28 RIDIN' RAINBOWS TANYA TUCKER (MCA 2253)	26 11
3 NEW HARVEST . . . FIRST GATHERING DOLLY PARTON (RCA APL1-2188)	4 11	29 THE BEST OF FREDDY FENDER (ABC/Dot DO 2079)	34 2
4 LUXURY LINER EMMYLOU HARRIS (Warner Bros. WBS 2298)	3 16	30 CRYSTAL CRYSTAL GAYLE (United Artists LA 614G)	32 39
5 PLAY, GUITAR PLAY CONWAY TWITTY (MCA 2262)	5 6	31 RIDES AGAIN DAVID ALLAN COE (Columbia KC 34310)	29 12
6 KENNY ROGERS (United Artists UA LA 689G)	10 7	32 SONGS I'LL ALWAYS SING MERLE HAGGARD (Capitol SWBB 11531)	— 1
7 LINDA RONSTADT'S GREATEST HITS (Asylum 7E-1092)	6 21	33 GREATEST HITS VOLUME II CONWAY TWITTY (MCA 2235)	33 27
8 SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE (RCA APL1-2261)	11 6	34 ONE NIGHT STANDS HANK WILLIAMS JR. (Curb/WB BS 2988)	39 4
9 CHANGES IN LATITUDES — CHANGES IN ATTITUDES JIMMY BUFFETT (ABC AB 990)	12 9	35 SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON (Columbia PZ 34687)	— 1
10 WAYLON LIVE WAYLON JENNINGS (RCA APL1-1108)	8 24	36 SNOWBLIND FRIEND HOYT AXTON (MCA 2263)	— 1
11 HEART HEALER MEL TILLIS (MCA 2252)	9 12	37 BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER (ABC/Dot DOSD 2020)	37 12
12 I REMEMBER PATSY LORETTA LYNN (MCA 2265)	15 3	38 A TOUCH OF FELTS NARVEL FELTS (ABC/Dot DO-2070)	— 1
13 JOHN DENVER'S GREATEST HITS VOL. 2 (RCA CPL1-2195)	7 9	39 GILLEY'S SMOKIN' MICKEY GILLEY (Playboy PB 415)	40 28
14 WELCOME TO MY WORLD ELVIS PRESLEY (RCA APL1-2274)	17 5	40 TOUCAN DO IT TOO AMAZING RHYTHM ACES (ABC AB 1005)	43 4
15 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES (Epic PE 34468)	14 11	41 THE BEST OF CHARLEY PRIDE VOL. III (RCA APL1-2023)	30 28
16 VISIONS DON WILLIAMS (ABC/Dot DOSD 2064)	16 15	42 THE TROUBLEMAKER WILLIE NELSON (Columbia KC 34112)	36 33
17 BEST OF DONNA FARGO (ABC/Dot DO 2075)	13 11	43 JOHNNY DUNCAN (Columbia KC 34442)	28 9
18 RONNIE MILSAP LIVE (RCA APL1-2043)	18 26	44 TORN BETWEEN TWO LOVERS MARY MACGREGOR (Ariola/Capitol 50015)	35 17
19 FARGO COUNTRY DONNA FARGO (Warner Bros. BS 2996)	20 10	45 BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	45 13
20 YOUR PLACE OR MINE GARY STEWART (RCA APL1-2199)	27 5	46 HOTEL CALIFORNIA EAGLES (Asylum 7E-1084)	46 15
21 THE OUTLAWS WAYLON JENNINGS/WILLIE NELSON JESSI COLTER/TOMPALL GLASER (RCA APL1-1321)	19 20	47 24 GREATEST HITS HANK WILLIAMS SR. (MGM SE 4755)	47 4
22 CAROLINA DREAMS THE MARSHALL TUCKER BAND (Capricorn/WB CPK 0180)	22 7	48 THE COUNTRY AMERICA LOVES STATLER BROTHERS (Mercury SRM 1-1125)	42 15
23 BEFORE HIS TIME WILLIE NELSON (RCA APL 1-2210)	31 2	49 ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS (RCA APL1-1816)	41 46
24 I'M SORRY FOR YOU MY FRIEND MOE BANDY (Columbia KC 34443)	21 8	50 THE BEST OF GLEN CAMPBELL (Capitol ST 11577)	44 26
25 THE WHEEL ASLEEP AT THE WHEEL (Capitol ST 11620)	23 6		
26 ADIOS AMIGO MARTY ROBBINS (Col. KC 34448)	25 11		



BACKSTAGE WITH REED — RCA recording artist Jerry Reed performed recently at the Palomino Club in Los Angeles. Reed (third from left) was greeted between shows by, from left: Carson Schreiber, country promotion director, western region, for RCA; Georgeann Cifarelli, RCA's national pop promotion manager; Cathy Weidman of Cash Box; Joe Galante, director of RCA Nashville operations; and Dickey Lee, RCA recording artist.

Crucial Industry Issues Are Defined During Fifth Gospel Radio Seminar

by Lola Scobey

NASHVILLE — Showing a nearly 50% increase in attendance over last year, the Fifth Annual Gospel Radio Seminar held May 6-7 raised major issues for rapidly growing gospel radio and revealed increased participation in gospel music by the secular music press.

Major ideas and issues which emerged during the tightly scheduled two days of lectures, panels and multi-media presentations included: (1) a feeling that gospel music is in basically the same position that country music was in about five years ago, (2) a debate over whether gospel radio should be viewed basically as entertainment or as evangelism and (3) the current gap between those attempting to lead gospel radio toward more professional standards and many of those actually in the field programming and announcing gospel radio.

At Friday evening's Trade Paper Rap Session, designed to explore the attitudes of the secular press toward gospel radio, Jim Sharp of **Cash Box** announced that the publication is "getting into the gospel end of the industry with a chart or column — we are committed." A member of the **Cash Box** chart department in Los Angeles has already begun calls to gospel record distributors, Sharp said.

Sharp reported a generally helpful, rather than competitive, attitude from the gospel trade magazine, *The Gospel Trade*, and the news tabloid, *Gospel Music News*, toward the secular trades. "I think this arises from these editors' religious motivations to help in any way possible to spread the word," Sharp said.

Jim Black of SESAC was chairman of this year's seminar, which attracted 91 participants, nearly all of them broadcasters. Last year 64 persons registered.

Most registrants seemed to feel that gospel music is nearing an era of major acceptance such as that currently being experienced by country music, but is somewhat behind country music in several respects, including: (1) listeners won't admit in surveys that they listen to gospel radio, (2) although current records released by major companies are top quality productions, gospel records have a reputation for being cheaply and poorly produced and (3) advertisers think nobody listens to gospel radio.

Lectures and presentations emphasized how individual stations such as WBBR, KTAV, WWDJ, and WSST are leading the way in overcoming some of these problems. Interest was high, and Greg Griffin of secular station WKXE in Fort Wayne, which has developed a professional MOR-type format for their gospel programming, reported: "I was out of air checks in a matter of minutes."

"We've got to get the church out of gospel programming," insisted Mack Sanders, president of Proud Country, Inc., a four-station radio chain in the midwest. This statement was met with both surprise and resistance from registrants who view gospel radio basically as evangelism in the traditional sense — Sunday services, preaching, etc. Sanders stressed that Americans listen to the radio to hear music and to be entertained, and that any evangelism must be subtle and in line with professional programming.

(continued on page 63)

ABC Dot Announces Promotions; Baunach Named VP Sales & Promo

NASHVILLE — Larry Baunach has been promoted to the newly-created position of vice president of sales and promotion for ABC Dot Records in a consolidation of the label's sales and promotion staffs announced by James S. Fogelsong, president.

The move also includes promotions for staff members who will be reporting to Baunach. Leslie Huey, previously sales assistant to B.J. McElwee, who was named ABC's vice president of sales for special markets in Los Angeles, becomes national sales coordinator. Promoted to regional sales and promotion managers were: Joe Deters, Atlanta; Tony Tamburano, Houston; Ervine Woolsey, Chicago; and Dottie Vance, Los Angeles. Jeannie Ghent will remain as national promotion coordinator and Sandy Cox becomes executive secretary for the combined sales and promotion staffs.

"I am confident that this move will provide us the best possible communication between sales and promotion functions to bring home our records," said Fogelsong. "Recent changes at ABC Records in Los Angeles involving Skip Byrd as president of ABC Record Distributors, Bill Shaler as vice president of sales and B.J.'s promotion give us maximum strength and support from the home office."

Baunach came to Nashville and Dot Records from New York in 1971 and was promoted to vice president in 1973. With the purchase of Dot by ABC in 1974 and the merger of the ABC Country and Dot staffs in 1975, Baunach became an ABC/Dot vice president in charge of promotion and creative services.

"In country music I feel it is very beneficial to have sales and promotion in-

tegrated into one staff," said Baunach. "In dealing with one-stops and jukebox operators we will be able to furnish a much more comprehensive picture of the airplay a record is getting. Conversely, in talking with radio stations, we will be able to indicate sales more accurately.

"We are very fortunate that our field promotion people have worked in sales before," Baunach continued, "giving us the basis for an exceptionally strong sales and promotion staff. I'm glad that we can now give them the recognition they deserve."



Larry Baunach

Republic Names Theiss

NASHVILLE — Arnie Theiss has been named sales manager of Republic Records, the Nashville-based label owned by Gene Autry. The announcement was made by Republic's vice president and general manager Dave Burgess, who also said that the label had established its own independent distribution network.

RONNIE SESSIONS

He's got a most definite hit single:

ME AND MILLIE

MCA-40705

[Stompin' Grapes And Gettin' Silly]

Billboard **★**¹⁹ Cashbox **★**²³ Produced by Chip Young
Record World **★**¹⁹
Radio & Records: *Most added*
Gavin: *Sales and Request*

MCA RECORDS Be on the look out for Ronnie's debut album coming soon.



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A new queen has come to country.

Barbara Mandrell's in a class few others achieve. In a little over a year and a half with Dot she's had a string of hit singles and albums, made numerous TV appearances, toured overseas, and put together a concert schedule in the States that includes more than 200 dates a year.

Her latest hit single is her biggest yet: Top 10 and moving up, with over 100,000 sold. And now there are nine more potential hits that came with it in her brand new album. Here's looking at a star.

Barbara Mandrell **Lovers, Friends And Strangers** Featuring her smash single **"Married But Not To Each Other"**



On ABC/Dot Records



Produced by Tom Collins
Representation:
American Management
17175 Ventura Blvd.
Encino, Ca. 91316
(213) 981-6500

Country Singles Reviews - Album Reviews

RONNIE MILSAP (RCA JH-10976)

Was Almost Like A Song (3:35) (Chess Music/Casa David — ASCAP) (Archie Jordan/Hal David)

This record clearly shows the tremendous vocal range and enormous talent Ronnie Milsap possesses. The last 55 seconds are the best in any groove in a long time.

CHARLIE RICH (Epic 8-50392)

Rollin' With The Flow (2:47) (Algee Music Corp. — BMI) (Jay Hayes)

This catchy tune could reposition Charlie on top of all the charts. A lighthearted melody, it should please programmers at this time of year.

EMMYLOU HARRIS (Warner Bros. — WBS 8388)

Making Believe (3:09) (Acuff-Rose Pub. — BMI) (Jimmy Work)

An older song done by a currently hot artist. It should be accepted at country, MOR and pop formats.

DEL REEVES (United Artists UA-XW 989-Y)

Ladies Night (2:38) (Brougham Hall Music/Paul Richey — ASCAP) (R. Bowling/S. Tutsie)

A song that takes you back to the old "girl on the billboard" days, with Bob Montgomery producing. Del Reeves sounds just as good as when he recorded his big hits. A must play record.

DON KING (Con Brio 120)

She's The Girl Of My Dreams (2:20) (Wiljex Pub. — ASCAP) (Don King/Jeff Walker)

A summertime hit all the way, and a perfect follow-up to his previous top 20 hit, "I've Got You To Come Home To."

NARVEL FELTS (ABC-Dot DO-17700)

I Don't Hurt Anymore (2:24) (Anne-Rachael — ASCAP) (J. Rollins/D. Robertson)

More country soul from Narvel and sure to send a chill up everyone's spine, except maybe Mr. Snow's.

JOHNNY LEE (GRT 125)

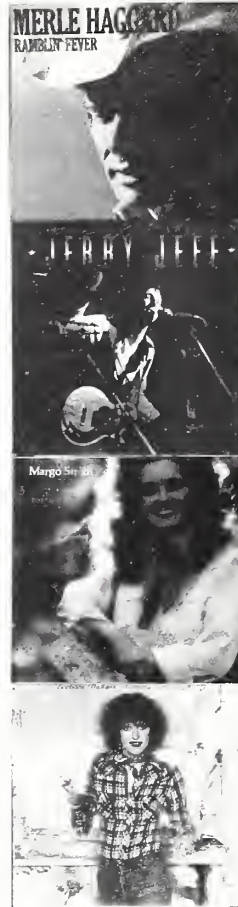
Garden Party (3:19) (Matragun Music — BMI) (R. Nelson)

A good country rendition of Rick Nelson's composition, with plenty of country names laid out in good order by arranger-producer Nelson Larkin.

JACK LEBSOCK (ABC-Dot DO-17699)

The Waiting Room (4:07) (ABC/Dunhill Music — BMI) (Jack Lebsock)

The length may scare some programmers but this should not go by untested. It could be a sleeping giant.



MERLE HAGGARD — **Ramblin' Fever** — MCA MC-2267 — Producer: Hank Cochran — List: 6.98

Haggard's debut release on MCA has to contend with Capitol's recent re-release of Haggard classics, yet "If We're Not Back In Love By Monday" and "I Think It's Gone Forever" have already gotten airplay, and there's more good material awaiting fame. "Ghost Story," "Love Somebody To Death" and "My Love For You" make for good listening.

JERRY JEFF WALKER — **A Man Must Carry On** — MCA MCA2-6003 — Producer: Michael Brovsky — List: 7.98

This is a two-record concept album of sorts edited from two years and 85 boxes of taping in music halls and studios. The music is live as the minstrel and at times as beragged, yet there seems to be more regard toward capturing the spirits than technical eloquence. The best samples of Walker carrying on are "Leavin' Texas," "Derby Day," "The Stranger (He Was Kind)," "Mr. Bojangles" and "One Too Many Mornings." One heartfelt side is dedicated to Hondo Couch, with "Luckenbach Moon" written and performed by him.

MARGO SMITH — **Happiness** — Warner Bros. BS 3049 — Producer: Norrow Wilson — List: 6.98

Pure delight. Ms. Smith puts herself behind a song in a strong display of vocalizing and yodeling. "Love's Explosion," "Saturday Night At The General Store," "Take My Breath Away," "Lovesick Blues" and "My Weakness" are programming prospects.

BARBARA DICKSON — **Morning Comes Quickly** — RSO RS-1-3022 — Producer: Mentor Williams — List: 6.98

This is the first time around for the Scottish composer-songstress with a pleasing voice that should appeal to a wide range of listeners. Primarily pop, yet songs like "Stolen Love" and "Who Was It Stole Your Love Away" have an unbaggage quality that leave them open to various formats. Recorded in Nashville with top studio personnel, this LP should get top shelf listen.

United Artists, Larry Butler Announce Independent Production Agreement

by Carmen Adams

LOS ANGELES — United Artists Records has entered into an independent production agreement with Larry Butler, announced Artie Mogull, president of UA. Butler resigned his post as vice president of country product for the label in order to devote full time to production activities.

Under the new agreement, Butler will produce a minimum of five UA artists per year, including Dottie West, Kenny Rogers, Billie Jo Spears, Melba Montgomery and Steve Lawrence. "I still have a strong relationship with UA, minus the administrative duties," Butler told **Cash Box**. "Country music is finally doing what pop has been doing for a long time. Instead of having a staff producer with 40 artists, independent producers can devote more creative energy to an artist and bring in more ideas."

In truth, independent production agreements are beneficial to both record companies and producers. A record company pays for production per album, sans the staff salary. The producer is not restricted artistically and can negotiate upon the strength of his achievements. Creative freedom is the major benefit, and producers seem to be willing to gamble the

security of a staff job. Butler said he is currently working on several production deals, but declined to mention names. His new production company, Larry Butler Productions, will be based in his home.

Mogull also announced the appointment of Lynn Shults to the position of director of country operations for UA. Formerly national sales manager, Shults will continue to work out of UA's Nashville offices. He will assume all administrative responsibilities for the label as well as A&R liaison duties between Butler and other independent producers. He will also continue to be responsible for sales and marketing.

Country Music Hall Of Fame Holds Opening

(continued from page 35)

cases full of important folk instruments, such as fiddles, dulcimers, and banjos; displays explaining the construction of both acoustic and electric guitars; and a small art gallery dominated by the foundation's mural by Thomas Hart Benton entitled "The Sources of Country Music."

As female guests in billowy skirts and deep plunge gowns strolled through the building, director Ivey's new bride Fatti Hall trotted off with couturier honors. She came dressed in black evening pants, a blue silk shirt and a black bow tie.

The renovation was the culmination of two years of planning, design and construction under Ivey's direction.

According to foundation officials, the number of tourists visiting the Hall of Fame has been climbing steadily each year, with about 500,000 expected this year. Returning visitors may experience a sense of déjà vu upon entering the building. The new Division Street entrance, with its barn-like shape and plateglass-and-slate theme, is almost identical in appearance to the old 16th Avenue entrance, which will be used as a business entrance.

The Country Music Foundation is a non-profit organization which operates both the Hall of Fame and the foundation library.

Due to the expansion the Hall of Fame admission will be increased in June from \$1.50 to \$2.

Country Roundup

Putting down tracks — While **Neil Young** is in Miami on a break from recording at Quadrafonic, **John Stewart** took over the studio to record an album with **Mentor Williams** producing. The composer of "July, You're A Woman," and "California Bloodlines," Stewart will be in the studio about two weeks.

Black Oak, formerly Black Oak Arkansas, is a whole new band with only **Jim Dandy** and **Jimmy Henderson** remaining from the original group. The band is recording its 15th album, the first for Capricorn with whom they recently signed, at the label's studios in Macon.

Cartee Music Studio in Muscle Shoals recently expanded from 16 track to 24. The control room features an MCI console, and president **Al Cartee** intends to move more heavily into pop and R&B sounds.

Roy Rogers and **Dale Evans** recently recorded an album entitled "The Good Life," at Ray Steven's studio for Word Records.

Billy Joe Shaver is back in town from recording at Enactron Studio in L.A. with **Brian Aherne** producing. Among the Nashville pickers featured on the LP are **Randy Scruggs**, **Jerry McGee**, **Mickey Raphael**, **Richie Scaggs**, **Ben Keith**, **Carl Himmel**, **Norbert Putnam** and **David Briggs**. **David Briggs**, keyboard virtuoso, is currently in England working on a **George Harrison** album.

Elvin Bishop has a new double live LP entitled "Raisin' Hell" that includes hits like "Sure Feels Good," "Traveling Shoes," "Rock My Soul," "Calling All Cows," and of course, "Fooled Around And Fell In Love."

Frank Sinatra, Jr. spent three days at Woodland Studios cutting his first country album. It was the first time Sinatra, Jr. had visited Nashville.

Mel Tillis is recording at Glaser's Studio even as the hammers continue to pound out a remodeled facility. **Jimmy Bowen** is producing.

The Oak Ridge Boys completed recording on a positively country album, with **Ron Chancey** producing, at Woodland studio for their new label, ABC.

On the road — **Asleep At The Wheel** have an up-coming tour of the west coast and Canada planned for later this month, then a mini-tour with **Waylon Jennings** through the midwest in June. Last trip through Canada AATW taped the "**Ronnie Prophet Show**," to air in late summer.

Bill Anderson is scheduled to play a series of concerts in England, Ireland, Scotland and the Netherlands.

Conway Twitty, **Joni Lee** and **Cal Smith** leave for a Canadian tour this month.

Honkin' — **Merle Haggard** performed at the Nashville Songwriters Association benefit a few weeks ago. It was the first time he played a scheduled date in Nashville, and the first time he'd performed anywhere without his band. **Brenda Lee** was also part of that show. It had been three years since Ms. Lee played Nashville.

Leon Redbone romanced the audience at the **Exit/In** last week, performing selections from his new album and everybody's favorite question "Does Anybody Know What Ditty Wa Ditty Means." Redbone then joined **Neil Young**, **Jerry Jeff Walker**, **Rufus Thibodeaux**, **Bobby Charles**, **Steve Earl** and **Larry Jon Wilson** in a pickin' session in Larry Jon's hotel room later that night. **Weather Report** played Sunday, May 8, to a SRO crowd at the **Exit/In**. They came back for an encore and left people wanting more.

The Contenders, Carolinians who drew **Clive Davis**' scouts to Nashville when they first organized a year ago, played **Mississippi Whiskers** May 10-12, between out-of-town dates. They are a pop/rock country group with a wealth of fresh material and versatility.

Willis Allen Ramsey will have played the **Pickin' Parlor** by the time you read this. **Vassar Clement** is scheduled to play May 20 and 21. At this time **The Pickin' Parlor** is changing back to its original bluegrass club format. **Randy Wood** took into consideration the drawing power of bluegrass supporters, and the dim fact that folks weren't supporting the very good country and pop acts he was booking. He will continue to book some country acts, but the **Pickin' Parlor** will be primarily bluegrass from now on.

carmen adams

EXECUTIVES ON THE MOVE

(continued from page 24)

Monk Appointed At April/Blackwood — April/Blackwood Music has announced the appointment of Charlie Monk as director of the Nashville office. He comes to April/Blackwood from the Nashville office of ASCAP, where he worked for six and one-half years.

Three Join April/Blackwood — Joining April/Blackwood from the New York office of Frank Music will be Bert Haber, Suzanne Ames Landry and Gail Adinolfi. Haber, who will be general professional manager at April/Blackwood will be responsible for coordinating the activities of Frank Music. Landry joins April/Blackwood as copyright administrator, having been manager of copyright and contracts at Frank Music. Landry previously served in managerial positions at Sam Fox publishing company and MCA music. Adinolfi joins April/Blackwood as executive secretary, where she will continue to work with Bert Haber on Frank Music matters as well as with Ulpio Minucci, director of television film, A&R and special projects.

Friedman To Schroeder — Glenn H. Friedman has been appointed by Aaron and Abby Schroeder as director of Creative Services West at A. Schroeder International Ltd. The Schroeders have also signed Wayne and Victoria Carpenter as staff writers.

Fox Joins Binder — Steve Binder Productions/The Management Company have announced that Ruta Fox has been appointed director of office services for the dual companies. Prior to joining Binder/The Management Company, she was assistant to the director of creative services, United Artists Records and was associated with United Artists' promotion department.

Changes At Sir — Sir Productions, Inc. has announced that Mary Beth Medley, managing director of Sir West in Los Angeles, will relocate in New York and assume the position of vice president of artist affairs. She has been with Sir since its inception in 1973. Bill Zysblat, who joined Sir as chief financial officer in August 1976, has been named comptroller of the international publishing companies of Get Loose and Feelgood Music, as well as the newly established Rubber Records Ltd.

Smith Appointed To Skyhill — Janet Planet Smith has been appointed domestic administrator of Skyhill Publishing Company, Inc. and Tarka Music Company, both wings of Shelter Records. She was Island Records' American liaison, based in London and followed that with key duties in the promotion department of Dark Horse Records.



Haber

Landry

Adinolfi

Friedman

RCA Names Resler — The appointment of Alan Resler as regional country music promotion manager, central and northeast regions for RCA Records, has been announced. Before joining RCA, he had been with station WGAR in Cleveland for five years, and in 1975 he took over full direction of music at the station.

Westbrook Joins WEA — WEA's Atlanta regional branch announced the appointment of Ted Westbrook, Jr., as the Atlanta regional credit manager. For the past two years he was credit supervisor for Atlanta News Corp., and for three years prior to that he was the regional credit supervisor for the SCM Corp. in Atlanta.

Dell To WEA — Warner-Elektra-Atlantic announced the appointment of Skip Dell as Atlantic promotion representative for the New Orleans market. For six years previously, he had been a salesman for All South Distributors in New Orleans.

Shalett At Elektra/Asylum — Warner-Elektra-Atlantic announced the appointment of Michael Shalett to promotion representative for Elektra/Asylum product. He most recently was a member of the promotion staff at Monarch Entertainment.

Chalmers For Atlantic — Warner-Elektra-Atlantic announced the appointment of Tony Chalmers as local promotion representative for Atlantic product. Earlier he has been the Boston promotion man for a local independent distributor of Motown.

Changes At WEA Regionals — Warner-Elektra-Atlantic's Cleveland regional branch announced the following promotion department appointments. James Hart has been added to the promotion staff of Atlantic Records, covering the Cincinnati market. He spent two years as a promotion man for Fraternity & Janus Records. Mark Wallace takes over Warner Bros. promotion in Pittsburgh, as Dan Kelley moves up to handle artist relations at Warner Bros. Records in Burbank. Millie Bostick replaced Mike Stone as Warner-Elektra-Atlantic's promotion representative for Warner Bros. product in Detroit. She has held promotion posts with Polydor and RCA. Jon LeValley will be taking over as Warner-Elektra-Atlantic's promotion representative for Warner Bros. product in markets outside of Cleveland's metropolitan area. Robert Wilson takes over as Warner-Elektra-Atlantic's promotion representative for Atlantic product in Detroit. The post was formerly filled by Sonny Hall, who has been appointed the regional manager for Atlantic Records.

Reina Upped At WEA — Warner-Elektra-Atlantic's Boston regional branch office has announced John Reina as regional sales manager. He has been a WEA sales representative in Detroit since 1972. Prior to his affiliation with WEA, Reina had been a salesman for Arc-Jay-Kay for three years.

Casey Promoted At Wells Fargo — Austin V. Casey has been named vice president and manager of Wells Fargo Bank's Entertainment Industries Center, headquartered in Beverly Hills. Joseph R. Lipsher continues as vice president and executive director of the center, which specializes in banking services for the entertainment industry. Casey, who was a vice president in the bank's Beverly Hills office before his promotion, joined Wells Fargo in 1968.

Gemini Adds Two Staffers — Gemini Artists Management announced that Mark Hodosh and Bill Hahn have joined the company. Hodosh started as an assistant agent at CMA in 1974, moving to Los Angeles the following year to join Robert Ellis & Associates and then the international department of A&M Records. Hahn was concert coordinator at Hofstra for three years during which he did 51 shows with major artists and will be reporting directly to Gemini vice president, Rand Stoll.

Miccone Joins ICM — Ed Miccone has joined ICM's New York contemporary music department as a senior agent. He has been president of College Entertainment Associates, Inc., one of the major talent buyers for colleges in the United States. He will be heavily involved in the signing, booking and creative packaging of ICM acts of both major and potential headliners.



DEXTER'S BACK — Columbia recording artist Dexter Gordon made a return visit recently to the Village Vanguard in New York for a six-night, sold-out appearance. The legendary jazzman's last visit to the club resulted in his debut Columbia album, "Homecoming Live At The Village Vanguard." The opening show was broadcast live by WRVR-FM in New York. Pictured from left: Michael Cuscuna, producer of the album; Bruce Lundvall, president of CBS Records division; and Gordon.

Seven Record Industry Firms Profiled In Fortune Top 500

(continued from page 9)

ing of 422. Warner Communications' record division, the Warner-Elektra-Atlantic group, had sales last year of \$406 million, a rise from \$313.8 million the year before. The WEA group accounts for nearly 50% of WCI's overall sales. Warners was also the only company to break down their record division sales figures (**Cash Box**, April 9): domestic sales were \$282.6 million, foreign sales totaled \$103.2 million and publishing sales were \$20.3 million.

20th Century

Twentieth Century-Fox Film Corporation rated a position of 472 and had sales of \$351.5 million in 1976, which constituted a drop from position 451 in 1975. They have assets of \$344 million for position 371, net income of \$10.7 million for number 433 and position 453 for their 5200 employees. Net income as a percent of sales was 3% to put them at 372nd out of the top 500. Twentieth's record division had sales of \$9.9 million in 1976 which reflects a drop from sales of \$17.9 last year. The record division at Twentieth is responsible for 2.8% of overall company sales.

Columbia Pictures

Columbia Pictures maintained their position on the top 500 with a ranking of 488

and sales of \$338.5 million, but dropped from their 1975 position of 463. They were 411 in assets with \$278 million, 428 in net income with \$11.5 million and 485 in employees with 2800. Net income as percent of sales was 3.4% or 343 on the list. Columbia Pictures' record division, including Arista and Screen Gems Publishing, had 1976 sales of \$30.4 million and accounts for 9% of the total company sales. (Editor's note: Because Columbia's year ends on June 30, the information from Columbia Pictures is for their year ending June 30, 1976, instead of the calendar January-to-December year listed for all other companies.)

Entire List

The entire list of 500 companies, starting with Exxon at number one with \$48.6 billion to number 500, Foxboro, with sales of \$327 million, had combined sales of \$971.1 billion. This represents an increase of 12.2% over the 1975 sales figure of \$865.2 billion. Combined profits increased 30.4% from \$37.8 billion in 1975 to \$49.4 billion in 1976. Twelve companies had sales over \$10 billion while 227 firms (including RCA, CBS and ABC) recorded \$1 billion or more in sales.

Releases First LPs L.A. International

LOS ANGELES — The first release roster of the newly formed L.A. International Records (LAX) includes "Changing Times" by Ike White, "The Glass Derringer" by Dick Glass, "Black And White Blues" from Jimmie Witherspoon and Eric Burdon and "Schizophonic" from Robin Ford. The label's first four LPs will list for \$7.98.

Distributors announced by LAX president Mike Lipton to handle the label include: ABC Record & Tape Sales Corp. (Seattle); All South Distributing Corp. (New

Orleans); Associated Distributors (Phoenix); Best (Buffalo); Bib Distributing Co. (Charlotte); Pickwick International (Atlanta, Miami, Minneapolis, Dallas, and St. Louis); Hot Line Record Distributor (Memphis); Malverne Distributors (New York); M.S. (Denver, San Francisco and Chicago); In Tune (Los Angeles); Progress Record Distributing (Cleveland); Music Trend (Detroit); Universal Record Distributing Corp. (Philadelphia); Samoiski (Baltimore); and Eric of Hawaii (Honolulu).

Major Retailer Chains Report Their April Results

NEW YORK — April proved to be an exceptionally strong sales month for three of the nation's leading retailers: Sears, S.S. Kresge and Montgomery Ward.

S.S. Kresge's sales for April rose from \$623,316,000 in April 1976 to \$739,713,000 this year, a 19% increase. Montgomery Ward reported a record April sales increase of 11%, from \$309,053,000 in April 1976 to \$344,129,000 for this year, while Sears posted a 12% sales increase in April, rising from sales of \$1,198,912,177 in April 1976 to sales of \$1,342,245,211 for this past April.

For the 13 week sales period ended April 30, S.S. Kresge recorded at 20% sales in-

crease from \$1,686,879,000 for the same period in 1976 to \$2,023,533,000 in 1977. Sears gross sales for the 13 week period were \$3,997,245,211, a 13% increase from sales of \$3,542,468,387 for the same period last year. Montgomery Ward posted sales of \$1,010,641,000 for the 13 week period ended April 30, compared with sales of \$900,883,000 for the same period in 1976.

Cliff Richard LP Due

LOS ANGELES — Cliff Richard's second LP for Rocket Records, "Every Face Tells A Story," is set for release May 16. A single from the album titled "Don't Turn The Light Out" was released on May 2.

(continued from page 35)

WCCF-FM - Left Coast Live - Capitol
WCCF-FM - Izitso - A&M
WCCF-FM - Left Coast Live - Capitol
WCCF-FM - Nothing But A Breeze - Bearsbile

KMOD-FM - Lelsa Johnson
Most Active:
Rita Coolidge
Pablo Cruise
David Bowie
Supertramp

Adds:
Rough Diamond - Island
Gale Force - Fantasy
Kingfish - Live 'N' Kickin' - Jet/UA

Les Dudek - Say No More - Columbia
Climax Blues Band - Gold Plated - Sire/ABC
WCCC-FM - HARTFORD, CT - Bill Nosal

Most Active:
Fleetwood Mac (Dreams)
Eagles (Wasted)
Bad Company (Peace Of Mind)
Jethro Tull (Whistler)

Adds:
10cc - Deceptive Bends - Mercury
Poco - Indian Summer - ABC
Southside Johnny & Asbury Jukes - This Time It's For Real - Epic

Execs Deny Crisis In R&B Song Lyrics

(continued from page 53)

Jackson's contention that a morality crisis existed. "I think," Taylor said, "that this thing is really being blown all out of proportion.

Though the other panelists were unavailable for comment Frank E. Watkins, Communications Officer for Operation PUSH, capsulized the content of their statements for Cash Box.

Arthur Ginsburg, the assistant Chief of Complaints and Compliance for the FCC informed the group that the FCC was responsible for licensing stations, but could not control record releases or station playlists.

Richard Burch, head of the Ethnic Code section of NAB, while insisting that stan-

dards should be kept high, agreed with Ginsburg, stating that he could not interfere with station programming.

John Gehron, program director for WLS in Chicago, explained the role of the station programmer, and pointed out that playlists were reflective of audience tastes.

On Jazz

(continued from page 43)

groups, has his debut album, "First Time Out" on Monmouth-Evergreen.

"John Lewis-Helen Merrill" is the appropriate title of a new Mercury album by these worthies. Richard Davis, Hubert Laws and Connie Kay round out the group.

The long awaited David Liebman album, "Light'n Up, Please" has arrived from A&M/Horizon. The recording was a transccontinental experience with heavies from New York and the Bay area participating.

Creative World's latest album, "The Jazz Compositions of Stan Kenton," has a striking color portrait of the leader.

bob porter

Additions To Country Playlists

(continued from page 46)

Johnny Lee
Tommy Overstreet
Charly McClain
Mack Vickery
15 To 8 - Mel Tillis
18 To 9 - Kenny Dale
26 To 20 - Donna Fargo - WB

12 To 5 - Eddie Rabbitt
14 To 6 - Mel Tillis
18 To 9 - Moe Bandy
23 To 10 - Tom T. Hall
30 To 20 - Donna Fargo - WB

WEMP - MILWAUKEE
1-1 - Waylon Jennings
Charley Pride
Ronnie Milsap
Billie Jo Spears
Larry Gatlin

WCMS - NORFOLK
5-1 - Waylon Jennings
Marty Robbins
Mac Davis
Charley Pride
Ray Price - ABC/Dot

KTCR - MINNEAPOLIS
2-1 - Don Williams
Bobby Smith
Brown/Cornelius
Billie Jo Spears
Mary Macgregor

KNEW - OAKLAND
2-1 - Merle Haggard
Bill Anderson
Marty Robbins
Tommy Overstreet

WUNI - MOBILE
5-1 - Waylon Jennings
Tina Rainford
Charley Pride
Stattler Bros.

KEBC - OKLAHOMA CITY
2-1 - Conway Twitty
Billy Parker
Charley Pride
Gary Stewart

WBAM - MONTGOMERY
4-1 - Waylon Jennings
Charley Rich - Epic
Ronnie Milsap
Kenny Price
Narvel Felts

WHOO - ORLANDO
7-1 - Waylon Jennings
Larry Gatlin
Ronnie Milsap
Freddy Weller

WKDA - NASHVILLE
2-1 - Waylon Jennings
Larry Gatlin
Charley Pride
Tommy Overstreet
Ronnie Milsap - Monument

WXCL - PEORIA
1-1 - Don Williams
Johnny Lee
Samm Smith
12 To 10 - Donna Fargo - WB

Willie Nelson - RCA
Duane Eddy
Jan Howard
Larry Gatlin
Cristy Lane
Don King
Lynn Anderson

WRCP - PHILADELPHIA
5-1 - Don Williams
Mary Macgregor
Jimmy Buffett
Ronnie Sessions
Johnny Rodriguez

KNIX - PHOENIX
1-1 - Merle Haggard
Pal Rakes
Duane Eddy
Mac Davis
Charley Pride

KWJL - PORTLAND
1-1 - Conway Twitty
Mary Macgregor
Bill Anderson
Tommy Overstreet
Billie Jo Spears

WSLR - ROANOKE
2-1 - Merle Haggard
Lois Johnson
Wayne Kemp
Jimmy Gately
Billy Jo Burnett

53 To 26 - Bill Anderson
54 To 35 - Marie Owens
Ex To 45 - Sammi Smith
Ex To 50 - Claude King
Ex To 51 - Loretta Robey

KRAK - SACRAMENTO
2-1 - Kenny Daulte
Gary Stewart
George Jones
Lynn Anderson
Charley Pride
David Wills

KKXX - SAN ANTONIO
1-1 - Waylon Jennings
George Chambers
Ronnie Milsap
Lynn Anderson

KSON - SAN DIEGO
2-1 - Conway Twitty
Donna Fargo - WB
Charley Pride
Jimmy Buffett
Tina Rainford

KAYO - SEATTLE
3-1 - Crystal Gayle
Ronnie Milsap
Larry Gatlin
Bobby Smith
Marty Robbins

29 To 20 - Bill Anderson
Ex To 23 - Statler Bros.
Ex To 24 - Ray Griff
Ex To 25 - Mary Macgregor

KMPS - SEATTLE
1-1 - Kenny Daulte
Gary Stewart
George Jones
Lynn Anderson
Charley Pride
Mary Macgregor

KRMD - SHREVEPORT
2-2 - Don Williams
Stattler Bros.
Lois Johnson
Bill Anderson

KGA - SPOKANE
1-1 - Waylon Jennings
Gary Stewart
George Jones
Lois Johnson
Lynn Anderson

WIL - ST. LOUIS
1-1 - Don Williams
Tina Rainford
Marshall Tucker Band
Gary Stewart
Charley Pride

Charley Pride
Bill Anderson
Mary Macgregor
8 To 4 - Tom T. Hall
21 To 15 - Barbara Mandrell

KCUB - TUCSON
1-1 - Waylon Jennings
Jim Reeves
Bobby Vinton
Charley Pride
Tom T. Hall - LP cut

KVVO - TULSA
1-1 - Waylon Jennings
Jeanne Pruett
Cristy Lane
Bill Anderson

WWVA - WHEELING
1-1 - Don Williams
37 - Ronnie Milsap
38 - Marty Robbins
39 - Larry Gatlin

KFDI - WITCHITA
4-1 - Loretta Lynn
George Jones
Lynn Anderson
Freddy Fender

Record Company Exec Says There Is No Sexual Crisis

by Joe Nazel

LOS ANGELES — Even though Reverend Jesse L. Jackson continues to raise the issue, there are still those in the industry who stand fast in their belief, that there is no serious "morality" problem in recent music industry releases.

Last Friday, May 6, the second of a series of conferences dealing with the "music and morality" issue was held at the national headquarters of Operation PUSH in Chicago. Co-sponsored by Mr. Charles Warner, president of the Greater Chicago Radio Broadcaster's Association and vice-president and general manager of WMAQ (AM) and WKQX (FM) and Reverend Jesse L. Jackson, national president of Operation PUSH, the conference was called, as Jackson stated, "to come to grips with the music industry's moral responsibilities and the socializing not, just entertainment, effects their music is having on our children."

Reverend Jackson, believing that there has been an increase in sexually explicit material being released by record companies and aired throughout the country hoped that the conference format would provide a viable platform from which he could make his appeal to the industry. His intent was to encourage the record companies to take the lead in cleaning up their own acts.

Ethics Not Ethnics

LeBaron Taylor, vice-president of CBS

Records' Special Markets division, who was a panelist at the conference, told **Cash Box**, "I think that the conference was a positive way to approach the question. I initiated the first conference which took place in New York, after having read several statements made by Reverend Jackson on the issue of sexually provocative lyrics. I felt there was a need for Reverend Jackson to clarify his complaints. The very fact that he represents a black organization had suggested, to many people, that it was, in fact, a black problem. It was at that conference, which was attended by representatives of many record companies, that Reverend Jackson explained that it was not an ethnic problem but a problem of ethics."

What Problem?

Taylor, though pleased with the outcome of the conference and the exchange of ideas, still could not agree with Reverend

(continued on page 56)

Some of the information given to **Cash Box** for the April 30th article "Do R&B Spot Rates Reflect Their Ratings?" was erroneous. According to the Standard Rate and Data Service, a drive-time sixty-second spot for WDIA in Memphis is \$46, WVON in Chicago \$102, WBXM in Chicago \$54, WWRL in New York \$74, WFIL in Philadelphia \$150 and WDAS AM/FM combo, also in Philadelphia, \$100.

Reflections 'N Black

Wendell Bates, RCA promotion manager, will be leaving that company to be national R&B marketing director for MCA Records.

Nick Ashford and Valerie Simpson are slated to appear in concert at Carnegie Hall May 19. Roy Ayers Ubiquity will fill out the bill.

Patti Labelle's first solo album since exiting Labelle is in its finishing stages. Produced by David Rubinson, the album will be entitled "Scandalous."

"Me And My Music" is the Spinners' new single scheduled for release this week.

Toni Greene has left Black Enterprise magazine to assist Alan Lott at Buddah Records in New York.

T-Connection, the first Bahamian group to appear on national television, is now touring the U.S. promoting their LP "Magic."

Tavares will be performing on the soundtrack for the John Travolta film "Saturday Night." They will perform the

tune "More Than A Woman" written by the Bee Gees. The film is scheduled for a fall release on RSO Films.

Aretha Franklin and Ray Charles will headline the NAACP's Los Angeles branch's Memorial Day tribute to "Roots" author Alex Haley, president emeritus Roy Wilkins, Dr. H. Claude Hudson and comedian Richard Pryor. The event, scheduled for May 30 at the Los Angeles Sports Arena, will be produced by Nancy Carter and directed by Hal DeWent.

Husband and wife team Marilyn McCoo and Billy Davis, Jr. are simultaneously taping a six-show summer series for CBS-TV and recording a forthcoming album for ABC. The couple's new album will be produced by Frank Wilson. Davis will also be taking on production chores on a spiritual album being recorded by the Robert Lyons Singers to be released on ABC Records' Peacock label.

Joe nazel



BACK FOR MORE — William Bell blew into the windy city last week while promoting his new Phonogram/Mercury album, "Coming Back For More." Pictured with Bell in Chicago are (l-r): Ralph Kick, branch manager for Phonodisc, Inc. in Chicago, the Mercury distributors; Jim Porter, Phonodisc salesman; Bell; and Harry Losk, national sales manager for Phonogram/Mercury.

TOP 75 R&B ALBUMS

	Weeks On Chart		Weeks On Chart
1	3 7	38	38 26
2	1 8	39	41 6
3	2 8	40	45 5
4	5 11	41	39 30
5	4 12	42	54 3
6	7 16	43	34 21
7	6 16	44	43 16
8	11 6	45	42 18
9	9 7	46	36 9
10	51 2	47	50 5
11	8 32	48	47 7
12	10 15	49	62 2
13	14 5	50	53 4
14	16 8	51	66 2
15	15 7	52	55 6
16	19 12	53	56 6
17	20 6	54	61 3
18	22 8	55	57 10
19	49 2	56	— 1
20	17 6	57	59 6
21	28 4	58	60 5
22	23 11	59	48 17
23	12 8	60	63 3
24	13 11	61	64 4
25	18 8	62	65 2
26	26 18	63	52 7
27	29 22	64	— 1
28	31 6	65	40 16
29	30 31	66	58 5
30	32 13	67	71 3
31	21 11	68	— 1
32	27 14	69	72 2
33	24 26	70	73 9
34	25 15	71	44 18
35	37 29	72	46 20
36	33 23	73	75 28
37	35 35	74	— 1
		75	68 6

Payola Hearings Set To Resume

(Continued from page 14)

Jockey, Ted Kramer, taking over for Keith Kagen, will handle the investigation as FCC counsel.

WOL Update

Since the hearings recessed in mid-March, WOL (AM) has seen some staff changes and disciplinary action, presumably as results of what came out of the opening weeks of testimony. Mel Edwards, WOL dj who headed DJ Productions, the djs' concert promotion firm (and who was therefore center of attention throughout the first phase of hearings), was fired by the station for "gross insubordination and gross misconduct," according to general manager Kelsey. Four other djs who testified earlier (Roger Bethel, Bobby Benett, Charles Green and Gregory Hines) have been suspended for a matter of weeks or a maximum of one month. Kelsey declined to specify which dj got what length of suspension, but said it varied according to "what we felt each deserved." Overall, station operations are "back to normal now," he said.

All five of the djs mentioned had admitted during the hearings that they had continued their promotion activities even after ordered by Sonderling and station officials to stop in May of 1976. The attorney representing Sonderling Broadcasting, A. Harry Becker of Washington, D.C., said that he was unaware of the later concerts until he heard about them from those on the witness stand at the hearings.

The "gross insubordination" involves no violation of FCC rules and this is ultimately the commission's dilemma in pursuing the payola-plugola case. Current statutes of the Communications Act may not be broad enough, in their application to payola-plugola, to cover outside activities of disc jockeys. A conflict of interest may be apparent (in plugging on-air certain concerts in which an air personality has financial interest, for instance) but there is nothing in the FCC rules to make it illegal.

Allman LP Out May 13

MACON, GA. — The new Gregg Allman Band LP "Playing' Up A Storm" was released by Capricorn Records May 13.



SOMETHING TO GRUNT ABOUT — Grunt recording artist Grace Slick stopped by WNEW-FM while in New York recently to present Scott Muni, program director of the station, with a platinum record of the Jefferson Starship's "Spittire" album. Pictured at the station's studios, from left, standing: Niles Siegel, director of national album promotion for RCA Records; Tom Morrera, music director of WNEW-FM; Bill Thompson, president of Grunt Records; Muni; Slick; Ray Anderson, division vice president of promotion for RCA Records; and Dave Herman, dj for WNEW-FM. Pictured kneeling are, from left: Doree Berg, New York promotion manager for RCA Records and Michael Abramson, director of artist development for RCA Records.

POP RADIO PLAYLIST HIGHLIGHTS

(continued from page 37)

- *Abba**
14 To 6 — Fleetwood Mac
22 To 15 — Andrew Gold
23 To 16 — Rose Royce — (old)
24 To 17 — Kenny Nolan
25 To 20 — Al Stewart
26 To 18 — Steve Miller
28 To 19 — Jimmy Buffett
Ex To 24 — Barry Manilow
Ex To 28 — England Dan & J.F. Coley
Ex To 29 — Marie Osmond
Ex To 30 — Boston
- WLEE — RICHMOND**
1-1 — Hot
*Addrisi Brothers
11 To 6 — Firefall
17 To 12 — Peter McCann
26 To 17 — Marshall Tucker Band
28 To 16 — Bill Conti
Ex To 27 — England Dan & J.F. Coley
Ex To 30 — Barry Manilow
- Q-94 — RICHMOND**
1-1 — Boz Scaggs
*Kenny Rogers
*Abba
10 To 6 — Alan O'Day
14 To 9 — KC & Sunshine Band
16 To 12 — Fleetwood Mac
18 To 14 — Peter McCann
23 To 19 — Eagles
25 To 21 — Steve Miller
29 To 22 — Bill Conti
30 To 25 — Addrisi Brothers
Ex To 26 — England Dan & J.F. Coley
Ex To 28 — Jimmy Buffett
Ex To 29 — Boston
Ex To 30 — Hall & Oates
- WBBF — ROCHESTER**
2-1 — Alan O'Day
30 — England Dan & J.F. Coley
*Al Stewart
*Bob Seger
*Eagles
13 To 3 — Rose Royce — Next To You
30 To 25 — Hall & Oates
Ex To 28 — 10cc
Ex To 29 — Barry Manilow
- WR0K — ROCKFORD**
4-1 — Leo Sayer
*Rubinoos
*Styx
*Angel
14 To 6 — Bill Conti
24 To 16 — Fleetwood Mac
31 To 17 — Andrew Gold
35 To 30 — Alan O'Day
Ex To 33 — Barry Manilow
Ex To 34 — Firefall
Ex To 34 — Starbuck
- KNDE — SACRAMENTO**
2-1 — Fleetwood Mac
*Joe Tex
11 To 6 — Maynard Ferguson
12 To 7 — Pablo Cruise
Ex To 20 — Kiss
- KROX — SACRAMENTO**
2-1 — Fleetwood Mac
*Marshall Tucker Band
*Abba
*Barry Manilow
*Sylvers
13 To 5 — KC & Sunshine Band
17 To 11 — Foreigner
27 To 17 — Pablo Cruise
28 To 16 — Bill Conti
Ex To 25 — Andrew Gold
Ex To 27 — Eagles
Ex To 28 — Alan O'Day
- WJON — ST. CLOUD**
1-1 — Leo Sayer
*Waylon Jennings
*England Dan & J.F. Coley
*Bob Seger
*Eagles
23 To 4 — Marshall Tucker Band
25 To 9 — Stevie Wonder
26 To 12 — Fleetwood Mac
28 To 16 — McCoo/Davis
29 To 17 — Hot
- Ex To 18 — Peter McCann
Ex To 20 — Andrew Gold
Ex To 21 — Jimmy Buffett
- KSLO — ST. LOUIS**
3-1 — KC & Sunshine Band
22 — Kenny Rogers
33 — Barry Manilow
*Boston
*Supertramp
16 To 9 — Marvin Gaye
19 To 8 — Bill Conti
21 To 17 — Jacksons
30 To 26 — Dave Mason
31 To 27 — Rufus
33 To 28 — Jimmy Buffett
Ex To 30 — Alan O'Day
Ex To 34 — Addrisi Brothers
Ex To 35 — Peter McCann
- KXOK — ST. LOUIS**
1-1 — KC & Sunshine Band
25 — Abba
*Carpenters
*Peter McCann
15 To 9 — Steve Miller
18 To 14 — Alan O'Day
Ex To 23 — Eagles
Ex To 24 — Barry Manilow
- KCPX — SALT LAKE CITY**
2-1 — Maynard Ferguson
*Heart — Bacciuda
*Shaun Cassidy
*Bob Seger
*Kris Kristofferson
*Pablo Cruise
*Boston
10 To 6 — Fleetwood Mac
15 To 7 — Andrew Gold
25 To 10 — Alan O'Day
27 To 17 — Addrisi Brothers
Ex To 27 — Carpenters
Ex To 28 — Abba
Ex To 29 — Hall & Oates
- KRSP — SALT LAKE CITY**
1-1 — Maynard Ferguson
*Abba
*Shaun Cassidy
**Bob Company
10 To 5 — Firefall
19 To 12 — Marie Osmond
21 To 13 — Steve Miller
23 To 17 — Alan O'Day
24 To 18 — Andy Gibb
Ex To 24 — Barry Manilow
Ex To 25 — Bob Seger
Ex To 26 — Carpenters
- B-100 — SAN DIEGO**
1-1 — Leo Sayer
23 — Marvin Gaye
*Peter McCann
7 To 3 — Maynard Ferguson
11 To 7 — Foreigner
14 To 10 — Firefall
19 To 15 — Steve Miller
27 To 22 — Eagles
Ex To 30 — Addrisi Brothers
- KCBO — SAN DIEGO**
1-1 — Leo Sayer
*Al Stewart
*Barry Manilow
*Jimmy Buffett
*Starbuck
*Tony Wilson — Bearsville
22 To 18 — Eagles
25 To 13 — Fleetwood Mac
26 To 20 — Foreigner
Ex To 14 — Bill Conti
Ex To 21 — KC & Sunshine Band
Ex To 24 — Steve Miller
Ex To 27 — Peter McCann
Ex To 28 — Helen Reddy
- KFRC — SAN FRANCISCO**
1-1 — Stevie Wonder
Barbra Streisand
Sylvers
Marshall Tucker Band
14 To 10 — Eagles — (new)
15 To 9 — Bill Conti
16 To 12 — KC & Sunshine Band
19 To 13 — Marvin Gaye
22 To 18 — Joe Tex
- Ex To 27 — Pablo Cruise
*KJVA — SAN FRANCISCO
1-1 — Stevie Wonder
*Jacksons
*Addrisi Brothers
*Heart
13 To 8 — Fleetwood Mac
14 To 9 — Maynard Ferguson
19 To 15 — Steve Miller
23 To 19 — Bob Seger
24 To 20 — Climax Blues Band
Ex To 18 — Marvin Gaye
- KLIV — SAN JOSE**
2-1 — Stevie Wonder
*England Dan & J.F. Coley
*Shaun Cassidy
9 To 4 — Jennifer Warnes
- KSly — SAN LUIS OBISPO**
1-1 — Alan O'Day
*Crosby Stills & Nash
*Bill Conti
*Hall & Oates
12 To 4 — Fleetwood Mac
13 To 5 — Andrew Gold
13 To 8 — Marshall Tucker Band
18 To 14 — Dave Mason
19 To 15 — Addrisi Brothers
20 To 11 — KC & Sunshine Band
21 To 13 — Foreigner
23 To 17 — Steve Miller
24 To 19 — Pablo Cruise
25 To 18 — Jacksons
26 To 21 — Bob Seger
27 To 20 — Q
29 To 22 — England Dan & J.F. Coley
Ex To 25 — Andy Gibb
Ex To 28 — Boston
Ex To 29 — Kenny Rogers
Ex To 30 — Barry Manilow
Ex To 31 — Eagles
- WSPA — SAVANNAH**
1-1 — Alan O'Day
29 — Foreigner
30 — Bob Seger
9 To 4 — Stevie Wonder
10 To 5 — Bill Conti
14 To 10 — Marshall Tucker Band
18 To 13 — Fleetwood Mac
- KJR — SEATTLE**
1-1 — Stevie Wonder
*Barry Manilow
*Rita Coolidge
*Pablo Cruise
*Boston
11 To 7 — KC & Sunshine Band
16 To 9 — Bill Conti
20 To 15 — Dean Friedman
24 To 19 — Andrew Gold
Ex To 21 — Alan O'Day
Ex To 23 — Andy Gibb
- KING — SEATTLE**
1-1 — Stevie Wonder
*Alan O'Day
8 To 3 — Fleetwood Mac
12 To 6 — KC & Sunshine Band
25 To 17 — Eagles
Ex To 20 — Bill Conti
Ex To 21 — Andrew Gold
- KEEL — SHREVEPORT**
1-1 — Leo Sayer
*Alan O'Day
*Johnny Rivers
*Barry Manilow
*Marshall Tucker Band
*Sylvers
13 To 6 — Kenny Rogers
15 To 8 — Fleetwood Mac
16 To 9 — Bill Conti
27 To 21 — Jimmy Buffett
29 To 27 — Waylon Jennings
Ex To 27 — Al Stewart
Ex To 29 — Starbuck
Ex To 30 — Andy Gibb
- KING — SEATTLE**
1-1 — Stevie Wonder
*Alan O'Day
8 To 3 — Fleetwood Mac
12 To 6 — KC & Sunshine Band
25 To 17 — Eagles
Ex To 20 — Bill Conti
Ex To 21 — Andrew Gold
- KEEL — SHREVEPORT**
1-1 — Leo Sayer
*Alan O'Day
*Johnny Rivers
*Barry Manilow
*Marshall Tucker Band
*Sylvers
13 To 6 — Kenny Rogers
15 To 8 — Fleetwood Mac
16 To 9 — Bill Conti
27 To 21 — Jimmy Buffett
29 To 27 — Waylon Jennings
Ex To 27 — Al Stewart
Ex To 29 — Starbuck
Ex To 30 — Andy Gibb
- WOLF — SYRACUSE**
1-1 — Leo Sayer
20 — Kenny Rogers
21 — Alice Cooper
22 — Yvonne Elliman
6 To 2 — Eagles
7 To 3 — Stevie Wonder
14 To 7 — Fleetwood Mac
20 To 9 — Climax Blues Band
21 To 15 — KC & Sunshine Band
29 To 17 — Bill Conti
- KEEL — SHREVEPORT**
1-1 — Leo Sayer
* Alan O'Day
* Johnny Rivers
* Barry Manilow
* Marshall Tucker Band
* Sylvers
13 To 6 — Kenny Rogers
15 To 8 — Fleetwood Mac
16 To 9 — Bill Conti
27 To 21 — Jimmy Buffett
29 To 27 — Waylon Jennings
Ex To 27 — Al Stewart
Ex To 29 — Starbuck
Ex To 30 — Andy Gibb
- WOLF — SYRACUSE**
1-1 — Leo Sayer
20 — Kenny Rogers
21 — Alice Cooper
22 — Yvonne Elliman
6 To 2 — Eagles
7 To 3 — Stevie Wonder
14 To 7 — Fleetwood Mac
20 To 9 — Climax Blues Band
21 To 15 — KC & Sunshine Band
29 To 17 — Bill Conti
- KTAC — TACOMA**
2-1 — Leo Sayer
* Kenny Rogers
11 To 6 — Fleetwood Mac
14 To 8 — Stevie Wonder
16 To 11 — KC & Sunshine Band
24 To 19 — Andrew Gold
26 To 21 — Steve Miller
Ex To 25 — Bill Conti
Ex To 26 — Marshall Tucker Band
- WGLF — TALLAHASSEE**
2-1 — Boz Scaggs
* Brownsville Station
* Eagles
* Helen Reddy
* Boston
* Carpenters
* 10cc
11 To 3 — Alan O'Day
13 To 7 — Marshall Tucker Band
14 To 8 — KC & Sunshine Band
16 To 10 — Stevie Wonder
17 To 12 — Andrew Gold
20 To 14 — Fleetwood Mac
23 To 19 — Al Stewart
25 To 21 — Steve Miller
26 To 22 — Peter McCann
28 To 23 — Conti/Ferguson
Ex To 28 — Bob Seger
Ex To 29 — England Dan & J.F. Coley
Ex To 30 — Abba
- WLKY — TAMPA**
2-1 — Leo Sayer
No new additions
9 To 5 — Jennifer Warnes
12 To 8 — Stevie Wonder
27 To 18 — Shaun Cassidy
Ex To 30 — Bill Conti
- KEWI — TOPEKA**
2-1 — KC & Sunshine Band
* Bonnie Raitt
17 To 12 — Kiss
20 To 13 — Fleetwood Mac
22 To 14 — Bill Conti
30 To 18 — Eagles
Ex To 24 — Foreigner
- WTRY — TROY**
1-1 — Stevie Wonder
* Andy Gibb
* Abba
* Boston
* Addrisi Brothers
11 To 7 — Andrew Gold
23 To 18 — Joe Tex
24 To 15 — Bill Conti
28 To 23 — Alice Cooper
29 To 25 — Bob Seger
Ex To 28 — Marvin Gaye
Ex To 29 — Barry Manilow
Ex To 30 — Eagles
- KAKC — TULSA**
1-1 — Leo Sayer
* Steve Miller
* Hall & Oates
* Barry Manilow
* Sylvers
7 To 3 — Stevie Wonder
11 To 4 — KC & Sunshine Band
17 To 12 — Marshall Tucker Band
20 To 11 — Fleetwood Mac
22 To 18 — Firefall
26 To 19 — Foreigner
28 To 22 — Joe Tex
31 To 23 — Waylon Jennings
32 To 26 — Andrew Gold
34 To 29 — Bread
37 To 28 — Bill Conti
40 To 33 — Eagles
Ex To 37 — Alan O'Day
Ex To 39 — Rita Coolidge
Ex To 40 — Mary Macgregor
- KELI — TULSA**
4-1 — Stevie Wonder
* Carpenters
* Rita Coolidge
* Eagles
* Kenny Nolan
* Starbuck
* England Dan & J.F. Coley
* Abba
6 To 2 — KC & Sunshine Band
- 16 To 11 — O
25 To 14 — Jimmy Buffett
Ex To 24 — Waylon Jennings
Ex To 25 — Steve Miller
- WTLB — UTICA**
3-1 — Stevie Wonder
* Boston
* England Dan & J.F. Coley
* Pablo Cruise
9 To 5 — Bill Conti
15 To 10 — Firefall
17 To 11 — Andrew Gold
19 To 12 — Fleetwood Mac
22 To 15 — Tavares
27 To 19 — Alan O'Day
Ex To 23 — Joe Tex
Ex To 24 — Kenny Rogers
Ex To 27 — Marvin Gaye
Ex To 28 — Sylvers
Ex To 30 — Hall & Oates
- 98-0 — VIDALIA**
1-1 — Joe Tex
31 — Boston
32 — Abba
34 — Marvin Gaye
* Isley Brothers
20 To 15 — Foreigner
22 To 17 — Jimmy Buffett
23 To 18 — Sylvers
24 To 19 — Bob Seger
27 To 20 — Steve Miller
28 To 23 — Kenny Rogers
29 To 24 — Jacksons
32 To 27 — Andrew Gold
35 To 30 — Andy Gibb
Ex To 35 — Peter McCann
- WPGC — WASHINGTON**
1-1 — Leo Sayer
30 — Marshall Tucker Band
9 To 4 — Andrew Gold
14 To 5 — Marvin Gaye
20 To 6 — Fleetwood Mac
Ex To 24 — Joe Tex
Ex To 27 — Barry Manilow
Ex To 28 — Andy Gibb
Ex To 29 — Helen Reddy
- WKWK — WHEELING**
1-1 — Leo Sayer
* Abba
* England Dan & J.F. Coley
* Shaun Cassidy
* Carpenters
14 To 7 — Andrew Gold
10 To 9 — KC & Sunshine Band
19 To 10 — Fleetwood Mac
20 To 14 — Andrew Gold
21 To 16 — Addrisi Brothers
22 To 17 — Alan O'Day
Ex To 19 — Bill Conti
Ex To 28 — Hall & Oates
Ex To 29 — Barry Manilow
Ex To 30 — Boston
- KLEO — WICHITA**
2-1 — Bill Conti
29 — Bob Seger
30 — Joe Tex
* Foreigner
9 To 2 — Stevie Wonder
14 To 9 — Kenny Rogers
13 To 7 — Hot
18 To 11 — Andrew Gold
21 To 14 — Andy O'Day
28 To 19 — Sylvers
29 To 23 — Marshall Tucker Band
- WAIR — WINSTON/SALEM**
1-1 — KC & Sunshine Band
* Abba
* Jacksons
* Tavares
* Marvin Gaye
14 To 8 — Bill Conti
17 To 9 — Marshall Tucker Band
18 To 13 — Foreigner
19 To 14 — Dean Friedman
22 To 12 — Bob Seger
24 To 10 — Fleetwood Mac
30 To 20 — Boston
Ex To 25 — Shaun Cassidy
Ex To 29 — Kenny Nolan
Ex To 30 — Jimmy Buffett
Ex To 31 — England Dan & J.F. Coley

CASH BOX COIN MACHINE

Distributors Are Beginning To Use Modern Sales Techniques

by Frank Manners

The coin machine distributor is still in swaddling clothes when it comes to merchandising, marketing and promoting, but growth is inevitable. With intense competition for tight money, the distributor will likely rely on more sophisticated, Madison Avenue marketing techniques to sell his product. At the moment, however, he uses a grab bag of gimmicks rather than a well conceived campaign. Here is a desultory look at these techniques.

GIVEAWAYS. Giveaways are probably the most popular means to sell games. Literally, the distributor gives the customer a cash discount, or a gift, to sweeten the pot. The cash discounts assume several forms. Volume buying, for example, means that the more you buy of an item, the better the price, usually in minimal lots of five or ten. You can also get a cash discount on single games. When the distributor is stuck with an excess, he'll offer a special reduced rate to move the merchandise. Lastly, the cash discounts may be tied in with contemporary economic and political themes. Distributors have been known to give rebates on certain purchases — just remember how many bicentennial Spirit of '76 promotions bombarded operators! One firm even capitalized on the costly bitter cold winter by introducing a sub-zero special, hot games at low prices.

A promotional variation on cash discounts is the flea market. Distributor and operator scratch each other's back, so to speak. The distributor cuts prices to the marrow on older equipment that is furiously

depreciating and simultaneously congesting his warehouse, while the operator can pick up a respectable but inexpensive game for a secondary location or for spare parts.

The gift giveaway is another variation, associated with music more than games, however. For each box you buy, the prize gets bigger, something like "Let's Make A Deal." Distributors give away everything from Sony televisions to Las Vegas trips. One distributor now gives away accessories like speakers, paging kits, and remote volume controls with jukebox purchases. Others work out package deals including disco dance floors and free installation. Another threw in pro football tickets with the machine.

MEDIA AND MAIL. Employing mass media and direct mail to sell games is the most unfledged technique, the most uncontrolled but potentially the most rewarding. When the distributor advertises in magazines or mails his customer equipment brochures, factory close-out and wholesale lists, arcade specials, newsletters, and any other pertinent information, he has no guarantee that the customer even reads them or if he reads them, responds. To many customers the direct mailers are equal to junk mail, and disposed of in the garbage without even a glance. Although a mass approach (advertising, etc.) can be very sporadic, it can result in significant triumphs. Three manufacturers come to mind as having proven the power of mass media marketing — Atari, Bally and Exidy.

(continued on page 58)

Briarwood Begins 2nd Production Of 'Block-A-Shot'



CHICAGO — "Block-A-Shot," the coin-operated basketball game introduced by Brunswick's Briarwood division at the 1976 AMOA convention, is now in its second production run at the factory, according to Briarwood's coin-op sales manager Lyle Elliott.

"The first run was a complete sellout," Elliott said, "indicating to us that this model, with its economical price tag, is filling the demand for a low-priced mechanical machine which is easy to set up and virtually trouble-free to operate."

"Distributors report that Block-A-Shot has been performing extremely well on location and in most cases collecting on par with games selling for two to three times more," he continued. "Every operator in the U.S. has at least one location for the Block-A-Shot game. It offers the same heated competition as our Air Hockey, yet it is compactly sized — at 28" wide, 21" deep and 64" tall — to occupy a minimum of space."

In the accompanying photo, factory personnel John Atkins (left) and Rainey Cox assemble a Block-A-Shot playfield at Briarwood's Marion, Virginia facility during the game's second production run.

Lowen Automaten Announces Phono Shipments To U.S.

CHICAGO — Coinciding with the arrival in the United States of initial shipments of the new NSM phonograph line, Lowen Automaten arranged for its chief engineer, Rupert Mosinger, to come into the States from the firm's headquarters in Germany to personally visit American distributors and co-ordinate a series of territorial service schools. The schools were scheduled so that Mosinger could further elaborate on the phonograph mechanism, which was originally demonstrated in a spectacular underwater display during this year's AMOA convention that saw it completely submerged and continuously operating.

The newly developed electronic micro-processor-controlled phonographs, according to Lowen's owners, Ullrich Schulze and Herbert Nack, and have made a tremendous impact on the international market. European demand, they said, has increased so rapidly that in order to supply this market, shipments to the U.S. have been delayed somewhat, but will be systematically accelerated. Inasmuch as Lowen currently has licensing agreements with firms in New Zealand, parts of Africa and South America, as well as in two European countries and elsewhere throughout the world, the firm plans to ultimately establish production facilities in the U.S. for the manufacture of American-made jukeboxes, and is presently negotiating towards this end.

Commenting on the firm's international scope of operation, Lowen's manager of international sales, Peer von Oertzen, said that NSM phonographs can be seen in South America, Europe and Asia, in addi-

(continued on page 59)

The JukeBox Programmer

Top New Pop Singles

- 1 BACK TOGETHER AGAIN HALL & OATES (RCA 10970)
- 2 JET AIRLINER STEVE MILLER BAND (Capitol 3424)
- 3 DREAMS FLEETWOOD MAC (Warner Bros. WBS 8271)
- 4 LOOKS LIKE WE MADE IT BARRY MANILOW (Arista 244)
- 5 MAINSTREET BOB SEGER (Capitol 4422)
- 6 KNOWING ME, KNOWING YOU ABBA (Atlantic 3387)
- 7 SIR DUKE STEVIE WONDER (Tamla/Motown T54281F)
- 8 GOING IN WITH MY EYES OPEN DAVID SOUL (Private Stock 45,150)
- 9 LIFE IN THE FAST LANE EAGLES (Asylum 45 403)
- 10 ALL YOU GET FROM LOVE IS A LOVE SONG CARPENTERS (A&M AM 1940)
- 11 PEACE OF MIND BOSTON (Epic 50281)

Top New Country Singles

- 1 IF PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ (Mercury 73914)
- 2 LUCKENBACH, TEXAS WAYLON JENNINGS (RCA PB 10924)
- 3 I DON'T KNOW WHY MARTY ROBBINS (Columbia 3-10536)
- 4 I'LL BE LEAVING ALONE CHARLEY PRIDE (RCA PB-10975)
- 5 THAT WAS YESTERDAY DONNA FARGO (Warner Bros. WBS 8375)
- 6 I CAN'T HELP MYSELF EDDIE RABBITT (Elektra E45390)
- 7 CHEAP PERFUME AND CANDLELIGHT BOBBY BORCHERS (Playboy/CBS ZS8 5803)
- 8 IF WE'RE NOT BACK IN LOVE BY MONDAY MERLE HAGGARD (MCA 4700)
- 9 OLD KING KONG GEORGE JONES (Epic 8-50385)

Top New R&B Singles

- 1 GOOD THING MAN FRANK LUCAS (ICA 001)
- 2 HOLLYWOOD RUFUS (ABC 12269)
- 3 THIS I SWEAR TYRONE DAVIS (Columbia 3-10528)
- 4 SEE YOU WHEN I GIT THERE LOU RAWLS (Epic/Phila. Intl. 3623)
- 5 GO AWAY LITTLE BOY MARLENA SHAW (Columbia 310542)
- 6 YOU DON'T HAVE TO PLAY NO GAMES JOE SIMON (Spring/Polydor 172)
- 7 I LIKE THE FEELING LUTHER INGRAM (KoKo K0725)
- 8 I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND (TK 1022)
- 9 GOT TO GIVE IT UP MARVIN GAYE (Tamla/Motown 54280F)
- 10 IF IT'S THE LAST THING I DO THELMA HOUSTON (Tamla/Motown T54283F)

Top New MOR Singles

- 1 HELLO STRANGER YVONNE ELLIMAN (RSO/Polydor 871)
- 2 WHEN I NEED YOU LEO SAYER (Warner Bros. WBS 8332)
- 3 I BELIEVE IN MIRACLES ENGELBERT HUMPERDINCK (Epic 8-50365)
- 4 DO YOU WANNA MAKE LOVE PETER McCANN (20th Century 2335)
- 5 ALL YOU GET FROM LOVE IS A LOVE SONG CARPENTERS (A&M AM 1940)
- 6 ARIEL DEAN FRIEDMAN (Lifesong 45022)

'Sprint 8' Driving Game Becomes The Newest Arcade Piece From Atari, Inc.

SUNNYVALE, CA. — Atari, Inc. has introduced Sprint 8, a new eight-player driving game in the arcade tradition of Indy 800 and Sprint 2.

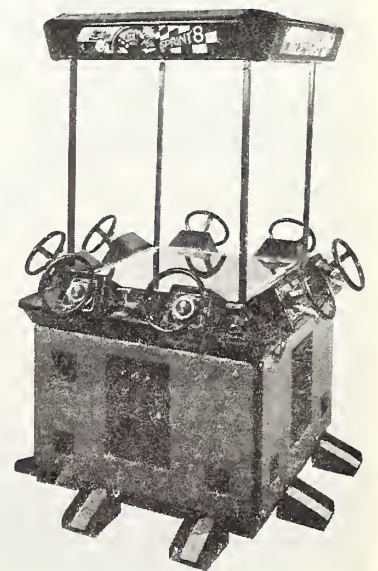
Up to eight players select one of five tracks for the competition, using the track change button. Each player, with a different color car, races to top speeds — skidding around corners, shifting and crashing into barriers. If there are less than eight players, white computer-controlled cars compete and give the added challenge of traffic on the track. A durable 2-speed shift, gas pedal and steering wheel provide fast acceleration and precise control of the cars.

Atari has combined the most appealing play features from their various driving games in Sprint 8. Additionally, the built-in self-test program for trouble-shooting any potential problems should assure maximum income potential. Sprint 8 is engineered for the highest reliability with fewer parts and rugged construction for durability, according to company officials.

"Indy 800 was introduced in 1975 and is still considered to have extraordinary earnings," said Marshall Caras, director of marketing. The return on investment for Indy 800 set new industry records. The market demands for a new high attraction eight-player driving game are met with Sprint 8."

For added appeal, Sprint 8 has five tracks flashing in rotation while not in play.

Once a coin has been inserted, there is a 10-second count down for the competitors to choose a track and for other players to join in. Each player scores 5 points per lap. The score is displayed in front of each player's position in the same color as his car. The leader's score flashes for added excitement and challenge.



'Sprint 8'

Distributors Beginning To Use Modern Sales Techniques

(Continued from page 54)

variety is all over the place, in the leading magazines, newspapers, and at every consumer show possible. They maintain a remarkably visible profile; thus the customer considers them a leader in the industry; and, therefore, he confidently buys their product. Who trusts an insubstantial off brand? Bally's brilliant "Wizard" and "Capt. Fantastic" national promotions, with multi-level tie-ins to motion pictures, music and super stars, and a five digit production, need not be rehashed here. The effort should be a model to manufacturers and

distributors alike. Exidy's "Death Race" mass media blitz was unique because at first the game was dying in the cradle. Then outraged citizenry stepped in and ironically catapulted "Death Race" to the summit. Every denunciation on television and in the papers kicked up sales. One distributor who struggled to sell five before the game achieved nationwide notoriety, effortlessly sold 100 more! This proves, of course, that publicity, whether it's good or bad, is often most effective.

THE BIG BASH. The big bash encompasses any event in which you corral a

group of operators in one place to preview and demonstrate new equipment. Certain distributors hold a ritual Friday open house, luncheon, or cocktail party, where ops can eye a showroom filled with the latest games, socialize with salesmen and other customers, and hopefully fall madly in love with their distributor. Some distributors hold gala parties to introduce a new machine or jukebox. The biggest bash of all is an annual show like AMOA or IAAPA. The distributor brings together man and machine, purchaser and product. In a concentrated area, more of his customers look

at more of his merchandise presented more attractively than at any other single time during the year.

TOURNAMENTS. Tournaments as an instrument of marketing have been confined primarily to table soccer, pool and pinball. Usually, the distributor works with the manufacturer and operator to promote one specific machine, to get people to play on it and thus stimulate public interest. The logic is that if people like it they'll create a demand for it at the location level. For example, at the last ICMOA tournament, Dynamo Model 30 pool tables were used and operators bought them afterwards.

WORD OF MOUTH. Word of mouth may be the simplest and oldest manner of distributor merchandising. It's a grass-roots technique, no giveaways or lavish grand openings. The only recommendation the machine has is its own merit as a trouble-free money maker. The salesman calls on the customer and convinces him to buy the game, citing hard facts like collection reports and product reliability. One to one, he delivers his message, counting on painstakingly developed rapport and credibility to persuade the operator. It requires honesty, not gimmickry, to succeed. If you hypocritically tout a game and it bombs, the customer will not be so receptive the second time. On the other hand, if the game is a hit, the customer will help pass the word, creating a cumulative groundswell effect.

SERVICE. Possibly the best and undoubtedly the most underrated marketing device is service. Instead of highlighting individual machines, you sell your company and what it can offer the operator that the competition can't. Do you provide service schools to teach the operator the latest technology and repair techniques? How efficient is your service department and how extensive are your logic board and video facilities? Do you help the novice arcade operator properly lay out and set up his game room? Can you locate any machine your customer requires or get his parts post haste? What about financing? If the operator knows a distributor will not abandon him, will deal fairly with him, and provide continuous backup support and service after the initial purchase, then he will likely take a sizeable portion of his business to that company.

Marketing, merchandising, and promoting are undeniably potent and important tools for the distributor — especially when the operator can spend only a limited amount of money on a large variety of products. These tools will proliferate in the future. Let's hope the methods are judicious and in the best interests of the industry so we don't ignore the steak while selling the sizzle.

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CHICAGO CHATTER

In his latest newsletter, Empire Dist. Inc. executive vice president **Joe Robbins** projects a bright business outlook and heralds the spring buying season as the "onset of a new year for the industry," with the introduction of numerous new machines by the various factories. He stressed, however, that spring would be noted for "quality" rather than "quantity" buying. Robbins anticipates that the various difficulties, financial and otherwise, reportedly facing some of the smaller new factories will have a diminishing effect on the number of new machines coming out in the future but expects the situation will be offset, to a great extent, by the increased production capacities being programmed by some of the major, established firms. On the subject of service schools, Robbins addressed himself to Empire's very prominent role in bridging the gap. "Our recent series of schools were tremendously successful and are being copied all over the country. There will be more service schools," he added, "especially on electronics and solid-state theory, with interim sessions at our offices and full-scale, possibly weekly, schools starting this summer."

TENTATIVE DATES of the annual IAAPA summer meeting are September 23-25 at Marriott's Great America in Santa Clara, Calif. The association notes that a post-meeting trip to Hawaii is also being planned and will release full details shortly.

"**SEA WOLF**" CONTINUES in the spotlight at Midway Mfg. Co. — and as much in demand as ever, according to **Larry Berke**. Also enjoying wide acceptance, he added, are a couple of more recent releases, namely, "Boot Hill" and "Double Play."

DATELINE EL CAJON, CA. — home of Cinematronics, Inc. and the new "Embargo" upright, which is currently in the process of being sample shipped to distributors. Firm's marketing director, **Bob Sherwood**, said initial reaction has been most encouraging and Cinematronics is looking forward to a good run with it.

HERE'S A FLASH from **Gus Tartof** of Singer One Stop For Ops on two highly recommended jukebox singles — or, as he calls 'em — "meter spinners." The sides, both newly exposed in this market, are: "Margaritaville" by **Jimmy Buffet** (ABC) and "I Don't Know Why (I Just Do)" by **Marty Robbins** (Columbia).

AS WE GO TO PRESS the big Bally-sponsored lineup of service schools is being held. The program includes a series of 3-day schools held at weekly intervals for three weeks, with a special Midway school taking place on the final day of each sequence. More details later.

CALIFORNIA CLIPPINGS

A coin-machine game room — complete with four pinball games, five video pieces and a foosball table — is the setting for one of the Coca-Cola Company's current television advertisements built around the familiar theme "Coke Adds Life . . ." The ad is actually a take-off on the Bobby Riggs vs. Billy Jean King challenge match — only this time the game is "Pong," not tennis. As the commercial opens, viewers see a group of young men laughing and having a good time together in a typical-looking cafe. Then another group of young people come in, led by a girl who's wearing a T-shirt with the word "Champ" emblazoned across the front. A challenge ensues between the girl and a young man similarly garbed in a "Champ" T-shirt, and everyone retreats to the game room for the match. As it turns out, the girl bests her male opponent, and feeling a touch of sympathy for him, consoles him with a coke and a kiss. The set design was created by Whole Hog, a creative services company, and the games were arranged through Atari and C.A. Robinson Distributors of Los Angeles. The television spot was conceived by McCann Erickson, Inc., Coca-Cola's advertising agency, which researched the coin-machine industry prior to production. According to **Carol Kanter**, Atari's manager of marketing services, "Several of their representatives contacted me to obtain information on our industry and to assure that the game room concept would fit into their 'Coke Adds Life . . .' campaign theme." Industry representatives, meanwhile, are heralding the spots as a positive public relations boost for operators who have worked hard to give players a clean, wholesome environment in which to challenge their favorite games.

DATELINE SAN DIEGO, CA. — home of Gremlin Industries, where executive **Frank Fogelman** reported on the latest results of the company's Gremlin Girl — "Hustle" promotion, which has been receiving much attention of late. Frank said that to date approximately 30 hustlers across the country have bested lovely Sabrina Osmet at her own game — and received crisp new \$100 bills for their efforts. He added that perhaps 500 Hustle units are currently in the hands of ops, and that from test location results the company is beginning to compile a game history. While Frank was extremely pleased with distributor and operator response to the Gremlin Girl promotion, he felt another Gremlin piece was even more praiseworthy at the moment. "Personally, I'm most excited about 'Co-Motion' because it's a proven product," he said. "From a sales standpoint it's been doing real well, according to people I've talked to."

EASTERN FLASHES

Jerry Grotjan of Royal Dist., Cinncy estimated that about 100 ops and service people would be in attendance for the NSM service school being conducted (at presstime last week) by **Rupert Mosinger**, chief engineer for Lowen Automaten, German-based producer of the line. Mosinger is in the U.S. to conduct similar sessions at various distributor points across the country. The NSM phonos, as Jerry stressed, are being extremely well received and generating much new business — attributable, as he pointed out, to the very outstanding mechanism, which is sophisticated, yet durable and simple to maintain. We'd need several more paragraphs to continue his elaboration so, suffice it to say that Royal is most pleased with the line. Jerry also mentioned that five members of the Royal service staff enrolled in the series of seminars Bally is sponsoring in Chicago — and current hit games include Midway's "Sea Wolf" and Playmatic's "Speakeasy" . . . The United States Players Table Soccer Assn., the Irving Kaye Co. and Robert Jones Int'l., Syracuse co-sponsored a special "Hurricane" table soccer tournament April 15-17 at Syracuse University as a fund raiser for the National Muscular Dystrophy Campaign. Event netted a tidy sum, according to USPTSA prexy **Jim Ferguson**, and was termed the university's "most successful fund raiser to date" . . . New York State Coin Machine Assn. president **Millie McCarthy** is pleased to note that the association's third annual Pinball Championship was a huge success — their biggest yet, actually — and it was covered by CBS affiliate WTVH. Preceding the state tournament was an equally auspicious Media Competition, with 30 media celebs playing, with **WHEN's Carl Florini** winning the championship . . . Without tipping too much info on the upcoming Playmatic "Rio" 4-player pingame, **Barry Feinblatt** of Universe Affiliated Int'l. hints that samples are on their way from Spain for subsequent shipment to U.S. distribs — and the new unit will feature a "new concept in playfield design." The 2-player version is "Carnival" — and that's all he would divulge at the moment except, of course, to rave about the current Playmatic "Speakeasy," which is a big hit in this country.

Lowen Phonographs Visible In U.S.

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tion to Fiji and New Zealand. He further noted that the company has assembly properties in the city of Zagreb, Yugoslavia, as well as worldwide representation of its phonograph line. The lack of foreign exchange in many developing countries, as von Oertzen explained, prompted the company's policy of arranging for assembly facilities abroad. He said the idea has been well accepted by foreign governments because it creates jobs for skilled and unskilled laborers.

Service Program

Lowen is also very much involved in service and training programs, he added. Under the supervision of Rupert Mosinger, regular courses for mechanics are held at the firm's headquarters in Germany.

In addition to considerable expansion in the area of export, the company has similarly increased its volume of imports

and was recently cited by Atari for "outstanding sales" of its products. Schulze and Nack, and Hans Rosenzweig, who is in charge of marketing and sales for Lowen in the German market, were in attendance when the company was honored during Atari's national distributor meeting on the west coast.

The NSM phonograph line has been enjoying wide acceptance in the U.S. market, according to Bert Davidson, who represents the firm in the States and has been structuring the distributor network. He said a great deal of interest was generated by the underwater demonstration of the phonograph mechanism at AMOA, resulting in a very substantial advance demand for the 1977 models. Mosinger's American tour, he added, has been stimulating even more interest and generating a great deal of new business for distributors throughout the country.



LOWEN LAND — An aerial view of the expansive Lowen Automaten facilities located in Bingen, Germany. In addition to coin-operated phonographs and other amusement equipment, the firm also manufactures products for the home market.



PRODUCTION LINE — A portion of one of the numerous assembly lines in the Lowen factory complex. Considerable space at the facilities is allotted to imported products from the U.S. and other countries throughout the world. In this photo, workers are assembling the firm's popular Rotamint amusement machine.

1977 State Association Calendar

May 20-22: Music Operators of Minnesota, conv. & trade show, Holiday Inn-Downtown, Minneapolis.

June 10-12: Colorado Coin Industries, annual mtg., Holiday Inn, Glenwood Springs, Colo.

June 16-19: Illinois Coin Machine Operators Assn., annual conv., Hospitality Motor Inn, Earth City, Mo.

June 17-19: Music Operators of Texas, annual conv. & trade show, St. Anthony's Hotel, San Antonio, Tex.

July 22-23: Montana Coin Machine

Operators Assn.; annual conv.; Outlaw Inn, Kalispell, Mont.

Aug. 5-7: No. Carolina Coin Operators Assn., Inc., annual mtg., Raddison Hotel, Charlotte, N.C.

Sept. 16-18: Florida Amusement Merchandising Association, annual conv. & trade show, Deauville Hotel, Miami Beach, Fla.

Sept. 22-24: West Virginia Music & Vending Assn., annual conv., Heart-O-Town Motor Inn, Charleston, W. Va.

Sept. 29-Oct. 1: Music Operators of Virginia, annual conv., Hyatt House, Richmond, Va.

Stevie Wonder Cited by Germany's Academy

GERMANY — Stevie Wonder was named recipient of the Grosser Deutscher Schallplattenpreis award. The Grosser Deutscher Schallplattenpreis, which is presented annually by Germany's Phonoacademy, is the most prestigious music award presented in Germany for pop music.

The Phonoacademy, which sponsors the award, is an organization founded three years ago by Germany's most important record companies to point out the culture and meaning of records. Concurrent with the announcement, it was announced that Wonder and his hit album, "Songs In The Key of Life," had also won the Deutsche Schallplattenpreis Award, which is the top German music award for black music.

Heath Levy Catches Lazy Lizard Music

LONDON — Heath Levy Music has signed a worldwide deal — excluding the U.S.A. and Canada — to handle Kenny Young's Lazy Lizard Music. Young has written hits for Fox, Ben E. King and Clodagh Rodgers amongst others, and also wrote "Under The Boardwalk," recorded by the Drifters and the Rolling Stones. He recently launched a new band called Yellow Dog, through the Virgin label. Heath Levy will be publishing in conjunction with Lazy Lizard the next Fox single entitled "My Old Man's Away," written by Young with Herbie Armstrong.

Heath Levy is headed by Eddie Levy and Geoffrey Heath, not Andrew Heath as inadvertently stated in **Cash Box** recently. Andrew Heath, brother of Geoffrey, runs his own Andrew Heath Music enterprise.

Musexpo Plans Morex

NEW YORK — The government of Quebec, Canada re-confirmed its participation at Musexpo '77 — which will take place from October 28 to November 1 in Miami Beach, Fla.

In addition, Musexpo has appointed Laker Airways, Lufthansa Airlines and Sabena Airlines as official airlines for major European music territories, and has appointed Eastern Airlines to handle east coast travel.



LORETTA SAYS THANKS — Back in February, Loretta Lynn asked MCA's Cleveland sales manager Bill Green to accompany her to the Wembley Country Music Festival in London as her way of saying "thank you for doing all the little things that a good record company man is supposed to do." Loretta said "thank you" from the stage at the giant festival as both she and her personal manager, David Skepner, presented Green with a special plaque commemorating the occasion. Pictured above are (l-r): Skepner, Loretta Lynn and Bill Green.

International Executives On The Move

John Cooper has been named general manager of Arista Records in London, and the marketing, sales, press, promotion and creative service departments will report to him. Cooper joined May 2 from Motown Records, where he was general manager, and was previously with Transatlantic and EMI.

David Thomas has been named album marketing manager for Magnet Records, London, reporting to MD Michael Levy. He comes from the marketing manager post at Record Merchandisers. Graham Rutherford, formerly in charge of Magnet's regional promotion, has joined Barry Johnstone in the national promotion department.

Rodger Bain has been named A&R general manager at Phonogram Records, London, joining after an 18-month stint as A&R manager at Rocket Records. He previously produced for Decca and as an independent.

Mogull To Russia To Pave Way For Music Relations

LOS ANGELES — Artie Mogull, president of United Artists Records, will travel to Moscow later this month to meet with chief record company heads of the Soviet music industry with hopes of establishing music relations with the Soviet Union.

Mogull, one of the few major American record company heads to deal with Soviet record executives, will attend a special performance in Moscow by United Artists' group, the "Nitty Gritty Dirt Band," which will be the first American contemporary rock group to actually tour the Soviet Union.

In addition, Mogull and the "Dirt Band" will hold numerous lectures with Soviet music industry personnel between concert dates. The lectures will be informally structured and will deal with the American contemporary music scene.



HARDY HONORED IN CANADA — Hagood Hardy, composer of *The Homecoming*, received the William Harold Moon Award, the highest honor from BMI Canada Limited, at the performing right organizations' Ninth Annual Awards Dinner. BMIC's president, Gordon F. Henderson, Q.C., (left) made the presentation. The award is presented annually for international contribution to Canadian music.

Argentinian News

BUENOS AIRES — Norberto Kaminsky, vice president of Microfon, has returned from a two-month stay in New York, where he directed the operations of Microfon America, the US-affiliate of the diskery. Mario Kaminsky, president of the conglomerate — which also includes a publishing house, a pressing plant and recording studios, all organized independently — spent two weeks in Chile, studying the market and getting in touch with its industry.

RCA awarded its artist Palito Ortega a golden plaque with the image of Nipper on it, celebrating the fifteen year association between the artist and the company. Ortega has recorded 62 singles and 29 LP's during his career, and has sold more than four million records. In addition, he has several gold records as a composer of tunes for Katunga and other best selling groups, and his tunes have been recorded by artists all through the world, in several languages. The award was offered at a party hosted at the company's facilities by RCA's general manager, Horacio Bulnes.

David Rubin, manager of the artists & concerts department of Steinway & Sons, the famed piano manufacturer, visited

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MCA Records Moves Branch For International Operations

by Nigel Hunter

LONDON — The recent move of MCA Records into 5,000 square feet of office space in Great Pulteney Street, Soho, was the prelude to concentrating the label's international activities in London.

"I shall be making an appointment to take care of the international business soon," MCA UK managing director Roy Featherstone told **Cash Box**. "The plan is to run MCA's international operations from here — we're due to hold our first international conference in London on May 13 — and it's quite possible I will appoint an A&R manager here as well, but that will be at a later date.

"MCA has been very American-centered hitherto, with wide licensing arrangements around the world. It's got a very good catalog, of course, spanning a lot of time and history in the record industry, and it's a catalog with very good artists that sells and sells."

At the time of the MCA move from the EMI-licensed labels outpost in Heron Place, the company was enjoying good chart mileage from "Don't Cry For Me, Argentina" by Julie Covington and "Another Suitcase In Another Hall" by Barbara Dickson and the parent double album of "Evita" written by Tim Rice and Andrew Lloyd Webber. The success of these discs has provided gold, silver and platinum

trophies to adorn the Great Pulteney Street walls, and Rose Royce has been selling sweetly with "I Wanna Get Next To You."

Featherstone has made his first pop group signing with Badger, four Scottish youngsters whom MCA launched with a party at Castle Studios in Edinburgh. He has also acquired a rhythm and blues band called Detour as part of his shopping list to build a modest but potent UK roster of talent.

"I aim to initiate acts from the UK for the world," he explained. "Badger is an early example, and we get terrific support from America. If I go with something here, they'll follow suit in the States with releases and promotion. In return we naturally give full support to acts of American origin as a marketing arm.

"I'd love to have a Queen-type act again," Featherstone continued, referring to his long-time EMI service before joining MCA. "We've got a very good pop band in Badger, and I'm looking for a female solo artist and a solo singer-songwriter reflecting modern trends and thinking. I'm delighted to have signed Jon Hiseman's Colosseum, who have done a tremendous album called 'Electric Savage.'

"I can afford to concentrate and persevere with acts in which we believe. Not many hit it first time, and the main responsibility for establishing new talent lies with our marketing and promotion."

Where In The World...

Tom Petty & The Heartbreakers kicked off their first United Kingdom tour at the Capitol Theatre in Cardiff. European dates have now been added to the present tour, with Nils Lofgren headlining the show which will be seen in Holland, Belgium, France and Germany. A UK Tom Petty & The Heartbreakers tour is scheduled for June.

Jeff Kutash's **Dancin' Machine** is scheduled to appear at the Nichegeki Theater in Tokyo, Japan, May 17-26. Also on the bill with the Dancin' Machine will be the **Love Machine** and **Somethin' Special**.

Jazz immortal Lionel Hampton, currently on a 14-city month-long tour of Europe with stopovers in such countries as Germany, Spain and France, has extended his stay to include a second concert in Czechoslovakia May 30, returning to the United States on June 1.

Neil Diamond will play a unique concert on July 2 at Woburn Abbey, the first ever staged at that historic location and presented by impresario Robert Paterson by permission of the Marquess and Marchioness of Tavistock. Diamond's five concerts at the London Palladium in June have already sold out.

B.T. Express, a group of rock 'n roll musicians from the Bedford-Stuyvesant section of Brooklyn, will appear in a command performance of King Phumpinol Aduldet of Thailand in the Royal Palace in Bangkok.

The Jacksons will be traveling to Glasgow, Scotland on May 17 for a command performance for Queen Elizabeth of England and the British royal family.



NETHERLAND FIRSTS — When Phonogram International recorded "Der Rosenkavalier" in De Doelen, Rotterdam, in mid-summer 1976, it was the first major opera recording for both the conductor, Edo de Waart, and for the Netherlands. Joining de Waart and his wife/co-artist Ruth Welting when they were recently presented with the first of the newly-pressed albums were Willem Hellweg, producer of "Der Rosenkavalier" (far left) and Willem Barents, managing director of Phonogram Amsterdam (far right).

Radio Station Drops Classical Music

Continued from page 30

you get into Hartford itself and south of Hartford, you can't get it." As for New York stations, Jacobson asserted that they only reach people on the "extreme southern fringe" of the listening region. Most area college stations, he noted, don't broadcast much classical music, have a high rate of personnel turnover, and are very low-powered.

What about WWUH, which has just increased its classical programming from 16 to 32 hours per week? Jacobson replied, "Four hours a day of classical music is no substitute for the 16 hours a day that TIC was doing." In addition, he pointed out, WWUH transmits at only 1,000 watts, in comparison with WTIC's 15-kilowatt capacity.

According to Joel Salkowitz, program director of WWUH, WTIC-FM was largely responsible for his station's decision to increase its classical programming. The commercial station has not only donated its entire classical music library to WWUH, but has also promised to help the college station to get assistance so that it can set up a new 15-kilowatt transmitter of its own.

Asked for the ulterior motive behind WTIC's generosity, Salkowitz suggested that perhaps they were responding to pressure from the Listeners Guild. "I guess WTIC felt it would be good publicity-wise if they did this as an effort on their part to keep classical music in the area."

Jacobson phrased the same thought in less tactful terms. "I've heard people say that WTIC went to WWUH and got them to change their format merely to get the listeners off their back."

Outside Agitators?

The station spokesman discounted the importance of the Listeners Guild in WTIC's calculations. He pointed out that they had been organized only last fall, and expressed doubts that all or even most of those who signed the group's petition live within the WTIC listening area.

Jacobson confirmed the fact that the Listeners Guild had been formed last fall "or late last summer." Originally convened in Salisbury, a suburb of Hartford, it moved its headquarters into the city in January, he said, "and became more organized." The Guild is affiliated with Classical Radio for Connecticut, which came into existence a few years ago during the successful drive to

keep New York's WNCN-FM format classical.

Jacobson maintained that all the signers of the Guild's petition live within WTIC's broadcasting range, the bulk of them in the Hartford area.

In addition to the 20,000 signatures on the petition, Jacobson said there are several other reasons for believing that WTIC-FM's classical programs had a "substantial audience." First, he noted, the Hartford area has one of the highest educational levels in the country, and education is often correlated with interest in classical music. Second, there are always classical music events going on in the city, which boasts a fairly good regional orchestra.

Jacobson further stated that when local public television carried the live broadcast of the Metropolitan Opera's "La Boheme" from New York, "they had the best response they've ever had on any single night of donations, including hockey play-offs and the rest. So the audience is here."

Even assuming that a lot of people do miss WTIC-FM's classical programs, however, should the FCC interfere with a station's format change? Doesn't that constitute censorship?

"Censorship involves restricting the freedom to disseminate accurate information, philosophical and political points of view, and that's in no way involved here," answered Jacobson. "I think WTIC is trying to hide behind that argument. But actually, they're ignoring the rights of the listener to the type of diversity of programming which the listener is entitled to."

"If they wanted to broadcast rock, they should have bought a rock station and gotten a license to do it. They shouldn't have gotten a license to broadcast classical music and then have tried to ignore that audience right in the middle of a license period."

New Monterey Label Releases First Album

UNIVERSAL CITY, CA. — Monterey Records, a new label headed by Jack Daugherty, has released its first LP, titled "Carmel By The Sea" by The Jack Daugherty Orchestra.

CBS Int. Acquires GTO

LONDON — CBS Records International has acquired GTO Records. The parties emphasized that GTO would retain a separate identity from CBS Records/UK, with its own quarters and staff.

Chappell, Williamson Renew Agreements

NEW YORK — Chappell Music Company and Rodgers and Hammerstein's Williamson Music Inc. have renewed the current exclusive agreement under which Chappell has been managing the internationally-known catalog.

Management of the catalog will be coordinated by Chappell Music Company for Williamson Music Inc. in the United States, western hemisphere and Japan, and by Chappell & Co., Ltd. for Williamson Music Ltd. in the rest of the world.

Sinatra To Receive An Israeli Award

NEW YORK — Frank Sinatra will be the recipient of Israel's Cultural Award at the Israel Independence Ball on Sunday evening, June 5, at the Washington Hilton Hotel, Washington, D.C.

The award to Sinatra will be made in recognition of his humanitarian efforts and particularly for his generous support of the economic, artistic and cultural development of the State of Israel.

(continued from page 28)

another attendance record in Michigan where they played the mammoth Silverdome in Pontiac, playing to 76,229 swaying souls and bringing in a nearly \$800,000 gross. Locally, they are the first group ever to sell out six consecutive nights at L.A.'s 18,000-seat Forum. Even more remarkable is the fact that the tickets were gone within 24 hours.

LIVE GIGS — The Eagles return to the Bay Area May 28 and 30 following their SRO tour of Europe where the band sold out tickets to shows in five countries. Elton John joined the merriment in London where he joined in an encore with the band, but Joe Walsh stole the show in Glasgow, Scotland where he stepped out on stage for the encore dressed in full kilt regalia playing "Flower of Scotland" on bag pipes accompanied by his instructor. . . Alice Cooper and company come to Anaheim Stadium June 19 and advance word is that the show will be a lavish affair where he will introduce a new character-concept, Inspector Maurice Escargot, the visual image behind the private-eye motif of Alice's latest. . . Dave Mason left May 13 for a tour of Japan. . . At Carnegie Hall, Billy Joel sold out four nights, a feat that has not been repeated since Chicago did it several years ago. . . Michael Katakis has been signed for his first concert appearance at UCLA's Schoenberg Hall scheduled for June 7. . . Rumor has it that Cathy Chamberlain is WNEW morning man Dave Herman's latest infatuation but the winsome lass also was a hit on this coast at her recent appearance at the Roxy which attracted such celebs as Peggy Lee and Cher Allman. . . Muddy Waters' gig at the Roxy also attracted a star-studded audience, including Les Dudek, Captain Beelheart, Gregg Allman, Britt Ekland and Bernie Taupin. Guitarists Ron Wood and Al Kooper sat in with the blues king on two of the numbers. . . John Hartford will perform live in L.A. for the first time since he bagged a Grammy. His two-night show will be at the Golden Bear May 18-19.

MAKING TRACKS — Producer Louie Selton is at Total Experience with Seals & Crofts working on an upcoming LP, while down the hall A&M's LTD just finished their third album for the label under the direction of producer Bobby Martin. . . Capitol's Tavares and The Sylvers have both finished album projects due to be released shortly. . . At SF's Automatt, producer David Rubinson is working on Patti Labelle's first solo album for Epic. . . Sea Level's Chuck Leavell is collaborating with flautist Tim Weisberg on the latter's upcoming LP. . . The eagerly awaited and critically acclaimed "New York, New York" doesn't open in theatres until June, but United Artists will titillate the ear before the eye when they release the soundtrack and a single later this month. . . Gino Vannelli's upcoming fifth album for A&M will include seven tracks and a 13-minute self-composed symphony featuring the 90-piece London Royal Philharmonic Orchestra.

AS THE INK DRIES — Capricorn has signed Black Oak Arkansas to a long-term contract. The band has spent 14 years together and recorded 14 albums for former label affiliates Atco and MCA. BOA's debut Capricorn LP, "Eureka," is due in July. . . William Shatner, known to many as Star Trek's Captain Kirk has signed for public relations with Bobbi Cowan & Associates with an album on its way soon. Space rock? . . . Former lead man for Dusty Drapes and the Drapers, Dan McCorison, has signed with MCA and already finished his first release for them working with producer Chris Hillman. . . Al Kooper has also been signed by MCA for production chores and will be working in the studio with L.A.-based rock band, The Christopher Morris Band and singer/songwriter Peter-John Morse. . . Singer-songwriter Johnny Tillotson has been signed to United Artists with an album due to follow the release of his single, "Toy Hearts," expected shortly.

SHORT TAKES — In the May 7 issue, in a story listing the most sued songs of ASCAP and BMI, we erroneously credited Barry Manilow as the composer of "I Write the Songs," when actually the Grammy Award-winning tune was penned by singer/songwriter Bruce Johnston, whose debut album shipped this week. . . The cash register tells us that Beatlemania is alive and well. "The Beatles At The Hollywood Bowl" album has been out since May 4 and has already been certified gold by the RIAA. The LP debuts on our album chart this week at a healthy #19 — bullet, of course. . . Meanwhile, ELO's latest is approaching the quadruple platinum mark for worldwide sales. . . The jazz-rock fusion group Jasmine, which recently went from audition contender to headliner in one week at the Troubadour, will headline a benefit concert for the California Conservation Project, May 20 on the campus of UC Santa Barbara. . . That same day Tony Bennett, who left his heart in San Francisco some years ago, will leave his name as well when the courtyard of the Marc Hopkins Hotel will be re-named "Tony Bennett Plaza," and a street with a bay view will be retitled "Tony Bennett Terrace". . . Flash It specializes in multilight clothing for performers and lighting systems for discos but it was a bit of a shock when one of their customers ordered electronically illuminated shoes, tophats, gloves, boas and head-dresses for a Lake Tahoe appearance. Then it was revealed that the customer was Lawrence Welk who may have been spending too much time too close to that deadly bubble machine.

chuck comstock

Chilliwack Goes Gold

CANADA — "Dreams, Dreams, Dreams," the debut album for Mushroom Records by Canadian recording group Chilliwack, has been certified gold this week by the Canadian Recording Industry Association (CRIA) as the band continues its first tour of the United States.

RCA UK Signs Primary Contact As Press Agent

LONDON — RCA Records UK has appointed Primary Contact as their mainstream agency to handle all press and radio advertising from July 1, following consideration of a number of agencies.

Argentinian News

(continued from page 61)

Buenos Aires to get in touch with the company's representatives and the music scene. One of the points discussed was the import restrictions concerning concert pianos, which affect the show given by artists at theaters and on television.

TV producer Gustavo Yankelevich and A&R man Jorge Portunato have formed a new recording company, Union Record, which will be based on Parana 326, third floor. The first release of this label, which will operate jointly with Yankelevich's artist management agency, is an LP by urban music chanter and composer Miguel Saravia.



RUNAWAYS VISIT KHJ — Mercury recording artists The Runaways recently taped a two-part interview at Los Angeles radio station KHJ. Pictured at the station are (top row l-r): Suzanne Kapner, Peer-Southern Music; Ron Raphael, regional promotion man for Mercury; disc jockey Greg Barbacovi; Runaways Sandy West and Cherie Currie; KHJ operations manager Michael Spears and Runaway Jackie Fox; (bottom row) producer Kim Fowley; and Runaways Lita Ford and Joan Jett.

RETAIL LP SELLING PRICES

(continued from page 40)

list), for \$4.94; 11 Beatles catalog LPs, including "Revolver" and "Hey Jude" for \$3.94; the "Beatles White Album" and "The Beatles Story" (2 LPs/\$12.98 list) for \$8.94; and three Beatles catalog LPs, including "Rock 'N' Roll Music" (2 LPs/\$10.98 list) for \$7.94; Elvis Presley's "Welcome To My World" for \$3.94, tied to upcoming area concert; two Presley catalog LPs for \$3.94 and two Presley catalog albums (\$7.98 list) for \$4.94; and Presley's "Aloha From Hawaii" (2 LPs/\$8.98 list) for \$5.94. At **Sam Goody**, these features over two pages: multi-label sale (including CBS and London) for \$3.94/\$4.99 tape; all Angel classical LPs (\$7.98 list) for \$4.99 per disc; the latest LP by Helen Reddy and Reddy's "Long Hard Climb" and "Love Song For Jeffrey" (\$7.98 list) for \$4.99 per LP or tape; and seven Reddy catalog releases for \$3.94/\$4.99 tape. At **Two Guys** stores, multi-label sale (including A&M, Private Stock, Arista and Motown) for \$3.77/\$4.99 tape. At **Listening Booth** (10), the latest LP by the Brecker Brothers for \$3.88/\$4.99 tape, tied to upcoming area concert, and seven CBS releases, including the latest LPs by Eric Gale, Marlena Shaw, Maynard Ferguson and Jeff Beck, for \$3.88/\$4.99 tape. (Sunday *Philadelphia Inquirer* and the Sunday *Philadelphia Bulletin*).

Pittsburgh

No ads appeared in the Sunday *Pittsburgh Press*.

St. Louis

At **Central Hardware** stores, assorted Pickwick budget LPs for \$2.29/\$3.29 tape. At **Target** stores, assorted cutout tapes for \$2.99. (Sunday *St. Louis Globe-Democrat* and *St. Louis Post-Dispatch*, May 5 and 8).

San Diego

At **Tower**, the latest release by Maynard Ferguson for \$3.99/\$4.99 tape. (Sunday

San Diego Union).

San Francisco

At the **Wherehouse** (17 locations), these features: "The Beatles Live At The Hollywood Bowl" (\$7.98 list) for \$4.77 LP or tape; 11 Beatles catalog LPs including "Meet The Beatles," "Beatles Second Album," "Yellow Submarine," "Hey Jude," "Rubber Soul," "Revolver" and "Beatles VI," for \$3.96/\$4.77 tape; 14 individual Beatles recordings, including "Plastic Ono Band," "Imagine," "Mind Games," "Wings At The Speed Of Sound," "Extra Texture," "The Best Of George Harrison," "Sentimental Journey" and "Goodnight Vienna," for \$3.96/\$4.77 tape; four Beatles catalog LPs, including "Abbey Road," "Help!," "Sgt. Pepper's Lonely Hearts Club Band" and "Magical Mystery Tour," for \$4.77 LP or tape; eight individual Beatles releases, including "McCartney," "Ram," "Red Rose Speedway," "Band On The Run," "Venus & Mars," "Living In The Material World," "Dark Horse" and "Beacoups Of Blues," for \$4.77 LP or tape; three 2-LP Beatles sets, including "The Beatles 1962-1966," "The Beatles 1967-1970" and "Rock 'N' Roll Music," for \$6.49/\$7.79 tape; "The Beatles" (White Album) and "The Beatles Story" (2-LP sets) for \$7.79/\$8.39 tape; George Harrison's "All Things Must Pass" (3-LP set) for \$7.79/\$8.39 tape; and "Wings Over America" (2 LPs/\$14.98 list) for \$8.39/\$8.99 tape. At **Odyssey** (2), the latest release by George Duke for \$3.66 per disc. At **Sears** stores, the latest release by Kris Kristofferson for \$3.99/\$4.99 tape. (Sunday *San Francisco Examiner & Chronicle*).

Seattle

No ads appeared in the Sunday *Seattle Times*.

Tulsa

At **K mart** (5 locations), assorted "golden oldies" singles for 44¢. (Sunday *Tulsa World*).

Beatles Lead Retail Prices

(continued from page 7)

plants around the country have been busy pressing two million Beatles discs.

Other Developments

In other retail developments this week: a large Milwaukee retailer has embarked on an ambitious expansion, and an unusual ad promoting a single was observed in Cleveland.

The five-store 1812 Overture chain in Milwaukee, with an established image as the lowest-priced record retailer in town, is looking to gain a reputation as a full-line retailer as well.

Alan Dulberger, owner of the chain, said the expansion of the northwest Milwaukee mall store from 900 to 3,800 sq. ft. was completed last Friday. A 1,200 sq. ft. free-standing store on the west side will also be enlarged to 4,100 sq. ft. by mid-summer.

Dulberger said each store was being remodeled to portray 1812 Overture as the "biggest, smallest record store in Milwaukee." The stores are to be divided into six compartments: R&B, jazz, rock, children's, classical and country & western. Dulberger does not envision competing with the recently-opened Peaches store in terms of inventory depth, but asserted, "We're generally in good, primary locations in town, and we think this is the time to move in the direction of the full-line store within a store."

1812 Overture has also begun advertising in local newspapers, tying sales on selected LPs to area concerts sponsored by Landmark Productions, which Dulberger also owns. "It's a natural tie-in," explained Gerri Nowicki, the chain's adver-

tising coordinator. "One of our best sales boosters is in-store autograph appearances by the artists."

The chain's regular special price is \$3.88, \$.10 less than Peaches, its major competitor, which does not advertise prices. 1812 Overture has advertised as low as \$3.79, a spokesman said, depending on the availability of co-op money.

Single Ad

Record Theatre, a seven-store chain in Cleveland owned by Transcontinent Record Sales, advertised over a full-page, the latest album by Southside Johnny and the Asbury Jukes and the newest single by Ronnie Spector. The ad was tied to the artists' recent sold-out engagement in the area.

Stan Snyder, vice president of Cleveland International Records, which released the Spector single and will release subsequent Southside Johnny albums, said it didn't cost the manufacturer extra to include the single in the ad. A Spector album containing the single "Say Goodbye To Hollywood" is currently being recorded and will be released shortly, Snyder added.

Snyder expressed hope that once the Arbitron (ARB) ratings are completed, top 40 stations will begin adding the single. "Right now nobody's taking chances with any new acts," he lamented.

Snyder credited progressive AOR station WMMS with helping launch Spector in Cleveland, and reported large sales stemming from an in-store appearance by Southside Johnny and Spector at Record Theatre.

Singles Bullets

(continued from page 38)

- #66 **SHAUN CASSIDY** — #8 most added single with 9 new stations including KILT, KLIF, WMAK, FM 92, WFIL, WCOL, WBBQ. Last week added at WRKO, WDRQ. Jumps at CKLW 10-6, WDRQ 29-19. #6 most active single on the secondary level with new adds at WORD, WSPT, WJDX, KRSP, WAAY. Sales at Bee Gee/Albany, Dicks/Boston, Win/N.Y., Consolidated/Det.
- #68 **BARBRA STREISAND** — Added at WRKO, KHJ, 99X, KLIF, KFRC.
- #71 **RITA COOLIDGE** — Added at WMAK, KRBE, KJR, KIOA, WERC, WLAC. Jumps at WQXI 20-14, KIMN 26-22, KAKC ex-39.
- #78 **CARPENTERS** — Added at KXOK, WSGN, WPRO, WBBQ, WHHY. #4 most active single on the secondary level with new adds at WKWK, WKIX, KNOE, WQPD, WCUE.
- #80 **JACKSON BROWNE** — Added at WNOE, WHHY. Last week added at WRKO, WTIX. Jumped at WRKO ex-30.

Eagles Sue Geffen, WB Music

(continued from page 10)

for breach of the defendants breach of fiduciary duty." The claim here is that monetary and other benefits, including copyrights, garnered pursuant to the songwriter's and participation agreements are the Eagles' property. The complaint also seeks to have Geffen repay to the Eagles all monies he received as their manager. In addition, the monies received by Geffen upon the sale of his interest in Asylum Records and Companion and Benchmark Music are claimed to constructively belong to the Eagles.

The next count contends that Warner Bros. is under a duty to transfer all title and monies from musical compositions published by Warner Bros., including copyrights, to the Eagles. The complaint not only claims that the publishing contract with Warner Bros. is void but seeks "all benefits and sums of money . . . arising from the sale, licensing or other use of musical compositions" composed while under contract to Warner Bros.

In the eighth count Warner Bros. is charged with failing to make payments to the plaintiffs "under the Songwriter's Agreements of mechanical royalties for songs on records manufactured or sold by

its related entity, Elktra/Asylum Records, which were or are distributed by Asylum Records as "free goods."

Other problems encountered in the complaint include disputes over the selling by Warner Bros. of the "grand rights" to the Eagles' compositions to Leber-Krebs, and an alleged substandard royalty rate paid to the Eagles with Warner Bros. purportedly getting additional monies at the Eagles' expense.

The suit was filed in the U.S. District Court for the Central District of California.

Irving Azoff, manager of the group, when reached in Amsterdam, had no comment on the suit.

U.A., Musical Isle Sue Amer. Album And Tape

LOS ANGELES — United Artists Music and Musical Isle of America have sued American Album and Tape Representatives for the alleged non-payment for record albums and tapes sold to American Album and Tape. The action was filed in the Los Angeles County Superior Court with Musical Isle seeking payment of \$8,150 and United Artists seeking \$121,297.71.

R&B New Additions

(continued from page 54)

Time To Get Down — Monterey & Dolls — NGC
Break It To Me Gently — Aretha Franklin — Atlantic
Girl — Billy Preston — A & M
Ain't Nothin' You Can Do — Albert King — ABC
Bionic Boogie Get Down — Norwich Extension — Boblo
When I Need You — Leo Sayer — WB
Hot:
I Can't Get Over You — Dramatics
Good Thing Man — Frank Lucas
Get Happy — Jimmy Bohorn
Sir Duke — Stevie Wonder
#1 LP — Marvin Gaye

WAMM — TALLAHASSEE — Joe Bullard
#1 — Got To Give It Up — Marvin Gaye
Go Away Little Boy — Marlena Shaw — Columbia
Joyous — Fantasy
Best Of My Love — Emotions — Columbia
Slide — Slave — Cotillion
Get It Up — Benny King — AWB — Atlantic
#1 LP — Commodores
New LPs — O'Jays, Paul Kelly, Shirley Brown, Hot, Brothers Johnson

WOL — WASHINGTON — Cortez Thompson

Additions:
Rated X — Johnny Taylor — Columbia
I'm A Super Star — Brenda & The Tabulations —
Chocolate City
Darlin' — Donnie Gerrard — Greedy
This Close To Me — Luther — Cotillion
Jam On The Groove — Ralph McDonald — Marlin
Nights On Broadway — Candi Station — WB
New LPs — O'Jays, Pendergrass

5th Gospel Seminar

(continued from page 47)

From seminar discussions it appeared that a crucial issue at this point in gospel radio is achieving the correct blend of evangelism and professionalism — especially on the part of air personalities and programmers. Apparently many religious disc jockeys are untrained individuals who are poorly paid or unpaid by the station. They invest their time in gospel radio due to their religious beliefs. How does one combine their motives with the professionalism gospel radio must have to appeal to a large audience?

"If God gives you the talent," said Don Butler, executive director of the Gospel Music Association in his wrap-up address, "he gives you the ability to be the best at what you do. There are a lot of listeners in the world, but how many hearers do you have? To get someone to hear you, you've got to have something good."

According to Butler, successful pop producer Wes Farrell, the son-in-law of Frank Sinatra, was asked where the music business is heading. His reply was, "The next big sound is gospel music."

Classical Clips

(continued from page 32)

classical music figure to receive the "Golden Europe" trophy. Sponsored by West Germany's Saarland Broadcasting Service, the award is usually presented to "an outstanding figure in the field of popular music"; it was given to Bernstein "for his creative efforts to reduce the rigid limits between classical and so-called easy listening music" . . . The **Melos Quartet** has been awarded the Deutsche Schallplattenpreis for its recording of **Luigi Cherubini's** complete string quartets . . . Mace Records has just released five 5-LP sets, including works of **Beethoven, Bach, Brahms, Mozart and Tchaikovsky**. List price of these budget sets is \$9.98 . . . New York's **Metropolitan Opera** recently gave a series of four operas in Dallas. Among the featured artists were **Marilyn Horne** in **Meyerbeer's** "Le Prophete" and **Renata Scotto** in Verdi's "Il Trovatore."

ken terry



WOULD YOU HAVE AN ALBUM SIGNED BY THIS WOMAN? — Thousands of New Yorkers would, and did, at a recent in-store appearance by Bette Midler at Korvette's Fifth Avenue store. The *Divine Miss M* graciously signed copies of her latest Atlantic album, "Live At Last," featuring her current single "You're Moving Out Today."

JESSE WINCHESTER



NOTHING BUT A BREEZE

JESSE WINCHESTER WAS BORN ON MAY 17, 1944, in Shreveport, Louisiana. His father, stationed there as an air force major at the time, descended from a prominent Memphis family, related by blood to Robert E. Lee, and to the founders of the city of Memphis. Jesse's great-great-great-great grandfather was responsible for getting Davey Crockett into national politics, while his grandfather gave the eulogy at jazz musician W.C. Handy's funeral.

In 1967, at the height of the Vietnam war, Jesse moved to Canada rather than participate.

In 1970, Jesse was "discovered" by The Band's Robbie Robertson, who produced his now legendary first album *Jesse Winchester* that included such classics as "Yankee Lady" and "Brand New Tennessee Waltz." Since then, those, and songs from his three subsequent albums have been recorded by such

artists as Joan Baez, Jimmy Buffett, the Everly Brothers, Wilson Pickett, Fairport Convention, Babe Ruth, and Jonathan Edwards.

His own albums have received critical praise throughout the world.

The Washington Post's Tom Zito wrote, "...Winchester is the master of the simple lyric, a sentimental view tempered by a sense of humor." Robert Hilburn of the *Los Angeles Times* calls Jesse's style "warmly caressing and personal," while John Swenson in *Rolling Stone* said his songs have "rich, emotional impact."

In 1977, Jesse has recorded a new album, *Nothing But a Breeze*, produced by Brian Ahern. Now a citizen of Canada, Jesse was among those affected by President Carter's pardon, and is doing his first American tour this spring and summer.

Nothing But a Breeze/Jesse Winchester on Bearsville Records & Tapes

BR 8968



CASH BOX TOP 100 ALBUMS

May 21, 1977

		7.98	5/14	Weeks On Chart		6.98	5/14	Weeks On Chart		6.98	5/14	Weeks On Chart
1 HOTEL CALIFORNIA	EAGLES (Asylum GE-103)	7.98	1	22	34 JEFF BECK WITH THE JAN HAMMER GROUP LIVE	(Epic PE 34433)	23	8	67 DREAMBOAT ANNIE	HEART (Mushroom 5005)	57	60
2 RUMOURS	FLEETWOOD MAC (Warner Bros. BSK 3010)	7.98	2	13	35 ANY WAY YOU LIKE IT	THELMA HOUSTON (Tamla/Motown T6-345S1)	32	23	68 ARRIVAL	ABBA (Atlantic SC 18207)	62	18
3 BOSTON	(Epic PE 34188)	6.98	4	37	36 BIGGER THAN BOTH OF US	HALL & OATES (RCA APL1-1467)	26	39	69 OL' WAYLON	WAYLON JENNINGS (RCA APL1-2317)	128	2
4 MARVIN GAYE AT THE LONDON PALLADIUM	(Tamla/Motown T7-352R2)	7.98	5	8	37 ASK RUFUS	RUFUS FEATURING CHAKA KHAN (ABC 975)	28	16	70 FLEETWOOD MAC	(Warner Bros. MS 2225)	72	95
5 A STAR IS BORN	STREISAND, KRISTOFFERSON (Columbia JS 34403)	8.98	3	24	38 LET IT FLOW	DAVE MASON (Columbia PC 34680)	54	4	71 SLAVE	(Cotillion/Atlantic SD 9914)	78	9
6 SONGS IN THE KEY OF LIFE	STEVIE WONDER (Tamla/Motown T13-340C2)	13.98	7	31	39 IN FLIGHT	GEORGE BENSON (Warner Bros. BSK 2983)	31	15	72 CELEBRATE ME HOME	KENNY LOGGINS (Columbia PC 34655)	85	4
7 GO FOR YOUR GUNS	ISLEY BROTHERS (T-Neck/Epic PZ 34432)	6.98	8	7	40 TEDDY PENDERGRASS	(Phila. Intl./Epic PZ 34390)	46	10	73 A PERIOD OF TRANSITION	VAN MORRISON (Warner Bros. BS 2987)	91	3
8 LEFTOVERTURE	KANSAS (Kirshner/Epic PZ 34224)	6.98	6	29	41 DICKEY BETTS & GREAT SOUTHERN	(Arista 4123)	51	5	74 ELEGANT GYPSY	AL DIMEOLA (Columbia PC 33461)	81	5
9 ROCKY	ORIGINAL MOTION PICTURE SCORE (United Artists LA 693G)	6.98	11	12	42 KLAATU	(Capitol ST 11542)	36	8	75 RIGHT ON TIME	BROTHERS JOHNSON (A&M SP 4644)	—	1
10 THIS ONE'S FOR YOU	BARRY MANILOW (Arista 4090)	6.98	9	40	43 . . . , AHH, THE NAME IS BOOTSY, BABY	BOOTSY'S RUBBER BAND (Warner Bros. BS 2972)	40	16	76 PART 3	KC & THE SUNSHINE BAND (TK 605)	87	31
11 COMMODORES	(Motown M7-884R1)	7.98	14	8	44 WINGS OVER AMERICA	WINGS (Capitol SWCO 11593)	37	22	77 GOLD PLATED	CLIMAX BLUES BAND (Sire/ABC SASD 7523)	95	7
12 NIGHT MOVES	BOB SEGER (Capitol ST 11557)	6.98	10	29	45 TRYIN' TO GET THE FEELING	BARRY MANILOW (Arista AL 4060)	45	21	78 UNMISTAKABLY LOU	LOU RAWLS (Phila. Intl./Epic PZ 34488)	80	7
13 SILK DEGREES	BOZ SCAGGS (Columbia PC 33920)	6.98	15	63	46 ROCK AND ROLL OVER	KISS (Casablanca NBLP 7037)	42	27	79 IZITSO	CAT STEVENS (A&M SP 4702)	—	1
14 A ROCK AND ROLL ALTERNATIVE	ATLANTA RHYTHM SECTION (Polydor PD 1-6080)	6.98	12	21	47 BEST OF THE DOOBIES	DOOBIE BROTHERS (Warner Bros. BS 2978)	47	27	80 DESTROYER	KISS (Casablanca NBLP 7025)	77	28
15 WORKS VOLUME 1	EMERSON LAKE & PALMER (Atlantic SC 2-7000)	13.98	13	7	48 ANGEL	OHIO PLAYERS (Mercury SRM-1-3701)	52	8	81 SEA LEVEL	(Capricorn/WB CP 0178)	56	13
16 UNPREDICTABLE	NATALIE COLE (Capitol SO 11600)	7.98	17	12	49 TIME LOVES A HERO	LITTLE FEAT (Warner Bros. BS 3015)	83	2	82 YESTERDAY, TODAY & TOMORROW	SPINNERS (Atlantic SC 19100)	65	8
17 SONGS FROM THE WOOD	JETHRO TULL (Chrysalis CHR 1132)	6.98	16	12	50 LOVE AT THE GREEK	NEIL DIAMOND (Columbia KC 2-34404)	39	13	83 WIND & WUTHERING	GENESIS (Atlantic SC 36-144)	63	18
18 ENDLESS FLIGHT	LEO SAYER (Warner Bros. BS 2962)	6.98	24	27	51 DAVID SOUL	(Private Stock PS 2019)	43	20	84 VIOLATION	STARZ (Capitol SW 11617)	86	7
19 THE BEATLES AT THE HOLLYWOOD BOWL	BEATLES (Capitol SMAS-11638)	7.98	—	1	52 SLEEPWALKER	KINKS (Arista AL 4106)	44	13	85 ANYTIME . . . ANYWHERE	RITA COOLIDGE (A&M SP 4616)	89	9
20 ANIMALS	PINK FLOYD (Columbia JC 34474)	7.98	21	14	53 REO LIVE	(Epic PEG 34494)	53	11	86 ROMANTIC JOURNEY	NORMAN CONNORS (Buddah/RCA 5682)	88	7
21 BURNIN' SKY	BAD COMPANY (Swanson/Atlantic SS 8500)	7.98	18	9	54 DECEPTIVE BENDS	10cc (Mercury SRM 1-3702)	92	2	87 SWEET BEGINNINGS	MARLENA SHAW (Columbia PZ 34458)	90	10
22 FLY LIKE AN EAGLE	STEVE MILLER BAND (Capitol ST 11497)	6.98	19	52	55 FRAMPTON COMES ALIVE	PETER FRAMPTON (A&M SP3703)	48	68	88 I CAME TO DANCE	NILS LOFGREN (A&M SP 4628)	71	10
23 A NEW WORLD RECORD	ELECTRIC LIGHT ORCHESTRA (United Artists LA 679G)	6.98	20	29	56 PETER GABRIEL	(Atco SD 36-147)	49	12	89 ROUGH DIAMOND	(Island ILPS 9490)	127	3
24 CAROLINA DREAMS	MARSHALL TUCKER BAND (Capricorn/WB CPK 0180)	7.98	25	13	57 JOHN DENVER'S GREATEST HITS VOL. 2	(RCA CPL 1-2195)	50	12	90 THE PRETENDER	JACKSON BROWNE (Asylum 7E-1079)	60	26
25 COME IN FROM THE RAIN	CAPTAIN & TENNILLE (A&M SP 4700)	7.98	27	5	58 JENNIFER WARNES	(Arista 4062)	59	13	91 NOW DO-U-WANTA DANCE	GRAHAM CENTRAL STATION (Warner Bros. BS 3041)	98	5
26 YEAR OF THE CAT	AL STEWART (Janus JXS 7022)	6.98	22	33	59 MUSICMAGIC	RETURN TO FOREVER (Columbia PC 34682)	58	8	92 WELCOME TO MY WORLD	ELVIS PRESLEY (RCA APL1-2274)	99	5
27 FOREIGNER	(Atlantic SC 18215)	6.98	35	9	60 SOUTHERN NIGHTS	GLEN CAMPBELL (Capitol SO 11601)	55	10	93 ALIVE	KISS (Casablanca NBLP 7020)	93	85
28 CHANGES IN LATITUDES — CHANGES IN ATTITUDES	JIMMY BUFFETT (ABC AB 990)	6.98	30	15	61 TOYS IN THE ATTIC	AEROSMITH (Columbia PC 33479)	61	109	94 LOVE STORM	TAVARES (Capitol STAO 11628)	109	4
29 GREATEST HITS	LINDA RONSTADT (Asylum 7E-1092)	6.98	29	23	62 CONQUISTADOR	MAYNARD FERGUSON (Columbia PC 34457)	69	8	95 SONGS OF KRISTOFFERSON	KRIS KRISTOFFERSON (Columbia PZ 34687)	129	3
30 SWEET FORGIVENESS	BONNIE RAITT (Warner Bros. BS 2990)	6.98	38	5	63 LOVE YOU	BEACH BOYS (Warner Bros. MSK 2258)	64	5	96 PARLIAMENT LIVE/P. FUNK EARTH TOUR	PARLIAMENT (Casablanca NBLP 7053)	—	1
31 EVEN IN THE QUIETEST MOMENTS . . .	SUPERTRAMP (A&M SP 4634)	6.98	41	5	64 A REAL MOTHER FOR YA	JOHNNY GUITAR WATSON (DJM/Amherst DJLP4-7)	79	6	97 COMING BACK FOR MORE	WILLIAM BELL (Mercury SRM 1-1146)	100	7
32 HEAVY WEATHER	WEATHER REPORT (Columbia PC 34418)	6.98	34	9	65 A PLACE IN THE SUN	PABLO CRUISE (A&M SP 4625)	66	13	98 MAZE	(Capitol ST 11607)	105	14
33 THEIR GREATEST HITS	EAGLES (Asylum 7E-1052)	6.98	33	64	66 CAR WASH	ORIGINAL SOUNDTRACK (MCA 2-6000)	67	35	99 THIS TIME IT'S FOR REAL	SOUTHSIDE JOHNNY & THE ASBURY JUKES (Epic PE 34668)	119	5
									100 SONGWRITER	JUSTIN HAYWARD (Deram/London 18073)	68	11

INTERNATIONAL BEST SELLERS

Italy

TOP TEN 45s

- 1 **If You Leave Me Now** — Chicago — CBS
- 2 **Ali Shuffle** — Alvin Cash — Brunswick
- 3 **I Wish** — Stevie Wonder — Motown
- 4 **No Woman No Cry** — Boney M. — Durium
- 5 **Tu Mi Rubi L'Anima** — Collage — Saar
- 6 **Honky Tonky Train Blues** — Keith Emerson — Manticore
- 7 **Amarsi Un Po'** — Lucio Battisti — RCA
- 8 **Furia** — Mal — Ricordi
- 9 **Bella Da Morire** — Homo Sapiens — Rifi
- 10 **Miele** — Giardino dei Semplici — CBS

TOP TEN LPs

- 1 **Io, Tu, Noi Tutti** — Lucio Battisti — RCA
- 2 **Alla Fiera Dell'Est** — Angelo Branduardi — Phonogram
- 3 **Songs In The Key Of Life** — Stevie Wonder — Motown
- 4 **Animals** — Pink Floyd — EMI
- 5 **Solo** — Claudio Baglioni — RCA
- 6 **Disco Inferno** — Trammps — WEA
- 7 **Four Seasons Of Love** — Donna Summer — Durium
- 8 **Life Is Music** — Ritchie Family — Derby
- 9 **Love In C Minor** — Cerrone — WEA
- 10 **Arrival** — Abba — Dig-It

Japan

TOP TEN 45s

- 1 **Feeling** — High Figh Set — Toshiba/EMI
- 2 **Carmen 77** — Pink Lady — Victor Musical Industries
- 3 **Kaweranayi** — Kentaro Shimizu — CBS/Sony
- 4 **Sky High** — Jigsaw — Teichiku
- 5 **Amayadori** — Masashi Sada — Warner/Pioneer
- 6 **Yumesaki Annaynin** — Momoe Yamaguchi — CBS/Sony
- 7 **Yasashi! Akuma** — Candies — CBS/Sony
- 8 **Tsugarukayikyō Fuyugeshiki** — Sayuri Ishikawa — Columbia
- 9 **Mukashino Namaede Deteyimasu** — Akira Kobayashi — Crown
- 10 **My Pure Lady** — Ami Ozaki Toshiba — EMI

TOP TEN LPs

- 1 **Love Collection** — High Figh Set — Toshiba/EMI
- 2 **Boshoku** — Akira Inaba — Disco
- 3 **Watarase Shoyo** — Keyi Ogura — Polydor
- 4 **Hotel California** — Eagles — Warner/Pioneer
- 5 **Door Wo Akerō** — Eikichi Yazawa — CBS/Sony
- 6 **Harushigure** — Keyiko Maruyama — King
- 7 **Dedication** — Bay City Rollers — Toshiba/EMI
- 8 **Nadja** — Kenyichi Hagiwara — Tokuma
- 9 **Nanika Yliwasuretayōode** — Akira Inaba — Disco
- 10 **Star Tanjo** — Sound Truck — CBS/Sony

Great Britain

TOP TEN 45s

- 1 **Free** — Deniece Williams — CBS
- 2 **Sir Duke** — Stevie Wonder — Motown
- 3 **Red Light Spells Danger** — Billy Ocean — GTO
- 4 **I Don't Want To Talk About It/First Cut Is The Deepest** — Rod Stewart — Riva
- 5 **Have I The Right** — Dead End Kids — CBS
- 6 **Knowing Me Knowing You** — Abba — Epic
- 7 **Whodunit** — Tavares — Capitol
- 8 **Pearl's A Singer** — Elkie Brooks — A&M
- 9 **Ain't Gonna Bump No More** — Joe Tex — Epic
- 10 **Hotel California** — Eagles — Asylum

TOP TEN LPs

- 1 **Arrival** — Abba — Epic
- 2 **Portrait Of Sinatra** — Frank Sinatra — Reprise
- 3 **Endless Flight** — Leo Sayer — Chrysalis
- 4 **Hotel California** — Eagles — Asylum
- 5 **The Shadows 20 Golden Greats** — EMI
- 6 **Abba Greatest Hits** — Epic
- 7 **Hollies Live Hits** — Polydor
- 8 **Rumours** — Fleetwood Mac — Warner Bros.
- 9 **Animals** — Pink Floyd — Harvest
- 10 **Smokie Greatest Hits** — Smokie — Rak

Australia

TOP TEN 45s

- 1 **Don't Give Up On Us** — David Soul — Private Stock
- 2 **Don't Cry For Me Argentina** — Julie Covington — MCA
- 3 **Living Next Door To Alice** — Smokie — Rak
- 4 **Torn Between Two Lovers** — Mary Macgregor — Ariola
- 5 **That's Rock And Roll** — Shaun Cassidy — Warner Bros.
- 6 **Love Has No Pride/Fly Away** — Daryl Braithwaite — Razzle
- 7 **This Is Tomorrow** — Bryan Ferry — Polydor
- 8 **When I Need You** — Leo Sayer — Chrysalis
- 9 **You And Me** — Alice Cooper — Warner Bros.
- 10 **Chanson D'Amour** — Manhattan Transfer — Atlantic

TOP TEN LPs

- 1 **A New World Record** — Electric Light Orchestra — UA
- 2 **In Your Mind** — Bryan Ferry — Polydor
- 3 **Rumours** — Fleetwood Mac — Warner Bros.
- 4 **Hotel California** — Eagles — Asylum
- 5 **A Star Is Born (Soundtrack)** — Streisand/Kristofferson — CBS
- 6 **Evita** — MCA
- 7 **Status Quo Live** — Status Quo — Vertigo
- 8 **David Soul** — David Soul — Private Stock
- 9 **Endless Flight** — Leo Sayer — Chrysalis
- 10 **Animals** — Pink Floyd — CBS

Argentina

TOP TEN 45s

- 1 **Por Favor Dime Que Si** — Los Moros — RCA
- 2 **Volando** — Bobby Crimmon — Disfal
- 3 **No Me Pregunten Como Es Mi Muchacha** — Nazareno — Philips
- 4 **Otro Ocupa Mi Lugar** — Miguel Gallardo — EMI
- 5 **Recuerdos De Una Noche** — Los Pasteles Verdes — Microfon
- 6 **Nena Me Gusta Tu Forma** — Peter Frampton — EMI
- 7 **Que Sera De Ti** — Camilo Sesto — RCA
- 8 **Por Los Caminos Del Viento** — Rama — Philips
- 9 **Si** — Jose Luis Perales — Microfon
- 10 **Falta Poco Tiempo** — Sandra Mihanovich — CBS

TOP TEN LPs

- 1 **America** — Julio Iglesias — CBS
- 2 **Granada** — Placido Domingo — DGG
- 3 **Trilogia De Amor** — Donna Summer — Microfon
- 4 **En El Olympia** — Julio Iglesias — CBS
- 5 **Hits Calientes** — Selection — RCA
- 6 **Por Siempre** — Nino Bravo — Polydor
- 7 **El Amor** — Julio Iglesias — CBS
- 8 **Y Te Amaba** — Nicola di Bari — RCA
- 9 **Los Consagrados** — Selection — RCA
- 10 **Ruidos En Espanol** — Selection — Polydor

Brazil

TOP TEN 45s

- 1 **Isn't She Lovely** — Stevie Wonder — Top Tape
- 2 **I Never Cry** — Alice Cooper — WEA
- 3 **Baby I Love Your Way** — Peter Frampton — Odeon
- 4 **My Dear** — Manchester — Top Tape
- 5 **If You Leave Me Now** — Chicago — CBS
- 6 **Tranquei A Vida** — Ronnie Von — RCA
- 7 **Tonight's The Night** — Rod Stewart — WEA
- 8 **Fim De Tarde** — Claudia Telles — CBS
- 9 **When You're Gone** — Maggie MacNeal — WEA
- 10 **Hold Back The Water** — Bachman-Turner Overdrive — Philips

TOP TEN LPs

- 1 **Music Power** — Various — K-Tel
- 2 **Duas Vidas** — Various — Som Livre
- 3 **O Progresso** — Roberto Carlos — CBS
- 4 **Maria Baiana Maria** — Benito di Paula — Copacabana
- 5 **Meus Caros Amigos** — Chico Buarque — Philips
- 6 **New York City Discotheque** — Various — Top Tape
- 7 **Songs In The Key Of Life** — Stevie Wonder — Top Tape
- 8 **Geraes** — Milton Nascimento — Odeon
- 9 **Globo De Ouro** — Various — Som Livre
- 10 **Estupido Cupido** — Various — Som Livre

Holland

TOP TEN 45s

- 1 **Nonstop Dance** — Gibson Brothers — CNR
- 2 **Sound And Vision** — David Bowie — Inelco
- 3 **You're My World** — Guys & Dolls — Negram
- 4 **You Never Can Tell** — Emmylou Harris — WEA
- 5 **My Broken Souvenirs** — Pussycat — Bovema
- 6 **I'm Your Boogie Man** — KC & The Sunshine Band — Inelco
- 7 **Oerend Hard** — Normaal — Telgram
- 8 **Whodunit** — Tavares — Bovema
- 9 **Lay Back In The Arms Of Someone** — Smokie — Bovema
- 10 **On The Border** — Al Stewart — Inelco

TOP TEN LPs

- 1 **Rumours** — Fleetwood Mac — WEA
- 2 **Hotel California** — Eagles — WEA
- 3 **Luxury Liner** — Emmylou Harris — WEA
- 4 **Even In The Quietest . . .** — Supertramp — Ariola
- 5 **Levenslang** — Robert Long — Bovema
- 6 **Year Of The Cat** — Al Stewart — Inelco
- 7 **Arrival** — Abba — Polydor
- 8 **Deceptive Bends** — 10 cc — Phonogram
- 9 **Low** — David Bowie — Inelco
- 10 **A Star Is Born** — Barbra Streisand & Kris Kristofferson — CBS

France

TOP TEN 45s

- 1 **Mourir Aupres De Mon Amour** — Demis Roussos — Phonogram
- 2 **Don't Cry For Me Argentina** — Julie Covington — Barclay
- 3 **Sunny** — Boney M. — Carrere
- 4 **Les Chansons Francaises** — La Bande a Basile — Vogue
- 5 **Drague Party** — Martin Circus — Vogue
- 6 **On Doit Savoir Partir** — Michael Raitner — Ibach
- 7 **Ooh La La** — Rubettes — Polydor
- 8 **Don't Leave Me This Way** — Thelma Houston — Emi/Pathe Marconi
- 9 **Bahia** — Georges Moustaki — Polydor
- 10 **Pulstar** — Vaneglis — RCA

TOP TEN LPs

- 1 **Oxygene** — Jean-Michel Jarre — Polydor
- 2 **Animals** — Emi/Pathe Marconi
- 3 **My Name Is Mortimer** — Mort Shuman — Phillips
- 4 **Trans Europe Express** — Kraftwerk — Emi/Pathe Marconi
- 5 **Comme Une Piaf** — Claude Nougaro — Barclay
- 6 **Solsbury Hill** — Peter Gabriel — Phonogram
- 7 **Le Chanteur** — Serge Lama — Phonogram
- 8 **Sur La Route De Memphis** — Eddy Mitchell — Barclay
- 9 **La Chanson D'Evita** — Petula Clark — WEA
- 10 **Hotel California** — Eagles — WEA

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