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April 19, 1980

NEWSPAPER

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Record World	Ⓜ60	Ⓜ18	Ⓜ70	13

JERMAINE JACKSON

Let's Get Serious



On Motown Records

PRODUCED BY JERMAINE JACKSON & STEVIE WONDER

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EDITORIAL Opportunity Beckons

This week, over 20,000 people have gathered in Las Vegas for the 58th annual National Assn. of Broadcasters (NAB) convention. By far the largest gathering of radio and television people in the world, NAB assumes an even greater importance this year.

Like the recent National Assn. of Recording Merchandisers (NARM) convention — which solidified the industry's resolve to fight illegally produced product and, at the same time, debuted a "Gift of Music" campaign that could significantly boost record and tape sales — the NAB convention holds similar opportunities for those in radio and television.

In the area of radio, the just-approved AM stereo concept and the subsequent selection of the Magnavox system are realities that must be faced at once. NAB will not only offer a workshop on the sub-

ject, it will provide a meeting ground for NAB members, FCC commissioners and all other involved parties. The questions that need to be asked and the answers that need to be given can happen if NAB members can seize the opportunity.

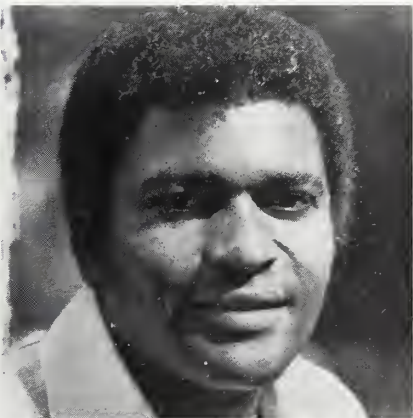
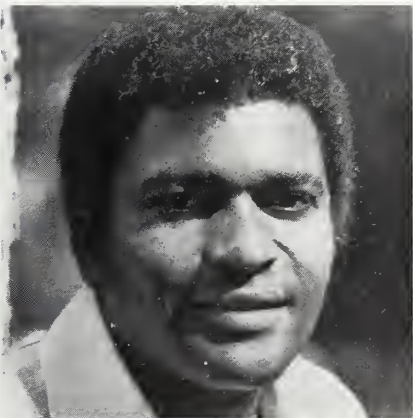
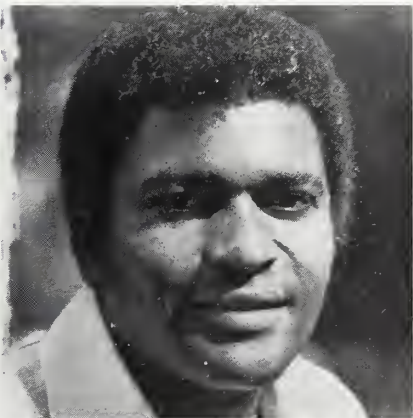
Much the same can be said for radio deregulation and the proposal to reduce spacing on the AM band to nine kHz. Most of the protagonists in these issues will be present, and it is time to solve the problems.

Much of the value of a convention can be in the personal contacts and interacting that supplement the organized workshops and business sessions. All problems can eventually be worked out if both parties are willing. At NARM, the record industry seemed to right itself after a tough year — can the broadcasters do the same at their convention?

NEWS HIGHLIGHTS

- Broadcasters give mixed reaction to FCC approval of AM stereo (page 7).
- National Assn. of Broadcasters' 58th annual convention convenes in Las Vegas (page 7).
- Manufacturers, publishers square off in Washington, D.C. over mechanical royalty rate (page 7).
- Dealers applaud CBS' \$5.98 list new artist series (page 7).
- "Somebody's Waiting" by Anne Murray and Eric Clapton's "Just One Night" are the top **Cash Box** Album Picks (page 19).
- "Here Comes My Girl" by Tom Petty and the Heartbreakers and "Power" by the Temptations are the top **Cash Box** Singles Picks (page 22).

TOP POP DEBUTS	
SINGLES	85 LADY — The Whispers — Solar/RCA
ALBUMS	24 WOMEN AND CHILDREN FIRST — Van Halen — Warner Bros.

POP SINGLE	NUMBER ONES	POP ALBUM
CALL ME Blondie Chrysalis		THE WALL Pink Floyd Columbia
B/C SINGLE		B/C ALBUM
STOMP! The Brothers Johnson A&M		LIGHT UP THE NIGHT The Brothers Johnson A&M
COUNTRY SINGLE		COUNTRY ALBUM
HONKY TONK BLUES Charley Pride RCA		KENNY Kenny Rogers United Artists
JAZZ		CLASSICAL
FUN AND GAMES Chuck Mangione A&M		SONG OF THE SEASHORE AND OTHER MELODIES OF JAPAN James Galway RCA

Charley Pride

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CASH BOX TOP 100 SINGLES

April 19, 1980

	Weeks On Chart	4/12	Chart		Weeks On Chart	4/12	Chart		Weeks On Chart	4/12	Chart
1 CALL ME	BLONDIE (Chrysalis CHS 2414)	1	10	34 CARS	GARY NUMAN (Atco/Atlantic 7211)	38	10	68 LOVE STINKS	J. GEILS BAND (EMI-America 8039)	86	2
2 ANOTHER BRICK IN THE WALL (PART II)	PINK FLOYD (Columbia 1-11187)	2	14	35 ON THE RADIO	DONNA SUMMER (Casablanca NB 2236)	26	14	69 WHEN THE FEELING COMES AROUND	JENNIFER WARNES (Arista AS 0497)	77	4
3 RIDE LIKE THE WIND	CHRISTOPHER CROSS (Warner Bros. WBS 49184)	4	11	36 I CAN'T HELP IT	ANDY GIBB and OLIVIA NEWTON-JOHN (RSO RS-1026)	47	4	70 HEADED FOR A FALL	FIREBALL (Atlantic AT 3647)	89	2
4 WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	SPINNERS (Atlantic 3637)	3	19	37 HEART HOTELS	DAN FOGELBERG (Full Moon/Epic 9-50862)	42	5	71 STARTING OVER AGAIN	DOLLY PARTON (RCA JB-11926)	76	3
5 LOST IN LOVE	AIR SUPPLY (Arista 0479)	14	11	38 GIVE IT ALL YOU GOT	CHUCK MANGIONE (A&M 2211)	27	13	72 YOU CAN'T PUT A PRICE ON LOVE	THE KNACK (Capitol 4853)	79	3
6 CRAZY LITTLE THING CALLED LOVE	QUEEN (Elektra E-46579)	5	18	39 CARRIE	CLIFF RICHARD (EMI-America P-8035)	40	9	73 WHITE HOT	RED RIDER (Capitol 4845)	80	3
7 SPECIAL LADY	RAY, GOODMAN & BROWN (Polydor PD 2033)	8	13	40 FIRE IN THE MORNING	MELISSA MANCHESTER (Arista AS 0485)	45	9	74 HOLIDAY	NAZARETH (A&M 2219)	75	7
8 WITH YOU I'M BORN AGAIN	BILLY PRESTON & SYREETA (Motown M 1477)	11	17	41 HURT SO BAD	LINDA RONSTADT (Elektra E-46624)	48	3	75 I DON'T WANT TO WALK WITHOUT YOU	BARRY MANILOW (Arista AS0501)	83	2
9 FIRE LAKE	BOB SEGER (Capitol 4836)	9	9	42 ONLY A LONELY HEART SEES	FELIX CAVALIERE (Epic 9-50829)	46	8	76 SHE'S OUT OF MY LIFE	MICHAEL JACKSON (Epic 9-50871)	87	2
10 I CAN'T TELL YOU WHY	EAGLES (Asylum E-46608)	10	9	43 KEEP THE FIRE	KENNY LOGGINS (Columbia 1-11215)	43	8	77 TWO PLACES AT THE SAME TIME	RAY PARKER JR. & RAYDIO (Arista AS0494)	78	5
11 OFF THE WALL	MICHAEL JACKSON (Epic 9-50838)	12	10	44 DESIRE	ANDY GIBB (RSO RS-1019)	30	13	78 TODAY IS THE DAY	BAR-KAYS (Mercury 76036)	60	6
12 TOO HOT	KOOL & THE GANG (De-Lite/Mercury DE-802)	7	14	45 FUNKYTOWN	LIPPS INC. (Casablanca NB 2233)	59	4	79 AFTER YOU	DIONNE WARWICK (Arista AS 0498)	81	3
13 SEXY EYES	DR. HOOK (Capitol 4831)	17	10	46 LET ME BE THE CLOCK	SMOKEY ROBINSON (Tamilia/Motown T54311F)	50	6	80 IT'S A NIGHT FOR BEAUTIFUL GIRLS	THE FOOLS (EMI-America 8036)	88	2
14 YOU MAY BE RIGHT	BILLY JOEL (Columbia 1-11231)	16	6	47 THE SEDUCTION (LOVE THEME)	JAMES LAST BAND (Polydor 2071)	53	4	81 WE WERE MEANT TO BE LOVERS	PHOTOGLO (20th Century/RCA TC-2446)	82	3
15 HOW DO I MAKE YOU	LINDA RONSTADT (Asylum E-46602)	6	12	48 THE ROSE	BETTE MIDLER (Atlantic 3656)	54	5	82 SAY GOODBYE TO LITTLE JO	STEVE FORBERT (Nemperor/CBS ZS9-7529)	90	2
16 LONGER	DAN FOGELBERG (Full Moon/Epic 950824)	13	9	49 HEARTBREAKER	PAT BENATAR (Chrysalis CHS-2395)	36	18	83 YOU'VE GOT WHAT I NEED	SHOOTING STAR (Virgin/Atlantic VA67005)	85	4
17 PILOT OF THE AIRWAYS	CHARLIE DORE (Island IS 49163)	22	10	50 TRAIN IN VAIN (STAND BY ME)	THE CLASH (Epic 9-50851)	56	5	84 AN AMERICAN DREAM	THE DIRT BAND (United Artists UA-1330Y)	52	21
18 HOLD ON TO MY LOVE	JIMMY RUFFIN (RSO RS-1021)	21	8	51 EVEN IT UP	HEART (Epic 9-50847)	41	11	85 LADY	THE WHISPERS (Solar/RCA JH-11928)	—	1
19 AND THE BEAT GOES ON	WHISPERS (Solar/RCA JH 11894)	19	12	52 LET ME BE	KORONA (United Artists UA-X1341-Y)	57	5	86 COME BACK	J. GEILS BAND (EMI-America 8032)	51	12
20 DON'T FALL IN LOVE WITH A DREAMER	KENNY ROGERS/KIM CARNES (United Artists UA-X1345-Y)	24	4	53 GEE WHIZ	BERNADETTE PETERS (MCA-41210)	63	4	87 DON'T PUSH IT, DON'T FORCE IT	LEON HAYWOOD (20th Century/RCA 2443)	97	2
21 HIM	RUPERT HOLMES (MCA-41173)	15	14	54 WONDERING WHERE THE LIONS ARE	BRUCE COCKBURN (Millennium YB-11786)	62	5	88 ROCK LOBSTER	B-52's (Warner Bros. WBS 49173)	—	1
22 REFUGEE	TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA 5105)	18	13	55 LET'S GET SERIOUS	JERMAINE JACKSON (Motown M1469F)	64	5	89 NEW ROMANCE (IT'S A MYSTERY)	SPIDER (Dreamland/RSO DL 100)	—	1
23 THINK ABOUT ME	FLEETWOOD MAC (Warner Bros. WBS 49196)	25	7	56 IT'S HARD TO BE HUMBLE	MAC DAVIS (Casablanca NB 2244)	61	4	90 BORROWED TIME	STYX (A&M 2228)	74	4
24 STOMP!	THE BROTHERS JOHNSON (A&M 2216)	34	6	57 A CERTAIN GIRL	WARREN ZEVON (Asylum E-46610)	58	6	91 "99"	TOTO (Columbia 1-11173)	55	18
25 THE SECOND TIME AROUND	SHALAMAR (Solar/RCA JH-11709)	20	19	58 YES I'M READY	TERI DeSARIO/K.C. (Casablanca NB 2227)	44	23	92 TWILIGHT ZONE (A & B)	THE MANHATTAN TRANSFER (Atlantic 3649)	95	3
26 I PLEDGE MY LOVE	PEACHES & HERB (Polydor/MVP 2053)	28	12	59 STAY IN TIME	OFF BROADWAY usa (Atlantic 3647)	65	6	93 CATCHING THE SUN	SPYRO GYRA (MCA-41180)	98	2
27 ANYWAY YOU WANT IT	JOURNEY (Columbia 1-11213)	29	8	60 LUCKY ME	ANNE MURRAY (Capitol 4848)	66	4	94 BABY TALKS DIRTY	THE KNACK (Capitol 4822)	69	11
28 BRASS IN POCKET (I'M SPECIAL)	PRETENDERS (Sire SRE 49181)	33	9	61 ROCK WITH YOU	MICHAEL JACKSON (Epic 9-50797)	49	25	95 DON'T CRY FOR ME ARGENTINA	FESTIVAL (RSO RS 1020)	96	3
29 SET ME FREE	UTOPIA (Bearsville/BSS 49180)	31	10	62 SOLITAIRE	PETER MCAN (ARC/Columbia 1-11214)	68	4	96 SEPTEMBER MORN	NEIL DIAMOND (Columbia 1-11175)	67	18
30 THREE TIMES IN LOVE	TOMMY JAMES (Millennium JH-11785)	23	14	63 DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) (Pts. 1 & 2)	THE ISLEY BROTHERS (T-Neck/CBS ZS9 2290)	72	4	97 COMING DOWN FROM LOVE	BOBBY CALDWELL (Clouds/T.K. CLX-21)	—	1
31 BREAKDOWN DEAD AHEAD	BOZ SCAGGS (Columbia 1-11241)	37	4	64 YEARS	WAYNE NEWTON (Aries II WA 108)	32	13	98 LOVE ON A SHOESTRING	THE CAPTAIN & TENNILLE (Casablanca NB 2243)	93	7
32 DO RIGHT	PAUL DAVIS (Bang/CBS ZS9 4808)	35	7	65 SHOULD'VE NEVER LET YOU GO	NEIL AND DARA SEDAKA (Elektra E-46615)	71	4	99 BACK ON MY FEET AGAIN	THE BABYS (Chrysalis CHS 2398)	70	14
33 BIGGEST PART OF ME	AMBROSIA (Warner Bros. WBS 49225)	39	3	66 STEAL AWAY	ROBBIE DUPREE (Elektra E-46621)	84	2	100 THE SPIRIT OF RADIO	RUSH (Mercury 76044)	92	9

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Certain Girl (Unart — EMI)	57	Fire Lake (Gear — ASCAP)	9	Lucky Me (Chappell & Co. — ASCAP)	60	EMI/BMI)	59
After You (Sumac — BMI)	79	Funkytown (Rick's/Steve Greenberg — BMI)	45	New Romance (Land Of Dreams Adm. In U.S. & Canada by Arista — ASCAP)	89	Steal Away (Big Ears/Chrome Willie/Gouda/Oozle Finch — ASCAP)	66
An American Dream (Jolly Cheeks — BMI)	84	Gee Whiz (East/Memphis — BMI)	53	"99" (Hudmar — ASCAP)	91	Stomp (State Of The Arts/Brojay — ASCAP)	24
And The Beat (Spectrum VII/Rosy — ASCAP)	19	Give It All You Got (Gates — BMI)	38	Off The Wall (Almo/Rondor — ASCAP)	11	The Rose (In Dispute)	48
Another Brick (Pink Floyd/Unichappell — BMI)	2	Headed For (Warner-Tamerlane/El Sueno — BMI)	70	Only A Lonely Heart (Ki — ASCAP)	42	The Second Time (Spectrum VII/Rosy — ASCAP)	25
Any Way You Want (Weed High Nightmare — BMI)	27	Heartbreaker (Dick James — BMI)	49	On The Radio (Rick's/Revelation/Sweet Summer Night — ASCAP)	35	The Seduction (Ensign — BMI)	47
Baby Talks Dirty (Eighties/Small Hill — ASCAP)	94	Heart Hotels (Hickory Grove/April — ASCAP)	37	Pilot Of The Airways (Ackee — ASCAP)	17	The Spirit Of Radio (Core — CAPAC/ASCAP)	100
Back On My Feet Again (Pendulum/Unichappell/Hudson Bay — BMI)	99	Him (WB/The Holmes Line Of Music — ASCAP)	21	Refugee (Skyhill — BMI)	22	Think About Me (Fleetwood Mac — BMI)	23
Biggest Part (Rubicon — BMI)	33	Hold On To (Stigwood/Unichappell — BMI)	18	Ride Like The Wind (Pop 'N' Roll — ASCAP)	3	Three Times In Love (Big Teeth/Tommy James — BMI)	30
Borrowed Time (Stygan Adm. By Almo — ASCAP)	90	Holiday (Panache — ASCAP)	74	Rock Lobster (Boo-Fant Tunes — BMI)	88	Today Is The Day (Bar-Kays/Warner Tamerlane — BMI)	78
Brass (Modern/Hynde/House Of Hits/ATV U.K.)	28	How Do I Make You (Billy Steinberg Music)	15	Rock With You (Almo/Rondor — ASCAP)	61	Too Hot (Delightful/Gang — BMI)	12
Breakdown Dead Ahead (Boz Scaggs — ASCAP/Foster Frees/Irving — BMI)	31	Hurt So Bad (Vogue — BMI)	41	Say Goodbye (Rolling Tide — ASCAP)	82	Train In Vain (Riva — ASCAP)	50
Call Me (Ensign — BMI/Rare Blue — ASCAP)	1	I Can't Help It (Stigwood Adm. By Unichappell — BMI)	36	September Morn' (Stonebridge/EMA-Suisse — ASCAP)	96	Twilight Zone (Blackwood/Garden Rake — BMI/Heen — ASCAP)	92
Carrie (Unart/Cookaway — BMI/ASCAP)	39	I Can't Tell You Why (Jeddrah/Cass County/Red Cloud — ASCAP)	10	Set Me Free (Unearthly/Fiction — BMI)	29	Two Places At The Same (Raydiola — ASCAP)	77
Cars (Beggars Banquet/Andrew Heath — PRS)	34	I Don't Want (Paramount — ASCAP)	75	Sexy Eyes (April/Blackwood — ASCAP/BMI)	13	We Live For Love (Rare Blue/Neil Geraldo — ASCAP)	67
Catching (Harlem/Crossedey Bear — BMI)	93	I Don't Want (Paramount — ASCAP)	75	Should'Ve Never Let You Go (Kirshner — ASCAP/April/Kiddio — BMI)	65	When The Feeling Come (Next Stop — ASCAP)	81
Come Back (Center City — ASCAP)	86	I Pledge My Love (Perrin-Vibes — ASCAP)	26	Solitaire (Mac's Million/Modern American — ASCAP)	62	White Hot (Rumphy Boobah — CAPAC)	73
Coming Down (Sherlyn/Lindseyanne/Bobby Caldwell — BMI)	97	It's A Night (Castle Hill — ASCAP)	80	Special Lady (H.A.B./Dark Cloud — BMI)	7	With You I'm Born Again (Check Out — BMI)	5
Crazy Little Thing (Beechwood/Queen — BMI)	6	It's Hard To Be Humble (Songpainters — BMI)	56	Starting Over (Starrin/Barborne — BMI/Sweet Summer Night — ASCAP)	71	Wondering Where (Golden Fountain — PROCAN)	84
Desire (Stigwood Adm. by Unichappell — BMI)	44	Keep The Fire (Milk Money — ASCAP)	43	Stay In Time (Screen Gems/Modern Fun — ASCAP)	51	Working My Way (Screen Gems-EMI/Season Four — BMI/Sumac — BMI)	4
Do Right (Web IV Music — BMI)	32	Lady (Spectrum VII/Yours, Mine & Ours — ASCAP)	85	Years (Pi-Gem — BMI)	64	Yes, I'm Ready (Dandation — BMI)	58
Don't Cry For Me (Leeds — ASCAP)	95	Let Me Be (Brother Bill's Music — ASCAP)	52	You Can't Put (Eighties/Small Hill — ASCAP)	72	You May Be Right (Impulsive/April — ASCAP)	14
Don't Fall In Love With A Dreamer	—	Let Me Be The Clock (Bertam — ASCAP)	46	You've Got What I Need (Mad Ted — BMI)	83		
Don't Push It (Jim Edd — BMI)	87	Let's Get Serious (Jobete & Black Bull (TM) — ASCAP)	55				
Don't Say Goodnight (Bovina — ASCAP)	63	Longer (Hickory Grove/April — ASCAP)	16				
Even It Up (Strange Euphoria/Know — ASCAP)	51	Lost In Love (Arista/BRM — ASCAP)	5				
Fire In The Morning (Hobby Horse — BMI/Cotton Pickin' — ASCAP)	40	Love On A Shoestring (Vogue/Unichappell — BMI)	98				
		Love Stinks (Center City — ASCAP)	68				



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

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HOT GOLD — Chrysalis recording artist Pat Benatar's debut LP, "In the Heat of the Night," was recently certified gold by the RIAA. Pictured are (l-r): Sal Licata, president of Chrysalis; Neil Geraldo, of Benatar's band; Benatar; and Scott Sheets, Myron Grombacher and Roger Capps of the band.

RIAA Economic Study Documents How Record Industry Was Hurt In 1979

by Ken Terry

NEW YORK — In order to document the record manufacturers' opposition to a change from flat to percentage mechanical royalty rates, the Recording Industry Assn. of America (RIAA) has furnished the Copyright Royalty Tribunal in Washington with an "Economic Study Of The Recording Industry."

Prepared by the Cambridge Research Institute (CRI), the study provides aggregate statistics for the years 1977-79 from 14 recording companies. Among them are Arista, Atlantic, Capitol, CBS, Elektra/Asylum, Forte, Infinity, London,

Nashboro, Phonogram, Polydor, RCA, RSO and Warner Bros. All but one of these companies supplied statistics for 1979. By dividing the respondents' wholesale volume by the RIAA's estimate of the industry's total wholesale volume in 1979, the CRI researchers calculated that the respondents accounted for 70.9% of industry sales last year.

Noting a loss of 11.5% on the respondents' net sales, the study concluded, "One fact is strikingly evident from these exhibits: In terms of pre-tax profits (and losses), 1979 was the worst year for the recording industry in recent history."

Excluding license income from masters licensed abroad, the responding companies lost \$208.7 million on net sales of \$1.8381 billion in 1979, compared to profits of \$82.1 million on net sales of \$2.0657 billion in 1978. The picture looks a little brighter, however, when last year's license income of \$96.5 million (compared to \$91 million in 1978) is added in.

According to the study, artists' royalties paid by the respondents totalled \$449.3 million in 1977, \$504.3 million in 1978, and

(continued on page 48)

Publisher Groups Pushing For New Percentage Royalty

by Joanne Ostrow

WASHINGTON — A mountain of economic studies on the merits of the mechanical royalty rate, requested by the Copyright Royalty Tribunal to help in its determination of the need to adjust the current rate, was filed by interested parties last week.

In addition to a study submitted by the RIAA (see separate story above), filings were also made by the American Guild of Authors and Composers (AGAC), the Nashville Songwriters Assn. International (NSAI) and the National Music Publishers Assn. (NMPA).

Today's rate of 2¾ cents per tune is disputed by authors, composers and publishers. But there is little agreement on how to refigure that rate.

NMPA Study

The NMPA's economic study, prepared by Robert R. Nathan Associates, supports the contention that the 2¾-cent mechanical royalty "is wholly unreasonable as a ceiling rate." Instead, NMPA maintains the royalty should be a percentage of the song's market value, meaning the retail list price. Its suggestion is 6%, a rate it said will remain reasonable until 1987 when the Tribunal is empowered to go through rate adjustment proceedings again.

NMPA pointed out that aggregate mechanical royalties paid to songwriters and music publishers fell far behind record company income — to barely three percent of record sales.

The publishers' group report disputed the record companies' contention that increases in the number of records sold compensate for the ceiling rate. "Because the flat ceiling has not been reasonably adjusted to reflect changes in current rates of

(continued on page 36)

FCC Approval Of AM Stereo Draws Mixed Radio Reaction

by Michael Martinez and Joanne Ostrow

LOS ANGELES — Initial broadcaster reaction to the recent Federal Communications Commission (FCC) decision to permit stereo broadcasting by AM radio was mixed, due to the FCC's simultaneous adoption of the Magnavox AM stereo system.

While some radio staffers maintained a wait-and-see attitude, others said that there were certain limitations inherent with the Magnavox AM stereo system. However, it was generally agreed that AM stereo would eventually mean clearer, better fidelity for music on AM radio. In the past, the better sound was only available on FM broadcasts.

"I'm really thrilled that after all these years the FCC has decided to approve AM stereo," said Bob Kanner, chief engineer at RKO's KHJ/Los Angeles, a station that tested AM stereo, "but as an engineer I'm a bit concerned about the commission's adoption of the Magnavox system."

Dave Forman, program director at KEZY/Anaheim, said, "AM stereo is AM radio's only salvation. This might spark the trend back to more music on AM radio."

Forman said that many AM stations that aspired to program AOR formats, such as KEZY, would surely benefit from "cleaner, fuller transmission."

The 4-2 FCC decision followed a lengthy, 18-month study by the government and ardent efforts by five companies with incompatible and competing AM stereo systems

to gain the commission's nod of approval.

The other systems in the running were Kahn-Hazeltine, Harris Corp., Belar Electronics Laboratory and Motorola. Magnavox is a subsidiary of the Dutch-owned corporation N.A. Philips.

While there was some consideration given by the commission to adoption of all five systems, which would have allowed the marketplace to decide which system should be used, the chief scientist for the FCC, Steve Lukasik, and his office of science and technology staff supported

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Deregulation Bill, AM Stereo Top Issues At NAB

by Richard Imamura and Mark Albert

LOS ANGELES — The recent Federal Communications Commission (FCC) approval of AM stereo and its designation of the Magnavox system, radio deregulation and the nine kHz proposal for AM spacing will be among the major topics of interest at the 58th annual National Assn. of Broadcasters (NAB) convention this week (April 13-16) at the Las Vegas Convention Center.

Themed "Sight & Sound," the convention will feature numerous workshops, business sessions and approximately 200,000 square feet of exhibit space devoted to the radio, television and engineering fields.

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CBS' \$5.98 List New Artist Series Appeals To Retailers

by Ken Terry

NEW YORK — CBS is introducing a \$5.98 list developing artist series with a dealer incentive program that is considered exceptionally generous by retailers around the country.

All product in the new line, which will hit the stores April 14, will carry an "N" prefix. This was the prefix used on LPs in the former CBS artist development program, which offered dealers a cost price scaled to \$1 off list price.

The "N"-prefixed albums will list at \$5.98 until "it is deemed appropriate to charge the price customarily charged for new releases from established artists," according to a CBS spokesperson. Another

source estimated that the price would rise after an album had sold 100,000 units. But Ernie Hansen, director of branch administration for CBS Records, said that no specific cut-off point had been determined. Whenever it is decided to raise the price, however, accounts will be given two weeks to place one final order at the lower price.

The first LPs in the new line, shipping this week, are by Far Cry, Clifford Coulter, Tommy Tutone and Leah Kunkel. On April 24, dealers will also be receiving \$5.98 list releases by Russ Ballard, Jimmy Maelen, the Sorrows, Dirty Looks, Jo Jo Zep and Ray Kennedy, according to Hansen.

Hansen noted that, while an average of five or six new titles will be added to the developing artists series each month, the total number will vary from one month to another. During the Christmas season, for instance, he said, fewer albums by new artists will be released.

Incentive Program

Among the dealer incentives offered under the developing artists program are a 100% return policy (which will not affect calculation of the 20% ceiling on other product), extended rating, discounting, extra credit, and exemption from special shipping charges.

All initial orders on the new artist series that are placed prior to the Thursday before the ship date will carry 120 days dating. Additionally, if an account agrees to take a specific quantity of units on one of the affected titles, it will earn an additional 10% discount on the initial order.

For albums in the new artists series, there will be no pick and pack charge for shipments to individual locations; ship charges for orders of less than 90 units will also be suspended; and there will be no

(continued on page 36)

Floyd Price To Rise?

NEW YORK — According to reliable field sources, **Cash Box** has learned that CBS Records will raise the suggested list price of "The Wall" by Pink Floyd to \$15.98 from \$13.98, effective April 21. However, CBS declined to comment on the report.



EDDIE'S JUST CRAZY ABOUT LENE — Stiff-Epic recording artist Lene Lovich recently made an in-store promotional appearance at the Crazy Eddie retail outlet in Hartsdale, N.Y. Lovich's latest LP is entitled, "Flex." Shown at the store in the top row are (l-r): Barry Taylor, general manager of Stiff Records; Terry Collins, Dennis Cooper, Hary Spero, Danny Miron, and Scott Kaufman of Crazy Eddie. Pictured in the bottom row are (l-r): Dennis Noto, sales rep for CBS Records; Lovich; Les Chappel, musician; and Ray Free, local promotion manager for E/P/A.

Producers, Artists Discuss Digital Recording Potential

by Richard Gold

This is the second article in a two-part series about the state of digital recording in the American music industry today. Part one (*Cash Box*, April 12) focused on the digital equipment that is available in major recording centers around the country and the viewpoints of studio representatives. Part two deals with the attitudes of producers and recording artists towards digital recording.

NEW YORK — The newness, high expense, and incompatibility of digital recording techniques, coupled with the limited availability of computer-based sound replication equipment in recording studios around the country, are the key factors limiting the changeover of pop music producers and artists from the analog to the digital mode. Nevertheless, those producers and artists who have experimented with the digital process — which measures the amplitude of an audio signal at ultra-high speed, then stores the measurements on magnetic tape in binary language — feel that it represents a

Pressing Plants Increase Prices After PVC Hike

by Marc Cetner

LOS ANGELES — In separate moves that could signal a trend among many of the major pressing plants in the country, the Precision/United Record Pressing plants in Nashville and Allied Record Company in Los Angeles have reacted to the April 1 PVC price hike by upping the prices they charge for pressing albums and singles.

Two of the first pressers to announce a new price list are the Nashville-based Precision and United Pressing Plants. Up until April 9, both companies were charging approximately 19-20 cents per single and 47-55 cents per album, with variable pricing. However, as of April 15, the two companies' new price lists, which are also subject to variable pricing, show an average increase of 2 cents on LPs and 1 cent on 45s.

Allied Record Company of Los Angeles has also adjusted to the second PVC price hike since January by instituting new prices. The company, which presses LPs for Elektra and Disney and 7-inch records for RCA, has upped its LP prices (formerly listing for 50 cents) by almost 1 cent. The 45s were not subject to the price increase since they are pressed with styrene.

While many of the nation's pressing plants plan on absorbing the 6% (2½ cents per-pound of mix) price increase on polyvinyl chloride and others are still evaluating accounts, industry sources believe that many plants will elect to pass

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breakthrough which will have significant impact in the future.

At present, the competing manufacturers of first-generation digital recording systems are making concerted efforts to interest established producers and pop stars in using their equipment. According to Peter Asher, the producer of Linda Ronstadt's current hit album, "Mad Love," the St. Paul-based 3M Company was "very anxious" to have its 32-track Digital Mastering System employed on the Ronstadt LP. Asher said that he and the singer compared the 3M system with the Sony digital two-track and competitive analog machines at the Record One Studios in Los Angeles. "We found the 3M markedly better," Asher said.

Although "Mad Love" was recorded in analog, it was mixed "entirely digitally," Asher said. The producer was so impressed with the potential of digital recording, that he decided to make his next project, an LP by a new Los Angeles group called Ronin, a full digital production.

"It made my life ten times easier," Asher remarked. "When we mixed the Ronin album, we mixed on to two of the unused tracks on the 3M 32-track. The enormous advantage is that you can punch in and out of a mix at any time. This is something you could never do in a million years with analog." Asher also said that he will "definitely" be using the 3M digital system when he produces James Taylor's next album sometime this summer.

'Phenomenal Punch'

Mick Fleetwood, the founding member and producer of Fleetwood Mac, acted on

(continued on page 20)

Dealers Question Wisdom Of WEA's Catalog Price Hike

by Leo Sacks and Mike Glynn

NEW YORK — WEA Corp.'s announcement that it is raising the suggested list and wholesale prices on 113 multiple record and tape sets in its catalog has prompted many of the nation's rack and retail accounts to adjust their prices accordingly, a *Cash Box* survey has revealed.

The increases, which bring LP and tape price parity to the majority of goods that formerly differed from \$1 to \$3 in list price, went into effect March 31 (see separate story). A WEA spokesman attributed the price hikes to "increased manufacturing, shipping, vinyl and paper costs." "Many of the titles have been underpriced for years," he said, "and now the WEA labels are bringing the prices up to where they belong."

WEA has notified its accounts that all returns authorized before June 27 on the affected catalog selections will be credited at their original purchase price.

The price changes instituted by WEA are

Blanket Licenses Are Ruled Lawful

NEW YORK — Circuit Judge Jon O. Newman of the United States Court of Appeals for the Second Circuit has ruled that the blanket licenses offered by ASCAP and BMI to television networks are entirely lawful. The unanimous decision ruled that CBS, which had contested the policy, had failed to prove that blanket licensing restrains competition. The decision affirmed the initial ruling by District Judge Lasker in his 1975 dismissal of CBS' complaint against ASCAP and BMI.

Judge Newman's decision marks the fourth round in the eleven-year-old litigation, brought on Dec. 31, 1965 by CBS. The initial ruling by the District Court in 1975 was reversed in 1977 by the Second Circuit Court of Appeals, which ruled that blanket licensing was illegal as price fixing, but was reversed in 1979 by the United States Supreme Court, which sent the case back to the Court of Appeals with instructions to analyze blanket licensing.

According to Edward Chapin, general counsel for BMI, blanket licenses do not restrict competition because licensees always have the alternative of paying individual publishers directly. Under the terms of blanket licensing, a licensee agrees to pay a fixed sum to a licensing agency, regardless of which material is used and the number of times it is used. According to Chapin, "we now have to go back to a lower court and fix the rate that must retroactively be paid."

According to ASCAP president Stanley Adams, "this decision will surely be applauded by the entire ASCAP membership. We hope very shortly to resume normal business relations with one of our most valued licensees, the CBS TV network."



MCA recording artist Rupert Holmes has long been recognized for his talent as a songwriter and producer, but it has only been within the last 12 months that his own six-year old recording career has finally come to fruition. His unique, musical short stories and penetrating modern observations of the tangled web lovers weave has earned two Top 10 singles with the recent "Him" and the immensely popular "Escape (The Pina Colada Song)," which shot to #1 on the *Cash Box* Top 100 singles chart.

Born in Cheshire, England, Holmes' family emigrated to the U.S. when he was quite young and the slight, bespectacled youth was raised in Nyack, N.Y. His budding talents as a songwriter flowered early, for while he was attending the Manhattan School of Music as a composition major, he wrote a Top 10 hit for the little-known Buoys entitled "Timothy."

Next came tunes for the Partridge Family, in addition to compositions and arrangements for the Drifters, Platters and Gene Pitney, among others, and Holmes also arranged music for the Carol Burnett and Englebert Humperdinck TV shows.

One artist who quickly became enamored with Holmes' songwriting style was Barbra Streisand, who asked him to arrange and co-produce her "Lazy Afternoon" LP. Four of his tunes ended up on the album and Streisand ended up cutting more of his compositions, as did a host of others, including Barry Manilow, Mac Davis and the Manhattan Transfer. Holmes also produced records for such diverse talents as the Strawbs, Sparks and John Miles in London, building an international reputation as a hitmaker.

His own career, which started with the Epic LP "Widescreeen" in 1974, was only moderately successful. After three albums — "Singles," "Pursuit of Happiness," and a self-titled effort — he finally found his groove, so to speak. Moving to the now-defunct Infinity label, he cut "Partners In Crime" and shot a bullseye right on the heart of American listeners.



CASH BOX SALUTES SMOKEY — *Cash Box* recently hosted a luncheon honoring Motown recording artist Smokey Robinson for the success of his LP, "Where There's Smoke," and single, "Cruisin'." Pictured at Le St. Germain restaurant in Hollywood are



(l-r): *Cash Box* president and publisher George Albert; Judy Albert; Robinson; ABC-TV newscaster Larry Carroll; George Albert; Robinson and manager Shelly Berger. Also on hand were Motown execs Mike Lushka, Skip Miller and Miller London.

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Christopher Cross

Christopher Cross, who was born in San Antonio, Texas in 1951, still makes his home in the Lone Star State. He launched his high-flying single, "Ride Like The Wind," which is featured on his self-titled debut LP for Warner Bros. Records, with a band that he formed and nurtured in his adopted hometown of Austin.

"Most people leave Texas because it can be musically stifling," says Cross, who points out that most recording artists who gain national prominence out of Texas are either pure country acts or hard rockers. "I'm definitely into making commercial pop music, and I don't think that anything pop like us has ever come out of Texas," he says.

When he was in the seventh grade Cross took up the drums, inspired by "Dave Brubeck-type music." Soon after he became interested in rock and roll. "I was a singing drummer, but I found that the drums were not a good melodic instrument," he recalls, "so I took up the guitar." When he entered high school in San Antonio, Cross formed his first band, Flash. By the early Seventies the band was opening shows in San Antonio for top name touring acts.

According to Cross, Flash was a "pretty melodic" outfit as opposed to a "very heavy rock band." Audiences in the early seventies, Cross says, were more receptive to a "mix of genres" at concerts. "If some bizarre band would open for Led Zeppelin people would still listen to them. These days if you're going to open for ZZ Top you'd better be ready to kick ass, because that's what the fans are waiting for."

Cross disbanded Flash in 1973 in order to enter San Antonio College. At that time he planned to become a physician, like his father. "I had decided to pursue pre-med heavily," Cross recalls, "but I kept playing and writing music while I was living at home." Eventually, the pull of a musical career became too strong to resist. "I talked it over with my father, and I finally decided to quit school and get the band together with Andy Salomon (bass) and Rob Meurer (keyboards)."

Cross and the band moved to Austin where they entered into a "co-op deal" with the Pecan Street recording studios. While they were honing their original material in the studio, the Christopher Cross band found steady and lucrative work "playing dances, frat parties, clubs and copy gigs" in the Austin area.

When the time finally arrived to record his original material, Cross and the band went to Los Angeles, eager for the opportunity to work with Warner Bros. staff producer Michael Omartian. "Steely Dan is my favorite band," says Cross, "and Michael has been all over their records. As a musician and a producer he's one of the most talented, if not the most talented guy that I've ever met."

The Cross sessions soon attracted such Los Angeles area musical luminaries as Don Henley of the Eagles, J.D. Souther, Michael McDonald, Nicolette Larson (who had been recording in the adjacent studio) and ace session guitarist Larry Carlton.

The Cross band is planning a national tour that will begin "around the end of April." Cross wants "Ride Like The Wind" to be number one. "Sometimes I feel more like a businessman than a musician but that's just a fact of life," he says.



Photoglo

Five steady years of gigging in clubs in Los Angeles' South Bay area — playing everything from Steely Dan-influenced jazz to Poco-tinged country rock — has given Jim Photoglo an eclectic adult pop sound. The dues paying experience looks as though it is already reaping benefits as Photoglo's commercial, uptempo ballad, "We Were Meant To Be Lovers," has already reached the #82 bullet position on the **Cash Box** pop singles chart.

While the successful single and the young 20th Century-Fox recording artist's album are listed as solo projects, Photoglo's music is very much a joint effort. Ron Neary is Photoglo's composing partner and producer. The two met in 1974 while Photoglo was playing a club called Orville and Wilbur's in Manhattan Beach.

Neary (who has written songs for such popular music luminaries as Olivia Newton-John, Gladys Knight and Anne Murray) and Photoglo decided that co-writing songs and giving them to other artists was an unsatisfying relationship, so in 1975 the duo began channeling their talents into Photoglo's solo career.

While the two have been partners for the past several years, they decided that it would be best if Photoglo left the club circuit, and for more than a year now, both careers have been based around the production of Photoglo's debut LP.

"I'd had quite enough of performing in clubs," says Photoglo. "Beating your head out for 4½ hours to an audience that's there just to hustle someone next to them and blow smoke in your face wasn't making it for me. You get all your desire to play out during a club gig and then what are you going to do when you go to create?"

Although Photoglo enjoys performing, the strength that he has saved since leaving the South Bay circuit has been injected into an A/C-oriented album that displays his versatility. The album contains songs such as the Kenny Loggins-flavored ballad, "Faded Blue," the Boz Scaggsian "Steal Away" and the country rock-influenced "20th Century Fool."

The young singer/songwriter's mainstream sound has also been influenced by a diverse musical background as well as the trendy club circuit. Photoglo, which means "son of light" in Greek, has always been surrounded by music as his immigrant mother and his sister and brothers all played instruments. Too small to play the guitar, at age five he began playing the ukelele. Another major part of his musical education was listening to "Mudbone," a Richard Pryor-like figure, who played low down Mississippi blues for the kids in Photoglo's Inglewood, Calif. neighborhood. Other sounds that contributed to Photoglo's musical roots include those of Elvis Presley, Sam Cooke and the Beatles.

Presently Photoglo and partner Neary are spending time crafting the type of love ballad that was such a prominent part of the debut LP.

"We pride ourselves on writing meaningful ballads about the male/female relationship," says Photoglo. "We concentrate on writing memorable melodies and vivid lyrics about love — it's the most intense feeling a person can go through and we all can identify with losing at it or winning at it."

WEA Int'l, Warner Bros. Music Sales Figures Highlight WCI Annual Report

by Leo Sacks

NEW YORK — The revenue growth of WEA International and Warner Bros. Music last year were two of the highpoints of the performance of Warner Communications Inc.'s Recorded Music and Music Publishing division, according to the company's recently released 1979 Annual Report.

With representation in 19 countries, WEA International had revenues of \$294.3 million last year, up from \$194.4 million in the previous year. Moreover, revenues have grown at a compound rate in excess of 30% annually since 1972. However, profits for the company in 1979 were "flat," according to the report, due to the inclusion, for the first time, of Japanese revenues and the absence of releases in the first nine months of 1979 from the U.S. labels' major artists with established international followings. The report also noted that, in many of the countries in which WEA International operates, inflation was "particularly severe." Nevertheless, WEA International's current fiscal year is expected to benefit from the fourth quarter releases of albums by Led Zeppelin, Fleetwood Mac and the Eagles.

Warner Bros. Music had record revenues of \$31 million in 1979, a 10% increase over the \$28.2 million figure posted in 1978. The growth of the company, according to the report, can be traced to the

First Qtr. Sales Rise For CBS Records Group

NEW YORK — First quarter revenues for the CBS Records Group increased 22% compared to the same period last year, and the division also reported "a significant profit advance." However, first quarter net income for CBS, Inc. declined 27% to \$13 million from \$17.8 million for the first quarter of 1979.

CBS revenues reached a new first quarter high of \$967.4 million. This was a 17% jump from \$828.7 million in 1979's first period.

William S. Paley and John D. Backe, chairman and president, respectively, of CBS, Inc., attributed the strong first-quarter performance of the Records Group to its expanding international division and a rebound in domestic label sales.

According to Paley and Backe, a profits decline in the CBS Broadcast Group caused by increased expenditures, as well as first-quarter earnings downturns for the CBS Publishing and CBS Columbia Groups, were among "several unforeseen factors" contributing to the corporation's first-quarter drop in earnings.

expansion of its foreign operations, which experienced a revenue rise of more than 50 percent; an increase in performance royalties; and the continued high level of revenues from the publication of sheet music and song folios. The report added that foreign revenues, which were approximately triple the 1975 level of \$17.7 million, came from the wholly-owned affiliates of the company in nine major countries.

Returns Problem

Although revenues for WCI's Recorded Music and Music Publishing division advanced to a record \$725.3 million last year from \$617.1 million in 1978, operating in-

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DJ Music Awards Nominees For 1980 Are Announced

by Michael Martinez

LOS ANGELES — Expanding the areas of recognition, nominees were announced for the 1980 DJ Music Awards, held last year as the "Disco Music Awards." The program is to be held Thursday, May 8, at the ABC-TV Center in Los Angeles, from where it will be broadcast live.

The winners will be selected by music and program directors throughout the country. Commenting on the criteria used to select nominees and the eventual winners, Mike Mamakos, spokesman for the awards, said that most of the radio people determined which artists "achieved the most" in a given music category.

"Artistry is important, but the cornerstone in the selection process is popularity," he added.

This year's categories include contemporary/popular, soul and country music. Topping nominees in the contemporary/popular category were Billy Joel and the Doobie Brothers with three each, followed by Rupert Holmes and Barry Manilow, who received two each.

Joel was nominated as best male artist, for best songwriter and for best album ("52nd Street"). The Doobies were nominated as best duo or group, for best album ("Minute By Minute") and best single ("What A Fool Believes"). Michael McDonald, lead singer for the Doobies, was also nominated best songwriter. Manilow was nominated best male artist and best producer, while Holmes was nominated for most promising artist and best songwriter.

Michael Jackson headed the soul music category nominees with four, including best male artist, best album ("Off The Wall") and two in the best single category ("Rock With You" and "Don't Stop 'Til You

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ARRELL'S DEBUT — MCA recording artist Gregg Arrell recently debuted his new self-titled LP at Donte's in Los Angeles for MCA staff and the press. Pictured are (l-r): Al Ross, Arrell's manager; Arrell; Bob Siner, president of MCA Records; and Rick Frio, president of Carousel Records.



**IF YOU THINK DIGITAL IS JUST AROUND THE CORNER,
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WEA Int'l, Warner Bros. Music Sales Figures Highlight WCI Annual Report

(continued from page 12)

come of \$81.7 million was 12 percent below the \$92.6 million figure achieved in 1978. The report attributed this performance to several factors, including an unusually high rate of returns and a lower number of multi-million-unit selling records than in previous years.

Returns posed a "difficult" problem for the WEA Corp., particularly in the first three quarters of 1979. The percentage of returns to gross shipments dropped sharply in the fourth quarter, however, with return authorizations reaching their lowest level of 1979 at the year's end. This was "well below" a year ago and "less than half their peak total" in the second quarter of 1979,

Schein Appointed As President Of Polygram Corp.

NEW YORK — Harvey L. Schein has been appointed president and chief executive officer of Polygram Corp. He will be in charge of all Polygram operations in the U.S. and will also serve as a vice president of the European-based Polygram Group. Schein, whose appointment becomes effective May 1, will be the first American executive to serve in a top management capacity with the Polygram Group.

Schein will take over the presidency of Polygram Corp. from Dr. Werner Vogelsang, who was president from 1974 to the present, but has not been in residence here since 1977. Dr. Vogelsang, who is also a Polygram Group vice president, was recently appointed president of the worldwide Polygram Record Operations organization.

Irwin H. Steinberg, who has directed the day-to-day activities of Polygram Corp. as executive vice president during Dr. Vogelsang's absence, will remain in his corporate position, in addition to serving as chairman and chief executive officer of the recently formed Polygram Record Operations, U.S.A., which is responsible for most of the company's recorded music activities in this country.

WCI Alumnus

Schein has been executive vice president of Warner Communications, Inc. since joining that company in 1978. Prior to that, he had served as chairman and chief executive of Sony Corp. of America since 1972. His career also included 14 years with CBS Inc., where his last position was president of the CBS/Columbia Group, a vice president of the corporation and a member of the CBS Board of Directors.

Schein joined CBS after having been associated with a prominent New York City law firm. He holds a Bachelor of Arts degree from New York University, and he graduated from Harvard Law School in 1952.



Harvey L. Schein

according to the report. Despite the substantial increase in returns, the study said that WEA was able to improve its cash collections last year by approximately eight percent over 1978's figure.

The report discounted the theory that the increase in the suggested list price to \$8.98 from \$7.98 contributed to the industry's problems in 1979 by noting that only 40% of WEA's unit sales of single disc albums and tapes listed for \$8.98.

According to the report, the record and music industry's problems last year must be seen in the perspective of the industry's 25 straight years of growth prior to 1979. From 1966 to 1969, industry revenues rose at a 16% compound rate. Growth dropped to a six percent rate from 1970 to 1973, but stabilized at nine percent in 1974 and 1975. From 1966 to 1975, therefore, industry growth was 10% compounded in dollars, roughly half from unit growth and half from price increases. However, from 1976 to 1978, industry growth exploded to 14% compounded in units and 19% in dollars.

Several factors led the sharply accelerated rate of growth during this period, the report said. These included a "substantial" number of new entrants into the record-buying population; the proliferation of full-line record stores where both current and catalog product could be purchased; "sociological factors which caused the record buying habit to continue as consumers grew older"; the growth in demand for consumer audio equipment; and the emergence of pre-recorded tape, whose dollar sales doubled in the three years ending in 1978. The study said that while these trends diminished in 1979, they still remain essentially intact.

Pointing to the emergence of numerous albums capable of selling millions of units per release during this period, the report said that the success of "Saturday Night Fever" and "Grease" "led to unrealistic expectations by both manufacturers and retailers as to the industry's near-term potential." The albums accounted for approximately nine percent of the industry's total domestic dollar volume in 1978, according to the report.

Radio's "disproportionate" devotion to disco music in relation to its unit sales was also partly responsible for the downturn in the domestic wholesale record business last year, the report stated. As a result of broad disco airplay, said the report, there were less time available to promote records with wider sales potential.

Concluding that the "factors responsible for the long-term growth of the recorded music business are fundamentally unchanged," the study reaffirmed detailed market research by WCI that "growth in consumer demand will continue." U.S. consumers have spent nearly \$25 billion on audio equipment over the past decade, according to the report, and 83% of all U.S. households have audio playback equipment, with better than 50% having both record and tape players.

CBS Taps Blowers

NEW YORK — J. Garrett Blowers has been appointed vice president of the corporate planning office of CBS, Inc. He will report to Thomas M. Kirwan, CBS vice president of finance.

Blowers had been vice president of the investor relations department since June 1975. He joined CBS in September 1973 as associate director of investor relations and in December 1974 was appointed director of that department. Prior to joining CBS, he was with the American Broadcasting Companies, Inc. for seven years, serving as director of corporate information and in a number of other communications positions.

Siegel Named — Bob Siegel has been named general manager of RFC Records and of Warner Bros. Dance Music Department. He has been with RFC and Warner Bros. Dance Music Department since their inception. He was originally national disco promotion coordinator at TK Records.

Einczig Appointed — Steven Einczig has been appointed associate director, product management, west coast, E/P/A. He joined CBS in 1976 as an inventory clerk in the New York branch and was promoted to the A&R department of the CBS Associated Labels. He moved to Los Angeles in 1978 as a product manager and has held that position until his current move.

Changes At 20th — 20th Century-Fox Records has announced staff positions and additions. Dianne Leedy was promoted from manager to director of accounting. She was staff assignments director at the accounting firm of Haskins & Sells prior to her appointment at 20th. Curtis Yew, formerly with McCulloch Corp. in the internal audits section, will serve as royalty manager. Susan Fickenscher, senior accountant, recently joined 20th. She previously worked in the international department at Warner Brothers Films. Arlene Slotnick, royalty accountant, and Lauralee Phillips, junior accountant, are additional new appointees to the 20th accounting staff.

Smith Named At Capitol — Lee Smith has been promoted to national classical sales director for Capitol Records, Inc. Prior to this promotion, he was Angel/Seraphim's Chicago-based DSPM (Divisional Sales & Promotion Manager), a post he held from 1977 to present. He joined Capitol in May 1972 as the territory manager for the label's Washington, D.C. sales branch.

Shoemaker To MCA — MCA Music has announced the appointment of Rick Shoemaker to director of creative services for MCA Music. Prior to joining MCA Music, he was with Infinity Music where he was national director of music publishing. Shoemaker was also with ABC Music where he served as vice president for three years.

Wilson At Singleton — The Shelby Singleton Corporation has announced the appointment of Colonel Jim Wilson as vice president of sales and marketing for the company. He was formerly V.P. and general manager of Starday-King Records and most recently V.P. of sales and marketing for Alshire International.

Thaler Named At ATI — American Talent International has announced the appointment of Doug Thaler to vice president and general manager of publishing operations for A.T.I. Equities. He had been functioning as general manager of Wooded Lake Music (BMI) and ZAK Music (ASCAP).

Dunham Promoted — Mark Dunham has been named vice president and general manager of Bradley Publications. He was previously Bradley's advertising director. Before coming to Bradley, he was musical director for Windsong Records.

Higgins Named — Michael P. Walsh & Assoc. of Golden, Colo., has announced the appointment of Barry Higgins, to executive vice-president in charge of talent acquisition and production.

Jacknick Joins Bradley — Alan Jacknick has been named sales director at Bradley Publications. Before joining Bradley in the sales department one year ago, he was co-owner of VIP music, a print-jobber in Ithaca, N.Y.

Gale Named At Scott/Sunstorm — Howard Gale has joined Scott/Sunstorm Recording Studios as mixing and recording engineer. Gale, a veteran of 17 years in the industry, formerly was with ABC Recording Studios.

Stein Appointed — The appointment of Len Stein as public relations representative for the Fuji Magnetic Tape Division has been announced. He was formerly account supervisor on the Sony Industries and Sony Video Products Company accounts.



Bob Jamieson

Jamieson Named As CBS Staff VP

NEW YORK — Bob Jamieson has been appointed to the newly created position of vice president of marketing and creative operations on the staff of Richard Asher, deputy president and chief operating officer of the CBS Records Group. In his new capacity, Jamieson will be responsible for coordinating worldwide marketing and A&R activities of the CBS Records and CBS International divisions. He will be involved in developing marketing strategies for product released by both divisions and strengthening their worldwide interaction. He will also coordinate the overall career development of major CBS recording artists throughout the world.

Jamieson, who most recently served as branch manager of New York for CBS Records, joined the firm in 1968 as inventory clerk. In 1972 he was named branch manager in Minneapolis, and in 1975 became manager of CBS, Cleveland branch.

Rudin Appointed Regional VP For Polygram Distrib.

NEW YORK — Shelly Rudin has been appointed regional vice president of Polygram Distribution Inc. He will report to Jack Kiernan, vice president of sales for the company.

In his new position, Rudin will oversee the activities of the company's branches in New York, Boston, Philadelphia, and Washington, D.C. The branch managers in those cities will report to Rudin.

Previously, Rudin was the New York branch manager for Polygram Distribution.

RCA Names Bermingham

NEW YORK — John H. Bermingham has been named vice president and general attorney for the RCA Corporation. Since 1973, Bermingham had been staff vice president and general attorney for corporate affairs for RCA. He joined the corporation in 1949 as an attorney on its legal staff, and was appointed RCA's counsel for corporate affairs in 1951.

For The Record

Tom Cossie adds the following information to the story he gave **Cash Box** for an article in the April 12 issue, entitled "Cossie's Precision Records Signs With CBS": Chic is signed to MK Productions, not to Record Logic, although Cossie has a 50% interest in the group's contract with MK. In addition, Rob Hegel is an artist on Chateau Productions, a firm in which Cossie is the principal. Finally, Maye James' Nouveau Monde Promotions is responsible for all of Record Logic's R&B promotion.

TOP 40 ALBUMS

	Weeks On Chart		Weeks On Chart
1 FUN AND GAMES CHUCK MANGIONE (A&M SP-3715)	1 9	21 MASTER OF THE GAME GEORGE DUKE (Epic JE 36263)	21 22
2 CATCHING THE SUN SPYRO GYRA (MCA 5108)	4 5	22 STREET BEAT TOM SCOTT (Columbia JC 36137)	22 22
3 EVERY GENERATION RONNIE LAWS (United Artists LT-1001)	2 11	23 A TASTE FOR PASSION JEAN-LUC PONTY (Atlantic SD 19253)	23 27
4 SKYLARKIN' GROVER WASHINGTON, JR. (Motown M7-933R1)	3 7	24 STRUTTIN' DR. STRUT (Motown M931)	26 5
5 HIDEAWAY DAVID SANBORN (Warner Bros. BSK 3379)	5 8	25 MONSTER HERBIE HANCOCK (Columbia JC 36415)	— 1
6 DREAM COME TRUE EARL KLUGH (United Artists LT 1026)	16 2	26 8:30 WEATHER REPORT (ARC/Columbia PC2 36030)	24 30
7 ONE ON ONE BOB JAMES & EARL KLUGH (Tappan Zee/Columbia FC 36241)	7 25	27 WATER SIGN THE JEFF LORBER FUSION (Arista AB 4234)	27 34
8 1980 GIL SCOTT-HERON AND BRIAN JACKSON (Arista AL 9514)	8 7	28 THE HAWK DAVE VALENTIN (GRP/Arista 5006)	25 24
9 ANGEL OF THE NIGHT ANGELA BOFILL (GRP/Arista 5501)	6 24	29 PICK 'EM RON CARTER (Milestone/Fantasy M-9092)	31 6
10 HIROSHIMA (Arista AB 4252)	9 18	30 IN PERFORMANCE OREGON (Elektra 9E 304)	— 1
11 8 FOR THE 80's WEBSTER LEWIS (Epic NJE 36197)	11 15	31 NOMAD CHICO HAMILTON (Elektra 6E257)	33 4
12 AMERICAN GARAGE PAT METHENY GROUP (ECM 1-1155)	10 22	32 LIVE AT THE PUBLIC THEATRE THE HEATH BROS. (Columbia FC 36374)	36 2
13 NO STRANGER TO LOVE ROY AYERS (Polydor PD-1-6246)	12 19	33 BEST OF FRIENDS LENNY WHITE (Elektra 6E-223)	28 32
14 YOU'LL NEVER KNOW RODNEY FRANKLIN (Columbia NJC 36122)	17 4	34 LIGHT AS A FEATHER AZYMUTH (Milestone/Fantasy M-9089)	30 11
15 WITH ALL MY LOVE WILBERT LONGMIRE (Columbia JC 36342)	13 7	35 KITTYHAWK (EMI America/Capitol SW 17029)	— 1
16 RISE HERB ALPERT (A&M SP-4790)	14 27	36 STREET LIFE CRUSADERS (MCA 3094)	29 47
17 OCEANLINER PASSPORT (Atlantic SD 19265)	18 3	37 THE WORLD WITHIN STIX HOOPER (MCA 3180)	35 27
18 THE DANCE OF LIFE NARADA MICHAEL WALDEN (Atlantic SD 19259)	15 18	38 MORNING DANCE SPYRO GYRA (Infinity NF 9004)	37 55
19 GENETIC WALK AHMAD JAMAL (20th Century-Fox/RCA T600)	19 11	39 THE BEST OF JOHN KLEMMER VOLUME 1/ MOSAIC (MCA 2-8014)	34 22
20 PRESSURE (LAX/MCA 3195)	20 18	40 TIVOLI GARDENS STEPHANE GRAPPELLI, JOE PASS, NIELS HENNING ORSTED PEDERSON (Pablo 2308 220)	— 1

JAY BECKENSTEIN GROWS HIS OWN — Reedman-composer Jay Beckenstein is an American success story, with jazz roots that he traces to **Charlie Parker, Coleman Hawkins, Lester Young, Cannonball Adderley and Stan Getz**, and an R&B sensibility that encompasses the work of **King Curtis and David "Fathead" Newman**. Beckenstein and his band **Spyro Gyra** have established themselves as reigning heavyweights in the pop jazz/adult contemporary market with hits like "Morning Dance," "Shaker Song" and their newest effort "Catching The Sun" (on MCA). In only two weeks on the charts, "Catching The Sun" had risen to #54 with a bullet on last week's **Cash Box** top 100. It's a suede-glove sound, with airy, samba-inflected colors on top, a firm R&B pulse underneath, and Beckenstein's pure, melodious saxophone improvisations floating through it all, a quiet



SPIRALING UPWARD — MCA recording artists **Spyro Gyra** are currently soaring up the **Cash Box** jazz charts at #2 bullet with their LP "Catching the Sun." (The band's leader and primary writer, Jay Beckenstein, is profiled in this week's column).

fire that percolates without ever quite boiling over. "Catching The Sun" is a refinement of the directions Beckenstein has been working on since the astonishing success of his first album, a self-produced effort called "Spyro Gyra" which took off with sales of 225,000 in a matter of months without any promotion or touring outside of a several-hundred mile radius of Buffalo, New York. "That album was intended as a final statement, a gift, to the people who liked our music and supported it. I borrowed \$30,000 to produce it, but I never expected it to go over as well as it did. Based on the success of that, we got an album on the late, great, Infinity Records called 'Morning Dance' which is still charted and has sold over 700,000 records in America and almost 1,000,000 world wide. The reason for our success is hard work. Since 'Spyro Gyra' came out we've been on the road for eight months a year, three years straight. The whole Spyro Gyra trip has been created by us and our fans, not by the record company. We've organized our own tour support and budgets, our own management. Our first album was strictly an independent deal until we got distribution with Amherst. Most importantly, we've gotten out into all of the towns jazz groups usually never played and built a following. A lot of people who envy our success never got out of New York City into places like Des Moines; they weren't willing to give up that studio money and make no money for a whole year. That's what we did, and we stuck with it, and that's why we got over."

Do you see yourself as a jazz artist or a pop artist, I wondered? "Artistically speaking I consider myself nothing at all," said Beckenstein. "I don't label myself. So rather than call myself pop or jazz I prefer to think of it as contemporary. Economically speaking though I suppose I'm pop. But it's funny with some critics. They'll call my music jazz, putting me in a category I wouldn't put myself in, and then they put me down for not being jazz. That's contradictory to me, but I don't lose any sleep over it so long as the public accepts my music."

And what did Beckenstein see as future directions for the band? "Well, like you said, 'Catching The Sun' is a refinement of what we've been doing," he replied, "but for the next album — which we'll be recording in June — the band and I feel we should become more experimental and take some more risks in instrumentation and variety of material — we don't want to simply become formulaic. I mean, the music we've been doing has been very satisfying, and we think it's helped a lot of jazz artists by opening up the doors to radio airplays. Right now there isn't a lot of mainstream music played on radio, but a step has been made. Now at least it's not required to have a singer to get on the radio — you can get over with instrumental music, too."

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AFRICAN MARKETPLACE — Dollar Brand — Elektra 6E-252-A — Producer: Not listed — List: 7.98

All of a sudden, Elektra is looking like a leader in progressive music, with albums by Joni Mitchell, Lenny White, Patrice Rushen, Mingus Dynasty, Chico Hamilton and this wonderful new album by the legendary South African pianist, Dollar Brand. "African Marketplace" is reflective and jubilant by degrees, with a lyricism and a rhythmic drive that should prove very appealing to fans of Weather Report, Keith Jarrett, David Sanborn, reggae, dance music, and jazz.

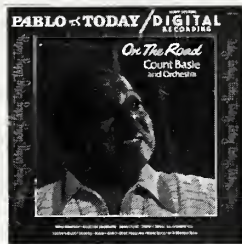
MONSTER — Herbie Hancock — Columbia JC 36415 — Producer: David Robinson & Herbie Hancock — List: 7.98

On his latest confunktion, the keyboardist has given over the vocals to excellent singers like Greg Walker and Gavin Christopher. As a result, this is Hancock's most assured pop album, with plenty of crossover potential. Pay special attention to the Isley Brothers inflected rock of "Don't Hold It In" and "It All Comes Round," a collaboration with Carlos Santana on the hustling rave-up, "Saturday Night," and the disco-funk of "Stars In Your Eyes."

THE SHOUTERS — Roots of Rock 'N Roll, Volume 9 — Savoy 2284 — Producer: Bob Porter — List: 8.98

Rock and roll and most other dance-oriented musics arose out of the synthesis of '40s rhythm and blues and '30s swing and gospel music. This is an essential series that documents the key transitions. Volume 9 features the work of Gatemouth Moore, Chicago Carl Davis, Eddie Mack, H-Bomb Ferguson and Nappy Brown, covering a period from 1945 to 1957. In a varied selection of novelty tunes and hip-shaking rockers. There are appearances by many of the jazzmen who helped define this genre, including Harry Carney, Budd Johnson and Lockjaw Davis.

JAZZ ALBUM PICKS



ON THE ROAD — Count Basie and Orchestra — Pablo Today D2312112 — Producer: Norman Granz — List: 8.98

The prophet of Kansas City swing shows no signs of slowing down. "On The Road" is one of the most powerful big band recordings in recent memory, and the use of the Sony Systems Digital Recording equipment puts you in the front row of the audience. The rhythm section is crisp and full, the reeds dark and resonant, and the brass just explodes like a cannon. Basie's band and material is equal to the technological perfection, with fine vocals from Dennis Roland on Nat Adderley's "Work Song" and exultant flagwavers like "Wind Machine," "In A Mellow Tone" and "Basie."

BARTZ — Gary Bartz — Arista AB 4263 — Producers: Reggie Lucas and James Mtume — List: 7.98

Gary Bartz is one of the finest alto saxophonists in jazz, and an important figure in crossover realms, as well, through his hit recording "I've Known Rivers." "Bartz" is a likely candidate for pop jazz success due to the polished production of Reggie Lucas and Mtume which couch Bartz's lyrical alto anthems in sleek settings of modern R&B with potent dance grooves. There's much in common with David Sanborn's "Hideaway," and "(Give It Your Best), Shot!" seems a likely candidate for airplay.

IMAGES — Jonathan Meredith — Magic S101 — Producer: Guy Costa — List: 7.98

Crystalline, distinct tones best speak to the young guitarist's solo debut on this LP. There is always the feeling Meredith plays fewer notes than he actually knows. His polysyllabic presentation, however, on cuts like "Tuleburg" and "Rupak Tal," which harken to the eight-string guitar style of Brazilian Egberto Gismonti, is the most inspired technical work, while "Falling" is most illustrative, entailing a variety of emotional tones.

Dealers Balk At WEA Hike

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manager for the 11-unit Sound Warehouse chain in Dallas. "As far as we're concerned, the consumer is already used to paying higher prices for records. And you know that if the consumer wants something bad enough, he'll pay for it."

'Poor Timing'

Other dealers were not so optimistic. Calvin Simpson, president of Simpson's Wholesale in Detroit, said "the timing was very, very poor. We've already cut our WEA inventory in light of their returns policy, and this only serves to aggravate the situation. Now we have to raise our shelf price, and in a market that's down already, it's a bad move."

"Of course, we're not happy," said Al Geigle, national retail sales manager for Montgomery Ward, the 300-unit general merchandise chain and subsidiary of the Mobil Oil Corp. "Our stores have always stocked a good number of WEA Catalog titles, and these increases could have a very negative affect on the numbers we keep in stock. But let's wait and see how our customers react once we raise our shelf prices."

The impact of the price increases on the consumer is likely to affect movement on titles which have proved to be consistent sellers, according to Evan Lasky, president of the 95-outlet Budget Records and Tapes chain in Denver. "Some of the titles, such as the Grateful Dead's 'Europe '72' set, have

E/A, Paramount Join In Push For 'Urban Cowboy'

by Marc Cetner

LOS ANGELES — Elektra/Asylum, in conjunction with Paramount Pictures and Irving Azoff's Full Moon Record and Frontline Management company, is launching a multi-million dollar merchandising-marketing campaign in support of the soundtrack to the film *Urban Cowboy*.

Paramount will spend almost \$4 million on promotion for the film and E/A, which will release the two-record set April 15, almost a month prior to the film's debut, will dovetail its extensive drive into the movie company's campaign when the film is released.

The label itself will stage a two-fold campaign consisting of national and local radio and print ads and special point-of-purchase display materials keyed to the album's release. The first part of the marketing drive will be oriented towards retail and will offer a 5% discount, as well as extra dating (the due date being July 10). The second phase will be directed at the nation's rack jobbers after the movie has been distributed across the country.

Paramount Pictures is set to premier the Bob Evans/Irv Azoff produced film June 5 in Houston. *Urban Cowboy* will make its national debut on June 15 and be released to over 1,000 theatres across the country during the month.

The movie stars John Travolta and is directed and written by Jim Bridges, who has *Paper Chase* and *The China Syndrome* to his credit. The film is billed as a "modern western" and deals with the life of Brad Davis (John Travolta), who escapes the daily rigors of working at a petrochemical plant by turning into an "urban cowboy" on the Houston club scene at night.

Massive Campaign

Vic Faraci, vice president/director of marketing at Elektra/Asylum, calls the marketing-merchandising drive for the soundtrack a "massive campaign."

"The record has so many different artists and such a broad-based appeal that it can be perfectly incorporated into NARM's 'gift giving' theme," he said. "There is a lot of

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always sold well as catalog," he said. "I'm worried that the new price category will stop its flow." Lasky noted that the increases will almost certainly result in the reduction of WEA catalog in his warehouse.

Other retailers echoed Lasky's concern for the movement of certain catalog goods. For example, Cathy Boudreau, album buyer for the Music Plus Chain in Los Angeles, said that many of WEA's jazz titles, in particular, will now become special order items in light of the increases. And Michael Reef, executive vice president of Everybody's Records in Portland said that on many groups, including those named in the WEA price increases, "we intend to stop stocking catalog completely. We just don't move as much of it as we did a year ago."

Limited Demand

"I can see going from a list price of \$9.98 to \$11.98 on an album that's three or four years old," commented Phil Steinberg, stock supervisor for P.B. One-Stop in St. Louis. "But to go as high as \$16.98 for something like 'The Last Waltz' well, that's like blowing smoke. The record couldn't even move at \$14.98. It all just came as a shock." He added, "The demand for many of the titles is limited at best, so we'll probably hold on to the few pieces of each number that we have in stock, even though I don't anticipate much of a rush."

Bayard Spector, executive vice president of Spec's Music Stores in Coral Gables, Fla., told **Cash Box** that he fully understood WEA's policy decision on the basis of the current cost of single discs. "But," he cautioned, "how much can a consumer afford to spend for catalog product that's several years old, especially when you've got hit CBS titles listing for \$5.98. Maybe WEA feels as though raising the prices won't make an appreciable difference. I know that I'm sure as hell going with the flow and raising my prices. I just hope that I'm not too high off the ground to catch myself in the event that the bubble bursts."

Jim Lawson, president of Popcorn, the seven-unit retail chain based in Boston, also empathized with the WEA policy move. "Everybody's got to run their own ship, and WEA knows how to run theirs best. However, I have to question the number of people who will be willing to spend money for old product that lists as high as \$16.98. As long as it sells, we'll maintain our stock. But I'm not in the charity business, and I raised my shelf prices the day after I was notified."

Still, he asked, "Isn't it the consumer who

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Revised Prices On WEA Multiple Catalog Items

LOS ANGELES — Effective March 31, Warner/Elektra/Atlantic Corp. has posted the following raises on the suggested list price of double and triple-pocket LP/tape sets.

From \$9.98/\$10.98 to \$11.98: Peter, Paul and Mary, "In Concert;" Grateful Dead, "Live Dead" and "Grateful Dead;" Earth, Wind & Fire, "Another Time;" Black Sabbath, "We Sold Our Soul To Rock 'N' Roll;" Frank Sinatra, "Sinatra: A Man And His Music" and "Sinatra At The Sands;" Gordon Lightfoot, "Gordon Lightfoot's Greatest Hits;" Jimi Hendrix, "Electric Ladyland" and "Soundtrack From 'Jimi Hendrix;" Pentangle, "Sweet Child;" Deep Purple, "Made In Japan;" Frank Zappa and Mothers of Invention, "Roxy And Elsewhere;" Genesis, "The Lamb Lies Down On Broadway;" and original cast recording for "Jacques Brel Is Alive And Well."

From \$7.98/\$10.98 to \$11.98: Deep Purple; Frank Zappa and The Mothers Of Invention, "Uncle Meat;" and Capt. Beefheart, "Trout Mask Replica."

From \$7.98/\$9.98 to \$11.98: Common-

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HERE NOW THE SHMOOZ — Cleveland International Records is renegotiating with CBS. **Debbie Harry** has signed a six-figure deal to represent Gloria Vanderbilt's Murjani Jeans line. . . . An entourage including **Meatloaf, Nicky Hopkins, Mick Ronson, and Jimmy Iovine** recently booked time at Blue Rock Studios. . . . **Bruce Springsteen** will appear on the next **Graham Parker** album. . . . The special guest who will play opposite **Brenda Bergman** at S.N.A.F.U. will be torch-carrier **Tom Waits**. . . . Philly soulmeister **Thom Bell** is shopping a label whose artist roster includes the venerable **Four Tops**. Bell is also set to produce **Dee Dee Bridgewater** and **Deniece Williams**. . . . The **Rolling Stones** have been mixing their "Emotional Rescue" album at Electric Lady. . . . Madison Square Garden is offering **Billy Joel** a record-setting 14-day run. . . . Between now and



SEDAKA GOES ON SHOOTING SPREE — In honor of Neil Sedaka's new album, "In the Pocket," Elektra/Asylum Records hosted a party at Privates where Sedaka shot a game of pool with champion Steve Mizerak. Pictured are (l-r): Mizerak, Dara Sedaka, Neil's daughter and singing partner, and Neil.

June, Stiff America will release albums by **John Otway, the Feelies, Anthony Moore,** and "The Last Compilation Album" . . . All is well with Ze Records and **Lydia Lunch**. Lunch will record a "Motown-styled" album for the label in late spring. . . . **Daryl Hall and John Oates** recording their next LP, a "soul album," at the Hit Factory. . . . The forthcoming **Brains** album will have a pre-recorded version of "Money Changes Everything" . . . The **Southside Johnny** album will be called "Love Is A Sacrifice" . . . Jethro Tull's **Ian Anderson** will release a solo album this summer. . . . **Jerry Wexler** will not produce the next **Asleep at the Wheel** album. The group's **Ray Benson** will handle production. . . . The **Uncle Floyd Show** expands to an hour on April 14, and will expand from one to three spots for rock groups per week. Upcoming guests include **the Troggs, Shrapnel, David Johansen** and **the Ramones**. . . . **Peter Asher** has just finished production on an album by **Ronin**, the new band fronted by Linda Ronstadt's guitarist, **Waddy Wachtel**. . . . **Millie Jackson's** next, due in May, will be called "For Men Only" . . . Chicago will host a **David Bowie** Fan Convention called "The 1980 Floor Show: Bowiecon" on April 27. The show was put together by Dr. David J. Fletcher, who has also authored "David Robert Jones Bowie: The Discography of a Generalist." . . . Bomp Records has signed a local band, **the Zantees**, and Northwest rock legends **the Sonics**. . . . Sire set to release a second **Undertones** LP, titled "Hypnotised." . . . The righteous reverend **Sylvester** will do six shows at the Apollo Theatre, on April 17-20. . . . **Ellen Shipley's** upcoming album will feature vocal assistance by Chic's lead singer, **Alpha**. . . . Ex-Sex Pistol **Glen Matlock** has formed a new band called **The Spectres**. . . . E/P/A/Precision's the **Silencers'** gig at Trax's drew such E/P/A heavies as **Ron McCarrell, Al Gurewitz, and Tony Martell**.

DON'T MAKE ME OVER — Two instances of censorship have been called to our attention in the past week. The first involves the cover and accompanying ads for the **Boz Scaggs** album, "Middle Man." It seems that CBS would not ship the record unless its cover photo, which features Boz reclining on a young lady's lap, was retouched and air-brushed. In another case, Ze Records "reluctantly" pulled a recording of **Christina's** send-up of **Peggy Lee's** "Is That All There Is" on the heels of an injunction threatened by the song's authors, **Leiber and Stoller**. We were particularly upset by the latter, because Leiber and Stoller got their start writing no less upsetting dirty blues records in the early '50s. Like my shrink used to say, "the victim becomes the perpetrator."

DA DOO RON RON — Now that the fragmented musics of the late '70s are coalescing into more common pop denominators, it's become increasingly apparent that the focus of much creative energy these days is in the classic, if modernized girl-group genre. On the heels of **Blondie** and **Donna Summer** (who the pop audience perceive less as opposites than new wavers and discophiles might think), the charts are proliferating with the likes of **Pat Benatar, Bonnie Pointer, Ellen Foley, and Rachel Sweet**. And, though keeping a score card in the middle of the gold rush ain't easy, within the past couple of weeks yet two more artists move to the forefront of the genre. Casablanca's **Suzanne Fellini** plays the idiom for all the coy 'n' come hither sexuality of a Feldman-Gottelher-Goldstein production, with the tongue-in-cheek "Love on the Telephone" making an exceptionally strong impression. Atlantic's **Laurie and the Sighs**, buoyed by the crisp production of **Roger Probert**, achieved a similar pop eminence, albeit filtered through a more **Lesley Gore**-styled angst. Here, my pick-to-click is the searing "Never Going Back." Finally, if you don't know what I'm talking about, you can soak up a comprehensive history of the idiom via a three-album set, "Super Girls," available through the Schaumburg, Ill.-based Lake Shore Music label. Available through Warner Special Products, the album traces the genre's glory years from its Brill-Building beginnings through its Motown-perpetuated last stand.

LONG DISTANCE INFORMATION, GIVE ME MEMPHIS, TENNESSEE — There is substantial activity to report from the home of the blues. Soul legend **Rufus Thomas** has just completed filming a role in "The Hank Williams Story." Thomas plays a street musician who was one of Williams' biggest influences. Thomas reports that both he and daughter **Carla**, who did the original version of "Gee Whiz," can be reached for booking and recording at (901) 743-5820. . . . **O.V. Wright**, whose recording of "The Hurt Is On" is the definitive blues performance of our time, returns to Hi Studios this month to record his next, to be produced by **Homer Banks**. The record will feature backing by the inestimable Hodges Brothers, who, as **Hi Rhythm**, provided Al Green with the most sensuous soul rhythm tracks of the '70s. Bass player **Mahon "Teenie" Hodges** is also set to shop a solo album and can be reached at (901) 785-5590. . . . Ex-Stax head **David Porter** is producing **John Cobert** of the Soul Children.



TWO TONS IN THE BIG APPLE — While in New York rehearsing with **Sylvester**, the **Two Tons o' Fun** visited **WWRL** with its new LP, "Two Tons o' Fun." Pictured standing are (l-r): **Martha Wash** and **Izora Armstead** of **Two Tons**. Pictured seated are (l-r): **Linda Haynes**, **WWRL** music director, and **Bob Law**, program director.

aaron fuchs

CLASSICAL

TOP FORTY CLASSICAL ALBUMS

		Weeks On Chart	4/5 Chart
1	JAMES GALWAY: Song of the Seashore and Other Melodies of Japan RCA ARL 1-3534 (8.98/1 LP)	5	6
2	PAVAROTTI: O Sole Mio London OS 26560 (8.98/1 LP)	1	26
3	MASSENET: Werther London Philharmonic (Kraus) Angel SCZX 3894 (26.94/3 LPs)	4	12
4	BERG: Lulu Stratus, Orchestre de l'Opera de Paris (Boulez) Deutsche Grammophon 2711 024 (39.92/4 LPs)	2	16
5	JAMES GALWAY: Annie's Song RCA ARLI-3061 (8.98/1 LP)	3	60
6	STRAUSS: Egyptian Helan Detroit Symphony Orch. (Dorati) London OSA 13135 (26.94/3 LPs)	8	8
7	BELLINI: Norma National Philharmonic Orch. (Levine) Columbia M3 35902 (29.95/3 LPs)	10	8
8	TCHAIKOVSKY: 1812 Overture Cincinnati Symphony Orch. (Kunzel) Telarc Digital DG 10041 (17.98/1 LP)	7	16
9	GREATEST HITS OF 1721 Philharmonia Virtuosi of New York (Kapp) Columbia M35821 (8.98/1 LP)	13	10
10	RAMPAL: Greatest Hits Vol. II Columbia M 35176 (7.98/1 LP)	9	30
11	STRAUSS: Four Last Songs London Symphony Orch. (Davis) Columbia M 35140 (8.98/1 LP)	11	22
12	ZEMLINSKY: String Quartet #2 Lasalle Quartet Deutsche Grammophon 2530 982 (9.98/1 LP)	15	12
13	VERDI: Don Carlos Berlin Philharmonic (Von Karajan) Angel SZDX 3875 (36.92/4 LPs)	6	20
14	PUCCINI: Suor Angelica National Philharmonic (Bonygne) London OSA 1173 (8.98/1 LP)	18	8
15	VERDI: Requiem Philharmonia Orch. (Muti) Angel SZB 3858 (17.96/2 LPs)	19	10
16	ROSSINI: Otello Philharmonia Orch. (Cobos) Philips 6769 023 (29.94/3 LPs)	12	24
17	PUCCINI: La Boheme Orchestra and Chorus of Royal Opera House Philips 6769 031 (19.96/2 LPs)	14	12
18	CARLOS: Switched-On Brandenburg Columbia M2X 35895 (11.98/2 LPs)	29	4
19	DEBUSSY: Pelleas And Melisande Berlin Philharmonic (Von Karajan) Angel SZCX 3885 (27.94/3 LPs)	21	14
20	TURINA, MONTSALVATGE, STRAUSS SONGS Caballe, Weissenberg Angel SZB 3903 (17.96/2 LPs)	26	4
21	STRAVINSKY: Firebird Suite (1919) Dallas Symphony Orch. (Mata) RCA Digital ARC 1-3459 (11.98/1 LP)	23	8
22	TOMITA: Bolero RCA ARL-3412 (8.98/1 LP)	22	10
23	MOZART: Don Giovanni/Paris Opera Orch. & Chorus (Maazel) Columbia M3 35192 (26.94/3 LPs)	16	16
24	GALWAY PLAYS TELEMANN RCA ARL 1-3488 (8.98/1 LP)	20	18
25	VON STADE: Italian Opera Arias National Arts Center Orchestra (Bernardi) Columbia M 35138 (8.98/1 LP)	17	22
26	CHOPIN: Complete Nocturnes Claudio Arrau Philips 6747 485 (19.98/2 LPs)	25	28
27	JOHN WILLIAMS: Music of Manuel Ponce Columbia M35820 (8.98/1 LP)	27	12
28	HOROWITZ CONCERTS 1978-1979 RCA ARL 1-3433 (8.98/1 LP)	24	22
29	MASSENET: Don Quichotte Orchestre de Suisse Romande (Kord) London OSA 13134 (26.94/3 LPs)	28	12
30	PACHELBEL: Canon: Two Suites FASCH: Two Sinfonias and Concerto In D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (8.98/1 LP)	32	178
31	HANDEL: Ariodante English Chamber Orch. (Leppard) Philips 6769 025 (39.92/4 LPs)	—	2
32	BARTOK: Duke Bluebeard's Castle Bavarian State Orch. (Sawallisch) DGG 2531 172 (9.98/1 LP)	35	4
33	RAVEL: Bolero Chicago Symphony (Solti) London CS 7033 (8.98/1 LP)	30	16
34	BOLLING: Suite For Flute And Jazz Piano Rampal, Bolling/Columbia M33233 (7.98/1 LP)	34	176
35	CANADIAN BRASS PLAYS BAROQUE MUSIC: Pachelbel Canon RCA ARL 1-3554 (8.98/1 LP)	—	2
36	DEBUSSY: Images Pour Orchestre London Symphony Orchestra (Previn) Angel Digital DS 37674 (10.98/1 LP)	—	2
37	TCHAIKOVSKY: Violin Concerto in D Major Philadelphia Orch. (Ormandy) Angel SZ 37640 (8.98/1 LP)	33	18
38	MARTINU: Symphonies #2 and #6 Czech Philharmonic Orch. (Neumann) Supraphon 1410 2096 (8.98/1 LP)	—	2
39	BRITTEN: Serenade for Tenor Horn and Strings and Les Illuminations Chicago Symphonia (Giulini) Deutsche Grammophon 2531 199 (8.98/1 LP)	—	2
40	NEW YEAR'S IN VIENNA: Vienna Philharmonic London Digital LDR 10001/2 (19.96/2 LPs)	38	46

CLASSICAL CLIPS

NEW YORK — Nonesuch Records, the budget classical label distributed by WEA, is on the move again. Despite speculation that the label would retreat from original recording after the departure of its longtime director, **Teresa Sterne**, Nonesuch has announced that it will digitally record the New York City Opera production of **Kurt Weill's** "Silverlake," which received its American premiere March 20 at the State Theatre in Manhattan. A fall, 1980 release is planned for the recording. In addition, Nonesuch recently signed the California-based **Sequoia String Quartet** for a series of albums. The ensemble's first Nonesuch LPs will include Boccherini's Quartet in A major, as well as his three oboe quintets, and Schoenberg's Quartet No. 2 and Mel Powell's "Little Companion Pieces," both to be recorded with soprano **Bethany Beardslee**. Meanwhile, Nonesuch has just shipped two other albums: "Organ Chorale Preludes of Bach and Brahms as Transcribed by Ferruccio Busoni," played by pianist **Paul Jacobs**, which has been in the can for some time; and a traversal of the Handel Concerti Grossi, Op. 3 by **George Malcolm** and the **Northern Sinfonia**, an item licensed from the label's English affiliate, Enigma Records . . .

MORE LABEL NEWS — RCA Red Seal has made a digital recording of the piano transcription of Stravinsky's ballet, "The Rite Of Spring." Arranged by the American composer, **Sam Raphling**, the piece is performed by **Dickran Atamian**, who gave the premiere at Carnegie Hall . . . **Leonard Bernstein's** second complete recording of the Beethoven Symphonies has just been released this month by DG at the special price of \$8.98 per disc. DG claims that Bernstein's performances with the Vienna Philharmonic, recorded "live" in Vienna, comprise the first integral Beethoven cycle in which one company has recorded an American conductor leading a European orchestra . . . Tomato is coming with a new **Philip Glass** album containing his works, "Dance I & II . . ." CRI has just released a three-record set featuring **John Eaton's** contemporary opera, **Danton and**

Robespierre . . . Moss Music, through its Canadian subsidiary, has just acquired worldwide rights to a new **Canadian Brass** album. Recently recorded by the CBC, the LP, titled "Unexplored Territory" — featuring the Canadian Brass and Friends, — includes performances by **Liona Boyd, Erica Goodman** and **Don Gillis** . . . Meanwhile, Moss Music has moved its offices to 48 West 38th St., 10th Floor, New York, NY 10018. The firm's phone number, as of April 14, is 212-944-9560 . . . Moss recently completed an extensive cassette promotion with the 96-store Record Bar chain. Featuring 120 Vox/Turnabout single cassettes, as well as the entire Home Library Vox-Box Cassette line, the promotion, which ran through the month of March, offered customers the opportunity to win tape-decks via in-store drawings and included a point-of-sale art contest that yielded cash prizes for the three best displays . . . Angel has set April as **Riccardo Muti** month. A full-scale product/merchandising/sales support program will be launched on behalf of the 38-year-old conductor, who will become music director of the Philadelphia Orchestra next season. The campaign is geared around the release of six new albums on which Muti conducts. They include a pairing of Schumann's Symphony No. 1 and Mendelssohn's Symphony No. 5 and Tchaikovsky's Fourth and Fifth Symphonies, all with the Philharmonic Orchestra; a Cav/Pag package featuring **Montserrat Caballe, Jose Carreras** and **Renata Scotti**; and a version of Tchaikovsky's First Piano Concerto with the Philharmonic and **Andrei Gavrilov** as the soloist; and, with the Philadelphia Orchestra, a rendition of Beethoven's Sixth Symphony. These albums will bring the number of Muti recordings for Angel to a total of 30 . . . **Luciano Pavarotti** will appear at Sam Goody's Rockefeller Plaza store April 16 to autograph copies of his newest release, "Pavarotti's Greatest Hits," as well as his other London LPs. A full-page ad announcing the in-store visit is being taken in the New York Times on Sunday, April 13 . . .

(continued on page 36)

CLASSICAL ALBUM REVIEWS

THE PACHELBEL CANON: THE CANADIAN BRASS PLAYS GREAT BAROQUE MUSIC, RCA ARL 1-3554, List: \$8.98

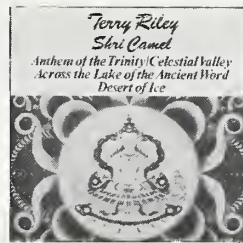
Even in a novel brass arrangement, the Pachelbel Canon has been recorded too often to be very enjoyable. But the rest of this album is a pure delight. While it is a trifle too jazzy, the brass arrangement of Bach's Toccata and Fugue in D minor sounds new and vital: the Suite from Handel's "Water Music" has the feel of the original; Bach's "Little Fugue" will echo in your mind long after you've listened to it; and the Canadian Brass's virtuoso version of the same composer's "Passacaglia and Fugue in C minor" is a tour de force. Bravo!

TERRY RILEY: Shri Camel, Columbia M 35164, List: \$8.98.

Terry Riley's first American release since 1969's "A Rainbow In Curved Air" is one of the most interesting albums released so far this year. Although certain passages (especially in "Celestial Valley") recall his earlier work, he seems to have overcome the limitations of the minimalist mode, moving freely from idea to idea and weaving in overdubs that endow his solo electric organ sound with an almost orchestral richness. Moreover, Riley's eclectic music embraces not only Western classicism, but also Indian raga stylings and even a wholesome dollop of avant-garde pop.

MOZART: Concerto in C for flute and harp, K, 299; HANDEL: Concerto in B flat for harp and orchestra, Op. 4, No. 6, Marcel Grandjany, harp; Samuel Baron, flute; Musica Aeterna Orchestra, Frederick Waldman, conductor, MCA-1403, List: \$8.98.

On this welcome reissue of a Decca release that was produced by industry veteran Is Horowitz, the harpist is of at least as much note as the flautist. Grandjany, one of the acknowledged masters of the instrument, gives patrician performances that stress the harp's equal role in the Mozart concerto and the beauty of its melody line in the Handel. Baron, who has become a leading proponent of contemporary flute music, demonstrates his facility in the classical idiom with a pure, singing tone. And the Musica Aeterna players contribute a vital ingredient as well.



New Aralos Artist Would Rather Sing For Charity, Not Personal Gain

LOS ANGELES — For Alisabete Jergens, newly signed artist to the recently formed Aralos International Records label, music for personal profit takes a back seat to music for philanthropy and fun.

Jergens, who is heiress to the Jergens hand cream fortune, has released a single, "Super Natural Woman," from which the proceeds will be channeled to a drive to create a "floating orphanage" for children worldwide.

Her effort in charity for children is no plaything, as illustrated by her work with Native American children, an act earning her the title of honorary Sioux princess, "Silent Thunder Woman." Jergens has also organized benefit concerts for children and performed at various orphanages in Europe, where she resides. In addition to her own pair of children, Jergens has also adopted a Sioux Indian boy.

Aralos president Kenneth L. Ayoub said that the company, which will independently distribute the Jergens product in the U.S. and Canada, is preparing an LP by Jergens and is also seeking to develop international distribution.

Ayoub also said that the single is currently receiving its most significant attention from play in dance clubs and on radio in the north and southeast. Ayoub said he hopes the music's soft, uptempo sound will make the product attractive to a variety of playlists.

The label president, who has worked in the industry for 20 years in a variety of capacities, said that the company would build the label around Jergens, applying the company's attitude of "quality, not quantity," but soon hopes to sign a Top Ten

Dave Parker Takes A Swing At Promotion

LOS ANGELES — Cobra Productions, a new concert promotion firm, has been formed by Pittsburgh Pirate star Dave Parker, who announced that the company will operate in the midwest and southeast working in conjunction with Concert Consultants, Inc. of Dayton, Ohio. Cobra will be headquartered in Pittsburgh.

Parker will serve as chairman of the company and Albert Sewell will be vice president. Concert Consultants, a three-year-old outfit, is headed by company president Jerry Dickerson. All bookings and operations for the joint ventures will be handled by the Dayton offices.

The Cobra/Concert Consultant fellowship will donate portions of the Concert revenue annually to needy organizations, like the Willie Stargell Foundation For Sickle Cell Anemia, and to help develop youth motivation clinics, Parker said.

The companies have already promoted dates featuring the O'Jays and Phyllis Hyman, B.B. King, Johnny Taylor, Millie Jackson, and the Solar Galaxy of Stars since late January.

For April and May, Parker said, the firm will begin to promote concert dates featuring Rick James, Prince and Lenny White in Dayton; Smokey Robinson in Cincinnati and Dayton; Kool and the Gang and the Gap Band in Dayton and Wheeling, West Virginia; and Peabo Bryson in Toledo, Columbus, Pittsburgh and Cincinnati.

"I've always had a great love for the entertainment business, particularly music," Parker commented when making the announcement. "Cobra allows me the opportunity to fulfill that interest."

Commenting on the areas the companies plan to target, Dickerson said, "There is an untapped music audience here (midwest and southeast), particularly for top black acts, and we feel we can fill that void and strengthen the market."

act. "Besides her genuine desire to help children, she (Jergens) can really sing," Ayoub commented.

Jergens was encouraged to sing professionally by her current manager, Peter Forsythe of April 22 Productions International. Forsythe helped Jergens develop some material for a demo tape that was sent to Ayoub.

Material for the current single and an album was collected and later arranged by Dan Vincent, who has been music director for Wayne Newton. The voice tracks were recorded in Paris, where the artist lives, and later re-mixed in Munich.

In addition to her revenues from recording royalties, monies from her concert appearances will also be given to the floating orphanage fund, though no concert schedule has been slated yet.

The fund for the floating orphanage will be personally administered by Jergens and her advisors.

'Roadie' Film Is Set For A Major Radio Promotion

LOS ANGELES — *Roadie*, the Vivant Productions film starring Meat Loaf, Art Carney, Alice Cooper and Blondie, is set for a major national radio special and promotion covering 75 markets, including all the majors.

Maui Productions, which prepared the promotion and special, announced that the promotion will include contests, album giveaways, buttons, T-shirts, posters, tickets and a "Roadie Kit" containing real roadie paraphernalia.

Radio stations in various markets will host screenings of the film, which is set for June release.

Maui Productions is also planning a special radio promotion for Robin Trower's latest Chrysalis LP, "Victims of the Fury," and has produced 30-second TV spots for the "American Gigolo Soundtrack" for Polydor Records.

Simon Signs At Warner

LOS ANGELES — Carly Simon recently signed an exclusive worldwide, long-term recording contract with Warner Bros. Records, which is scheduled to soon release the singer's debut for the label.

The first LP is entitled "Come Upstairs" and plans are set to release the title track from the album next month. The sessions were produced by Mike Mainieri, and all the songs were co-written by Simon.

Contrary to past behavior, Simon is scheduled to make a series of pre-announced personal appearances to promote her new product.

Publishing Seminar Set

LOS ANGELES — The first in a series of seminars to be held by the Organization of Creative Music Publishers (OCMP) is scheduled for April 17, 6:30 p.m., at CBS Records, 1801 Century Park West, lobby level conference room.

Barbara Brunow, vice president, contract and copyright administration for 20th Century Music; Carol Cassano, general professional manager for April/Blackwood Music; and Evan Medow, vice president, business affairs for Almo/Irving Music are slated to speak on the "Rudiments of Creative Publishing."

B-Line Signs Heideman

LOS ANGELES — B-Line Production Management, Inc. recently announced the debut signing of Gail Heideman, who wrote the title song and concept for Ann-Margaret's upcoming special, "Hollywood Movie Girls."

MUSIC FOR FILMS — When we last heard **Wendy Carlos** on a film soundtrack, she was **Walter Carlos** and the composer of the score to *A Clockwork Orange*. Now the multi-faceted keyboard player will return as the writer of another **Stanley Kubrick** film soundtrack, *The Shining*. The album will be out on Warner Bros. when the film opens this summer. . . . Film and theatre entrepreneur **Michael White**, who has such celluloid offerings to his credit as *The Rocky Horror Picture Show*, *Monty Python and the Holy Grail* and *Sleuth*, will be producing three new wave music films in the U.S. and the U.K. in 1980 and 1981. *Urgh, A Music War*, (a nonstop music war) featuring 40 bands performing non-stop is the first production. *Shock Treatment*, a co-production with Lou Adler, and *Dread At The Control*, described as a Kung-Fu Western set in London's Brixton area, will follow. White's current release *The Clash* has opened to boffo reviews in London's West End. . . . **Ry Cooder** is presently composing the soundtrack *Long Riders*, a film starring four sets of brothers — the **Carradines**, the **Quaids**, the **Keachs** and the **Guests**. Both the film and the movie will be out in mid-May.

THE GRAND PARADE OF LIVELY PACKAGING — **Genesis** fans should check out a new book by **Armando Gallo** entitled *I Know What I Like*. The large sized, 174 page paperback book (also available in leather bound and hard back covers) traces the history of the band from the time the original members first met at Charterhouse boarding school in England in 1973 to the "Duke" sessions in October of 1979. Every phase of the various members' careers (solo and otherwise) is touched upon, and fanatics should enjoy a conversation with **Peter Gabriel** on Solsbury Hill, a look at the band as it is today and the extensive analyses of each LP. The color photos are especially intriguing, as Gallo has some spectacular shots from the early Italian tours, the "Foxtrot" period and Gabriel's most elaborate stage costumes (Slipperman, Old man, Flower man, et al). The photographs were beautifully reproduced, and this package is one of the most beautiful rock books that has been on the market since the **Rolling Stones** book in 1975.



BARISH VISITS CASH BOX — RCA recording artist Jesse Barish, who was recently on the road promoting his new "Mercury Shoes" LP, stopped by and visited with friends at the Cash Box offices in Los Angeles. Pictured are (l-r): Marty Balin, producer/recording artist; George Albert, president and publisher of Cash Box and Barish.

No. 2055, 90028. . . . It now looks as though Peter Gabriel's third solo album will be out on Phonogram/Mercury. Adding to the confusion is the fact that Gabriel, who seems to become more musically adventurous each successive time out, is once again entitling the record "Peter Gabriel."

NMPA FORUM — The April 7 edition of the National Music Publishers Assn. forum at the Continental Hyatt house familiarized about 100 young music publishers with independent producer **Rob Fraboni** (producer of **Jennifer Warnes** and **Eric Clapton**) and indie producer **Michael Stewart** (who has produced **Billy Joel** and **Kenny Rankin** in the past). Publisher **Randy Pitch**, who is currently handling **Jules Shear**'s material, chaired the panel that discussed such subjects as the ways a publisher and producer can work closer, when a producer feels badgered by a plugger and how the two can maintain a friendly relationship. The next forum is set for mid-May and will concern publishing in the U.K.

TOO YOUNG TO DIE — **Jacob Miller**, the 25-year-old leader of reggae greats **Inner Circle**, was killed in a car accident two weeks ago near his home in Jamaica. Inner Circle appears in reggae breakthrough movie *Rockers*. . . . 32-year-old **Jon Jon Paulos**, formerly of '60s faves the **Buckinghams**, was found dead March 26 in Chicago of a suspected drug overdose. Police guess that it was a mixture of cocaine, marijuana and quaaludes that killed Paulos. The Buckinghams were famous for recording such '60s classics as "Kind Of A Drag" and "Don't You Care."

PALIN' AROUND — **Michael Murphey**, who co-wrote the script, composed the music and stars in the film *Hard Country*, played the Palomino April 2 and was joined on-stage by movie co-stars **Katy Moffat**, **Jan-Michael Vincent** and **Tanya Tucker** for two songs. . . . Tucker performed at L.A.'s new Country Club the prior Friday and Saturday and duetted with unannounced guest **Glen Campbell** on "Rhinesstone Cowboy" and **Kris Kristofferson**'s "Help Me Make It Through The Night." Campbell, incidentally, showed off guitar licks folks never new he was capable of at the gig. He rarely gets to show off the soloing talent that made him one of the most in-demand session players in the business during the early- and mid-'60s.

SUMMER AT THE GREEK AND THE AMPHITHEATRE — The concert schedules for the Universal Amphitheatre and The Greek Theatre have been set. The Amphitheatre's performers and dates are as follows: **The Spinners** and **Phyllis Hyman**, June 16-17; **Captain & Tennille**, June 19-20; **The Crusaders** and **Randy Crawford**, June 21-22; **Jimmy Buffett**, June 25-27; **Little River Band**, June 30-July 1; **Frank Sinatra**, July 3-8; **The Marshall Tucker Band**, July 10-12; **Chuck Mangione**, July 15-20; **Willie Nelson**, July 21-24; **The Blues Bros.**, July 26-Aug. 1; **Jefferson Starship**, Aug. 3-4; **Emmylou Harris**, Aug. 6; **Poco**, Aug. 8-9; **Joe Jackson**, Aug. 13-14; **America**, Aug. 16-17; **Al Stewart**, Aug. 25; **Gordon Lightfoot**, Aug. 28-31; **Bob Hope**, September 1-6; **Santana**, Sept. 8-9; **Melissa Manchester**, Sept. 12-13; **Bonnie Raitt**, Sept. 18; **Paul Simon**, Sept. 20-21 and **Graham Nash**, Sept. 23-24. It will be the venue's last summer under the stars as a roof will be built by 1981 to honor Los Angeles County noise abatement laws. . . . The Greek Theatre's schedule is **Smokey Robinson**, May 23-24; **Todd Rundgren & Utopia**, May 28-29; **Solar Galaxy Of Stars**, May 30-31; **Stephen Stills**, June 2-3; **Ben Vereen**, June 4-7; **Southside Johnny & The Asbury Jukes**, June 8; **The Kingston Trio** with **Glen Yarborough**, June 11; **Aman**, June 12; **Roberta Flack** and **Peabo Bryson**, June 14-15; **Alice Cooper**, June 17-18; **Anne Murray**, June 26-29; **Tom Jones**, July 2-5; **Charles Aznavour**, July 6-7; **Rufus & Chaka** and **The Brothers Johnson**, July 10-11; **Joan Baez**, July 17-19; **Harry Chapin**, July 21-22; **O'Jays**, July 23-26; **Hall & Oates**, July 28; **Peter Martins** and the **NYC Ballet**, July 30-31; **Al Jarreau**, Aug. 1-3; **Sha Na Na**, Aug. 4-6; **Ballet De Marseilles**, Aug. 12-31; **George Benson** and **Quincy Jones**, Aug. 19-22; **Barry Manilow**, Aug. 24-Sept. 1; **Dionne Warwick**, Sept. 4-8; **Ballet Folklorico Nacional De Mexico**, Sept. 11-16; **Ashford and Simpson**, Sept. 18-20; **The Peking Opera**, Sept. 16-28 and **Teddy Pendergrass**, Sept. 25-28.

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SOMEBODY'S WAITING — Anne Murray — Capitol SOO-12064 — Producer: Ed Norman — Bar Coded — List: 8.98

The Candian thrush seems to put product out faster than a Montreal metro train, but the material seems to retain its expected quality. Murray copped four awards at this year's Juno awards, and she should have no trouble keeping it up next year, as her pure as the driven snow vocals have never sounded better than on "Lucky Me," "What's Forever For" and "The French Waltz." Suited to both A/C and country formats who favor the mellow.

PARADISE — Peabo Bryson — Capitol SOO-12063 — Producers: Peabo Bryson and Johnny Pate — List: 7.98 — Bar Coded

Peabo's follow-up to the gold selling "Crosswinds" LP is probably his slickest and most commercial effort to date. The opening two tracks on side one are the album's most arresting cuts, as they are lushly produced and filled with interesting keyboard changes. "Love Has No Shame" is a killer ballad in the great Bryson tradition, and his version of Michael McDonald's "Minute By Minute" should ride high on the R&B charts for months to come.

PAUL DAVIS — BANG JZ 36094 — Producers: Paul Davis and Ed Seay — List: 7.98 — Bar Coded

The easy moving, up-tempo opener on this album, "Do Right" looks like it's on the way to becoming a Top Ten hit for this engaging A/C pop-oriented artist. Davis injects some country feel into his modern middle-of-the-road songs, and the style is in heavy demand on today's pop market. Davis has had success before with hits like "I Go Crazy" and "Sweet Life," but he has finally hit on a production style that suits his light, affecting vocals.

IF DREAMS HAD WINGS — Dan Hill — Epic FE 36441 — Producers: Roy Halee and Don Potter — List: 7.98 — Bar Coded

The Canadian balladeer returns with more songs in the Dan Fogelberg vein on his debut for Epic. "I Can Still Reach For You" and "My Love For You," written in conjunction with Barry Mann, are in the tradition of Hill's first international hit, "Sometimes When We Touch." His breathy, sincere vocals and piano-based compositions seem to improve on each successive outing. The high points here are "Unloved People" and "Perfect Man."

ON THROUGH THE NIGHT — Def Leppard — Mercury SRM 1-3828 — Producer: Tom Allom — List: 7.98

Producer Tom Allom may be best known for his sterling work with the Strawbs during the band's zenith in the late '70s. Forget that. Def Leppard has nothing to do with Dave Cousins' singular visions other than the fact that he lent his distinctive voice to the track "When The Walls Come Tumbling Down." Stylistically Def Leppard may or may not be the initial shock wave of the rumored "new heavy metal" movement rearing its ugly/beautiful head in England.

AFTER THE RAIN — Side Effect — Elektra 6E 261 — Producer: Augie Johnson — List: 7.98

This slick, Vegas showroom-like R&B band has always been a big favorite on the west coast, and "After The Rain" will most probably give it the national attention it deserves. After two fine but unsuccessful efforts with Fantasy, Side Effect has come through with a stylish debut for Elektra/Asylum. Augie Johnson produced this lush R&B effort, and top tracks are "Take A Chance 'N' Dance," "Superwoman" and "I Feel It's Real."

ROCKERS RISING — Jack Miller — Haiku HLPS0118 — Producer: Jack Miller — List: 7.98

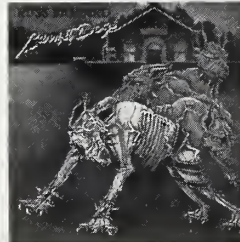
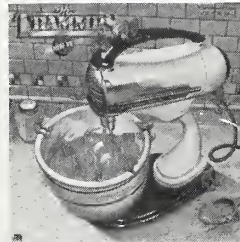
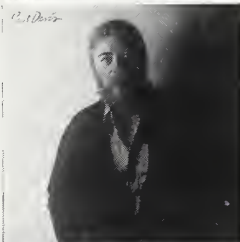
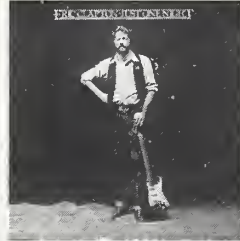
This American reggae soul artist has enlisted the talents of such Jamaican greats as The Mighty Diamonds and Sly Dunbar for his first effort on Haiku Records. The album contains some great commercial reggae, as well as some fine island-flavored soul. Miller has an emotion-filled vocal style, but thankfully he doesn't mimic the Patois accent the way many artists are doing these days. This energy packed LP serves as an excellent primer for those who are unfamiliar with reggae.

MIXIN' IT UP — The Trammps — Atlantic SD 19267 — Producers: Baker, Harris and Young — List: 7.98

The first track on "Mixin' It Up" is an attempt to define where the music of the '80s is. While mixing hard rock and disco might not be the current trend on the air waves, this infectious dancin' album is hard to resist. The disco-oriented LP might already seem out of date, but The Trammps should still fare well on the B/C charts and in the dance clubs. Best tracks include "You Can Make It" and "Everybody Boogie."

BARNET DOGS — Russ Ballard — Epic NJE 36186 — Producers: Russ Ballard and John Stanley — List: 7.98 — Bar Coded

It seems that the only people who even know who Russ Ballard is are Argent cum Zombies cultists. The limited sales of his first three albums, if nothing else, seems to substantiate this rumor. "Barnet Dogs," taken as the brilliant album that it is, sans past affiliations, totally buries this cumbersome and wholly unjustified attitude. This is the awe-inspiring LP that fans with a deeper and stronger faith in the man's talents knew he had in him all along.



JUST ONE NIGHT — Eric Clapton — RSO RS-2-4202 — Producer: John Astley — List: 13.98

"Slowhand" finds notes on the fret board that he hasn't found in years on this cleanly produced LP recorded at the Budokan Theatre in Tokyo in December of '79. The consummate blues rock guitarist pulls out the stops on old classics like "Blues Power" and "Cocaine" and gives recent hits like "Lay Down Sally" and "Wonderful Tonight" an urgency they never had in the studio. Studio greats Chris Stainton and Albert Lee help Clapton bring off an AOR classic.

SWEET SENSATION — Stephanie Mills — 20th Century Fox T-603 — Producers: James Mtume and Reggie Lucas — List: 7.98

Mills scored with last year's single, "What You Gonna Do With My Lovin,'" and her big Broadway show-like voice is in peak form on "Sweet Sensation." Many have compared her voice with that of Diana Ross, but her own distinct vocal vitality is in evidence on the hit title track and "Try My Love." Other tracks that showcase Mills' dynamic singing abilities include "Wish That You Were Mine" and "D-a-n-c-i-n."

AFTER MIDNIGHT — Manhattans — Columbia JC 36411 — Producers: Various — List: 7.98 — Bar Coded

"After Midnight" has to be the strongest album to date for this classic southern R&B quartet. "Shining Star" is already an out-and-out smash on the B/C singles charts, as it is a countrified R&B ballad in the tradition of the Commodores' "Still." The band's silky vocals also shine on such cuts as "The Closer You Are" and "If My Heart Could Speak." The LP also has a great deal of pop crossover potential.

"NOW APPEARING" AT OLE MISS — B.B. King — MCA MCA 2-8016 — Producers: Various — List: 12.98

The Ole blues master is at his swinging best on this two-record set recorded live before an enthusiastic crowd at the University of Mississippi. King sounds inspired on such new tunes as Sample and Jennings' "Hold On" and "I Just Can't Leave Your Love Alone," but B.B. and Lucille really get the feeling of the Big Muddy on marathons such as "Blues Medley" and "The Thrill Is Gone." King sounds as fresh and sincere on this album as he did on his groundbreaking "Live At Regal" LP.

TENNIS — Chris Rea — Columbia JC 36435 — Producer: Chris Rea — List: 7.98 — Bar Coded

The deep voiced, whiskey throated Englishman is back with another collection of lightly rocking, slide guitar songs. Rea turned alot of heads with "Whatever Happened to Benny Santini," and his introspective lyrics have improved in their scope. He has a flair for strong melody and a startling line, and those talents are best evidenced on "Stick It," "Good News" and "Tennis." This should receive acceptance on both the AOR and A/C fronts.

RUSSIA — Warner Bros. BSK 3414 — Producer: Paul Ratajczak — List: 7.98 — Bar Coded

Although the name might be deceiving, Russia is a five piece band from L.A. that fuses modern day production and the techno-heavy metal sound of bands like Queen and Styx. The group plays a frantic, power chord, heavy brand of music that is brimming with inventive vocal arrangements and changes in key and time signature. Griff Stevens is a commanding lead vocalist, and this is a dramatic, refreshing and auspicious debut LP. Modern rock 'n' roll for AOR.

SONGS THE LORD TAUGHT US — The Cramps — I.R.S./A&M SP 007 — Producer: Alex Chilton — List: 7.98

Imagine Gene Vincent, Carl Perkins, Ronnie Hawkins and, yes, Buddy Holly forming the house band for an insane asylum for the hopelessly rockably, and you just might approximate The Cramps. "Songs The Lord Taught Us" eats the cloyingly precious spirit of rockabilly alive and leaves only the bones as a memento. Punk's nihilistic aggression is fused with a tight pantsed pelvic thrust circa 1958. A more bizarre amalgam has yet to happen on record.

PURSUIT OF HAPPINESS — Rupert Holmes — MCA MCA-3241 — Producer: Rupert Holmes — List: 7.98

Although this LP might be mistaken for a brand new effort from the "Pina Colada" man, it is in reality a re-release of the record Holmes cut before the award winning "Partners In Crime" album. Holmes shows all the talents that came to blossom on the disc that contains "Pina Colada Song" and "Him," but it is produced a little thin and doesn't contain the shining moments of last year's work. Best cuts on the LP are "So Beautiful It Hurts," "Less Is More" and "Bedside Companions."

JOHN & ARTHUR SIMMS — Casablanca NBLP 7215 — Producer: Alec Constadinos — List: 7.98

John & Arthur Simms give a contemporary R&B twist to Greg Mathieston's jazz arrangements on this lively new LP. They put a lot of enthusiasm into their up-tempo soul and dance compositions, and the standouts on this respectable debut LP are "That Thang Of Yours," "Hold On" and "Not Gonna Let You Slip Away." Kudos to award winning producer Alec Constadinos for doing a clean and classy production job. For B/C programmers who like a little jazz in their R&B.

AUDIO / VIDEO

Producers, Artists Discuss Digital Recording Potential

(continued from page 8)

the advice of his technical consultants, Richard Dashut and Ken Caillat, when he decided to mix-down the group's latest LP, "Tusk," on Dr. Thomas Stockham's Soundstream digital recording system, which is located in Salt Lake City. Fleetwood said that the result "was pretty phenomenal in terms of punch and everything," but he expressed reservations about the practicality of using a digital system in "conventional" studio applications.

Fleetwood also warned that producers and artists will have to exercise discretion and selectivity in a changeover to the digital mode. "I'm sure that digital will be the way things go because of all the obvious benefits, but it has a way to go yet. You've got to be careful that the sound doesn't get too spread, because digital absorbs so many more of the lows and highs that are really out of the range of human hearing," Fleetwood remarked.

Both Fleetwood and Asher said that the expense of using digital equipment — which ranges from 20-40% more per hour than analog studio time — was not a prime consideration in their own experiments with the new mode, but that it would be a stumbling block to the widespread adaptation of computerized recording techniques. This was corroborated by Jack Douglas, presi-

dent of Waterfront Productions in New York, who recently finished a full-digital recording on the 3M system for guitarist-vocalist Rick Dufay.

Douglas said that the prevailing prices for digital recording time would put the technology out of reach for most artists, despite the benefits of optimum noise reduction and enhanced dynamic range that digital recording can provide. Douglas predicted that the music industry would "slowly evolve" to digital recordings over the course of a decade. However, he was convinced that the end-result of the digital "evolution", when combined with emerging videodisc techniques, would make present-day recordings seem like "Edison's first recordings."

Disc Limitations

Some producers and artists who have strong reservations about using first-generation digital equipment are, nevertheless, keeping an open mind about using the new systems in the future. Brian Eno, a producer and artist noted for his avant-garde applications of pop music forms, felt that in addition to the prohibitive expense of digital recording, the dynamic limitations of contemporary vinyl discs inhibit the growth of the new technology. "Why increase the dynamic range of recording to 90 db, when the dynamic range of records is only 40 db?," he asked. But Eno does feel that "digital will afford a great advantage in the future in terms of synthetic music — that's where it will be very important."

Although most audio professionals, producers and artists recognize the potential of digital recording, there is widespread concern about the incompatibility of recording heads and other

(continued on page 35)

ITA Now ITA, Inc., Ups European Input

NEW YORK — The board of directors of the International Tape Association has voted to change its name to ITA, Inc. in recognition of the fact that ITA membership now represents more than manufacturers and suppliers to the tape industry.

ITA has also embarked on a program to increase the input of its European membership into the Association's activities. The board of ITA has elected a new vice president for Europe, Arnold Norregaard, managing director of the Bellevue Studio in Copenhagen, Denmark, in addition to creating a European Advisory board and a European committee.

The advisory board will consist of one representative from each European country in which there are ITA members to serve with Norregaard in supervising European activities. The first meeting is tentatively slated for June.

The ITA European Committee, which will consist of representatives from every European member company, is scheduled to meet twice a year.

Video Sales Rise In First Quarter

NEW YORK — Total U.S. market sales to retailers of home videotape recorders increased in March and during the first quarter of 1980, compared to the same periods last year, according to figures provided by the Washington, D.C.-based Electronics Industries Association.

Home video tape recorded sales to retailers amounted to 62,704 units in March, 1980, a gain of 45.4% over 43,135 units sold in March 1979. Home VTR sales to dealers in the first quarter of 1980 increased to 158,124 units, up 59.2% over 99,346 units sold in the same interval a year ago.

SOUND VIEWS

VIDEO VIEWS FROM THE TOP ON TV'S '20/20' — Record label chiefs recently received the opportunity to air their personal views on the future of video on prime time network television on April 3 during a segment of ABC-TV's magazine-styled 20/20. CBS Records Group president **Walter Yetnikoff** was unreservedly bullish on the marriage of music and video, and understandably so considering his corporation's commitment to vid disc and tape software development, while Arista head **Clive Davis** took a more skeptical point of view. Along with *Rolling Stone* magazine's **Dave Marsh**, Davis expressed the common concern that in order for music-video programming to become a saleable item on the mass market level, the form — or forms — will have to be able to bear repeated viewings. In general, the segment was well-scripted and informative for the layman or video neophyte, and the brief retrospective of the recording industry was humorous. Also touched on were recording artists turned video producers **Mike Nesmith** (Pacific Arts Corp. and "veteran vid kid") and **Todd Rundgren**, as well as straight video artists, such as **Ron Hays**. With a quick, glossy explanation of the various videodisc systems and analysis of the pros and cons of tape vs. disc, the segment was as breezy an introduction to video as you would find on a prime time TV news show. Perhaps one of the largest oversights made, as Hays later pointed out, was that the narrator's narrow definition of music-video included only rock and pop, and failed to mention jazz, R&B, classical, country, gospel or any other musical genre as a potential spouse in the music-video marriage. When the video boom really begins, hopefully the record industry will utilize all music forms for programming.

BLONDIE VIDEO NOW SET FOR U.K. RELEASE — Following Capitol-EMI Videogram's announcement of the release of a Knack video for the home market, Chrysalis Records' much-vaunted Blondie video LP of "Eat To The Beat" will finally see retail shelves in the U.K. . . . According to **Des Brown** of Chrysalis U.K., a pact has been

set with Sony for the album to be on Betamax and U-Matic tape formats exclusively during the initial three months of release. Sony is expected to introduce the tape at a \$42 retail cost, which is likely to increase when EMI Videograms takes over distribution after the first three months. At that time it will be made available on all formats.

RCA ACQUIRES NEW WORLD FILMS FOR VID DISC — RCA has acquired 10 feature length motion pictures from **Roger Corman's** New World Pictures for its SelectaVision videodisc system. The agreement brings such critically acclaimed American titles as **Federico Fellini's Amarcord** and **Ingmar Bergman's Cries And Whispers** to RCA, in addition to the more typical low budget Corman fares such as *Jackson*



RACKING UP SALES — Home Theatre/VCI of L.A. is going national with colorful free-standing theft-proof racks, featuring non-glare plexi-glass doors for dealers to display video cassette product. (see accompanying story)

County Jail.

HOME THEATRE/VCI TO BOW CONCERT VIDEOS — Home Theatre/Visual Concepts, Inc. (VCI) of Hollywood has announced the acquisition of six new videos of in-concert performances featuring **Teddy Pendergrass** ("Close The Door"); **Anne Murray** ("You Won't See Me"); **Dionne Warwick** ("Deja Vu"); **Daryl Hall & John Oates** ("Rich Girl"); **Yvonne Elliman** ("Hello Stranger"); and **John Davidson**, in performance at the Las Vegas Hilton. According to VCI national sales manager **Dran May**, the videos are available exclusively through the firm and all music rights have been cleared through the AF of M. In other VCI news, the company is also releasing a videocassette entitled "Once Upon A Wheel," a 60-minute documentary-special narrated and starring actor **Paul Newman**, with **Mario Andretti** and **Jack Brabham**, as well as featuring the music of **Kenny Rogers**, **Neil Young**, **James Taylor**, **Wilson Pickett** and others. All titles will be available through selected retail outlets, in addition to Home Theatre/VCI's new "Hollywood Home Theatre" mail-order division. The address is 6464 Sunset Blvd., Suite 540, Hollywood, Calif. 90028. The telephone is (213) 465-6121.

ABC VIDEO ENT. GAINS 40 PUBLIC SERVICE TITLES — An agreement between ABC Video Enterprises and Boston Broadcasters Inc. Communications, brings to the home video arm of ABC 40 previously aired community service-oriented programs for distribution to retail in either video tape or disc configurations. The titles, which will come to ABC through the sales wing of network affiliate WCVB-TV in Boston, cover the spectrum from health care to children's programming. The agreement also states that an undisclosed number of titles will be retained by BBI-C for sale to cable, while ABC Video will handle retail and disc rights sales.

PRODUCERS TO BE APPROACHED BY RIAA — At presstime, it was learned that **Steve Traiman**, executive director for the RIAA (Recording Industry Association of America), will be leaving N.Y. for Los Angeles May 7 to present a proposal to prominent music-video producers to join RIAA/VIDEO, a new division which will accommodate the video rights and interests of video-oriented companies.

VID TECH SEMINAR AT USC — "New Video Technology and The Revolution in Home Entertainment" will be the topic of a seminar to be held April 19 at the University of Southern California. The focus of the seminar will be on the legal concerns of the video marketplace.

VIDEO CLIPS — Video producer and Pacific Arts Television president Michael Nesmith and director **William Dear** have been tapped to supply eight films to be shown in the first 13 segments of the ABC-TV series 'Fridays'. The productions will be known as Nesmith/Dear Films . . . Pacific Video Industries and Pacific Video Post Production Center will provide production and post production facilities for **Linda Ronstadt** promo spots. Co-producers are **Peter Asher** and **Stanley Dorfman**, with Dorfman directing. Live recording will be handled by **Val Garay** . . . **Lou Rawls** will be featured in a Las Vegas special broadcast on Home Box Office April 26.

SOFTWARE NEWS — MEDA — Media Home Entertainment, Inc., has released the feature length motion picture *High Velocity* for retail sale in both Beta and VHS configurations.

michael glynn & dennis garrick

AUDIOPHILE LP REVIEWS

ALL AROUND MY HAT — Steeleye Span — MFSL 1-027 — Producer: Mike Batt — Distributor: Mobile Fidelity Sound Labs — List: 16.98

Regarded as the classic Steeleye Span album, "All Around My Hat" is a captivating meld of traditional English folk styles and progressive rock electricity. Lively vocal choruses augment the beautiful, haunting voice of the late Maddy Prior. The first-rate production values are clearly evident on this premium half-speed mastered pressing from Mobile Fidelity. For those who are unaware of Steeleye Span this disc should provide hours of joyful listening.

THE ART OF LAURINDO ALMEIDA — Laurindo Almeida — dbx SS-3003 — Distributor: dbx — List: 8.00

Originally released on the Sine Qua Non label, this disc by noted Brazilian guitarist Laurindo Almeida is now available in the dbx encoded format. Almeida, a technical master, performs flawlessly on classical, original and Spanish lullaby compositions. No record noise impinges on the wide dynamics and transparency of this LP of beautiful lyrical guitar. In fact the only noise heard is that from the dolby encoded master tape. dbx records must be played through a dbx decoder currently available through audio salons.



MERCHANDISING

SINGLES BREAKOUTS

Camelot — National

AMBROSIA
DAN FOGELBERG
JERMAINE JACKSON
KORONA
BETTE MIDLER
GARY NUMAN
BERNADETTE PETERS
NEIL AND DARA SEDAKA

Cavages — Buffalo

BRUCE COCKBURN
JAMES LAST BAND
ANNE MURRAY

Lieberman — Portland

AMBROSIA
MAC DAVIS
DAN FOGELBERG
ANDY GIBB AND OLIVIA
NEWTON-JOHN
KORONA
JAMES LAST BAND
DOLLY PARTON
KENNY ROGERS AND KIM
CARNES
LINDA RONSTADT
BOZ SCAGGS

Sounds Unlimited — Chicago

AMBROSIA
ELVIS COSTELLO
KNACK
LINDA RONSTADT
TOTO
WARREN ZEVON

Tape City — New Orleans

JAMES LAST BAND
GARY NUMAN
KENNY ROGERS AND KIM
CARNES
BOZ SCAGGS

Waxie Maxie — Washington

AMBROSIA
DAN FOGELBERG
KNACK
KORONA
JAMES LAST BAND
BETTE MIDLER
ANNE MURRAY
PRETENDERS
RED RIDER
SMOKEY ROBINSON
LINDA RONSTADT
BOZ SCAGGS
PAT TRAVERS BAND
WARREEN ZEVON

Tower — Los Angeles

AMBROSIA
CROWN HEIGHTS AFFAIR
ROBBIE DUPREE
LEON HAYWOOD
MANHATTAN TRANSFER
STEPHANIE MILLS
ANNE MURRAY
BERNADETTE PETERS

Record Theatre — Cleveland

AMBROSIA
LINDA RONSTADT

Pickwick — Midwest

CLASH
BARRY MANILOW
BETTE MIDLER

Sound Warehouse — San Antonio

CON FUNK SHUN
CHARLIE DORE
LEON HAYWOOD
JIMMY JOHNSON
LINDA RONSTADT

King Karol — New York

ANGELA BOFILL
CHANGE
DR. HOOK
ENGLBERT
ANDY GIBB AND OLIVIA
NEWTON-JOHN
ISLEY BROTHERS
JERMAINE JACKSON
MANHATTANS
STEPHANIE MILLS
UTOPIA

Tower — Seattle

MAC DAVIS
LIPPS, INC.
RED RIDER

Music Stop — Detroit

INVISIBLE MAN'S BAND
J. GEILS BAND
BETTE MIDLER
KENNY ROGERS AND KIM
CARNES
NEIL AND DARA SEDAKA

WHAT'S IN-STORE

MCA ACTION — Major marketing campaigns have been set into motion by MCA Records in support of its new album releases, oldies singles catalog and several re-issued discs. Of the new releases, the effort will center on albums by **Bernadette Peters**, **Merle Haggard**, **Blood, Sweat & Tears**, **Damion and Denita** and **Sabu**. For the Peters LP, various point-of-purchase materials have been developed, including front boards, pop-up displays and 2X2 cover blow-ups. To highlight the latest Merle Haggard effort, 1X1 front boards and 2X2 cover blow-ups are available. The push for the new Sabu LP will feature 1X1 front boards. The re-issued discs are by **Rupert Holmes** and by **Isaac Hayes** and **Dionne Warwick** and will also be supported by merchandising campaigns. . . . The sales program centering on singles will include more than 460 singles and will be available to dealers two times in 1980: Apr. 1-30 and Aug. 1-31. The program will also be available during January 1981. Here the entire catalog will be laid out in a 4" X 8" pamphlet and will feature current and oldies series. There will be a new series as well, "Goldies 45," with 180 titles from ABC and related labels. This will include records by **Carole King**, **The Mamas and Papas**, **Steppenwolf**, **B.B. King**, **Joe Walsh** and **Steely Dan**.

NORTHWEST ACTIVITY — A check with several distributors in the northwest uncovered these merchandising efforts now in progress: The RCA-A&M office in Seattle, in conjunction with Seattle Honda, has undertaken a **Triumph** display contest timed to coincide with the group's tour through the area. The grand prize for the winning outlet will be a Honda Express moped valued at \$400. The competition will run through next month, with display photos due on May 15. Judging will be based on creativity, visibility and coordination with the group's tour date in the area. Those outlets already committed include the **Tower** stores of Seattle and Tacoma, **Everybody's**, **D.J.'s**, **Budget**, **Brass Ears** and **Here and Now**. In addition, the five D.J.'s stores have initiated their own concurrent consumer contest with another moped the prize in a drawing. The winner will be selected on May 5 from entries that include questions about the group. For more information about entering this promotion, contact **Danielle Wagner** at (206)575-1410. . . . As part of the national Motown display contest highlighting the spring release, the **P.R.T.** office in Seattle is conducting a display contest in the region in commemoration of the label's 20th anniversary. Entrants who participate in the promotion, which runs from March 15 through April 15, must incorporate as part of their display a sign reading, "Congratulations Motown for 20 Years of Excellence in the Record Business." Already participating in this promotion are **D.J.'s**, **Everybody's**, **Longhair Records**, **Music Millenium**, **Tower**, **Musiland** and **Eucalyptus**. The first prize in the national competition is \$500. . . . A competition spotlighting the CBS country catalog is taking place in three northwest cities: in Portland, with radio station KWJJ; in Seattle, with KMP5; and in Spokane with KGA. The promotion is called the "People's Choice" and involves customers in participating outlets completing ballots listing their favorite CBS country artists. The stations involved will periodically select names at random, and each winner will receive an album by the artist they voted for. At certain designated periods, "primaries" will be held, where all winners will compete, with the individual whose name is drawn, winning a CBS catalog of the artist that he or she voted for. During the final stage of the contest a grand prize winner will be selected from among all entrants and this individual will win a side of "choice" beef to coincide with the "choice cuts" featured on the CBS country catalog.

CHRISTOPHER CROSS PROMOTIONS — Several contests relating to the latest **Christopher Cross** album have recently taken place: The three **Harmony Huts** in Richmond, Va. conducted a "Ride Like the Wind with Chris Cross and Q94" contest with entrants filling in a Christopher Cross-word puzzle. A drawing was held with the grand prize a \$2,500 motorcycle (courtesy of WRVQ), and two second prizes of ten-speed bikes. To coincide with the contest, Cross displays were featured and the album received considerable in-store play. . . . **Great American Music**, Minneapolis, held a similar promotion that also featured a Chris Cross-word puzzle entry blank. Here, a Super Sport Peugeot Moped was the grand prize with 50 Cross LPs as runner-up prizes. Each entrant received a poster of the artist.

IN-STORE — **Robin Trower**, April 12, at **Sound's Good**, North Ashland, Ill. . . . the **Ramones**, April 10, at **Music Plus**, Hollywood. . . . **Shalamar**, April 7, at **Music Stop**, Ferndale, Mich. . . . **Ray, Goodman and Brown**, April 12, at **Camelot Records**, Cleveland, and the **Cretones**, April 27, at the next **Everybody's Great Concert**.

CUSTOMER QUOTE OF THE WEEK — "What do you mean you don't sell pianos here? I thought this was supposed to be a music store!"

REGIONAL ACTION — **Van Halen** big everywhere, biggest in the west. . . . **Fabulous Thunderbirds** deriving its strength in the south and southwest. . . . **Isleys** selling best in the east and west. . . . new **Ambrosia** and **Genesis** most powerful in the midwest and west.

les honig



SURVIVOR STORMS SOUND WAREHOUSE — *Scotti Brothers* recording group *Survivor* recently played a special in-store mini-concert at a *Sound Warehouse* retail outlet in their hometown of Chicago. The group's self-titled debut LP includes the single, "Somewhere In America." Pictured at the store are (l-r): Lou Gould of *Sound Unlimited*; Rick Sudakoff, local promotion rep for *Atlantic Records*; Mitch Michaels, PD for radio station *WLUP*; Steve Evanoff, regional AOR promotion manager for *Atlantic Records*; Jim Peterik, Frankie Sullivan, Dave Bickler, Dennis Johnson, and Gary Smith of the group; and Fred Toedtman of *WEA*.

ALBUM BREAKOUTS

Record Bar — National

ARROGANCE
B.B. KING
BEATLES
EMBERS
FABULOUS THUNDERBIRDS
FATBACK
FIREFALL
BOZ SCAGGS
TRAMMPS

Wherehouse — Los Angeles

BEATLES
HUMBLE PIE
ISLEY BROTHERS
JERMAINE JACKSON
JOE PERRY PROJECT
KENNY ROGERS
BOZ SCAGGS
FRANK SINATRA
SPYRO GYRA
SWITCH
VAN HALEN

Peaches — Philadelphia

CRETONES
DEF LEPPARD
ENGLBERT
HUMBLE PIE
IAN HUNTER
ISLEY BROTHERS
LIPPS, INC.
BOZ SCAGGS
VAN HALEN

Sound Warehouse — San Antonio

FABULOUS THUNDERBIRDS
JIMI HENDRIX
IAN HUNTER
ISLEY BROTHERS
MANHATTANS
REO SPEEDWAGON
ROSE
DAVID SANBORN
BOZ SCAGGS
VAN HALEN

Rose Records — Chicago

BEATLES
"COAL MINER'S DAUGHTER"
GO
ISLEY BROTHERS
KENNY ROGERS
FRANK SINATRA
GRACE SLICK
SWITCH

Independent — Denver

AMBROSIA
IAN HUNTER
ISLEY BROTHERS
KEITH JARRETT
DANNY KORTCHMAR
RAY PARKER AND RAYDIO
KENNY ROGERS
BOZ SCAGGS
LONNIE LISTON SMITH
SWITCH

Camelot — National

"COAL MINER'S DAUGHTER"
BILLY JOEL
MICKEY MOUSE DISCO
JOE PERRY PROJECT
KENNY ROGERS
LINDA RONSTADT
BOB SEGER
RAY STEVENS

Handleman — National

"AMERICAN GIGOLO"
"COAL MINER'S DAUGHTER"
GO
K.C. AND THE SUNSHINE BAND
RONNIE MILSAP
SMOKEY ROBINSON
KENNY ROGERS
JOHN STEWART
PAT TRAVERS BAND
TRIUMPH

Record World, T.S.S. — Northeast

CHRISTOPHER CROSS
GENESIS
ISLEY BROTHERS
JOURNEY
WILLIE NILE
DAVID SANBORN
GRACE SLICK
SOUZZEE
RACHEL SWEET
VAN HALEN

Western Merchandisers — Amarillo

FABULOUS THUNDERBIRDS
ISLEY BROTHERS
PRETENDERS
KENNY ROGERS
BOZ SCAGGS
TRIUMPH

Peaches — Cleveland

AMBROSIA
BEATLES
CHRISTOPHER CROSS
GENESIS
DAN HILL
ISLEY BROTHERS
FATHER GUIDO SARDUCCI
BOZ SCAGGS
SPYRO GYRA
VAN HALEN
SLIM WHITMAN

Tower — San Francisco

JUDY COLLINS
GENESIS
ISLEY BROTHERS
MX-80
BOZ SCAGGS
TRIUMPH
VAN HALEN

Cavages — Buffalo

AMBROSIA
CON FUNK SHUN
GENESIS
ISLEY BROTHERS
ALAN SIMMS
VAN HALEN

Gary's — Virginia

BROTHERS JOHNSON
MAC DAVIS
ISLEY BROTHERS
JERMAINE JACKSON
JOURNEY
RAY PARKER AND RAYDIO
KENNY ROGERS
BOZ SCAGGS
ROBBIN THOMPSON
PAT TRAVERS BAND
JERMAINE JACKSON

Radio Doctors — Milwaukee

BEATLES
JUDY COLLINS
GENESIS
ISLEY BROTHERS
B.B. KING
KINGBEES
LIPPS, INC.
FATHER GUIDO SARDUCCI
FRANK SINATRA
VAN HALEN

Lieberman — Portland

ANGEL CITY
FIREFALL
LITTLE RIVER BAND
KENNY ROGERS
VAN HALEN

Waxie Maxie — Washington

BEATLES
FESTIVAL
FIREFALL
GENESIS
HUMBLE PIE
LITTLE RIVER BAND
MIKE RUTHERFORD
BOZ SCAGGS
GRACE SLICK
SOUZZEE

Disc Records — Texas

BEATLES
FABULOUS THUNDERBIRDS
ISLEY BROTHERS
WILLIE NILE
REO SPEEDWAGON
RED RIDER
KENNY ROGERS
BOZ SCAGGS
VAN HALEN
VAN WILKS

Pickwick — National

"ALL THAT JAZZ"
BEACH BOYS
GO
ROBERTA FLACK AND DONNY
HATHAWAY
GORDON LIGHTFOOT
RAY PARKER AND RAYDIO
SMOKEY ROBINSON
KENNY ROGERS
PAT TRAVERS BAND

Peaches — Cincinnati

BEATLES
CON FUNK SHUN
DEF LEPPARD
FATBACK
DARYL HALL
ISLEY BROTHERS
JERMAINE JACKSON
JOURNEY
KENNY ROGERS
SWITCH

Harvard Coop — Boston

JOHNNY BARNES
FABULOUS THUNDERBIRDS
GREG KIHN BAND
KEITH JARRETT
ROBIN LANE AND THE
CHARTBUSTERS
MATCHBOX
PUBLIC IMAGE, LTD.
KENNY ROGERS

TOP SINGLE BREAKOUT OF THE WEEK

BIGGEST PART OF ME — AMBROSIA — WARNER BROS.

TOP ALBUM BREAKOUT OF THE WEEK

GO ALL THE WAY — THE ISLEY BROTHERS — T-NECK/CBS

FEATURE PICKS

TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA MCA-41227)

Here Comes My Girl (3:52) (Skyhill Publishing Co., Inc.-BMI) (T. Petty, M. Campbell)

Petty and Co.'s "Damn The Torpedos" has spawned yet another truly excellent single. From the convincingly honest narrative intro to the Byrds-like hook, this has the sort of resolute romanticism that puts Petty's love songs a notch above everyone else's. AOR already loves this one, now it should spread to pop.



THE TEMPTATIONS (Gordy G-7183F)

Power (4:05) (Midnight Sun Music Corp. — ASCAP/Book Music Publishing Co. — BMI) (B. Gordy, A. Bond, J. Mayer)

Melvin Franklin's inimitable bass vocal thumps out its part right in time with the rhythm section, as brass, strings and the rest of revamped Temps join in and it's just like old times again. A politically conscious lyric, co-written by Berry Gordy, and a hot mix make this a must for pop and B/C formats. A killer side.



PAT TRAVERS BAND (Polydor PD 2080)
Is This Love (3:50) (Bob Marley Music Ltd./Almo Music Corp.-ASCAP) (B. Marley)

It may be hard to imagine that up and coming boogie rocker Pat Travers could make the transition to Marley's reggae, but this decidedly pop-tinged re-working from the "Crash And Burn" LP comes off beautifully. Guitar licks are nicely integrated with the obligatory reggae organ sound, but the male/female vocal tradeoffs sell the track. Recommended pop.



SPIDER (Dreamland DL100)
New Romance (It's A Mystery) (3:06) (Land of Dreams Music, Inc., admin. in the U.S. and Canada by Arista Music, Inc. — ASCAP) (H. Knight, A. Fig)

New York City-based Spider have whipped up a peppy and totally pleasing power pop potion for Dreamland Records' as well as the group's debut single. The hook is sweet enough for pop lists but Coleman's raw production and drum echo should entice AOR programmers. Already charting.

GLADYS KNIGHT & THE PIPS (Columbia 1-11239)

Landlord (3:44) (Nic-O-Val Music Co., Inc.-ASCAP) (N. Ashford, V. Simpson)

Knight and ever-soulful harmonizers The Pips re-unite on this finely-orchestrated pop/R&B outing from the upcoming "About Love" LP. Produced and authored by hitmakers Ashford and Simpson, stylistically this is equal to anything the foursome has ever done and its multi-format appeal makes it a prime candidate for crossover.



ALICE COOPER (Warner Bros. WBS 49204)
Clones (We're All) (2:50) (Mount Hope music — ASCAP) (D. Carron)

The Coop is back and totally in step on this electronically alien cut from his forthcoming "Flush The Fashion" LP. Synthesizer arrangements owe a tip o' the hat to techno-rocker Gary Numan and his ilk, as does Roy Thomas Baker's raw, echoey production. An unusual but highly satisfying effort nonetheless, this is an AOR, pop creeper sleeper.



ROCKIE ROBBINS (A&M 2231)
You And Me (3:49) (Chinnichap Publishing, Inc., admin. in the U.S. and Canada by Careers Music, Inc.-BMI) (J.P. Pennington)

The title track from Rockie Robbins' forthcoming LP "You And Me" is a mellifluous, mid-paced pop/R&B ballad with the feel of Earth, Wind & Fire, containing the same sort of polished orchestration balanced with twangy bass. Robbins glides easily through the vocal. A sure thing for B/C, pop.



TRICKSTER (Jet ZS9 5068)
Tomorrow Belongs To Me (3:56) (TRO-Essex Music International Inc. — ASCAP) (P. Bates)

These boys have the melodic sense of ELO and Cheap Trick combined, which makes for a nearly unbeatable commercial pop formula. With a pounding, march-like drumbeat and crackling power chording tossed in for good measure, you can bet that AOR and pop are going to sit up and take notice of this cut from the U.K. quintet's forthcoming "Back To Zero" LP.

SINGLES TO WATCH

TWO TONS O' FUN (Fantasy/Honey 888)
Just Us (3:45) (Jobete Music — ASCAP) (Robinson, Osborn)

Veteran R&B/disco producer Harvey Fuqua gives the electronic dance treatment to the Two Tons O' Fun, on this track from their self-titled debut LP. Sylvester's backup singers go at it with sensuous gusto, and the pulsing arrangements are perfect B/C, dance stuff.

THE JOE PERRY PROJECT (Columbia 1-11250)
Let The Music Do The Talking (3:21) (Vindaloo Productions/Daksel Music Corp. — BMI) (J. Perry)

Joe Perry, who supplied the gritty, buzzsaw lead guitar work for Aerosmith, cranks it up loud and proud here with his new unit on this boogie/blues-rock bulldozer title track from his current LP. The beat keeps a rollin', right onto AOR airwaves.

NICOLETTE LARSON (Warner Bros. WBS 49172)
Dancin' Jones (3:15) (Yellow Dog Music, Inc. — ASCAP) (J. Lieber, M. Stoller, J. Sembello, R. Dino)

Larson follows up "Let Me Go, Love" with this cute 'n' sassy track from the "In The Nick Of Time" LP. R&B-inflected pop, a la the Doobies, is the order of the day, with a big brass section, handclaps and various percussives keeping the sound crisp and lively. Hopping pop.

MADNESS (Sire SRE 49205)
Madness (2:39) (Nutty Sound Limited) (C. Campbell)

Prince Nutty and the rest of the ska cult darlings from the U.K. pump out a most infectious mixture of English musical hall music and rude boy rag on their boppy namesake track here. A DOR favorite, this could translate to the AM airwaves nowadays.

JUDY COLLINS (Elektra E-46623)
Almost Free (2:58) (Koppelman-Bandier Music Corp. — BMI) (H. Prestwood)

Graceful acoustic guitar and electric piano shimmer with Collins' gentle, gossamer-like vocals on this airy cut from the "Running For My Life" LP. Most definitely in keeping with the album's theme, thought-provoking lyrics are balanced with easy accompaniment for an A/C, pop delight.

ADC BAND (Cotillion 45014)
In The Moonlight (4:45) (Two Pepper Publishing — ASCAP) (R. Williams)

Labelmates Mass Production lend assistance behind the boards to the ADCers on this bopping funkier from the upcoming "Renaissance" LP. Bass and brass shake the groove out, with the sweet ADC female vocals lending harmony assistance.

THE S.O.S. BAND (Tabu ZS9 5522)
Take Your Time (Do It Right) Part 1 (3:15) (Publisher Not Listed) (H. Clayton-Sigidi)

Starting a fire on B/C playlists around the country, this cut has a snappy dance beat, propelled by funktronics, rhythmic electric guitar strumming and some excellent lead vocal work. The beat is hot, so don't be surprised if this crosses to pop.

THE BROTHERS JONES (Ovation OV 1147)
Follow Me (3:49) (Ray Turner Music/Creative Music-ASCAP) (S. Jones)

Ovation's first European act, The Bros. Jones, come from the U.K. by way of Copenhagen and their debut single, by songwriter/producer 'Skelly' Jones, displays a frothy electronic euro-pop bent. Cascading keyboards stand out on this pop sleeper.

3-D (Polydor PD 2082)
All American Boy (3:52) (Centerfold Music, Inc.-BMI/Three-Fold Music-ASCAP) (Zivic, Ginsberg, Stevens, Wender)

Robotic lead vocals, supplied by Rick Zivic, underscore the tongue-in-cheek delivery of this new wavish rocker from 3-D. The simple, Knackish beat should work on AOR and pop.

ROGER MCGUINN & CHRIS HILLMAN (Capitol 4855)
City (3:00) (McGuinn Music/April First Music-BMI) (R. McGuinn, C. McGuinn)

The title track from McGuinn & Hillman's current LP, featuring Gene Clark, has a smoldering blues-rock guitar refrain which mesmerizes the listener as it rolls with the beat. McGuinn handles the reedy lead vocals with his usual aplomb.

JIMMY CASTOR (Long Distance LDR-701)
Stay With Me (Spend The Night) (3:35) (Sheli Music) (R. Brown, C. Wurzbach, D. Lewittes)

Castor has left the novelty road since he hit with the top-selling "Troglodyte Song" in the early '70s, as evidenced by this hot R&B/dance number from his "C." LP. Hard charging percussion and bass provide the background for brass shots and electrified vocals on this B/C choice.

TIM BREWER (Novelty NOV-101)
You Got Me On The Run (3:30) (Brewer Music-BMI) (T. Brewer)

Brewer, a finalist in the American Song Festival competition, is a little known but apparently very talented singer/songwriter judging from this stirring folk-tinged rocker. Brewer moves from an easy opening to a passionate finish. A sleeper for pop.

DYNASTY (Solar JH-11959)
When You Feel Like Giving Love (Dial My Number) (3:59) (Spectrum VII/Rosy Music-ASCAP) (L. Sylvers, D. Griffey)

Blending pop and R&B ballad elements through a stylish female lead vocal and full male harmonies, Dynasty have produced a shimmering pastiche of different forms to come up with a sultry and distinctive melody. Perfect for B/C, A/C lists.

OZARK MOUNTAIN DAREDEVILS (Columbia 1-11247)
Take You Tonight (3:09) (Lost Cabin Music-BMI) (S. Cash, J. Dillon, L. Lee)

The Devils come off like southern honkers once again on the chugging first single from their self-titled Columbia debut. The band's vocal prowess is somewhat overshadowed by hard'n steady guitar chording and bluesy harmonica work.

PATTI LABELLE (Epic 9-50872)
I Don't Go Shopping (3:52) (Almo Music Corp.-ASCAP/Irving Music Inc./Woolnoug Music, Inc.-BMI) (P. Allen, D. Lasley)

Labelle turns to what she does best here, stone blues, underscored by subdued string arrangements and a touch of brass. Male backup chorus at the close is an added bonus to this spirited B/C chart contender.

RADIO

AIR PLAY

... **THE PLAYER YOU GET** — Judging from the quantity of phone calls and press releases that we received from programmers and station promo people who wanted to share with us their April Fool's merriment and pranks, one could almost conclude that April Fool's Day was invented just for radio and the enjoyment of its listeners. While we're sorry that we can't print all of the zany "Fool's Day" antics, here are three episodes that had rather unusual twists. **KEYZ**/Anaheim generated considerable local attention, as evidenced by a huge headline that appeared in the April 3 edition of *The Register*, a local Anaheim newspaper. The headline that read, "A Few Not Laughing After April Fool's Broadcast," was referring to the station's 1980 version of the **Orson Welles** classic, *The War Of The Worlds*. The modern day gladiators from space were reported to have zapped carnivorous alligators into vegetarians, impregnated the Queen Mary, which gave birth to 1,000 rowboats before sinking, and culminated with the Martians demanding that **KEYZ** project a stronger signal so that they too could listen to great rock 'n' roll on Mars. While **KEYZ**'s listeners didn't take to the streets in panic, the police did report a number of startled and worried phone calls from listeners who had heard the broadcast. One woman even threatened to call the FCC... **KSJO**/San Jose jocks told listeners all day that they had seven ounce bags of "Maui Wowie" to give away to the first caller. Excited winners rushed to the station to pick up their "stuff" and found that they had indeed won "Maui Wowie" — seven ounce bags of "Maui Wowie Potato Chips" from Hawaii... The **WMAL**/Washington, D.C. afternoon team of **Bill Trumbull** and **Chris Core**, advertised an "April Fool's Day Parade" on their show complete with helicopter reports on the Parade's progress. One listener decided to get into the act and called the station, angrily demanding to be reimbursed for her expenses to get to the fictitious event. When asked her name, she said, "April." Her last name... "Fools."

DOES THE GUINNESS BOOK OF RECORDS KNOW? — **Cliff Johnson**, lead singer of



CALLING ON WBL5 — Members of the **Chrysalis** recording group **Blondie** recently dropped in at **WBL5**/New York to chat with program director **Frankie Crocker** about the group's single, "Call Me," from the "American Gigolo Soundtrack." Pictured are (l-r) **Crocker**; **Michael Abramson**, director of national promotion, **Chrysalis**; **Deborah Harry** and **Chris Stein** of **Blondie**.

Brothers. This local song is about the annual Bloomsday Race, which this year is expected to attract over 12,000 runners. "Bloomsday Blues," written a year ago by ex-KJRB music director **Tom Huttyler** (now residing at **KJR**/Seattle), was only recently recorded and pressed onto vinyl. MacDonalds has been given the exclusive rights to sell the record, and all proceeds from record sales will go towards epilepsy medical research. The **Blooms Brothers** include **Huttyler**, lead vocals; **KJRB PD John Sherman** on keyboards; **KJRB jocks Lee Tracy** and **Gary Daniels** on rhythm guitar and sax respectively, the bass player and drummer from northwest favorites **The Heats**, and **The Heats'** manager, **John Kirtzer** on lead guitar.

WELCOME TO THE CLUB — They're passing out the cigars at **WTIC-FM**/Hartford for **PD Arnold Chase** and his wife **Sandy** who are celebrating the birth of their first child, **William Henry**. The little one arrived five weeks ahead of schedule and was cause for concern, but both mother and son (and father) are reported to be happy and healthy.

REQUEST LINE NOTEBOOK — **Marty Sobel**, music director at **M105**/Cleveland, was recently asked if he could play the new "Arnold Smith" album. What the listener wanted to hear was the new **Aerosmith** album.

FOR YOUR INFORMATION — Back by popular demand, **Felix Cavaliere** is returning to **WICC**/Bridgeport on April 24 for an encore performance as guest DJ with **PD Gary Peters**. **Cavaliere's** first visit to **WICC** was so successful in February that listeners have been calling the station ever since, asking when he would be back. The agreeable **Rascal** will once again be talking to his fans and playing his favorite records... **Epic** recording artists **Boston** recently defeated the **WBCN**/Boston DJs (known as the **Visitors** so that they would always be on the scoreboard) in a wild and wacky basketball game, 60 to 43. The game was staged for charity, with netted proceeds from the game going to the Muscular Dystrophy Association. While the **Boston Celtics** have nothing to fear from these two teams, **Boston**, the group, was forced to delay work on its new album, as leader **Tom Scholz** sprained a finger during the action... **WSGN**/Birmingham recently co-sponsored a 24-hour dance marathon for the Muscular Dystrophy Association and raised nearly \$3,000 for the cause... A recent **WPLJ**/New York **Billy Joel** contest showed how resourceful and fanatical **Joel's** fans can be. Five winners were picked at random from thousands of cards that were mailed to the station to win the grand prize all expenses paid trip for two to London, England to see the performer's concert at **Wembley**. One of the winners sent in 2,000 postcards, which amounts to about \$200 in postage. Yet another person sent in 300 cards and another sent in 35.

NEW JOBS — Six new members have been elected to the **Arbitron Radio Advisory Council**. They are **Bill Clark**, **KABL AM/FM**/San Francisco; **Jerry Duckett**, **WKAP**/Allentown-Bethlehem-Easton/Pa.; **Perry S. Ury**, **WTIC**/Hartford; **Thomas Hoyt**, **WLUP**/Chicago; **Nathan Safir**, **KCOR**/San Antonio; and **Arthur W. Carleson**, **WKIS**/Orlando... New lineup at **KROQ**/Los Angeles has **Darrell Wayne**, 6-10 a.m.; **Jerry Longden**, formerly **KLOS**/Los Angeles and **KEYZ**/Anaheim, 10 a.m.-3 p.m.; **Shana**, 3-7 p.m.; **Jed The Fish**, 7-11 p.m.; **Chuck Randall**, 11 p.m.-3 a.m.; and **Nick Starvos** and **Scott Mason** from 3-6 a.m.... **Jimmy Mack** has been named assistant music director at **WBCN**.

mark albert



WIPEOUT AT WEFM — Atlantic recording group **Firefall**, whose new album is called "Undertow," recently embarked on a promotional tour of the U.S. in support of the new LP, which features the single, "Headed For A Fall." In Chicago, group member **Larry Burnett** stopped by the offices of **WEFM**. Pictured at the station are (l-r): Program Director **Bill Gamble**; **WEFM's Dan Walker**; **Burnett**; and **Rick Sudakoff**, local Atlantic promotion.

Programmers Express Mixed Feelings On Tracking Of LPs

by Richard Imamura and Mark Albert

The controversial practice of tracking LPs — playing albums straight through without commercial or other interruption — has for some months brought pressure on radio stations because of the alleged effects it has on reducing record sales via home taping. Once a common and encouraged practice, tracking LPs became a major issue when **Fleetwood Mac's "Tusk"** was broadcast throughout the country a week prior to the scheduled release date late last year.

Following that incident, an unprecedented open letter, signed by 24 record company executives and **Stanley Gortikov**, president of the **RIAA**, was released to radio stations, asking that the industry "stop fostering the home taping of recordings... (and) to halt the commercial-free broadcasting of new-release records as bait for home-taper listenership" (**Cash Box**, Nov. 10, 1979).

In response, **Dwight Case**, **RKO** radio president, instituted a policy that none of his 12 stations would play albums in their entirety or encourage home taping in any way. However, pressure on radio has continued, with the record industry's position best exemplified by former **Casablanca** president **Neil Bogart's** keynote address at the recent **NARM** convention.

Addressing an audience of record, retail and radio industry members, **Bogart** asked, "Are you surprised at my anger when I see you pushing those blank tapes? Or when I hear radio stations playing albums uninterrupted by commercials, and crowing about it?... Of course a consumer isn't going to spend five or six bucks buying an album if he can tape it off the radio" (**Cash Box**, April 5).

On the eve of the **NAB** convention, **Cash Box** conducted a nationwide survey of radio stations to determine the extent of this practice and the rationale behind its continuation.

LOS ANGELES — While many radio stations across the country have dropped the practice of tracking LPs, a significant number have continued. Citing programming advantages in a competitive situation and some disbelief in the premise that the practice cuts significantly into record sales, 15 of the 26 stations contacted by **Cash Box** continue to track LPs as a regular feature of their broadcasts.

"We do it because our audience has expressed an interest in it," said **Zeta 4**/Miami **PD Keith Isley**, whose station plays 10 LPs per week during featured "album hours." "It is our feeling that playing albums that might not be played otherwise does more to help the record companies than it does to hurt them."

Isley, however, also noted that to discourage home taping, albums that are played are edited and taped prior to broadcast, removing dead air time and changing the order of the songs.

In those ways — featuring "album hours" for audience appeal, but also adding various anti-taping measures — **Zeta 4** typified many of the stations that still track LPs. Much of the prevailing mood among **PDs** of stations that continue the practice was one of understanding the record companies' position, but nevertheless trying to enhance the appeal of the station.

Touchy Situation

"We track an LP in its entirety every day at 11 p.m.," explained **WSHE**/Ft. Lauderdale **PD Neal Mirsky**. "It's definitely a

touchy situation, but it's too important a programming plus to discard completely. We feature the strongest possible LP out, otherwise it's a classic.

"Our **DJs** have been told that they will lose their jobs if they encourage taping on the air because I do sympathize with the record companies' position," **Mirsky** added, "but I don't really think that large a segment of the audience tapes off the radio."

Another approach to allaying record company fears of tracking LPs was a time delay between the release date and the broadcast. "We generally wait from 10 days to 2-3 weeks before airing an album in its entirety," said **Rich Piambino**, **MD** at **WKLS**/Atlanta. "We waited for 24 weeks on **Pink Floyd's 'The Wall'**. If we wait, the audience is more aware of the album. It's all a matter of timing."

Nevertheless, not all radio stations subscribed to the premise that tracking LPs was a significant factor in declining record sales. Citing rising retail prices, poor disc quality and other factors, some radio stations felt that they were being unfairly blamed for the record industry's problems.

"We don't encourage taping," said **Jim Morrison**, **PD** at **94Q-FM**/Atlanta. While his station doesn't track LPs, **Morrison** looked at the home taping issue and added, "It's (home taping) become a target of the record companies, and it's easy to point the finger at radio."

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RADIO

Programmers Express Mixed Feelings On Tracking Of LPs

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WXKX/Pittsburgh PD Bobby Christian, who doesn't track LPs for programming reasons, agreed, explaining that "because the record companies had a bad year in 1979, primarily due to bad product, they looked for a scapegoat. There may be validity to the premise of lost sales because of radio, but if an LP only has one or two good cuts and the rest is filler, it's to the listener's advantage to hear the album beforehand.

"Anyway, it's not a record company's responsibility to program a radio station," Christian added. "If a station pays its licensing fees, it can play what it wants to. It's not the decision of the record companies. Anyone who thinks so should examine the First Amendment."

Echoing and amplifying the point further, WQDR/Raleigh PD Daniel Brunty, who tracks five LPs per week, defended the practice, giving three reasons. "First of all, we think the home taping issue is silly. Tapes are not a possession. There's no cover art, no liner notes and you don't know who's playing in the band. Tapes are not a possession like records.

"Next," Brunty added, "FM technology doesn't offer the full frequency range, so the quality is not what you can get on a record; and finally, you don't ask someone to buy a car without test driving it.

"We look at what we do as a service to our audience," Brunty concluded. "We give the record companies a fair shake by waiting at least 10 days after the LP is in the stores, and we have seen sales increase many times after we have played an album. What happens is that the people have had an opportunity to hear the product. They liked it, so they went out and bought it."

'Test Driving'

The "test driving" principle was also given as a reason for tracking by Zeta 7/Orlando PD Bill Mims. "Listeners have a right to hear the LP before they go out and spend eight dollars," Mims explained. "I'm sure it (tracking LPs) hurts some, but more important, as of late, the quality of discs has gone down the tubes. And look at the escalating costs of LPs. I believe that the drop in record sales is in direct relation to the rising prices."

Still, the programming advantages of tracking LPs can outweigh other considerations. "We have generally discovered that playing an LP all the way through is not as positive a programming tool as you might imagine," said W4/Detroit PD Dick Hungate, "but there are certain instances when playing LPs all the way through really can be beneficial to a radio station, especially in a competitive situation.

"What the record companies and other critics seems to have overlooked is the excitement and aura that playing an LP creates out of the gate. Of course, there are going to be some people who will be sitting around just waiting to tape something, but the others who don't have the time to do it can get caught up in the excitement. Playing a new LP all the way through on the air makes the release more of an event."

The competitive aspect of radio markets has also entered into decisions to track albums in Dallas and Chicago, where rival stations watch each other closely, giving the other's actions as rationales for tracking LPs.

"I agree it cuts into sales," said KTX-Q/Dallas PD Tim Spencer, who moved his "album hour" from midnight to 11 p.m. to qualify the large audience for the ARB ratings, "but the only way I could stop playing LPs all the way through would be for my competitor to stop. I'd have to have some kind of guarantee that my competitor would

also abide by this ethic."

Across town at KZEW/Dallas, PD Tom Owens explained, "We're in a competitive situation, and we have to do it. Album image is our staple." Owens added that his "ZEW Sampler," a 3½ minute commercial for an album featuring portions of the cuts and background information, was designed to promote LPs after the home taping issue came up.

Crosstown Competition

In Chicago, WMET and WLUP also indicated that the other's actions were a factor in tracking LPs. "While we don't have a regularly scheduled 'album hour,' we do play LPs occasionally, especially when we get an early release or product from a highly visible act, like the recent Van Halen LP," said WMET MD Dave Vincent.

"We don't promote it when we're going to play an LP, and we try to break it up with station IDs," Vincent continued. "Generally we don't even play the whole album. However, before we played the Van Halen album, we discussed it with their management and they OK'd it. The LUP played it, too."

At rival WLUP, PD Mitch Michaels said that his station had changed its policy on tracking on Dec. 1, 1979 to exclude LPs on the current playlist from the practice. Noting that his station will play two or three tracks from a new album, then add some talk or something else before playing another two or three tracks, Mitchell called it "positive programming," and explained that the process stretched out over a few hours on the average.

Nevertheless, Mitchell noted, "If the record companies let other stations in town do it, then I've got to look at it as condoning the act. We're basically trying to maintain a reasonably good rapport with the companies, but if they're going to allow someone else in town to do it, we'll go back."

On the other side of the coin, the stations that don't track LPs were pretty evenly divided between those who don't believe in the practice from a programming standpoint and those who saw no reason to offend the record companies over what they described as a "simple" matter.

Helping Record Companies

At M105/Cleveland, MD Marty Sobel explained, "We can't do anything about counterfeiting and other problems, so we're willing to understand the record companies' viewpoint and work with them."

Sam Bellamy, PD at KMET/Los Angeles, agreed, adding, "We have never tracked LPs. It's not fair to the record companies. We have a good relationship with them.

"We're not catering to them," Bellamy added, "but for something as simple as that, we don't have to go against them. Besides, it's not necessary. When a hot new LP comes out, we'll play a lot of it, but we'll arrange the cuts in a different order, and we'll never play more than six songs in a row."

Across town at rival KLOS/Los Angeles, PD Damien also said, "We have avoided tracking whole LPs. It is not to radio's advantage to do it. While I'm here primarily to get listeners as opposed to selling records, I can see tracking LPs as a very shortsighted practice. If we do it, record companies will suffer, and they might not be able to find, feed and nurture the acts for the future. If this happens, farther down the road, the listener will suffer."

Damien also pointed out that tracking LPs can be a strategy that will eventually backfire. "Say a new Rolling Stones album came out and I played it. If I let the audience tape it, they'll tune me out later and listen to

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AT THE COUNTRY CLUB — MCA recording artist Merle Haggard was the subject of a joint salute by KLAC/Los Angeles and the label during the artist's opening at the new 1,000 plus capacity Country Club, where Haggard gave four sold-out performances. Pictured are (l-r): Art Nelson, KLAC; Haggard; Sammy Jackson, KLAC; Stu Levy, general manager, KLAC; and Chris Lane, KLAC.

AM Stereo, Deregulation Will Highlight Issues At NAB Meet

(continued from page 7)

More than 20,000 members of these fields are expected to attend.

"We expect this year's convention to be one of our best ever," said Wayne Cornils, NAB radio vice president. "It is surely one of the largest gatherings of radio people in the world, and this year's list of exhibitors is the biggest we've ever had."

With 410 exhibitors signed up, this year's convention will easily surpass the 330 present last year in Dallas and the 293 at the 1978 convention in Las Vegas. Among the products exhibited will be satellite equipment, fiber optics, AM stereo equipment, videotape systems and numerous other technological advances applicable to the broadcast industry.

However, much of the attention this year will be focused on the FCC issues that affect the broadcast industry. "There will be three general sessions and 32 workshops, and I expect that sparks will fly when NAB members get together with the FCC commissioners," said Cornils.

"At the workshop titled 'The FCC's Crystal Ball' (scheduled for Tuesday, April 15), which will be moderated by NAB president Vincent Wasilewski and include a panel of FCC commissioners Tyrone Brown, Robert E. Lee and James Quello, one could assume that there will be some fireworks," said Cornils. "It might be remembered that commissioner Lee had some choice words for the NAB after the nine kHz proposal was defeated recently in Buenos Aires."

At that meeting, the nine kHz proposal for AM spacing, which was supported by the FCC, was defeated after NAB vigorously opposed the measure and communicated its feelings to Latin American representatives present at the meeting (**Cash Box**, April 12).

Another issue that is expected to play an important role is radio deregulation. An entire general session on Tuesday, featuring the FCC's Richard Shiben (author of the commission's original proposal), Steve Simmons of the White House staff and Richard Hirsch, Secretary of Communications for the U.S. Catholic Conference & National Council of Catholic Bishops, will be devoted to the issue; as will the closing business session on Wednesday, which will feature Rep. Lionel Van Deerlin (D-Calif.), sponsor of H.R. 13015, the deregulation bill, and FCC chairman Charles Ferris.

"The deregulation issue has been pending for years, and it will be interesting to see if the discussions this time will be sincere or merely a political football to be kicked around again," Cornils added. "I hope we can see something positive come out of the sessions."

Finally, on the issue of AM stereo, which was just approved by the FCC last week (see separate story, page 7), discussion of

the action and the commission's selection of the Magnavox system will surely be a major topic at the Tuesday workshop entitled "Your Competition Is Ready For AM Stereo — Are You?" and the closing joint luncheon featuring FCC chairman Ferris as the guest speaker.

Other highlights of the convention will include:

- The "Tomorrow Media" presentation at the opening session on Monday, April 14. Produced by the TM Companies, the presentation will feature a look at the broadcasting industry from its inception to projections of what it will be like in the year 2076. "It's a creative marriage of today's available media and a glimpse at a future the audience will never live to see," said Pat Shaugnessy, president of the TM Companies. "No one really knows what broadcasting will be like by the year 2076, but based on the present trends and technology, we at TM think 'Tomorrow Media' presents strong possibilities of what may lie ahead for our broadcast successors."

- An opening address by NAB radio board chairman Arnold Lerner and Radio Advertising Bureau (RAB) president Miles David's accompanying address entitled "Radio's State Of Mind: Red Hot!"

- A Monday workshop entitled "Government Relations: Broadcasters In Congress."

- Another Monday workshop entitled "Research/Small Markets: Small Market Radio Stations Can Do Professional Research. Here's How."

- A Tuesday workshop entitled "Government Relations/Lobbying: H.R. 6161 — An Act Of Congress."

- The 1980 Radio Hall Of Fame Induction luncheon featuring columnist Jack Anderson as the featured speaker.

Brady Resigns WABC Post Effective April 30

NEW YORK — Al Brady, operations director at WABC/New York, has tendered his resignation, effective April 30. Brady's resignation was based on personal reasons, and he will return to Boston following his departure from the station.

Brady joined WABC last October to help prepare the station for the 1980s, and under his leadership, the station registered significant increases in the 18-34 demographics throughout the week.

Commenting on Brady's resignation, Alfred Racco, WABC vice president and general manager, said, "Al Brady is a leading contemporary radio programmer and an outstanding young broadcaster, and it was a pleasure to work with him. We sincerely regret his decision to leave."

Brady's successor will be named in a future announcement.

RADIO

FCC Approval Of AM Stereo Draws Mixed Radio Reaction

(continued from page 7)

adoption of only one system to avoid wasting time implementing AM stereo.

FCC Commissioners Tyrone Brown and Anne Jones dissented in the commission's action, saying that government shouldn't get involved in making business decisions when it comes to selecting which system should be used.

Another factor that appeared to swing the FCC to Magnavox was that it would be compatible with a proposed 9kHz spectrum allocation.

However, Commissioner James Quello maintained that the broadcast industry's viewpoint was that the FCC should make the choice to save time and money.

Kanner of KHJ, however, said that he was not sure that the Magnavox system had actually been extensively tested at AM stations and that the Kahn-Hazeltine system, which was tested at KHJ, showed significant advantages when compared to AM station tests of Magnavox.

He said that the Magnavox could only transmit up to 85% before "noise bursts and popping sounds" would ensue. Kanner added that the Kahn system could transmit up to 100% with superior results.

While admitting that the Magnavox could not modulate effectively at 100%, Dr. Robert Powers, acting director of Lukask's research and analysis staff, defended the selection of Magnavox. Powers said that Magnavox had undergone testing on

how the system affected mono broadcast degrading, whether it caused channel interference and how much stereo sound quality was available.

He said he was not sure that Magnavox had been as intensely tested at AM stations as other systems. Powers added that Kahn Communications refused to submit its machine for some of the lab tests.

Kahn Communications was unavailable for comment at press time.

Powers said that it would not have been fair to the consumer if the commission had adopted all the systems. "We felt we could recommend the Magnavox AM system because of its superiority in our testing," Powers commented.

He added that now consumer electronic manufacturers would have to develop radio and stereo components to accommodate AM stereo, a move that will push stereo product prices higher.

Forman said that companies must immediately produce "quality hardware with AM stereo." He added that until the electronics companies move to produce equipment compatible with whatever system the FCC adopts, it would take time for the listener to take advantage of the added choice of AM radio.

"AM stereo would definitely put us back in the ballpark," Forman commented.

He said that the generation of youth who grew up on FM AOR radio would now have a more viable option in AM stereo.



LIGHTIN' UP THE SOUTH — A&M recording artists The Brothers Johnson recently visited the south to promote their new album, "Light Up The Night." Pictured are (l-r): Ron King, WDIA/Memphis program director; Jimmy Smith, KOKY/Little Rock music director; George and Louis Johnson; and Lee Durham, local promotion for A&M in Memphis.

Sherman Leads WNBC/N.Y. Back To Competitive Position

by Mark Albert

LOS ANGELES — It has only been nine months since Bob Sherman came to WNBC/New York as its vice president and general manager, but in that time, the station has achieved enormous success in its ratings and, consequently, has also taken very positive strides in sales. Under Sherman's leadership, WNBC is obviously better serving the New York Tri-State area.

To engineer WNBC's turnaround, Sherman chose to emphasize the music. Program director Bob Pittman streamlined the playlist and returned to more conventional wisdoms about mass appeal music, which meant playing the hits.

Then Sherman completely reorganized the sales and marketing departments.

The final element, and perhaps the most important, was the re-hiring of DJ Don Imus, who has since gone on to become the #1 morning man in the country, according to the latest Arbitron figures.

"In my view," stated Sherman, "the very, very dramatic turnaround of WNBC in many ways lends as much support to Imus' ability to be compelling to listen to as it does to every other aspect that we've done here as a business procedure."

Recent Arbitron figures (12+ total shares, Monday through Sunday, 6 a.m.-midnight) certainly bear out the rhetoric. Based on Jan./Feb. 1980 Arbitrons, WNBC's audience is up 679,800 over a year ago (Jan./Feb. 1979). That figure is also the greatest increase of any of the 45 stations that Arbitron reported on in that market. Going back to June of 1979 when Sherman came to the station, WNBC's ratings were 2.7. In the books that followed in July/Aug., Oct./Nov., and Jan./Feb. 1980, the station climbed to 2.8, then 3.2 and 4.0, respectively.

Before Sherman's arrival at WNBC, the station's ratings were not considered to be very competitive and sales for the first nine months of 1979 were among the poorest in the station's history. Changes in the way the station sounded musically, in personnel and in the overall image were cited by Sherman as necessary marketing steps that had to be implemented in order to turn WNBC around.

Ads Up 240%

"As of the first week in April, we have booked 240% more advertising dollars than as of the first week in April 1979," Sherman explained. "What may be more staggering is that we have booked 51% more as of the first week in April than we did as of the first week in April for both 1978



Bob Sherman

and 1979 cumulatively. In terms of first quarter, which we just closed, we were 212% ahead of 1979 and again 51% ahead of the 1978 and 1979 first quarters."

Prior to joining WNBC, Sherman had conversations with NBC corporate management and other industry peers who expressed concern about the viability of an AM station taking a dramatic move in the ratings through the playing of music. Sherman said that their fears were based on the proliferation of audience delivery by FM stations, and simultaneously with that, the attrition of the audience on the AM band with stations that played mass appeal music during the last year.

Prophets Of Doom

"The prophets of doom had a field day about whether or not dramatic changes in ratings by playing music on the AM band could happen," Sherman said. "My only concern was with respect to NBC's expectations, their resources and their commitments to making a dramatic move, because that was my real interest. I'm of the belief that correct business and broadcasting techniques should work for any radio station."

"One of the things that the public quite obviously needs from radio is music," Sherman added. "Another is information. And another, in some cases, is effective personalities who make leisure time spent with the radio, pleasurable and rewarding for the listening public. If a radio station is in fact serving the public needs by presenting good entertainment fare, correct and important information, than I think its going to succeed."

Programmers Express Mixed Feelings On Tracking Of LPs

(continued from page 24)

the tape. I will have lost them after an hour. In the short term, it's a good programming tool, but in the long run, I don't believe it is."

Questionable Appeal

Another negative factor of tracking LPs from the programming standpoint was expressed by KFRC/San Francisco PD Les Garland. "I question its programming appeal," said Garland. "It only appeals to one act's fans for 30-45 minutes. I just don't believe in it."

This point was amplified by WBCN/Boston PD Tony Berradini, who said, "We don't track LPs, but it doesn't have anything to do with the record companies. It's just lousy programming to play an entire LP, especially with a new artist. We'll play something every half hour from Pink Floyd or 'Tusk,' but we'll set up our introduction of a new act by playing the cuts

mixed in with things more familiar on a mass level so the audience can put it in context."

This attitude was also shared by WNEW/New York program coordinator Richard Neer. "It's better to spread out an LP over eight hours or so," he said, "for the basic quarter hour maintenance. It'll keep the audience listening because most people will get bored listening to a whole LP."

"It's just not a good programming tool," Neer continued. "The audience tunes in to hear what they can't hear at home, and you're not giving them anything special by playing a whole LP."

Creative Package

"Creative programming is the key," added WMMR/Philadelphia PD Charlie Kendall. "We'll occasionally track an LP if it won't hurt the record or artist, but it isn't a big programming tool. We prefer to offer our listeners a more creative package, which also helps us from the promotional standpoint because we can talk about it all day."

Kendall pointed to the recent release of the "Duke" LP by Genesis. While WMMR's competitors tracked the LP, Kendall put together a package that mixed the new cuts with catalog, unreleased cuts and various informational tidbits about the band. "We got much more mileage out of the LP that way," Kendall noted, "plus I think we gave our listeners something worthwhile without hurting the record company or the group."

This point was also emphasized by John Platt, PD at WRVR/New York, the only jazz station contacted in the survey. While his station does play entire LPs on certain occasions, Platt added that there was more to it than that. "The biggest problem is people playing LPs just for the sake of playing LPs. We like to be in the position where we can give the audience a little more."

"When we play an album, we usually mix it in with an interview with the artist," Platt said. "We'll try to offer a complete package, compiled in a creative manner."



STAYING IN POCKET — Elektra/Asylum recording artist Neil Sedaka recently dropped in for a visit at WKTU/New York to promote his latest album, "In The Pocket," which has already produced a charting single, "Should've Never Let You Go," a duet with his daughter, Dara. Pictured are Len Mirelson, vice president at WKTU (l); and Sedaka.

LAST WEEK	THIS WEEK		WEEKS ON CHART
1	1	CALL ME	BLONDIE 10
2	2	ANOTHER BRICK IN THE WALL	PINK FLOYD 14
4	3	RIDE LIKE THE WIND	CHRISTOPHER CROSS 11
3	4	WORKING MY WAY BACK TO YOU	SPINNERS 19
14	5	LOST IN LOVE	AIR SUPPLY 11
5	6	CRAZY LITTLE THING CALLED LOVE	QUEEN 18
8	7	SPECIAL LADY	RAY, GOODMAN & BROWN 13
11	8	WITH YOU I'M BORN AGAIN	PRESTON/SYREETA 17
9	9	FIRE LAKE	BOB SEGER 9
10	10	I CAN'T TELL YOU WHY	EAGLES 9
12	11	OFF THE WALL	MICHAEL JACKSON 10
7	12	TOO HOT	KOOL & GANG 14
17	13	SEXY EYES	DR. HOOK 10
16	14	YOU MAY BE RIGHT	BILLY JOEL 6
6	15	HOW DO I MAKE YOU	LINDA RONSTADT 12
13	16	LONGER	DAN FOGELBERG 9
22	17	PILOT OF THE AIRWAVES	CHARLIE DORE 10
21	18	HOLD ON TO MY LOVE	JIMMY RUFFIN 8
19	19	AND THE BEAT GOES ON	WHISPERS 12
24	20	DON'T FALL IN LOVE WITH A DREAMER	ROGERS & CARNES 4
15	21	HIM	RUPERT HOLMES 14
18	22	REFUGEE	TOM PETTY & THE HEARTBREAKERS 13
25	23	THINK ABOUT ME	FLEETWOOD MAC 7
34	24	STOMP!	THE BROTHERS JOHNSON 6
20	25	THE SECOND TIME AROUND	SHALAMAR 19
28	26	I PLEDGE MY LOVE	PEACHES & HERB 12
29	27	ANYWAY YOU WANT IT	JOURNEY 8
33	28	BRASS IN POCKET	PRETENDERS 9
31	29	SET ME FREE	UTOPIA 10
23	30	THREE TIMES IN LOVE	TOMMY JAMES 14

PRIME MOVER

37 **31** **BREAKDOWN DEAD AHEAD** BOZ SCAGGS
ADDS: WKIX, WMC-FM-24, KTSA, Y100-39, WGCL, KOFM, WXLO. **JUMPS:** 14Q Ex To 30, KFMD 25 To 19, WKXX 19 To 16, Y103 40 To 36, WICC 28 To 24, KJRB 30 To 22, KFYE 28 To 25, JB105 31 To 27, KERN Ex To 28, Z93 22 To 10, 94Q 20 To 12, WTX 40 To 34, KTLK 38 To 33, WPEZ 24 To 19, BJ105 37 To 30, WPRO-FM 29 To 25, WCAO 27 To 23, WRFC 30 To 26, WISM 29 To 25, WNCI Ex To 25, 96KX 21 To 18, KFI Ex To 29, KBEO Ex To 30, KCPX 29 To 26, KSLQ 21 To 16, WANS 29 To 20, WAYS 27 To 22, WBBQ Ex To 29, KDWB 25 To 19, KPAM 34 To 27, WFI 26 To 19, KJR 19 To 16, KRO 12 To 6, WZZR Ex To 30, WRVQ 33 To 27, WCUE 28 To 21, WTRY Ex To 27, WLAC Ex To 30, 92X 25 To 22, WAKY 24 To 18, KOPA 27 To 24, KELI Ex To 29, WFOM 32 To 13, KIMN 25 To 19, WWKX 26 To 23, KROY 28 To 23, KGW 22 To 17, KLEO 35 To 28, KHJ Ex To 28, KFRC Ex To 24, KRTH Ex To 27, WRKO 28 To 24, KRBE 24 To 19.
SALES: Good in the West, East and Midwest.

35 **32** **DO RIGHT** PAUL DAVIS
ADDS: KMJC-27. **JUMPS:** KFMD 20 To 17, WKXX 9 To 5, Y103 26 To 23, WICC 27 To 22, KJRB 24 To 20, KENO 27 To 20, Z93 4 To 1, WHB 21 To 18, WTX 39 To 33, KTLK 34 To 27, BJ105 34 To 28, WSGN 10 To 5, WCAO Ex To 27, WRFC 12 To 9, WISM 24 To 19, WAPE 11 To 8, KTSA Ex To 27, KFI 30 To 25,

KEEL 34 To 27, KBEO 26 To 19, KCPX 15 To 12, KSLO 24 To 20, WDRO 23 To 17, WANS 11 To 9, Y100 39 To 34, O102 24 To 21, KDWB 9 To 7, KPAM 28 To 20, KRO 27 To 23, WOW 16 To 11, WZZR 18 To 14, KXOK 10 To 8, WKBW Ex To 30, WCUE 40 To 35, 92X 24 To 21, KOFM 29 To 26, KGW 20 To 16, KLEO 22 To 16, KSTP 19 To 15, CKLW 20 To 13, WHBO 25 To 22.
SALES: Moderate in the Midwest and South.

PRIME MOVER

39 **33** **BIGGEST PART OF ME** AMBROSIA 3
ADDS: WKIX, WMC-FM-23, KENO-30, KMJC-26, WTX-39, WNCI, Y100-38, O102-30, WGCL, WTRY, 92X-25, KELI, O105-30. **JUMPS:** KFMD Ex To 25, WKXX 31 To 24, Y103 32 To 26, WICC 30 To 23, KJRB 29 To 23, KFYE Ex To 29, KERN Ex To 27, WPGC 30 To 27, Z93 24 To 9, 94Q 23 To 16, WPEZ 27 To 23, BJ105 31 To 25, WPRO-FM 21 To 17, WSGN 28 To 23, WCAO 30 To 24, WRFC Ex To 25, WISM Ex To 29, WAPE Ex To 26, 96KX 31 To 26, KFI Ex To 27, KEEL Ex To 38, KBEO 29 To 26, KCPX 19 To 9, WDRO Ex To 28, WANS 36 To 29, WAYS 33 To 29, WOKY Ex To 30, KC101 29 To 26, WBBQ 29 To 23, KDWB 30 To 24, WRFC Ex To 25, B100 Ex To 27, WOXQ 37 To 32, KJR 23 To 19, KRO 18 To 15, WOW 28 To 24, WZZR Ex To 28, WRVO 32 To 25, WKBW Ex To 27, WCUE 38 To 31, WNCI 20 To 11, WLAC 28 To 24, WAKY 26 To 22, KOPA Ex To 28, WFOM 36 To 32, KIMN 27 To 24, WWKX Ex To 27, KGW 24 To 20, CKLW Ex To 28, WAXY Ex To 27, WHBO Ex To 29, WXLO Ex To 29, KRTH 27 To 23.
SALES: Good in the Midwest, moderate in the West.

38 **34** **CARS** GARY NUMAN 10
ADDS: KERN, WSGN, WTIK-FM, WGH, WLAC, KOFM, O105-27. **RE-ADD:** KTSA. **Day-Part:** WABC-49. **JUMPS:** 14Q 15 To 8, WSGA 32 To 15, WMC-FM 24 To 20, WKXX 12 To 6, Y103 21 To 19, WICC Ex To 28, KFYE 10 To 7, KENO 26 To 22, JB105 9 To 7, Z93 Ex To 27, WTX 14 To 10, WPEZ Ex To 28, BJ105 16 To 10, WPRO-FM 17 To 14, WISM 17 To 8, KEEL 20 To 16, KBEO Ex To 28, KSLO Ex To 22, WANS 15 To 12, WAYS 15 To 10, Y100 31 To 26, WOKY Ex To 25, WBBQ 6 To 4, KDWB 7 To 5, WGCL 20 To 12, B100 Ex To 29, WOXQ 31 To 26, WCUE 18 To 8, WTRY 24 To 15, 92X Ex To 24, KOPA Ex To 30, KELI Ex To 30, WFOM 15 To 10, WWKX Ex To 29, KROY 26 To 19, KFRC 20 To 12.
SALES: Good in the Midwest, moderate in the South.

26 **35** **ON THE RADIO** DONNA SUMMER 14
 47 **36** **I CAN'T HELP IT** ANDY GIBB AND OLIVIA NEWTON-JOHN 4
ADDS: WBBF-25, KJRB, WHB-27, KEEL, KDWB-29, KLEO. **JUMPS:** Y103 Ex To 37, KENO Ex To 29, KMJC 18 To 14, JB105 Ex To 33, KERN 23 To 20, Z93 21 To 18, WTX Ex To 35, WPRO-FM 22 To 19, WSGN 25 To 20, WCAO 24 To 19, WRFC 22 To 18, WAPE 27 To 22, KTSA 24 To 21, KFI 21 To 17, KCPX 24 To 21, WANS Ex To 36, WOW 27 To 18, WZZR 28 To 25, WRVO 22 To 18, WCUE 37 To 26, WTRY Ex To 28, WNCI 21 To 13, KOPA Ex To 29, KIMN Ex To 27, KROY 29 To 25, CKLW 30 To 27, WRKO 22 To 16, WZUU Ex To 20.
SALES: Strong in the Midwest, initial response in all other regions.

42 **37** **HEART HOTELS** DAN FOGELBERG 5
ADDS: WKIX, WBBF-24, WICC, KERN, WSGN, KFI, KEEL, WOKY, WTIK-FM-30, WGCL, WRVO, Q105-29. **JUMPS:** WMC-FM 22 To 17, KJRB Ex To 30, Z93 23 To 11, WHB 24 To 21, BJ105 39 To 32, WRFC 25 To 21, KBEO 30 To 25, WANS 28 To 25, KC101 28 To 25, KDWB 24 To 16, WEFM 25 To 19, B100 28 To 22, KJR Ex To 26, KRO 8 To 5, WOW 26 To 22, WZZR 25 To 18, WCUE 39 To 34, WTRY Ex To 30, WNCI 23 To 14, KOFM Ex To 30, WWKX 25 To 17, KGW Ex To 27, KLEO Ex To 33, KSTP Ex To 26, CKLW Ex To 25.
SALES: Starting in the East and Midwest.

27 **38** **GIVE IT ALL YOU GOT** CHUCK MANGIONE 13

40 **39** **CARRIE** CLIFF RICHARD 9
RE-ADD: WFI-27. **JUMPS:** 14Q 19 To 9, WKXX 14 To 11, Y103 17 To 13, WICC 29 To 26, KFYE 27 To 18, KERN 29 To 25, WHB 25 To 22, WTX 33 To 29, BJ105 18 To 15, WSGN 18 To 14, KEEL 36 To 29, KCPX 26 To 22, WANS 26 To 23, WAYS 28 To 25,

WOKY 19 To 15, KDWB 22 To 17, KPAM 26 To 23, WOXO Ex To 39, KXOK 25 To 21, WRVQ 20 To 17, KGW 27 To 23.
SALES: Slight response in the Midwest.

45 **40** **FIRE IN THE MORNING** MELISSA MANCHESTER
ADDS: KENO, BJ105-38, WPRO-FM, WNDE-19, WSEZ. **JUMPS:** Y103 37 To 32, KMJC 23 To 19, WPGC 25 To 22, WTX 23 To 20, WSGN 17 To 13, WCAO 25 To 21, KEEL Ex To 39, KBEO 27 To 22, WOKY 30 To 24, KDWB 12 To 10, KPAM 15 To 12, KXOK 29 To 24, WTRY 25 To 22, WAKY 22 To 17, KIMN 15 To 12, KGW 23 To 18, KLEO 17 To 14, KSTP 7 To 5, WHBO Ex To 30, WRKO 20 To 17.
SALES: Moderate in the Midwest and South.

48 **41** **HURT SO BAD** LINDA RONSTADT
ADDS: WPGC-28, BJ105-37, WPRO-FM-30, WOW-25, WAXY, KFRC-30, WRKO-30, KRBE-29, KTSA, KCPX, WOKY, WFI-24, WEFM-23, Day-Part WABC. **JUMPS:** WSGA 22 To 19, WBBF 25 To 22, WKXX 30 To 26, Y103 30 To 25, WICC Ex To 25, KJRB 21 To 18, KFYE 13 To 9, KENO 23 To 18, KMJC 12 To 9, Z93 20 To 17, 94Q 21 To 18, WHB 22 To 17, WPEZ 30 To 25, WSGN 19 To 15, WZZR 27 To 20, KXOK 27 To 22, WKBW Ex To 26, WCUE Ex To 37, WLAC 30 To 26, WFI 23 To 14, WAKY 27 To 21, KOPA 20 To 17, KIMN 30 To 22, KLEO Ex To 32, KHJ 23 To 17, WXLO Ex To 28, WCAO 29 To 26, WRFC Ex To 27, WISM 30 To 27, WAPE 28 To 24, KSLQ 10 To 3, WANS 38 To 30, WAYS 27 To 23, WTIK-FM 25 To 19, O102 28 To 25, KDWB 21 To 15, KPAM Ex To 34, B100 Ex To 30, WOXQ Ex To 36, KJR 27 To 24.
SALES: Moderate in the Midwest, starting in other regions.

46 **42** **ONLY A LONELY HEART SEES** FELIX CAVALIERE 8
ADDS: BJ105-36. **JUMPS:** Y103 33 To 29, WICC 16 To 14, JB105 34 To 31, Z93 28 To 24, 94Q 14 To 10, WTX 35 To 30, KTLK Ex To 40, WTX 35 To 30, KTLK Ex To 40, WPRO-FM 25 To 22, WCAO Ex To 29, KEEL Ex To 38, WDRO 20 To 16, WOKY Ex To 29, KDWB 18 To 13, WZZR 26 To 23, WCUE 29 To 24, WTRY Ex To 29, WAKY 30 To 27, KIMN 20 To 15, WAXY Ex To 30, WZUU 8 To 6.
SALES: Slight response in the East, Midwest, and South.

43 **43** **KEEP THE FIRE** KENNY LOGGINS 8
 30 **44** **DESIRE** ANDY GIBB 13

CASH SMASH

59 **45** **FUNKYTOWN** LIPPS INC. 4
ADDS: KFMD, WSGA-34, WKIX, JB105-34, WTX-40, WSGN, WKBW, WCUE, CKLW, O105-28, WISM, Y100-37. **JUMPS:** WABC 22 To 13, WPGC Ex To 29, KTLK 39 To 30, WHBO Ex To 28, KHJ 9 To 4, WXLO 10 To 8, KFRC Ex To 29, KRTH 4 To 2, WRKO Ex To 26, KRBE Ex To 20, KFI Ex To 26, WAYS Ex To 31, WGCL 25 To 19, B100 Ex To 24, WGH Ex To 6.
SALES: Strong in the East and West, starting in the Midwest and South.

50 **46** **LET ME BE THE CLOCK** SMOKEY ROBINSON 6
ADDS: WMC-FM-25, WGCL. **JUMPS:** WKIX Ex To 26, WFOM 38 To 34, WHB 26 To 20, WRFC 18 To 13, WHHY 30 To 24, WOXO 29 To 25.
SALES: Moderate in the West, starting in all other regions.

53 **47** **THE SEDUCTION (LOVE THEME)** JAMES LAST 4
ADDS: KFMD, Y103, WICC, WANS, KC101-30, WTIK-FM, KPAM, WZZR, WTRY, WAKY-29, WFOM-38. **JUMPS:** WKXX Ex To 27, WPGC 29 To 25, Z93 30 To 25, 94Q 12 To 5, WTX Ex To 36, WSGN Ex To 29, WCAO Ex To 28, WRFC 26 To 22, WAPE 20 To 15, KCPX 27 To 18, WOXO 34 To 29, KJR 21 To 18, KRO 30 To 26, WKBW Ex To 29, KOPA 26 To 22, KIMN Ex To 28, WWKX Ex To 30, WXLO 28 To 25, WRKO 26 To 22.
SALES: Breaking out in the South and East.

54 **48** **THE ROSE** BETTE MIDLER 5
ADDS: BJ105, WOW-27, WTRY, KLEO, WCAO, WNCI, WGH. **JUMPS:** KFMD Ex To 24, WSGA 33 To 29, WKXX 27 To 20, WHB 19 To 16, WTX 37 To



"Fool For A Pretty Face"
 the 1st single from Humble Pie's
 new album, **"On To Victory."**

On Atco Records and Tapes.



RADIO CHART

TOP 100 SINGLES

APRIL 19, 1980

THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	WEEKS ON CHART		
32. KTLK 13 To 10, WZZR Ex To 26, WKBW 20 To 13, WCUE Ex To 39, WLAC Ex To 27, WAKY 28 To 24, KIMN 24 To 16, WRKO 23 To 15, WRFC 23 To 12, KEEL Ex To 36, WANS 24 To 14, WAYS 10 To 6, WKBO Ex To 30, KC101 18 To 15, WBBO Ex To 30, KDWB 27 To 21, WOXQ 32 To 27. SALES: Strong in the Midwest, moderate in the East.		72	63	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE (Pts. 1 & 2)) THE ISLEY BROTHERS ADDS: WAYS, WTXI, WXLO-23. JUMPS: KHJ 24 To 18. SALES: Good in the South and East, starting in the West and Midwest.	82	81	WE WERE MEANT TO BE LOVERS PHOTOGLO ADDS: WRFC Ex To 30, WANS Ex To 35, WGH 15 To 11, WFOM 33 To 29.
49 HEARTBREAKER PAT BENATAR 18		32	64	YEARS WAYNE NEWTON 13	90	82	SAY GOODBYE TO LITTLE JO STEVE FORBERT ADDS: KDWB 26 To 23, WIFI Ex To 29, WEFM Ex To 28, WOXO 40 To 35.
50 TRAIN IN VAIN (STAND BY ME) THE CLASH ADDS: KENO, WPEZ, WAPE, WAYS, WGCL, WCUE, WTRY, KOPA, Day-Part KBEO, 92X, O105. JUMPS: KFMD 19 To 14, Y103 Ex To 38, 94O 22 To 17, WPRO-FM Ex To 28, WISM 27 To 24, KEEL 38 To 33, KSLO 27 To 23, WDRO Ex To 37, WIFI 10 To 7, WEFM 19 To 14, KIMN Ex To 30. SALES: Moderate in the Midwest, starting in the East.	5	71	65	SHOULD'VE NEVER LET YOU GO NEIL AND DARA SEDAKA ADDS: Z93-30, WHHY, WTRY, KSTP. JUMPS: WRCC Ex To 27, 94O 25 To 19, WKBW 30 To 24, WRKO Ex To 29. SALES: Breaking out in the Midwest.	85	83	YOU'VE GOT WHAT I NEED SHOOTING STAR ADDS: WCUE. JUMPS: 96KX 23 To 24, KBEO 17 To 12, WIFI Ex To 30.
51 EVEN IT UP HEART 11		HIT BOUND		52	84	AN AMERICAN DREAM THE DIRT BAND 21	
52 LET ME BE KORONA ADDS: Y103. JUMPS: Z93 Ex To 29, WTXI 36 To 31, WPEZ Ex To 30, BJ105 27 To 23, WFOM 20 To 14, WWKX 30 To 25, KRTH Ex To 29, WRFC Ex To 15, WAPE 22 To 17, WDRO Ex To 30, WAYS Ex To 33. SALES: Starting in the West.	5	84	66	STEAL AWAY ROBBIE DUPREE ADDS: KFMD, WKXX, KJRB, WSGN, WRFC, KCPX, WDRO, WANS, WAYS, WBBO, KRO-29, WZZR, WRVO, WTRY, KOPA, O105, WHBO, KFRC, KRTH. JUMPS: 94Q 29 To 25, KJR 25 To 21, KGW Ex To 29.	—	85	LADY THE WHISPERS ADDS: KHJ, WHBQ, WSGA. JUMPS: WWKX 29 To 18, CKLW Ex To 19, WKIX 18 To 15, WTXI 28 To 18. SALES: Initial response in the Midwest and South.
53 GEE WHIZ BERNADETTE PETERS ADDS: KJRB, WHB-28, WCAO, WRFC, WDRO, WANS, WCUE, WTRY, WLAC, WFOM-40, KIMN, KOFM. JUMPS: WICC Ex To 30, WPRO-FM Ex To 26, WSGN Ex To 30, WAPE Ex To 27, WAYS Ex To 21, KC101 30 To 27, WRVO Ex To 30, WKBW 22 To 15, KSTP Ex To 28, CKLW Ex To 30, WXLO 30 To 26, KRTH 28 To 24. SALES: Breaking out in the West, Midwest and East.	4	73	67	WE LIVE FOR LOVE PAT BENATAR ADDS: KENO, Y103, 94O, WZZR, WCUE, WWKX. JUMPS: WTXI Ex To 37, WAPE Ex To 29, WAYS Ex To 32, WIFI 29 To 21, KROY 30 To 27, KRBE Ex To 30.	97	87	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD ADDS: KRTH. JUMPS: KHJ 27 To 19. SALES: Good in the South, slight response in all other regions.
54 WONDERING WHERE THE LIONS ARE BRUCE COCKBURN ADDS: WICC, WRFC, WKBO, WKBW, WFIL, WAKY-31, WWKX. JUMPS: WKXX 21 To 17, KJRB 19 To 15, KPAM 25 To 12, KGW Ex To 30, CKLW 26 To 23. SALES: Starting in the Midwest.	5	86	68	LOVE STINKS J. GEILS BAND ADDS: KFMD, WKXX, JB105-35, WISM, WAPE, 96KX-29, KBEO, WBBO, WIFI-26, WEFM-29, KJR, WTRY, KIMN, Day-Part KJRB. JUMPS: 14O 28 To 25, WSGN Ex To 32, KCPX Ex To 30, WDRO 15 To 2, WRVO 18 To 10, O105 30 To 26.	—	88	ROCK LOBSTER B-52's ADDS: WIFI, WEFM. JUMPS: KHJ 20 To 16, KFI Ex To 23. ON: WPGC. SALES: Moderate in the West, slight in the East and South.
55 LET'S GET SERIOUS JERMAINE JACKSON ADDS: WKIX, Y103, WTXI, KEEL, KCPX, WOXO, KHJ. JUMPS: WSGA 16 To 12, WSGN 26 To 21, WAPE Ex To 30, Y100 29 To 25, WRVO 26 To 20, WWKX Ex To 25, O105 29 To 21. SALES: Good in the South, starting in all other regions.	5	77	69	WHEN THE FEELING COMES AROUND JENNIFER WARNES ADDS: WKIX, WKXX, WANS, KDWB, WGCL. JUMPS: WAYS Ex To 34, KPAM Ex To 35, WOW 25 To 21.	—	89	NEW ROMANCE (IT'S A MYSTERY) SPIDER ADDS: WPEZ, WKXX, WANS, WBBO, WIFI, WEFM, WWKX, Day-Part KEEL.
56 IT'S HARD TO BE HUMBLE MAC DAVIS ADDS: WHB-26, Day-Part WAYS. JUMPS: WMC-FM 25 To 21, WPGC 18 To 12, WTXI 15 To 11, WGH Ex To 13, WZZR Ex To 29, WLAC Ex To 28, WFOM 35 To 31, WHBO 23 To 16. SALES: Good in the Midwest, moderate in the South, starting in the West.	4	89	70	HEADED FOR A FALL FIREFALL ADDS: 14Q, KFMD, WPRO-FM, WGH, KJR, WRFC, WAPE, KTSA, KFI, KEEL, KBEO, WDRO, WHHY, KIMN, Day-Part 94O, 92X. JUMPS: WKXX Ex To 30, KJRB Ex To 29, BJ105 38 To 31, KCPX Ex To 29, WOXO 39 To 34, WCUE Ex To 36.	74	90	BORROWED TIME STYX 4
57 A CERTAIN GIRL WARREN ZEVON ADDS: Day-Part KBEO. JUMPS: WAPE 29 To 25, WANS 31 To 27, WEFM 23 To 17. SALES: Breakouts in the Midwest.	6	76	71	STARTING OVER AGAIN DOLLY PARTON ADDS: WTXI, WPRO-FM. JUMPS: WOW 29 To 23, WFOM 39 To 35, CKLW 27 To 20, WRKO 21 To 18.	55	91	"99" TOTO 18
58 YES I'M READY TERI DE SARIO/K.C. 23		79	72	YOU CAN'T PUT A PRICE ON LOVE THE KNACK ADDS: WFOM-39, KIMN, WHHY, Y103, Day-Part WAYS. JUMPS: WANS Ex To 34, BJ105 40 To 33. SALES: Starting in the Midwest.	95	92	TWILIGHT ZONE (A & B) MANHATTAN TRANSFER ADDS: WKIX, WXLO. JUMPS: KHJ Ex To 27. SALES: Moderate in the West.
59 STAY IN TIME OFF BROADWAY ADDS: KFMD, WICC, WTXI, WSEZ, Day-Part WAYS. JUMPS: 96KX 29 To 26, KSLO 15 To 8, WEFM 10 To 8, Y103 Ex To 40, WPEZ Ex To 29, WCUE 31 To 28. SALES: Good in the Midwest.	6	80	73	WHITE HOT RED RIDER ADDS: KRO-28, WCUE, KRBE, KERN, WPRO-FM. JUMPS: WANS 35 To 26, WEFM 30 To 26, KJR Ex To 27, Y103 Ex To 39.	67	96	SEPTEMBER MORN NEIL DIAMOND 18
60 LUCKY ME ANNE MURRAY ADDS: WKIX, WOW-26, WTRY, WLAC, WFIL, KELI. JUMPS: KEEL 37 To 31, WOXQ 33 To 28, JB105 26 To 23, WHB 26 To 23, WFOM 27 To 23, KSTP Ex To 30. SALES: Initial response in the East and West.	4	75	74	HOLIDAY NAZARETH ADDS: Day-Part WCUE. JUMPS: WFOM 34 To 30, KBEO 25 To 21, WANS Ex To 37.	—	97	COMING DOWN FROM LOVE BOBBY CALDWELL ADDS: Y100 26 To 22. ON: WSPT, WANS, KEEL.
61 ROCK WITH YOU MICHAEL JACKSON 25		83	75	I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW ADDS: WZZR, WKBW, WWKX, WAXY, WZUU, WAYS. JUMPS: WSGN Ex To 31.	93	98	LOVE ON A SHOESTRING THE CAPTAIN & TENNILLE 7
62 SOLITAIRE PETER MC IAN ADDS: KPAM, WIFI, WEFM, Z93-28. JUMPS: WANS Ex To 38, WBBO 11 To 6, WOXQ Ex To 40, KFMD 13 To 8, 94O 28 To 22, WPRO-FM Ex To 29, WFOM 12 To 8.	4	87	78	SHE'S OUT OF MY LIFE MICHAEL JACKSON ADDS: KING, KTLK, WRFC, KC101-29, WOXQ, WGH, WZZR, WFOM-37, WAXY, KFRC, WRKO. JUMPS: Z93 26 To 23, WSGN 23 To 18, WRVQ 13 To 3, KRTH Ex To 30.	70	99	BACK ON MY FEET AGAIN THE BABYS 14
		88	80	IT'S A NIGHT FOR BEAUTIFUL GIRLS THE FOOLS ADDS: JB105 35 To 29, WPRO-FM 26 To 23, WRVO Ex To 29, WRKO 9 To 7.	92	100	THE SPIRIT OF RADIO RUSH 9

LOOKING AHEAD

I ONLY WANT TO BE WITH YOU TOURISTS ADDS: WIFI-25, WEFM, Day-Part WICC, WFLB. ON: WCUE
YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR ADDS: WOXQ JUMPS: KHJ 29 To 25, KRTH Ex To 28.
HERE COMES MY GIRL TOM PETTY & THE HEARTBREAKERS ADDS: KROY, Day-Part 92X, WANS.

SUMMER IS IN THE AIR!

Beach Boys
KEEPIN' THE SUMMER ALIVE

including:
Goin' On/Keepin' The Summer Alive
Some Of Your Love/Oh Darlin'/Sunshine

Stations in every major city are adding some Beach Boys to their day!
The Beach Boys, "Keepin' the Summer Alive." On Caribou Records and Tapes.

Distributed by CBS Records.



TOP FM ROTATION

TW	LW	WKS	TITLE	ARTIST	LABEL	TOP 200 POP	PRIME CUTS
1	1	7	Against The Wind	Bob Seger	Capitol	2*	Fire Lake, Her Strut, Betty, Title
2	4	19	The Wall	Pink Floyd	Columbia	1	Brick Pt. 2, Run, Numb, Young Lust
3	3	5	Glass Houses	Billy Joel	Columbia	3*	Be Right, Leyna, Fantasy, Rock And Roll
4	6	6	Departure	Journey	Columbia	9*	Any Way, Where, Line Of Fire, Lady
5	2	8	Mad Love	Linda Ronstadt	Asylum	4	Make You, Let Go, Girls Talk, Hurts, Title
6	5	8	Bebe Le Strange	Heart	Epic	13	Even It Up, Rockin', Pilot, Title
7	—	1	Women And Children First	Van Halen	WB	24*	Cradle Will Rock, Whiskey Home, Romeo
8	7	13	Pretenders	Pretenders	Sire	20	Brass, The Wait, Sobbing, Kid, Mystery
9	9	12	Love Stinks	The J. Geils Band	EMI-America	17	Come Back, Can't Wait, Title
10	9	11	London Calling	The Clash	Epic	32	Train In Vain, Supermarket, Clampdown
11	10	7	Get Happy!!	Elvis Costello	Columbia	14	Stand Up, High, Amsterdam, Beaten
12	14	4	Crash And Burn	Pat Travers Band	Polydor	36*	Whiskey, Is This Love, Bad Sign, Title
13	11	25	Damn The Torpedoes	Tom Petty	Backstreet	7	Refugee, Girl, Losers, Do Me
14	12	8	Bad Luck Streak In Dancing School	Warren Zevon	Asylum	33	Jeannie, Certain Girl, Gorilla, Title
15	19	2	Middle Man	Boz Scaggs	Columbia	34*	Breakdown, Imagination, Title
16	15	5	Tenth	Marshall Tucker Band	WB	35*	Cattle, It Takes Time, My Blues, Soul
17	13	12	Permanent Waves	Rush	Mercury	16	Radio, Entre Nous, Freewill
18	16	7	Victims Of The Fury	Robin Trower	Chrysalis	38	Shout, Madhouse, Title
19	22	7	Christopher Cross	Christopher Cross	WB	15*	Ride Like, Mine, Never
20	24	13	Adventures In Utopia	Utopia	Bearsville	68	Set Me Free, New Wave, Road
21	—	1	Welcome To The Club	Ian Hunter	Chrysalis	122*	Out Of Here, Man 'O' War, Young Dudes, Cleveland
22	20	2	Undertow	Firefall	Atlantic	76*	Headed, Title
23	23	4	The Pleasure Principle	Gary Numan	Atco	37	Cars, Engineers
24	17	10	Malice In Wonderland	Nazareth	A&M	77	Holiday, Showdown, Big Boy
25	—	1	Duke	Genesis	Atlantic	117*	Turn It On, Misunderstanding
26	26	3	Willie Nile	Willie Nile	Arista	127	Moon, Over, River, Lord
27	30	3	Dream Babies Go Hollywood	John Stewart	RSO	113*	Thunder, Hollywood, Spirit
28	18	20	Phoenix	Dan Fogelberg	Epic	12	Face The Fire, Hotels, Title
29	—	1	Progressions Of Power	Triumph	RCA	46*	Various
30	21	4	Let The Music Do The Talking	Joe Perry Project	Columbia	69*	Dogs, Train, Mist, Title

FM STATION REPORTS — NEW ADDS/HOT ROTATION

KYTX-FM — AMARILLO — DON SITTON

ADDS: Genesis, Ian Hunter

HOTS: Pink Floyd, Pat Travers, Linda Ronstadt, Billy Joel, Bob Seger, Nazareth, Jefferson Starship, Steve Walsh, Robin Trower, Fleetwood Mac, Journey, Rush, Marshall Tucker, Utopia, Firefall, Van Halen, Triumph, Heart

KEZY-FM — ANAHEIM — LARRY REISMAN

ADDS: Genesis, Willie Nile

HOTS: Ambrosia, Heart, Dan Fogelberg, Bob Seger, Linda Ronstadt, Fleetwood Mac, Knack, Christopher Cross, Firefall, Journey, Billy Joel, Elvis Costello, Marshall Tucker, Boz Scaggs, Styx

WKLS-FM — ATLANTA — RICH PIAMBINO

ADDS: Genesis, Blood, Sweat & Tears, Ian Hunter

HOTS: Elvis Costello, Pink Floyd, Bob Seger, Ramones, Billy Joel, Tom Petty

KMGN-FM — BAKERSFIELD — MIKE BELL

ADDS: Dan Hill, Red Rider, Boz Scaggs, Genesis, Tommy Tutone, Russ Ballard, Greg Kihn, Frank Zappa (45)

HOTS: Humble Pie, Bob Seger, Linda Ronstadt, REO Speedwagon, Joe Perry, Van Halen, Nazareth, Knack, ZZ Top, Pat Travers, Rush, Pink Floyd, Utopia, Heart, Babys, UFO, J. Geils

WAAL-FM — BINGHAMTON — DICK BASCOM

ADDS: Ambrosia, Genesis, Def Leppard, Ozark Mtn. Daredevils (45)

HOTS: Christopher Cross, Pretenders, Boz Scaggs, Ambrosia, Bob Seger, Marshall Tucker, Heart, Billy Joel, Robin Trower, J. Geils, Warren Zevon, Elvis Costello, Linda Ronstadt, John Stewart, Journey

WBCN-FM — BOSTON — TONY BERARDINI/KATE INGRAM

ADDS: Ambrosia, Brothers Johnson, Cure, Def Leppard, Genesis, Godley/Creme, Jags, "Sharp Cuts," Triumph, Whispers, The Beat (45 imp), C. Callelo (45), Alice Cooper (45), Lipps, Inc. (45)

HOTS: Pretenders, Clash, Pink Floyd, J. Geils, Robin Lane, Bob Seger, Tom Petty, Elvis Costello, Genesis, Linda Ronstadt, Private Lightning, Blondie (45), Rocky Burnette (45), Cristina (45 imp), Christopher Cross (45)

WMMS-FM — CLEVELAND — KID LEO/JOHN GORMAN

ADDS: Genesis, Planets, Tommy Tutone, David Sanborn, Kingbees, Glass Moon, Alice Cooper (45)

HOTS: Bob Seger, Linda Ronstadt, Pretenders, Heart, Genesis, Ian Hunter, Van Halen, J. Geils, Boz Scaggs, Clash, Sylvain Sylvain, Journey, Rachel Sweet, Billy Joel, Pink Floyd

M-105 — CLEVELAND — T.R./MARTY SOBOL

ADDS: Beatles, Eric Clapton, Glass Moon, Tommy Tutone, Jimi Hendrix, Wreckless Eric, Kittyhawk, Russ Ballard, Laurie & The Sighs, Spider (45), Alice Cooper (45)

HOTS: Bob Seger, Ian Hunter, Van Halen, Pretenders, Pink Floyd, Journey, Billy Joel, Boz Scaggs, Linda Ronstadt, Tom Petty, Pat Benatar, Rush, Pat Travers, Clash, Warren Zevon, Joe Perry, J. Geils, Rachel Sweet, Christopher Cross

WLWQ-FM — COLUMBUS — TOM TEUBER/STEVE RUNNER

ADDS: Eric Clapton, Genesis, Def Leppard

HOTS: Pink Floyd, Bob Seger, Billy Joel, Journey

C-101 — CORPUS CHRISTI — BOB FAZIO/CHARLIE PALMER

ADDS: Genesis, Fabulous Thunderbirds, Genesis, Ambrosia, Ian Hunter, Glass Moon, Ozark Mtn. Daredevils (45), Ironhorse (45)

HOTS: Van Halen, Boz Scaggs, Bob Seger, Pat Travers, Billy Joel, Pink Floyd, Journey, Brothers Johnson, Heart, Marshall Tucker, Linda Ronstadt, Warren Zevon, Dan Fogelberg, Triumph, Spyro Gyra, Elvis Costello, Utopia, Robin Trower, Nazareth, Rush, J. Geils, Grover Washington, Jr.

KZEW-FM — DALLAS — TOM OWENS/DORIS MILLER

ADDS: Genesis, Jags, Ian Hunter, Alice Cooper (45), Spider (45), Andrew Gold (45)

HOTS: Babys, ZZ Top, Gary Numan, Heart, Journey, Linda Ronstadt, Billy Joel, J. Geils, Pink Floyd, Bob Seger, Jefferson Starship, Pat Benatar, Tom Petty, Tommy Tutone, Eagles (45), Foreigner (45), Fleetwood Mac (45)

KBPI-FM — DENVER — FRANK CODY

ADDS: Joe Perry, Triumph, Father Guido Sarducci, REO Speedwagon, Genesis

HOTS: Clash, Christopher Cross, Heart, Billy Joel, Journey, Sue Saad, Boz Scaggs, Pretenders, Bob Seger, Dan Fogelberg, Pink Floyd, J. Geils, Linda Ronstadt, Firefall, Gentle Giant, John Stewart

KFML-AM — DENVER — IRA GORDON

ADDS: Jags, Humans, Orchids, Laurie & The Sighs, Russia, Glass Moon, Tommy Tutone, Blood, Sweat & Tears, Holly & The Italians (45 imp), Silicon Teens (45 imp), The Beat (45 imp), J. Silver (45)

HOTS: Willie Nile, Firefall, Boz Scaggs, Bob Seger, Bruce Cockburn, Warren Zevon, Gordon Lightfoot, Linda Ronstadt, John Stewart, Tazmanian Devils

WABX-FM — DETROIT — JOHN DUNCAN

ADDS: Mike Rutherford, Genesis, Robin Lane, Rachel Sweet, Alice Cooper (45)

HOTS: Romantics, Rockets, J. Geils, Joe Perry, Bob Seger, Linda Ronstadt, Van Halen, Journey, Billy Joel, Nazareth

WJKL-FM — ELGIN — TOM MARKER/WALLY LEISERING

ADDS: Matchbox, Humans, Wreckless Eric, Robin Lane, Van Halen, Fabulous Thunderbirds, Woody Shaw, John Abercrombie

HOTS: Clash, Specials, Elvis Costello, Pretenders, Tourists, Bob Seger, Prof. Longhair, Madness, Fools, Palm Dundee, Warren Zevon, Tom Petty, Paula Lockhart, Grace Slick, Marshall Tucker, Sylvain Sylvain, Irwin Helfer, Nighthawks, Rodney Crowell, Genesis

KZEL-FM — EUGENE — PEYTON MAYS/CHRIS KOVARIK

ADDS: Ian Hunter, Robin Lane, Barclay James Harvest, Father Guido Sarducci, Genesis

HOTS: Van Halen, Pat Travers, Firefall, Pretenders, Bob Seger, Sue Saad, J. Geils, Angel City, Greg Kihn, Boz Scaggs

WSHE-FM — FT. LAUDERDALE — NEAL MIRSKY

ADDS: Genesis, Willie Nile, Def Leppard, Christopher Cross

HOTS: Rush, Pretenders, Journey, Blondie (45), Pat Travers, Gary Numan, Clash, Bob Seger, Heart, Van Halen

WLAV-FM — GRAND RAPIDS — DAVE LOGAN/TONY GATES

ADDS: Eric Clapton, Genesis, Ian Hunter, Red Rider, Motors, Mike Rutherford

HOTS: Nazareth, Linda Ronstadt, Gary Numan, Genesis, Utopia, Bob Seger, Journey, Pink Floyd, Billy Joel, J. Geils, Heart, Clash, Tom Petty, Rush, Pat Travers, Pretenders, Van Halen, Eric Clapton

WCCC-FM — HARTFORD — COUNTRY PAUL PAYTON/HAL LICHENBAUM

ADDS: Def Leppard, Matchbox, Glass Moon, Tommy Tutone, "Sharp Cuts," Jags, Genesis, Cowboys International, Ian Hunter, Alan Simms, Ozark Mtn. Daredevils, Elvis Costello (ep)

HOTS: Bob Seger, Van Halen, Journey, Pink Floyd, Heart, Billy Joel, Linda Ronstadt, Pat Travers, Clash, Gary Numan, Marshall Tucker, Utopia

KLLOL-FM — HOUSTON — PAUL RIANN/VANESSA CARGO

ADDS: Genesis, Boz Scaggs, Firefall, Ambrosia, Jags, Def Leppard, Willie Nile, Shooting Star

HOTS: Heart, Bob Seger, Billy Joel, Pat Travers, J. Geils, Journey, Pink Floyd, Triumph, Van Halen, Robin Trower, Linda Ronstadt

WBLM-FM — LEWISTON/PORTLAND — JOSE DIAZ

ADDS: Genesis, Tommy Tutone, Def Leppard, Billy Squire, Beatles, Selecter, Father Guido Sarducci, Randy Newman (45), Alice Cooper (45)

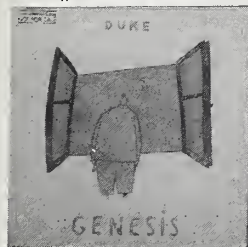
HOTS: Billy Joel, Warren Zevon, J. Geils, Journey, Marshall Tucker, Fools, Bb Seger, Heart, Private Lightning, Tom Petty, Elvis Costello, Pink Floyd, Clash, Van Halen, Eagles, Linda Ronstadt, Red Rider, Pretenders, Pat Travers, Gary Numan

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

ADDS: Ian Hunter, Genesis, Tommy Tutone, Jags, Kingbees, Blondie (45 imp), Peter Gabriel (45 imp), Textones (45)

HOTS: Pretenders, Elvis Costello, Pink Floyd, Clash, Van Halen, Pat Benatar, B-52's, Bob Seger, Tom Petty, Plimsouls

#1 Most Added



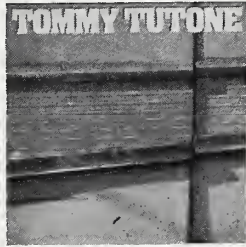
GENESIS
Duke
Atlantic

#2 Most Added



DEF LEPPARD
On Through The Night
Mercury

#3 Most Added



TOMMY TUTONE
Tommy Tutone
Columbia

#4 Most Added



IAN HUNTER
Welcome To The Club
Chrysalis

#5 Most Added



THE JAGS
Evening Standards
Island

#6 Most Added



GLASS MOON
Glass Moon
Radio Records

#1 Most Added

GENESIS — Duke — Atlantic

ADDED THIS WEEK — KREM, WHFS, KRST, KSHE, WABX, KWST, KNAC, WIOQ, M-105, KMG, C-101, WLVO, KYTX, WBLM, WNEW, WRNW, WYDD, KSJO, WAAL, WLAV, KLOL, WBAB, KZEW, KZEL, KEZY, KBPI, WSHE, WIBZ, WKLS, WCCC, ZETA-7, WLIR, WMMS, WBCN

HISTORY TO DATE — WIOQ, WCCC, WJKL

#2 Most Added

DEF LEPPARD — On Through The Night — Mercury

ADDED THIS WEEK — KREM, KMET, WHFS, KZOK, WAAF, WLVO, WBLM, WNEW, WKDF,

WYDD, WAAL, KLOL, WBCN, WSHE, KOME, WCCC, ZETA-7

HISTORY TO DATE — KSHE, KWST, M-105, KSJO, C-101, KROQ, WMMS, WYFE, WLIR

#3 Most Added

TOMMY TUTONE — Tommy Tutone — Columbia

ADDED THIS WEEK — WHFS, KRST, KNAC, KZOK, M-105, KMG, WBLM, WBAB, KROQ, WMMS, KFML, WYFE, WIBZ, WCCC, WLIR

HISTORY TO DATE — KSHE, KSJO, KZEW, KZEL

#4 Most Added

IAN HUNTER — Welcome To The Club — Chrysalis

ADDED THIS WEEK — KRST, KNAC, WAAF, C-

101, KYTX, WRNW, WYDD, WLAV, KZEW, KZEL, WYFE, WKLS, WCCC

HISTORY TO DATE — WHFS, KZOK, WABX, KSHE, KWST, M-105, WJKL, KSJO, KREM, WLVO, WBLM, KLOL, WNEW, W-4, KROQ, WAAL, WBAB, WBCN, WMMS, KFML, WLIR, WIBZ

#5 Most Added

THE JAGS — Evening Standards — Island

ADDED THIS WEEK — KREM, KNAC, WRNW, KLOL, KZEW, WBCN, KFML, WIBZ, WCCC, WLIR

HISTORY TO DATE — WHFS, WJKL, KSJO, WBLM, WNEW, WSHE, WBAB

#6 Most Added

GLASS MOON — Glass Moon — Radio Records

ADDED THIS WEEK — KMET, KSHE, M-105, C-101, WNEW, WRNW, WMMS, KFML, KOME, WCCC

HISTORY TO DATE — KZOK, KSJO, KREM, WBLM, WAAL, KZEL, WSHE, WBCN, WLIR, ZETA-4

#7 Most Added

AMBROSIA — One Eighty — Warner Bros.

ADDED THIS WEEK — KREM, KRST, C-101, KLOL, WBCN, KZAM, KOME, KNX, WAAL

HISTORY TO DATE — KSHE, KZEL, M-105, KINK, KSJO, KZEW, WBLM, WNEW, WYDD, WBAB, WMMS, KFML,

WLIR, WCCC, KEZY

#8 Most Added

RUSSIA — Russia — Warner Bros.

ADDED THIS WEEK — KREM, KMET, KRST, KZOK, WNEW, WRNW, KFML, KOME, WLIR

HISTORY TO DATE — KMG, KROQ

#9 Most Added

ERIC CLAPTON — Just One Night — RSO

ADDED THIS WEEK — WIOQ, M-105, WAAF, WLVO, WKDF, WYDD, WLAV

HISTORY TO DATE — None

#10 Most Added

LAURIE & THE SIGHS — Laurie & The Sighs — Atlantic

ADDED THIS WEEK — WHFS, KRST, M-105,

WNEW, WKDF, WRNW, KFML

HISTORY TO DATE — KZEL

#11 Most Added

ROBIN LANE & THE CHARTBUSTERS — Robin Lane & The Chartbusters — Warner Bros.

ADDED THIS WEEK — WABX, WJKL, WRNW, KZEL, WLIR

HISTORY TO DATE — WHFS, KSJO, WAAF, WNEW, WBCN, WMMS, WCCC

#12 Most Added

ARROGANCE — Suddenly — Warner Bros.

ADDED THIS WEEK — WRNW, WBAB, KOME, WIBZ, ZETA-7

HISTORY TO DATE — None

FM STATION REPORTS — NEW ADDS/HOT ROTATION

WBAB-FM — LONG ISLAND — MARTY CURLEY/MARC COPPOLA

ADDS: Tommy Tutone, Genesis, Arrogance, Russ Ballard, Barclay James Harvest, Billy Falcon, J. Silver (45)

HOTS: Bob Seger, Pink Floyd, Heart, Billy Joel, Journey, Linda Ronstadt, Pretenders, J. Geils, Clash, Elvis Costello, Warren Zevon, Marshall Tucker, Robin Trower, Triumph, Gary Numan, Christopher Cross

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

ADDS: Robin Lane, Jags, Genesis, Blotto, Roy Bookbinder, Father Guido Sarducci, PM (imp), "Sharp Cuts," Blood, Sweat & Tears, Michael Rother (imp), Cowboys International, Tommy Tutone, Russia, Heroes, Allan Clarke (45), Andrew Gold (45), Porrazzo (45), Crack The Sky (45), Utopia, Ozark Mtn Daredevils (45)

HOTS: Genesis, Squeeze, Pink Floyd, Billy Joel, Pretenders, Fools, J. Geils, Clash, Utopia, Tom Petty, Marshall Tucker, D.L. Byron, Warren Zevon, Jimi Hendrix, Van Halen, Cars (I), Johnny Winter, Specials, Elvis Costello, Willie Nile

KMET-FM — LOS ANGELES — JACK SNYDER

ADDS: Def Leppard, Glass Moon, Russia, Fools, Kingbees, Greg Kihn, Triumph, Alice Cooper (45)

HOTS: Bob Seger, Pretenders, Pink Floyd, Tom Petty, J. Geils, Clash, Van Halen, 38 Special, Cretones, Journey, Robin Trower, Rachel Sweet, Humble Pie, Ian Hunter, Shooting Star

KNX-FM — LOS ANGELES — MICHAEL SHEEHY

ADDS: Ambrosia, Chris Rea, Barclay James Harvest, B.T. Jones, E. Thompson, Earl Klugh, Firefall (45), Atlanta Rhythm Section (45), Robbie Dupree (45)

HOTS: Boz Scaggs, Firefall, Little River Band, Billy Joel, Graham Nash, Gordon Lightfoot, Peter McIan, Rodney Crowell, Photoglo, John Stewart, Bob Seger

KWST-FM — LOS ANGELES — TED FERGUSON

ADDS: Genesis, Triumph, REO Speedwagon

HOTS: Pink Floyd, Pretenders, Linda Ronstadt, Van Halen, Tom Petty, Bob Seger, Journey, Billy Joel, Pat Travers, Pat Benatar, Heart, Clash, J. Geils, Knack, Babys

ZETA-4 — MIAMI — RON PARKER/STEPHANIE KNOX

ADDS: Squeeze, Bruce Cockburn, B-52's, Little River Band, Robbie Dupree (45)

HOTS: Pink Floyd, Tom Petty, Dan Fogelberg, "American Gigolo," Heart, Christopher Cross, Rush, Pat Benatar

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

ADDS: Fabulous Thunderbirds, Glass Moon, Genesis, Def Leppard, Robert Fripp, Laurie & The Sighs, Russia, Blood, Sweat & Tears, Kingbees, Ironhorse (45), Alice Cooper (45)

HOTS: Pretenders, Elvis Costello, Bob Seger, Clash, Billy Joel, Tom Petty, Ramones, Pink Floyd, Warren Zevon, Willie Nile, J. Geils, Motors, D.L. Byron

ZETA-7 — ORLANDO — BILL MIMS

ADDS: Genesis, Arrogance, Def Leppard

HOTS: Bob Seger, Pat Travers, Pink Floyd, Heart, Linda Ronstadt, Van Halen, Tom Petty, Journey, Billy Joel, Elvis Costello

WIBZ-FM — PARKERSBURG — LARRY SCHUSTER

ADDS: Genesis, Little River Band, Orchids, Tommy Tutone, Jags, Arrogance, Peter McIan, Allan Clarke (45)

WIOQ-FM — PHILADELPHIA — HELEN LEICHT

ADDS: Eric Clapton, Gordon Lightfoot, Judy Collins, Genesis, Randy Newman (45)

HOTS: Billy Joel, Dan Fogelberg, Fleetwood Mac, Bob Seger, Linda Ronstadt, Eagles, Pink Floyd, Steve Forbert, Beach Boys, Christopher Cross

WYDD-FM — PITTSBURGH — JIM KINNEY

ADDS: Genesis, Ian Hunter, Eric Clapton, Def Leppard, Alice Cooper (45)

HOTS: Bob Seger, Pink Floyd, J. Geils, Rush, Linda Ronstadt, Journey, Marshall Tucker, Billy Joel, Heart, Genesis, Sue Saad

WYFE-FM — ROCKFORD — BRENT ALBERTS

ADDS: Tommy Tutone, Ian Hunter

HOTS: Pink Floyd, Bob Seger, Linda Ronstadt, Billy Joel, Journey, Marshall Tucker, Rush, Warren Zevon, Robin Trower, Heart, Nazareth, J. Geils, Pat Travers, Humble Pie, Van Halen, Utopia

KSHE-FM — ST. LOUIS — RICK BAILIS

ADDS: Genesis, Greg Kihn, Glass Moon

HOTS: Bob Seger, Billy Joel, Pink Floyd, Rush, Journey, Marshall Tucker, Linda Ronstadt, Heart, Robin Trower, Shooting Star

KMEL-FM — SAN FRANCISCO — PAUL VINCENT

ADDS: Greg Kihn

HOTS: Bob Seger, Pink Floyd, Utopia, Linda Ronstadt, Journey, Boz Scaggs, Billy Joel, Pretenders, Gary Numan

KOME-FM — SAN JOSE — DANA JANG

ADDS: Ambrosia, Arrogance, Glass Moon, Humble Pie, Willie Nile, Def Leppard, Russia

HOTS: "American Gigolo," Babys, Clash, Elvis Costello, Eagles, J. Geils, Heart, Billy Joel, Journey, Knack, Pink Floyd, Pretenders, Linda Ronstadt, Rush, Bob Seger, Grace Slick, Pat Travers, Robin Trower, Warren Zevon

KZAM-FM — SEATTLE — MARION SEYMOUR

ADDS: Dan Hill, Ambrosia, Barclay James Harvest, Frank Weber

HOTS: Boz Scaggs, Billy Joel, Linda Ronstadt, Christopher Cross, Bob Seger, Firefall, Spyro Gyra, Nicolette Larson, Bruce Cockburn, Richie Havens, Photoglo, John Stewart, Gordon Lightfoot, David Sanborn, Charlie Dore

KZOK-FM — SEATTLE — ARMAND CHIANTI/BRAD HOFFMAN

ADDS: Def Leppard, Russia, Tommy Tutone, Spider (45)

HOTS: Journey, Billy Joel, Angel City, Heart, Van Halen, Pat Travers, Clash, Robin Trower, Bob Seger, Triumph, Sue Saad, Joe Perry, Ian Hunter, Red Rider, Van Wilks

KREM-FM — SPOKANE — LARRY SNIDER

ADDS: Genesis, Ambrosia, Def Leppard, Russia, Jags, Humans, REO Speedwagon

HOTS: Heart, Bob Seger, Journey, Robin Trower, Pat Travers, Marshall Tucker, Cretones, Billy Joel, Pink Floyd, Elvis Costello, Pretenders, Van Halen, Ian Hunter

WHFS-FM — WASHINGTON — DAVE EINSTEIN

ADDS: Def Leppard, Tommy Tutone, Billy Falcon, Genesis, Laurie & The Sighs, 707

HOTS: Elvis Costello, Pretenders, Willie Nile, Bob Seger, Warren Zevon, Madness, Searchers, Squeeze, Specials, Rodney Crowell, Cretones, Selecter, Suzanne Fellini, Motors, Daryl Hall, Pearl Harbor, Jags, Robin Lane, Greg Kihn, Ian Hunter, Fools, Urban Verbs

WRNW-FM — WESTCHESTER — GARY AXELBANK/RAY HANESKI

ADDS: Matchbox, Genesis, Robin Lane, Leah Kunkel, Gregg Arrell, Jags, Billy Falcon, Judy Collins, Glass Moon, Peter McIan, Arrogance, Laurie & The Sighs, Orchids, Ian Hunter, Van Halen, Russia, Frank Zappa (45)

HOTS: Elvis Costello, Motors, Marshall Tucker, Bob Seger, Rodney Crowell, Billy Joel, Richie Havens, Gordon Lightfoot, Willie Nile, Pretenders, Pink Floyd, Christopher Cross, Warren Zevon, Fabulous Thunderbirds, Earl Klugh, Spyro Gyra

Indie Promoters Provide Key Link Between Labels, Radio

by Don Cusic

NASHVILLE — Stiff competition for radio airplay and major label personnel cutbacks have created a greater demand than ever before for independent promotion reps specializing in country music.

While the indies are hired primarily by artists, managers and publishing companies, many small record labels hire independents to work their product in lieu of a full-time promotion staff. Additionally, the major labels occasionally hire independent promotion reps to work specific projects on a geographical basis.

The importance of independent promotion was stated most succinctly by independent promo man Frank Mull, who said, "Most radio guys won't listen to a record until they've gotten two or three calls about it, because they want to know somebody is really serious about the record before they go on it."

Stan Byrd, head of country promotion for Warner Bros., echoed Mull's statement. "You can tell which records have independents working them by watching the charts and seeing which records are making the big jumps," he said.

Other label promotion executives interviewed by **Cash Box**, including Joe Casey of CBS and Erv Woolsey of MCA, stressed that they hire independents for specific projects only. "It depends on the product

flow," said Casey. "When we have a heavy release schedule or if we're breaking a new artist and want a high profile, we hire independents."

Woolsey added, "The drawback with indies is that they can't offer a radio station what a major label can with regards to album giveaways and things like that."

Peter Svendsen, an independent promotion man based in Texas countered that argument, stating, "The labels can allocate albums and send in an artist for a free show, but the bottom line is quality product and helping the stations by promoting hits. In this economic crunch, if the label's staff is cut down, it can't give A-1 attention to each act."

(Although both label and promotion reps agreed that the new economics of the record business have proved to be a bonanza for independent promoters in general, they noted that the increase in activity has been offset by the fact that recent label cutbacks have resulted in more people entering the field of independent promotion. In other words, while the indie promotion pie has grown, now there are more people taking slices from it.)

The consensus among label promotion execs was that independents are most effective when they concentrate on a particular geographic area, rather than try to work a project nationally. "We always try to

(continued on page 33)

Vogue Music Acquires Half Interest In Chips Moman's Baby Chick Music

NASHVILLE — In a major acquisition, Vogue Music, a part of the Welk Music Group, acquired 50% interest in Baby Chick Music, owned by Chips Moman and Toni Wine. The acquisition includes an agreement that Moman, Wine and Bobby Emmons will continue to write for Baby Chick. These three writers have been the chief contributors to the success of Baby Chick Music.

Titles that are included in the purchase include "Luchenbach, Texas," "Wurlitzer Prize" (both hits for Waylon Jennings); "Everybody Loves A Rain Song" and "Help Me Make It To My Rocking Chair," which were both hits for B.J. Thomas.

Chips Moman has been a top songwriter/producer for a number of years, producing records for Elvis Presley, B.J. Thomas, Waylon Jennings, Dionne Warwick, Carla Thomas, The Box Tops, Bobby Womack and Ronnie Milsap, among others. He owns his own 24-track recording studio, Moman Recording Studio, in Berry Hill, Tenn., which he uses primarily for his own productions.

Moman is currently in the process of completing two album projects, one with Gary Stewart and the other with Dickie Betts. Both albums will contain several songs co-published under the new agreement.

Bobby Emmons has worked and collaborated with Moman through the **Red Sovine Dies**

NASHVILLE — Woodrow Wilson "Red" Sovine, the 62-year-old country music artist, died April 4 following injuries sustained in an automobile accident. Sovine, who spent more than half his life in the music business, was best known for such recitations as "Teddy Bear" and "Giddyup Go."

Sovine was buried at Woodlawn Cemetery here, following funeral services at Christ the King Church, which was attended by some 400 persons, including friends Ernest Tubb, Justin Tubb, Dickey Lee, Billy Walker, Stu Phillips, Rex Allen Jr. and Grand Ole Opry emcee Grant Turner.

years and is one of Nashville's top studio musicians. He has written or co-written a number of major copyrights, including "Luchenbach, Texas" and "Wurlitzer Prize."

Toni Wine, who is Moman's wife, is an artist as well as writer whose credits include having been the original "Dawn" of Tony Orlando and Dawn as well as one of the voices of the Archies. Wine's writer credits include "Candida," "Here Comes The Flowers," "What Are You Doing Sunday," "Tonight You're Gonna Fall In Love," "Mr. and Mrs. Untrue," "A Groovy Kind of Love" and "Your Husband, My Wife."

Roger Sovine, vice president of Welk's professional department, was responsible for putting the deal together and will be working closely with Moman, Wine and Emmons in developing their past and future material.

In addition to the numerous songs in the catalog that have been recorded through Moman's productions, there is a wealth of unrecorded material that has never been exploited because it did not fit one of Moman's projects.

RCA Plans Phase Two In Pride Album Promo

NASHVILLE — RCA Records here has announced phase two of the Charley Pride marketing campaign for his "Little Bit of Hank In Me" album. The second phase kicks off with the release of the second single from the LP, "You Win Again."

In addition to the new single release, the label plans a renewed attack on the consumer level, with an expansion of the editorial print base already established, as well as a press push in conjunction with Pride's tour schedule.

The album is also featured in the RCA "Kickin' Country" program, which will run through May. Additionally, Pride will be co-hosting the Academy of Country Music Awards, broadcast over NBC May 1.

Following his current tour of Europe, Pride will embark on a coast-to-coast tour that will stretch into September.



REYNOLDS HONORS REED WITH CAR — Actor Burt Reynolds recently bestowed a specially designed Trans-Am upon "Smokey and the Bandit II" co-star Jerry Reed. The car is a replica of the "Bandit" machine Reynolds drives in the movie, which is set for a July release. Pictured after the ceremony are (l-r): Hal Needham, director of the film; Reynolds; Jerry O. Bradley, RCA division vice president; Reed; and Harry Warner, Reed's manager.

THE COUNTRY COLUMN

MOVING UP THE CHARTS, SELLING OUT THE THEATRES — Loretta Lynn has had plenty of reasons to smile lately. The film based on her life story, "Coal Miner's Daughter," has grossed over \$22 million in less than a month. Additionally, Lynn will be the subject of a major profile on ABC-TV's "20/20," airing the end of April or early May. The feature will include interviews with Lynn, husband Mooney, her mother, other family members, **Sissy Spacek** (who portrays Lynn in the film) and more. And finally, Lynn recently completed a two-week engagement in Harrah's in Reno. Needless to say, business was good.

Congratulations to **Kenny Rogers**, who this week boasts five albums in the **Cash Box** Country Album Chart. His newest release, "Gideon," took its place on the charts a couple of weeks ago, joining "Kenny," "The Gambler," "Ten Years Of Gold" and his duet effort with **Dottie West**, "Classics."



Loretta Lynn

Look for bigger and better things for **Wendy Holcombe**, the 16-year-old banjo player. Her manager, **Tandy Rice**, recently announced a major network "development deal" with NBC Television for the young lady. Though no specifics were cited, Rice said the result will be many appearances in major network specials and variety shows for Holcombe.

The American Song Festival is now accepting entries for Lyric Competition 7 and the 7th annual Songwriting Competition. The deadline for Lyric Competition 7 is April 30, while the Songwriting Competition's deadline is June 4. For additional info, write The American Song Festival, P.O. Box 57, Hollywood, Calif., 90028, or call (213) 464-8193.

Johnny Cash's group is no longer called the **Tennessee Three**, but the **Great Eighties Eight**. Why? **Marty Stuart** was recently added as a permanent member of the group, bringing the grand total to eight members, plus **June Carter Cash**. Jim Owens Productions recently hosted an industry-wide viewing party for its two-hour TV special, "Hank Williams: The Man And His Music." The movie, which at this time has no definite air date or network, features an inspiring performance by **Jim Owen** as **Hank Williams**, and guest appearances by **Hank Williams Jr.**, **Johnny Cash**, **Waylon Jennings**, **Kris Kristofferson**, **Faron Young**, **Brenda Lee**, **Teresa Brewer**, **Minnie Pearl**, **Roy Acuff** and **Little Jimmy Dickens**. Look for it — it's sure to be a treat.

In a first of its kind pact, BMI has entered into a national agreement with the Shriners, allowing that organization to use the BMI repertory of over 1,000,000 compositions and songs.

SIGNINGS — MDJ recording group **Alabama** has signed a booking agreement with Dale Morris' International House of Talent. Newly-signed Mercury artist **Carlton Collins** recently signed with SESAC. **Narvel Felts** has signed with the William Morris Agency.

Country and Western club The Yellow Rose in Corpus Christi, Tex., has changed its ownership and format, and hosted its grand opening April 11 with **Vern Gosdin**. Upcoming artists include **Mickey Gilley** and **Gene Watson**. Robert Dickinson, president of the club, noted that the club will boast a new interior and exterior, and that the format change will feature lesser known country acts on Friday nights and one major country act per month. **Ken Rollins** of Deluxe Talent in Nashville will coordinate bookings.

George Burns became an official member of the Country Music Assn. in March. Burn's latest Phonogram/Mercury single, "A Real Good Cigar," is scheduled for release soon.

Steeler quarterback turned country singer **Terry Bradshaw** was in town a couple of weeks ago, promoting his new single, "Until You." While paying **Cash Box** a visit, he paid **Larry Gatlin** a very big compliment, stating Gatlin is his favorite singer.

Eddie Rabbitt is back on the concert trail after a five and a half month hiatus, which wasn't really a vacation. During that time, he completed his new album for Elektra, which was recorded at Caribou Studio, and he finished taping his TV special, slated to air on NBC in July. Rabbitt is currently in the midst of a personal appearance schedule that will keep him hopping all across this nation.

Columbia artist **Bobby Bare** was recently invited by the Smithsonian Institute in Washington D.C. to appear in its upcoming American Country Music Series set for Oct. 1. For the moment, Bare has taken his "Down and Dirty" tour to Europe, where he will do six concerts before heading back to the U.S. in mid-April to continue his American "Down and Dirty."

United Artists' **Billie Jo Spears** will appear at the Lone Star April 24, following her guest stint as "DJ for a Day" on New York's WHN Radio.



Billie Jo Spears

jennifer bohler

COUNTRY

TOP 75 ALBUMS

	Weeks On 4/12 Chart		Weeks On 4/12 Chart
1 KENNY KENNY ROGERS (United Artists UA-LWAK-979)	1	30	
2 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	2	52	
3 SHRINER'S CONVENTION RAY STEVENS (RCA AHL 1-3574)	6	7	
4 THE ELECTRIC HORSEMAN ORIGINAL SOUNDTRACK (Columbia JS 36327)	4	24	
5 TOGETHER THE OAK RIDGE BOYS (MCA 3220)	7	8	
6 WHAT GOES AROUND COMES AROUND WAYLON JENNINGS (RCA AHL 1-3493)	3	24	
7 THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE (RCA AHL 1-3548)	8	8	
8 COAL MINER'S DAUGHTER ORIGINAL SOUNDTRACK (MCA-5107)	10	5	
9 THE BEST OF RIDES AGAIN STATLER BROTHERS (Mercury SRM 1-5024)	5	14	
10 HEART & SOUL CONWAY TWITTY (MCA 3210)	12	8	
11 DANNY DAVIS and WILLIE NELSON DANNY DAVIS and WILLIE NELSON (RCA AHL 1-3549)	11	8	
12 WILLIE NELSON SINGS KRISTOFFERSON WILLIE NELSON (Columbia JC 36188)	9	24	
13 THE GAMBLER KENNY ROGERS (United Artists UA-LA 934-H)	13	71	
14 A COUNTRY COLLECTION ANNE MURRAY (Capitol ST-12039)	14	11	
15 MISS THE MISSISSIPPI CRYSTAL GAYLE (Columbia JC-36203)	15	30	
16 GIDEON KENNY ROGERS (United Artists LOO-1035)	29	2	
17 WHISKY BENT AND HELL BOUND HANK WILLIAMS, JR. (Elektra/Curb 6E-237)	17	24	
18 YOU CAN GET CRAZY BELLAMY BROTHERS (Warner/Curb BSK 3408)	18	9	
19 LORETTA LORETTA LYNN (MCA 3217)	20	4	
20 MILSAP MAGIC RONNIE MILSAP (RCA AHL 1-3563)	34	3	
21 TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H)	21	114	
22 STARDUST WILLIE NELSON (Columbia JC 35305)	22	103	
23 THE OAK RIDGE BOYS HAVE ARRIVED THE OAK RIDGE BOYS (MCA-AY-1135)	23	55	
24 ENCORE JEANNE PRUETT (IBC 1001)	16	17	
25 LACY J. DALTON LACY J. DALTON (Columbia JC-36322)	27	4	
26 CLASSIC CRYSTAL CRYSTAL GAYLE (United Artists LOO-982)	19	26	
27 AUTOGRAPH JOHN DENVER (RCA AOL 1-3449)	31	7	
28 I'LL ALWAYS LOVE YOU ANNE MURRAY (Capitol SOO-12012)	28	26	
29 LOVE HAS NO REASON DEBBY BOONE (Warner/Curb BSK 3419)	33	2	
30 IT'S HARD TO BE HUMBLE MAC DAVIS (Casablanca NBLP 7207)	—	1	
31 STRAIGHT AHEAD LARRY GATLIN (Columbia JC 36250)	24	28	
32 SPECIAL DELIVERY DOTTIE WEST (United Artists LT-1000)	32	4	
33 I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS (Mercury SRM-1-5025)	25	11	
34 WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS (Elektra 6E-254)	30	5	
35 THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	26	25	
36 BLUE KENTUCKY GIRL EMMYLOU HARRIS (Warner Bros. BSK-3318)	39	40	
37 LOVE SO MANY WAYS RONNIE McDOWELL (Epic JE-36336)	51	2	
38 A RUSTY OLD HALO HOYT AXTON (Jeremiah JH-5000)	36	37	
39 PORTRAIT DON WILLIAMS (MCA-3192)	35	25	
40 3/4 LONELY T.G. SHEPPARD (Warner/Curb BSK-3353)	37	48	
41 MILLION MILE REFLECTIONS THE CHARLIE DANIELS BAND (Epic JE 35751)	38	49	
42 THE BEST OF DON WILLIAMS: VOL. II DON WILLIAMS (MCA 3096)	42	49	
43 CRYING STEPHANIE WINSLOW (Warner/Curb BSK 3406)	45	6	
44 M-M-MEL LIVE MEL TILLIS (MCA 3208)	40	11	
45 JUST FOR THE RECORD BARBARA MANDRELL (MCA MCA-3165)	43	39	
46 SHOULD I COME HOME GENE WATSON (Capitol ST-11947)	44	27	
47 DOWN & DIRTY BOBBY BARE (Columbia 36323)	58	6	
48 ONE OF A KIND MOE BANDY (Columbia JC 36228)	50	23	
49 CLASSICS KENNY ROGERS & DOTTIE WEST (United Artists UA-LA-946-H)	49	55	
50 FAMILY TRADITION HANK WILLIAMS, JR. (Elektra/Curb 6E-194)	47	44	
51 OL' T'S IN TOWN TOM T. HALL (RCA AHL 1-3459)	41	22	
52 THE GAME GAIL DAVIES (Warner Bros. BSK 3395)	52	13	
53 TOGETHER WE DRIFTED APART FREDDY FENDER (Starlite 36284)	46	6	
54 IMAGES RONNIE MILSAP (RCA-AHL-3346)	48	46	
55 WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	55	72	
56 THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	56	121	
57 HEART OF THE MATTER THE KENDALLS (Ovation OV-1746)	53	18	
58 THROUGH MY EYES JOHNNY RODRIGUEZ (Epic 36274)	54	6	
59 JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY (Columbia JC 36202)	59	28	
60 FOREVER JOHN CONLEE (MCA MCA-4174)	57	31	
61 STANDING TALL BILLIE JO SPEARS (United Artists LT-1018)	60	7	
62 DIAMOND DUET CONWAY TWITTY & LORETTA LYNN (MCA-3190)	61	24	
63 DON'T LET ME CROSS OVER JIM REEVES (RCA AHL 1-3454)	62	31	
64 YOU'RE MY JAMAICA CHARLEY PRIDE (RCA AH 1-3441)	63	35	
65 MANY MOODS OF MEL MEL STREET (Sunbird S-1000)	64	6	
66 FROM THE HEART JANIE FRICKE (Columbia JC 36268)	66	8	
67 I DON'T WANT TO LOSE YOU CON HUNLEY (Warner Bros. BSK 3378)	65	13	
68 EVEN BETTER BRENDA LEE (MCA 3211)	67	12	
69 MY VERY SPECIAL GUEST GEORGE JONES (Epic JE 35544)	68	22	
70 MY MUSIC ROY CLARK (MCA 3189)	69	11	
71 EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK (Epic JE 36200)	70	21	
72 STRAIGHT FROM TEXAS JOHNNY DUNCAN (Columbia JC 36260)	71	15	
73 A BELIEVER SINGS THE TRUTH JOHNNY CASH (Cachet CL3-9001)	72	20	
74 THE BEST OF BARBARA MANDRELL BARBARA MANDRELL (MCA AY-1119)	74	63	
75 NEW KIND OF FEELING ANNE MURRAY (Capitol SW 11849)	73	62	

MOE AND JOE
Just good ol' boys

1 PLAYER

2 PLAYER

BALLS TO PLAY

2 PLAYER

GAME OVER

They're at it again.
Moe Bandy & Joe Stampley
"Tell Ole I Ain't Here,
(He Better Get On Home)."

1-11244

From the Album
Just Good Ol' Boys
JC 36202

Produced By Ray Baker
On Columbia Records.

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CASH BOX TOP 100 COUNTRY

April 19, 1980

	Weeks On Chart	4/12 Chart
1 HONKY TONK BLUES	2	10
2 IT'S LIKE WE NEVER SAID GOODBYE	3	11
3 TWO STORY HOUSE	5	8
4 SUGAR DADDY	1	12
5 A LESSON IN LEAVIN'	9	11
6 BENEATH STILL WATERS	8	8
7 WOMEN I'VE NEVER HAD	7	11
8 GONE TOO FAR	10	6
9 THE WAY I AM	11	6
10 MORNING COMES TOO EARLY	15	7
11 THE COWGIRL AND THE DANDY	12	10
12 ARE YOU ON THE ROAD TO LOVIN' ME AGAIN	13	10
13 TAKING SOMEBODY WITH ME WHEN I FALL	14	7
14 STARTIN OVER AGAIN	19	5
15 GOOD OLE BOYS LIKE ME	21	4
16 TEMPORARILY YOURS	22	6
17 STANDING TALL	18	9
18 DON'T FALL IN LOVE WITH A DREAMER	27	3
19 SHRINER'S CONVENTION	4	11
20 LET'S GET IT WHILE THE GETTIN'S GOOD	23	6
21 I'D LOVE TO LAY YOU DOWN	6	12
22 I JUST HAD YOU ON MY MIND	26	5
23 SHE JUST STARTED LIKING CHEATIN' SONGS	29	6
24 YOU LAY A WHOLE LOT OF LOVE ON ME	28	7
25 PERFECT STRANGERS	25	9
26 LIKE STRANGERS	30	5
27 AFTER HOURS	33	6
28 MY HEART/SILENT NIGHT	35	2
29 PASS ME BY	34	5
30 I'M ALREADY BLUE	43	4
31 DIANE	37	7
32 DEALIN' WITH THE DEVIL	39	6

	Weeks On Chart	4/12 Chart
33 TRYING TO LOVE TWO WOMEN	1	1
34 I DON'T WANT TO LOSE	36	8
35 ONE DAY AT A TIME	41	4
36 IT'S HARD TO BE HUMBLE	44	5
37 SHOTGUN RIDER	42	5
38 LUCKY ME	48	3
39 LOVIN' A LIVIN' DREAM	46	5
40 NEW YORK WINE AND TENNESSEE SHINE	47	3
41 "DALLAS"	52	5
42 LOVE, LOOK AT US NOW	49	3
43 COULDN'T DO NOTHIN' RIGHT	16	13
44 SMOOTH SAILIN'	56	3
45 LOVE IS A WARM COWBOY	50	3
46 DOWN IN THE QUARTER	51	5
47 I CAN'T CHEAT	54	6
48 THE REAL BUDDY HOLLY STORY	55	4
49 MY HOME'S IN ALABAMA	17	12
50 SWEET SENSUOUS SENSATIONS	53	5
51 LONG HAIRD COUNTRY BOY	20	9
52 PREGNANT AGAIN	24	8
53 WORKIN' AT THE CARWASH BLUES/AGE	63	4
54 TELL OLE I AIN'T HERE, HE BETTER GET ON HOME	66	2
55 HE STOPPED LOVING HER TODAY	67	2
56 LET ME IN	31	10
57 BEDROOM BALLAD	74	2
58 FIFTEEN BEERS	73	3
59 I CAN'T REMEMBER	65	3
60 WHILE THE CHOIR SANG THE HYMN	60	6
61 TAKE ME IN YOUR ARMS AND HOLD ME	72	2
62 SHE'S MADE OF FAITH	70	2
63 WHY DON'T YOU SPEND THE NIGHT	32	15
64 RAMBLER GAMBLER	38	8
65 WAKE ME UP	71	4
66 HE WAS THERE WHEN I NEEDED YOU	—	1

	Weeks On Chart	4/12 Chart
67 DON'T LOOK BACK	69	3
68 MAKE MINE NIGHT TIME	79	2
69 WHEN TWO WORLDS COLLIDE	40	11
70 WALK ON BY	45	7
71 YIPPY CRY YI	57	10
72 RODEO EYES	78	2
73 TOO OLD TO PLAY COWBOY	—	1
74 YOU'RE IN LOVE WITH THE WRONG MAN	86	3
75 A MILLION OLD GOODBYES	75	5
76 BULL RIDER	—	1
77 EVANGELINA	—	1
78 I'M NOT THROUGH LOVING YOU YET	—	1
79 WEIGHT OF MY CHAINS	—	1
80 CLING TO ME	85	3
81 IF THERE WERE ONLY TIME FOR LOVE	—	1
82 MAKES ME WONDER IF I EVER SAID GOODBYE	58	8
83 NIGHT LIFE	59	12
84 GIFT FROM MISSOURI	61	10
85 LONELY HOTEL	62	10
86 BETTER THAN I DID THEN	64	14
87 THE READING OF THE WILL	89	3
88 I'D BUILD A BRIDGE	68	7
89 MEN	76	15
90 WHEN SHE FALLS	90	3
91 LOSING KIND OF LOVE	—	1
92 I CAN SEE FOREVER LOVING YOU	—	1
93 A STRANGER IN MY PLACE	—	1
94 MY HEROES HAVE ALWAYS BEEN COWBOYS	77	15
95 PLEASE TALK TO MY HEART	80	4
96 TENNESSEE WALTZ	81	12
97 NUMBERS	82	17
98 NOTHING SURE LOOKED GOOD ON YOU	83	17
99 ONE OF A KIND	84	12
100 FRIDAY NIGHT FOOL	95	9

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Lesson In Leavin' (Chappell/Sailmaker/Welbeck/Blue Ouil — ASCAP)	5	I Can See Forever Loving You (Tuningfork — BMI)	92	Morning Comes Too Early (Pi-Gem — BMI)	10	Take Me In Your Arms And Hold Me (Rightsong — BMI)	61
A Million Old Goodbyes (Angel Wing/Pix-Russ/Buzz Cason — ASCAP)	75	I Can't Cheat (Larry G. Hudson — BMI)	47	My Heart (Chess/Pi-Gem — ASCAP/BMI)	28	Taking Somebody With Me (Larry Gatlin — BMI)	13
A Stranger In My Place (Devon/Amos/Flea Show — BMI)	93	I Can't Remember (Yatahey — BMI)	59	My Heroes Have Always (Jack & Bill — BMI)	94	Tell Ole I Ain't Here... (Tree — BMI)	54
After Hours (Baray/Tree — BMI)	27	I Don't Want To (Blackwood/Magic Castle — BMI)	34	My Home's In Alabama (Millhouse — BMI)	49	Temporarily Yours (Bobby Fisher — ASCAP/Tuff — BMI)	16
Age (Blendingwill — ASCAP)	53	I Just Had You On My Mind (Ensign — BMI)	22	New York Wine And Tennessee Shine (Maplehill/Vogue — BMI)	40	Tennessee Waltz (Acuff-Rose — BMI)	96
Are You On The Road (So. Nights — ASCAP)	12	I'd Build A Bridge (House Of Gold — BMI)	88	Night Life (Tree/Glad — BMI)	83	The Cowgirl And The Dandy (House Of Gold — BMI)	11
Bedroom Ballad (Tree — BMI)	57	I'd Love To Lay You Down (Music City — ASCAP)	21	Nothing Sure Looked Good (Coal Miners — BMI)	98	The Reading Of The Will (HiKIt — BMI)	87
Beneath Still Waters (Acuff-Rose — BMI)	6	If There Were Only Time (Mimosa/Wormwood — BMI)	81	Numbers (Evil Eye — BMI)	97	The Real Buddy Holly Story (Skol — BMI)	48
Better Than I (American Cowboy — BMI)	86	I'm Already Blue (Hall-Clement — BMI)	30	One Day At A Time (Buckhorn — BMI)	35	The Way I Am (Cross Keys — ASCAP)	9
Bull Rider (Jolly Cheeks — BMI)	76	I'm Not Through Loving You (Twitty Bird — BMI)	78	One Of A Kind (Cross Keys/Honeytree — ASCAP)	29	Too Old To Play Cowboy (House Of Gold/Cross Keys — BMI/ASCAP)	73
Cling To Me (Chip 'N' Dale — ASCAP)	80	It's Hard To Be Humble (Songpainters — BMI)	36	Perfect Strangers (Bobby Goldsboro/ASCAP)	25	Trying To Love Two Women (Cross Keys — ASCAP)	33
Couldn't Do Nothin' Right (Nunn — BMI)	43	It's Like We Never (Cookaway/Dejamas — BMI)	2	Please Talk To My Heart (Glad — BMI)	95	Two Story House (ATV/First Lady Songs — BMI)	3
Dallas (Roliram — BMI)	41	Let Me In (House Of Gold — BMI)	56	Pregnant Again (Sugar N' Soul/Emily — ASCAP)	52	Wake Me Up (Tree — BMI/Cross Keys — ASCAP)	65
Dealin' With The Devil (Milene/Acuff-Rose — ASCAP/BMI)	32	Let's Get It While (House Of Gold — BMI)	20	Rambler Gambler (Normal — BMI)	64	Walk On By (Lowery — BMI)	70
Diane (Newkeys/Sugarplum/Sister John — BMI)	31	Like Strangers (House Of Bryant — BMI)	26	Rodeo Eyes (Atlantic — BMI)	72	Weight of My Chains (Tompalland/Clancy — BMI)	79
Don't Fall In Love With A Dreamer (Appian/Almo/Quixotic — ASCAP)	18	Lonely Hotel (Blackwood/Vector — BMI)	85	She Just Started Liking (Pi-Gems — BMI)	63	When She Falls (Jack & Bill — ASCAP)	90
Don't Look Back (Hall/Clement — BMI)	67	Long Haired Country Boy (Kama Sutra/Rada Dara/BMI)	51	She's Made Of Faith (Mariposa — BMI)	23	When Two Worlds Collide (Tree — BMI)	69
Down In The Quarter (Kidron/Little Windy — BMI)	46	Losing Kind Of Love (Algee/Al Gallico — BMI)	91	Shotgun Rider (House Of Gold — BMI)	37	While The Choir Sang (King Coal — ASCAP/Coal Miners — BMI)	60
Evangelina (Lady Jane — BMI)	77	Love Is A Warm Cowboy (Tree — BMI)	45	Silent Night (After The Fight) (Chess — ASCAP)	28	Why Don't You Spend (Hall-Clement — BMI)	63
Fifteen Beers (Algee — BMI)	58	Love, Look At Us Now (Acuff/Rose — BMI)	42	Smooth Sailin' (Tree — BMI)	44	Women I've Never Had (Bocephus — BMI)	7
Friday Night Fool (ATV/BMI)	100	Lovin' A Livin' Dream (Tree/Strawberry Lane — BMI)	39	Standing Tall (Blackwood/Ben Peters/BMI)	17	Workin' At The Carwash Blues (Blendingwell — ASCAP)	53
Gift From Missouri (Keca — ASCAP)	84	Lucky Me (Chappell & Co. — ASCAP)	38	Startin Over Again (Starrin/Barborne/Sweet Summer Night — BMI/ASCAP)	14	Yippy Cry Yi (Joe Allen — BMI)	71
Gone Too Far (DebDave/Briarpatch — BMI)	8	Make Mine Night Time (Tree/Cross Keys — BMI/ASCAP)	68	Sugar Daddy (Famous/Bellamy — ASCAP)	4	You Lay A Whole Lot Of Love (Tree/Stickbuddy — BMI)	24
Good Ole Boys Like Me (Hall-Clement — BMI)	15	Makes Me Wonder If I Ever (Acuff-Rose — BMI)	82	Sweet Sensuous Sensations (Acuff-Rose — BMI)	50	You're In Love With The Wrong Man (Music West Of The Pecos — BMI)	74
He Stopped Loving Her Today (Tree — BMI)	55	Men (Algee/Partner — BMI)	89				
He Was There (First Lady/Muscle Shoals — BMI)	66						
Honky Tonk Blues (Fred Rose — BMI)	1						



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

COUNTRY RADIO

THE COUNTRY MIKE

RADIO STATION WVAM BURNS DOWN — According to program director **Stan Davis** at WVAM in Altoona, Penn., the station burned to the ground in the early morning hours of April 7. The station's sign-off man left at 12 midnight, and according to firemen the building had burned down by 12:17 a.m., apparently due to an electrical problem. The damage was estimated at a quarter of a million dollars. The station is now using mobile studios to operate, but is in need of product and would appreciate service. Send records to Stan Davis, WVAM, P.O. Box 1827, Altoona, Penn. 16602. The station plans to build a new studio as soon as possible.

MUSIC DIRECTOR PROFILE — **Con Schrader**, currently MD at KLAQ in Denver, has been involved with radio since 1948. Schrader began his career as a part-time announcer for KSFT/Trinidad, Colo. His first full-time position came a few years later while he was with KLTN/Denver, which is now KTCK. He stayed with the station eight years as an announcer as well as music director. He also did remote engineering and studio technical work. In 1958 Schrader joined KMYR/Denver as news director and PD. This station changed ownership many times and today has call letters KERE. In 1962 he was hired by KLAQ, and in 1964 he became MD.

According to **Joe Ladd**, MD at KIKK/Pasadena, Tex., the station's new operations manager is **Charlie Ochs**. The station also has a new promotions director, **Betty Rose**.

Joe Wade Formicola, MD at KENR/Houston, reports that **Bill Ashford** is the station's new news director. Ashford was previously with KTVV-TV in Austin.

Tom Skaggs recently joined KEBC/Oklahoma City as a DJ. Skaggs is from Handelman City, Okla.

According to **Pete Porter**, MD at WJJD, **Ron Jordan** has joined the staff. Jordan came from KBOX/Dallas.

Radio station KCUB/Tucson is looking for an afternoon drive announcer with experience. Contact **Dave Nelson**, P.O. Box 50006, Tucson, Ariz. 85703.

According to **Ken Holley**, MD at WJQS/Jackson, Miss., the station's new weekend announcer is **Jeff Harris**. Harris was with WHJT/Miss. College in Clinton, Miss.

BRIGHTMAN BOOKING JAMBOREE TALENT — **Gerald Brightman** will assume the duties of booking and contracting artists for Jamboree U.S.A., a subsidiary of Columbia Pictures Radio, Inc. The announcement was made by J. Ross Felton, vice president of Columbia. Jamboree U.S.A., one of the oldest live country music shows, is broadcast every Saturday night over WWVA Radio in Wheeling, W. Va. It is syndicated nationally by the Mutual Broadcasting Company.

According to **Country Charlie**, MD at WVOJ/Jacksonville, the station recently held the "world's largest garage sale." A concert was also provided for the 18,000 people who attended. Performers included **Ronnie McDowell**, **O.B. McClinton**, **Don King**, **Bobby G. Rice**, **Billy Larkin** and **Larry G. Hudson**.

Proud Country, Nashville-based country radio consultants, are now accepting tapes and resumes for possible openings at client stations. Programming, music and news applicants are needed. No calls, but write Proud Country, 48 Music Square East, Nashville, Tenn. 37203.

WHK in Cleveland will sponsor **Waylon Jennings** and the original Crickets April 26 at the Richfield Coliseum. Hosting the concert will be **Gary Dee**.

country mike

Independent Country Promoters

(continued from page 30)

hire on a regional basis," noted Woolsey of MCA. Warner Bros.' Byrd added, "The tighter the geographical area worked the better."

Programmers' Viewpoint

From a radio standpoint, a **Cash Box** survey of 40 country radio programmers revealed overwhelming support for independent promotion reps. Of the programmers surveyed, 80% said they like working with indies because the outside reps provide them with information tailored to their specific market as a supplement to the data they receive from the record company.

The broadcasters went on to cite specific indie promoters for their understanding of radio and comprehensive product knowledge. Among those acknowledged to be leaders in the field of independent country promotion were John Curb, Peter Svendsen, Frank Mull, Bruce Hinton, Gene Hughes, Ed Spacek, Wade Pepper, Ken

Woods and Sam Cerami.

A couple of years ago, Jan Rhees, a former sales coordinator for Elektra, decided to expand the concept of independent country promotion to include the affiliated fields of sales and marketing. Today her company, Jan Rhees Marketing, works closely with independent promoters to coordinate record sales with radio airplay.

According to Rhees, the concept involves calling distributors, accounts and mom and pop stores in order to "get them excited about a record." She adds, "If a record is on a radio station in a particular area, I make sure it's in the stores too. Also, we try to tie together various marketing ideas, such as in-store play and point of purchase display materials."

Rhees added that she works closely with a number of independent promotion men, especially Peter Svendsen and Bruce Hinton, as they cover the radio market while she covers the retail markets, to assure that when a record gets radio exposure, sales follow.

For The Record

In an article on independent record companies that appeared in the April 12 issue of **Cash Box**, it was incorrectly stated that 12 indie labels have had records on the **Cash Box** Country Album chart so far this year. The correct number of indie labels that had charting albums during the survey period was 32. Among the labels omitted were: MDJ, IBC, Orlando, Derrick, Dimension, Volcano, Sunset/Sunbird, Hitbound, Macho, Jeremiah, Copper Mt., Armada, Frontline, Churchill, Little Giant, NSD, Sabre, IAS Cachet, and Regency.

MOST ADDED COUNTRY SINGLES

1. TRYING TO LOVE TWO WOMEN — THE OAK RIDGE BOYS — MCA — 51 REPORTS
2. HE WAS THERE — TAMMY WYNETTE — EPIC — 25 REPORTS
3. TOO OLD TO PLAY COWBOY — RAZZY BAILEY — RCA — 19 REPORTS
4. BULL RIDER — JOHNNY CASH — COLUMBIA — 17 REPORTS
5. I'M NOT THROUGH LOVING YOU — PAM ROSE — EPIC — 16 REPORTS
6. WEIGHT OF MY CHAINS — TOMPALL AND THE GLASER BROS. — ELEKTRA — 16 REPORTS
7. BEDROOM BALLAD — GENE WATSON — CAPITOL — 14 REPORTS
8. SILENT NIGHT/MY HEART — RONNIE MILSAP — RCA — 13 REPORTS
9. TELL OLE I AIN'T HERE, HE BETTER GET ON HOME — MOE & JOE — COLUMBIA — 13 REPORTS
10. IF THERE WERE ONLY TIME FOR LOVE — ROY CLARK — MCA — 13 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. STARTIN OVER AGAIN — DOLLY PARTON — RCA — 49 REPORTS
2. GOOD OLE BOYS LIKE ME — DON WILLIAMS — MCA — 47 REPORTS
3. DON'T FALL IN LOVE WITH A DREAMER — KENNY ROGERS & KIM CARNES — UNITED ARTISTS — 45 REPORTS
4. GONE TOO FAR — EDDIE RABBITT — ELEKTRA — 42 REPORTS
5. AFTER HOURS — JOE STAMPLEY — EPIC — 42 REPORTS
6. SHE JUST STARTED LIKING CHEATIN' SONGS — JOHN ANDERSON — WARNER BROS. — 40 REPORTS
7. THE WAY I AM — MERLE HAGGARD — MCA — 39 REPORTS
8. TEMPORARILY YOURS — JEANNE PRUETT — IBC — 39 REPORTS
9. I'M ALREADY BLUE — THE KENDALLS — OVATION — 37 REPORTS
10. I JUST HAD YOU ON MY MIND — BILLY "CRASH" CRADDOCK — CAPITOL — 34 REPORTS

PROGRAMMERS PICKS

Terry Wunderlin	WIRK/West Palm Beach	He Stopped Loving Her Today — George Jones — Epic
Dennis Bookey	KGA/Spokane	Too Old To Play Cowboy — Razyzy Bailey — RCA
Duke Hamilton	WUBE/Cincinnati	My Heart — Ronnie Milsap — RCA
Rick Stewart	KRAK/Sacramento	Trying To Love Two Women — The Oak Ridge Boys — MCA
Sonny Victory	KXLR/Little Rock	It Don't Hurt To Dream — Sylvia — RCA
Rob Hough	KTTS/Springfield, MO	Trying To Love Two Women — The Oak Ridge Boys — MCA
Bob Nyles	WHOO/Orlando	He Stopped Loving Her Today — George Jones — Epic
Lee Phillips	WKMF/Flint	Trying To Love Two Women — The Oak Ridge Boys — MCA
Dale Turner	WSAI/Cincinnati	Lucky Me — Anne Murray — Capitol
King Ed	WSLC/Roanoke	He Stopped Loving Her Today — George Jones — Epic
Mike Corbin	KLLL/Lubbock	Love, Look At Us Now — Johnny Rodriguez — Epic
Country Charlie	WVOJ/Jacksonville	I Can See Forever Loving You — Foxfire — Elektra
Dale Eichor	KWMT/Ft. Dodge	He Stopped Loving Her Today — George Jones — Epic
Bill Warren	KNOE/Monroe	Trying To Love Two Women — The Oak Ridge Boys — MCA



KENDALLS VISIT WJJD — Prior to performing two sold-out shows at the Old Chicago Amusement Park, Ovations Records artists The Kendalls stopped by radio station WJJD-AM to say hello. Pictured standing are (l-r): Cary Baker, director of press relations for Ovations; Jeannie Kendall; Gloria Ciaccio, Old Chicago publicist; and Mark Edwards, WJJD production manager and announcer. Shown seated is Royce Kendall.



MINING MONEY — Following a two-week vacation after a month of promotional touring for the film *Coal Miner's Daughter*, Loretta Lynn appeared recently on the *Tonight Show* with host Johnny Carson.

COUNTRY

SINGLES REVIEWS

CRYSTAL GAYLE (United Artists UA-X1347-Y)

River Road (3:08) (Chappell/Newtonville, ASCAP) (S. Tyson)

A smooth paced country sound with Gayle's sweet, clear vocals topping it off. This material was recorded a while back, but only proves that Gayle has always recorded top quality material.

MEL TILLIS (Elektra E-46628-A)

Your Body Is An Outlaw (3:24) (Sawgrass, BMI) (B. Rabin)

A cheating song that involves an upstanding man of the community who can't stay away from a little darlin'. Medium paced number with tasteful production and a strong hook — look for it to be popular with listeners.

CHARLIE RICH (Epic 9-50869)

Even A Fool Would Let Go (3:03) (Chappell, ASCAP/Unichappell, BMI) (K. Chater-T. Snow)

Rich's former label releases this super ballad with a lot of bounce about letting go of a love when it's let go of you. Even a fool would know this is hitbound.

MOE BANDY (Columbia 1-11255)

The Champ (2:24) (Baray, BMI/Cross Keys, ASCAP) (D. Kirby-W. Robb)

Bandy is king of the drinking song and in this one he brags about being the king of the drinkers, telling all that when others are down and out from booze, he'll be drinking on.

TERRY BRADSHAW (Benson 2001)

Until You (3:12) (Duchess, BMI) (Crutchfield-Cloniger)

Star Steeler quarterback Terry Bradshaw shows that he can toss touchdowns in the field of music, too. A tender, super ballad, this will make believers out of radio programmers and listeners.

MICKI FUHRMAN (MCA MCA-41220)

Who Will Answer (3:57) (World Songs, ASCAP) (L.E. Aute-S. Davis)

Pretty Micki Fuhrman delivers a song that raises the questions of life and the reasons for people doing what they do. Fine production on this thought-provoking number.

ORION (Sun 7-1553-S)

A Stranger In My Place (3:18) (Devon/Amos/Flea Show, BMI) (K. Rogers-K. Vassy)

Musically, it's almost impossible to tell Orion apart from Elvis. This classic is sung well in the style and sound that sold millions of records. If the "King" was still alive, this might be what he sounds like today.

SINGLES TO WATCH

TEQUILA SHEILA (Columbia 1-11259)

Bobby Bare (4:21) (Horse Hair Music/Evil Eye Music—BMI) (S. Silverstein/M. Davis)

I'M GONNA LOVE YOU TONIGHT (LIKE THERE'S NO TOMORROW) (Mercury 57020)

Becky Hobbs (2:42) (Al Gallico Music—BMI) (Becky Hobbs)

I CAN HEAR KENTUCKY CALLING ME (CMH CMH-1524)

Osborne Brothers (2:22) (House Of Bryant Publ.—BMI) (B. Bryant/F. Bryant)

THE HITCH-HICKER (Golden Eagle GE-106)

Frank Jones (3:49) (Tenpenny Music/D & L Music—BMI) (Dave Hall/Danny Walls)

CHICKEN OF THE COUNTY (IBC IBC-0009)

Rod Hart (3:51) (Roger Bowling Music—BMI/Sleepy Hollow Music—ASCAP) (Roger Bowling/Billy Ed Wheeler)

HAVE A GOOD DAY (Copper Mountain IRDA-589)

Henson Cargill (3:46) (Cross Keys Music—ASCAP/Andite Invasion Publ.—BMI) (D. Kirby/H. Bynum)

HIS & HERS (Rounder 4527)

Vernon Oxford (2:15) (Dropkick Music—BMI) (Paul Craft)

ALBUM REVIEWS

A TOUCH OF BRYANT — Felice & Boudleaux Bryant — CMH CMH-5243 — List: 7.98

Felice and Boudleaux Bryant are legendary songwriters and on this album, their first ever, they include four of their standards, "Rocky Top," "Bye Bye Love," "All I Have To Do Is Dream" and "Raining In My Heart" as well as eight new songs. Best of the new tunes include "When I Stop Loving You," "I Can Hear Kentucky Calling Me" and "Playing In The Sand." A real collectors item.

AMERICA, WHY I LOVE HER — John Wayne — RCA AFL1-3484 — Producer: Billy Liebert — List: 7.98

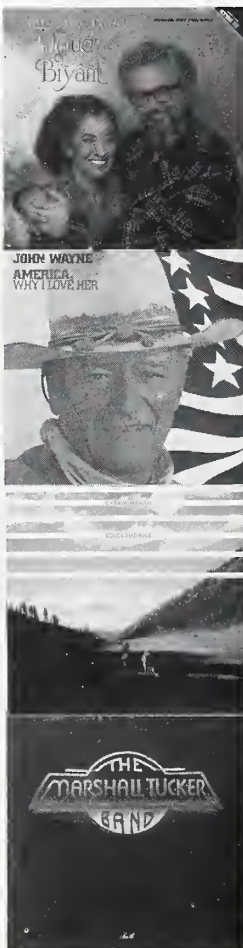
John Wayne is not known as a country music singer; however, he is undeniably a legend with a following as vast as the American continent and there's certain to be an immediate demand for this collection of recitations by the Duke. His unmistakable voice comes through over a backdrop of music on selections such as "Why I Love Her" and "The Pledge of Allegiance" as the legend lives on.

COLORADO BLUE — Gary McMahan — Tomato TOM-7024 — Producer: John Simon — List: 7.98

This is an album of smooth sounding modern day cowboy songs. From the strikingly beautiful front cover to the vinyl which contains some equally beautiful songs, this collection captures America's current as well as past fascination with the cowboy. Best cuts include "Dena Rose," "Daydream Cowboy," "The Buckskin Lady," "Colorado Blue" and "Cattle Call."

TENTH — The Marshall Tucker Band — Warner Bros. HS 3410 — Producer: Stewart Levine — List: 7.98

The Marshall Tucker Band continues to have a strong following within country music, especially among the more progressive elements. On this album, their tenth, they combine their southern rock numbers with some country-flavored tunes like "See You One More Time," and "Foolish Dreaming" as well as a gospel flavored number, "Gospel Singin' Man."



'Urban Cowboy' Push Begins

(continued from page 16)

message in the songs on this album, and it is really a tremendous gift."

Faraci, along with an *Urban Cowboy* pre-campaign task force that included Elektra/Asylum chairman Joe Smith, vice chairman Mel Posner, director of sales Lou Maglia, director of advertising and merchandising Randy Edwards and Frontline principals Azoff and Larry Solters, introduced the album and a 15-minute sample reel of the film to the music communities in Los Angeles, Atlanta, New York, Dallas, Boston and Chicago last week. Retailers were also alerted to the special dating program at the product presentation.

"It's a major league campaign," said E/A's vice president of creative services Jerry Sharrell. "It's the biggest album of the year for us, and it could become our biggest in history. It's an across the board kind of LP so we will place ads in publications as diverse as *Seventeen* magazine and *Rolling Stone*."

Radio Spots

Sharrell went on to say that E/A would be cutting six different regionalized radio ad spots for AOR, country and pop formats. The label has also sought the services of Ken Burkhart's consulting company to advise the record company on the nature of the time buy and the content of the spots. Paramount radio ads for the movie will also have a tag for the soundtrack.

Artists such as Joe Walsh and Bob Seger will be employed for the FM spots. Mickey Gilley will probably promote the album in the country markets, and Dan Fogelberg or the Eagles will most likely be used for pop advertising.

Other artists represented on the *Urban Cowboy* soundtrack include Boz Scaggs ("Look What You've Done To Me"), Kenny Rogers ("Love the World Away"), Linda Ronstadt and J.D. Souther ("Heart's

1980 DJ Awards Nominees Named

(continued from page 12)

Get Enough"). He was also nominated best male artist in the contemporary/popular category.

The Commodores, Smokey Robinson and Donna Summer also earned two nominations each. The Commodores were nominated for best duo or group and for best LP ("Midnight Magic"), while Robinson was nominated for best male artist and best single ("Cruisin'"). Summer was nominated best female artist and for best album ("Bad Girls").

In the country music category, Kenny Rogers led all nominees with five nominations, including best male artist, best songwriter, best LP for two albums ("The Gambler" and "Kenny") and for best single ("Coward of the County").

Also garnering multiple nominations in this category were Willie Nelson, Crystal Gayle, the Bellamy Brothers and the Charlie Daniels Band, each with two.

Ballots selecting the winners of the awards are due at the offices of the accounting firm of Kern and Levy by April 21.

Mamakos said that last year's program producers, Harrison/Siegman Productions, in association with Wolfman Jack Productions, found little support among television networks for a repeat of the disco awards show this year.

"Nobody felt disco was strong enough to generate enough audience interest," Mamakos commented.

The television special will be hosted by Wolfman Jack and will be distributed internationally by On Air, Inc. for either live or tape-delay broadcast.

Presenters in each category will be named at a later date.

Against The Wind"), Bonnie Raitt ("Darlin'" and "Don't It Make You Want To Dance"), Anne Murray ("Could I Have This Dance"), Johnny Lee ("Lookin' For Love"), and The Charlie Daniels Band ("Fallin' In Love For The Night" and "The Devil Went Down To Georgia").

Print Ads

E/A will also be utilizing two and four color, full page print advertising in the June issues of a wide variety of consumer magazines. Ads will be keyed on the album graphics, and the initial print campaign will be followed by a secondary drive after the film opens. Trade advertising will be based on the release of the LP's singles, which will be put out two at a time.

In-store displays will also be based on the album's cover art, which features Travolta dressed up in cowboy garb. Point of purchase displays include a 2x4 four color poster, an 18x48 banner, a 2x3 poster, a 4x4 unmounted and mounted front cover blow-up (which has a stiff foam core insert) and 1x1 minis of the album cover.

Other features of the E/A *Urban Cowboy* soundtrack campaign include a free poster in the first quarter of a million albums shipped, and a tie-in with the June 5 premiere of the movie in which all proceeds go to the Houston Crippled Children's Society.

Pressing Plants Increase Prices

(continued from page 8)

the increased costs along to their customers.

"We took a microscopic look at all our accounts, and evaluated each of our customer's history of payment, respective volumes and what services were required for each, and came up with the fairest possible increase for each of them," said Joe Talbot, president of Precision and United.

Talbot, whose companies press for Motown, Quality, Nashboro, Ovation and more than 250 smaller labels, went on to say that the industry as a whole should learn to stagger price increases and not have to institute price hikes every time the price of vinyl goes up. He maintained that utilities, paper goods, insurance and labor should be taken into account along with the soaring price of vinyl and raw materials.

However, Talbot said that until a dramatic technological development comes along that will increase pressing efficiency, it comes down to a matter of a pressing plant increasing prices or getting out of the business.

Proportional Increase

"We have, as usual, adjusted our prices in direct proportion to the vinyl increase," said Jack Wagner, vice president of Allied. Wagner added he thought a fair amount of pressing plants would cope with the new 44½ cent PVC price-per-pound by upping prices by at least ½ cent.

Although some pressing plants are taking the April 1 PVC hike with a grain of salt, Talbot explained that he spoke for many of his fellow pressers when he said, "It's getting worse every day — utilities have gone out of sight and vinyl prices seem to consistently be on the rise. I'm just afraid there is going to be another increase in May or June."

Rambow's LP Set For April Release On Capitol

LOS ANGELES — London-based EMI recording artist Philip Rambow's debut solo LP, "Shooting Gallery," will be released in North America on the Capitol label this week, announced Rupert Perry, vice president of A&R for Capitol.



SLICK GRACES MANHATTAN — RCA Records recording artist Grace Slick was recently feted by label executives during a cross-country promotion tour for her debut solo album, "Dreams." Shown at RCA's New York headquarters are (l-r): Scott Zito, musician; Mil Ilberman, division vice president of business affairs for RCA Records; Skip Johnson, Slick's manager and husband; Slick; Ron Frangipane, producer and arranger; Bob Summer, president of RCA Records; and Don Wardell, manager of product management for pop music for the label.

WEA Hikes Catalog Prices

(continued from page 16)

der Cody and The Lost Planet Airmen, "We've Got A Live One Here;" The Kinks, "The Kinks Kronicles;" Neil Young, "Journey Through The Past;" "Buffalo Springfield/Neil Young;" Todd Rundgren, "Something/Anything;" Butterfield Blues Band, "Live;" the Incredible String Band, "U" and "Relics Of The Incredible String Band;" Tom Paxton, "The Compleat Tom Paxton;" Tom Waits, "Nighthawks At The Diner;" Herbie Mann, "Evolution Of Mann;" "The Art Of Modern Jazz Quartet;" Duke Ellington, "The Great Paris Concert;" Chick Corea, "Inner Space;" Les McCann, "Live At Montreux;" "The Art Of John Coltrane;" Wilson Pickett, "Greatest Hits;" "The Art Of Dave Brubeck;" "Ray Charles Live;" "Atlantic 25th Anniversary Soul Years;" the J. Geils Band, "Blow Your Face Out;" Ray Baretto, "Tomorrow;" "Best Of Otis Redding; and "History Of Eric Clapton."

From \$11.98/\$12.98 to \$16.98: Grateful Dead, "Europe '72."

From \$11.98/\$12.98 to \$13.98: "Pete Seeger And Arlo Guthrie Together;" Bobby Short, "Mabel Mercer And Bobby Short At Town Hall;" "Bobby Short Is Crazy For Gershwin;" "Life At Cafe Carlyle" and "Bobby Short Celebrates Rogers & Hart;" Crosby, Stills, Nash & Young, "4-Way Street;" Stephen Stills, "Manassas;" Carmen McRae, "The Great American Songbook;" Aretha Franklin, "Amazing Grace;" Yes, "Tales From Topographic Oceans;" and the Rolling Stones, "Exile On Main Street."

From \$7.98/\$9.98 to \$8.98: Camelot soundtrack.

From \$13.98 to \$16.98: "Warner Bros. 50th Anniversary Album Music;" "Warner Bros. 50th Album Dialog;" and "The Incomplete Works of Carl Reiner and Mel Brooks."

Dealers Balk At WEA Catalog Price Increase

(continued from page 16)

wins in the end? Two years ago, the shelf price in this town was \$5.99. Since that time, the cost of living has increased 25%, wholesale prices have gone up three percent, and the shelf price is only \$6.18. I respect WEA for taking care of its bottom line, and you can be sure that I'm going to as well."

"Any price increase makes it harder to sell records," opined Roy Imber, the president of Elroy Enterprises, the Long Island-based parent company of the Record World/TSS stores, "but some records went up a little too high. It's just something you learn to live with in this business." Imber said that he anticipated deleting some of the slower moving titles from his inventory because of the increases, even though he said he does not foresee any consumer backlash. "Anybody that wants one of these titles bad enough is either going to pay for it or wait until an all-label sale. But at the cost of doing business today, we have to find ways to increase our markup, not lower it."

From \$14.98 to \$16.98: San Sebastian Strings, "The Sea, Earth And Sky" and Roots soundtrack.

From \$7.98 to \$11.98: Lenny Bruce, "Berkeley Concert."

From \$8.98/\$8.98 to \$11.98: Little Feat, "Waiting For Columbus;" Thin Lizzy, "Live And Dangerous;" Keith Jarrett, "Eyes Of The Heart;" Fleetwood Mac, "Vintage Years" and "In Chicago;" Climax Blues Band, "FM Live;" Renaissance, "Live At Carnegie Hall;" Doors, "Weird Scenes Inside The Gold Mine;" Judy Collins, "So Early In The Spring;" Harry Chapin, "Great Stories Live."

From \$11.98/\$11.98 to \$12.98: Harry Chapin, "Dance Band On The Titanic;" Roy Acuff, "Greatest Hits" and "Greatest Hits, Vol. II;" Bette Midler, "Live At Last;" the Rolling Stones, "Love You Live;" Genesis, "Seconds Out."

From \$12.98/\$12.98 to \$13.98: George Benson, "Weekend In L.A.;" Frank Zappa, "Zappa In New York;" Charlie Parker, "Very Best Of Bird;" "If Ever I See You Again" soundtrack; Bob Marley "Babylon By Bus;" Joni Mitchell, "Don Juan's Reckless Daughter;" Todd Rundgren, "Back To The Bars;" Queen, "Live Killers;" Harry Chapin, "Legends Of The Lost;" Yes, "Yessongs;" Emerson, Lake & Palmer, "Welcome Back, My Friends;" Go, "Go From Paris;" Traffic, "On The Road;" Charles Mingus, "Antibes."

From \$14.98/\$14.98 to \$16.98: The Band, "The Last Waltz;" Neil Young, "Decade."

From \$12.98/\$12.98 to \$16.98: "25 Years Of Recorded Comedy."

From \$11.98/\$13.98 to \$13.98: Led Zepelin, "Physical Graffiti" and "The Song Remains The Same;" Joni Mitchell, "Miles Of Aisles;" and Modern Jazz Quartet, "The Last Concert."

From \$10.98 (tape only) to \$11.98: Dionne Warwick & Isaac Hayes, "A Man And A Woman."

From \$12.98/\$12.98 to \$13.98: Jimi Hendrix, "The Essential Jimi Hendrix."

From \$9.98/\$11.98 to \$11.98: The Beach Boys, "The Beach Boys In Concert."

From \$11.98 (LP only) to \$12.98: Various Elektra recording artists, "Folk Box."

From \$11.98/\$9.98 to \$12.98: The Doors, "Absolutely Live."

From \$11.98 (LP only) to \$13.98: Modern Jazz Quartet, "European Concert;" and "The Art Of Mabel Mercer."

Sets of multiples more than three:

From \$75/\$75 to \$85: Keith Jarrett, "Sun Bear Concerts."

Bertram and Sommers Form Creative Express

NEW YORK — James A. Bertram and Gerrie Sommers have formed Creative Express Ltd., a full-service advertising, market research, and consulting firm. For more information write the company at 6114 West Capitol Drive, Suite 203, Milwaukee, Wi. 53216. The telephone number is (414) 463-3547.

Picture Sleeves Catching On As Marketing Tool In U.S.

by Leo Sacks

NEW YORK — Picture sleeves and seven-inch EPs, long recognized in the United Kingdom as a marketing tool for breaking new artists, are gaining strong support as a merchandising tool in this country as well, according to a **Cash Box** survey. Following the lead of the domestic division of I.R.S., which is marketed by A&M, and Virgin Records, a growing number of labels have begun to release seven-inch records with picture sleeves as a means of stimulating interest in new product at both radio and retail.

A foremost example of this trend is the recent release of "Play" by Humans on I.R.S. The disc, mastered at 33 1/3 rpm, is packaged in a gatefold sleeve, contains four songs and a 12-page picture booklet, and lists for \$3.49. I.R.S. has released 10 seven-inch singles since the label pacted with A&M in September 1978 for the manufacture and distribution of its product. Normally, its seven-inch singles list for \$2.00 as compared with the average U.S. list price of \$1.49. The higher-price, according to national sales manager Bob Laul, is justified by the extra cost of the picture sleeve and by the fact that its pressings "are considerably better than the average domestic single."

10-Inch Singles

Virgin Records has regularly issued seven-inch records in picture sleeves since it began releasing product through Atlantic Records last summer. The list price for the singles is \$1.49, a price that also applies to the company's 10-inch single product. In late March, Virgin released a new 10-inch single by the Motors, "Love and Loneliness," and is currently making plans to release a new XTC 10-inch single that will feature a fold-out poster and game board.

A number of other companies have also started to issue picture sleeve 45s and

seven-inch LPs with greater regularity. In recent weeks, for example, picture sleeves have appeared on the "Refugee" single by Tom Petty (MCA); "Don't Fall In Love With A Dreamer" by Kenny Rogers and Kim Carnes (UA); Bette Midler's "The Rose" (Atlantic), and Stephanie Mills' "Sweet Sensation" (20th Century-Fox). In addition, Columbia released sleeves for new singles by Bob Dylan ("Slow Train"), Elvis Costello ("I Can't Stand Up For Falling Down"), and Jules and the Polar Bears (an EP containing four previously unreleased tracks).

Imports Paved Way

The groundwork for the acceptance at retail of the domestically-released picture sleeve 45 was paved in large measure by the success of import singles and EPs with picture sleeves, according to label executives contacted by **Cash Box**. "It's been a long, uphill struggle," commented Rick Lawler, general manager of JEM Records, a major rock importer. Outside of the large urban centers, he said, "the degree of acceptance of the import single is growing, albeit slowly, primarily because they have yet to come up with an effective way to merchandise them." Lawler attributed this to the fact that the philosophy behind the single at British and American labels is so "markedly different." In England, he noted, "singles are regarded as an end unto themselves. In this country, however, we view them as a tool to stimulate sales. I can only hope that as we see more of the major U.S. labels issue singles with sleeves, retailers will begin to realize that an effectively merchandised single can move quite nicely."

I.R.S., said Laul, is in the midst of preparing several sales tools to promote its singles product. These include an assortment of posters and a browser box that will have adhesive on the back to encourage

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Producers, Artists Discuss Digital Recording Potential

(continued from page 20)

features in the competing digital configurations. Tony BonGiovanni, who is both a producer and president of the Power Station recording studio in New York, said, "I will not put in digital equipment until there is some standardization." BonGiovanni said that the first-generation digital recorders were "not practical" and rejected the notion of transmitting numerically encoded sound information from studio to studio via telephone lines and satellites as expensive and technologically unfeasible.

Producer Howard Albert, president of Criteria Recording Studios in Miami, acknowledged the promising future of digital recording techniques, but said that comparison tests he had conducted in his studio between several digital and analog configurations convinced him that analog was "superior in terms of sound and practicality." Albert also cited the need to develop better digital editing techniques as an important reason for his studio to stick with analog for the immediate future. Another Miami-based producer, Bill Scymzyk, was more succinct about the cost and compatibility factors. "The hardware manufacturers are driving me crazy," Scymzyk said, adding that he has no plans to do any digital recording.

A secondary, but important consideration for pop producers involves the aesthetic applicability of the ultra-low noise digital method to the raw, expressive medium of rock 'n' roll music. Fleetwood pointed out that, thus far, digital technology has been most effective when applied to classical and jazz recordings. "Rock 'n' roll

is obviously not the best way of using it," Fleetwood said. "In rock 'n' roll there's a lot of created noise, those real raw sounds that you're going to put on the record anyway. In most cases with rock 'n' roll, digital is splitting hairs — it's not that noticeable really."

Fleetwood's view was echoed by Genya Ravan, a recording artist who has turned to producing high-energy pure punk bands like the Dead Boys in recent years. "I wouldn't see any need for full digital recording in souped-up natural rock 'n' roll," she said, noting that she has even abandoned established noise reduction techniques like the Dolby method in order to achieve a savage rock coloring in her productions.

For some artists though, digital recording promises to be an indispensable aid in helping them reach for new musical horizons. Ornette Coleman, the noted jazz musician, recently finished a self-produced full digital album entitled, "Those Human Feelings," using the Sony PCM 1600 digital two-track. Coleman was enthusiastic about the "incredible" sound and potential afforded by digital.

"For improvising dynamics, digital recording would probably give you an equilibrium in the sound that would equalize all the variations of degree that you hear," Coleman remarked. "The most effective thing I've found about digital is that it gives you equal dynamics. The individual instruments don't seem to change place, they stay where they are — yet they mix, which makes it closer to the way I actually write my music."



APRIL-BLACKWOOD'S WEST COAST FETE — April-Blackwood Music recently hosted a cocktail party at the Beverly Wilshire Hotel in Los Angeles in honor of its west coast-based writers and copublishers. Key staff members from April-Blackwood, CBS Songs International and the A&R staffs of Columbia and Epic were on hand for the occasion, which marked the beginning of the first of April-Blackwood's 1980 tri-annual administrative and professional conferences. Pictured in the **top row** are (l-r): Rick Smith, vice

president, April-Blackwood; Gerard McMahon, writer/producer; Irwin Mazur, April-Blackwood; Gino Cunico, singer/songwriter; Artie Ripp, Homegrown Music; Jeanette Hawes of The Emotions and Smith. Pictured **bottom row** are (l-r): Smith; Albert Hammond, singer/songwriter; Smith; Walter Egan, Columbia recording artist; Warren Williams, Columbia A&R, and Terry Powell and Frank Rand, Epic A&R. April-Blackwood also held meetings at La Costa Country Club near San Diego.

CLASSICAL CLIPS

(continued from page 17)

EXECS MOVING ON — Edward P. Murphy has been elected president of G. Schirmer, Inc., the music publisher . . . Constance Schuman has been appointed to the newly created position of director of press and public relations for the Carnegie Hall Corp. . . . Glenn Dicterow has been named concertmaster of the New York Philharmonic beginning with the 1980-81 season . . . Belwin-Mills has completed publication of the 87-volume collected works of Sergei Prokofieff in time for the 25th anniversary of the composer's death.

CONCERT HAPPENINGS — Highlights of the Cleveland Orchestra's 1980-81 season will include the world premiere of a new Morton Gould work and the U.S. premiere of a new piece by Luciano Berio. Guest conductors will include James Conlon, Antal Dorati, Rafael Fruhbeck de Burgos, Erich Leinsdorf, Jesus Lopez-Cobos, and Giuseppe Patane . . . The Aspen Music Festival, which begins its nine-week run in Aspen, Colorado June 27, will feature a celebration of the 70th birthday of American composer William Schuman on Aug. 4 . . . Guest artists for a three-concert series at Carnegie Hall by the Detroit Symphony under Antal Dorati (May 12, 14, 16) will include pianist Andre Watts, violinist Itzhak Perlman, baritone Dietrich Fischer-Dieskau and soprano Julia Varady . . .

The New York Philharmonic is inaugurating an annual spring concert series devoted to a particular composer, performer or musical period. The first festival, devoted to the major works of Beethoven, will run from May 14 to June 6 at Avery Fisher Hall. Among those conducting, besides music director Zubin Mehta, will be Christoph Eschenbach, Eric Leinsdorf, Eugene Ormandy, Leonard Slatkin and Klaus Tennstedt . . . The Basically Bach Festival, directed by Richard Westenberg, returns to Avery Fisher for six weeks beginning June 4 . . . Itzhak Perlman and Pinchas Zukerman will be among the artists participating in a gala benefit performance at and for the Symphony Space on May 5 . . . The second Symphony Space "Encore" concert, set for April 15, will be a repeat of flutist Carl Wincenc's 1979 Naumburg Prize recital. Wincenc will be accompanied by harpsichordist Kenneth Cooper . . . The Orchestra of the 20th Century, conducted by Arthur Weisberg, returned to Carnegie Hall March 18 with works by Varese, Martino, Harbison and Janacek . . . The Met will feature four new productions next season. They include "La Traviata" (Oct. 20), "Così fan tutte" (Nov. 17), a triple bill of Poulenc's "Les Mamelles de Tiresias," Ravel's "L'Enfant et les Sortilèges," and Satie's "Parade" (Feb. 20), and Tchaikovsky's "Queen of Spades" (no date set). The season will open Sept. 22 with Montserrat Caballe and Luciano Pavarotti in "Turandot."

ken terry

Dealers Applaud New CBS \$5.98 Program

(continued from page 7)

minimum set on the size of orders. Finally, "all billing of 'N'-prefixed product will be over and above established credit lines," according to the CBS spokesperson. Hansen added that the only exception to this policy would be in cases where a delinquent account is on "hard hold."

"We're having the salesmen go out and present it to all the retailers," commented Hansen, "and in most cases they've looked at it very favorably. We're hoping for a lot of participation in the plan. We're not trying to jam anything down anybody's throats, but we think this is a very good way of presenting new artists to the accounts, and I think the accounts that do participate are going to want to sell it. Obviously, if they're getting a 10% discount on it, their profit margin is greater — and we're all in the business to break artists."

Dealer Reaction

Both retailers and rack jobbers around the country were enthusiastic about the new CBS program. Russ Solomon, president of Tower Records, said, "It's got very strong possibilities," and noted that he was especially impressed by the fact that the \$5.98 price would remain on the LP until it really took off.

John Marmaduke, president of Western Merchandising, felt that "maybe it will give the consumers a chance to break records again, because they'll take much more of a

chance on a \$5.98 than they will on a \$7.98 or an \$8.98." Similarly, Ed Berson, vice president of purchasing for Record Bar, thought that local radio stations might pick up on records that were selling in the stores. Especially in small markets, he pointed out, "stores can influence a radio station's activities."

Joe Bressi, vice president of marketing and purchasing for Stark/Camelot, liked the CBS program because of its incentive features and thought it would "get some visibility at retail" for the new artists. He said he was placing "reasonable orders" for the \$5.98 list product, "but I probably wouldn't have bought any out of the box" without the new program.

Harold Okinow, president of Lieberman Enterprises, called the CBS initiative "a terrific idea. It was something they had to do, particularly since they've restricted returns. They're certainly not going to get you to take a chance on something that hasn't proven itself, and by giving accounts product at a lower price with extended terms, they're asking accounts to put the same faith in the artists that the company has. It's a good strategy."

One chain that is showing strong faith in the new artists program is Record Bar. "We're going to be behind it," said Berson, "because we think that part of a retail chain's responsibility is helping break artists. The program has taken care of some of the problems they had in their old program, and allows a retail chain to give it a shot — and we're going to."

Berson said that Record Bar would price the \$5.98 list product very low — probably at \$3.99 — and that the chain's stores would set aside a special area in which to merchandise these albums. He also noted that the titles would be carefully monitored for sales action. "On a regular 90-day period, we'll notify stores about what's happening with the product, so we can return product that's not selling and keep it in our computer so that when something pops, we can get it back into the store."

John Luongo, president of Pavilion Records, a CBS Associated Label, is in-

involved in the program with two acts, the Sorrows and Jimmy Maelen. In Luongo's view, the \$5.98 list series "will give the people in the stores an incentive to sell the record. You're also giving radio a chance to take a shot on this, because they know that if they play it, now people are going to be able to afford the record. So it's great for me, because it helps me, as I find new acts, to get those acts in-store play and more exposure."

Publisher Groups

(continued from page 7)

inflation or increases in record prices, the copyright owner now receives royalties at a rate which has deteriorated in purchasing power and which lacks any economic relation to what the market will bear with respect to record prices," according to the NMPA.

The joint Nashville Songwriters/American Guild of Authors and Composers report was prepared by Rinfret Associates. It takes an economic, financial and "sociological" look at songwriters and finds that "the common perception of songwriting as a lucrative profession is belied by the facts." Not only does the average author/composer have an income below that of the average American, but most have very few social benefits like social security or insurance, the study found.

Its recommendation is that the mechanical royalty rate be set at 8% of the effective retail price of a record.

Among the AGAC/NSAI complaints is the idea that record companies are better able to roll with the inflation punches. "The phenomenon of songwriters having a mechanical royalty rate fixed in cents while the producers of records and prerecorded tapes are able to raise their prices is unfair and inequitable to songwriters," the report charged. The study cited Carter Administration inflation projections, recently revised upward, as evidence of worsening inflation and "continued destruction of the purchasing power of the current mechanical royalty rate."

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BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 LIGHT UP THE NIGHT THE BROTHERS JOHNSON (A&M SP-3716)	4/12 7	38 DANCE OF LIFE NARADA MICHAEL WALDEN (Atlantic SD 19252)	4/12 18
2 THE WHISPERS (Solar/RCA BXL 1-3521)	1 17	39 LADY T TEENA MARIE (Gordy/Motown G7-992R1)	42 6
3 OFF THE WALL MICHAEL JACKSON (Epic FE 35745)	3 34	40 HOT BOX FATBACK (Spring/Polydor SP-1-6726)	46 3
4 THE GAP BAND II THE GAP BAND (Mercury SRM 1-3804)	4 19	41 FUN AND GAMES CHUCK MANGIONE (A&M SP-3715)	27 9
5 RAY, GOODMAN & BROWN (Polydor PD-1-6240)	5 18	42 CATCHING THE SUN SPYRO GYRA (MCA 5108)	48 3
6 WARM THOUGHTS SMOKEY ROBINSON (Motown T8-367M1)	8 6	43 HIROSHIMA (Arista AB 4252)	31 15
7 LOVE SOMEBODY TODAY SISTER SLEDGE (Cotillion/Atlantic SD 16012)	7 8	44 WINNERS KLEEEER (Atlantic SD 19262)	47 8
8 EVERY GENERATION RONNIE LAWS (United Artists LT-1001)	6 11	45 LIVE AND UNCENSORED MILLIE JACKSON (Spring/Polydor SP-2-6725)	34 20
9 BIG FUN SHALAMAR (Solar/RCA LX1-3479)	9 28	46 DREAM COME TRUE EARL KLUGH (United Artists LT-1026)	55 2
10 GO ALL THE WAY THE ISLEY BROTHERS (T-Neck/CBS FZ 36305)	— 1	47 PIZZAZZ PATRICE RUSHEN (Elektra 6E-243)	36 24
11 SKYLARKIN' GROVER WASHINGTON, JR. (Motown M7-933R1)	11 7	48 IN "N" OUT STONE CITY BAND (Gordy/Motown G7 991R1)	51 6
12 PRINCE (Warner Bros. BSK 3366)	12 24	49 WE'RE THE BEST OF FRIENDS NATALIE COLE/PEABO BRYSON (Capitol SW-12019)	32 19
13 ROBERTA FLACK featuring DONNY HATHAWAY (Atlantic SD 16013)	18 4	50 RELEASED PATTI LABELLE (Epic JE 36381)	59 2
14 GO TWO GO (Arista AL 9511)	17 4	51 YELLOW MAGIC ORCHESTRA (Horizon/A&M SP 736)	44 11
15 LADIES' NIGHT KOOL & THE GANG (De-Lite/Mercury DSR-9513)	13 33	52 YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN (Arista AL 9509)	37 23
16 10 1/2 THE DRAMATICS (MCA 3196)	16 7	53 JUST A TOUCH OF LOVE SLAVE (Cotillion/Atlantic SD 5217)	49 22
17 ANGEL OF THE NIGHT ANGELA BOFILL (GRP/Arista 5501)	14 25	54 RISE HERB ALPERT (A&M SP-4790)	54 28
18 DANCIN' AND LOVIN' SPINNERS (Atlantic SD 10256)	15 25	55 AFTER MIDNIGHT MANHATTANS (Columbia JC 36411)	— 1
19 SKYWAY SKYY (Salsoul/RCA SA 8532)	21 7	56 HIDEAWAY DAVID SANBORN (Warner Bros. BSK 3379)	61 2
20 GLORYHALLASTOOPID PARLIAMENT (Casablanca NBLP 7195)	10 18	57 INJOY BAR-KAYS (Mercury SRM-1-3781)	53 25
21 THE SUGARHILL GANG (Sugarhill FH 245)	20 7	58 TEDDY LIVE! COAST TO COAST TEDDY PENDERGRASS (Phila. Int'l./CBS K22 36394)	40 19
22 SUPERCHARGED TAVARES (Capitol ST-12026)	19 8	59 MIDNIGHT MAGIC COMMODORES (Motown M8-926M1)	56 36
23 NO STRANGER TO LOVE ROY AYERS (Polydor PD-1-6246)	22 19	60 MIDNIGHT DESIRE RANDY BROWN (Chocolate City/Casablanca CCLP 2010)	63 3
24 SIT DOWN AND TALK TO ME LOU RAWLS (Phila. Int'l./CBS JZ 36304)	23 17	61 SURE SHOT CROWN HEIGHTS AFFAIR (De-Lite/Mercury DSR-9517)	62 4
25 MASTERJAM RUFUS & CHAKA (MCA-5103)	24 23	62 MONSTER HERBIE HANCOCK (Columbia JC 36415)	— 1
26 THE BLUE ALBUM HAROLD MELVIN AND THE BLUE NOTES (Source/MCA SOR-3197)	28 5	63 YOU'LL NEVER KNOW RODNEY FRANKLIN (Columbia NJC 36122)	68 3
27 BRASS CONSTRUCTION 5 (United Artists LT-977)	25 21	64 WHERE THERE'S SMOKE SMOKEY ROBINSON (Tamla/Motown T-7-366R1)	52 44
28 LET'S GET SERIOUS JERMAINE JACKSON (Motown M7-928R1)	38 3	65 DON'T LET GO ISSAC HAYES (Polydor PD-1-6224)	57 32
29 MASSTERPIECE MASS PRODUCTION (Cotillion/Atlantic SD 5218)	33 4	66 FIRE IT UP RICK JAMES (Gordy/Motown G8-990M1)	65 26
30 L.A. BOPPERS (Mercury SRM 1-3816)	30 8	67 ONE ON ONE BOB JAMES & EARL KLUGH (Tappan Zee/Columbia FC 36241)	64 25
31 SPIRIT OF LOVE CON FUNK SHUN (Mercury SRM 1-3806)	43 2	68 IDENTIFY YOURSELF THE O'JAYS (Phila. Int'l./CBS FZ 36027)	58 33
32 1980 GIL SCOTT-HERON AND BRIAN JACKSON (Arista AL 9514)	35 8	69 ROUGH RIDERS LAKESIDE (RCA BXL 1-3490)	66 26
33 ON THE RADIO— GREATEST HITS— VOLUME I & II DONNA SUMMER (Casablanca/NBLP-2-7191)	29 25	70 DIONNE DIONNE WARWICK (Arista AB-4230)	70 47
34 MOUTH TO MOUTH LIPPS INC. (Casablanca NBLP 7197)	41 3	71 GETTING IN THE MOOD MANDRILL (Arista AL 9527)	69 5
35 TWO PLACES AT THE SAME TIME RAY PARKER AND RAYDIO (Arista AL 9515)	45 2	72 JUST FOR YOU CHUCK CISSEL (Arista AB 4257)	67 10
36 8 FOR THE 80's WEBSTER LEWIS (Epic JE 36197)	39 12	73 TWICE THE FIRE PEACHES & HERB (MVP/Polydor PD-1-6239)	73 24
37 REACHING FOR TOMORROW SWITCH (GORDY/Motown G8 993M1)	50 2	74 NEVER BUY TEXAS FROM A COWBOY THE BRIDES OF FUNKENSTEIN (Atlantic SD 19261)	60 12
		75 BEST OF FRIENDS LENNY WHITE (Elektra 6E-223)	72 23



CBS SUPPORTS 1980 CENSUS DRIVE — A press conference was held recently in Washington D.C. at the Department of Commerce to request the communications industry's help in urging blacks and other minorities to participate in the 1980 census. The industry's involvement was organized by LeBaron Taylor, vice president and general manager of divisional affairs for CBS Records. Taylor worked in conjunction with the National Association of Black Owned Broadcasters, the Black Music Association, National Black Network and Sheridan Broadcasting Network, a number of CBS artists have also taped endorsement spots for the census. Pictured at the press conference are (l-r): Taylor; the Honorable Phillip Klutznick, Secretary of Commerce, Sara Dash; Glenda B. Gracia, executive director of the Black Music Association; and Vincent Barraba, Director of the U.S. Census Bureau.

THE RHYTHM SECTION

LEON HUFF GOES SOLO — One-half of the *Gamble/Huff* producing team has decided to add recording artist to his many other creative talents. **Leon Huff** is releasing an album entitled "Here To Create Music," which will feature instrumentals as well as vocal pieces. **Teddy Pendergrass, Stevie Wonder, Jean Carn** and **The O'Jays** will appear on the album with Huff, either as featured vocalists or back-up singers.

GWEN DICKEY EXPANDS CAREER — Gwen "Rose" Dickey, former lead singer of *Rose Royce* has left the group. Dickey explained the move by saying, "I am pursuing a career as a total entertainer. That thought led to my making the decision to leave, along with the fact there were business decisions at Whitfield Records that I didn't feel were good for me." From that same group bass player **Kenji Brown** also left to pursue a writing/producing career. His basic feeling is that he could better take his career to the heights that he wanted as a solo artist rather than part of that group. **Norman Whitfield** recently re-negotiated the Whitfield Records deal with Warner Bros. Records. A spokesman from Rose Royce said the band is presently in the studio working on an upcoming album and interviewing girls to replace Gwen. They have replaced Kenji with **Wah Wah Watson**.

ARTIST ACTIVITY — **Natalie Cole's** upcoming album will be titled "Don't Look Back," and will feature a cut that was performed by her father several times, called "Sandman." **Marvin Yancy** and **Gene Barge** are putting the finishing touches on the album, which will be released in June. . . . The Kool Jazz Festival has announced the artists that will appear June 6-7 in San Diego. Appearing on June 6 will be **Rufus & Chaka Khan, The Brothers Johnson, Peaches & Herb, Sister Sledge, and the Gap Band.** June 7 will feature **Dionne Warwick, Chic, Kool & The Gang, Bobby Bland, B.B. King** and **Cameo**. . . . In the midst of a 21-date performing tour, **Patrice Rushen** has also been invited to sing the national anthem for the Los Angeles **Lakers** during the playoffs. . . . **War** recently drew a SRO audience to three venues, including a record-breaking date at Veteran Fairgrounds, which outgrossed the \$53,000 record set by the **Funkadelic** in 1978. The War date grossed \$85,777. . . . **Curtis Mayfield** and **Linda Clifford** have recorded their first debut album, which will be released by RSO/Curtom records April 16. The album is called "The Right Combination," and the first single will be "Love's Sweet Sensation." . . . Warner Bros. will begin releasing albums from its top black artists in a couple of weeks. Next week, the **Larry Graham** single called "One In A Million. . . You" will be shipped. It is a very exciting ballad that received overwhelming attention at Warners' recent meeting of its black division in Los Angeles. Also look for the **Randy Crawford** album, which was produced by the **Crusaders**, in this release. The **Chaka Khan, Candi Staton** and **Third World** albums will be upcoming, and the much-awaited **George Benson** album will hit the streets in June.

RADIO ACTIVITY — WYLD-AM/FM are New Orleans first black-owned radio stations in the city. The stations were purchased by Inter-Urban Broadcasting. . . . Chicago radio certainly went through a metamorphosis this week with **Lee Armstrong** joining WVON as its new PD. Armstrong came to the station from WNOB in New Orleans. He is replacing **Carl Connor**, who resigned because of illness in his family. **Bob Scott**, who was most recently at WOL in Washington D.C., will be joining WBMX as its PD, replacing **James Alexander**, who will continue with the station in a different capacity. . . . At WOL, **Bobby Bennett** is now handling programming duties. **cookie amerson**

PROGRAMMERS PICKS

Jerry Rushian	WEDR/Miami	Honey, Honey — David Hudson — Alston/TK
Bill Chapel	KGJF/Los Angeles	Clouds — Chaka Khan — Warner Bros.
Doug Blakely	WUFO/Buffalo	Don't Make Me Wait — Roberta Flack — Atlantic
Brute Bailey	WIGO/Atlanta	That Thang Of Yours — John and Arthur Simms — Casablanca
Linda Haynes	WWRL/New York	Clouds — Chaka Khan — Warner Bros.
Eddie Jordan	WKND/Hartford	Clouds — Chaka Khan — Warner Bros.
Joe Fisher	WRBD/Ft. Lauderdale	Just Us — Two Tons O'Fun — Fantasy
George Chester	KMJM/St. Louis	Coming Down From Love — Bobby Caldwell — Clouds/TK

CASHBOX TOP 100

April 19, 1980

	Weeks On Chart	4/12
1 STOMP!	1	10
2 DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) (PTS. 1 & 2)	2	8
3 I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPS, UP SIDE YOUR HEAD)	3	10
4 DON'T PUSH IT, DON'T FORCE IT	6	10
5 OFF THE WALL	5	9
6 LADY	11	6
7 AND THE BEAT GOES ON	4	14
8 WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	8	18
9 STANDING OVATION	9	11
10 TOO HOT	10	17
11 SPECIAL LADY	7	22
12 LET ME BE THE CLOCK	21	6
13 WELCOME BACK HOME	13	12
14 TWO PLACES AT THE SAME TIME	19	6
15 YOU ARE MY HEAVEN	12	14
16 EVERY GENERATION	14	13
17 COMPUTER GAMES	18	13
18 GOT TO BE ENOUGH	23	6
19 WHY YOU WANNA TREAT ME SO BAD?	15	11
20 THE SECOND TIME AROUND	17	30
21 THEME FROM THE BLACK HOLE	16	13
22 HIGH	25	9
23 LET'S GET SERIOUS	29	5
24 SHINING STAR	33	6
25 YOU ARE MY FRIEND	26	9
26 I'M BACK FOR MORE	32	9
27 IS THIS THE BEST (BOP-DOOWAH)	27	12
28 WE OUGHT TO BE DOIN' IT	30	7
29 MINUTE BY MINUTE	34	5
30 GOTTA GET MY HANDS ON SOME (MONEY)	39	5
31 TODAY IS THE DAY	28	10
32 RIGHT IN THE SOCKET	38	4
33 ALL NIGHT THING	42	8

	Weeks On Chart	4/12
34 MUSIC TRANCE	22	10
35 GIVE ME SOME EMOTION	35	11
36 REACH YOUR PEAK	43	3
37 ANY LOVE	24	8
38 FUNKYTOWN	47	5
39 INSIDE OF YOU	49	4
40 BOUNCE, ROCK, SKATE, ROLL PT. 1	20	14
41 SWEET SENSATION	53	3
42 HOLD ON TO MY LOVE	48	5
43 UNDER YOUR SPELL	44	8
44 THE BEST LOVE I EVER HAD	45	7
45 SUGAR	51	6
46 DESIRE	46	8
47 YES I'M READY	31	11
48 TONIGHT I'M ALRIGHT	55	4
49 WHAT YOU WON'T DO FOR LOVE	37	11
50 FOREVER	58	4
51 BAD TIMES	40	18
52 CAN IT BE LOVE	52	8
53 OVERNIGHT SENSATION	70	3
54 GOT TO LOVE SOMEBODY	41	17
55 STRUT YOUR STUFF	56	7
56 I SHOULD'A LOVED YA	36	21
57 GIVE IT ALL YOU GOT	50	12
58 LET THIS MOMENT BE FOREVER	83	2
59 LANDLORD	—	1
60 FUNKY LADY (FOXY LADY)	60	7
61 FROM 9:00 UNTIL	74	3
62 A LOVER'S HOLIDAY	89	2
63 AFTER YOU	79	3
64 WHERE DID ALL THE LOVIN' GO/IT'S YOU THAT I LOVE	57	9
65 LET THE MUSIC TAKE ME	75	3
66 THE GET-DOWN MELLOW SOUND	69	4
67 WINNERS	81	3

	Weeks On Chart	4/12
68 EMOTION	62	7
69 NOW I'M FINE	71	5
70 THAT THANG OF YOURS	82	2
71 YOU GAVE ME LOVE	80	3
72 COMING DOWN FROM LOVE	84	2
73 THE REAL THING	73	5
74 JUST US	85	2
75 YOU GOT WHAT IT TAKES	77	6
76 SHEET MUSIC	—	1
77 GIVE UP THE FUNK (LET'S DANCE)	86	2
78 HOLD ON (TO YOUR DREAMS)	78	4
79 BABY (THIS LOVE THAT WE'VE FOUND)	87	2
80 ON THE RADIO	65	13
81 SEXY EYES	90	2
82 CAN YOU FEEL IT	59	7
83 THE BIG BANG THEORY	—	1
84 BEST OF FRIENDS	54	8
85 YOU AND ME	88	4
86 I DON'T WANT TO BE WITH NOBODY ELSE	—	1
87 TAKE YOUR TIME (DO IT RIGHT)	—	1
88 I CAN'T GO ON LIVING WITHOUT YOU	—	1
89 THIS IS IT	64	15
90 RELEASE (THE TENSION)	63	7
91 PRAYIN'	61	20
92 BABY I'M FOR REAL	—	1
93 TALK TO ME/EVERY BEAT OF MY HEART	93	5
94 COME INTO MY LIFE	67	12
95 LOVE INJECTION	68	19
96 HAVEN'T YOU HEARD	66	25
97 I'LL BE THINKING OF YOU	92	4
98 OH, DARLIN	91	12
99 ROCK WITH YOU	72	26
100 WHERE IS YOUR LOVE?	76	5

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

A Lover's Holiday (Little Macho — ASCAP)	62	Gotta Get My Hands (Clita — BMI/Sign Of The Twins — ASCAP)	30	Now I'm Fine (Irving/Medad — BMI)	69	The Real Thing (Three Hundred Sixty — ASCAP)	73
After You (Sumac — BMI)	63	Got To Be (Val-Le-Joe — BMI)	18	Off The Wall (Almo/Rondor — ASCAP)	5	The Second Time (Spectrum VII/Rosy — ASCAP)	20
All Night Thing (Ackee — ASCAP)	33	Got To Love (Chic — BMI)	54	Oh, Darlin' (Alva/Laff — BMI)	98	This Is It (Milk Money — ASCAP? n7; —@BMI)	89
And The Beat (Spectrum VII/Rosy — ASCAP)	7	Have'n' You Heard (Baby Fingers/Mims/Shownbree — ASCAP/Freddie Dee — BMI)	96	On The Radio (Rick's/Revelation/Sweet Summer Night — ASCAP)	80	Too Hot (Delightful/Gang — BMI)	10
Any Love (Overdue — ASCAP)	37	High (One To One — ASCAP)	22	Overnight Sensation (Almo/Crimasco — ASCAP)	53	Today Is The Day (Bar-Kays & Warner Tamerlane — BMI)	31
Baby (Koppelman/Bandier — BMI)	79	Hold On (Mafundi/Lenise — BMI/Probel — ASCAP)	78	Prayin' (Mighty Three — BMI)	91	Tonight I'm Alright (Walden/Gratitude Sky — ASCAP)	48
Baby I'm For Real (Jobete — ASCAP)	92	Hold On To My Love (Stigwood/Unichappel — BMI)	42	Release (Marsaint — BMI)	36	Two Places (Raydiola — ASCAP)	14
Bad Times (Hartene/Macalley/Ripparthur — ASCAP)	51	I Can't Go On (Ritesonian — ASCAP)	88	Right In The (Spectrum VII/Rosy — ASCAP)	90	Under Your Spell (Frozen Butterfly — BMI)	43
Best Of Friends (Mchoma — BMI/Pure Love — ASCAP)	84	I Don't Believe (Total Experience — BMI)	3	Rock With You (Almo/Rondor — ASCAP)	99	Welcome Back Home (Conquistador/Groovesville — ASCAP/BMI)	13
Bounce, Rock, Skate (Lena/Funky Feet — BMI)	40	I Don't Want To Be (Platinum Wizards — BMI)	86	Sexy Eyes (April/Blackwood — ASCAP/BMI)	81	We Ought To Be (Irving — BMI)	28
Can It Be Love (Jobete & Wedlaw — ASCAP)	52	I'll Be Thinking (Lexicon/Crouch — ASCAP)	97	Sheet Music (Seven Songs/Ba-Dake — BMI)	76	What You Won't Do (Lindseyanne/Sherlyn — BMI)	49
Can You Feel (Far Out/At Home/Fizz — ASCAP)	82	I'm Back For More (Jobete — ASCAP)	26	Shining Star (Content — BMI)	24	Where Did All The Lovin' Go (Mighty Three — BMI)	64
Coming Down (Sherlyn/Lindseyanne/Bobby Caldwell — BMI)	72	Inside of You (H.A.B./Dark Cloud — BMI)	39	Special Lady (H.A.B./Dark Cloud — BMI)	11	Where Is Your (Ross Vanelli/Charleville — BMI)	100
Come Into My Life (Jobete & Stone City — ASCAP)	94	I Shoulda Loved (Walden/Gratitude Sky — ASCAP/Irving — BMI)	56	Stomp (State Of The Arts/Brojay — ASCAP)	1	Why You Wanna (Ecnirp — BMI)	19
Computer Game (Alpha/Almo — ASCAP)	17	Is This The Best (L.A. Boppers/Relaxed/What You Need — BMI)	27	Strut Your Stuff (Stone City — ASCAP)	55	Winners (Alex-Soutus — ASCAP/Darak-Good Groove — BMI)	67
Don't Push It (Jim-Edd — BMI)	4	Just Us (Jobete — ASCAP)	74	Sugar (Every Knight/Unichappel — BMI)	45	Working My Way Back To You (Screen Gems-EMI/Seasons Four — BMI)	8
Don't Say Goodnight (Bovina — ASCAP)	2	Lady (Spectrum VII/Yours, Mine & Ours — ASCAP)	6	Sweet Sensation (Frozen Butterfly — BMI)	41	Yes, I'm Ready (Dandelion — BMI)	47
Emotion (Web/Gadtoon/Bach To Rock — BMI)	68	Landlord (Nick-O-Val — ASCAP)	59	Talk To Me/Every (Jay and Cee — BMI/Jobete — ASCAP)	93	You And Me (Tar — ASCAP)	85
Every Generation (Fizz/At Home — ASCAP)	16	Let Me Be (Bertram — ASCAP)	12	Take Your Time (Avant Garde — ASCAP/Interior/Sigid's — BMI)	87	You Are My Friend (Zuri — BMI)	25
Forever (Two Pepper — ASCAP)	50	Let The Music (Baby Fingers/Shownbree — ASCAP)	65	That Thang	70	You Are My Heaven (Jobete/Black Bull — ASCAP/Stone Diamond — BMI)	15
From 9:00 Until (Spectrum VII — ASCAP)	61	Let This Moment (Cessess — BMI)	58	The Best Love (Mighty Three — BMI)	44	You Gave Me (Delightful/Crown Heights Affair — BMI)	71
Funky Lady (Cotillion and Wayne Watts — BMI)	60	Let's Get (Jobete & Black Bull — ASCAP)	23	The Big Bang (Rick's/Malbiz — BMI)	83	You Got What (Diamond In The Rough/Trumar — BMI)	75
Funkytown (Rick's/Steve Greenberg — BMI)	38	Love Injection (Cowcatcha-Nikki's Dream — BMI)	95	The Get-Down Mellow (Silkie/Chris Hills — BMI)	66		
Give Me Some (Web/Bach To Rock/Gadtoon — BMI)	35	Minute By Minute (Snug/Loresta — BMI/ASCAP)	29	Theme From The Black (Rick's/Malbiz/Rubberband — BMI)	21		
Give It All (Gates — BMI)	57	Music Trance (Smiling Clown — BMI)	34				
Give Up The Funk (Triple "O" — BMI)	77						

BLACK CONTEMPORARY

MOST ADDED SINGLES

- LANDLORD — GLADYS KNIGHT & THE PIPS — COLUMBIA**
WYLD, WILD, KMJM, WSOK, WIGO, WEDR, KATZ, WDAS-FM, KMJQ, WWRL, WLOU, WJLB, WDIA, WNHC, WWIN, KPRS, WDAO, WGPR-FM, KYAC
- SWEET SENSATION — STEPHANIE MILLS — 20TH CENTURY-FOX**
WOKB, WDAS-FM, WJLB, KDAY, WATV, KPRS, WCIN, KOKA, WAMO, WLOU, KYAC
- LET THIS MOMENT BE FOREVER — KWICK — EMI AMERICA**
WOKB, WILD, KMJM, WEDR, WENZ, KMJQ, WAOK, KPRS, WOL, WLOU, WGPR-FM
- SHEET MUSIC — BARRY WHITE — UNLIMITED GOLD**
WYLD, KMJM, WRBD, WIGO, WEDR, KATZ, KMJQ, WAOK, WWIN, KGFJ, WDAO
- A LOVER'S HOLIDAY — CHANGE — RFC/WARNER BROS.**
WRBD, WIGO, WEDR, WENZ, KATZ, WDAS-FM, WWIN, KDKO, WWDM, WOL
- OVERNIGHT SENSATION — JERRY KNIGHT — A&M**
WJMO, WRBD, WIGO, WGIV, WENZ, WWRL, WJLB, WWIN
- ALL NIGHT THING — THE INVISIBLE MAN'S BAND — MANGO**
WSOK, WAWA, KMJM, KMJQ, WDIA, WXEL-FM
- FUNKYTOWN — LIPPS INC. — CASABLANCA**
KSOL, WAWA, WILD, WAOK, WDIA, KOKA
- FROM 9:00 UNTIL — LAKESIDE — SOLAR**
WJMO, WAWA, WENA, WATV, KOKA, WLOU

MOST ADDED ALBUMS

- GO ALL THE WAY — THE ISLEY BROS. — T-NECK**
WLUM, WAWA, WGIV, WENZ, KATZ, WAOK, WCIN, WTLC, KOKA, WWDM, WOL, WLOU
- SWEET SENSATION — STEPHANIE MILLS — 20TH CENTURY FOX**
WYLD, WILD, WSOK, WDAO, WDAS-FM, KYAC
- LOVE IS THE ANSWER — LONNIE LISTON SMITH — COLUMBIA**
WLUM, WILD, KPRS, WTLC, WWDM, WOL

SELECTED ALBUM CUTS

- SWEET SENSATION — STEPHANIE MILLS — 20TH CENTURY-FOX**
Try My Love, Never Knew Love Like This Before*
- LOVE IS THE ANSWER — LONNIE LISTON SMITH — COLUMBIA**
Bridge Through Time, Title
- THE GLOW OF LOVE — CHANGE — RFC/WARNER BROS.**
It's A Girl's Affair, Searching
- MIXIN' IT UP — THE TRAMMPS — ATLANTIC**
Hard Rock And Disco, Let Me Dance Real Close
- JOHN & ARTHUR SIMMS — CASABLANCA**
Not Gonna Let You Slip Away, Hold On

BLACK RADIO HIGHLIGHTS

WAOK — ATLANTA — NORBERT BAIN, PD
HOTS: Bros. Johnson, Whispers, Sister Sledge, R. James, R. Laws, C. Mangione, Shalamar, Controllers, Yellow Magic Orchestra, Stone City Band, Prince, Trussel, T. DeSario, Sylvester, Kleeer. ADDS: R. Flack, Raydio, Kwick, J. Butler, B. White, Lipps Inc. LP ADDS: Isley Bros.

WWIN — BALTIMORE — CURTIS ANDERSON, PD
HOTS: Kleeer, L. Haywood, Trussel, Skyy, Invisible Man's Band, S. Robinson, Ray, Goodman & Brown, Change, Isley Bros., Webster Lewis. ADDS: B. White, G. Knight, J. Knight, Common Sense, Change, W. Piper, Asphalt Jungle, J. Butler.

WATV — BIRMINGHAM — BILL GLOVER, MD
HOTS: Whispers, Kool & Gang, Trussel, Bros. Johnson, Manhattans, Prince, V. Mason, Rufus & Chaka, Fatback, L. Haywood, Skyy, Creme D'Cocoa, Con Funk Shun, P. Bryson, C. Cissell, Tavares, Isley Bros., C. Strong, F.L.B., M. Walden, K. Loggins, Pressure, Dramatics. ADDS: S. Mills, Whispers, Dr. Hook, Lakeside, E. Kendrick, Silk, Slave, Mass Production, Sister Sledge. LP ADDS: Al Johnson, P. LaBelle, Switch, B. Caldwell.

WILD — BOSTON — BUTTERBALL, JR., MD — #1 — L. HAYWOOD
JUMPS: 45 To 42 — J. Knight, 43 To 40 — Chapter 8, 42 To 35 — H. Melvin, 40 To 34 — Manhattans, 41 To 31 — Raydio, 36 To 30 — Triple S. Conn., 38 To 29 — Kleeer, 37 To 28 — GQ, 35 To 27 — War, 34 To 26 — Grey & Hanks, 33 To 25 — R. Brown, 30 To 24 — Rufus, 31 To 23 — P. Hyman, 28 To 21 — M'Lady, 29 To 20 — Fatback, 23 To 19 — Ray, Goodman & Brown, 27 To 17 — S. Robinson, 21 To 16 — Whispers, 18 To 13 — W. Hart, 19 To 12 — Player's Assoc., 17 To 11 — Ben E. King, 15 To 9 — Isley Bros., 7 To 4 — Al Johnson, Ex To 38 — Bohannon, Ex To 37 — Change, Ex To 36 — Con Funk Shun. ADDS: Crown Heights, Lipps Inc., Flack/Hathaway, R. Franklin, Kwick, Flakes, D. Warwick, G. Knight, Tavares, B. Bland, M. Walden, Two Tons Of Fun. LP ADDS: Manhattans, S. Mills, L. L. Smith.

WUFO — BUFFALO — DOUG BLAKELY, MD — #1 — KLEER
HOTS: Bros. Johnson, Isley Bros., Prince, P. Bryson, Whispers, V. Mason, L. Haywood, Con Funk Shun, R. Flack, L. Rawls, L.A. Boppers, Fatback, Stone City Band, GQ, Parliament, Sister Sledge, F.L.B., J. Knight. ADDS: B. T. Express, S.O.S. Band, Manhattans, Two Tons of Fun, S. Feva. LP ADDS: N. Wilson.

WGIV — CHARLOTTE — CHRIS TURNER, PD
HOTS: Bros. Johnson, Fatback, Prince, Slave, Lipps Inc., Shalamar, Ray, Goodman & Brown, R. Brown, P. Bryson, S. Robinson, Isley Bros., Sylvester, Whispers, Gap Band, J. & A. Simms. ADDS: C. Brown & Soul Searchers, D. Warwick, Kleeer, S.O.S. Band, A. McClain, J. Knight, D. Moore. LP ADDS: Switch, Heat, J. Knight, Nancy Wilson, E. Klugh, J. & A. Simms, Isley Bros.

WBMX — CHICAGO — JAMES ALEXANDER, PD
HOTS: Gap Band, Isley Bros., V. Mason, Whispers, Bros. Johnson, L. Haywood, Ray, Goodman & Brown, Shalamar, W. Lewis, R. Flack, Skyy, S. Robinson, H. Melvin, L.A. Boppers, Ben E. King, Wee Gee, Con Funk Shun, Sister Sledge, Dramatics, K. Doss, B. Bland. ADDS: R. Brown, S. Mills, B. Bland, G. Chandler. LP ADDS: Crown Heights Affair, Side Effect, H. Hancock, E. Klugh, Kitty Hawk.

WCIN — CINCINNATI — MIKE ROBERTS, PD
HOTS: Bros. Johnson, Whispers, L. Haywood, R. Laws, Ray, Goodman & Brown, H. Melvin, Isley Bros., Skyy, S. Robinson, L.A. Boppers, L. White, Sylvester, R. Brown. ADDS: M. Jackson, S. Mills, Eagles, C. Cissell, M. Walden. LP ADDS: Isley Bros.

WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — BROTHERS JOHNSON
JUMPS: 23 To 17 — Shalamar, 22 To 16 — Con Funk Shun, 18 To 15 — Stone City Band, 21 To 13 — Ray, Goodman & Brown, 17 To 12 — Skyy, 15 To 8 — Whispers, 11 To 7 — M. Jackson, 10 To 6 — Prince. ADDS: Sister Sledge, Lakeside, Crown Heights Affair, Mass Production, J. Knight, J. Butler, Al Johnson.

WJLB — DETROIT — TOM COLLINS, PD — #1 — BROS. JOHNSON
JUMPS: 38 To 31 — I. Hayes, 36 To 30 — Theatrics, 40 To 28 — Masqueraders, 39 To 27 — Bar-Kays, 35 To 26 — Fatback, 34 To 25 — S. Robinson, 33 To 24 — Pleasure, 37 To 23 — Manhattans, 27 To 21 — Pressure, 31 To 19 — Raydio, 29 To 18 — J. Ruffin, 24 To 17 — K. Doss, 32 To 16 — Whispers, 28 To 15 — Skyy, 17 To 14 — Al Johnson, 22 To 13 — Dr. Hook, 19 To 11 — L. Haywood, 18 To 10 — Gap Band, 12 To 9 — W. Lewis, 16 To 8 — Lipps Inc., 11 To 4 — Invisible Man's Band, 10 To 3 — R. James, Ex To 40 — Mahogany Rush, Ex To 39 — J. Jackson, Ex To 38 — P. Bryson, Ex To 37 — P. Hyman, Ex To 36 — J. Butler, Ex To 35 — A. Jamal, Ex To 34 — Shalamar, Ex To 33 — Ray, Goodman & Brown, Ex To 32 — Con Funk Shun. ADDS: S. Mills, D. Warwick, G. Knight, M. Walden, J. Knight, Heat, Solaris. LP ADDS: Prince, A. McClain.

WGPR-FM — DETROIT — GEORGE WHITE, PD — #1 — V. MASON
JUMPS: 35 To 31 — H. Hancock, 34 To 30 — R. Brown, 33 To 29 — Bohannon, 32 To 28 — Fatback, 29 To 25 — Kleeer, 28 To 24 — C. Cissell, 27 To 23 — Stone City Band, 26 To 22 — Pressure, 25 To 21 — Sister Sledge, 24 To 20 — Player's Assoc., 23 To 19 — Manhattans, 19 To 15 — J. Knight, Ex To 35 — J. & A. Simms, Ex To 34 — Change, Ex To 33 — Theatrics, Ex To 32 — Grey & Hanks. ADDS: G. Knight, S. Robinson, C. Khan, Prince, Kwick, Brides Of Funkenstein, D. Sanborn, James Last, Two Tons Of Fun. LP ADDS: Manhattans.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — SYLVESTER
JUMPS: 40 To 31 — J. Jackson, 36 To 30 — R. Brown, 39 To 28 — Bohannon, 33 To 27 — Pressure, 27 To 24 — Manhattans, 26 To 23 — Wee Gee, 25 To 20 — M. Walden, 22 To 18 — K. Doss, 19 To 16 — Con Funk Shun, 20 To 15 — S. Paige, 18 To 14 — Raydio, 16 To 9 — Mass Production, 10 To 7 — Dramatics. ADDS: B. Caldwell, Prince, L. Rawls, B. White, J. Knight, Brides Of Funkenstein, J. Brown, Tavares, Change.

KMJQ — HOUSTON — PAM WELLES, MD — #1 — ISLEY BROS.
JUMPS: 40 To 34 — Dramatics, 35 To 32 — J. Butler, 39 To 30 — Grey & Hanks, 36 To 29 — Lipps, Inc., 34 To 28 — Bar-Kays, 28 To 22 — Manhattan Transfer, 37 To 20 — Triple S. Connection, 21 To 18 — Sister Sledge, 22 To 16 — Kool & The Gang, 27 To 15 — R. Flack & D. Hathaway, 23 To 14 — M. Clayton, 20 To 13 — Shalamar, 18 To 12 — P. Hyman, 17 To 11 — Two Tons Of Fun, 13 To 10 — H. Melvin & S. Paige, 6 To 2 — Con Funk Shun, Ex To 40 — W. Lewis, Ex To 38 — P. Bryson, Ex To 37 — J. Jackson, Ex To 36 — S.O.S., Ex To 35 — B. Caldwell, Ex To 31 — L.A. Boppers, Ex To 24 — B.T. Express. ADDS: B. White, G. Knight, Ambrosia, Kwick, Invisible Man's Band, T. Marie, Temptations. LP ADDS: Spyro Gyra, Boz Scaggs, R. Flack & D. Hathaway, Raydio, G. Bartz.

WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD
HOTS: Fatback, Con Funk Shun, J. Jackson, Whispers, S. Robinson, Kleeer, Midnite Star, P. Bryson, L. Rawls, Raydio, Bros. Johnson, Spinners, T. DeSario, C. Coulter, R. Franklin, W. Lewis, M. Clayton, Rufus, Mass Production, Slave, Sugarhill Gang, Patrice Rushen, Eagles, B. Thurston, Lakeside, R. James, Wee Gee, Damion & Denita, Side Effect. ADDS: 9th Creation, G. Chandler, J. Butler, B. Pointer, Ambrosia, Isley Bros., Shalamar. LP ADDS: Isley Brothers, Manhattans, Lonnie Liston Smith, H. Hancock, Woody Shaw, J. & A. Simms, J. Bataan.

KDAY — LOS ANGELES — STEVE WOODS, PD — #1 — INVISIBLE MAN'S BAND
HOTS: Lipps Inc., Isley Bros., L. Haywood, J. Jackson, Bros. Johnson, S. Robinson, Whispers, R. Brown, W. Lewis. ADDS: S.O.S. Band, K. Doss, P. Bryson, S. Mills.

KGFJ — LOS ANGELES — BILL CHAPEL, MD — #1 — ISLEY BROTHERS
HOTS: Gap Band, R. Laws, Bros. Johnson, Dramatics, L. Haywood, W. Lewis, Chapter 8, Al Johnson, T. DeSario, R. Ayers, R. Brown, J. Ruffin, Parliament, Solaris, Ray, Goodman & Brown, B. Caldwell, S. Robinson, Manhattans, Spinners, B. Bland, J. & A. Simms, Lowrell, Rufus, S. Mills, Sequence, S.O.S. Band, P. Rushen, G. Duke, Ben E. King, A. Cherry, Whispers, T. Houston. ADDS: M. Jackson, B. White, Ambrosia, C. Dyson, P. Hyman, A. McClain. LP ADDS: Heath Bros., Mandrill, Heat, K. Doss, R. Franklin, G.S. Heron.

WDIA — MEMPHIS — MARK CHRISTIAN, MD
HOTS: A. Peebles, S. Robinson, Isley Bros., Bros. Johnson, Manhattans, L. Haywood, Bar-Kays, B. Bland, Ray, Goodman & Brown, Fatback, Whispers, H. Melvin, K. Doss, R. Brown, Parliament, Sister Sledge, Skyy, W. Lewis, Little Milton, Raydio, Kwick, L. White, S. Mills, P. Bryson, Tavares, J. Jackson, Change, Sylvester. ADDS: Al Johnson, Con Funk Shun, Kleeer, G. Knight, Lipps Inc., Pleasure, Invisible Man's Band, R. Franklin, Chapter 8. LP ADDS: B. Caldwell, Mass Production.

WEDR — MIAMI — GEORGE JONES, MD — #1 — KOOL & THE GANG
JUMPS: 25 To 12 — Spinners, 13 To 6 — Shadow, 22 To 5 — Ray, Goodman & Brown, 23 To 4 — Isley Bros., 7 To 3 — Prince, 8 To 2 — Bros. Johnson, Ex To 27 — R. Mizell, Ex To 26 — Masqueraders, Ex To 25 — M. Jackson, Ex To 23 — J. Jackson, Ex To 22 — Dramatics, Ex To 15 — T. Pendergrass, Ex To 7 — Osiris. ADDS: J.B.'s, J. & A. Simms, B.T. Express, G. Knight, R. Crawford, B. White, Kwick, Change, Invisible Man's Band. LP ADDS: Change.

WAWA — MILWAUKEE — KING JAMES, MD — #1 — V. MASON
JUMPS: 29 To 23 — J. Jackson, 24 To 21 — R. Flack, 26 To 20 — Sister Sledge, 25 To 19 — Raydio, 23 To 16 — S. Mills, 19 To 15 — Parliament, 18 To 13 — Stone City Band, 20 To 11 — Whispers, 16 To 10 — Ben E. King, 11 To 3 — Fatback, Ex To 40 — Wee Gee. ADDS: Spinners, Lakeside, Tavares, Invisible Man's Band, Lipps Inc., Sharon Paige. LP ADDS: Fatback, Isley Bros.

WXEL-FM — NEW ORLEANS — REG HENRY, PD — #1 — PRINCE
JUMPS: 30 To 27 — Sister Sledge, 29 To 23 — S. Mills, 28 To 21 — Con Funk Shun, 23 To 16 — J. Jackson, 22 To 18 — Manhattans, 21 To 17 — Raydio, 18 To 15 — Al Johnson, 16 To 12 — Lakeside, 17 To 10 — P. Bryson, 15 To 9 — L.A. Boppers, 7 To 4 — Dramatics, 6 To 3 — L. Haywood, Ex To 30 — C. Cissell, Ex To 29 — Kwick, Ex To 28 — M. Walden. ADDS: 9th Creation, W. Piper, Bohannon, Invisible Man's Band. LP ADDS: H. Hancock, B.B. King, K. Doss, G. Bartz.

WYLD — NEW ORLEANS — JAY JOHNSON, MD — #1 — BROS. JOHNSON
JUMPS: 35 To 30 — Fatback, 31 To 24 — Sister Sledge, 30 To 22 — Ray, Goodman & Brown, 28 To 21 — Manhattans, 27 To 19 — P. Bryson, 26 To 18 — Raydio, 18 To 16 — S. Robinson, 19 To 14 — R. Brown, 23 To 13 — J. Jackson, 21 To 12 — Con Funk Shun, 15 To 10 — Whispers, 12 To 7 — Yellow Magic Orchestra, 8 To 5 — Isley Bros. ADDS: K. Doss, D. Warwick, B. White, Tavares, G. Knight. LP ADDS: S. Mills, Fatback, B.B. King.

WWRL — NEW YORK — LINDA HAYNES, MD
HOTS: Heath Bros., J. Jackson, Shalamar, Dramatics, Ben E. King, Isley Brothers, Bros. Johnson, M. Walden, Ray, Goodman & Brown, Whispers. ADDS: R. Franklin, Dr. Hook, G. Knight, J. Knight, G. Page, J. & A. Simms, SOS Band, Chandelier. LP ADDS: J. Castor, Stone City Band, Love Committee.

KDIA — OAKLAND — JERRY BOULDING, PD — #1 — BROTHERS JOHNSON
JUMPS: 34 To 30 — B. Caldwell, 33 To 26 — Ray, Goodman & Brown, 32 To 25 — Whispers, 28 To 24 — Invisible Man's Band, 26 To 22 — S. Robinson, 27 To 20 — Lipps Inc., 21 To 15 — P. Bryson, 13 To 10 — Raydio, 11 To 6 — Sylvester, 8 To 5 — Isley Bros. ADDS: A. McClain, P. Rushen, 2 Tons Of Fun. LP ADDS: L.A. Boppers, Switch, M. Walden.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — ISLEY BROS.
HOTS: Bros. Johnson, Gap Band, L. Haywood, Ben E. King, Whispers, V. Mason, Con Funk Shun, J. Jackson, GQ, S. Robinson, P. Hyman, B. Preston, Sister Sledge, Shalamar, P. Bryson, S. Mills, Skyy, Al Johnson, Spyder Turner, R. Brown, D. Simmons, Asphalt Jungle, Heat, Stone City Band, 2 Tons Of Fun, Ray, Goodman & Brown, C. Cissell. ADDS: B.T. Express, G. Knight, W. Piper, Trouble Funk, S. Mills, Change, Massterpiece. LP ADDS: S. Mills, E. Klugh, Raydio, Lipps Inc., G. Page, Osiris.

KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — BROTHERS JOHNSON
HOTS: Whispers, R. Flack, GQ, Gap Band, L. Haywood, Raydio, R. Brown, Dramatics, Isley Bros. ADDS: S. Mills, Sister Sledge, Lakeside, Mass Production, Shalamar, Grey & Hanks, Lipps Inc., Dr. Hook. LP ADDS: Lipps Inc., S. Robinson, Isley Brothers.

KMJM — ST. LOUIS — GEORGE CHESTER, MD — #1 — ISLEY BROS.
JUMPS: 33 To 29 — J. Butler, 36 To 28 — Skyy, 35 To 27 — Al Johnson, 21 To 17 — Bar-Kays, 18 To 13 — Sister Sledge, 16 To 12 — Ndugu & Chocolate Jam, 19 To 10 — M. Walden, Ex To 40 — P. Bryson, Ex To 39 — P. Hyman, Ex To 36 — Raydio, Ex To 34 — H. Hancock, Ex To 33 — B.T. Express, Ex To 32 — Blondie, Ex To 31 — H. Alpert, Ex To 30 — Lipps, Inc., Ex To 20 — Prince. ADDS: B. White, G. Knight, Ambrosia, Kwick, Invisible Man's Band, T. Marie, Temptations, B. Caldwell.

KATZ — ST. LOUIS — EARL PERNELL PD — #1 — BROTHERS JOHNSON
JUMPS: 30 To 25 — R. Brown, 28 To 23 — J. Ruffin, 29 To 22 — Raydio, 24 To 19 — Grey & Hanks, 22 To 16 — S. Robinson, 20 To 13 — Con Funk Shun, 18 To 12 — Skyy, 13 To 9 — Ben E. King, 19 To 4 — Whispers, 5 To 3 — Isley Bros., Ex To 29 — B.T. Express, Ex To 28 — 2 Tons Of Fun, Ex To 26 — J. Jackson. ADDS: Parliament, B. White, Delegation, Change, G. Knight. LP ADDS: Isley Bros., GQ, Change.

KSOL — SAN FRANCISCO — JJ JEFFRIES, PD — #1 — BROTHERS JOHNSON
JUMPS: 21 To 16 — Masqueraders, 24 To 12 — Raydio, 16 To 11 — R. Brown, 23 To 10 — Skyy, 17 To 9 — Bar-Kays, 12 To 7 — Whispers. ADDS: S. Robinson, Con Funk Shun, P. Hyman, Manhattans, Lipps Inc. LP ADDS: P. Bryson, Slave, J. Butler, Fatback, Shalamar, Sister Sledge.

WOL — WASHINGTON — DIANE DOUGLAS, MD
HOTS: Sister Sledge, Ray, Goodman & Brown, Fatback, J. Jackson, Flack/Hathaway, Kleeer, Dramatics, Skyy, Al Johnson, Raydio, Isley Bros., Con Funk Shun, S. Robinson, P. Bryson, Shalamar, P. Hyman, Invisible Man's Band, P. LaBelle, M. Mundy, R. Brown, Wee Gee, GQ, Manhattans, D. Warwick, O'Jays, Crown Heights Affair, Tavares. ADDS: P. Rushen, War, Kwick, Change, V. Burch, S.O.S. Band. LP ADDS: G. Bartz, L. Liston Smith, E. Klugh, N. Wilson, Trammips, Isley Bros.

INTERNATIONAL

INTERNATIONAL PROFILE

Howard Carpendale: Bringing German Music To The World

by Harald Taubenreuther

COLOGNE — EMI Electrola's Howard Carpendale is one of the few artists living and working in Germany that has been able to break into the international market with domestic German material. Once primarily a domestic act, Carpendale has of late expanded his horizons beyond the German borders.

Born in South Africa and living now in Germany, Carpendale has for the last 10 years been one of a dozen leading interpreters of German pop music. During those years, he was able to steal the limelight every now and then as winner of the German Pop Festival in Baden-Baden, recipient of the much sought after "Golden Lion" award from RTL, and yet again as winner of the "Goldene Europa" award from Europawelle Saar.

Then suddenly, in 1975 to be exact, his climb to success came to a halt. His success began to wane and it was then that he was forced to take a second look at his career progress. "I could either continue as I had been going and then when I reach 35, get out of the profession," he recalled, "or I could start with a new beginning in a new direction."

Carpendale decided on the latter and started anew. He began composing and producing himself, and from that moment on, there was no stopping him. He sang hit after hit, often with his own compositions such as "Da nahm er seine Gitarre" or "Du fangst den Wind niemals ein," but also with songs from other songwriters such as "Tur an Tur mit Alice" from Smokie or Umberto Tozzi's "Ti amo." He finally made it to the actual bestseller lists with "Wie frei willst du sein?"

However, this congenial singer has not only become, along with Udo Jurgens and



Howard Carpendale

Peter Maffay, a well established interpreter of German pop, but also a real entertainer. Two years ago, when he began his first concert tour in various German cities, even his friends were a bit skeptical. After the first performance, it was clear that he was able to do more than just endure singing 20 songs in a row. Even the feared critics described him as "an engaging stage presence."

Carpendale has been able to succeed where others have failed: he has filled the German concert hall circuit and proven that up-to-date, realistic lyrics and unashamed sentimental songs can win the audience over. He has won over the help of one of the most renowned German lyricists, Fred Jay, who also writes for Boney M. and other popular acts.

Carpendale's way to the top can hardly be stopped. By the end of 1979, he was the #1 singer on the ZDF *Hitparade*, one of the most popular German pop music TV shows, and his song, "Wie frei willst du sein?" is currently in the Top 10 singles chart of the music magazine *Der Musikmarkt*.

But he has not been successful only in the singles charts. His new LP, "Mein Weg zu dir," became a gold record only two weeks after release, and since then it has sold more than 450,000 copies. The platinum record (in the BRD this marks the sale of 500,000 copies) is just around the corner.

1980 promises to be a great year for this artist. In February and March he had a sold out concert tour — 40 dates throughout Germany and Switzerland — under the concert management of Lippmann & Rau. They just booked him again for a second tour in autumn 1980, and last but certainly not least, German television is planning to do an hour special on him, a portrait of a singer/composer.



SYLVAIN IN TORONTO — RCA recording artist Sylvain Sylvain recently performed in Toronto in support of his self-titled debut album. Pictured are (l-r): J. Edward Preston, vice president/general manager, RCA Records Canada; Arthur Martinez, division vice president, International, RCA Records; and Sylvain.

INTERNATIONAL DATELINE

Italy

MILAN — The third edition of Discoexpo, the annual record industry and music publishing fair scheduled for Genova from April 25-May 1, has been cancelled. Organizer **Angelo Piccarreta** said the decision was based on the absence of the major companies this year. He also announced the plans for a new music fair on a date and a place to be defined later.

Ezio Leoni has been named A&R manager of the Saar label. Announcement was made by **Walter Guertler**, president of the company . . . Italian jazz-rock group **Banco del Mutuo Soccorso** received from **Guido Rignano**, chairman of Dischi Ricordi, a gold record for one million LPs sold in eight years of activity. Banco's current album is "Capolinea," a collection of the greatest hits of the group, on Ricordi label.

Decca has released 10 LPs on its new medium priced line, "Profile." The series includes recordings by **Cat Stevens**, **John Mayall**, **Ray Charles** and other rock and jazz artists.

A new label, Mister, was born in Italy. It will be distributed by Editoriale Sciascia. First release is a single, "Fammi volare," by **Mino Reitano**, previously at the Eleven label.

EMI label, in its Historical Archives series, released in Italy last month the first three boxes (each including seven albums) of all the works recorded by conductor **Wilhelm Furtwaengler**. The complete edition, which is expected to receive good reactions on classical market, will include a total of 49 LPs.

marlo de luigi

Japan

TOKYO — Records and tape sales during February 1980 increased considerably over last year but dropped slightly from January this year, according to the Japan Phonograph Record Association (JPR). Record revenues of 12.9 billion yen (\$51.-710,000) were up 7%, while tape revenues of 6.6 billion yen (\$26,568,000) indicated a 16% jump over January 1979.

The Japan branch of Tower Records is expected to settle new franchise shops in Yokohama, Kyoto and Sendai this summer. The company has already settled eight franchise shops in the main cities of this country since starting business in Japan in June 1980. The company will have 11 franchise shops by this summer.

Canyon Record Co., Ltd. president **Shigeaki Hazama** announced the acquisition of exclusive rights to release Scotti Brothers product in Japan.

Victor Musical Industries Co., Ltd. is going to vigorously promote the **Commodores**, who visited this country to take part in the Tokyo Music Festival held April 1, 1980.

Dionne Warwick of the USA won the Grand Prize at the ninth annual Tokyo Music Festival held March 30 at the Nippon Budokan Hall (**Cash Box**, April 12). Other winners included Gold Prizes for "Trouble Again" by **Karla Bonoff** of the USA and "Body Language" by **The Dooleys** of the UK; and Silver Prizes for "You Make Me Feel The Fire" by **Claudja Barry** of Canada, "Laim Light" by **Rumiko Koyanagi** of Japan and "Wonderful Moment" by **Shigeru Matsuzaki** of Japan.

Amil Stewart of Germany won the Most Outstanding Performance award for "The Letter," and the trio of **Evers**, **Korduletsch** and **Barry** won the Best Composers award for "You Make Me Feel The Fire."

Finally, **Park Kyung Ai** of the Republic of Korea won the Special Asian Award for "Papa's Cradle Song." **kozo otsuka**

The Netherlands

AMSTERDAM — More news from Holland with **Luv'**. This all-girl group received platinum for its album, "True Luv'" on Phonogram, the group's former record company. Luv' is now with RCA . . . After a year's absence, Dutch rock singer **Patricia Paay** will release a new single called "Give It To Me." Paay fought a contract battle with EMI and is now signed to WEA. **Richard Debois** (of **Akkerman** fame) is her new producer.

Dutch symphonic rock group **Kayak** has turned down a 25,000 guilders promotion film for breaking its new album, "Periscope Life," in the U.S.A. The band is now preparing a live show clip . . . **BZN**, one of Holland's top groups originating from Volendam (the city on wooden shoes), sold 125,000 copies of its "Best Of" album within three weeks. Within the limits of Holland, this is a spectacular success. The group's single, "Pearly Dumm," is currently the #1 single . . . Classical gas vocalist **Marco Bakker** will start his own television series in Germany, opening in August.

Koot and Bie, the **Laurel & Hardy** of our times, have refused to accept platinum for their album "Hengstenbal" ("a ball where girls didn't care to show up."). **Jacobse & Van Es**, their impersonators, will attend the ceremony and receive the award.

Mystery . . . **Ben van den Berg**, director of EMI's Uden production plant, has left the company for reasons yet unrevealed. Rumor has it that Van den Berg disagreed with the board of directors' policy.

The 11th Pinkpop festival will be held on May 26 at Geleen. This open air festival is the biggest event in Europe and 50,000 people are expected.

At this time, the following acts are scheduled: **Raymond van het Groenewoud** (Belgian singer/songwriter) **Van Halen**, **J. Geils Band**, **The Specials**, **Joe Jackson**, **Garland Jeffreys** and **Undertones**.

Ten years ago the **Beatles** broke up. To

INTERNATIONAL BESTSELLERS

Australia

TOP TEN 45s

- 1 **Crazy Little Thing Called Love** — Queen — WEA
- 2 **Another Brick In The Wall Pt. 2** — Pink Floyd — CBS
- 3 **I Got You** — Split Enz — Festival
- 4 **Dreaming My Dreams With You** — Colleen Hewett — RCA
- 5 **He's My Number One** — Christie Allen — Festival
- 5 **Do That To Me One More Time** — Captain & Tennille — Polygram
- 7 **Rock With You** — Michael Jackson — CBS
- 8 **Coward Of The County** — Kenny Rogers — EMI
- 9 **Walking On The Moon** — The Police — Festival
- 10 **Day Trip To Bangor** — Fiddler's Dram — RCA

TOP TEN LPs

- 1 **Off The Wall** — Michael Jackson — CBS
- 2 **The Wall** — Pink Floyd — CBS
- 3 **True Colors** — Split Enz — Festival
- 4 **Reggatta De Blanc** — The Police — Festival
- 5 **Destiny** — Jacksons — CBS
- 6 **The Rose** — Orig. Soundtrack/Bette Midler — WEA
- 7 **Against The Wind** — Bob Seger & The Silver Bullet Band — EMI
- 8 **The B-52's** — The B-52's — WEA
- 9 **Mad Love** — Linda Ronstadt — WEA
- 10 **Tusk** — Fleetwood Mac — WEA

—Kent Music Report

Canada

TOP TEN 45s

- 1 **Another Brick In The Wall, Pt. 2** — Pink Floyd — Columbia
- 2 **Call Me** — Blondie — Chrysalis
- 3 **A Crazy Little Thing Called Love** — Queen — Elektra
- 4 **Video Killed The Radio Star** — Buggles — Island
- 5 **Rapper's Delight** — Sugarhill Gang — Quality
- 6 **Working My Way Back To You** — Spinners — Atlantic
- 7 **Longer** — Dan Fogelberg — Epic
- 8 **Ladies Night** — Kool And The Gang — Mercury
- 9 **Money** — The Flying Lizards — Virgin
- 10 **Don't Like Mondays** — The Boomtown Rats — Mercury

TOP TEN LPs

- 1 **The Wall** — Pink Floyd — Columbia
- 2 **Against The Wind** — Bob Seger — Capitol
- 3 **Long Run** — Eagles — Elektra
- 4 **Mad Love** — Linda Ronstadt — Asylum
- 5 **Glass Houses** — Billy Joel — Columbia
- 6 **Drums And Wires** — XTC — Virgin
- 7 **Damn The Torpedoes** — Tom Petty & The Heartbreakers — MCA
- 8 **Uncut** — The Powder Blues — RCA
- 9 **In The Heat Of The Night** — Pat Benatar — Chrysalis
- 10 **Love Stinks** — J. Geils Band — EMI

—CRIA

Germany

TOP TEN 45s

- 1 **Sun Of Jamaica** — Goombay Dance Band — CBS
- 2 **Another Brick In The Wall, Pt. 2** — Pink Floyd — EMI Electrola
- 3 **It's A Real Good Feeling** — Peter Kent — EMI Electrola
- 4 **Rapper's Delight** — Sugarhill Gang — Metronome
- 5 **Que sera mi vida** — Gibson Brothers — DGG
- 6 **The Ballad Of Lucy Jordan** — Marianne Faithfull — Ariola
- 7 **Weekend** — Earth And Fire — Phonogram
- 8 **Wie frei willst du sein?** — Howard Carpendale — EMI Electrola
- 9 **Spacer** — Sheila & B. Devotion — DGG
- 10 **Abschied Ist ein . . .** — Katja Ebstein — Ariola

TOP TEN LPs

- 1 **The Wall** — Pink Floyd — EMI Electrola
- 2 **Happy Guitar** — The Spotniks — DGG
- 3 **Insel der Zartlichkeit** — Demis Roussos — Phonogram
- 4 **Unbehagen** — Nina Hagen Band — CBS
- 5 **Elvis' Love Songs** — Elvis Presley — K-tel
- 6 **Eyes Of The Universe** — Barclay James Harvest — DGG
- 7 **Broken English** — Marianne Faithfull — Ariola
- 8 **Highway To Hell** — AC/DC — WEA
- 9 **Discovery** — ELO — CBS
- 10 **Eve** — Alan Parsons Project — Ariola

—Der Musikmarkt

INTERNATIONAL

INTERNATIONAL DATELINE

remember this tragedy, there will be a "Beatles Day" at Utrecht. No Beatle will attend the mourning. **Allen Williams** will again deliver his memories.

Polymedia has announced a technological breakthrough in adapting picture and sound to multi-media programs for international use. The new system has been developed together with Philips (Norelco) and will cut back production cost by 30% for an average video program. Polymedia is a division of Polygram.

Herman Brood, the Dutch rock 'n' roll performer who scored with "Saturday Night" on the American charts, will release a new album, "Go Nutz," in early May. Brood will visit the U.S.A. for promotion work. "Go Nutz" was recorded in L.A. by **Tim O'Brien**.

constant meijers

United Kingdom

LONDON — Art-movie producer/director **Jack Hazan's** latest piece of cinema-verite opened in London last week to unanimous critical acclaim. The movie, titled *Rude Boy*, features the sardonic life and times of **The Clash** and stars an original friend, ligger (freeloader) and bored, anarchic, ex-Clash roadie **Ray Grange**. Hazan's last movie, made six years ago, revealed the homoerotic private life of artist **David Hockney**. His latest, virtually unscripted offering,

WHERE IN THE WORLD

War (MCA) and **Blood, Sweat and Tears** (LAX/MCA) are currently on a tour of the U.K., Germany and The Netherlands. The 15-city tour will conclude on April 21.

The Police (A&M) are currently on a worldwide tour that still includes dates in Italy, Germany, Switzerland, France, Spain, Belgium and The Netherlands. The 37-city, 19-nation tour concludes on April 24.

MCA recording artist **B.B. King** is currently on an international tour that will include dates in the U.K., France, Finland, Sweden, Norway and Denmark until April 17; followed by visits to Brazil and Argentina from April 24-29. King will then tour France, Austria, Sweden, Denmark, Germany and the U.K. from July 3-23. The final leg of the tour will begin Oct. 8 in Australia, to be followed by performances in Japan, Hong Kong, Singapore, the Philippines and Thailand.

Capitol recording artist **Al Martino** is currently on a 12-city tour of Canada that will conclude on April 25.

Tom Petty & The Heartbreakers (MCA) is currently on a tour of Australia and Japan that will last until May 4.

Horace Silver (EMI America/UA) is currently on a tour of the U.K. and Europe that will last until May 10. Tour stops include the U.K., Sweden, Finland, Denmark, Switzerland, The Netherlands, Italy, Portugal and France.

Jose Feliciano (ALA) will embark on a Caribbean tour on April 18. To cover the Bahamas, Puerto Rico, Trinidad, Barbados and Bermuda, the tour will conclude on April 26.

Joan Armatrading (A&M) will embark on an international tour on April 19. The European leg, including dates in Germany, Norway, Sweden, Denmark, The Netherlands, France and Austria, will conclude May 22. U.K. dates from May 24-June 23 will follow, with Canadian dates from July 3-18 winding up the tour.

Who's Who In Jazz recording artist **Lionel Hampton** and his 13-piece big band will tour Europe from April 20-May 30. Tour stops will include France, Belgium, Germany, Switzerland, Lichtenstein, Spain, Luxembourg and The Netherlands.

KC & The Sunshine Band (TK) will soon embark on a nine-date tour of Australia. Tour stops will include Melbourne, Adelaide, Sydney and Brisbane.

gives an incisive glimpse into the original U.K. punker's behind-the-scenes life and the group's rise to new wave stardom. Hazan's spontaneous approach is painfully truthful in its vivid revelation of the contemporary English working class dilemma. By pointing to current U.K. socio-political cause and effect, Hazan shows the rise (and in the case of Grange, fall) of the modern English working class heroes. **Joe Strummer's** lyrics and **The Clash's** energetic, angry music is a perfect backdrop to Hazan's natural, documentary-like look at England in the late '70s.

Virgin Records' first signing from Australia is the Sydney band **Mental As Anything**, whose debut self-titled LP has just been released and has received highly favorable reactions in the U.K. . . . Epic's **Steve Forbert** returns to the U.K. later this month to play five headlining dates around the nation. Epic is releasing a single, "Say Goodbye To Little Jo," from Forbert's "Jackrabbit Slim" LP to back up the dates . . . And CBS's **Judas Priest** took to the road last week for its first extensive U.K. tour of the year.

Executive moves see **Peter Bailey**, previously with RCA and CBS, joining WEA as business affairs manager . . . **Rob Warr**, ex-manager of **Gang Of Four**, joins the recently formed marketing area of EMI Records as product manager.

nick underwood



JETT SIGNS WITH ARIOLA — Joan Jett, former leader of *The Runaways*, has signed a long-term deal with Ariola Records U.K. Her debut LP for the label titled, "Joan Jett" and produced by Kenny Laguna and Ritchie Cordell for Jet Lag productions, has been set for release in May, with simultaneous releases on Ariola throughout Europe. Pictured are (l-r): Laguna; Evert Wilbrink, Ariola International; Cordell; Jett; Robin Blanchflower, managing director, Ariola U.K.; John Briley, A&R manager, Ariola U.K.; and Toby Mamis, Jett's manager.

Music World Ltd. Reports Record Product Sales

NEW ZEALAND — Monumental record and tape sales during the last fiscal year were reported by Music World Ltd., one of the largest budget record operations in New Zealand.

According to Houghton Hughes, managing director of the company, the fiscal success for the year ending November 1979 could be attributed to a variety of factors including high export sales, \$2 million in wholesale turnover, local product recorded and distributed by the company, and physically selling more items than other local companies.

Hughes said that while internationally the record industry was experiencing an economic backslide, he was still optimistic about the industry's recovery and his company's own prospects for 1980.

"The obvious two growth areas for us are the exports and booming cassette markets," Hughes commented. "Let's face it, the export potential is enormous, and car cassette players are no longer a luxury."

Music World exports most of its records and tapes to Australia, but also ships product to the Pacific Islands and North America.

First Polish Show Biz Journal Debuts In April

WARSAW — *Intermusica*, the first show business trade magazine for Poland, will debut in April 1980. The publication will cover the local and international entertainment world, technical innovations in musical and acoustic equipment and the record market.

INTERNATIONAL CERTIFICATIONS

David Bowie

RCA recording artist David Bowie had his "Lodger" LP named "Best International LP" in the modern music section of *Le Prix de L'Academie* by the French Ministry.

Cheryl Ladd

Capitol recording artist Cheryl Ladd had her "Dance Forever" single and LP certified gold in Japan.

Pointer Sisters

Planet recording group the Pointer Sisters had its "Energy" LP certified platinum in The Netherlands.

Ellen Foley

Cleveland International recording artist Ellen Foley received a gold LP in Belgium for her debut album, "Night Out."

The Knack

Capitol recording group The Knack had its "Get The Knack" LP and "My Sharona" single certified gold in Japan.

Regency Sets New Int'l Licensing Deals

LOS ANGELES — Regency Records has established several new licensing deals covering Europe and Asia. Regency product will be released on CNR Records in The Netherlands and Belgium; Teldec in Germany, Austria and Switzerland; Hispavox in Spain; Nippon Columbia in Japan; Strawberry in Norway and Larrikin in Australia and New Zealand.

Regency currently has two albums in release, Steve Gillette's "A Little Warmth" and the Flying Burrito Brothers' "Live From Tokyo."

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

- 1 **Video Killed The Radio Star** — Buggles — Island
- 2 **Solo Noi** — Toto Cutugno — Carosello
- 3 **Another Brick In The Wall** — Pink Floyd — Harvest
- 4 **Una Giornata Uggiosa** — Lucio Battisti — Numero Uno
- 5 **Su Di Noi** — Pupo — Baby Records
- 6 **Spacer** — Sheila & B. Devotion — Carrere
- 7 **My Sharona** — The Knack — Capitol
- 8 **La Puntura** — Pippo Franco — Lupus
- 9 **C'E' Tutto Un Mondo Intorno** — Matia Bazar — Ariston
- 10 **Moscow Discow** — Telex — RKM

TOP TEN LPs

- 1 **Una Giornata Uggiosa** — Lucio Battisti — Numero Uno
- 2 **The Wall** — Pink Floyd — Harvest
- 3 **Attila** — Mina — PDU
- 4 **Uffa Uffa** — Edoardo Bennato — Ricordi
- 5 **Viva** — Pooh — CGD
- 6 **Innamorarsi Alla Mia Eta** — Julio Iglesias — CBS
- 7 **Sensitive And Delicate** — Stephen Schlaks — Baby Records
- 8 **Buona Domenica** — Antonello Venditti — Philips
- 9 **Viva L'Italia** — Francesco De Gregori — RCA
- 10 **Breakfast In America** — Supertramp — A&M

—Musica e Dischi

Japan

TOP TEN 45s

- 1 **Dogeshi No Sonet** — Masashi Sada — Free Flight
- 2 **Okuru Kotoba** — Kayientayi — Polydor
- 3 **Fushigina Peach Pie** — Mariya Takeuchi — RVC
- 4 **Run Away** — Chaneis — Epic/Sony
- 5 **Kuchibiruyo! Atsuku Kumiwo Katate** — Machiko Watanabe — CBS/Sony
- 6 **Hey Lady** — Mayo Shono — Columbia
- 7 **Sayonara** — Of Course — Toshiba/EMI
- 8 **Dayitokayi** — Chrystal King — Canyon
- 9 **Tomarigi** — Sachiko Kobayashi — Warner/Pioneer
- 10 **Shiawase Sagashite** — Hiroshi Itsuki-Tokuma

TOP TEN LPs

- 1 **Love Songs** — Mariya Takeuchi — RVC
- 2 **Greatest Hits, vol. 2** — ABBA — Disco
- 3 **Public Pressure** — Yellow Magic Orchestra — Alfa
- 4 **Kishotenketsu** — Chiharu Matsuyama — Canyon
- 5 **Ashita No Kimiwa** — Iruka — Crown
- 6 **1 Million Dollars Night, Budokan Live** — Kayi Band — Toshiba/EMI
- 7 **Glass Houses** — Billy Joel — CBS/Sony
- 8 **Solid State Survivor** — Yellow Magic Orchestra — Alfa
- 9 **Okawerinasayi** — Miyuki Nakajima — Canyon
- 10 **Super Takanaka Live** — Masayoshi Takanaka — Polydor

—Cash Box of Japan

The Netherlands

TOP TEN 45s

- 1 **Sajang e** — Massada — Telstar
- 2 **Pearlydumm** — B.Z.N. — Phonogram
- 3 **Visite** — Lenny Kuhr — CNR
- 4 **Coward Of The County** — Kenny Rogers — EMI
- 5 **Matador** — Garland Jeffreys — CBS
- 6 **You And Me** — Spargo — Inelco
- 7 **With You I'm Born Again** — Preston & Syreeta — EMI
- 8 **Song For The Children** — Oscar Harris — Ariola
- 9 **Crying** — Don McLean — EMI
- 10 **Willy Alberti Bedankt** — Andre van Duin — CNR

TOP TEN LPs

- 1 **Homo Sapiens** — Robert Long — EMI
- 2 **Periscope Life** — Kayak — Phonogram
- 3 **Hun Grootste Hits** — B.Z.N. — Phonogram
- 4 **Short Stories** — Jon & Vangelis — Polydor
- 5 **Pretenders** — Pretenders — WEA
- 6 **Make Your Move** — Captain & Tennille — Inelco
- 7 **Go Nutz** — Herman Brood — Ariola
- 8 **Gevecht met de engel** — Flairck — Phonogram
- 9 **Chain Lightning** — Don McLean — EMI
- 10 **Against The Wind** — Bob Seger — EMI

—Nationale Hitkrant Producties

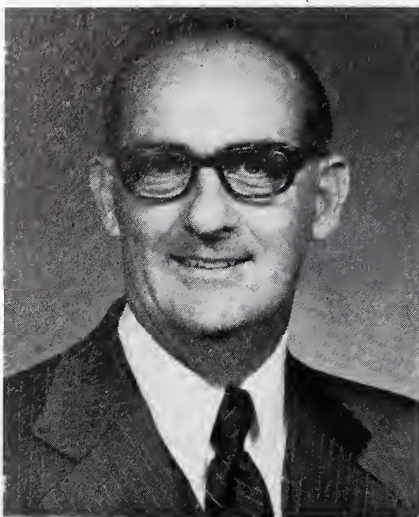
COIN MACHINE

PERSONALITY PROFILE

Jukebox 'Backbone Of Route,' Says ICMOA President Lowry

CHICAGO — Walt Lowry entered the coin machine business in a rather roundabout way. His brother started the Lowry Music route, which is presently located at 303 W. Adams in Pittsfield, Ill., in the early 1930s. With the advent of World War II and the drafting of a key employee, Walt, then a junior in high school, joined the operation as a temporary replacement. The year was 1942. He was subsequently drafted himself, served three years with the U.S. Navy in torpedo service and, in December 1945, returned to Lowry Music, once again temporarily, while awaiting entry into college. He stayed on, needless to say, and ultimately took over the business when his brother died.

Lowry Music operates in a rural area encompassing three counties; the equipment lineup includes music and games as well as a few cigarette machines, with music the dominating product or "backbone of the route" as Walt put it. "The jukebox is a good, basic piece," he said, stressing that "the operator who places one in a location is opening the door, so to speak, for the installation of other machines in that loca-



Walt Lowry

tion." His jukeboxes are priced at two plays for a quarter and he said that he normally purchases about 10 new models a year "which gives us solidarity with our locations." The top spots get the new machines and the others are moved down the route to lesser locations.

Fantastic Equipment

On the subject of pinball machines versus video games Walt observed, "First of all, let me say that I think today's equipment is fantastic, with respect to earnings and workability. Solid state is more trouble-free to operate which means you can cut down on service calls and in turn you can afford the higher prices of solid state machines."

Making a service call in a rural area is a costly proposition since locations are rarely in close proximity to each other. To defray transportation costs and avoid double trips, Lowry service people are supplied with kits containing all of the various boards for replacement on location. Additionally, Walt said he makes certain that his personnel take advantage of every opportunity available to attend service schools and learn all about the equipment for proper servicing.

The current upswing in video games is in evidence on the Lowry route, he added, noting that "Space Invaders and Head On

(continued on page 44)

Atari Releases New Cocktail Table Version Of 'Asteroids' Video Game

SUNNYVALE — "Asteroids," Atari's world-wide video hit, will be released in an all new cocktail table version in April, according to Frank Ballouz, the firm's marketing director.

"Because of Asteroids' incredible popularity as an upright game, there's been an increasing demand for a cabinet design that would allow the game to be placed in a wider variety of locations," he said. "Offering this new cocktail game, along with the upright version, will further extend the operator's location possibilities and increase his player base and profit potential."

Besides its visual attractiveness, the new cocktail game is practical as well and represents a breakthrough approach in cabinet design that is the result of thorough human factors research and input from operators throughout the world.

Features include a 11-inch Atari "Quadrascan" X-Y TV display system mounted in a rich rosewood table top. The table is covered by 3/16-inch tempered glass insulated against spills and the control panels are comfortably placed and easily visible through the glass for better playability. The table's sturdy heavy-duty legs are adjustable to five different heights to accommodate any location needs.

Serviceability features include quick-release hinged table top, hinged control panel and hinged service door. The main PCB is mounted to the service door for easier access and maintenance. The new



'Asteroids'

model also utilizes a larger capacity coin box and reliable one-piece coin control unit. For added security the cashbox is accessible only through the service door.

Asteroids Cocktail is designed for either one or two players. In the two-player mode, the video image flip-flops toward the opposite player after a hit on one of the first player's store of spacecrafts. It is compact in size and requires less than 2 feet by 3 feet of floor space.

Gottlieb Hosts Seminars On Its Star Series 80

CHICAGO — Key Gottlieb distributor solid state service personnel were in attendance at the company's recently held Star Series 80 Technical Seminars, which took place in Chicago at the O'Hare Holiday Inn, March 11 and 13.

The purpose of the two seminars was to familiarize the distributor technicians with the technical characteristics of Gottlieb's new "System 80" solid state electronics.

The program was hosted by Dick Finger, director of engineering, and the classes were conducted by George Offshack, Gottlieb field service engineer. Members of the Gottlieb management staff including Robert W. Bloom, Alvin Gottlieb, Gil Pollock, Jack Mittel and Tom Herrick were also in attendance.

The agenda included welcoming remarks by Bob Bloom and Alvin Gottlieb as well as a video presentation centering around the company's 50-year plus history. A get acquainted reception and dinner was also held each day.



GOTTLIEB DISTRIBUTOR SEMINAR — Gottlieb recently hosted a series of seminars on its new Star Series 80 solid state electronics system for distributor service personnel. The event, which took place at Chicago's O'Hare Holiday Inn, was coordinated by Dick Finger, director of engineering, and classes were conducted by field service engineer George Offshack. In the above photo, Offshack fields a question from a distributor technician while Alvin Gottlieb looks on approvingly.

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. **BREAKDOWN DEAD AHEAD** BOZ SCAGGS (Columbia 1-11241)
2. **BORROWED TIME** STYX (A&M 2228)
3. **HURT SO BAD** LINDA RONSTADT (Elektra E-46624)
4. **BIGGEST PART OF ME** AMBROSIA (Warner Bros. WBS 49225)
5. **WE LIVE FOR LOVE** PAT BENATAR (Chrysalis CHS-2419)
6. **SOLITAIRE** PETER McLAN (ARC/Columbia 1-11214)
7. **STEAL AWAY** ROBBIE DUPREE (Elektra E-46621)
8. **I PLEDGE MY LOVE** PEACHES & HERB (Polydor/MVP 2053)
9. **WHITE HOT** RED RIDER (Capitol 4845)
10. **GEE WHIZ** BERNADETTE PETERS (MCA-41210)

TOP NEW COUNTRY SINGLES

1. **STARTING OVER AGAIN** DOLLY PARTON (RCA PB 11926)
2. **SHOTGUN RIDER** JOE SUN (Ovation OV-1141)
3. **GOOD OLE BOYS LIKE ME** DON WILLIAMS (MCA 41205)
4. **ONE DAY AT A TIME** CRISTY LANE (United Artists UA-X1342-Y)
5. **THE REAL BUDDY HOLLY STORY** SONNY CURTIS (Elektra E-46616)
6. **MY HEART/SILENT NIGHT** RONNIE MILSAP (RCA PB-11952)
7. **LOVE IS A WARM COWBOY** BUCK OWENS (Warner Bros. WBS 49200)
8. **SMOOTH SAILIN'** T.G. SHEPPARD (Warner/Curb WBS 49214)
9. **TRYING TO LOVE TWO WOMEN** THE OAK RIDGE BOYS (MCA 41217)
10. **BEDROOM BALLAD** GENE WATSON (Capitol P-4854)

TOP NEW R&B SINGLES

1. **FUNKYTOWN** LIPPS INC. (Casablanca NB 2233)
2. **LET'S GET SERIOUS** JERMAINE JACKSON (Motown M 1469F)
3. **CAN YOU FEEL IT** PRESSURE (LAX/MCA 41179)
4. **YOU GAVE ME LOVE** CROWN HEIGHTS AFFAIR (De-Lite/Mercury DE-803)
5. **RIGHT IN THE SOCKET** SHALAMAR (Solar/RCA JH-11929)
6. **FOREVER MASS PRODUCTION** (Cotillion/Atlantic 45009)
7. **SUGAR KENNY DOSS** (Bearsville/Warner Bros. BSS 49197)
9. **SWEET SENSATION** STEPHANIE MILLS (20th Century/RCA TC-2449)
10. **LET THIS MOMENT BE FOREVER** KWICK (EMI-America P-8037)

TOP NEW DANCE SINGLES

1. **RIGHT IN THE SOCKET** SHALAMAR (Solar/RCA JH-11929)
2. **TAKE YOUR TIME (DO IT RIGHT)** THE S.O.S. BAND (Tabu ZS9-5522-3)
3. **WINNERS** KLEEEER (Atlantic 3650)
4. **POWER** THE TEMPTATIONS (Gordy/Motown G-7183)
5. **IS IT LOVE** MACHINE (RCA PB-11942)

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COIN MACHINE

XCOR Posts 1979 Financial Results

CHICAGO — XCOR International's financial results for the year ended Dec. 31, 1979 show that the company, after deducting two non-recurring items, experienced a net loss of \$2,448,000 on revenues of \$139,192,000. This compares to revenues and net income of \$123,596,000 and \$5,412,000 respectively, the prior year.

On a per share basis, XCOR posted a loss of \$.79 per share in 1979 versus income of \$1.86 per share during 1978, which includes a credit of \$2,015,000, or \$.69 per share, from the utilization of tax loss carryforwards.

The first of the company's non-recurring items in 1979 resulted from a tornado that struck XCOR's choice vending machine manufacturing facility in Windsor Locks, Conn. on Oct. 3, 1979, substantially damaging the facility and halting all production until Jan. 14, 1980. The disaster created a significant shortfall in sales and earnings during the last quarter of the year. The company maintains insurance for damage to the property and its contents, as well as business interruption expense.

The company has reached agreement on its claims under its insurance coverage for damages to the building, equipment and inventory. However, the business interruption claim is still being filed. No estimate of recovery is reflected in the 1979 financial statements as resolution of the claim is dependent upon agreement with the insurance company.

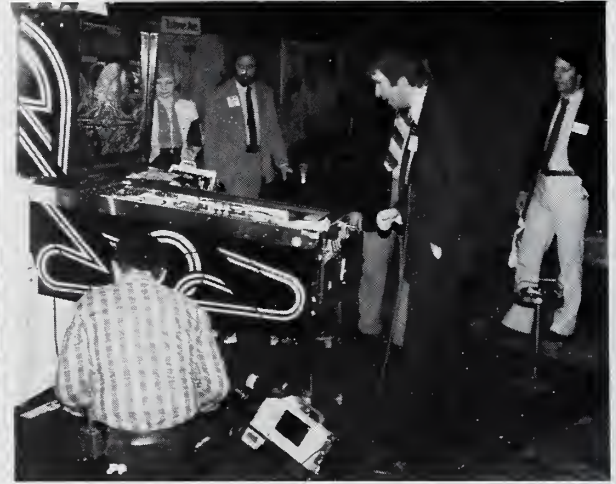
The second item is related to XCOR's October announcement of a loss provision for the third quarter of \$5,200,000 relating to a full book value of securities of the Seeburg Corporation, the carrying values of receivables due from it and the cost of present and future operations of properties leased to it. The loss provision was enacted after The Seeburg Corp., the purchaser of XCOR's coin-operated phonograph division, became delinquent in its payment to XCOR and filed for re-organization under Chapter XI of the Bankruptcy Code.

James J. Hughes, president and chief operating officer for XCOR, said that despite the loss reported for 1979, he is "optimistic that the company is in basically sound fiscal health and is well positioned to take full advantage of the various markets in which its subsidiary companies compete."

XCOR International is a manufacturing and servicing company which, through its subsidiaries manufactures vending machines, amusement games, musical instruments and hearing aids.



FIREPOWER ON TV — Williams' new "Firepower" pinball machine was such a hit at the recent New Orleans exposition that two of the area's television stations sent camera crews out for a closer look. Pictured "interviewing" the latest in Williams' line of talking pins are (l-r): WWIL-TV (channel 4) newscaster Brad Ganson and



cameraman Richard Farley shooting footage for the station's newscast; and WVUE-TV (channel 8) cameraman John Keffer (back to camera) and news reporter Steve Ozenovich preparing for their news segment, which included sound equipment so viewers could actually here the machine talk.

Lowry Calls Jukebox 'Backbone Of Route'

(continued from page 42)

generated a complete turnaround" in his once faltering video business.

In addition to running a busy route, Lowry finds time to devote to industry related activities. He has served on the AMOA Board of Directors and is currently president of the Illinois Coin Machine Operators Assn. The state group has about 90 members at present and is striving very hard to sign up the approximately 250 potential members who are operating throughout the state.

"As a matter of fact, we are now working on a membership drive to try and enroll as many of these non-members as we possibly can," Lowry told **Cash Box**, "to further strengthen our representation in each of the various districts in the state." ICMA publishes a newsletter about 6-8 times a year and these operators are included in the mailing whenever there is concern over impending legislation or other pertinent matters.

License Fee Victory

A point of reference is the association's recent victory over a proposal to increase the licensing fee on coin-operated machines in the state to \$200. Through the efforts of ICMA, the cooperation of local distributors and manufacturers, along with that of the membership and non-members as well who participated in letter writing campaigns and were urged to contact their legislators, the fee now stands at \$10.

ICMA was also instrumental in secur-

ing a training course for coin machine mechanics at the Washburn Trade School in Chicago. This project was spearheaded by former president Kem Thom.

In defining the various membership services offered by ICMA, Lowry referred initially to the association newsletter which he considers a must in a well organized state group. The ICMA pool tournament is another plus service for members. The association's fifth edition is currently in progress and, as evidence of the enthusiasm this event has generated, locations have been known to call up and ask when the tournament will start. Finals this year will be held April 20 at the Hilton Hotel in Peoria.

ICMA also subscribes to the AMOA school program. Each year the state association sponsors an annual convention which dwells as much on social activities as on business and area distributors show their support by hosting dinner parties, golf outings and similar events for members and guests.

What are the advantages in belonging to

a state association, Lowry was asked.

"There are so many I don't know where to begin. Communication for one thing; state association membership means an operator can keep up with the times and know what's happening in the industry. Pertaining to ICMA, membership in our organization means an operator can better service his locations through our pool tournaments which generate increased business. State association membership also affords members the opportunity for schooling and training in the servicing of equipment. Finally, it provides a means of contact with colleagues and a platform for the discussion of common problems," he said.

Lowry and his wife, Martha, who is founder and administrator of the Pike County Health Department and a very active woman in her community, have three daughters. They are Sandra, 32, who has a degree in accounting and currently resides in Atlanta; Vicki, 30, who is a nurse in Pittsfield; and Joyce, 29, who is a teacher and lives in Aurora.

OMAA President Hilligan Resigns

COLUMBUS — The OMAA (Ohio Music & Amusement Assn.) Board of Trustees, at its regular March 27 meeting, accepted the resignation of president Dennis R. Hilligan (Pioneer Service Co., Cincinnati). Hilligan asked to be relieved of his duties due to increased business and family considerations. In his letter to the board Hilligan said,

"This decision has been very difficult to conclude, but certain business priorities at this time cause me to ask for your understanding and acceptance."

Vice president James H. Hayes (Gem Music, Dayton) will head the association through its May 16 annual meeting when the Trustees will elect officers.

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Specifications:
Height: 68½" (1740 mm)
Width: 25" (630 mm)
Depth: 31½" (800 mm)
Weight: 204 lbs. (92 Kg.)



INSTRUCTIONS

- INSERT COIN.
- SELECT ONE OR TWO PLAYERS.
- CONTROL LEVER MOVES DEFENSE SHIP DOWN OR LEFT.
- TO FIRE MISSILE, PULL DOWN.
- EXTENDING ALIEN SHIPS SCORE HIGHER THAN SHIPS IN CONTROL.

SCORES

IN CONTROL: 20	40	80	160
ATTACKED: 10	20	40	80

FLAGSHIP ATTACK 100 pts.



WITH 1 ESCORT 200 pts.



WITH 2 ESCORTS 300 pts.



2 ESCORTS, FLAGSHIP LAST 400 pts.



CONTROL

FIRE

1
PLAYER
START GAME
PLAYER
2

COIN MACHINE

CHICAGO CHATTER

Fred Schwarzkopf, who is on the faculty of Triton College in suburban River Grove, Ill. implemented a training course for technicians at the facility and is currently in the process of expanding the program. The substance of the course deals with digital, microprocessor, basic electronics, troubleshooting, et al, and techniques of the past, present and future encompassing all facets of industry — which, naturally, includes coin-operated products. Funding has been provided for a new lab and other essentials. Schwarzkopf is now appealing to Chicago manufacturers and distributors to supply him with literature and equipment to be used for classroom study. The equipment, he said, will be on loan to the college and will be returned after the required period of time in class (possibly one or two weeks, he estimates). Triton is one of this area's most noted facilities for career development. Schwarzkopf can be reached at: Triton College, 2000 5th Ave., River Grove, IL 60171. Phone is (312) 456-0300, ext. 419.

DATeline MILWAUKEE, home of Hastings Distributing, Inc., where a big event took place on April 3 — a combination open house and regional showing of the Rock-Ola "Techna" phonograph. Occasion marked the official grand opening of Hastings spacious new facilities at 1718 N. First in Milwaukee; and, as we learned from **John Whitehall**, general manager of the firm's coin machine division, a full turnout of customers, friends and trade people were present to join in the festivities.

AND WHILE WE'RE IN A FESTIVE MOOD — **Cash Box** felicitations to **Paul Calamari**, Bally Pinball Division's director of sales, who celebrated his 43rd anniversary with Bally on April 1. Director of marketing **Tom Nieman**, field service manager **Bernie Powers**, and marketing dept. staffers **Margie Tumaz**, **Barb Kaliski**, **Barb Keegan**, **Diane Guzzi**, **JoAnn Mason**, took him to lunch on the big day. Here's to the next 43, Paul. . . **Bernie Powers**, by the way, will be representing the company at the Milan Fair in Italy this month.

ATTENTION JUKEBOX OPS The new **Joe Sun** single, "Shotgun Rider," on Ovation Records, is getting some strong jukebox play, according to the label's **Cary Baker**. The record made its initial impact in country locations, Cary said, and is now making the crossover to pop. Among key markets at present are Houston, Detroit, Minneapolis, Philadelphia, Denver and Miami with breakout action reported in Dallas, Salt Lake City and Tulsa, he added. Ops may obtain jukebox promo copies by contacting Cary at (312) 729-7300.

EASTERN FLASHES

The stage is set for the second annual International Coin Machine Trade Show, which gets underway this weekend (April 18-20) at the New York Statler Hilton, and producer **Ben Chicofsky** is looking for a big op turnout. On view will be a host of current and new coin-op machines as well as vending equipment and related products.

MARCH WAS A BANNER MONTH in music sales, as we learned from **Walter Koch** at Rowe International headquarters in Whippany. The factory's current phono line has been

selling superbly well, he told us, and indications are that 1980 will indeed be a record year. **SPOKE WITH JACK SHAWCROSS** of Bally Northeast-Syracuse — where business is excellent and everyone's plenty busy. Jack was lending a hand at the loading dock when we called. At any rate, here are some of their best sellers: Atari "Asteroids," Bally "Silverball Mania," Stern "Galaxy," Williams "Laser Ball," Exidy's "Taigunner 2" and Midway's "Deluxe Space Invaders." Jack said the cocktail table version of the latter has "breathed new life into the market" and is selling very well.

ATTENTION PHONO OPS: "I Must Be Dreamin'" by **Tom Romano** is starting to get some regional jukebox play, reports **Ben Arrigo** of Glenn Productions. The single is available on G.P. Records and ops may secure promo copies by contacting Ben at 157 W. 57th St., New York, N.Y. 10019.

CALIFORNIA CLIPPINGS

Talked to Betson/Pacific president **Peter Betti** who is eagerly awaiting the newly named company's grand opening in San Francisco and L.A., April 16-18. Betti reported that Gremlin's "Astrofighter" is coming on and that it has the good play features that are in the tradition of "Space Invaders" and "Astrofighters." Betti also reported that Gottlieb's "Spiderman," which has just arrived at the distrib and will highlight the company's party next week, has come at the right time of the year and should really give a lift to the pinball market. Rock Ola's 477 "little max" continues to be Betson Pacific's top earner music wise.

EXIDY'S LILA ZINTER will be back globetrotting this month as she will be attending Betson Pacific's blowout in L.A. and she will hit the Milano Fair in Italy April 24. Zinter will also visit with Exidy accounts in Europe after her visit to Italy. Zinter also revealed that the manufacturer's new electro-mechanical driving game should be ready by mid-May. The Exidy marketing manager added that she has found a good customer for the company's player pianos in New York. The store is sort of a scaled down Neiman-Marcus operation.

INDUSTRY CALENDAR

- April 18-20; International Coin Machine Trade Show; New York Statler Hotel; New York City.
- May 16-18; Ohio Music and Amusement Assn.; annual conv. & trade show; Columbus Hilton Inn; Columbus, Ohio.
- May 16-18; Wisconsin Music Merchants Assn.; annual conv.; Holiday Inn; La Crosse, Wis.
- June 5-7; Music Operators of Texas, Flagship Hotel, Galveston.
- June 12-14; Illinois Coin Machine Operators Assn.; Eagle Ridge Inn; Galena Territory.
- June 13-15; Illinois Coin Machine Operators Assn., annual conv.; Galena Territory; Galena, Illinois.
- July 18-19; Montana Coin Machine Operators Assn.; annual conv.; Outlaw Inn; Kalispell.
- Sept. 19-21; North Carolina Coin Operators Assn.; annual conv.; Radisson Hotel; Charlotte.
- Sept. 26-28; West Virginia Music & Vending Assn.; annual conv.; Ramada Inn; South Charleston.
- Oct. 8-10; JAA (Japan Amuse. Trade Assn.); annual conv.; Tokyo.
- Oct. 10-11; Amusement and Music Operators of Virginia; annual conv.; Howard Johnson's; Richmond.
- Oct. 23-26; NAMA National Convention-Exhibit; H. Roe Bartle Convention Hall; Kansas City, Missouri
- Oct. 31-Nov. 2; AMOA, annual exposition; Conrad Hilton Hotel; Chicago.
- Nov. 22-24; IAAPA annual convention; Rivergate; New Orleans, La.



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THE CHAMP — Stern's new Muhammad Ali pinball game was recently unveiled as top prize in a nationwide college fund-raising competition to benefit the American Heart Association. Details of the campaign were announced at a press conference in New Orleans by (l-r): Gerald L. Taylor, publisher of National Lampoon magazine (co-sponsor of the fund-drive); Phil Philpot, AHA Youth Committee chairman; Gary Stern, president of Stern Electronics, Inc. (co-sponsor) and Dr. Alton Ochsner, Jr., past president of the AHA. College fraternities and sororities throughout the U.S. were invited to enter the competition, which was designated a National Special Event by the AHA Youth Committee. Twenty "Ali" pinball games, retail valued at \$2000 each, will be awarded to the top 19 income producers with one machine going to the fraternity or sorority that raises funds in the most innovative manner.

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Classified Ads Close WEDNESDAY

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FOR SALE: Space Invader Cocktail Tables, used but indistinguishable from brand new. 1 To 4 units, \$995. 5 to 10 units, \$945. 10 and more, \$895. These machines actually look and operate like brand new. Contact us at our Hillside Warehouse phone number. (201) 926-0700. Ask for Sal. United States Amusements, 2 W. Northfield Road, Livingston, N.J. 07039. (201) 922-7813.

FOR SALE: Atari F-1, Crash & Score, Ramtek Baseball, Midway Twin Guns, Rowe cigarette machines, various cocktail tables and over 150 pinballs. TAYLOR SALES, 2208 Deschaumes, Houston, TX. 77026. Tel. (713) 222-7747.

FOR SALE: Established Operation. 300 new machines between Sao Paulo and Rio de Janeiro, Brazil. Giant earnings. Earnings transferable in USA dollars. Well organized. For sale, speak to an American sales agent. UNITED STATES AMUSEMENTS, 2 W. Northfield Rd., Livingston, N.J. 07039, U.S.A. (201) 992-7813.

FOR SALE USED MACHINES READY FOR LOCATION Williams Blue Chip Pinball 1 Player, \$600; Wms. Toledo, 2 player, \$25; Wms. Triple action, 1 player, 425; Wms. Triple Strike, 1 player, 425; Wms. Satin Doll, 2 player, 400; Gottlieb King Kool, 2 player, 200; Gottlieb Strange World, 1 player, 425; Gottlieb King Pin, 1 player, 200; Gottlieb Dourton, 2 player, 350; Gottlieb Big Shot, 2 player, 325; Gottlieb Abra Ca Dabra, 1 player, 400; Bally Time Zone, 2 Player, 200; Allied Spooksville Pinball 250; Games Inc Skill Race Pinball 150; Allied Super Shifter (as is) 100 Midway Maze T.V. 350; Williams Pro Hockey T.V. 75 Mirco Block Buster T.V. 500; Atari Break Out T.V. 500, Atari Grand Track 10 T.V. 350; Allied Cimmaron Shuffle Alley 300; C.C. American Shuffle Alley 250; Brunswick Rebound Air Hockey 200; Allied Leisure Knock Out Gun 500; Midway Wild Kingdom Gun 100; Midway Flying Saucer Gun 125; C.C. Safari Gun 150; Desert Fox 150; Midway Wheels 350; Smokeshop Starlite 18 Column Cigarette Vender, like new 125; National 222 Column Console 225; Lotta Fun converted to a barrel O Fun 1100 SEND 1/2 DEPOSIT. GUERRINI VENDING, 1211 W. 4th St. Lewistown, PA. 17044 Tel: (717) 248-9611.

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Picture Sleeves Are Catching On As Marketing Tool For 45s

(continued from page 35)

retailers to use it as a wall display. "Our feeling is that dealers will be more likely to give our records a shot on a wall as opposed to a counter top," he said. "Besides, a lot of consumers who may know our LPs might now be aware of the fact that we also have a picture sleeve series, and the browser bins are one way for us to bring this point home."

European Influence

"Picture bags were facts of life in markets like France and Germany long before they

became popular in the U.K.," declared Virgin Records president Ken Berry. "Then, with the coming of the new wave movement, it became very clear that people in the U.K. were buying these independently-produced singles for the sleeves themselves. And to some degree, that situation exists in this country, since in-store prominence is the name of the game, and what better way is there to make your product visible than with a picture bag?"

"When Virgin opened its offices in New York last July," he continued, "we decided

to make a commitment to releasing picture bags as a matter of course. Not only did we believe in the visibility we could get from a prominently-displayed sleeve at retail, but we were also convinced that radio would give a bit more consideration to those few singles out of the hundreds they receive that were packaged differently from the rest. Of course," he added, "there's always the danger that you won't be able to keep up with the pressing demand for the sleeves, as in the case of the Flying Lizards' single, 'Money.' Our initial runs are pressed in cardboard, but the demand for the record was so great that we reverted to a paper sleeve for about 20,000 copies of the 200,000 units that we sold." The packaging of the record, he concluded, was "essential" to its success.

"The trend among British groups to release singles in an attractively-packaged sleeve really appealed to us," offered Jon Kertzer of Albatross Productions, the Seattle-based firm that manages a local quartet known as The Heats. He said that the group's first release for Hrrr Records, a single called "I Don't Like Her Face" that is generating some national AOR and Top 40 airplay, was released in a picture sleeve because "we were very concerned about issuing a package impressive enough to attract attention from the press, radio, A&R, and retail.

"What we didn't expect was to sell out of our initial pressing of 5,000 copies. The group is fairly well known in the northwest, but dealers in our area have been telling us that even people who have never heard the music of the band were buying the single just for the hand-tinting of the sleeve." For

that alone, he said, the extra investment in the cost of the single "was worth every penny."

"The picture sleeve is worth the added expense only if there's a reason for having it," said Mort Weiner, vice president of marketing and merchandising for 20th Century-Fox Records. "Ideally, it should be viewed as part of an overall project that's tied to the marketing of an LP. If the sleeve pictures an artist that no one has ever heard of, and this is the only marketing step that's going to be taken to support the artist, then the sleeve isn't going to mean a thing."

In issuing the Mills picture sleeve, Weiner said, the plan was two-fold. "Stephanie received a lot of media exposure from *The Wiz*, but there are still people in middle America that don't know what she looks like. Since we shipped the single in advance of the LP, our hope was that the sleeve, which features the record's artwork, would familiarize people with the 12-inch, in effect making the face as recognizable as the name. Also, given the success of her first record, a jockey at a station might be drawn a little more quickly to a record with a sleeve."

At JEM, according to Lawler, "We're fully aware that we're not going to reach the Top 100 singles buyer on the strength of a picture sleeve single if the cut isn't on the radio yet. We eventually hope to reach that audience, but in the interim, our marketing thrust must be geared to the album buyer who has the option of sampling a group first through a single," JEM, he added, has released about eight picture sleeve singles over the past two years on its PVC, Passport and Visa labels.

ON JAZZ

(continued from page 15)

VINYL PIPELINE — The mailman's gotten a herniated disc from delivering all the recent jazz and progressive product, so here goes. Columbia has just issued a nine-record "Best of . . ." release featuring the important jazz-rock developments of the **Mahavishnu Orchestra** featuring guitarist **John McLaughlin**, albums by reedmen **Dexter Gordon**, **Stan Getz** and **Tom Scott**, trumpeter **Maynard Ferguson**, drummers **Tony Williams** and **Billy Cobham**, and guitarists **Steve Khan** and **Eric Gale**. Several of the new arrivals fall into the cracks between categories (progressive) rock, R&B, blues, pop, crossover, fusion, punk jazz, electronics, and what have you. Capitol has a new R&B effort from **Mystic Merlin**, Tomato checks in with a pair by guitarist **Jorge Santana** ("It's All About Love") and the unique singer-songwriter **Annette Peacock** ("The Perfect Release"). **Side Effect** debuts their jazz funk on Elektra with "After The Rain." **Geoff Muldaur** mixes all manner of vintage R&B on his Flying Fish waxing, "Blues Boy." The acclaimed Texan blues band **The Fabulous Thunderbirds**, have their second album on Chrysalis, "What's The Word." Inner City introduces a fine new keyboard artist, **Dan Siegel**, with a special assist from reedman **John Klemmer** and guitarist **Lee Ritenour**, called "Nite Ride," and acoustic guitarist **Cam Newton** leads a large ensemble (with references to jazz, rock, funk and multi-ethnic sources) on "Party Music For The First Authenticated Landing." There are also numerous releases that we may more rapidly associate with the jazz of our forefathers than with that appearing on the **Cash Box** "Jazz Top 40." On Inner City's "Africa — Tears and Laughter," **Dollar Brand** plays exquisite acoustic piano and leads a strong quartet. **Gene Perla's** fine independent label PM introduces American jazz audiences to the Canadian flute and reedmaster (mistress? — it's all so confusing) **Kathryn Moses** with "Music In My Heart." Another first class batch of jazz comes from Don Schlitten's independent Xanadu label. Acoustic guitarist **Peter Sprague** debuts with "Dance of the Universe," and alto saxophone master **Charles McPherson** bridges eras with "Free Bop!" Additionally, the ace Xanadu rhythm team of bassist **Leroy Vinegar** and drummer **Frank Butler** propel expatriate pianist **Kenny Drew** on the latter's "Home Is Where The Soul Is" and add fire to pianist **Dolo Coker's** collaboration with trumpet legend **Harry Edison** on "Third Down." "Live In Hollywood" unearths some pivotal bop sessions from 1952 by tenor saxophonist **Wayne Marsh** with pianist **Hampton Hawes**, drummer **Shelly Manne** and bassist **Joe Mondragon**. . . **Norman Granz** gives us some vintage 1956 **Lester Young** sessions from Washington, D.C. with "Lester/Lester Young Live at Olivia Davis' Patio Lounge" on Pablo, while "Tivoli Gardens" on Pablo Live is a summit meeting between violin master **Stephane Grappelli**, guitarist **Joe Pass** and bassist **Neils Henning Orsted Pedersen**. . . **Joe Field's** independent Muse label gives us a fine mix of jazz, blues and vocals with "Neptune" by reedmen **Earl Grubbs** and **Carl Grubbs** and a **Clifford Jordan** set called "The Adventurer" which teams the reedman with pianist **Tommy Flanagan**, bassist **Bill Lee** and drummer **Grady Tate**, while the extra-funky tenor of **Harold Ousley** is showcased on "Hip Ness." Finally, the venerable song stylist **Helen Humes** teams up with saxophone greats **Buddy Tate**, **Eddie "Cleanhead" Vinson** and **Arnett Cobb** on "Helen Humes And The Muse All Stars". . . Audi fidelity's jazz labels keep busy with a Gryphon release by vocalist **Mel Torme**, featuring altoist **Phil Woods** and the **Chris Gunning Orchestra** and titled "Torme/A New Album." Chiaroscuro has two funky jazz dates, one by reedman **Joe Thomas** ("Flash") with guitarists **David Spinoza** and **Jimmy Ponder**. The other LP, keyboardist-organist **Lonnie Smith's** "When The Night Is Right," features one session from 1979 with a big band, and a 1975 small group featuring some seminal guitar playing by **George Benson**. . . Oh, almost forgot, synthesizer player **Patrick Gleeson** is one of the true synthesizer innovators, perhaps best known for his work with **Herbie Hancock**. His new album, "Rainbow Delta," is an evocative solo project with exciting textural and dance possibilities. It's on PVC Records, distributed exclusively in the U.S. by JEM Records Inc. (3619 Kennedy Rd., South Plainfield, N.J. 07080).

chip stern

Pye To Handle Uttal's Earlobe Label

NEW YORK — Larry Uttal has formed Earlobe Records. The label will ship its first release, a single called "Mind Made" by Thieves Like Us, on April 25 through Pye Records in the U.K.

Uttal, the former president of Private Stock Records and Bell Records, said that Earlobe would seek distribution arrangements for Europe and Japan in the near future. Earlobe's licensing deal with Pye was concluded last week by Uttal and Pye Chairman Louis Benjamin and the company's managing director, Derek Honey. The label has also formed a publishing company, Earlobe Music.

"We are interested in building and developing major acts at Earlobe," Uttal said. "I am excited that the label kicks off with the signing of a British band, and I am also delighted to be working with the best

British independent record company while renewing my long and fruitful association with Louis Benjamin."

Benjamin added that he was "delighted to be associated with a new label that will unquestionably make an impact in the record industry."

Uttal has long been involved in the signing of major recording artists. Reparata and the Delrons, Del Shannon, Tony Orlando and Dawn, Mountain, the Fifth Dimension, the Bay City Rollers, Gary Glitter, the Boxtops, the Delphonics, David Cassidy and the Partridge Family were some of the artists who signed with Bell during Uttal's tenure as president in the late 1960s. In 1974, he established Private Stock Records, which released records by such artists as David Soul, Rupert Holmes, Frankie Valli, Michael Zager Band and Blondie.

RIAA Economic Study Documents How Record Industry Was Hurt In 1979

(continued from page 7)

\$471.8 million in 1979. These payments constituted 26.7% of net sales in 1977, 24.4% in 1978, and 25.7% in 1979.

Sales and promotion costs as a percentage of sales increased from 22.8% in 1977 to 24.2% in 1978 and 31.2% in 1979. And "general and administrative" costs, including depreciation and interest, rose from 6.9% of the pie in 1977 to 8.8% in 1978 and 13.1% in 1979.

Break-Even Point

One of the most important facts revealed by the study is that the break-even point for new releases has risen dramatically over the past several years. According to CRI, which has done financial surveys on the record industry since the 1950's, the break-even point for popular albums, which was 7,800 in 1963 and 61,000 in 1972, soared to 140,500 units in 1979. This is the number of units that must be sold before a popular LP can even recover its costs.

Meanwhile, "the number of popular LPs failing to break even with their costs is steadily increasing," according to the survey. "In 1963, 61% of all popular LPs failed to break even. This number grew to 77% in 1972 and now stands at 84%."

The situation is even bleaker in the classical recording field. Although only 17,000 copies of the average classical LP had to be sold before it broke even, 94% of the classical records released last year failed to sell that many units.

The study also included a breakdown of the respondents' sales distribution by releases for 1977 and 1978. During those two years, only 60% of the popular LPs released by the respondents sold more than 10,000 copies. Out of the total number of releases, 42% sold between 10,000 and 100,000 units; eight percent sold from 100,000 to 300,000 units; another nine percent sold from 300,000 to a million units; and only one percent sold more than that.

Other notable findings in the study include the following:

- Between December, 1977 and June, 1979, the respondents' weighted average wholesale prices for \$7.98 list discs rose from \$3.87 to \$3.99; the corresponding figure for \$8.98 list records increased from \$4.50 to \$4.56. The average cost price of \$13.98 list units actually dropped, from \$6.87 to \$6.50.

- Returns as a percentage of gross sales were 20.1% in 1977, 21.9% in 1978 and 28.6% in 1979.

- The number of employees in respondent companies rose from 17,697 in 1977 to 18,712 in 1978. However, respondents accounting for 65% of total industry sales reported in April of 1980 that, since the end of 1978, they had had to cut their work force by approximately 1,385 people.

- The average royalty paid on a "regular price tune" (including songs on both singles and albums) released by two respondent companies in 1978 was 2.728¢; the average playing time was 4:12 minutes. For a "record club tune" in the same survey, the comparable figures were 2.11¢ and 4:13 minutes. For "budget/economy tunes," the numbers were 1.55¢ and 3:06 minutes.

As part of its submissions to the Copyright Royalty Tribunal, the RIAA also presented its "Album Content and Tune Length Study," which analyzed the music content of 150 chart albums. The report showed that the average song content of pared with 12 tunes in 1965 and 10 tunes in 1973. Album musical content, however, has increased, the study showed, with the average album now containing 38:31 minutes of music. This is up from 33 minutes in 1965 and 37:28 minutes in 1973. Average playing time per tune has risen to 4:13 minutes from 2:45 minutes in 1965 and 3:45 minutes in 1973.

Cash Box Top Albums/101 to 200

April 19, 1980

	Weeks On Chart	4/12		Weeks On Chart	4/12		Weeks On Chart	4/12			
101 FREEDOM AT POINT ZERO JEFFERSON STARSHIP (Grunt/RCA BXL 1-3452)	8.98	81	22	134 SURE SHOT CROWN HEIGHTS AFFAIR (De-Lite/Mercury DSR-9517)	7.98	137	6	167 BEST OF THE DOOBIES THE DOOBIE BROTHERS (Warner Bros. BSK 3112)	7.98	170	5
102 GREATEST HITS VOL. 2 ABBA (Atlantic SD 160009)	8.98	132	19	135 LIVE BULLET BOB SEGER & THE SILVER BULLET BAND (Capitol SKBB 11523)	7.98	142	3	168 SATURDAY NIGHT FEVER BEE GEES & VARIOUS ARTISTS (RSO RS 4001)	12.98	166	124
103 PARTNERS IN CRIME RUPERT HOLMES (Infinity INF 9020)	7.98	75	25	136 LIVE AND UNCENSORED MILLIE JACKSON (Spring/Polydor SP-2-6725)	12.98	102	19	169 TOO MUCH PRESSURE SELECTER (Chrysalis CHR 1274)	7.98	175	3
104 ALL THAT JAZZ ORIGINAL SOUNDTRACK (Casablanca NBLP 7198)	7.98	118	7	137 A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON (Epic KE2 36444)	13.98	—	1	170 RUNNING FOR MY LIFE JUDY COLLINS (Elektra 6E-253)	7.98	—	1
105 THE SPECIALS (Chrysalis CHR 1265)	7.98	89	13	138 SHRINER'S CONVENTION RAY STEVENS (RCA AHL 1-3574)	7.98	140	7	171 DON'T FIGHT IT RED RIDER (Capitol ST-12028)	7.98	179	4
106 L.A. BOPPERS (Mercury SRM 1-3816)	7.98	112	7	139 EVOLUTION JOURNEY (Columbia FC 35797)	8.98	139	55	172 GLASS HOUSE ROCK THE GREG KIHN BAND (Beserkley/Elektra BZ-10068)	7.98	181	2
107 BACKSTAGE PASS LITTLE RIVER BAND (Capitol SWBK-12061)	13.98	123	2	140 ONE VOICE BARRY MANILOW (Arista AL 9506)	8.98	96	27	173 HIGHWAY TO HELL AC/DC (Atlantic SD 12944)	7.98	113	36
108 LADY T TEENA MARIE (Gordy/Motown G7-99281)	7.98	110	7	141 THIN RED LINE THE CRETONES (Planet/Elektra P-5)	7.98	147	5	174 CASTLES IN THE AIR FELIX CAVALIERE (Epic NJE 35990)	7.98	180	3
109 THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES (Source/MCA SOR-3197)	7.98	114	6	142 VAN HALEN (Warner Bros. BSK 3075)	7.98	148	113	175 NO BALLADS THE ROCKETTS (RSO RS-1-3072)	7.98	160	12
110 MASSTERPIECE MASS PRODUCTION (Cotillion/Atlantic SD 5218)	7.98	121	7	143 AMERICAN GARAGE PAT METHENY GROUP (ECM/Warner Bros. ECM-1-1155)	7.98	143	22	176 CLASSIC CRYSTAL CRYSTAL GAYLE (United Artists LOO-982)	7.98	173	23
111 SUE SAAD & THE NEXT (Planet/Elektra P-4)	7.98	115	9	144 BRASS CONSTRUCTION 5 (United Artists LT-977)	7.98	152	21	177 GOD SAVE THE QUEEN/ UNDER HEAVY MANNERS ROBERT FRIPP (Polydor PD-1-4266)	7.98	—	1
112 DREAM COME TRUE EARL KLUGH (United Artists LT-1026)	7.98	133	2	145 SHOOTING STAR (Virgin/Atlantic VA 13133)	7.98	117	8	178 ARGYBARGY SQUEEZE (A&M SP-4802)	7.98	186	2
113 DREAM BABIES GO HOLLYWOOD JOHN STEWART (RSO RS-1-3074)	7.98	124	4	146 PROTECT THE INNOCENT RACHEL SWEET (Stiff/Columbia NJC 36337)	7.98	105	5	179 RUMOURS FLEETWOOD MAC (Warner Bros. BSK 3010)	7.98	178	10
114 REACHING FOR TOMORROW SWITCH (Gordy/Motown G8 993M1)	7.98	127	2	147 SMALLCREEP'S DAY MIKE RUTHERFORD (Passport PB 9843)	7.98	154	4	180 NINE TO THE UNIVERSE JIMI HENDRIX (Warner Bros. HS 2299)	7.98	—	1
115 SACRED SONGS DARYL HALL (RCA AFL 1-3573)	7.98	119	4	148 SUPERCHARGED TAVARES (Capitol ST-12026)	7.98	93	8	181 MIDNIGHT DESIRE RANDY BROWN (Chocolate City/Casablanca CCLP 2010)	7.98	183	3
116 THE ROMANTICS (Nemperor/CBS NJZ 36278)	7.98	97	13	149 ONE EIGHTY AMBROSIA (Warner Bros. BSK 3368)	7.98	—	1	182 PAUL DAVIS (Bang/CBS JZ 36094)	7.98	—	1
117 DUKE GENESIS (Atlantic SD 16014)	8.98	—	1	150 TENAMENT STEPS THE MOTORS (Virgin/Atlantic VA 13139)	7.98	157	4	183 SOMETIMES YOU WIN . . . DR. HOOK (Capitol SW-12018)	7.98	187	3
118 GREATEST HITS KC & THE SUNSHINE BAND (TK 612)	7.98	129	3	151 WHAT'S NEXT FRANK MARINO & MAHOGANY RUSH (Columbia JC 36024)	7.98	144	8	184 WILLIE NELSON SINGS KRIS KRISTOFFERSON WILLIE NELSON Columbia JC 36188)	7.98	150	23
119 LATE AT NIGHT BILLY PRESTON (Motown M7-925R1)	7.98	125	9	152 PARALLEL LINES BLONDIE (Chrysalis CHR 1192)	7.98	159	83	185 IT'S HARD TO BE HUMBLE MAC DAVIS (Casablanca NBLP 7207)	7.98	—	1
120 1980 GIL SCOT-HERON AND BRIAN JACKSON (Arista AL 9514)	7.98	121	7	153 WINNERS KLEEEER (Atlantic SD 19262)	7.98	158	8	186 MASTERJAM RUFUS & CHAKA KHAN (MCA-5103)	8.98	107	23
121 ONE ON ONE BOB JAMES & EARL KLUGH (Tappan Zee/Columbia FC 36241)	7.98	108	25	154 AFTER MIDNIGHT MANHATTANS (Columbia JC 36411)	7.98	—	1	187 OCEANLINER PASSPORT (Atlantic SD 19265)	7.98	193	2
122 WELCOME TO THE CLUB IAN HUNTER (Chrysalis CH2 1269)	13.98	—	1	155 STARDUST WILLIE NELSON (Columbia JC 35305)	7.98	156	8	188 DANCE OF LIFE NARADA MICHAEL WALDEN (Atlantic SD 19252)	7.98	122	19
123 HIROSHIMA (Arista AB 4252)	7.98	91	19	156 BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL (Warner Bros. BSK 3407)	7.98	161	3	189 IF DREAMS HAD WINGS DAN HILL (Epic FE 35441)	7.98	—	1
124 THE STRANGER BILLY JOEL (Columbia JC 34987)	7.98	128	131	157 SOLD OUT THE FOOLS (EMI-America SW-17024)	7.98	165	5	190 ON THROUGH THE NIGHT DEF LEPPARD (Mercury SRM 1-3828)	7.98	—	1
125 KEEPIN' THE SUMMER ALIVE THE BEACH BOYS (Caribou/CBS FZ 36283)	7.98	136	3	158 THE DUDEK, FINNIGAN, KRUEGER BAND (Columbia JC 35770)	7.98	164	2	191 GALLAGHER (United Artists LT-1019)	7.98	195	2
126 ON TO VICTORY HUMBLE PIE (Atco SD 38-122)	7.98	153	2	159 ON OFF BROADWAY usa (Atlantic SD 19263)	7.98	149	12	192 WE'RE THE BEST OF FRIENDS NATALIE COLE & PEABO BRYSON (Capitol SW-12019)	7.98	130	19
127 WILLIE NILE (Arista AB 4260)	7.98	131	6	160 YOU'LL NEVER KNOW RODNEY FRANKLIN (Columbia NJC 36122)	7.98	176	4	193 CANDY-O THE CARS (Elektra 6E-507)	8.98	167	46
128 RELEASED PATTI LABELLE (Epic JE 36381)	7.98	141	3	161 ROCKIN' IN THE NIGHT 38 SPECIAL (A&M SP-4782)	7.98	104	14	194 GLORYHALLASTOOPID PARLIAMENT (Casablanca NBLP 7195)	8.98	155	18
129 8 FOR THE 80's WEBSTER LEWIS (Epic NJE 36197)	7.98	135	10	162 LIVE RUST NEIL YOUNG & CRAZY HORSE (Reprise 2AX 2296)	13.98	100	20	195 GET THE KNACK THE KNACK (Capitol SO-11948)	7.98	177	43
130 IN 'N' OUT STONE CITY BAND (Gordy/Motown G7-991R1)	7.98	134	7	163 HEAT (MCA-3225)	7.98	169	4	196 FACE TO FACE ANGEL CITY (Epic NJE 36344)	7.98	—	1
131 HOT BOX FATBACK (Spring/Polydor SP-1-6728)	7.98	151	3	164 CAT IN THE HAT BOBBY CALDWELL (Clouds TK 8810)	7.98	172	4	197 PIZZAZZ PATRICE RUSHEN (Elektra 6E-243)	7.98	162	23
132 DANCING IN THE DRAGON'S JAW BRUCE COCKBURN (Millennium/RCA BXL 1-7747)	7.98	138	9	165 I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS (Mercury SRM 1-5025)	7.98	88	11	198 BROKEN ENGLISH MARIANNE FAITHFULL (Island ILPS 9570)	7.98	168	12
133 EXTENSIONS MANHATTAN TRANSFER (Atlantic SD 19258)	7.98	145	21	166 WHAT'S THE WORD THE FABULOUS THUNDERBIRDS (Chrysalis CHR 1287)	7.98	—	1	199 JACKRABBIT SLIM STEVE FORBERT (Nemperor/CBS JZ 36191)	7.98	190	25
								200 GREASE VARIOUS ARTISTS (RSO 2-4002)	12.98	197	101

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Abba	102	Davis, Paul	182	Hill, Dan	189	Little River Band	107	Prince	100	Stevens, Ray	138
AC/DC	173	Def Leppard	190	Heart	13	Loggins, Kenny	39	Ramones	94	Stewart, John	113
Alpert, Herb	78	Denver, John	74	Heat	163	Lynyrd Skynyrd	59	Rawls, Lou	89	Stone City Band	130
Ambrosia	149	Diamond, Neil	56	Hendrix, Jimi	180	Mangione, Chuck	18	Ray, Goodman & Brown	19	Streisand, Barbra	97
Angel City	196	Dr. Hook	183	Hiroshima	123	Manhattans	154	Red Rider	171	Styx	27
B-52's	82	Doobie Bros.	91,167	Holmes, Rupert	103	Manhattan Transfer	133	REO Speedwagon	137	Sugarhill Gang	67
Babys	83	Dramatics	66	Humble Pie	126	Manilow, Barry	140	Robinson, Smokey	28	Summer, Donna	23
Beach Boys	125	Dudek, Finnigan, Krueger		Hunter, Ian	122	Marie, Teena	108	Rockets	175	Supertramp	90
Beatles	45	Band	158	Isley Bros	29	Marino, Frank	151	Rogers, Kenny	21,25,56,79	Sweet, Rachel	146
Bee Gees	62	Eagles	10	J. Geils Band	17	Marshall Tucker Band	35	Romantics	116	Switch	114
Benatar, Pat	22	Fabulous Thunderbirds	166	Jackson, Jermaine	75	Mass Production	110	Ronstadt, Linda	4	Tavares	148
Blondie	42,152	Faithful, Marianne	198	Jackson, Michael	5	Melvin, Harold & The Blue Notes	109	Rufus & Chaka	186	38 Special	161
Bofill, Angela	99	Fatback	131	Jackson, Millie	136	Metheny, Pat	143	Rush	16	Toto	85
Brass Construction	144	Festival	95	James, Bob and Earl Klugh	121	Mickey Mouse Disco	53	Rushen, Patrice	197	Travers, Pat Band	36
Brothers Johnson	8	Firefall	76	Jefferson Starship	101	Molly Hatchet	54	Rutherford, Mike	147	Triumph	46
Brown, Randy	181	Flack, Roberta & Donny		Jennings, Waylon	52	Motors	150	Saad, Sue & The Next	111	Trower, Robin	38
Burns, George	165	Hathaway	40	Joel, Billy	3,124	Nazareth	77	Sanborn, David	58	Utopia	68
Caldwell, Bobby	164	Fleetwood Mac	23,179	Journey	9,139	Nelson, Willie	155,184	Scaggs, Boz	34	Van Halen	24,142
Cars	92,193	Fogelberg, Dan	12	K.C. & Sunshine Band	118	Nile, Willie	127	Scott-Heron & Brian Jackson	120	Walden, Narada Michael	188
Cavaliere, Felix	174	Fools, The	157	Kihn, Greg Band	172	Numan, Gary	37	Seger, Bob	2,96,135	Washington, Grover, Jr.	30
Clash	32	Forbert, Steve	199	Kleeer	153	Oak Ridge Boys	86	Selecter	169	Whispers	6
Cockburn, Bruce	132	Foreigner	88	Klugh, Earl	112	Off Broadway usa	159	Shalamar	49	Young, Neil	162
Cole, Natalie & Peabo Bryson	192	Franklin, Rodney	160	Knack	44,195	Oliver, Jane	70	Shooting Star	145	ZZ Top	57
Collins, Judy	170	Fripp, Robert	177	Kool & The Gang	31	Parker, Ray, Jr. & Raydio	93	Sinatra, Frank	84	Zevon, Warren	33
Commodores	71	GO	41	L.A. Boppers	106	Parliament	194	Sister Sledge	61	SOUNDTRACKS	
Con Funk Shun	60	Gallagher	191	LaBelle, Patti	128	Passport	187	Sky	73	All That Jazz	104
Costello, Elvis	14	Gap Band	51	Laws, Ronnie	47	Perry, Joe Project	69	Slick, Grace	49	American Gigolo	11
Cretones, The	141	Gayle, Crystal	176	Led Zeppelin	81	Petty, Tom	7	Specials	105	Coal Miner's Daughter	98
Cross, Christopher	15	Genesis	117	Lewis, Webster	129	Pink Floyd	1,87	Spinners	64	Electric Horseman	65
Crowell, Rodney	156	Gibb, Andy	55	Lightfoot, Gordon	72	Preston, Billy	119	Spyro Gyra	26	Grease	200
Crown Heights Affair	134	Hall, Daryl	115	Lipps, Inc.	80	Pretenders	20	Squeeze	178	The Rose	43
Davis, Mac	185									Saturday Night Fever	168

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