EDITORIAL

Fact And Fiction

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

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

A closer examination of the two stories lends insight into the respective publications' standards of accuracy. While the People article presents an over-simplified view of the current state of the industry, the Wall Street Journal piece quoted such knowledgeable trade executives as Coen Solleveld, president of Polygram; Charles Smith, president of Pickwick and Henry Droz, president of WEA, among others.

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

NEWS HIGHLIGHTS

• Strong August and Labor Day sales increase retail optimism (page 7).
• Labels show caution on fall dealer programs (page 7).
• FCC announces radio deregulation plans (page 7).
• WHN Radio spotlighted in Cash Box special section (page 27).
• Cash Box salutes classical music in special feature (page 47).
• "Miss The Mississippi" by Crystal Gayle and "Restless Nights" by Karla Bonoff are the leading Cash Box Album Picks (page 17).
• "Broken Hearted Me" by Anne Murray and "Angel Eyes" by ABBA are the leading Cash Box Singles Picks (page 18).
CRUSADERS: GOLD ALBUM
NO. 1 JAZZ CHARTS 9 WEEKS
NO. 5 R&B ALBUM CHARTS
TOP 20 POP ALBUM CHARTS
THE LEGEND IS HERE
THEIR NEW SINGLE IS "LEGEND"
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MCA RECORDS
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Improved August, Labor Day Sales Brighten Retail Picture

by Joey Berlin and Aaron Fuchs

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

A Cash Box survey of leading rack and retail accounts also confirmed trends in the August sales picture (see separate story on p. 16) and another toward cassette buying.

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

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

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

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

A number of retailers boosted weekend sales with free good sales. At the Wisconsin CASH BOX, customers received Led Zeppelin's "In Through The Out Door" free with the purchase of four albums at regular prices.

"We had a pretty good weekend," in- dicates Alan Dibelger, "but we were up 15-18% over last year, but we are one of three accounts in the whole Midwest where business has been up all year so far."

In the near future, business will get better and hopefully, promotion people will stop being paranoid and work more closely with retailers. I'm looking for a big last quarter this year."

Tape City

"Sales were good this weekend—helped by a big buy three get one free sale and we were up over last year," reports Brenda Ritter of Tape City in New Orleans.

"Business was really good during August, a lot better than we thought it would be."

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

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

"If we had Florida due to the hurricane and in the north due to the good weather," notes Stark/Camejo's Joe Bress. "So overall business was spotty over the week, but it was very good for us. In fact, it was the third biggest month we've had in the past 10 years."

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

FCC On Radio Deregulation: Let Marketplace Forces Rule

by Joanne Ostrow

WASHINGTON, D.C. — The FCC voted last week to take itself out of the radio programming business and to emphasize "structural marketplace tools" in dealing with the rapidly changing radio industry. Specifically, the FCC proposed to drop its "special communications" of the amount of news and public affairs programming each radio licensee must do, lift all requirements on station cooperation, and eliminate all commercial time limits and leave it to the marketplace to choose the programming it feels will do the best job of serving consumers.

In its notice of inquiry and proposed rulemaking of Sept. 6, the FCC cited three reasons for deregulation: the commercial radio industry is ready for a review of federal regulations. The number of stations has mushroomed—from 2,583 in 1934 when the current Communications Act was adopted—to over 8,600 today. The rise of specialized formats and public radio provide more diversity and more information—more reasons to lift program content rules from the rest of the industry. Data collected by the Commission (reported earlier) shows that most stations, even in smaller markets, exceed the FCC's minimum guidelines for news and information programming.

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

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

In a press release in advance of the formal announcement, the FCC stressed that it does not intend to abandon the "public-in
Capricorn Acts Sue Label For Alleged Breach Of Contracts

by Charles Paikert

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

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

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

drew's zephyr label in distrib pact with atco

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

Drew was vice president of programming for the RKO chain from 1973 to 1976. Previously, he worked as a DJ and program director at radio stations in Atlanta, Detroit, Philadelphia, San Francisco, Washington D.C. and Los Angeles. His current firm, Paul Drew Enterprises, is involved in music publishing, record production, television production and art management (including Japan's Pink Lady).

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

Zephyr Records has yet to announce any artist signings.

Develop New Talent

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

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

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

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

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

Unpaid Royalties

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

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

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

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

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

Thorpe Case

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

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

by Mike Giynn

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

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

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

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

Lenny Petze (Epic vice president of A&R) came to me with the project after Al Gumowitz (vice president of promotion) E/P/A approached him with the idea. They both felt that there was a whole new generation of record buyers who hadn't been introduced to Sly's music, which was most definitely a forerunner to disco. We decided to love the music and considered it a chance to rejuvenate Sly's career.

Lupo noted that he had to transfer the original eight tracks on most of the songs, or in some cases the tracks were re-tracked onto a 24-track machine, keeping lead and background vocals, organ, horns and using new drumming, bass and lead guitar parts.

"In the process, he also eliminated excess background noise, re-edited and extended the recorder, trying to make the album seem as if it had been cut only a few years ago," Lupo said.

Led Zeppelin used their合伙关系 in a pair of tracks cut for the Warners release "Stairway To Heaven," off of Ley Zeppelin IV (the runes album), has gone on to become one of the most played AOR cuts here in the U.S. While the band's output began to slacken, with "House Of The Holy" released in 1973 and the two records "Physical Graffiti" in 1975, their audience grew demonstrably.
CHECK INTO...

"HOLD ONTO THE NIGHT."

their new single from their album

Single written by Mark Phillips and B. Mann.

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MCA RECORDS
Now on tour with the Little River Band

www.americanradiohistory.com
How at the age of 16 you become a top five disco recording artist with an LP bulking up the Cash Box pop album chart at #11.

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

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

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

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

When France was 13, she went to a concert headlined by Canadian recording artist and teen idol, Tony Green. After the show, she followed her fellow tween-boppers backstage. France's motives, however, were different from her peers.' "They went backstage to get Tony's autograph," she recalls. "I went backstage to audition!"

Green, who not only produced France's debut LP but also sings a duet with her on "Come To Me," her best bid as an LP, explained her "audition" to a benefit for Fire Island's fire department. The 5,000-plus beachfront audience's enthusiastic response and the resulting talk about town propelled "Come To Me" into the discs and onto the charts.

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

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

EXECUTIVE PROFILE

Griffey Believes That Blacks Should Book Black Artists

by Aaron Fuchs

NEW YORK — Dick Griffey is a man of action. He's president of Solar Records, a successful concert promoter, and manager of the acts on its roster including the Whispers, Carrie Lucas, Shalamar, Lakeside and Dynasty. In addition, as a force behind the United Black Concert Promoters, a division of the BMA, Griffey has been very involved in just about every facet of that venerable organization.

With his solid support, the U.B.C.P. has been in an unrelenting drive getting acts like Earth, Wind and Fire, Teddy Pendergrass and the Jacksons to let black agents promote their tours instead of the white promoters they had used previously.

Not surprisingly, Griffey's background reveals a flair for both business and music."In Corner to Corner," which manages all other black Groups except Stevie Wonder, he says, "we have used the U.B.C.P. to book their tours. That was the first thing I did for the group. Griffey has just recorded his first gospel album."

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

After a stint in the service in 1961 at age 20, Griffey made his move as a record producer and watched the Gayle Sayers — one of our greatest football players — end their careers after six years. "I decided not to do that," he says. "I got close to a DJ named Hal Ross, who was 90 years old and still owns the team and I knew that I'd rather be an owner than a player."

"I went into the nightclub business with a friend of mine. Dick Barnett, the basketball player and ran a club called Dick Barnett's Guys and Dolls. After booking all the hot acts and doing well with them, I said, 'I'm putting 18 hours a day in trying to get 50 people into a club. I might as well shoot for something bigger,' and that's when I decided to get into the concert business."

In 1968, Griffey promoted his first concert, featuring Count Basie and the Four Tops. "They were really hot with 'Reach Out.' I remember. 'I did the Swing Auditorium in San Bernadino, a 10,000 seater, and it drew 85 people. It was a combination of location getting right, and the fact that I didn't know what I was doing, so it was back to the drawing board."

But it wasn't long before Griffey became successful at concert promotion, and from there he diversified, moving on to management and becoming talent coordinator for the New York City-based Negro/Disco- tecth show, "Soul Train." In the course of his travels, Griffey noticed that it was the young acts who knew the inside scoop on the show's greatest appeal, and Griffey decided to start a label that would record them.

Griffey got a deal for the record by the newly formed group, the Soul Train Gang and decided that we could get the burgeoning Solay label, began as "a deal for one 45," in Griffey's words. He remembers, "it was really big because it was going to be Soul Train's new theme."

"But I was so confident that I went out and signed the Whispers, and it was a big advance," former U.B.C.P.

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

But, despite the fact that pressure from the U.B.C.P. has persuaded some leading black acts to switch their tour affiliations, Griffey feels that this is still a long way to go. There are still racial and economic politics in the business. You can easily get these guys to put up the million of dollars that they've been ripping off from black artists all these years just for the asking: we're going to have to go out and demand it and take it."

"We knew before Martin Luther King that it was wrong for a black man to pay the same fare as a white man yet have to sit in the back of a bus. We had to go out and demand it. And we did. And now it's way past time that black people were just singers, dancers, and con- black promoters."

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

MCA RECORDS TOSTS PACT WITH ROCKET — Bob Siner, president of MCA Records, recently inked a long-term agreement whereby MCA will market and distribute Rocket Records. The first release under the new pact, which signals Rocket's return to the label after a previous affiliation, will be Jude La Roy's "Willy, Why." The album, which is currently Top 10 in England, is being prepared for an LP for late '79 release on Rocket. Pictured toasted the signing are (l-r): Barry Tyerman, Rocket attorney; Barry Ales, Bob Siner, John Reid, Rocket Records chairman; and Joan Bullard, MCA Records vice president of publicity.
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EXECUTIVES ON THE MOVE

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

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

Pasha Promotes Sanders — The Pasha Music Organization, Inc. has announced the promotion of Maureen Sanders to the executive vice president position at House Recording Company. She was formerly with Casablanca Records and prior to that an executive administrator at U.C.L.A.

Burkhimer Named Marketing VP For RCA Int'l — NEW YORK — Don Burkhimer has been appointed to the newly created position of division vice president of marketing and talent acquisition for RCA Records International.

Burkhimer, who will report to Arthur Martinez, division vice president of RCA Records International, will be responsible for three areas: the marketing of domestically produced RCA Records through RCA's 15 wholly owned companies, and 29 licensees overseas; the marketing of internationally produced records in the United States; and the acquisition of talent worldwide.

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

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

ILMORE Inaugurates Credit Card Program — NEW YORK — NARM has initiated its VISA/JAX Master Charge card program for its members. The program, which allows NARM member companies the use of these cards at an annual interest rate of 2.25% offers substantial savings to the average NARM member, who according to a NARM questionnaire, pays an average of 3.1% a year in credit card interest.

According to Joseph Cohen, executive vice president of NARM, the program offers additional benefits. "The average ticket price for customers who used credit cards was $17.00 — compared to an average cash sale of $11.00 — an incredible 35% difference. For every cash sale we will realize an additional 12% on this sale.

Hilltak Drops Atlantic, Chooses Indie Distribtors — LOS ANGELES — Hilltak Records has terminated its distribution agreement with Atlantic Records, announcing that its product will be marketed through independent distributors.

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

The distributors signed up so far by Hilltak are Progress Records in Cleveland, Chicago, Detroit and Buffalo; Big State in Dallas and Houston; Malverne in New York and Boston; Chips in Philadelphia; Rib in Charlotte, California Records in Los Angeles; All South in New Orleans; Zamiski in Baltimore and Washington; and Westcoast Distributors and Sound Records in San Francisco and Seattle.

Cachet Moves HQ — LOS ANGELES — Cachet Records has moved its headquarters to new larger offices at 200 2nd Street in Burbank, where Ed Ladduick, president of the label, and members of the west coast staff will be based. The new offices will be leased at 6355 Wilshire Blvd., Suite 700, Los Angeles, Calif. 90048 and the phone number is (213) 655-2901.

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

Busch Sponsors Music Fest, 44-Show Series — LOS ANGELES — Busch Beer, a division of Anheuser-Busch, Inc., is currently sponsoring a series of 44 rock concerts throughout the southeastern states as part of its Busch Music Festival: The series began Sept. 5 in Columbus, Ohio with a Blue Oyster Cult show and will continue through Dec. 28, when it closes with an Outlaws concert in West Palm Beach, Fla. Successful concert format.

Some shows have been set for Knoxville, Tenn.; Miami, Lakeland, Jacksonville; Tampa; San Antonio; Corpus Christi; Pensacola; Palm Beach in Florida; Columbus, Greenville and Clemson in South Carolina; and North Carolina cities Fayetteville, Asheville, Charlotte, Raleigh and Greensboro. Starting time for most shows in the series will be 8 p.m.

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

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

The address for Empire will be P.O. Box 230, 1182 Cambridge St., Boston, Mass. The phone number is (510) 742-4521. Frontier Booking will be headquartered at the Fisk Bldg. in New York City. The phone number is (212) 245-5667.

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

Some of the new BMA members include The Apollo Theatre, National Commercials, Bobbie Humphrey, Harry Belafonte Enterprises; K-Tel International; and radio station WNDR.
TO: THE TRADE

SUBJECT: Country Music Special

Advertising deadline: September 28, 1979
Issue date: October 13, 1979

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★ Country Music: The Year In Review.
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Capitol Sets 11 LPs For Release

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


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

Guber, Kirshner Team Up On 'Hyde' Musical

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

Midsong To Issue Five

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

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

SUCH A MYSTIC MAN — "Mystic Man" is the title of Peter Tosh's latest album, and it's no exaggeration. Tosh's very presence, whether he be on stage or a few feet away, is un- questionably mystical in nature, and it's no surprise that the United Nations Committee Against apartheid in South Africa on September 21. Characteristically, the upcoming UN date hasn't fazed the Rasta Man, who says that he won't speak from prepared notes, what he says will come spontaneously and "from the heart and soul." The stage legend said, "I don't care what's written down, it's just how I feel inspired and influenced music" and "inspired music." The former, according to Tosh, is heard, but the latter is felt. Needless to say, he is convinced that reggae is truly "inspired music," mon, it is a feeling you have and can give to others. We were in the presence of a true and raw, complete, but the concept of reggae is un- limited. As to if he prove his point, "Mystic Man" proves to be a heavy dose of horror, music, not usually associated with the music. But they actually serve to enhance the mystic hype with surprising effec- tiveness. Together with "Buddha From Palace," Tosh weaves the most in- novative blend of reggae disco-yet meld of these two styles, which will include the band on this album and a solo effort. Their LP's upcoming Nov. 1.
SMOKEY ROBINSON'S NEW SINGLE IS TAKING OFF!

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

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NOW THAT'S TAKING OFF!
No Future For Non-Disc 12” Singles Industry Execs Say

by Frank Sanello

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

Even Casablanca, which enjoyed great retail action on the Kiss single, does not plan to capitalize on the Kiss showing. Al DiNoble, Casablanca VP, product development, summarizes the general attitude of the industry toward retailing non-disc 12” releases when he says, “We are sold 12” sales hurt LP sales. The Kiss single was the last non-disc 12” you’ll see commercially from Casablanca.”

That sentiment leaves unexplained why Casablanca released the 12” in the first place. “It was the economy,” DiNoble clarifies. “People weren’t buying that’s why the release was postponed.”

EP vs. Album Sales

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

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

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

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

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

The commercial and promotional future of the 45 is assured. It just usefulness is any doubt. “We’re still totally behind the 7”, says Campagna. “For us it’s the vehicle that broadens the audience for a, say, Chuck Mangione ‘Joe Jackson Wears A Red Cap Really Going Out With Him’ was launched the same way.”

Long-Lived Albums

Not only do 45s serve as an introductory vehicle, but they can also stretch out the life of an established act’s already released album. “Three hit singles from Styx’s ‘Pieces of Eight’ LP kept the album on the charts for more than two years,” says DiNoble.

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

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

ARIOILA LOSES A PUBLICIST: CHARISMA GAINS AN ARTIST — Vivabest is a notable signing for Charisma Records on a couple of notes. It’s the first signing of an American act since the London-based label launched as Fascination but the signing also marks the defection of Joeanne Russo, most recently a publicist for Ariola and former Teen Magazine entertainment editor, from the ranks of press to artist. Russo feels like a breakthrough for the label. It’s about getting past the 12” single, Does it feel right? I understand both sides of the business, so I can communicate the business side to the label and deal with the artists.” Russo has taken on the name of Marina del Rey in her role as keyboard-synthesizer-whiz in Vivabest. The group’s first single, “What Time it Was Vivabest,” will be released in England. Their album should be wrapped by early November, when the band will head to Toronto for a series of Canadian dates to polish their live act. Vivabest has already signed to the William Morris Agency, and has filmed a video with John Roseman. "When we’re in the industry and in a band it’s a really good thing," said Russo, "but when you’re signed it’s a lot different." Good luck, Marina.

WHERE WILL THEY TURN UP NEXT? — Todd Rundgren and an all-star support band will be up next on the Jerry Lewis Telethon tour this Labor Day weekend. Todd and Co. played “Money,” “Twist and Shout” and “Jumpin’ Jack Flash” for the broadcast audience as well as other old standards like the live audience at La Jolla’s Pantages Center. The players included Ringo Starr, Dave Mason, Bill Wyman, Doug Kershaw, Kiki Dee and several members of Utopia. Wyman’s wife Astrid served as rock talent coordinator for the telethon. The Cars were in hot water recently during the Madison stop on their tour, but they didn’t seem to mind. It was all part of the “Cars Wash” contest the group sponsored, whereby lucky young women were allowed to participate in a post-concert shower with the band. The group is anxious to sponsor the contest in every market they visit. And Martin Mull is now turning up on American Airlines. He’s being featured on the stereo channel in a half-hour interview吕布 cuts mix.

THE LOCAL SCENE — Warner Bros. is negotiating first refusal rights on Gary Myrick and the Figures, currently the hottest unsigned band in the local scene. Recently paired with E/ A Sumner opens the USC concert series with For Freshman on campus Sept. 12 at 12:30 Freeway Records will release its debut double-pocket LP soon. “L.A. Radio” is described as “a socio-musical and geographical guide” mixing amateurs with pros like Phil Spector, Brian Wilson, Plo & Eddie, Jim Steinman and Stephen Bishop. The band has been working on a tour and a film is being planned. The Alliance For The Las Vegas Entertainment Industry has announced the signing of former the Raiders singer, Dino Bosco. Love is an American Airlines. He’s being featured on the stereo channel in a half-hour interview吕布 cuts mix.

FILM NEWS — It’s a sign of the times that Film News has become a regular segment in Points West’s “Saturday Night Fever” and “Grease” since the film was released for quite some time now the movie industry has been growing closer and closer to the music industry. Some current examples include films involving Paul Simon and Meat Loaf. Simon has written 14 songs for a musical based on his work, which will begin Oct. 10. Loaf (Meat?) will star in “Roadie,” a comedy about rock touring — prime comedy subject matter if there ever was — for Alive Enterprises Production. Shooting starts Oct. 20. Allan “Welcome To L.A.” is released Oct. 30. “In the Heat of Lust Marla” will be released in the fall and it is said that Meat Loaf will star in a comedy, “The Throbbing Heart.”

Lyrical Champs — During Teddy Pendergrass’ recent appearance at the Century Hollywood Theatre in L.A., heavyweight champ Muhammad Ali (III) went backstage to congratulate the singer. Pendergrass, who recently released his LP, Sept. 16 at Devonshire Downs in Norridge to raise money to stop the development of the Santa Monica Mountains. For info, call (213) 889-4227. The city of Redondo Beach is suing the Hong Kong Cafe. The beach city is upset about the downtown L.A. nekkid club’s habit of putting up at posters and not taking them down after the shows.

Film News — “Thunder In The Night” is the name of Elton John’s forthcoming LP. “The Lights Out Over Love” is the title of Elton John’s next album. The film, which stars Elton John, will be released in the fall. The film, which stars Elton John, will be released in the fall.

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

SO SOON WE CHANGE - David Ruffin - Warner Bros. BSK 3308 - Producer: Don Davis - List: 7.98 - Bar Coded

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

THE BOTTLES - MCA-3177 - Producer: Jeffery Levy - List: 7.98

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

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

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

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

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

MIDNIGHT RUN - Lowry Hamner And The Cryers - Mercury SRM-1.3785 - Producer: Jim Mason - List: 7.98

Lowry Hamner and The Cryers know the formula for driving power pop. The sterling production work of Jim Mason can only be responsible for bringing off that Beach Boy-like high harmony vocal blend, but the band's sleek good time sound is strictly the brainchild of Lowry Hamner. Churning rockers like "I Don't Hurt Somebody" and "Break Your Heart Of Stone" are the group's forte, but the haunting title track is the album's showcase piece.


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


This top-flight R&B band can do it all - sing, play their instruments, be their own horn sound and stay contemporary. The band rips through a set of disco numbers, sizzles R&B songs and floating ballads on "So Delicious." The music only takes a back seat to the tight, bone dry vocal harmonies of Pockets. The best vocal performances are turned in on "How Do You Think It Feels," "Charisma" and the old Tom Bell classic, "La La (Means I Love You)."

DANTES INFERNO - Infinity INF 9014 - Producers: Ron Dante and Harold Wheeler - List: 7.98

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


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

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

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


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

MARY WILSON - Motown M7-92791 - Producer: Hal Davis - List: 7.98

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


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

IN THE HEAT OF THE NIGHT - Pat Benatar - Chrysalis CHR 1236 - Producers: Mike Chapman and Peter Coleman - Bar Coded

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

TANGO PALACE - Dr. John - Horizon SP 740 - Producers: Tom Flood & Hugh McCracken - List: 7.98

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

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

Trooper specializes in a tight, bone crunching rock 'n roll sound. However, its debut effort shows that the band is capable of handling ballads and softer numbers as well. In addition, the band is capable of bringing off those ringing high harmonies that are a characteristic of the late, great Jon Anderson. A soaring version of the Kinks' "All The Day And All Of The Night," and the Traffic sounding "Mr. Big" are two of the better cuts on this album.

LOWELL - AVI Records AVI 6070 - Producer: Eugene Record and Bruce Haws - List: 7.98

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

Cash Box/September 15, 1979
**REVIEW**

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

*Broken Hearted Me* (3:43) (Chappell & Co., Inc./Sailmaker Music — ASCAP) (R. Goodrum)

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

**DAVID BOWIE** (RCA PB-11724)


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

**RACHEL SWEET** (Stiff/Columbia 1-11100)


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

**ROB GRILL** (Mercury 76009)


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

**FOXY** (Dash/TK OAX-3054)


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

**ROBBIE PATTON** (Backstreet MCA-41105)


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

**STING** (Midsong Intl! M1 1010)


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

**BRUCE SPRINGSTEEN** (Columbia 3609)

*Take Me Out Dancing* (3:52) (Wescraft Music Inc./Countless Songs, Ltd. — BMI) (The Stilly Singles)

"Airplay" and pop music shows are one of the few that will pick up on this single from Springsteen's "The River" album. With a laid-back, simple musical backdrop, the song appeals to C&W, soft rock, and pop music in general.

**L E N N Y W I L L I A M S** (MCA MCA-41118)

*Groove* (Malaco/TK 1058)

*What Do You Do With A Winner*? (3:56) (Malaco Music/Rotgig Music — BMI) (J. Lindsey)

"It's a little more sexy in person." This single off the power house's "Fool Around," this should fare a good deal better than "I Go To Pieces," which was primarily aimed at C&W. A sleeper for Top 40.

**VIOLENTS** (Jet Z99 5063)

*Clog Dance* (2:58) (Aviation Music Ltd. — ASCAP) (J. Marcangello)

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

**ABBA** (Atlantic 3609)

*Angel Eyes* (4:20) (Countless Songs, Ltd. — BMI) (B. Andersonson, B. Ulvaeus)

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

**LENNY WILLIAMS** (MCA MCA-41118)


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

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Radio News

High Climbing—DJ Terry MacDonald at KXYX-FM/Seattle and two professional mountain climbers had an incredible adventure high atop Mount Rainier in Washington that few, if any of us, would ever want to experience. What began as an eight-day climb as part of a KXYX-FM campaign to raise money for the Muscular Dystrophy Association ended last Thursday with a dramatic rescue after several close calls with death. MacDonald had been broadcasting his daily show from the mountain, but when the trio reached the summit Friday, a raging blizzard set in and the icy drama unfolded. The tents collapsed and were buried when the trio emerged to face the ice pack. The only shelter from the elements were ice caverns and those could not be found. Rations were low and MacDonald suffered from hypothermia, a sickness brought on by sudden, abnormally low body temperature. MacDonald said that he hadn’t gone up the mountain for a personal goal, but that he most definitely caught up on his prayers during the ordeal. In fact, one of the guides had phoned the base camp and reported that they were all as good as dead. The prayers were answered because shortly after phoning the base camp, a cavern opened up and the climbers from that ultimately saved their lives. After three or four attempts, a helicopter was finally able to land and get the men off the mountain minutes before another blizzard hit. The goal of this climb is to raise money for the station, but $2,000 was raised for the M.D.A. Right now, MacDonald has no plans of scaling Mount Everest, Rainbow or even a hill. “This was my first climbing experience,” he said. “I am very content to have my feet right here on the control board.”

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

Word’s format is basically comprised of country western music, folk ballads, some bluegrass, and little gospel music. Every hour, there are also four one-minute readings in English about the Old Testament. During the day, the station will reach Israel, Lebanon and Syria, and at night will also take in the Persian Gulf area and parts of Arabia and Turkey. The project was started by High Adventure Ministries Inc., a non-profit organization, and is programmed by Ken Weintraub. Weintraub emphasized the importance of not offending anyone in order to avoid volatile religious or political situations. “Issues like sex, drinking, or mentions of pigs and goats will definitely ruffle some religious sects and are carefully screened out.”

Weintraub further explained that Word offers people in those countries, and UN troops stationed in the Middle East, a music alternative to BBC, Russian Radio and contemporary stations in those areas. “There is nothing to open up a whole new market for country music,” he said. With the entire format in English, “Word also presents an opportunity for those interested in brushing up on their English linguistic skills.”

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

Station to station—KCRW, a National Public Radio affiliate licensed to Santa Monica College, will be presenting a 30 hour document of the Beatles entitled “4 Parts No Longer Equal The Beatles.” The program is produced and hosted by Jay Lacy and will debut at midnight on Sept. 29. Highlights of the program include every Beatles recording available, rare concert appearances, interviews with Brian Epstein and the Beatles and even some coverage of Johnny and the Moon Dogs. WPEZ/Pittsburgh recently auctioned off five pairs of tickets to a Bee Gees concert, to help raise money for the Muscular Dystrophy Assoc. $1,600 was the grand total and one pair went for $400. Bowley Program at WHFS/Philadelphia, and station personnel fielded hundreds of phone calls an hour during a four day promotion for tickets and backstage passes to the recent Kiss concert at the New Haven Coliseum WPLI/New York recently saluted the release of United Artists film “Amercathon” with a party and a concert at Central Park WPLI/DJ Tony Pigg and Career/MR co-hosted the afternoon with Eddie Money. Mercury recording artist Carolyne Mas performed for several thousand people who attended. Steve “CF” Davis at MDW/Detroit, said that the station is providing just about every show for the Wests division professional football game against Atlanta Records 13-12. To the various promo people on the Atlanta Records team: Is that any way to get your records played?

Rich Named KHTD PD—Los Angeles—Bobby Rich has been named program director at KHTD/Los Angeles and will be working closely with newly appointed general manager Tim Sul- livan. Rich was most recently PD at WXTL/New York and before that B100/San Diego.

SRO To Release Two New Singles Sept. 10—Los Angeles—SRO Records will release new singles by Yvonne Elliman and D’Lance on Sept. 10. Elliman’s single, “Love Pains” (b/w “Rock Me Slowly”), will also be featured on her upcoming album. “Yvonne” and D’Lance’s “Share My Love” (b/w “Midnight Ride”) is a follow-up to the disco mix released as a 12” on Aug. 27.

‘Angel Eyes’ Is New A-Side Of ABBA 45—New York—Atlantic Records has reserved “Angel Eyes” as the A-side of ABBA’s new single. Initially, the company released “Voulez Vous” as the A-side, but flipped the record over in response to reaction from radio programmers.

John on the air at KIQQ—Robert Johns, in support of his EMI-Americana single “Sad Eyes,” recently visited KIQQ/Los Angeles to do a special interview at the station. Pictured are (l-r): Jim Carson, FM-100, John, David White, EMI-A co-local promo manager, L.A.; Francesca Capocci, public affairs director, FM-100; Marilyn Talmian, FM-100 production ass’t., Lee Bayley, FM-100 PD, and David Budge, manager, press, EMI-UA.
FM STATION REPORTS – NEW ADDS/HOT ROTATION

KRTS – ALBUQUERQUE – SAM CORNISH


WSAN – ALLENTOWN – RICK HARVEY
ADDs: City Boy, Jimmy Buffett, Alan Parsons, J.D. Souther, Yachts.


KXTY – FRESNO – ALMADO – BILL MILLER

KEZI – PORTLAND – ANAHEIM – LARRY REISMAN
ADDs: J.D. Souther.


WKLX – ATLANTA – RICH PIANBMO
ADDs: Yacht, Eddie Money (45), Yorfin, Foreigner (45).


WLPM – BALTIMORE – CHUCK PHILIPS
ADDs: Judas Priest.


WAAL – BINGHAMTON – DICK BACSON
ADDs: Pointer Sisters, Mistress, J.D. Souther, Dirt Band, Frank Zappa, Blue Steel, Pat Benatar, Sports (imp). Molly Hatchet.


WBCN – BOSTON – TONY BERARDINI/KATE INGRAM
ADDs: Jimmy Buffett, Lynne Johnson, Larry Raspberry, Sinceros, Charle & Marie Currie (45), Foreigner (45), Dr. John (45), Suzi Quatro (45), Billy boiling (45), Atlantic.


WRTF – CINCINNATI – BOB GELMS


WLTY – CLEVELAND – RAY HENRY
ADDs: Louise Goffin, Ian Gomm, Pat Travers, Eccid Beach Band, Foreigner (45).


WVLQ – COLUMBUS – TOM TEUBER/STEVE RUNNER
ADDs: Molly Hagan, Paul Carr, Rachel English.

HOTS: Led Zeppelin, Knack, Journey.

C-101 – CORPUS CHRISTI – CHARLIE PALMER


KZMW – DALLAS – TOM OWENS/DORIS MILLER

KBHI – DENVER – FRANK CODY
ADDs: Alan Parsons, City Boy, Glimmering.

HOTS: Led Zeppelin, Cars, Knack, Little River Band, Kinks, ELO, Robert Palmer, Nick Lowe, Dave, Superever, Sniff & The Tears, Van Halen, Neil Young.

KEFM – DENVER – IRA GORDON/NICK COOK
ADDs: Sinceros, Alan Parsons, Hoy Acton, Genya Ravan, Zwo.


WABA – DETROIT – ERIC GOLDBERG
ADDs: Moon Martin, Elyon, Pat Benatar, City Boy.

HOTS: Led Zeppelin, Knack, Cars, Neil Young, Blackfoot, RED Speedwagon, Blue Oyster Cult, Chicago, George Thorogood, Talking Heads.

W-4 – DETROIT – MARK MCEWEN
ADDs: Shox Tahl (45), Waylon Jennings (45), Foreigner (45).


WXLJ – KNOXVILLE – ELGIN – TOM MARKER/WALLY LEISERING
ADDs: Sad Cafe, Dr. John, 999, Frank Zappa, Van Morrison, Blue Steel, Feather, Metro (imp).


WESF – FT. LAUDERDALE – MICHELE ROBINSON
ADDs: Karin Bonfli, J.D. Souther, 999, Simple Minds (imp), Metro (imp).


WCCC – FRESNO – BILL NOSAL
ADDs: Yipps.


WSSW – FT. MYERS/LICHTER – JIM DOREN
ADDs: B-52s, Fabulous Thunderbirds, Pat Travers, Spring, Molly Hatchet, Sad Cafe, Van Morrison, City Boys.

HOTS: Led Zeppelin, Bob Dylan, Robert Palmer, Robert Palmer, Nick Lowe, Young, AC/DC, (45), Sniff & The Tears, Cheap Trick, Journey, Little River Band.

KXKT – KANSAS CITY – AUGUST HOPPE


WBLM – MAINE – LEWISTON/PORTLAND – JOE DIAZ
ADDs: Pat Benatar, Peter Gabriel, Sinceros, Shirts, J.D. Souther, Yipes, Steven's & Grave, Jeff Lorber.

**POP RADIO ANALYSIS**

**REGIONAL ACTION**

**EAST**

Most Added

1. **YOU DECORATED MY LIFE** - KENNY ROGERS - UNITED ARTISTS
2. **LOVIN', TOUCHIN', SQUEEZIN'** - Journey - Columbia
3. **GOOD GIRLS DON'T** - Knack - Capitol

Most Active

1. **SAIL ON** - Commodores - Motown
2. **LONESOME LOSER** - Little River Band - Capitol

**SOUTHEAST**

Most Added

1. **YOU DECORATED MY LIFE** - KENNY ROGERS - United Artists
2. **DIRTY WHITE BOY** - Foreigner - Atlantic

Most Active

1. **SAIL ON** - Commodores - Motown
2. **LONESOME LOSER** - Little River Band - Capitol

**MIDWEST**

Most Added

1. **YOU DECORATED MY LIFE** - KENNY ROGERS - United Artists
2. **GOOD GIRLS DON'T** - Knack - Capitol

Most Active

1. **SAIL ON** - Commodores - Motown
2. **LONESOME LOSER** - Little River Band - Capitol

**SOUTHWEST**

Most Added

1. **YOU DECORATED MY LIFE** - KENNY ROGERS - United Artists
2. **DIRTY WHITE BOY** - Foreigner - Atlantic

Most Active

1. **SAIL ON** - Commodores - Motown
2. **LONESOME LOSER** - Little River Band - Capitol

**WEST**

Most Added

1. **YOU DECORATED MY LIFE** - KENNY ROGERS - United Artists
2. **DIRTY WHITE BOY** - Foreigner - Atlantic

Most Active

1. **SAIL ON** - Commodores - Motown
2. **LONESOME LOSER** - Little River Band - Capitol

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**RADIO ACTIVE SINGLES**

1. **SAIL ON** - Commodores - Motown
2. **LONESOME LOSER** - Little River Band - Capitol

---

**SECONDARY RADIO ACTIVE**

1. **POP MUKZ** - M - Sire/Warner Bros.
2. **BOGO/POLYDOR** - BGO/Polydor

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**MOST ADDRESSED RECORDS**

1. **YOU DECORATED MY LIFE** - KENNY ROGERS - UNITED ARTISTS
2. **LOVIN', TOUCHIN', SQUEEZIN'** - Journey - Columbia
3. **GOOD GIRLS DON'T** - Knack - Capitol

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**RADIO ACTIVE SINGLES**

1. **SAIL ON** - Commodores - Motown
2. **LONESOME LOSER** - Little River Band - Capitol

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**SECONDARY RADIO ACTIVE**

1. **POP MUKZ** - M - Sire/Warner Bros.
2. **BOGO/POLYDOR** - BGO/Polydor
The following stations were also used in this week's research:

**WKTR, KFRO, KRM Wavy, KTSA, KPEF, Q105, WHTC-FM**

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<thead>
<tr>
<th>Time</th>
<th>Callsign</th>
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<td>100.3</td>
<td>Adult Contemporary</td>
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<tr>
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<td>KHJ</td>
<td>710</td>
<td>Top 40/CHR</td>
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<tr>
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<td>KFRC</td>
<td>970</td>
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**ANNIE VISITS KMET FOR THE DURACOLS**

Following an LP preview party in San Francisco, the Duracols’ Annie The Pip and staffers of Capitol’s Duracols Airplay Proliferation Board at Los Angeles KMET-FM to deliver the “DURACOLS” LP and the single “It Hurts To Be In Love.” Annie was interviewed on the air while everyone else just watched and listened. Pictured above, KMET PD Pat Kelley, KMET Co-Director Jack Snyder, KMET MD, Nagle, and Arnie attached to his trainer’s leash. Susan Scharf, Capitol pop promotion manager, Los Angeles Mathews, and Dave Rothstein, Capitol western AOR promotion coordinator.

**Sly Is Back With New WB Package**

[Continued from page 8]

some parts of many of the cuts.

“I wanted to make the record sound as if Sly were performing the tracks for the first time today,” enthused Luongo. “It has been done as tastefully and sensitively as possible and it’s a long time to make sure that everything sounded just right and true to the original.”

According to Peter Bennett, Sly’s attorny, no clause existed in Sly’s former contract with Epic under which “third party could unilaterally go into the studio and change his songs.” However, Bennett has sent a letter to Epic alleging to release the LP under the expressed condition that the label would be doing so “under a special license.”

**Royalty Question**

Ken Roberts, Sly’s current manager, noted that royalty rates on songs included on the Epic set are still the question at this point. “The royalty rate which we quoted CBS (Epic was under Sly’s original 1972 contract with the label),” says Roberts. “And we are treating this album as we would a new album, since they have added different instrumentation to the songs as they change it.”

Sly previously had two concurrent contracts with Epic, the first extending from 1967 to 1972 and the second running from 1972 to 1977.

To whom would anybody not connected with Sly have heard the tapes from the record?” indicated Bennett. “We’re hoping that it doesn’t go to litigation and we would only as if the conditions of our letter to CBS aren’t met.”

At this point, the royalty question remains unresolved according to Bennett and Epic has yet to answer his letter, although the label still intends to release the LP as scheduled.

**President Inks Burton For U.K. & Germany**

LOS ANGELES—Recording artist Jay Burton has signed with President Records for exclusive distribution of his work in the UK and Germany. Burton’s first LP with the label, “Midnight Dance,” is scheduled for mid-September release.

**Non-Disco 12”s Have No Future, Label Execs Say**

[Continued from page 16]
Music Odyssey Chain, Jet and CBS Team Up For ELO 'Discovery' Contest

LOS ANGELES - Jet/CBS Records, in conjunction with the Music Odyssey Records and Tapes retail chain, is wrapping up a major promotional competition for ELO's current LP, "Discovery." The 39 Music Odyssey stores located throughout 21 cities in the western U.S., covering a total of 10 states in all, including Alaska and Hawaii, have been involved in the competition and will award $100,000 in co-op support for the promotion. Seven stores, including those in San Francisco, added extra prizes to the contest.

Held in conjunction with the "Discovery" contest was a nationwide merchandising display competition involving retail outlets across the country. The participants, who were selected on an entry form and then entered in the contest through a lottery, had to display their ELO products in their stores in terms of appearance and promotion and receive a "raving" by the customers. The competition began Aug. 25 and ended on Sept. 3.

A limited number of co-op orders were placed in all local Music Odyssey stores and on entry forms and mentioned on commercials, in addition to giving 25 T-shirts to help promote the contest. All co-op orders received 30-40 co-op spots for the promotion. Some stations, such as KMEL-FM in San Francisco, added extra prizes to the contest.

The promotion was conducted in conjunction with the "Discovery" contest, a nationwide merchandising competition involving retail stores in the country. All participants, who were selected on an entry form and then entered in the contest through a lottery, had to display their ELO products in their stores in terms of appearance and promotion and receive a "raving" by the customers. The competition began Aug. 25 and ended on Sept. 3.

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WHN Symbolizes Changing Profile Of Country Music

by Jennifer Bohler

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

Although it's no longer called a Barn Dance, WHN today is carrying on the tradition of broadcasting live concerts. At one time, even this New York station had a barn dance of its own, capitalizing on such artists of the day as Tex Ritter. Today, live broadcasts feature such artists as Kenny Rogers, Crystal Gayle, Larry Gatlin and Bill Anderson, just to name a few.

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

Broadcast Sites

Thanks to technical producer Ron Schiller, WHN live broadcasts can originate and have originated from a variety of venues scattered throughout the New York metro area. Some sites for past performances include Carnegie Hall, Lincoln Center, Central Park, the Caledron Theatre on Long Island, and from the village, the Lone Star, the Bottom Line and the Other End. The station even ventured so far as to cover Volunteer Jam IV in 1978 from Nashville.

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

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

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

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

Listener Response

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

"The way radio is — getting more competitive with the growth of FM — AM radio, to remain successful, has to be constantly open to innovation," Salamon said. "Because of the great listener response we..."
PD Salamon Utilizes Research, Innovative Ideas To Satisfy WHN Listeners' Tastes

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

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

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

"Research is not inhuman," Salamon added. "Research allows us to touch the greatest number of human beings and let them give us input. What we are trying to do is draw from the collective experience of our audience and hold up a mirror image to them. I feel that is the key to our being successful. It is like any other business. If I sold shoes or anything else, I would want to find out if the people want a black one, a green one or a pink one before I went out and bought a bunch of them to sell. It is the difference between sales and marketing."

Research Tools

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

The genesis of Salamon's method goes back several years. In early 1973, while program director for WEEP-AM/FM in Pittsburgh, Penn., Salamon discovered through extensive call-out research that many listeners considered John Denver and Olivia Newton-John (and others) country artists. But no country stations were playing their records because the Nashville music establishment did not consider them country. Salamon began programming "crossover artists" and mass-appeal country radio was born.

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

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

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

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

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

Country Crossover

Across the country, many people in the country music business, view WHN as a purely "crossover" station, but Salamon refuses that assessment. In his estimation, the "crossover" tag is an over-simplified description of WHN.

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

Beyond Country Limits

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

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

As an adjunct to research, Salamon said that familiar artists such as Dolly Parton or Kenny Rogers would receive initial airplay on the strength of their track record.
There is no doubt about it. New Yorkers have acquired a healthy taste for country music. But these tastebuds have been carefully nurtured and educated, largely through the marketing and promotional skills of Dale Pon, WHN's director of creative services.

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

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

The first thing we did was commission a survey to interview thousands of people to find out what their musical tastes were. People under the age of 25 had a certain set of preferences and people over 25 had another set. Under 25, they were into a lot of heavy metal rock music. Over 25, it became apparent that there were an awful lot of listeners who wanted to listen to music that they could relate to — music that had to do with life experiences and was in an understandable form. What was difficult was getting them to admit that they liked country music and getting them to listen to a new kind of country music that was being programmed here.

**Advertising Country Music**

So Pon began to advertise country music. He used posters, television ads and other means to inform New Yorkers that country music was not hokey, but was a modern sound sung by attractive, intelligent people. The television ads, which feature artists like Glen Campbell, Kenny Rogers and Crystal Gayle, are bright, creative TV spots which have garnered WHN Clio nominations and various advertising awards. In 1976, the New York State Broadcasters, Inc. recognized WHN as having the best promotional campaign in the state of New York.

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

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

(continued on page 31)
WHN's Gamble On Country Format Pays Off In New York

by Bob Campbell

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

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

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

Perseverance

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

In 1973, the 50,000-watt AM station switched formats from MOR to all-country, but it failed to work. However, in 1975 a team of top professional radio men was brought in and the tide began to turn. Nick Verbitsky, now vice president as well as general manager, was hired as general manager. Ed Salamon, known as a boy wonder in country programming and research, joined WHN as program director, and bright, articulate Dale Pon was brought on board as director of creative services. Together, they formulated a game plan and implemented a program designed to educate New York on the feasibility and potential strength of country music.

Verbitsky walked in and assessed the problems facing WHN. A veteran in the communications field who started his career as a media estimator with the J. Walter Thompson Advertising Agency in 1965, Verbitsky entered the radio representative sales field in 1966 with the Eastman Company as an account executive. He joined the local sales force of New York’s WCBS in 1970, and he became the top biller in the station’s history over a three-year period. So Verbitsky understood well that a major problem with country music would be convincing clients that it would sell products.

‘No Philosophy’

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

(continued on page 2)
WHN 4th Annual Listener's Choice Awards For 1979

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

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

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

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

The winners in each category in the Fourth Annual WHN Listeners' Choice Awards are:

MALE VOCALIST OF THE YEAR — Kenny Rogers, Elvis Presley
FEMALE VOCALIST OF THE YEAR — Dolly Parton, Crystal Gayle, Anne Murray, Olivia Newton-John, Waylon Jennings
GROUP OR DUO OF THE YEAR — Kenny Rogers & Dottie West, Oak Ridge Boys, Statler Brothers, Kendallis, Elvis Presley & Linda Ronstadt
ENTERTAINER OF THE YEAR — Kenny Rogers, Elvis Presley, Dolly Parton, Johnny Cash, Crystal Gayle
SONG OF THE YEAR — The Gambler, She Believes in Me, Memories, Amanda, Are You Sincere

Kenny Pays a Visit — When in New York recently, Kenny Rogers dropped by the WHN station to say hello, and to guest DJ for a program. Pictured in the office of the vice-president and general manager of WHN, Nick Verbitksy, are (l-r): Ed Salomon, PD, WHN, Rogers, and Verbitksy.

Pon Sells N.Y.C.
On Country Music

(continued from page 29)

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

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

Perception Changing

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

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

REX ALLEN, JR.
JOHN ANDERSON
BEL LAMY BROS.
GUY CLARK
EARL T. CONLEY
RODNEY CROWELL
GAIL DAVIES
BIG AL DOWNING
DONNA FARGO
EMMYLOU HARRIS
CON HUNLEY
FRANK IFIELD
BUCK OWENS
SANDY POSEY
T.G. SHEPPARD
MARGO SMITH
get, I would have to say the live shows have helped our ratings.

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

**Concert Following**

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

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

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

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

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

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

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*Cash Box/Saturday 15, 1979*
WHN’s Gamble On Country Format Pays Off In New York

(continued from page 30)

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

Convincing Agencies

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

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

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

Market Study

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

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

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

Among his innovations is the practice of inviting artists into the studio to sit in as a guest deejay rather than merely submitting to an interview. Entertainers such as Dolly Parton, Anne Murray, Eddie Rabbit and Olivia Newton-John have come in and played music, talked about themselves and given traffic and radio reports. Salamon believes this approach is unique because it allows the artist to talk directly with the public as opposed to a straight interview. WHN also programs a wide variety of Presley music, and not just his hits. For in-

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

WHOUT WHN

NEW YORK

WOULD BE A LOT FARTHER FROM

NASHVILLE.

CBS RECORDS NASHVILLE.
WHN’s Gamble On Country Format Pays Off In New York

(continued from page 33)

If there is an intangible key to success of WHN, it is the station’s commitment to excellence and professionalism. It is a tenacious quality apparent even in the design and layout of the station’s comfortable, well-planned offices, the result of $320,000 in renovations in 1975. Verbitsky, for one, insists on going first class.

“We are an aggressive marketing station, and we try to control what goes on in country music in New York City,” Verbitsky explained. “We have probably 100 people come up to us each year with some idea concerning country music, and we try to discourage 90 of them. We don’t want somebody to run concerts who is smarter than we are.” The competition in New York for the entertainment dollar is keener than anywhere else in the world. “If we do not do it first class, we do not do it. And we always critique what we do because we know we can do it better. For instance, in 1976, our first full year on the job, we turned a profit and we hired the best people available for the job — not just management people, but secretarial. We tried to build a routine that would not burn them out, and we paid them a fair market value.”

Planning Ahead

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

Fred Sibert, Promotion Manager

WHN’s Gamble On Country Format Pays Off In New York

Best Wishes,

WHN

BUCK OWENS

Thanks For Allowing Us To Be A Part Of The Winning W H N Team
You’re The Greatest!

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

Thanks WHN

Hag

Cash Box/September 15, 1979

www.americanradiohistory.com
“I Believe In You”
KENNY

WHN Audience Polls
Best Male Vocalist — KENNY ROGERS
#1 Best Duo — KENNY ROGERS & DOTTIE WEST
#1 Best Song — GAMBLER
#1 Best Entertainer of the Year — KENNY ROGERS

www.americanradiohistory.com
MUNICIPAL AUDITORIUM, NASHVILLE – The Crusaders held their own against the mammoth explosion of Kiss on the music scene six years ago, but nobody ever doubted their staying power. This group as far as sheer showmanship.

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

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

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

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

Special effects considered, the music itself has lost its edge and brightness. But the powerful show, Kiss offered the audience several cuts from their new album, "Dynasty," including their current single, "I Was Made For Loving You," but for the majority of the show, it dipped into its healthy musical past and dug out such standards as "Shout! Out Loud" and "Firehouse." New England, the opening act for this rock and roll extravaganza, should have been mentioned. Any group that can hold its own against so formidable a headliner deserves a pat on the back.

LENNY WILLIAMS

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

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

Opening with the classic Top 10 ballad "So Very Hard To Go," Williams shifted into high gear on up-tempo selections from his "Choose You" and "Love Current" LPs.

His six-piece backup band, while not up to the well-organized ensemble of Top 40, nevertheless provided strong support throughout the hour-plus set. Williams showed that he is a well-rounded entertainer who knows how to work a crowd. He guided gracefully from one side of the stage to the other, sometimes pausing to introduce the next song with a bit of down-home banter, which drew huge laughs and screams from the capacity audience.

The Whisky, Los Angeles — Although ex-Monkee Michael Nesmith’s current musical stance is easy to categorize, the artist seems to indicate that his new album, "Infinite Rider On The Big Dogma," and his live act, Nesmith has de-emphasized the musical version of his psychedelic cabaret of the early 60s in favor of a more rock-oriented, original role. The latter is a shadow of the Great American Songbook that shows great promise for an eventual breakthrough to a mass audience. But Nesmith’s current regard for a straightforward, incisive, hard-driving style could give him a broader range.

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

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

In short, Nesmith and crew are talented musicians who have created a particularly strong and straightforward dance act. Despite inconsistent vocals and a very short encore-less set, Nesmith’s Whisky date proved that he is on the right track.

JERRY BERNSTEIN

The Whisky, Los Angeles — The Shirts opened with a competent set. The group shows a lot of talent in search of a direction, and did a fine rendiong of Paul Simon’s interpretation of Edward Arlinonson’s "Liverly Corey."
TOP 75 ALBUMS

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<tr>
<th>Weeks On</th>
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<td>1 GREATEST HITS</td>
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<td>2 BILLION MILE REFLECTIONS</td>
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<td>THE CHARLIE DANIELS BAND (Epic -EP-3001)</td>
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<td>3 THE GAMBLER</td>
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<td>KENNY ROGERS (United Artists USA -LA 894-9)</td>
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<td>GREAT BALLS OF FIRE DOLLY PARTON (RCA APL -1-3361)</td>
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<td>4 FAMILY TRADITION</td>
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<td>HANK WILLIAMS II; (Columbia FC 36044)</td>
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<td>8 THE LEGEND AND THE LEGACY VOL. 1</td>
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<td>JOHN GRANTY; (RCA APL -3346)</td>
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<td>9 THE BEST OF THE BRIDE</td>
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<td>THE STATLER BROTHERS (MCA APL -3619)</td>
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<td>10 OUR MEMORIES OF ELVIS VOL. 2</td>
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<td>EDDIE BRADBERRY (RCA APL -3619)</td>
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<td>11 THE VETERAN</td>
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<td>LORETTA LYNN AND CONWAY TWITTY; (RCA APL -3619)</td>
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<td>14 BLUE GIRL</td>
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<td>THE OAK RIDGE BOYS (MCA APL -19)</td>
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<td>19 CROSSWINDS</td>
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<td>24 JUST FOR THE RECORD</td>
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<td>25 JERRY LEE LEWIS</td>
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<td>26 ROCKIN' YOU EASY</td>
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<td>27 GOLDEN TEARS/STAY WITH ME</td>
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<td>DON WILLIAMS (RCA APL -1-3360)</td>
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<td>28 ROCKIN' YOU EASY</td>
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<td>30 NEW KIND OF FEELING</td>
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<td>ANNE MURRAY (Columbia CTP-18499)</td>
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<td>31 HOT THROUGH THE HEART</td>
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<td>HELENE WAINES (Atlantic AB-4117)</td>
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LORETTA LYNN IN LAS VEGAS — MCA recording artist Loretta Lynn was recently visited in Las Vegas by executives on her opening night at the Aladdin Hotel. Picture are (l-r): Stan Layton, vice president of marketing, Jim Foglesong, president of MCA Records’ Nashville Division; Lynn; Ron Chancey, vice president of MCA Nashville; Santa Russo, president of product development; and Russ Shaw, vice president of artist development.

‘Xmas Carol’ Goes Country

by Jennifer Bohler

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

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

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

Affable Hoyt Axton will portray the rapacious Scrooge counterpart, Cyrus Flint, a penny-pinching banker who is given a second chance by the untimely death of his nephew, who portrayed Annabelle, the indigent clerk, while Lynn Anderson will portray Mrs. Titchett.

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

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

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

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

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

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

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

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

Cuscip Appointed As Nashville Cash Box Editor

NASHVILLE — Don Cusick has been named Nashville editor for Cash Box, a sister publication to Billboard, which replaces Bob Campbell, who is moving to east Texas to pursue an independent writing project.

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

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

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

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

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

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

BACK BY POPULAR DEMAND... Luster "Roadhog" Moran and the Cadillac Cowboys recently made a rare public appearance on Ralph Emery's "Pop Goes the Country" TV show. Donned in modish coats and ties to enhance their new pop image, the group performed such numbers as "Love Is A Many Splintered Thing," and "The Thing From Dr. Chicago." Coincidentally, the Statler Brothers also made an appearance on the show. The Stage West, a showcase club in Toronto, Ontario, recently underwent a format change. The club has switched from showcasing local talent, to featuring a combination of Canadian and American recording artists. Con Hunley, Mickey Gilley and Rodney Crowell have already made appearances at the club.

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

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

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

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

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

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

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

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

Nashville producer/publisher Bob Montgomery has been invited by Paul McCartney to appear as guest artist on his upcoming "Thrilla in London," set for release in early January. Montgomery, who comes from a bluegrass background, started out in Lubbock, Tex. writing and performing together until their high school graduation in 1955. They continued writing together occasionally until Holly's death. McKeel's association with this tuckered-out rock star will be adding yet another film activity when he guest stars in an upcoming episode of CBS-TV's, "The Duke of Hazzard." And in the major motion picture department, Time's role in the current movie release, "The Villain," with Kirk Douglas and Ann Margret.

Mail Order Firm Formed To Handle Country Product

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

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

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

REVIEWES

WAYLON (RCA PB-11723) Come With Me (2:59) [First Lady Song, BMI] (Chuck Howard) Jennings comes out with something quite new this outing. He starts out with just a piano accompaniment and finishes the strong chorus with Jessi Colter's help. Waylon proves he can sing a sensitive love song with conviction.

ANNE MURRAY (Capitol P-4773) Broken Hearted Me (4:33) (Chappell/Sailmaker, ASCAP) (Randall Goodrum) Anne comes out with a soft ballad penned by the same writer who brought her "You Needed Me." She sings these kinds of songs best with her rich voice giving quality and class to the record.

TOM T. HALL (RCA PB-11713) You Show Me Your Heart (And I'll Show You Mine) (2:56) (Hallnote, BMI) (Tom T. Hall) Tom T.'s best country album to date is coming his return to a basic, simple country sound that'll sound great in a honky tonk. As a writer, Tom has more hooks than a tackle box and he uses some here effectively.

JOHNNY DUNCAN (Columbia 1-11097) The Lady in the Blue Mercedes (3:07) (A & E, BMI) (D. Darst-G. Gentry) A country chach drinking song that big John puts his stampie on. The Mexican feel and Johnny's relaxed vocals have given him a distinctive sound that has found a spot on radio.

DAVID WILLS (United Artists UA-X1319-Y) Endless (2:41) (Pi-Gems, BMI) (G. Harrison-D. Primmer) Wills is too good an artist to have gone this long without a hit. That should change with this release which packs a punch that David drives across.

SINGLES TO WATCH


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


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


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


This is the group that toured with Emmylou Harris on her last tour and sang harmony. This is a new LP. The group is a super vocal group and contains some standout songs such as "By The Fireside With Baby" and "Home." This is one of those albums that will have a following that'll play it over and over.
1. I May Never Get To Heaven
2. I Can't Call My Own
3. You're My Jamaica
4. Just Good Ol' Boys
5. It Must Be Love
6. Fools
7. Your Kisses Will
8. Last Chester's Waltz
9. Only Can Break A Heart
10. Daddy
11. There's A Honky Tonk
12. Before My Time
13. Fooled By A Feeling
14. My Silver Lining
15. Dream On
16. The Devil Went Down To Georgia
17. Heartbreak Hotel
18. I Fell In Love With You
19. You Ain't Just
20. Whistlin' Dixie
21. Sweet Summer
22. Goodbye
23. I Ain't Gonna Do Business
24. All I Want And Need Forever
25. The Letter
26. Livin' Our Love Together
27. Alabama
28. Danny's Round Up
29. Hold On
30. Everyday
31. Don't Call Me
32. Dancin' Round And Round
33. Heartbreak Hotel
34. Spillin' Up, Spillin' Around
35. Half The Way
36. We Got Love
37. You Decorated My Life
38. What More Can I Make
39. Everything You Wanted
40. The Room At The Top Of The Stairs
41. Crazy Arms
42. Should I Come Home (Or I Go Crazy)
43. Love Me Now
44. Baby Baby
45. Here We Are Again
46. My Own Kind Of Hat
47. Fools For Each Other
48. Put Your Clothes Back On
49. Don't Let Me Cross Over
50. Hound Dog Man
51. Soap
52. I Hear The South Callin' Me
53. Please Sing Satin Sheets For Me
54. I'm Just A Heartache Away
55. I'd Rather Go On Hurtin'
56. My Empty Arms
57. Sail On
58. Let Your Love Fall Back On Me
59. No Memories Hangin' Round
60. See You In September
61. Easy
62. Who Will The Next Fool Be?
63. Midnight Lace
64. A Part Of Me

ALPHABETIC TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSES)

1. All I Want (Gary S. Paxton - BMI)
2. All The Good In California (Larry Gatlin - BMI)
3. Another Easy Lover (Phil Burdick - BMI)
4. Any Way That You Want It (Blackwood Music - BMI)
5. Baby (Graham Dunlop - BMI)
6. Bury My Baby (Golden-Ah-Gil-Do) (BMI)
7. California (Larry Gatlin - BMI)
8. Can't Help Myself (Irving/Danor - BMI)
9. Can't Keep A Business Down (BMI)
10. Call Me (BMI)

Weeks Of 9/18 Chart

1. Bye (Queen Elizabeth - BMI)
2. Yes (Kenny Rogers - BMI)
3. Countryside (BMI)
4. The Devil Went Down To Georgia (BMI)
5. Easy Lover (Phil Burdick - BMI)
6. Fool With Me (BMI)
7. Heartbreak Hotel (BMI)
8. Heartbreak Hotel (BMI)
9. I Don't Want To Be Alone (BMI)
10. I'll Never Get To Heaven (BMI)

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7. Heartbreak Hotel (BMI)
8. Heartbreak Hotel (BMI)
9. I Don't Want To Be Alone (BMI)
10. I'll Never Get To Heaven (BMI)

Exceptually heavy radio activity this week:

1. 66 BESIDE ME (TODD LAWRENCE - BMI)
2. 67 I CAN'T HELP MYSELF (BMI)
3. 68 I WILL ALWAYS LOVE YOU (BMI)
4. 69 I WOULDN'T HAVE IT ANY OTHER WAY (BMI)
5. 70 I WOULDN'T HAVE IT ANY OTHER WAY (BMI)
6. 71 I WOULDN'T HAVE IT ANY OTHER WAY (BMI)
7. 72 I WOULDN'T HAVE IT ANY OTHER WAY (BMI)
8. 73 I WOULDN'T HAVE IT ANY OTHER WAY (BMI)
9. 74 I WOULDN'T HAVE IT ANY OTHER WAY (BMI)
10. 75 I WOULDN'T HAVE IT ANY OTHER WAY (BMI)
THE COUNTRY MIKE

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

MUSIC DIRECTOR PROFILE — Ray Sherwood. MD for WAXX/Eau Claire, has been in the broadcast field for six years. Ray began in 1973 with KRBJ/Mason City as an on-the-air personality. That same year, he moved over to KLSI/KSMM also located in Mason City. In 1974, Ray joined WVMT/Burlington, VT. and worked there for a year before going on to KOLM/Rochester, Minn. in 1975. He has been with WAXX since 1976 doing the afternoon drive show at the station. Ray was recently promoted to the MD position at WAXX when the former MD Tim Wilson was moved up to the PD slot at the station. Country, Charlie White, MD for WVOJ/Jacksonville for the past three years, has resigned that position effective Sept. 14, to join another country formatted station in the Jacksonville area as the operations manager. Former afternoon drive jock at KWMF/Ft. Dodge and PD at the sister station KKEZ, Shannon Reed, is available for employment in the radio industry. Reed, most recently was the PD and part owner of KTGA/Ft. Dodge. He has been at (515) 995-4033.

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

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

Former WKWH/Shreveport PD Dave Martin is now the midday personality for KEBQ/Okahoma City. The rest of the new jock line-up, according to PD/MD Lynn Waggner, is as follows: PD/MD Lynn Waggner has morning drive from 6-9 followed by Dave Martin with the Midshow Jankie. Carl Corrigan has the midday show at KEBQ.

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

WGST/Cypress Gardens PD Terry Slane has resumed the MD duties at the station. Dave Campbell has been named the Production Director at WGST. Terry takes music calls Monday through Thursday.

The new WIRK/West Palm Beach jock line-up, according to MD Terry Wunderlin goes as follows: PD Breakfast Barry Grant has the morning drive show with MD Terry Wunderlin taking care of Midday, a stable in the air personality for the new stations throughout the United States a simulcast of the.

Simson Train has the mid-night slot and Lyle Reed does the all night show for the station.

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THE COUNTRY MIKE

MOST ADDED COUNTRY SINGLES

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

MOST ACTIVE COUNTRY SINGLES

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

ASCAP Awards Banquet Set

NASHVILLE — The 1979 ASCAP Country Music Awards Banquet will be held Oct. 10 at Nashville's Opryland Hotel according to Ed Sha, southern regional director. Sha cited the success of ASCAP members during the past year. "Last year's celebration included awards for 87 country hits. With the many ASCAP songs currently on the charts our number is well over 100 and still growing."

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

Dolly Parton Day Set

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

ATV Inks Dan Tyler As Exclusive Writer

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

Doesn't Need Lawyer

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

ELECTS COSGR AFE New Board Chairman

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

Cosgrave was formerly with the country division of Capitol Records.

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PROGRAMMERS PICKS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Station</th>
<th>City</th>
<th>Format</th>
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40

Cash Box/September 15, 1979

www.americanradiohistory.com

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

INNER MERGE — Johnvon/Tony Dumas — Los Angeles

LAPR-1005 — Producer: None Listed — List: 7.98

Johnvon Dumas is the son of Dot and Ranwood Records founder Randy Wood, but his albums clearly demonstrate that nepotism has nothing to do with his emergence as an artist. Wood and prominent young bassist Tony Dumas always show their influence as well. The album is full of impressive tunes and the in-fluence of these other jazz greats without tilting much reggaword.

NO BASS HIT — Dave McKenna, Scott Hamilton, Jake Hanna

Concord Jazz 97 — Producer: Carl Jefferson — List: 7.98

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

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

ATLANTIC'S JAZZ ROOTS — Perhaps the most newsworthy item of interest in recent weeks is the Greenwood Press publication of Michael Ruppli's four-volume discography of Atlantic Records. The work details the history of the label since its 1945 inception to mid-1978 and contains a complete matrix number listing of everything recorded by the label, as well as by Atco, Cotillion and several long-discontinued subsidiaries (East-West, Cal, Stax, Volt, etc.). What will prove especially interesting to jazz fans is Volume 1, which goes to 1966. The amount of liner material is staggering. Sessions by Brew Moore, Warne Marsh, Lennie Tristano, Shorty Rogers, The MJQ, Charles Mingus, Big Joe Turner and countless others are listed in the vaults, unheard. There appears to be more than enough for LPs by all of these leaders. There are a lot of tunes, in terms of songwriters, composers and recorders and recording dates, Ruppli's discography is quite good, but personnel details are sadly lacking. Yet a trip through the pages is well worth it, if only to see that Atlantic through the years was a very diverse label, having recorded the Modern Jazz Quartet, Lennie Tristano and Shorty Rogers seemed more athletic than intellectual in their approach. Researchers and historians should be extremely interested in the work. And if the mountain of potentially interesting, unissued material doesn't contribute all that much to the pages of jazz history, it does add to the general interest. It would certainly mean a good deal to WEAs affiliates overseas.

RFJ CONVENTION NEARING — Radio Free Jazz publisher Ira Sabin's upcoming conven- tion is shaping up nicely. It will include a panel focusing on the outstanding line-up of jazz critic- eis. Slated for Oct. 11-13 at Washington, D.C.'s Shoreham Americas, the meet centers around nine panels covering various aspects of jazz marketing, retailers and distributors, advertising, A&R, artist management and radio programming. Industry panelists include Vernon Slaughter, vice president of jazz/progressive music marketing for CBS; Ron Goldstein, Warner Bros. director of jazz-progressive music; Joe Fields, owner of Muse Records; Eugene Secunda, producer, Entertainment Division; J. Walter Thompson; Marvin Stoves, president, Scali, McCabe, Stoves, Teo Macario, independent record producer, Michael Cuscuna, record producer; Steve Backer, head of Arista's jazz divi- sion; Norman Grantz, owner of Pablo Records; Felix Grant, DJ, WMAL/Washington, D.C.; Richard Muhal Abrams, artist; Peter Hunting, director of jazz programming, Atlantic Records; Lenny White, studio drummer, Lenny Tristano and Shorty Rogers seemed more athletic than intellectual in their approach. Researchers and historians should be extremely interested in the work. And if the mountain of potentially interesting, unissued material doesn't contribute all that much to the pages of jazz history, it does add to the general interest. It would certainly mean a good deal to WEAs affiliates overseas.

Jazz Album Picks

41
Fall Programs For Dealers Point To Cautious Attitudes

(continued from page 7)

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

In contrast, RCA last year offered an extra 60 days billing time on 300 selections, as well as a minimum order of 100 for these titles. And one phase of one WEA program last fall extended a five percent discount on all product relative to the problems is

Theresa K. Alston, group vice president of MCA Distributing, said that the plan for the WEA program is to offer advertising money on titles that it will be discounting.

MCA Distributing Corp.'s fall program, which runs Sept. 4-28, differs from the other programs in that it goes to minimum orders, involving 60 titles, including LPs on MCA and Infinity and former ABC product, the program gives a five percent discount to accounts in the 0-03 categories that order a minimum of 100 units and to 04-07 accounts that order at least 200 units. In order to qualify for Jan. 10 dating, 01-03 accounts must order 400 units, while 1,000 units is the minimum order for the 04-07 accounts.

Sam Passamano Sr., executive vice president of MCA Distributing, maintained that this year's program is as generous as last year's. Although the accounts were offered a one-on-one free deals last fall, he noted, there were fewer titles involved in that program.

MCA's Passamano, who was with the company in 1968, said that MCA was just as selective last year as it is now in its fall program.

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

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

Refreshment Change

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

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


Jeff Boltman
Huston
Mr. Big Shot (Entire LP)
The Simon Orchestra - Polydor
Share My Love
D'Ligence - RSO

Jose Bonilka
Brooklyn
Hit Man
Chanty Klein - Key
Whatcha Do To Me
Louis Love - Ocean

Danae Jacobis
Boston
The Duncan Sisters (Entire LP)
T.J.M. (Entire LP)
The Duncan Sisters - EarMarc
The Duncan Sisters - Casablanca

Mark Hultmark
Indianapolis
Don't Stop T'Il You Get Enough
Michael Jackson - Epic
Move On Up
Destillation - Butterfly/MCA

Scott Adams
Chicago
Ooh, What A Life
Giobson Brothers - Island
Angel Eyes
Roy Music - Atlantic

George Cadenas
Key West
Blindness
Mighty Pope - Warner/RFC
Malaguena
Pierrot's Lost End

Jon Randazzo
San Francisco
Finally Got To Me
Ashford & Simpson - WB
Outside the Dance Music
The Duncan Sisters - EarMarc

Jose Martinez
Newark
Pap Muzik
M - Sire/W.B.
When The Bell Rings
Elusion - Midsong

Bachu Mangalo
New York
Sweet Release
Direct Current - TEC
How High
Cognac - Salsoul

Bob Baldwin
Phoenix
Pap Muzik
M - Sire/W.B.
Hold On I'm Comin'
Karen Silver - Astra

Jerry Johnson
Detroit
Sweet Blindness
Mighty Pope - Warner/RFC
T.J.M. (Entire LP)
T.J.M. - Casablanca

Chuck Parsons
Baltimore
Come To Me
France Jolit - Prelude
Sadness In My Eyes
The Duncan Sisters - EarMarc

Lous Lacilas
Los Angeles
Come To Me
France Jolit - Prelude
When You Touch Me
Tana Gardner - West End

Dennis O'Brien
Pittsburgh
Voulou-Vous
ABBA - Atlantic
When The Bell Rings
Elusion - Midsong

Chuck Weissmuller
Chicago
I Heard A Rumour
Mickey's Men - Buddha
Mr. Big Shot (Entire LP)
The Simon Orchestra - Polydor

Cash Box September 15, 1979

COMPETED FROM AUDIENCE RESPONSE AS REPRESENTED TO LEGAL DISCO PROGRAMMING ARTISTS. **12 AVAILABLE FOR SALE

THE WEEK'S TOP 40 DISCO

1.
2.
3.
4.
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9.
10.

DISCO BREAKS

STUDIO 54 TO CLOSE — But only for a week, beginning Sept. 11. The popular NYC disco will be closed during that time for renovations which include demolishing the balcony, replacing it with a long bar, raising the DJ booth 20 feet above the dance floor. adding seven more bars, putting in a new restroom 5000-gallon fish tank that will be rededicated with the place with a million and a half dollars worth of props. The remodeling staff has been working around the patrons for the past three weeks, but the last stages of renovation required closing the club. On Sept. 4, a birthday party for Liza Minnelli was held at the club.

FROM THE "A ROSE BY ANY OTHER NAME" FILE— Patrons of discotheques around the country may have noticed that some of the disco picks have all the names of country artists and Western music. This development was noticed by John McGilpin, a disc jockey for Disco Department, who is the director of, the Dance Music Department. Does this mean label promoters will be taking the likes of Mick Jagger, Led Zeppelin, Paul McCartney and other rockers to discos for free promotional appearances? DISH — Hollywood’s Circus Disco will host a benefit picnic for the Hollywood Defeat Girls softball team, Sept. 15. Indoor dancing and outdoor dining will highlight the event which will help raise funds to send the team to the national championship in Cleveland. For more information, call (213) 482-1291. — On Aug. 30, DJ Paul Drake’s wife had a baby boy, Matthew, their third child. Paul also notes that with the new "Duncan Sisters" LP and Bob McIlpin's "Sexy Thing," Paul also reports that the disco picks stripped dancing and threw in a lot of R&B. DJ Paul Drake also reported that the DJ's had been on the air for a few weeks back. Disco Breaks incorrectly reported that a group called Gotham had an LP out called "The Flasher." Wrong. The name of one group is Gotham Flasher, the name of the other is Gotham. Warner Records has not been invited to a party at the Griffith Park Observatory near Hollywood. Named after the original San Francisco event, the "Return of the Mother Ship" will feature a "landing" of flying saucers-lowered by helicopter. Dottie Jacobs and Ullanda have performed a similar disco program Tuesday through Saturday evenings at the Point After disco in Studio City, Calif. Due to the popularity of Osko’s teen night, the club will be open to teenagers after 7 p.m. The Rollers, formerly cocomnogenn West Coast, and the Afro-Pop's will appear at Osko’s Sept. 10 along with Beverly Hills hair stylist Eddie Carroll who will give the kids a hands-on with new cuts ... Michele Hart of Casablanca, who recently took over for Paul Simon’s duties at the label, flies to Chicago this week to visit key clubs, including the Bistro. — Also visiting Chicago this week, was guitarist Michael Hohmann of the Seattle group The L.R.S. pool’s Paul Weisberg and Stuart Kahn ... On Sept. 15, Walter Gibbs will do a live mix for WBLW-New York's "Disco Party" program, with Better Days' DJ Tee Scott doing the same chores on Oct. 6. Landau’s Earth’s Edge on Oct. 13. Back Street DJ Angelo Solaro from Atlanta on Oct. 27 ... Giorgio Moroder will produce the Barbara Streisand-Donna Summer duet, "No More Tears," which was penned by Paul Jabara. The 12" version will contain vocals written by Barbara and Donna, which will be released this week. Chicago’s Navy Pier was the site of a huge annual white party Aug. 26 with 4000 revellers in attendance. DJs Frankie Knuckles of the Warehouse, Peter Lewicki of Airs' and Roy de Moraes of The Warehouse played to a packed house. Alphonse Speaks' threw a party for MDA (Muscular Dystrophy Association) Sept. 2 with DJ Mike Graber doing disk jockey duties for the "Big Top" party. The Marines are looking for a new

REVIEW


Choral work performs with lead's distinctive Joe Cocker-like vocals in this reggae and salsa flavored outing. Riveting beat, reinforced by kick drum and bass, suggests mid- evening play date. But overall, too a lot of taking to much off the edge. The same success as the Gibbon Bros. "Cuba" single, both from the "Cuba" LP. Time: 5:42

RITCHIE FAMILY — Put Your Feet To The Beat — Casablanca NBD 20192 DJ — 12 — Promo

Already received a doing disco play as its steady climb up the disco charts proves, "Put Your Feet To The Beat" has done just that at the disco. "Get tough" sound of lead vocalist marks a "commando" approach if you've ever seen one. "Put Your Feet To The Beat" is a surefire dance floor filler. The dispute "Get Tough" sound of lead vocalist marks a "commando" approach if you've ever seen one. "Put Your Feet To The Beat" is a surefire dance floor filler. (7:00)
THE RHYTHM SECTION

BLACK CABLE TV NETWORK FORMS — Robert Johnson, vice president of the National Cable Television Association, is resigning that position to form Black Entertainment Television, a television cable system that will focus on what he calls "the black experience and black lifestyle." Johnson says that the system has already leased time on the Madison Square Garden Network, which will give his company immediate access to almost 4.5 million cable households in 350 markets. The programming will consist of movies, talks, shows, sports events and music shows. Johnson says he has had discussions with record labels concerning showing films by some of the artists. Present plans are to have the new network in operation by January. He can presently reach at (202) 457-6700.

MUSIC DIRECTOR PROFILE — Sheila Eldridge, music director and assistant to Alvin John Waples, PD at KKTT in Los Angeles, comes from a musical family. With a brother who has played with Duke Ellington and Stevie Wonder, and an uncle who is the well known jazz musician Roy Eldridge, it is certainly understandable that Sheila's first love is music. In fact, she volunteered in her career as a volunteer in the new room at WUR in Washington, D.C., where she was a communications major at Howard University. "When they learned how well I liked music, I was eventually able to work my way into the music department, assisting Jessie Fox, who was the music director," says Eldridge. She explained that she was one of few students at Howard who was able to get a position at the station. After graduating from Howard, she was able to move into a full-time on-air position at the station, a job which lasted for almost three years. "The biggest hurdle I had to overcome was my nervousness about going on the air, but fortunately the morning man, Doug Harris, spent a great deal of time with me and helped me overcome my nervousness," she says.

Deciding that she really wanted to live in California, Eldridge came to L.A. looking to get back in radio, but landed at Casablanca Records as its west coast promotion and marketing manager. After becoming acquainted with almost two years, she decided to leave the local record company to Records as a publicist. Eldridge explained, "My first love in this business is radio, but I also have a very strong interest of eventually getting involved in management. So I felt that gaining experience in this area would be very good for me. She was attracted back into radio when Alvin John Waples became PD. "Since I have never worked AM radio before, I am learning quite a few different things working with Alvin. She also mentions that through her varied career, Vernon Slaughter, vice president of the jazz progressive marketing at CBS, was able to give her excellent guidance about what direction she should take in the industry.

WB FORMS SPECIAL CAMPAIGN FOR MARLEY — Island/Warners, recording artist Bob Marley will be the subject of a marketing campaign, specifically designed to in-crease exposure to the black consumer. Eddie Girleath, national sales director for Warn-ers, explained, "Though Marley has certainly made his mark in the industry as an artist, his exposure to the black community has been limited. Through this campaign, we seek to give black consumers an awareness of Marley that they did not previously have." The campaign will support the release of his new album "Survival," which is scheduled to ship in mid-October. As part of the package, the album cover will feature flags of all the independ-ent African nations, which will be made into posters and LP blow-ups for retail distribu-tion. Girleath mentions that in a few weeks cross country listening sessions will be conduc-teed giving radio and retail people an opportunity to hear the album, and see a 30-minute film of Marley's biggest concert, during his last European tour. To kick-off his concert tour, Marley will perform at the Apollo Theatre for six days in mid-October. Though he has always done very large venues, his tour will consist of a mixture of smaller venues, to allow him to go where he can be in closer contact with the black community. Merchandising ma-terials will include head-line banners, posters that feature explanation of the meaning of the LP cover, LP blow-ups and an educational booklet that will be distributed through the retail network. He also says that he is going to "touch on several areas that allow people to grasp the message in Marley's music, in addition to the entertaining aspects of it." Marley is also featuring in an upcoming "60 Minutes" television show, which is scheduled for late in October. The show is focused on the island life, so Marley has made himself such a figure in the religion, a major portion of that segment is about him.

RADIO ACTIVITY — FCC chairman Charles D. Ferris, who found himself too busy to make an appearance at The International Radio and Television Society Sept. 13, has one week later accepted an invitation to speak at the opening day luncheon for the National Association of Black Owned Broadcasters seminar being held Sept. 19-20. Commissioners Tyrone Brown and James Quello will also be at that meeting.

Cookie amerson
46

BLACK RADIO HIGHLIGHTS

MOST ADDITIONAL SINGLES
1. I JUST CAN'T CONTROL MYSELF - NATURE'S DIVINE - INFINITY KDY, WRBD, WSOQ, WYBC, WKND, WPGM-FM, WDAS, WRAP, WUFO.
2. DOIN THE DOG - CREME D'OCCOA - VENTURE KBDQ, WYBC, WBCN, WBZZ, WHKL, WUFL, WKND.
3. DONT LET GO - ISAAC HAYES - POLYDOR WRD, WKD, WSOQ, WATV, WDAS-FM, WTLG.
4. LADIES NIGHT - KOLK & THE GANG - DE-LITE WOBA, WONO, WORJ, WOBA, WWKR.
5. (LET ME PUT) LOVE ON YOUR MIND - CON Funk SHUN - MERCURY VGW, KDKO, WILD, KDA, WSOK, WAWA.

RAINBOW CONNECTION - ROSE ROYCE - WARNER BROS.
WILD KDY, WDAS, WBNK, WXIN, WAVA.

SELECTED ALBUM CUTS
RAINBOW CONNECTION - ROSE ROYCE - WARNER BROS.

BLACK CONTEMPORARY
Hayes, Rogers, T.

To WDAO
To WCIN
Michael Jackson, HOTS: Chic, D'Cocoa, Mass Raydio, ADC Band.

To WJMO
Whispers, Production, Mayfield, Kool 7.

To 28

LADIES NIGHT
To WILD, WRBD, WSOK, WXIN, WAWA.

DON'T LET IN THE FUNK - FAZE-O - SHE Se You Through The Night, Title LOWELL - LOWELL VI Mellow Mellow Out, On Out Breath


To WRCU, WNOX, WPFA, WOBS, WDMX, WDAS, WRAP, WRHU, WSPG, WRAP, WWIN, WPRB, WUTK, WIWU, WWRU, WNIC, WYBC, WYBQ.

To KDKO, WDIA, WCIN, WDAS-FM, WRAP, WAWA.

AMERICAN RADIO HISTORY
www.americanradiohistory.com
Labels Look For Crossover From Instrumental Records

For most companies, the big word in instrumental music this year was \textit{crossover}.

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

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

\textbf{Standard Forms}

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

Among instrumentalists, guitarists continue to be big sellers, due to the guitar's appeal to both classical and \textit{crossover} classical listeners. Yet, each label seems to have engaged only one or two players. Angel recorded a\textit{Handel: The Messiah} on Angel, which counts his \textit{Concerto de Aranjuez} among the best sellers of the past year. While the two \textit{crossovers}, Oscar Ghiglia and Christopher Parkening, have not been active in the recording studio. At Columbia, John Williams has been a consistent seller, and this year he released two \textit{LPS} — an all-Barrios disc and a contemporary music LP, in addition to his \textit{Sweeney Todd} recordable album. The label has also recently signed Lina Boyd and her first Columbia album, which has been a consistent seller, and this year \textit{Handel: The Messiah} accomplished a \textit{recordable album}. The label has also recently signed Lina Boyd and her first Columbia album, which has been a consistent seller, and this year \textit{Handel: The Messiah} accomplished a \textit{recordable album} with Angel's \textit{Concerto de Aranjuez}.

\textbf{Flute Popularity}

\textbf{Flute Popularity}

\textit{Flutes seem to be even more popular,} though Angel's \textit{strong} backing for Ransom Wilson didn't cut substantially into RCA's marketing of the two most viable and prolific flutists in the world at present, Jean-Pierre Rampal and James Galway. Of the two, Galway seems to be creating the most excitement in the stores at the moment, thanks to a well-orchestration\textit{promotional approach} that has put him on his \textit{right} concert stage, but on his \textit{right} television talk shows. A couple of Galway \textit{LPS} are promised for the fall, including an \textit{All-Telemann disc and an all-\textit{Rodrigo} disc} featuring a Galway\textit{commissioned} concerto on one side and the \textit{flutist's transcription of one of the composer's concertos}. "Fantasia para un \textit{Gentilhomme}," on the other. We then put our strongest releases in the fall," says RCA's Tom Shepard, "so if our plans sound powerful, it's not acciden-tal. Among those powerful plans there is plenty of orchestral music — for instance, the \textit{stereo release of Ormandy's} \textit{Scheherazade}, heretofore available only in two, the \textit{same} condition of \textit{esoteric Suites} and \textit{L'Arlesienne No. 2}, and a few \textit{James Levine releases}, including a \textit{Stravinsky past spique} and a \textit{Les Noces} with the Chicago Symphony, recorded at Ravinia, and a special packaging of the \textit{Brahms symphonies}, also with the Chicago. The latter will retain its original single release covers, but will be slipped and \textit{sold} as a single disc. The former will see the release of Levine's \textit{Mahler Ninth}, with the \textit{Philadelphia Orchestra}.

\textbf{Most Consistent Seller}

\textbf{Most Consistent Seller}

Among his soloists, Sheppard signed out Horowitz as probably the most consistent seller, and said that RCA will release a new \textit{recital disc} of Schumann, Rachmaninoff and \textit{Liszt} — taped in concert this past season. Robinson also noted that a string of digitally recorded releases planned, the first of which will be an \textit{Ormandy/Philadelphia Bartok} \textit{Con-}
StaC,t,.
SALES SYMPHONIC METAMORPHOSIS of Handel, Op.107
ON THEMES BY WEBER
MAURO GIULIANI: "The Divine Giuliani"
8122 Philadelphia
45 rpm Sonic Series, Angel Romero release
All of this—and more! Additions to the 45 rpm Sonic Series, new Seraphim merchandise and an Angel XDR Cassette release that will have Christmas tape sales locked up.
You Can Tell
An Artist By
The Company
He Keeps

Academy of St. Martin-in-the-Fields
Accardo
Ameling
Arrau
Beaux Arts Trio
Brendel
Carreras
Davis
Dorati
Fennell
Grumiaux
Haitink
Holliger
I Musici
Leppard
Marriner
Norman
Ozawa
Quartetto Italiano
Romeros
Szeryng
de Waart
Abbado
Amadeus Quartet
Argerich
Barenboim
Berman
Bernstein
Bohm
Fischer-Dieskau
Giulini
von Karajan
Kempff
Kleiber
Kontarskys
Melos Quartet
Michelangeli
Milstein
Pollini
Richter
Tokyo String Quartet
Yepes
Zabaleta
Zimerman

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

Distributed by Polygram Distribution, Inc.
Hard-Core Buyers Maintain Good Classical Album Sales

by Brad Engel

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

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

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

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

Classical Bestsellers Provide Big Bucks To Manufacturers

by Tom Z. Shepard

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

Even though we may group the classical record area may feel that we have a more stable core of buyers, if a dealer is going to start returning records to a record company because they’re not moving off the shelves, he will also be likely to return classical records. One reason is that he generally realizes that they don’t go out of the catalog as quickly as pop records do, and he can reorder them again if he changes his mind. Meanwhile, he can make the shelf space available for items that have a quicker turnover.

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

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

Artist Business

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

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

Opportunities In Classical Sales Continue To Grow

by Ira Moss

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

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

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

No Pain, No Gain

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

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

by Sid Love

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

Although some retailers have become more cautious about stocking catalog in general, I don’t think you can put pop and classical catalog in the same bag. The classical business depends on the catalog sale, and the knowledgeable dealer realizes this. Pop is here today, and you’ve got to sell it while it’s hot—but because none of the items that may have been hot five years ago on the pop side may not be considered catalog business anymore.

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

The dealers are thinking more before they reorder nowadays due to the sluggishness of overall business. But I have great respect for the knowledgeable classical dealer. They know what they’re doing: most of them buy very well, and most of them are doing good classical business. I think that, on the whole, they’re really not cutting down.

Cassette Boom

Our own sales have been boosted by the boom in cassette tape sales. Within the last year or so, cassette sales have really mushroomed, to the point of almost being (continued on page 52)
Indie Specialty And Budget Labels Reporting Good Sales

(continues from page 47)

Scriabin, performed by Turkish pianist Idil Biret.

Some interesting music is forthcoming from Crystal Records, including several full-length recitals, some of which feature a wide variety of music and performers. There will be discs by guitarist John Williams and Carlos Montoya, a Gregorian Chant album by the Deller Consort; a piano recital by Friedrich Gulda; a pair of Gilbert and Sullivan operas: “H.M.S. Pinafore” and “The Pirates of Penzance”; a Ramsal baroque flute collection; works for Chinese Flute and orchestra; and a few standards such as a Beethoven overture LP and a Tchaikovsky disc.

hinting at the possibility of a price increase, the Everett spokesman said that they “will never, nevertheless, continue to offer our classical line at the lowest possible price.” Currently, Everett lists for $4.98. The label spokesman also mentioned that Everett has entered into an agreement with Pye England and that that arrangement will result in some interesting but as yet unspecified post-Christmas releases.

One budget label that has been making a splash on the market since it was unveiled not long ago is Quintessence. According to Steve Vining, the label’s A&R manager, “the majority of our 1980 releases will be aimed at filling out the catalog with basic repertoire material.” And basic repertoire material of classical performances is what Quintessence has excelled at thus far. The label will release a healthy 21 LPs between now and Christmas, and in the first part of next year there will be another 25 or so. Among the Quintessence highlights for the fall are a Chopin/Ravel/Saint-Saens disc featuring Oistrakh; an Oistrakh/Richter recital disc; a Beethoven Fourth Symphony from Jochum/Rostropovich in the Dvorak Cello Concerto; a Deller Consort Elizabethan music album; the Collegium Aureum performing Handel’s Water Music and Purcell’s Music: the Concerto in F and the Overture to “Joseph” on original instruments; Badura-Skoda playing Mozart concertos 1 and 2; and Helmuth Kempff playing Beethoven sonatas.

This past week (September 1), Monitor raised its list price from $3.98 to $4.98, making its LP and cassette tape prices one and the same. There will only be four releases between now and the New Year, according to Michael Stilman of Monitor. In the fall Monitor will reissue the Beethoven and Schumann recitals from pianist Ludwig Olsansky, a Tchaikovsky Violin Concerto recorded with the Philharmonia Orchestra and conducted by Maurice Ravel; the Schumann Six with Dobrin Pekov conducting the Plovdiv (Bulgaria) State Orchestra. In the next year, Stilman says, Monitor will devote more effort to expanding its cassette catalog.

Although Sine Qua Non is a low-priced label, Vice President Michael Keelman says that the label will be getting into “audophile” recordings, including digital recording and “limited edition” production this year. While the basic SQN line will undergo “only a minor adjustment to a single price schedule.”

Another Non’s fall line-up includes “best of” albums by Julian Bream, Maurice Andre, Jean Pierre-Frampal and Philippe Entremout. Also featured is a Boston Symphony recording of Prokofiev’s First Symphony, a set of the Brandenburg concertos, Beethoven and Mozart piano concertos, The Turnabout Overture series, a set of Prokofiev film music disc (“Alexander Nevsky," "Lieutenant Kije," "Ivan the Terrible'’), the six Schubert Masses, and probably the most exciting of the bunch, a recording of Thad Musgrave’s "Mary, Queen of Scots." Another new Moss label, the Turnabout Chamber series, will feature chamber music, and will put out its second set of music discs ("Alexander Nevsky," "Lieutenant Kije," "Ivan the Terrible’’).

One of the other Moss labels, Candide, is planning to release Pergolesi’s Stabat Mater. Other labels will work with Susskind and the Cincinnati Orchestra; and some contemporary music by Mozart, in Vox boxes, we can expect the Beethoven middle quartets, with the New Hungarian Quartet, a set called "Chamber Music by Women Composers," Schumann chamber works played by the Eastman Trio; a Cuinart Novas set; and the complete Pergolesi instrumental music.

On Turnabout, look for Alicia de Larrocha playing Soler and Orinnos sonatas; Geswinh overtures conducted by Erich Kienzle; the Mozart clarinet and oboe concertos; and a disc of Massenet operas. The Turnabout Historical series spotlight a set of the Bach Brandenburgs conducted by Horenstein; a Beethoven Fifth, among others, from Nickisch and the Berlin Philharmonica; and a Beethoven piano sonatas (the "Moonlight’’), "Les Adieux," and "Waldstein" performed by Novas.

CRI is celebrating its 25th anniversary this year, and plans seven releases between now and Christmas, including works by Virgil Thomson, Paul Chihara, Robert Help, Elie Siegmeister and Hugo Weisgall. The commemorative album of CRI's Carol Michalowsky, "Especially the same as they were when we began 25 years ago," is the result of years by two big-name American composers and to historic performances of American music that have been deleted from the catalog of other labels.

Classical Buyers Are Smart Shoppers

(continues from page 51)

Classical Music

TWO GIANTS — A party in New York, Vladimir Horowitz (!) and Isaac Stern pose for photographers.

Cash Box/September 15, 1979

52

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53
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CLASSICAL

1. MENDELSSOHN: Symphony #4
   Vienna Philharmonic Orchestra (Dohnanyi)
   London Digital LDR 10003 (9.98/1 LP)

2. MAHLER: Symphony #4 In G Major
   Philharmonic Orchestra of London (Dohnanyi)
   London Digital LDR 10002 (9.98/1 LP)

3. NEW YEARS IN VIENNA
   Vienna Philharmonic Piano Quartet (Weingartner)
   Columbia M 35194 (23.98/3 LPs)

4. WU TSIU CHIANG: LISZT: Album
   Li Teh-Hai, Liushan-Kun, Boston Symphony Orchestra (Ozawa)
   Philips 8560 692 (8.98/1 LP)

5. MOZART: Cendrillon
   Vienna State Opera Orchestra (Rescigno)
   London OSAD M 5123 (7.98/1 LP)

6. JAMES GALWAY: Annie's Song
   ANGEL SXL 25325 (7.98/1 LP)

7. BARTOK: Angel S-37325 (7.98/1 LP)

8. GERSHWIN: Manhattan LDR 10005
   Lugus, Israel Angel SZCX-3867
   Dresden State Symphony (Abbado)

9. SCHREIER: Die Schweizerinfantin
   Berlin State Opera Orchestra (Jochum)
   RCA Digital AEC 3481 (9.98/1 LP)

10. PERLMAN: Virtuoso Violinist
    London Digital LDR 10003 (9.98/1 LP)

11. SCHWING: Songs By George Ira Morris/Bolcom
    Reinheitsgeist H 701413 (9.98/1 LP)

12. MOZART: Concertos
    Koff, Rosalyn Schotter (Tokyo)
    Columbia M 4544 (7.98/1 LP)

13. BRAHMS: Symphony No. 1
    Vienna Symphony Orchestra (Dohnanyi)
    RCA ARL-13333 (8.98/1 LP)

14. MENDELSSOHN: Symphony #4
    London Philharmonic (Resignig)
    London NSAD M 12113 (17.98/2 LPs)

15. MOZART: Concertos
    R. & Y. Stearns, American Symphony Orchestra (Solti)
    RCA ARL-13381 (17.98/2 LPs)

16. GOUNOD: Faust
    Domingo, Pavarotti, Philadelphia Orchestra (Czerniak)
    RCA Digital AEC 3481 (9.98/1 LP)

17. SHOSTAKOVICH: Lady Macbeth Of Mtsensk
    Vasilyevsky, London Philharmonic (Rostropovich)
    Angel SCLX-3868 (9.98/1 LP)

18. STRAUSS: Die Schweizerinfantin
    National Radio Symphony Orchestra (Gibson)
    RCA ARL-13358 (17.98/2 LPs)

19. BEECHER: Holbrooke Concerto
    Lups, Israel Philharmonic Orchestra (Metsah)
    London Digital LDR 10005 (9.98/1 LP)

20. VICTORIA DE LOS ANGELES: In Concert
    Angel S-37345 (8.98/1 LP)

21. GERSHWIN: Manhattan (soundtrack)
    Columbia J 63020 (8.98/1 LP)

22. VIVALDI: Koto Flute
    Wilson, New Koto Ensemble Of Tokyo (Fukumura)
    Angel S-37325 (7.98/1 LP)

23. CORTE: Symphony #3
    Philharmonic Orchestra (Copenhagen)
    Columbia M 35173 (7.98/1 LP)

24. BRITTEN: Peter Grimes
    Royal Opera House (Davies)
    Philips 6769 014 (26.98/4 LPs)

25. BARTOK: Concerto For Orchestra
    Philharmonia Orchestra (Orryan)
    RCA Digital ARCL-3481 (9.98/1 LP)

26. WEBERN: The Complete Works Of Vol I — Various
    Columbia M 35193 (19.98/4 LPs)

27. HOLST: The Hite Hare.
    London Philharmonic Orchestra (Solti)
    London CD 7119 (8.98/1 LP)

28. LEONTYNE PRICE: Lieder By Schubert & Strauss
    Angel S-37361 (8.98/1 LP)

29. BRAVO PAVAROTTI
    Pavarotti London PAV 2001/2 (17.98/2 LPs)

30. PACHEMLICH, BACH, HANDEL
    Karol & Other Baroque Favorites
    Stuttgart Chamber Orchestra (Munich)
    London CD 7102 (9.98/1 LP)

31. RAMPL: W.E. Best Of The Guitar
    Columbia M 35176 (7.98/1 LP)

32. GRIER: Greatest Hits
    The Boston Pops (Fiedler)
    RCA CGL-33382 (11.98/1 LP)

33. JOHN WILLIAMS: Plays Guitar Music From Japan, England, and Latin America
    Columbia M 23128 (7.98/1 LP)

34. PAVAROTTI: Cavalleria R. P. & Pagliacci
    National Radio Symphony Orchestra (Patane)
    London OSAD 13125 (26.98/4 LPs)

35. STRAUSS: Waltz Transcriptions
    Schoenberg, Beethoven, etc.
    Boston Symphony Orchestra (DG) 2530 987 (9.98/1 LP)

36. RAPHAEL: Japanese Melodies For Flute And Harp
    Hanao, Philharmonic Orchestra (Tokyo)
    Columbia M 34560 (7.98/1 LP)

37. GREAT HITS OF 1970
    Philharmonia Virtuosi Of NY (Richard Kapp)
    Columbia M34544 (7.98/1 LP)

OPERA RELEASES CONTINUE
TO HIGHLIGHT A FEW STARS

by Allan Kozinn

A look at what the majors have released in the last year and will release in the coming months highlights the prolific output of Renato Scattol and Placido Domingo. RCA's bestselling operas this year were a release by Domingo/Scattol, "Otello," and the company's only operatic release this fall will be the first release by Scattol/Carvalho in "I Cavalieri Rustici" (no Pad).

Amanda Markle, an operatic latelycomer and a company that prefers to concentrate on out-of-the-way operas rather than trying to compete with the classics, will release this fall a standard opera recording by the company that's been released by the competition, nevertheless, took its first plunge into familiar waters with a Domingo/Scattol "Madame Butterfly." Early next year, the pair will be featured in the next installment of the company's complete Puccini cycle, "Le Villi." Angel, meanwhile, is claiming success with a Scattol, "Nabucco," and plans to last year to release a Verdi. Re- quiring this soprano, as well as a Gounod Faust Domingo, DG, they're still talking about last summer's "Fanciulla del West," also featuring Domingo.

Not that other singers like Luciano Pavarotti and Beverly Sills are being entirely overshadowed. Angel scored a big hit with Patricia Richard, "Don Pasquale," released to coincide with her appearance in the Met production of the opera in December, her "Up in Central Park," LP of light duets with Mines, and the "Wertyncloud" excerpt disc.

Although the latter was released more than a year ago, it has continued to sell very well. An angel will issue a ".Rigoletto" featuring Sills, Krauss, and Menes, while Angel is being carefully noncommital about Sills' future recording plans ("The door," Caronia says, "is always open to her"); it is likely that "Rigoletto" will be her final operatic complete on disc.

Unfamiliar Repertoire

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

"Between now and Christmas," says DG's Jim Frey, "we're doing a few things that are adventurous and experimental. We've just released Albert Reimann's 'Leer,' with Fischer-Dieskau. Reimann is a German avant-garde composer. And in December, we have two Russian operas 'Orestes' by Taneyev, and 'Absalom and Etery' by Pallayshvili, who was a student of Tanev.' We're taking a chance on them, and we think the public is ready for obscure Russian opera on how these do. But last year, we released (Rimsay Knox) 'The Ivor,' and it's been pleasantly surprised." DG also plans to release Saint-Saens 'Samson et Dalila,' with R. & Y. Stearns, and an overture by Obratzova and Bareinboim conducting, in December. Domingo and Barenboim were also heard together in violin concertos by Bach and others. At the Berioz 'Dameon of Faust' released by DG last month.

The closest that DG is coming to standard opera this year, it seems, is Mozart's "La Ctenzina di Tito," the last installment in Karl Bohm's Mozart opera cycle. The cast includes Teresa Berganza, Edith Mathis, and Peter Schreier, and is expected in January.

The State of the Phonograph company in the new Classics International group, seems interested in unfamiliar operatic fare, too. According to M. & R. Bros about the company's recently released — and long awaited by opera fans — 'Peter Grimes' has been extremely successful, both in the States and abroad. "It's, of course, is not entirely unfamiliar — but the Philips recording is only the second, the original having been made under the composer's direction in the '50s. As for opera on the slate, 'Mane points to the last-released Hayden 'Armida' But it seems the real prize on the Philips list is Rossini's 'Otello,' "rarely performed," it's said. "And the other major operas with the composer's 'Jongleur des Ombres' and Plishka, with Levine conducting.

'Ve really haven't explored any operatic field in depth," admits Columbia's Marvin Saines, "but we've been tasting a bit of everything. Because of our deal with Melodiya, we're putting out some new Russian opera — for example, 'Russian and the Luidmila: 'The Enchantress' and a new 'Ogrio.' At the same time, we're planning to release our first 'Norma' in January, with Scotto, Troyanos, and Plishka, with Levine conducting."

A once obvious but quickly emerging composer, Jules Massenet continues to enjoy considerable success both on stage and on disc, and certainly among the best received of Columbia's recent operatic efforts is the new 'Cendrillon' with Frederica Von Stade, under the baton of Julius Rudel. Similarly, the composer's "Jongleure" de Morgen is (continued on page 64)
Strong August And Labor Day Sales Brighten Retail Picture

(continued from page 7)

product." Bressi cited Michael Jackson, Led Zeppelin, the Knack, Charlie Daniels Band and Bob Dylan as his best-sellers, adding that Dylan’s controversial "Slow Train Coming" is enjoying the biggest initial sale of any of his albums.

Carl Rosenbaum of Flipside in Chicago also cited the new Dylan album as a strong weekend seller, but added that "like all his other albums, we expect his cut to buy for the first few weeks, then it will drop dead." Flipside had a "strong" weekend, following the August 1st, which was up 24% from the year before. "With the Knack album our sales started going bananas, and now it’s happening again with Led Zeppelin," says Rosenbaum.

What Football?

One chain that did not suffer from bad business conditions — good weather and a Denver Broncos game — was Independent Records in Denver. "Business was real good, a lot better than I thought it would be," says Bruce Bayer of Independent. "We did 25% better in the three stores we had open last year, plus we’ve opened six new stores.

"I was really surprised by our activity on Sunday," adds Bayer. "It was a beautiful day and the Broncos were on, but we did better than on a normal Sunday. Lots of people didn’t go away, so I guess the game thing has taken its toll. But I was totally shocked — I wasn’t ready for this business. Far and away, the Led Zeppelin album was the biggest seller.

Other key accounts reporting healthy business over Labor Day include Lieber- man Enterprises, Tower Records, DJ Sound City, Record World/TSS and Waxie Maxie.

"Business turned flat last July and was blue until the past couple of months," says Mark Silverman of Waxie Maxie in Washington D.C. "Business was good last weekend, as it’s been good since good product became available this summer.

Retail Concerns

But Silverman also pointed out a problem that a number of retailers are concerned about, the recent wave of wholesale price increases by manufacturers.

"Record company policies like raising wholesale prices have cut into our profit structure," notes Silverman. "The question now is whether there’s enough money out there to buy all the releases at these prices.

"Stark/Camelot’s Bressi estimated that "industry policies are cutting into our sales by 3%-5%, and the evitable increase I’m going to have to make.

Citrus Anderson of L.A.’s Freeway and VIP Records voiced another common concern of retailers. "My sales were about the same as last Labor Day, but was really hurt by the Michael Jackson album, which was a platinum defective," says Anderson. "The album is my biggest disaster ever. Some of my customers are learning to dance to the skip in the record, and a lot of others don’t want to touch one album for fear of the skip. I’m losing those customers.

Although many retailers appeared willing to accept the new CBS policy of limited returns, others called the policy a serious obstacle in the way of doing business.

"How can we try and help CBS if we’re limited to a 20% returns ceiling," asks Plickwick’s Paulson. "We can’t really step out and help new releases, like Cheap Trick’s Dream Police; if we have to face that ceiling. I think the fourth quarter will twist they’re going to really stick to the new policies.

12" Cassette Trends

Along with a definite upswing in sales and fourth quarter projections, two other trends were seen in the canvases of racks and retailers. Coast-to-coast, 12" singles are slipping, while cassettes are carving out an ever-increasing piece of the prerecorded tape pie.

The 12" hits are doing well, but there are an awful lot of returns on the non-hits," comments Stark/Camelot’s Bressi. "We now stock only the outstanding sellers.

"My 12" sales are tapering off," reports Freeway/VIP’s Anderson. "People are buying the LP one on one out. And besides, the fill problem is too critical with the disco singles. People don’t want them later.

Tower Records seems to be an exception to the trend away from 12"s. "We sell a lot of them," says Tower owner Russ Solomon. "They’ve been doing well all along for us." Tower is one of the few major chains reporting business in general running ahead of last year’s pace.

Retailers nationally are starting to buy roughly equal amounts of cassettes and 8-tracks, instead of a clear-cut gain in recent months. "The pendulum is swinging from 8-tracks to cassettes," says Bressi. "Cassette sales continue to grow and grow and grow.

1812’s Dubberger says cassettes are up to 65-70% of his tape sales, "except in R&B where 8-tracks are still 60%.

But fill problems appear to be worst in the cassette field. "Our demand for cassettes is way over 8-tracks," says Vicki Kost of DJ Sound City. "We could do excellent business with cassettes, if we had them.


ROGER WHITTAKER IN NEW YORK — RCA recording artist Roger Whittaker came to New York recently to buy a jet plane and wound up visiting the RCA offices there. Pictured (l-r) are: Mel Iberman, division vice president of business affairs for RCA, Ethel Gabriel, pop A&R producer for the label, Whittaker, and Bob Summer, president of RCA Records.

DISCO BREAKS

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DISCO BREAKS

THREE GOOD MEN — USMC J.C. Stare recently made it into the Guinness Book of World Records by dancing with himself for 330 hours. He reportedly wore out 10 DJs, who spiraled while Stare boogied. The Bee Gees, backed by Sweet Inspirations, wrap up their North American tour in their hometown of Miami Oct. 6. Kent A. Rosner has been appointed staff technical director of the Palace, a disco theater production factory to open in Hollywood at the end of October. Rosner is joined by Max Tre Jr., recently named staff director of electronics for the seven-story structure.

THE FIRST FOR POCONO — On Sept. 18, Philadelphia’s Pocono Record Pool will hold its first disco seminar/awards day at the Holiday Inn. The first meeting of the day will focus on disco promotion, sales and marketing. Participants on a panel include Michele Hart, Dan Joseph, Billy Smith, John Brown, Jim McDermott and Michael Wright. The second session will deal with "disco rock fusion." Some panelists confirmed for that meeting include Danny Glass, Ray Caviano, Izzy Sanchez, David Steele, Vince Pelligrino, Stephanie Sheppards and Tony King. Each session will last for one hour and start at 7 p.m. At 16 p.m., the awards party will be held at Ripley’s. Host for the evening will be Frank Lenzo, who explains, "We added the seminar portion to our annual awards because we are trying to create an avenue of better communication between the Pocono membership and the promotion people. The initial response to what we are doing," he adds "has been excellent.

IN PERSONS — Debbie Jacobs performed at Studio One’s Labor Day, "Yellow and transparent" party. Debbie chose yellow attire, Taka Boom just returned from Japan where she promoted her 12" "Red Hot." In Boston, Siren showcased its single "Open Up For Love" at various clubs Sept. 7-9. Siren also hosted a boat cruise to benefit the American Cancer Society. The group will hit Chicago Sept. 14-16. Melba Moore and Grace Jones will appear at NYC’s Paradise Garage sometime in the near future. No definite dates have been set so far. Kisses in Chicago plays host to Edwin Starr Sept. 18.

HOT PRODUCT — Midsong plans to breakaway "Disco Inferno" as a 12" from the posthumous "Saturday Night Fiedler" LP. Sept. 17 CasaBlanca will be the release to the following albums: Vernon Burch’s "Get Up," Bad News Travel’s Fast’s "Ordinary Man," a self-titled release by Alec Costadinos and the Syniphonic Orchestra and on EarMark, Carol Lloyd’s "Score." The following week look for Village People’s "Live and Sleazy," as an yet untitled LP from Cher and Terry DeSario’s "Moonlight Madness" album. On Arista, Randy Sills does the concept mix for the "Mork and Mindy Theme" by Cake. Deborah Washington’s LP "Love Awaits," out this week, will be followed shortly by a 12" breakaway, "Rocket.

frank sanello & cookie amerson

Cash Box/September 15, 1979
Argentina

BUENOS AIRES — Micfrot president Mario Kaminsky recently told Cash Box that his company will increase its activity in the record business by acquiring new recording artists through recordings from their licensing agreement with Ariola International. To date, Micfrot has been one of the leaders in the "Spanish gold" field, with Spanish golden singles and triple platinum status

Cash has been released the "Cheap Trick At Budokan" LP, which has already reached triple platinum status.

Mario Kaminsky recently told Cash Box that his company will increase its activity in the record business by acquiring new recording artists through recordings from their licensing agreement with Ariola International.

The appeal of "Cheap Trick At Budokan" has been overwhelming, with sales exceeding 300,000 copies. The album has been released in several territories, including Spain, Surco, Syria, and San Diego.

In Australia, the top selling album is "The Knack" by the San Diego band. The album has sold over 50,000 copies in the last month, with strong sales in Sydney and Melbourne.

The "Knack" has also been performing well in other countries, particularly in Canada, where it has reached #3 on the charts. The album has been gaining momentum in the UK and Australia, with strong sales and positive reviews.

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INTERNATIONAL

INTERNATIONAL DATELINE

(continued from page 57)

Canadian National Exhibition (CNE) grandstand shows. The two-week series of 28,000-capacity affairs has never, it seems, conseguir- ed more than 8,000 in attendance, the whopping $300,000-plus deficit the city pays comes as a result of losses in the grandstand plus the $250,000-plus deficit in the success of Burton Cummings and Triumph, both Canadians and both of whom drew enormous crowds, and wonder why K.C. and The Sunshine Band (tear) sellout tickets to 28,000-seat stadiums. George Benson (tear) sellout tickets at Madison Square Garden. It is a fact that many bands fail to garner the $200,000-plus from the attendance of 28,000-seat stadiums. The next time you go to a Canadian rock concert, remember that the band is probably playing in Canada.

Victor Musical Industries will soon release an album by Spyro Gyra, the American fusion group that is currently enjoying a surge in popularity. At the present time, the "Morning Dance" cassette tape is selling at a fantastic rate, which the company hopes to match with a full album.

ADDA will release its North American debut album "We Are Public" on September 13 in Edmonton, Alberta. A midnight press conference will formally announce the release. The group is a four-member band from Japan, and, according to the release, the group is expected to be a "hit" in Canada. The album is produced by the Japanese label, and the group is expected to tour Canada in the near future.


cn

Japan

Tokyo — K.K. Seiko-do, one of the largest record wholesalers in this country, has reorganized to establish more accountability in the business division.

Yamamoto-Gakki recently sponsored a top jazz concert Aug. 19-20 at the Nakano Sun Plaza Hall in Tokyo. Billed as the "Yamamoto-Gakki Jazz Concert," the show featured many popular bands from throughout the nation. Yamamoto-Gakki is one of the major radio and musical instrument dealers in Japan.

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Japan's album is being delayed slightly. Looks as if it won't be capped off until November. Work in New York is proceeding slowly.

United Kingdom

London — CBS's vinyl poet John Cooper Clarke is to tour Scandinavia next month with his old mate Elvis Costello. On returning to the UK, Clarke will perform in Scotland at the major art event of the year, Edinburgh Festival. Frank Be, managing director of EMI Music's American company, EMI Columbia America GmbH, died this week in a car accident in Germany. In 1953, he moved to the American company as general manager, and became managing director of the American branch. Jeffrey Kruger recently entered into a new licensing agreement with President Records Ltd, a successful independent UK distribution outlet. Kruger is to immediately launch, for worldwide distribution, the Bulldog Record label, which features such renowned names as Lena Horne, Cash, Dizzy Gillespie, Fats Waller and many others. Heading the label and directing affairs will be Leslie Lewis, who has been with Kruger's organization for the past ten years.

Rockburn's recent release features a CD deal with EMI Australia to license well-known Australian rockers Jo Jo Zep & The Falcons' LPs for the UK, US, Japan and certain other European territories. "I'm rather surprised to see a single from the Zeps with the new deal is titled 'So Young.'" Arista's famed aesthetic democrat, Pati Smith and her group, began a tour of many of Europe's major venues Aug. 31, taking in such cities as Berlin, Amsterdam, London, Munich and Bologna. To coincide with her tour Arista is releasing a new single title, "A Woman At War," from the Pati Smith Group's latest LP titled "Wave.

GTOs are currently blowing trumpets over the release, Sept. 7, of Euro-disco producer Giorgio Moroder's first electronic live-to-digital LP, titled "EM, MC2," slated as a 'complicated way of comprehending nick underwood energy.'

FLAP To Stress Anti-Piracy Laws

by Miguel Smirnoff

RIO DE JANEIRO — The continuing fight against piracy will be among the topics of discussion at the annual meeting of the Latin American Federation of Phonographic Producers (FLAPF), scheduled for Sept. 12-14 in Rio de Janeiro, during the fight against music piracy. FLAPF joined forces in 1977 with the International Confederation of Phonographic Producers' Societies (CITES) to intensify the battle, forming a joint committee to expedite policies.

As a prelude to the FLAPF meeting, Cash Box interviewed Dr. Henry Jessen and Dr. Miguel Angel Emery of the joint committee to update on the battle against music piracy in Latin America.

Anti-Piracy Standards

Both committee members agreed that the stringent anti-piracy standards established at the landmark Geneva Convention on the rights of recording artists, continued.

Final Lineup Set For World Pop Song Fest

LOS ANGELES — Up to 32 countries will participate in the finals of the 10th annual World Popular Song Festival, scheduled for Nov. 9-11 at the Nippon Budokan in Tokyo.

To date, 23 entries from 17 nations have been selected for the final, following a five-week screening process that pared the entry list from its original 1,750 songs from 53 nations.

In addition, participants from Australia and Indonesia will be following their respective national competitions, plus a Japanese contingent of at least six acts to be determined during the national competition in October.

While many of the entries are either pop or disco, there will also be a strong representation of the Latin American folk, rock, country, and MOR styles.

Many of the songs in the competition will be rendered by well-known artists, including Brasilian samba star Maria Creza; Mexican superstars and disco artist Gilla, Cindy Houston of the USA, flamenco singer Maria Jimenez from Spain; Marcella, one of Italy's new pop stars; Peter Noone, UK, formerly of Herman's Hermits, and Bonnie Tyler of the UK.

Special guest performer at the festival will be American singer/songwriter Eric Carmen.

INTERNATIONAL BESTSELLERS

Japan

1. Kanchukseng — Masashi Sada — Free Fight
2. A. McCandless — Nippon Columbia
3. California Connection — Yukata Mutsu — Surf Life
4. American Feeling — Colorful — For Life
5. Oomide Izako — Satsuki Kobayashi — Warner/Pioneer
6. Kamakura Pirates — Pink Lady — Victor
7. Asagoshihome — Yoshibo All Stars — Victor
8. Michitaka — Meiko Makiura — Polydor
9. Tokyo from Tokyo — Kippon Phonogram
10. Polar Star — Jukyo Yagami

New Zealand

1. Some Girls — Racey — EMI
2. Art Summer — CBS
3. Pop Musik — M — PolyGram
4. Live Entertain — Saxon — EMI
5. Ring My Bell — Anita — CBS
6. Bad Girls — Donna Summer — PolyGram
7. Cruising — Willie Nelson — CBS
8. When You're In Love — Dr. Hook — EMI
9. My Life — Eddy Grant — Muzik
10. We Are Family — Sister Sledge — WEA

New Zealand

1. Breakfast In America — Supertramp — A&M
2. Communique — Dire Straits — PolyGram
3. The Battle Of New York — Art Summer — CBS
4. Fate For Breakfast — Art Garfunkel — CBS
5. Discoveries In My Head — Tony Britten/EMI
6. Bad Girls — Donna Summer — PolyGram
8. Candy-O — The Cars — WEA
9. Music Of The Spheres — Yoko Sayer — Festival
10. Outlandos D'Amor — Police — Festival

Record Publications Ltd.
CHICAGO — Rock-Ola distributor service personnel from fifteen states plus Puerto Rico and St. Lucia, Barbados, W.I recently completed a special three-day microprocessor and mini-computer service training course conducted at the Rock-Ola plant in Chicago. Under the direction of Shuja Haque, Rock-Ola quality control manager, the distributor servicemen learned how Rock-Ola’s new “Hit Tracker” “Profit Selter” and logic board use the latest in electronic technology to control and operate the many exclusive features of Rock-Ola’s new phonographs.

“The introduction of microprocessors and mini-computers on Rock-Ola’s phonographs produced two significant advancements,” according to executive vice president Edward G. Doris. “Exciting new features that stimulate added phonograph play and profit was the first advantage. Rock-Ola’s So 3 Location Hits, Bonus Play and Random Complimentary Play have proven their ability to promote plus profits.

“Electronic Marvels”

“The new electronic technology also make it much simpler to operate, maintain and service Rock-Ola phonographs.” Doris continued. “Thanks to these new innovations servemen can adapt, in a matter of minutes, a low price, bonus and random complimentary play sequence to meet changes in a location. If a problem develops, the source can be determined and corrected in a fraction of the time formerly taken.”

During the three-day course, Rock-Ola engineers discussed the theory of microprocessors and mini-computers and how they are put to use in the new phonographs. Each component part utilizing the new electronic devices was explained.

Williams New ‘Tri Zone’ Pin Has Features Galore and SBA Slot

CHICAGO — Williams Electronics, Inc. is currently in full production on “Tri Zone,” the latest standard size pinball game from the prominent Chicago-based manufacturer.

“Tri Zone” is outstanding for a number of visual as well as technical features, plus the fact that it can be ordered with a coin slot for the new Susan B. Anthony dollar coin. The game is designed with eye-catching backglass and playfield graphics and is equipped with Williams’ exclusive dual sound option.

The new model affords players numerous opportunities for advancing score. Bonus multipliers to 5X are possible by making “A” and “B” rollers all either at the top or bottom of the playfield. In addition, the T-R-I roller features build to extra ball and specials and the isolated 2-O-N-E drop targets score 10,000 when hit.

On the technical side, Tri Zone introduced a number of new features which lock in all game adjustments unless the coin door is opened. The “Total Front End Programming” first introduced with the highly successful “Flash” pin is included and all game adjustments are made without removing the glass.

As stressed by the factory, Tri Zone has the graphics, action, skill shots and sounds that will captivate the pinball player and provide consistent earnings for the operator.

Williams’ recommended pricing on this new model is one play for a quarter, five plays for a dollar.

Tri Zone is available through Williams’ distributors and further information may be obtained by contacting the factory at 3401 N. California Avenue, Ill. 60618.

FAVA To Sponsor Mechanics School

CHICAGO — The Florida Amusement and Vending Association (FAVA) will sponsor its second AMOA mechanics school on digital pinball machines during the period of Sept. 24-Oct. 3.

The 10-day course, to be held at the Southwest Recreation Complex in Winter Haven, Fla., will be conducted by Don Miller, who has been teaching these classes for AMOA since the program’s inception.

Instruction will encompass schematics, including how to read, understand and apply it to the machines, troubleshoot with emphasis on the use and function of each part, low and high voltages, causes and effects, preventive maintenance and all of the various phases involved.

Registration is limited to 20 students and the cost of the full course is $200 per person. Students must provide for their own meals, lodging, transportation and other personal needs. Further information may be obtained by contacting FAVA, c/o Law-

Microprocessor Service Training Program Sponsored By Rock-Ola

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Robert T. Bloomberg

Bloomberg New Chairman For Vendo Company

OVERLAND PARK, KAN. — The board of directors of the Vendo Company, a leading manufacturer of automated merchandising equipment and services based in the greater Kansas City area, today announced the appointment of Robert T. Bloomberg as chairman of the board and chief executive officer. He will be a member of the executive committee of the board.

AMOV Confab Relocated To Howard Johnson's

CHICAGO — The Amusement and Music Operators of Virginia (AMOV) has changed the location of its Oct. 5-6 annual convention from the John Marshall Hotel to Howard Johnson's Motor Lodge in Richmond, Va. The new convention site is conveniently located off of exit 14 north or south on I-95, 1-64. As explained by the association's secretary-treasurer Lou Corso, the change was necessitated by a conflict in dates at the John Marshall.

Howard Johnson's has already been serviced with hotel reservation cards for the Motor Lodge and assured of "first class" service at Howard Johnson's, according to Corso. Because of the change, however, he urged that room reservations be made immediately and suggested that members and guests call the reservations clerk at Howard Johnson's toll free number (800) 654-2000 for additional information about accommodations.

Exhibit Slated

A highlight of this year's convention will be a music and games exhibit featuring the very latest in equipment supplied by various area distributors including Banner Specialty, Brady Distributing, General Vending, State Sales Distributing. Exhibit hours on both days will be from 11a.m. until 6p.m.

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. SPOOKY ATLANTA RHYTHM SECTION (Source/MCA-41055)
2. ARROW THROUGH ME WINGS (Columbia-11070)
3. GOOD GIRLS DON'T THE KNACK (Capitol P-4771)
4. MIDNIGHT WINED JOHN STEWART (RSRS-RS-100)
5. FINS JIMMY BUFFETT (MCA-MCA-41108)
6. GET A MOVE ON EDDIE MONEY (Columbia-11064)
7. ROLENE MOON MARTIN (Capitol-P-4765)
8. DIRTY WHITE BOY FOREIGNER (Atlantic-3018)
9. YOU DECORATED MY LIFE KENNY ROGERS (United Artists-UA-X-315-Y)

TOP NEW COUNTRY SINGLES

1. DREAM ON THE OAK RIDGE BOYS (MCA-41078)
2. FOOLED BY A FEELING BARBARA MANDRELL (MCA-41077)
3. YOU AIN'T JUST WHISTLIN' DIXIE BELLAMY BROTHERS (Warner Bros WBS-4032)
4. IN NO TIME AT ALL RONNIE MILSAP (Columbia P-4169)
5. MY HEART WILL FIRE DOLLY PARTON (RCA-91705)
6. WHAT MORE CAN A MAN NEED TOMMY OVERSTREET (Elektra E-465/16)
7. HALF THE WAY CRYSTAL GayLE (Columbia-11087)
8. HOT STUFF JERRY REED (MCA-91-4168)
9. BABY MY BABY MARGO SMITH (Warner Bros WBS-49028)
10. MY OWN KIND OF HAT MERLE HAGGARD (MCA-41112)

TOP NEW R&B SINGLES

1. SAIL ON COMMODORES (Motown-M1466F)
2. I LOVE YOU NEW BIRTH (Arista 7590)
3. LOVE AND FRIENDSHIP DRIPERTON (Capitol-P-4761)
4. LADIES NIGHT KOOL AND THE GANG (De-Lite/Norway DE-801)
5. CRUISIN' THERMAN ROBINSON (Stax/Mowan TS4306)
6. BETTER NOT LOOK DOWN B.B. KING (MCA-41062)
7. IS IT LOVIN' THAT YOU'RE AFTER ROSE ROYCE (Whitfield/W.B.WHI-4609)
8. DIM ALL THE LIGHTS DONNA SUMMER (Casablanca/RS-2201)
9. RASPBERRY FOXY (Daplin/T. Dap-S06)
10. DON'T YOU WANT MY LOVE DEBBIE JACOBS (MCA-41102)

TOP NEW DISCO SINGLES

1. COME TO ME FRANCIE JOLLI (Polydor-PRL-6001)
2. TO GO DISCO PATTIE BROOKS (Casablanca BN-204)
3. WHEN THE BELLS RINGS EULOSION (Motown/M1009)
4. COME AND GET IT ON SOCCER (Starday/S07-2699)
5. REACHIN OUT LEE MOORE (Source/MCA-501468)

Cash Box/September 15, 1979

60
Bloomberg Appointed Chairman And Executive Officer For Vendo Company

Childers attributed the improvement in earnings largely to the continuing improvements in manufacturing operations at the company's Fresno, California and Corinth, Mississippi factories, a substantial increase in profitability of the company's contract manufacturing operations, and continued strong international business.

AMOV Confab Changes Locations

AMOV has also arranged for some prominent industry figures to address the convention attendees. Among them are AMOA president Wayne Hesch, whose subject will be the AMOA Legal Fund; Fred Greger, executive vice president of AMOA, who will discuss state associations and their function in the industry; AMOA counsel Nick Allen, whose talk will focus on the location list appear in the U.S. Circuit Court, and Edgar Pointer, Jr., AMOV counsel whose subject will be the Update of the Locality Gross Receipts Tax.

As a special feature on Thursday, Oct, 4th, the day preceding the convention's opening, Howard Rueben, factory representative from Atari, will conduct a service school on Atari equipment. The class will be held from 9 a.m. to 5 p.m.

Midway Grows as the World Plays!

Midway's Space Invaders

IN COCKTAIL TABLE MODEL

Now you can invade new markets and widen your horizons with this smartly styled, compact "sit-down" video game. A great "door opener" that fits beautifully in lounges, clubs... anywhere... to give you more money-making locations.

The game's the same... a proven winner with all of the action and excitement of the original "upright" arcade model.

For 1 or 2 players using a 17" monitor flip-flop screen.

Take advantage of added profit opportunities with this high income producer and its expanded appeal.

DIMENSIONS:
Height: 29.5" (75.00 cm)
Depth: 32" (81.25 cm)
Width: 22" (55.90 cm)

©1978 - MIDWAY MFG. CO.
HIGH TECHNOLOGY — Rock-Ola recently sponsored a three-day microprocessor service training course at its Chicago plant. Under the direction of quality control manager Shuja Haque, the seminar covered the latest technological advancements and features in Rock-Ola's new phonographs. In the first photo, students listen intently as Haque explains the operation of a mini-computer that controls one of Rock-Ola's new phonographs play stimulator features. In the second photo, C.E. St John (I) of Barbados, W.I. and Francisco Montano of Puerto Rico (c) learn about the function of Rock-Ola's new microprocessor from quality control manager Haque.

CALIFORNIA CLIPPINGS

With the advent of fall, C.A. Robinson is reinstituting its Friday lunch plan, and the distrub should be jumping as the cold weather begins to set in.

ATARIS LUNAR LANDER is really making waves in the city by the bay. Rowe International's Jack Sutton told us that the new piece is turning out to be a $400 a week machine.

TALKED WITH DAVE STROUD of Cinematronics recently, and he said that the manufacturer's new "Sundance" looks like it will be another "Starhawk." EXODY'S LILA ZINTER has been globetrotting once again, attending Empire Distributing's recent open house in Detroit, and also visiting the distributor's outlet in Chicago. In her other travels, Zinter will attend the North Carolina Coin Operators Assn. annual convention at the Sheraton Center in Charlotte on Sept. 15-16. EXody will be introducing a new game at the upcoming J.A.A President Pete Kaufman, vice president HOWELL IVY and ZINTER will represent EXody at the Japanese exposition. ZINTER took time out to explain to Cash Box that the Japanese are very fickle about games. "While they may go crazy over a game like 'Star Fire' or 'Space Invaders,' the Japanese pendulum swings rapidly from hot to cold," said Zinter.

EASTERN FLASHES

The summer promotion on the Seeburg "Disco 160" phonograph is still in progress at Bally NorthEast-Albany — and going strong, according to Sid Gordon. Disturb's planning a Seeburg service school in the immediate future. Call (518) 483-4287 for details. Topping the list of hit games out there is — you guessed it — Midway's "Space Invaders." As Sid pointed out, "It's a big earning piece and that's what keeps it strong," what's more "because the games are so popular with players ops can't move them out of locations so they must continue to buy more." Bally's "Kiss," recently arrived out there, is fast becoming a super seller and Sid told us he's also doing well with "Paragon," even among ops who were a bit reluctant in the past to buy wide body pins.

GAME PLAN'S "SHARPSHOOTER" pinball is just about the hottest seller of the moment at BIotta Dist. in Newark. Pat BIotta said it's been in consistent demand since its release and ops areSPreading the word about what a good earner it is! Pat commented further about how well the Dynamo pool table line has been doing in his market, adding that although 35 cents pricing has not as yet taken full hold ops are experimenting with it and the prognosis is pretty good.

BUSINESS IS EXCELLENT at Coin Machine Distributors, Inc. in Peekskill. As a matter of fact, proxy AL KRESS was quick to tell us he's experienced no summer lull at all. Rowe phonographs are among his top sellers and in the pin arena, it's Game Plan's "Sharpshooter" all the way.

CHICAGO CHATTER

During the week of Sept. 17, a three-man crew from Williams Electronics, Inc. will be in Paris conducting a specialized service course for the factory's French distributors. The Williams team will include Neil Smithweck, who is very much involved in the factory's school program, electronic engineer Chuck Bleich and Claude Fernandez, who has an excellent command of the French language and will be participating primarily as a translator.

The school will focus on various Williams pins, with emphasis on the new electronic features in "Tri Zone." "Bon Voyage, Jellies. Speaking of "Tri Zone," the factory's marketing manager Bon CROUSE said domestic shipments of this new pin are about ready to get underway. Williams' next shuffle alley is called "King Tut." Watch for it. Understand the artwork is "Dazzling" — and with a name like "King Tub," why not?

SPOKE WITH GAME PLAN exec Ken ANDERSON, on his return from a successful sales trip. Our main topic of discussion, naturally, was "Sharpshooter" which Ken said, is doing extremely well — and the factory is mighty proud of its first time effort in the upright pinball arena. Income reports are "fantastic," he added, and the trade can look forward to a follow-up model in the not too distant future.

CONGRATS TO GUS TARTOL of Singer One Stop For Ops. who shot a 79 on the golf course last week — his best score to date. Here are three recent releases Guus is recommending to Jake box operators: "You Decorated My Life" by KENNY ROGERS (UA), "Good Girls Don't" by THE KNOCK (Capiol) and both sides of the new DOLLY PARTON single 'Great Balls Of Fire' (the Jerry Lee Lewis hit of the past and "Sweet Summer Lovin'" IRACA).

INDUSTRY CALENDAR

Oct. 5-6, Amusement & Music Operators of Virginia; annual conv.; Howard Johnson's Motor Lodge, Richmond.
Oct. 11-13, West Virginia Music & Vending Assn. annual conv.; Ramada Inn, South Charleston.
Oct. 14, Deutsche Wurlitzer Distributors Meeting; Hotel Croatia; Dubrovnik, Yugoslavia.
Oct. 25-28, NAMA national conv.; McCormick Place, Chicago.
Nov. 9-11, AMOA international exhibition, Conrad Hilton Hotel, Chicago.
Nov. 17-19, IAAPA national convention, Rivergate, New Orleans, La.
Jan. 18-20, Music Operators of Minnesota, site to be announced.
June 5-7, Music Operators of Texas, Flagship Hotel, Galveston.
CLASSIFIED AD RATE 25 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted $6.25. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADS. INVOICE STAMPED DATED 10:00 AM MONDAY, WILL BE POSTED THURSDAY. ADS MUST ACCOMPANY POSTAL RECEIPT of your check or cash. NOTICE — $15 CASH Classified Advertisements (Outside USA) $78 per your present ad format. August 27, 1979 Insertion date to appear in next week's issue.

CLASSIFIED AD is sent to reach Hollywood publishing office by Wednesday, noon, of preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY

REAL ESTATE

BIG SUR: Extraordinary dew -open ocean view on 10 acres, in the heart of this famous land. An LA HOME on 100 acres, two miles from Monterey, Monterey, and mountain views. $350,000. Phone Lynn for brochure. Tel. (415) 772-1212. Res. (415) 627-4138.

WANTED

Pinto Back Glass. What have you? Will buy any quantity. Send description and price to Ethel Marie Box 441 S. Orange, N.Y. 10014. Tel: (212) 729-6171.

WANTED BY OPERATOR

Use electronic pin games in Video Games for your business. Have plane for 2-3 machines. $3,500 Vend Company. Tel. (212) 729-6171.

COIN MACHINES WANTED

WANTED

Bally, Gottlieb, Williams, Avco, Marquee, and all pinball machines. Also used arcade games. Call Tony K海南, U.S. 1-805-740. Please write to SUN MON CO., 1075 Madison Ave., New York City, N.Y. 10021. Tel: (212) 755-7608.

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For 200 units used pinball games. Gottlieb, Williams, Bally, Gottlieb, Avco, Marquee, and all are acceptable. Call Tony K海南, U.S. 1-805-740. Please write to SUN MON CO., 1075 Madison Ave., New York City, N.Y. 10021. Tel: (212) 755-7608.

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COIN MACHINES FOR SALE

CONVERSION CONVERSIONS

Pays for records on buying or selling. All pinball machines and orders for parts. Average per machine conversion included. Skilled skilled, experienced rounds per machine $20.00. Each ball fills the bill. 31-85. Please write Sunny & Co., 103-05 6th Ave., Long Island City, New York 11109.

FAC"COIN" for sale

For sale: 1,000 units used pinball games. Gottlieb, Williams, Bally, Gottlieb, Avco, Marquee, and all are acceptable. Call Tony K海南, U.S. 1-805-740. Please write to SUN MON CO., 1075 Madison Ave., New York City, N.Y. 10021. Tel: (212) 755-7608.

FAC"COIN" for sale

For sale: 100 units used pinball games. Gottlieb, Williams, Bally, Gottlieb, Avco, Marquee, and all are acceptable. Call Tony K海南, U.S. 1-805-740. Please write to SUN MON CO., 1075 Madison Ave., New York City, N.Y. 10021. Tel: (212) 755-7608.

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FAC"COIN" for sale

For sale: 70 assorted pinball/slots, meca antique slot machines for sale. We have over 100 " combo machines at 200.00 each. We can fill three 5000 per machine. Write to Sunny & Co., 103-05 6th Ave., Long Island City, New York 11109.

FAC"COIN" for sale

For sale: 10 assorted pinball/slots, meca antique slot machines for sale. We have over 100 " combo machines at 200.00 each. We can fill three 5000 per machine. Write to Sunny & Co., 103-05 6th Ave., Long Island City, New York 11109.

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New Generation Boosts Sales In Classical Market

album that sells like the Ram- pall/Bolling collaboration, for instance, will carry a strong family orientation. It is apparent that when people buy a Rampp/Bolling, they tend to buy another Rampal, and some are also buying the other. These items may prove to be an entry point into the classical market for non-classical buyers. 

Reissues are another good area for us. When we think about reassessing something, the first thing we do is to do a market study to decide if it is appropriate to release something that is a part of the repertoire or a specific performance in an artist. You call retailers, talk to critics, and consult your general sense of the market. Then you check the sales to see how the album did in its initial release. If all of that looks right, you re-release it.

Some of the other stereo recordings sound nearly as good as today’s records. But it’s like paperbacks. They’re running their full retail price, hardcover books, though the market won’t carry them at a lower price. That would be the rationale for us placing them at a lower price.

It’s my experience that mid-1970s tracks don’t do as well as the late 1960s. We don’t quite know how to handle them. Very often, they tend to get lost in the bins, and when they’re not handled properly, they might not sell for full price. And that defeats our whole purpose.

Cassettes are immensely important to us, and it’s growing continually. When I was a retail buyer, I was buying one to one — LP to cassette — on many items. It depends on the nature of the item. But the gap between a LP and a cassette is not too great. And Larry Holmes is director of merchandising for CBS Masterworks.

MCA To Release Seven New LPs During September

LOS ANGELES — With The Crusaders' recent smash hit "Walk, Don't Run" leading the way, MCA Records will release seven albums during September.

"Gold Star Woman," Hooper's LP will be supported by a heavy promotional campaign in recognition of his stature among jazz musicians.

Tom Jones will also debut on MCA with his latest LP, "Rescue Me." The stylish LP will feature such songs as "Don't Cry For Me, Argentina," from the play Evita, "Flashback," and the title cut.

The blend will feature a rock 'n roll sound on their newest LP, "Anytime, Anywhere..."

The soundtrack from the John Schisgaler movie Yanks will not only feature famous tunes from the movie musical. The record also includes new music composed by Richard Rodney Bennett and conducted by Mark Elder.

Finally, as a part of MCA's expanding classical music commitment, Beethoven's Symphony No. 5 will be released on CD.

MCA Records will support the release with a heavy pressing of classic radio and rock radio campaigns that will include extensive print ads both trade and consumer - television spots with "Rust Never Turns Into Gold"

Los Angeles — Warner/Reprise recording artist Neil Young's "Rust Never Sleeps," has been certified gold by the RIAA. It is Young's ninth gold album to date.

Music Odyssey, Jet And CBS teams up for ELO Contest

left and right sides, a sofa-bed, swivel chairs, an ice box and stereo tape deck will all be on display at the end of this month. The van is currently being taken to record stores in southern California by Jet representatives to sell Jet T-shirts, frises and ELO nite-lights.

The most ambitious promotion for the album among independent retailers said Pat Siciliano, vice president of creative services for Jet Records, of the "Discography," a true "pop" and "rock" album that is satisfying for us because it tied in retail with radio, as Music Odyssey released total commitment and involvement from the participating local stations.

The contest was conceived by Don De Graft and Jerry Pitts, representatives of the CBS Records branch in San Francisco, and put together by Joe Jablonski, vice president of marketing for the Music Odyssey division, in association with Jet Records and CBS.

Novigraphics Finishes Bee Gees Songbook

NEW YORK — Novigraphics, the graphics and design firm, has recently completed work on the Bee Gees songbook and on "Santeramo," the new album by Mercury artist Robyn Beck.

Novigraphics is located at 200 West 57th St., Suite 610. Phone number is (212) 541-4356.

Freeway To Release Debut 'L.A. Radio' LP

LOS ANGELES — Freeway Records, a division of Liberty/Murena that is interested in the music industry, will soon release its debut album, "L.A. Radio."

"The album is a two record set that contains 31 tracks," according to Joe Molina, director of press information for Freeway. "The album contains assorted interviews, poets, engineers, producers, comedians, singers, teachers, label heads, session players, journalists and performers that reside and work in some of the music scenes in Southern California and the general L.A. basin."

Atlantic Releases Six

NEW YORK — Atlantic Records is releasing six new albums this week. They are: "Thighs and Whispers," by Bertie M德尔; "Cerrone V-Angélica" by Cerrone; "Breakin’ the Punk" by Faze-O; "Under Heaven, Over Hell," by Streetheart; and "The Day the Earth Caught Fire" by Big City. All of the records are on Atlantic except Faze-O, which is on the Atlantic-distributed Shame label.

AudioFidelity Labels To Issue Six LPs

NEW YORK — AudioFidelity Enterprises will release six LPs this fall. They are: "Ole" by Noah Howard; "The Shout" by Alan Silva, "Transforming My Dear Monty" by Richard Rodney Bennett; the "Chesky Records," "Pop Song Festival" and "Star Studded Singers." On AudioFidelity Records, and "Always" by Hazel Scott on Image Records.

Brooklyn Finally Gets 24-Track Studio

NEW YORK — Bedford Stuyvesant Recreation Corporation has opened a 24-track recording studio in the Brooklyn Projects, at 80 Bedford Avenue. The studio is 3,000-square-foot facility, Brooklyn's first 24-track studio, was constructed with a $265,000 grant from CBS, Inc.