

CASH BOX

August 6, 1977

NEWSPAPER

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CBS Records Group Convenes In London

Wherehouse Bid For Wallichs Approved

Vornado Merger Weighed

Shake-Up At WNBC

M. S. Leaves Denver Market

Phonodisc To Distribute Monument

CBS: \$1 Billion Year In Sight

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cash box editorial**CBS: The First Billion Dollar Year Is In Sight**

CBS Records, as CBS Records Group president Walter Yetnikoff indicated in his convention address, is shooting for the distinction of being the first billion dollars in sales record company. After last year's half billion plus showing, and considering their yearly growth rates, the figure is in no way unobtainable.

And we can say, after witnessing firsthand the CBS convention in London, that a high degree of professionalism pervades the entire CBS organization. The company has the process of signing and recording artists, distributing and marketing records down to as close to perfection as any company in our industry.

While much of the convention time was devoted to private meetings of key corporate executives, the visitors were treated to addresses by company executives, marketing presentations of new releases, performances by new and established artists (which by mid-week included such major names as Boz Scaggs and Heart) and presentations of awards to artists and label representatives for their achievements during the year. None of this was lost on the invited guests, which included (in addition to the press) radio executives, artists' managers and artists signed to CBS or other labels (like Mick Jagger).

With CBS shooting for that billion in sales, and with the overall domestic record industry growth rate having slowed, much of that growth is obviously going to come at the expense of CBS' competitors. To turn a phrase, *Caveat emptor — let the industry beware*. And while CBS continues to grow, so do other companies whose artist roster and corporate structure are similarly well staffed.

But we hope — and believe — that with CBS' involvement in areas other than rock — especially in the fields of jazz and classical — that they will create new business for the industry and help our market grow. And along the way, we hope that the overall market for music — in whatever form — is expanded. In this, CBS is on the right track.

**NUMBER ONE SINGLE OF THE WEEK**

I JUST WANT TO BE YOUR EVERYTHING

ANDY GIBB

RSO/Polydor 872

Writer: Barry Gibb

**NUMBER ONE ALBUM OF THE WEEK**

RUMOURS

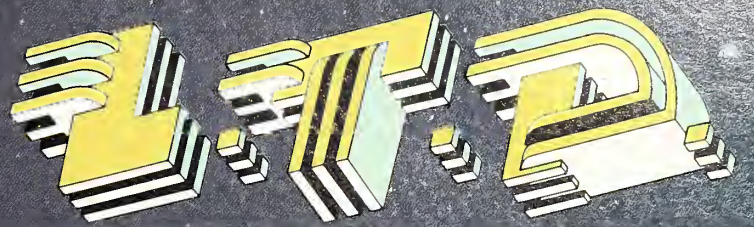
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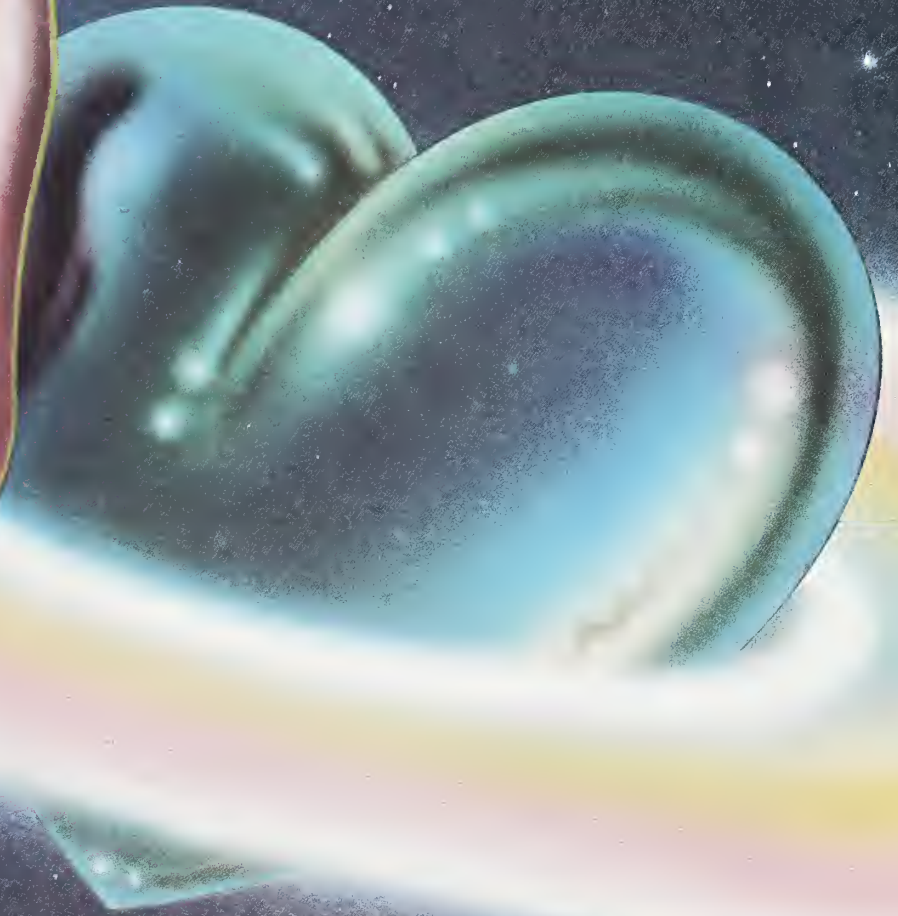
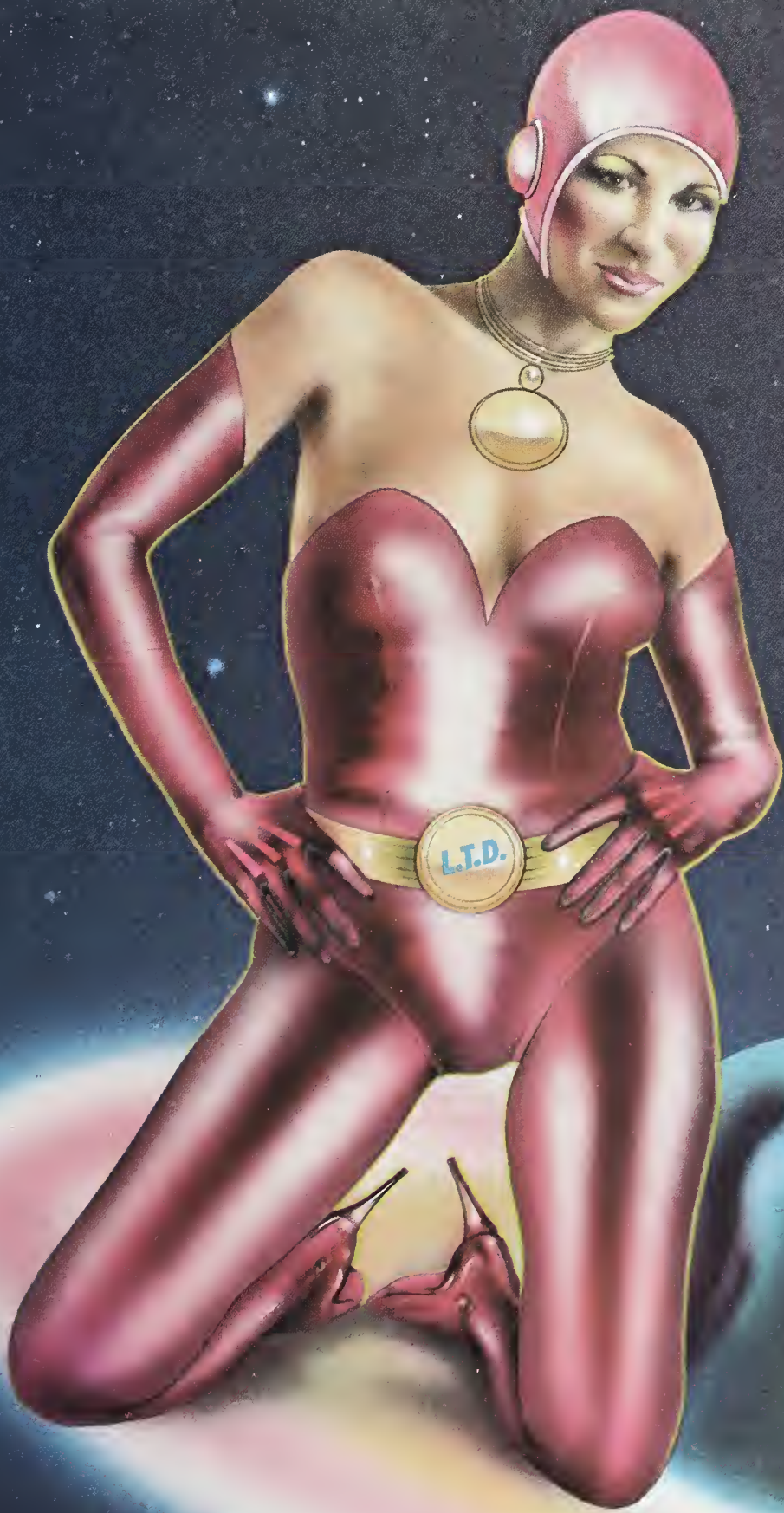
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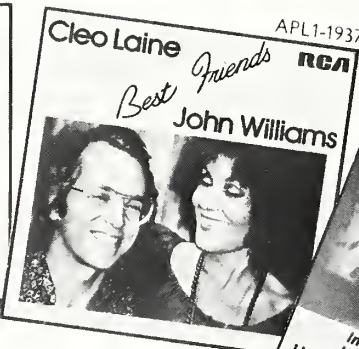
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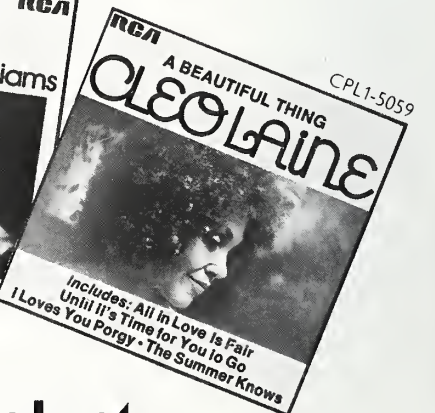
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 August 9-14 Chicago, Illinois (Mill Run Theatre)
 August 16-21 Cleveland, Ohio (Front Row Theatre)
 August 24-27 Los Angeles, California (Greek Theatre)
 August 29- September 3
 Holmdel, NJ (Garden State Arts Center)

September 5 Toronto, Canada (Toronto Place)
 September 16-18 San Carlo, California (Circle Star)
 September 20 Detroit, Michigan (Pine Knob Theatre)
 September 26- October 2
 Cherry Hill, NJ (Latin Casino)
 October 5-9 New York, NY (Mark Hellinger Theatre)



Wherehouse Bid For Wallichs Buys Given Court OK

by Alan Sutton

LOS ANGELES — Integrity Entertainment, which operates the Wherehouse and Hits-For-All retail chains here, was recently granted Bankruptcy Court approval for its offer to purchase five locations from the debt-ridden Wallichs Music City chain. The additional units would bring Integrity's total to nearly 100 stores.

Since the offer was announced, informed retail sources had speculated that the Wallichs locations would become full-line super-stores. For one thing, they pointed out that in contrast to the Wherehouse stores, which average from 3500 to 5000 square feet, the Wallichs locations are in the 10,000 or over range. (Hits-For-All stores run to around 2000 square feet.)

This theory has now gained further credibility with the presence of a handwritten announcement in the window of one of the locations. The sign read, "Coming Soon — Big Ben Records," and had a drawing of the famed London landmark.

The Integrity offer, tendered by president Lee Hartstone, includes the following prices for the various Wallichs locations: Lakewood, \$75,000; Topanga, \$75,000; West Covina, \$25,000; Costa Mesa, \$50,000; Buena Park, \$60,000. In addition, there is a sum of \$17,500 termed "general consideration."

In clearing the way for the sale totalling more than \$300,000, Bankruptcy Judge James Dooley set next Monday (Aug. 1) as the date for a hearing on the confirmation of Wallichs' proposed plan of arrangement. Proceeds from the sale would be used to partially fund the plan and to reinstate the existing store leases by the payment of \$78,000 in back rent.

Upon confirmation of the plan, Charles and Diane Schlang, Edward Barsky and Spencer Pearce must finance the continued operation of the reorganized Wallichs. Each one of the four in turn would

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CBS Records Group Convenes In London; Yetnikoff Unveils Plan To Reach \$1 Billion

Unprecedented Sales Level Slated for 1980

by Julian Shapiro and Ken Terry

LONDON — If all goes as expected, the CBS Records Group will gross \$1 billion from all music sources by 1980. That startling prediction was revealed by the group's president, Walter Yetnikoff, as he addressed a gathering of more than 1300 employees at the opening of the company's annual sales convention, the largest in its history.

"We are poised for our leap toward a billion dollar year," he proclaimed, "(which is) an accomplishment which in the entire entertainment field has only been achieved by television operations." For that goal to be reached, CBS would have to nearly double its revenue totals from the record breaking sales it registered in 1976.

However, Yetnikoff privately indicated that he felt confident that the billion dollar total would be reached.

Bruce Lundvall, president of the CBS Records Division, in a later address, shed some light as to how that goal, which he called "staggering," would be achieved. "I'm convinced that as a division, CRD (the domestic arm of CBS Records) alone can reach a half a billion dollars in the coming year... with the market potential we can see and the artists that make their home here..."

In detailing the causes for such optimism, Lundvall explained that all the CBS labels were performing "drastically ahead of forecast." The division has garnered 28 gold and eight platinum records in the first six months of 1977. Also, Lundvall noted

For Expanded Coverage Of CBS Convention See Pg. 12; Text Of Speeches On Pg. 20

M.S. Leaves Denver Market; Western Merch. Takes Over

by Mark Mehler

DENVER — Western Merchandisers, the Amarillo, Texas-based rack jobber and independent distributor, will take over M.S. Distributors' Denver operation effective August 1. The long-rumored purchase was confirmed by Western Merchandisers officials, who said a formal statement would be issued this week. M.S. personnel will be taking inventory on Monday.

"The market (Denver) simply isn't big enough for two major independent distributors," said a spokesman for Western Merchandisers, which recently opened up a Denver warehouse, located less than 400 miles from its Amarillo headquarters. In the past few weeks, Western Merchandisers has picked up significant new business in that market, including the Fantasy/Milestone/Prestige line (**Cash Box**, June 25).

While at least two sources suggested that

a key reason for M.S.' decision to pull out of Denver was that it was "over-extended management-wise," a source close to the company said the retrenchment of operations resulted from a belief on the part of M.S. owner Milt Salstone that the overall future of independent distribution in the far west was not bright. The source cited a number of negative developments, including the defection of Playboy Records from indy distribution to CBS, and the rumors that A&M Records, currently the hottest indy label in the country, may be opening a western branch sales office after the first of the year.

Milt Salstone declined comment on the sale of the M.S. operation.

Western Merchandisers Arrives

Western Merchandisers, which operates raked operations in six states, also owns the seven-unit Hastings Book Store chain and, over the past few years, has grown into one of the largest national record suppliers.

John Marmaduke, vice-president of Western Merchandisers, emphasized the importance of the proximity of company headquarters to the Denver branch. "You can't open distribution warehouses around the country like you can retail outlets," Marmaduke asserted. "Denver is a natural extension for us. People don't realize that we're in the far western panhandle of Texas, closer to Denver than Dallas."

The Denver market is not considered heavily-retailed or lucrative to the independent distributor. Peaches, the city's major chain, which will shortly open its second Denver "superstore," is supplied almost entirely by its west coast warehouse, buying only small quantities of fill items from local distributors.

Smaller indy suppliers, such as Mile-Hi One-Stop, however, have been actively seeking new accounts in the Denver area.

The Chicago-based M.S. Distributors operation, said a knowledgeable source, has a strong base in the midwest and a solid cash position. The source conceded that like nearly all other independent distributors, M.S. in Denver was unable to maximize the potential of its smaller distributed labels, due primarily to lack of ad and promotion dollars and the problems of getting airplay for non-hit product.

"When you're an independent distributor dealing with many labels, you're not going to always satisfy everybody all the time. In the case of A&M, I think they've been generally happy with the service they've gotten in Denver. Occasionally, you run out of hit product, but a company like A&M mainly would want to simply control their own destiny."

that April/Blackwood, the CBS publishing company, and CRP, the company's pressing operation, would make significant contributions to the division's profitability.

Ron Alexenburg, senior vice president of Epic, Portrait and the Associated Labels, in an address to be delivered later in the week, was expected to announce a goal for his operation of one hundred million dollars in sales for one year. That target, which Alexenburg anticipates reaching next year, will be aided by a new logo/production agreement with Epic recently signed with Ode Records.

The deal gives Epic/Ode the entire Ode catalog which includes Carole King's "Tapestry," acknowledged as one of the industry's all-time top moneymakers. Immediate plans call for the release of the never-before-released "Carole King's Greatest Hits," "Cheech & Chong's Greatest Hits," and a new release by Tom Scott entitled, "Blow It Out."

In addition to Yetnikoff and Lundvall, Richard Asher, president of CBS Records International and Maurice Oberstein, managing director of CBS/UK, addressed the audience. Though Asher said that "at this moment, our sales and profits for 1977

(continued on page 12)

Phonogram Figure In New Dealings

by Dave Fulton

LOS ANGELES — Phonogram Corporation has figured in a number of industry dealings recently.

Last week, Polydor Records announced the distribution of Casablanca product for Canada. Speculation had been that Casablanca would be purchased by Phonogram, but this story has been denied by executives from both firms. When contacted by **Cash Box**, Neil Bogart, president of Casablanca Records and FilmWorks, strongly denied the rumor. "I have not been sold, and I'm not looking to sell the company."

This week, Phonogram outlined a new distribution deal with Monument Records, set up through Phonogram's marketing and distribution arm, Phonodisc. (See story on page 59)

While not fully completed, negotiations between Phonogram and Capricorn Records are close to finalization of a distribution agreement. A Capricorn spokesman reported that the final meetings were scheduled for this week in Los Angeles. Capricorn had previously been distributed through Warner Bros.

Another street rumor that has been given considerable credibility concerns RSO and Island Records. RSO, wholly-owned by Polydor, and Island, presently distributed by Phonodisc, have merged promotion staffs, with the merger of more departments under discussion.



CORYELL PAUSES FOR BREATH — Atlantic recording artist Larry Coryell recently closed his solo summer tour by co-headlining at New York's Beacon Theater with guitarists John Tropea and Lee Ritenour. Shortly afterwards, he began a North American tour with drummer Alphonse Mouzon, guitarist Philip Catherine and bassist John Lee. Shown backstage at the Beacon are (from left, back row): Bill Cataldo, local New York promotion rep for Atlantic Records; Raymond Silva, east coast A&R director for Atlantic; Larry and Julie Coryell; and Arthur Levy of Atlantic's press department. Also pictured (from left, front row) are: Steve Leeds, assistant national pop album promotion director for Atlantic; Beth Rosengard, national FM promotion coordinator; Steve Rosenthal, west coast publicity director, and Art Collins, east coast publicity manager.

Reach For A Star

He's the hero of one of America's most popular TV series. His face has appeared on the cover of TV Guide, Tiger Beat, Play Girl, Celebrity, Circus, TV Mirror and an unprecedented two times on People Magazine. He's got the lead role in the upcoming movie version of "Grease." He's the dapper disco dazzler in the eagerly awaited new film, "Saturday Night Fever." With this kind of worldwide coverage and exposure, there's no better time than now for you to capitalize on something else John Travolta does very well.

"(Feel So Good)

Slow Dancing

MB 10977

John Travolta's new single. From his hit LP, "Can't Let You Go" BKL1-2211



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Vornado Merger Weighed In Talks About Two Guys

NEW YORK — Vornado Inc. said that previously disclosed negotiations with Fed-Mart Corp. concerning the acquisition of its 22-unit west coast Two Guys division had been expanded to include the possible merger of the two concerns.

Besides owning Two Guys, which includes 59 general merchandise stores on the east coast, Vornado is the parent company of Builders Emporium home-improvement centers. Fed-Mart, which is 68%-owned by Hugo Mann, a West German retailer, operates 48 combination supermarket-general merchandise stores under the name Fed-Mart in California, Arizona, Texas and New Mexico.

Both Two Guys and Fed-Mart carry

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CASH BOX



In recent years, members of successful groups have found solo careers a much harder route to travel. But Marilyn McCoo and Billy Davis have resoundingly proven that their popularity with the 5th Dimension was not a fluke.

Since striking out on their own as a husband and wife duet, they have achieved the same success that their former group was able to capture. Their first single, "You Don't Have To Be A Star," topped both the **Cash Box** Pop and R&B charts, and the pair were voted Top R&B Duo 1977 on albums and singles in the **Cash Box** Annual Directory. In the same issue, they were also the best new duo for singles and albums.

Serving ten years with the 5th Dimension, McCoo and Davis considered their decision to go out for a number of years. Even now, they have aspirations of establishing their act as a duet, and then expanding into solo careers on records and film.

This summer they have hosted a weekly TV variety show and just released a new ABC Records single and album.

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Record Industry And Broadcasters Clash In Los Angeles Over Performance Right Issue

by Alan Sutton

LOS ANGELES — Should broadcasters be required to pay performance royalties to record manufacturers and performers on top of those already paid to composers and publishers?

That was the central question last week during a three-day hearing at the Beverly Hilton Hotel before the Register of Copyrights, who was ordered by Congress (when it passed the revised copyright bill last year) to examine the facts concerning the establishment of a performance copyright for sound recordings.

On the one hand, performers and manufacturers argue that they are entitled to a share of the profits broadcasters derive from their works, which supposedly are used to build audiences, draw advertising and increase revenues.

'Unnecessary And Unfair'

On the other hand, radio operators (the primary opponents, although television and motion pictures would also be affected) maintain that a new performance royalty is unnecessary and unfair and, furthermore, would drive many marginal stations out of business.

(H.R. 6063, reintroduced this year by Representative George Danielson (D-Calif.), would have broadcasters pay fees

for the records they play based on their advertising revenues: for radio stations, 1% of the net revenues if gross annual revenues are over \$200,000; \$750 if gross revenues are \$100,000 to \$200,000; \$250 if revenues are \$25,000 to \$100,000. TV stations would pay either \$750 or \$1500, again based on gross advertising receipts.)

The first witness at last week's hearing testified in favor of a new performance royalty. Alan W. Livingston, president of the 20th Century-Fox Entertainment Group, explained that the phonograph record "was created to be sold for home use. It was not created to be performed publicly for profit beyond the control of the recording artist and record manufacturer.

"Those who oppose the performance right in sound recordings," he continued, "are those who now program their business free of charge. The fact that this inequity has existed for so many years does not make it right, and whatever economic adjustment must be made is no reason to continue the exploitation of other people's property."

Airplay Not Essential

An early pioneer for the establishment of a performance copyright, Livingston disagreed with the broadcasters' contention that airplay exposure is essential to stimulate record sales. "Radio does not

promote the sale of recordings," he said. "People buy what they want to own, whether they hear it first on radio, on a jukebox, in a discotheque or elsewhere."

Hal C. Davis, president of the American Federation of Musicians, attacked that same argument but on different grounds. Vigorously urging the establishment of a performance royalty, he said: "Whatever good was derived by the music profession for the playing of records by commercial entrepreneurs was long ago undone because of all the musicians displaced in cafes, restaurants and especially station staff orchestras."

Davis said he was concerned about the level of unemployment — and "underemployment" — among the union's more than 300,000 members. He believes that a performance royalty would provide "some measure of economic security in the face of

(continued on page 35)

CBS Will Distribute Leber-Krebs Label; Named Silver Cloud

NEW YORK — David Krebs and Steve Leber, who recently formed a new record company, have decided to name it Silver Cloud Records. Previously, the label had been tentatively called Manhattan Records (**Cash Box**, June 25).

Previously disclosed negotiations between Leber-Krebs and Columbia Records have resulted in an agreement with CBS for distribution of the new label.

Dennis Laventhal, the recently appointed president of Silver Cloud, will be assisted by Karen Stanley. Noel Love, executive vice president and general manager of the new label will report directly to Laventhal and will be assisted by Julie Rader. His responsibilities will include the day-to-day operation and coordination of the label's promotion and marketing functions, as well as maintaining a close liaison with CBS Records.

John Kostick, previously vice president of promotion for Leber-Krebs, Inc., has been named as vice president, album promotion and artist development, for Silver Cloud. His duties will include the handling of album promotion and merchandising, artist functions related to album promotion, and the coordination of national concert tours for Silver Cloud recording artists.

While structuring the new label, Laventhal will direct its operations from his offices at 155 North LaPeer, Los Angeles, Calif. Noel Love will direct the New York office, which will be located at 65 W. 55 St., New York, N.Y.

FCC Probe In LA Termed 'Worthwhile'

WASHINGTON, D.C. — The head of the three-man team of FCC investigators on the payola case described his three-week sojourn in Los Angeles as "worthwhile," which resulted in testimony from some 20 witnesses opening "new areas" for further investigation. Ted Kramer said the probers' next task is to go through the load of transcripts accumulated in the L.A. hearings to determine the future direction for the inquiry. The FCC attorneys will be in Washington for some time and will take to the road again, next time for a "less obvious or logical" destination after that.

Grants Of Immunity

The commission two weeks ago approved grants of immunity for two witnesses whose testimony was considered crucial to the payola proceedings. The payola probers decline, of course, to disclose the names of those granted immunity (since the case went behind closed doors last month) but, said one FCC spokesman, "they're not big names."

Immunity is granted, after being cleared through the Justice Department, when a witness is compelled to testify in spite of a Fifth Amendment plea on grounds of self-incrimination. The FCC lawyers had been told that these particular witnesses would, if called to testify, invoke the Fifth Amendment, and the commission was able to show that the information was relevant and necessary to the proceeding.

Kramer declined to specify whether those granted immunity have already testified and left open to speculation whether they appeared in Washington or

Los Angeles. He did note, however, that other grants of immunity may be pending. Given the sensitive nature of the case, and the publicity-conscious names presumably involved, further assurances of immunity in exchange for valuable testimony would appear likely.

Scope Beyond WOL/Edwards

"We have lots of work to do as a result of our time in California," Kramer said, and he affirmed that the scope of the investigation is now much larger than WOL(AM) and disc jockey Mel Edwards — allegations about the local station and the dj's concert promotion company were the focal points of open hearings in Washington from February to June.

Secret Inquiry

The *in camera* hearings in Los Angeles were carefully guarded secrets: even their whereabouts (an Internal Revenue Service office in Hollywood) was not disclosed. No personalities are being revealed, of course, but one may assume the label executives, performers, managers and radio execs/dj's accessible on the coast were the "types" called to testify. The promotion of records on the air, the ties to concert promotions and the influence of airplay on record sales were likely topics of inquiry.

Weiss Comments On Pricing Changes At Jimmy's Music World

NEW YORK — Sam Weiss, president of Win Records, in response to an article in last week's issue of **Cash Box**, stated that his one-stop "had not been affected one iota by the recent LP price hikes at Jimmy's Music World."

However, Weiss added, the price rises in the 38-store Jimmy's chain "leads us to believe that the retail pricing scene in the metropolitan area will not stabilize."



LONDON PLANS PRODUCT — London Records recently held its fall/Christmas 1977 new product release planning meeting at the Lincolnwood Hyatt House in Chicago. Shown at the meeting are (top row, from left): Lindsey Chandler, southwest regional district manager; Paul Diamond, midwest regional promo coordinator; Joann Jelley, national promo coordinator; Marie Peros, national credit manager; Stan Meyers, midwest branch manager; Margaret Eldridge, southwest regional promo coordinator; Irwin Barg, midwest regional promo coordinator; Mel Kahn, southeast regional district manager; Bob Stubenrauch, midwest regional district manager; Stu Marlowe, west coast regional district manager; Gary Willet, assistant national sales manager; Lucy Findlay, west coast promo coordinator; Bob Paiva, west coast office manager; Donna Wilson, northwest regional promo coordinator; and Harold Fein, northeast regional district manager. In the bottom row (from left) are: Don Wardell, director of creative services; Sy Warner, national sales manager; John Stricker, vice president, finance and operations; Walt Maguire, vice president, A&R; John Harper, classical sales manager; and Jerre Hall, national promo manager.



O'KEEFE PLAYS NEW YORK — Warner Bros. recording artist Danny O'Keefe recently finished a national tour at New York's *The Other End* club. Shown backstage following his opening night are (from left): Alan Rosenberg, artist relations supervisor, east coast, for Warner Bros. Records; Mary Martin, director of A&R for Warner Bros.; Russ Thyret, vice president of promotion for Warner Bros.; and O'Keefe.

Retailers' Sales Rising From 1976

LOS ANGELES — The Federal Trade Commission reported that retail corporations' after-tax profits averaged 2 cents per dollar of sales in the first quarter of 1977. This figure compares with 3.1 cents in the fourth quarter of 1976 and 1.8 cents in the first quarter of 1976.

Also, in the first quarter of 1977, retailers' sales were 5 percent lower than in the previous quarter and 13 percent higher than the first quarter of last year. After-tax profits were 39 percent lower than in the last quarter of 1976, but 27 percent higher than the first quarter of 1976.

Nola Arndt Dead At 88; Inspired Musical 'Nola'

NEW YORK — Nola Arndt, whose composer husband Felix Arndt immortalized her in the musical "Nola" in 1916, died at St. Luke's Hospital here recently at the age of 88.

AM Stereo Notes Filed With FCC

WASHINGTON, D.C. — In response to the FCC's notice of inquiry announced June 22 to explore the adoption of standards for AM stereo broadcasting, a couple of comments have been filed — both pro. The comment period extends through October 15; reply comments through November 15.

Executives of McMartin Industries Inc., Omaha, Neb., said AM stereo deserves a chance and that it would have "great impact on the listening public, primarily the automobile listener market." The cost of equipment to broadcasters would be "not so severe" since many already program stereo on FM affiliates. A secondary effect of AM stereo would be the general upgrading of the AM receivers in both circuitry and performance, the McMartin letter stated, and it urged the FCC to allow industry self-regulation to set standards for the system.

One member of the public voiced concern, saying there is no reason why AM stereo shouldn't be implemented, since the technology is available. "It's bound to win widespread approval and interest on the part of the public and hi-fi equipment manufacturers alike," the letter said, and it suggested AM stereo won't impair the well-being of FM stations: "What will affect the profitability of both AM and FM stations will continue to be their programming, although AM stereo will give the AM stations a more equitable chance at winning its share of the sound-conscious part of the radio audiences."

FM Quad

An inquiry initiated at the same time, as the result of three petitions to the FCC dealing with the adoption of standards for the

(continued on page 34)

First Artists Schedules Release Of First Lp

LOS ANGELES — First Artists Records will release its first album product in September by a new group called Band of Fools, a band that illustrates the intention of First Artists to "stick as close to mainstream pop as possible until we really get rolling," according to FAR vice-president, Gary LeMel.

Formed as a film company in 1969 by its principal stockholders Barbra Streisand, Paul Newman, Dustin Hoffman, Sidney Poitier and Steve McQueen, the record division was begun "as a normal extension of the film and television divisions, and as a natural outgrowth of our music publishing division," said LeMel.

One of the problems of this outgrowth is that the public has assumed that First Artists is looking for actors turned musicians. Even though Band of Fools members John Rubinstein and Tim McIntire have acting experience, LeMel said he didn't know that when he signed the act. "When I first started looking for acts, I must have had a zillion calls from agents and managers who handled actors who sang," says LeMel. "That's exactly the way I didn't want to go. I don't want anyone to think we're a movie company fooling around in the record business."

First Artists will be distributed by Phonogram/Mercury, an association that came about because, according to LeMel, "their roster is weakest in the area we could fill the best which is right down-the-middle, pop, top-40 music. But they also wanted us and each respected the other." First Artists will have a second release in October, a single by singer/songwriter Bobby Arvon. At this time there are no other acts signed but LeMel is leaning more toward quality than quantity. "We want to be very selective and give each of our artists high visibility and individual attention," LeMel explained.



BACKSTAGE WITH THE STARZ — Capitol recording artists Starz were greeted backstage after their recent concert at New York's Palladium. Pictured from left (front row) are: Peter Sweval of Starz; and Wally Meyowitz, vice president of ATI. Back row from left are: Richie Ranno of Starz; Kathy Schenker, east coast publicity manager of Capitol; Roger Green, customer service representative for the label; Doreen D'Agostino, east coast artist relations coordinator for Capitol; Bruce Sperling, east coast promotion representative for Capitol; Maureen O'Connor, east coast press coordinator for Capitol; Bill Aucoin, president of Aucoin Management; Brenden Harkin and Michael Lee Smith of Starz; Roberta Skopp, account executive for Aucoin Management; Joe X. Dube of Starz; and Alan Miller, director of promotions for Aucoin.

Eckerd Drugstores In Dallas Hang Onto Record Business

by Mark Mehler

NEW YORK — While many of the Jack Eckerd Corporation's approximately 800 drugstore units have abandoned record retailing, with the exception of a handful of promotional packages, over 100 Eckerd stores in Dallas and Houston, Texas are apparently still going after the business vigorously.

In circulars in the Sunday *Dallas Morning News* and *Dallas Times Herald*, the 80-plus Dallas Eckerd stores advertised an all-label sale for \$3.99 (\$4.99 on \$7.98 list product). Spokesmen at two Dallas Eckerd units indicated that they had sold most of their 200-250 current releases and were waiting to be restocked.

However, the spokesman for the Jack Eckerd Corporation was unavailable for comment about the citywide results of the promotion.

Mark Kane of Mobile Music, the one-year-old rack jobber that supplies Eckerd's in the two Texas markets, asserted that whatever problems the Eckerd record operations had in the past were due largely to the inability of larger rack jobbers to service dozens of scattered units with inventories of \$1,000 to \$1,500.

Early in 1976, United Record and Tape Industries stopped racking the 530-unit Jack Eckerd chain. This year, the Jack Eckerd Corporation merged with Eckerd Drugs Inc., a 236-unit chain based in Charlotte, North Carolina. Although it appeared at the time that the new parent company might discontinue records at Eckerd Drugs since it had already done so in many of its own stores, almost all of the Eckerd Drugs outlets are still being racked by Dixie Record and Tape Co. (**Cash Box**, April 16).

CRI Publishing Holds Pre-Convention Talks: Growth Areas Noted

LONDON — CBS Records International Publishing conducted a four-day series of pre-convention meetings July 20-23. The sessions, chaired by Lou Ragusa, vice president of CBS Records International Publishing, covered such topics as the importance of Latin America as the largest growth area in international publishing; and the overall unification of business and operation practices and policies throughout worldwide CRI offices.

Ragusa noted that during the past year, the company has gained international representation of many non-CBS artists, and currently has about 20% of the artists appearing on U.S. trade charts.

Mobile Music, whose only account is Eckerd's, believes that a drugstore chain with good, primary locations and a positive consumer image can make an excellent profit-per-square-foot on front-line LPs, and can use hit product to draw middle-income buyers into the stores.

Normally, Texas drugstore operations like Eckerd's, Page and Skillerns sell \$6.98 list LPs for \$5.30 to \$5.90, with sale prices of about \$4.99. "Occasionally we run this kind of (loss leader) all-label promotion," Kane explained. "It's really the only way to let people know we're in the record business. In our own way, I think an Eckerd's can be as aggressive as a Peaches."

Kane said Mobile has found it "efficient" to service the 100 Eckerd stores out of the back of its trucks. "Instead of writing an order on X-quantity of records, the salesman walks into the store at least every two weeks and pulls whatever they need off the truck. We're hoping that the Eckerd stores in Florida which are out of records will eventually go the same route."

Kane added that Mobile's approach had resulted in a high rate of inventory turnover in records at the Dallas Eckerd stores.

The Eckerd account in Texas was formerly held by Records and Reels, of which Mark's father, Leo Kane, was a partner. When he left R&R a year ago, he took that account with him.

Debbie Childres, singles buyer for R&R, which services the Page and Skillern chain, asserted that "the only kind of records that sell well in drugstores here are Top 200. The very hottest LPs appeal to the housewives."

ABC Records Announces Loss For Second Qtr.

NEW YORK — "Substantial losses from operations," as well as a revenue decline, were experienced by ABC Records during its fiscal second quarter, ended July 2, according to Leonard H. Goldenson and Elton H. Rule, chairman and president, respectively, of ABC Inc. ABC Record and Tape Sales and Word, Inc. both reported "modest" second quarter losses.

In contrast, ABC Inc. posted record second quarter revenues and net income. ABC's earnings for the period rose 63% to \$33.8 million from \$20.7 million during the prior-year period. Revenues climbed 21% to \$382 million from \$315.9 million a year earlier.

Besides its recorded music divisions, ABC includes television and radio networks, publishing operations and a chain of movie theatres.

Platinum/Chess Ships Eight LPs; Release Includes Moments LP

ENGELWOOD, N.J. — Platinum/Chess Records will ship six new releases and two re-packaged discs this summer.

The new releases are: "The Moments' Greatest Hits," a \$7.98 list two-LP set; "Shades In Creation" by Brother to Brother; "Lonnie Youngblood," "Hot Lunch" by Eddie Fisher; "Cutting The Chord" by Mother Freedom and "Dancing The Night Away" by Donnie Elbert. The reissues are Marlena Shaw's "The Spice Of Life" and "Getting Down With Johnny Guitar Watson."

Ted Wolff, vice president of marketing for Platinum/Chess, said the releases will be supported by extensive display materials, promotional LPs for in-store play, distributor discounts and heavy radio and print advertising.

"CLASSICS"

FROM ONE OF THE GREAT MASTERS:
THE BEST OF

Paul Williams

"We've Only Just Begun,"*
"An Old Fashioned Love Song,"*
"Rainy Days And Mondays,"**
"You And Me Against The
World,"** the Award-winning
"Evergreen,"* a brand new
version of "Waking Up Alone,"*
and more of the best of
Paul Williams.



PAUL WILLIAMS "CLASSICS"

*Produced by Michael J. Jackson

ON A&M RECORDS & TAPES

**Produced by Ken Ascher

SP4701



CBS Records Group Convenes — London

(Continued on page 71)

are substantially ahead of 1976," he did not reveal what contribution CBS International would make to the anticipated first-ever billion dollar year.

Besides these speeches, addresses were also given by Jack Craigo, vice president and general manager, marketing, for CBS Records, who chaired the convention; Paul Smith, vice president, marketing, branch distribution, for CBS Records, the convention's vice president; Larry Harris, vice president and general manager of Portrait Records; and Tony Martell, vice president and general manager of the Associated Labels.

Marketing And Artist Development

As is the case each year, the majority of time and energy at the CBS Records Convention was devoted to meetings that dealt with marketing and artist development. An entire afternoon was devoted to new marketing concepts. Major speeches were given by Jack Craigo; Don Dempsey, vice president, marketing for Columbia Records; Jim Tyrrell, vice president, marketing for Epic Records, the Associated Labels and Portrait Records; Rick Blackburn, vice president, marketing, Nashville, for CBS Records; LeBaron Taylor, vice president, special markets, for CBS Records; and Joe Mansfield, vice president, merchandising, for Columbia Records. Time was divided between these sessions and individualized departmental meetings.

The product presentations, a regular annual event, ranged over every area of recorded music, including pop, rock, country, MOR, R&B, classical and progressive. This year, additionally, a special new artist talent showcase was added to the line-up. All of these presentations were developed by the various labels' A&R and product management departments and were produced by Arnold Levine, vice president, advertising and sales promotion materials, for CBS Records.

With the help of multi-media aids, more than 30 new Columbia albums which will be shipped within the next three months were introduced. More than 20 new Epic LPs

were previewed, as well as nine new recordings on the Associated Labels, including PIR, Caribou, Playboy, Kirschner and Virgin Records. Also introduced were 12 new classical albums on Columbia Masterworks.

Lundvall announced that Columbia Records has initiated a new line of records called the Contemporary Masters Series which will issue rare tapes made during the 1950s by major jazz artists. He also announced the first release for the series, numbering seven albums. Columbia intends to tie in this series with their next jazz/progressive marketing campaign, due in the fall.

Show Time

Highlighting the convention were the five nights of live shows given by 17 acts on CBS Records' family of labels, including Boz Scaggs, James Taylor, Jane Olivor, Herbie Hancock's V.S.O.P., Marlena Shaw, Crawler, Patti Labelle, Wet Willie, the Beach Boys, Heart, Teddy Pendergrass, Mickey Gilley, Air Supply, Harmonium and the CBS Jazz All-Stars.

The late Goddard Lieberson was honored during the convention by a special filmed tribute tracing the many outstanding contributions he made to the growth of CBS

Records and CBS Inc. Walter Yetnikoff announced that the Board of Directors of the CBS Foundation, Inc. had voted a grant of \$300,000 to launch endowed fellowships for advanced students of music in memory of Lieberson.

Expanded Role For CRI

CBS Records International played a major role at the convention, partly because it was held abroad this year. CRI incorporated their own annual convention in this year's domestic division's convention, and over 550 CRI delegates from 31 countries were in attendance, as well as executive personnel from CRI headquarters in New York. CRI welcomed representatives from four countries where CBS offices have been opened within the past 12 months: Finland, Nigeria, Greece and Iran. CRI's participation in this year's CBS Records Convention was under the aegis of M. Richard Asher, president of CRI.

Overseas Execs

Prominent among those coming from abroad to attend the convention were Peter deRougement, vice president, European operations; Maurice Oberstein, managing director of CBS Records UK; Nick Cirillo, vice president, Latin American operations;

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RHINESTONE BANDY — Columbia recording artist Moe Bandy recently made his debut club appearance in Nashville, performing at the Rhinestone Cowboy Club. Bandy and his band played two sets and performed his current single "Cowboys Ain't Supposed to Cry." Pictured after the show are (l-r): Jim Sharp, **Cash Box** director of Nashville operations; Ray Baker, Bandy's producer; Joe Casey, national sales and promotion director, Columbia Records, Nashville; Bandy; and Del Bryant, associate director of writer administration, BMI.

CBS Profiles Country Consumer

LONDON — A study of country music buying habits, conducted by the CBS Records market research department, was presented to an audience at the CBS Records 1977 convention. The study, which revealed that the average C&W consumer is 31 years old and a former rock music buyer, was explained by Rick Blackburn, vice president of marketing for CBS Records Nashville.

Blackburn further outlined the company's upcoming merchandising plans and augmented his presentation with slides and charts. Citing a 40% growth in the country music industry from 1972 to 1976, Blackburn noted that this presented a "great marketing opportunity for us to capture this consumer's interest as an active record buyer in country music."

Greater Loyalty

Other results of the market survey indicated that the C&W buyer tends to have greater artist loyalty than his or her rock counterpart; that the C&W buying pattern is steadier; and that record price is a relatively unimportant criterion when making a purchase.

CBS' fall country marketing program will be geared to the study's findings. For example, from a marketing viewpoint, Blackburn said, it is significant that country buyers respond better to print advertising than to radio, and that C&W business is almost entirely dependent on singles, particularly at the jukebox level.

Blackburn announced the entry of CBS into the country cassette market, effective with album releases over the next 90 days. He further discussed artist development opportunities in cross-merchandising tie-ins, through amusement park, fairground and rodeo appearances.

Upcoming C&W releases on CBS are albums by Charlie Rich, David Allan Coe, Moe Bandy, George Jones, Earl Scruggs and Lynn Anderson, plus a previously unavailable collection of old Tanya Tucker tracks.

New CBS Records Previewed At Convention; All Labels Well Represented By Product

CRI Displays Int'l Product

LONDON — More than 70 new releases, to be shipped in the next three months, were previewed by those attending the annual CBS Records 1977 Convention. Multi-media presentations were used to spotlight the new product.

Scheduled for release by Columbia are the latest in Chicago's sequentially numbered LP series, "Chicago XI," and as yet untitled LPs by Neil Diamond, Boz Scaggs, Earth Wind and Fire, Johnnie Taylor and Aerosmith; also slated are a collection of Paul Simon's best-known tracks, and a set by Art Garfunkle, composed primarily of Jim Webb tunes. Upcoming releases by Billy Joel, Blue Oyster Cult and Phoebe Snow were also introduced at the product presentation. Other soon-to-be-released Columbia albums include "Tropical Nights," Liza Minnelli's first studio album in several years; "The Atlanta Concert" by the CBS All-Star Band, consisting of Herbie Hancock, Tony Williams, Hubert Laws and Al DiMeola, among others; Billy Cobham's debut LP for the label; and Steve Khan's "Tightrope." Also on tap are new albums by Dr. Feelgood, Ian Hunter, Art Dodger, Lone Star, Johnny Mathis and Ronnie Dyson.

Country releases for the coming months include the latest albums by Lynn Anderson, Moe Bandy, David Allen Coe, Barbara Fairchild, Earl Scruggs and Tanya Tucker.

New artists with Columbia LPs debuting this summer and fall are Libby Titus, Topaz, Katy Moffatt, Pockets, Starwood and Karla Bonhoff.

New Boston Record

Heading Epic's releases over the next 90 days are the second album by Boston, the follow up to the group's five-million-unit-sales debut; "Going Places" by the Jacksons; Rick Nelson's "Intakes"; and solo debut albums by Patti Labelle and Nona Hendryx, both former members of LaBelle.

Epic debut LPs by Eddie Palmieri and Wet Willie, a new album by Tom Jones and the second Epic LP by George Duke are also due, as are new albums by Boxer, Cheap Trick, Crawler, Treasure (the debut of Felix Cavalieri's new band), and Ram Jam.

Country artists Charlie Rich and George Jones have new albums coming up, and new Epic artists Angelle, Network and Killough & Eckley round out the C&W list.

Epic/Cleveland International will release two albums over the next 90 days; Essence's "Relax, It's Just Like Dancing," and the debut LP by singer Eddie Middleton.

CBS' Associated Labels will release nine new albums, including LP by Archie Bell and the Drells, MFSB and Billy Paul on Philadelphia International Records; Beach Boy Dennis Wilson's solo "Pacific Ocean Blues" on Caribou; Peter Baumann's "Romance '76" on Virgin Records; a new

album by Kansas on Kirshner Records; and new efforts by Barbie Benton, Blue Ash, and Hamilton, Joe Frank and Dennison on Playboy Records.

Masterworks Releases

Columbia Masterworks plans 12 releases, which were introduced to the convention audience at a special luncheon to discuss the marketing of classical product. The fall line-up includes Puccini's "Gianni Schicci" with Tito Gobbi and Placido Domingo, Lorin Maazel conducting; Puccini's "Edgar" with Renato Scotto, Eve Queier conducting; Donizetti's "L'Elisir d'Amore" with Ileana Cotrubas, conducted by John Pritchard; and two LPs showcasing conductor Leopold Stokowski, one called "Transcriptions" and the other featuring Sibelius' First Symphony and "The Swan Of Tuonels."

Other orchestral releases are Brahms' "German Requiem," led by Lorin Maazel; Poulenc's "Gloria," conducted by Leonard Bernstein; and Varese's "Arcana, Ionisation and Ameriques," conducted by Pierre Boulez. Light classic include Gershwin's "Overtures" with Michael Tilson Thomas conducting, the Mormon Tabernacle Choir's "White Christmas LP" and a special release by the Preservation Hall Jazz Band. The September Record-Of-The-Month will feature pianist Lazar Berman in a performance of Rachmaninoff's Concerto No. 3, conducted by Claudio Abbado.

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EXECUTIVES ON THE MOVE



Moseley Cochnar Taylor Levy

RCA Names Moseley — The appointment of Ronald G. Moseley as division vice president, R&B merchandising, RCA Records, has been announced. He came to RCA Records in November of 1975. Prior to joining RCA Records, he was with Polydor in 1975 as east coast A&R director and national promotion manager.

Cochnar Joins Phonodisc — Phonodisc announced the appointment of Micki Cochnar as manager of special merchandising. She had been manager of product merchandising at Atlantic Records and, most recently, at RCA Records.

Taylor To Mercury — Mercury Records has announced the appointment of Jim Taylor as national singles promotion manager — pop product. Before joining Mercury's national staff in November of 1975, he was a local promotion manager for Mercury in the Ohio Valley area. He came to Phonogram after a three-year stint as local promotion representative for A&M Records in western New York state.

Levy Named At A&M — A&M Records has announced the appointment of Allen Levy as national publicity manager for the label. A former professor of English, he has served as the director of publicity for United Artists Records and most recently as director of communications with Steve Binder Productions.

Bogash Exits MCA — Bert Bogash, national artists relations and publicity director at MCA Records, has left the company. Formerly the editor of Replay magazine and an editor at Cash Box, Bogash can be reached at 213-657-5715.

Emmer Leaves 20th — Sue Emmer has left her position as publicity coordinator at 20th Century Records and can be reached at 213-894-2377.

Simon Promoted At Casablanca — Casablanca Record and FilmWorks announced the promotion of Marc Paul Simon to vice president in charge of special products. Simon, founder and former president of Provocative Productions, has also been named music coordinator for Casablanca Record and FilmWorks' second film production, "Thank God It's Friday."



Simon Negus-Fancey Kolsky Macleod

Negus-Fancey Elected At Robert Stigwood — Charles Negus-Fancey has been elected as the acting manager director of the Robert Stigwood Group, Ltd. and was also elected to the parent board of the Robert Stigwood Group. He comes to the Stigwood Organisation after having spent several years as a representative for several clients in the communication fields, television, motion pictures, and the record industry.

Kolsky To Prelude — Joe Kolsky has been named as director of marketing of Prelude and Dellwood Records. He comes to Prelude from Roulette Records where he was executive vice president.

Feld Exits Polydor — Steve Feld has left Polydor Records, where he served as assistant publicity manager for the past year. He previously held similar positions at Peter Levinson Communications and Morton D. Wax & Associates. He may be reached at (212) 628-0331.

Macleod To Chrysalis — Chrysalis Records has announced the appointment of Ron Macleod as manager of artist relations where he will be responsible for coordinating tour logistics among artists, agents, managers, and the label.

Changes At RSO — RSO Records has announced the following new appointments to the staff of RSO/Island promotion. Bobbi Silver has been appointed regional promotion manager for the areas of Maryland, Virginia, Delaware, Washington, D.C., eastern Pennsylvania and southern New Jersey. She formerly performed promotional duties for Chrysalis and United Artists. Bobby Graham will become promotion manager for the state of Florida. He was formerly singles coordinator for Southern Records and Tapes Distributors of Miami. Carol Terry has been appointed promotion manager for the Houston, San Antonio area. She formerly performed promotion for Island Records and for Polydor. Michael Dundas has been appointed northern California promotion manager. He formerly served as northwest promotion manager for Warner Brothers. Tommy Teague has become promotion manager for North and South Carolina. He formerly served with Phonodisc as both a salesman and a marketing coordinator. John Belliveau has become promotion manager for the New York area. He formerly served in promotion for Island, Chrysalis, ABC and Atlantic. Julie Sherr will be promotion manager for Michigan. She for-



Thomas Seay Merrill Bridger

merly served in the same capacity for Arista Records, and did promotion/publicity for Bob Seger and Palladium Records. Michael Martin will be regional promotion manager out of Atlanta, covering Atlanta, Nashville and Memphis. He was most recently doing independent promotion out of Atlanta. James Heathfield has been appointed promotion manager for the Cincinnati area. He formerly served for Polydor in Atlanta and with RCA Records. Patt Morriss has become promotion manager for Dallas, New Orleans, Oklahoma City and Tulsa. She was most recently with ABC Records and also worked with Warner Bros. in Dallas.

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WE HAVE SEEN THE FUTURE OF ROCK 'N' ROLL— AND IT IS NOW

When *New Nation*, Roderick Falconer's first album came out, the praise started to roll in: *United Press International* labeled it "brilliant" and named him one of the top ten new rock artists of 1976; the Los Angeles Times stated that the album "tops anything Bowie's done in years." *New Nation* was named the number one progressive album of 1976 by Canadian powerhouse CHUM-FM in Toronto.

The upshot?

Fans (as in fanatics) among the top people in radio, an onslaught of press, a coterie of fans around the world who raved about the album to all who would listen.

Now, coming off a worldwide promotional tour that took him from Barcelona to Zurich to London, *Victory in Rock City* appears — and the promise has been fulfilled.

Rock 'n' roll! The anthem of Rock City, the music of Roderick Falconer. Share his triumph.

ON UNITED ARTISTS' L M RECORDS AND TAPES

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Norman Lear

TAT Communications Company

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Casablanca Record and FilmWorks

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GREG & PAUL

"a year at the top"

World premieres in a one-hour special
brought to you by Norman Lear's
TAT Communications Company &
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August 5, 1977 8:00p.m. CBS-TV

Their single and Lp being rush released
from Casablanca Record and FilmWorks

TAT

Casablanca
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Don Kirshner
Productions

A YEAR AT THE TOP
Greg & Paul



NARM Announces Scholarship Panel

LOS ANGELES — Appointments to the National Association of Recording Merchandisers Scholarship Committee for 1977-78 have been jointly announced by George Souvall, president of NARM, and Daniel Heilicher, former chairman of the NARM board and the current scholarship committee chairman.

The committee will consist of Heilicher, Edward Carter, Metro Music Corp.; John Cohen, Disc Records; Herb Mendelsohn, ABC Record and Tape Sales; Harold Okinow, Lieberman Enterprises; James Powers, Handleman Co.; Jerold Richman, Richman Bros.; Milton Salstone, M.S. Dist.; James Schwartz, District Records; David Siebert, Siebert's, Inc.; Sam Souvall, Alta Dist.; and Merrill Rose, M&A Record Wholesalers.

The Scholarship Committee will review all applications submitted and select recipients of the annual NARM Scholarships to be presented at the 1978 convention in New Orleans. A minimum of ten scholarships, in the amount of \$4,000 each, will be presented to employees or children of employees of NARM member companies. Applications will be accepted until Oct. 31, 1977.

Chrysalis Catalog Goes To Almo Publications

LOS ANGELES — Almo Publications recently acquired the entire catalog of Chrysalis Music for reproduction and print. Included in the acquisition are folio rights to acts such as Leo Sayer, Jethro Tull, Ian Anderson, Robin Trower and Procol Harum.

New Group's Manager Finances Ad Campaign On Television, Radio

by Charles Paikert

NEW YORK — Sunshine, a new rock group on Roulette Records, is currently the focus of an extensive summer-long promotional campaign in the New York metropolitan area paid for by the group's manager, Tom Contino.

Contino, a former school bus and truck driver, said he has had to mortgage his house in Brooklyn in order to raise "well in excess of \$50,000" for the promotional effort. "I'm a strong believer in doing all you can," Contino declared.

Contino has bought six weeks of television advertising featuring 81 30-second spots per week on three non-network affiliated stations in New York: WNEW; WPIX; and WOR. In addition, a five-week radio campaign for Sunshine will begin in August, with half-minute spots scheduled for New York FM stations: WKTU; WYNY; WNEW and WPIX.

Contino also has had the group's name printed on 250 T-shirts and two million match book covers, to be handed out during Sunshine's upcoming in-store appearances, scheduled for the Korvettes and Record World/Times Square stores in Bay Ridge, Brooklyn.

Mike Martucci, sales director for Roulette Records, termed the promotion "very unique" and added, "If we start to see some sort of a pattern or sell-off, we'll probably follow up." At present, however, Roulette has limited its support to in-store displays and coordinating retail tags on the ads for "Sunshine," the group's debut album on Roulette.

Capricorn To Release Three LPs In August

MACON, GA. — "Raisin Hell," a live two-LP set by Elvin Bishop, heads a list of three Capricorn Records releases in August.

Also slated for August release are the debut LP "Stillwater" by the group of the same name; and "A Croak And A Grunt in The Night," the second LP by Rabbitt.

ELO's Jeff Lynne Will Release First Solo 45

LOS ANGELES — Jeff Lynne, lead singer, guitarist, writer and producer for The Electric Light Orchestra has recorded his first solo single, "Doin' That Crazy Thing," scheduled for release on Jet Records on August 10.



POLYDOR GOLDEN WHEEL AWARDED — Executives of Polydor Incorporated recently were awarded the Golden Wheel trophy by Polydor International for being the best performing Polydor company in the world for 1976. The Golden Wheel, a 24-karat miniature ship's helm, is awarded each year. Pictured standing (l-r) at the presentation ceremonies are: Chris Whent, director of business affairs; Stan Bly, vice-president of promotion; Ekke Schnabel, vice-president of business affairs; Dick Carter, vice-president of Phonodisc product development; Harry Anger, vice-president of marketing for Polydor; Hans Voogveen, vice-president of finance for Phonodisc; David Shein, controller; John Frisoli, executive vice-president and chief operating officer of Phonodisc. Shown seated (l-r) are: Irwin H. Steinberg, president of Polydor Incorporated, and Lou Simon, executive vice-president and general manager of Polydor Incorporated.



FRANKIE MILLER'S FULL HOUSE—Among the many fans who turned out for Frankie Miller's performances across the country during his recent North American Tour were celebrities in their own right who turned up backstage to give their personal congratulations. Pictured in the first photo (top row) is Hugh McDowell, E.L.O.'s cellist, who came backstage at Frankie's debut performance at L.A.'s Roxy Theater. In the second photo, Frankie Miller is shown with friend Rod Stewart. Rod was so impressed with the performance that he invited Frankie to come back to his home to party with himself and his band. Photo was taken as Frankie bid Rod farewell and thank you for a great evening. In the third photo, Frankie and his band Full House are shown backstage at Philadelphia's Tower Theater with "Star Wars" leading lady Carrie Fisher, (l-r) drummer Graham

Deakin, lead guitarist Ray Minhinnet, bassist Chrissy Stewart, WMMR-FM DJ Ed Sciaky, Carrie Fisher, and Frankie. (bottom row) In the first photo, Frankie is shown accepting congratulations from "Star Wars" Mark Hamill and Philadelphia Radio personalities: (l-r) Tom Kennedy, Universal Dist. Promotion, WILQ-FM disc jockeys Michael Tozzi and Michael Tearson, Mark Hamill, Frankie, and Alex Demers, WILQ-FM program director. In the second photo, Bob Seger, who refers to Frankie Miller as his "teacher" and prime influence, is shown backstage in his home town of Detroit, at Pine Knob. Frankie Miller and Bob Seger joined together after the show to talk with TV-2 Newsmen about their similar styles of music. (advertisement)

MOST ADDED FM LPS

1. Firefall — Luna Sea — Atlantic
 2. Bernie Leadon/Michael Georgiades Band — Natural Progressions — Asylum
 3. Be Bop Deluxe — Live! In The Air Age — Capitol
 4. Andy Pratt — Shiver In The Night — Nemperor
 5. Robert Gordon With Link Wray — Private Stock
 6. The Rumour — Max — Mercury
 7. Carole King — Simple Things — Capitol
 8. Grateful Dead — Terrapin Station — Arista
 9. The Dingoes — Five Times The Sun — A&M
 10. Rare Earth — Motown
- Steve Harley & Cockney Rebel — Face To Face — Capitol

MOST ACTIVE FM LPS

1. CSN — Crosby, Stills & Nash — Atlantic.
— Cathedral, Captain, Dark Star
2. JT — James Taylor — Columbia.
— Your Smiling Face, Traffic Jam, Terranova
3. Steve Winwood — Island
— Hold On, Vacant, Time Is Running
4. Going For The One — Yes — Atlantic
— Wondrous, Parallels, Turn
4. I, Robot — Alan Parsons Project — Arista
— I Wouldn't Want To Be Like You, Don't Let It Show, Nucleus
6. I'm In You — Peter Frampton — A&M
— Roadrunner, Signed, Sealed, St. Thomas
7. Book Of Dreams — Steve Miller Band — Capitol
— Sacrifice, Jungle Love
8. One Of The Boys — Roger Daltrey — MCA
— Avenging Annie, Say It Ain't So
9. Nether Lands — Dan Fogelberg — Epic
— Nether Lands, Love Gone By, Promises
10. American Stars 'N Bars — Neil Young — WB
— Like A Hurricane, Hey Babe
11. Monkey Island — Geils — Atlantic
— I Do, Monkey Island
12. Rumours — Fleetwood Mac — WB
— Don't Stop, Dreams
13. Foreigner — Atlantic
— Cold As Ice, Feels Like
14. The Grand Illusion — Styx — A&M
— Superstars, Grand Illusion
15. Diamantina Cocktail — Little River Band — Capitol
— Happy Anniversary, Help Is On The Way
16. Cat Scratch Fever — Ted Nugent — Epic
— Cat Scratch, Out Of Control
17. Exodus — Bob Marley & The Wailers — Island
— Exodus, Three Little Birds, Waiting In Vain, Jammin'
18. Even In The Quietest Moments — Supertramp — A&M
— Give A Little Bit, Even In The Quietest
19. Love Gun — Kiss — Casablanca
— Christine Sixteen, Kissed Me, Love Gun
20. Time Loves A Hero — Little Feat — WB
— Highroller, Time Loves A Hero
21. Celebrate Me Home — Kenny Loggins — Columbia
— Lady Luck, Enter My Dreams
22. Robert Gordon With Link Wray — Private Stock
23. Simple Things — Carole King — Capitol
— Hard Rock Cafe, Hold On
24. Let There Be Rock — AC/DC — Atco

STATION BREAKS

Changes at **WNBC**, New York. Beginning September 1, the station will broadcast a contemporary format. **Jeff Mazzei**, MD, and **Bill Rock**, production manager, are out. Leaving the station are **Cousin Brucie** (August 15); **Dick Summer** (August 20); **Don Imus** (August 31); **Joe McCoy** and **Steve Warren**.

Rounsaville Enterprises has purchased **WLOF**, Orlando. The closing was July 21. **Tom West**, PD of **WBJW (BJ 105)**, Orlando, is now also programming **WLOF**. **John Lander**, former program director of **WLOF**, is the new PD of **WLCY**, Tampa. Former PD of **WLCY**, **Jeff Laurence**, has left the station to open a production studio in Tampa.

Bob Catalano, from **WWVA**, Wheeling, has been named assistant program direc-

tor of **WHN**, New York.

Bob Glenn, PD of **KVOL**, Lafayette, is out. Jock **Bill Knight** has been named program director.

Carla Raney has been named MD of **WKQT (13Q)**, Pittsburgh. Formerly Raney was with **WPGC**, Washington. **Ed Gursky**, interim MD, has returned to Washington.

Jimmy Byrd, program director of **WAUG**, Augusta, is out.

Jim Barker is no longer the music director at **KACY**, Oxnard.

Changes at **KAKC AM/FM**, Tulsa. On AM: **Bob Scott** is the new assistant PD/morning man; **Jim Richards** is the new 2-6 am jock; and **Brandy Alexander** is now doing the 10-2 am slot. Scott and Richards

(continued on page 68)

WNBC To Switch Formats; Large Part Of Staff Leaves

by Ken Terry

NEW YORK — The WNBC radio flagship station here will switch its format from what a station spokesman described as "MOR" to contemporary top 40 music, effective September 1. As a direct result of this programming change, a number of the station's top-level employees will be leaving within the next month.

Already gone are Jeff Mazzei, who was music director for WNBC, and Bill Rock, who was production manager at the station. Air personality Bruce Morrow, a.k.a. "Cousin Brucie," will exit his job August 15 (see accompanying story); Dick Summer will follow suit on August 20; and Don Imus, Joe McCoy and Steve Warren will all be out as of August 31.

"They're excellent people, the best in the business," remarked Bob Pittman, who took over from Mel Phillips as WNBC's program director just a month ago. "They just did not happen to be what we need for the kind of station we're going to be. We need people who can do what we want them to do. It's not fair to ask people to do something that's not them."

The 23-year-old Pittman, who is scouting for an 18-year-old d.j., explained that "our target will be the 18-49 year olds, with an emphasis on 18-34. Obviously, that means we are competing for somewhat the same audience as ABC's. However, we obviously do not have to beat ABC to be successful. We're doing it strictly to improve our ratings, and I think we'll take more audience from ABC than anyone else."

Pittman said he has been researching the New York radio market for the past month, and has discovered that "the only station in town that's really strong is WBLS (a black-oriented station), which pretty well satisfies their audience." He added, though, that WABC also has a firm hold on a large part of the market. "They've got the best 25-34 (year old) numbers and the best 35-49 numbers of any 'top 40' station I've ever seen."

While he has not yet settled on a specific format for WNBC after September 1, Pittman stated his determination to avoid relying on record sales and national trade charts; he said he would rely instead on his own staff's research. "I'm not going to put something out and hope people like it. I'm going to find out what people like and put that out." Among the approaches being considered, he said, are a "black sound," a WABC-type format and programming of some album cuts. The core of the new format, however, will be whatever Pittman regards as "top 40" hits.

After the programming change, Pittman added, WNBC will probably not reach its full potential in the market for a year to a year and a half. "Growth may be slow at first," he said.

Cousin Brucie Comments

Only two of the exiting station employees were available for comment, and air personality Don Imus, reached at his New York restaurant, declined to say anything about the termination of his contract with WNBC.

Bruce Morrow, in contrast, was very glad to talk about the decision to end his three-year association with the station. "I've been unhappy for the past year or so at what has been happening at NBC. They never leave our format intact, which is unfortunate. Since I've been there, they've gone through four program directors and about six programming changes. So I'd been thinking very seriously about getting out.

"Then we had a meeting with the new vice president and general manager,

Charles Warner. They said they were going to change their format, and it was clear that what they're going to do does not require a personality-type performer such as myself. I don't consider myself a jock, and neither do they.

"So I asked for a certain amount of money, and of course, they couldn't give it to me with what they're going to be doing. So without even any heavy negotiations, we just shook hands. This was my out, and I'm sorry it didn't happen five years ago."

Bruce Morrow Blasts Automation In Today's Radio

by Ken Terry

NEW YORK — After 19 years of spinning some 350,000 discs, Bruce Morrow, better known to radio listeners as Cousin Brucie, will hang up his earphones for good on August 15, the date his current contract with NBC radio expires (see accompanying story).

Before joining WNBC's flagship station in 1974, Morrow spent 13 years at WABC in New York. Prior to that, he was with WINS for two years, at WINZ in Miami for one year and with a radio station in Bermuda for another year.

Morrow's present plans include writing his autobiography, to be titled "The Last Radio Show." The 41-year-old air personality, who has appeared on television regularly over the past few years, will also continue to cover the contemporary music scene for NBC-TV's News Center 4.

In addition to these activities, Morrow is working on two television specials. One of them, which he said he might sell to the NBC TV network, will be an "entertainment/documentary" featuring a behind-the-scenes look at rock tours. The other will be an in-studio talk/music show "in a magazine-type format," according to Morrow. Both will be produced by Dapaimer Enterprises Ltd., which Morrow recently formed for this purpose.

His longer-range plan is to purchase and operate a radio station within a two-hour

(continued on page 35)

LOOKING AHEAD

- 101 I'LL BE LEAVING ALONG
(Hall Clement/Maplehill/Vogue — BMI)
CHARLEY PRIDE (RCA 10975)
- 102 BABY LOVE
(Satsongs — ASCAP)
MOTHER'S FINEST (Epic 50407)
- 103 LET'S CLEAN UP THE GHETTO
(Mighty Three — BMI)
P.I. ALL STARS (Phila. Intl./CBS 3627)
- 104 EXODUS
(Bob Marley/Almo — ASCAP)
BOB MARLEY AND THE WAILERS (Island 089)
- 105 MAKE IT WITH YOU
(Colgems-EMI — ASCAP)
THE WHISPERS (Soul Train/RCA SB 10996)
- 106 WE NEVER DANCED TO A LOVE SONG
(The Manhattans/Blackwood — BMI)
THE MANHATTANS (Columbia 3-10586)
- 107 LOVE ME ONE MORE TIME (Just For Old Times Sake)
(New York Times — BMI)
KAREN NELSON AND BILLY T (Amherst 724)
- 108 MAKING BELIEVE
(Acuff-Rose — BMI)
EMMYLOU HARRIS (Warner Bros. 8388)
- 109 LOVE'S BEEN KNOWN
(Wha Koo — ASCAP)
THE BIG WHA-KOO (ABC 122900)
- 110 GETAWAY
(Kalimba — ASCAP)
SALSOU ORCHESTRA (Salsoul SZ 2038)

NEW YORK — Tom Morreza

Most Active:

- Yes
- Alan Parsons Project
- Eric Burdon & The New Animals
- James Taylor
- Be Bop Deluxe
- Supertramp
- Bernie Leadon/Michael Georgiades Band
- Robert Gordon With Link Wray
- Firefall
- Peter Frampton
- Pierce Arrow
- Boz Scaggs
- Average White Band & Ben E. King
- Andy Pratt
- Judy Collins
- The Strawbs
- Steve Winwood
- Harry Nilsson
- Graham Parker
- South Side Johnny & Asbury Jukes

Adds:

- Rhead Bros. — EMI/Capitol
- Coryell/Mouzon — Atlantic
- Rare Earth — Motown
- Turner & Kirwan — DJM
- Brent Maglia — Down At The Hardrock Cafe — Fantasy
- Emperor — Private Stock
- Andy Bown — Come Back — EMI

WPLJ-FM — NEW YORK — Corinne Baldassano

Most Active:

- Fleetwood Mac
- Peter Frampton
- Crosby, Stills & Nash
- Kiss
- Steve Miller Band
- Yes
- James Taylor
- Eagles

Adds:

- Doobie Bros. — Little Darlin' (45) — WB
- Steve Winwood — Island
- Ted Nugent — Cat Scratch Fever — Epic

WLIR-FM — LONG ISLAND — Dennis McNamara

Most Active:

- Peter Frampton (Roadrunner, My Friend)
- Carole King (Hard Rock, God Only Knows)
- Steve Miller Band (Swingtown, Sacrifice, The Savage)
- Crosby, Stills & Nash (Shadow, Dark Star, Cathedral)
- Alan Parsons Project (Wouldn't Wanna Be, Nucleus)
- Supertramp (From Now On, Fools Overture)
- Dave Mason (So High, Seasons, Let It Flow)
- Charlie (Johnny Hold Back, Pressure Point)
- Firefall (Just Remember, So Long)
- Be Bop Deluxe (Ships In The Night)
- James Taylor (Your Smilin' Face)
- Little Feat (Dog Races, Highroller, Time Loves)
- The Strawbs (Heartbreaker, Back In The)
- Bonnie Raitt (Runaway, My Opening Farewell)
- Roger Daltrey (Avenging Annie, Say It Ain't)
- The Outlaws (Hear My Heart, Hurry)
- Styx (The Grand Illusion, Man In The Wilderness)
- Poco (The Dancer, Indian Summer)
- Gregg Allman (Mathews Arrival)
- Dan Fogelberg (Nether Lands)

Adds:

- Andy Pratt — Shiver In The Night — Nemperor
- Firefall — Luna Sea — Atlantic
- Be Bop Deluxe — Live! In The Air Age — Capitol
- Judy Collins — So Early In The Spring — Elektra
- Bernie Leadon/Michael Georgiades Band — Natural Progressions — Asylum
- Tim Weisberg — UA
- Trooper — Knock 'Em Dead — MCA
- Driver — No Accident — A&M
- Wishbone Ash — MCA

WBAB-FM — LONG ISLAND — Bernie Bernard

Most Active:

- Yes
- Crosby, Stills & Nash
- Fleetwood Mac
- Cat Stevens
- Neil Young
- Steve Winwood
- Roger Daltrey
- James Taylor
- Dan Fogelberg
- Heart
- Walter Egan
- Gregg Allman Band
- Poco
- 10cc
- Steve Miller Band
- Dave Mason
- Little Feat
- Peter Frampton
- Carole King
- Styx

Adds:

- Firefall — Luna Sea — Atlantic
- Andy Pratt — Shiver In The Night — Nemperor
- Be Bop Deluxe — Live! In The Air Age — Capitol
- Simon Stokes — UA
- Rare Earth — Motown
- Navarro — Capitol
- Dave Van Ronk — Sunday Street — Philo Rec.

WRNW-FM — WESTCHESTER — Meg Griffin

Most Active:

- Stevie Wonder
- Neil Young
- Mink DeVille
- Garland Jeffreys
- Bao Company
- Deaf School
- Yes
- Charlie
- Alice Cooper
- Crosby, Stills & Nash
- Ramones (45)
- ELO
- The Strawbs

Dave Edmunds

- Geils
- Pablo Cruise
- Steve Miller Band
- James Taylor
- Steve Winwood

Adds:

- Firefall — Luna Sea — Atlantic
- Robert Gordon With Link Wray — Private Stock
- Driver — (45) — A&M
- Andy Pratt — Shiver In The Night — Nemperor
- The Class — CBS Intl.
- Be Bop Deluxe — Live In The Air Age — Capitol
- David Bowie — Starting Point — London
- Turner & Kirwan — Peters Intl.
- Billy Vera — Midsong
- Dan Berry — A&M

WJCL-FM — CHICAGO — Tom Marker

Most Active:

- Mink DeVille
- Yes
- Geils
- Ted Nugent
- Ben Sidran
- South Side Johnny & Asbury Jukes
- Bob Marley & Wailers
- Little River Band
- Dillard, Hartford, Dillard
- Les Dudek
- Rumour
- Stuff
- UFO
- Poco
- James Taylor
- Scarlet Rivera

Adds:

- Be Bop Deluxe — Live! In The Air Age — Capitol
- Robert Gordon With Link Wray — Private Stock
- Firefall — Luna Sea — Atlantic
- Steve Harley & Cockney Rebel — Fact To Face — Capitol
- Illusion — Out Of The Mist — Island
- Peterson, Pass & Brown — Giant — Pablo
- Jeremy Steig — Firefly — CTI
- Joe Turner — Pablo

WKQX-FM — CHICAGO — Bob King

Most Active:

- Crosby, Stills & Nash (Just A Song)
- Foreigner (Headknocker)
- Yes (Going)
- UFO (Too Hot To)
- The Outlaws (Hurry)
- Heart (Love Alive)
- Dan Fogelberg (Love Gone)
- Supertramp (Give A Little)
- Steve Miller Band (Jungle Love)
- Cat Stevens (Old Schoolyard)
- Styx (Grand Illusion)
- Neil Young (Hurricane)
- Charlie (Turn To You)
- Kenny Loggins (Lady Luck)
- Alan Parsons Project
- Steve Winwood
- Sanford/Townsend — Smoke (45) — WB
- Dave Mason — We Just Disagree (45) — Epic

Adds:

- The Strawbs — Burning For You — Polydor
- Rainbow — Rainbow On Stage — Polydor
- Bernie Leadon/Michael Georgiades Band — Natural Progressions — Asylum
- Firefall — Luna Sea — Atlantic

WXRT-FM — CHICAGO — John Pratt

Most Active:

- Foreigner
- REO
- Supertramp
- Bonnie Raitt
- Steve Miller Band
- Heart
- Kenny Loggins
- Ted Nugent
- Peter Frampton
- Neil Young
- Fleetwood Mac
- UFO
- Crosby, Stills & Nash
- Alan Parsons Project
- Steve Winwood
- Jimmy Buffett

Adds:

- Lonnie Liston Smith — Live — RCA
- Roderick Falconer — Victory In Rock City — UA
- The Rumour — Max — Mercury
- Carole King — Simple Things — Capitol
- Be Bop Deluxe — Live! In The Air Age — Capitol

KLOS-FM — LOS ANGELES — Dabar Hooreibeke

Most Active:

- Pablo Cruise
- James Taylor
- Jimmy Buffett
- Crosby, Stills & Nash
- Cat Stevens

Adds:

- Sanford/Townsend Band — WB

KMET-FM — LOS ANGELES — Billy Juggs

Most Active:

- Steve Miller Band
- Crosby, Stills & Nash
- Fleetwood Mac
- Heart
- Bob Seger
- Charlie
- Ted Nugent
- Foreigner
- Peter Frampton
- Neil Young
- Boston
- Little River Band
- Little Feat
- Styx
- UFO

Adds:

Grateful Dead — Terrapin Station — Arista

Thin Lizzy — Dancin' In The Moonlight (45) — Mercury

KNX-FM — LOS ANGELES — Michael Sheehy

Most Active:

- Cat Stevens
- Little River Band
- Eddie Rabbitt
- Joan Baez
- Peter McCann
- James Taylor
- Carole Bayer Sager
- Alan Parsons Project
- Carole King
- Crosby, Stills & Nash
- Fools Gold
- Alessi
- Dan Fogelberg
- Fleetwood Mac
- The Strawbs
- Steven Sinclair

Adds:

- Kenny Loggins — I Believe In Love (45) — Columbia
- Jennifer Warnes — I'm Dreaming (45) — Arista
- Rhead Bros. — EMI/Capitol
- Andy Bown — Come Back — EMI
- Pam Rose — Capitol
- Bernie Leadon/Michael Georgiades Band — Natural Progressions — Asylum
- 100% Whole Wheat — AVI
- Andy Pratt — Shiver In The Night — Nemperor
- Firefall — Luna Sea — Atlantic

KWST-FM — LOS ANGELES — Charlie Kendall

Most Active:

- Steve Miller Band
- Yes
- Crosby, Stills & Nash
- Steve Winwood
- Ted Nugent
- Peter Frampton
- Neil Young
- Geils
- Roger Daltrey
- Heart
- Charlie
- James Taylor
- Foreigner
- Fleetwood Mac

Adds:

- Bernie Leadon/Michael Georgiades Band — Natural Progressions — Asylum
- Firefall — Luna Sea — Atlantic
- The Strawbs — Burning For You — Polydor
- Carole King — Simple Things — Capitol
- Be Bop Deluxe — Live In The Air Age — Harvest
- Balcones Fault — Cream

WIOQ-FM — PHILADELPHIA — Helen Leicht

Most Active:

- Steve Winwood (Vacant)
- Foreigner (Cold As Ice)
- Steve Miller Band (Swingtown, Sacrifice)
- Little Feat (Highroller)
- Crosby, Stills & Nash (Cathedral)
- Yes (Turn, Going)
- Alan Parsons Project (Breakdown, Same Other)
- Charlie (Johnny Hold Back)
- Detective (Nightingale)
- Peter Frampton (Try To Love, Signed)
- Lake (Do I Love You)
- Dan Fogelberg (Lesson)
- Supertramp (Quietest, Give)
- Styx (Come Sail Away)
- Horslip (Power And Glory)
- Little River Band (Anniversary, Help)
- Sanford/Townsend (Smoke)
- Roger Daltrey (Avenging Annie, Say It)
- Ultravox
- Neil Young (Hurricane)

Adds:

- Be Bop Deluxe — Live! In The Air Age — Capitol
- Judy Collins — So Early In The Spring — Elektra
- Atlanta Rhythm Section — Dog Days — Polydor
- Bernie Leadon/Michael Georgiades Band — Natural Progressions — Asylum
- Sensational Alex Harvey Band — (IMP)
- Firefall (45) — Atlantic
- Thin Lizzy — Dancin' In The Moonlight (45) — Mercury

WMMR-FM — PHILADELPHIA — Ed Seller

Most Active:

- Bob Marley & Wailers
- Dan Fogelberg
- Crosby, Stills & Nash
- Sanford/Townsend Band
- Peter Frampton
- Heart
- Cat Stevens
- Steve Winwood
- Carole King
- Alan Parsons Project
- Fleetwood Mac
- Little Feat
- Steve Miller Band
- Foreigner
- Supertramp
- Bonnie Raitt
- Bob Seger
- Eagles
- Yes
- James Taylor
- Cat Stevens
- Neil Young

Adds:

- Firefall — Luna Sea — Atlantic
- Grateful Dead — Terrapin Station — Arista
- Andy Pratt — Shiver In The Night — Nemperor
- Thin Lizzy — Dancin' In The Moonlight (45) — Mercury

WABX-FM — DETROIT — Jim Owens

Most Active:

- Fleetwood Mac
- Peter Frampton
- Steve Miller Band
- Crosby, Stills & Nash
- Ted Nugent

Foreigner

- Heart
- Kiss
- Cat Stevens
- Alice Cooper
- Yes
- James Taylor
- Dan Fogelberg
- Little River Band
- Steve Winwood

Adds:

- Rare Earth — Motown
- Firefall — Luna Sea — Atlantic
- Andy Pratt — Shiver In The Night — Nemperor
- Bob Marley & Wailers — Exodus — Island
- Pakalameredit — Elektra

WWWW-FM — DETROIT — Joe Urbiel

Most Active:

- Fleetwood Mac (Don't Stop, Dreams)
- Foreigner (Cold As Ice, At War With The World)
- Peter Frampton (I'm In You, Roadrunner)
- Steve Miller (Jet Airliner, Jungle)
- Crosby, Stills & Nash (Just A Song, Dark Star)
- Heart (Barracuda, Love Alive)
- Cat Stevens (Old School, Bonfire)
- James Taylor (Handy Man, Your Smilin')
- Yes (Wondrous, Going For)
- Ted Nugent (Cat, Out Of Control)
- Supertramp (Give A Little, Loverboy)
- REO Speedwagon (Keep Pushin', Ridin')
- Eagles (Life)
- Frankie Miller (Be Good)
- Roger Daltrey (Avenging Annie, Say It)
- Alan Parsons Project (I Wouldn't)
- Neil Young (Hurricane)
- Bob Seger (Rock And Roll)
- Dan Fogelberg (Promises, Love Gone By)
- Steve Winwood (Time Is Runnin')

Adds:

- Firefall — Luna Sea — Atlantic
- Trooper — Knock 'Em Dead — MCA

KMEL-FM — SAN FRANCISCO — Tom O'Hair

Most Active:

- Ted Nugent
- Alan Parsons Project
- Steve Miller Band
- Graeme Edge
- Steve Winwood
- Yes
- Styx
- UFO
- Crosby, Stills & Nash
- AC/DC (IMP)
- Frankie Miller
- Kiss
- Stranglers
- Geils
- Roger Daltrey

Adds:

- Rare Earth — Motown
- Blue — Another Night Time Flight — Rocket
- Be Bop Deluxe — Live! In The Air Age — Capitol
- Lake — Columbia
- Robert Gordon With Link Wray — Private Stock
- Bernie Leadon/Michael Georgiades Band — Natural Progressions — Asylum

KSAN-FM — SAN FRANCISCO — Beverly Wilshire

Most Active:

- Robert Gordon With Link Wray
- Mink DeVille
- Greg Kihn
- Alan Parsons Project
- Geils
- Crosby, Stills & Nash
- Steve Winwood
- Be Bop Deluxe
- The Rubinoos
- The Dinqoes

Adds:

- Be Bop Deluxe — Live! In The Air Age — Harvest
- The Rumour — Max — Mercury
- The Jam — In The City — Polydor
- Harry Nilsson — Knnillsson — RCA
- Soul Syndicate — Harvest Uptown/Famine Downtown — Epephany

KYA-FM — SAN FRANCISCO — Jay Hansen

Most Active:

- Crosby, Stills & Nash
- Fleetwood Mac
- Peter Frampton
- Heart
- Steve Miller Band
- Pablo Cruise
- Bonnie Raitt
- James Taylor
- Yes
- Steve Winwood

Adds:

- Be Bop Deluxe — Live! In The Air Age — Capitol
- Bernie Leadon/Michael Georgiades Band — Natural Progressions — Asylum
- Grateful Dead — Terrapin Station — Arista
- The Rumour — Max — Mercury

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

Most Active:

- Crosby, Stills & Nash
- Nighthawks
- James Taylor
- Johnny Winter
- Morton Buffalo
- The Dinqoes
- Mink DeVille
- Geils
- Robert Gordon
- Denny Laine
- Steve Winwood
- The Rumour

Neil Young
Joe Venuti
The Section
Jeffrey Frederick
Linda Lewis
McCoy Tyner
Flora Purim
Don Pullen

Adds:
Grateful Dead — Terrapin Station — Arista
Firefall — Luna Sea — Atlantic
Freddie King — 1934-1976 — RSO
Be Bop Deluxe — Live! In The Air Age — Capitol
Charles Mingus — Three Or Four Of Blues — Atlantic
Andy Pratt — Shiver In The Night — Nemperor
Teresa Waiter — For The First Out — UA
Young And Moody — UA
Lightnin' Hopkins — Tomato Records

WBCN-FM — BOSTON — John Brodey

Most Active:
Crosby, Stills & Nash
Fleetwood Mac
Foreigner
Dan Fogelberg
Geils
Heart
Heptones
Little River Band
Bernie Leadon/Michael Georgiades Band
Mink DeVille
Andy Pratt
Bob Seger
Cat Stevens
South Side Johnny & Asbury Jukes
Supertramp
James Taylor
Ultravox
Jesse Winchester
Steve Winwood

Adds:
Andy Pratt — Shiver In The Night — Nemperor
Christopher Morris Band — MCA
Firefall — Luna Sea — Atlantic
Lonnie Liston Smith — Live — RCA
David Sanborn — WB

WCOZ-FM — BOSTON — Beverly Mire

Most Active:
Geils
Fleetwood Mac
Steve Miller Band
Crosby, Stills & Nash
Heart
Yes
James Taylor
Bonnie Raitt
Peter Frampton
Cat Stevens
Pousette-Dart Band
Supertramp
Neil Young
Mink DeVille
Robert Gordon With Link Wray
South Side Johnny & Asbury Jukes

Adds:
Carole King — Simple Things — Capitol
Alan Parsons Project — Robot — Arista
The Rumour — Max — Mercury
Emotions — Best Of My Love (45) — Columbia

KZEW-FM — DALLAS — MIKE HEDGES

Most Active:
Crosby, Stills & Nash
James Taylor
Ted Nugent
Peter Frampton
Dan Fogelberg
Little River Band
Alan Parsons Project
Steve Winwood
Heart
Yes
Roger Daltrey
Joan Baez
Geils
Neil Young
Bob Marley & Wailers
Styx
Jesse Winchester
Supertramp
Charlie
Mink DeVille

Adds:
Country Joe — Reunion — Fantasy
Norton Buffalo — Capitol
Elvin Bishop — Raising Hell — Capricorn
Bernie Leadon/Michael Georgiades Band — Natural
Progressions — Asylum

KSHE-FM — ST. LOUIS — Ted Habeck

Most Active:
Peter Frampton
Ted Nugent
Kiss
Crosby, Stills & Nash
UFO
Yes
Little River Band
Dan Fogelberg
Johnny Winter
Burton Cummings
Roger Daltrey
Steve Winwood
Carole King
Alan Parsons Project
Gregg Allman Band

Adds:
The Rumour — Max — Mercury
Bernie Leadon/Michael Georgiades Band — Natural
Progressions — Asylum
Hard Nutz — A&M
Firefall — Luna Sea — Atlantic

WYDD-FM — PITTSBURGH — Steve Downes

Most Active:
Little Feat

Coryell/Mouzon
Yes
UFO
Alan Parsons Project
Roy Buchanan
Gregg Allman Band
Geils
Dave Mason
Crosby, Stills & Nash
Foreigner
David Sanborn
Heart
Bob Marley & Wailers
Steve Winwood

Adds:
Commodores — Motown
Mandre — Motown
War — Platinum Jazz — UA
The Rumour — Max — Mercury
Tim Weisberg — UA
Harry Nilsson — Knnillsson — RCA
Firefall — Just Remember (45) — Atlantic
Roderick Falconer — Victory In Rock City — UA

KPFT-FM — HOUSTON — Joe Serbu

Most Active:
Pat Metheny
Nektar
Offenbach
Enrico Rava
Frank Zappa
Yes
Steve Winwood
20th Century Steel Band
Tim Weisberg

Adds:
Tiger — Going Down Laughing — EMI
The Strawbs — Burning For You — Oyster/Polydor
Be Bop Deluxe — Live! In The Air Age — Harvest
The Dingoes — Five Times The Sun — A&M
Ted Curson — Flip Top — Arista
Andrew, Cyrille & Maono — IPS
Robert Gordon With Link Wray — Private Stock
Chris Hamilton — Mercury
Lake — Columbia

WMMS-FM — CLEVELAND — Shelly Stille

Most Active:
Jimmy Buffett
Bee Gees
Crosby, Stills & Nash
Peter Frampton
Dan Fogelberg
Fleetwood Mac
Foreigner
Geils
Kenny Loggins
Ted Nugent
Alan Parsons Project
James Taylor
Walter Egan
Greg Kihn
Lake
Yes
Alex Bevin
Bob Marley & Wailers
Steve Winwood

Adds:
Bernie Leadon/Michael Georgiades Band — Natural
Progressions — Asylum
Carole King — Simple Things — Capitol
Be Bop Deluxe — Live! In The Air Age — Capitol
Steve Harley & Cockney Rebel — Fact To Face — Capitol
The Dingoes — Five Times The Sun — A&M
Firefall — Luna Sea — Atlantic
Grateful Dead — Terrapin Station — Arista
Andy Pratt — Shiver In The Night — Nemperor
The Rumour — Max — Mercury
The Strawbs — Burning For You — Polydor
Styx — The Grand Illusion — A&M

M105 — CLEVELAND — Eric Stevens

Most Active:
Peter Frampton
Steve Miller Band
Crosby, Stills & Nash
James Taylor
Kiss
Heart
Fleetwood Mac
Dave Mason
Yes
Pablo Cruise
Neil Young
Foreigner

Adds:
Carole King — Simple Things — Capitol
Firefall — Luna Sea — Atlantic
South Side Johnny & Asbury Jukes (45) — Epic

WKLS-FM — ATLANTA — Drew Murray

Most Active:
James Taylor
Fleetwood Mac
Heart
Ted Nugent
Peter Frampton
Crosby, Stills & Nash
Foreigner
Sanford/Townsend Band
Supertramp
Dan Fogelberg
Steve Miller Band
Styx
Yes
Mothers Finest
Dixie Dregs
Dave Mason
Alan Parsons Project
Steve Winwood
Mac McAnally
Roger Daltrey

Adds:
Be Bop Deluxe — Live! In The Air Age — Capitol
Stranlers — IV Rattus Norvegicus — A&M

KEZY-FM — ANAHEIM — Ron Burnstein

Most Active:
Frankie Miller
Steve Winwood
Mink DeVille
Alan Parsons Project
Southside Johnny & Asbury Jukes
Carole King

Adds:
The Rumour — Max — Mercury
The Dingoes — Five Times The Sun — A&M
Navarro — Capitol
Bernie Leadon/Michael Georgiades Band — Natural
Progressions — Asylum

KBPI-FM — DENVER — Jean Valdez

Most Active:
Fleetwood Mac
Crosby, Stills & Nash
Dan Fogelberg
Heart

Adds:
Yes — Going For The One — Atlantic
Kiss — Love Gun — Casablanca
Sanford/Townsend Band — WB
Alan Parsons Project — I, Robot — Arista
Firefall — Luna Sea — Atlantic

KZAM-FM — SEATTLE — Jon Kertzer

Most Active:
James Taylor
Crosby, Stills & Nash
Norton Buffalo
Steve Winwood
Al Jarreau
Fleetwood Mac
David Grisman
Cat Stevens
Keith Jarrett
Bonnie Raitt
Bob Marley & Wailers
Joan Baez

Adds:
Bernie Leadon/Michael Georgiades Band — Natural
Progressions — Asylum
Rhead Bros — Dedicate — Capitol
Navarro — Listen — Capitol
Jody Stecker — Going Up On The Mountains — Bay
Larry Coryell/Phil Catherine — Twin House — Atlantic
(IMP)

Judy Collins — So Early In The Spring — Elektra
Robert Gordon With Link Wray — Private Stock
Eddie Henderson — Coming Thru — Capitol
Ruphus — Inner Voice — Brain (IMP)

WINZ-FM — MIAMI — Dave Souza

Most Active:
Crosby, Stills & Nash
Peter Frampton
Dan Fogelberg
Little River Band
Kenny Loggins
Steve Miller Band
Alan Parsons Project
10cc
James Taylor
Yes
Roger Daltrey
Cat Stevens
Heart
Supertramp
Steve Winwood
Rhead Bros.
Styx
Carole King
Tim Weisberg
Geils

Adds:
Firefall — Luna Sea — Atlantic
Andy Pratt — Shiver In The Night — Nemperor
Nilsson — Knnillsson — RCA
Bernie Leadon/Michael Georgiades Band — Natural
Progressions — Asylum
Section — Fork It Over — Capitol
Doobie Brothers — Little Darlin' (45) — WB
Star Wars (45) — 20th Century

WEBN-FM — CINCINNATI — Denton Marr

Most Active:
Crosby, Stills & Nash (Cathedral, I Give You)
James Taylor (Traffic Jam)
Fleetwood Mac (You Make Lovin', Don't Stop)
Steve Miller Band (Swingtown, Jet Airliner)
Peter Frampton
Heart (Barracuda, Love Alive)
UFO (Too Hot, Just Another)
Bob Marley & Wailers (Jammin', Exodus)
Dan Fogelberg
Kenny Loggins (Enter My Dreams)
Eagles (Life)
Weather Report (Birdland)
Pablo Cruise
Jimmy Buffett (Margaritaville)
Foreigner (Cold As Ice)
Steve Winwood (Time Is Running)
Alan Parsons Project (I, Robot, Breakdown)
Roger Daltrey (Avenging Annie, Say It Ain't So)

Adds:
ELO — Telephone Line (45) — UA
Firefall — Luna Sea — Atlantic
Carole King — Simple Things — Capitol
Bernie Leadon/Michael Georgiades Band — Natural
Progressions — Asylum
Star Wars — 20th Century

KOME-FM — SAN JOSE — Dana Jang

Most Active:
Norton Buffalo
Crosby, Stills & Nash
Roger Daltrey
Alan Parsons Project
War
Steve Winwood
Yes
Faith Band
Styx
Tim Weisberg

Graeme Edge
Osamu
Roadmaster
Lonnie Liston Smith

Adds:
Be Bop Deluxe — Harvest
Space — UA
Rhead Bros. — EMI/Capitol
Pakalameredit — Elektra
Bernie Leadon/Michael Georgiades Band — Natural
Progressions — Asylum
The Dingoes — Five Times The Sun — A&M
Christopher Morris Band — MCA
Firefall — Remember I Love You (45) — Atlantic
Rod Stewart — Rosie (45) — WB

KSJO-FM — SAN JOSE — Paul Wells

Most Active:
Hard Nutz
Alan Parsons Project
Geils
Crosby, Stills & Nash
Yes
UFO
Frankie Miller
Ted Nugent
Steve Winwood
Charlie
Roger Daltrey
Pat Travers
Heart
Neil Young

Adds:
Driver — No Accident — A&M
The Dingoes — Five Times The Sun — A&M
Bernie Leadon/Michael Georgiades Band — Natural
Progressions — Asylum
100% Whole Wheat — AVI
Steve Harley & Cockney Rebel — Fact To Face — EMI
Brent Maglia — Fantasy
Be Bop Deluxe — Live! In The Air Age — Harvest
The Rumour — Max — Mercury
Robert Gordon With Link Wray — Private Stock
Rare Earth — Motown
Roderick Falconer — Victory In Rock City — UA

KDKB-FM — PHOENIX, AZ — Hank Cookenboo

Most Active:
Garland Jeffreys
Crosby, Stills & Nash
Geils
Fleetwood Mac
Dan Fogelberg
Heart
Waylon Jennings
Cat Stevens

Adds:
Flora Purim — Encounter — Milestone
Mandre — Motown
Average White Band & Ben E. King — Benny & Us — Atlantic
Driver — No Accident — A&M
The Dingoes — Five Times The Sun — A&M
Omaha Sheriff — Come Hell Or Water High — RCA

KINK-FM — PORTLAND, OR — Mike Bailey

Most Active:
Little River Band
Peter Frampton
Heart
Alan Parsons Project
Carole King
Crosby, Stills & Nash
Loggins & Messina
James Taylor
Steve Winwood
The Section

Adds:
Trooper — Knock 'Em Dead Kid — MCA
Stephen Sinclair — A + — UA
Yes — Going For The One — Atlantic
John Payne Band — Mercury
Alan Parsons Project — Wouldn't Like To Like You (45) — Arista

WCOL-FM — COLUMBUS — Guy Evans

Most Active:
Geils
Peter Frampton
Heart
Styx
Neil Young
Steve Miller Band
Roger Daltrey
James Taylor
Crosby, Stills & Nash
Cat Stevens
Dan Fogelberg
Alan Parsons Project
Bob Marley & Wailers
Yes
Charlie
AC/DC
Steve Winwood
Foreigner
Supertramp
Derringer

Adds:
Christopher Morris Band — MCA
Bernie Leadon/Michael Georgiades Band — Natural
Progressions — Asylum
Tim Weisberg — UA
Andy Pratt — Shiver In The Night — Nemperor

WMC-FM — MEMPHIS — Ron Olson

Most Active:
Foreigner
Fleetwood Mac
Dan Fogelberg
Isley Brothers
Yes
Neil Young
Jimmy Buffett
Kenny Loggins
Crosby, Stills & Nash
Roy Buchanan
James Taylor

(continued on page 32)

CASH BOX POP RADIO ANALYSIS

MOST ADDED RECORDS

This Week To Date

STATIONS ADDING THIS WEEK

Rank	Record	This Week	To Date	Stations
1.	COLD AS ICE — FOREIGNER — ATLANTIC	13%	34%	WGCL, WQAM, WSGN, WNDE, WMET, WDRC, CKLW, WAPE, 96X, KRBE, WOKY, KAKC, KSLQ.
2.	STRAWBERRY LETTER 23 — BROTHERS JOHNSON — A&M	13%	33%	WFIL, KTLK, KPAM, WBBQ, WSGA, WOW, WCAO, KERN, WAKY, WLEE, WPEZ, WAVZ, KLIF.
3.	SMOKE FROM A DISTANT FIRE — SANFORD-TOWNSEND — WB	12%	63%	WFIL, Q-102, KTAC, WOW, WPRO-FM, WPGC, WPRO, WKBW, KEEL, KILT, WOKY, KLEO.
4.	FLOAT ON — FLOATERS — ABC	12%	35%	WFIL, KEEL, Q-94, WPRO-FM, WPEZ, WAPE, KBEQ, KILT, WRKO, KFRC, KLIF, KSLQ.
5.	EDGE OF THE UNIVERSE — BEE GEES — RSO	10%	24%	WNDE, KJR, WISM, WOW, WHHY, KILT, WZUU, KJRB, WBT.
6.	ON AND ON — STEPHEN BISHOP — ABC	9%	47%	WQAM, WSGA, WNDE, KIMN, KTAC, B-100, WBBF, KLIF.
7.	DON'T WORRY BABY — B.J. THOMAS — MCA	9%	36%	KPAM, KXOK, KTAC, WBBQ, WOW, B-100, WERC, Q-94, KING.
8.	KEEP IT COMING LOVE — KC & THE SUNSHINE BAND — TK	9%	14%	WQXI, WGCL, WNDE, WDRC, WCAO, Z-93, WAYS, WKLO, KJRB.
9.	JUST A SONG BEFORE I GO — CROSBY, STILLS & NASH — ATLANTIC	8%	81%	WNCI, KXXK, KFJZ, WIBG, Z-93, 96X, KHJ, WIRL.
10.	DON'T STOP — FLEETWOOD MAC — WB	8%	78%	CKLW, WIBG, WSAI, WHBQ, 99X, WAVZ, KIOA, WIRL.
11.	TELEPHONE LINE — ELO — UA	8%	73%	KHJ, KNUS, KLEO, WAYS, WPRO, WAKY, KXXK, WIRL.
12.	STAR WARS — LONDON SYMPHONY ORCH. — 20th CENTURY	8%	34%	Y-100, WQAM, 96X, KING, KCBQ, WAYS, WBBF, WCOL.
13.	THAT'S ROCK & ROLL — SHAUN CASSIDY — WB	8%	17%	WLAC, Y-100, WCOL, WSGN, WSGA, WOW, WDRC, WOKY.
14.	GIVE A LITTLE BIT — SUPERTRAMP — A&M	7%	61%	KRBE, KBEQ, WAYS, WPRO, KTAC, KIMN, WSGA.
15.	NOBODY DOES IT BETTER — CARLY SIMON — ELEKTRA	7%	20%	WGCL, WQAM, WERC, WPRO-FM, WAPE, WBT, KAKC.
16.	JUNGLE LOVE — STEVE MILLER — CAPITOL	7%	10%	KJR, CKLW, WIFI, KFRC, 99X, WKLO, WPRO-FM.
17.	BLACK BETTY — RAM JAM — EPIC	6%	67%	13Q, WIFI, WKBW, KHJ, WISM, WKY.
18.	STAR WARS — MECO — CASABLANCA	6%	19%	WGCL, WCOL, WHHY, WPRO-FM, KBEQ, KLEO.

RADIO ACTIVE SINGLES

- DON'T STOP — FLEETWOOD MAC — WARNER BROTHERS**
WKBW 25-16, WAYS 12-3, WAPE ex-27, WPRO 20-12, WING 36-29, 96X ex-23, WMAK 23-19, KNUS 30-25, KILT 34-24, KING 23-16, WZUU ex-16, WOKY 30-21, KCBQ 27-23, WBT 22-17, KHJ ex-26, KLIF 30-18, KAKC ex-39, KSLQ 34-23, WBBQ ex-30, WQXI 28-21, WFIL ex-22, WSGN 22-14, WNDE ex-20, WMET 26-17, KTLK 7-2, KPAM ex-20, KIMN 21-15, KDWB 23-10, B-100 25-20, KEEL ex-25, WERC 24-18, WDRC ex-30, WPEZ 23-18.
- EASY — COMMODORES — MOTOWN**
99X 22-11, KAKC 30-19, WOKY 31-23, KBEQ 18-4, WAVZ 16-9, WBBF 15-10, 13Q 8-3, WQAM 7-3, WNDE 23-17, KJR ex-25, KXOK 18-13, B-100 18-14, KERN 23-17, WBBQ 15-10, WABC 15-10, WDRC ex-28, WHHY 10-5, Q-94 7-1, WBBF ex-28, WPEZ 12-4, WIFI 15-12, WAPE 21-16.
- HOW MUCH LOVE — LEO SAYER — WARNER BROTHERS**
96X ex-25, WMAK ex-30, KILT 29-22, WHBQ 30-20, WOKY 24-20, KCBQ 28-24, KHJ ex-28, WCOL 33-28, WSGN 25-20, WSGA 25-20, WNDE ex-27, WMET 31-24, KTLK 18-10, KPAM 30-19, KIMN 24-17, KTAC ex-26, WISM ex-30, B-100 ex-30, KERN 20-15, WKBW ex-28, WAPE 27-20.
- JUST A SONG BEFORE I GO — CROSBY, STILLS & NASH — ATLANTIC**
KILT 35-28, KING ex-29, WZUU 18-13, WOKY 29-22, 99X 34-28, WLAC ex-40, WFIL 25-19, WCOL 31-26, WSGN ex-24, WNOE 28-23, KJR 21-17, WLS 16-14, WDRC 28-23, KIMN 29-23, WOW 20-11, WERC ex-30, WBBF ex-30, CKLW ex-30, WPGC 23-16, WSAI 29-22.
- BEST OF MY LOVE — EMOTIONS — COLUMBIA**
KBEQ 21-11, KHJ 25-18, KLIF 19-14, KLEO 18-10, WLAC ex-30, 13Q 16-7, WNDE 18-13, KJR ex-27, WKY ex-19, WIRL ex-22, KPAM 12-7, WKBW 29-19, KIMN 28-20, KTAC ex-25, WISM 15-10, KEEL 13-6, KERN 18-14, WCAO 12-1, Q-94 12-7, WAKY 22-12.
- HANDY MAN — JAMES TAYLOR — COLUMBIA**
WBBF 15-7, WDRC 30-25, WLEE 11-4, WPEZ 28-22, WPRO 18-13, WKBW 17-10, WSAI 11-6, WOKY 21-16, KHJ 26-17, KLEO 22-16, WBBQ ex-10, 13Q 30-13, WFIL 19-13, WNDE 29-24, KDWB 9-4, B-100 20-13, WABC ex-27, WDRC 29-24.
- TELEPHONE LINE — ELO — UA**
Q-102 22-17, KTLK 19-13, WLAC ex-39, WCOL 24-15, B-100 30-24, KEEL ex-22, KERN 13-9, KIOA 19-9, WLEE ex-26, WPEZ ex-31, WPGC ex-29, Z-93 20-14, KILT 24-18, WOKY 22-14, KLIF ex-28.

SECONDARY RADIO ACTIVE

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

- HARD ROCK CAFE — CAROLE KING — CAPITOL**
Adds: WKWK, KBDF, KOTN, KSTT, KCRS, KELI, WEBC, WPTR, WSPT, KKLS; Jumps: WFBR 40-33, WMFJ 32-25, WING 45-37, WGSV ex-32, WGUY ex-30, WTRY ex-30, WRFC ex-33, WICC ex-24.
- KEEP IT COMING LOVE — KC & SUNSHINE BAND — TK**
Adds: KRSP, 98Q, WABB, WCUE, WISE, KRIB, KEWI, KAFY, KSTT; Jumps: WFLB ex-34, WTLB ex-30, WRFC ex-32, WAIR ex-28, WQPD ex-36, WPTR ex-25, WGSV ex-31.
- NOBODY DOES IT BETTER — CARLY SIMON — ELEKTRA**
Adds: WTLB, WCUE, KELI, KQWB, WBLI, KRSP, WJON; Jumps: 14-RKO 29-25, WKWK ex-27, WISE ex-31, WAIR ex-34, WEBC ex-28, WMFY ex-29, WING ex-43, WYSL ex-20.
- SUNFLOWER — GLEN CAMPBELL — CAPITOL**
Adds: KRIB, WISM, WPTR, KEIN; Jumps: WQPD 25-18, WDBQ 24-17, WEBC 27-21, WING 31-25, 14-RKO 19-15, KAKC ex-40, WJON ex-20, WBGW ex-29.
- IT WAS ALMOST LIKE A SONG — RONNIE MILSAP — RCA**
Adds: WKIX, KNOE, WGSV, KOTN, KAKC; Jumps: WORD 2-1, WAIR 15-11, WJON 21-14, KFYZ 20-16, KRIB ex-29, WDBQ ex-30.
- JUNGLE LOVE — STEVE MILLER — CAPITOL**
Adds: WCUE, WRFC, WAIR, WGLF, WQPD, WMFJ, KAFY, KROY, WICC, WBSR, KSTT.
- BOOGIE NIGHTS — HEATWAVE — EPIC**
Adds: WORD, WJET; Jumps: WRFC 16-11, WMFJ 22-16, WFLB 22-18, WBSR 26-20, KOTN 30-25, WING ex-45, WQPD ex-37, WABB ex-28.
- THAT'S ROCK AND ROLL — SHAUN CASSIDY — WB**
Adds: WKIX, WTRY, WOW, KAFY; Jumps: WAIR 38-26, WSPT ex-28, KEIN ex-19, WING ex-42, KSTT ex-34.
- LITTLE DARLING (I NEED YOU) — DOOBIE BROTHERS — WB**
Adds: WTRY, KRIB, WFLB, KSTT; Jumps: WSPT ex-29, WING ex-44, WKWK ex-30, KYNO ex-29, KVOX ex-25.
- HURRY SUNDOWN — OUTLAWS — ARISTA**
Adds: WGLF, WING; Jumps: WIFE 21-16, WRFC 25-19, WISE 23-19, WAIR 34-27, WQPD ex-38, KLIV ex-34.
- HELP IS ON THE WAY — LITTLE RIVER BAND — CAPITOL**
Adds: WORD, KQWB, WMFJ, WBGW, KVOL, KSTT; Jumps: WQPD 39-32, KLIV ex-34.
- DAYTIME FRIENDS — KENNY ROGERS — UA**
Adds: 98Q, WROK, WISE, WAIR, WGLF, WGSV, WFLB, 14-RKO.

THE SINGLES BULLETS

- #1 ANDY GIBB** — Top 3 this week at WGCL-1, WLS-2, WFIL-3, WABC-1, WMET-2, 13Q-2, WOAM-2, Y-100-1, KFJZ-1, WIFI-3, WPEZ-1, Z-93-3, WKBW-2, KING-3, WOKY-2, KCBO-2, WZUU-3, KJRB-1, KRBE-3, KBEO-3, WPRO-FM-3, KLIF-2, WRKO-1, KHJ-3, 99X-1. Jumps at WMET 12-2, WLS 8-2, CKLW 19-12, Z-93 8-3, 96X 10-2. Top 3 sales at City One Stop, Music Plus, Licorice Pizza/L.A., Tower/S.D./S.J./Sac./L.A., Odyssey/Santa Cruz, Father's & Sun's/Indianapolis, Harmony House/N.J., New England Music City/Boston, Richman Bros., Jerrys/Phila., Cavages/Bufalo, Sound Warehouse, Peaches/Dallas, Bromo/Okla. Top 5 sales at DJ's Sound City/Portland, Tower/S.F., Poplar/Memphis, Western Merch./Amarillo.
- #3 EMOTIONS** — Added this week at KIOA, WLS. Jumps at 13Q 16-7, KJR ex-27, KPAM 12-7, WKBW 29-19, WCAO 12-1. Top 5 at WNCI-3, WDRC-3, WABC-5, WQXI-1, WQAM-1, Y-100-3, WCAO-1, WIFI-5, WPGC-2, WIBG-4, WPRO-3, Z-93-1, WAYS-1, KXOK-4, WOKY-5, 96X-1, WAVZ-4, WLEE-1, WDRQ-1, CKLW-2, WHBO-1, 99X-2. Top 5 sales at Music Plus/L.A., Tower/S.D./S.F./L.A., All Records/Oakland, Banana/S.F., Poplar/Memphis, Franklin, Peaches/Atlanta, Richman Bros./Phila., Specs/Fla., Western Merch./Amarillo.
- #4 PABLO CRUISE** — Added this week at WSAI. Jumps at Q102 16-12, WKBW 24-14, WPEZ 14-9, WIBG 10-8, KRBE 11-7, KNUS 24-18, WHBQ 12-8. Top 5 sales at Licorice Pizza, Music Plus/L.A., Tower/S.D./S.F./Sac., All Records/Oakland, Odyssey/Santa Cruz, Sounds Unltd./Chi., Richman Bros., Eastern, Jerrys/Phila., Harmony House/N.J., Cavages/Bufalo, Poplar/Memphis, Sound Warehouse/Dallas, Western Merch./Amarillo, Bromo/Okla.
- #6 RITA COOLIDGE** — Nice jumps at WPEZ 19-13, 13Q 15-9, WMET 13-6, WLS 11-5, WABC 13-9. Receiving top 5 rotation at Q102-2, WLS-5, B-100-2, WOW-1, WBBO-1, WLAC-3, WCAO-5, KIOA-3, KFJZ-2, WPGC-3, KPAM-1, KXOK-1, KING-2, KCBO-5, KBEO-1, KNUS-1, WSAI-5, KLIF-1, WMAK-1, WHBO-4, 99X-5. Sales at City One Stop, Music Plus, Licorice Pizza/L.A., Banana/S.F., Tower/S.D./S.J./S.F./Sac./L.A., Qdysey/Santa Cruz, Father's & Sun's/Indianapolis, Sounds Unltd., Lieberman/Chi., Richman Bros., Eastern/Phila., New England Music City/Boston, Cavages/Bufalo, Central So./Nash., Poplar/Memphis, Sound Warehouse, Peaches/Dallas, Western Merch./Amarillo, Bromo/Okla.
- #8 COMMODORES** — Added this week at KJRB, KCBO, KING, KTAC, WMET. Jumps at 13Q 8-3, WQAM 7-3, KJR ex-25, KXOK 18-13, WABC 15-10, WIFI 15-12, 99X 22-11. Top 5 airplay at WGCL-2, WCOL-5, 13Q-3, WOAM-3, WCAO-2, WPEZ-4, WPGC-1, Z-93-5, KRBE-5, KBEO-4, WLEE-2, KFRC-2, WHBO-2. Sales at City One Stop, Music Plus/L.A., Tower/S.D./S.J./S.F./Sac./L.A., All Records/Oakland, Sounds Unltd./Chi., Richman Bros., Eastern, Jerrys/Phila., Central So./Nash., Poplar/Memphis, Franklin, Peaches/Atlanta, Sound Warehouse, Peaches/Dallas, Western Merch./Amarillo.
- #9 BAY CITY ROLLERS** — Added this week at KNUS, KRBE. Jumps at WOXI 17-11, KXOK 13-9, WPGC 16-11, WMAK 20-14, KING 14-6, KSLQ 15-11. Top 5 rotation at WCOL-2, WSGA-4, WLS-3, KJR-1, WAKY-1, Q94-3, WCAQ-3, KPAM-3, KBEO-5. Sales at City One Stop, Licorice Pizza, Music Plus/L.A., Tower/S.D./S.F./S.J./S.F./Sac./L.A., All Records/Oakland, Banana/S.F., Father's & Sun's/Indianapolis, Sounds Unltd./Chi., Richman Bros., Eastern/Phila., New England Music City/Boston, Cavages/Bufalo, Franklin/Atlanta, Western Merch./Amarillo.
- #11 ALICE COOPER** — Added this week at WNCI. Jumps at WABC 36-19, WPEZ 20-15, WPRO 10-2, WPRO-FM 6-1, Z-93 19-13, KNUS 26-19, KLIF 22-12. Top 5 airplay at CKLW-5, KHJ-4, WCQL-3, KJRB-4, WMAK-5, WAKY-3, WPRO-2, WPRO-FM-1, KRSP-1, B-100-4. Sales at City One Stop, Licorice Pizza, Music Plus/L.A., Tower/S.D./S.J./S.F./Sac./L.A., Father's & Sun's/Indianapolis, Sounds Unltd., Lieberman/Chi., Cavages/Bufalo, Central So./Nash., Franklin, Peaches/Atlanta, Western Merch./Amarillo.
- #13 HEART** — Added this week at 99X, WIBG, KTLK, 13Q. Jumps at KHJ ex-27, KLIF 15-11, WLAC 13-7, WNCI 9-4, KIMN ex-26, KERN 17-13, WBBF 19-11. Top 5 rotation at WNCI-4, KJR-3, WMET-3, WOKY-3, WZUU-2, KJRB-3, WOW-5. Sales at City One Stop, Licorice Pizza, Music Plus/L.A., Tower/S.D./S.J./S.F./Sac./L.A., Sounds Unltd., Lieberman/Chi., Eastern/Phila., New England Music City/Boston, Cavages/Bufalo, Central So./Nash., Franklin/Atlanta, Sound Warehouse, Peaches/Dallas.
- #14 CROSBY, STILLS & NASH** — Added this week at KHJ, WIBG, KFJZ, KXKX, WIRL, WNCI, 96X, Z-93. Re-added at WGCL. Jumps include KILT 35-28, KING ex-29, 99X 34-28, WFIL 25-19, KJR 21-17, WLS 16-14, CKLW ex-30, WPGC 23-16. Sales at Tower/S.D./S.F./L.A., All Records/Oakland, Banana/S.F., Father's & Sun's/Indianapolis, Lieberman/Chi., Eastern/Phila., New England Music City/Boston, Harmony House/N.J., Cavages/Bufalo, Central So./Nash., Franklin/Atlanta.
- #15 JAMES TAYLOR** — Added this week at WHBQ. Jumps include 13Q 20-13, WFIL 19-13, WABC ex-27, KHJ 26-19, WKBW 17-10, WSAI 11-6, WPEZ 28-22, WDRO 30-25, KDWB 9-4. Top 5 rotation at WSGN-4, WHHY-3, WERC-1, KDWB-4, WBBQ-5, KTLK-5, KPAM-5, WMAK-3, WLEE-4, KLIF-4. Sales at City One Stop, Licorice Pizza/L.A., Tower/S.D./S.J./S.F./Sac., Father's & Sun's/Indianapolis, Sounds Unltd., Lieberman/Chi., Richman Bros., Eastern/Phila., All Records/Oakland, Banana/S.F., New England Music City/Boston, Cavages/Bufalo, Central So./Nash., Franklin, Peaches/Atlanta, Bromo/Okla.
- #18 RAM JAM** — Added this week at KHJ, WKBW, WIFI, WISM, WKY, 13Q. Jumps include KLIF ex-22, CKLW 23-6, WCAO 14-9, WMET 18-13, WNCI 14-9, WNDE ex-28. Top 5 airplay at WCOL-4, B-100-5, WLAC-2, KXOK-3. Sales at Tower/S.D., DJ's Sound City/Portland, Sounds Unltd., Lieberman/Chi., Eastern/Phila., New England Music City/Boston, Cavages/Bufalo, Central So./Nash., Bromo/Okla.
- #19 LEO SAYER** — Added at KING, KBEO, WIBG, WAKY. 21 jumps including WMET 31-24, KTLK 18-10, KPAM 30-19, WKBW ex-28, WAPE 21-20, 96X ex-25, WMAK ex-30, KILT 29-22, WHBQ 30-20, KCBO 28-24, KHJ ex-28. Sales at City One Stop, Licorice Pizza, Music Plus/L.A., Tower/S.F./Sac./L.A., All Records/Oakland, Banana/S.F., Father's & Sun's/Indianapolis, Sounds Unltd./Chi., Richman Bros., Eastern, Jerrys/Phila., New England Music City/Boston, Central So./Nash., Poplar/Memphis, Bromo/Okla.
- #20 SUPERTRAMP** — Added this week at KBEO, KRBE, WAYS, WPRO, KTAC, KIMN, WSGA. Nice jumps include KILT 37-30, WGCL ex-33, KPAM ex-25, KXKX 19-15, WCAO 17-12. Sales at City One Stop, Music Plus, Licorice Pizza/L.A., Tower/S.D./L.A., Sounds Unltd./Chi., Harmony House/N.J., Eastern/Phila., Central So./Nash., Franklin/Atlanta, Western Merch./Amarillo, Specs/Fla., Bromo/Okla.
- #21 FLOATERS** — Added this week at KSLO, KLIF, KFRC, WRKO, KILT, KBEO, WAPE, WPEZ, WPRO-FM, KEEL, WFIL, O-94. Jumps include WOXI 14-6, WOAM 27-18, KRBE 28-21, 96X 9-4, WHBQ 29-19, 99X 23-11, WABC 19-11, CKLW 8-3, WPGC ex-26, Z-93 ex-26. Sales at Licorice Pizza, Music Plus/L.A., Tower/S.D./S.J./S.F., Richman Bros., Eastern, Jerrys/Phila., Cavages/Bufalo, Central So./Nash., Poplar/Memphis, Franklin, Peaches/Atlanta, Specs/Fla.
- #22 ELO** — Added this week at KHJ, KLEO, KNUS, WAYS, WPRO, WAKY, KXKX, WIRL. Jumps include O-102 22-17, KTLK 19-14, WPEZ ex-31, WPGC ex-29, Z-93 20-14, KILT 20-18, WOKY 22-14, KLIF ex-28, KAKC 24-13. Sales at City One Stop, Licorice Pizza, Music Plus/L.A., Tower/S.D./S.J./S.F./Sac./L.A., All Records/Oakland, Banana/S.F., Richman Bros., Eastern/Phila., New England Music City/Boston, Cavages/Bufalo, Central So./Nash., Sound Warehouse/Dallas, Bromo/Okla.
- #23 FLEETWOOD MAC** — Added this week at 99X, WHBO, WAVZ, WSAI, WIBG, CKLW, WIRL, KIOA. #1 most active record this week with 33 big jumps including WFIL ex-22, WOXI 28-21, WMET 26-17, KTLK 7-2, KPAM ex-20, WPEZ 23-18, WKBW 25-10, 96X ex-23, WMAK 23-19, KNUS 30-25, KILT 34-24, KING 23-16, KHJ ex-26, KLIF 30-18, KSLQ 34-23. Sales at City One Stop, Licorice Pizza/L.A., Tower/S.F./Sac./L.A., All Records/Oakland, Banana/S.F., Father's & Sun's/Indianapolis, Sounds Unltd./Chi., Richman Bros., Eastern/Phila., Harmony House/N.J., Cavages/Bufalo, Central So./Nash., Sound Warehouse/Dallas, Specs/Fla., Bromo/Okla.
- #26 KISS** — Added this week at WPRO, KIMN. Jumps include WCOL 17-9, WNCI 10-5, KXOK 26-20, WAKY 24-10, 96X 25-20, KILT 30-25, WISM 30-23. Sales at City One Stop, Music Plus/L.A., Tower/S.D./Sac./L.A., All Records/Oakland, Banana/S.F., Odyssey/Santa Cruz, Father's & Sun's/Indianapolis, Sounds Unltd./Chi., Eastern/Phila., Cavages/Bufalo, Central So./Nash., Bromo/Okla.
- #27 SANFORD-TOWNSEND BAND** — Added this week at WFIL, KILT, WKBW, WPRO, WPRO-FM, WPGC, Q-102, KLEO, WOKY, KEEL, WOW, KTAC. Jumps include KFRC ex-28, WCAO 29-21, WPEZ ex-24, WAKY ex-28, O-94 17-11, WBBO 18-13, KDWB 25-16, WDRC ex-27, WKY ex-20. Sales at Eastern/Phila., New England Music City/Boston, Central So./Nash., Poplar/Memphis, Franklin/Atlanta, Peaches/Dallas, Western Merch./Amarillo, Bromo/Okla.
- #31 JOHNNY RIVERS** — Added this week at KPAM, WOKY, WBBF, WDRC. Jumps include WFIL ex-24, WCOL 28-21, WCAO 21-16, KILT ex-40, KJRB ex-26, WISM ex-29. Sales at DJ's Sound City/Portland, Eastern/Phila., Central So./Nash., Poplar/Memphis.
- #34 STEPHEN BISHOP** — Added this week at B-100, WBBF, KLIF, WOAM, 13Q, WSGA, WNDE, KIMN, KTAC. Jumps at WCAO 22-13, WPGC 22-14, WCOL 35-29, WISM ex-28, WERC 22-14, WING 33-26, WHHY ex-28. Sales at Licorice Pizza/L.A., DJ's Sound City/Portland, Eastern/Phila., Central So./Nash., Franklin/Atlanta, Peaches/Dallas.
- #36 BROTHERS JOHNSON** — Added this week at WLEE, WAKY, KERN, WOW, WSGA, WBBO, WFIL, KTLK, KPAM, WCAO, KLIF, WAVZ, WPEZ. Jumps include KPRC ex-30, EQXI ex-28, CKLW 25-13, WPGC ex-27, WMAK ex-28. Sales at City One Stop, Licorice Pizza/L.A., Tower/S.F., All Records/Oakland, Banana/S.F., Eastern, Jerrys/Phila., Cavages/Bufalo, Poplar/Memphis, Franklin/Atlanta, Specs/Fla.
- #38 FOREIGNER** — Added this week at KSLQ, CKLW, WMET, WOAM, WGCL, KAKC, WOKY, KRBE, WAPE, WDRC, WNDE, WSGN. Jumps include WCOL 40-35, KEEL ex-34, WAKY ex-27, WPEZ 33-28, WAVZ ex-28, WZUU ex-19, WHHY ex-26. Sales at City One Stop, Tower/L.A., All Records/Oakland, Richman Bros./Phila., Poplar/Memphis, Peaches/Dallas.
- #40 CAT STEVENS** — Added this week at KING, WOKY, WGCL, WBT. Sales at Tower/Sac., Central So./Nash., Franklin/Atlanta, Peaches/Dallas.
- #48 LONDON SYMPHONY ORCHESTRA** — Added this week at KCBQ, KING, 96X, Y-100, WOAM, WCOL, WBBF, WAYS. Jumps include WMET 28-21, KJR ex-22, KPAM ex-20, KHJ 16-10, KSLO 30-24, WOKY 33-26, KEEL ex-20. Sales at Tower, City One Stop, Licorice Pizza, Music Plus/L.A., All Records/Oakland, DJ's Sound City/Portland, Central So./Nash., Poplar/Memphis.
- #49 BEE GEES** — Added this week at KILT, KJR, 13Q, KJRB, WBT, WZUU, WHHY, WOW, WISM, WNDE. Jumps include WOXI ex-29, WCAO ex-30, Q94 ex-30, WING 38-22.
- #50 B.J. THOMAS** — Added this week at KING, KXOK, KPAM, O-94, WERC, B-100, WOW, KTAC, WBBQ. Jumps include WOXI ex-30, WSGN ex-20, KERN ex-25, KAKC ex-28.
- #51 GLEN CAMPBELL** — Added this week at Z-93, WISM. Jumps include WBBF 30-25, WAYS 24-19, WING 31-25, KAKC ex-40.
- #53 KC & THE SUNSHINE BAND** — Added this week at Z-93, WCAO, WGCL, WOXI, KJRB, WKLO, WAYS, WDRC, WNDE. Jumps include WOAM 22-17, Y-100 22-12, KJR ex-28, WPGC ex-24, 96X ex-19, KFJZ 17-9, WHHY ex-27.
- #57 CAROLE KING** — Added this week at WFIL, WZUU, WAKY, O-94, WHHY. Last week at KRBE, KEEL. Jumps include KPAM ex-27, WING 45-37.
- #58 RONNIE MILSAP** — Added this week at Z-93, WQXI, WERC, WBT, KAKC. Jumps include WSGN ex-20, WAKY ex-29, KILT 40-23, WMPS ex-30.
- #60 MECO** — Added this week at WGCL, WCOL, KBEO, KLEO, WPRO-FM, WHHY. Jumps include WPGC ex-28, WIFI ex-30, WAKY ex-30, WIRL 20-13, WAVZ ex-24, KAKC ex-32.
- #61 CARLY SIMON** — Added this week at WGCL, WOAM, WERC, WPRO-FM, WAPE, WBT, KAKC. Jumps include Q-94 ex-24, WING ex-43.
- #62 SHAUN CASSIDY** — Added this week at Y-100, WLAC, WCOL, WSGN, WSGA, WOW, WDRC, WOKY. Jumps include 96X ex-24, KILT ex-32, KNUS 17-7.
- #63 DOOBIE BROTHERS** — Added this week at WAYS, WPEZ. Last week at WFOM, KXOK, KJRB, WING, WHHY. Jumps include WING ex-44, KJR ex-20, KJRB ex-27.
- #68 HEATWAVE** — Added this week at 96X, KPAM, WCOL, WBBO. Jumps include WOXI 19-12, Y-100 27-18, O-94 ex-28, WAKY 28-22, WLEE ex-30, WING ex-45, KLEO 9-4.
- #69 TED NUGENT** — Added this week at KRBE, WCAO, WGCL, KERN. Jumps include WMET 32-26, KSLO ex-30, KLEO ex-25.
- #71 GEORGE BENSON** — Added this week at WIBG. Moves 64-45 bullet on the CB R&B chart. Jumps include CKLW ex-18, WDRO 28-23, WOKY 34-28.
- #72 WAR** — Added this week at WIBG. Last week at KRBE, WNOE. Moves 18-13 bullet on the CB R&B chart.
- #73 STEVE MILLER BAND** — Out of the box at 99X, KFRC, WIFI, CKLW, KJR, WPRO-FM, WKLO. Jumps at KJRB 34-14.
- #84 DONNA SUMMER** — Added this week at 96X, WDRQ and WGCL. Jumps at CKLW ex-19. Debuts at #84 on the CB R&B chart.

REGIONAL ALBUM ACTION

Northeast

1. ELVIS PRESLEY
2. ANDY GIBB
3. SILVER CONVENTION
4. UFO
5. OLIVIA NEWTON-JOHN
6. ELO
7. NEW YORK, NEW YORK
8. STRAWBS
9. CAROL DOUGLAS
10. ROGER DALTREY
11. PHILA. INTL. ALL-STARS
12. STEPHEN BISHOP
13. PETER McCANN
14. ROY AYERS
15. MECO

Midwest

1. LITTLE RIVER BAND
2. CHARLIE
3. RAINBOW
4. WEATHER REPORT
5. LAKE
6. LEADON/GEORGIADES
7. ELVIS PRESLEY
8. UFO
9. ROGER DALTREY
10. JUDY COLLINS
11. SOUTH'S GREATEST
12. LTD
13. PAKALAMEREDITH
14. PETER McCANN

Southeast

1. ROGER DALTREY
2. MOTHER'S FINEST
3. SOUTH'S GREATEST
4. NEW YORK, NEW YORK
5. MELISSA MANCHESTER
6. MAZE
7. CHARLIE
8. MAC McANALLY
9. DIXIE DREGS
10. ROY BUCHANAN

Denver/Phoenix

1. OLIVIA NEWTON-JOHN
2. JUDY COLLINS
3. LITTLE RIVER BAND
4. ROGER DALTREY
5. RAINBOW
6. STUFF
7. NILSSON
8. JOHNNY WINTER
9. TIM WEISBERG
10. GARLAND JEFFREYS

Baltimore/Washington

1. HEATWAVE
2. GREATEST
3. PHILA. INTL. ALL-STARS
4. BRAINSTORM
5. WHISPERS
6. NOEL POINTER
7. CAMEO
8. AALON
9. ROY AYERS
10. LTD
11. UFO
12. OHIO PLAYERS
13. LENNY WILLIAMS
14. GARY BARTZ
15. HODGES, JAMES & SMITH

NATIONAL BREAKOUTS

- | | |
|------------------|-----------------------|
| 1. YES | 7. SHAUN CASSIDY |
| 2. RITA COOLIDGE | 8. WAR |
| 3. PABLO CRUISE | 9. BAY CITY ROLLERS |
| 4. FLOATERS | 10. AWB & BEN E. KING |
| 5. STEVE WINWOOD | 11. STYX |
| 6. ALAN PARSONS | 12. CAROLE KING |

North Central

1. OLIVIA NEWTON-JOHN
2. ABBA
3. ELO
4. ELVIS PRESLEY
5. ENGELBERT HUMPERDINCK
6. LITTLE RIVER BAND
7. NEW YORK, NEW YORK
8. CRYSTAL GAYLE
9. MELISSA MANCHESTER
10. RAINBOW

South Central

1. AL JARREAU
2. WILLIE NELSON (COL.)
3. WEATHER REPORT
4. ELVIS PRESLEY
5. OLIVIA NEWTON-JOHN
6. LITTLE RIVER BAND
7. JUDY COLLINS
8. STRAWBS
9. ALICE COOPER
10. METERS

West/Northwest

1. AL JARREAU
2. ROGER DALTREY
3. ANDY GIBB
4. HARRY NILSSON
5. MAZE
6. RAINBOW
7. GEILS
8. LITTLE RIVER BAND
9. LEADON/GEORGIADES
10. MINK DeVILLE
11. JUDY COLLINS
12. MELISSA MANCHESTER
13. NAZARETH
14. JOHNNY WINTER
15. PAKALAMEREDITH

ALBUM CHART ANALYSIS

#3★ CROSBY, STILLS & NASH

This LP continues to retail at a torrid pace. This week 90% of our total accounts reported the LP and over 80% of those were top ten reports. In addition, all of our major accounts this week felt exceptional sell through. It is the number one seller at Odyssey, Everybody's, Spec's, Mushroom and Music Millenium. Korvettes reports top five action and Record Bar top fifteen on a national level. Heavy volume accounts reflecting top five sales are: King Karol, Harvard Coop, National Record Mart, Licorice Pizza, Music Plus, Tower/S.F., Dan Jay, Lieberman One Stop, City One Stop and World Wide. Majors reporting top ten activity are: Sam Goody, Western Merch., Disc and Tower/L.A. in addition to Jimmy's, Alta and Sounds Unltd. Some key accounts reporting top five sales are: Jerry's, Harmony Hut, Record & Tape Coll., Franklin, Soundtown, Father's & Sun's, Swallen's, Record Theatre, Central, Norman Cooper, Double B, Northern, Mile High, Flipside, most Peaches outlets and most Tower outlets. The LP is among the best sellers at all major rack jobbers. Related chart info: "Just A Song Before I Go" jumps 20-14 bullet on the Top 100 Singles Chart.

#8★ JAMES TAYLOR

JT continues to grow at all sales levels in all markets. This week 88% of our accounts felt strong sales activity as well as 95% of our major volume accounts. The LP is the number one seller at: Peaches/Atl./Dallas, Swallen's and Independent. Record Bar reports top ten action, while Camelot and Korvettes report top fifteen on a national level. Major accounts reporting top five action are: Harvard Coop, Western Merch., National Record Mart, Tower/L.A., Odyssey and Everybody's. Majors reporting top ten are: Jimmy's, Disc, Licorice Pizza, Music Plus, Dan Jay, Lieberman One Stop and City One Stop. Additional majors feeling strong sell through are: Sam Goody, King Karol, Tower/S.F., Alta and Sounds Unltd. Key accounts reporting top action are: TSS, Cavages, Record & Tape Coll., Franklin, Soundtown, Cactus Zebra, Record Theatre, Wax Museum, Peaches/Clev./Det./St. Louis/Denver, Tower/Sacto./San Jose, Circles, Central, Norman Cooper and Siebert's. Strong rack activity is seen at all of the major jobbers. Related chart info: "Handy Man" jumps 19-15 bullet on the Top 100 Singles Chart.

#10★ STAR WARS

Among the many cover versions of this soundtrack album, this one leads the pack. It is the number one selling LP at Music Plus, Cactus and N.E. Music City. Record Bar reports top ten, Korvettes top fifteen and Camelot top twenty on the national level. Over 90% of our major accounts report strong sales activity. Among those reporting top ten sales are: Harvard Coop, Western Merch., National Record Mart, Disc, Licorice Pizza, Tower/L.A./S.F., Everybody's, Alta, Dan Jay, Vornado, City One Stop, and World Wide. Other major reports originate from San Goody, King Karol, Sounds Unltd., and Lieberman One Stop. Key accounts reporting top ten sales activity include: TSS, Popular, Franklin, Zebra, Rose Records, Peaches/Cleve./Denver, Tower/San Diego/San Jose, D.J.'s Sound City, Independent, Double B, Sieberts, All Records and Mile High. At the rack level the LP is a top ten seller at most major accounts. Related chart info: "Star Wars Theme" jumped 61-46 bullet on the Top 100 Singles Chart.

#14★ EMOTIONS

This LP remains strong on both the Pop and R&B levels. Strongest sales continue to come out of the Balt.-Wash. region as indicated by the following reporting: For The Record (1), Soul Shack (2), Record & Tape Coll. (2) and Harmony Hut (2). On the national level Record Bar reports the Emotions as their second best seller for the week and Korvettes reports very strong sales as well. Heavy volume accounts reporting top ten sales are Jimmy's, Music Plus, and Tower/L.A./S.F. Additional reports from major accounts are: Sam Goody, Harvard Coop, Disc, Everybody's, and Lieberman One Stop. Top ten action around the nation comes from the following key accounts: Strawberries, Jerry's, Poplar, Cactus, Zebra, Tape City, Mushroom, Bromo, Rose Records, Wax Museum, Tower/Sacto./San Diego, Record Cove, Independent, Consolidated and All Records. Rack sales are already strong and continue to grow. Related chart info: "Best Of My Love" jumps 14-3 bullet on the Top 100 Singles chart, while moving 3-2 on the Top 100 R&B Singles Chart after holding the number one position for several weeks. The LP is number two this week on the Top 75 R&B LP Chart after holding the number one position there for several weeks.

#26★ YES

In only its second chart week, this LP has exploded at all levels earning it the number one position on the National Breakout Chart. Over 80% of our accounts reported strong sales activity this week as well as 90% of our major accounts. It is already the number one seller at: Lieberman One Stop, Father's & Sun's and Record & Tape Coll. On a national level, Record Bar reports top five action, Camelot top twenty and Korvettes reports strong up &

coming sales activity. Large volume accounts reporting Yes top ten are: Harvard Coop, National Record Mart, Disc, Licorice Pizza, Music Plus, Tower/L.A., Odyssey, Everybody's and Dan Jay. Other major accounts reporting the LP are: Sam Goody, Jimmy's, King Karol, Western Merch. and Tower/S.F. Key accounts across the nation reflecting top ten action already are: TSS, Cavages, Strawberries, Peaches/Atl./Clev./Det., Gary's, Port Of Call, Soundtown, Cactus, Mushroom, Bromo, 1812, Father's & Sun's, Swallen's, Record Theater, Rose Records, Wax Museum, Tower/Sacto./San Jose, Music Millenium, Rolling Stone, Bee Gee, Norman Cooper, Richman Bros., Northern, Mile High and Flipside. Strong rack activity has already begun to show up.

#29★ PABLO CRUISE

Strong sales reports on this LP are continuing as the single bullets up the charts. Among the major accounts reporting heavy sales activity are: Sam Goody, Western Merch., National Record Mart (2), Tower/S.F., Everybody's, Dan Jay and Lieberman One Stop (6). Key accounts also reporting strong sell through include: TSS, Cavages, N.E. Music City, Poplar, Spec's, Franklin, Peaches/Atl./Det./Denver/Dallas, Sound Warehouse, 1812, Tower/Sacto./San Diego, Record Cove, Independent, Circles, Bib, Central, Norman Cooper, Consolidated, All Records and Flipside. Related chart info: The single "Whatcha Gonna Do" jumped 6-4 bullet on the Top 100 Singles Chart.

#30★ FLOATERS

This group exploded out of Detroit to become one of the hottest R&B/pop acts in the country. Major volume accounts across the country reflecting the strength of this LP are: Jimmy's, Sam Goody, King Karol, Disc, Tower/L.A./S.F., Vornado and City One Stop. Record Bar and Korvettes both report top thirty action on a national level. Some key accounts across the nation reflective of the success of this LP are: TSS, Cavages, Strawberries, Harmony Hut, Jerry's, For The Record, Soul Shack, Record & Tape Coll., Record Dept. Merch., Poplar, Peaches/F. Lauderdale/Dallas, Cactus, Zebra, Mushroom, Father's & Sun's, Swallen's, Rose Records, Wax Museum, Tower/Sacto./San Diego, Music Millenium, Record Cove, Independent, Circles, Double B, All Records and Mile High. Rack action is strong and shows weekly growth. Related chart info: "Float On" jumps to number one bullet on the Top 100 R&B Singles Chart while jumping 30-21 bullet on the Top 100 Singles Chart. The LP this week takes over the number one position on the Top 75 R&B LP Chart.

#31★ STEVE WINWOOD

This week's number five national breakout is picking up at both the retail and rack levels. Korvettes reports strong action on a national level. Major volume accounts reflecting the strength of this LP are: Sam Goody, National Record Mart, Music Plus, Tower/L.A./S.F., Odyssey, Everybody's, Vornado, Sounds Unltd., Lieberman One Stop and City One Stop. Sales are widespread reflected by reports from the following accounts: TSS, Strawberries, N.E. Music City, Jerry's, Poplar, Spec's, Gary's, Port Of Call, Cactus, Zebra, Mushroom, Bromo, Father's & Sun's, Tower/Sacto./San Jose, DJ's Sound City, Music Millenium, Independent, Rolling Stone, Bee Gee, Central, All Records, Mile High, Peaches/Dallas and Flipside. At the rack level, Winwood is showing growth at the major racks.

#49★ WAR

This LP is taking off as quickly as expected earning it the number eight position on the National Breakout Chart. Strongest sales come out of the Balt.-Wash. Region with 100% reporting there. Major volume accounts reflecting the strong initial reaction to this record are: Sam Goody, King Karol, Music Plus, Tower/L.A., Dan Jay and World Wide. Additional top thirty reporting comes from: Strawberries, Jerry's, For The Record, Soul Shack, Record & Tape Coll., Harmony Hut, Poplar, Peaches/Atl., Cactus, Mushroom, Bromo, Rose Records, Tower/San Jose, Record Cove, Independent, Circles, All Records and Mile High. Rack support is there and the initial reaction is very strong. Related chart info: "L.A. Sunshine" jumps 82-72 bullet on the Top 100 Singles Chart while jumping 18-13 bullet on the Top 100 R&B Singles Chart. The LP is extremely hot on the R&B level as it jumps 29-15 bullet on the Top 75 R&B LP Chart.

#74★ CAROLE KING

Initial sales reaction to this new album, her first for Capitol, has been as strong as expected. Among the major accounts reporting heavy sales activity are: Dan Jay, Tower/S.F., Jimmy's, City One Stop, Odyssey, Music Plus, Lieberman One Stop and King Karol. Other key accounts also reporting strong sales include: Jerry's, Independent, Central, Norman Cooper, Peaches/Denver/Atl./Dallas, Gary's, Record & Tape Coll., Port Of Call, Mile High, Tower/San Diego, Cactus, Franklin, For The Record, Rose Records, Father's & Sun's and Record Hole. Related chart info: The single "Hard Rock Cafe" jumped from 68-57 bullet on the Top 100 Singles Chart.

All my friends are me
'Cause what I see in a friend to be
Is all their good and no enemy

'Cause what you choose
in a friend to use
Must best be good
or you're both to lose

I ain't never seen a man so small
or great
That I could find a reason to hate

Gary W. Kellgren

He was a most unique human being

He was all of us and then some

You just couldn't help but love him

Thank you for
all your feelings,

Marta R. Kellgren

A HALF
CENTURY
OF
BLACK
RECORDED
MUSIC
A HISTORICAL
PERSPECTIVE



BLACK RADIO

The Pulse of Soul Music

by Joe Nazel

MIAMI — In this, the completion of 100 years of recorded sound, we must pay homage to the manufacturers who have diligently trudged the backroads of the south and the asphalt ribbons that snake through the concrete jungles of the north searching for that talent that has made black music more than just a dirge song blown quietly in the fields. But we cannot forget those masters of the airwaves, those husky throated, jive/smooth/melodically talking men and women who programmed black music for the masses.

Though manufacturers visited the honky tonks and gin mills and provided the expertise and money for recording the talent, the platter spinners made the final product all the more appealing to a people who thirstily drank of the black font of song.

The "chittlin' circuit" brought many stars to remote parts of the country where eager fans would congregate in tattered, weather-beaten clubs to merge themselves with the sounds that meant so much. But the circuit was only a minor force when radio began giving black music its just due.

There is no denying that many years passed before a great number of artists were heard over the mighty airwaves. And many more years passed before the first black on-air personality brought his own unique magic to the most powerful communications medium of the time.

But it happened, just as all things in the black experience, slowly, painfully sometimes, but it happened. And with the emergence of the black disc jockey, a kinetic energy never felt before came into play, for the black jock was of the community he was directing himself to. He had experienced the same joys, agonies and hopes that the community had and could more readily direct himself to its needs.

It was a matter of course for record sales to increase with the added exposure that came because of radio. Black people had more heroic figures to relate to. The preacher and the school teacher lost some of their stature as disc jockeys and artists approached stardom.

Today, many question the direction in which black jocks are going, feeling that they are not fulfilling the roles assigned them as they should. Yet it becomes a mute question. For the voices on the airwaves have come out of our communities and in most cases are devoted to those communities.

The problem, as Reverend Jesse Jackson suggested at Operation PUSH's national convention, is that the community is just becoming aware of the power it has over the radio waves that service it. With this new awareness and more community control and involvement, many good things will come to pass.

It is discomfoting to find that the majority of black-oriented stations are not black-owned. It seems that the dues paid by black radio giants — Frankie Crocker who brought WBLS to the top of the rating charts, Jack "The Rapper" Gibson, the Beginnings, Butterball and many, many others — have done much but not enough.

It is now up to the new breed radio people, the Manny Clarkes, the Rod McGrews, the Dorothy Brunsons, the Sonny Taylors, the Jerry Rushians, the Jerry Bouldings, et al, to keep black radio healthy and strong because it is necessary. They are the keepers and purveyors of a professionalism that has been fought for so long.

A quarter of a century has passed since the founding of NATRA, then known as the National Association of Rhythm and Blues, Gospel and Jazz Disc Jockeys of America, and we should not overlook the good that the original founders have done over the years. We should not forget or ignore the contributions of Tommy Small, Jack Holmes, Gene Potts, Jimmy Woods, George Lorenz, Larry Dean, Jack Gibson, Spider Burke, John Hardy, Ken Knight, Bill Powell, Larry Dixon and Maurice Hulbert.

We must also give credence to the Dave Clarks, Granny Whites and Joe Medlins who have done much both in radio and records.

*Dedicated To The Artists, Composers, Producers, Arrangers, Publishers,
Record Companies, Radio Stations, NATRA and The Black Community.*

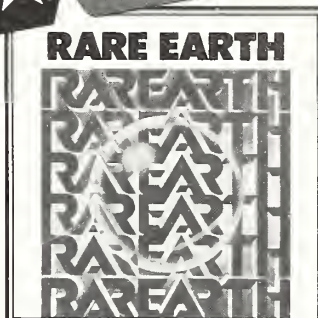
The Sounds Of Young America...



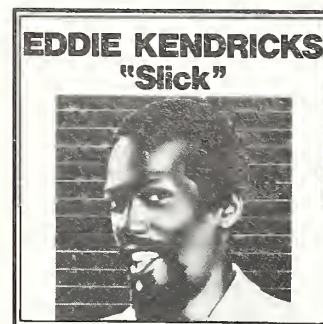
"Feel The Fire,"
M6-888S1



"Big Time,"
T6-355S1



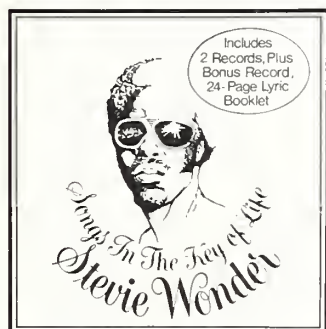
"Rarearth,"
P6-10019S1



"Slick,"
T6-356S1



"Greatest Hits,"
T6-357S1



"Songs In The Key of Life,"
T13-340C2



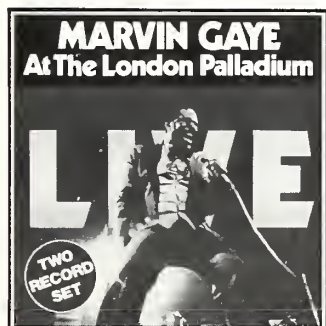
"Commodores,"
M7-884R1



"Thelma & Jerry,"
M6-887S1



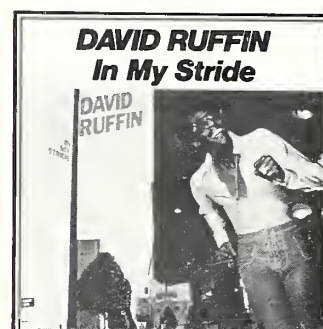
"Mandré,"
M6-886S1



"Live At The London Palladium,"
T7-352R2



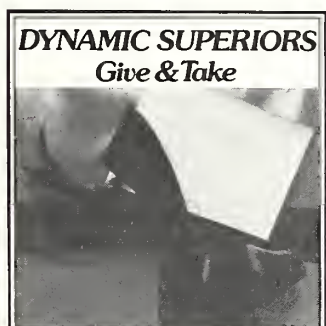
"Any Way You Like It,"
T6-345S1



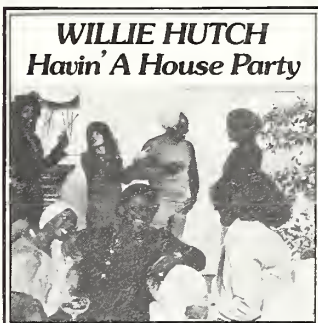
"In My Stride,"
M6-885S1



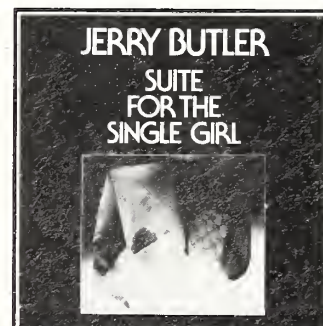
"In Good Taste,"
JP6-1002S1



"Give & Take,"
M6-879S1



"Havin' A House Party,"
M6-874S1



"Suite For The Single Girl,"
M6-878S1

...On Motown Records & Tapes.



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A HALF CENTURY OF BLACK RECORDED MUSIC

The Roots Of American Music

by Joe Nazel

LOS ANGELES — It was through Alex Haley's "Roots" that the American public was made aware of the root force that gave life to a cultural phenomenon that has been sorely misunderstood and commercialized — the black experience.

For over three hundred years a people, black people, laughed, cried, struggled, lived, worked, sang and died, sometimes brutally, in bitter tributaries just next door to the American mainstream, but were not heard or seen as they truly were.

From the fertile soil of black America came the greatest legacy of all, black music. A creation that blossomed in the midst of pain, hunger, frustration and anger. A creation that flowed and developed in spite of, often because of, the peculiar, debilitating position that Africans, transplanted and stripped of all those things that gave them worth, identity and direction — religion, language, homeland, kinsmen — found themselves in embryonic America.

The rattle of shackles, the creaking of salt water seasoned timber and the whistle of the biting lash acted as sidemen for a melody line that reflected the agony, hopes and despairs of a people in bondage.

From their hearts and souls they expressed their reactions to slavery and hatred in the only way open to them — song. That voice gave birth to the only truly American sound and became the foundation for much of today's music, even though many will challenge that statement.

Perhaps if there had not been a treacherous "middle passage," perhaps if slavery had not been so complete in its deculturization, perhaps if the black codes of the 18th century had not become a fact of life, enforced by terrorist groups such as the Klu Klux Klan and the White Citizens Council, possibly the spirituals, gospel, blues, urban and country, rhythm and blues and later jazz would never have been created.

But such was not the case. There was no concerted effort on the part of American slave owners to assimilate the African into the cultural mainstream. Slaves were chattel, on a par with animals, and were to be treated no differently.

In 1966 LeRoi Jones, scholar/poet/novelist, wrote in his book *Black Music*, "A 'cultureless' people is a people without a memory. No history. This is the best state for slaves: to be objects, just like the rest of massa's possessions . . . The breakdown of black cultural tradition meant finally the destruction of most formal art and social tradition. Including the breakdown of the black pre-American religious forms. Forcibly so. Christianity replaced African religions as the outlet for spirit worship. Christian forms were emphasized under threat of death. What resulted were Afro-Christian forms."

Slavery in New England was not as harsh as the southern brand of slavery, so it was much easier for blacks, once free, to assimilate the qualities, morals and religious attitudes of their masters. In the late 18th century, Richard Allen, an ex-slave, founded the African Methodist Episcopal church (AME) in reaction to racism prevalent in the New England church system. It was through Allen that many of the early spirituals were preserved.

Yet if one is looking for the true source of the black Americans' gift to this continent one must turn to southern plantation life where slaves, culturally raped, struggled for survival, struggled for a world view in a raging sea that threatened to destroy them at every turn.

Though religious instruction was slow to come to southern slaves, whose numbers increased immeasurably due to Eli Whitney's cotton gin, which revolutionized the cotton business, the need for strong foundations burned in their breasts.

To prevent slave rebellions such as the one led by Nat Turner, blacks were separated from kinsmen and were forced to learn the dominant language, English, in order to communicate.

Work songs were most probably the first expressions to be heard in the English language, though other songs which still contained African phrases and words were sung in the fields.

Slaves were not singing because they were happy, though some early historians (white) would have us believe otherwise. Whites were sure that slaves had accepted and were content with their lot — why shouldn't they be; they had been saved from the savagery of their African past.

Songs for all occasions — birth, work, play, war and death — were woven into the fabric of the African culture. This need was held over in the plantation experience as a method of understanding and coping with the indignities of slavery. The words of a few work songs will show, without a doubt, that many of the songs were political in nature and were in fact expressions of anger.

Take This Hammer (origin unknown)

Take this hammer — huh!// And carry it to the captain — huh!// You tell him I'm gone — huh!

If he asks you — huh!// Was I runnin' — huh!// You tell him I was flyin' — huh!// Tell him I was flyin' — huh!

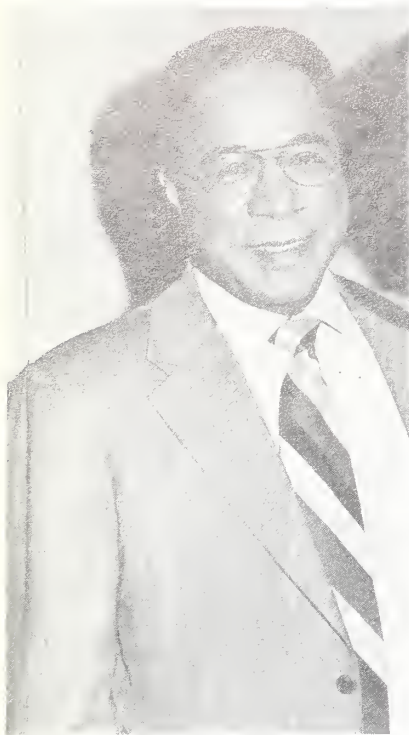
There is no doubt that the slave or slaves who sang "Take This Hammer" were not happy with what their lifestyles had become. And in yet another work song which slaves sang as they toiled in the hot and humid fields we see a loyalty to each other that was not destroyed.

Hyah Come De Cap'm (origin unknown)

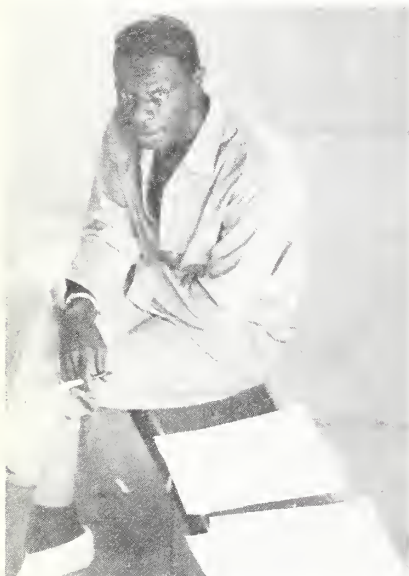
Hyah come de cap'm/ Stan' right stedly/ Walkin' lak Samson,/ Stan' right stedly./ A big Goliath/ Stan' right stedly/ He totin' his talker/ Stan' right stedly

Lookin' fer Jimbo/ Don't say nuthin'/ Go 'head Jimbo/ Don't say nuthin'/ Run in de bushes/ Don't say nuthin'/ Cap'm ain't fin' you/ Don't say nuthin'

Boy you mus' be flyin'/Lawd, Lawd,/Some good day/Lawd, Lawd,/Et ah git de drop,/ Lawd, Lawd,/ Ah'm goin' on/ Lawd, Lawd,/ Dat same good way/ Lawd, Lawd,/ Dat Jimbo gone/ Lawd, Lawd.



Alex Haley



Nat King Cole



Stevie Wonder



Bessie Smith



Louis "Satchmo" Armstrong



Aretha Franklin

Music

THE MESSAGE

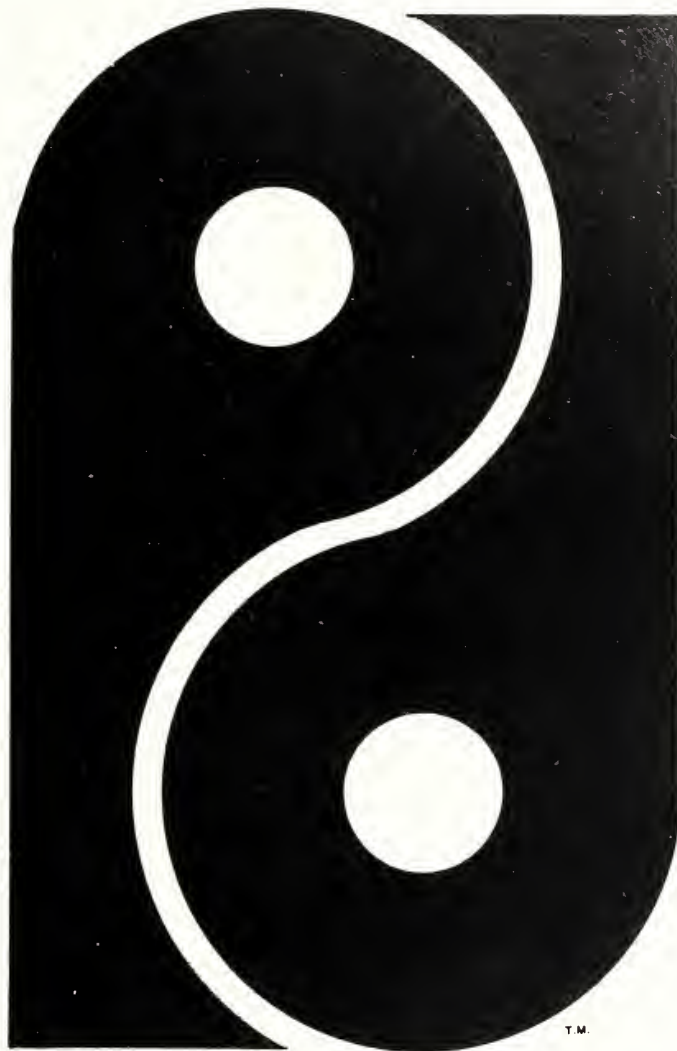
*Peace
Love
Wisdom
Understanding
Unity*

THE MESSAGE IS

*Dedicated to
Truth & Justice
For All Mankind*

THE MESSAGE IS

*Man's
Understanding
Spiritual
Information
Clearly*



In this day of confusion we must find the root of the problem in order to solve it.

The problem is a lack of truth and communication among man and woman. Therefore, the wrong interpretation of life and life's purpose has been exposed.

The word with music is one of the strongest, if not the strongest means of communication on the planet Earth.

Music is the first means of communication known to man. It is the only natural science known to man.

We choose to make a joyful noise unto the Lord only to help vindicate his name. So his will can be done. The word with music can do its part to calm the savage beast that lives in every man.

KENNETH GAMBLE

LEON HUFF

Philadelphia International Records

KEEPING THE MESSAGE IN THE MUSIC
AND THE MUSIC OF THE PEOPLE

A HALF CENTURY OF BLACK RECORDED MUSIC



King Curtis



Ray Charles

There was a strength, a resilience, that was reflected in the work songs. Blacks recognized their position but somehow held onto a hope that they could and would survive. One stanza from a work song "Pity A Poor Boy" proves this point

I'm water logged, I'm fire bound, / I'm climbin' up a mountain on-a slippery groun' / My head's under water / But I ain't a-gonna drown / And you ain't goin' to pity me, / Ain't goin' to pity me down.

Sorrow Songs

An exposure to biblical characters and Christianity brought a new vitality to the captive audience who greedily searched the wisdom found in the Old and New Testaments for something that they could identify with. And there they found Moses and the Jewish experience while in bondage in Egypt. And they found Jesus Christ who had been crucified for his beliefs. And these passages became meat and drink for slaves who saw a kinship with the Christ figure and with the Jewish condition under the Pharaohs.

Though many of the songs seemed merely religious on the surface, they were inherently political and social, even revolutionary. A close look at one of the old standards, "Go Down Moses," will show that pharaoh is a pseudonym for massa.

When Israel was in Egyptland / Let my people go / Oppressed so hard they could not stand / Let my people go.

Go down, Moses, / Way down in Egyptland / Tell old Pharaoh / "Let my people go."

They were indicting rather than accepting slavery. And through Christianity they found a method for expressing their wants and needs. But there were few "Moses" figures who spoke out and survived.

Though many critics still argue that spirituals were basically "otherworldly," showing a lack of aggression on the part of an African whose spirit had been broken by slavery, a serious look at other songs that exploded from the souls of black people will help to take the wind out of their arguments.

On warm summer nights, massa and family might sit quietly on their expansive porch sipping cool drinks while being "entertained" by the melodies that wafted up from the slave quarters on gentle breezes. Is it possible that they could not hear the anger in the lyrics? Or maybe they did not want to hear the underlying forces that operated in mellow songs such as "No More Auction Block."

No more auction block for me, / No more, no more, / No more auction block for me, / Many thousand gone.

No more driver's lash for me, / No more, no more, / No more driver's lash for me, / Many thousand gone.

Or the popular "Steal Away":

Steal away, steal away, steal away to Jesus / Steal away, steal away home, / I ain't got long to stay here.

My Lord, He calls me, / He calls me by the thunder, / The trumpet sounds within-a my soul, / I ain't got long to stay here.

Steal away, steal away, steal away to Jesus, / Steal away, steal away home, / I ain't got long to stay here.

Beautiful, yes. Otherworldly and religious, yes. But when morning came the plantation would be shorthanded as thousands of blacks throughout the south were spirited away to freedom on Harriet Tubman's underground railroad. Far from being the death throes of a broken people, they were cries of strength, hope and affirmation from a people in transformation.

Appreciated on one level as the beautiful yet primitive expressions of savages, much of

the music of the Afro-American, now removed another generation from his roots, was co-opted and remolded for the black-faced minstrels who trod the boards in the 19th century theatres mimicking feelings they did not and would not understand. Agony had become commercially profitable on yet another level.

It was not all work and sorrow. The quick, acid wit that has been popularized by such greats as Dick Gregory, Richard Pryor, George Kirby, Nipsey Russell and Redd Foxx was developed in the slave quarters, another aspect of an oral tradition that has developed over the years.

More than just entertainment, the comic spirit found also in the Uncle Remus and Brer Rabbit tales, which were misinterpreted when written down, was commenting on the closed society that was evolving in spite of slavery. "Promises Of Freedom" shows a sardonic look at wit tainted by harsh reality.

My ole Mistiss promise me, / W'en she died, she'd set me free, / She lived so long dat er' head got bal' / An' she give out'n de notion a-dyin' at all.

My ole Mistiss say to me / Sambo, I'se gwine ter set you free / But w'en dat head git slick an' bal' / De Lawd couldn't a' killed 'er wid a big green maul.

My ole Mistiss never die, / Wid 'er nose all hooked an' skin all dry / But my ole Miss, she's somehow gone, / An' she lef' Uncle Sambo a-hillin' up co'n.

Ole Mosser lakwise promise me, / W'en he died, he'd set me free / But ole Mosser go an' make his will / Fer to leave me a-plowin' ole Beck still.

Yes, my ole Mosser promise me; / But "his papers" didn' leave me free / A dose of pizen he'ped 'm along / May de Devil preach 'is tuner' song.

The "devil songs" sprang up in the southern countryside during the reconstruction period while blacks, "freed" from actual bondage, tried to eke out an existence in the rebuilding south. Nothing save for the brand of slavery had changed. There were few jobs and terrorists roamed the land continuing a war that had long since become meaningless.

Once the black "saviours" (northern troops) left the south it was open season on blacks. Lynching became a national pastime. The chain gang provided another form of brutality that was often spoken of in song. Levees, jails and man/woman relationships provided much material for the wandering minstrels who worked and toiled when they could, providing insight into the southern condition through their blues moans and groans.

The blues, embryonic wails that later showed strength and some hope, spoke the mind of a people who had been to the mountain only to find that the trails over it were blocked by racism and Jim Crow.

Called "devil songs" because many were sexually oriented or angry in tone as they were the utterances of blacks who were further removed from the influences of the big house than those who found their voices through spirituals, the blues were found more often than not in the bistros and gin mills where black laborers found solace through wine, women and song.

Sharecropping and tenant farming became the new world slavery, economic in nature. Once attached to a farm it was difficult for a black man to leave for at the end of each year he found that he was still indebted to the owner.

The north still held blacks in awe and many managed to escape the rigors of the south to reach that promised land. But the great black migration did not take place until the industrial revolution in the early 20th century.

Uneducated, blacks were easy prey for white exploitation. Frustration bred despair which often led to a seething anger that manifested itself in violence. Many blacks were forced to leave the south because they had murdered or beaten a white man who had cheated them. Others became fodder for the KKK.

"Ought's a ought, figger's a figger, / All for the white man, none for the nigger," sang some blues singers commenting on conditions.

Others sang, by way of explaining away stereotypes that grew out of whites' impressions of blacks:



"Big" Al Sears



Brook Benton and Dinah Washington

America Is Souled On Mercury

BAR-KAYS

WILLIAM
BELL

HAMILTON
BOHANNON

ROY C.

CHI-LITES

CONFUNKSHUN

THE
DELLS

CHARLES
EARLAND

LEE
ELDRED

BRUCE
FISHER

CHICO
HAMILTON

KITTY AND THE
HAYWOODS

BOBBY
MARCHAN

BENNY
MAUPIN

NOTATIONS

OHIO
PLAYERS

DAVID
OLIVER

HOUSTON
PERSON

ESTHER
PHILLIPS

JIMMY
SMITH

GABOR
SZABO



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A HALF CENTURY OF BLACK RECORDED MUSIC



Ella Fitzgerald

*Well, I drink to keep from worrying and I laugh to keep from crying
(twice)
I keep a smile on my face so that the public won't know my mind
Some people thinks I am happy but they sho' don't know my mind
(twice)
They see this smile on my face, but my heart is bleeding all the time*

It was common knowledge among blind whites that blacks did not want anything out of life, that they were lazy and shiftless by nature. They (whites) could not understand the nature of the blues that smothered and choked all hope.

Realizing that they could gain nothing in a white man's world, many refused to work at all. From this realization came blues songs such as the one sang by Gabriel Brown.

*Now I started at the bottom, and I stays right there,
Don't seem like I'm gonna get nowhere
I'm gonna take it easy, I'm gonna take it easy,
I'm gonna take it easy, babe, that's what I'm gonna do.
I've got myself together, made my mind up now,
I won't have a doggone thing nohow.*

As terrorism increased in the south and industrial giants found that the war (WW I) raging in Europe was stripping them of their labor force, blacks were recruited and seduced to the north with promises of money and freedom.

Few took the time to examine what awaited for them in the northern cities. The exasperating and deadly madness that faced them in the south was reason enough to leave.

With them they brought the blues and spirituals that had sustained them over the years. Finally they were going over "Jordan" to a new and better land.

Migrating blacks crowded into the ghettos of Harlem, Chicago, Detroit, Philadelphia and Cleveland and soon discovered the bleak brownstones and subtle racism that kept them wedged into concrete and steel caverns that deteriorated just outside of the American melting pot.

The southern blues took on a new form. It became urbanized in order to explain the new situation that confronted the migrating black. There in the storefront churches and barrooms and pool halls came to life the brand of blues and gospel that we know today.

With the return of American soldiers from the overseas campaigns, unemployment became a new threat to the black who had left the south to find his fortune in the north. Unemployment became a new theme, along with the man-woman relationship, in the blues.

*It's a sign on the building, yes, I mean, you hear me sing,
There's a sign on the building, we all got to move right away,
I ain't got no money, no rent that I can pay.
It soon will be cold, you hear me sing, yes I mean,
It soon will be cold, I ain't got no place to go,
I'm going back south, where the chilly winds don't blow.*

Those who returned to the south found that things were no better. A song from an Alabama prison expresses the despair found back home.

*Thirty days in the workhouse, six long months in jail,
Yes, I'm in trouble, no one to go my bail.
Please, Mister Jailer, please unlock this door for me (twice)
This jail is full of blues, I know they'll come down on me.
I'm a hard working prisoner, been judged without a trial (twice)
My heart is almost breakin', must be that last long mile*

It was in 1920 that blues found a wider voice. Mamie Smith recorded Perry Bradford's "Crazy Blues" on the Okeh label and the era of "race records" began.

This first recording sold 7,500 copies a week for months and suddenly a new market was discovered. Blacks wanted to hear their blues singers. It was music they could relate to. The blues would have survived in spite of the rush recordings of many artists such as Ma Rainey, Bessie Smith, Billie Holiday and others. The blues would have survived because the climate of the country was ripe with blues-inspiring attitudes.

The recording industry made it possible for an artist to gain wider recognition. Stars were born. Heroes and heroines of the black condition spoke to their comrades through the tinny voice of the gramophone.

Jelly Roll Morton, Mahalia Jackson, Ella Fitzgerald, Duke Ellington, Muddy Waters, W. C. Handy, Dinah Washington and others became household names throughout black communities.



Dakota Staton



Carmen McRae



Gloria Lynne



Donna Summer



Roberta Flack



Nancy Wilson



Dionne Warwick



Ritchie Family

We've got it:

AVERAGE WHITE BAND/BEN E. KING

Benny and Us

Produced by Arif Mardin and Jerry Greenberg and Average White Band
SD 19105

C.J. & CO.

Devil's Gun

Produced and arranged by Mike Theodore & Dennis Coffey
WB 301

DENNIS COFFEY

Back Home

Produced by Dennis Coffey
WB 300

CORYELL/MOUZON

Back Together Again

Produced by Larry Coryell & Alphonse Mouzon
SD 18220

ARETHA FRANKLIN

Sweet Passion

Produced by Lamont Dozier, Marvin Hamlisch & Carole Bayer Sager and Marty & David Paich
SD 19102

HOT

Hot

Produced by Clayton Ivey & Terry Woodford for Wishbone, Inc.
BT 89522

MASS PRODUCTION

Believe

Produced by Ed A. Ellerbe for Pepper Productions
SD 9918

SLAVE

Slave

Produced by Jeff Dixon for Jefke Productions Ltd.
SD 9914

SPINNERS

Yesterday, Today & Tomorrow

Arranged, Conducted & Produced by Thom Bell
SD 19100

TRAMMPS

Disco Inferno

A Baker-Harris-Young Production
SD 18211

FRED WESLEY & THE HORNY HORNS

A Blow For Me, A Toot For You

Produced by George Clinton and William Collins
SD 18214

Soul. Get it! On Atlantic Records and Custom Labels.



A HALF CENTURY OF BLACK RECORDED MUSIC

In glass and debris-littered urban ghettos where poverty was a way of life, the strong, sultry and mellow sounds of black America burst from the aging buildings like a storm and soothed, entertained and uplifted spirits that had no other outlet for self-expression.

Yet the greatest of such stars was overshadowed by the tendency of whites to hide the glow under the demeaning label "race words." For years black records, though profitable, were sold under the counter, especially in the south.

The music itself was picked up by white bands and singers who took the bite out of it and gained recognition that never or seldom came to the original creators.

But the music lasted. And from the early gramophone recordings, done cheaply with sometimes a single piano as accompaniment, came the more sophisticated singers and musicians of the late forties, fifties and sixties.

Mahalia Jackson became the "queen of gospel."

Billie Holiday was brought to Columbia Records by John Hammond. On the Columbia label the great Count Basie also found a voice, an outlet for his magic.

Atlantic Records gave the world such greats as Ruth Brown, Big Joe Turner, The Clovers, Ben E. King, Ray Charles, Otis Redding and Aretha Franklin.

Nat "King" Cole, Billie Eckstine, Sam Cooke, The Ink Spots, Charlie Parker, Sarah Vaughn and Nina Simone must also be added to the list of greats that can go on and on.

And then there was gospel music, which had come a long way from the "Swing Low Sweet Chariot" days of the famous "negro spirituals" of time past. Its roots are well known and highly chronicled as communicative devices for the transmission of information of a spiritual/psychological nature and also of a revolutionary/freedom-oriented bent. These original roots continue in the gospel music of today and threaten to make gospel music the latest yet oldest musical trend to date.

Gospel music always had and always will have its primary foundation in and around the church. The music is designed to convey the essential message of the Christian faith, emphasizing the spirit of the Bible where, as in Job 38:7, "the morning stars sang together and all the sons of God shouted for joy."

The slave spiritual was the only music allowed on most plantations and consequently, it forms the major root on the tree of all black music. After the Civil War black music branched off into the more secular blues and an expanded church music. Blues and other black music forms found much of its inspiration in the social conditions of the day which, for black people, was not very hopeful. It was church music which conveyed the only means of salvation from the depths of poverty and maltreatment that black people were subjected to. Albeit a promise for a better life after death, it seemed a better choice than no better life at any time.

With the advent of the 20th century gospel music had developed into a mini-industry sans capital. The traveling church singers became more organized into a group of traveling church entertainers who were hired to sing for various church meetings. At the same time, secular music began organizing into an industry and the crossover phenomena began in earnest.

Men like C. A. Tindley and Thomas Dorsey, not to be confused with the jazz musician, began writing and revamping the traditional music to such an extent as to create a new genre of black sacred music which could compete on an entertainment level with any popular music of the day.

Legends grew . . . like Sallie Martin, Rosetta Tharpe, The Dixie Hummingbirds, Alex Bradford, Clara Ward and, of course, Mahalia Jackson. Gospel music became an industry unto itself. Its center was still the church but its emphasis on the spirit kept it from getting stagnant and repetitious as its Caucasian counterparts had a tendency to become. It became the standard musical form that virtually every black man and/or woman grew to understand and appreciate because it was the music which expressed the highest goals and aspirations allowable. You might not be able to make a lot of money but you could "praise the Lord" to the most high!

Black secular music and black sacred music always enjoyed a large following among black people, but until recently it was only the secular forms of black music that enjoyed a cyclical favor with the white musical audiences. Acceptance by white audiences meant a little more than "the pie in the sky" of the church — it meant pie on the table right now! Because of this many gospel singers left their altars and found that by changing the words to the same music they could make a great deal of money.

Among the more famous of these crossover artists were Sam Cooke and Johnny Taylor (both of the Soul Stirrers), Aretha Franklin, the Staple Singers and most recently The Mighty Clouds of Joy. Actually, probably more than 90% of all rhythm and blues singers could be called gospel crossover artists because it is said that if you scratch the skin of any black singer you'll find a preacher in the pulpit somewhere.

In recent years such men as James Cleveland and Andrae Crouch have found themselves in a unique position in realizing a following that goes well beyond the black church. Gospel concerts have filled arenas with thousands of people of all races who come to share in the joy, the power, the majesty that is gospel music. To the vast majority of them the music is a fad, one that may or may not die out.

To the longtime followers of gospel music there is a lot more than the furor and sensuality of the moment. There is history and passions . . . heroes and heroines . . . tragedy and comic relief — all the elements that a true slice of American life is supposed to have. To some gospel music is Mahalia Jackson and Aretha Franklin — to others it's Queen C. Anderson, Marion Williams, Claude Jeter, Bessie Griffin, Shirley Caesar and Jessie Dixon. Whatever it means to whomever, it's always been there before, during and will be there long after, all other musical fads have died out. Maybe someday people will stop looking at gospel music to see where things came from and realize that they can use it to see where things are going too! Who knows . . .

Though popular and profitable, black music was still a secondary business for the record industry, though some were more committed than others, until the late fifties and early sixties when Berry Gordy's Motown sound rattled musical imaginations along with the Memphis sound of Stax recording artists.

The jazz that came out of the bebop era was losing some ground to the more popular R&B sounds, yet one cannot overlook Louis "Satchmo" Armstrong and his gravelly voice and brilliant horn, or Charlie Parker, Lionel Hampton, John Coltrane, Duke Ellington, Dizzy Gillespie, Gene Ammons who played the way for and perfected that soul-stirring energy, kin to that expressed by the blues, yet somehow different.

The jazz musicians were of and beyond the blues, using their instruments to probe, explore, create new pathways and comment on their own peculiar positions while finding a common ground in the depths of the music.

Jazz has in its pop form become profitable through such artists as George Benson, who



Richard Pryor



Flip Wilson



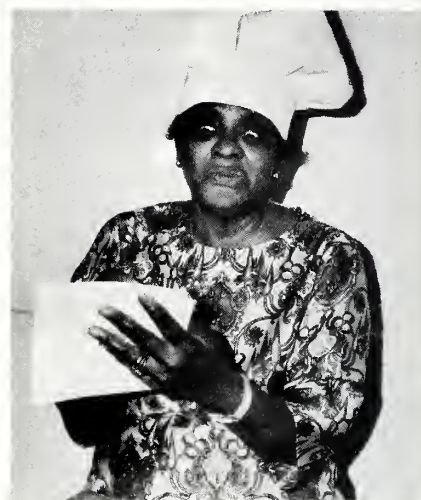
Redd Foxx



Dick Gregory



Bill Cosby



"Moms" Mabley



Pigmeat Markham

We build strong soul. Sixty different ways.

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ADAM WADE
L.A. EXPRESS
O.C. SMITH
PERSUADERS
RUDY LOVE
SONNY JAMIESON
ISLEY BROS.
MIGHTY DIAMONDS
N.Y.P.A.
100 PROOF
HONEYCONES
CHAIRMEN OF THE BOARD
ELOISE LAWS
WEAPONS OF PEACE
JEAN SHY
AL WILSON
THE O'JAYS
TEDDY PENDERGRASS
ARCHIE BELL & THE DRELLS

LOU RAWLS
DEE DEE SHARP GAMBLE
PEOPLE'S CHOICE
JEAN CARN
BILLY PAUL
DEXTER WANSEL
M.F.S.B.
INSTANT FUNK
DOUGLAS BROWN
SHARON RIDLEY
BLOODSTONE
COALKITCHEN
ODIA COATES
SAMONA COOKE
LEE DORSEY
GEORGE DUKE
ELUSIONS
ESSENCE
NONA HENDRYX
BOBBI HUMPHREY

RANDY & JANET JACKSON
THE JACKSONS
ALPHONSO JOHNSON
THE JONESES
JUSTICE
PATTI LABELLE
WEBSTER LEWIS
MOTHER'S FINEST
EDDIE PALMIERI
JACO PASTORIUS
JEFF PERRY
POWERFUL PEOPLE
MINNIE RIPERTON
LEE RITENOUR
JIMMY RUFFIN
SLY & THE FAMILY STONE
SOUL CHILDREN
JOE TEX
THE THREE DEGREES
WILD CHERRY

On Epic, Philadelphia International, TSOP, Playboy, Invictus, Hot Wax,
Virgin, T-Neck, Calla, Caribou, Kirshner and Blue Sky Records.



Philadelphia International, TSOP, Playboy, Invictus, Hot Wax, Virgin, T-Neck, Calla, Caribou, Kirshner and Blue Sky distributed by CBS Records.

A HALF CENTURY OF BLACK RECORDED MUSIC



Charley Pride

has managed to weave a pleasing fabric of jazz and pop which has brought jazz to the uninitiated. Yet there are still those jazz purists like Jimmy Smith and Ornette Coleman, who are still building on those sturdy foundations that have come out of the past — building, creating and taking pure jazz one step higher.

Motown provided enthusiasts with the mellow sounds of the Temptations, the Supremes, Diana Ross, Marvin Gaye and Tammy Terrell, Smokey Robinson and the Miracles and possibly the most renowned of them all, Stevie Wonder.

From Stax came a funkier sound, R&B devoid of "pop" hues, masterfully done by Otis Redding, Booker T & The MGs, the Staple Singers, Johnnie Taylor and Isaac Hayes.

A new surge in the production and merchandising of black music had begun. A surge that is being felt more and more today.

There were others who brought their talents to bear in the formulation and creation of powerful sounds. Some gone, some still doing what they do best. We cannot forget Sam Cooke or Jimmi Hendrix. There was Sly Stone, possibly the forerunner of the George Carlin and Bootsy Collin's thrust. There was James Brown, Ray Charles, Sam & Dave, the Platters, Drifters, Spinners and more.

Out of Philadelphia came the "Philly" sound, skillfully brought to full bloom by Kenny Gamble and Leon Huff with artists such as Billy Paul, the O'Jays, and Teddy Pendergrass.

The sixties and seventies brought music that was about love and togetherness, message music that has not lost its overwhelming thrust.

And when we think of message music we must think of Gamble and Huff and Stevie Wonder.

It was Stevie who sang "Love's in need of love today/ Don't delay/ Send yours in right away/ Hate's goin' round/ Breaking many hearts/ Stop it please/ Before it's gone too far ..." And we had to listen because we recognized the truth in the music.

The truth is still coming to us from the William Bells, the Commodores, Floaters, Tavares and too many more to name.

A look at the voices coming from the islands, where the bond with the African homeland is much more a reality, reflects the power of truth in music. From these island musicians, gaining popularity here in the states, especially Bob Marley and the Wailers, and Sparrow comes the cry for freedom and justice, comes reggae, and volatile music that is as revolutionary as the jazz poems of Gill Scott-Heron.

The music of black America has done more than just entertain and those who recognize that fact have taken it to heart and soul for that is from whence it has grown, the heart and soul, to emerge from the plantations, from the levees, from the chain gangs and from the ghettos of major cities demanding to be heard, recognized and understood.

Now with pop-jazz pop-blues and even pop-gospel becoming a reality in order to make

(continued on page 50)



Joe Tex

Our Roots Run Deep

Jobete

**Jobete Music Company, Inc.
Stone Diamond Music Corporation
& affiliated companies.**

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Happy 22nd Annual Convention

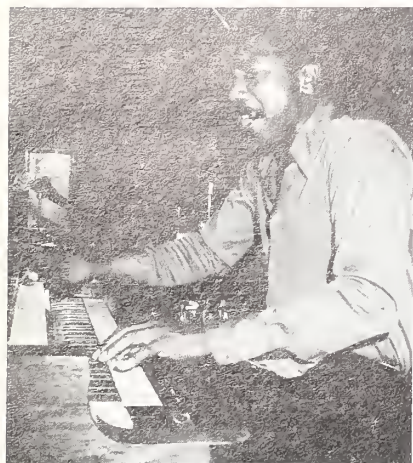
RCA Records and our family
of Custom Labels salute and
congratulate the pioneers
of the roots of the American
music business...

Black Music, 56 years; and
we recognize the tremen-
dous contributions NATRA
has made in supporting its
continued growth.

Soul Train • Tabu • Midsong • Tatoo • Pablo



A HALF CENTURY OF BLACK RECORDED MUSIC



Jimmy Smith



Erroll Gardner



Cannonball Adderly



MJQ



John Handy

crossover to the top 40 airplay which would increase mainstream product sales, one wonders if black music will soon lose that uniqueness that gave it birth.

The answer is no. The very things that created black music are still tragically alive in this country and this alone will ensure a continuation of that musical social commentary that entertains and enlightens, and will probably be the catalyst that brings change and togetherness.

The Companies

There is no doubt that a debt is owed to each company that has worked to bring meaning, exposure and stature to the total spectrum of black music. But we must also realize that those same companies are responsible to that community, that culture and those artists who continue to produce some of the finest musical communicators and communications the world has ever known.

Atlantic Records

In 1948, Ahmet Ertegun and Herb Abramson founded the Atlantic label in the Big Apple. The initial thrust of that label was jazz and blues.

Over the years Atlantic has managed to sign and produce talents that have become legendary.

When one thinks back to the 1950s, such artists as Ruth Brown, LaVern Baker, Ray Charles and Clyde McPhatter come to mind. John Coltrane, Dizzy Gillespie and Ornette Coleman brought jazz to the label.

In 1967 Atlantic signed possibly one of their greatest acts, Aretha Franklin, who quickly earned the title "Lady Soul."

Today Atlantic is still strongly involved in the black music field with the Spinners being one of their top acts.

Capitol

Cannonball Adderly was responsible for bringing the incomparable Nancy Wilson into the Capitol family. And since that time Capitol has become more and more involved in black music.



Duke Ellington



Arthur Prysock



John Coltrane



Lionel Hampton



Earl "Fatha" Hines



Lou Rawls



Roland Kirk

Thank You, NATRA, for your support



Donna Summer
I Remember Yesterday
NBLP 7056



Parliament
Parliament Live/P. Funk Earth Tour
NBLP 7053



Cameo
Cardiac Arrest
CCLP 2003



Brenda & The Tabulations
I Keep Coming Back For More
CCLP 2002



Beckett
Disco Calypso
NBLP 7059



Village People
Village People
NBLP 7064



Love & Kisses
Love & Kisses
NBLP 7063



Eddie Drennon
Would You Dance To My Music?
NBLP 7062



Munich Machine
Munich Machine
NBLP 7058



Meco
Star Wars And Other Galactic Funk
MNLP 8001

from the
Casablanca Record and FilmWorks family



millennium

Cecil Holmes'
Chocolate
City



DOUGLAS

A HALF CENTURY OF BLACK RECORDED MUSIC



Otis Redding



Jimmy Witherspoon



Eddie "Cleanhead" Vinson



Al Hibler

Larkin Arnold, vice-president and general manager of soul music, offers, "Historically, black music has been important to the company with Nat 'King' Cole, Nancy Wilson, Cannonball Adderley and Lou Rawls being major Capitol acts.

According to Arnold the last four years have been especially fruitful where black music is concerned. Capitol recording artists Tavares, Natalie Cole, the Sylvers, Maze, Bill Cosby and Nancy Wilson have been powerful additions to the label.

Feeling that jazz is making a strong return, especially in contemporized form, Arnold said, "We're already seeing positive things with Gary Bartz and Bobby Lyle. And we intend to continue adding new acts while broadening our involvement in contemporary jazz."

Phonogram/Mercury

"The company has made a very serious commitment to black product," said Bill Haywood, national director of R&B, "particularly with the Ohio Players, and the artist roster has been expanded to 22 R&B and jazz-oriented acts. We have deepened our involvement in black music.

"In the early years we had such artists as Dinah Washington, Sarah Vaughn and Jerry Butler. During the fifties and the sixties a very large portion of the company's product was black product.

"In the past two or three years in particular we have increased our commitment not only on the artist side but also on the promotion side.

"We are also going back into jazz, all forms of jazz, traditional and crossover. We acquired artists such as Jimmy Smith, Charles Earland and Chico Hamilton. We intend to market and promote jazz product as strongly as we would pop or R&B."

Philadelphia International

Founded in February of 1971, the Philly sound has become a powerful voice in the industry, many times acting as pathfinders for others. With Kenny Gamble and Leon Huff at the helm working together with artists such as Jerry Butler, Billy Paul, the O'Jays, Wilson Pickett and Teddy Pendergrass, Philly International has given the world many hits.

The prolific and talented Kenny Gamble, president of Philly International, said, "We intend to be informative as well as entertaining through our messages. We intend to keep the quality of our music as high as we can.

"Each record or tune is a new challenge because there are so many things to relate to. Black music is the original American music. That's it."

A&M

In 1962 Herb Alpert and Jerry Moss formed the A&M label and released their first single, "The Lonely Bull."

Fifteen years have passed and success has become a familiar word for A&M while their roster of artists has increased impressively.



Al Green



Wilson Pickett



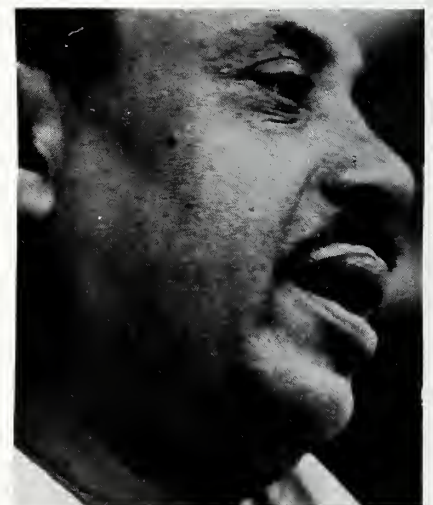
Billy Preston



Ben E. King



Percy Sledge



Joe Turner



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KEITH BARROW
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VERNON BURCH
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CURTIS THE BROTHERS
MILES DAVIS
TYRONE DAVIS
DYNAMICS
RONNIE DYSON
EARTH, WIND & FIRE
EMOTIONS
FANIA ALL-STARS
MAYNARD FERGUSON
ERIC GALE
BENNY GOLSON
DEXTER GORDON

ELEANOR GRANT
HERBIE HANCOCK
Z.Z. HILL
LINDA HOPKINS
FREDDIE HUBBARD
HELEN HUMES
THELMA JONES
STEVE KHAN
HUBERT LAWS
RAMSEY LEWIS
JON LUCIEN
CHERYL LYNN
CASH McCALL
JOHN McLAUGHLIN
MANHATTANS
JOHNNY MATHIS
THE MIRACLES

THE NOBLES
RETURN TO FOREVER
SANTANA
BOZ SCAGGS
MARLENA SHAW
WAYNE SHORTER
PHOEBE SNOW
JOHNNIE TAYLOR
PETER TOSH
TOWER OF POWER
WAH WAH WATSON
WEATHER REPORT
DENIECE WILLIAMS
TONY WILLIAMS
BILL WITHERS
BOBBY WOMACK
JOE ZAWINUL

Columbia Records and Tapes.

A HALF CENTURY OF BLACK RECORDED MUSIC



Quincy Jones

A&M has shown a serious commitment to and success with black artists and black music. Quincy Jones, Brothers Johnson, David T. Walker, Billy Preston, Pablo Cruise, L.T.D., Letta Mbulu and Karma have all produced a colorful array of music that is directly linked with the "beginnings."

Columbia

Dr. George Butler, newly appointed to the Columbia staff, is proof that Columbia realizes the power, beauty and import of black music.

Jazz, always good, innovative and progressive, has often taken a back seat to less creative but more commercial product.

According to Butler a fresh approach to jazz is needed and while at Columbia the jazzicologist will address himself to giving jazz that lift it so richly deserves.

Motown

Berry Gordy's Motown, founded on hopes and dreams over a dozen years ago, is more than just a rags-to-riches success story. The growth and development of the Motown Corp., fifth in annual income over the nation's largest black businesses, is proof positive that black music is not only entertaining but profitable.

Though some have said that the Motown sound is more pop than R&B, one need only listen to Marvin Gaye, the Temptations, Smokey Robinson, the Commodores and Stevie Wonder to realize that each is tied inseparably to those valuable roots which have given them the spirit that has helped to make Motown great.

Gordy, through his successes and ventures into the motion picture industry, has given credence to the black experience. His corporation has become a beacon light for others to follow.

ABC

Floating upwards on the fast-moving LP by a relatively unknown group, the Floaters, ABC Records is making a strong comeback in the black music field.

Over the years ABC has boasted such artists as Isaac Hayes, The Mighty Clouds of Joy, B.B. King, Bobby Blue Bland and the Four Tops.

Though past months have not shown ABC to be a leader in the field, it is evident that the rebuilding and restructuring taking place there means that they are still in the race. The track record of Otis Smith, vice-president of R&B, speaks for itself.

RCA

As with ABC, RCA is also in the process of restructuring and restaffing. But it is a certainty that they recognize the quality and importance and marketability of black product.

In the past they have had success with major acts and are presently distributing the Whispers for Soul Train Records. The future will bring many surprises from RCA. But at present Lonnie Liston Smith is definitely heating up the charts for them.

MCA

A fledgling participant in the field of black music, MCA Records is serious about the business of gradually exploring and building their black product line and expanding their roster.

They felt a significant lift with the release of Rose Royce's "Car Wash" and intend to follow through on that beginning.

Wendell Bates, national director of R&B marketing, is a veteran in the field and his addition to the MCA staff can only bring success to that company.

Casablanca

The emergence of the sultry-voiced songstress, Donna Summer, has brought Casablanca Records to new heights in the industry. Donna's sensuous approach to the new disco craze has garnered many new fans for that musical genre.

Parliament has moved away from the traditional approach to black group performances and has immersed themselves in bouyant, exciting and colorful theatricality. Once the province of white groups, this dramatic form has found great favor among teenagers throughout the world.



Spinners



Jerry Butler



Parliament



Brothers Johnson



Johnnie Taylor



Marvin Gaye



Dells



James Brown



George Benson

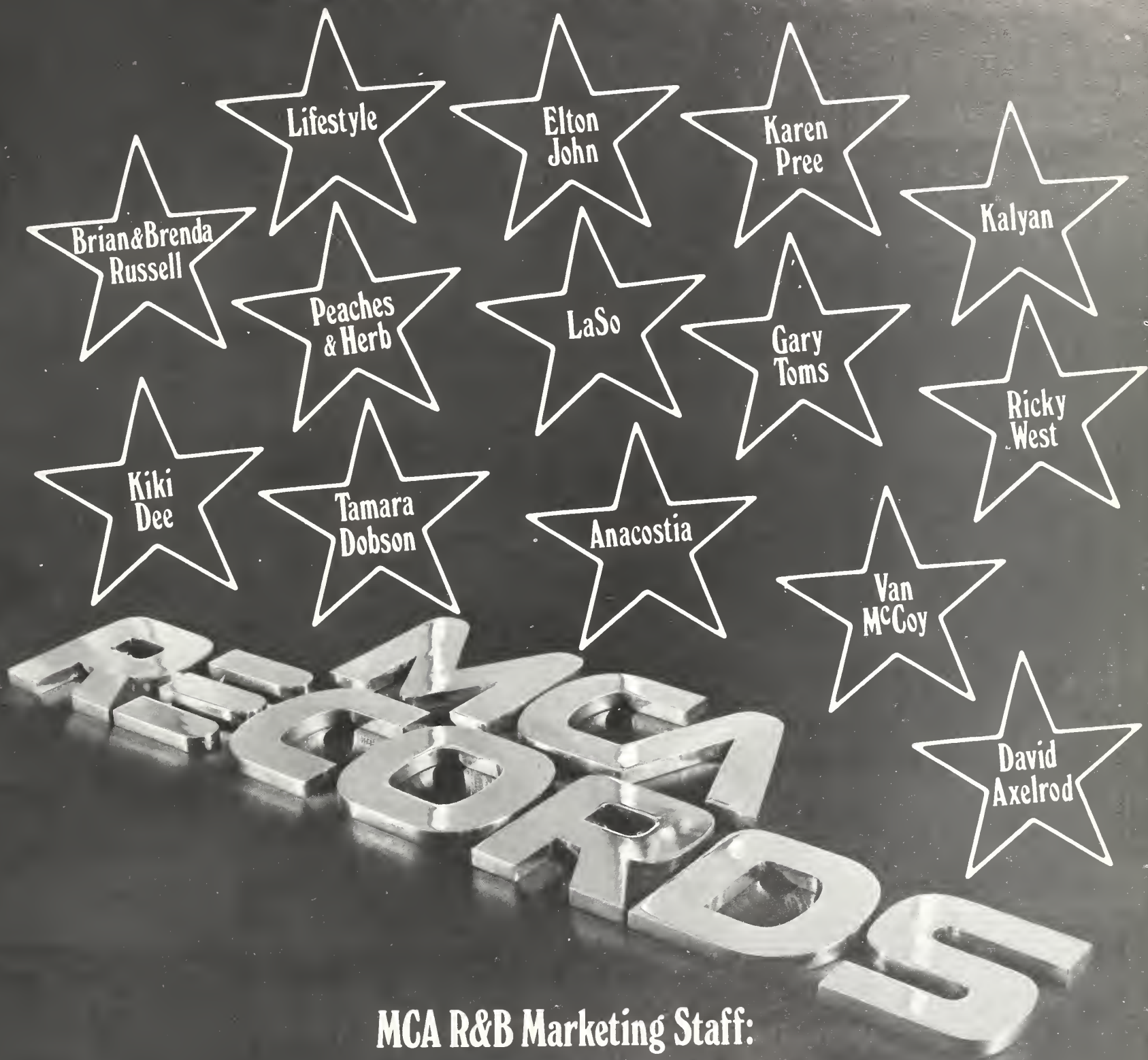


Jimi Hendrix



Whispers

A Salute to: NATRA



MCA R&B Marketing Staff:

Wendell R. Bates, Director

Bernie Hayes, Midwest
Sparkle Kemp, West Coast

Earl Sellers, East Coast
Lamont Simpkins, South

FLASH! New Signings . . . **WAR LEON HAYWOOD**

BILL ANDERSON & MARY LOU TURNER

They've got a hit single

WHERE ARE YOU GOING, BILLY BOY

MCA-40753

it's from their soon to be released album.



Produced by Eddy Killen



'Scorpio' is Bill's newest album featuring: Head To Toe, Velvet and Steel and others.

MCA RECORDS

©1977 MCA Records, Inc.

CASH BOX COIN MACHINE

Bally Spotlights Soccer With New 'Kick-Off' 4-Player Pin

CHICAGO — Paul Calamari, sales manager of Bally Manufacturing Corp., announced that the factory has commenced volume production of its new 4-player pinball machine called "Kick-Off." In describing the game's play action Calamari said, "Kick Off is a pinball game, not a 'foosball' game, but much of the back-and-forth thrill of soccer is built into the game.

"For example, a light-up soccer ball on a simulated soccer field advances from left to right goal and return when ball in play contacts various skill objectives. Depending on light lit directly above the soccer field, each goal scored awards special, extra ball or 5,000 added to totalizer. Soccer ball action also advances the out-hole bonus, which is doubled if collected with double bonus light lit and adjustable to light during play of third ball, fifth ball or third and fifth ball.

"Special is also scored when all seven drop targets are knocked down with special light lit," he continued. "Drop targets also speed up soccer ball advance on the soccer field, as does the ever popular spinner gate, and a third way to score specials is when the bonus hits 15,000.

"Two new techniques delay the dive of balls into the out-hole. The first is called 'cluster flippers,' which is a total of four flippers at the bottom of the playfield to give players extra skill control, extra shots back to the panel and extra protection from the



demon out-hole. The second new technique consists of two 'ball-saver' bumpers. A ball headed for out-hole may hit live rubber bumpers at the bottom of the playfield and bounce back into action area.

"Operated with three or five balls, with or without match feature and at any coinage, Kick Off combines the action, suspense and play appeal that add up to top collections month after month," Calamari concluded.

TJM Relocates

CHICAGO — TJM Corporation has moved its sales and manufacturing facilities into larger quarters at 5 Walnut in Elgin, Ill. The new space will accommodate TJM and its divisions: Jennings & Co., Mills Bell-O-Matic Co. and J.H. Keeney & Co., according to the firm's president Tom Carroll.

"With the corporate headquarters also located in Elgin, at 853 Dundee Avenue, a better and smoother line of communication plus cross use of personnel will increase our overall efficiencies in production, sales and service," Carroll said.

The company expected to be in full production at the new facilities by the end of July.

Robert H. Breither, national sales manager, said, "The move was necessitated by the increasing demand for the famous Jennings Slot Machines, the popular Mills Mechanical Model 'M' and the specialty Token Vendor. We have more than ample space in our new quarters for our present operation," he added, "and plenty of room for expansion."



CONTEST WINNER — Portale Automatic Sales of Los Angeles recently held a drawing for a Electric Standard Johnson Coin Counter in conjunction with a promotion for its newly added Irving Kaye pool table line. The winner was Manny Chavez (center) of Superior Music in Redlands, Calif. Shown offering congratulations are Jack Leonard (left), Portale's parts manager, and Stan Russo, vice president and general manager.

The Juke Box Programmer

Top New Pop Singles

- 1 DON'T STOP FLEETWOOD MAC (WB WBS 8413)
- 2 I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB (RSO 872)
- 3 COLD AS ICE FOREIGNER (Atlantic 3410)
- 4 I'M IN YOU PETER FRAMPTON (A&M 1941)
- 5 THAT'S ROCK AND ROLL SHAUN CASSIDY (WB/Curb 8423)
- 6 GIVE A LITTLE BIT SUPERTRAMP (A&M 1938)
- 7 CHRISTINE SIXTEEN KISS (Casablanca NB 889)
- 8 HOW MUCH LOVE LEO SAYER (WB WBS 8319)
- 9 HANDY MAN JAMES TAYLOR (Columbia 8-10557)
- 10 BARRACUDA HEART (Portrait/CBS 6-70004)

Top New Country Singles

- 1 WHY CAN'T HE BE YOU LORETTA LYNN (MCA 40747)
- 2 I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY (MCA 40754)
- 3 DAYTIME FRIENDS KENNY ROGERS (United Artists UA XW 1027)
- 4 ROLLIN' WITH THE FLOW CHARLIE RICH (Epic 8-50392)
- 5 DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE (United Artists UA XW 1016)
- 6 I LOVE YOU A THOUSAND WAYS WILLIE NELSON (Columbia 3-10588)
- 7 I DON'T WANT TO CRY LARRY GATLIN (Monument 45-221)
- 8 HONKY TONK MEMORIES MICKEY GILLEY (Playboy/CBS ZS8 5807)
- 9 SOUTHERN CALIFORNIA GEORGE JONES & TAMMY WYNETTE (Epic 8-50418)
- 10 IT WAS ALMOST LIKE A SONG RONNIE MILSAP (RCA PB 10976)

Top New R&B Singles

- 1 FLOAT ON FLOATERS (ABC AB 12284)
- 2 KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND (TK 1023)
- 3 STRAWBERRY LETTER 23 BROTHERS JOHNSON (A&M 1949)
- 4 WE NEVER DANCED TO A LOVE SONG MANHATTANS (Columbia 10586)
- 5 FANTASY IS REALITY PARLIAMENT (Casablanca 892)
- 6 GIVE ME SOME SKIN JAMES BROWN (Polydor PD 14409)
- 7 WORK ON ME O'JAYS (Phila. Intl /CBS 3631)
- 8 BEST OF MY LOVE EMOTIONS (Columbia 3-10544)
- 9 OVER AND OVER ASHFORD & SIMPSON (WB WBS 8391)
- 10 LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL-STARS (Phila. Intl /CBS 3627)

Top New MOR Singles

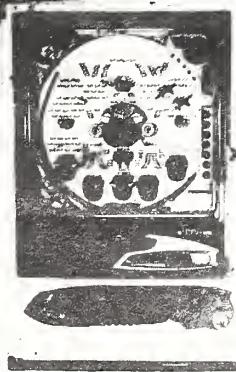
- 1 NEW YORK NEW YORK LIZA MINNELLI (United Artists UX XW 1014)
- 2 MY HEART BELONGS TO ME BARBRA STREISAND (Columbia 3-10555)
- 3 LOOKS LIKE WE MADE IT BARRY MANILOW (Arista 224)
- 4 YOU AND ME ALICE COOPER (WB WBS 8349)
- 5 HANDY MAN JAMES TAYLOR (Columbia 8-10557)
- 6 QUANDO QUANDO QUANDO ENGELBERT HUMPERDINCK (London 20093)
- 7 I'M IN YOU PETER FRAMPTON (A&M 1941)
- 8 NOBODY DOES IT BETTER CARLY SIMON (Elektra 45413)
- 9 STAR WARS LONDON SYMPHONY ORCH. (20th Century TC 2345)
- 10 WAY DOWN ELVIS PRESLEY (RCA 10998)



COMPLIMENTS OF BRUNSWICK — Larry Parker (left), national sales manager for the Brunswick Division, is pictured presenting the keys to a 1977 Ford Thunderbird (visible in background) to Mrs. Ila Boone of Kalvesta, Kansas, who won the 1977 Brunswick National Automatic Scorer Tournament. Looking on is pro bowler Billy Hardwick, who teamed with 164 average non-professionals in the finals of the tournament at Serra Bowl in Colma, California, and collected \$10,000 for his winning effort. Both Mrs. Boone and Hardwick shot identical 191 games to defeat pro bowler Vesma Grinfields and her non-professional partner. The one game mixed doubles finale was nationally televised on the CBS Sports Spectacular.

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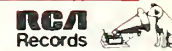
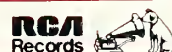




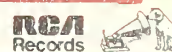
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CASH BOX TOP 100 ALBUMS

August 6, 1977

		Weeks On 7/30 Chart		Weeks On 7/30 Chart		Weeks On 7/30 Chart								
1	RUMOURS FLEETWOOD MAC (Warner Bros. BSK 3010)	7.98	1	24	34	I, ROBOT THE ALAN PARSONS PROJECT (Arista AL 7002)	7.98	44	5	67	LOOK TO THE RAINBOW AL JARREAU (Warner Bros. 2BZ 3052)	8.98	72	8
2	STREISAND SUPERMAN BARBRA STREISAND (Columbia JC 34830)	7.98	3	6	35	SHAUN CASSIDY (Warner Bros. BS 3067)	6.98	42	8	68	TRAVELIN' AT THE SPEED OF THOUGHT O'JAYS (Phila. Int'l./CBS PZ 34684)	6.98	59	11
3	CSN CROSBY, STILLS & NASH (Atlantic SD 19104)	7.98	4	5	36	CELEBRATE ME HOME KENNY LOGGINS (Columbia PC 34655)	6.98	35	15	69	SWEET PASSION ARETHA FRANKLIN (Atlantic SC 19102)	7.98	65	9
4	I'M IN YOU PETER FRAMPTON (A&M SP 4704)	7.98	2	7	37	FREE AS THE WIND THE CRUSADERS (Blue Thumb/ABC BT-6029)	6.98	37	8	70	LIFESTYLE (LIVING & LOVING) JOHN KLEMMER (ABC AB-1007)	6.98	73	8
5	LOVE GUN KISS (Casablanca NBLP 7057)	7.98	6	5	38	MARVIN GAYE AT THE LONDON PALLADIUM (Tamla/Motown T7-352R2)	7.98	25	19	71	ONE OF THE BOYS ROGER DALTRY (MCA 2271)	6.98	77	5
6	LIVE BARRY MANILOW (Arista AB 8500)	11.98	5	10	39	CAROLINA DREAMS MARSHALL TUCKER BAND (Capricorn/WB CPK 0180)	7.98	30	24	72	ANNIE ORIGINAL CAST RECORDING (Columbia PS 34712)	7.98	76	8
7	BOOK OF DREAMS STEVE MILLER BAND (Capitol SO-11630)	6.98	7	11	40	SONGS IN THE KEY OF LIFE STEVIE WONDER (Tamla/Motown T13-340C2)	13.98	28	42	73	THE GRAND ILLUSION STYX (A&M SP 4637)	6.98	89	2
8	JT JAMES TAYLOR (Columbia JC 34811)	7.98	10	5	41	A STAR IS BORN STREISAND, KRISTOFFERSON (Columbia JS 34403)	8.98	32	35	74	SIMPLE THINGS CAROLE KING (Avatar/Capitol SMAS-11667)	7.98		1
9	COMMODORES (Motown M7-884R1)	7.98	8	19	42	NIGHT MOVES BOB SEGER (Capitol ST 11557)	6.98	36	40	75	NEW YORK, NEW YORK ORIGINAL SOUNDTRACK RECORDING (United Artists UALA 750-L2)	11.98	83	5
10	STAR WARS ORIGINAL SOUNDTRACK (20th Century 2T-541)	8.98	12	9	43	SILK DEGREES BOZ SCAGGS (Columbia PC 33920)	7.98	38	74	76	MONKEY ISLAND GELLS (Atlantic SD 19103)	7.98	79	6
11	LITTLE QUEEN HEART (Portrait/CBS JR 34799)	7.98	11	11	44	FLEETWOOD MAC (Warner Bros. MS 2225)	6.98	47	106	77	LIFELINE ROY AYERS UBIOUITY (Polydor PD 1-6108)	6.98	82	6
12	HERE AT LAST ... BEE GEES ... LIVE (RSO RS-2-3901)	11.98	9	10	45	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON (DJM/Amherst DJLPA-7)	6.98	46	17	78	A MAN MUST CARRY ON JERRY JEFF WALKER (MCA 2-6003)	7.98	56	12
13	CAT SCRATCH FEVER TED NUGENT (Epic JE 34700)	7.98	15	8	46	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN (MCA 2280)	7.98	54	5	79	THIS ONE'S FOR YOU BARRY MANILOW (Arista AB 4090)	7.98	61	51
14	REJOICE EMOTIONS (Columbia PC 34762)	6.98	18	7	47	SLAVE (Cotillion/Atlantic SD 9914)	6.98	50	U20	80	KENNY ROGERS (United Artists LA 689G)	6.98	62	15
15	IZITSO CAT STEVENS (A&M SP 4702)	7.98	14	12	48	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA (United Artists LA 6790)	6.98	52	40	81	BLOWIN' AWAY JOAN BAEZ (Portrait/CBS PR 34697)	7.98	74	7
16	CHANGES IN LATITUDES — CHANGES IN ATTITUDES JIMMY BUFFETT (ABC AB 990)	6.98	17	26	49	PLATINUM JAZZ WAR (Blue Note/UA BNLA 690-J2)	9.98	81	3	82	BEST OF THE DOOBIES DOOBIE BROTHERS (Warner Bros. BS 2978)	6.98	67	38
17	EXODUS BOB MARLEY & THE WAILERS (Island ILPS 9498)	6.98	19	9	50	LIGHTS OUT UFO (Chrysalis CHR 1127)	6.98	55	9	83	PART 3 KC & THE SUNSHINE BAND (TK 605)	6.98	75	42
18	NETHER LANDS DAN FOGELBERG (Full Moon/Epic PE 34185)	7.98	13	10	51	THEIR GREATEST HITS EAGLES (Asylum 7E-1052)	6.98	45	75	84	FRAMPTON COMES ALIVE PETER FRAMPTON (A&M SP3703)	8.98	86	79
19	FOREIGNER (Atlantic SC 18215)	6.98	20	20	52	TEDDY PENDERGRASS (Phila. Int'l./Epic PZ 34390)	6.98	39	21	85	WORKS VOLUME 1 EMERSON LAKE & PALMER (Atlantic SC 2-7000)	13.98	84	18
20	EVEN IN THE QUIETEST MOMENTS ... SUPERTRAMP (A&M SP 4634)	6.98	21	16	53	ENDLESS FLIGHT LEO SAYER (Warner Bros. BS 2962)	6.98	48	38	86	TIME LOVES A HERO LITTLE FEAT (Warner Bros. BS 3015)	6.98	85	13
21	RIGHT ON TIME BROTHERS JOHNSON (A&M SP 4644)	6.98	22	12	54	CAUGHT LIVE + FIVE MOODY BLUES (London 2PS 690/1)	11.98	43	9	87	INDIAN SUMMER POCO (ABC AB 989)	6.98	88	13
22	AMERICAN STARS 'N BARS NEIL YOUNG (Reprise MSK 2261)	7.98	23	6	55	ANIMALS PINK FLOYD (Columbia JC 34474)	6.98	51	25	88	PARLIAMENT LIVE/P. FUNK EARTH TOUR PARLIAMENT (Casablanca NBLP 7053)	8.98	68	12
23	HOTEL CALIFORNIA EAGLES (Asylum 6E-103)	7.98	16	33	56	LEFTOVERTURE KANSAS (Kirshner/Epic JZ 34224)	7.98	49	50	89	FLOWING RIVERS ANDY GIBB (RSO RS 1-3019)	6.98	99	8
24	BOSTON (Epic JE 34188)	7.98	24	48	57	IT'S A GAME BAY CITY ROLLERS (Arista AL 7004)	7.98	70	3	90	MAZE (Capitol ST 11607)	6.98	93	25
25	ROCKY ORIGINAL MOTION PICTURE SCORE (United Artists LA 693G)	6.98	26	23	58	GREATEST HITS LINDA RONSTADT (Asylum 7E-1092)	6.98	58	34	91	DESTROYER KISS (Casablanca NBLP 7025)	6.98	94	39
26	GOING FOR THE ONE YES (Atlantic SD 19106)	7.98	57	2	59	DIAMANTINA COCKTAIL LITTLE RIVER BAND (Capitol SW 11645)	6.98	64	7	92	MY OWN WAY TO ROCK BURTON CUMMINGS (Portrait/CBS PR 34698)	6.98	92	6
27	ANYTIME ... ANYWHERE RITA COOLIDGE (A&M SP 4616)	6.98	31	20	60	BENNY AND US AVERAGE WHITE BAND & BEN E. KING (Atlantic SD 19105)	7.98	71	3	93	LOADING ZONE ROY BUCHANAN (Atlantic 18219)	6.98	96	10
28	OL' WAYLON WAYLON JENNINGS (RCA APL 1-2317)	6.98	27	13	61	THE BEATLES AT THE HOLLYWOOD BOWL (Capitol SMAS-11638)	7.98	53	12	94	RAINBOW ON STAGE (Oyster/Polydor OY-2-1801)	9.98	108	4
29	A PLACE IN THE SUN PABLO CRUISE (A&M SP 4625)	6.98	33	24	62	REO LIVE (Epic 34494)	7.98	60	22	95	UNMISTAKABLY LOU LOU RAWLS (Phila. Int'l./Epic PZ 34488)	6.98	80	18
30	FLOATERS (ABC AB 1030)	6.98	40	7	63	SWEET FORGIVENESS BONNIE RAITT (Warner Bros. BS 2990)	6.98	63	16	96	PLAYIN' UP A STORM THE GREGG ALLMAN BAND (Capricorn CP 0181)	6.98	87	9
31	STEVE WINWOOD (Island ILPS 9494)	6.98	41	4	64	MOODY BLUE ELVIS PRESLEY (RCA AFL1-2428)	7.98	78	4	97	TRYIN' TO GET THE FEELING BARRY MANILOW (Arista AB 4060)	7.98	90	32
32	I REMEMBER YESTERDAY DONNA SUMMER (Casablanca NBLP 7056)	7.98	34	10	65	LACE & WHISKEY ALICE COOPER (Warner Bros. BSK 3027)	7.98	66	12	98	ROCK AND ROLL OVER KISS (Casablanca NBLP 7037)	6.98	91	38
33	GO FOR YOUR GUNS ISLEY BROTHERS (T-Neck/Epic PZ 34432)	6.98	29	18	66	DREAMBOAT ANNIE HEART (Mushroom 5005)	6.98	69	71	99	TO LEFTY FROM WILLIE WILLIE NELSON (Columbia KC 34695)	5.98	106	5
										100	NO SECOND CHANCE CHARLIE (Janus JXS 7032)	6.98	107	17

INTERNATIONAL BEST SELLERS

Argentina

TOP TEN 45s

- 1 **Ojos Sin Luz** — Pomada — RCA
- 2 **Quiero Tu Vida** — Luciana — EMI
- 3 **Y Te Amare** — Ana & Johnny — CBS
- 4 **Falso Amor** — Los Bukis — Microfon
- 5 **Ven Conmigo** — Donna Summer — Microfon
- 6 **Otro Ocupa Mi Lugar** — Miguel Gallardo — EMI
- 7 **Que Hay Qye Hacer Para Olvidar** — Danny — RCA
- 8 **Pequena Demoiselle** — Art Sullivan — Philips
- 9 **En El Amor Todo Es Empezar** — Rafaela Carra — CBS
- 10 **Wully Bully** — Sam The Sham — MGM

TOP TEN LPs

- 1 **Los Exitos Del Amor** — Selection — Microfon
- 2 **Ruidos En Espanol** — Selection — Philips
- 3 **Trilogia De Amor** — Donna Summer — Microfon
- 4 **Roberto Carlos** — CBS
- 5 **Los Consagrados** — Selection — RCA
- 6 **Disco Show** — Selection — CBS
- 7 **Live** — Johnny Rivers — EMI
- 8 **Por Siempre** — Nino Bravo — Polydor
- 9 **At The Hollywood Bowl** — Beatles — EMI
- 10 **America** — Julio Iglesias — CBS

Japan

TOP TEN 45s

- 1 **Nagisa No Shindbad** — Pink Lady — Victor Musical Industries
- 2 **Katte Ni Shiyagare** — Kenji Sawada — Polydor
- 3 **Hoshi No Suna** — Rumiko Koyanagi — Warner/Pioneer
- 4 **Azusa 2 Go** — Kariudo — Warner/Pioneer
- 5 **Imitation Gold** — Momoe Yamaguchi — CBS/Sony
- 6 **Amayadori** — Masashi Sada — Warner/Pioneer
- 7 **Shochu Omimayi Mooshiagemasu** — Candies — CBS/Sony
- 8 **Success** — Downtown Bugiwugi Band — Toshiba/EMI
- 9 **Noto Hantoo** — Sayuri Ishikawa — Columbia
- 10 **Cherry Bomb** — Runaways — Phonogram

TOP TEN LPs

- 1 **Kentaro First** — Kentaro Shimizu — CBS/Sony
- 2 **Koosetsu Minami Album 4** — Ima Kokoro Maman — Crown
- 3 **Hotel California** — Eagles — Warner/Pioneer
- 4 **Pink Lady Challenge Concert** — Victor Musical Industries
- 5 **Shokubutsushi** — Iruka — Crown
- 6 **Cherry Bomb** — The Runaways First — Phonogram
- 7 **Coquette** — Hiromi Ohta — CBS/Sony
- 8 **Love Collection** — High Figh Set — Toshiba/EMI
- 9 **Goro In Nessei Theatre** — Polydor
- 10 **Arigato** — Miyuki Nakajima — Canyon

England

TOP TEN 45s

- 1 **So You Win Again** — Hot Chocolate — Rak
- 2 **Ma Baker** — Boney M — Atlantic
- 3 **Fanfare For The Common Man** — Emerson Lake & Palmer — Atlantic
- 4 **I Feel Love** — Donna Summer — GTO
- 5 **Show You The Way To Go** — The Jacksons — Epic
- 6 **Baby Don't Change Your Mind** — Gladys Knight & The Pips — Buddah
- 7 **Pretty Vacant** — Sex Pistols — Virgin
- 8 **Peaches** — The Stranglers — UA
- 9 **Sam** — Olivia Newton-John — EMI
- 10 **Angedo** — Brotherhood Of Man — Pye

TOP TEN LPs

- 1 **A Star Is Born** — Sound Track — CBS
- 2 **The Johnny Mathis Collection** — CBS
- 3 **The Muppet Show** — Pye
- 4 **Arrival** — Abba — Epic
- 5 **Hotel California** — Eagles — Asylum
- 6 **IV Rattus Norvegicus** — The Stranglers — UA
- 7 **Love At The Greek** — Neil Diamond — CBS
- 8 **Beatles Live At The Hollywood Bowl** — EMI
- 9 **Rumours** — Fleetwood Mac — Warner Bros.
- 10 **Deceptive Bends** — 10cc — Philips

Holland

TOP TEN 45s

- 1 **Yes Sir, I Can Boogie** — Baccara — CNR
- 2 **Be My Boogie Woogie Baby** — Mr. Walkie Talkie
- 3 **Ma Baker** — Boney M — Dureco
- 4 **A Real Mother For Ya** — Johnny Guitar Watson — CBS
- 5 **I Don't Wanna Talk About It** — Rod Stewart — WEA
- 6 **Sevilla** — BZN — Negram
- 7 **It's Your Life** — Smokie — Bovema
- 8 **Het Werd Zomer** — Rob de Nijs
- 9 **So You Win Again** — Hot Chocolate — Bovema
- 10 **What Kind Of Dance Is This** — Veronica Unlimited — Phonogram

TOP TEN LPs

- 1 **Hotel California** — Eagles — WEA
- 2 **Love For Sale** — Boney M — Dureco
- 3 **Love At The Greek** — Neil Diamond — CBS
- 4 **CSN** — Crosby, Stills & Nash — WEA
- 5 **Rumours** — Fleetwood Mac — WEA
- 6 **Summer Melody** — George Baker Selection — Negram
- 7 **A Real Mother For Ya** — Johnny Guitar Watson — CBS
- 8 **Oxygene** — Jean Michel Jarre — CNR
- 9 **Tussen Zomer En Winter** — Rob de Nijs
- 10 **American Stars 'N Bars** — Neil Young — WEA

Australia

TOP TEN 45s

- 1 **Walk Right In** — Dr. Hook — Capitol
- 2 **What Can I Say/Lido Shuffle** — Boz Scaggs — CBS
- 3 **Magazine Madonna** — Sherbet — Razzle
- 4 **Help Is On The Way** — Little River Band — EMI
- 5 **Dance Little Lady Dance** — Tina Charles — CBS
- 6 **You've Gotta Get Up And Dance** — Supercharge — Virgin
- 7 **Don't Leave Me This Way** — Thelma Houston — Motown
- 8 **You And Me** — Alice Cooper — Warner Bros.
- 9 **Lucille** — Kenny Rogers — United Artists
- 10 **A Mean Pair Of Jeans** — Marty Rhone — M7

TOP TEN LPs

- 1 **Silk Degrees** — Boz Scaggs — CBS
- 2 **A New World Record** — Electric Light Orchestra — United Artists
- 3 **Rumours** — Fleetwood Mac — Warner Bros.
- 4 **Diamantina Cocktail** — Little River Band — EMI
- 5 **Photoplay** — Sherbet — Razzle
- 6 **Even In The Quietest Moments** — Supertramp — A&M
- 7 **Lace And Whiskey** — Alice Cooper — Warner Bros.
- 8 **Deceptive Bends** — 10cc — Mercury
- 9 **I'm In You** — Peter Frampton — A&M
- 10 **In Your Mind** — Bryan Ferry — Polydor

France

TOP TEN 45s

- 1 **Musique** — France Gall — WEA
- 2 **Hotel California** — Eagles — WEA
- 3 **Oxygene** — J.M. Jarre — Polydor
- 4 **Le Barbier de Belleville** — Serge Reggiani — Polydor
- 5 **Ma Bretagne Quand Elle Pleure** — Jean-Michel Caradec — Decca
- 6 **Lady Marlene** — Daniel Balavoine — Barclay
- 7 **Sicilienne En Sol Mineur (Bach)** — Wilhelm Kempff — Pathe Marconi
- 8 **Les Bleus Au Coeur** — Patrick Juvet — Barclay
- 9 **La Marelle** — Enrico Macias — Phonogram
- 10 **Tiens, Te Voila** — Henri Salvador — RCA

TOP TEN LPs

- 1 **Rockollection** — Laurent Voulzy — RCA
- 2 **Dix Ans Plus Tot** — Michel Sardou — Trema/RCA
- 3 **Big Bisou** — Carlos — Sonopresse
- 4 **Magic Fly (Basket D'Argent)** — Space — Vogue
- 5 **L'Oiseau Et L'Enfant** — Marie Myriam — Polydor
- 6 **Le Dernier Baiser** — Serge Lama/Annie Girardot — Phonogram
- 7 **Si Tu Etais La** — Adamo — CBS
- 8 **Le Loir Et Cher** — Michel Delpech — Barclay
- 9 **Le Coeur En Deux** — Johnny Hallyday — Phonogram
- 10 **Knowing Me, Knowing You** — Abba — Vogue

Brazil

TOP TEN 45s

- 1 **If You Leave Me Now** — Chicago — CBS
- 2 **I Never Cry** — Alice Cooper — Warner Bros./WEA
- 3 **Fernando** — Abba — RCA
- 4 **Tonight's The Night** — Rod Stewart — Warner Bros./WEA
- 5 **Baby, I Love Your Way** — Peter Frampton — Odeon
- 6 **Menina De Cabelos Longos** — Agepe — Continental
- 7 **My Dear** — Manchester — Top-Tape
- 8 **Tranquee A Vida** — Ronnie Von — RCA
- 9 **Va, Mas Volte** — Angela Maria — Copacabana
- 10 **Fim De Tarde** — Claudia Telles — CBS

TOP TEN LPs

- 1 **New York City Discotheque 2** — Varios — Top-Tape
- 2 **Duas Vidas (Nacional)** — Varios — Som Livre
- 3 **Duas Vidas Internacional** — Varios — Som Livre
- 4 **Music Power** — Varios — K-Tel
- 5 **Roberto Carlos** — Roberto Carlos — CBS
- 6 **Benito Di Paula** — Benito Di Paula — Copacabana
- 7 **Menina De Cabelos Longos** — Agepe — Continental
- 8 **Luiz Ayrao** — Odeon
- 9 **Meus Caros Amigos** — Chico Buarque — Philips
- 10 **Geraes** — Milton Nascimento — Odeon

Italy

TOP TEN 45s

- 1 **Gonna Fly Now** — Maynard Ferguson — CBS
- 2 **Amarsi Un Po'** — Lucio Battisti — Numero 1
- 3 **Orzowei** — Oliver Onions — RCA
- 4 **Alla Fiera Dell'Est** — Angelo Branduardi — Polydor
- 5 **A Canzuncella** — Alunni del Sole — P.A.
- 6 **Tu Mi Rubi L'Anima** — Collage — Saar
- 7 **Risveglio** — Pooh — CBS
- 8 **Disco Bass** — D.D. Sound — Baby Records
- 9 **Domani** — Guardiano del Faro — Cetra
- 10 **Black Is Black** — La Belle Epoque — EMI

TOP TEN LPs

- 1 **Io, Tu, Noi, Tutti** — Lucio Battisti — Numero 1
- 2 **Cerrone's Paradise** — Atlantic
- 3 **Zodiac Lady** — Roberta Kelly — Durium
- 4 **Alla Fiera Dell'Est** — Angelo Branduardi — Polydor
- 5 **I Remember Yesterday** — Donna Summer — Durium
- 6 **Solo** — Claudio Baglioni — RCA
- 7 **Disco Dance** — Adriano Celentano — Clan
- 8 **Izito** — Cat Stevens — Island
- 9 **Diesel** — Eugenio Finardi — Cramps
- 10 **Rocky** — Soundtrack — United Artists

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BOB MARLEY AND THE WAILERS' SINGLE — EXODUS



STEVE WINWOOD



ILLUSION — OUT OF THE MIST



BOB MARLEY AND THE WAILERS — EXODUS

