

# CASHBOX

December 29, 1979

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Stevie Wonder

# THE MCA RECORDS FAMILY...



# CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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## EDITORIAL

# Season's Greetings

May the Peace and Joy of the Holiday Season be yours today and in the coming year.

# NEWS HIGHLIGHTS

- A more mature industry looks ahead to the '80s (page 9).
- Rack jobbers ask manufacturers to be more sensitive to their needs (page 9).
- Transit strike hurts trade in downtown Chicago (page 9).
- Schedule of 1980 1st Quarter album releases (page 17).
- **Cash Box** year-end summary and projections.
- Blondie's "The Hardest Part" and "I Pledge My Love" by Peaches & Herb are the top **Cash Box** Singles Picks of the week (page 24).
- Neil Diamond's "September Morn" and "Sit Down And Talk To Me" by Lou Rawls are the top **Cash Box** Albums Picks (page 12).

TOP POP DEBUTS	
<b>SINGLES</b>	84 STAR — Earth, Wind & Fire — ARC/Columbia
<b>ALBUMS</b>	138 THE WHISPERS — Solar/RCA

POP SINGLE	NUMBER ONES	POP ALBUM
ESCAPE (THE PINA COLADA SONG) Rupert Holmes Infinity	 <p>Shalamar</p>	THE LONG RUN Eagles Asylum
R&B SINGLE		R&B ALBUM
DO YOU LOVE WHAT YOU FEEL Rufus & Chaka Khan MCA		MASTERJAM Rufus & Chaka Khan MCA
COUNTRY SINGLE		COUNTRY ALBUM
COWARD OF THE COUNTY Kenny Rogers United Artists		KENNY Kenny Rogers United Artists
JAZZ		DISCO
ONE ON ONE Bob James & Earl Klugh Tappan Zee/Columbia		THE SECOND TIME AROUND/ RIGHT IN THE SOCKET Shalamar Solar/RCA

# CASH BOX TOP 100 SINGLES

December 29, 1979

	Weeks On Chart	12/22	Chart		Weeks On Chart	12/22	Chart		Weeks On Chart	12/22	Chart
<b>1 ESCAPE (THE PINA COLADA SONG)</b> RUPERT HOLMES (Infinity INF 50035)	1	11		<b>33 ROMEO'S TUNE</b> STEVE FORBERT (Nemperor/CBS ZS9 7525)	43	5		<b>67 THE SECOND TIME AROUND</b> SHALAMAR (Solar/RCA JH-11709)	75	3	
<b>2 ROCK WITH YOU</b> MICHAEL JACKSON (Epic 9-50797)	10	9		<b>34 SAVANNAH NIGHTS</b> TOM JOHNSTON (Warner Bros. WBS 49096)	35	8		<b>68 SEPTEMBER MORN</b> NEIL DIAMOND (Columbia 1-11175)	78	2	
<b>3 DO THAT TO ME ONE MORE TIME</b> THE CAPTAIN & TENNILLE (Casablanca NB 2215)	9	11		<b>35 CRAZY LITTLE THING CALLED LOVE</b> QUEEN (Elektra E-46579)	54	2		<b>69 CAN WE STILL BE FRIENDS</b> ROBERT PALMER (Island IS 49137)	76	3	
<b>4 LADIES NIGHT</b> KOOL & THE GANG (De-Lite/Mercury DE-801)	4	12		<b>36 TRAIN, TRAIN</b> BLACKFOOT (Atco/Atlantic 7207)	37	11		<b>70 RISE★</b> HERB ALPERT (A&M 2151)	46	23	
<b>5 SEND ONE YOUR LOVE</b> STEVIE WONDER (Tamla/Motown T54303F)	5	9		<b>37 THE RAPPER'S DELIGHT</b> THE SUGAR HILL GANG (Sugar Hill SH-542)	38	9		<b>71 VOLCANO</b> JIMMY BUFFETT (MCA 41161)	80	3	
<b>6 JANE</b> JEFFERSON STARSHIP (Grunt/RCA JH-11750)	7	9		<b>38 WHY ME</b> STYX (A&M 2206)	51	3		<b>72 SHIPS</b> BARRY MANILOW (Arista AS 0464)	44	12	
<b>7 WE DON'T TALK ANYMORE</b> CLIFF RICHARD (EMI-America P-8025)	8	11		<b>39 FOREVER MINE</b> THE O'JAYS (Phila. Int'l./CBS ZS 3727)	49	5		<b>73 LOOKS LIKE LOVE AGAIN</b> DANN ROGERS (International Artists IAS-500)	82	3	
<b>8 PLEASE DON'T GO</b> K.C. & THE SUNSHINE BAND (TK TKX-1035)	3	19		<b>40 I STILL HAVE DREAMS</b> RICHIE FURAY (Asylum E-46534)	42	10		<b>74 SINCE YOU'VE BEEN GONE</b> RAINBOW (Polydor 2014)	56	8	
<b>9 COWARD OF THE COUNTY</b> KENNY ROGERS (United Artists UA-X-1327-Y)	12	7		<b>41 VOICES</b> CHEAP TRICK (Epic 9-50814)	50	5		<b>75 HEARTBREAKER</b> PAT BENATAR (Chrysalis CHS-2395)	84	2	
<b>10 CRUISIN'</b> SMOKEY ROBINSON (Tamla/Motown T 54306)	13	11		<b>42 CHIQUITITA</b> ABBA (Atlantic 3630)	47	8		<b>76 "99"</b> TOTO (Columbia 1-11173)	87	2	
<b>11 NO MORE TEARS (ENOUGH IS ENOUGH)</b> BARBRA STREISAND AND DONNA SUMMER (Columbia/Casablanca 1-11125)	2	11		<b>43 YOU KNOW THAT I LOVE YOU</b> SANTANA (Columbia 1-11144)	48	6		<b>77 I DON'T WANT TO TALK ABOUT IT</b> ROD STEWART (Warner Bros. WBS 49138)	86	2	
<b>12 BABE</b> STYX (A&M 2188)	6	13		<b>44 I'D RATHER LEAVE WHILE I'M IN LOVE</b> RITA COOLIDGE (A&M 2199)	45	7		<b>78 IF YOU REMEMBER ME</b> CHRIS THOMPSON & NIGHT (Planet P-45904)	58	20	
<b>13 HEAD GAMES</b> FOREIGNER (Atlantic 3633)	15	8		<b>45 LONGER</b> DAN FOGELBERG (Full Moon/Epic 950824)	60	3		<b>79 YOU DECORATED MY LIFE</b> KENNY ROGERS (United Artists UA-X1315-Y)	53	17	
<b>14 COOL CHANGE</b> LITTLE RIVER BAND (Capitol P-4789)	16	11		<b>46 I NEED A LOVER</b> JOHN COUGAR (Riva/Mercury R-202)	32	13		<b>80 DREAMING</b> BLONDIE (Chrysalis CHS 2379)	52	14	
<b>15 DON'T DO ME LIKE THAT</b> TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA 41138)	19	7		<b>47 LAST TRAIN TO LONDON</b> ELECTRIC LIGHT ORCHESTRA (Jet/CBS ZS9 5067)	55	5		<b>81 YOU'RE GONNA GET WHAT'S COMING</b> BONNIE RAITT (Warner Bros. WBS 49116)	83	5	
<b>16 THIS IS IT</b> KENNY LOGGINS (Columbia 1-11109)	18	12		<b>48 AN AMERICAN DREAM</b> THE DIRT BAND (United Artists UA-1330-Y)	59	5		<b>82 I'M ALIVE</b> GAMMA (Elektra E-46555)	90	2	
<b>17 THE LONG RUN</b> EAGLES (Asylum E-46569)	20	5		<b>49 DAMNED IF I DO</b> THE ALAN PARSONS PROJECT (Arista AS 0454)	30	14		<b>83 DIG THE GOLD</b> JOYCE COBB (Cream 7939)	85	4	
<b>18 YOU'RE ONLY LONELY</b> J.D. SOUTHER (Columbia 1-11079)	11	16		<b>50 VIDEO KILLED THE RADIO STAR</b> THE BUGGLES (Island IS 49114)	40	8		<b>84 STAR</b> EARTH, WIND & FIRE (ARC/Columbia 1-11165)	—	1	
<b>19 I WANNA BE YOUR LOVER</b> PRINCE (Warner Bros. WBS 49050)	24	6		<b>51 POP MUZIK★</b> M (Sire/Warner Bros. SRE 49033)	36	21		<b>85 LET ME GO, LOVE</b> NICOLETTE LARSON (Warner Bros. WBS 49130)	—	1	
<b>20 SARA</b> FLEETWOOD MAC (Warner Bros. WBS 49150)	31	3		<b>52 DIM ALL THE LIGHTS</b> DONNA SUMMER (Casablanca NB 2201)	29	19		<b>86 DON'T MAKE ME OVER</b> JENNIFER WARNES (Arista AS 0455)	—	1	
<b>21 DEJA VU</b> DIONNE WARWICK (Arista AS0459)	26	7		<b>53 LONELY EYES</b> ROBERT JOHN (EMI-America P-8030)	61	5		<b>87 WONDERFUL CHRISTMASTIME</b> PAUL McCARTNEY (Columbia 1-11162)	—	1	
<b>22 BETTER LOVE NEXT TIME</b> DR. HOOK (Capitol P-4785)	22	12		<b>54 TUSK</b> FLEETWOOD MAC (Warner Bros. WBS 49077)	41	13		<b>88 I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)</b> BONNIE POINTER (Motown M1478F)	98	2	
<b>23 TAKE THE LONG WAY HOME</b> SUPERTRAMP (A&M 2193)	17	12		<b>55 WORKING MY WAY BACK TO YOU</b> SPINNERS (Atlantic 3637)	72	3		<b>89 WONDERLAND</b> COMMODORES (Motown M 1479F)	—	1	
<b>24 DON'T LET GO</b> ISAAC HAYES (Polydor PD 2011)	28	10		<b>56 PRETTY GIRLS</b> MELISSA MANCHESTER (Arista AS0456)	57	12		<b>90 FLIRTIN' WITH DISASTER</b> MOLLY HATCHET (Epic JE 36110)	—	1	
<b>25 THIRD TIME LUCKY</b> FOGHAT (Bearsville/BSS 49125)	27	8		<b>57 ROTATION</b> HERB ALPERT (A&M 2202)	64	4		<b>91 LOVE PAINS</b> YVONNE ELLIMAN (RSO RS-1007)	62	12	
<b>26 STILL</b> COMMODORES (Motown M1474F)	14	14		<b>58 SHE'S IN LOVE WITH YOU</b> SUZI QUATRO (RSO RS 1014)	63	6		<b>92 I CALL YOUR NAME</b> SWITCH (Gordy/Motown 7175)	93	4	
<b>27 YES I'M READY</b> TERI DESARIO/K.C. (Casablanca NB 2227)	34	7		<b>59 FOOL IN THE RAIN</b> LED ZEPPELIN (Swan Song/Atlantic SS 71003)	69	2		<b>93 SHOOTING STAR</b> DOLLAR (Atco/Atlantic 7208)	95	3	
<b>28 I WANT YOU TONIGHT</b> PABLO CRUISE (A&M 2195)	21	12		<b>60 LOST HER IN THE SUN</b> JOHN STEWART (RSO RS 1016)	67	4		<b>94 TOO LATE</b> JOURNEY (Columbia 1-11143)	—	1	
<b>29 HALF THE WAY</b> CRYSTAL GAYLE (Columbia 1-11087)	25	15		<b>61 MONEY</b> THE FLYING VIZARDS (Virgin/Atlantic VA67003)	74	4		<b>95 TAKIN IT BACK</b> BREATHLESS (EMI America EMI 8020)	96	3	
<b>30 WAIT FOR ME</b> DARYL HALL & JOHN OATES (RCA PB 11747)	33	10		<b>62 MESSAGE IN A BOTTLE</b> POLICE (A&M 2190)	66	7		<b>96 HOLDIN ON FOR DEAR LOVE</b> LOBO (Curb/MCA 41152)	99	2	
<b>31 DO YOU LOVE WHAT YOU FEEL</b> RUFUS AND CHAKA KHAN (MCA 41131)	39	7		<b>63 DAYDREAM BELIEVER</b> ANNE MURRAY (Capitol P-4813)	79	2		<b>97 REMEMBER (WALKING IN THE SAND)</b> AEROSMITH (Columbia 1-11181)	—	1	
<b>32 HEARTACHE TONIGHT</b> EAGLES (Asylum E-46545)	23	13		<b>64 DIRTY WATER</b> THE INMATES (Polydor PD 2032)	70	4		<b>98 TRUST ME</b> CINDY BULLENS (Casablanca 2217)	—	1	
				<b>65 WHEN I WANTED YOU</b> BARRY MANILOW (Arista AS 0481)	71	3		<b>99 WITH YOU I'M BORN AGAIN</b> BILLY PRESTON & SYREETA (Motown M 1477)	—	1	
				<b>66 MOVE YOUR BOOGIE BODY</b> BAR-KAYS (Mercury 76015)	68	5		<b>100 PETER PIPER</b> FRANK MILLS (Polydor PD 2002)	77	10	

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

An American Dream (Jolly Cheeks — BMI)	48	Heartbreaker (Dick James — BMI)	75	Message In A Bottle (Virgin — ASCAP)	62	Still (Jobete & Commodores Pub. — ASCAP)	26
Babe (Stygan Adm. by Almo — ASCAP)	12	Holdin' On For Dear Love (House Of Gold — BMI)	96	Move Your Boogie Body (Bar-Kays/Warner)	96	Take The Long Way (Almo/Delicate — ASCAP)	23
Better Love Next Time (House Of Gold — BMI)	22	I Call Your Name (Jobete — ASCAP)	92	Tamerlane — BMI)	66	Takin It Back (G. Jonah Kolson/Bema — ASCAP)	95
Can We Still Be Friends (Earmark — BMI)	69	I Can't Help Myself (Stone Agate — BMI)	88	Money (Jobete Music — ASCAP)	61	The Long Run (Cass County/Red Cloud — ASCAP)	17
Chiquitita (UNICEF Music Project — ASCAP)	42	I Don't Want To Talk (Crazy Horse — BMI)	77	"99" (Hudmar — ASCAP)	76	The Rapper's Delight (Sugar Hill — BMI)	37
Cool Change (Screen Gems-EMI — BMI)	14	I'd Rather Leave (Irving/Woolnough/Unichappell/Begonia Melodies — BMI)	44	No More Tears (Olga/Fedora — BMI)	11	The Second Time (Spectrum VII/Rosy — ASCAP)	67
Coward Of The County (Roger Bowling — BMI/Sleepy Hollow — ASCAP)	9	If You Remember Me (Chappell/Red Bullet — ASCAP/Unichappell/Begonia — BMI)	45	Peter Piper (Peter Piper/Unichappell — BMI)	100	Third Time Lucky (Riff Bros. — ASCAP)	25
Crazy Little Thing (Beechwood/Queen — BMI)	35	I'm Alive (Camelback Mtn. — ASCAP)	82	Please Don't Go (Sherlyn/Harrick — BMI)	8	This Is It (Tauripin Tunes — ASCAP)	16
Cruisin' (Bertram — ASCAP)	10	I Need A Lover (G.H. — ASCAP)	46	Pop Muzik (Publishing Pending)	51	Too Late (Weed High Nightmare — BMI)	94
Damned If I Do (Woolfson/Careers Adm. by Irving — BMI)	49	I Still Have Dreams (Batroc/Song Mountain — ASCAP)	49	Pretty Girls (Neve Bianca Prod. — ASCAP)	56	Train, Train (Bonal — BMI)	36
Daydream Believer (Screen Gems-EMI — BMI)	63	I Wanna Be Your Lover (Ecnirp — BMI)	19	Remember (Trio/Robert Mellin/Tender Tunes — BMI)	97	Trust Me (Gooserock/Fleur — BMI)	98
Deja Vu (Ikeco/Angela — BMI)	21	I Want You Tonight (Irving/Pablo Cruise — BMI)	28	Rise (Almo/Badazz — ASCAP)	70	Tusk (Fleetwood Mac — BMI)	54
Dig The Gold (Birdes/Fallin' Arches — ASCAP)	83	Jane (Pods/Lunatunes/Little Dragon — BMI)	6	Rock With You (Almo/Rondor — ASCAP)	2	Video Killed (Ackee — ASCAP/Carbert — BMI)	50
Dim All The Lights (Sweet Summer Night — BMI)	52	Ladies Night (Delightful/Gang — BMI)	4	Romeo's Tune (Rolling Tide — ASCAP)	33	Voices (Screen-Gems EMI/Adult — BMI)	41
Dirty Water (Equinox Music — BMI)	64	Let Me Go, Love (Snug/Big Stroke — BMI)	47	Rotation (Almo/Badazz — ASCAP)	57	Volcano (Coral Reefer/Keith Sykes — BMI)	71
Don't Do Me Like That (Skyhill — BMI)	15	Lonely Eyes (World Song/High Sierra — ASCAP)	53	Sara (Fleetwood Mac — BMI)	20	Wait For Me (Hot-Cha/Six Continents — BMI)	30
Don't Let Go (Screen Gems-EMI — BMI)	24	Longer (Hickory Grove/April — ASCAP)	45	Savannah Nights (Windecor — BMI)	34	We Don't Talk (ATV — BMI)	7
Don't Make Me Over (Jac/Blue Seas — ASCAP)	86	Looks Like Love Again (Duchess/MCA — BMI)	73	Send One Your Love (Jobete & BlackBull — ASCAP)	5	When I Wanted You (Homegrown — BMI)	65
Do That To Me (Moonlight & Magnolias — BMI)	3	Lost Her In The Sun (Bugle Publishing/Stigwood/Unichappell — BMI)	60	September Morn' (Stonebridge/EMA-Suisse — ASCAP)	68	Why Me (Stygan Adm. by Almo — ASCAP)	38
Do You Love What (Overdue Music)	31	Love Pains (World Song/Golden Clover — ASCAP)	91	Ships (Ian Hunter/April — ASCAP)	72	With You I'm Born Again (Check Out — BMI)	99
Dreaming (Rare Blue/Monster Island — ASCAP)	80			Shooting Star (World/Face Haze — ASCAP)	93	Wonderful Christmastime (MPL — Communications Ltd.)	87
Escape (WB/Holmes Line Of Music — ASCAP)	1			Since You've Been Gone (Island — BMI)	74	Wonderland (Jobete & Commodores Ent. — ASCAP)	89
Flirtin' With Disaster (Mister Sunshine — BMI)	90			Star (Saggifire — ASCAP/Ninth/Irving/Craig — BMI)	91	Working My Way (Screen Gems-EMI/Season Four — BMI)	55
Foot In The Rain (Flames Of Albion — ASCAP)	59					Yes, I'm Ready (Dandelion — BMI)	27
Forever Mine (Mighty Three — BMI)	39					You Decorated (Music City — ASCAP)	79
Half The Way (Chriswood — BMI/Murfezzongs — ASCAP)	29					You Know That I Love You (Light — BMI/Urmila — ASCAP)	43
Head Games (Somerset/Evansongs — ASCAP)	13					You're Gonna Get (Ackee — ASCAP)	81
Heartache Tonight (Cass County/Red Cloud/Gear Pub./Ice Age — ASCAP)	32					You're Only Lonely (Ice Age — ASCAP)	18

★ 12" Available For Sale



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



Donni-  
With God, all things are possible...  
you're a sister to be proud of  
and you'll always be No. 1 to me.  
Love you, Moo Moo

# Have You Heard The One About And The Dramatic Increase

Well, that's an old story to us. CBS Records International has always been aware that the best salespeople for American music overseas are the artists themselves.

That's why this year alone, we've supported major performance and promotional tours by over 75 acts in over 100 entertainment capitals all over the world.

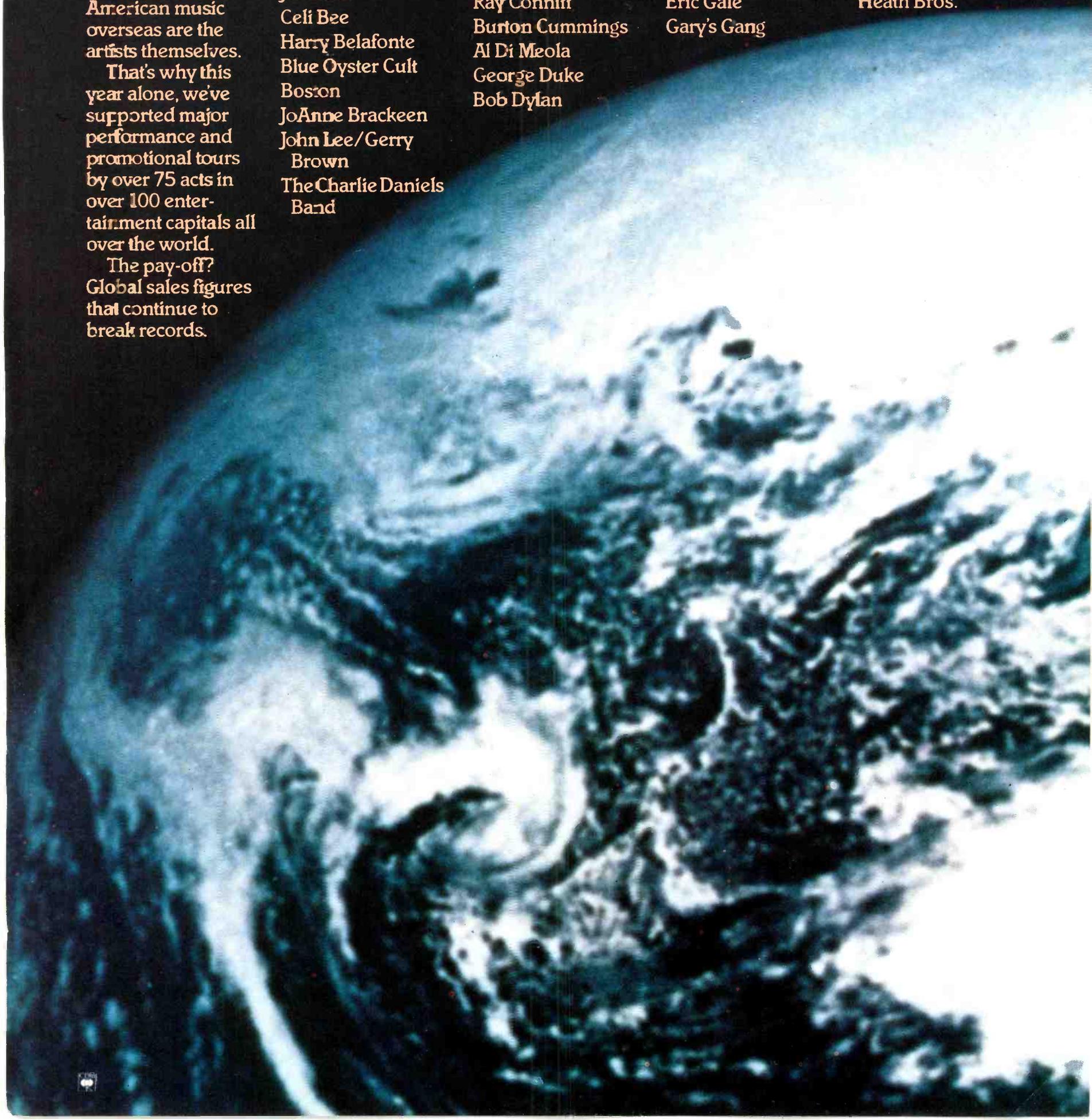
The pay-off? Global sales figures that continue to break records.

1979  
American Artists  
On Tour:  
Bobby Bare  
The Beach Boys  
Jeff Beck  
Celi Bee  
Harry Belafonte  
Blue Oyster Cult  
Boston  
JoAnne Brackeen  
John Lee/Gerry  
Brown  
The Charlie Daniels  
Band

Cheap Trick  
Chicago  
Stanley Clarke  
Billy Cobham  
Leonard Cohen  
Ray Conniff  
Burton Cummings  
Al Di Meola  
George Duke  
Bob Dylan

Earth, Wind & Fire  
The Emotions  
Ellen Foley  
Steve Forbert  
Frantique  
Eric Gale  
Gary's Gang

Larry Gatlin  
Stan Getz  
Dexter Gordon  
Herbie Hancock  
Heart  
Heath Bros.



# The Traveling American Artists In International Sales?

Freddie Hubbard  
The Jacksons  
Billy Joel  
David Johansen  
Journey

Gladys Knight &  
The Pips  
Patti LaBelle  
Hubert Laws  
Ramsey Lewis  
Kenny Loggins  
Cheryl Lynn

Frank Marino &  
Mahogany Rush  
Manhattans  
Johnny Mathis  
Marilyn McCoo &  
Billy Davis, Jr.  
McFadden &  
Whitehead  
John McLaughlin  
Molly Hatchet

Eddie Money  
Mongo Santamaria  
Mother's Finest  
New Barbarians  
Ted Nugent  
Lou Rawls  
Return to Forever  
REC Speedwagon  
Santana  
Lalo Schifrin  
Marlena Shaw  
Woody Shaw  
Rex Smith

Phoebe Snow  
Bruce Springsteen  
Livingston Taylor  
Tonio K  
Toto  
Trickster  
Cedar Walton  
Anita Ward  
Weather Report  
Muddy Waters  
David Werner  
Barry White  
Andy Williams  
Tammy Wynette  
Frank Zappa  
20/20

...and many others.  
CBS Records  
International.  
Our artists belong to  
the world.



# LOVE AND THANKS FROM FLEETWOOD MAC

## HAPPY 1980

J	A	N	U	A	R	Y
S	M	T	W	T	F	S
	1	2	3	4	5	
6	7	8	9	10	11	12
13	14	15	16	17	18	19
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27	28	29	30	31		

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23	24	25	26	27	28	29
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# CASH BOX NEWS

## A More Mature Industry Looks To '80s

by Richard Imamura  
& Alan Sutton

LOS ANGELES — With the close of the '70s — a decade that saw continued growth culminated by the spectacular successes of 1977 and 1978, only to be followed by a crashing return to reality in 1979 — the record industry stands on the verge of the '80s as a more mature, more businesslike entity, seasoned by trial, yet still bursting with the creative energy that has been its basis.

The heady success of such blockbuster hits as the "Saturday Night Fever" and "Grease" soundtracks, Fleetwood Mac's "Rumours," Eagles' "Hotel California" and others took the industry to unprecedented heights during the decade, a period that saw a total growth of nearly 300%.

Unparalleled growth and prosperity characterized the '70s. New sales records were being set annually, new supergroups cropped up almost daily, the international markets were opening up... and then along came 1979.

Flat sales for Christmas '78, a dearth of genuine "superstar" releases and a growing worldwide recession brought the industry to a grinding halt. Suddenly, albums shipped triple platinum were being returned double platinum, and the flood was on. As the worldwide economy worsened, the industry's financial health plummeted — numerous companies folded or were absorbed by more stable ones, and at the others, hundreds of staffers were laid off. The industry could no longer afford to be the freewheeling business of yesteryear.

A mild turnaround during the final quarter of 1979 seems to augur well for the coming decade, but the '80s will certainly see new approaches to the challenge of selling records.

### Solving Problems

"The fact is, of all the problems the industry has, I think we're on the way to solving most of them," says Bob Sherwood, president of Phonogram/Mercury. "Sensible returns programs, the cutting back on mega-deals and the more efficient use of marketing monies are really a step in the right direction.

"We've cut that kind of thing back. We've put more controls on all of our spending and unfortunately had to lop off a lot of people along the way. The total head count in the industry has gone down, but we were

probably just an over-employer to begin with.

"These things, we all have control over and we've dealt with them as an industry," Sherwood summarizes. "That's the only plus about this hideous year (1979) we've all been through. The problems that have been identified have been acted upon."

These sentiments are echoed by Al Coury, president of RSO Records, who adds that "many of the issues we will be facing are actually carryover problems from the end of '78 and '79. Those problems aren't going to disappear just because it's 1980, but I think we are at least going to benefit somewhat from the capping that most of the companies have in returns. It's going to stabilize a problem that got out of hand, especially in 1979. It should help to bring some kind of sanity back into that aspect of our business."

Certainly, the tightening up of the industry can be expected for 1980 and beyond. Cost control instead of free

(continued on page 17)

## Rack Jobbers To Record Manufacturers: Be More Sensitive To Our Requirements

by Aaron Fuchs

NEW YORK — Manufacturers must be more sensitive to the needs of rack jobbers, concluded members of the NARM Rack Jobbers Advisory Committee at their recent meeting in Chicago (Cash Box, Dec. 22).

The consensus of the rack jobbers was that the retail explosion of the late '70s had persuaded the record companies to favor specialty retailers often at the expense of rack jobbers. But frequently, according to the committee members, unrestrained retail growth did the manufacturers more harm than good. Today, the members concluded, that retail explosion has ended, and the changing demographics of the 80's indicate that the rack jobbers will regain their pre-eminence in the marketplace.

Participating in the meeting here were Harold Okinow, chairman of the Rack Job-

bers Advisory Committee, and committee members Herbert Dorfman, president of Bee Gee Records and Tapes; Richard Greenwald, head of Interstate Record Distributors; Robert Hanley, president of Mid-America Music; James Lara, vice president of strategic management for Pickwick International; Sydney Silverman, head of United Record and Tape Industries; and Donald Weiss, head of Arrow Distributors.

### Improve Image?

Why do the rack jobbers who are collectively responsible for approximately 40% of sales in the record business, feel the need to improve their suppliers' image of them?

According to Okinow, "the biggest misperception by the manufacturers is that their futures lie with retailers. Manufacturers miss no opportunity whatsoever to give extraordinary terms and credit to any new retailer on the scene. And while it's true that there has been a great deal of expan-

sion in retail, we feel that for the '80s, as the national record buying demographic gets older, and the young family shoppers increase in numbers, one-stop shopping is going to become an increasing pattern among consumers.

"These are people who are going to have to be more selective about how they spend their gas money, and their dollars in general, and they are going to, with increasing frequency, patronize the mass merchandisers that the racks service. It will be important to make manufacturers aware of who their market is going to be in the '80s."

### Deep Discounting

The retail explosion of the '70s was the primary factor in shifting the commitment of manufacturers from racks to retailers according to Okinow. "But you have to keep advertising in a specialty store in order to keep people coming," he explained, "and

(continued on page 20)

## Transit Strike Hurts Trade In Downtown Chicago

by Ken Terry

CHICAGO — A transit strike which has immobilized most of the subway and all of the bus service here since Dec. 17 has had a marked impact on traffic in downtown record stores. At presstime, however, unseasonably warm weather and the return to service of some rapid transit train lines were helping to improve the situation.

According to Jim Rose, owner of Rose Records, the strike had an adverse effect on his five city outlets, but his two suburban stores were not affected. The worst day, said Rose, was Monday, but business has been increasing since then, aided by the

(continued on page 102)

## YEAR END SUMMARY & PROJECTIONS

### Disco, New Wave Dominant Music Trends Of 1979

by Marc Cetner & Frank Sanello

LOS ANGELES — 1979 will be remembered as a year that was marked by musical evolution and the cross-pollination of genres as it became more and more difficult to categorize the various forms of pop music. The year saw disco music peak and consequently evolve into dance-oriented rock (DOR).

Undoubtedly, the most important development of 1979 was the emergence of numerous innovative rock bands that were lumped together as new wave simply because their albums were released at roughly the same time. And the increasing flow of adult contemporary (A/C) and country music into the swelling pop mainstream was also part of 1979's musical story.

A glance at the Cash Box pop singles chart at the beginning of the year showed that charts do not always tell the story of a musical form's popularity. In the first issue of the year, only two disco tunes ("Le Freak" and "Y.M.C.A.") were lodged in the Top 10. At year's end, nearly half of the Top 10 were disco. This increase, however, may be misleading, in view of the disco backlash which has grown during the year, in particular the "disco demolition" last summer in Chicago's Comiskey Park, and in general the overall belief that disco is dying.

But disco music is not dying; it is evolving

(continued on page 61)

### 1970s: A Decade Of Ups And Downs For Record Business

by Aaron Fuchs

NEW YORK — The seventies was the decade in which both music and the music business were subject to the law of diminishing returns (no pun intended). On an artistic scale, rock artists strove for their greatest heights of grandeur; while on a business level, superstars found that they could negotiate astronomically expensive contracts: They sold more records and filled bigger stadiums than ever, while the prices of albums and concert tickets became more expensive than ever.

The corporatization of the music business clearly paralleled this trend among recording artists. As rock became an increasingly profitable business, the '70s saw the rock record company change from a characteristically scrappy independent to a large, typically bureaucratic company, usually owned by an even bigger conglomerate.

By the time the decade drew to a close, the industry's profitability had also changed for the worse. A combination of a faltering economy, combined with the business's general failure to foresee that the 30,000,000 sales generated by "Saturday Night Fever" was a fluke, resulted in overshipping, unprecedentedly large returns and general lessening of profits.

### Changing Times

The beginning of the decade offered clear indications that the times were chang-

ing. 1970 and '71 saw the deaths of Jimi Hendrix, Janis Joplin, and Jim Morrison, three of the greatest stars in the '60s rock pantheon; meanwhile, Bill Graham closed the Fillmores East and West, and Paul McCartney released the first solo album by any member of the Beatles.

But, while the '70s began by ushering out the old, it also served as a harbinger of some of the most significant phenomena to come. Columbia Pictures purchased Bell Records, later to become Arista; Kinney Corporation bought Elektra, Atlantic and Warner Bros., and set up a branch system by buying out indie distributors; and the German-based Polydor label set up a label and distribution arm in America and bought Mercury Records. These developments foreshadowed the growing corporatization, as well as the European penetration of the American record industry.

Artistically, the early '70s saw the success of Don McLean's "American Pie" and the rise of artists like James Taylor, Cat Stevens, and Carole King. Tagged "mellow rock," their music anticipated the rise of adult contemporary music, which, by the decade's end, would become one of the most targeted markets. Similarly, genre of album-rock radio came into its own when Led Zeppelin refused to release "Stairway to Heaven," from its fourth album, as a single; the tune became a staple of FM

(continued on page 61)

### Washington In '79 Heavy With Disc Industry Issues

by Joanne Ostrow

WASHINGTON — The legislative and regulatory agenda was heavy with industry-related items in 1979. Performing rights societies saw a victory at the Supreme Court, radio won a proposal of deregulation from the FCC and the RIAA seemed in a better position than ever to win a performance right in Congress. The following is a rundown of the year's government actions which affect recording interests:

### Radio Deregulation

Headlining the regulatory scene in Washington was the FCC's move to lift government controls from radio stations in all markets. The sweeping deregulation proposal, under study for more than a year and announced in September, would leave the nation's radio stations to marketplace forces rather than government oversight. Specifically, the FCC proposed to drop its detailed consideration of the amounts of news and public affairs programming each licensee airs, to lift all requirements on ascertainment of community needs, to eliminate all commercial time limits and to lift program log requirements. The commission cited the increase in the number of stations — from 583 in 1934 when the current Communications Act was adopted, to over 8,600 today — as a reason to update its regulations.

Consumer groups banded together in op-

(continued on page 87)

# Pickwick Sued For \$1 Million By Sonny Lester

by Charles Paikert

NEW YORK — Sonny Lester has filed a one million dollar lawsuit against Pickwick International in United States Eastern District Court in Brooklyn.

Lester, who sold master recordings from his Groove Merchant label to Pickwick in April, 1977, and who entered into a license and distribution agreement with Pickwick in 1974, charged Pickwick in a civil complaint with fraud and breach of contract. Besides one million dollars in compensatory damages, Lester is also seeking the recovery of his musical properties and additional punitive damages.

In his complaint, Lester alleges that Pickwick "surreptitiously" manufactured and distributed at least 400,000 cutout albums under the original licensing agreement. Pickwick's sale of the cutout albums at reduced prices, Lester charges, was done "in order to induce or coerce (Lester) into executing the Master Purchase Agreement of April 4, 1977."

Lester also alleged that Pickwick breached its licensing agreement by inadequate promotion and funding and that the company did not provide Lester with daily sales figures of the distributed masters.

Harvey McLain, assistant general counsel for Pickwick, denied the validity of Lester's allegations and stated that Pickwick planned a vigorous defense. McLain said Pickwick was "surprised, upset, and aghast" that Lester had filed suit.

McLain added that he expected the case to result in a drawn-out legal conflict lasting two or three years. Pickwick, he said, had retained the legal services of Pirez, Ackerman and Levine, a Long Island law firm. Lester has retained Greenspan and Jaffe, based in White Plains, N.Y., as his attorneys.

## Polydor Trims Staff

NEW YORK — Responding to reports that Polydor Records has laid off several salaried employees and an undetermined number of hourly employees at its east and west coast offices, Harry Anger, senior vice president of marketing for the label said, "We have reassigned some responsibilities within some departments in the company, and there were some open positions which will not be filled."

At presstime, it was confirmed that David Steele, director of disco promotion, and Neil Lasher, northeast regional promotion manager, had left the company. Whether or not either of them would be replaced could not be determined.



**PLATINUM DISPLAY FOR EAGLES' 'THE LONG RUN'** — WEA and Elektra/Asylum Records executives pose with a special limited-edition display celebrating and drawing attention to the multi-platinum sales of the Eagles' "The Long Run" LP. Pictured are (l-r): Jody Raitzel, WEA/Los Angeles branch marketing coordinator; Jeff Scheible, WEA/Los Angeles sales manager; Stan Marshall, E/A vice president of sales; Mel Posner, E/A vice chairman; George Rossi, WEA/Los Angeles Branch manager; Jerry Sharell, E/A vice president of creative services; Randy Edwards, E/A advertising and merchandising director; and Rip Pelly, E/A national field promotion manager.

## K-tel Product Sells Well For LP Dealers, Discount Chains

by Ken Terry

NEW YORK — One of the brighter spots of the Christmas selling season for record retailers has been the exceptionally good sales of K-tel product. Although artist compilation and "best of" records traditionally do well at Christmas, several LP dealers said that K-tel's packages have been particularly successful this year.

According to Jim Crimes, vice president of National Record Mart, which has 60 outlets in six Eastern states, his chain had already sold out their initial K-tel order a week before Christmas, by which time they had surpassed their previous year's figures on the K-tel line. All but one of the seven packages involved in K-tel's current promotion have done very well, said Grimes, adding that he expected nearly 100% sell-through on the Christmas promotion.

In contrast, noted Grimes, he returned 16% of the K-tel product last Christmas, mainly due to the commercial failure of two of the company's packages, "The Roots Of Soul," and a country compilation. This year, he added, the only stiff in the group is a disco instructional record called "Night Moves" which retails for \$9.98.

Ed Kochman, buyer for Listening Booth, a 34-store chain stretching from Indiana to Florida, was also enthusiastic about K-tel product. Several years ago, he recalled, Listening Booth had stopped carrying TV packages because of poor sell-through. But now the chain has changed its attitude. "We experimented with K-tel again three

Christmases ago," said Kochman, "and they're just #1 with a bullet. It's just unbelievable. The percentage of sell-off that we have on our Christmas promotion is running 80-90%."

Last year, said Kochman, his Christmas sell-through on K-tel was 96%. "Needless to say," he added, "despite the economy and what's been happening in the record business, I ordered a little heavier this year, and I have to re-order the product again this week. I'm practically sold out now."

According to Joe Bressi, vice president of the 97-unit Stark/Camelot chain, the last two years have been the "strongest ever" for K-tel product. And Charles Staley, music buyer for Woolworth/Woolco, pointed out that "in the last two years, K-tel is far and away #1" in comparison to other TV packagers such as Ronco and AdamEight.

### Current Promotion

In addition to "Night Moves," K-tel's Christmas promotion features the following packages: a Seals & Crofts "best of" LP; an MOR package entitled "Together"; "Hot Nights And City Lights," a disco compilation; "County Line," consisting of country hits; a Top 40 sampler called "Star Flight"; and a two-pocket Top 40 collection dubbed "Gold Rush." All of these packages are advertised for \$6.99/\$7.99 tape except for "Star Flight," which is \$7.99 for LP or tape, and "Gold Rush," which sells for \$8.99/\$9.99 tape.

The retailers all felt that the primary reasons for K-tel's success were the strength of the selections on their albums and the company's increasing skill in targeting their advertising to specific audiences. "I think they're getting a little more saavy," pointed out Grimes, who estimated that, within the past month, he has sold 80% as much K-tel product as he has sold of albums on either CBS, WEA, or Polygram-distributed labels.

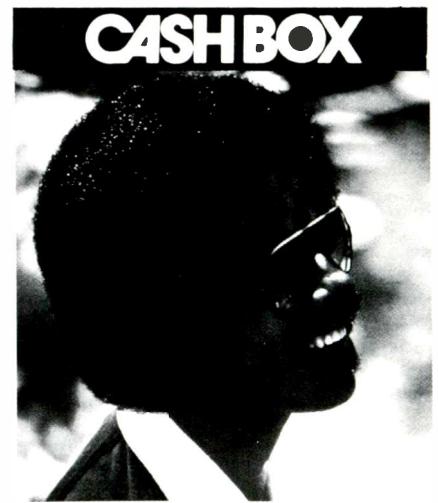
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## Klein Loses Appeal

NEW YORK — Allen Klein, the former manager of the Beatles and the Rolling Stones, last week lost his appeal of a tax evasion conviction that resulted in a two-month jail sentence and a \$5,000 fine.

Klein, 48, had been convicted last April of filing a false income tax return for 1970 by failing to declare money earned from the sale of records made by the Beatles and other groups.

Gerald Walpin, an attorney representing Klein, said that he would file a petition for a new hearing with the U.S. Court of Appeals for the Second Circuit within the next two weeks. Should Klein lose that appeal, Walpin said that he would petition the Supreme Court for a ruling on the case.



Stevie Wonder graces the cover of the **Cash Box** 1979 Year-End Edition and he is the perfect artist to cap off the decade. Since 1971 when he took full creative control of his work, Wonder has released five albums — "Music Of My Mind," "Talking Book," "Innervisions," "Fulfillingness First Finale," "Songs In The Key Of Life" — and most recently "Journey Through The Secret Life Of Plants" which represents his artistic master stroke.

The albums, which followed a Motown career that began at age 12 with the "Fingertips" single in 1961 are landmarks of Wonder's growth, maturity and socio-political awareness. Along with his gift for melody and concern for mankind, Wonder has developed an astounding affinity for working with technologically advanced production devices and keyboards. The avant-garde techniques have been employed extensively on his '70s LPs.

Born in Saginaw, Michigan, he was raised in Detroit and this not so typical individual lived the typical life of a "lower class" youth growing up in the projects of Hastings Street. He sang Johnny Ace tunes in alleys and on porches with young friends, and visited neighbor's apartment to play piano whenever he could.

In 1961, after being brought to Motown by Ronnie White of The Miracles, young Stevland Morris became Little Stevie Wonder. Wonder had joined Motown just as the label was burgeoning, and the two matured together. They shared such gold singles successes as "Uptight," "For Once In My Life," "My Cherie Amour" and "Signed, Sealed, Delivered."

However, it wasn't until this decade that Wonder started making music of his mind and achieving platinum successes with "Superstition," "Talking Book," "Innervisions," "Fulfillingness First Finale" and "Songs In The Key Of Life."

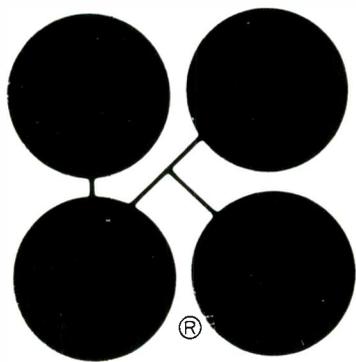
The ambitious, austere "Journey Through The Secret Life Of Plants" represents Wonder's love song to the earth, and is the gifted blind artist's visionary look at the music of the '80s.



**PHOENIX RISING** — Epic/Full Moon recording artist Dan Fogelberg recently performed selections from his new LP, "Phoenix," at the Convention Center in Anaheim, California. Shown backstage (l-r) are: Frank Rand, vice president of west coast A&R for E/P/A; Larry Stessel, director of west coast merchandising for E/P/A; Tim Weisberg, who has performed and recorded with Fogelberg in the past; Fogelberg; Larry Schnur, director of west coast A&R for Epic; Larry Douglas, director of west coast promotion for E/P/A; Michael Alhadeff, associate director of west coast promotion for E/P/A; Stan Monteiro, vice president of west coast marketing for E/P/A; and Irving Azoff, president of Front Line Management.

### Index

Album Reviews .....	12
Black Contemporary .....	91
Classified .....	115
Coin Machine News .....	104
Country News & Album Chart .....	32
Country Singles Chart .....	36
East Coastings .....	17
FM Analysis .....	26
Gospel .....	103
International News .....	95
Jazz .....	94
Jukebox Singles Chart .....	104
Merchandising .....	23
Points West .....	20
Pop Album Chart .....	118
Pop Radio Analysis .....	30
Pop Singles Chart .....	4
Radio News .....	25
Regional Programming Guide .....	28
Singles Reviews .....	24
SoundViews .....	22



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## NEW FACES TO WATCH



### Friendship

While they are individually responsible for the sound of many a superstar act and there has always been a certain musical camaraderie among session men, few collective studio aggregations have fared as well on vinyl as Elektra Asylum recording group Friendship. The jazz/fusion sextet, led by virtuoso guitarist Lee Ritenour, recently released its self-titled debut album and has already developed a staunch following in California as well as in crossover-happy Japan.

The genesis of the group can be traced back to The Baked Potato, a Studio City, Calif. jazz club that offered a vent for the musicians, creativity after being sequestered in L.A. studios all week. "Harvey Mason and I first started playing at the Potato," recalls Ritenour. "We'd be totally wasted from playing 20 sessions a week, but it was great fun. Ernie Watts (saxophone) and Steve Forman (percussion) joined the group for the same reasons. We hardly ever rehearsed, but we had some of the greatest players in the business sitting in."

The "Baked Potato Band" originally consisted of Ritenour, Watts, Forman, Mason, Patrice Rushen and Dave Grusin. However, when the latter three embarked on successful solo projects, they were replaced by drummer Alex Acuna (formerly of Weather Report), bassist Abraham Laboriel and keyboard player Don (Dave's younger brother) Grusin.

"When Don Grusin joined the band it became the union we needed," explains Ritenour. "He and I have a lot of writing crossovers. We write similarly harmonically and musically."

Although all of the members of Friendship have flourishing studio careers, Ritenour says the band's concept was to continue to do session work all year long and, yet, "keep Friendship alive." Friendship has been in existence for more than two years now as the band has backed Ritenour on his two Elektra solo albums "The Captain's Journey" (1978) and "Feel The Night" (1979), and toured with the guitarist in support of the LPs.

Friendship leader Ritenour, nicknamed "Captain Fingers" several years ago when he became known as the dean of L.A. session guitarists, began playing guitar at age 8 and was teaching music classes at USC by the time he was 21. In the course of well over 2,000 session dates, Ritenour has lent his fretboard skills to such album projects as Steely Dan's "Aja," Kenny Loggins' "Celebrate Me Home," the soundtrack of "Saturday Night Fever" and, most recently, Pink Floyd's "The Wall." In addition, Ritenour, at the ripe old age of 27, has released eight solo albums (two on Epic, two on Elektra/Asylum and four on Japanese import label JVC).

While the other members of Friendship also have long and prestigious musical careers behind them, as a unit they pursue a jazz sound which is rife with Latin pop and funk rhythms, and smooth sax-/keyboard/guitar interplay.

"Probably the nicest thing about Friendship is that we all like to hear each other play," says Ritenour. "I don't think that happens too often in a band after a couple of years go down. We hear each other play all the time. But onstage when I hear a solo by Alex or Ernie, it'll always blow me away. That kind of communication and love for fellow players is what Friendship is all about."



### Dann Rogers

"Looks Like Love Again," the popular single by Dann Rogers, is a fine record that does justice to the artist without typifying him. Taken from his debut International Artists LP, "Hearts Under Fire," the single is a bright piece of A/C-oriented pop that is just one example of Rogers' many stylistic influences, which range from country to R&B to rock.

Rogers' musical eclecticism stems from the fact that his father, veteran record producer Lelan Rogers, and uncle, singer Kenny Rogers, gave him "a special environment" to grow up in during his formative years in Houston and Nashville before he moved to Los Angeles in 1971.

"Country music has always been a staple of the Rogers family," he says. "But so has rock, pop, and R&B. My father was involved in R&B for many years as a promotion man and later as a producer of such records as 'Please Release Me' by Esther Phillips, so it's always been in my blood. I was also raised on commercial music, because I listened to the radio all the time and followed my father around to stations like KLIP in Houston, where I practically grew on the back door. And then there's the hard rock influence, since my father produced groups like Bubble Puppy and 13th Floor Elevators during the acid-rock days. So it's been a great education, learning from people's good and bad points."

Rogers "always knew" that he wanted to become a songwriter. At 11, he contributed several key lines to the First Edition's hit single, "Just Dropped In," and at 15, he co-wrote the title track to Johnny Nash's LP, "Merry Go Round." Two years later, he married his high school sweetheart and moved to Los Angeles. "I came home one day and she and the baby were gone," he recalls. "They just disappeared from my life. So I put a band together and started performing a lot of original material at different clubs around Los Angeles. We were playing hard-driving rock with heavy country overtones at the time, and soon we began performing at places like the John Wayne Theatre, Magic Mountain, Knott's Berry Farm, the Troubadour, and the Palomino. We were still pretty young, but we learned pretty fast."

In 1977, after the dissolution of his second marriage, Rogers set out to record "Hearts Under Fire," which features such celebrated guests as Norton Buffalo and Delaney and Bonnie Bramlett. "Burton Cummings was supposed to have produced the record, but when he cancelled, his bass player, Ian Gardiner, offered his assistance, and we developed an incredible relationship. The demos we cut came out well, largely because we understood the same kind of music."

"Around the same time, Lelan decided to purchase International Artists in the hope of revamping the company. After a year on a farm in Oklahoma, he realized that he wasn't as old as he thought he was and that the business was still in his blood. I was going to record the album for another label, but he told me to wait so that we could build my career together. I believe fate has played a great part in this whole story."

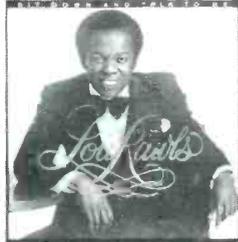
However, he adds, "it's crucial that I stand on my own two feet and that my music is recognized for its own merits. I've been paying my dues for the past 12 years in preparation for this album, and that's why it's important to me that my songs accurately reflect what I've been through in my life."

# ALBUM REVIEWS



**SEPTEMBER MORN** — Neil Diamond — Columbia FC 36121 — Producer: Bob Gaudio — List: 8.98 — Bar Coded

People have been waiting for this superstar release for quite a while and fans will feel it was worth all the anxiety. The sensitive singer/songwriter has come up with some Diamond gems like the title track, "Mama Don't Know" and a reworking of the moss-covered "I'm A Believer." The instrumental "Jazz Time" and a dramatic interpretation of Richard Fagan's "The Good Lord Loves You" are also highlights. Diamond's rich, dulcet vocals are in peak form throughout the new waxing.



**SIT DOWN AND TALK TO ME** — Lou Rawls — Philadelphia International JZ 36304 — Producers: Various Producers — List: 7.98 — Bar Coded

Rawls gave new meaning to the word "soulful" when he burst onto the music scene with his deep, malt liquor vocals and jovial Southside of Chicago manner. Today his style rests somewhere between R&B and A/C, but he is still one of the most appealing vocalists around. The whole bin of Philadelphia International producers is in on this worthy project and "Heartaches (Just When You Think You're Loved)" and the title track are destined to be hits.

**RICHARD FAGAN** — Mercury SRM-1-3811 — Producer: Bob Gaudio — List: 7.98

It's always a pleasure to hear a good debut LP, and Richard Fagan's first album passes the introspective lyrics, strong hooks, memorable melodies test with flying colors. Fagan penned "The Good Lord Loves You," which Neil Diamond just cut, and he should be congratulated for writing such dramatic tunes as "Don't Bother Comin' Up, I'm Comin' Down" and "Snowblind" on this LP. A fine maiden voyage.



**THE CHINESE METHOD** — Roy Sundholm — Polydor PD-1-6233 — Producer: Vinnie Castellano — List 7.98

This album is showing a lot of radio action and it is deserved as Roy Sundholm proves he is one of the more arresting singer/songwriters to come around in a while. He is rooted more in the Bruce Springsteen school rather than the Costello/Jackson fraternity, but his music and lyrics are as urgent as all three of his contemporaries. Sundholm's power pop sound is infused with some R&B horns and a lot of "backstreet" conviction. The album's highpoints are: "Go Zero" and "Did You Ever Have A Heart."



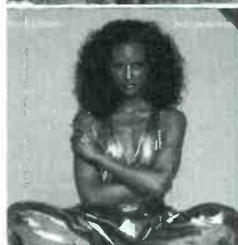
**DEEPER ROOTS (BACK TO THE CHANNEL)** — Mighty Diamonds — Virgin International VIFL 1045 — Producer: Joseph Hoo-kim — List: 7.98

This is the first of Virgin's Dreadlock holiday packages and judging from the LP, this could be the year for reggae. The Mighty Diamonds are one of the most respected and popular bands in Jamaica and England, and the new LP is full of the usual Rastafari themes — the various tribulations of the black race. Diamond lead singer Donald Shaw is one of the most engaging lead vocalists in the genre and the group's harmonies are augmented by some slick production.



**DON'T LOSE THE FEELING** — Beverly Johnson — Buddah BDS 5726 — Producers: Various — List: 7.98

This is the same familiar face that has graced the pages of Vogue, Cosmopolitan and other international fashion magazines. This model/singer turns in a more than competent performance on her debut LP. While much of the material is suitable for dancing lists, the music is infused with the funky Third World rhythms of Osibisa. The best cuts are: "Don't Run For Cover," "Under My Thumb" and the title track.



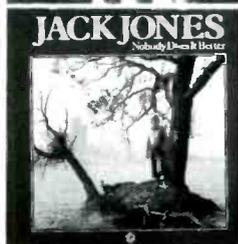
**"LIVE FROM TOKYO"** — The Flying Burrito Bros. — Producer: The Flying Burrito Bros. — List: 7.98

While not many members of the original band are left, The Burritos still sound as if they just blew in off the prairie. The seminal country rock band can still deliver the goods live, and all of the hot ones are contained on this package recorded at Kudan-Kaikan in Tokyo. "White Line Fever," "Rollin' In My Sweet Baby's Arms," "Colorado" and "Hot Burrito #2" don't sound as sweet as in the days of Gram Parsons but are rendered with pure Burrito passion. For AOR and country lists.



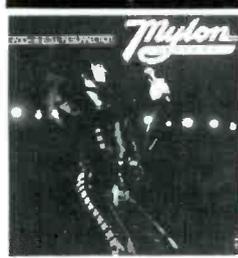
**NOBODY DOES IT BETTER** — Jack Jones — MGM 1-503 — Producer: Ken Barnes — List: 7.98

This Vegas/Tahoe showroom king delivers a solid set of modern A/C classics with the "Nobody Does It Better" LP. The discified "Love Boat" theme is the single from the album and represents Jones' answer to Sergio Franchi's "Volare." Jones also lends his distinctive vocals to such contemporary standards as "Evergreen," "Just The Way You Are," "My Eyes Adored You" and Peter Allen's "I Could Have Been A Sailor."



**ROCK & ROLL RESURRECTION** — Mylon LeFevre — Mercury SRM 1-3799 — Producer: Allen Toussaint — List: 7.98

Lefevre is the former lead singer for Edgar Winter's White Trash, and the Southern fried rocker fares well with Allen Toussaint's Louisiana-style production on this LP. The songs are teaming with heavy bottom, steady percussion and bright horn arrangements. Top tracks include Sam Cooke's "Shake," The Isley's "Work To Do" and Lefevre's own "Prisoner." For AOR and R&B lists.



*All my thanks to Casablanca, everyone in the industry  
and God for making this a wonderful year.  
Love, Donna*



**What A Great  
Way To End  
The Decade!**



# Supertramp

BEST ALBUM OF THE YEAR  
POP ALBUM TOP VOCAL GROUP  
POP SINGLE TOP AOR GROUP

# Herb Alpert

DISCO POLL WINNER  
POP ALBUM TOP INSTRUMENTALIST  
POP ALBUM TOP DISCO INSTRUMENTALIST  
POP ALBUM SPECIAL ENCORE AWARD, INSTRUMENTALIST  
POP SINGLE SPECIAL ENCORE AWARD

## Special Decade Awards

PRODUCER: QUINCY JONES  
COMPOSER/ARRANGER: CHUCK MANGIONE  
ALBUM OF DECADE: TAPESTRY

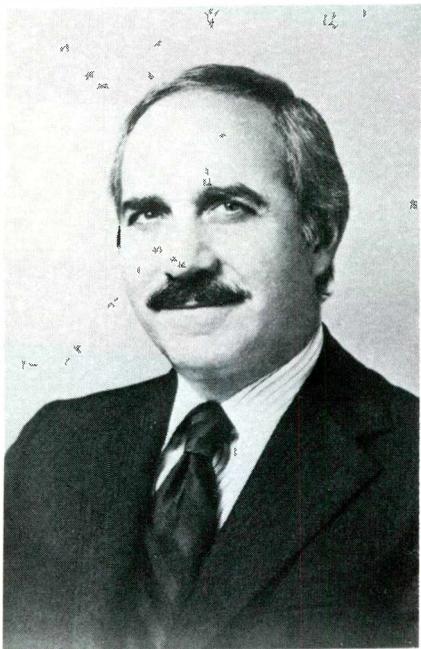
# Congratulations To All Our Fine Artists



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## EXECUTIVES ON THE MOVE



John Frisoli

### Frisoli To Get UJA Award

NEW YORK — John Frisoli, president of Polygram Distribution Inc., will receive the 1980 Human Relations Award from The American Jewish Committee Appeal for Human Relations at a testimonial dinner-dance on Jan. 26, 1980, at the Sheraton Centre in New York.

George Levy, president of Sam Goody Inc. and a member of the board of directors of The American Jewish Committee Appeal for Human Relations, said that Frisoli is being recognized for his "leadership in the effort to overcome prejudice and bigotry, and for this devotion to the cause of understanding among all people based on the universal acknowledgement of the rights of the individual and the value of human dignity."

### Cassidy Named GM of KWST

LOS ANGELES — Paul J. Cassidy was named general manager of Century Broadcasting owned KWST/Los Angeles. Cassidy most recently was Century's West Coast director of sales and at different times in his career was GM of KHJ/Los Angeles and KTNQ/Los Angeles.

Howard Grafman, president of Century Broadcasting Corporation, said, "Paul Cassidy has had a most distinguished broadcast career. His long experience in the Los Angeles marketplace, combined with his outstanding management track record, will assure KWST's continued momentum."

He has also held radio station management positions with Westinghouse, RKO, ABC and Storer Broadcasting.

### FBI Goes On Warpath Against Record Pirates

NEW YORK — Approximately \$3 million worth of equipment allegedly used to manufacture 8-track tapes was seized last week in the largest of a series of raids conducted by FBI agents against pirates and counterfeiters in Georgia and New York.

Executing four search warrants at four locations in DeKalb County, Ga., FBI agents from the bureau's Atlanta office seized a total of 250 master recordings, five slaves, 3,500 8-track tapes, and thousands of pirated labels that are affixed to tape cartridges and disc recordings. A late-model van, allegedly used to transport manufacturing equipment and finished pirated tapes, was also seized. Benjamin Cooke, special agent in charge of the bureau's Atlanta office, said the raids were the result of a four-month investigation into the manufacture and distribution of pirated tapes throughout the southeast. No arrests were made, but materials seized were turned over to a federal grand jury now convening in Atlanta.

In East Farmingdale, N.Y., meanwhile, FBI agents seized the contents of a 30-foot trailer and uncovered 500,000 counterfeit and pirated Spanish-language 8-track label, 6,000 counterfeit sleeves, and 250 one-inch and quarter-inch master tapes. Neil Welch, assistant director in charge of the FBI's New York division, said the seizure was "a direct result from information obtained and furnished" by detectives of the Suffolk County Police Department, and that the investigation into the case is continuing.

#### Flea Market Pirate

In Newburgh, N.Y., special agents of the FBI's New Rochelle office recovered approximately 3,800 pirated 8-track and cassette recordings valued at \$27,000 from a Mid-Valley Mall Flea Market stand operated by George Bacon of Greenwich, Conn. The seizure was authorized by a judge from the Southern District of New York and was the culmination of a two-month investigation into the sale of illegally duplicated sound recordings in the area.

In Los Angeles, James Maddin was indicted by a federal grand jury for copyright infringement connected with the sale of bootleg Elvis Presley recordings. Maddin, who was convicted in 1977 of 40 counts of copyright infringement for selling bootleg LPs faces a maximum sentence of up to five years in prison and \$50,000 in fines on the pending charges.

In Springfield, Mass., Arthur Lehman of Florida, Mass., will appear for trial on January 7, 1980 before U.S. District Judge Frank Freedman on four counts of copyright infringement stemming from the duplication of recordings by Billy Joel, Fleetwood Mac, Ted Nugent, and Barbra Streisand. Lehman was indicted in December of last year after FBI agents from the bureau's Springfield office confiscated more than 1,500 pirated 8-track tapes and duplicating equipment from his residence.

**McIntyre Names By MCA** — Neil McIntyre has been named to associate national promotion director for MCA. His most recent position was at *Record World* where he promoted the weekly "Radio Replay" column for two years. Prior to that he was program director at WPIX in New York for six years.

**Schwartz Joins RSO** — Peter Schwartz has joined RSO Records as promotion man based in Los Angeles. Prior to joining RSO, he worked as southwest area promotion manager at Infinity Records. He has also worked in promotion at CBS and associated labels, at RCA and at London Records.

**West Joins Aries II** — Aries II Records has announced the appointment of Randy West. West will be handling national promotion duties for the Woodland Hills, California based label. He joins Aries II after 9 years in radio in the New York area, most recently having served as promotion director of WFIF, New Haven, Connecticut.

**Weinschenk Named At CBS** — Deborah Weinschenk has been appointed to manager, reports & consolidations, CBS Records. She came to CBS Records in August, 1979 as supervisor, reports & consolidations from The Chubb Corporation where she was manager, investment accounting. Prior to that she was a senior auditor with Coopers & Lybrand.

**Riggio Names At PDI** — Polygram Distribution Inc. has announced the appointment of Joseph Riggio to regional credit manager/east coast based in New Jersey at PDI's Edison depot. Prior to joining PDI he was credit manager of Lebo Products, a manufacturer of record and tape accessories.

**WEA Names Sievert** — WEA has announced the appointment of Debbie Sievert as a promotion person representing Atlantic product in the Seattle market. She will be headquartered in WEA's Seattle sales office.

**Sterling Moves** — Steve Sterling has joined Public Relations Associates as an account executive. He was formerly head of The Press Office, west coast.

**WEA Appoints Powe** — WEA has announced the appointment of Darrell S. Powe, Jr. as the promotion person representing Elektra/Asylum product in the Charlotte area. Prior to joining WEA, he was east coast regional promotion director for TK Productions and a staff member of Mark Pro Enterprises, an independent promotion company.

**Dunlop Names** — MCA Records (Canada) has announced the appointment of Lynn Dunlop as the new Ontario promotion representative. She has worked in various promotional duties for the past two years at MCA; working closely with radio, press, and artists.

**Baird Joins Good Music** — Good Music Management, of Minneapolis, has announced the appointment of Ron Baird as director of creative activities. He was most recently the west coast agent for the Jim Halsey Company in Tulsa, Oklahoma and before that, worked three years in another Good Music company, GMA, in the Northwest office.

### Miami NARAS Members Fine To Head Gather For Meeting Polygram Leisure

MIAMI — Over 100 recording industry personnel gathered for another organizational meeting of the Miami Members Association of the National Academy of Recording Arts and Sciences (NARAS) last week. The heavy turnout was to hear guest speaker William P. "Bill" Gallagher, who now lives in the Miami area.

The NARAS group is an off shoot of the Atlanta Chapter. The Dec. 11 meeting was held in Studio "B" of Criteria Recording. The South Florida members were introduced to individuals currently making up the planning, educational, social and membership committees.

The newly formed NARAS group also set the location for the Jan. 28 meeting. The group will gather at Q.L. Productions Down South Studios to continue planning for a Latin Music week of meetings and festivities.

### Golove To Serve On ASCAP Board

NEW YORK — Leonard Golove, executive vice president of Warner Bros. Music, has been elected to ASCAP's board of directors. He will complete the two-year term begun in April of this year by Ed Silvers, chairman of the board of Warner Bros. Music, who recently resigned from the ASCAP post.

### EMI Signs Lonely Boys

LOS ANGELES — The Lonely Boys has signed a longterm recording agreement with EMI Records in London, and the band's product will be released on the Harvest label in North America. The London-based fivesome is set to have its debut LP released in mid-January. The album, which contains 12 tunes, was produced by Andy Arthurs.

### Ashford & Simpson LP Certified Gold By RIAA

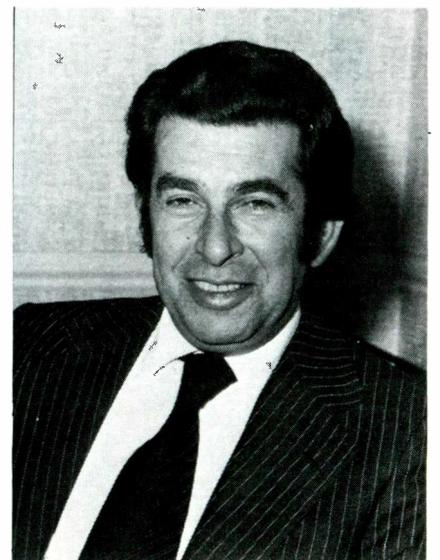
LOS ANGELES — "Stay Free," the latest album by Warner Bros. recording duo Ashford & Simpson, has been certified gold by the RIAA. The LP contains the hit singles "Found A Cure" and "Nobody Knows."

NEW YORK — David G. Fine has been appointed chief executive of Polygram Leisure Ltd. He replaces Stephen Gottlieb, who resigned his post as chairman of Polygram Leisure Ltd. last month.

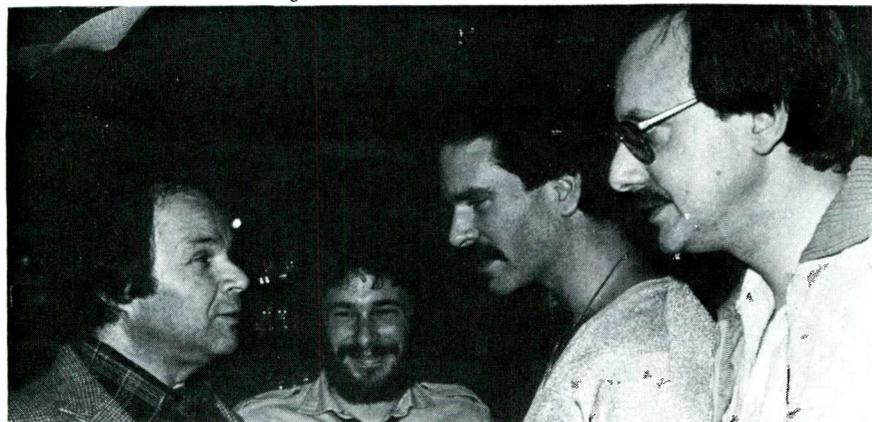
#### Duties

In his new position, Fine will oversee the United Kingdom operations of the Phonogram and Polydor labels and their joint manufacturing and distribution organization, Polygram Record Services. He will also supervise the Chappell Inter-song, Britannia Music, and Polytel companies.

Fine, who previously served as managing director of Polygram Leisure and managing director of Gallo Ltd., said the "difficulties that the music industry faced in 1979 provide the challenge and the opportunities for 1980. The industry has enjoyed 25 years of sustained growth and must now consolidate, reorganize and prepare itself for the considerable opportunities that exist in the field of entertainment software."



David Fine



UA MUSIC CONVENES IN L.A. — United Artists Music's national convention was held in Los Angeles, Dec. 13-Dec. 17. Pictured are (l-r): Harold Seider, president, UA Music; Allan Tepper, professional executive; Jim Grady, artist/writer; and Barry Bergman, vice president UA Music, New York.

# EAST COASTINGS

**HOLIDAZE** — Well, budget cuts being what they are, this isn't exactly a season to be jolly in the music business. The number of parties has declined in proportion to the decrease in sales, it seems, and there hasn't been that much good cheer going around. But, thanks to **Steve Leber** and **David Krebs**, it was like the old days again last week, as the famed duo threw a giant Christmas bash at their new club on the Upper East Side. The music business fraternity gathered in full force, led by such members in good standing as **Perry Cooper**, **Paul Smith**, **Steve Leeds**, **Sherry Levy**, etc. etc. Artists were represented by **Rex Smith** and two **Rolling Stones**, **Keith Richards** and **Ron Wood**. But the best news is that Leber and Krebs' club at 150 East 85th St. looks to be hugely successful. It's actually an old German veterans hall, and the interior designers managed to



**THE KILLER GREET'S KILROY** — Elektra artist Jerry Lee Lewis (seated) was reunited with his former producer, Eddie Kilroy, for a recent single/album session at Fireside Studios in Nashville.

maintain the building's charm while injecting just the right amount of night club atmosphere. Current plans call for two floors to be utilized, one as a Bottom Line-type cabaret and the other as a new wave club and showcase.

**NAMES IN THE NEWS** — **Lou Reed** is off to record in **George Martin's** studio in the Bahamas . . . And **Cheap Trick** will be there also, with George himself producing their next album . . . **Stevie Nicks** is working on her debut solo album, due out on the Modern label in March . . . **Frank Zappa's** latest film, "Baby Snakes," has opened in Times Square for a three-week run . . . Three ex-Ohio Players members **Chet Willis**, **James Williams** and **Billy Beck**, have formed **Shadow**, a new R&B group with a debut album, "Love Lite" on E/A . . .

Coming early in '80: **Sissy Spacek** starring in "Coal Miner's Daughter," the story of **Loretta Lynn** . . . 70 people were arrested at a **Who** concert in New Haven, Conn. last week as the security force at the Veteran's Memorial Coliseum was nearly doubled . . . **Roger Daltrey** has suggested that the group return to Cincinnati to do a "well organized" show there . . . Wondering where **Leslie West** is these days? The old mountain (of a) man is playing with the **David Jaynes Band**, a group of young New Jersey rockers . . . The ever-controversial **Jake Riveria** has signed on former **Sincero Paul Riley** . . . **Sterling**, a favorite band at CBGBs, has been signed by A&M.

**MANHATTAN MADNESS** — **Robert Fripp**, **Peter Wolf**, and **Gilda Radner** were among the celebrants at a party for **Daryl Hall** and **John Oates** after the duo's recent return to the Bottom Line . . . On Broadway: "Comin' Uptown," a black interpretation of **Charles Dickens'** "A Christmas Carol" . . . and a new musical — "Star," the story of a black woman singer who returns to her native Jamaica and falls in with a group of Rastafarians. **Michael Butler** of "Hair" fame is one of the producers, and **Max Romeo** contributes some of the music and lyrics. The play is scheduled to open Feb. 28 . . . There is now a videotape and film library in the Songwriters Hall of Fame at One Times Square.

**THEY LOVE THE NIGHTLIFE** — **Howard Stein** is a versatile kind of guy. He started as a rock concert promoter and then opened up Xenon, the phenomenally successful disco on 43rd Street. But while disco fades, Howard is busy constructing a new rock club on the corner of West Broadway and Canal, right above the chic Smokestack Lightin' bar. Stein says his new club will have two floors, a skylight, and should open by late spring . . . Another veteran of the New York nightlife scene is back with a new club. **Ashley Pandel** has opened a new Ashleys, catering to the fashion and entertainment industries, at 248 East 52nd St. . . . Old and New: Roseland Ballroom is celebrating its 60th anniversary in 1980, and the owners have spent a half million dollars to renovate the world famous dance hall. **Judy Congress** and the **Company Band** will play at Roseland on New Year's Eve . . . And down at Union Square, a new disco, The Underground, is set to open in mid-January. The new club will be owned by the same folks who successfully ran Infinity, before it burned down, and **Jim Burgess** will be back as disc jockey.

**PRINTED MATTER** — **Rick Baird**, formerly with **Crawdaddy** and **Circus** magazines, has started **Nightlife**, a new mag with an interesting twist — it will be mailed only to people who are members of various nightclubs around the country . . . The 1980 **Song Writers Market** book is out, and it offers a comprehensive overview of how to go about selling songs these days . . . Virgin Records is adding a book division that should have product by early next year.

**NEW BANDS** — From Toronto — they call themselves **Rex Chainbelt** and they're getting good reviews in the north country . . . From Memphis — **Companion's** music and stage show prompted several knowledgeable people from the area to recommend them . . . And in New York, a lot of industryites are checking out **Steeplechase**, featuring **Eli Holland** on lead vocals with dynamic guitar gymnastics from **Tony Summo** . . . And then there's a new rockabilly sensation, **Buzz and the Fliers**, who are building up a following on the Manhattan club circuit.



**OOH LA LA** — Composer **Chris Bennett** recently signed a long term publishing/production agreement with the **Interworld Music Group**. Pictured above at the signing are (l-r): **Michael Stewart**, president, **Interworld Music Group**; **Bennett** and **Rick Riccobono**, general professional manager, **Interworld Music Group**.

charles paikert

## Artists On The Air

Planet recording group **Night** will guest on the Merv Griffin Show Dec. 28 and on Dinah Dec. 31.

The **Crusaders** are set to perform on the Mike Douglas Show Jan. 11.

**Tom Jones** will be featured in a 90 minute salute on the Merv Griffin Show to be aired Jan. 7.

Columbia recording artist **Jimmy Messina** will be featured in upcoming segments of Don Kirshner's Rock Concert, Dinah, the Merv Griffin Show, the Mike Douglas Show and American Bandstand.

## More Mature Industry Seen

(continued from page 9)

spending; marketing methods from business schools instead of selling by contacts, instinct and strokes; emphasis on the bottom line — the coming decade may certainly see much of the freewheeling nature excised from the business methods of the companies.

This emerging attitude towards a more businesslike approach to record sales will surely be applied to the twin problems of pricing and capacity, identified by some as the root causes of the massive return problems of 1979. Guessing at the volume and price the market will bear will no longer suffice, without again running the risk of a repeat of 1979.

### Good Market Analysis

"A good market analysis is going to be very important," explains Henry Droz, president of WEA. "That is, responding to the marketplace, instead of trying to make the marketplace respond to some predetermined numbers that we may dream up. Those who will be successful in the '80s are going to be those who know the marketplace, analyze it well and respond to that marketplace. No question about it — I think that's a very important point."

This point is carried further by Joe Smith, chairman of Elektra/Asylum, who believes that "good management has to really rear up this year in the record industry. If business is going to be rocky for a period of time, with some of our customers out there fighting for their lives, we're going to have to adjust to that and not jam them with more records and credit problems, but instead, pull back our own efforts and be prepared to trim our sails in more areas.

"I think if we're alert to that," Smith adds, "we will have the capacity to expand as things get bigger, use more developmental money, sign another act and those things — and then we'll have a chance to really come through. But the management of record companies is really going to be severely tested."

### Planned Control

Tighter and better planned control of the amount of product put into the stores, then, is a must from the manufacturer's point of view. Not surprisingly, this attitude is also prevalent in the distributing and selling end of the business.

According to Chuck Smith, president of Pickwick International, "We're coming into 1980 with a more practical realization of what it takes to operate the music business in a difficult (economic) environment.

## Reilly Named New President For DiscoVision Assoc.

LOS ANGELES — John J. Reilly has been elected president of DiscoVision Associates, a joint venture of MCA, Inc. and International Business Machines Corporation. Reilly formerly held the position of executive vice president for DiscoVision Assoc.

Two new members have also been appointed to its Associates Committee. Representing MCA, Inc. will be Thomas Wertheimer, vice president of MCA and a member of its executive committee. Dr. Lewis M. Branscomb, vice president and chief scientist of IBM Corp., also joins the committee.

The Associates Committee is responsible for representing MCA and IBM in broad policy matters regarding the joint venture. The Committee is headed by George B. Beitzel, IBM senior vice president, for IBM and Sid Sheinberg, MCA president, for MCA.

Reilly succeeds James M. Fiedler, who had agreed to serve as president of DiscoVision Associates for a minimum transition period through the end of the year. Fiedler returns to MCA.

However, I don't think that we have transformed ourselves to the degree necessary to operate as an industry the way we should operate in a tough environment.

"First, we have to begin with a solid realization of how much spread there has to be between the shelf price of our product and how much it costs to make it. Then we have to adequately divide up that difference so that all the players stay healthy, because if one link in the distribution-manufacturing chain breaks down, the whole industry is in trouble."

Essentially in agreement with Smith, David Lieberman, chairman of Lieberman Enterprises, adds, "In the past, the margins have been such on the manufacturers' part and the quantum volume increases have been such that they've been lulled into taking unrealistic chances and they've gotten by with it."

"And the customers, who were strapped too, were at least able to keep going because the volume increases were rolling for them. But during a period where sharp volume increases don't appear to be in the cards, obviously much more prudent credit policies have to be exercised. That's an economic fact of life."

Thus, with the introduction of returns and credit policies that RSO's Coury sees as a means to encourage customers to "buy more cautiously and more sensibly, avoiding purchases purely because there's a discount program or extra advertising or whatever that in many instances becomes an illegitimate temptation," perhaps the overstock problems of 1979 will truly be a thing of the past.

### Pricing Adjustments

However, hand-in-hand with the returns, Pickwick's Smith sees adjustment of the pricing scale as a major issue to be dealt with during the coming decade. Not surprisingly, Smith sees trouble ahead for distributors and retailers if shelf prices are reduced without a commensurate decrease in wholesale prices.

"One of the big troubles with industry now," Smith points out, "is the deep discounting that forces prices down generally, but doesn't leave enough in there for the distributor, wholesaler and retailer to come out with enough margin to keep themselves healthy. I don't think that all of the players who are in it now can stay in it under today's economic conditions and levels of pricing."

"I think many of the manufacturers really fail to perceive the probable impact of reduced pricing to the so-called mid-price lines. We're opposed to it because it results in reduced margins, at the very time when operating expenses are rapidly escalating. And we don't think as a matter of fact we can establish that unit sales do not go up in adequate proportion to make up for the lost volume. They have to go up by more than 50% in order to make up for the lost margins, but they simply don't because it's

(continued on page 85)

## Visual Records Inks Pact With AFM On Music Video Cassettes

ANAHEIM — Visual Records has become the first and only signator to an American Federation of Musicians agreement for the production of musical video cassettes. The pact calls for royalty agreements, welfare payments, union sessions and publishing points similar to a record deal.

Distribution is set with approximately 10,000 U.S. retail outlets including Fotomat, Broadway stores, Sam Goody, Vidmat and others. Initial monthly releases during 1980 are tentatively set at four to six cassettes per month. Foreign licensing is currently being negotiated on a country by country basis, with the first product set for release this Spring.

# Record Bu

<p><b>A&amp;M</b> <b>JANUARY</b> Nazareth</p> <p><b>FEBRUARY</b> Chuck Mangione Brothers Johnson</p> <p><b>MARCH</b> Karen Carpenter Rockie Robbins Tubes</p>	<p><b>CASABLANCA</b> Angel Mac Davis ★Carol Chase Meco</p> <p>★Bugs Tomorrow Tony Orlando Harry Chapin Rodney Dangerfield Beckmeier Bros. Foxes (soundtrack) All That Jazz (soundtrack)</p>	<p><b>EMI/UNITED ARTISTS</b> <b>JANUARY</b> Brass Construction Michael Johnson J. Geils Band Ronnie Laws Sandra Steele ★Korona ★Bobby Smith ★Richard Leigh Bill Medley ★Ray Munnings</p> <p><b>FEBRUARY</b> Gambler Kate Bush ★Fools ★Aviator ★Kittyhawk Christy Lane Bill Medley ★Dayton Earl Klugh</p> <p><b>MARCH</b> Kim Carnes ★Scooters Robert John Long John Baldry Horace Silver Chris Rea Gerry Rafferty</p>	<p><b>MCA</b> David Axelrod Crusaders Poco Bernadette Peters ★Rossington-Collins Band Tim Weisberg Merry Clayton Debbie Jacobs ★Rafe Van Hoy Abba (Butterfly) Garrett Morris Steely Dan Steve Cropper Dramatics Harold Melvin Spyro Gyra Wilton Felder Shotgun</p> <p><b>SOUNDTRACKS</b> Coal Miner's Daughter</p> <p><b>COUNTRY</b> Roy Clark George Hamilton IV Mel Tillis Bill Anderson Brenda Lee Bell Monroe Conway Twitty Faron Young Loretta Lynn Oak Ridge Boys</p>
<p><b>ARIOLA</b> <b>JANUARY</b> Herman Brood Three Degrees</p>	<p><b>CHRYSALIS</b> <b>JANUARY</b> Trevor Rabin U.F.O. Claudja Barry ★The Specials The Babys Doug Sahm Bukka White ★Robert Pete Williams Uriah Heep</p> <p><b>FEBRUARY</b> Robin Trower Pere Ubu ★Mickey Jupp Chicago Breakdown (Various Artists) Charles Bukowski</p> <p><b>MARCH</b> Ian Hunter ★The Selecter Sally Oldfield Max Gronenthal John Serry The Fabulous Thunderbirds</p>	<p><b>EPIC</b> Meatloaf The Clash Felix Cavaliere Trillion Russ Ballard Lene Lovich ★Clout Jeff Beck Heart ★Eddy Grant Johnny Winter ★Steve Walsh ★Frankie Eldorado ★Mi-Sex ★Surf Punks ★Tony Sciuoto Mtume</p>	<p><b>MOTOWN</b> <b>JANUARY</b> Teena Marie Dr. Strut ★Flight Grover Washington, Jr. Tata Vega ★Stone City Band ★Planets</p> <p><b>FEBRUARY</b> Smokey Robinson Switch Diana Ross Platinum Hook</p> <p><b>MARCH</b> Marvin Gaye Syreeta Wright High Inergy</p>
<p><b>ARISTA</b> G.Q. Gil-Scott Heron Chuck Cissel Raydio Gene Page Kramer vs. Kramer (soundtrack) ★D.L. Byron Iggy Pop ★Willie Nile John Miles Eric Carmen</p>	<p><b>COLUMBIA</b> Elvis Costello Dudek, Finnegan and Kruger Band Dave Mason Willie Nelson Rachel Sweet Bruce Springsteen Jules &amp; The Polar Bears Journey ★Ray Gomez ★Bruce Wolley &amp; The Camera Club</p>		
<p><b>ATLANTIC</b> Rolling Stones Peter Townshend Peter Gabriel Genesis Roxy Music Firefall Sister Sledge ★Steve Howe Gary Numan Brides Of Funkenstein ★Flying Lizards Kleer</p>	<p><b>ELEKTRA/ASYLUM</b> <b>JANUARY</b> Judy Collins David Gates Richie Havens Danny Kortchmar Warren Zevon</p> <p><b>FEBRUARY</b> Andrew Gold Tom Waits</p>		
<p><b>CAPITOL</b> Bob Seger The Knack Anne Murray Tavares Graham Nash Roger McGuinn and Chris Hillman with Gene Clark Heartbeat (soundtrack) ★Benny Hill ★Cherie &amp; Marie Currie ★Amy Holland Prism ★William Oz ★Red Rider ★Diane Pfeiffer ★The Lonely Boys</p>			

# 1980 First Qu

# Year's Guide

**FANTASY**  
**JANUARY**  
 Country Joe McDonald  
 Paradise Express  
 David Bromberg  
 Martha Reeves  
 Two Tons o' Fun  
 Bill Evans

**FEBRUARY**  
 McCoy Tyner  
 Red Garland

**MARCH**  
 ★Mark Soskin  
 ★J.J. Johnson

**PHONOGRAM**  
**JANUARY**  
 Statler Brothers  
 Rush  
 Crown Heights Affair  
 ★L.A. Boppers  
 George Burns  
 ★Duke Jupiter  
 ★Light of the World

**FEBRUARY**  
 Con Funk Shun  
 ★Van Wilks  
 Roadmaster

**MARCH**  
 Delegation  
 Southside Johnny

**RSO**  
 Rockets  
 Andy Gibb  
 ★Ava Cherry  
 John Stewart

**TK**  
**JANUARY**  
 K.C. & Sunshine Band  
 Bobby Caldwell  
 ★Cichlids

**WARNER BROTHERS**  
**JANUARY** Utopia

**JANUARY**  
 Black Sabbath  
 Marshall Tucker Band  
 ★Buggles

**MARCH**  
 Chaka Khan  
 Ambrosia  
 Van Halen  
 Gary Wright  
 Al Jarreau  
 Seals & Crofts  
 Doobie Brothers  
 ★Pearl Harbor & The Explosions

**RCA**  
**JANUARY**  
 ★Airplay  
 John Denver  
 ★Sylvain Sylvain  
 Robert Gordon  
 Thelma Houston  
 ★Jesse Barish  
 Tomita  
 Grey & Hanks  
 Roger Whittaker  
 ★Midnight Star  
 Bruce Cockburn  
 Chet Atkins  
 Martha High

**20th CENTURY**  
**JANUARY**  
 Ahmad Jamal

**FEBRUARY**  
 Stephanie Mills  
 ★Rozetta  
 ★Photoglo

**MARCH**  
 Gene Chandler  
 Dan Hill  
 Edwin Starr

**POLYDOR**  
**JANUARY**  
 ★Sweet People  
 ★Darts  
 ★Chilly  
 The Jam  
 ★999  
 Phillips & Macleod  
 Saga  
 ★Leonore O'Malley  
 Ella Fitzgerald  
 Ben Webster  
 Gerry Mulligan  
 Lester Young

**FEBRUARY**  
 James Brown  
 Alton McClain & Destiny  
 Roy Ayers & Wayne Henderson  
 ★Buckeye  
 Pat Travers Band  
 Fatback  
 Benny Mardones  
 ★Heroes  
 ★Viva Beat  
 ★Kikrokos  
 Arpeggio

**MARCH**  
 Don Ray  
 Robert Fripp  
 Millie Jackson  
 Phillip D'Arrow  
 Barclay James Harvest  
 Bram Tchaikovsky  
 Isaac Hayes  
 Marie Osmond

\* New Face to Watch

**To Prepare for 1980, Tear Out  
 and Post**

This Schedule is Tentative and Subject to Change  
 Compiled by Lynda Arditi

# CASHBOX

# arter Albums

# Rack Jobbers To Vendors: Be More Sensitive To Needs

(continued from page 9)

you wind up with a Catch 22, whereby the only effective way of advertising becomes pricing, and when they sell at the low prices, they don't make enough gross profit to stay in business. All you have to do is look at the figures at some of the retail chains that have gone bankrupt. Some simple math will show you that some of the major manufacturers were floating these retailers credit for over eight months, while now we pay in 60 days. Why didn't they shut these guys down right away?"

## 'Country Cousins'

Robert Hawly complained that "rack jobbers have been the country cousins for about three years now. The manufacturers have obviously gone out of their way to court the favor of the retailer and to enhance the retailer's growth in any way possible. They have benefited from tremendously lax credit control, and tremendous amounts of advertising and promotion work that does not accrue to rack jobbers, whether it be via coop ad dollars or time spent in retail stores by record company personnel, doing displays, etc.

"Obviously, one of the industry's biggest phenomena in the past five years has in fact been the retail explosion; however, it has not had the kind of controls put on it that we as rack jobbers have had to live with. I have to submit financial statements to my suppliers; they are aware of my payables, and my receivables; they know what my inventories look like, and they make damn sure that I'm doing business on an up-and-up basis. And they don't extend me credit frivolously. On the other hand, every time I pick up the paper I read about a Jimmy's or an Odyssey, I think that there are a lot more of them out there in that condition. And the record companies have been remiss in their responsibility at the credit level. When you see a CBS out there for \$2 million bucks to a guy who was clearly going bankrupt months ago, then there's something wrong. There are retailers who they're supporting now only because they're in so deep that they have to go along. But I think that the bloom is going off the rose, because retailers have reached their saturation point. I don't know of either a major or minor metropolitan market in this country that has not gotten all the retail it can handle, and that includes mall development.

## A Rack Future?

"The '80s, I think, are going to belong to

the rack jobbers," concluded Hawley. "If you go into any retail marketplace, and find out where the growth is going to be, in terms of the square footage records will occupy, you'll discover that the only projected increases are at the Sears, and the K-Marts, and the Montgomery Wards. K-Mart, for example, is projecting about 600 stores in the next five years.

"So not only is the rack jobber looking for parity, but we're looking for recognition that we control a very large segment of the marketplace."

## Advertising Needs

One area where racks are looking for more recognition, according to Herbert Dorfman, is in advertising. "A rack's advertising needs are different from that of a retailer. A retailer needs small ad allotments frequently, while a rack needs a periodic large chunk. Record companies tell us we don't have enough of a sell-through to get \$5,000 to advertise five records in 20 stores, yet a retailer will have no problem getting that money to advertise 20 albums in five stores. There is also discrimination in that a number of companies will not allow their records to be advertised on the radio alongside records from other companies, which is the way we have to advertise."

Overruns and cutouts have also provided special problems for the racks. According to Dorfman, "when a manufacturer decides to dump, say, 20,000 copies of a title because he's sitting with too much inventory because it hasn't been selling, that solution to his problem becomes a big problem for us. The item has not been deleted from the catalog, our racked customer has the album in his store at full retail price, and yet that same album winds up in a cutout assortment that he may purchase from either a rack — who has no way of knowing exactly what kind of overruns are being mixed with the cutouts — or from a cutout merchant. Thus, we wind up with the same record in the racks at both \$7.98 and \$2.99. The account will then say to us, 'get it out of our inventory at the higher price.'"

## PR With Customers

Okinow admitted that not all of the racks' problems can be solved by the manufacturers. "We have to do some public relations work with our customers too. We have to make them equally aware of how good the record business can be for them in the '80s. These accounts do about \$40 billion a

(continued on page 102)



**BENEFITTING FROM FOREIGNER** — Atlantic recording group Foreigner recently headlined the annual Toys For Tots benefit concert held at the Capitol Theatre just outside of Washington D.C. Pictured backstage are (l-r): Ian McDonald of the group; Sam Kaiser, director of field operations for Atlantic; Dennis Elliott and Al Greenwood of the group; Jim Elliot, music director at WPGC, the station that sponsored the concert; Scott Shannon, program director of WPGC; Scott Woodside, WPGC DJ; Bud Prager (partially hidden), manager of the group; Mick Jones and Rick Wills of the group; Joe Cash, independent promotion rep; Lou Gramm of the group; and Pat Purcell, Atlantic local promotion. Pictured in the front are two guests, David Cash and Steve Ellis.

# POINTS WEST

**A CHRISTMAS PLEA** — Although the music industry is caught up in the midst of holiday frivolity, there is always time to think of those less fortunate. A recent letter to the editor-in-chief Dave Fulton has hit a certain sympathetic note with the **Cash Box** staff, and we are sure that other people in the trade will feel similarly. One **Richard Jastrow** wrote to the magazine and said that he was blind, bedridden with spinal arthritis and would be spending his tenth consecutive Christmas in a lonely hospital bed. He explained that he hoped the letter would bring him new visitors, pen pals or people who might correspond via cassette. However, his greatest holiday appeal was for a small amplifier and electric keyboard, as the amateur musician has found his present equipment to cause transport difficulties for the nurses in the hospital. Jastrow, who typed the letter himself, added that he welcomed Christmas cards and would enjoy being sent product by his favorite artists, **Frank Sinatra, Glen Miller, Tommy Dorsey, Richard Rogers** and **Doris Day**. **Cash Box** will supply Mr. Jastrow with the records by the artists he has mentioned, and those who can find it in their hearts would be guaranteed a more joyful holiday season by writing, visiting or supplying this brave musician with the presents he needs. Jastrow can be contacted at Harbor Hospital, 5 East, 1000 W. Carson St, Torrance, Calif. 90502.

**RIGHT ON QUEUE** — While the music world is still in shock from the diastrous **Who** concert in Cincinnati and venues across the land are questioning their crowd security procedures, the ticket line-up for the upcoming **Eagles** concerts at The Forum proved to be a text book example of crowd control. The fans started lining up at 8 p.m. the night before the box office opened, and by the time the windows opened on Dec. 17, thousands of fans had crowded into the Forum parking lot. However, ticket buyers were processed in such a quiet, orderly fashion (50 at a time), that one elated fan said that it was like cashing a check at your local bank. Hats off to Forum personnel, Inglewood



**E-SPECIALS-LY IN BLACK & WHITE** — Inspired by recording group the **Specials**, the **Chrysalis** staff organized a "Specials Day" contest where everyone in the company wore black and white clothing to keep up with the **Specials** Two-Tone theme. The group's debut LP, produced by **Elvis Costello**, was released on Dec. 20. Pictured above are (l-r): **Maria Montoya**; **Rodney Bingenheimer**, who judged the contest; **Billy Bass**, **Chrysalis** vice president of promotion and creative services.

**Kenny Laguna** the mastermind behind such "Bubblegum" enigmas as **1910 Fruit Gum Company, Ohio Express** and **Tommy James and The Shondells** and who has produced such acts as **Tony Orlando** and **Greg Kihn** has just released his first single on Sire Records. The song, "Home For Christmas," is a rockin' carol about a father who longs for his daughter's company at Christmas time. The track is by far the most contemporary sounding holiday song this year.

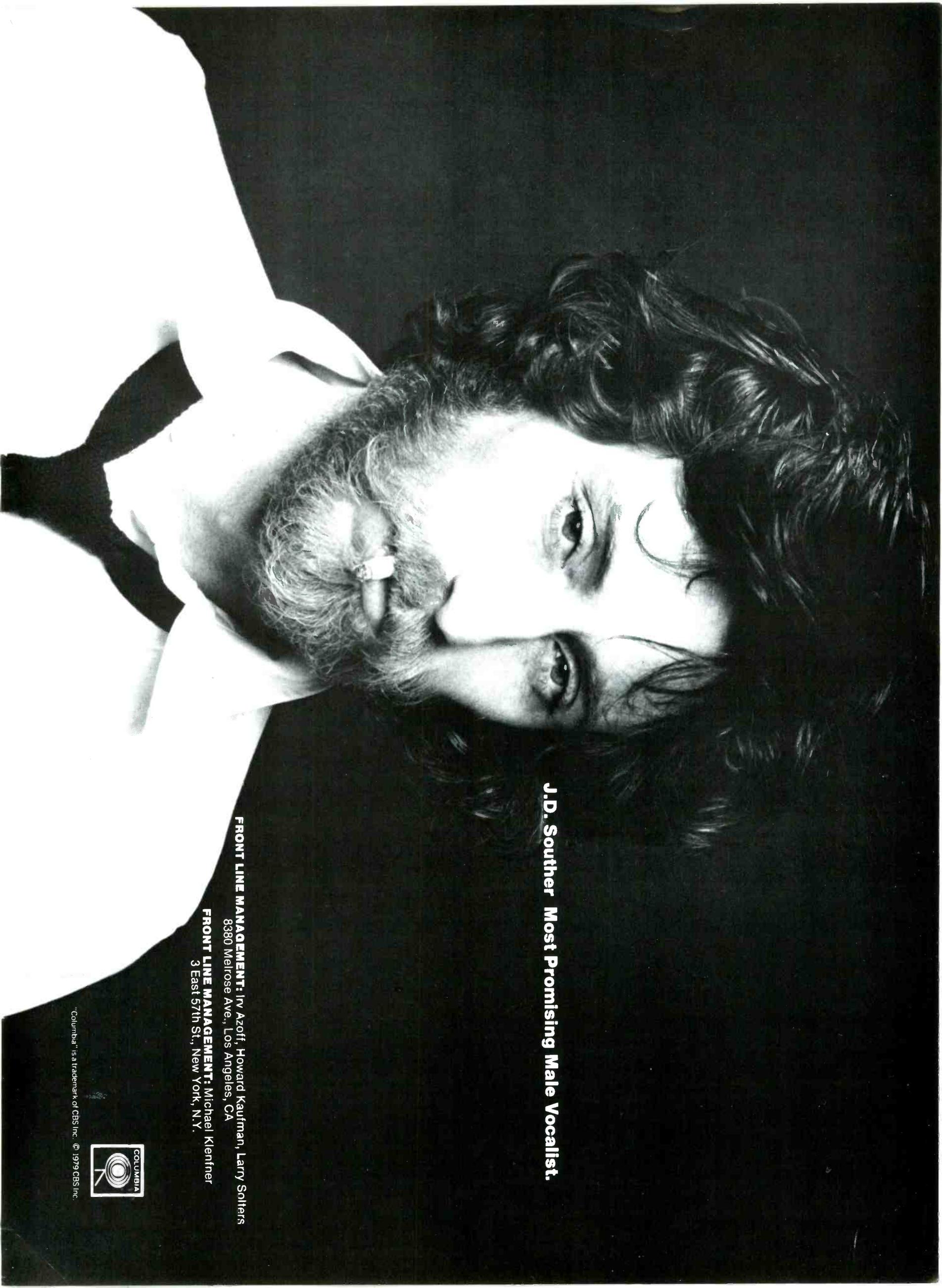
**LOVETHE SOUND OF IT** — "Breaking Glass," a high budget British film that should be released some time in 1980 is already in production in London. The film, which stars **Phil Daniels**, who played Jimmy in "Quadrophenia," and newcomer **Hazel O'Connor**, is described as a "contemporary drama/musical dealing with the intrigue and drama behind the world of rock music." The movie follows the career of a female singer who rises to stardom and eventually becomes disillusioned with the pop scene. The film will also attempt to portray modern youth at "street level" and contains a riot scene in which a rock concert is besieged by clashes between National Front, Anti Nazi League and punk-type demonstrators. The Allied Stars presentation is being produced by **Davina Belling** and **Clive Parsons** and directed by **Brian Gibson**.

**WHATEVER HAPPENED TO PEACE, LOVE & UNDERSTANDING** — The **Jefferson Starship** will play at Howie Klein's X's in San Francisco on New Years Eve, but drummer **Aynsley Dunbar** will still be nursing a bruised face. It seems that Dunbar, **Eddie Money** and their ladies were checking out the venue two weeks ago when an X's patron began getting a little too familiar with the English-born drummer's date. When Dunbar suggested that the chap should stop, he was answered with a broken glass across the face. Dunbar then proceeded to deck the blowhard with an uppercut.

**STUDIO TRACKS** — Pasadena's own **Van Halen** is in at Sunset Sound studios and laying tracks for its next waxing with producer **Ted Templeman**. . . **Alice Cooper** is presently at Cherokee Recording studios and recording the soundtrack for United Artists' film "Roadie." **Todd Rundgren** is producing and engineering . . . **Eric Carmen** is also in at Cherokee and working on material for his new Arista LP. **Harry Maslin** is handling the producing chores . . . **Joe Perry**, who recently left **Aerosmith** to form the **Joe Perry Project**, is recording his new album for CBS at the Hit Factory in New York . . . **The Dixie Dregs** are recording their new LP at Axis Sound Studio in Atlanta. Dreg **Steve Morris** is producing.

**ROCKIN' IN THE NEW YEAR** — **T. Petty & Heartbreakers** will prove that "Too Much Ain't Enough" and ring in the new year with guests **Eddie Money, the Fabulous Poodles** and parolee **Chuck Berry** at Oakland Coliseum Arena . . . The spudboys from Akron Ohio, **Devo**, are set to perform "Duty Now For The Future" at the Long Beach Arena on Dec. 31 . . . The **Grateful Dead** are scheduled to play the Oakland Auditorium New Years Eve for the throngs who remember the Electric Kool-aid era . . . Other countdown to 1980 concerts include: jazzmen **Stanley Clarke & George Duke** at L.A.'s Dorothy Chandler Pavilion, **Blue Oyster Cult, Gamma** and **SVT** at the Cow Palace in San Francisco, Country renegade **Tanya Tucker** at North Hollywood's infamous Palomino, **Pablo Cruise** at the Paramount Theatre in Oakland, Avant — garde rockers **Ultravox** at the Whisky and **Dwight Twilley and The Pop** at the Starwood . . . The first concerts of the new year will be highlighted by March 1-4 performances by California band **Eagles** at the Inglewood Forum and **Pink Floyd's** "The Wall" concerts at Los Angeles Memorial Sports Arena Feb. 7-9 . . . **Kool & The Gang** will not play the Long Beach Arena on Dec. 29 as **Marvin Gaye** has postponed his tour until he has finished his new LP. However, Kool and the group will headline a Dec. 28 show at the Hollywood Palladium.

marc cetner

A black and white close-up portrait of J.D. Souther. He has dark, wavy hair and is looking directly at the camera with a slight smile. He is wearing a white collared shirt and a dark tie. The background is dark and out of focus.

**J.D. Souther Most Promising Male Vocalist.**

**FRONT LINE MANAGEMENT:** Iv Azoff, Howard Kaufman, Larry Solters  
8380 Melrose Ave., Los Angeles, CA

**FRONT LINE MANAGEMENT:** Michael Klentfer  
3 East 57th St., New York, N.Y.



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# SOUND VIEWS

**BLONDIE'S "EAT TO THE BEAT" VID ALBUM PREMIERES** — The first complete 'video album, featuring Chrysalis recording group **Blondie's** "Eat To The Beat" LP, was premiered in six cities across the country last week for the press and the responses ranged from good to enthusiastic. The 48-minute video, a track-for-track duplicate of the LP, was produced by **Jon Roseman Productions** and **Chrysalis Records** in association with **Allve Enterprises, Inc.** and cost some \$150,000. Directed by **David Mallet** and produced by **Paul Flattery** of Jon Roseman, the video was shot primarily in New York and New Jersey, seven cuts of which were filmed at **Studio Instruments Rentals** in N.Y.C. and one on location in Union City, N.J. "In many cases, the visual concepts for the songs were conceived as little as a day in advance of the shooting," pointed out Flattery, accounting for the "live" quality of several of the cuts. Flattery also noted that they obtained an "audience" for some of the SIR shootings by announcing a free Blondie concert on a major New York FM radio station. **Bob Emmer**, vice president of business affairs for **Alive Video**, a division of **Alive Ent.**, called the video "a marvelous achievement on the part of Jon Roseman" and added that "overall, we're very satisfied with the way it turned out." Emmer noted that the idea for the Blondie video album was "initiated by **Shep Gordon** (chairman of **Alive Ent., Inc.**) who then presented it to Chrysalis." The label ultimately financed the entire project. At this point, the video album is strictly being used for promotional purposes, both domestically and internationally, but, according to **Sal Licata**, senior vice president of Chrysalis, the label is "currently in negotiations with cable, pay TV and satellite networks" for the sale of licensing rights for broadcast. As soon as that is completed, both Chrysalis and Alive will seek out retail distribution for sale of a video cassette of the album. "No firm deal has yet been consummated," said Emmer. "However, once production monies are recouped, then Blondie and Chrysalis will split profits on the video fifty-fifty." Both Licata and Emmer echoed the feeling that Chrysalis and Alive were just excited right now to be a part of such an experimental venture.

**MUSIC-VIDEO FOR PAY TV** — **Showtime**, a pay TV firm, has acquired the rights to both the PG and R rated versions of "Saturday Night Fever." This is the first time that a company has obtained the rights to two versions of a film. Showtime has logged another milestone with their recently completed first in-house production, "Great Ladies Of Country," which stars **Barbara Mandrell**, **Janie Fricke** and **Dottie West** with a special appearance by **Tom T. Hall**.

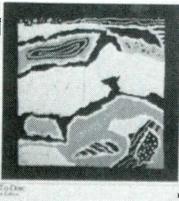
**MORE HOME VIDEO NEWS** — **Viacom**, a major TV syndicator and cable TV firm, will introduce a package of disco dance instructional videos at the winter CES show. This is the first direct entry for Viacom into the home video market, although they have made a series of cartoons available to **Magnetic Video** for distribution to the home market.

**THE DIGITAL BONNIE POINTER** — After the Top 10 success of her first digitally mixed and mastered single "Heaven Must Have Sent You," Motown recording artist **Bonnie Pointer** was sold on digital. "I had heard a lot about digital before 'Heaven Must Have Sent You,' but hadn't actually heard a digital recording," said Pointer in a recent interview. "We were recording at **The Record Plant** (in Los Angeles) in the studio next to **Stephen Stills** when we heard the tapes from his [digital] recording sessions. I was much more impressed with how natural everything sounded and the clarity really surprised me. You could hear virtually every instrument distinctly and there was no flutter or tape hiss!" Subsequently, Pointer's new self-titled LP was entirely mixed and mastered on **3M's** 32-track Digital Mastering System and both she and producer/manager **Jeffrey Bowen** were more than satisfied with the results. In fact, Bowen noted that it was his and Pointer's own high recording standards which led them to digital in the first place. "Bonnie's been recording for 12 years now, so she has a good deal of experience behind her," said Bowen. "We try to make sure that each and every step of the recording, mixing, mastering and manufacturing process is properly supervised to insure the highest quality possible." Currently readying a 40-city national tour after her brief eastern swing this past summer, Pointer apparently is very confident that digital is here to stay and indicated that she will continue to utilize the process. "As long as it's working for me, I'll be recording digitally." Bowen additionally

(continued on page 102)

## AUDIOPHILE LP REVIEWS

**Bob Cooper**  
Tenor Sax Jazz Impressions



**BOB COOPER — TENOR SAX JAZZ IMPRESSIONS** — **Trend TR-518** — Producers: **Albert Marx** and **Dennis Smith** — List: **15.98**

Bob Cooper has been playing tenor saxophone since the early forties when he played with Stan Kenton. On this beautifully crafted direct-to-disc Cooper, along with Carl Schroeder on piano, Bob Magnusson on bass, and Jimmie Smith on drums, swings effortlessly through mostly Cooper-penned tunes. Acoustically warm and intimate, these superb jazz veterans sound as if they are be-bopping in your living room. The KM-pressed disc is, as one would expect from a direct-to-disc, virtually noise free. A treat for the ears.

**THE BLACK HOLE** — **Buena Vista 5008** — Producer: **John Barry** — Dist.: **Buena Vista Dist.** — List: **8.98**

Walt Disney Productions' first 'serious' feature film is distinguished not only for its record setting budget, but for having the first digitally recorded soundtrack. Recorded on the 3 M 32 track digital recorder, the John Barry-produced score is majestic as well as eerie and forboding as befits a journey into a black hole. Well defined instrumentation and negligible tape hiss are plusses but the non-audiophile pressing is marred by surface noise. With its conventional list price, this record will probably be the first introduction of digital to the mass audience.

**BONNIE POINTER** — **Motown M7-929R1** — Producer: **Jeffrey Bowen** — Dist.: **Motown** — List: **7.98**

Although not intended as an audiophile release, careful attention to production values, digital mastering and editing on 3-M's new editing system, tasty updated versions of Holland, Dozier, Holland classics and exuberant vocals from Pointer all help to create a highly enjoyable listening experience. Digital recording quality is evident in the well-defined lower bass registers and lightning quick percussive transients, while pressing quality is better than average.



## YEAR END SUMMARY & PROJECTIONS

# New Technologies '79: Rapid Growth For Digital And Video

by **Mike Glynn**  
& **Dennis Garrick**

**LOS ANGELES** — During 1979, developments in audio technology and the burgeoning field of video proceeded at a faster pace than ever before and their impact upon the record industry was widely felt.

In the area of audio advancements, such relatively new recording processes as digital began to make their mark on the field of contemporary pop recording. In particular, digital records such as Herb Alpert's "Rise" and Bonnie Pointer's self-titled LP enjoyed a good deal of pop success, while Ry Cooder's "Bop 'Til You Drop" became the first digital rock album to be released by a major label. Giorgio Moroder's "E=MC<sup>2</sup>" joined the swelling ranks of digitally recorded major label releases in the pop/disco vein, while such superstar acts as Stevie Wonder, Fleetwood Mac and others began to utilize either digital recording or mixing techniques on new albums.

### Impact of Digital

The use of digital recording wasn't restricted to pop recording in 1979, either. Digital invaded Nashville for the first time but, ironically enough, it was not for a C&W recording but a jazz LP, recorded at Woodland Sound Studio with Stan Getz, Ron Carter and others.

In the classical field, the pioneering musical medium for digital, digital recordings continued to proliferate as such small labels as Varese-Sarabande, Sine Qua Non and Chalfont went digital and major labels such as RCA and Columbia released first classical digital product. EMI entered the digital race overseas by designing and building its first digital recording unit.

Digital technology also made its presence felt on radio and television as

radio stations KPFA in San Francisco and WQXR in New York aired the first digital tape broadcasts, while the first digital audio television (DATE) broadcast was aired via PBS in April.

The first digital motion picture soundtrack, for Walt Disney's science fiction epic "The Black Hole," is expected to be released before the end of this year.

1979 saw a number of advancements in digital hardware technology, perhaps the most significant being the introduction of digital audio editing units by such companies as 3M, as well as Sony and Soundstream.

Lesser known but equally important breakthroughs were made this year by several of the many small audiophile labels, with the recent pact between Nautilus Records and MCA Records being among the most significant developments in the industry. Under the terms of the agreement, set in September, Nautilus will be pressing and distributing new audiophile LPs by such MCA artists as John Klemmer and Tim Weisberg.

Major labels recognized the growing market for audiophile pop albums by granting licenses for limited edition releases to such companies as Mobile Fidelity Sound Labs, a leader in state-of-the-art half-speed pressings of original master tapes. Beginning in January of this year, Mobile Fidelity released audiophile versions of George Benson's "Breezin'" and "Fleetwood Mac" and proceeded to ship 11 LPs throughout the year.

Following its successful release of the audiophile version of Pink Floyd's "Dark Side of the Moon," the company now plans to release The Beatles' "Abbey Road" LP by the start of 1980.

1979 was a boom year for video and many of the entertainment conglomerates, both domestically and abroad, formally

(continued on page 89)

## Pickwick Int'l Tests Video Works

**LOS ANGELES** — Pickwick International, Inc., the Minneapolis-based record wholesaler and retailer, is currently in the process of test marketing a pre-recorded video cassette program entitled "Video Works." The program, which was launched last November, is now being tested in some 50 retail outlets throughout five markets nationally, including Los Angeles, San Diego, San Francisco, Las Vegas and Minneapolis.

A mix of different retail outlets is being utilized by Pickwick for the test program, including mall record stores, discount department stores and department stores. The outlets currently involved in the program offer the highest sales potential for video cassette software among Pickwick's accounts.

Product offered through Video Works includes motion pictures from Paramount, 20th Century Fox, Columbia, Allied, Brut, Avco Embassy and others. Cassettes are available in both Beta and VHS formats.

### Video Display

A display fixture, featuring a video cassette recorder, TV monitor and both pre-recorded and blank software within a plexiglass case, makes for a self-contained video merchandising center. A 2-hour demonstration cassette is used to preview 23 of the feature films, including such hit movies as "Saturday Night Fever," "The Godfather," "King Kong" and "Butch Cassidy and The Sundance Kid."

In support of the Video Works merchandising design, Pickwick is advertising in both TV Guide and major newspapers on a select market-by-market basis, using a toll-

free telephone number to direct customers to the nearest locations. Additionally, direct mail brochures offering an introductory rebate have been sent to targeted VCR owners who have purchased their hardware at participating test locations.

"This is basically a testing process to determine the extent of video cassette penetration among the accounts we service," said Robert Mitchell, general manager of Pickwick's video division and formerly general manager of Pickwick's Music Product division. "Right now, we are trying to establish a positioning situation in the video marketplace."

Although future plans for Video Works have yet to be formulated, Mitchell stated, "I guess it will be February or March before we digest what we've accomplished."

### Careful Planning

Mitchell added that Pickwick has carefully planned the introduction of Video Works to insure the most accurate results from the test situation now underway.

"Let's equate it to a rifle shot rather than a shotgun blast, keying in on the areas where there is the greatest potential for video cassette sales. At this point, the video market is underdeveloped and we've spent a great deal of money finding out who the VCR buyers are."

"The market has to be carefully nurtured along and that will include a great deal of responsibility on the part of the retailers and manufacturers. It has to be approached slowly, with a great deal of restraint, for there to be long term success. And that is how we're taking it with this test program."

# MERCHANDISING

## SINGLES BREAKOUTS

### Camelot-National

COMMODORES  
NEIL DIAMOND  
FLEETWOOD MAC  
ROBERT JOHN  
HENRY MANCINI  
DANN ROGERS  
STYX

### Lieberman — Minneapolis

TERI DeSARIO  
NEIL DIAMOND  
DIRT BAND  
FLEETWOOD MAC  
STEVE FORBERT  
MICHAEL JACKSON  
QUEEN  
STYX

### Record Factory — San Francisco

NEIL DIAMOND  
FLEETWOOD MAC  
DAN FOGELBERG  
STEVE FORBERT  
INMATES  
LED ZEPPELIN  
O'JAYS  
POLICE  
QUEEN  
DIONNE WARWICK

### Cavages — Buffalo

TERI DeSARIO  
NEIL DIAMOND  
DOLLAR  
KERMIT AND FOZIE

BARBRA STREISAND  
YELLOW MAGIC ORCHESTRA

### Handelman — Atlanta

NEIL DIAMOND  
FLEETWOOD MAC  
DAN FOGELBERG  
STYX

### Fathers And Sons — Indianapolis

CHEAP TRICK  
JOYCE COBB  
COMMODORES  
TERI DeSARIO  
FLEETWOOD MAC  
DAN FOGELBERG  
LED ZEPPELIN  
QUEEN  
RUFUS  
STYX

### Tower — San Diego

HERB ALPERT  
BAR-KAYS  
COMMODORES  
TERI DeSARIO  
ROBERT JOHN  
MOTELS

### Pickwick — Midwest

PAT BENATAR  
NEIL DIAMOND  
DIRT BAND  
ANNE MURRAY

### Waxie Maxie — Washington

DIRT BAND

FLEETWOOD MAC  
FLYING LIZARDS  
FOGHAT  
ROBERT JOHN  
O'JAYS  
STYX

### Lieberman — Dallas

TERI DeSARIO  
NEIL DIAMOND  
FLEETWOOD MAC  
STEVE FORBERT  
MICHAEL JACKSON  
KOOL AND THE GANG  
SMOKEY ROBINSON  
KENNY ROGERS

### Record Theatre — Cleveland

NEIL DIAMOND  
LED ZEPPELIN  
BARBRA STREISAND  
STYX

### Alta — Phoenix

CHEAP TRICK  
STEVE FORBERT  
O'JAYS  
PRINCE  
QUEEN  
DIONNE WARWICK

### Record World, T.S.S. — Northeast

FOGHAT  
RAY, GOODMAN AND BROWN  
Port 'o' Call — Nashville  
ABBA

## ALBUM BREAKOUTS

### Korvettes — National

AEROSMITH  
PAT BENATAR  
ANGELA BOFILL  
STEVE FORBERT  
PHYLLIS HYMAN  
PALIAMENT  
SMOKEY ROBINSON  
"THE ROSE"  
"STAR TREK"  
NEIL YOUNG

### Boatners — New Orleans

BRASS CONSTRUCTION  
EDDIE KENDRICKS  
PARLIAMENT  
WHISPERS

### Cavages — Buffalo

ROY AYERS  
CHIC  
"NO NUKES"  
GILDA RADNER

### Charts — Phoenix

JOAN ARMATRADING  
ROY AYERS  
PAT BENATAR  
NATALIE COLE AND PEABO  
BRYSON  
STEVE FORBERT  
JEFFERSON STARSHIP  
LITTLE FEAT  
PALIAMENT  
TEDDY PENDERGRASS  
PINK FLOYD  
BONNIE RAITT

### Lieberman — St. Louis

ARS  
PAT BENATAR  
JOHN DENVER AND THE MUP-  
PETS  
JEFFERSON STARSHIP  
LITTLE FEAT  
LYNYRD SKYNYRD  
"NO NUKES"  
PINK FLOYD  
NEIL YOUNG

### Peaches — Dallas

PAT BENATAR  
"NO NUKES"  
PARLIAMENT  
"THE ROSE"  
JERRY JEFF WALKER

### King Karol — New York City

AEROSMITH  
BEE GEES  
NATALIE COLE AND PEABO  
BRYSON  
"EVITA"  
RUPERT HOLMES  
PHYLLIS HYMAN

PEACHES AND HERB  
"THE ROSE"  
REX SMITH  
WHISPERS

### Handelman — National

ABBA  
JOHN DENVER AND THE MUP-  
PETS  
RUPERT HOLMES  
JEFFERSON STARSHIP  
WAYLON JENNINGS  
LYNYRD SKYNYRD  
PARLIAMENT  
TOM PETTY AND THE  
HEARTBREAKERS  
RSO CHARTBUSTERS  
STEVIE WONDER

### Record Factory — San Francisco

AEROSMITH  
DAN FOGELBERG  
RUPERT HOLMES  
LYNYRD SKYNYRD  
"NO NUKES"  
TEDDY PENDERGRASS  
"THE ROSE"  
PATRICE RUSHEN  
TOTO

### Rose Records/Sounds Good — Chicago

JOAN ARMATRADING  
CHIC  
LINDA CLIFFORD  
GAP BAND  
"NO NUKES"  
ANNE MURRAY

### OZ — Atlanta

MILLIE JACKSON  
"NO NUKES"  
PINK FLOYD

### Record And Tape Collector — Baltimore

GAP BAND  
EDDIE KENDRICKS  
PARLIAMENT  
RAY, GOODMAN AND BROWN  
WHISPERS

### V.I.P. — Los Angeles

BRASS CONSTRUCTION  
FAT LARRY'S BAND  
BONNIE POINTER  
RAY, GOODMAN AND BROWN  
NARADA MICHAEL WALDEN  
WHISPERS

### Great American Music — Minneapolis

ELO  
STEVE FORBERT  
WILLIE NELSON

"THE ROSE"

### Camelot — National

AEROSMITH  
JOHN DENVER AND THE MUP-  
PETS  
ELO  
DAN FOGELBERG  
JEFFERSON STARSHIP  
LYNYRD SKYNYRD  
TOM PETTY AND THE  
HEARTBREAKERS  
PRINCE  
NEIL YOUNG  
ZZ TOP

### Poplar Tunes — Memphis

NATALIE COLE AND PEABO  
BRYSON  
GAP BAND  
SHALAMAR  
NARADA MICHAEL WALDEN  
LENNY WHITE

### Peaches — Orange

STEVE MARTIN  
"NO NUKES"  
PINK FLOYD  
NEIL YOUNG

### Everybody's — Portland

AEROSMITH  
KARLA BONOFF  
STEVE FORBERT  
"NO NUKES"  
LYNYRD SKYNYRD  
PINK FLOYD  
POLICE  
KENNY ROGERS  
"THE ROSE"  
STYX

### Peaches — Columbus

PHYLLIS HYMAN  
WAYLON JENNINGS  
LYNYRD SKYNYRD  
PARLIAMENT  
TEDDY PENDERGRASS  
PINK FLOYD  
"THE ROSE"

### Gary's — Virginia

AEROSMITH  
BAR-KAYS  
NATALIE COLE AND PEABO  
BRYSON  
PABLO CRUISE  
JEFFERSON STARSHIP  
LITTLE FEAT  
"NO NUKES"  
TOM PETTY AND THE  
HEARTBREAKERS

### Peaches — Philadelphia

CRYSTAL GAYLE  
PAT METHENY GROUP  
"NO NUKES"

## WHAT'S IN-STORE

**NEW DEVELOPMENTS** — In an unusual approach to retail advertising, the **Rose Record/Sounds Good** and **Laury's** record chains of Illinois and Wisconsin recently broke tradition by running a full-page ad in the Chicago Tribune, in which they sought to encourage the purchase of records as the best entertainment buy of today. The ad read, "Records and Tapes — Still a Great Value! — Compare Your Entertainment Dollar: Movie for 2, Dinner for 2, Concert for 2, Recorded Music . . . Buy It Once — Enjoy It a Lifetime." . . . Still another unique marketing procedure is being used this holiday season by the **Oasis** chain. In a local radio advertising campaign over Pittsburgh station KDKA and through a tie-in with a seven city CBS television ad push, customers are being urged to buy a gift certificate over the telephone. To do so, they must call the **National Record Mart** central office where they can use their credit card to make the purchase and have it mailed directly to its recipient.

**WAX TRACKS** — A store attracting a lot of attention in Chicago these days is **Wax Tracks**, an outlet located in the northern part of the city. Only 1,500 square feet in size, it nonetheless features thousands of hard-to-find rock albums, both domestic and imported. Most of the new stock is derived from European countries, particularly Britain. In addition to albums there are also over 10,000 singles on sale, half of them old rock hits with original picture sleeves. A number of the current British trade papers are also available at the store. The outlet has developed such a large following that many new wave performers coming through the Chicago area have made in-store appearances. Among those to visit in the past year have been the **Buzzcocks**, **Graham Parker**, **Ultravox**, **John Cale** and the **Clash**.

**AUDIOPHILE RELEASE** — When the audiophile recording of the Beatles' "Abbey Road" is released by **Mobile Fidelity** in January, it will be supported by a huge marketing push. The campaign will commence at next month's Consumer Electronics Show in Las Vegas, where an industry and press reception will be held featuring the first formal audio presentation of the release. In addition, the campaign will include a four-color retail-oriented poster, an easel-back counter display, T-shirts and mobiles. Ads will run in a variety of consumer publications, including Stereo Review, High Fidelity, Rolling Stone and Popular Electronics and in college newspapers nationwide. There will also be a number of local and regional premiere parties for the release. "Abbey Road" is part of the "Original Master Recording Series," and offered in a limited edition.

**MOVIE PROMOTIONS** — Several more pushes reported behind new films: The twenty **Music Plus** stores of southern California are conducting a "Rose Sweepstakes" tied in with the new **Bette Midler** movie. All participating outlets will have ballot boxes and entry forms and will hold a drawing where the grand winner will receive four reserved seats at the upcoming Rose Parade and tickets to the Rose Bowl, including limo service to the game and back . . . The **Peaches** stores in the Northeast are holding an "Electric Horseman" contest in which displays will be set-up and 50 pairs of tickets to the premiere awarded in each of the seven markets in the region . . . Finally, the three Pittsburgh **Oasis** stores report a contest tied in with the opening of "Roller Boogie." They are giving away 1,800 seats to the premiere as well as a pair of roller-disco skates to the grand prize winner.

**CUSTOMER QUOTE OF THE WEEK:** "But how can you be out of Bing Crosby albums the week before Christmas???"

**IN-STORES** — **Ellen Foley** at **Peaches, Cleveland**, Dec. 19, in a "toys-for-tots" drive. Every customer who brought in a gift that day received \$1.00 off the price of an album . . . The **Lettermen** at **Peaches, Pittsburgh**, Dec. 8, drawing several hundred patrons, while an appearance by the **Hounds**, Nov. 3, at **Dog Ear Records, Northbrook, Ill.** attracted over 350 customers . . . **Rupert Holmes** at **Peaches, Tulsa**, Dec. 8 and **John Nelson**, conductor of the Indianapolis Symphony, Dec. 8, at **Peaches, Indianapolis**.

**REGIONAL BREAKOUTS** — New **Whispers** breaking out of the East, while latest **John Cale** strong in the Midwest . . . New **Eddie Kendricks** selling best in the East and South. **ENDS AND ODDS** — Some recent store news . . . **Peaches, Oklahoma City**, conducting a very successful month-long CBS Midline sale . . . **Radio Doctor's**, with a supersale on Dec. 16, complete with Santa and elves . . . **Music Plus**, celebrating its 5th anniversary as a chain with numerous sales in progress . . . Openings: the **Musicland** store chain with a new outlet at the Northland Shopping Center, St. Louis . . . **City of Sound Enterprises** with a new store at the **Westgate Mall** in Boise doing business till the year's end and then closing for remodeling until the spring of 1980.

les honig



**TANTRUM THROWN AT SOUNDS GOOD** — Ovation recording group Tantrum recently made an in-store appearance at Chicago's Sounds Good Record Supermarket and performed in a free holiday concert. Pictured (l-r) are: Pam Bradley and Vern Wennerstrom, Tantrum; Keith Eckerling, Sounds Good manager; Ray Sapko and Barb Eber, Tantrum; Cary Baker, Ovation; Joe Crispiano, Tantrum manager; Bill Synar and Phil Balsano, Tantrum.

### TOP SINGLE BREAKOUT OF THE WEEK

SARA — FLEETWOOD MAC — WARNER BROS.

### TOP ALBUM BREAKOUT OF THE WEEK

NO NUKES: THE MUSE CONCERTS — VARIOUS ARTISTS — E/A

## FEATURE PICKS

**BLONDIE** (Chrysalis CHS 2408)

**The Hardest Part** (3:37) (Rare Blue Music Inc./Monster Island Music — ASCAP) (D. Harry, C. Stein)

Blondie follows the Top 20 success of "Dreaming," moving from the crystalline pop of that number into harder-edged groove here. Using lyrical imagery of an armored car heist, Deborah Harry punches out the vocals with assurance, as the rhythm section pushes the beat along.



**PEACHES & HERB** (MVP/Polydor PD 2053)

**I Pledge My Love** (4:11) (Perren-Vibes Music, Inc. — ASCAP) (D. Fekaris, F. Perren)

This is indisputably the ballad everyone has been expecting from Peaches & Herb since "Reunited." Cascading strings frame the duo's shimmering vocal trade-offs and harmonies, while steady, inobtrusive drum and high hat work maintain the backbeat. French horns supply the regal closing for this well-orchestrated cut. A pop, A/C knockout from the "Twice The Fire" LP.



**DAVID BOWIE** (RCA PB-11887)

**John I'm Only Dancing 1972** (2:43) (Moth Music, Inc. — BMI) (D. Bowie)

A remix of the track from the "Ziggy Stardust" sessions, this single is a much-overlooked Bowie classic, showing the multi-talented artist at the writing and performing height of his rock phase. Bowie has since moved on, but the music remains as vital as ever. AOR and pop programmers are highly encouraged to check this out.



**THE BABYS** (Chrysalis CHS 2398)

**Back On My Feet Again** (3:18) (Pendulum Music) (Bugatti, Musker, Waite)

The Babys are back with their first single from the upcoming "Union Jacks" LP, utilizing hard rock crescendos and electronic sequencers behind Waite's fiery lead vocals to create a smashing pop-rock anthem. The group has matured into a solid, confident combo and are right at home here in the rock milieu. A sleeper for AOR and pop lists.

**AC/DC** (Atlantic 3644)

**Touch Too Much** (3:00) (Edward B. Marks Music Corp. — BMI) (Young, Young & Scott)

Rock 'n' roll hellraisers AC/DC grind out more of their own special high voltage rock here, with Bon Scott's gritty vocals and Angus Young's scrappy lead guitar work heading this steamy affair. The hook line is the real grabber here and should easily garner the band more AOR and pop airplay. From the "Highway To Hell" LP.



**JOEY CASTLE** (Emerald City EC-7212)

**Green Wood** (3:30) (Greene/Stone Music/Summertime Music — ASCAP) (R. McCoy, J. Durante)

Castle's first single for the Atlantic-distributed Emerald City label is a bright, lilting MOR-pop number, combining smooth resonant lead vocals with clicking acoustic guitar, strings and a bubbly piano line. The addition of high female backup vocals on the chorus makes for some fine harmonies. Well-suited to C&W and A/C lists, as well as pop.



**MAYNARD FERGUSON** (Columbia 1-1183)

**Main Theme From Star Trek — The Motion Picture** (3:25) (Ensign Music Corp. — BMI) (J. Goldsmith)

Horn virtuoso Ferguson adds a funkier feel to his own version of the "Star Trek" theme, with his bright trumpet blasts permeating the ethereal tune, swooping from the low to high registers with additional horns augmenting the big brass feel. Jazz and pop stations will go for this, but its also adaptable to dance lists.



**BOB JAMES** (Tappan Zee/Columbia 1-11171)

**Main Theme From Star Trek — The Motion Picture** (3:19) (Ensign Music Corp. — BMI) (J. Goldsmith)

Keyboardist Bob James' version of the "Star Trek" theme highlights the veteran musician's breezy jazz style, with a mix of heavenly electronics, smart brass work and sharp electric guitar solo. Latin-tinged percussives keep an insistent backbeat throughout. Available in a picture sleeve with the Starship Enterprise.

## SINGLES TO WATCH

**THE SINCEROS** (Columbia 1-11178)

**Worlds Apart** (3:02) (Blackwood Music, Inc.) (M. Kjeldsen)

Although The Sinceros' album has yet to meet the commercial success it deserves, this sprinting tune from the "Sounds Of Sunbathing" LP represents progressive pop at its best. The hook on this song is as refreshingly novel as a ride on a space shuttle.

**ONE WAY** featuring **AL HUDSON** (MCA MCA-41170)

**Music** (3:25) (Perk's Music — BMI) (K. McCord)

This easy, funky outing from One Way and Al Hudson has a slightly jazz feel to it, with percolating keyboards and bass work forming the rhythmic bed. Nice integration between male and female vocals here should give this tune presence on B/C lists.

**THE JONES GIRLS** (PIR ZS9 3735)

**I'm At Your Mercy** (3:29) (Mighty Three Music — BMI) (K. Gamble, L. Huff)

The Jones Girls' self-titled debut LP has yielded a number of surprisingly mature and polished hit tunes and this smooth flowing R&B ballad must be counted among them. The trio's vocal swoops here are spine-tingling and should insure heavy B/C and pop radioactivity.

**JIMMY MESSINA** (Columbia 1-11182)

**Do You Want To Dance** (3:56) (Jasperilla Music Co. — ASCAP) (J. Messina/C. Thomas)

Messina comes up with a light, airy Latin/jazz number as the second single from "Oasis" LP. The song is marked by some exhilarating sax passages and the charming vocals of this South California rocker. Prime pop material.

**L.V. JOHNSON** (ICA ICA-026)

**Let Yourself Go** (3:35) (Alvert Music — BMI) (L.V. Johnson)

Already gaining healthy B/C radio adds, this party number by newcomer L.V. Johnson features an opening rap by L.V. behind female vocals, moving into a funk-filled, mid-paced dance beat. Elastic bass work and high electronic keyboard fills make this a most listenable B/C number.

**HEAD EAST** (A&M 2208)

**Got To Be Real** (3:52) (Head East Music/Almo Music Corp. — ASCAP) (M. Somerville)

The first single from Head East's forthcoming "A Different Kind Of Crazy" LP finds these Midwestern boys back in a simmering rock groove, with snakey guitar licks weaving their way throughout the tune. Perfect for AOR and some pop play.

**WEATHER REPORT** (ARC/Columbia 1-11166)

**Brown Street** (4:35) (Mulatto Music — BMI) (Zawinul/Shorter)

"Brown Street" is a loose-based jam on a nifty Joe Zawinul keyboard figure. The lithe romp is delivered with spirit by these masters of Jet Age jazz. Taken from the "8.30" album, the ditty should get full jazz list consideration.

**THE WORD** (Charisma CA 3502)

**The Naz** (3:32) (United Artists Music Co., Inc. — ASCAP) (L. Buckley, J. Sinclair)

An engagingly eclectic tune, opening up with a light, funky bass line and moving into a manic Wolfman Jack-type vocal, satirizing evangelistic hype with a neat lyrical story. Already gaining some rock club play in New York, this could be an underground favorite.

**10** (Warner Bros. WBS 49139)

**Ravel's Bolero** (3:18) (No Publisher Listed) (M. Ravel)

Although Henry Mancini does a fine job of conducting on this version of Ravel's Bolero from the motion picture soundtrack for "10," it is undoubtedly the fold-out picture of Bo Derek that is making this a sell-out item at retail outlets across the U.S.

**MIKE PINERA** (SRI SRI-00003)

**Goodnight My Love** (3:40) (Bayard Pub. — BMI) (M. Pinera)

Pinera, formerly of The Image and a later incarnation of Iron Butterfly, is back with a solo LP. "Forever," and this light pop ballad with lead vocals reminiscent of Boz Scaggs. A placid tune with Latin-tinged instrumental break, this is fine fare for both pop and A/C lists.

**YACHTS** (Polydor PD 2049)

**Look Back In Love** (2:20) (Beachwood Music Corp. — BMI) (R. Pedrick/M. Gately)

A haunting organ passage opens this new wave rave up from the "Yachts" LP. The vocals on the hooks are reminiscent of such seminal '60s bands as Paul Revere & The Raiders. Once again, the sound of the British Invasion is the sound of the '80s.

**EMERSON, LAKE & PALMER** (Atlantic 3641)

**Peter Gunn** (4:00) (Northridge Music, Inc. — ASCAP) (Henry Mancini)

The pomp and glory days of symphonic rock are over for this stellar threesome, but the inventive treatment of this classic television series theme should prove to be a nice novelty item for AOR.

**BETTE MIDLER** (Atlantic 3843)

**When A Man Loves A Woman** (4:55) (Pronto Music, Inc./Quinvy Music Pub. Co., Inc. — BMI) (C. Lewis, A. Wright)

Midler covers the Percy Sledge classic with Joplinese flair on this cut from the soundtrack to the motion picture "The Rose." The instrumental is appropriately bluesy, with the addition of horns, and the feel of the "live" recording makes this ideal for AOR, pop play.

**GEORGE BURNS** (Mercury 57011)

**I Wish I Was Eighteen Again** (3:22) (Tree Publishing Co., Inc. — BMI) (S. Throckmorton)

Burns does a fine straight-ahead vocal reading on this bittersweet Sonny Throckmorton composition, backed by a lilting pop-C&W instrumental, blending strings with acoustic guitar. The picture sleeve of Burns alone will generate retail action, but C&W lists will take note.

**LA FLAVOUR** (Sweet City SC 7376)

**Mandolay** (3:20) (Bema Music Co. — ASCAP) (M. Avsec)

La Flavour produces a most pleasing fusion of Latin, disco and rock elements on this release from Belkin-Maduri's Sweet City label. The vocals and guitar work are truly outstanding and vigorously delivered. The break and chorus establish this tune as a real sleeper for pop, dance lists and club play.

# RADIO NEWS

## AIR PLAY

**NEED FOR SECURITY** — On Dec. 12 in Shreveport, La., an unidentified man entered the building that houses radio stations **KEEL** and FM sister **KMBQ**, pulled out a gun and proceeded to terrorize and shoot up the place. The intruder claimed he had heard voices on **KEEL** (which obviously were not transmitted) telling him to go to the station and kill one of the DJs. He eventually made his way to the **KMBQ** studio where **Dave Oden** was doing his shift, put the gun to Oden's head and asked him what station it was. The unsuspecting Oden told him it was **KMBQ**, which was enough to confuse the man. Incredibly, Oden kept his cool and continued broadcasting. The intruder then tried to leave the premises but some courageous souls who heard the shots from across the street, blocked the gunman's exit and were able to disarm him. Miraculously nobody was injured, but according to PD **Howard Clark**, there was a couple of thousand dollars worth of damage to the facilities and a large laundry bill to contend with. **Clark** wished to stress that station management around the country should fully re-evaluate their security systems. Incidents like this have happened in the past with tragic results. The entertainment business can often be the target of crazy people on the street, and it certainly would be to the benefit of station employees and to people of the community if better security measures were instituted.

**THIS CHRISTMAS CARD WAS SO BIG...** — What began in Houston as local TV station **KTRK's** efforts to send Christmas cards to the American hostages in Iran, resulted in construction of what may be the largest Christmas Card in history, and perhaps one of the largest mass signings in the history of the United States. Radio station **KAUM** superheaded the campaign started by **KTRK's** anchorman **David Ward**. The result was several thousand signatures on a card measuring 20 feet in length with the message "God Bless And Free Us Everyone." **KAUM GM, Willard Lochridge**, said the event is a "statement of the people of Houston's feelings on the situation in Iran."



**HAGGARD MEETS WMZQ** — During one of his many September appearances, **Merle Haggard (r)** dropped his performer hat, and instead donned the cap of tour guide, taking pleasure in showing guests about his elaborate tour bus. **Haggard** is pictured above with **WMZQ (Washington, D.C.)** air personalities **Don O'Brien (l)** and **PD Carol Parker** during an appearance at the **Federick County Fair Grounds**.

The record companies are facing economic pressures as is radio, but the consumers of our two industries are not the ones who should have added costs or restrictions passed along to. By having an evolution based on pressure and greed will ultimately result in evolving ourselves right out of business. What best serves the listener and consumer is what should be the ultimate outcome in any case."

**TIME PASSAGES** — **WIP/Philadelphia** has commissioned the construction of a time capsule to mark the end of the decade. The capsule will contain memorabilia of the Philadelphia area ranging from a baton from retiring Philadelphia Orchestra leader **Eugene Ormandy** to a tape of **WIP's** musical ID's. In a special ceremony on New Year's Eve at Franklin Institute, the capsule will be sealed and locked into the Institute's vault for 100 years, not to be opened until Dec. 31, 2079.

**STATION TO STATION** — On Dec. 15, **WNEW-FM/New York** sponsored their first New Jersey Christmas concert at the Capitol Theater. Featured groups, **The Outlaws** and **38 Special** performed at no charge to enable the station to make the largest possible contribution to various New Jersey charities. . . **Q100/KQFM/Portland** recently broadcast Australian rock 'n' roll band **The Sports**, live from the Euphoria Tavern. The Sports' concert was the fourth in Q100's "Take A Bite" music series giving rock and roll enthusiasts the opportunity to sample new music from up and coming bands. . . **WMMR/Philadelphia** has been named the official Olympic Radio Station for the Philadelphia area for the 1980 Winter Olympics. . . **WFYR-FM/Chicago** has added additional live local newscasts to its schedule, making **WFYR** the only FM station to carry live overnight local newscasts in Chicago. . . Starting Dec. 17, **WXRT/Chicago** began paying a final tribute to the decade with a special two-week long series entitled "WXRT Salutes the Super Seventies"...

**NEW JOBS** — **B. Mitchel Reed, KLOS/Los Angeles** air personality, will now be hosting the afternoon drive show between 2-6 p.m. **Reed** replaces **J.J. Jackson** who is leaving to pursue a career in television. . . **Bill Tanner**, program director at **Y100/Miami**, was named national program director for **Metroplex Communications**. **Tanner** will continue his programming chores at **Y100**. . . **Jon Sinton**, PD of **KDKB/Phoenix** will be joining the **Burkhart/Abrams/Michaels/Douglas** team in Atlanta on Jan. 1, 1980. . . **WAKY/Louisville**, through VP/GM **George Francis**, has promoted **Joseph B. Koetter** to local sales manager and **Arnold J. Levin** to regional sales manager.

**SYNDICATION INDICATIONS** — Scheduled for Jan. 3, 1980, is an upcoming segment of 20/20, the ABC-TV news magazine, featuring an interview with **James Kefford**, executive vice president and general manager of **Drake-Chenault**. The show will focus on the return of the Big Band Era. . . Pacific Global Radio Syndication will distribute **Fred Woodruff's** "Big Band Scene" radio shows throughout the United States. The show will feature big band leaders **Buddy Rich, Count Basie** and others. . . The ABC Radio Network will exclusively broadcast live play-by-play coverage of the Sugar Bowl on Jan. 1, 1980, and the NBC Radio Network will broadcast exclusive coverage of the 1979 Fiesta Bowl on Christmas Day.

mark albert



**A .38 SPECIAL OCCASION** — **A&M recording group .38 Special** recently performed at **WNEW-FM's** Christmas party held at the Capitol Theatre in New Jersey. Pictured backstage are (back row, l-r): **Rick Stone**, New York promotion director for **A&M**; **Rich Gallo**, marketing coordinator for **A&M**; **Richard Neer**, DJ for **WNEW**; **Joe Raskoff**, business manager for **.38 Special**; **Michael Leon**, vice president of East Coast operations for **A&M**; and **Larry Junstrom** of the group. Pictured in the middle row are (l-r): **Pete Larkin** of **WNEW**; **John Scher**, promoter; **Gail Davis**, associate director of artist development for **A&M**; **Donnie Van Zandt** of the group; **Scott Muni**, program director of **WNEW** (as Santa); **Martin Kirkup**, vice president of artist development for **A&M**; and **Jeff Carlisi** and **Don Barnes** of the group. Pictured in the bottom row are (l-r): **Steve Brookins** of the group; and **Nancy Henderson** and **Carol Bristow**, background singers.

## YEAR END SUMMARY & PROJECTIONS

### Disco Format, Home Taping Dominate 1979 Radio News

by Mark Albert

The feasibility of disco music as a practical and profitable format and the controversy between programmers and record manufacturers over the effects of home taping dominated radio related news of 1979. The testing of AM stereo, the utilization of satellite transmission on a regular basis, and positive steps taken by the FCC towards radio deregulation also captured headlines throughout the year.

The overwhelming success of **WKTU's** disco format in the New York market spawned an inordinate amount of focus and speculation about disco music. It was the most discussed subject at radio conferences and the catalyst that prompted numerous personnel and disco format changes. Manufacturers poured out dance product in mass quantities to capitalize on potential revenues. Radio stations sought the immediate gratification of ratings success that was enjoyed by **WKTU**.

Not since the emergence of **Elvis Presley** and rock 'n' roll mania of some 25 years ago, has a new format of music created such dramatic impact on the consumer, and in turn, on the productive thrusts of both the record and radio industries.

#### Disco Backlash

By June, the bandwagon abundance of disco product reached a saturation point and began a disco backlash and subsequent revival of rock. This attitude peaked in July with **WLUP's** "Disco Demolition" at **Comiskey Park** in Chicago. Programmers began to re-evaluate and re-assert other formats, but a quick analysis of the current national charts and radio playlists reveals a definite penetration of disco music into the pop mainstream.

The progressive stations that held to pre-disco formats again demonstrated their strength in establishing new rock hybrids. Aided by the noticeable lack of superstar product, a greater amount of time was devoted to new groups and the attainment of significant exposure of debut albums became a reality. Highlighted by such successes as **The Knack**, **The Cars** and **Dire Straits**, **AOR** continued to register testimonials to its acclaim as a powerful vehicle in expanding and changing consumer awareness.

At the same time, there has been a continued growth of adult contemporary stations across the country. The teen audiences of the 50s and 60s have grown up and become the largest segment of the money spending public and the direct aim of advertising dollars. The A/C stations of today, unlike the adult or MOR stations of yesteryear, offer mass appeal music like **Manilow**, **Fleetwood Mac** and **The Beatles**, and not necessarily **Sinatra** or **Tony Bennett**. In becoming as sophisticated a format as **Top 40** and **AOR**, A/C stations have become more of a full service commodity with news, sports and talk shows spiced up with lively air personalities.

#### Home Taping

Record companies appreciation of the progressives' efforts to help break new artists, however, became overshadowed in the latter half of the year when a wide breach between the radio and record industries grew over the question of unauthorized off-the-air taping of new albums. Radio asserted that its first responsibility was to their listeners, while labels contended that stations were acting irresponsibly in effecting a loss of record sales. Although most stations have now

(continued on page 84)

### Radio's 'Innerview' To Be TV Special

**LOS ANGELES** — **Butch Stone Enterprises, Inc.** is preparing two 60-minute television specials based on air personality **Jim Ladd's** "Innerview" series, currently syndicated nationally on over 155 major market radio stations. The projected future series will be produced in conjunction with **Jim Ladd**, and will focus primarily on music personalities, interspersing concert footage with interview segments. **John Lennon** is tentatively set for the first special which will begin taping in February.

**Stone**, who recently formed his production, publishing and management company, also manages **Jim Dandy** (formerly of **Black Oak Arkansas**) and **Memphis-based** rock group **Streets**. **Streets** debut album will be produced by **Larry Brown** and **Spencer Proffer**.

# TOP FM ROTATION

TW	LW	WKS	TITLE	ARTIST	LABEL	TOP 200 PGP	PRIME CUTS
1	1	9	Damn The Torpedoes	Tom Petty	Backstreet	8*	Even The Losers, Refugees, Don't Do Me
2	5	3	The Wall	Pink Floyd	Columbia	5*	Brick Pt. 2, Mother, Hey You, Young Lust, Flesh
3	2	13	The Long Run	Eagles	Asylum	1	Heartache, Disco, Greeks, Title
4	3	6	Freedom At Point Zero	Jefferson Starship	Grunt	15*	Jane, Lightning Rose, Rock Music, Title
5	4	11	Tusk	Fleetwood Mac	WB	9	Sara, Sisters, Never Forget, Title
6	6	12	Cornerstone	Styx	A&M	3	Babe, Why Me, Never Say Never, Borrowed Time
7	11	3	No Nukes	Various	Asylum	29*	Deluge, Honey Don't, Blue Dress, Cry To Me, Stay
8	7	6	Deguello	ZZ Top	WB	33*	Stockings, Thank You, Sunglasses
9	14	4	Phoenix	Dan Fogelberg	Epic	14*	Longer
10	8	18	In Through The Out Door	Led Zeppelin	Swan Song	7	Fool, Hot Dog, Evening, All My Love
11	12	4	Live Rust	Neil Young	Reprise	20*	Hurricane, Cortez, Loner, Cinnamon
12	9	10	Reggatta De Blanc	The Police	A&M	47	Message, Bring On The Night, Moon, Contact
13	13	14	Head Games	Foreigner	Atlantic	16	Dirty White, Title
14	16	4	Down On The Farm	Little Feat	WB	27*	Front Page, Kokomo, Straight, Title
15	10	5	Night In The Ruts	Aerosmith	Columbia	18*	Chiquita, Reefer, Three Mile, Think About It
16	15	7	Hydra	Toto	Columbia	44	All Us Boys, 99, Mama, St. George, Title
17	17	10	I'm The Man	Joe Jackson	A&M	58	Friday, Different, Kute, Title
18	18	6	First Offence	The Inmates	Polydor	98*	Dirty Water, Midnight To Six
19	29	8	Jackrabbit Slim	Steve Forbert	Nemperor	56*	Romeo's Tune, Sweet Love, Complications
20	27	14	Flirtin' With Disaster	Molly Hatchet	Epic	28	Whiskey Man, Title
21	22	14	Dream Police	Cheap Trick	Epic	31	Voices, I Know What, Raise Hell, Need Your Love
22	19	11	Eat To The Beat	Blondie	Chrysalis	42	Dreaming, Shyla, Union City, Hardest Part
23	21	10	Keep The Fire	Kenny Loggins	Columbia	23	This Is It
24	24	6	The Fine Art Of Surfacing	The Boomtown Rats	Columbia	107	Mondays, Diamond, Wind Chill, Keep It Up, Night
25	20	11	Marathon	Santana	Columbia	53	Lightning, Ever Wanted, You Know That
26	25	8	In The Heat Of The Night	Pat Benatar	Chrysalis	48*	Heartbreaker, Title
27	23	11	Boogie Motel	Foghat	Bearsville	81	Third Time, My Bed, Title
28	—	1	American Garage	Pat Metheny Group	ECM	64*	Various
29	26	3	The Headboys	The Headboys	RSO	152	Shape Of Things, Experiments, Kickin The Kan
30	28	5	The Other One	Bob Welch	Capitol	119	Rebel Rouser, Future Games

## FM STATION REPORTS — NEW ADDS/HOT ROTATION

### KRST-FM — ALBUQUERQUE — SAM CORNISH

ADDS: "Electric Horseman," Ian McLagan, Giants, Richard Fagen  
 HOTS: Hounds, Tantrum, Police, Foreigner, Tom Petty, Styx, Boomtown Rats, Fleetwood Mac, Jefferson Starship, Joe Jackson, Motels, Eagles, ZZ Top, Jethro Tull, "No Nukes," Foghat

### KYTX-FM — AMARILLO — DON SITTON

ADDS: Pat Metheny, Ian McLagan  
 HOTS: Styx, Aerosmith, Jefferson Starship, Eagles, Fleetwood Mac, Dan Fogelberg, Inmates, Tom Petty, ZZ Top, Neil Young, Pink Floyd, Pat Benatar, Toto

### KEZY-FM — ANAHEIM — LARRY REISMAN

ADDS: Graham Nash (45)  
 HOTS: Styx, Aerosmith, Dan Fogelberg, Tom Petty, Cheap Trick, Fleetwood Mac, Steve Forbert, Toto, Little Feat, Police, Eagles, Led Zeppelin, Jefferson Starship

### WKLS-FM — ATLANTA — RICH PIAMBINO

ADDS: Pat Benatar  
 HOTS: Pink Floyd, Toto, Led Zeppelin, Tom Petty, Foreigner, Molly Hatchet, Jefferson Starship, Fleetwood Mac, Styx, Eagles, ZZ Top, Aerosmith, "No Nukes"

### WLPL-FM — BALTIMORE — KRIS PHILLIPS

ADDS: None  
 HOTS: Jefferson Starship, Tom Petty, Little Feat, Molly Hatchet

### WAAL-FM — BINGHAMTON — DICK BASCOM

ADDS: "The Rose," Graham Nash (45), Queen (45)  
 HOTS: "No Nukes," Pink Floyd, Gamma, Eagles, Toto, ZZ Top, Joe Jackson, Boomtown Rats, Bob Welch, Aerosmith, Little Feat, Pablo Cruise, Kenny Loggins, Fleetwood Mac, Jefferson Starship, Tom Petty, Dan Fogelberg

### WMMS-FM — CLEVELAND — KID LEO/JOHN GORMAN

ADDS: Outlaws, Ian McLagan  
 HOTS: Eagles, Pink Floyd, Tom Petty, Neil Young, Fleetwood Mac, "No Nukes," Styx, Led Zeppelin, Jefferson Starship, ZZ Top

### WLWQ-FM — COLUMBUS — TOM TEUBER/STEVE RUNNER

ADDS: Fainey Group, Ian McLagan, Queen (45)  
 HOTS: Pink Floyd, Neil Young, Eagles, Tom Petty

### C-101 — CORPUS CHRISTI — CHARLIE PALMER

ADDS: Ian McLagan, Fingerpritz, "Electric Horseman," Patrice Rushen, Lenny White, Donald Byrd, Queen (45), Dwight Twilley (45), Hansie (45)  
 HOTS: Tom Petty, "No Nukes," Fleetwood Mac, Dan Fogelberg, Eagles, Styx, Foreigner, Rufus, Pink Floyd, "Rose," Police, Santana, Native Son

### KZEW-FM — DALLAS — TOM OWENS/DORIS MILLER

ADDS: Romantics (ep)  
 HOTS: ZZ Top, Foreigner, Jefferson Starship, Pink Floyd, Eagles, Cheap Trick, Styx, Police, AC/DC, Led Zeppelin, Steve Forbert, Fleetwood Mac, "No Nukes," Tom Petty, Queen (45), Triumph (45), Cars (45), Pat Benatar (45)

### KBPI-FM — DENVER — FRANK CODY

ADDS: None  
 HOTS: Blondie, Tom Petty, Police, Neil Young, Jefferson Starship, Dan Fogelberg, Little Feat, Foreigner, Eagles, Karla Bonoff, Led Zeppelin, Pat Benatar, Steve Forbert, Pink Floyd, Styx, ZZ Top, Pat Metheny, Inmates

### WABX-FM — DETROIT — JOHN DUNCAN

ADDS: Flying Lizards (45), Romantics (ep), Tantrum, Ian McLagan  
 HOTS: Pink Floyd, Styx, Eagles, Tom Petty, Pat Benatar, Aerosmith, Led Zeppelin, Foreigner, ZZ Top, Santana, Jefferson Starship, Joe Jackson

### WJKL-FM — ELGIN — TOM MARKER/WALLY LEISERING

ADDS: Ian McLagan, Romantics (ep), Annette Peacock, Susan Muscarella, Jimi Hendrix (ep), Pearl Harbor (45)  
 HOTS: Little Feat, Steve Forbert, Dan Fogelberg, Police, Sinceros, XTC, Peter Green, FM, Fabulous Poodles, "No Nukes," Steve Nardella, Blondie, ZZ Top, Joan Armatrading (ep), Fleetwood Mac, Genya Ravan, Dirt Band, Molly Hatchet, Joe Jackson, Outlaws

### KZEL-FM — EUGENE — PEYTON MAYS/CHRIS KOVARIK

ADDS: Richard Fagen, John Hammond, Queen (45), Trimmer & Jenkins (45 imp), Kenny Laguna (45), Luxury (45), Hansie (45)  
 HOTS: Tom Petty, ZZ Top, Jefferson Starship, "No Nukes," Inmates, Little Feat, Pink Floyd, Police, Frank Zappa, Neil Young

### WSHE-FM — FT. LAUDERDALE — MICHELE ROBINSON

ADDS: M. Pearl Harbor (ep), Graham Nash (45), Queen (45)  
 HOTS: Tom Petty, Pink Floyd, ZZ Top, Dan Fogelberg, Jefferson Starship, Eagles, Beat, Shoes, Police, Joe Jackson, Led Zeppelin, Fleetwood Mac, Neil Young, Fabulous Poodles, Marianne Faithfull, "No Nukes"

### KL0L-FM — HOUSTON — SANDY MATHIS

ADDS: XTC, "The Rose," Pat Metheny, Richard Lloyd  
 HOTS: Jefferson Starship, Pink Floyd, ZZ Top, "No Nukes," Aerosmith, Tom Petty, Eagles, Styx, Inmates, Fleetwood Mac, Fingerpritz, Steve Forbert, Dan Fogelberg

### WBLM-FM — LEWISTON/PORTLAND — JOSE DIAZ

ADDS: Ian McLagan, Sass (45), Pearl Harbor (45), Viva Beat (45 imp), Queen (45)  
 HOTS: "No Nukes," Fleetwood Mac, Foghat, Jefferson Starship, Police, Aerosmith, Tom Petty, Dan Fogelberg, Little Feat, Blend, Eagles, Outlaws, David Mallett, Styx, Toto, ZZ Top, Led Zeppelin, Pink Floyd, Foreigner, Molly Hatchet

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

ADDS: Pearl Harbor, Jimi Hendrix (ep)  
 HOTS: Pink Floyd, Neil Young, Little Feat, Led Zeppelin, Tom Petty, B-52's, Joe Jackson, Styx, Blondie, Police

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

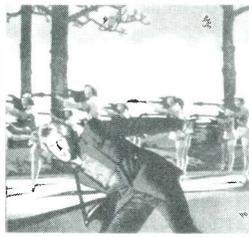
ADDS: Cliff Richard, "Devotees," David Bowie (radio sampler), Madness (imp), Clash (imp), Squeeze (45), Billy Falcon (45), Pearl Harbor (ep), Hansie (45), Queen (45), Graham Nash (45)  
 HOTS: Pink Floyd, "No Nukes," Tom Petty, Hall & Oates, Little Feat, Rick Derringer, Neil Young, Led Zeppelin, Joe Jackson, Inmates, Blondie, Eagles, 38 Special, Sinceros, Boomtown Rats, 20/20, Dan Fogelberg, Charlie Daniels, Richard Lloyd, Foreigner

#1 Most Added



**IAN McLAGAN**  
Troublemaker  
Mercury

#2 Most Added



**ROYSUNDHOLM**  
The Chinese Method  
Polydor

#3 Most Added



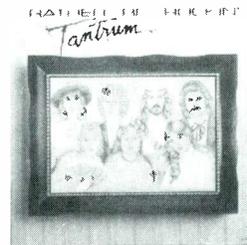
**THE ROSE**  
Original Soundtrack  
Atlantic

#4 Most Added



**FINGERPRINTZ**  
The Very Dab  
Virgin International

#5 Most Added



**TANTRUM**  
Rather Be Rockin'  
Ovation

#6 Most Added



**RICHARD FAGAN**  
Richard Fagan  
Mercury

**#1 Most Added**  
**IAN McLAGAN** — *Troublemaker* — Mercury  
**ADDED THIS WEEK** — WJKL, WABX, KRST, WLWQ, WBLM, WYDD, KOMI, KREM, KYTX, WMMS, WIBZ, C-101  
**HISTORY TO DATE** — KWST, KSHE, KMEL, KSJO, KNAC, WAAL, WPIX, KFML, WOUR, WKDF, KZEL, KZEW, KSAN, WLIR, ZETA-7, ZETA-4, KROQ

**#2 Most Added**  
**ROY SUNDHOLM** — *The Chinese Method* — Polydor  
**ADDED THIS WEEK** — KSAN, KSHE, KMEL, KWST, ZETA-7, WYDD  
**HISTORY TO DATE** — KREM, WAAL, WBLM,

KRST, WOUR, WKDF, KROQ, WMMS, WCCC

**#3 Most Added**  
**THE ROSE** — *Original Soundtrack* — Atlantic  
**ADDED THIS WEEK** — WRNO, WAAL, WYDD, KLOL

**HISTORY TO DATE** — KWST, KSHE, WIOQ, WNEW, KEZY, KFML, WBLM, KRST, WOUR, WKDF, C-101, KZEL, KSAN, WLIR

**#4 Most Added**  
**FINGERPRINTZ** — *The Very Dab* — Virgin International  
**ADDED THIS WEEK** — KOMI, WYFE, C-101  
**HISTORY TO DATE** — WAAF, WAAL, KRST,

WCCC, ZETA-4, KREM, WABX, KSHE, KWST, WYDD, KLOL, KSAN, WHFS, WBLM, KSJO, WJKL, WNEW, KNAC, KROQ, WPIX, KFML, WLIR, WOUR, WSHE, WBCN, WMMS, KZEL

**#5 Most Added**  
**TANTRUM** — *Rather Be Rockin'* — Ovation  
**ADDED THIS WEEK** — WABX, KSHE, WNEW  
**HISTORY TO DATE** — KRST, WLWQ, WJKL, C-101, WIBZ, WAAL, WYDD, WMMS, WYFE, KZEW, KSJO, WKLS, WOUR

**#6 Most Added**  
**RICHARD FAGAN** — *Richard Fagan* — Mercury  
**ADDED THIS WEEK** — KRST, KZEL, WOUR

**HISTORY TO DATE** — None

**#7 Most Added**  
**PAT METHENY GROUP** — *American Garage* — ECM/Warner Bros.  
**ADDED THIS WEEK** — KYTX, KLOL

**HISTORY TO DATE** — WHFS, WJKL, WBAB, WLIR, KINK, WBCN, KREM, WNEW, WBLM, KRST, KFML, WIOQ, C-101, KBPI, WSHE, KZAM, WKDF, WAAL, WOUR, KMGH, WRNO

**#8 Most Added**  
**CLIFF RICHARD** — *We Don't Talk Anymore* — EMI-America  
**ADDED THIS WEEK** — ZETA-7, WLIR

**HISTORY TO DATE** — WRNW, WYFE, WCCC, KEZY, KLOL, WAAL, WPIX, WIBZ, KZAM, KSJO, WKDF, WRNW, KZEL, WAAF, WOUR, WNEW, WIOQ, WBLM, KRST, KFML, KNX, ZETA-4, WSHE, WBAB

**#9 Most Added**  
**GARRISON & VAN DYKE** — *Garrison & Van Dyke* — Atco  
**ADDED THIS WEEK** — WRNO, KREM

**HISTORY TO DATE** — KLOL, WAAF, WAAL, WBLM, WMMS, WHFS, WNEW, WIBZ, KZEW, WOUR, WKDF, KSJO, KRST, KMGH, KYTX, KZEL

**#10 Most Added**  
**M** — *New York-London-Paris-Munich* — Sire  
**ADDED THIS WEEK** — WNEW, WSHE  
**HISTORY TO DATE** — WOUR

**#11 Most Added**  
**JOHN HAMMOND & THE NIGHTHAWKS** — *Hot Tracks* — Vanguard  
**ADDED THIS WEEK** — WNEW, KZEL  
**HISTORY TO DATE** — WHFS, KROQ, WPIX

**#12 Most Added**  
**THE ELECTRIC HORSEMAN** — *Original Soundtrack* — Columbia  
**ADDED THIS WEEK** — KRST, C-101  
**HISTORY TO DATE** — None

## FM STATION REPORTS — NEW ADDS/HOT ROTATION

**KNX-FM — LOS ANGELES — MICHAEL SHEEHY**

**ADDS:** Rod Stewart (45)  
**HOTS:** Eagles, Cliff Richard, Fleetwood Mac, Turley Richards, Dan Fogelberg, Little Feat, Gene Cotton, Kenny Loggins, Bill Hughes, Pink Floyd, Nicolette Larson, Bonnie Raitt

**KWST-FM — LOS ANGELES — TED HABECK**

**ADDS:** Roy Sundholm, Faith Band, Flying Burrito Bros.  
**HOTS:** Jefferson Starship, Cheap Trick, Pink Floyd, Aerosmith, Tom Petty, Toto, ZZ Top, Police, Foreigner, Headboys, Bob Welch, Hall & Oates, Dan Fogelberg, Ian McLagan, "No Nukes"

**ZETA-4 — MIAMI — STEPHANIE KNOX**

**ADDS:** Flying Lizards (45)  
**HOTS:** Led Zeppelin, Eagles, Styx, Jefferson Starship, Dan Fogelberg, Pink Floyd

**WKDF-FM — NASHVILLE — ALAN SNEED/JOHN BRYANT**

**ADDS:** None  
**HOTS:** Eagles, Foreigner, Tom Petty, Fleetwood Mac, Styx, Led Zeppelin, Jefferson Starship, "No Nukes," Neil Young, Journey

**WRNO-FM — NEW ORLEANS — ROD GLENN**

**ADDS:** Turley Richards, Boomtown Rats, "The Rose," Little Feat, Garrison & Van Dyke  
**HOTS:** Steve Forbert, Kenny Loggins, Tom Petty, Nicolette Larson, Police, Cheap Trick, Hall & Oates, Toto, Fleetwood Mac, Foreigner

**WNEW-FM — NEW YORK — SCOTT MUNI/MARY ANNE McINTYRE**

**ADDS:** M. Tantrum, John Hammond, Romantics (ep), Frank Zappa, Queen (45), David Bowie (45), Hansie (45), Billy Falcon (45)  
**HOTS:** Tom Petty, Pink Floyd, "No Nukes," Eagles, Fleetwood Mac, Led Zeppelin, Joe Jackson, Police

**ZETA-7 — ORLANDO — BILL MIMS**

**ADDS:** Roy Sundholm, Cliff Richard, Graham Nash (45), Dwight Twilley (45)  
**HOTS:** Eagles, Pink Floyd, Jefferson Starship, Tom Petty, Aerosmith, "No Nukes," Molly Hatchet, Led Zeppelin, Neil Young, Foreigner, ZZ Top, Dan Fogelberg, Styx, Fleetwood Mac

**WIBZ-FM — PARKERSBURG — LARRY SCHUSTER**

**ADDS:** Ian McLagan, "Buckeye Biscuit," Queen (45), Dwight Twilley (45)  
**HOTS:** Tom Petty, ZZ Top, Shoes, Fleetwood Mac, Led Zeppelin, Little Feat, Dan Fogelberg, Neil Young, Toto, Eagles, Foreigner, April Wine, Horslips, "No Nukes," Inmates, Styx, Molly Hatchet, Kenny Loggins, Atlanta Rhythm Section, Rob Grill, 38 Special, Police

**WIOQ-FM — PHILADELPHIA — HELEN LEICHT**

**ADDS:** None  
**HOTS:** Pink Floyd, Joe Jackson, Tom Petty, Fleetwood Mac, "No Nukes," Steve Forbert, Led Zeppelin, Foreigner, Alan Parsons, Police, Cars, Kenny Loggins, Styx, Santana, Cheap Trick, Johnny's Dance Band, Stevie Wonder, Jefferson Starship, Little Feat

**WYDD-FM — PITTSBURGH — JIM KINNEY**

**ADDS:** "The Rose," Roy Sundholm, Atlanta Rhythm Section, Ian McLagan  
**HOTS:** Pink Floyd, Styx, Tom Petty, Led Zeppelin, Jefferson Starship, Fleetwood Mac, Neil Young, Aerosmith, Steve Forbert, Kenny Loggins, ZZ Top, Inmates, Little Feat, Headboys, Boomtown Rats, Dan Fogelberg, Toto

**KINK-FM — PORTLAND — LESLIE SARNOFF**

**ADDS:** None  
**HOTS:** Pink Floyd, Dire Straits, "No Nukes," Jimmy Buffett, Pat Metheny, Kenny Loggins, Stevie Wonder, Nicolette Larson, Eagles, Bob Welch, Dan Fogelberg, Fleetwood Mac, Little River Band, Karla Bonoff, Bonnie Raitt, Jimmy Messina

**WYFE-FM — ROCKFORD — BRENT ALBERTS/LES COOK**

**ADDS:** Fingerprintz  
**HOTS:** Pink Floyd, Tom Petty, Molly Hatchet, Neil Young, Eagles, Styx, Dan Fogelberg, Led Zeppelin, Jefferson Starship, April Wine, Aerosmith, ZZ Top, Inmates

**KSHE-FM — ST. LOUIS — TED HABECK**

**ADDS:** Roy Sundholm, Tantrum, David Bowie (radio sampler), Flying Lizards (45)  
**HOTS:** Tom Petty, Pink Floyd, "No Nukes," ZZ Top, Fleetwood Mac, Jefferson Starship, Neil Young, Rick Derringer, Faith Band, Fingerprintz, "The Rose," Foghat

**KMEL-FM — SAN FRANCISCO — PAUL VINCENT**

**ADDS:** John Cougar, Neil Young, Roy Sundholm  
**HOTS:** Eagles, Styx, Fleetwood Mac, Tom Petty, Jefferson Starship, Aerosmith, Pink Floyd, ZZ Top, Inmates, Queen (45)

**KSAN-FM — SAN FRANCISCO — DAVID PERRY**

**ADDS:** Roy Sundholm, Michael Nesmith, Hall & Oates (45), Hansie (45), Fandango (45), Graham Nash (45)  
**HOTS:** Tom Petty, Beat, Pearl Harbor (ep), "No Nukes," Jefferson Starship, Blondie, Eagles, Cheap Trick, Led Zeppelin

**KOME-FM — SAN JOSE — DANA JANG**

**ADDS:** Joan Armatrading (ep), Fingerprintz, Ian McLagan  
**HOTS:** Aerosmith, Blondie, Cheap Trick, Eagles, Fleetwood Mac, Dan Fogelberg, Foghat, Foreigner, Joe Jackson, Jefferson Starship, Led Zeppelin, Little Feat, Molly Hatchet, Tom Petty, Pink Floyd, Police, Bonnie Raitt, Santana, Styx, Toto, Neil Young, ZZ Top

**KSJO-FM — SAN JOSE — PAUL WELLS**

**ADDS:** Pearl Harbor (ep)  
**HOTS:** Joe Jackson, Styx, Police, Outlaws, Eagles, Tom Petty, Rick Derringer, Bob Welch, Pat Benatar, Blondie, Aerosmith, Beat, Boomtown Rats, Pink Floyd, Santana, Fabulous Poodles, Now, Inmates, Jefferson Starship, Headboys, ZZ Top, Neil Young, Jags (imp ep)

**KZAM-FM — SEATTLE — MARION SEYMOUR**

**ADDS:** None  
**HOTS:** "No Nukes," Karla Bonoff, Steve Forbert, Dan Fogelberg, Pat Metheny, Fleetwood Mac, Eagles, Neil Young, Little Feat, Stevie Wonder, Pink Floyd, Nicolette Larson, J.D. Souther, Tom Johnston, Janis Ian, Toto

**KREM-FM — SPOKANE — LARRY SNIDER**

**ADDS:** Ian McLagan, Garrison & Van Dyke, Gene Parsons, Queen (45)  
**HOTS:** ZZ Top, Pink Floyd, Tom Petty, Jefferson Starship, Toto, Aerosmith, Eagles, Dan Fogelberg, Fleetwood Mac, Styx, "No Nukes"

**WOUR-FM — UTICA — TOM STARR/DALE EDWARDS**

**ADDS:** Richard Fagan, Hansie (45), Queen (45), Romantics (ep)  
**HOTS:** Dan Fogelberg, Pink Floyd, Eagles, ZZ Top, Tom Petty, Neil Young, Jefferson Starship, Molly Hatchet, "No Nukes," Led Zeppelin, Styx, Foreigner

# REGIONAL PROGRAMMING GUIDE

## NORTHEAST

### WTRY — ALBANY/TROY — DON PERRY, MD

1-1 — R. Holmes. JUMPS: 29 To 25 — Foghat, 26 To 16 — Fleetwood Mac, 23 To 15 — C. Richard, 12 To 10 — Eagles, 14 To 7 — K. Rogers, 9 To 6 — Captain & Tennille, 8 To 3 — M. Jackson, Ex To 29 — R. Coolidge, Ex To 28 — S. Robinson, Ex To 27 — D. Warwick, Ex To 24 — S. Forbert, Ex To 22 — T. DeSario. ADDS: J. Stewart, Queen, N. Diamond, Led Zeppelin.

### WCAO — BALTIMORE — SCOTT RICHARDS, MD

2-1 — M. Jackson. JUMPS: 30 To 27 — Hall & Oates, 28 To 25 — Blackfoot, 27 To 23 — D. Warwick, 26 To 22 — Foghat, 21 To 18 — Rufus & Chaka, 20 To 16 — K. Loggins, 19 To 15 — Captain & Tennille, 17 To 14 — Fleetwood Mac, 16 To 12 — Eagles, 12 To 8 — Jefferson Starship, 11 To 6 — Prince, 8 To 5 — J.D. Souther, Ex To 30 — Dirt Band, Ex To 29 — Styx, Ex To 28 — T. DeSario, Ex To 26 — Queen. ADDS: I. Hayes, D. Fogelberg, Spinners, ABBA, S. Forbert.

### WGUY — BANGOR — KIRK SHERWOOD, PD

1-1 — R. Holmes. JUMPS: 30 To 26 — T. DeSario, 29 To 23 — Eagles, 28 To 21 — S. Robinson, 27 To 19 — Kool & Gang, 25 To 17 — T. Petty & Heartbreakers, 19 To 12 — Fleetwood Mac, 13 To 10 — K. Loggins, 14 To 8 — Jefferson Starship, 12 To 3 — M. Jackson, Ex To 30 — D. Warwick, Ex To 29 — Blackfoot, Ex To 28 — Prince. ADDS: Styx, Queen, S. Forbert, P. Benatar.

### WRKO — BOSTON — RICH WOODWARD, MD

1-1 — Kool & Gang (old). JUMPS: 30 To 26 — Foghat, 29 To 25 — B. Manilow, 28 To 24 — Commodores, 27 To 22 — Fleetwood Mac, 24 To 21 — D. Warwick, 23 To 19 — Cheap Trick, 22 To 17 — Prince, 19 To 16 — S. Robinson, 17 To 14 — C. Richard, 12 To 10 — Captain & Tennille, 11 To 9 — Eagles, 10 To 8 — M. Jackson, 8 To 6 — K. Rogers, 5 To 3 — R. Holmes, Ex To 30 — S. Forbert, Ex To 29 — K. Loggins, Ex To 28 — Queen, Ex To 27 — T. DeSario, Ex To 23 — Led Zeppelin. ADDS: A. Murray, Styx, O'Jays, Dirt Band, I. Hayes.

### F105 — BOSTON — TOM CONNELLY, MD

9-1 — R. Holmes. JUMPS: 27 To 24 — Jefferson Starship, 26 To 23 — A. Parsons Project, 25 To 22 — C. Richard, 23 To 18 — Captain & Tennille, 20 To 17 — C. Gayle, 21 To 16 — J.D. Souther, 10 To 8 — B. Manilow, 4 To 2 — K.C. & Sunshine Band. ADDS: 32 — Hall & Oates, 33 — Prince, 34 — I. Hayes.

### WKBW — BUFFALO — JON SUMMERS, MD

1-1 — Kermit & Fozzie. JUMPS: 26 To 19 — Spinners, 28 To 18 — D. Warwick, 21 To 14 — Jefferson Starship, 16 To 13 — Foreigner, 13 To 10 — Eagles, 12 To 4 — K. Rogers, 10 To 3 — M. Jackson, Ex To 30 — T. DeSario, Ex To 27 — Cheap Trick, Ex To 24 — J. Warnes. ADDS: 20 — K. Loggins, 23 — T. Petty & Heartbreakers, 29 — S. Forbert, G. Burns, R. John, Queen.

### WKBO — HARRISBURG — JIM BUCHANAN, MD

1-1 — R. Holmes. JUMPS: 30 To 26 — T. Johnston, 29 To 25 — Fleetwood Mac, 28 To 24 — Buggles, 26 To 23 — T. DeSario, 25 To 22 — D. Warwick, 21 To 17 — T. Petty & Heartbreakers, 24 To 14 — Eagles, 23 To 13 — K. Loggins, 18 To 12 — Foreigner, 15 To 10 — S. Robinson, 11 To 6 — Jefferson Starship, 7 To 5 — M. Jackson, 6 To 3 — K. Rogers, Ex To 30 — ABBA, Ex To 29 — S. Forbert, Ex To 28 — Santana, Ex To 27 — Prince. ADDS: Queen, Dirt Band, D. Fogelberg, ELO, B. Pointer.

### WTIC-FM — HARTFORD — ARNOLD CHASE, MD

2-1 — C. Richard. JUMPS: 31 To 28 — Styx, 32 To 26 — S. Forbert, 30 To 20 — Prince, 29 To 19 — Fleetwood Mac, 22 To 18 — T. DeSario, 20 To 17 — T. Petty & Heartbreakers, 19 To 16 — Foghat, 18 To 15 — K. Loggins, 16 To 13 — Eagles, 5 To 3 — Jefferson Starship, 4 To 2 — Sugar Hill Gang, Ex To 29 — Queen. ADDS: 30 — D. Fogelberg, 31 — Spinners, 32 — Dirt Band.

### KC101 — NEW HAVEN — CURT HANSON, MD

1-1 — R. Holmes. JUMPS: 30 To 25 — Fleetwood Mac, 26 To 23 — R. Smith, 29 To 21 — Eagles, 25 To 20 — D. Fogelberg, 23 To 19 — T. DeSario, 22 To 15 — K. Rogers, 11 To 8 — Captain & Tennille, 7 To 3 — C. Richard. ADDS: 27 — Prince, 28 — S. Forbert, 29 — D. Rogers, 30 — Spinners.

### WABC — NEW YORK — SONIA JONES, MD

1-1 — Styx. JUMPS: 41 To 36 — T. Petty & Heartbreakers, 37 To 28 — Jefferson Starship, 33 To 24 — C. Gayle, 24 To 20 — Little River Band, 23 To 17 — S. Robinson, 20 To 15 — S. Wonder, 14 To 10 — Captain & Tennille. ADDS: 14 — Rufus & Chaka, 26 — I. Hayes, 29 — D. Warwick.

### WFIL — PHILADELPHIA — GERRY DeFRANCISCO, MD

1-1 — Styx. JUMPS: 26 To 23 — S. Forbert, 24 To 18 — K. Loggins, 17 To 11 — Captain & Tennille, 19 To 10 — M. Jackson, 10 To 8 — C. Richard, 8 To 5 — K. Rogers, Ex To 27 — R. Coolidge, Ex To 26 — O'Jays, Ex To 25 — T. DeSario. ADDS: Queen, Spinners, Fleetwood Mac.

### WIFI — PHILADELPHIA — JEFF ROBBINS, MD

1-1 — Commodores. JUMPS: 30 To 24 — T. DeSario, 27 To 23 — T. Johnston, 29 To 22 — Santana, 26 To 21 — Cheap Trick, 22 To 19 — Blackfoot, 25 To 18 — T. Petty & Heartbreakers, 24 To 17 — Fleetwood Mac, 12 To 9 — Rainbow, 10 To 8 — C. Richard, 9 To 7 — Foreigner, 7 To 5 — Jefferson Starship, Ex To 30 — S. Forbert, Ex To 29 — D. Fogelberg, Ex To 25 — Dr. Hook. ADDS: D. Warwick, Rufus & Chaka, Molly Hatchet, C. Bulls.

### 96KX — PITTSBURGH — BOBBY CHRISTIAN, MD

1-1 — Rainbow. JUMPS: 28 To 25 — Gamma, 26 To 22 — Spinners, 24 To 21 — Santana, 20 To 16 — Fleetwood Mac, 18 To 15 — Atlanta Rhythm Section, 14 To 11 — Jefferson Starship, 12 To 9 — C. Richard, 13 To 8 — Foreigner, 8 To 5 — Little River Band. ADDS: 28 — M. Jackson, 29 — A. Murray, 30 — Wings, 31 — Queen.

### WPEZ — PITTSBURGH — MARK FRITZGES, MD

1-1 — R. Holmes. JUMPS: 29 To 26 — D. Fogelberg, 28 To 25 — Santana, 25 To 20 — S. Forbert, 24 To 19 — Fleetwood Mac, 22 To 18 — T. Petty & Heartbreakers, 21 To 16 — Cheap Trick, 18 To 15 — K. Loggins, 12 To 10 — Jefferson Starship, 10 To 7 — C. Richard, 8 To 5 — Little River Band, Ex To 30 — Inmates, Ex To 29 — Styx, Ex To 24 — M. Jackson, Ex To 23 — Queen. ADDS: R. Stewart, Monkees, B. Midler, Spinners, Dr. Hook.

### WPRO-FM — PROVIDENCE — JACK O'BRIEN, PD

2-1 — Kool & Gang (old). JUMPS: 24 To 19 — K. Loggins, 25 To 17 — Eagles, 22 To 16 — Jefferson Starship, 21 To 15 — Prince, 18 To 14 — S. Forbert, 15 To 10 — R. Holmes, 12 To 9 — M. Jackson, 9 To 6 — Captain & Tennille, 7 To 3 — T. Petty & Heartbreakers, Ex To 25 — Rufus & Chaka, Ex To 24 — R. Furay, Ex To 23 — T. Johnston, Ex To 22 — T. DeSario, Ex To 21 — Cheap Trick, Ex To 20 — Fleetwood Mac. ADDS: K. Rogers, Styx, A. Murray, O'Jays, Spinners, N. Diamond.

### WBBF — ROCHESTER — JIM SNOWDEN, MD

1-1 — R. Holmes. JUMPS: 25 To 21 — Fleetwood Mac, 23 To 18 — S. Robinson, 20 To 17 — K. Rogers, 14 To 9 — Jefferson Starship, 10 To 8 — C. Richard, 9 To 7 — Eagles, 4 To 2 — Little River Band, Ex To 25 — Gamma, Ex To 23 — T. DeSario. ADDS: 22 — D. Warwick, S. Forbert, T. Petty & Heartbreakers, Hall & Oates.

### WKWK — WHEELING — JIM ROBERTS, MD

1-1 — R. Holmes. JUMPS: 39 To 33 — Spinners, 36 To 30 — J. Stewart, 37 To 29 — S. Forbert, 22 To 17 — T. Petty & Heartbreakers, 26 To 12 — Eagles, 18 To 6 — K. Rogers, 11 To 5 — C. Richard, 6 To 3 — M. Jackson, Ex To 40 — R. Stewart, Ex To 39 — R. John, Ex To 38 — B. Manilow, Ex To 36 — Styx, Ex To 34 — Prince. ADDS: D. Fogelberg, Queen, Toto, N. Diamond, A. Murray.

### 14Q — WORCHESTER — STEVE YORK, MD

1-1 — Styx (old). JUMPS: 29 To 22 — R. John, 23 To 19 — D. Warwick, 28 To 16 — T. Petty & Heartbreakers, 26 To 13 — D. Summer, 24 To 12 — Eagles, 19 To 11 — J.D. Souther, 15 To 10 — Fleetwood Mac, 14 To 9 — M. Jackson, 13 To 7 — Buggles, Ex To 31 — K. Loggins, Ex To 29 — Cheap Trick, Ex To 26 — Styx, Ex To 25 — ABBA, Ex To 23 — ELO. ADDS: D. Fogelberg, Queen, T. DeSario, A. Murray, J. Stewart.

## SOUTHEAST

### WANS — ANDERSON — CHARLIE McCOY, PD

1-1 — Jefferson Starship. JUMPS: 36 To 32 — Cheap Trick, 35 To 30 — R. John, 34 To 28 — R. Stewart, 29 To 26 — B. Raitt, 30 To 25 — Santana, 28 To 24 — Fleetwood Mac, 26 To 23 — S. Robinson, 25 To 21 — Prince, 27 To 18 — Eagles, 20 To 15 — K. Rogers, 19 To 14 — Captain & Tennille, 10 To 8 — I. Hayes, 7 To 4 — Sugar Hill Gang, 5 To 3 — K. Loggins, Ex To 38 — R. Coolidge, Ex To 37 — ELO, Ex To 34 — Styx, Ex To 29 — S. Forbert. ADDS: Queen, M. Nesmith, Spinners, M. Piner, R. Palmer.

### WRFC — ATHENS — GARY KIRK, MD

4-1 — K. Rogers. JUMPS: 30 To 26 — Spinners, 29 To 25 — Fleetwood Mac, 27 To 24 — Santana, 26 To 23 — T. DeSario, 24 To 19, Rufus & Chaka, 21 To 16 — D. Fogelberg, 18 To 15 — O'Jays, 19 To 14 — Eagles, 13 To 10 — T. Petty & Heartbreakers, 11 To 8 — Captain & Tennille, 8 To 6 — Jefferson Starship, 7 To 4 — I. Hayes, 5 To 3 — Kool & Gang, Ex To 30 — B. Manilow, Ex To 29 — S. Forbert, Ex To 28 — Dirt Band. ADDS: Styx, Queen, S. Quatro, R. John.

### WXQI — ATLANTA — J.J. JORDAN, MD

1-1 — M. Jackson. JUMPS: 26 To 22 — Santana, 24 To 21 — T. DeSario, 20 To 17 — Dirt Band, 19 To 15 — O'Jays, 21 To 14 — Fleetwood Mac, 17 To 12, Rufus & Chaka, 14 To 7 — Eagles, Ex To 29 — Queen, Ex To 27 — S. Forbert, Ex To 26 — N. Diamond, Ex To 25 — R. John, Ex To 23 — Inmates. ADDS: J. Buffett.

### WBBQ — AUGUSTA — BRUCE STEVENS, MD

1-1 — S. Robinson. JUMPS: 29 To 26 — ABBA, 28 To 23 — Fleetwood Mac, 24 To 21 — Foghat, 23 To 19 — Prince, 22 To 18 — S. Quatro, 20 To 17 — O'Jays, 22 To 16 — Eagles, 18 To 15 — T. Petty & Heartbreakers, 17 To 12 — Dirt Band, 14 To 8 — K. Loggins, 12 To 2 — K. Rogers, Ex To 30 — D. Warwick. ADDS: A. Murray, Shalamar, Santana.

### WKXX — BIRMINGHAM — STEVE DAVIS, MD

3-1 — Captain & Tennille. JUMPS: 30 To 26 — J. Stewart, 29 To 25 — Spinners, 28 To 24 — R. John, 25 To 23 — J. Cougar, 27 To 21 — R. Stewart, 23 To 19, J. Buffett, 21 To 17 — Eagles, 19 To 16 — T. Petty & Heartbreakers, 17 To 13 — Dirt Band, 16 To 11 — R. Coolidge, 13 To 9 — Jefferson Starship, 11 To 7 — K. Rogers, 8 To 6 — S. Robinson, Ex To 30 — Toto, Ex To 29 — S. Quatro, Ex To 28 — Queen, Ex To 27 — Fleetwood Mac. ADDS: S. Forbert, Styx, Cheap Trick, D. Fogelberg.

### WGSN — BIRMINGHAM — JOHN REED, MD

3-1 — M. Jackson. JUMPS: 36 To 32 — R. Coolidge, 35 To 31 — T. Johnston, 34 To 29 — T. DeSario, 32 To 28 — Foghat, 30 To 27 — J. Stewart, 29 To 26 — T. Petty & Heartbreakers, 31 To 25 — Fleetwood Mac, 27 To 24 — J. Buffett, 24 To 21, R. Furay, 37 To 20 — O'Jays, 25 To 19 — Blackfoot, 26 To 15 — D. Warwick, 19 To 13 — Jefferson Starship, 22 To 11 — Eagles, 18 To 10 — K. Loggins, 11 To 6 — Captain & Tennille, 10 To 5 — I. Hayes, 6 To 4 — Kool & Gang, 5 To 3 — K. Rogers, Ex To 36 — B. Manilow, Ex To 35 — S. Forbert, Ex To 34 — Queen, Ex To 33 — Dirt Band, Ex To 22 — Prince. ADDS: D. Fogelberg, Spinners.

### WERC — BIRMINGHAM — MARK THOMPSON, MD

1-1 — M. Jackson. JUMPS: 23 To 19 — T. Petty & Heartbreakers, 21 To 18 — Santana, 24 To 14 — Prince, 19 To 12 — Eagles, 14 To 11 — K. Loggins, 17 To 10 — Foghat, 10 To 7 — Foreigner, Ex To 25 — Dirt Band, Ex To 22 — R. Stewart. ADDS: Styx, N. Diamond, Queen, D. Fogelberg.

### WAYS — CHARLOTTE — SCOTT SLADE, PD

3-1 — K. Rogers. JUMPS: 32 To 29 — Hall & Oates, 29 To 26 — Prince, 25 To 21 — T. DeSario, 20 To 17 — Jefferson Starship, 17 To 14 — S. Wonder, 10 To 7 — Kool & Gang, 7 To 3 — M. Jackson, Ex To 36 — D. Fogelberg, Ex To 31 — N. Diamond. ADDS: Cheap Trick, N. Larson, J. Buffett.

### WQXQ — DAYTONA BEACH — JOHN SCOTT, MD

2-1 — Captain & Tennille. JUMPS: 39 To 34 — Spinners, 38 To 33 — B. Welch, 37 To 32 — Inmates, 40 To 31 — R. John, 36 To 30 — D. Rogers, 35 To 29 — T. Johnston, 33 To 28 — S. Forbert, 32 To 27 — Flying Lizards, 34 To 26 — T. DeSario, 31 To 24 — Sniff 'N' Tears, 30 To 25 — Mothers Finest, 29 To 23 — O'Jays, 28 To 22 — Dollar, 27 To 21 — B. Raitt, 22 To 16 — J. Stewart, 25 To 15 — Foghat, 21 To 13 — Prince, 17 To 9 — M. Johnson, 18 To 8 — Eagles, 19 To 7 — Kool & Gang, 12 To 6 — Santana, 9 To 5 — T. Petty & Heartbreakers, Ex To 39 — Journey, Ex To 38 — Molly Hatchet, Ex To 37 — A. Murray, Ex To 36 — Fleetwood Mac, Ex To 35 — Toto. ADDS: 40 — Queen, B. James, D. Fogelberg, Aerosmith, Earth, Wind & Fire, J. Buffett.

### WAXY — FORT LAUDERDALE — RICK SHAW, PD

2-1 — K. Loggins. JUMPS: 30 To 27 — Prince, 29 To 26 — D. Fogelberg, 28 To 23 — Jefferson Starship, 25 To 20 — C. Richard, 22 To 18 — Led Zeppelin, 20 To 17 — T. DeSario, 19 To 15 — M. Manchester, 10 To 8 — Supertramp, 5 To 3 — S. Wonder. ADDS: 28 — S. Robinson, M. Piner, Wings.

### WJDX — JACKSON — BILL CREWS, MD

1-1 — Captain & Tennille. JUMPS: 22 To 19 — C. Richard, 24 To 17 — Little River Band, 23 To 16 — S. Forbert, 17 To 14 — Foghat, 16 To 12 — Hall & Oates, 14 To 8 — Eagles, 10 To 5 — Dr. Hook, 7 To 4 — O'Jays. ADDS: 21 — D. Warwick, 24 — D. Fogelberg, 26 — B. Manilow.

### Y103 — JACKSONVILLE — SCOTT SHERWOOD, PD

6-1 — R. Holmes. JUMPS: 39 To 33 — J. Buffett, 36 To 32 — R. Furray, 38 To 31 — ELO, 40 To 30 — Fleetwood Mac, 37 To 29 — R. John, 32 To 28 — Y. Elliman, 35 To 27 — J.D. Souther, 33 To 26 — Cheap Trick, 34 To 25 — Styx, 30 To 23 — S. Wonder, 28 To 22 — Santana, 29 To 21 — Prince, 31 To 20 — T. DeSario, 27 To 19 — Eagles, 26 To 18 — Foghat, 22 To 17 — J. Cougar, 24 To 16 — T. Petty & Heartbreakers, 23 To 15 — Kool & Gang, 20 To 14 — K. Loggins, 16 To 13 — Pablo Cruise, 19 To 12 — I. Hayes, 15 To 11 — 38 Special, 14 To 8 — Jefferson Starship, 12 To 7 — Captain & Tennille, 9 To 6 — Foreigner, Ex To 36 — J. Stewart, Ex To 35 — S. Forbert, Ex To 34 — D. Fogelberg. ADDS: 37 — T. Johnston, 38 — Toto, 39 — N. Diamond, 40 — Hall & Oates, A. Murray, Kool & Gang (new), R. Stewart, Gamma, Dirt Band, N. Larson.

### WAPE — JACKSONVILLE — PAUL SEBASTIAN, PD

2-1 — R. Holmes. JUMPS: 29 To 26 — S. Forbert, 28 To 24 — Fleetwood Mac, 26 To 23 — J. Stewart, 21 To 17, T. Johnston, 19 To 15 — A. Parsons Project, 17 To 14 — S. Robinson, 16 To 13 — T. Petty & Heartbreakers, 15 To 12 — T. DeSario, 14 To 10 — M. Jackson, 10 To 8 — K. Rogers, 9 To 7 — Foghat, 8 To 6 — Jefferson Starship, 7 To 2 — K.C. & Sunshine Band. ADDS: Styx, J. Buffett, Queen.

### V97 — JACKSONVILLE — DAVE SCOTT, MD

1-1 — M. Jackson. JUMPS: 22 To 15 — R. Stewart, 17 To 13 — Eagles, 15 To 11 — Dr. Hook, 13 To 10 — T. Petty & Heartbreakers, 12 To 9 — K. Rogers, 10 To 8 — S. Wonder, Ex To 38 — Cheap Trick. ADDS: 39 — S. Forbert, 40 — ELO, D. Fogelberg, Queen, P. Benatar, B. Raitt, Cher.

### WFOM — MARIETTA — MIKE DURRETT, PD

4-1 — K. Rogers. JUMPS: 29 To 25 — N. Diamond, 27 To 24 — J. Stewart, 28 To 23 — D. Fogelberg, 26 To 22 — R. Stewart, 24 To 21 — H. Alpert, 25 To 20 — O'Jays, 23 To 19 — T. DeSario, 21 To 16 — Fleetwood Mac, 18 To 14 — Dirt Band, 14 To 11 — D. Warwick, 13 To 10 — Eagles, 8 To 6 — K. Loggins, 6 To 4 — M. Jackson, Ex To 29 — B. Manilow, Ex To 27 — A. Murray. ADDS: 26 — Queen, 30 — S. Forbert, J. Buffett, N. Larson.

### WLAC — NASHVILLE — RICK HARRIS, PD

1-1 — K. Rogers. JUMPS: 30 To 27 — T. Petty & Heartbreakers, 29 To 23 — K. Loggins, 25 To 22 — Eagles, 23 To 20 — D. Warwick, 17 To 14 — Captain & Tennille, 13 To 9 — Little River Band, 11 To 8 — Supertramp, 6 To 3 — R. Holmes, Ex To 30 — Inmates, Ex To 29 — T. DeSario, Ex To 28 — Foghat. ADDS: Dirt Band, J. Stewart, D. Fogelberg, Queen, Spinners, J. Warnes, A. Murray.

### WKXX — NASHVILLE — STEVE DENTON, MD

3-1 — M. Jackson. JUMPS: 30 To 26 — S. Forbert, 29 To 24 — T. DeSario, 28 To 22 — D. Warwick, 22 To 19 — R. Stewart, 18 To 14 — T. Petty & Heartbreakers, 26 To 13 — Prince, 16 To 12 — D. Summer, 15 To 11 — K. Loggins, 23 To 8 — Eagles, 9 To 7 — S. Robinson, 13 To 5 — Captain & Tennille, Ex To 30 — Queen, Ex To 29 — Spinners, Ex To 28 — D. Fogelberg, Ex To 27 — Styx. ADDS: Led Zeppelin, B. Manilow, O'Jays, N. Diamond, J. Warnes, ELO, Molly Hatchet, Dirt Band.

### WGH — NORFOLK — BOB CANADA, PD

2-1 — R. Holmes. JUMPS: 24 To 19 — Eagles, 17 To 13 — D. Summer, 14 To 10 — Little River Band, 11 To 9 — Dr. Hook, 12 To 5 — Sugar Hill Gang, Ex To 24 — Prince, Ex To 23 — Queen, Ex To 18 — S. Forbert, Ex To 16 — Fleetwood Mac. ADDS: Dirt Band, A. Murray.

### BJ105 — ORLANDO — TERRY LONG, MD

6-1 — R. Holmes. JUMPS: 40 To 33 — Prince, 39 To 32 — Styx, 38 To 31 — R. Palmer, 37 To 28 — Kool & Gang, 30 To 27 — Buggles, 29 To 26 — Rufus & Chaka, 27 To 24 — R. John, 26 To 23 — C. Gayle, 25 To 22 — Foreigner, 24 To 21 — Eagles, 23 To 20 — Pablo Cruise, 22 To 19 — T. Petty & Heartbreakers, 21 To 18 — O'Jays, 20 To 13 — K. Rogers, 12 To 9 — B. Manilow, 10 To 7 — Little River Band, 8 To 6 — C. Richard, 7 To 5 — Dr. Hook, 5 To 3 — Captain & Tennille, 13 To 2 — Sugar Hill Gang. ADDS: 37 — Fleetwood Mac, 38 — Foghat, 39 — D. Warwick, 40 — ELO, P. Benatar, Cheap Trick, Pleasure, Cher, M. Piner.

### WKIX — RALEIGH — RON MCKAY, MD

1-1 — R. Holmes. JUMPS: 30 To 27 — R. Coolidge, 29 To 25 — K. Loggins, 28 To 23 — T. DeSario, 26 To 22 — T. Petty & Heartbreakers, 25 To 21 — D. Warwick, 23 To 17 — Eagles, 16 To 13 — Captain & Tennille, 14 To 10 — Prince, 11 To 7 — S. Robinson, 8 To 6 — Sugar Hill Gang, 6 To 3 — M. Jackson, 5 To 2 — K. Rogers, Ex To 29 — Shalamar, Ex To 28 — D. Fogelberg, Ex To 24 — Rufus & Chaka. ADDS: Fleetwood Mac, N. Diamond, S. Forbert, Queen, R. John.

### WSEZ — WINSTON/SALEM — DUTCH BERRY, PD/MD

6-1 — Kool & Gang. JUMPS: 38 To 32 — R. Stewart, 39 To 30 — B. Manilow, 35 To 27 — ELO, 34 To 26 — T. Petty & Heartbreakers, 28 To 24 — T. Johnston, 26 To 23 — D. Warwick, 30 To 22 — Fleetwood Mac, 24 To 20 — K. Loggins, 23 To 19 — T. DeSario, 33 To 17 — S. Forbert, 19 To 9 — Jefferson Starship, 14 To 8 — Eagles, 10 To 4 — K. Rogers, Ex To 36 — R. Coolidge, Ex To 35 — Styx, Ex To 31 — Dirt Band, 34 — Led Zeppelin, Queen, D. Fogelberg, R. Palmer, D. Rogers.

## SOUTHWEST

### KNOW — AUSTIN — LENNY WHITE, MD

3-1 — Jefferson Starship. JUMPS: 46 To 39 — ELO, 47 To 38 — Dirt Band, 38 To 31 — D. Fogelberg, 35

# REGIONAL PROGRAMMING GUIDE

To 30 — D. Rogers, 36 To 29 — Toto, 32 To 28 — Styx, 33 To 26 — J. Stewart, 28 To 25 — K. Rogers, 30 To 24 — Cheap Trick, 27 To 23 — P. Benatar, 23 To 20 — Inmates, 21 To 18 — Santana, 26 To 17 — Fleetwood Mac, 22 To 15 — C. Richard, 17 To 14 — Moon Martin, 26 To 12 — R. Coolidge, 12 To 9 — Foghat, 15 To 8 — Eagles, 11 To 7 — T. Petty & Heartbreakers, 7 To 4 — S. Forbert, 5 To 3 — K. Loggins, Ex To 40 — Sports, Ex To 35 — T. DeSario. ADDS: J. Jackson, Journey, S. Quatro, Molly Hatchett, J. Armatrading, C. Bullens, Queen.

## KLIF — DALLAS — HARRY NELSON, MD

2-1 — R. Holmes. JUMPS: 29 To 26 — Fleetwood Mac, 28 To 25 — S. Robinson, 27 To 24 — T. Petty & Heartbreakers, 28 To 21 — I. Hayes, 21 To 18 — K. Loggins, 20 To 16 — A. Parsons Project, 19 To 14 — K. Rogers, 17 To 12 — Pablo Cruise, 16 To 9 — C. Richard, 12 To 7 — M. Jackson, 10 To 6 — K.C. & Sunshine Band, 8 To 4 — Captain & Tennille, 5 To 3 — S. Wonder, Ex To 30 — R. Coolidge, Ex To 29 — Prince, Ex To 28 — T. DeSario. ADDS: D. Rogers, Spinners, Lobo, J. Warnes, Queen, G. Burns.

## Z97 DALLAS — GARY MACK, PD/MD

1-1 — Eagles. JUMPS: 20 To 17 — J.D. Souther, 21 To 14 — A. Parsons Project, 17 To 9 — REO Speedwagon. ADDS: 23 — K. Rogers, 27 — Fleetwood Mac, 30 — Journey.

## WHBQ — MEMPHIS — DAVE NICHOLS, PD

1-1 — B. Streisand & D. Summer. JUMPS: 24 To 21 — O'Jays, 22 To 18 — Eagles, 21 To 17 — T. Petty & Heartbreakers, 23 To 15 — Prince, 13 To 7 — I. Hayes, 12 To 5 — R. Holmes, 7 To 3 — Captain & Tennille, Ex To 29 — Inmates, Ex To 27 — ZZ Top, Ex To 26 — Spinners, Ex To 25 — D. Fogelberg, Ex To 24 — D. Warwick. ADDS: S. Forbert, T. DeSario, A. Murray, Dirt Band.

## WMC-FM — MEMPHIS — MARK WILLIAMS, MD

3-1 — M. Jackson. JUMPS: 25 To 21 — K. Loggins, 23 To 20 — Dr. Hook, 24 To 19 — Captain & Tennille, 22 To 17 — Eagles, 21 To 16 — T. Petty & Heartbreakers, 19 To 15 — Little River Band, 18 To 14 — Prince, 14 To 10 — Foreigner, 10 To 7 — Jefferson Starship, 4 To 2 — R. Holmes, Ex To 25 — Fleetwood Mac, Ex To 24 — Queen, Ex To 23 — Foghat, Ex To 22 — O'Jays. ADDS: D. Warwick, Earth, Wind & Fire, Spinners, D. Fogelberg, N. Diamond.

## WTIX — NEW ORLEANS — TERRY YOUNG, MD

1-1 — R. Holmes. JUMPS: 39 To 32 — J. Cobb, 38 To 31 — Santana, 31 To 25 — T. DeSario, 28 To 23 — Dr. Hook, 26 To 21 — S. Forbert, 36 To 20 — Flying Lizards, 22 To 19 — Prince, 19 To 16 — K. Loggins, 18 To 15 — Jefferson Starship, 24 To 13 — Eagles, 17 To 12 — Foreigner, 13 To 10 — C. Richard, 14 To 7 — Captain & Tennille, 12 To 5 — S. Robinson, 10 To 4 — M. Jackson, Ex To 40 — S. Quatro, Ex To 39 — Rufus & Chaka, Ex To 38 — Spinners, Ex To 37 — Cheap Trick, Ex To 36 — O'Jays, Ex To 34 — Fleetwood Mac. ADDS: A. Murray, J. Stewart, P. Benatar, R. Palmer, R. John, Bar-Kays, Queen, Dollar.

## WNOE — NEW ORLEANS — WAYNE WATKINS, MD

1-1 — R. Holmes. JUMPS: 38 To 34 — T. DeSario, 37 To 31 — Santana, 34 To 30 — S. Forbert, 32 To 29 — P. Brown, 32 To 28 — Cheap Trick, 30 To 23 — Eagles, 25 To 22 — O'Jays, 24 To 21 — Hall & Oates, 23 To 19 — Rufus & Chaka, 22 To 18 — Jefferson Starship, 19 To 16 — T. Petty & Heartbreakers, 18 To 15 — Bar-Kays, 9 To 7 — Little River Band, 12 To 6 — Captain & Tennille, 10 To 5 — C. Richard, Ex To 40 — L. Garrett, Ex To 39 — Pleasure, Ex To 38 — Styx, Ex To 37 — Fleetwood Mac. ADDS: D. Fogelberg, A. Murray, Lobo, Cher, P. Benatar, J. Buffett, Shalamar, R. Palmer.

## KOFM — OKLAHOMA CITY — CHUCK MORGAN, MD

1-1 — K. Rogers. JUMPS: 30 To 27 — T. Johnston, 29 To 23 — R. John, 27 To 22 — S. Robinson, 24 To 21 — T. Petty & Heartbreakers, 23 To 20 — Dr. Hook, 28 To 19 — Eagles, 22 To 18 — K. Loggins, 20 To 17 — Captain & Tennille, 19 To 9 — M. Jackson, 18 To 8 — Buggles, 11 To 5 — Foreigner, Ex To 30 — Hall & Oates, Ex To 29 — Foghat, Ex To 28 — Fleetwood Mac. ADDS: S. Forbert, Dirt Band, D. Fogelberg, Queen.

## KSLQ — ST. LOUIS — PHIL IRONS, MD

3-1 — K. Rogers. JUMPS: 28 To 25 — Toto, 19 To 14 — Styx, 18 To 13 — Fleetwood Mac, 15 To 9 — Captain & Tennille, 10 To 8 — C. Gayle, 9 To 7 — Cheap Trick, 12 To 6 — M. Jackson, 8 To 5 — Kool & Gang, 4 To 2 — Eagles.

## KXOK — ST. LOUIS — LEE DOUGLAS, PD/MD

1-1 — Styx. JUMPS: 29 To 23 — S. Forbert, 23 To 20 — K. Loggins, 27 To 19 — H. Alpert, 26 To 18 — D. Fogelberg, 20 To 17 — Fleetwood Mac, 18 To 15 — A. Parsons Project, 21 To 11 — Dr. Hook, 10 To 7 — C. Gayle, 9 To 6 — Eagles, 13 To 4 — K. Rogers. ADDS: 29 — D. Warwick, 30 — N. Diamond.

## KTSA — SAN ANTONIO — MIKE SCOTT, MD

1-1 — R. Holmes. JUMPS: 25 To 15 — D. Summer, 17 To 13 — R. Holmes, 16 To 10 — M., 19 To 9 — Switch, 9 To 7 — J.D. Souther, Ex To 30 — Fleetwood Mac, Ex To 29 — Santana, Ex To 26 — Flying Lizards, Ex To 16 — T. DeSario. ADDS: Spinners, T. Petty & Heartbreakers, Dirt Band, P. Brown, J. Stewart, S. Forbert.

## KEEL — SHREVEPORT — HOWARD CLARK, MD

5-1 — K. Rogers. JUMPS: 38 To 33 — J. Stewart, 36 To 31 — A. Parsons Project, 35 To 27 — Fleetwood Mac, 28 To 24 — Foghat, 37 To 23 — T. DeSario, 23 To 18 — S. Wonder, 31 To 17 — Eagles, 17 To 12 — T. Petty & Heartbreakers, 24 To 9 — Prince, 14 To 6 — M. Jackson, Ex To 36 — D. Rogers, Ex To 35 — S. Forbert, Ex To 34 — B. Raitt, Ex To 25 — Sugar Hill Gang. ADDS: A. Murray, Styx, Cheap Trick, D. Warwick, Spinners.

## KELI — TULSA — RAY LIVINGSTON, PD

1-1 — Styx. JUMPS: 30 To 25 — T. DeSario, 27 To 23 — M. Manchester, 24 To 21 — R. John, 23 To 19 — D. Warwick, 21 To 18 — T. Petty & Heartbreakers, 16 To 12 — S. Robinson, 12 To 6 — K. Loggins, 6 To 4 — Eagles, 5 To 3 — Kool & Gang, Ex To 30 — N. Diamond, Ex To 27 — D. Fogelberg, Ex To 24 — Foghat. ADDS: Queen, Rufus & Chaka, S. Quatro, Styx.

## MIDWEST

### WCUE — AKRON — VINCE RADILOVIC, PD

1-1 — R. Holmes. JUMPS: 39 To 30 — Prince, 38 To 26 — D. Summer, 33 To 23 — Fleetwood Mac, 30 To 27 — I. Hayes, 27 To 24 — Foghat, 26 To 22 — ABBA, 23 To 19 — Eagles, 22 To 15 — K. Rogers, 17 To 14 — K. Loggins, 13 To 9 — Captain & Tennille, 11 To 8 — Little River Band, 12 To 4 — M. Jackson, Ex To 40 — Styx, Ex To 38 — R. Coolidge, Ex To 36 — N. Diamond. ADDS: 35 — Queen, 37 — Led Zeppelin, A. Murray, Rufus & Chaka, Toto, O'Jays.

### WLS — CHICAGO — STEVE CASEY, MD

1-1 — Styx (old). JUMPS: 45 To 37 — Little River Band, 43 To 32 — T. Petty & Heartbreakers, 32 To 24 — Captain & Tennille, 35 To 23 — Eagles, 28 To 21 — S. Wonder, 22 To 19 — Foreigner, 25 To 17 — C. Richard, 24 To 13 — Jefferson Starship, 15 To 12 — J.D. Souther, 12 To 10 — Supertramp, 7 To 5 — K.C. & Sunshine Band, 4 To 2 — R. Holmes, Ex To 40 — Styx. ADDS: 16 — K. Rogers, 38 — M. Jackson.

### WEFM — CHICAGO — KEVIN METHENY, PD

1-1 — Styx (old). JUMPS: 30 To 25 — T. Petty & Heartbreakers, 18 To 15 — Rainbow, 17 To 14 — S. Robinson, 15 To 11 — Foghat, Ex To 30 — Flying Lizards, Ex To 27 — S. Forbert, Ex To 26 — T. DeSario. ADDS: D. Warwick, Rufus & Chaka, Molly Hatchett, C. Bullens.

### Q102 — CINCINNATI — MARK ELLIOT, PD/MD

3-1 — R. Holmes. JUMPS: 30 To 24 — Fleetwood Mac, 29 To 22 — M. Jackson, 26 To 21 — Foghat, 23 To 19 — Dr. Hook, 17 To 14 — T. Petty & Heartbreakers, 20 To 13 — Eagles, 15 To 10 — Captain & Tennille, 12 To 9 — Jefferson Starship, 8 To 6 — Little River Band, 6 To 4 — K. Loggins. ADDS: 29 — Styx, 30 — D. Fogelberg.

### WGCL — CLEVELAND — DAVE COLLINS, MD

1-1 — R. Holmes. JUMPS: 28 To 25 — Foghat, 27 To 24 — Cheap Trick, 30 To 23 — Rufus & Chaka, 26 To 19 — K. Rogers, 20 To 14 — D. Warwick, 14 To 10 — T. Petty & Heartbreakers, Ex To 30 — Blackfoot, Ex To 29 — D. Fogelberg. ADDS: 27 — Fleetwood Mac, 28 — Styx, Led Zeppelin, Hansie, J. Buffett.

### WZZP — CLEVELAND — CLEVELAND REYNOLDS, MD

2-1 — R. Holmes. JUMPS: 27 To 22 — T. DeSario, 25 To 20 — Hall & Oates, 21 To 15 — R. Coolidge, 24 To 10 — M. Jackson, 18 To 8 — K. Loggins, 14 To 7 — C. Richard, 11 To 6 — Captain & Tennille, 10 To 5 — Little River Band, 7 To 4 — K.C. & Sunshine Band, Ex To 29 — ELO, Ex To 28 — D. Warwick, Ex To 27 — Fleetwood Mac, Ex To 17 — Eagles. ADDS: S. Forbert, R. Furay.

### WNCI — COLUMBUS — STEVE EDWARDS, MD

1-1 — R. Holmes. JUMPS: 23 To 19 — Dr. Hook, 19 To 15 — Captain & Tennille, 11 To 8 — Supertramp, 10 To 5 — S. Robinson, 8 To 4 — Kool & Gang, 5 To 3 — K. Rogers, 4 To 2 — M. Jackson, Ex To 25 — Fleetwood Mac, Ex To 24 — D. Warwick, Ex To 18 — T. Petty & Heartbreakers. ADDS: D. Fogelberg.

### KIOA — DES MOINES — A.W. PANTOJA, MD

5-1 — R. Holmes. JUMPS: 24 To 21 — Fleetwood Mac, 23 To 20 — Dr. Hook, 21 To 18 — S. Wonder, 19 To 16 — A. Murray, 15 To 12 — K. Loggins, 16 To 11 — C. Richard, 11 To 8 — D. Warwick, 10 To 7 — Little River Band, 13 To 6 — K. Rogers, 8 To 5 — D. Summer, 6 To 4 — Supertramp, Ex To 24 — Eagles, Ex To 23 — M. Jackson. ADDS: R. Stewart.

### WDRQ — DETROIT — JIM RYAN, MD

1-1 — R. Holmes. JUMPS: 29 To 26 — T. DeSario, 28 To 24 — Styx, 30 To 23 — Prince, 23 To 16 — Jefferson Starship, 22 To 13 — Fleetwood Mac, 17 To 12 — Eagles, 10 To 8 — C. Richard, 12 To 7 — D. Warwick, 8 To 6 — P. Benatar, 6 To 4 — M. Jackson, Ex To 30 — T. Johnston, Ex To 29 — S. Forbert, Ex To 28 — Cheap Trick, Ex To 27 — Queen. ADDS: Spinners, Inmates, Santana.

### CKLW — DETROIT — ROSALIE TROMBLEY, MD

1-1 — R. Holmes. JUMPS: 26 To 21 — Dr. Hook, 24 To 19 — Little River Band, 17 To 11 — K. Loggins, 12 To 6 — M. Jackson, 8 To 5 — I. Hayes, 7 To 2 — Captain & Tennille, Ex To 30 — S. Forbert, Ex To 29 — N. Diamond, Ex To 27 — Supertramp, Ex To 23 — Cheap Trick. ADDS: A. Murray, Dirt Band, T. DeSario.

### KFMD — DUBUQUE — STEVE SESTERHENN, MD

3-1 — R. Holmes. JUMPS: 24 To 21 — Fleetwood Mac, 25 To 20 — T. DeSario, 23 To 19 — Foghat, 22 To 18 — S. Robinson, 18 To 15 — T. Petty & Heartbreakers, 17 To 14 — J. Cougar, 14 To 10 — K. Rogers, 21 To 9 — Eagles, 10 To 7 — Foreigner, 9 To 6 — Little River Band, 8 To 5 — Captain & Tennille, 6 To 4 — C. Richard, Ex To 25 — R. Coolidge, Ex To 24 — Cheap Trick, Ex To 23 — S. Forbert, Ex To 22 — T. Johnston. ADDS: D. Warwick, Styx, D. Fogelberg, Queen, Peaches & Herb.

### Z96 — GRAND RAPIDS — JAY MICHAELS, PD

3-1 — C. Richard. JUMPS: 29 To 25 — T. Johnston, 30 To 24 — T. DeSario, 25 To 22 — I. Hayes, 24 To 18 — Fleetwood Mac, 26 To 16 — S. Robinson, 20 To 15 — Dr. Hook, 21 To 13 — T. Petty & Heartbreakers, 18 To 12 — Foreigner, 13 To 10 — K. Loggins, 17 To 8 — Eagles, 14 To 7 — M. Jackson, 7 To 5 — Jefferson Starship, 6 To 3 — Captain & Tennille, 4 To 2 — Little River Band, Ex To 30 — Hall & Oates, Ex To 29 — Cheap Trick, Ex To 28 — S. Forbert, Ex To 23 — P. Benatar. ADDS: Styx, Dirt Band, Queen, Rufus & Chaka.

### WNDE — INDIANAPOLIS — DAVE CLARK, PD

4-1 — Dr. Hook. JUMPS: 26 To 20 — T. DeSario, 25 To 17 — M. Jackson, 20 To 16 — F. Mills, 17 To 13 — Fleetwood Mac, 18 To 11 — R. Coolidge, 14 To 9 — S. Robinson, 12 To 8 — D. Warwick, 8 To 4 — Captain & Tennille. ADDS: H. Alpert.

### KBEQ — KANSAS CITY — KATHY ROTHS, MD

1-1 — R. Holmes. JUMPS: 33 To 28 — T. DeSario, 27 To 24 — Eagles, 26 To 20 — M. Jackson, 24 To 19 — Jefferson Starship, 22 To 16 — K. Rogers, 19 To 15 — D. Warwick, 17 To 12 — T. Petty & Heartbreakers, 13 To 9 — Captain & Tennille, 9 To 7 — A. Parsons Project, 10 To 4 — S. Robinson, Ex To 40 — Prince. ADDS: Toto, Hall & Oates, H. Alpert, P. Benatar.

### WHB — KANSAS CITY — AL CASEY, PD

1-1 — K. Rogers. JUMPS: 24 To 20 — T. DeSario, 20 To 16 — Fleetwood Mac, 16 To 8 — T. Petty & Heartbreakers, 11 To 7 — Eagles, 5 To 2 — Captain & Tennille. ADDS: 22 — D. Fogelberg, 24 — B. Manilow, 25 — N. Diamond, 26 — A. Murray, 27 — Spinners, 28 — J. Stewart.

### WAKY — LOUISVILLE — MIKE McVAY, PD

1-1 — Little River Band. JUMPS: 29 To 26 — ELO, 30 To 24 — T. DeSario, 28 To 23 — R. Palmer, 25 To 21 — S. Robinson, 22 To 18 — Foghat, 21 To 16 — T. Petty & Heartbreakers, 19 To 15 — Fleetwood Mac, 18 To 14 — D. Warwick, 14 To 9 — Dr. Hook, 13 To 8 — Eagles, 11 To 6 — K. Loggins, 10 To 5 — C. Richard, 7 To 4 — Captain & Tennille. ADDS: 25 — B. Manilow, 27 — Cheap Trick, 28 — S. Forbert, 29 — Hall & Oates, 30 — Dirt Band.

### WISM — MADISON — JON LITTLE, PD

1-1 — R. Holmes. JUMPS: 30 To 26 — S. Robinson, 28 To 24 — Fleetwood Mac, 27 To 23 — Foghat, 25 To 19 — M. Jackson, 21 To 17 — Dr. Hook, 22 To 14 — Eagles, 18 To 11 — K. Rogers, 16 To 10 — Cheap Trick, 12 To 8 — T. Petty & Heartbreakers, 9 To 7 — Captain & Tennille, 10 To 5 — Jefferson Starship, 4 To 2 — C. Richard, Ex To 30 — Led Zeppelin, Ex To 29 — S. Forbert, Ex To 28 — Foreigner, Ex To 27 — D. Fogelberg. ADDS: Prince, Dirt Band, A. Murray.

### WOKY — MILWAUKEE — JIM BROWN, PD

3-1 — R. Holmes. JUMPS: 31 To 28 — S. Robinson, 30 To 26 — I. Hayes, 24 To 21 — Foreigner, 25 To 19 — M. Jackson, 21 To 16 — T. Petty & Heartbreakers, 18 To 12 — C. Richard, 14 To 10 — T. DeSario, 13 To 9 — Supertramp, 11 To 8 — K. Rogers, 10 To 4 — Kool & Gang, 5 To 2 — Jefferson Starship, Ex To 32 — Fleetwood Mac. Ex To 25 — Prince. ADDS: S. Forbert, Queen, R. John.

## WEST

### KSTP — MINNEAPOLIS — DON MICHAELS, MD

4-1 — Captain & Tennille. JUMPS: 28 To 24 — Lobo, 25 To 22 — D. Rogers, 26 To 19 — M. Jackson, 23 To 15 — T. DeSario, 15 To 12 — R. Coolidge, 14 To 11 — K. Loggins, 11 To 9 — K. Rogers, 10 To 7 — S. Wonder, 8 To 6 — C. Richard, 5 To 3 — D. Warwick, Ex To 30 — N. Diamond, Ex To 29 — D. Fogelberg. ADDS: B. Streisand, Spinners, J. Stewart, B. Manilow.

### WOW — OMAHA — ERIK FOX, PD/MD

4-1 — K. Loggins. JUMPS: 30 To 26 — D. Rogers, 29 To 24 — T. Johnston, 27 To 23 — Hall & Oates, 26 To 22 — D. Warwick, 22 To 19 — Cheap Trick, 24 To 18 — Dr. Hook, 23 To 17 — Eagles, 20 To 16 — Captain & Tennille, 19 To 7 — Jefferson Starship, 12 To 5 — Kool & Gang, 7 To 4 — K. Rogers, 11 To 3 — T. Petty & Heartbreakers, Ex To 30 — R. Stewart, Ex To 29 — R. Coolidge. ADDS: 28 — S. Forbert, Queen, Led Zeppelin.

### WSTP — STEVENS POINT — PAT MARTIN, PD/MD

1-1 — K. Rogers. JUMPS: 28 To 24 — Fleetwood Mac, 26 To 23 — Eagles, 25 To 20 — Foghat, 21 To 18 — Gamma, 22 To 17 — M. Jackson, 20 To 15 — Cheap Trick, 18 To 13 — P. Benatar, 15 To 11 — Dirt Band, 13 To 10 — A. Parsons Project, 16 To 9 — Toto, 12 To 8 — T. Johnston, 11 To 6 — T. Petty & Heartbreakers, 6 To 4 — K. Loggins, 4 To 2 — Jefferson Starship, Ex To 29 — R. Palmer, Ex To 27 — S. Forbert, Ex To 26 — Styx. ADDS: Queen, S. Robinson.

### KLEO — WICHITA — BOB McKAY, PD

1-1 — Captain & Tennille. JUMPS: 27 To 19 — Fleetwood Mac, 21 To 15 — Eagles, 19 To 14 — D. Warwick, 16 To 12 — T. Johnston, 13 To 9 — T. Petty & Heartbreakers, 11 To 7 — T. DeSario, Ex To 29 — B. Manilow, Ex To 28 — R. Stewart, Ex To 26 — Styx, Ex To 24 — S. Forbert. ADDS: N. Diamond, Cheap Trick.

### KRKE — ALBUQUERQUE — DEBBIE HUGHES, MD

2-1 — Led Zeppelin. JUMPS: 24 To 21 — Fleetwood Mac, 23 To 19 — R. Furay, 22 To 18 — Cars, 20 To 16 — Foghat, 19 To 15 — J. Cougar, 17 To 14 — T. Petty & Heartbreakers, 15 To 12 — Little River Band, 14 To 10 — C. Richard, 10 To 8 — Santana, 12 To 6 — Triumph, 9 To 5 — Eagles, 7 To 4 — Foreigner, 9 To 2 — Jefferson Starship, Ex To 30 — Cheap Trick, Ex To 25 — Toto, Ex To 22 — T. Johnston. ADDS: Dirt Band, April Wine, Aerosmith, B. Raitt, Gamma, Queen.

### KERN — BAKERSFIELD — KRIS MITCHELL, MD

1-1 — R. Holmes. JUMPS: 30 To 27 — T. Johnston, 29 To 26 — T. DeSario, 28 To 25 — Fleetwood Mac, 25 To 22 — Foghat, 23 To 19 — Eagles, 20 To 16 — M. Jackson, 21 To 15 — Sugar Hill Gang, 16 To 10 — Jefferson Starship, 10 To 8 — C. Richard, 9 To 7 — Captain & Tennille, Ex To 30 — Hall & Oates, Ex To 29 — S. Forbert, Ex To 28 — D. Warwick. ADDS: Styx, Queen, D. Fogelberg, Prince.

### KIMN — DENVER — DOUG ERICKSON, MD

2-1 — Jefferson Starship. JUMPS: 30 To 26 — S. Forbert, 26 To 18 — M. Jackson, 20 To 17 — K. Loggins, 18 To 15 — T. Petty & Heartbreakers, 17 To 14 — S. Robinson, 24 To 11 — Fleetwood Mac, 19 To 10 — K. Rogers, 13 To 9 — Foreigner, 12 To 8 — Eagles, 9 To 5 — C. Richard, 4 To 2 — Captain & Tennille, Ex To 29 — Cheap Trick, Ex To 28 — Hall & Oates, Ex To 25 — Styx, Ex To 24 — Prince, Ex To 23 — T. DeSario. ADDS: 30 — Queen, D. Fogelberg, N. Larson, Santana.

### KTLC — DENVER — PAULA MATTHEWS, MD

1-1 — R. Holmes. JUMPS: 39 To 34 — D. Williams, 36 To 32 — ELO, 35 To 29 — O'Jays, 32 To 28 — R. John, 29 To 25 — Bar-Kays, 31 To 23 — Santana, 25 To 21 — Hall & Oates, 24 To 19 — T. DeSario, 22 To 18 — T. Johnston, 20 To 16 — Y. Elliman, 19 To 15 — Rufus & Chaka, 17 To 13 — Shalamar, 13 To 9 — K. Loggins, Ex To 40 — R. Palmer, Ex To 39 — L. Garrett, Ex To 37 — Toto, Ex To 36 — Spinners, Ex To 22 — Fleetwood Mac. ADDS: J. McClain, Peaches & Herb, Lenny White, Sister Sledge, B. Vinton, J. Messina.

### KFYE — FRESNO — RAY APPLETON, MD

1-1 — Jefferson Starship. JUMPS: 26 To 26 — Cheap Trick, 28 To 25 — Styx, 27 To 24 — Fleetwood

(continued on page 31)

# POP RADIO

## ANALYSIS

### REGIONAL ACTION

#### EAST

- Most Added 1. CRAZY LITTLE THING CALLED LOVE — Queen — Elektra  
2. WORKING MY WAY BACK TO YOU — Spinners — Atlantic  
3. ROMEO'S TUNE — Steve Forbert — Nemperor/CBS  
4. DAYDREAM BELIEVER — Anne Murray — Capitol
- Most Active 1. SARA — Fleetwood Mac — Warner Bros.  
2. YES I'M READY — Teri DeSario & K.C. — Casablanca  
3. JANE — Jefferson Starship — Grunt/RCA  
4. WE DON'T TALK ANYMORE — Cliff Richard — EMI America

#### SOUTHEAST

- Most Added 1. CRAZY LITTLE THING CALLED LOVE — Queen — Elektra  
2. LONGER — Dan Fogelberg — Full Moon/Epic  
3. AN AMERICAN DREAM — Dirt Band — United Artists  
4. WHY ME — Styx — A&M
- Most Active 1. THE LONG RUN — Eagles — Asylum  
2. YES I'M READY — Terri DeSario & K.C. — Casablanca  
3. DON'T DO ME LIKE THAT — Tom Petty & Heartbreakers — Backstreet/MCA  
4. COWARD OF THE COUNTY — Kenny Rogers — United Artists

#### SOUTHWEST

- Most Added 1. CRAZY LITTLE THING CALLED LOVE — Queen — Elektra  
2. DAYDREAM BELIEVER — Anne Murray — Capitol  
3. WORKING MY WAY BACK TO YOU — Spinners — Atlantic  
4. LONGER — Dan Fogelberg — Full Moon/Epic
- Most Active 1. SARA — Fleetwood Mac — Warner Bros.  
2. THE LONG RUN — Eagles — Asylum  
3. THIS IS IT — Kenny Loggins — Columbia  
4. DO THAT TO ME ONE MORE TIME — Captain & Tennille — Casablanca

#### MIDWEST

- Most Added 1. CRAZY LITTLE THING CALLED LOVE — Queen — Elektra  
2. ROMEO'S TUNE — Steve Forbert — Nemperor/CBS  
3. LONGER — Dan Fogelberg — Full Moon/Epic  
4. WHY ME — Styx — A&M
- Most Active 1. ROCK WITH YOU — Michael Jackson — Epic  
2. DON'T DO ME LIKE THAT — Tom Petty & Heartbreakers — Backstreet/MCA  
3. DO THAT TO ME ONE MORE TIME — Captain & Tennille — Casablanca  
4. SARA — Fleetwood Mac — Warner Bros.

#### WEST

- Most Added 1. CRAZY LITTLE THING CALLED LOVE — Queen — Elektra  
2. LONGER — Dan Fogelberg — Full Moon/Epic  
3. I WANNA BE YOUR LOVER — Prince — Warner Bros.  
4. YOU KNOW THAT I LOVE YOU — Santana — Columbia
- Most Active 1. DON'T DO ME LIKE THAT — Tom Petty & Heartbreakers — Backstreet/MCA  
2. SARA — Fleetwood Mac — Warner Bros.  
3. ROCK WITH YOU — Michael Jackson — Epic  
4. JANE — Jefferson Starship — Grunt/RCA

### MOST ADDED RECORDS

- CRAZY LITTLE THING CALLED LOVE — QUEEN — ELEKTRA**  
WKBW, WFIL, WOKY, WAPE, WSGA, WTIX, KOFM, KIMN, 96KX, KLIF, WLAC, KHJ, KILT, WRFC, WOW, Z96, KRQ, 14Q, WCUE, WKIX, KFMD, WERC, KCPX, WGUY, WKBO, WTRY, WSEZ, WANS, KRKE, KELI, KERN, KROY, KSLY, KRSP, KNOW, WHHY, WSPT, V97, WQXQ, KPAM, WFOM, WKWK.
- LONGER — DAN FOGELBERG — FULL MOON/EPIC**  
WRVQ, WCAO, WTIC-FM, Q102, WNCI, WSGN, WKXX, KOFM, KDWB, WMC-FM, KJRB, KIMN, WHB, WLAC, B100, KING, KGW, WJDX, 14Q, KFMD, WERC, WKBO, WSEZ, KERN, KSLY, KRSP, WNOE, V97, WQXQ, WKWK.
- DAYDREAM BELIEVER — ANNE MURRAY — CAPITOL**  
WPRO-FM, CKLW, WBBQ, 96KX, KING, WGH, WHBQ, WRKO, WLAC, WHB, KJRB, WTIX, Y103, KAAY, 14Q, WCUE, WKIX, WISM, KCPX, WTRY, WNDE, KEEL, WKWK.
- WORKING MY WAY BACK TO YOU — SPINNERS — ATLANTIC**  
WRVQ, KFI, WCAO, WPRO-FM, WTIC-FM, WFIL, WSGN, WDRQ, WMC-FM, KOPA, WPEZ, KLIF, KSTP, WHB, WLAC, KRTH, JB105, KC101, WANS, KTSA, KEEL.
- ROMEO'S TUNE — STEVE FORBERT — NEMPEROR/CBS**  
WCAO, WZZP, KMJC, WKBW, WOKY, WKXX, KOFM, KDWB, WAKY, WPGC, WHBQ, KGW, JB105, WOW, KC101, WKIX, WGUY, KTSA, WBBF, V97, WFOM.
- WHY ME — STYX — A&M**  
WPRO-FM, 92X, Q102, WKXX, WAPE, WGCL, Z93, B100, WRKO, KILT, WRFC, Z96, KFMD, WERC, WGUY, KELI, KERN, KROY, KENO, KEEL.
- AN AMERICAN DREAM — THE DIRT BAND — UNITED ARTISTS**  
KFI, WTIC-FM, CKLW, Y103, WSGA, KOFM, WAKY, WLAC, WRKO, WHBQ, KFRC, KRTH, WGH, JB105, Z96, WWKX, WISM, KRKE.
- VOICES — CHEAP TRICK — EPIC**  
WKXX, BJ105, KJRB, WAKY, WAYS, KING, KLEO, WHHY, KENO, KEEL, KPAM.
- DEJA VU — DIONNE WARWICK — ARISTA**  
WABC, KXOK, BJ105, WMC-FM, WIFI, WEFM, WJDX, KFMD, WBBF, KENO, KEEL.
- SEPTEMBER MORN — NEIL DIAMOND — COLUMBIA**  
KMJC, WPRO-FM, Y103, KXOK, WMC-FM, WHB, WWKX, WERC, KLEO, WKWK.
- I WANNA BE YOUR LOVER — PRINCE — WARNER BROS.**  
KFI, F105, KJRB, B100, KHJ, KC101, WISM, KERN, KROY.
- "99" — TOTO — COLUMBIA**  
Y103, KBEQ, WXLO, KGW, KILT, WCUE, KFYE, KCPX, WKWK.
- WAIT FOR ME — DARYL HALL & JOHN OATES — RCA**  
F105, Y103, KBEQ, KOPA, WAKY, Z93, KREM, WBBF.

### RADIO ACTIVE SINGLES

- DO THAT TO ME ONE MORE TIME — CAPTAIN & TENNILLE — CASABLANCA**  
WCAO 19-15, F105 23-18, WZZP 11-6, KMJC 13-10, WPRO-FM 9-6, WABC 14-10, KOFM 20-17, WTIX 14-7, Y103 12-7, WKXX 3-1, WSGN 11-6, WNCI 19-15, Q102 15-10, CKLW 7-2, WLS 32-24, 92X 16-12, WFIL 17-11, BJ105 5-3, KIMN 4-2, KOPA 21-18, WMC-FM 24-19, KBEQ 13-9, B100 19-12, Y100 33-24, WLAC 17-14, WHB 5-2, KSTP 4-1, WAKY 7-4, WNDE 8-4, KLIF 8-4, KSLQ 15-9, KGW 21-14, KFRC 18-11, KING 9-6, KHJ 7-4, WHBQ 7-3, WXLO 17-9, WRKO 10-8.
- DON'T DO ME LIKE THAT — TOM PETTY & HEARTBREAKERS — BACKSTREET/MCA**  
WRVQ 16-12, KFI 20-14, KMJC 24-18, WPRO-FM 7-3, WABC 41-36, WSGA 11-9, WAPE 16-13, Y103 24-16, WKXX 19-16, WSGN 29-26, WNCI Ex-18, WOKY 21-16, Q102 17-14, WLS 43-32, 92X 20-16, WTIC-FM 20-17, BJ105 22-19, WPEZ 22-18, WIFI 25-18, KIMN 18-15, KOPA 6-3, KJRB 10-5, WMC-FM 21-16, KDWB 7-5, KBEQ 17-12, WGCL 14-10, B100 15-10, Z93 15-9, WLAC 30-27, WHB 16-8, WAKY 21-16, KLIF 27-24, WBBQ 18-15, KGW Ex-23, KFRC 5-3, KING 11-8, WHBQ 21-17, WEFM 30-25.
- SARA — FLEETWOOD MAC — WARNER BROS.**  
WRVQ 14-10, KFI 29-22, WCAO 17-14, WZZP Ex-27, WPRO-FM Ex-20, KXOK 20-17, WTIX Ex-34, WSGA 21-17, WAPE 28-24, Y103 40-30, WKXX Ex-27, WSGN 31-25, WNCI Ex-25, WOKY Ex-32, Q102 30-24, WTIC-FM 29-19, WPEZ 24-19, 96KX 20-16, WIFI 24-17, KIMN 24-11, KOPA 11-8, WMC-FM Ex-25, KDWB 22-13, B100 24-18, WQXI 21-14, Z93 18-13, WHB 20-16, WAKY 19-15, WNDE 17-13, KLIF 29-26, KSLQ 18-13, WBBQ 28-23, KGW Ex-25, KFRC 26-21, KING 21-18, WXLO Ex-28, WRKO 27-22, WGH Ex-16.
- YES I'M READY — TERI DeSARIO & K.C. — CASABLANCA**  
WRVQ 22-16, WCAO Ex-28, WZZP 27-22, KMJC 27-23, WPRO-FM Ex-22, WTIX 31-25, WSGA 23-20, WAPE 15-12, Y103 31-20, WSGN 34-29, WOKY 14-10, WFIL Ex-25, WKBW Ex-30, WTIC-FM 22-18, WIFI 30-24, KIMN Ex-23, KOPA 30-27, KBEQ 33-28, WDRQ 29-26, B100 28-23, WAYS 25-21, WQXI 24-21, Y100 10-6, Z93 27-24, WLAC Ex-29, WHB 24-20, KSTP 23-15, WAKY 30-24, WNDE 26-20, KLIF Ex-28, WAKY 20-17, WXLO 27-22, WRKO Ex-27, WEFM Ex-26.
- JANE — JEFFERSON STARSHIP — GRUNT/RCA**  
WRVQ 19-13, KFI 24-17, WCAO 12-8, F105 29-24, KMJC 15-8, WPRO-FM 22-16, WABC 37-28, WTIX 18-15, WSGA 13-10, WAPE 8-6, Y103 14-8, WKXX 13-9, WSGN 19-13, WOKY 5-2, Q102 12-9, WLS 24-13, 92X 14-7, WKBW 21-14, WTIC-FM 5-3, WPEZ 12-10, 96KX 14-11, WIFI 7-5, KOPA 17-14, KJRB 6-4, WMC 10-7, KBEQ 24-19, WDRQ 23-16, B100 12-8, WAYS 20-17, Y100 25-19, Z93 10-7, WAXY 28-23, KFRC 7-5.

### SECONDARY RADIO ACTIVE

- THE LONG RUN — EAGLES — ASYLUM**  
WJDX 14-8, WRFC 19-14, WOW 23-17, Z96 17-8, KC101 29-21, 14Q 24-12, WCUE 23-19, WKIX 23-17, WWKX 23-8, KFMD 21-9, WERC 19-12, WISM 22-14, KFYE 18-10, KCPX 4-1, WGUY 29-23, WKBO 24-14, WTRY 12-10, WSEZ 19-8, WANS 27-18, KRKE 9-5, KREM 11-8, KIOA Ex-24, KELI 6-4, KERN 23-19, KROY 23-19, KSLY 13-5, KLEO 21-15, KRSP 21-12, KNOW 15-8, WNDE 30-23, KPAM 25-14, KEEL 31-17, WQXQ 18-8, WKWK 26-12, KENO 19-13, WSPT 26-23, WFOM 13-10, V97 17-13, WBBF 9-7.
- SARA — FLEETWOOD MAC — WARNER BROS.**  
WRFC 29-25, Z96 24-18, 14Q 15-10, WCUE 33-23, KFMD 24-21, KFYE 27-24, WGUY 19-12, WKBO 29-25, WTRY 26-16, WSEZ 30-22, WANS 28-24, KRKE 24-21, KTSA Ex-30, KREM 25-21, KIOA 24-20, KERN 28-25, KSLY 25-20, KLEO 27-19, KRSP 15-7, KNOW 26-17, WNOE Ex-37, KPAM 26-22, KEEL 35-27, WQXQ Ex-36, WFOM 21-16, WSPT 28-24, KENO 25-19, KTLK Ex-22, WBBF 25-21.
- DON'T DO ME LIKE THAT — TOM PETTY & HEARTBREAKERS — BACKSTREET/MCA**  
WRFC 13-10, WOW 11-3, Z96 21-13, KRQ 26-21, 14Q 28-16, WKIX 26-22, WWKX 18-14, KFMD 18-15, WERC 23-19, KFYE 17-11, KCPX 25-22, WGUY 25-17, WSEZ 34-26, KRKE 17-4, KREM 15-11, KELI 21-18, KROY 13-9, KSLY 10-7, KLEO 13-9, KRSP 20-11, KNOW 11-7, WNDE 19-16, KPAM 16-8, KEEL 17-12, WQXQ 9-5, V97 13-10, WSPT 11-6, WWKX 22-17.
- YES I'M READY — TERI DeSARIO & K.C. — CASABLANCA**  
WRFC 25-22, Z96 30-24, KRQ Ex-37, KC101 23-19, WKIX 28-23, WWKX 29-24, KFMD 25-20, KCPX 24-20, WGUY 30-26, WKBO 26-23, WTRY Ex-22, WSEZ 23-19, KTSA Ex-16, KREM Ex-22, WBBF Ex-23, KERN 29-26, KLEO 11-7, KRSP 26-22, KNOW Ex-35, WNOE 38-34, KEEL 37-23, WQXQ 34-26, WFOM 23-19, KENO 28-21, KTLK 24-19.
- ROCK WITH YOU — MICHAEL JACKSON — EPIC**  
WOW 19-7, Z96 14-7, KRQ 17-12, WCUE 12-4, WKIX 6-3, WWKX 3-1, WISM 25-19, KFYE 14-8, KCPX 10-4, WGUY 12-3, WKBO 7-5, WTRY 8-3, WANS 19-14, KREM 9-5, KIOA Ex-23, KERN 20-16, KROY 4-1, KRSP 22-17, KEEL 14-6, WFOM 6-4, WSPT 22-17, WKWK 6-3.
- COWARD OF THE COUNTY — KENNY ROGERS — UNITED ARTISTS**  
WRFC 4-1, WOW 7-4, KRQ 27-24, KC101 22-15, WCUE 22-15, WKIX 5-2, KFMD 14-10, WISM 18-11, WKBO 6-3, WSEZ 10-4, WANS 20-15, KREM 18-10, WBBF 20-17, KIOA 13-6, KSLY 19-15, KRSP 12-5, KNOW 28-25, WNOE 5-3, KEEL 5-1, V97 12-9, WFOM 4-1, WKWK 18-6.

# REGIONAL PROGRAMMING GUIDE

(continued from page 29)

Mac, 20 To 16 — Foghat, 17 To 11 — T. Petty & Heartbreakers, 13 To 10 — Eagles, 14 To 8 — M. Jackson, 12 To 5 — K. Loggins, 7 To 4 — Foreigner, Ex To 30 — K. Bonoff, Ex To 29 — Led Zeppelin, Ex To 28 — ELO, Ex To 27 — Queen. ADDS: Toto, R. Stewart, R. John.

## KENO — LAS VEGAS — BILL ALEXANDER, MD

1-1 — R. Holmes. JUMPS: 29 To 24 — H. Alpert, 27 To 23 — Pablo Cruise, 28 To 21 — T. DeSario, 25 To 19 — Fleetwood Mac, 22 To 17 — Hall & Oates, 19 To 13 — Eagles, 14 To 10 — Foreigner, 12 To 8 — Kool & Gang, 9 To 5 — S. Wonder, Ex To 27 — Foghat. ADDS: 28 — D. Rogers, 29 — D. Warwick, 30 — Commodores, Cheap Trick, Styx.

## KRTH — LOS ANGELES — BOB HAMILTON, PD

1-1 — R. Holmes. JUMPS: 27 To 24 — B. Pointer, 26 To 23 — Little River Band, 24 To 20 — D. Warwick, 19 To 15 — I. Hayes, 11 To 9 — O'Jays, Ex To 30 — Hall & Oates, Ex To 29 — Queen. ADDS: 25 — Led Zeppelin, Rufus & Chaka, Spinners, A. Murray, Dirt Band, Santana.

## KHJ — LOS ANGELES — CHUCK MARTIN, PD

1-1 — R. Holmes. JUMPS: 27 To 24 — B. Pointer, 26 To 19 — Foreigner, 19 To 11 — O'Jays, 16 To 10 — C. Richard, 13 To 9 — I. Hayes, 9 To 7 — K. Loggins, 7 To 4 — Captain & Tennille, Ex To 30 — Styx, Ex To 27 — D. Warwick. ADDS: 28 — Prince, 29 — T. DeSario, Queen.

## KFI — LOS ANGELES — ROGER COLLINS, MD

3-1 — Kool & Gang. JUMPS: 26 To 23 — D. Warwick, 29 To 22 — Fleetwood Mac, 27 To 21 — B. Manilow, 23 To 19 — Foghat, 24 To 17 — Jefferson Starship, 20 To 14 — T. Petty & Heartbreakers, 12 To 10 — S. Robinson, 9 To 7 — K. Rogers, 13 To 6 — M. Jackson, 7 To 5 — Eagles, Ex To 28 — O'Jays, Ex To 26 — S. Forbert. ADDS: 30 — ELO, Spinners, K. Loggins, Dirt Band, Prince, Santana, B. Vinton, ABBA.

## KOPA — PHOENIX — STEVE RIVERS, PD

10-1 — M. Jackson. JUMPS: 30 To 27 — T. DeSario, 29 To 26 — Cheap Trick, 28 To 24 — D. Warwick, 26 To 23 — Prince, 24 To 21 — T. Johnston, 25 To 20 — Little River Band, 22 To 19 — S. Forbert, 21 To 18 — Captain & Tennille, 17 To 14 — Jefferson Starship, 19 To 16 — Rainbow, 16 To 13 — I. Hayes, 14 To 10 — Foghat, 11 To 8 — Fleetwood Mac, 9 To 6 — Dr. Hook, 6 To 3 — T. Petty & Heartbreakers, Ex To 30 — Queen, Ex To 29 — P. Benatar, Ex To 28 — D. Fogelberg. ADDS: Hall & Oates, N. Larson, Spinners.

## KGW — PORTLAND — RICHARD HARKER, PD

1-1 — R. Holmes. JUMPS: 23 To 18 — Foreigner, 21 To 14 — Captain & Tennille, 20 To 13 — Eagles, 16 To 11 — K. Loggins, 13 To 6 — M. Jackson, Ex To 30 — R. Furay, Ex To 28 — Cheap Trick, Ex To 27 — Hall & Oates, Ex To 26 — T. Johnston, Ex To 25 — Fleetwood Mac, Ex To 23 — T. Petty & Heartbreakers, Ex To 21 — K. Rogers. ADDS: Toto, D. Fogelberg, S. Forbert, S. Robinson, Foghat, T. DeSario.

## KPAM — PORTLAND — BILL MAYNE, PD/MD

1-1 — C. Richard. JUMPS: 33 To 29 — Hall & Oates, 30 To 26 — B. Raitt, 31 To 25 — Toto, 26 To 22 — Fleetwood Mac, 27 To 21 — Foreigner, 22 To 18 — Foghat, 25 To 14 — Eagles, 15 To 12 — A. Parsons Project, 16 To 8 — T. Petty & Heartbreakers, 8 To 6 — T. Johnston, 7 To 5 — K. Loggins, 6 To 3 — Jefferson Starship, Ex To 35 — J. Stewart, Ex To 34 — Journey, Ex To 33 — D. Fogelberg. ADDS: Cheap Trick, B. Streisand, Queen.

## KROY — SACRAMENTO — CHUCK HALE, PD

4-1 — M. Jackson. JUMPS: 29 To 26 — K. Loggins, 27 To 21 — S. Robinson, 23 To 19 — Eagles, 26 To 18 — K. Rogers, 25 To 17 — Captain & Tennille, 16 To 12 — Little River Band, 21 To 11 — C. Gayle, 13 To 9 — T. Petty & Heartbreakers, 11 To 7 — C. Richard, 14 To 5 — Kool & Gang, 8 To 3 — Jefferson Starship, Ex To 30 — Hall & Oates. ADDS: Queen, Styx, Prince.

## KCPX — SALT LAKE CITY — GARY WALDEN, PD

4-1 — Eagles. JUMPS: 25 To 22 — T. Petty & Heartbreakers, 24 To 20 — T. DeSario, 22 To 19 — I. Hayes, 23 To 18 — Prince, 21 To 17 — Foghat, 19 To 15 — S. Quatro, 18 To 14 — S. Robinson, 20 To 10 — M. Jackson, 18 To 9 — K. Rogers, 11 To 8 — Foreigner, 9 To 7 — Kool & Gang, 10 To 4 — Captain & Tennille, Ex To 30 — Spinners, Ex To 29 — T. Johnston. ADDS: Queen, A. Murray, Aerosmith, Toto, Journey, D. Rogers, B. Pointer.

## KRSP — SALT LAKE CITY — LORRAINE WINNEGAR, MD

2-1 — Foreigner. JUMPS: 26 To 22 — T. DeSario, 28 To 21 — Styx, 27 To 20 — T. Johnston, 25 To 19 — A. Parsons Project, 23 To 18 — Foghat, 22 To 17 — M. Jackson, 21 To 12 — Eagles, 20 To 11 — T. Petty & Heartbreakers, 10 To 8 — C. Richard, 15 To 7 — Fleetwood Mac, 14 To 6 — K. Loggins, 12 To 5 — K. Rogers, 9 To 3 — Captain & Tennille, 4 To 2 — Jefferson Starship, Ex To 27 — S. Forbert, Ex To 26 — D. Warwick, Ex To 25 — Cheap Trick. ADDS: D. Fogelberg, ELO, Queen.

## B100 — SAN DIEGO — GLEN McCARTNEY, PD

1-1 — R. Holmes. JUMPS: 30 To 27 — Cheap Trick, 28 To 23 — T. DeSario, 25 To 20 — I. Hayes, 22 To 19 — Foreigner, 24 To 18 — Fleetwood Mac, 20 To 14 — Eagles, 19 To 12 — Captain & Tennille, 15 To 10 — T. Petty & Heartbreakers, 12 To 8 — Jefferson Starship, 13 To 7 — S. Robinson, 9 To 6 — C. Richard, 7 To 3 — M. Jackson, Ex To 30 — T. Johnston, Ex To 29 — Breathless, Ex To 28 — Led Zeppelin, Ex To 22 — D. Warwick. ADDS: Styx, D. Fogelberg, Prince, ELO.

## KMJC — SAN DIEGO — A.J. ROBERTS, MD

2-1 — Fleetwood Mac. JUMPS: 30 To 27 — R. Stewart, 29 To 25 — Cheap Trick, 27 To 23 — T. DeSario, 28 To 22 — ELO, 25 To 21 — J. Cougar, 23 To 20 — A. Parsons Project, 22 To 19 — Foghat, 24 To 18 — T. Petty & Heartbreakers, 21 To 17 — K. Rogers, 19 To 16 — R. Coolidge, 20 To 15 — D. Warwick, 18 To 14 — S. Robinson, 17 To 13 — Hall & Oates, 16 To 12 — Kool & Gang, 13 To 10 — Captain & Tennille, 14 To 9 — M. Jackson, 15 To 8 — Jefferson Starship, 9 To 7 — S. Wonder, 10 To 5 — K. Loggins, 7 To 2 — Eagles. ADDS: 26 — D. Summer, 29 — S. Forbert, 30 — N. Diamond.

## KFRS — SAN FRANCISCO — DAVE SHOLIN, MD

1-1 — Styx (old). JUMPS: 29 To 25 — Led Zeppelin, 26 To 21 — Fleetwood Mac, 25 To 18 — D. Warwick, 21 To 17 — Flying Lizards, 18 To 11 — Captain & Tennille, 15 To 10 — Eagles, 7 To 5 — Jefferson Starship, 8 To 4 — M. Jackson, 5 To 3 — T. Petty & Heartbreakers, Ex To 30 — T. Johnston, Ex To 29 — J. Cougar, Ex To 26 — Foghat, Ex To 22 — Prince. ADDS: Dirt Band, Santana.

## KSly — SAN LUIS OBISPO — HARRY MA, PD

3-1 — K.C. & Sunshine Band. JUMPS: 29 To 25 — Foghat, 30 To 24 — Dirt Band, 27 To 23 — Earth, Wind & Fire, 25 To 20 — Fleetwood Mac, 23 To 18 — ELO, 19 To 15 — K. Rogers, 10 To 7 — T. Petty & Heartbreakers, 13 To 5 — Eagles, Ex To 30 — J. Buffett, Ex To 29 — J. Stewart, Ex To 28 — D. Rogers, Ex To 27 — T. Johnston. ADDS: D. Fogelberg, J. Cobb, Gamma, Queen, Farraghers.

## KING — SEATTLE — TOM McKAY, MD

1-1 — M. Jackson. JUMPS: 25 To 22 — T. Johnston, 21 To 18 — Fleetwood Mac, 24 To 15 — S. Robinson, 20 To 12 — K. Rogers, 13 To 9 — Foreigner, 11 To 8 — T. Petty & Heartbreakers, 12 To 7 — K. Loggins, 9 To 6 — Captain & Tennille, Ex To 25 — Foghat, Ex To 24 — A. Parsons Project, Ex To 23 — Kool & Gang. ADDS: A. Murray, Cheap Trick, D. Fogelberg, R. Furay.

## KJRB — SPOKANE — BRIAN GREGORY, MD

1-1 — Styx (old). JUMPS: 21 To 18 — Earth, Wind & Fire, 16 To 10 — A. Parsons Project, 12 To 9 — Little River Band, 10 To 5 — T. Petty & Heartbreakers, 6 To 4 — Jefferson Starship, 5 To 3 — K. Rogers, Ex To 28 — Foreigner, Ex To 27 — D. Warwick, Ex To 26 — Styx, Ex To 23 — Queen, Ex To 22 — I. Hayes. ADDS: A. Murray, D. Fogelberg, Prince, Cheap Trick.

## KREM — SPOKANE — DON NORDINE, PD

3-1 — Jefferson Starship. JUMPS: 29 To 25 — S. Robinson, 25 To 21 — Fleetwood Mac, 26 To 19 — Foghat, 28 To 18 — D. Warwick, 24 To 17 — ELO, 22 To 15 — J.D. Souther, 15 To 11 — T. Petty & Heartbreakers, 18 To 10 — K. Rogers, 11 To 8 — Eagles, 9 To 5 — M. Jackson, 5 To 3 — C. Richard, 4 To 2 — Captain & Tennille, Ex To 30 — Styx, Ex To 28 — S. Forbert, Ex To 27 — T. Johnston, Ex To 24 — Prince, Ex To 22 — T. DeSario, Ex To 16 — Kool & Gang. ADDS: Hall & Oates, D. Fogelberg, R. Stewart, A. Murray, Earth, Wind & Fire.

## KRQ — TUCSON — DAN McCOY, MD

1-1 — Little River Band. JUMPS: 39 To 32 — Styx, 37 To 31 — S. Forbert, 35 To 30 — Pages, 33 To 28 — Cheap Trick, 31 To 27 — Hall & Oates, 40 To 26 — ELO, 27 To 24 — K. Rogers, 25 To 22 — S. Robinson, 26 To 21 — T. Petty & Heartbreakers, 24 To 18 — A. Parsons Project, 19 To 15 — S. Wonder, 17 To 12 — M. Jackson, 15 To 11 — Kool & Gang, 13 To 7 — Jefferson Starship, 12 To 6 — C. Richard, 8 To 5 — Foreigner, Ex To 40 — Santana, Ex To 37 — T. DeSario. ADDS: 35 — T. Johnston, 36 — Queen, P. Benatar, S. Quatro.

The following stations were also used in this week's research: KILT, WPGC, KRBE, KAAV, Z93, Y100, WRVQ, WSGA, WXLO.

# K-tel Product Sells Well For LP Dealers, Discount Chains

(continued from page 10)

Although K-tel sales form only a small percentage of National Record Mart's total annual volume, Grimes believes that this is "plus business," involving customers who normally don't buy records. "If K-tel didn't advertise the product," he said, "most of them probably wouldn't come into a record store."

Similarly, Bressi noted that "many times it gets people into the store who aren't your everyday record connoisseur. That is the draw of television advertising."

Kochman pointed out that this type of shopper is more likely to go into a record store at Christmas than at any other time. "At this time of year, you get shoppers coming out of the woodwork — the aunts, the uncles, the grandmothers, who don't know what to buy for a kid, the kind who are often repulsed by walking into a record store. And they see a creative K-tel display, and maybe they've seen it on TV. It's got all the top artists on it, and they know they should be happy with that as a gift-type item."

## Radio Ads

K-tel has stepped up its advertising over the past couple of years, and not only on TV, but also on radio, according to Mickey Elfenbein, executive vice president of the company. At this time of the year, he estimated, K-tel is spending \$1 million a week on advertising in the U.S. alone. "We spend 30% or better of our sales dollars in advertising," he stated.

Although radio ads comprise no higher a percentage of the company's ad budget than they did in previous years, noted Elfenbein, K-tel is trying harder to target their radio spots to particular stations and time slots and to design their commercials "so they stand out in the right spot where our customers might be."

Elfenbein added that "radio is an important supplement to our television advertising, especially when we're selling a particular sound."

Overall, however, K-tel still depends on television to get its message across. Elfenbein noted that the company has been buying more spots in prime time network TV, although the bulk of its advertising still goes to local stations. He explained that, while the company naturally tries to make sure that its prime time buys are cost-effective, the decision to shift more dollars in this direction was related to K-tel's efforts to upgrade its image.

As part of this image campaign, K-tel has improved the look of its album jackets, and its spots are "a little less hard-sell than in the past," noted Elfenbein. He added that positioning a K-tel ad along with commercials for well-known national brands in prime time helps not only K-tel's image, but the image of the artists featured on its packages.

## Small Part Of Business

While Elfenbein said that K-tel's business with specialty record retailers is up this year, he pointed out that these dealers still contribute only a small portion of K-tel's total volume. "Our primary customers," he stated, "are the K marts, Woolworth/Woolco, Eckerd's, Thrifty Drug Stores — that's where we get the bulk of our volume. Normal record retailers account for a very small part of our business."

Elfenbein added that K-tel is not trying to sell to more record retailers. "We have a very solid base of customers. We get great support from some of our mass merchandising customers. The reason is that they earn a good profit on our product, so they're very supportive. In contrast to a lot of the industry, they don't discount our product."

None of the record retailers surveyed by Cash Box said that they discounted K-tel product below its advertised price. In fact,

Kochman noted that K-tel albums are "priced right" compared to other records, especially with all the high-priced double LPs that are currently on the market. He added that one of the reasons why K-tel records are fairly profitable is that they don't have to be discounted in order to be sold.

Grimes said that his profit margin on K-tel product is as good or slightly better than it is on Top 50 titles, but less than it is on catalog. Also, he noted that, unlike full-line record manufacturers, K-tel pays freight-back charges, which helps his margin.

Nevertheless, if there were no deep discounting on hit albums, the retailers agreed, their profit margin on K-tel would be less than on regular product. In contrast, mass merchandisers can realize a considerably greater profit on K-tel packages than they can on rack-supplied records, since both cost and competitive pressures are lower with the K-tel product. Consequently noted Staley of Woolworth/Woolco, the K-tel albums are "very valuable" items in the inventory mix of his record departments. The chain is frequently tagged in K-tel's TV ads, and sell-through on a year-round basis is about 75-80%.

While record retailers are less frequently tagged in K-tel commercials than are mass merchandisers, the company does offer a fairly generous policy to its volume accounts. National Record Mart, for instance, has 30 stores in the Pittsburgh area, and they are mentioned in every local K-tel ad, along with several mass merchandisers. (Grimes explained that he could have had his chain tagged by itself in some of the ads, but that then its name would have been omitted from other spots.) And Kochman estimated that Listening Booth gets 75% of the tags for specialty record dealers in all the markets where the chain's outlets are located.

If K-tel product is selling so well here, why doesn't it appear on the national trade charts, as it does in Europe? Elfenbein responded, "Our records are considered not to be the original releases, so they aren't reported by the record shops." In addition, he noted, rack robbers don't report the K-tel packages because they don't handle them. "We couldn't afford to sell a rack jobber or distributor and still be able to advertise the way we have to," commented Elfenbein.

# Curbishley Baird Inks With Polytel Film Ltd.

NEW YORK — Curbishley Baird Enterprise Ltd., a production company headed by Roy Baird and Bill Curbishley, manager of The Who, has signed a long-term exclusive agreement with Polytel Film Ltd., a division of Polygram Corporation, for the development of feature films.

Dr. Echart Haas, president of the Polygram TV-Film Division in Hamburg, called the agreement "an important further step in the expansion of Polygram's involvement in international picture production for which London, as one of Europe's creative centers, is essential."

Curbishley Baird recently produced "Quadrophonia" with Polygram financing, and is currently completing filming of "McVicar," also financed by Polygram.

Curbishley Baird's agreement with Polygram is in association with The Who, although the group will not necessarily be involved in every project, nor will every film be music-oriented.

# Gold LP For REO

NEW YORK — "Nine Lives," the latest LP by Epic group REO Speedwagon, has been certified gold.

# COUNTRY

## Country Music Experiences Ups And Downs During 1979

by Don Cusic & Jennifer Bohler

NASHVILLE — It has been a strange mixture of ups and downs in the country music industry this year as execs tightened belts and spent carefully while consumers con-

tinued to see, hear and buy more country music.

There was more country music on television this year than ever before and more involvement of the country music industry in politics; the tenth annual country radio seminar was bigger and better than ever, perhaps a reflection that there are more country stations now than ever before. The attendance at Fan Fair hit record numbers, but in October, for the second Ole Opry Birthday Celebration, attendance was down as music executives as well as consumers were trimming their expenses and expenditures.

The October fest did show an increase in radio personnel attendance though and the Talent Buyers Seminar, held during the same week, increased its attendance over the past years. The Opry Celebration this year switched dates so that it would be the same week as the CMA Awards telecast, which had been moved back a week by the network.

### ABC/MCA

The most significant business merger in 1979 was the purchase of ABC Records by MCA. This move led to MCA having the largest and strongest country roster ever, flooding the charts with activity. ABC artists

(continued on page 37)

## Airplay Heavy On New Jennings Cut

NASHVILLE — Country radio stations are giving heavy airplay to a new Waylon Jennings song, "I Ain't Living Long Like This," although it has not yet been released as a commercial single. This week 27 country stations that report to **Cash Box** added the Jennings cut to their playlists.

Normally this number of reports would bring a record on the **Cash Box** Top 100 Country Singles chart; however, this policy only applies to commercially available singles. In the case of the Jennings song, stations are playing the cut from acetates they received from RCA in Nashville, or playing it off the album, "What Goes Around Comes Around."

Joe Galante, vice president of marketing, RCA, Nashville, told **Cash Box** "The single is now being pressed and shipped. Stations and the trades should receive the single within the next few days. We simply mailed acetates out to get an initial response."

The programming of the Jennings cut reveals a growing tendency of country stations to air cuts from albums as if they were singles. Recent albums by Hank Williams, Jr. on Elektra and George Jones on Epic each have spawned individual album cuts that are being programmed as singles.

## CBS Will Begin Issuing Gatlin Catalog In 1980

NASHVILLE — In response to queries from sales accounts, **Cash Box** has learned that Larry Gatlin catalog product will not be released by CBS, Gatlin's current label, until Feb. 1. Columbia, which signed Gatlin last July, had also purchased all the masters previously recorded by him.

The Gatlin masters were originally recorded on Monument Records, which had a distribution pact with Phonogram/Mercury the past two years. That distribution pact for the Gatlin product does not end until Feb. 1. While with Monument, Gatlin released seven albums over a seven year period, including: "The Pilgrim" in 1973, "Rain/Rainbow" in 1974, "Larry Gatlin With Family And Friends" in 1975, "High Time" in 1976, "Love Is Just A Game" in 1977, "Oh Brother" in 1978, and a "Greatest Hits" package in 1978.

**Cash Box** reporting accounts has expressed problems at obtaining Gatlin catalog product to meet their demands. Since the distribution pact with Phonogram/Mercury is expiring, that company is not pressing any more Gatlin product and CBS cannot press any because the purchase of the catalog does not give it rights to press until Feb. 1.

Rick Blackburn, vice president at CBS in Nashville stated, "Composite packages of Gatlin's catalog product might be a possibility in February. Our company will be discussing marketing strategy with Gatlin product between now and then." Blackburn added, "All of the Gatlin catalog won't be released at one time. I don't think we need to release six albums by Gatlin at one time."

This means that while Gatlin catalog product may soon be available again, it is quite possible it won't be in the same form it was released on Monument. Also, all of the album covers and art work may be changed, according to Blackburn.

Concerning past Gatlin singles, which were part of the Monument Gold program, Blackburn stated, "There will be past Gatlin singles available in the CBS Hall of Fame series, (a series which features double-sided hit singles). At this time, I don't know which ones will be available."



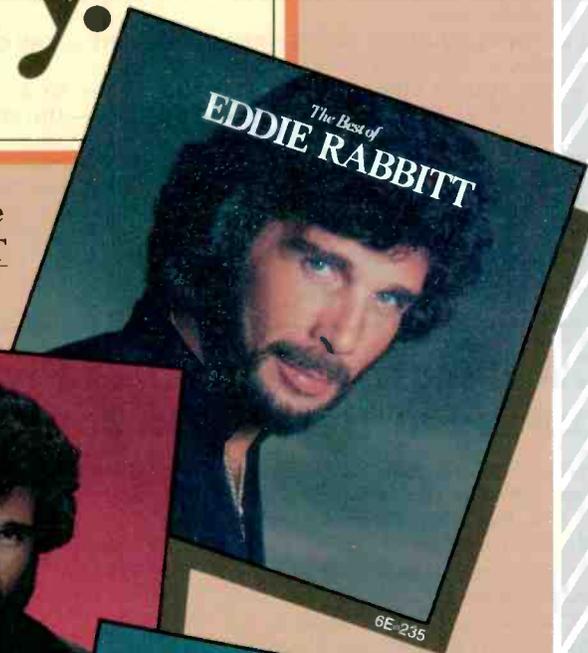
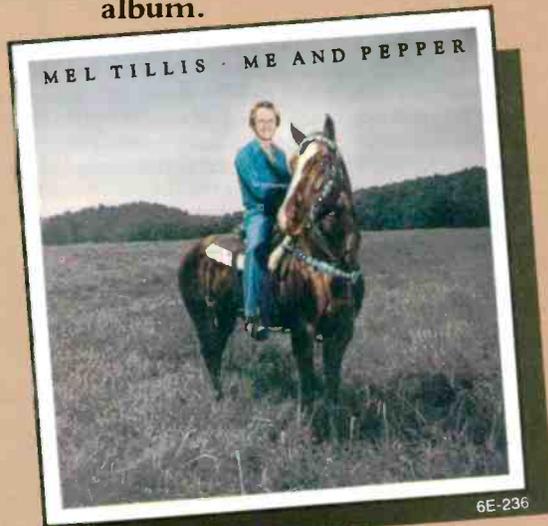
**ARTISTS FORM COWBOY RHYTHM BAND** — A combination of veteran country artists and new talent recently got together in Music City Recorder's Studio and recorded a session. The result? The formation of the Cowboy Rhythm Band and a soon-to-be-released single, "Houston Is A Honky Tonk Town." The band members include (l-r): Ernie Ashworth, Ted Barton, Charlie Louvin, Connie Eaton, Ernest Tubb, Charlie Walker, Little Roy Wiggins, Dick Shuey and Justin Tubb. Marty Martel (not pictured) is also in the band.

## TOP 75 ALBUMS

	Weeks On Chart	12/22		Weeks On Chart	12/22
<b>1 KENNY</b> KENNY ROGERS (United Artists UA-LWAK-979)	1	14	<b>38 CLASSICS</b> KENNY ROGERS & DOTTIE WEST (United Artists UA-LA-946-H)	38	39
<b>2 WHAT GOES AROUND COMES AROUND</b> WAYLON JENNINGS (RCA AHL 1-3493)	2	8	<b>39 VOLCANO</b> JIMMY BUFFETT (MCA MCA-5102)	27	16
<b>3 I'LL ALWAYS LOVE YOU</b> ANNE MURRAY (Capitol SOO-12012)	3	10	<b>40 ONE OF A KIND</b> MOE BANDY (Columbia 36228)	41	7
<b>4 THE BEST OF EDDIE RABBITT</b> EDDIE RABBITT (Elektra 6E-235)	4	9	<b>41 THE BEST OF THE STATLER BROTHERS</b> (Mercury SRM 1-1037)	44	105
<b>5 WILLIE NELSON SINGS KRISTOFFERSON</b> WILLIE NELSON (Columbia JC 36188)	5	8	<b>42 SIMPLE LITTLE WORDS</b> CRISTY LANE (United Artists UA-LA-978-H)	43	8
<b>6 MISS THE MISSISSIPPI</b> CRYSTAL GAYLE (Columbia JC-36203)	6	14	<b>43 SHOT THROUGH THE HEART</b> JENNIFER WARNES (Arista AB 4117)	46	16
<b>7 GREATEST HITS</b> WAYLON JENNINGS (RCA AHL 1-3378)	7	36	<b>44 EVERYBODY'S GOT A FAMILY</b> JOHNNY PAYCHECK (Epic 36200)	48	5
<b>8 PORTRAIT</b> DON WILLIAMS (MCA-3192)	8	8	<b>45 FOREVER</b> JOHN CONLEE (MCA MCA-4174)	45	15
<b>9 STRAIGHT AHEAD</b> LARRY GATLIN (Columbia JC 36250)	9	12	<b>46 A BELIEVER SINGS THE TRUTH</b> JOHNNY CASH (Cachet CL3-9001)	47	4
<b>10 CLASSIC CRYSTAL</b> CRYSTAL GAYLE (United Artists LOO-982)	10	10	<b>47 DON'T LET ME CROSS OVER</b> JIM REEVES (RCA AHL 1-3454)	49	15
<b>11 WHISKEY BENT AND HELL BOUND</b> HANK WILLIAMS, JR. (Elektra/Curb 6E-237)	11	8	<b>48 THE BEST OF BARBARA MANDRELL</b> BARBARA MANDRELL (MCA AY-1119)	54	47
<b>12 PRETTY PAPER</b> WILLIE NELSON (Columbia 36189)	14	6	<b>49 ROSE COLORED GLASSES</b> JOHN CONLEE (MCA AY-1105)	55	58
<b>13 JUST GOOD OL' BOYS</b> MOE BANDY & JOE STAMPLEY (Columbia JC 36202)	13	12	<b>50 COMPASS POINT</b> DAVID ALLAN COE (Columbia 36277)	50	4
<b>14 THE GAMBLER</b> KENNY ROGERS (United Artists UA-LA 934-H)	12	55	<b>51 THE VERY BEST OF LORETTA LYNN AND CONWAY</b> LORETTA LYNN AND CONWAY TWITTY (MCA MCA-3164)	51	22
<b>15 3/4 LONELY</b> T.G. SHEPPARD (Warner/Curb BSK-3353)	15	22	<b>52 OL' T'S IN TOWN</b> TOM T. HALL (RCA AHL 1-3495)	52	6
<b>16 SHOULD I COME HOME</b> GENE WATSON (Capitol ST-11947)	16	9	<b>53 WILLIE AND FAMILY LIVE</b> WILLIE NELSON (Columbia KC-2-35642)	53	56
<b>17 DIAMOND DUET</b> CONWAY TWITTY & LORETTA LYNN (MCA-3190)	17	8	<b>54 BANDED TOGETHER</b> VARIOUS ARTISTS (Epic 36177)	56	9
<b>18 MILLION MILE REFLECTIONS</b> THE CHARLIE DANIELS BAND (Epic JE 35751)	18	33	<b>55 THE TWO AND ONLY</b> THE BELLAMY BROTHERS (Warner/Curb BSK-3318)	40	17
<b>19 YOU'RE MY JAMAICA</b> CHARLEY PRIDE (RCA AHL 1-3441)	19	19	<b>56 RANDY BARLOW</b> RANDY BARLOW (Republic RLP-60248)	42	19
<b>20 FAMILY TRADITION</b> HANK WILLIAMS, JR. (Elektra/Curb 6E-194)	20	28	<b>57 ENCORE</b> JEANNE PRUETT (IBC 1001)	—	1
<b>21 THE BEST OF DON WILLIAMS: VOL. II</b> DON WILLIAMS (MCA 3096)	21	33	<b>58 GREATEST HITS</b> MAC DAVIS (Columbia JC 36317)	—	1
<b>22 A RUSTY OLD HALO</b> HOYT AXTON (Jeremiah JH-5000)	22	21	<b>59 NEW KIND OF FEELING</b> ANNE MURRAY (Capitol SW 11849)	59	46
<b>23 JUST FOR THE RECORD</b> BARBARA MANDRELL (MCA MCA-3165)	25	23	<b>60 CROSS WINDS</b> CONWAY TWITTY (MCA-3086)	60	31
<b>24 A CHRISTMAS TOGETHER</b> JOHN DENVER AND THE MUPPETS (RCA AFL-1-3451)	33	4	<b>61 LOVELINE</b> EDDIE RABBITT (Elektra 6E-181)	57	31
<b>25 HEART OF THE MATTER</b> THE KENDALLS (Ovation OV-1746)	34	2	<b>62 WHEN I DREAM</b> CRYSTAL GAYLE (United Artists UA-LA-858-H)	58	78
<b>26 TEN YEARS OF GOLD</b> KENNY ROGERS (United Artists UA-LA 835-H)	29	98	<b>63 THE ORIGINALS</b> THE STATLER BROTHERS (Mercury SRM 1-5016)	69	38
<b>27 MY VERY SPECIAL GUESTS</b> GEORGE JONES (Epic 35544)	28	6	<b>64 ALL AROUND COWBOY</b> MARTY ROBBINS (Columbia JC 36085)	66	16
<b>28 STARDUST</b> WILLIE NELSON (Columbia JC 35305)	32	87	<b>65 ROCKIN' YOU EASY LOVIN' YOU SLOW</b> RONNIE McDOWELL (Epic JE 36142)	61	21
<b>29 ME AND PEPPER</b> MEL TILLIS (Elektra 6E-236)	30	8	<b>66 THE STATLER BROTHERS CHRISTMAS CARD</b> THE STATLER BROTHERS (Mercury SRM 1-5012)	62	4
<b>30 SPECIAL DELIVERY</b> DOTTIE WEST (UA LT-1000)	37	2	<b>67 RIGHT OR WRONG</b> ROSANNE CASH (Columbia JC 36155)	63	16
<b>31 BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS (Warner Bros. BSK-3318)	31	24	<b>68 OUR MEMORIES OF ELVIS VOL. 2</b> ELVIS PRESLEY (RCA AOL 1-3448)	68	19
<b>32 TEAR ME APART</b> TANYA TUCKER (MCA MCA-5106)	36	5	<b>69 GREAT BALLS OF FIRE</b> DOLLY PARTON (RCA AHL 1-3361)	64	29
<b>33 ONE FOR THE ROAD</b> WILLIE & LEON (Columbia KC2 36064)	23	29	<b>70 EXPRESSIONS</b> DON WILLIAMS (MCA AY-1069)	70	64
<b>34 THE LEGEND AND THE LEGACY VOL. 1</b> ERNEST TUBB (Cachet CL3-3001)	39	22	<b>71 LET'S KEEP IT THAT WAY</b> ANNE MURRAY (Capitol ST 11739)	65	95
<b>35 THE OAK RIDGE BOYS HAVE ARRIVED</b> THE OAK RIDGE BOYS (MCA-AY-1135)	35	39	<b>72 LARRY GATLIN'S GREATEST HITS</b> (Monument MG-7628)	72	59
<b>36 IMAGES</b> RONNIE MILSAP (RCA-AHL-3346)	24	30	<b>73 Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS (MCA DO 2093)	67	112
<b>37 GOLDEN TEARS/STAY WITH ME</b> DAVE & SUGAR (RCA AHL 1-3360)	26	17	<b>74 IF LOVE HAD A FACE</b> RAZZY BAILEY (RCA AH013391)	74	9
			<b>75 SILVER</b> JOHNNY CASH (Columbia JC 36086)	71	18

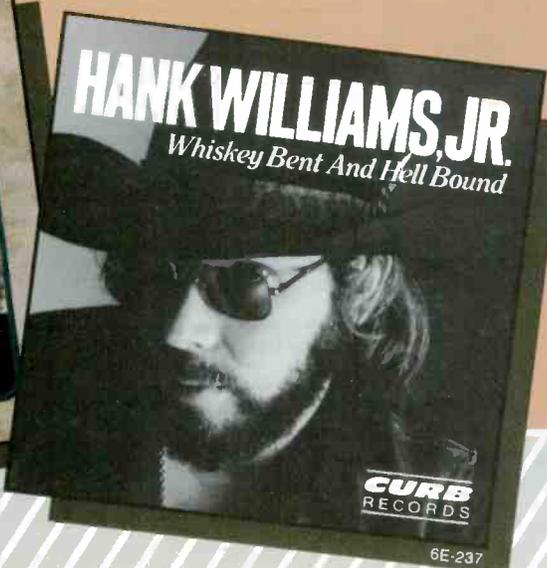
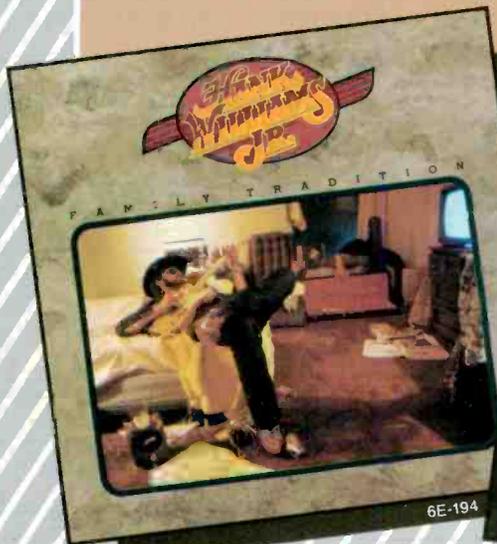
# It's been a good year for our Country.

**B**ecause at Elektra Records (and tapes, too), 1979 was the year that gave us the first BEST OF EDDIE RABBITT collection (ten songs, ten number one hits!), as well as Eddie's lovely LOVELINE album.



**A**nd this was the year that Mel Tillis came to us with ME AND PEPPER and Tommy Overstreet, Mr. Country Music Ambassador himself, revealed THE REAL TOMMY OVERSTREET

**A**nd 1979 was also the year that Hank Williams, Jr., carried on a FAMILY TRADITION with WHISKEY BENT AND HELL BOUND because one hit album deserves another.



And  
because 1979  
sounded so good,  
1980 looks  
even better.



# COUNTRY RADIO

## MOST ADDED COUNTRY SINGLES

1. DAYDREAM BELIEVER — ANNE MURRAY — CAPITOL — 34 REPORTS
2. NOTHING SURE LOOKED GOOD ON YOU — GENE WATSON — CAPITOL — 31 REPORTS
- \*3. I AIN'T LIVING LONG LIKE THIS — WAYLON — RCA — 27 REPORTS
4. THE OLD SIDE OF TOWN — TOM T. HALL — RCA — 22 REPORTS
5. IT'S NOT SUPPOSED TO BE THAT WAY — PAM ROSE — EPIC — 18 REPORTS
6. DRINKIN' AND DRIVIN' — JOHNNY PAYCHECK — EPIC — 17 REPORTS
7. I WISH I WAS EIGHTEEN AGAIN — GEORGE BURNS — MERCURY — 17 REPORTS
8. NUMBERS — BOBBY BARE — COLUMBIA — 16 REPORTS
9. I CAN'T GET ENOUGH OF YOU — RAZZY BAILEY — RCA — 14 REPORTS
10. THE MIDNIGHT CHOIR — LARRY GATLIN AND THE GATLIN BROS. BAND — COLUMBIA — 14 REPORTS

## MOST ACTIVE COUNTRY SINGLES

1. LOVE ME OVER AGAIN — DON WILLIAMS — MCA — 51 REPORTS
2. I'LL BE COMING BACK FOR MORE — T.G. SHEPPARD — WARNER BROS. — 50 REPORTS
- \*3. LEAVING LOUISIANA IN THE BROAD DAYLIGHT — THE OAK RIDGE BOYS — MCA — 49 REPORTS
4. BABY, YOU'RE SOMETHING — JOHN CONLEE — MCA — 41 REPORTS
5. COWARD OF THE COUNTY — KENNY ROGERS — UNITED ARTISTS — 35 REPORTS
6. BLUE HEARTACHE — GAIL DAVIES — WARNER BROS. — 34 REPORTS
7. THE SHUFFLE SONG — MARGO SMITH — WARNER BROS. — 34 REPORTS
8. SUGAR FOOT RAG — JERRY REED — RCA — 34 REPORTS
9. A LITTLE GETTING USED TO — MICKEY GILLEY — EPIC — 32 REPORTS
10. BACK TO BACK — JEANNE PRUETT — IBC — 32 REPORTS

\*See related story

## MCA Records Schedules Five Country Albums For Release In January

NASHVILLE — MCA Records will begin the new year with five album releases from Brenda Lee, Roy Clark, George Hamilton IV, Mel Tillis and Bill Anderson

Lee's new album, titled "Even Better," contains her current single "Tell Me What It's Like," which is currently #6 bullet on the **Cash Box** Country Singles chart. The single and LP mark Lee's first releases under her new association with MCA.

Roy Clark's new album "My Music," was produced by Larry Butler and contains the single, "Chain Gang of Love," which is also on the charts at #53 bullet.

George Hamilton IV, who over the last 20 years has grown from a singer of American high school love songs to perhaps the best known ambassador of country music

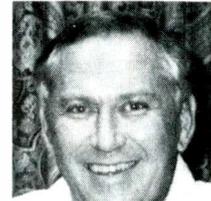
around the world, has titled his new Allen Reynolds produced album "Forever Young."

The new Mel Tillis album, "M-M-Mel Tillis Live," was recorded live in the Phoenix Symphony Hall. The album contains some of his biggest selling songs, including "Who's Julie," "I Got the Hoss," and "Good Woman Blues," as well as several Tillis compositions which became hits for other artists, including "Ruby" and "Detroit City."

Produced by Buddy Killen, the new Bill Anderson album is titled "Nashville Mirrors." Seven of the 10 songs on this LP are written by Anderson, whose previous compositions have won him numerous awards and recognition in the Songwriter's Hall of Fame.

## THE COUNTRY MIKE

OVER \$14,000 RAISED BY WUBE FOR CHRISTMAS FUND — \$14,020.84 was the grand total presented to talk-show host **Bob Braun** on his Thanksgiving Holiday show in November for the Ruth Lyons Childrens' Christmas Fund. The money is the result of a full season of benefit softball games by WUBE's Cincinnati All-Stars. The All-Stars features such sports favorites as **Oscar Robertson**, former Reds players **Jim O'Toole** and **Gary Waits**, and among their special guest stars, country singers **Johnny Russell** and **Bobby Borchers**, and Charlie Hustle himself, **Pete Rose**. The All-Stars were formed by former Reds catcher Gary Waits and WUBE radio's **Jim Dreyer**. The donation was the largest single contribution in the Fund's history, which spans three decades. Bob Braun conducts the fund drive each year in memory of the work that his predecessor, **Ruth Lyons**, started. The Ruth Lyons Childrens' Christmas Fund supplies hospitalized youngsters with toys and equipment.



Jim Clemens

**PROGRAM/MUSIC DIRECTOR PROFILE** — **Jim Clemens**, PD/MD for WPLO/Atlanta, has been in the broadcasting industry for the past 20 years. He landed his first radio job at KTOE/Mankato while attending Mankato State College in Mankato, Minn. Upon leaving his PD position at KTOE, Jim attended broadcasting school at Brown Institute. He worked at a couple of stations in Texas for a while programming KHEY/EI Paso and KBUC/San Antonio. Of the 20 years Jim has been associated with radio, he has spent the last 12 with WPLO/Atlanta working his way up to the PD/MD position at that station.

According to KRAM/Las Vegas MD **Morgan Hellbent**, **Ted Bair** has been named the new general manager at KRAM while the new PD is **Chuck Manning**, who also does morning drive at the station. Bair formerly has worked at Ten-Q in Los Angeles and WHN and WNBC in New York. Also, KRAM is in need of a midday jock at the station. Tapes and resumes should be sent to Chuck Manning, KRAM Radio, 925 East Desert Inn Road, Las Vegas, Nev. 89109.

**NEW PD AND MD NAMED AT KCKN** — Former KCKN/Kansas City MD **Wes Cunningham** has been promoted to PD of the station while **Mike Morelock** has been named the MD. The new jock line-up at the station goes like this: **Dave Bryan** in at morning drive, followed by PD **Wes Cunningham** with the 10-noon show. MD **Mike Morelock** goes from noon-3 with **Dan Roberts** in from 3-7. 7-midnight belongs to **Charlie Knight**, and **Rick Turner** handles the all night show at KCKN. Music calls are accepted by Mike on Wednesdays and Thursdays between 10 and noon only.

According to WEEP/Pittsburgh PD **Joel Raab**, the station is sponsoring a decade of music and news features during the week of Dec. 25 through Jan. 1. The Top 200 songs compiled by the station will be played that week and copies will be given away to lucky listeners. Also the **Oak Ridge Boys** guest deejayed on the Keith James show at WEEP recently and their concert was recorded for play back on the station Dec. 23.

**Terry Wunderlin**, MD for WIRK/West Palm Beach, told Country Mike about a recent visit to the station by **Jerry Clower**. Clower stopped by the Country K studios and did an on the air interview with MD **Terry Wunderlin** and taped the Country K artist spotlight with PD **Breakfast Barry Grant**.

**DAN TAYLOR JOINS THE WHN AIR STAFF** — **Ed Salamon**, PD for WHN/New York, has announced the appointment of **Dan Taylor** to the WHN air staff. Dan, 21, is the youngest air personality on the AM radio dial in New York. He joins WHN from WCBS-FM where he has been on the air for the past year. Dan previously was with WNAB in Bridgeport, Conn.

country mike

## PROGRAMMERS PICKS

<b>Dick Buchanan</b>	KHEY/EI Paso	<b>The Midnight Choir</b> — Larry Gatlin & Gatlin Bros. Band — Col.
<b>Jim Randall</b>	WMZQ/Washington D.C.	<b>Yours For The Taking</b> — Jack Green — Front Line
<b>Mike Corbin</b>	KLLL/Lubbock	<b>I Wish I Was Eighteen Again</b> — George Burns — Mercury
<b>Joel Raab</b>	WEEP/Pittsburgh	<b>Years</b> — Barbara Mandrell — MCA
<b>Terry Wunderlin</b>	WIRK/West Palm Beach	<b>Nothing Sure Looked Good On You</b> — Gene Watson — Capitol
<b>Charlie White</b>	WVOJ/Jacksonville, FL.	<b>Daydream Believer</b> — Anne Murray — Capitol
<b>Jay Phillips</b>	WJQS/Jackson	<b>I Ain't Living Long Like This</b> — Waylon — RCA
<b>Suzanne Benson</b>	WMAQ/Chicago	<b>Leaving Louisiana In The Broad Daylight</b> — The Oak Ridge Boys — MCA
<b>Les Acree</b>	WMC/Memphis	<b>Daydream Believer</b> — Anne Murray — Capitol
<b>Willis Williams</b>	WLAS/Jacksonville, N.C.	<b>Nothing Sure Looked Good On You</b> — Gene Watson — Capitol
<b>Joe Patrick</b>	WQYK/St. Petersburg	<b>I Ain't Living Long Like This</b> — Waylon — RCA
<b>Tom Wayne</b>	KXOL/Ft. Worth	<b>It's Not Supposed To Be That Way</b> — Pam Rose — Epic
<b>Larry Dean</b>	KXLR/Little Rock	<b>I Ain't Living Long Like This</b> — Waylon — RCA
<b>Paul Adams</b>	KBET/Reno	<b>Yours For The Taking</b> — Jack Green — Front Line

**HAS CHARTED 5 COUNTRY SINGLES THIS PAST YEAR!**

LEON EVERETTE

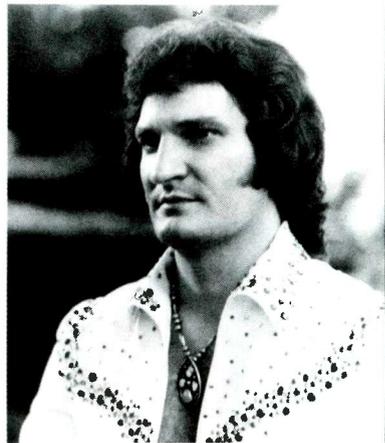
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(LIKE THE DEVIL LOVES SIN)

B/B C/B R/W



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# Season's Greetings to all who made our 54th Grand Ole Opry Birthday Party the greatest ever.

And who contributed ideas  
that will make next year's even greater still!



Like the Grand Ole Opry itself, our annual Opry Birthday Celebration and DJ Convention just seems to get better and better. This year, once again, we reached new highs in almost every category...had more fun and got more done, too. So, to all of you who came... thanks, and our sincere best wishes for a happy holiday season!

**Never has an Opry Birthday Party been more fun, more productive, or more constructive.**

With disk jockeys from 32 states and five foreign countries, our DJ contingent showed a whopping 30 per cent increase over 1978. And attendance from other areas of the music industry was up, too...musicians,

songwriters, recording and publishing execs...promoters, agents, and managers...music shop and club owners, etc., etc.

**We had ourselves a time!**

We had entertainment by Roy Acuff, Ronnie Milsap, Barbara Mandrell, Larry Gatlin, Jim Ed Brown with Helen Cornelius, Dottie West, Don Williams, Bill Monroe, Porter Wagoner, Ernest Tubbs, Grandpa Jones, and countless other Opry performers. The Opry's Hank Show was selected to the Country Music Hall of Fame. Dottie West won a share of the CMA Vocal Duo of the Year, with Kenny Rodgers. Barbara Mandrell was Female Vocalist of the Year.

Virtually all who attended agreed they were entertained royally. Record label parties were super, with star-studded shows featuring Janie Fricke, Chet Atkins, Kenny Rodgers, Crystal Gayle, Johnny Cash, Danny Davis and the Nashville Brass, Charlie Daniels, Lynn Anderson, The Oaks, Conway Twitty, Charlie Rich and many more. The Opryland Hotel made a terrific headquarters for our activities. What's more... because we asked for your feedback and got it...next year's birthday party will be bigger and better.

Just one more thing. You contributed generously to the Opry Trust Fund which, since 1965, has provided over \$650,000 in financial assistance to country musicians and their families in times of need and emergency. Recipients do not have to be members of the Opry, and this fund exemplifies how we in the entire Country Music Industry help each other when problems arise.

Thanks for coming to our party, and for supporting the Opry and the Opry Trust Fund. With your help, we made it to 54...and we just love growing older!

Thanks. And Happy Holidays!

## WSM Grand Ole Opry®

An entertainment property of The National Life and Accident Insurance Company

# CASH BOX TOP 100 COUNTRY

December 29, 1979

	Weeks On Chart		Weeks On Chart		Weeks On Chart
<b>1</b> COWARD OF THE COUNTY KENNY ROGERS (UA UA-X1327-Y)	2	<b>31</b> WHISKEY BENT AND HELL BOUND HANK WILLIAMS JR. (Elektra/Curb E-46535)	12	<b>66</b> SWEET MOTHER TEXAS EDDY RAVEN (Dimensions DMS-003)	71
<b>2</b> MISSIN' YOU/HEARTBREAK MOUNTAIN CHARLEY PRIDE (RCA PB-11711)	1	<b>32</b> THE SHUFFLE SONG MARGO SMITH (WB WBS 49109)	40	<b>67</b> A MESSAGE TO KHOMEINI ROGER HALLMARK (Volcano V-10004)	73
<b>3</b> HELP ME MAKE IT THROUGH THE NIGHT WILLIE NELSON (Columbia 1-11126)	6	<b>33</b> SUGAR FOOT RAG JERRY REED (RCA PB-11764)	42	<b>68</b> YOU MAKE IT SO EASY BOBBY G. RICE (Sunset S102)	72
<b>4</b> POUR ME ANOTHER TEQUILA EDDIE RABBITT (Elektra E-46558)	7	<b>34</b> THIS MUST BE MY SHIP CAROL CHASE (Casablanca CW 4501)	39	<b>69</b> DRINKIN' AND DRIVIN' JOHNNY PAYCHECK (Epic 9-50818)	94
<b>5</b> YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL CONWAY TWITTY & LORETTA LYNN (MCA 41141)	9	<b>35</b> YOU OLD COLD SHOULDER CRYSTAL GAYLE (UA UA-X1329-Y)	45	<b>70</b> I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE (A&M 2199-S)	75
<b>6</b> TELL ME WHAT IT'S LIKE BRENDA LEE (MCA 41130)	8	<b>36</b> YEARS BARBARA MANDRELL (MCA 41162)	46	<b>71</b> THE OLD SIDE OF TOWN TOM T. HALL (RCA PB-11888)	—
<b>7</b> LEAVING LOUISIANA IN THE BROAD DAYLIGHT THE OAK RIDGE BOYS (MCA 41154)	15	<b>37</b> WHEN I'M GONE DOTTSY (RCA PB-11743)	37	<b>72</b> I'D DO ANYTHING FOR YOU JACKY WARD (Mercury 57013)	79
<b>8</b> HOLDING THE BAG MOE BANDY & JOE STAMPLEY (Columbia 1-11147)	14	<b>38</b> UNTIL TONIGHT JUICE NEWTON (Capitol P-4793)	38	<b>73</b> I'M INTO THE BOTTLE DEAN DILLION (RCA PB-11881)	80
<b>9</b> OH, HOW I MISS YOU TONIGHT JIM REEVES (RCA PB-11737)	11	<b>39</b> WHAT'LL I TELL VIRGINIA JOHNNY RODRIGUEZ (Epic 9-50808)	44	<b>74</b> (I STILL LONG TO HOLD YOU) NOW AND THEN REBA McENTIRE (Mercury 57014)	82
<b>10</b> HAPPY BIRTHDAY DARLIN'/HEAVY TEARS CONWAY TWITTY (MCA 41135)	4	<b>40</b> FADIN' RENEGADE TOMMY OVERSTREET (Elektra E-46564)	43	<b>75</b> LOVE HAS TAKEN IT'S TIME ZELLA LEHR (RCA PB-11754)	84
<b>11</b> YOU PICK ME UP DOTTIE WEST (United Artists UA-X1324-Y)	13	<b>41</b> SMOOTH SAILIN' JIM WEATHERLY (Elektra E-46547)	41	<b>76</b> SOMETIMES LOVE MUNDO EARWOOD (GMC GMC 108)	76
<b>12</b> YOU'D MAKE AN ANGEL WANNA CHEAT THE KENDALLS (Ovation OV 1136)	16	<b>42</b> MISTY MORNING RAIN RAY PRICE (Monument 45-290)	48	<b>77</b> HOLD ON TIGHT PORTER WAGONER (RCA PB-11771)	81
<b>13</b> I CHEATED ME RIGHT OUT OF YOU MOE BANDY (Columbia 1-11090)	3	<b>43</b> COME TO MY LOVE CHRISTY LANE (UA-X1328-Y)	53	<b>78</b> NEVER SEEN A MOUNTAIN SO HIGH RONNIE McDOWELL (Epic 9-50753)	88
<b>14</b> YOUR LYING BLUE EYES JOHN ANDERSON (Warner Bros. WBS 49089)	17	<b>44</b> GO FOR THE NIGHT FREDDY WELLER (Columbia 1-11149)	52	<b>79</b> IT'S NOT SUPPOSED TO BE THAT WAY PAM ROSE (Epic 9-50819)	—
<b>15</b> LOVE ME OVER AGAIN DON WILLIAMS (MCA 41155)	22	<b>45</b> MORE THAN A BEDROOM THING BILL ANDERSON (MCA 41150)	59	<b>80</b> I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS (Mercury 57011)	—
<b>16</b> I'LL BE COMING BACK FOR MORE T.G. SHEPPARD (WB WBS 49110)	25	<b>46</b> I CAN'T GET ENOUGH OF YOU RAZZY BAILEY (RCA PB-11885)	56	<b>81</b> NEVER GONNA BE A COUNTRY STAR KENNY SERATT (MDJ-KS-1001)	83
<b>17</b> SHARING KENNY DALE (Capitol P-4788)	18	<b>47</b> OUT OF YOUR MIND JOE SUN (Ovation OV 1137)	55	<b>82</b> NUMBERS BOBBY BARE (Col. 1-11170)	—
<b>18</b> LAY BACK IN THE ARMS OF SOMEONE RANDY BARLOW (Republic REP 049)	19	<b>48</b> NOTHING AS ORIGINAL AS YOU THE STATLER BROTHERS (Mercury 57007)	10	<b>83</b> I'M JUST YOUR YESTERDAY DANDY (WB WBS49111)	85
<b>19</b> I WISH I WAS CRAZY AGAIN JOHNNY CASH & WAYLON JENNINGS (Columbia 3-10742)	21	<b>49</b> PREACHER BERRY DONNA FARGO (WB WBS 49093)	49	<b>84</b> LET'S GO THROUGH THE MOTIONS THE CATES (Ovation OV 1134)	87
<b>20</b> I'VE GOT A PICTURE OF US ON MY MIND LORETTA LYNN (MCA 41129)	5	<b>50</b> FORGET ME NOT STEVE WARINER (RCA PB-11658)	50	<b>85</b> IT TAKES ONE TO KNOW ONE BOBBY HOOD (Chute CR-0009)	86
<b>21</b> A LITTLE GETTING USED TO MICKY GILLEY (Epic 9-50801)	26	<b>51</b> WE LOVE EACH OTHER LOUISE MANDRELL & R.C. BANNON (Epic 9-50789)	51	<b>86</b> MY WORLD BEGINS AND ENDS WITH YOU DAVE & SUGAR (RCA PB-11749)	20
<b>22</b> I DON'T WANT TO LOSE YOU CON HUNLEY (Warner Bros. WBS 49090)	23	<b>52</b> LET JESSE ROB THE TRAIN BUCK OWENS (WB WBS49118)	60	<b>87</b> I HATE THE WAY I LOVE IT JOHNNY RODRIGUEZ & CHARLY McCLAIN (Epic 9-50791)	36
<b>23</b> RAINY DAYS AND STORMY NIGHTS BILLY JO SPEARS (United Artists UA-X1326-Y)	24	<b>53</b> CHAIN GANG OF LOVE ROY CLARK (MCA-MCA-41153)	61	<b>88</b> BROKEN HEARTED ME ANNE MURRAY (Capitol P-4773)	47
<b>24</b> BLUE HEARTACHE GAIL DAVIES (WB WBS 49108)	28	<b>54</b> THE MIDNIGHT CHOIR LARRY GATLIN AND THE GATLIN BROTHERS BAND (Col. AE7 1191)	74	<b>89</b> NOBODY'S DARLIN' BUT MINE B.J. WRIGHT (Soundwaves SW-4593)	91
<b>25</b> TIL I STOP SHAKING BILLY "CRASH" CRADDOCK (Capitol P-4792)	27	<b>55</b> DAYDREAM BELIEVER ANNE MURRAY (Capitol P-4813)	—	<b>90</b> TONIGHT I'M FEELIN' YOU JACK GRAYSON (Hitbound HB 4501)	—
<b>26</b> YOU'RE GONNA LOVE YOURSELF IN THE MORNING CHARLIE RICH (UA UA-X1325-Y)	30	<b>56</b> I MUST BE CRAZY SUSIE ALLANSON (Elektra E-46565)	65	<b>91</b> YOU ARE ALWAYS ON MY MIND JOHN WESLEY RYLES (MCA 41124)	33
<b>27</b> BUT LOVE ME JANIE FRICKE (Columbia 1-11139)	29	<b>57</b> YOU'RE AMAZING DAVID ROGERS (Republic REP 048)	67	<b>92</b> CAN'T LIVE ON LIES JIM WEST (Macho MM-003)	92
<b>28</b> BACK TO BACK JEANNE PRUETT (IBC IBC 0005)	31	<b>58</b> AIN'T NO WAY TO MAKE A BAD LOVE GROW JOHNNY RUSSELL (Mercury 57007)	58	<b>93</b> CRAZY BLUE EYES LACY J. DALTON (Columbia 1-11107)	34
<b>29</b> BABY YOU'RE SOMETHING JOHN CONLEE (MCA 41163)	35	<b>59</b> NOTHING SURE LOOKED GOOD ON YOU GENE WATSON (Capitol P-4814)	—	<b>94</b> A RUSTY OLD HALO HOYT AXTON (Jeremiah JH-1001)	54
<b>30</b> IF I EVER HAD TO SAY GOODBYE TO YOU EDDY ARNOLD (RCA PB-11752)	32	<b>60</b> YOU'RE ONLY LONELY J.D. SOUTHER (Columbia 1-11079)	66	<b>95</b> PALIMONY LEON RAUSCH (Derrick DRC 128)	—
		<b>61</b> I LOVE THAT WOMAN LEON EVERETTE (Orlando ORC-105)	68	<b>96</b> EVERYBODY'S SOMEBODY'S FOOL DEBBY BOONE (Warner/Curb WB 49107)	57
		<b>62</b> HERE'S TO ALL THE TOO HARD WORKING HUSBANDS DAVID HOUSTON (Derrick DRC 127)	62	<b>97</b> SILENCE ON THE LINE HENSON CARGILL (Copper Mt. C201)	—
		<b>63</b> YOU'RE STILL GOT ME JERRY WALLACE (Door Knob DK-9-116)	63	<b>98</b> TOUGH ACT TO FOLLOW BILLY PARKER (SCR SC-181)	—
		<b>64</b> IT STARTED WITH A SMILE HELEN CORNELIUS (RCA PB-11753)	64	<b>99</b> MY PRAYER GLEN CAMPBELL (Capitol P-4799)	69
		<b>65</b> JUST WHAT THE DOCTOR ORDERED BECKY HOBBS (Mercury 57010)	70	<b>100</b> LILY DAN RILEY (Armada AR103)	—

## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Little Getting Used To (First Lady — BMI)	21	I Hate The Way (Song Doctor/Big Hair — BMI)	87	Cross Keys — ASCAP)	75	Tell Me What It's Like (Ben Peters — BMI)	6
A Message To Khomeini (This Side Up — ASCAP)	67	I Love That Woman (Wee-Bee/Papa Jo — BMI)	51	Love Me Over Again (Bilbo — ASCAP)	15	The Midnight Choir (Larry Gatlin — BMI)	54
A Rusty Old Halo (Ryland — ASCAP)	94	I Must Be Crazy (Hall-Clement — BMI)	66	Missin' You (Pi-Gems — BMI)	2	The Old Side Of Town (Hallnote — BMI)	71
Ain't No Way (Cross Keys — ASCAP)	58	I Still Long To Hold You Now And Then (Fullness/Blackwood/Texas Red Songs — BMI)	74	More Than A Bedroom Thing (Stallion — BMI)	42	The Sadness Of It All (Side Pocket — BMI)	5
Baby You're Something (Tree/Cross Keys — BMI/ASCAP)	29	I Wish I Was Crazy (Hall-Clement — BMI)	19	My Prayer (Seventh Son — ASCAP)	45	The Shuffle Song (Galmar/Gallico/Dusty Roads — BMI/Mack David — ASCAP)	32
Back To Back (Scott-Ch & Brandy — ASCAP)	28	I Wish I Was Eighteen Again (Tree — BMI)	80	My World Begins (Tree/Windchimes — BMI)	99	This Must Be (Blackwood/Magic Castle — BMI)	34
Blue Heartache (Lizzie Lou — BMI)	24	I'd Do Anything For You (Bobby Goldsboro/ Everly & Songs — ASCAP/BMI)	72	Never Gonna' Be A Country Star (ArMac — BMI)	81	Till I Stop Shaking (Pick A Hit — BMI)	25
Broken Hearted Me (Chappell/Sailmaker — ASCAP)	88	I'd Rather Leave While I'm In Love (Irving/Woolnough/Jemava/Unichappel/Begonia — BMI)	70	Never Seen A Mountain So High (Ronnie McDowell/Tree — SESAC/BMI)	78	Tonight I'm Feelin' You (Lloyd Of Nashville, Plum Creek & Hinsdale — BMI)	90
But Love Me (Nolan/Two One Two — BMI)	27	I'll Ever Had (Angel Wing — ASCAP)	30	Nobody's Darlin' But Mine (Duchess (MCA) — BMI)	89	Tough Act To Follow (Branch Int'l — BMI)	98
Can't Live On Lies (ATV — BMI)	92	I'll Be Coming Back For More (Tree — BMI)	16	Nothing As Original (American Cowboy — BMI)	48	Until Tonight (ATV/Island/McClintock — BMI)	38
Chain Gang Of Love (Roger Bowling — BMI)	53	I'm Into The Bottle (Pi-Gem — BMI)	73	Nothing Sure Looked Good On You (Coal Miners — BMI)	59	We Love Each Other (Tree — BMI)	51
Come To My Love (Bobby Goldsboro — ASCAP)	43	I'm Just Your Yesterday (Tunesmith/Yatahey/Matazi — BMI)	83	Numbers (Evil Eye — BMI)	82	What'll I Tell Virginia (Hall-Clement — BMI)	39
Coward Of The County (Roger Bowling/Sleepy Hollow — ASCAP)	1	It Started With (Pi-Gems/Chess — ASCAP)	64	Oh How I Miss You (Bourne — ASCAP)	9	When I'm Gone (Gray — ASCAP)	37
Crazy Blue Eyes (Algee Music — BMI)	93	It Takes One To Know (Blackwood/Fullness — BMI)	85	Out Of Your Mind (Welbeck/ATV ASCAP/BMI)	47	Whiskey Bent And Hell Bound (Bocephus — BMI)	31
Daydream Believer (Screen Gems-EMI — BMI)	55	It's Not Supposed To Be That Way (Willie Nelson — BMI)	79	Pour Me Another (DebDave/Briarpatch — BMI)	4	Years (Pi-Gem — BMI)	36
Drinkin' And Drivin' (Taylor & Wilson — BMI)	69	I've Got A (King Cole — ASCAP)	20	Preacher Berry (Prima-Donna — BMI)	49	You Are Always (Rose Bridge/Screen Gems-EMI — BMI)	91
Everybody's Somebody Fool (Screen Gems-EMI — BMI)	96	Just What The Doctor Ordered (A Gallico — BMI)	65	Rainy Days & Stormy Nights (Mimosas/Wormwood — BMI)	23	You Know Just What (Jack & Bill — ASCAP)	5
Fadin' Renegade (Ironside — ASCAP)	40	Lay Back In The Arms (Chinnichap/Careers — BMI)	10	Sharing (House of Gold — BMI)	17	You Make It (Blue Moon — ASCAP)	68
Forget Me Not (September — ASCAP)	50	Leaving Louisiana (Jolly Cheeks/Drunk Monkey — BMI/ASCAP)	7	Silence On The Line (Tree — BMI)	97	You Pick Me Up (Chappell/Sailmaker/Welbeck/Blue Quill — ASCAP)	11
Happy Birthday Darlin' (Better — BMI)	10	Let Jesse Rob The Train (Blue Book — BMI)	52	Sometimes Love (Music West of the Pecos — BMI)	76	You'd Make An Angel Wanna Cheat (Combine/Southern Nights — ASCAP)	12
Heartbreak Mountain (Roz Tense/Big Swing — BMI)	2	Let's Go Through The Motions (Short Rose — ASCAP)	84	Sugar Foot Rag (TRO-Cromwell/TRO-Hollis ASCAP/BMI)	96	Your Lying Blue Eyes (Acuff-Rose — BMI)	14
Heavy Tears (Tree — BMI)	10	Lily (Kilkenny/Black Dog — BMI)	100	Sweet Mother Texas (Milene — ASCAP)	66	Your Old Cold Shoulder (United Artists — ASCAP)	35
Help Me Make It (Combine — BMI)	3	Love Has Taken It's Time (Tree — BMI)	—			You're Amazing (Singletree — BMI)	57
Here's To All The (Baray — BMI)	62					You're Gonna Love (Combine — BMI)	26
Hold On Tight (Owepar — BMI)	77					You're Only Lonely (Ice Age — ASCAP)	60
Holding The Bag (Baray — BMI)	8					You've Still Got Me (Chip 'N' Dale/Jerry Wallace — ASCAP)	63
I Can't Get Enough Of You (House Of Gold — BMI)	46						
I Cheated Me Right Out Of You (Baray — BMI)	13						
I Don't Want (Dusty Roads/Algee — BMI)	22						



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

# COUNTRY

## 1979: A Year Of Ups And Downs

(continued from page 32)

Barbara Mandrell, Don Williams, Roy Clark, The Oak Ridge Boys and John Conlee joined MCA artists Loretta Lynn, Conway Twitty, Bill Anderson and Brenda Lee for a roster of superstars, many of whom had their best year in 1979.

On the positive side, Cachet Records entered the country field with double albums from Ernest Tubb and Johnny Cash and an album from Ronnie Prophet that went gold in Canada. Starflite Records, under the protection of Huey Meaux with Freddy Fender as the main artist, signed a pact with CBS. CBS also lured Larry Gatlin, Crystal Gayle and Johnny Rodriguez to the label. IBC Records with artist Jeanne Pruett, made an impressive debut, as did Jeremiah Records, formed by Hoyt Axton whose first release was the most successful country record of his career. Casablanca West opened, headed on the West Coast by Snuff Garrett and Neil Bogart and in Nashville by Wade Conklin. Dejsa, MDJ and Orlando Records also debuted in the country market this year.

On the minus side, RCA opened and closed Free Flight, their new pop label, within a ten month period and Infinity's Nashville office also closed. Monument and Hickory both had their distribution pacts discontinued while Lone Star records closed its offices.

Social issues, particularly the Iranian crisis, produced a flurry of record releases as the record industry — particularly the smaller labels, reacted to this country's economic and political plight.

The biggest song of 1979 was "The Gambler" written by Don Schlitz which won the Grammy and CMA Awards for "Song of The Year." Willie Nelson walked away with the CMA's Entertainer of the Year — the top prize of that organization, while Kenny Rogers and Charlie Daniels each won three awards. Other winners at the CMA show included Barbara Mandrell, the Statler Brothers, and Dottie West, who shared the duet honors with Kenny Rogers. In addition, Hank Snow and Hubert Long were inducted into the Country Music Hall of Fame.

### Grammy Winners

Grammy winners for country music included Dolly Parton, Willie Nelson, Waylon and Willie, and Asleep at the Wheel.

Country music made the movies in a big way this year and a number of country artists joined the literati with books published as well, as books about country music continued to be a popular item.

The movie "Every Which Way But Loose" yielded four hit songs, "Every Which Way But Loose" by Eddie Rabbitt, "Send Me Down To Tucson" and "Coca-Cola Cowboy" by Mel Tillis and "I'll Wake You Up When I Get Home" by Charlie Rich. Actor Jerry Reed continued his successful movie career and a number of other movies contained country songs, including "The Deer Hunter" and "Americathon."

Sissy Spacek starred as Loretta Lynn in "Coal Miner's Daughter" filmed this year and Willie Nelson made his film debut in "The Electric Horseman" starring Robert Redford and Jane Fonda, in addition to singing the soundtrack.

The year 1979 saw Tom T. Hall perform at the Smithsonian and legend Ernest Tubb record a double album that featured some of the most prominent artists in country music joining him. Soul singer James Brown performed at the Opry, which had its share of troubles as the FCC sought to end all clear channel signal broadcasts. However, the Opry seems to have won the battle, at least for now, as they continue to broadcast on their clear channel.

Death this year claimed prominent country music artists, Lester Flatt, Sara Carter and Bob Luman.

Probably the biggest artist to emerge

from country music during 1979 was Kenny Rogers, whose appeal was across the board as he racked up hit singles and top selling albums. As 1979 closed, it showed the staying power of country artists as many of those top artists who opened the '70s also closed it, including Conway Twitty, Loretta Lynn, Tammy Wynette, Waylon Jennings, Willie Nelson and Charley Pride.

## Prophet Honored For Gold Record

NASHVILLE — Cachet recording artist Ronnie Prophet received the Ampex Golden Reel Award Dec. 17 in recognition of his Canadian gold record album titled "Just For You."

In addition to receiving a plaque from Ampex representative Tom Clark during the special ceremonies at the Cachet/Tee Vee Records offices here, Prophet presen-

ted donations in his name on behalf of Ampex to two charities of his choice.

Plaques were also forwarded to the North American Recording Corp., where the album was recorded in Canada, as well as to producer Boomer Castleman and engineer Mike Daniel in recognition of their technical and artistic contribution.

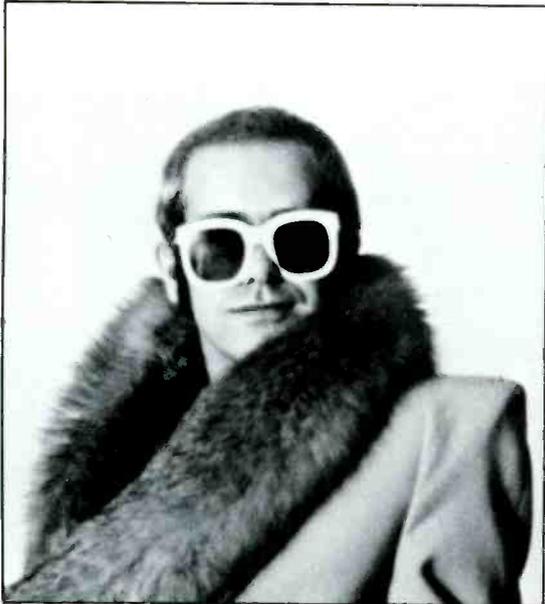
## THE BIGGEST WINNER AT THE COUNTRY MUSIC AWARDS WAS SCOTCH RECORDING TAPE.

There were a lot of big winners at this year's Country Music Awards. Kenny Rogers, Dottie West, Charlie Daniels, Barbara Mandrell, The Statler Brothers and more. But the biggest winner of all was Scotch Recording Tape. Nine out of eleven awards originated on Scotch. So to those winners and all the others who strive for excellence, we offer our thanks and our congratulations.



# 3M

# Special Decade Awards



Male  
Stevie Wonder  
Female  
Linda Ronstadt  
Group  
Eagles  
Producer  
Peter Asher

## Black Contemporary

Male  
Stevie Wonder  
Female  
Donna Summer  
Group  
Jacksons



Female  
Bette Midler

Group  
Wings

## Single Of The Decade

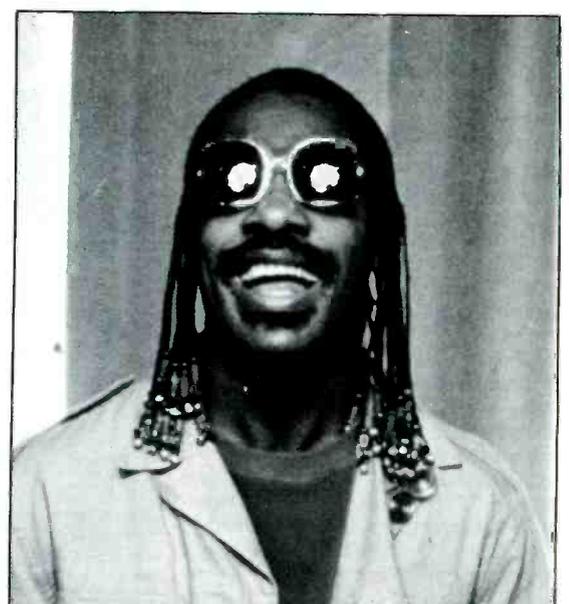
Chic — Le Freak

## Album Of The Decade

Tapestry — Carole King

## Country

Entertainer — Male  
Johnny Cash  
Entertainer — Female  
Loretta Lynn



Album  
Behind Closed Doors —  
Charlie Rich

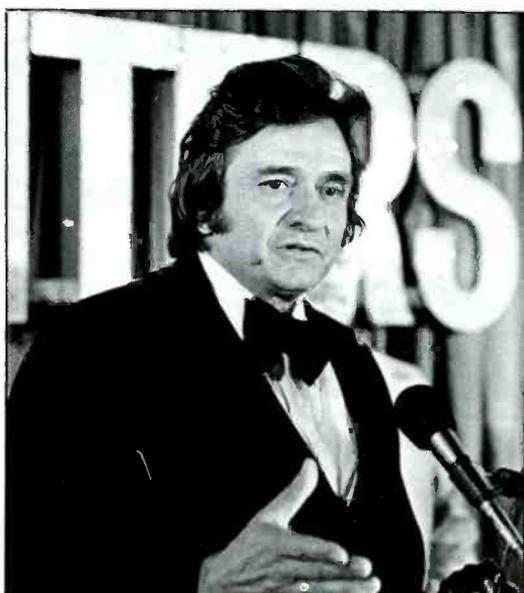
Male Vocalist  
Charley Pride

Group  
Statler Brothers

Single  
Rose Garden — Lynn Anderson

Female Vocalist  
Tammy Wynette

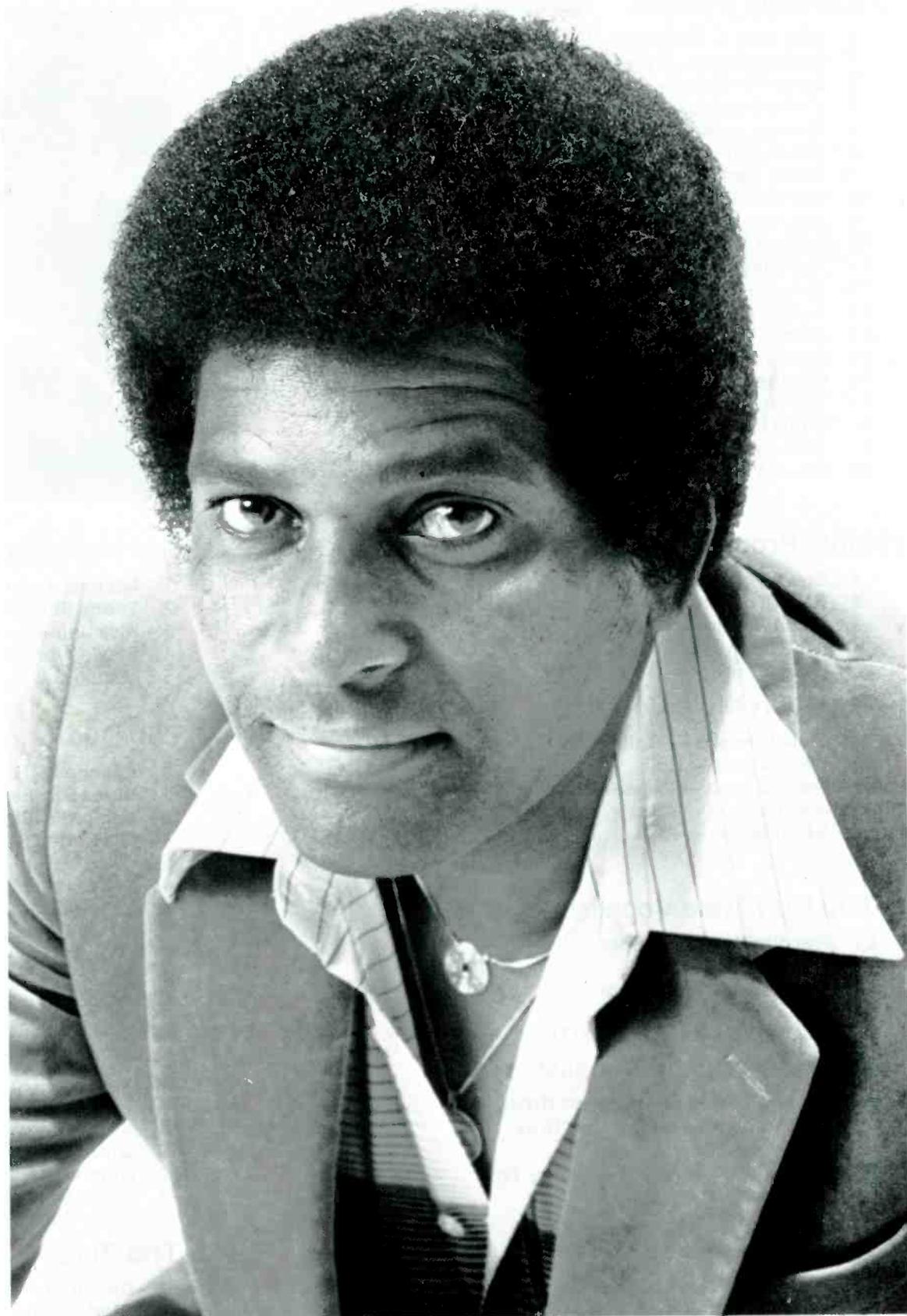
Duo  
Conway Twitty/Loretta Lynn



# CHARLEY PRIDE: MALE VOCALIST OF THE **DECADE.**

**T**he facts speak for themselves:

- He has been nominated for 17 CMA Awards. Six of those for Entertainer of the Year which he won in 1971).
- He has won two Grammys.
- Was instrumental in launching the careers of: Ronnie Milsap, Dave & Sugar, Johnny Duncan, Gary Stewart.
- He's also been a main-stay in the RCA Roster since he was signed in 1965.



Congratulations from all of us.

**RCA**  
Records 

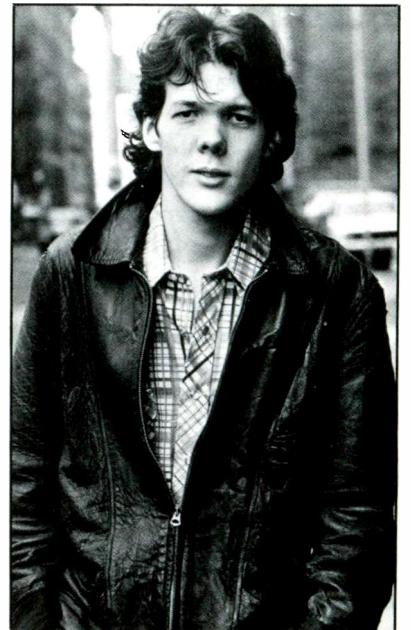
**Chardon**  
INC

5924 Royal Lane #104B  
Dallas, Texas 75230  
214/369-4574

# Pop Album Awards

## Top Male Vocalist

- 1 **Billy Joel** — Columbia
- 2 **Rod Stewart** — Warner Bros.
- 3 **Barry Manilow** — Arista
- 4 Kenny Rogers — United Artists
- 5 Michael Jackson — Epic
- 6 Bob Dylan — Columbia
- 7 Teddy Pendergrass — Philadelphia International
- 8 Eric Clapton — RSO
- 9 Neil Young — Reprise
- 10 George Benson — Warner Bros.
- 11 Neil Diamond — Columbia
- 12 Elvis Costello — Columbia
- 13 James Taylor — Columbia
- 14 Jimmy Buffett — MCA
- 15 Rex Smith — Columbia
- 16 George Harrison — Dark Horse
- 17 Ted Nugent — Epic
- 18 Eddie Money — Columbia
- 19 Rick James — Gordy/Motown
- 20 Stevie Wonder — Tamla/Motown



## Most Promising Male Vocalist

- 1 **Steve Forbert** — Nemperor
- 2 **Bram Tchaikovsky** — Polydor
- 3 **Moon Martin** — Capitol
- 4 Ian Gomm — Stiff/Epic
- 5 Herman Brood — Ariola

## Top AOR Male Vocalist

- 1 **Elvis Costello** — Columbia
- 2 **Ted Nugent** — Epic
- 3 **Frank Zappa** — Zappa/Mercury
- 4 Joe Jackson — A&M
- 5 David Bowie — RCA

## Top New Male Vocalist

- 1 **Rex Smith** — Columbia
- 2 **Joe Jackson** — A&M
- 3 **Chuck Brown** — Source
- 4 Billy Thorpe — Polydor
- 5 Bobby Caldwell — Clouds/TK

## Top New Female Vocalist

- 1 **Rickie Lee Jones** — Warner Bros.
- 2 **Nicolette Larson** — Warner Bros.
- 3 **Anita Ward** — Juana/TK
- 4 Stephanie Mills — 20th Century-Fox
- 5 Amii Stewart — Ariola

## Top A/C Male Vocalist

- 1 **Barry Manilow** — Arista
- 2 **Kenny Rogers** — United Artists
- 3 **Neil Diamond** — Columbia
- 4 Rex Smith — Columbia
- 5 Kenny Loggins — Columbia

## Top Male Country Crossover

- 1 **Kenny Rogers** — United Artists
- 2 **Waylon Jennings** — RCA
- 3 **Willie Nelson** — Columbia
- 4 Eddie Rabbitt — Elektra
- 5 Larry Gatlin — Columbia

## Top Male Black Contemporary Crossover

- 1 **Michael Jackson** — Epic
- 2 **Teddy Pendergrass** — Philadelphia International
- 3 **Rick James** — Gordy/Motown
- 4 Stevie Wonder — Tamla/Motown
- 5 Marvin Gaye — Tamla/Motown

## Top Duo

- 1 **Peaches & Herb** — MVP/Polydor
- 2 **Blues Brothers** — Atlantic
- 3 **Ashford & Simpson** — Warner Bros.
- 4 McFadden & Whitehead — Philadelphia International
- 5 Willie Nelson & Leon Russell — Columbia
- 6 Bell & James — A&M
- 7 Daryl Hall & John Oates — RCA
- 8 Kenny Rogers & Dottie West — United Artists
- 9 Chanson — Ariola
- 10 Millie Jackson & Isaac Hayes — Polydor

## Top A/C Female Vocalist

- 1 **Barbra Streisand** — Columbia
- 2 **Olivia Newton-John** — MCA
- 3 **Dionne Warwick** — Arista
- 4 Diana Ross — Motown
- 5 Karla Bonoff — Columbia

## Top Black Contemporary Female Crossover

- 1 **Donna Summer** — Casablanca
- 2 **Gloria Gaynor** — Polydor
- 3 **Dionne Warwick** — Arista
- 4 Anita Ward — Juana/TK
- 5 Stephanie Mills — 20th Century-Fox

## Top Male Disco Crossover

- 1 **Rod Stewart** — Warner Bros.
- 2 **Michael Jackson** — Epic
- 3 **Gene Chandler** — 20th Century-Fox
- 4 Sylvester — Fantasy
- 5 Edwin Starr — 20th Century-Fox

A BREATHTAKING YEAR.



Thank you, *CASH BOX*, for your recognition of Rex Smith as the #1 pop album new male vocalist of 1979.  
And congratulations, Rex, on a well-deserved honor. *Columbia Records.*

# Pop Album Awards



## Top Female Vocalist

- 1 **Donna Summer — Casablanca**
- 2 **Barbra Streisand — Columbia**
- 3 **Rickie Lee Jones — Warner Bros.**
- 4 Olivia Newton-John — MCA
- 5 Gloria Gaynor — Polydor
- 6 Linda Ronstadt — Asylum
- 7 Nicolette Larson — Warner Bros.
- 8 Dionne Warwick — Arista
- 9 Anita Ward — Juana/TK
- 10 Diana Ross — Motown
- 11 Joni Mitchell — Elektra
- 12 Stephanie Mills — 20th Century-Fox
- 13 Amii Stewart — Ariola
- 14 Chaka Khan — MCA
- 15 Karla Bonoff — Columbia

## Most Promising Female Vocalist

- 1 **Cheryl Lynn — Columbia**
- 2 **Angela Bofill — GRP/Arista**
- 3 **Brenda Russell — A&M**
- 4 Pat Benatar — Chrysalis
- 5 Carlyne Mas — Mercury

## Top Disco Female Crossover

- 1 **Donna Summer — Casablanca**
- 2 **Gloria Gaynor — Polydor**
- 3 **Anita Ward — Juana/TK**
- 4 Diana Ross — Motown
- 5 Amii Stewart — Ariola

## Top AOR Female Vocalist

- 1 **Rickie Lee Jones — Warner Bros.**
- 2 **Linda Ronstadt — Asylum**
- 3 **Nicolette Larson — Warner Bros.**
- 4 Joni Mitchell — Asylum
- 5 Bonnie Raitt — Warner Bros.

## Top Female Country Crossover

- 1 **Anne Murray — Capitol**
- 2 **Crystal Gayle — Columbia**
- 3 **Emmylou Harris — Warner Bros.**
- 4 Tanya Tucker — MCA
- 5 Dolly Parton — RCA

## Top Group

- 1 **Supertramp — A&M**
- 2 **Cheap Trick — Epic**
- 3 **Earth, Wind and Fire — ARC/Columbia**
- 4 Bee Gees — RSO
- 5 Doobie Brothers — Warner Bros.
- 6 The Cars — Elektra
- 7 Chic — Atlantic
- 8 The Knack — Capitol
- 9 Dire Straits — Warner Bros.
- 10 Foreigner — Atlantic
- 11 Led Zeppelin — Swan Song
- 12 Bad Company — Swan Song
- 13 Commodores — Motown
- 14 Styx — A&M
- 15 Electric Light Orchestra — Jet
- 16 Eagles — Asylum
- 17 Sister Sledge — Cotillion/Atlantic
- 18 Village People — Casablanca
- 19 Blondie — Chrysalis
- 20 Fleetwood Mac — Warner Bros.
- 21 Van Halen — Warner Bros.
- 22 Toto — Columbia
- 23 Charlie Daniels Band — Epic
- 24 Wings — Columbia
- 25 Queen — Elektra
- 26 Little River Band — Capitol
- 27 Kiss — Casablanca
- 28 Allman Brothers — Capricorn
- 29 Kansas — Kirshner
- 30 The Who — MCA

## Top Comedy/Novelty

- 1 **Steve Martin — Warner Bros.**
- 2 **Robin Williams — Casablanca**
- 3 **Richard Pryor — Warner Bros.**
- 4 Martin Mull — Elektra
- 5 George Carlin — Atlantic

## Top New Group

- 1 **The Knack — Capitol**
- 2 **Dire Straits — Warner Bros.**
- 3 **Sister Sledge — Cotillion/Atlantic**
- 4 Toto — Columbia
- 5 GQ — Arista
- 6 Molly Hatchet — Epic
- 7 Instant Funk — Salsoul
- 8 Police — A&M
- 9 Sniff 'N' The Tears — Atlantic
- 10 Tycoon — Arista

## Most Promising Group

- 1 **Blackfoot — Atco**
- 2 **Sad Cafe — A&M**
- 3 **Fabulous Poodles — Epic**
- 4 The Records — Virgin
- 5 Triumph — RCA

## Top A/C Group

- 1 **Bee Gees — RSO**
- 2 **Commodores — Motown**
- 3 **Little River Band — Capitol**

## Top AOR Group

- 1 **Cheap Trick — Epic**
- 2 **The Cars — Elektra**
- 3 **Led Zeppelin — Swan Song**

# DONNA SUMMER

- No. 1 Top Female Vocalist/Pop Albums
- No. 1 Top Female Vocalist/Pop Singles
- No. 1 Top Female Disco Crossover/Pop Singles
- No. 1 Top Disco Crossover
- No. 1 Top Female Vocalist/Black Contemporary Crossover
- No. 1 Top Female Vocalist/Black Contemporary Singles
- No. 1 Top Female Disco Crossover
- No. 1 Top Female Vocalist/Black Contemporary Album Awards
- No. 1 Top Female Disco Vocalist/Disco Poll
- No. 1 "Bad Girls"/Top Disco Award
- No. 1 International Award Winner (Female)
- No. 1 International Award Winner/Black Contemporary
- Special Decade Award of the 70's:
- No. 1 Female Artist of the Year/Black Contemporary



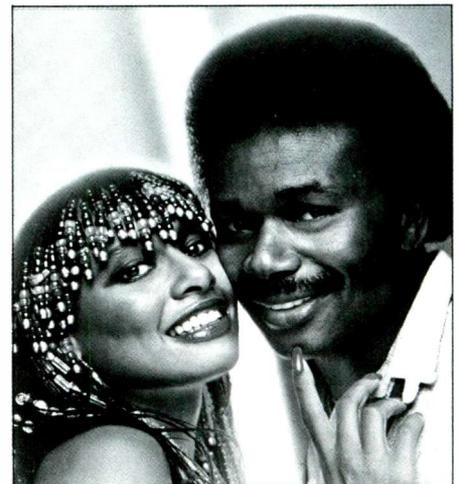
To  
everyone



who  
voted  
us  
the  
most  
popular  
couple  
of the  
year.  
Thank You!  
Love,  
Peaches



I'd  
like  
to  
thank  
everyone too  
-but,  
Peaches  
wouldn't  
lend me  
her  
lipstick.  
Love,  
Herb



Thanks to Cashbox for voting Peaches & Herb  
number 1 in 14 separate categories.

**PRIME TIME PRODUCTIONS, LTD.**  
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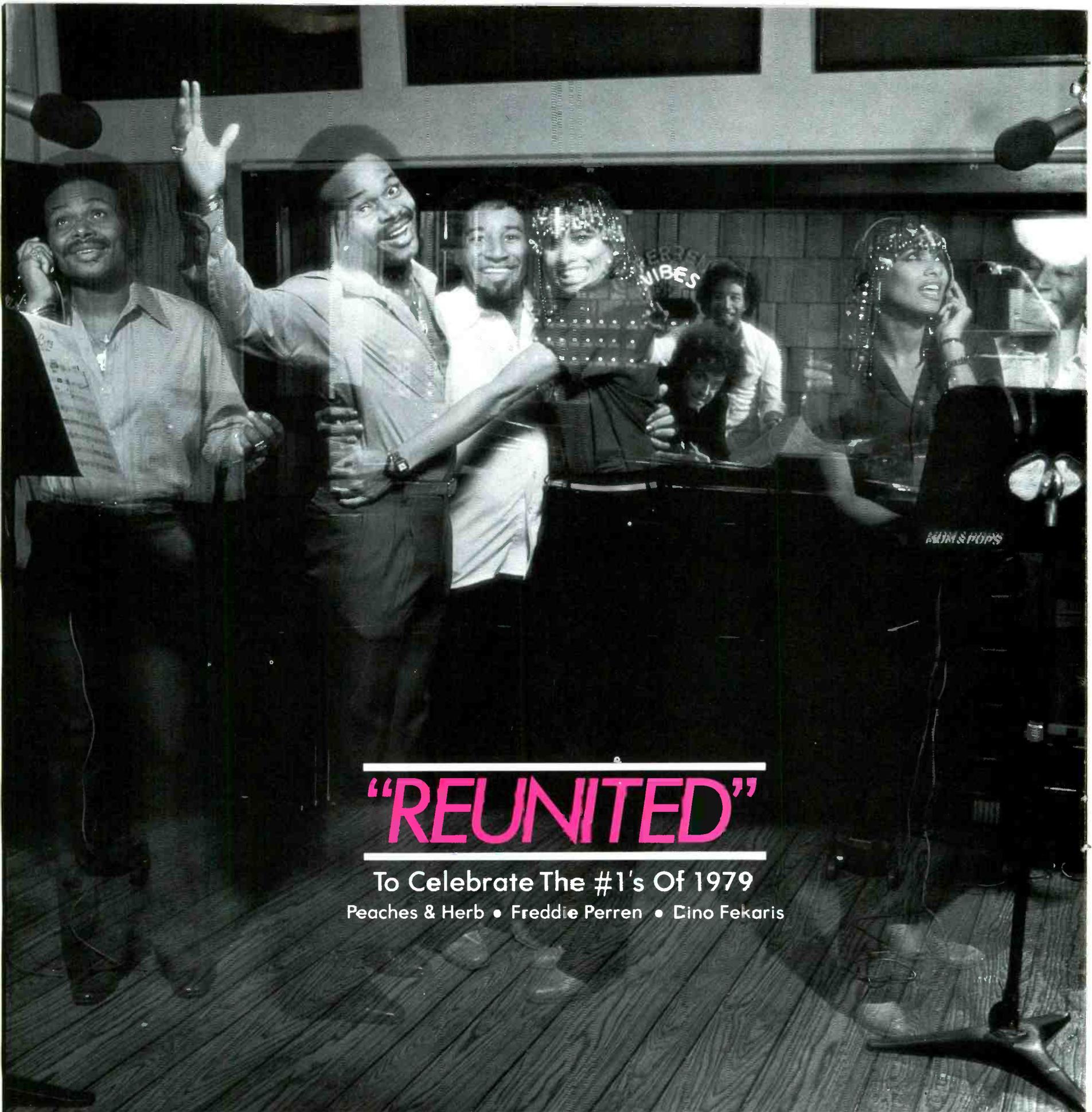
ON POLYDOR/MVP RECORDS & TAPES.



Whoever said being a baby in this biz was easy.  
Must a had a lot of "greats" behind 'em.

Thanks Gloria Gaynor, Peaches & Herb, Freddie Perren, Dino Fekaris,  
all the folks at Polydor Inc., and our many supportive friends in the industry.

Musically Yours,  
Grand Slam Productions, Inc. and MVP Records  
Hits Are Our Business



---

# "REUNITED"

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To Celebrate The #1's Of 1979  
Peaches & Herb • Freddie Perren • Cino Fekaris

Congratulations!  
We Are Musically Yours,



Perren-Vibes Music, Inc.

# Pop Album Awards

## Top Country Crossover Group

- 1 **Charlie Daniels Band** — Epic
- 2 **Marshall Tucker Band** — Warner Bros.
- 3 **Statler Brothers** — Mercury
- 4 Oak Ridge Boys — MCA
- 5 Asleep at the Wheel — Capitol

## Top Black Contemporary Crossover Group

- 1 **Earth Wind & Fire** — ARC/Columbia
- 2 **Chic** — Atlantic
- 3 **Commodores** — Motown
- 4 Sister Sledge — Cotillion
- 5 Jacksons — Epic

## Top Jazz Soloists

- 1 **George Benson** — Warner Bros.
- 2 **Herb Alpert** — A&M
- 3 **Bob James** — Tappan Zee/Columbia
- 4 Grover Washington Jr. — Elektra
- 5 Joe Sample — MCA

## Top Soundtrack

- 1 **The Kids Are Alright** — MCA
- 2 **The Main Event** — Columbia
- 3 **The Muppet Movie** — Atlantic
- 4 Hair — RCA
- 5 Superman — Warner Bros.
- 6 Quadrophenia — Polydor
- 7 Every Which Way But Loose — Elektra
- 8 Manhattan — Columbia
- 9 Midnight Express — Casablanca
- 10 More American Graffiti — MCA

## Top Disco Crossover Group

- 1 **Chic** — Atlantic
- 2 **Sister Sledge** — Cotillion/Atlantic
- 3 **Village People** — Casablanca
- 4 Jacksons — Epic
- 5 GQ — Arista

## Top Mixed Groups

- 1 **Chic** — Atlantic
- 2 **Blondie** — Chrysalis
- 3 **Fleetwood Mac** — Warner Bros.
- 4 Abba — Atlantic
- 5 Patti Smith Group — Arista

## Top Jazz Crossover Groups

- 1 **Crusaders** — MCA
- 2 **Spyro Gyra** — Infinity
- 3 **Weather Report** — ARC/Columbia
- 4 Jeff Lorber Fusion — Arista
- 5 Seawind — A&M

## Top Black Contemporary Duo Crossover

- 1 **Peaches & Herb** — MVP/Polydor
- 2 **Ashford & Simpson** — Warner Bros.
- 3 **McFadden & Whitehead** — Philadelphia International
- 4 Bell & James — A&M
- 5 Chanson — Ariola

## Top Country Duo Crossover

- 1 **Willie Nelson & Leon Russell** — Columbia
- 2 **Kenny Rogers & Dottie West** — United Artists
- 3 **Kendalls** — Ovation

## Top AOR Duo

- 1 **Blues Brothers** — Atlantic
- 2 **Willie Nelson & Leon Russell** — Columbia
- 3 **Daryl Hall & John Oates** — RCA

## Top Instrumentalist

- 1 **Herb Alpert** — A&M
- 2 **Frank Mills** — Polydor
- 3 **Spyro Gyra** — Infinity

## Top New Duo

- 1 **Blues Brothers** — Atlantic
- 2 **McFadden & Whitehead** — Philadelphia International
- 3 **Bell & James** — A&M
- 4 Chanson — Ariola
- 5 Millie Jackson & Isaac Hayes — Polydor

## Top Disco Duo Crossover

- 1 **Peaches & Herb** — MVP/Polydor
- 2 **McFadden & Whitehead** — Philadelphia International
- 3 **Bell & James** — A&M
- 4 Chanson — Ariola

## Top A/C Duo

- 1 **Peaches & Herb** — MVP/Polydor
- 2 **Captain & Tennille** — Casablanca
- 3 **Pink Lady** — Elektra/Curb

## Most Promising Duo

- 1 **Blues Brothers** — Atlantic
- 2 **McFadden & Whitehead** — Philadelphia International
- 3 **Chanson** — Ariola

## Top Instrumentalist

- 1 **Herb Alpert** — A&M
- 2 **Frank Mills** — Polydor
- 3 **Spyro Gyra** — Infinity
- 4 Bob James — Tappan Zee/Columbia
- 5 Grover Washington Jr. — Elektra

## Top Disco Instrumental Crossover

- 1 **Herb Alpert** — A&M
- 2 **Giorgio Moroder** — Casablanca

## Top New Comedy/Novelty

- 1 **Robin Williams** — Casablanca

## Special Encore Awards

### Male

- 1 **Michael Jackson** — Epic
- 2 **John Stewart** — RSO

### Female

- 1 **Gloria Gaynor** — Polydor
- 2 **Dionne Warwick** — Arista

### Group

- 1 **Kool and the Gang** — De-Lite/Mercury
- 2 **Poco** — MCA

### Duo

- 1 **Peaches & Herb** — MVP/Polydor

### Instrumentalists

- 1 **Herb Alpert** — A&M

# Top 100 Albums



- 1 **BREAKFAST IN AMERICA** — SUPERTRAMP — A&M
- 2 **BAD GIRLS** — DONNA SUMMER — Casablanca
- 3 **MINUTE BY MINUTE** — DOOBIE BROTHERS — Warner Bros.
- 4 **52ND STREET** — BILLY JOEL — Columbia
- 5 **CHEAP TRICK AT BUDOKAN** — CHEAP TRICK — Epic
- 6 **SPIRITS HAVING FUN** — BEE GEES — RSO
- 7 **BLONDES HAVE MORE FUN** — ROD STEWART — Warner Bros.
- 8 **GET THE KNACK** — THE KNACK — Capitol
- 9 **CANDY-O** — THE CARS — Elektra
- 10 **IN THROUGH THE OUT DOOR** — LED ZEPPELIN — Swan Song/Atlantic
- 11 **2 HOT!** — PEACHES & HERB — MVP/Polydor
- 12 **DESOLATION ANGELS** — BAD COMPANY — Swan Song/Atlantic
- 13 **I AM** — EARTH, WIND & FIRE — ARC/Columbia
- 14 **MIDNIGHT MAGIC** — THE COMMODORES — Motown
- 15 **DIRE STRAITS** — DIRE STRAITS — Warner Bros.
- 16 **BRIEFCASE FULL OF BLUES** — BLUES BROTHERS — Atlantic
- 17 **RICKIE LEE JONES** — RICKIE LEE JONES — Warner Bros.
- 18 **OFF THE WALL** — MICHAEL JACKSON — Epic
- 19 **DISCOVERY** — ELECTRIC LIGHT ORCHESTRA — Jet
- 20 **C'EST CHIC** — CHIC — Atlantic
- 21 **BARBRA STREISAND'S GREATEST HITS, VOLUME 2** — BARBRA STREISAND — Columbia
- 22 **THE LONG RUN** — EAGLES — Asylum
- 23 **WE ARE FAMILY** — SISTER SLEDGE — Cotillion/Atlantic
- 24 **CRUISIN'** — VILLAGE PEOPLE — Casablanca
- 25 **CORNERSTONE** — STYX — A&M
- 26 **THE BEST OF EARTH, WIND & FIRE, VOLUME 1** — EARTH, WIND & FIRE — ARC/Columbia
- 27 **GREATEST HITS** — BARRY MANILOW — Arista
- 28 **VAN HALEN II** — VAN HALEN — Warner Bros.
- 29 **A WILD AND CRAZY GUY** — STEVE MARTIN — Warner Bros.
- 30 **HEAD GAMES** — FOREIGNER — Atlantic
- 31 **LIVE AND MORE** — DONNA SUMMER — Casablanca
- 32 **TOTO** — TOTO — Columbia
- 33 **TUSK** — FLEETWOOD MAC — Warner Bros.
- 34 **TOTALLY HOT** — OLIVIA NEWTON-JOHN — MCA
- 35 **DOUBLE VISION** — FOREIGNER — Atlantic
- 36 **TEDDY** — TEDDY PENDERGRASS — Philadelphia International
- 37 **MILLION MILE REFLECTIONS** — CHARLIE DANIELS BAND — Epic
- 38 **THE GAMBLER** — KENNY ROGERS — United Artists
- 39 **GREASE** — ORIGINAL MOTION PICTURE SOUNDTRACK — RSO
- 40 **PARALLEL LINES** — BLONDIE — Chrysalis
- 41 **BACKLESS** — ERIC CLAPTON — RSO
- 42 **SLOW TRAIN COMING** — BOB DYLAN — Columbia
- 43 **RUST NEVER SLEEPS** — NEIL YOUNG — Reprise
- 44 **ON THE RADIO** — GREATEST HITS — VOLUMES I & II — DONNA SUMMER — Casablanca
- 45 **LIVIN' INSIDE YOUR LOVE** — GEORGE BENSON — Warner Bros.
- 46 **GO WEST** — VILLAGE PEOPLE — Casablanca
- 47 **BACK TO THE EGG** — WINGS — Columbia
- 48 **RISE** — HERB ALPERT — A&M
- 49 **FIRST UNDER THE WIRE** — LITTLE RIVER BAND — Capitol
- 50 **RISQUE** — CHIC — Atlantic
- 51 **DREAM POLICE** — CHEAP TRICK — Epic
- 52 **LOVE TRACKS** — GLORIA GAYNOR — Polydor
- 53 **WET** — BARBRA STREISAND — Columbia
- 54 **KENNY** — KENNY ROGERS — United Artists
- 55 **DYNASTY** — KISS — Casablanca
- 56 **ENLIGHTENED ROGUES** — ALLMAN BROTHERS — Capricorn
- 57 **JAZZ** — QUEEN — Elektra
- 58 **ONE VOICE** — BARRY MANILOW — Arista
- 59 **YOU DON'T BRING ME FLOWERS** — NEIL DIAMOND — Columbia
- 60 **JOURNEY THROUGH THE SECRET LIFE OF PLANTS** — STEVIE WONDER — Tamla/Motown
- 61 **LIVING IN THE U.S.A.** — LINDA RONSTADT — Asylum
- 62 **BEE GEES GREATEST** — BEE GEES — RSO
- 63 **MONOLITH** — KANSAS — Kirshner
- 64 **THE KIDS ARE ALRIGHT** — ORIGINAL MOTION PICTURE SOUNDTRACK — MCA
- 65 **DESTINY** — THE JACKSONS — Epic
- 66 **ARMED FORCES** — ELVIS COSTELLO — Columbia
- 67 **FLAG** — JAMES TAYLOR — Columbia
- 68 **VOLCANO** — JIMMY BUFFETT — MCA
- 69 **PIECES OF EIGHT** — STYX — A&M
- 70 **SOONER OR LATER** — REX SMITH — Columbia
- 71 **EVOLUTION** — JOURNEY — Columbia
- 72 **COMMUNIQUE** — DIRE STRAITS — Warner Bros.
- 73 **REALITY... WHAT A CONCEPT** — ROBIN WILLIAMS — Casablanca
- 74 **GEORGE HARRISON** — GEORGE HARRISON — Dark Horse
- 75 **DISCO NIGHTS** — GO — Arista
- 76 **NICOLETTE** — NICOLETTE LARSON — Warner Bros.
- 77 **LIFE FOR THE TAKING** — EDDIE MONEY — Columbia
- 78 **LADIES' NIGHT** — KOOL AND THE GANG — De-Lite
- 79 **DIONNE** — DIONNE WARWICK — Arista
- 80 **BUSTIN' OUT OF L SEVEN** — RICK JAMES — Gordy/Motown
- 81 **SONGS OF LOVE** — ANITA WARD — Juana/TK
- 82 **EAT TO THE BEAT** — BLONDIE — Chrysalis
- 83 **THE CARS** — THE CARS — Elektra
- 84 **MASTERJAM** — RUFUS AND CHAKA — MCA
- 85 **WHERE I SHOULD BE** — PETER FRAMPTON — A&M
- 86 **THE BOSS** — DIANA ROSS — Motown
- 87 **BOMBS AWAY DREAM BABIES** — JOHN STEWART — RSO
- 88 **LEGEND** — POCO — MCA
- 89 **LIVE KILLERS** — QUEEN — Elektra
- 90 **STATE OF SHOCK** — TED NUGENT — Epic
- 91 **STORMWATCH** — JETHRO TULL — Chrysalis
- 92 **STAY FREE** — ASHFORD & SIMPSON — Warner Bros.
- 93 **AT BUDOKAN** — BOB DYLAN — Columbia
- 94 **ENERGY** — POINTER SISTERS — Planet
- 95 **EVE** — ALAN PARSONS PROJECT — Arista
- 96 **IDENTIFY YOURSELF** — THE O'JAYS — Philadelphia International
- 97 **COMEDY IS NOT PRETTY** — STEVE MARTIN — Warner Bros.
- 98 **MOTOR BOOTY AFFAIR** — PARLIAMENT — Casablanca
- 99 **WINNER TAKES ALL** — ISLEY BROTHERS — T-Neck
- 100 **FLIRTIN' WITH DISASTER** — MOLLY HATCHET — Epic

**BILLY JOEL**  
**52<sup>ND</sup> STREET**

*Thanks for the best year of my life*



# Pop Single Awards

## Top Group

- 1 Chic — Atlantic
- 2 Supertramp — A&M
- 3 Doobie Brothers — Warner Bros.
- 4 Earth, Wind And Fire — ARC/Columbia
- 5 The Knack — Capitol

## Most Promising Group

- 1 Tom Petty & The Heartbreakers — Backstreet/MCA
- 2 Sniff 'N' The Tears — Atlantic
- 3 Police — A&M

## Top AOR Group

- 1 Supertramp — A&M
- 2 Cheap Trick — Epic
- 3 The Knack — Capitol
- 4 Blondie — Chrysalis
- 5 Toto — Columbia

## R&B Crossover Group

- 1 Earth, Wind and Fire — ARC/Columbia
- 2 Commodores — Motown
- 3 Sister Sledge — Cotillion/Atlantic



## Top Female Vocalist

- 1 Donna Summer — Casablanca
- 2 Barbra Streisand — Columbia
- 3 Gloria Gaynor — Polydor
- 4 Dionne Warwick — Arista
- 5 Olivia Newton-John — MCA

## Top New Female Vocalist

- 1 Anita Ward — Juana/TK
- 2 Amii Stewart — Ariola
- 3 Nicolette Larson — Warner Bros.
- 4 Rickie Lee Jones — Warner Bros.



## Top New Group

- 1 The Knack — Capitol
- 2 Sister Sledge — Cotillion/Atlantic
- 3 Toto — Columbia
- 4 Dire Straits — Warner Bros.

## Top A/C Group

- 1 Commodores — Motown
- 2 Bee Gees — RSO
- 3 Dr. Hook — Capitol
- 4 Little River Band — Capitol

## Top Country Crossover Group

- 1 Charlie Daniels Band — Epic

## Top Disco Crossover Group

- 1 Chic — Atlantic
- 2 Village People — Casablanca
- 3 Sister Sledge — Cotillion/Atlantic



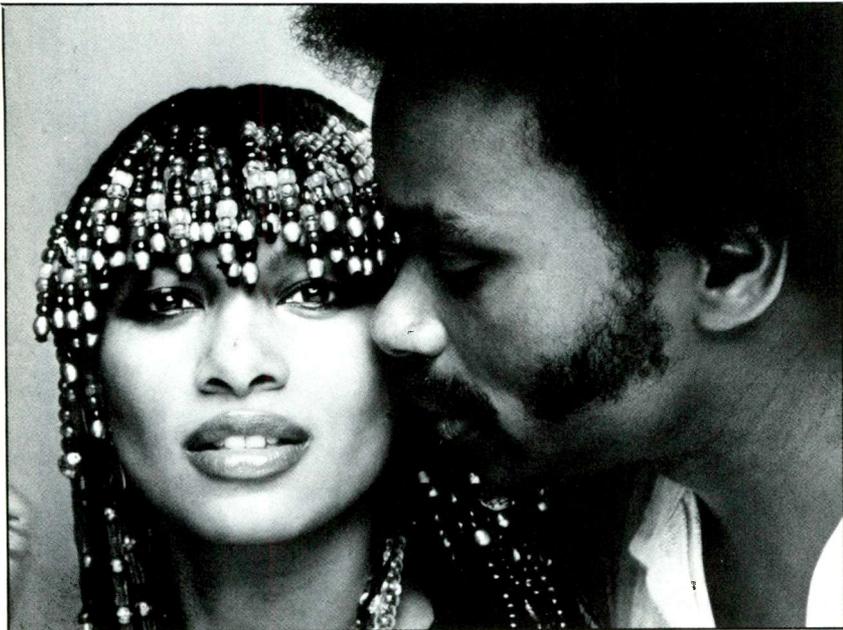
## Most Promising Female Vocalist

- 1 Rickie Lee Jones — Warner Bros.
- 2 Nicolette Larson — Warner Bros.
- 3 Karla Bonoff — Columbia

# CashBox Picks the Class of '79

ABBA (STIM)	Herb Alpert	Ashford & Simpson	Roy Ayers	Bad Company (PRS)	Razzy Bailey	Bellamy Bros	Blondie	
Blues Bros. (J. Belushi)	Peabo Bryson	Cameo	Chanson	Cher	Commodores	Chick Corea	Elvis Costello (PRS)	
John Cougar	Neil Diamond	Dire Straits (PRS)	Doobie Brothers	George Duke	Bob Dylan	Eagles		
Earth, Wind & Fire	5-Special	Steve Forbert	Foreigner	G.Q. (Paul Service, Keith Sabu Crier)				
Gary's Gang	Marvin Gaye	Van Halen	Con Hunley	Isley Brothers	Brian Jackson			
Joe Jackson (PRS)	Bob James	Rick James (CAPAC)	Billy Joel	Elton John (PRS)	Quincy Jones	Rickie Lee Jones	The Kendalls	
Kiss	Kiss	Kiss	Kiss	Kiss	Kiss	Kiss	Kiss	
Earl Klugh	The Knack	LTD	Cristy Lane	Led Zeppelin	M (PRS)	Steve Martin		
Carolyne Mas	Ma-s Production	Ronnie Milsap	Martin Mull	Olivia Newton-John	Ted Nugen	Poco		
Bruni Pagan	Robert Palmer (PRS)	Police (PRS)	Gefry Rafferty (PRS)	Bonnie Raitt	Raydio	Smokey Robinson	Kenny Rogers	
Patrice Rushen	Patrice Rushen	Patrice Rushen	Patrice Rushen	Patrice Rushen	Patrice Rushen	Patrice Rushen	Patrice Rushen	
Brenda Russell	Leo Sayer (PRS)	Gf Scott-Heron	Bob Seger	Patti Smith Group	Rex Smith	Souther	Candi Staton	
Rod Stewart	Rod Stewart	Rod Stewart	Rod Stewart	Rod Stewart	Rod Stewart	Rod Stewart	Rod Stewart	
Barbra Streisand	Styx	Supertramp (PRS)	Switch	Sylvester	Talking Heads			
B. Tchaikovsky (PRS)	Toto	Triumph (CAPAC)	Randy Vanwarmer	Voyage (SACEM)	N. Michael Walden	War	G. Washington, Jr.	
		<b>ASCAP</b>						
Don Williams	Stevie Wonder	<b>We've Always Had the Greats</b>					Paul McCartney & Wings (PRS)	

# Pop Single Awards



## Top Duo

- 1 Peaches & Herb — MVP/Polydor
- 2 Streisand/Diamond — Columbia
- 3 Streisand/Summer — Columbia/Casablanca
- 4 Quatro/Norman — RSO
- 5 McFadden & Whitehead — Philadelphia International

## Top A/C Duo

- 1 Streisand/Diamond — Columbia
- 2 Peaches & Herb — MVP/Polydor

## Top B/C Crossover Duo

- 1 Peaches & Herb — MVP/Polydor
- 2 Ashford & Simpson — Warner Bros.
- 3 McFadden & Whitehead — Philadelphia International

## Top Disco Crossover Duo

- 1 Peaches & Herb — MVP/Polydor
- 2 McFadden & Whitehead — Philadelphia International
- 3 Chanson — Ariola

## Top Producer

- 1 Mike Chapman

## Top Instrumentalist

- 1 Herb Alpert — A&M

## Top New Instrumentalist

- 1 Frank Mills — Polydor

## Top Instrumental Group

- 1 Spyro Gyra — Infinity

## Top Novelty Record

- 1 Steve Dahl (Do Ya Think I'm Disco) — Ovation

## Top A/C Male Vocalist

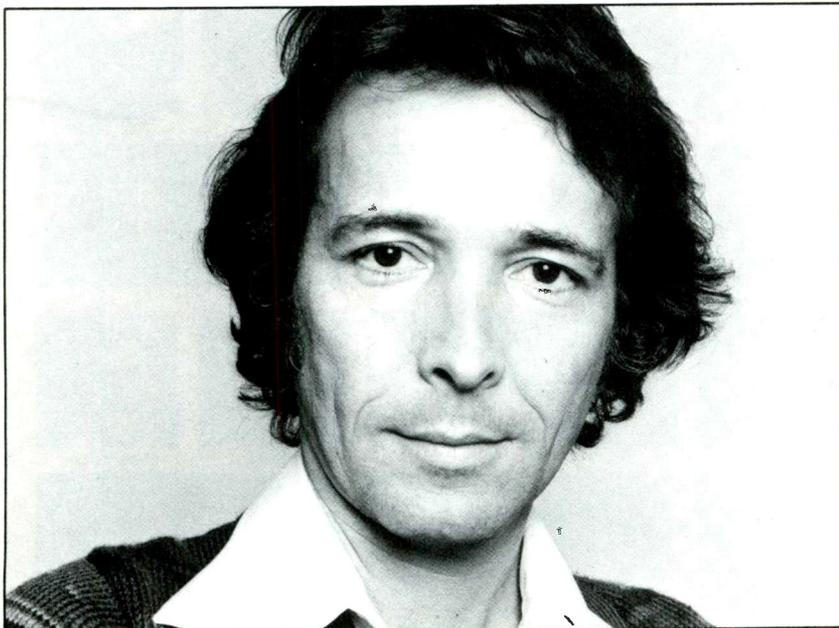
- 1 Kenny Rogers — United Artists
- 2 Robert John — EMI/United Artists
- 3 Herb Alpert — A&M
- 4 Billy Joel — Columbia
- 5 Barry Manilow — Arista

## Most Promising Male Vocalist

- 1 J.D. Souther — Columbia
- 2 Rupert Holmes — Infinity
- 3 John Cougar — Riva/Mercury

## Special Encore Award

- 1 Herb Alpert — A&M
- 2 Dionne Warwick — Arista
- 3 Gloria Gaynor — Polydor



ONCE AGAIN MORE THAN

**60%**

OF CASHBOX CHART POSITIONS  
DURING THE PAST YEAR WERE  
BMI LICENSED

AND SO ARE THESE CASHBOX 1979 AWARD WINNING  
BMI LICENSED  
SONGS AND AFFILIATED WRITERS

ABBA  
SUSIE ALLANSON  
AMANDA  
BAD GIRLS  
JACK BECKENSTEIN  
BEE GEES  
ROBERT BELL  
RONALD BELL  
HENRI BELOLO (SACEM)  
GEORGE BENSON  
ANGELA BOFILL  
KARLA BONOFF  
CHUCK BROWN  
GEORGE BROWN  
C'EST CHIC  
GENE CHANDLER  
CHIC  
JOHN CONLEE  
CRUSADERS  
CHARLIE DANIELS  
DESTINATION  
DON'T STOP 'TIL  
YOU GET ENOUGH  
BERNARD EDWARDS  
ART GARFUNKEL  
CRYSTAL GAYLE

GLORIA GAYNOR  
GOOD TIMES  
HERBIE HANCOCK  
MICHAEL JACKSON  
THE JACKSONS  
KEITH JARRETT  
WAYLON JENNINGS  
ROBERT JOHN  
LE FREAK  
CHERYL LYNN  
GENE MACFADDEN  
BARBARA MANDRELL  
CHUCK MANGIONE  
BARRY MANILOW  
MOON MARTIN  
RICKEY MEDLOCK  
BETTE MIDLER  
FRANK MILLS  
JACQUES MORALI (SACEM)  
PRINCE NELSON  
WILLIE NELSON  
RICHARD NIELSEN  
THE OAK RIDGE BOYS  
DOLLY PARTON  
TOM PETTY  
BONNIE POINTER

JEAN-LUC PONTY  
EDDIE RABBITT  
RING MY BELL  
MARTY ROBBINS  
NILE RODGERS  
SONNY ROLLINS  
LINDA RONSTADT  
SANTANA  
SISTER SLEDGE  
SLEEPING SINGLE IN  
A DOUBLE BED  
CLAYDES SMITH  
LEON SMITH  
JACKSON SPIRES  
SPYRO GYRA  
STREET LIFE  
TONI TENILLE  
DENNIS THOMAS  
TURN OFF THE LIGHTS  
VILLAGE PEOPLE  
JENNIFER WARNES  
DOTTIE WEST  
JOHN WHITEHEAD  
VICTOR WILLIS  
YMCA  
YOU'RE THE ONLY ONE

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the world's largest music licensing organization.

# Pop Single Awards

## Top AOR Female Vocalist

- 1 **Rickie Lee Jones** — Warner Bros.

## Top B/C Crossover Female Vocalist

- 1 **Anita Ward** — Juana/TK
- 2 **Amii Stewart** — Ariola
- 3 **Bonnie Pointer** — Motown

## Top A/C Female Vocalist

- 1 **Barbra Streisand** — Columbia
- 2 **Anne Murray** — Capitol
- 3 **Maxine Nightingale** — RCA/Windson
- 4 **Dionne Warwick** — Arista
- 5 **Olivia Newton-John** — MCA

## Top Country Female Vocalist

- 1 **Anne Murray** — Capitol
- 2 **Crystal Gayle** — Columbia
- 3 **Barbara Mandrell** — MCA

## Top Disco Crossover Female Vocalist

- 1 **Donna Summer** — Casablanca
- 2 **Anita Ward** — Juana/TK
- 3 **France Joli** — Prelude

## Top Male Vocalist

- 1 **Rod Stewart** — Warner Bros.
- 2 **Michael Jackson** — Epic
- 3 **Robert John** — EMI/United Artists
- 4 **Billy Joel** — Columbia
- 5 **John Stewart** — RSO

## Top AOR Male Vocalist

- 1 **Robert Palmer** — Island
- 2 **Nick Lowe** — Columbia
- 3 **Joe Jackson** — A&M

## Top New Male Vocalist

- 1 **Randy Vanwarmer** — Bearsville
- 2 **David Naughton** — RSO
- 3 **Rex Smith** — Columbia
- 4 **Patrick Hernandez** — Columbia
- 5 **Joe Jackson** — A&M

## Top Country Crossover Male Vocalist

- 1 **Kenny Rogers** — United Artists
- 2 **Eddie Rabbitt** — Elektra
- 3 **Eric Clapton** — RSO

## Top B/C Crossover Male Vocalist

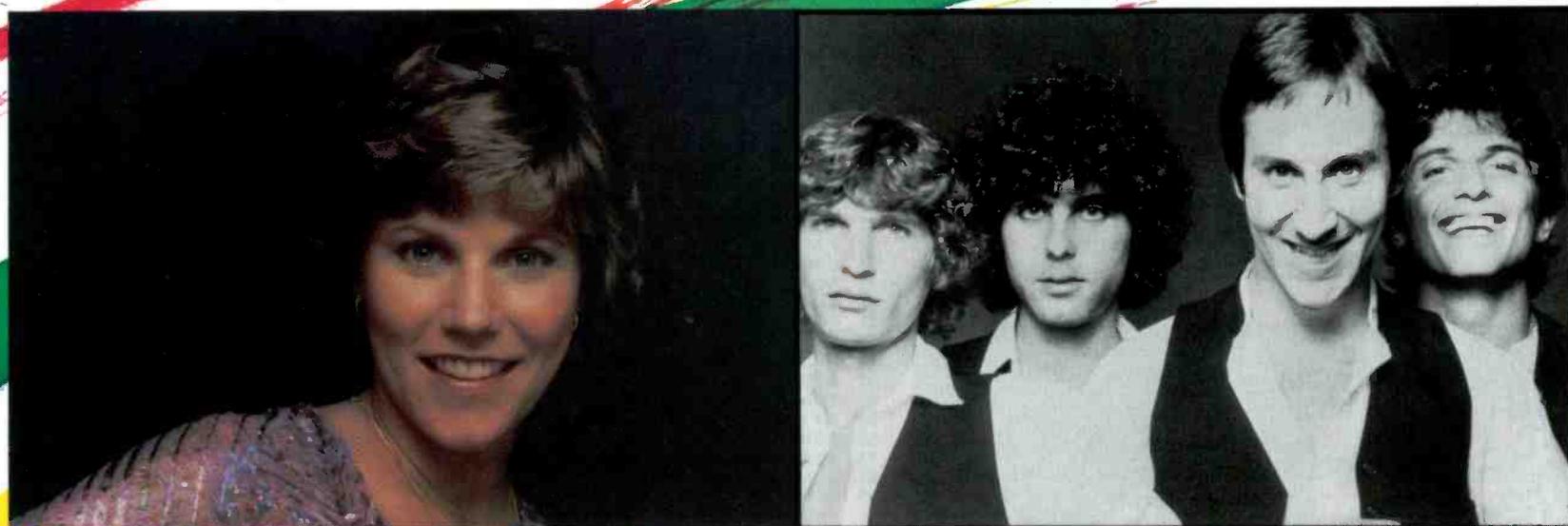
- 1 **Michael Jackson** — Epic
- 2 **Bobby Caldwell** — Clouds/TK
- 3 **George Benson** — Warner Bros.

## Top Disco Crossover Male Vocalist

- 1 **Rod Stewart** — Warner Bros.
- 2 **Michael Jackson** — Epic
- 3 **Dan Hartman** — Blue Sky



# CAPITOL CONGRATULATES OUR CASH BOX AWARD WINNERS



**ANNE MURRAY**

**THE KNACK**

**OUR NUMBER 1 WINNERS!**

AND

**PEABO BRYSON**

**NATALIE COLE**

**BILLY "CRASH" CRADDOCK**

**GONZALEZ**

**LITTLE RIVER BAND**

**MOON MARTIN**

**MAZE**

**MINNIE RIPERTON**

**BOB SEGER**

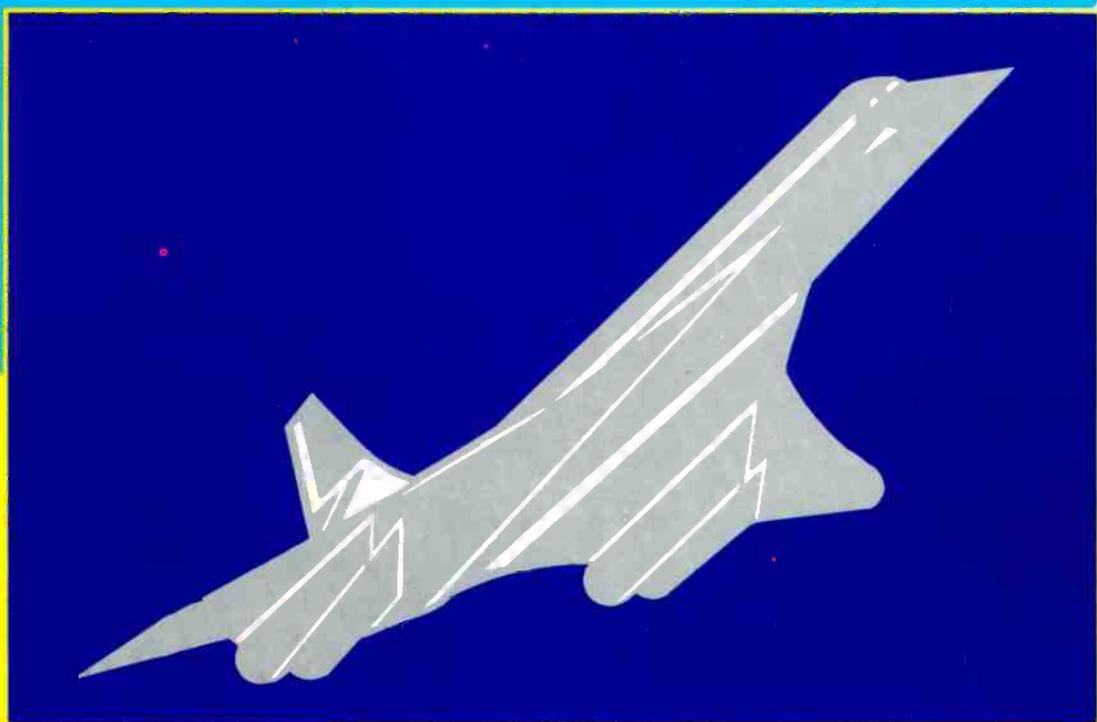
**TAVARES**



# Top 100 Singles



- 1 LE FREAK — CHIC — Atlantic
- 2 MY SHARONA — THE KNACK — Capitol
- 3 DA YA THINK I'M SEXY — ROD STEWART — Warner Bros.
- 4 YMCA — VILLAGE PEOPLE — Casablanca
- 5 WHAT A FOOL BELIEVES — DOOBIE BROTHERS — Warner Bros.
- 6 RING MY BELL — ANITA WARD — Juana/TK
- 7 BAD GIRLS — DONNA SUMMER — Casablanca
- 8 TOO MUCH HEAVEN — BEE GEES — RSO
- 9 REUNITED — PEACHES & HERB — MVP/Polydor
- 10 I WILL SURVIVE — GLORIA GAYNOR — Polydor
- 11 HEART OF GLASS — BLONDIE — Chrysalis
- 12 GOOD TIMES — CHIC — Atlantic
- 13 SAD EYES — ROBERT JOHN — EMI America
- 14 HOT STUFF — DONNA SUMMER — Casablanca
- 15 POP MUZIK — M — Sire
- 16 FIRE — POINTER SISTERS — Planet
- 17 DON'T STOP 'TIL YOU GET ENOUGH — MICHAEL JACKSON — Epic
- 18 RISE — HERB ALPERT — A&M
- 19 TRAGEDY — BEE GEES — RSO
- 20 KNOCK ON WOOD — AMII STEWART — Ariola
- 21 WE ARE FAMILY — SISTER SLEDGE — Cotillion/Atlantic
- 22 SAIL ON — COMMODORES — Motown
- 23 A LITTLE MORE LOVE — OLIVIA NEWTON-JOHN — MCA
- 24 CHUCK E.'S IN LOVE — RICKIE LEE JONES — Warner Bros.
- 25 NO MORE TEARS (ENOUGH IS ENOUGH) — STREISAND AND SUMMER — Columbia/Casablanca
- 26 SHAKE YOUR BODY (DOWN TO THE GROUND) — THE JACKSONS — Epic
- 27 I WANT YOU TO WANT ME — CHEAP TRICK — Epic
- 28 MUSIC BOX DANCER — FRANK MILLS — Polydor
- 29 I'LL NEVER LOVE THIS WAY AGAIN — DIONNE WARWICK — Arista
- 30 BABE — STYX — A&M
- 31 THE MAIN EVENT/FIGHT — BARBRA STREISAND — Columbia
- 32 MY LIFE — BILLY JOEL — Columbia
- 33 BOOGIE WONDERLAND — EARTH, WIND & FIRE WITH THE EMOTIONS — ARC/Columbia
- 34 HEARTACHE TONIGHT — EAGLES — Asylum
- 35 GOLD — JOHN STEWART — RSO
- 36 IN THE NAVY — VILLAGE PEOPLE — Casablanca
- 37 THE LOGICAL SONG — SUPERTRAMP — A&M
- 38 HEAVEN KNOWS — DONNA SUMMER — Casablanca
- 39 DON'T BRING ME DOWN — ELECTRIC LIGHT ORCHESTRA — Jet
- 40 WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN — DR. HOOK — Capitol
- 41 HOLD THE LINE — TOTO — Columbia
- 42 AFTER THE LOVE IS GONE — EARTH, WIND & FIRE — Columbia
- 43 LONESOME LOSER — LITTLE RIVER BAND — Capitol
- 44 ESCAPE (THE PINA COLADA SONG) — RUPERT HOLMES — Infinity
- 45 DIM ALL THE LIGHTS — DONNA SUMMER — Casablanca
- 46 JUST WHEN I NEEDED YOU MOST — RANDY VANWARMER — Bearsville
- 47 MAKIN' IT — DAVID NAUGHTON — RSO
- 48 LEAD ME ON — MAXINE NIGHTINGALE — Windsong
- 49 THE DEVIL WENT DOWN TO GEORGIA — CHARLIE DANIELS BAND — Epic
- 50 SHAKE YOUR GROOVE THING — PEACHES & HERB — MVP/Polydor
- 51 LOVE YOU INSIDE OUT — BEE GEES — RSO
- 52 SULTANS OF SWING — DIRE STRAITS — Warner Bros.
- 53 GOODNIGHT TONIGHT — WINGS — Columbia
- 54 SEPTEMBER — EARTH, WIND & FIRE — ARC/Columbia
- 55 STILL — COMMODORES — Motown
- 56 MAMA CAN'T BUY YOU LOVE — ELTON JOHN — MCA
- 57 YOU DECORATED MY LIFE — KENNY ROGERS — United Artists
- 58 LADIES' NIGHT — KOOL AND THE GANG — De-Lite
- 59 OOH BABY BABY — LINDA RONSTADT — Asylum
- 60 EVERY 1'S A WINNER — HOT CHOCOLATE — Infinity
- 61 SHE BELIEVES IN ME — KENNY ROGERS — United Artists
- 62 STUMBLIN' IN — SUZI QUATRO & CHRIS NORMAN — RSO
- 63 LOTTA LOVE — NICOLETTE LARSON — Warner Bros.
- 64 TUSK — FLEETWOOD MAC — Warner Bros.
- 65 YOU CAN'T CHANGE THAT — RAYDIO — Arista
- 66 PLEASE DON'T GO — KC AND THE SUNSHINE BAND — TK
- 67 SHINE A LITTLE LOVE — ELECTRIC LIGHT ORCHESTRA — Jet
- 68 YOU TAKE MY BREATH AWAY — REX SMITH — Columbia
- 69 HEAVEN MUST HAVE SENT YOU — BONNIE POINTER — Motown
- 70 HE'S THE GREATEST DANCER — SISTER SLEDGE — Cotillion/Atlantic
- 71 DON'T CRY OUT LOUD — MELISSA MANCHESTER — Arista
- 72 (OUR LOVE) DON'T THROW IT ALL AWAY — ANDY GIBB — RSO
- 73 EVERY TIME I THINK OF YOU — THE BABYS — Chrysalis
- 74 I WAS MADE FOR LOVIN' YOU — KISS — Casablanca
- 75 SEND ONE YOUR LOVE — STEVIE WONDER — Tamla/Motown
- 76 BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) — ROBERT PALMER — Island
- 77 SHAKE IT — IAN MATTHEWS — Mushroom
- 78 LADY — LITTLE RIVER BAND — Capitol
- 79 ROCK 'N' ROLL FANTASY — BAD COMPANY — Swan Song/Atlantic
- 80 DISCO NIGHTS (ROCK FREAK) — GQ — Arista
- 81 I WANT YOUR LOVE — CHIC — Atlantic
- 82 AIN'T NO STOPPIN' US NOW — McFADDEN & WHITEHEAD — Philadelphia International
- 83 GOOD GIRLS DON'T — THE KNACK — Capitol
- 84 YOU'RE ONLY LONELY — J.D. SOUTHER — Columbia
- 85 I JUST FALL IN LOVE AGAIN — ANNE MURRAY — Capitol
- 86 WE DON'T TALK ANYMORE — CLIFF RICHARD — EMI America
- 87 PROMISES — ERIC CLAPTON — RSO
- 88 WHAT YOU WON'T DO FOR LOVE — BOBBY CALDWELL — Clouds/TK
- 89 GOT TO BE REAL — CHERYL LYNN — Columbia
- 90 SHIPS — BARRY MANILOW — Arista
- 91 WE'VE GOT TONIGHT — BOB SEGER & THE SILVER BULLET BAND — Capitol
- 92 SOUL MAN — BLUES BROTHERS — Atlantic
- 93 CRUEL TO BE KIND — NICK LOWE — Columbia
- 94 THE GAMBLER — KENNY ROGERS — United Artists
- 95 TAKE ME HOME — CHER — Casablanca
- 96 LET'S GO — THE CARS — Elektra
- 97 LOVE TAKES TIME — ORLEANS — Infinity
- 98 CRAZY LOVE — POCO — MCA
- 99 BLOW AWAY — GEORGE HARRISON — Dark Horse
- 100 LOVE IS THE ANSWER — ENGLAND DAN & JOHN FORD COLEY — Big Tree



**Jet**  
RECORDS

# Country Album Awards

## Male Vocalist

- 1 **Kenny Rogers** — UA
- 2 **Willie Nelson** — Columbia/RCA
- 3 **Don Williams** — MCA
- 4 Waylon Jennings — RCA
- 5 Eddie Rabbitt — Elektra

## Female Vocalist

- 1 **Crystal Gayle** — Columbia
- 2 **Dolly Parton** — RCA
- 3 **Tanya Tucker** — MCA
- 4 Anne Murray — Capitol
- 5 Emmylou Harris — Warner Bros.

## New Male Vocalist

- 1 **John Conlee** — MCA
- 2 **Razzy Bailey** — RCA
- 3 **Randy Barlow** — Republic
- 4 Joe Sun — Ovation
- 5 Con Hunley — Warner Bros.

## New Female Vocalist

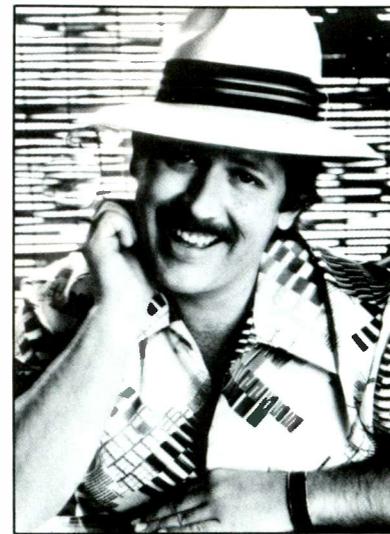
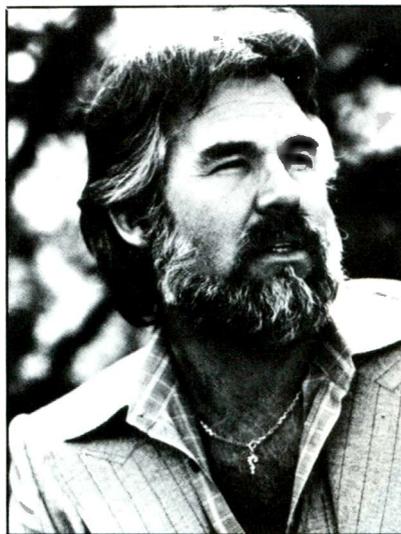
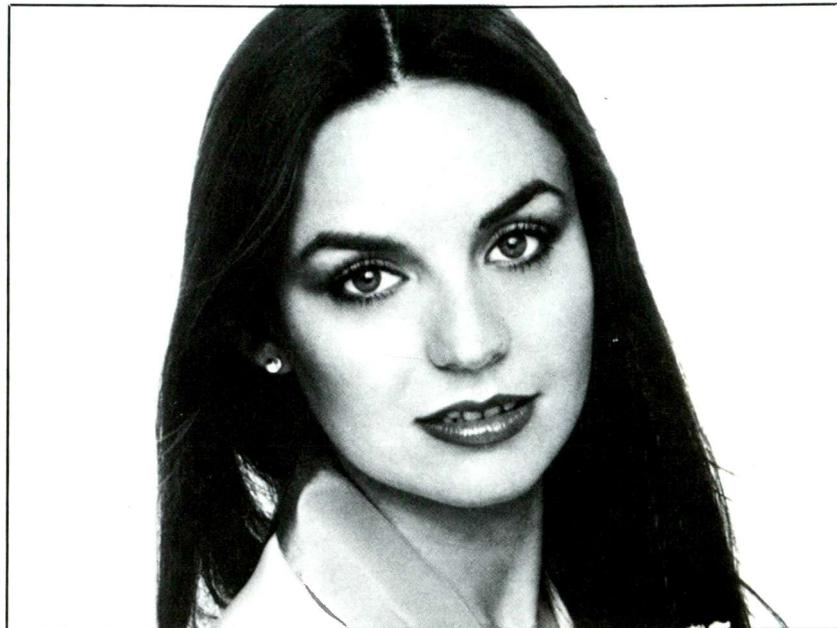
- 1 **Charly McClain** — Epic
- 2 **Janie Fricke** — Columbia
- 3 **Susie Allanson** — Warner Bros.
- 4 Cristy Lane — LS
- 5 Stella Parton — Elektra

## Duo

- 1 **Kenny Rogers/Dottie West** — UA
- 2 **Waylon & Willie** — RCA
- 3 **Conway/Loretta** — MCA
- 4 Kendalls — Ovation
- 5 Jim Ed Brown/Helen Cornelius — RCA

## Group

- 1 **Oak Ridge Boys** — MCA
- 2 **Charlie Daniels Band** — Epic
- 3 **Statler Brothers** — Mercury
- 4 Dave & Sugar — RCA
- 5 Marshall Tucker Band — Capricorn



Congratulations.

Charley Pride  
Male Vocalist  
of the DECADE.



Ronnie Milsap  
Male Vocalist  
of the Year.

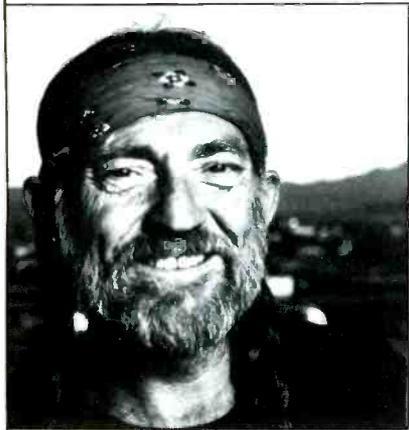
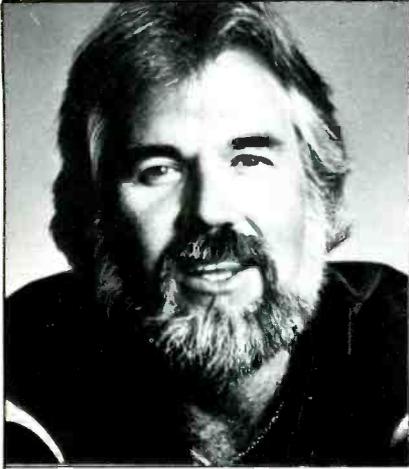


Razzy Bailey  
New Male Vocalist  
of the Year.



**There's more to us than  
great music. It's great artists,  
too!**

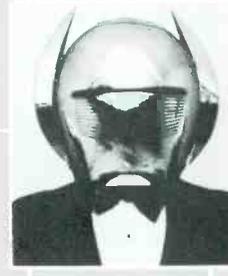
# Top 50 Country Albums



1. **THE GAMBLER** KENNY ROGERS (UA)
2. **WHEN I DREAM** CRYSTAL GAYLE (UA)
3. **STARDUST** WILLIE NELSON (COL)
4. **WILLIE & FAMILY LIVE** WILLIE NELSON (COL)
5. **EXPRESSIONS** DON WILLIAMS (MCA)
6. **GREATEST HITS** WAYLON JENNINGS (RCA)
7. **HEARTBREAKER** DOLLY PARTON (RCA)
8. **TNT** TANYA TUCKER (MCA)
9. **LET'S KEEP IT THAT WAY** ANNE MURRAY (CAPITOL)
10. **I'VE ALWAYS BEEN CRAZY** WAYLON JENNINGS (RCA)
11. **NEW KIND OF FEELING** ANNE MURRAY (CAPITOL)
12. **CLASSICS** KENNY ROGERS/DOTTIE WEST (UA)
13. **EVERY WHICH WAY BUT LOOSE** SOUNDTRACK (ELEKTRA)
14. **THE OAK RIDGE BOYS HAVE ARRIVED** OAK RIDGE BOYS (MCA)
15. **BLUE KENTUCKY GIRL** EMMYLOU HARRIS (WB)
16. **LOVE LINES** EDDIE RABBITT (ELEKTRA)
17. **GREAT BALLS OF FIRE** DOLLY PARTON (RCA)
18. **ONE FOR THE ROAD** WILLIE & LEON (COL)
19. **MILLION MILE REFLECTIONS** CHARLIE DANIELS BAND (EPIC)
20. **GREATEST HITS** LARRY GATLIN (MONUMENT)
21. **IMAGES** RONNIE MILSAP (RCA)
22. **LOVE OR SOMETHING LIKE IT** KENNY ROGERS (UA)
23. **TOTALLY HOT** OLIVIA NEWTON-JOHN (MCA)
24. **SWEET MEMORIES** WILLIE NELSON (RCA)
25. **THE BEST OF DON WILLIAMS** (MCA)
26. **ORIGINALS** STATLER BROTHERS (MERCURY)
27. **MOODS** BARBARA MANDRELL (MCA)
28. **LIVING IN THE USA** LINDA RONSTADT (ASYLUM)
29. **ROSE COLORED GLASSES** JOHN CONLEE (MCA)
30. **THE BEST OF BARBARA MANDRELL** (MCA)
31. **WAYLON & WILLIE** WAYLON & WILLIE (RCA)
32. **ONLY ONE LOVE IN MY LIFE** RONNIE MILSAP (RCA)
33. **TEAR TIME** DAVE & SUGAR (RCA)
34. **TEN YEARS OF GOLD** KENNY ROGERS (UA)
35. **JOHN DENVER** JOHN DENVER (RCA)
36. **CROSSWINDS** CONWAY TWITTY (MCA)
37. **WE SHOULD BE TOGETHER** CRYSTAL GAYLE (UA)
38. **PROFILE: THE BEST OF EMMYLOU HARRIS** (WB)
39. **CANADIAN TRIBUTE** ELVIS PRESLEY (RCA)
40. **BURGERS & FRIES** CHARLEY PRIDE (RCA)
41. **FAMILY TRADITION** HANK WILLIAMS JR. (ELEKTRA)
42. **ARMED AND CRAZY** JOHNNY PAYCHECK (EPIC)
43. **ENTERTAINERS ON AND OFF THE ROAD** STATLER BROS. (MERCURY)
44. **ELVIS PRESLEY SINGS FOR CHILDREN** ELVIS PRESLEY (RCA)
45. **THE BEST OF THE STATLER BROTHERS** STATLER BROS. (MERCURY)
46. **WOMANHOOD** TAMMY WYNETTE (EPIC)
47. **OUR MEMORIES VOL I** ELVIS PRESLEY (RCA)
48. **ALWAYS ON A MOUNTAIN** MERLE HAGGARD (MCA)
49. **VARIATIONS** EDDIE RABBITT (ELEKTRA)
50. **LEGENDARY PERFORMER VOL III** ELVIS PRESLEY (RCA)



Motown Records



# 1979 HAS BEEN A BANNER YEAR FOR MOTOWN'S CLASSIC ARTISTS!



## **DIANA ROSS'**

"The Boss." A hit single that went to the top of the disco charts and took the album of the same name to the top ten everywhere!



## **SMOKEY ROBINSON'S**

"Cruisin'," a single equally at home on R&B, POP and AOR outlets has made Smokey's latest album, "Where There's Smoke..." his biggest solo success ever!



## **STEVIE WONDER'S**

"Journey Through The Secret Life of Plants." Stevie has done it again! An album so innovative, Billboard magazine calls it "... the recording medium's "Citizen Kane."

# 1979 HAS BEEN A BANNER YEAR FOR MOTOWN'S ARTISTS OF THE '70's!



## **COMMODORES**

In 1969 nobody knew the name. In 1979 Commodores stands for the state of the art in POP/Rock/R&B musicianship! Their new album "Midnight Magic" has already produced two number one singles, "Sail On" and "Still," with an unprecedented third, "Wonderland," now heading for the top of the charts!



## **RICK JAMES**

"Fire It Up," Rick's third album has shipped gold and is now heading for platinum! Surprised? We're not. Rick's first two albums each went well over platinum and are today strong catalogue sellers!



## **SWITCH**

Three years ago this band was a dream in the minds of its members. In 1979, with their debut album "Switch" already platinum, "Switch II" was released. This second effort shipped gold and is heading straight for platinum with such hot singles as "Best Beat In Town" and their current hit "I Call Your Name!"



## **BONNIE POINTER**

Bonnie's solo debut was a masterpiece. Paced by the fabulous update of "Heaven Must Have Sent You," Bonnie's first lp was the golden favorite of radio programmers coast to coast! Now her second album (also called "Bonnie Pointer") is striking gold with "I Can't Help Myself (Sugar Pie, Honey Bunch)," the single the whole industry is talking about!



Motown Records Catalogue/1980



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# Motown

Title, Artist and Number	L P No	L.P.		8-Tr No	8-Tr		Cass. No	Cassette	
		Inv	Ord		Inv	Ord		Inv	Ord
<b>MARY WELLS' GREATEST HITS</b> – Mary Wells	M7-616 R1			M7-616 HT			M7-616 HC		
<b>IN LOVING MEMORY</b> – Various Artists	M7-642R1			M7-642HT			M7-642HC		
<b>THE FOUR TOPS GREATEST HITS</b> – The Four Tops	M7-662 R1			M7-662 HT			M7-662 HC		
<b>THE SUPREMES GREATEST HITS, VOL. I</b> – Diana Ross & The Supremes	M7-663 R1			M1-663 HT			M1-663 HC		
<b>THE SUPREMES GREATEST HITS, VOL. II</b> – Diana Ross & The Supremes				M2-663 HT			M2-663 HC		
<b>GREATEST HITS, VOL. III</b> – Diana Ross & The Supremes	M7-702 R1			M7-702 HT			M7-702 HC		
<b>THE MOTOWN STORY</b> (5 Record Deluxe Package) – Various Artist	M-726 Y5			NA			NA		
<b>VOLUME I</b> – Various Artist	*			M7-727 HT			NA		
<b>VOLUME II</b> – Various Artist	*			M7-728 HT			NA		
<b>VOLUME III</b> – Various Artist	*			M7-729 HT			NA		
<b>VOLUME IV</b> – Various Artist	*			M7-730 HT			NA		
<b>VOLUME V</b> – Various Artist	*			M7-731 HT			NA		
<b>JACKSON 5 GREATEST HITS</b> – Jackson 5	M7-741 R1			M7-741 HT			M7-741 HC		
<b>LADY SINGS THE BLUES</b> – Diana Ross	M7-758 R2			M7-758 HT			M7-758 HC		
<b>PIPPIN</b> – Original Cast	M7-760 R1			M7-760 HT			M7-760 HC		
<b>MARTHA REEVES &amp; THE VANDELLAS ANTHOLOGY</b> – Martha Reeves & The Vandellas	M7-778 R2			M9-778 NT			M9-778 NC		
<b>TEMPTATIONS ANTHOLOGY</b> – The Temptations	M9-782 A3			M11-782 ZT			M11-782 ZC		
<b>JR. WALKER &amp; THE ALLSTARS ANTHOLOGY</b> – Jr. Walker & The Allstars	M7-786 R2			M9-786 NT			M9-786 NC		
<b>MARVIN GAYE ANTHOLOGY</b> – Marvin Gaye	M9-791 A3			M11-791ZT			M11-791 ZC		
<b>GLADYS KNIGHT &amp; THE PIPS ANTHOLOGY</b> – Gladys Knight & The Pips	M7-792 R2			M7-792 HT			M7-792 HC		
<b>SMOKEY ROBINSON &amp; THE MIRACLES ANTHOLOGY</b> – Smokey Robinson & The Miracles	M7-793 R3			M7-793 NT			M7-793 NC		
<b>DIANA ROSS &amp; THE SUPREMES ANTHOLOGY</b> – Diana Ross & The Supremes	M9-794 A3			M11-794 ZT			M11-794 ZC		
<b>MACHINE GUN</b> – Commodores	M7-798 R1			M7-798 HT			M7-798 HC		
<b>DIANA &amp; MARVIN</b> – Diana Ross & Marvin Gaye	M7-803 R1			M7-803 HT			M7-803 HC		
<b>FOUR TOPS ANTHOLOGY</b> – The Four Tops	M9-809 A3			M11-809 ZT			M11-809 ZC		
<b>DARIN 1936-1973</b> – Bobby Darin	M7-813 R1			NA			NA		
<b>CAUGHT IN THE ACT</b> – Commodores	M7-820 R1			M7-820 HT			M7-820 HC		
<b>MARVELETTES ANTHOLOGY</b> – The Marvelettes	M7-827 R2			M9-827 NT			M9-827 NC		
<b>MOVIN' ON</b> – Commodores	M7-848 R1			M7-848 HT			M7-848 HC		
<b>HOT ON THE TRACKS</b> – Commodores	M7-867 R1			M7-867 HT			M7-867 HC		
<b>JACKSON 5 ANTHOLOGY</b> – Jackson 5	M7-868 R3			M9-868 NT			M9-868 NC		
<b>DIANA ROSS' GREATEST HITS</b> – Diana Ross	M7-869 R1			M7-869 HT			M7-869 HC		
<b>COMMODORES</b> – Commodores	M7-884 R1			M7-884 HT			M7-884 HC		
<b>MANDRE</b> – Mandre	M7-886R1			M7-886HT			M7-886HC		
<b>COMMODORES LIVE</b> – Commodores	M9-894A2			M9-894NT			M9-894NC		
<b>DAVID RUFFIN... AT HIS BEST</b> – David Ruffin	M7-895 R1			M7-895 HT			M7-895 HC		
<b>FRONTIERS</b> – Jermaine Jackson	M7-898 R1			M7-898 HT			M7-898 HC		
<b>MANDRE TWO</b> – Mandre	M7-900 R1			M7-900 HT			M7-900 HC		
<b>THREE OUNCES OF LOVE</b> – Three Ounces of Love	M7-901 R1			M7-901 HT			M7-901 HC		
<b>NATURAL HIGH</b> – Commodores	M7-902 R1			M7-902 HT			M7-902 HC		
<b>ROSS</b> – Diana Ross	M7-907 R1			M7-907 HT			M7-907 HC		
<b>REED SEED</b> – Grover Washington, Jr.	M7-910 R1			M7-910 HT			M7-910 HC		
<b>BONNIE POINTER</b> – Bonnie Pointer	M7-911 R1			M7-911 HT			M7-911 HC		
<b>GREATEST HITS</b> – Commodores	M7-912 R1			M7-912 HT			M7-912 HC		
<b>CHANGES</b> – T-Boy Ross	M7-913R1			M7-913HT			M7-913HC		
<b>HIGH ON SUNSHINE</b> – 5th Dimension	M7-914R1			M7-914HT			M7-914HC		
<b>FASTBREAK</b> – Billy Preston & Syreeta	M7-915R1			M7-915HT			M7-915HC		
<b>M3000</b> – Mandre	M7-917R1			M7-917HT			M7-917HC		
<b>IT'S TIME</b> – Platinum Hook	M7-918R1			M7-918HT			M7-918HC		
<b>LOVE DANCER</b> – Cuba Gooding	M7-919R1			M7-919HT			M7-919HC		
<b>PARTNERS</b> – Scherrie & Susaye	M7-920R1			M7-920HT			M7-920HC		
<b>POPS WE LOVE YOU</b> – Various Artists	M7-921R1			M7-921HT			M7-921HC		
<b>DON'T TOUCH ME</b> – Patrick Gammon	M7-922R1			M7-922HT			M7-922HC		
<b>THE BOSS</b> – Diana Ross	M8-923M1			M8-923KT			M8-923KC		
<b>DR STRUT</b> – Dr Strut	M7-924R1			M7-924HT			M7-924HC		
<b>LATE AT NIGHT</b> – Billy Preston	M7-925R1			M7-925HT			M7-925HC		
<b>MIDNIGHT MAGIC</b> – Commodores	M8-926M1			M8-926KT			M8-926KC		
<b>MARY WILSON</b> – Mary Wilson	M7-927R1			M7-927HT			M7-927HC		
<b>LET'S GET SERIOUS</b> – Jermaine Jackson	M7-928R1			M7-928HT			M7-928HC		
<b>BONNIE POINTER</b> – Bonnie Pointer	M7-929 R1			M7-929 HT			M7-929 THC		
<b>PINBALL PLAYBOY</b> – Cook County	M7-930 R1			M7-930 HT			M7-930 HC		

\*Only available in M9-726 Y5 Deluxe Package At This Time

# Tamla

Title, Artist and Number	L.P.		8-Tr No	8-Tr		Cass No	Cassette	
	LP No	Inv. Ord.		Inv.	Ord.		Inv.	Ord.
<b>MARVIN GAYE'S GREATEST HITS, VOL. I</b> – Marvin Gaye	T7-252 R1		T7-252 HT			T7-252 HC		
<b>GREATEST HITS FROM THE BEGINNING, VOL. 1*</b> The Miracles (2 Record Set)	T7-254 R2		T1-254 HT			T1-254 HC		
<b>GREATEST HITS FROM THE BEGINNING, VOL. 2</b>	NA		T2-254 HT			T2-254 HC		
<b>THE MIRACLES' GREATEST HITS, VOL. II</b> Smokey Robinson & The Miracles	T7-280 R1		T7-280 HT			T7-280 HC		
<b>STEVIE WONDER'S GREATEST HITS</b> – Stevie Wonder	T7-282 R1		T7-282 HT			T7-282 HC		
<b>SUPER HITS</b> – Marvin Gaye	T7-300 R1		T7-300 HT			T7-300 HC		
<b>MARVIN GAYE &amp; TAMMI TERRELL'S GREATEST HITS</b> Marvin Gaye & Tammi Terrell	T7-302 R1		T7-302 HT			T7-302 HC		
<b>WHAT'S GOING ON</b> – Marvin Gaye	T7-310 R1		T7-310 HT			T7-310 HC		
<b>GREATEST HITS, VOL. 2</b> – Stevie Wonder	T7-313 R1		T7-313 HT			T7-313 HC		
<b>MUSIC OF MY MIND</b> – Stevie Wonder	T7-314 R1		T7-314 HT			T7-314 HC		
<b>TALKING BOOK</b> – Stevie Wonder	T7-319 R1		T7-319 HT			T7-319 HC		
<b>INNERVISIONS</b> – Stevie Wonder	T7-326 R1		T7-326 HT			T7-326 HC		
<b>LET'S GET IT ON</b> – Marvin Gaye	T7-329 R1		T7-329 HT			T7-329 HC		
<b>FULFILLINGNESS FIRST FINALE</b> – Stevie Wonder	T7-332 R1		T7-332 HT			T7-332 HC		
<b>QUIET STORM</b> – Smokey Robinson	T7-337 R1		T7-337 HT			T7-337 HC		
<b>SONGS IN THE KEY OF LIFE</b> – Stevie Wonder	T13-340 C2		T15-340 ET			T15-340 EC		
<b>GREATEST HITS</b> – Marvin Gaye	T7-348 R1		T7-348 HT			T7-348 HC		
<b>TOTALLY TATA</b> – Tata Vega	T7-353 R1		T7-353 HT			T7-353 HC		
<b>EDDIE KENDRICKS... AT HIS BEST</b> – Eddie Kendricks	T7-354 R1		T7-354 HT			T7-354 HC		
<b>GREATEST HITS</b> – Miracles	T7-357 R1		T7-357 HT			T7-357 HC		
<b>THE DEVIL IN ME</b> – Thelma Houston	T7-358 R1		T7-358 HT			T7-358 HC		
<b>LOVE BREEZE</b> – Smokey Robinson	T7-359 R1		T7-359 HT			T7-359 HC		
<b>TRY MY LOVE</b> – Tata Vega	T7-360 R1		T7-360 HT			T7-360 HC		
<b>SOMEDAY AT CHRISTMAS</b> – Stevie Wonder	T7-362 R1		T7-362 HT			T7-362 HC		
<b>SMOKIN'</b> – Smokey Robinson	T7-363 R1		T7-363 HT			T7-363 HC		
<b>HERE MY DEAR</b> – Marvin Gaye	T-364LP2		T-364TI			T-364CI		
<b>RIDE TO THE RAINBOW</b> – Thelma Houston	T7-365R1		T7-365HT			T7-365HC		
<b>WHERE THERE'S SMOKE</b> – Smokey Robinson	T7-366R1		T7-366HT			T7-366HC		
<b>I JUST NEED MORE MONEY</b> – Shadee	T7-368R1		T7-368HT			T7-368HC		
<b>LOVE MAN</b> – Marvin Gaye	T8-369M1		T8-369KT			T8-369KC		
<b>STEVIE WONDER'S JOURNEY THROUGH THE SECRET LIFE OF PLANTS</b> – Stevie Wonder	T13-371C2		T13-371GC			T13-371GT		

# Gordy

<b>THE GREAT MARCH TO FREEDOM</b> – Rev. Martin Luther King, Jr.	G7-906 R1		NA			NA		
<b>THE GREAT MARCH ON WASHINGTON</b> – Rev. Martin Luther King, Jr.	G7-908 R1		NA			NA		
<b>TEMPTATIONS GREATEST HITS</b> – The Temptations	G7-919 R1		G7-919 HT			G7-919 HC		
<b>FREE AT LAST</b> – Rev. Martin Luther King, Jr.	G7-929 R1		NA			NA		
<b>THE TEMPTATIONS' GREATEST HITS, VOL. 2</b> – The Temptations	G7-954 R1		G7-954 HT			G7-954 HC		
<b>TURNIN' ON</b> – High Inergy	G7-978 R1		G7-978 HT			G7-978 HC		
<b>BREAK THRU</b> – 21st Creation	G7-979 R1		G7-979 HT			G7-979 HC		
<b>SWITCH</b> – Switch	G7-980 R1		G7-980 HT			G7-980 HC		
<b>COME GET IT</b> – Rick James	G7-981 R1		G7-981 HT			G7-981 HC		
<b>STEPPIN' OUT</b> – High Inergy	G7-982 R1		G7-982 HT			G7-982 HC		
<b>BUSTIN' OUT OF L SEVEN</b> – Rick James	G7-984 R1		G7-984 HT			G7-984 HC		
<b>APOLLO</b> – Apollo	G7-985R1		G7-985HT			G7-985HC		
<b>WILD AND PEACEFUL</b> – Teena Marie	G7-986R1		G7-986HT			G7-986HC		
<b>SHOULDA GONE DANCIN'</b> – High Inergy	G7-987R1		G7-987HT			G7-987HC		
<b>SWITCH II</b> – Switch	G7-988R1		G7-988HT			G7-988HC		
<b>FRENZY</b> – High Inergy	G7-989R1		G7-989HT			G7-989HC		
<b>FIRE IT UP</b> – Rick James	G8-990M1		G8-990KT			G8-990KC		

# Soul

Title, Artist and Number	L.P.		8-Tr No	8-Tr		Cass No	Cassette	
	LP No	Inv. Ord.		Inv.	Ord.		Inv.	Ord.
<b>JR. WALKER'S GREATEST HITS</b> – Jr. Walker & The All Stars	S7-718 R1		S7-718 HT			S7-718 HC		
<b>GLADYS KNIGHT &amp; THE PIPS GREATEST HITS</b> – Gladys Knight & The Pips	S7-723 R1		S7-723 HT			S7-723 HC		
<b>STANDING OVATION</b> – Gladys Knight & The Pips	S7-736 R1		S7-736 HT			S7-736 HC		
<b>NEITHER ONE OF US</b> – Gladys Knight & The Pips	S7-737 R1		S7-737 HT			S7-737 HC		

\*Specially Priced Two Record Set

# Rare Earth

<b>GET READY</b> – Rare Earth	R7-507 R1			R7-507 HT			R7-507 HC		
<b>ECOLOGY</b> – Rare Earth	R7-514 R1			R7-514 HT			R7-514 HC		
<b>IN CONCERT</b> – Rare Earth (2 Record Set)	R7-534 R2			R7-534 HT			R7-534HC		
				R7-535 HT			R7-535 HC		
<b>REAL PRETTY</b> – The Pretty Things	R7-549 R2			R9-549 NT			R9-549 NC		

# Kudu

<b>INNER CITY BLUES</b> – Grover Washington, Jr	KUDU-03 R1			KUDU-03 HT			KUDU-03 HC		
<b>ALL THE KINGS HORSES</b> – Grover Washington, Jr	KUDU-07 R1			KUDU-x7 HT			KUDU-07 HC		
<b>SOUL BOX, VOL. I</b> – Grover Washington, Jr	KUDU-12 R1			KUDU-12 HT			KUDU-12 HC		
<b>SOUL BOX, VOL. II</b> – Grover Washington, Jr	KUDU-13 R1			KUDU-13 HT			KUDU-13 HC		
<b>MISTER MAGIC</b> – Grover Washington, Jr	KUDU-20 R1			KUDU-20 HT			KUDU-20 HC		
<b>FEEL SO GOOD</b> – Grover Washington, Jr	KUDU-24 R1			KUDU-24 HT			KUDU-24 HC		
<b>A SECRET PLACE</b> – Grover Washington, Jr	KUDU-32 R1			KUDU-32 HT			KUDU-32 HC		
<b>SOUL BOX (2 Record Set)</b> – Grover Washington, Jr	KUX-1213 J2			KUX-1213 XT			KUX-1213 XC		
<b>LIVE AT THE BIJOU</b> – Grover Washington, Jr	KUX-3637 M2			KUX-3637 Kt			KUX-3637 KC		

# Prodigal

<b>MEATLOAF</b> – Featuring Meatloaf & Stoney	P7-10029 R1			P7-10029 HT			P7-10029 HC		
<b>STYLUS</b> – Stylus	P7-10030 R1			P7-10030 HT			P7-10030 HC		

# Natural Resources (Specially Priced Line)

<b>MOTOWN'S GREAT INTERPRETATIONS</b> – Various Artists	NR-4001 T1			NR-4001 T			NR-4001 C		
<b>MOTOWN INSTRUMENTALS</b> – Various Artists	NR-4002 T1			NR-4002 T			NR-4002 C		
<b>MOTOWN SHOW TUNES</b> – Various Artists	NR-4003 T1			NR-4003 T			NR-4003 C		
<b>SILK 'N' SOUL</b> – Gladys Knight & The Pips	NR-4004 T1			NR-4004 T			NR-4004 C		
<b>IN A MELLOW MOOD</b> – The Temptations	NR-4005 T1			NR-4005 T			NR-4005 C		
<b>WHERE DID OUR LOVE GO</b> – Diana Ross & The Supremes	NR-4006 T1			NR-4006 T			NR-4006 C		
<b>THE SOULFUL MOODS OF MARVIN GAYE</b> – Marvin Gaye	NR-4007 T1			NR-4007 T			NR-4007 C		
<b>REACH OUT</b> – The Four Tops	NR-4008 T1			NR-4008 T			NR-4008 C		
<b>I'LL TRY SOMETHING NEW</b> – Smokey Robinson & The Miracles	NR-4009 T1			NR-4009 T			NR-4009 C		
<b>MERRY CHRISTMAS</b> – Diana Ross & The Supremes	NR-4010 T1			NR-4010 T			NR-4010 C		
<b>WE WISH YOU A MERRY CHRISTMAS</b> – Various	NR-4011 T1			NR-4011 T			NR-4011 C		
<b>IT TAKES TWO</b> – Various Artists	NR-4012T1			NR-4012T			NR-4012C		
<b>BOOGIE</b> – Jackson 5	NR-4013T1			NR-4013T			NR-4013C		
<b>FROM THE VAULTS</b> – Various Artists	NR-4014T1			NR-4014T			NR-4014C		
<b>MIGHTY MOTOWN</b> – Various Artists	NR-4015T1			NR-4015T			NR-4015C		
<b>DISCO PARTY</b> – Various Artists	NR-4016T1			NR-4016T			NR-4016C		
<b>MOTOWN'S PARADE OF SONG HITS</b> – Various Artists	NR-4017T1			NR-4017T			NR-4017C		
<b>IN LOVE</b> – Various Artists	NR-4018T1			NR-4018T			NR-4018C		
<b>BROKENHEARTED</b> – Various Artists	NR-4019T1			NR-4019T			NR-4019C		
<b>T.C.B.</b> – Diana Ross & The Supremes with The Temptations	NR-4020T1			NR-4020T			NR-4020C		

# Disco Party Pac

<b>DISCO PARTY PAC</b> – Various Artists	MD-500164			MD-50016T			MD50016C		
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# Long Playing 12 inch Singles

Artist	Title	Number	Order	Artist	Title	Number	Order
<b>DOWN TO LOVE TOWN</b> – The Originals		M-00001 D1		<b>JUST WANNA GET THE FEEL OF IT</b> – Bloodstone		M-00017 D1	
<b>LET'S BE YOUNG TONIGHT</b> – Jermaine Jackson				<b>ASTRO DISCO</b> – Apollo		M-00018 D1	
<b>DON'T LEAVE ME THIS WAY</b> – Thelma Houston		M-00002 D1		<b>SHOULDA GONE DANCIN'</b> – High Inergy		M-00019 D1	
<b>FANCY DANCER</b> – Commodores				<b>HEAVEN MUST HAVE SENT YOU</b> – Bonnie Pointer		M-00020 D1	
<b>SHAKE IT, SHAKE IT</b> – Willie Hutch		M-00003 D1		<b>GET IT UP FOR LOVE</b> – Tata Vega		M-00021 D1	
<b>GOIN' UP IN SMOKE</b> – Eddie Kendricks							
<b>VITAMIN U</b> – Smokey Robinson		M-00004 D1					
<b>CHALK IT UP</b> – Jerry Butler							
<b>ONE TO ONE</b> – Syreeta		M-00005 D1					
<b>DO IT FOR ME</b> – Jennifer							

# Long Playing 12 inch Singles

<b>TAILGATE</b> – 21st Creation <b>BORN AGAIN</b> – Eddie Kendricks	M-00006 D1
<b>BRICK HOUSE</b> – Commodores	M-00007 D1
<b>I WAS BORN THIS WAY</b> – Carl Bean Vocal & Instrumental	M-00008 D1
<b>RIDE A WILD HORSE</b> – Ernie Fields <b>AS</b> – Ernie Fields	M-00009 D1
<b>I CAN'T GO ON LIVING WITHOUT YOUR LOVE</b> – Thelma Houston <b>YOUR LOVE IS SO GOOD FOR ME</b> – Diana Ross	M-00010 D1
<b>WHAT YOU GAVE ME</b> – Diana Ross <b>FREE ME FROM MY FREEDOM</b> – Bonnie Pointer	M-00011 D1
<b>HIGH ON YOUR LOVE SUITE</b> – Rick James	M-00012 D1
<b>SATURDAY NIGHT, SUNDAY MORNING</b> – Thelma Houston	M-00013 D1
<b>A FUNKY SPACE REINCARNATION</b> – Marvin Gaye	M-00014 D1
<b>POPS, WE LOVE YOU</b> – Various Artists	M-00015 D1
<b>GO FOR IT</b> – Billy Preston & Syreeta	M-00016 D1

<b>FREAKIN'S FINE</b> – Mandre	M-00022 D1
<b>THE DOWN SOUND</b> – Finished Touch	M-00023 D1
<b>I'M A SUCKER FOR YOUR LOVE</b> – Teena Marie	M-00024 D1
<b>BEST BEAT IN TOWN</b> – Switch	M-00025 D1
<b>THE BOSS</b> – Diana Ross	M-00026 D1
<b>GET READY</b> – Smokey Robinson	M-00027 D1
<b>I JUST NEED MORE MONEY</b> – Shadee	M-00028 D1
<b>GIVE ME TIME TO SAY</b> – Platinum Hook	M-00029 D1
<b>YOU HAVE INSPIRED ME</b> – Mira Waters	M-00030 D1
<b>ROLL-HER-SKATE-HER</b> – Sterling	M-00032 D1
<b>RED HOT</b> – Mary Wilson	M-00033 D1

# Motown's Yesteryear Series

Artist	Title	Number	Order
<b>MIRACLES</b>	Way Over There/Shop Around	Y 400 F	
<b>MARVELETTES</b>	Please Mr. Postman/Twistin' Postman	Y 401 F	
<b>MIRACLES</b>	Everybody's Got To Pay Some Dues What's So Good About Goodbye	Y 402 F	
<b>MARVELETTES</b>	Playboy/Beechwood-45789	Y 403 F	
<b>STEVIE WONDER</b>	I Call It Pretty Music (Part 1) I Call It Pretty Music (Part 2)	Y 404 F	
<b>MARVIN GAYE</b>	Stubborn Kind Of Fellow/Hitch Hike	Y 405 F	
<b>MARVIN GAYE</b>	Pride And Joy/Can I Get A Witness	Y 406 F	
<b>STEVIE WONDER</b>	Fingertips (Part 1)/Fingertips (Part 2)	Y 407 F	
<b>MARVIN GAYE</b>	You're A Wonderful One/Try It Baby	Y 408 F	
<b>MARVELETTES</b>	You're My Remedy/Too Many Fish In The Sea	Y 409 F	
<b>MARVIN GAYE</b>	How Sweet It Is/I'll Be Doggone	Y 410 F	
<b>MIRACLES</b>	Ooh, Baby Baby/Tracks Of My Tears	Y 411 F	
<b>MARVELETTES</b>	I'll Keep Holding On Danger—Heartbreak Dead Ahead	Y 412 F	
<b>MARVIN GAYE</b>	Ain't That Peculiar/One More Heartache	Y 413 F	
<b>MIRACLES</b>	My Girl Has Gone/Going To A Go-Go	Y 414 F	
<b>ISLEY BROTHERS</b>	This Old Heart Of Mine Take Some Time Out For Love	Y 415 F	
<b>STEVIE WONDER</b>	Blowin' In The Wind/Place In The Sun	Y 416 F	
<b>MIRACLES</b>	Come Around Here, I'm The One You Need More Love	Y 417 F	

Artist	Title	Number	Order
<b>SUPREMES</b>	You Keep Me Hanging On Love Is Here And Now You're Gone	Y 435 F	
<b>FOUR TOPS</b>	Bernadette/Seven Rooms Of Gloom	Y 436 F	
<b>SUPREMES</b>	The Happening/Reflections	Y 437 F	
<b>FOUR TOPS</b>	You Keep Running Away/Walk Away Renee	Y 438 F	
<b>SUPREMES</b>	In And Out Of Love/Forever Came Today	Y 439 F	
<b>FOUR TOPS</b>	If I Were A Carpenter/I'm In A Different World	Y 440 F	
<b>SUPREMES &amp; TEMPTATIONS</b>	I'm Gonna Make You Love Me/I'll Try Something New	Y 441 F	
<b>SUPREMES</b>	Someday We'll Be Together/Living In Shame	Y 442 F	
<b>JACKSON FIVE</b>	I Want You Back/ABC	Y 443 F	
<b>FOUR TOPS</b>	It's All In The Game/Still Waters (Love)	Y 444 F	
<b>DIANA ROSS</b>	Reach Out And Touch Ain't No Mountain High Enough	Y 445 F	
<b>JACKSON FIVE</b>	The Love You Save/I'll Be There	Y 446 F	
<b>SUPREMES</b>	Everybody's Got The Right To Love/Stone Love	Y 447 F	
<b>CONTOURS</b>	Do You Love Me/Shake Shake Sherry	Y 448 F	
<b>MARTHA &amp; VANDELLAS</b>	Come And Get These Memories/Heat Wave	Y 449 F	
<b>TEMPTATIONS</b>	The Way You Do The Things You Do/My Girl	Y 450 F	
<b>MARTHA &amp; VANDELLAS</b>	In My Lonely Room/Dancing In The Street	Y 451 F	
<b>MARTHA &amp; VANDELLAS</b>	Nowhere To Run/My Baby Loves Me	Y 452 F	
<b>TEMPTATIONS</b>	It's Growing/Since I Lost My Baby	Y 453 F	
<b>TEMPTATIONS</b>	Get Ready/Ain't Too Proud To Beg	Y 454 F	

# Motown's Yesteryear Series

Artist	Title	Number	Order
<b>STEVIE WONDER</b> I Was Made To Love Her Shoo-Be-Doo-Be-Doo-Da-Day		Y 418 F	
<b>TAMMI &amp; MARVIN</b> Your Precious Love/Ain't No Mountain High Enough		Y 419 F	
<b>TAMMI &amp; MARVIN</b> If I Could Build My Whole World Around You Ain't Nothing Like The Real Thing		Y 420 F	
<b>STEVIE WONDER</b> My Cherie Amour/Yester Me, Yester You, Yesterday		Y 421 F	
<b>MARVIN GAYE</b> Too Busy Thinking About My Baby That's The Way Love Is		Y 422 F	
<b>MIRACLES</b> Who's Gonna Take The Blame/Tears Of A Clown		Y 423 F	
<b>STEVIE WONDER</b> Signed, Sealed, Delivered/Heaven Help Us All		Y 424 F	
<b>MARY WELLS</b> You Beat Me To The Punch/Two Lovers		Y 425 F	
<b>MARY WELLS</b> What's Easy For Two/My Guy		Y 426 F	
<b>SUPREMES</b> Where Did Our Love Go/Baby Love		Y 427 F	
<b>FOUR TOPS</b> Baby I Need Your Loving/Without The One You Love		Y 428 F	
<b>FOUR TOPS</b> Just Ask The Lonely/I Can't Help Myself		Y 429 F	
<b>SUPREMES</b> Stop In The Name Of Love/Back In My Arms Again		Y 430 F	
<b>SUPREMES</b> Nothing But Heartaches/I Hear A Symphony		Y 431 F	
<b>FOUR TOPS</b> Shake Me, Wake Me/Something About You		Y 432 F	
<b>SUPREMES</b> My World Is Empty/You Can't Hurry Love		Y 433 F	
<b>FOUR TOPS</b> Reach Out, I'll Be There Standing In The Shadows Of Love		Y 434 F	
<b>JIMMY RUFFIN</b> Gonna Give Her All The Love I've Got Don't You Miss Me Just A Little Bit		Y 471 F	
<b>GLADYS KNIGHT/PIPS</b> Take Me In Your Arms/Everybody Needs Love		Y 472 F	
<b>GLADYS KNIGHT/PIPS</b> I Heard It Through The Grapevine/End Of Our Road		Y 473 F	
<b>JR. WALKER &amp; ALL STARS</b> Come See About Me/Hip City—part 2		Y 474 F	
<b>GLADYS KNIGHT/PIPS</b> Didn't You Know You'd Have To Cry/Nitty Gritty		Y 475 F	
<b>JR. WALKER &amp; ALL STARS</b> What Does It Take To Win Your Love/These Eyes		Y 476 F	
<b>ORIGINALS</b> Baby, I'm For Real/The Bells		Y 477 F	
<b>GLADYS KNIGHT/PIPS</b> Friendship Train/You Need Love Like I Do		Y 478 F	
<b>JR. WALKER &amp; ALL STARS</b> Gotta Hold On To This Feeling Do You See My Love For You Growing		Y 479 F	
<b>VELVELETES</b> Needle In A Haystack He Was Really Saying Something		Y 480 F	
<b>VELVELETES</b> Lonely, Lonely Girl/Bird In The Hand		Y 481 F	
<b>MONITORS</b> Since I Lost You, Girl/Greetings (This Is Uncle Sam)		Y 482 F	
<b>SPINNERS</b> It's A Shame/We'll Have It Made		Y 483 F	
<b>MARY WELLS</b> Bye Bye Baby/ The One Who Really Loves You		Y 484 F	
<b>EDDIE HOLLAND</b> Jamie/Just Ain't Enough Love		Y 485 F	
<b>THE SUPREMES</b> Your Heart Belongs To Me/Let Me Go The Right Way		Y 486 F	
<b>MARY WELLS</b> Laughing Boy/Your Old Standby		Y 487 F	
<b>THE SUPREMES</b> A Breath Taking Guy When The Lovelight Starts Shining Through His Eyes		Y 488 F	

Artist	Title	Number	Order
<b>MARTHA &amp; VANDELLAS</b> I'm Ready For Love/Jimmy Mack		Y 455 F	
<b>TEMPTATIONS</b> Beauty Is Only Skin Deep/I Know I'm Losing You		Y 456 F	
<b>TEMPTATIONS</b> You're All I Need/You're My Everything		Y 457 F	
<b>TEMPTATIONS</b> It's You That I Need/I Wish It Would Rain		Y 458 F	
<b>MARTHA &amp; VANDELLAS</b> Love Bug/Honey Chile		Y 459 F	
<b>TEMPTATIONS</b> I Could Never Love Another Please Return Your Love To Me		Y 460 F	
<b>TEMPTATIONS</b> Cloud Nine/Run-Away Child		Y 461 F	
<b>TEMPTATIONS</b> Can't Get Next To You/Psychedelic Shack		Y 462 F	
<b>TEMPTATIONS</b> Don't Let The Joneses Get You Down Ball Of Confusion		Y 463 F	
<b>EDWIN STARR</b> War/Stop The War Now		Y 464 F	
<b>SHORTY LONG</b> Devil With The Blue Dress On/It's A Crying Shame		Y 465 F	
<b>JR. WALKER &amp; ALL STARS</b> Shotgun/Do The Boomerang		Y 466 F	
<b>JR. WALKER &amp; ALL STARS</b> Shake And Finger Pop/I'm A Road Runner		Y 467 F	
<b>JR. WALKER &amp; ALL STARS</b> Cleo's Mood/How Sweet It Is		Y 468 F	
<b>JIMMY RUFFIN</b> What Becomes Of The Broken-Hearted I've Passed This Way Before		Y 469 F	
<b>JR. WALKER &amp; ALL STARS</b> Pucker Up Buttercup/Shoot Your Shot		Y 470 F	
<b>THE MARVELETES</b> Strange I Know/As Long As I Know He's Mine		Y 506 F	
<b>THE MARVELETES</b> Locking Up My Heart/Forever		Y 507 F	
<b>SMOKEY ROBINSON &amp; THE MIRACLES</b> Mickey's Monkey/A Love She Can Count On		Y 508 F	
<b>SMOKEY ROBINSON &amp; THE MIRACLES</b> I Like It Like That I Gotta Dance To Keep From Crying		Y 509 F	
<b>STEVIE WONDER</b> Uptight (Everything's Alright)/Castles In The Sand		Y 510 F	
<b>THE MARVELETES</b> Don't Mess With Bill/He's A Good Guy		Y 511 F	
<b>BRENDA HOLLOWAY</b> Every Little Bit Hurts/Just Look What You've Done		Y 512 F	
<b>MARVIN GAYE</b> Baby Don't You Do It/Take This Heart Of Mine		Y 513 F	
<b>SMOKEY ROBINSON &amp; THE MIRACLES</b> That's What Love Is Made Of The Love I Saw In You Was Just A Mirage		Y 514 F	
<b>BRENDA HOLLOWAY</b> When I'm Gone/You've Made Me So Very Happy		Y 515 F	
<b>STEVIE WONDER</b> Nothing's Too Good For My Baby With A Child's Heart		Y 516 F	
<b>MARVIN GAYE</b> Inner City Blues (Make Me Wanna Holler) Little Darling (I Need You)		Y 517 F	
<b>MARVIN GAYE</b> I Heard It Through The Grapevine/You		Y 518 F	
<b>KIM WESTON &amp; MARVIN GAYE</b> It Takes Two It's Got To Be A Miracle (This Thing Called Love)		Y 519 F	
<b>THE MARVELETES</b> The Hunter Gets Captured By The Game My Baby Must Be A Magician		Y 520 F	
<b>STEVIE WONDER</b> Hey Love/I'm Wondering		Y 521 F	
<b>SMOKEY ROBINSON &amp; THE MIRACLES</b> I Second That Emotion/If You Can Wait		Y 522 F	
<b>TAMMI TERRELL &amp; MARVIN GAYE</b> If This World Were Mine/Keep On Lovin' Me, Honey		Y 523 F	

# Motown's Yesteryear Series

Artist	Title	Number	Order
<b>MARY WELLS &amp; MARVIN GAYE</b>	What's The Matter With You Baby Once Upon A Time	Y 489 F	
<b>THE SUPREMES</b>	Come See About Me Love Is Like An Itching In My Heart	Y 490 F	
<b>THE SPINNERS</b>	I'll Always Love You/Truly Yours	Y 491 F	
<b>THE FOUR TOPS</b>	It's The Same Old Song Loving You Is Sweeter Than Ever	Y 492 F	
<b>TAMMI TERRELL</b>	I Can't Believe You Love Me/Come On And See Me	Y 493 F	
<b>THE SUPREMES</b>	Love Child/Some Things You Never Get Used To	Y 494 F	
<b>THE FOUR TOPS</b>	Yesterday's Dreams/In These Changing Times	Y 495 F	
<b>DAVID RUFFIN</b>	My Whole World Ended (The Moment You Left Me) I've Lost Everything I've Ever Loved	Y 496 F	
<b>THE SUPREMES</b>	No Matter What Sign You Are/The Composer	Y 497 F	
<b>THE SUPREMES</b>	Up The Ladder To The Roof/Nathan Jones	Y 498 F	
<b>THE JACKSON FIVE</b>	Mama's Pearl/Never Can Say Goodbye	Y 499 F	
<b>DIANA ROSS</b>	Remember Me/Reach Out I'll Be There	Y 500 F	
<b>THE JACKSON FIVE</b>	Maybe Tomorrow/Sugar Daddy	Y 501 F	
<b>THE SUPREMES</b>	Floy Joy/Touch	Y 502 F	
<b>MICHAEL JACKSON</b>	Got To Be There/Rockin' Robin	Y 503 F	
<b>BARRETT STRONG</b>	Money (That's What I Want)/Oh I Apologize	Y 504 F	
<b>SMOKEY ROBINSON &amp; THE MIRACLES</b>	I'll Try Something New You've Really Got A Hold On Me	Y 505 F	
<b>TAMMI TERRELL &amp; MARVIN GAYE</b>	You're All I Need To Get By Good Lovin' Ain't Easy To Come By	Y 524 F	
<b>THE MARVELETTES</b>	Destination: Anywhere/Here I Am, Baby	Y 525 F	
<b>SMOKEY ROBINSON &amp; THE MIRACLES</b>	Special Occasion/Yester Love	Y 526 F	
<b>STEVIE WONDER</b>	For Once In My Life/You Met Your Match	Y 527 F	
<b>SMOKEY ROBINSON &amp; THE MIRACLES</b>	Baby, Baby, Don't Cry/Doggone Right	Y 528 F	
<b>MARVIN GAYE</b>	What's Going On/The End Of Our Road	Y 529 F	
<b>STEVIE WONDER</b>	If You Really Love Me/We Can Work It Out	Y 530 F	
<b>SMOKEY ROBINSON &amp; THE MIRACLES</b>	I Don't Blame You At All/Satisfaction	Y 531 F	
<b>MARVIN GAYE</b>	Mercy Mercy Me (The Ecology)/Chained	Y 532 F	
<b>THE TEMPTATIONS</b>	Just My Imagination (Running Away With Me) Paradise	Y 533 F	
<b>THE TEMPTATIONS</b>	Girl (Why You Wanna Make Me Blue) Farewell My Love	Y 534 F	
<b>MARTHA REEVES &amp; THE VANDELLAS</b>	Quicksand/Love (Makes Me Do Foolish Things)	Y 535 F	
<b>THE TEMPTATIONS</b>	I'll Be In Trouble/The Girl's Alright With Me	Y 536 F	
<b>KIM WESTON</b>	Take Me In Your Arms (Rock Me A Little While) A Thrill A Moment	Y 537 F	
<b>THE CONTOURS</b>	First I Look At The Purse/Can You Do It	Y 538 F	
<b>THE TEMPTATIONS</b>	My Baby/Don't Look Back	Y 539 F	

Artist	Title	Number	Order
<b>BOBBY TAYLOR</b>	Does Your Mama Know About Me?/I Am Your Man	Y 540 F	
<b>EDWIN STARR</b>	Twenty-Five Miles Funky Music Sho Nuff Turns Me On	Y 541 F	
<b>THE UNDISPUTED TRUTH</b>	Smiling Faces Sometimes/You Make Your Own Heaven And Hell Right Here On Earth	Y 542 F	
<b>THE TEMPTATIONS</b>	Superstar (Remember How You Got Where You Are) Hum Along And Dance	Y 543 F	
<b>SHORTY LONG</b>	Here Comes The Judge/Function At The Junction	Y 544 F	
<b>JR. WALKER &amp; THE ALL STARS</b>	Cleo's Back/Hot Cha	Y 545 F	
<b>GLADYS KNIGHT &amp; THE PIPS</b>	If I Were Your Woman/I Don't Want To Do Wrong	Y 546 F	
<b>THE ELGINS</b>	Darling Baby/Heaven Must Have Sent You	Y 547 F	
<b>RARE EARTH</b>	Get Ready/(I Know) I'm Losing You	Y 548 F	
<b>R. DEAN TAYLOR</b>	Indiana Wants Me/Gotta See Jane	Y 549 F	
<b>RARE EARTH</b>	Born To Wander/I Just Want To Celebrate	Y 550 F	
<b>TOM CLAY</b>	What The World Needs Now Is Love Whatever Happened To Love	Y 551 F	
<b>JACKSON FIVE</b>	Little Bitty Pretty One/Lookin' Through The Windows	Y 552 F	
<b>JACKSON FIVE</b>	Corner Of The Sky/Hallelujah Day	Y 553 F	
<b>JERMAINE JACKSON</b>	Daddy's Home/That's How Love Goes	Y 554 F	
<b>MICHAEL JACKSON</b>	Ben/I Wanna Be Where You Are	Y 555 F	
<b>FOUR TOPS</b>	(That's The Way) Nature Planned It I Can't Quit Your Love	Y 556 F	
<b>DIANA ROSS</b>	Touch Me In The Morning/Good Morning Heartache	Y 557 F	
<b>WILLIE HUTCH</b>	Brother's Gonna Work It Out/Slick	Y 558 F	
<b>STEVIE WONDER</b>	Superstition/Superwoman	Y 559 F	
<b>EDDIE KENDRICKS</b>	If You Let Me/Eddie's Love	Y 560 F	
<b>VALERIE SIMPSON</b>	Silly Wasn't I /Can't It Wait Until Tomorrow	Y 561 F	
<b>SMOKEY ROBINSON &amp; THE MIRACLES</b>	We've Come Too Far To End It Now I Can't Stand To See You Cry	Y 562 F	
<b>MARVIN GAYE</b>	Let's Get It On/Trouble Man	Y 563 F	
<b>STEVIE WONDER</b>	You Are The Sunshine Of My Life/Higher Ground	Y 564 F	
<b>TEMPTATIONS</b>	Papa Was A Rolling Stone/Plastic Man	Y 565 F	
<b>TEMPTATIONS</b>	Masterpiece (Part 1)/Hey Girl (I Like Your Style)	Y 566 F	
<b>JR. WALKER &amp; THE ALL STARS</b>	Take Me Girl (I'm Ready)/Way Back Home (Part 1)	Y 567 F	
<b>GLADYS KNIGHT &amp; THE PIPS</b>	Neither One Of Us Make Me The Woman You Come Home To	Y 568 F	
<b>GLADYS KNIGHT &amp; THE PIPS</b>	Daddy Could Swear (I Declare) Help Me Make It Through The Night	Y 569 F	
<b>JR. WALKER &amp; THE ALL STARS</b>	Walk In The Night/Gimme That Beat (Part 1)	Y 570 F	
<b>SUPREMES</b>	Nathan Jones/Bad Weather	Y 571 F	
<b>BOBBY DARIN</b>	Moritat (Mack The Knife)/If I Were A Carpenter	Y 572 F	
<b>COMMODORES</b>	Machine Gun/I Feel Sanctified	Y 573 F	

# Motown's Yesteryear Series

<b>DIANA ROSS</b> Sleepin'/Last Time I Saw Him	Y 574 F
<b>DIANA ROSS &amp; MARVIN GAYE</b> My Mistake (Was To Love You) You're A Special Part Of Me	Y 575 F
<b>JACKSON FIVE</b> Dancing Machine/Get It Together	Y 576 F
<b>THE TEMPTATIONS</b> Happy People/Heavenly	Y 577 F
<b>THE TEMPTATIONS</b> Hey Girl (I Like Your Style)/Let Your Hair Down	Y 578 F
<b>EDDIE KENDRICKS</b> Keep On Truckin' (Part 1)/Son Of Sagittarius	Y 579 F
<b>EDDIE KENDRICKS</b> Boogie Down/Tell Her Love Has Felt The Need	Y 580 F
<b>EDDIE KENDRICKS</b> Girl You Need A Change Of Mind (Part 1) Darling Come Back Home	Y 581 F
<b>THE MIRACLES</b> Don't Cha Love It/Do It Baby	Y 582 F
<b>STEVIE WONDER</b> Boogie On Reggae Woman/You Haven't Done Nothin'	Y 583 F
<b>STEVIE WONDER</b> Don' You Worry 'Bout A Thing/Living For The City	Y 584 F
<b>MARVIN GAYE</b> Distant Lover (Live Version)/Come Get To This	Y 585 F
<b>SMOKEY ROBINSON</b> I Am, I Am/Baby Come Close	Y 586 F
<b>SMOKEY ROBINSON</b> Sweet Harmony/Virgin Man	Y 587 F
<b>RARE EARTH</b> Ma (Vocal)/Big John Is My Name	Y 588 F
<b>RARE EARTH</b> Hey Big Brother/Hum Along And Dance	Y 589 F
<b>FOUR TOPS</b> What Is A Man/Don't Bring Back Memories	Y 590 F
<b>COMMODORES</b> Slippery When Wet/Bump	Y 591 F
<b>COMMODORES</b> This Is Your Life/Sweet Love	Y 592 F
<b>COMMODORES</b> Just To Be Close To You/Fancy Dancer	Y 593 F
<b>WILLIE HUTCH</b> Get Ready For The Get Down/Love Power	Y 594 F
<b>WILLIE HUTCH</b> Party Down/Shake It, Shake It	Y 595 F
<b>DYNAMIC SUPERIORS</b> Shoe, Shoe Shine/Leave It Alone	Y 596 F
<b>MICHAEL JACKSON</b> We're Almost There/Just A Little Bit Of You	Y 597 F
<b>SUPREMES</b> He's My Man/Where Do I Go From Here	Y 598 F
<b>SUPREMES</b> I'm Gonna Let My Heart Do The Walking You're My Driving Wheel	Y 599 F

<b>DAVID RUFFIN</b> Walk Away From Love/Heavy Love	Y 600 F
<b>DIANA ROSS</b> Theme From Mahogany I Thought It Took A Little Time	Y 601 F
<b>DIANA ROSS</b> Love Hangover/One Love In My Lifetime	Y 602 F
<b>G. C. CAMERON</b> It's So Hard To Say Goodbye To Yesterday If You Ever Gonna Love Me	Y 603 F
<b>TEMPTATIONS</b> Up The Creek/Glass House	Y 604 F
<b>TEMPTATIONS</b> Shaky Ground/Keep Holding On	Y 605 F
<b>UNDISPUTED TRUTH</b> Little Red Riding Hood/Higher Than High	Y 606 F
<b>UNDISPUTED TRUTH</b> Boogie Bump Boogie/U.F.O.	Y 607 F
<b>ORIGINALS</b> Down To Love Town/Touch	Y 608 F
<b>MARVIN GAYE</b> After The Dance/I Want You	Y 609 F
<b>SMOKEY ROBINSON</b> Quiet Storm/Open	Y610F
<b>EDDIE KENDRICKS</b> He's A Friend/Happy	Y611F
<b>EDDIE KENDRICKS</b> Shoe Shine Boy/Cream Off The Top	Y612F
<b>MIRACLES</b> Love Machine/Night Life	Y613F
<b>T.G. SHEPPARD</b> Devil In The Bottle Trying To Beat The Morning Home	Y614F
<b>T.G. SHEPPARD</b> Another Woman/Motels And Memories	Y615F
<b>T.G. SHEPPARD</b> Solitary Man/Show Me A Man	Y616F
<b>COMMODORES</b> Easy/Brick House	Y617F
<b>THELMA HOUSTON</b> Don't Leave Me This Way/I'm Here Again	Y618F
<b>MARVIN GAYE</b> Got To Give It Up/Part II	Y619F
<b>STEVIE WONDER</b> I Wish/Sir Duke	Y620F
<b>STEVIE WONDER</b> Another Star/As	Y621F

# Alphabetical Listing

Title, Artist and Number	LP No	LP		8-Tr No	8-Tr		Cass No	Cassette	
		Inv	Ord		Inv	Ord		Inv	Ord
<b>APOLLO</b> - Apollo	G7-985R1			G7-985HT			G7-985HC		
<b>COMMODORES</b> - Machine Gun	M7-798 R1			M7-798 HT			M7-798 HC		
Caught In The Act	M7-820 R1			M7-820 HT			M7-820 HC		
Movin' On	M7-848 R1			M7-848 HT			M7-848 HC		
Hot On The Tracks	M7-867 R1			M7-867 HT			M7-867 HC		
Commodores	M7-884 R1			M7-884 HT			M7-884 HC		
Commodores Live!	M9-894 A2			M9-894 NT			M9-894 NC		
Natural High	M7-902 R1			M7-902 HT			M7-902 HC		
Greatest Hits	M7-912 R1			M7-912 HT			M7-912 HC		
Midnight Magic	M8-926M1			M8-926KT			M8-926KC		
<b>COOK COUNTY</b> - Pinball Playboy	M7-930 R1			M7-930 HT			M7-930 HC		
<b>DARIN, BOBBY</b> - Darin 1936 1973	M7-813 R1			NA			NA		
<b>DR STRUT</b> - Dr Strut	M7-924R1			M7-924HT			M7-924HC		
<b>FIFTH DIMENSION</b> - High On Sunshine	M7-914R1			M7-914HT			M7-914HC		
<b>FOUR TOPS</b> - Four Tops Greatest Hits, Vol. I	M7-662 R1			M7-662 HT			M7-662 HC		
Four Tops Anthology	M9-809 A3			M11-809 ZT			M11-809 ZC		
<b>GAMMON, PATRICK</b> - Don't Touch Me	M7-922R1			M7-922HT			M7-922HC		

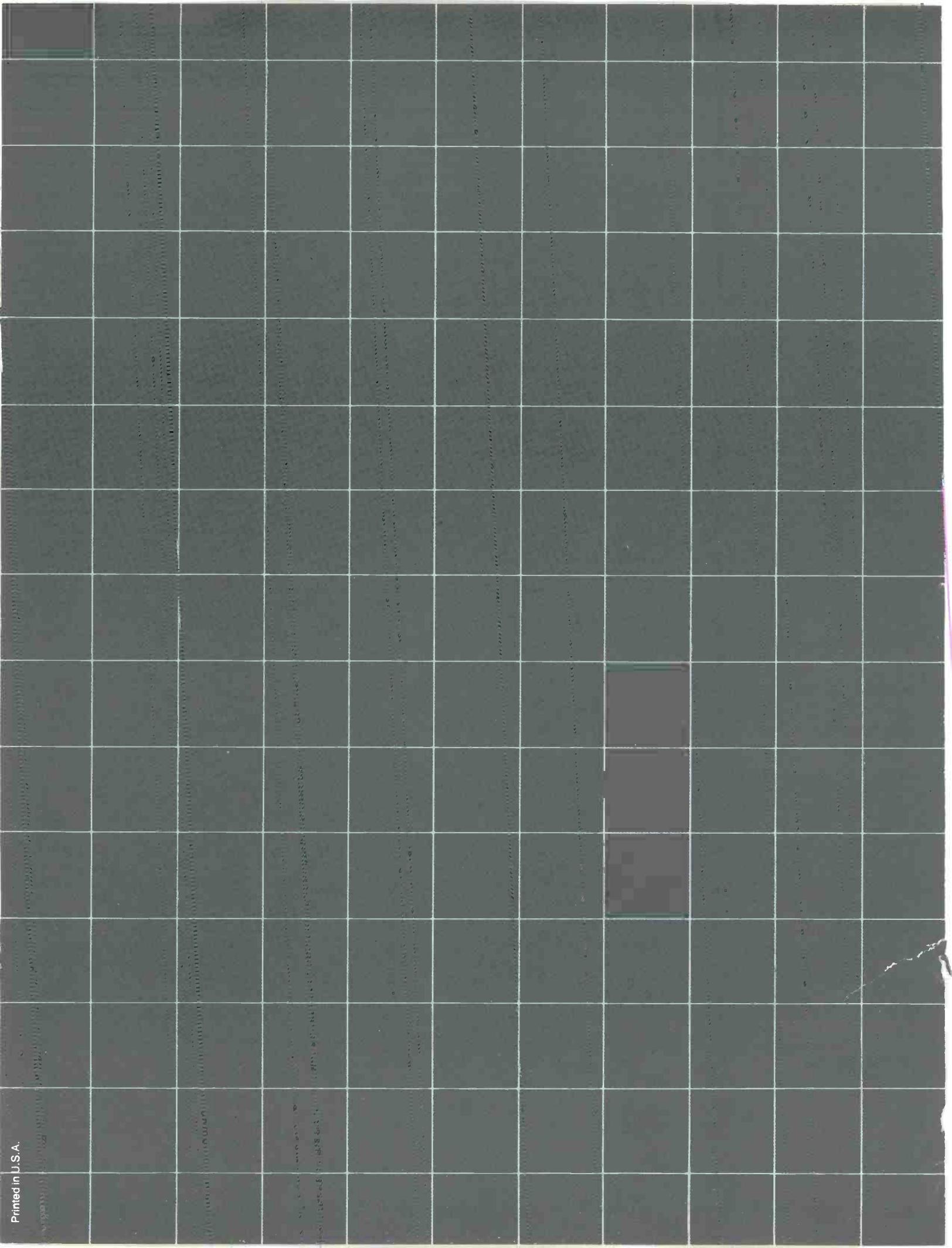
# Alphabetical Listing

Title, Artist and Number	L P No	L P		8-Tr No	8-Tr		Cass No	Cassette	
		Inv	Ord		Inv	Ord		Inv	Ord
<b>GAYE, MARVIN</b> – Diana & Marvin	M7-803 R1			M7-803 HT			M7-803 HC		
Marvin Gaye's Greatest Hits	T7-252 R1			T7-252 HT			T7-252 HC		
Super Hits	T7-300 R1			T7-300 HT			T7-300 HC		
Marvin Gaye & Tammi Terrell's Greatest Hits	T7-302 R1			T7-302 HT			T7-302 HC		
What's Going On	T7-310 R1			T7-310 HT			T7-310 HC		
Let's Get It On	T7-329 R1			T7-329 HT			T7-329 HC		
Marvin Gaye Anthology	M9-791 A3			M11-791 ZT			M11-791 ZC		
Greatest Hits	T7-348 R1			T7-348 HT			T7-348 HC		
Here My Dear	T-364LP2			T-364T1			T-364TC		
Love Man	T8-369M1			T8-369KT			T8-369KC		
<b>GOODING, CUBA</b> – Love Dancer	M7-919R1			M7-919HT			M7-919HC		
<b>HIGH INERGY</b> – Turnin' On	G7-978 R1			G7-978 HT			G7-978 HC		
Steppin' Out	G7-982 R1			G7-982 HT			G7-982 HC		
Shoulda Gone Dancin'	G7-987R1			G7-987HT			G7-987HC		
Frenzy	G7-989R1			G7-989HT			G7-989HC		
<b>HOUSTON, THELMA</b> – The Devil In Me	T7-345R1			T7-345HT			T7-345HC		
Ready To Roll	T7-361 R1			T7-361 HT			T7-361 HC		
Ride To The Rainbow	T7-365R1			T7-365HT			T7-365HC		
<b>JACKSON FIVE</b> – Jackson Five Greatest Hits	M7-741 R1			M7-741 HT			M7-741 HC		
Anthology	M7-868 R3			M9-868 NT			M9-868 NC		
<b>JACKSON, JERMAINE</b> – Frontiers	M7-898R1			M7-898HT			M7-898HC		
Let's Get Serious	M7-928R1			M7-928HT			M7-928HC		
<b>JAMES, RICK</b> – Come Get It	G7-981 R1			G7-981 HT			G7-981 HC		
Bustin' Out Of L Seven	G7-984 R1			G7-984 HT			G7-984 HC		
Fire It Up	G8-990M1			G8-990KT			G8-990KC		
<b>KENDRICKS, EDDIE</b> – At His Best	T7-354R1			T7-354HT			T7-354HC		
<b>KING, REV. MARTIN LUTHER, JR.</b> – The Great March To Freedom	G7-906 R1			NA			NA		
The Great March On Washington	G7-908 R1			NA			NA		
Free At Last	G7-929 R1			NA			NA		
<b>KNIGHT, GLADYS &amp; THE PIPS</b> Gladys Knight & The Pips Anthology	M7-792 R2			M7-792 HT			M7-792 HC		
Greatest Hits	S7-723 R1			S7-723 HT			S7-723 HC		
Standing Ovation	S7-736 R1			S7-736 HT			S7-736 HC		
Neither One Of Us	S7-737 R1			S7-737 HT			S7-737 HC		
<b>MANDRE</b> – Mandre	M7-886 R1			M7-886 HT			M7-886 HC		
Mandre Two	M7-900 R1			M7-900 HT			M7-900 HC		
M3000	M7-917R1			M7-917HT			M7-917HC		
<b>MARVELETTES, THE</b> – Marvelettes Anthology	M7-827 R2			M9-827 NT			M9-827 NC		
<b>MEATLOAF</b> – Featuring Meatloaf & Stoney	P7-10029 R1			P7-10029 HT			P7-10029 HC		
<b>PIPPIN</b> – Original Cast	M7-760 R1			M7-760 HT			M7-760 HC		
<b>PLATINUM HOOK</b> – It's Time	M7-918R1			M7-918HT			M7-918HC		
<b>POINTER, BONNIE</b> – Bonnie Pointer	M7-911 R1			M7-911 HT			M7-911 HC		
Bonnie Pointer	M7-929 R1			M7-929 HT			M7-929 THC		
<b>PRESTON, BILLY &amp; SYREETA</b> – Fastbreak	M7-915R1			M7-915HT			M7-915HC		
Late At Night	M7-925R1			M7-925HT			M7-925HC		
<b>PRETTY THINGS</b> – Real Pretty	R7-549 R2			R9-549 NT			R9-549 NC		
<b>RARE EARTH</b> – Get Ready	R7-507 R1			R7-507 HT			R7-507 HC		
Ecology	R7-514 R1			R7-514 HT			R7-514 HC		
In Concert (2 Record Set)	R7-534 R2			R7-534 HT			R7-534 HC		
<b>REEVES, MARTHA &amp; THE VANDELLAS</b> – Martha Reeves & The Vandellas Anthology	M7-778 R2			M9-778 NT			M9-778 NC		
<b>ROBINSON, SMOKEY</b> – Quiet Storm	T7-337R1			T7-337HT			T7-337HC		
Love Breeze	T7-359 R1			T7-359 HT			T7-359 HC		
Smokin'	T7-363R1			T7-363HT			T7-363HC		
Where There's Smoke	T7-366R1			T7-366HT			T7-366HC		
<b>ROBINSON, SMOKEY &amp; THE MIRACLES</b> – Greatest Hits From The Beginning – Vol. I	T7-254 R2			T1-254 BT			T1-254 BC		
Greatest Hits From The Beginning – Vol. II	NA			T2-254 BT			T2-254 BC		
The Miracles Greatest Hits, Vol. II	T7-339 R1			T7-339 HT			T7-339 HC		
<b>ROSS, DIANA</b> – Lady Sings The Blues	M7-758 R2			M7-758 HT			M7-758 HC		
Diana And Marvin	M7-803 R1			M7-803 HT			M7-803 HC		
Diana Ross' Greatest Hits	M7-869 R1			M7-869 HT			M7-869 HC		
Ross	M7-907 R1			M7-907 HT			M7-907 HC		
The Boss	M8-923M1			M8-923KT			M8-923KC		
<b>ROSS, DIANA AND THE SUPREMES</b> The Supremes Greatest Hits – Vol. I	M7-663 R2			M1-663 HT			M1-663 HC		
The Supremes Greatest Hits – Vol. II	NA			M2-663 HT			M2-663 HC		
The Supremes Greatest Hits – Vol. III	M7-702 R1			M7-702 HT			M7-702 HC		
Diana Ross & The Supremes Anthology	M9-749 A3			M11-749 ZT			M11-749 ZC		

# Alphabetical Listing

Title, Artist and Number	L P No	L.P.		8-Tr No	8-Tr.		Cass No	Cassette	
		Inv.	Ord.		Inv.	Ord.		Inv.	Ord.
<b>ROSS, T-BOY</b> – Changes	M7-913R1			M7-913HT			M7-913HC		
<b>RUFFIN, DAVID</b> – At His Best	M7-895R1			M7-895HT			M7-895HC		
<b>SHADEE</b> – I Just Need More Money	T7-368R1			T7-368HT			T7-368HC		
<b>SHERRIE &amp; SUSAYE</b> – Partners	M7-920R1			M7-920HT			M7-920HC		
<b>STYLUS</b> – Stylus	P7-10030 R1			P7-10030 HT			P7-10030 HC		
<b>SWITCH</b> – Switch	G7-980 R1			G7-980 HT			G7-980 HC		
Switch II	G7-988R1			G7-988HT			G7-988HC		
<b>SYREETA &amp; BILLY PRESTON</b> – Fastbreak	M7-915 R1			M7-915 HT			M7-915 HC		
<b>TEENA MARIE</b> – Wild And Peaceful	G7-986R1			G7-986HT			G7-986HC		
<b>TERRELL, TAMI</b> – Marvin Gaye & Tami Terrell Greatest Hits	T7-302 R1			T7-302 HT			T7-302 HC		
<b>TEMPTATIONS</b> – The Temptations Greatest Hits	G7-919 R1			G7-919 HT			G7-919 HC		
The Temptations Greatest Hits, Vol. II	G7-954 R1			G7-954 HT			G7-954 HC		
Temptations Anthology	M9-782 A3			M11-782 ZT			M11-782 ZC		
<b>THREE OUNCES OF LOVE</b> – Three Ounces Of Love	M7-901 R1			M7-901 HT			M7-901 HC		
<b>VARIOUS ARTISTS</b> – The Motown Story	M-726 Y5			M7-726 HT			NA		
Volume I	NA			M7-727 HT			NA		
Volume II	NA			M7-728 HT			NA		
Volume III	NA			M7-729 HT			NA		
Volume IV	NA			M7-730 HT			NA		
Volume V	NA			M7-731 HT			NA		
Fire Into Music	CTS-2			CTS-2 HT			CTS-2 HC		
In Loving Memory	M7-642R1			M7-642HT			M7-642HC		
Pops We Love You	M7-921R1			M7-921HT			M7-921HC		
It Takes Two	NR-4012T1			NR-4012T			NR-4012C		
From The Vaults	NR-4014T1			NR-4014T			NR-4014C		
Mighty Motown	NR-4015T1			NR-4015T			NR-4015C		
Disco Party	NR-4016T1			NR-4016T			NR-4016C		
Motown's Parade of Song Hits	NR-4017T1			NR-4017T			NR-4017C		
In Love	NR-4018T1			NR-4018T			NR-4018C		
Brokenhearted	NR-4019T1			NR-4019T			NR-4019C		
Disco Party Pac	MD-500164			MD-50016T			MD50016C		
<b>VEGA, TATA</b> – Totally Tata	T7-353 R1			T7-353 HT			T7-353 HC		
Try My Love	T7-360 R1			T7-360 HT			T7-360 HC		
<b>WALKER, JR. &amp; THE ALLSTARS</b> – Jr. Walker & The All Stars Anthology	M7-786 R2			M9-786 ZT			M9-786 NC		
Jr. Walker's Greatest Hits	S7 718 R1			S7 718 HT			S7-718 HC		
<b>WASHINGTON, GROVER, JR.</b> – Inner City Blues	KUDU-03 R1			KUDU-03 HT			KUDU-03 HC		
All The King's Horses	KUDU-07 R1			KUDU-07 HT			KUDU-07 HC		
Soul Box Vol. I	KUDU-12 R1			KUDU-12 HT			KUDU-12 HC		
Soul Box Vol. II	KUDU-13 R1			KUDU-13 HT			KUDU-13 HC		
Mister Magic	KUDU-20 R1			KUDU-20 HT			KUDU-20 HC		
Feels So Good	KUDU-24 R1			KUDU-24 HT			KUDU-24 HC		
Soul Box (2 Record Set)	K-1213 J2			K-1213 XT			K-1213 XC		
A Secret Place	KUDU-32 R1			KUDU-32 HT			KUDU-32 HC		
Live At The Bijou	KUX-3637 M2			KUX-3637 KC			KUX-3637 KC		
Reed Seed	M7-910 R1			M7-910 HT			M7-910 HC		
<b>WELLS, MARY</b> – Mary Wells' Greatest Hits	M7-616 R1			M7-616 HT			M7-616 HC		
<b>WILSON, MARY</b> – Mary Wilson	M7-927R1			M7-927HT			M7-927HC		
<b>WONDER, STEVIE</b> – Stevie Wonder's Greatest Hits	T7-282 R1			T7-282 HT			T7-282 HC		
Stevie Wonder's Greatest Hits Vol. II	T7-313 R1			T7-313 HT			T7-313 HC		
Music Of My Mind	T7-314 R1			T7-314 HT			T7-314 HC		
Talking Book	T7-319 R1			T7-319 HT			T7-319 HC		
Innervisions	T7-326 R1			T7-326 HT			T7-326 HC		
Fulfillingness First Finale	T7-332 R1			T7-332 HT			T7-332 HC		
Songs In The Key Of Life	T13-340 C2			T15-340 ET			T15-340 EC		
Someday at Christmas	T7-362 R1			T7-362 HT			T7-362 HC		
Stevie Wonder's Journey Through The Secret Life Of Plants	T13-371C2			T13-371GT			T13-371GC		

## Notes

# LONGEVITY FOR THE '80's!

## Motown is Hot and Getting Hotter!

Enjoying total R&B domination and making massive inroads into POP and AOR radio, Motown Records is about to embark upon the most exciting decade ever.

Our established acts are more popular than ever!

Our recent acts are being accepted with unqualified enthusiasm (and sales) everywhere!

Now, as we start our 20th year, we intend to further strengthen the position we have carved over the last two decades.

New acts.

New ideas.

New music.

Energetic expansion into areas not normally considered "Motown" territory.

Plus an enthusiasm unmatched by any other label in the business.

# MOTOWN



The singles company.  
The album company.  
The artist's company.



Motown Records



# YEAR END SUMMARY & PROJECTIONS



**HERB ALPERT VISITS CASH BOX** — The 'A' of A&M, Herb Alpert, recently paid a visit to the west coast offices of *Cash Box* to thank magazine staff members for their support of his "Rise" single and LP. Pictured are (l-r): Marc Cetner, Michael Glynn, Frank Sanello and Les Honig, *Cash Box*; Alpert; Jack Chipman, Lenny Chodosh, and Mike Plachetka, *Cash Box*; Bob Gaitors, A&M promotion; and Dave Fulton, *Cash Box* editor-in-chief.

## 1970s: A Decade Of Ups And Downs For Record Business

(continued from page 9)

radio programmers.

### Cassettes Bowed

The early '70s were as notable for their false starts as for promises realized. Columbia debuted its cassette line; today, cassettes are the fastest-growing prerecorded configuration in music. And RCA promised to bow an audio-video cartridge — a commodity which is finally starting to fulfill its promise — by 1971.

By the mid-'70s, a secure sense of well-being had set in for the music business. RIAA reports repeatedly showed growth levels ranging from five to ten percent annually; in 1973, 600,000 people attended the Watkins Glen Music festival, making it the best-attended concert ever; and by 1975, Elton John's "Captain Fantastic" album shipped platinum, another first for the business.

While the music industry easily survived the recession of the mid-'70s, it was at that time that the music scene, which had largely been characterized by a growing homogenization, began to experience its first schisms in the marketplace. While other regional sounds, like the southern boogie bands and the west coast surf-Beachboys revival, had enjoyed uneventful popularity, the east coast began to give birth to disco records, which could be broken through club play rather than radio play.

Still, multi-platinum records such as George Benson's "Breezin'," Peter Frampton's "Frampton Comes Alive," and Fleetwood Mac's "Rumours," which was the best-selling album for 26 weeks running through the end of 1977, gave the music business little reason to look beyond the mainstream and most major labels continued to break their old sales records.

### Retail Explosion

Buoyed by the enormous profit picture, the retail business sustained what was termed an explosion, with chains emerging and growing at an unprecedented rate. Another indication of the time was the purchase of Pickwick International, which includes the nation's largest record retailing chain, by American Can, a diversified conglomerate.

An unsettling aspect of this retail explosion was the emergence of the lowballers, spearheaded by the retail arm of Sutton Distributors, the New York-based Jimmy's Music World chain. With an inventory mix that emphasized front-line goods and cutouts, Jimmy's had the competition aggravated with a discounting policy that saw shelf prices drop to \$3.69 while a number of \$7.98 list LPs sold for \$2.99, a figure

cited by many as being below cost. The Jimmy's story ended in 1978 when the firm filed for Chapter XI.

Pricing and related financial matters became the music business' key issue as the decade came to a close. While both wholesale and list prices rose steadily through the decade, the phenomenon peaked when CBS released the Streisand-Kristofferson "A Star Is Born" album with an \$8.98 list. The success of the "Saturday Night Fever" soundtrack, which wound up with sales of over 30 million globally, was equally symbolic of the limits that the music industry had reached.

### Predictions Proved Wrong

But, though industry moguls predicted that the record sales figures of 1978 would set industry standards for years to come, they were very wrong. RSO sought to duplicate the success of its soundtracks for "Saturday Night Fever" and "Grease" with the soundtrack to its production of "Sergeant Pepper," and returns on the album were reportedly very heavy. Similarly, massive returns on four Kiss solo albums, among many others, had to be eaten by manufacturers. Retailers began to complain that the \$8.98 list price was decreasing multiple purchases and they were increasingly dependent on second-line merchandise like cutouts and blank tapes for profits.

Manufacturers and radio station owners were further confused by the rise of disco. When in mid-1978, WKTU-FM, with its inaugural all-disco policy, scored number one in the New York ratings, it knocked WABC-AM out of first place, a position it had held for over a decade. Although labels like TK, with KC and the Sunshine Band; and Casablanca, with Donna Summer and the Village People, had achieved success with disco, most of the other labels failed to match that success, largely because of their routinized method of buying the already successful, and because the market proved not to bring in the "unit numbers" that their generally costly method of doing business engendered.

By the decade's end, belt-tightening had become the order of the day, as most of the majors laid off hundreds of employees and instituted returns ceilings, a concept that had been promised but not carried out for years.

A reason for optimism, however, was seen by many, with the emergence of new wave. The stripped-down rock, with its low-budget production requirements, appealed to the manufacturers' new preoccupation with the bottom line.

## Disco, New Wave, A/C Pace The Musical Trends of 1979

(continued from page 9)

ing. Like rock 'n' roll before it, disco is being fused with various musical forms: R&B, jazz and most recently rock itself.

### Other Influences

The trendsetters in the evolutionary process this year were "Pop Muzik," which injected technopop into the genre, and "My Sharona" a new wave/rock number which epitomized the new disco hybrid known as DOR, dance-oriented rock. Reflections of the popularity of DOR can be seen in the emergence of rock discos across the country and a similar change in disco formatted radio, with previously pure disco stations leavening their playlists with dashes of rock, R&B and jazz.

A disheartening sign of the future of disco is indicated by its representation on the Top 25 of the pop album chart, which showed a drop over the year from 20% to 4%.

Another indicator was the lack of emergence of new chart-topping disco artists. While disco queen Donna Summer and part-time disco participants such as Barbra Streisand continued to hover in the Top 10 of the LP and singles charts throughout the year, no new artists of comparable stature (or sales) have entered the disco sweepstakes.

Disco dominated the music scene for the first six months of 1979. However, by the time the most commercial of the new wave bands (The Knack) had reached the top of the *Cash Box* album chart on Aug. 25, almost 20 new wave bands had leapt onto the same chart. The fact differs sharply from the first issue of 1979 when there were but five new wave acts on the album chart.

### Diverse Styles

Bands with styles as diverse as Dire Straits, who possess an early-Dylan blues style; Cheap Trick, a straight-ahead power rock foursome, and The Clash, hard core punk, have been associated with the new wave. But, a majority of the groups have a sound that is either reminiscent of mid-'60s British invasion pop or characterized by a technologically advanced, future-oriented sound. The former style is typified by the music of Nick Lowe, The Records, Ian Gomm, Bram Tchaikovsky, The Knack, 20/20 and The Headboys; while the latter is being pioneered by Gary Numan and Tubeway Army and Devo. Other new wave groups are exploring established genres via a contemporary rock sound — The Talking Heads (soul), The B-52's ('50s-'60s dance music) and The Police (reggae).

### Top 40 Success

While acts like Elvis Costello, The Cars and Blondie furthered the success that they established in 1978, 1979 belonged to the more commercial sounding groups that fell under the hybrid category of mid-wave artists. The Top 40 success of The Knack, The Police, Joe Jackson, Bram Tchaikovsky and Ian Gomm legitimized the new wave on the singles chart, and proved that the music could move beyond the AOR boundary.

The germination of new wave discos and the continued growth of the vital club scenes in New York (which has given us The Talking Heads and The B-52's), L.A. (which fostered The Knack and the Motels), London (which gave birth to the Buzzcocks and The Police) and other major cities augurs well for the longevity of the genre.

The pop mainstream became wider than ever in 1979 as the post World War II "baby boom" continued to come of age. A multitude of radio stations move toward a pop/adult sound and geared their programming toward the 25-49 age demographic, which now makes up the bulk of the radio-listening population. A substantial amount of new and established artists responded to the increased maturation of the Woodstock

era audience, which is now highly career, consumer and family-oriented.

Finding success with the adult contemporary sound were such re-emerging acts as Robert John (whose "Sad Eyes" rose to the #1 position on the pop singles chart in late September), Rupert Holmes (his "Escape [The Pina Colada Song]" is currently at the top of the chart), Herb Alpert (the executive/trumpet player's "Rise" single garnered the #1 pop single position in late October) and Captain & Tennille (the duo has slid into the Top 10 of the singles chart with "Do That To Me One More Time").

Acts from other genres also fared well with the pop/adult sound. R&B leaders the Commodores found themselves on top of the pop 45 chart in mid-October with the light, country-tinged "Sail On" and again in mid-November with the lilting "Still." AOR staple Styx also found the A/C mark with the plaintive ballad, "Babe," which monopolized the top singles position in late November and early December.

### Pacesetters

Pacesetting albums by Supertramp ("Breakfast In America") and The Doobie Brothers ("Minute By Minute") and the success of their respective singles earlier in the year affirmed the meilowing trend of rock, and its subsequent shift toward the adult contemporary sound.

In 1979 Country crossover artists such as Kenny Rogers, Anne Murray and Crystal Gayle continued to have success both pop and A/C-wise. The past year also saw rock go country as acts such as Jimmy Buffett, Poco, Marshall Tucker and The Charlie Daniels Band made respectable showings on the Country LP chart. The Daniels Band led the way as his "Million Mile Reflections" LP went to #1 on the *Cash Box* Country album chart and its single, "The Devil Went Down To Georgia," captured the highest positions on both the pop and country singles charts.

### New Trends

Although techno-pop (led by such artists as M, The Buggles and Gary Numan) and Euro-pop (spurred on by the success of ABBA and Cliff Richards) didn't quite solidify as trends in 1979, their use of advanced technology and high production values make them prime candidates for the sounds of the early '80s.

Before the music industry surges ahead into 1980, a look at this year's final LP chart makes a fine retrospective for the past decade. The Top 10 is dominated by the superstar acts that tell the musical story of the past 10 years: Eagles, Donna Summer, Barbra Streisand, Fleetwood Mac, Stevie Wonder and Led Zeppelin.

Heralded by the cresting new wave, the flourishing A/C and the budding DOR, techno and euro-pop genres, the outlook for a different and innovative roster of superstars in the 1980s looks bright.



**DREADLOCK HOLIDAY** — Warner Bros./Island recording artist Bob Marley recently stopped by WEA's Philadelphia branch. Pictured (l-r) are: Alan Perper, WEA national advertising manager; Marley and Ray Milanese, WEA Philadelphia marketing coordinator.

# Country Singles Awards

## Entertainer Of The Year

Male

**Kenny Rogers**

## Entertainer Of The Year

Female

**Barbara Mandrell**

## Male Vocalist

- 1 **Ronnie Milsap** — RCA
- 2 **Eddie Rabbitt** — Elektra
- 3 **Waylon Jennings** — RCA
- 4 Kenny Rogers — UA
- 5 Conway Twitty — MCA

## Female Vocalist

- 1 **Barbara Mandrell** — MCA
- 2 **Dolly Parton** — RCA
- 3 **Crystal Gayle** — Columbia
- 4 Anne Murray — Capitol
- 5 Margo Smith — Warner Bros.

## New Male Vocalist

- 1 **Razzy Bailey** — RCA
- 2 **Big Al Downing** — Warner Bros.
- 3 **Cliff Cochran** — RCA
- 4 John Anderson — Warner Bros.
- 5 Leon Everette — Orlando

## New Female Vocalist

- 1 **Jennifer Warnes** — Arista
- 2 **Gail Davies** — Lifesong
- 3 **Terri Hollowell** — Con Brio
- 4 Becky Hobbs — Mercury
- 5 Reba McEntire — Mercury

## Duo

- 1 **Kenny Rogers/Dottie West** — UA
- 2 **The Kendalls** — Ovation
- 3 **Jim Ed Brown/Helen Cornelius** — RCA
- 4 Charlie Rich/Janie Fricke — Epic
- 5 Bellamy Brothers — Warner Bros.

## Group

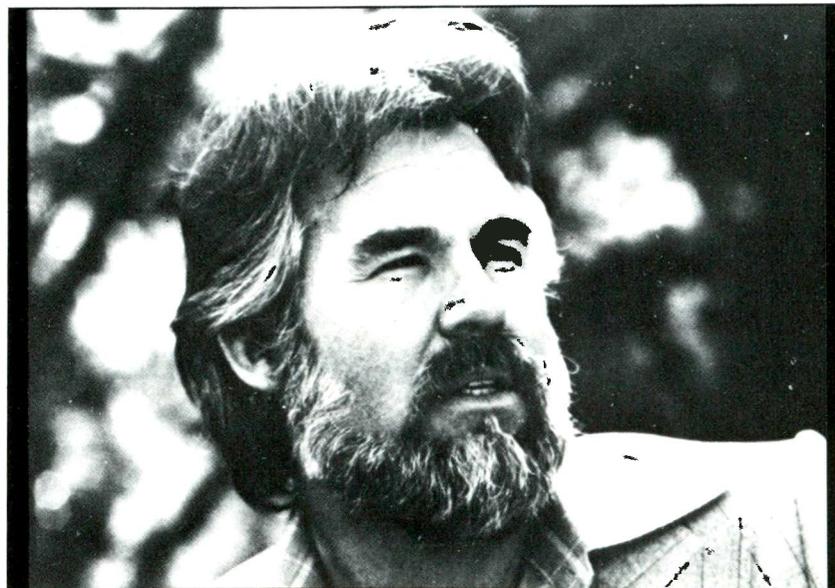
- 1 **Oak Ridge Boys** — MCA
- 2 **Dave & Sugar** — RCA
- 3 **Charlie Daniels Band** — Epic
- 4 Statler Brothers — Mercury
- 5 Earl Scruggs — Columbia

## New Duo

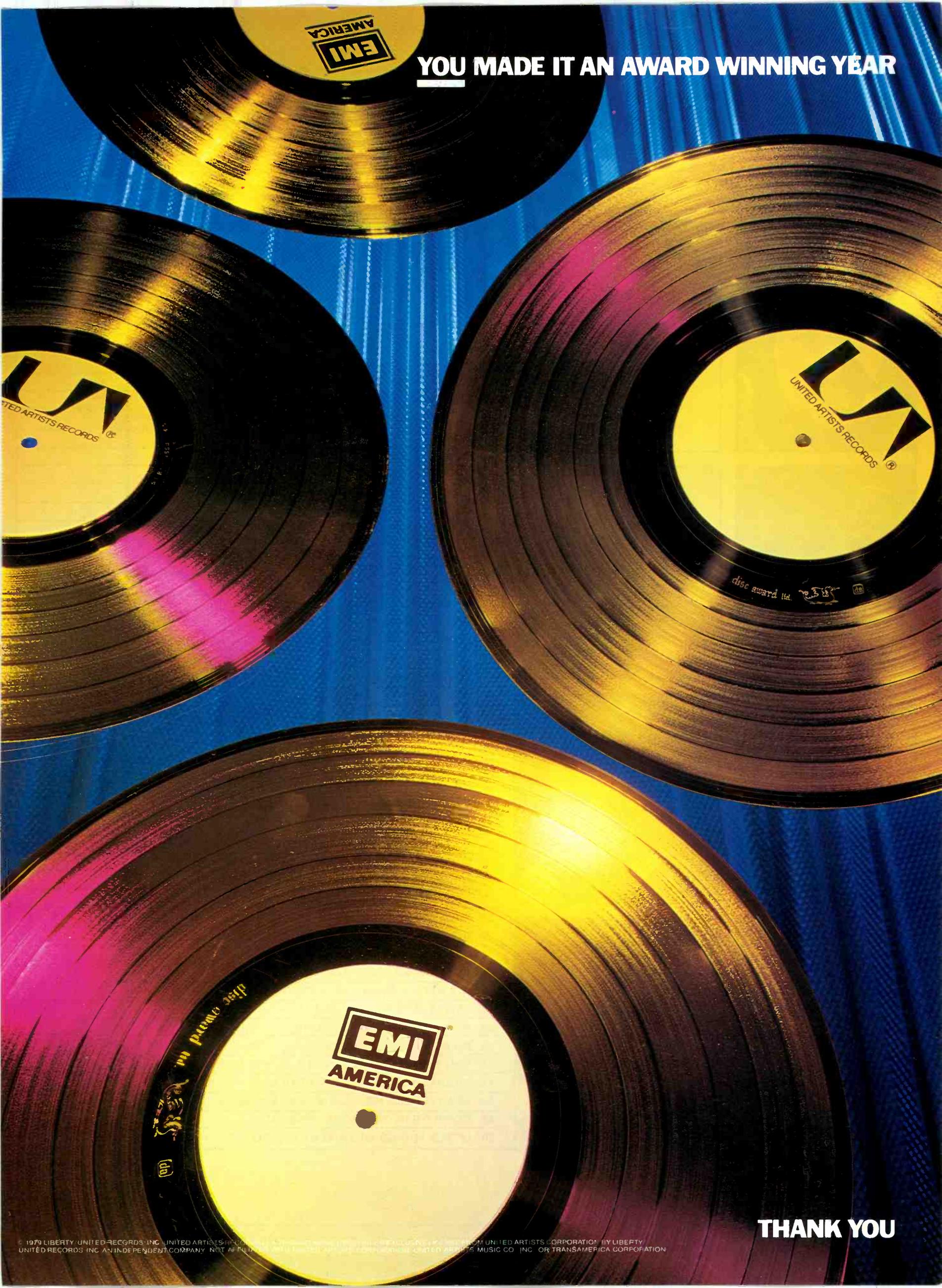
- 1 **Bellamy Brothers** — Warner Bros.
- 2 **Willie & Leon** — Columbia
- 3 **Moe Bandy and Joe Stampley** — Columbia
- 4 George Jones/Johnny Paycheck — Epic
- 5 R.C. Bannon/Louise Mandrell — Epic

## Composer/Performer

- 1 **Dolly Parton** — RCA
- 2 **Eddie Rabbitt** — Elektra
- 3 **Don Williams** — MCA
- 4 Merle Haggard — MCA
- 5 Waylon Jennings — RCA



**YOU MADE IT AN AWARD WINNING YEAR**



UNITED ARTISTS RECORDS

EMI AMERICA

UNITED ARTISTS RECORDS

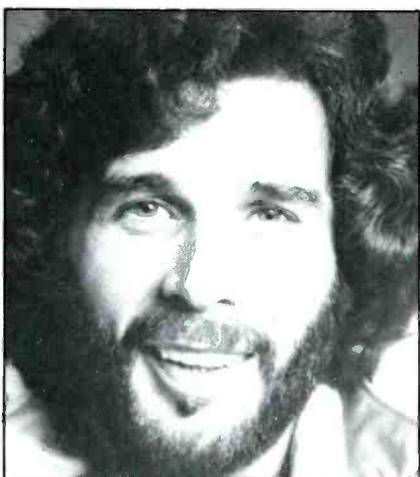
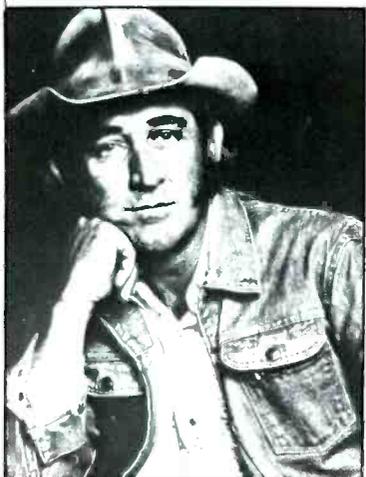
EMI AMERICA

disc award ltd.

disc award ltd.  
(lab)

**THANK YOU**

# Top 50 Country Singles



1. **AMANDA** WAYLON JENNINGS (RCA)
2. **SLEEPING SINGLE IN A DOUBLE BED** BARBARA MANDRELL (MCA)
3. **YOU'RE THE ONLY ONE** DOLLY PARTON (RCA)
4. **BACK ON MY MIND/SANTA BARBARA** RONNIE MILSAP (RCA)
5. **ON MY KNEES** CHARLIE RICH (EPIC)
6. **IF LOVING YOU IS WRONG** BARBARA MANDRELL (MCA)
7. **GHOST RIDERS IN THE SKY** JOHNNY CASH (COL)
8. **DON'T YOU THINK THIS OUTLAW** WAYLON JENNINGS (RCA)
9. **TULSA TIME** DON WILLIAMS (MCA)
10. **LET'S TAKE THE LONG WAY** RONNIE MILSAP (RCA)
11. **EVERY WHICH WAY BUT LOOSE** EDDIE RABBITT (ELEKTRA)
12. **NOBODY LIKES SAD SONGS** RONNIE MILSAP (RCA)
13. **BURGERS AND FRIES** CHARLEY PRIDE (RCA)
14. **RED BANDANA** MERLE HAGGARD (MCA)
15. **CRYING AGAIN** OAK RIDGE BOYS (MCA)
16. **ALL I EVER NEED IS YOU** KENNY ROGERS/DOTTIE WEST (UA)
17. **I JUST WANT TO LOVE YOU** EDDIE RABBITT (ELEKTRA)
18. **SAIL AWAY** OAK RIDGE BOYS (MCA)
19. **COCA COLA COWBOY** MEL TILLIS (MCA)
20. **WHY HAVE YOU LEFT THE ONE** CRYSTAL GAYLE (UA)
21. **I MAY NEVER GET TO HEAVEN** CONWAY TWITTY (MCA)
22. **SHE BELIEVES IN ME** KENNY ROGERS (UA)
23. **I JUST FALL IN LOVE AGAIN** ANNE MURRAY (CAPITOL)
24. **LYING IN LOVE** JIM ED BROWN/HELEN CORNELIUS (RCA)
25. **LAY DOWN BESIDE ME** DON WILLIAMS (MCA)
26. **IT'S A CHEATIN' SITUATION** MOE BANDY (COL)
27. **WHEN I DREAM** CRYSTAL GAYLE (UA)
28. **BACKSIDE OF THIRTY** JOHN CONLEE (MCA)
29. **SWEET DESIRE** THE KENDALLS (OVATION)
30. **HEARTBREAKER** DOLLY PARTON (RCA)
31. **GOLDEN TEARS** DAVE & SUGAR (RCA)
32. **DON'T TAKE IT AWAY** CONWAY TWITTY (MCA)
33. **THE DEVIL WENT DOWN TO GEORGIA** CHARLIE DANIELS BAND (EPIC)
34. **IF I SAID YOU HAD A BEAUTIFUL BODY** BELLAMY BROTHERS (WB)
35. **WHERE DO I PUT HER MEMORY** CHARLEY PRIDE (RCA)
36. **I'LL WAKE YOU UP** CHARLIE RICH (ELEKTRA)
37. **YOU'RE LOVE HAD TAKEN ME** CONWAY TWITTY (MCA)
38. **BABY I'M BURNING/I REALLY GOT THE FEELING** DOLLY PARTON (RCA)
39. **SEND ME DOWN TO TUCSON/CHARLIE'S ANGEL** MEL TILLIS (MCA)
40. **LADY LAY DOWN** JOHN CONLEE (MCA)
41. **SUSPICIONS** EDDIE RABBITT (ELEKTRA)
42. **IT'S BEEN A GREAT AFTERNOON** MERLE HAGGARD (MCA)
43. **TEAR TIME** DAVE & SUGAR (RCA)
44. **DO YOU EVER FOOL AROUND** JOE STAMPLEY (EPIC)
45. **IF I COULD WRITE A SONG** BILLY "CRASH" CRADDOCK (CAPITOL)
46. **YOU FEEL GOOD ALL OVER** T.G. SHEPPARD (WB)
47. **SHADOWS IN THE MOONLIGHT** ANNE MURRAY (CAPITOL)
48. **HEARTBREAK HOTEL** WILLIE & LEON (COL)
49. **COME ON IN** OAK RIDGE BOYS (MCA)
50. **LITTLE THINGS MEAN ALOT** MARGO SMITH (WB)

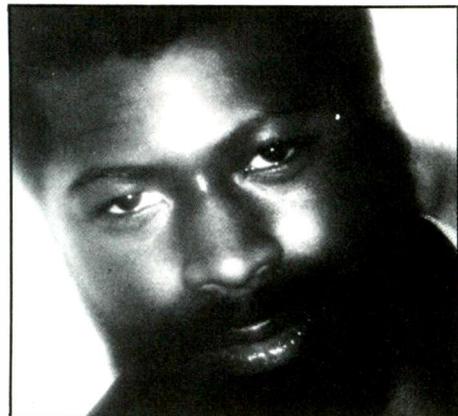


*“Thank you for a great year.”*

# Black Contemporary Album Awards

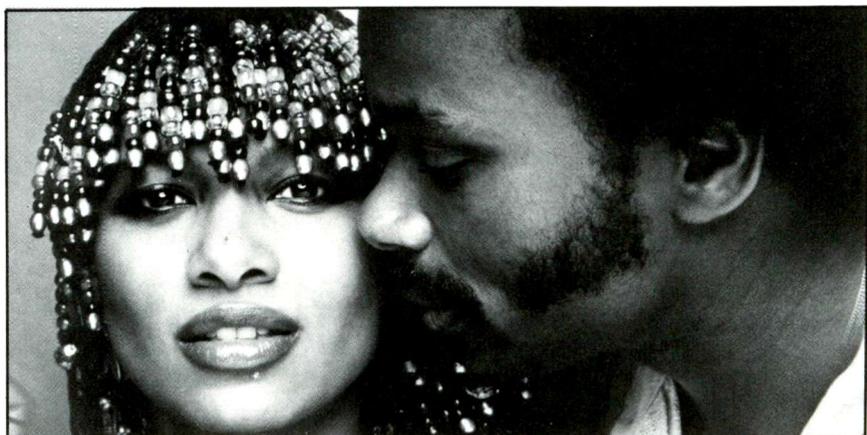
## Top Male Vocalist

- 1 **Teddy Pendergrass** — Philadelphia International
- 2 **Rick James** — Gordy/Motown
- 3 **Michael Jackson** — Epic
- 4 Peabo Bryson — Capitol
- 5 Marvin Gaye — Tamla/Motown
- 6 George Benson — Warner Bros.
- 7 Barry White — Unlimited Gold
- 8 Chuck Brown — Source/MCA
- 9 Bobby Caldwell — Clouds/TK
- 10 Gene Chandler — 20th Century-Fox



## Top Female Vocalist

- 1 **Donna Summer** — Casablanca
- 2 **Cheryl Lynn** — Columbia
- 3 **Stephanie Mills** — 20th Century-Fox
- 4 Gloria Gaynor — Polydor
- 5 Minnie Riperton — Capitol
- 6 Chaka Khan — MCA
- 7 Anita Ward — Juana/TK
- 8 Evelyn "Champagne" King — RCA
- 9 Amii Stewart — Ariola
- 10 Natalie Cole — Capitol



## Top Duo

- 1 **Peaches & Herb** — MVP/Polydor
- 2 **Ashford & Simpson** — Warner Bros.
- 3 **McFadden & Whitehead** — Philadelphia International
- 4 Bell & James — A&M
- 5 Grey & Hanks — Solar

## Top New Male Vocalist

- 1 **Chuck Brown** — Source/MCA
- 2 **Bobby Caldwell** — Clouds/TK
- 3 **Prince** — Warner Bros.
- 4 Rockie Robbins — A&M

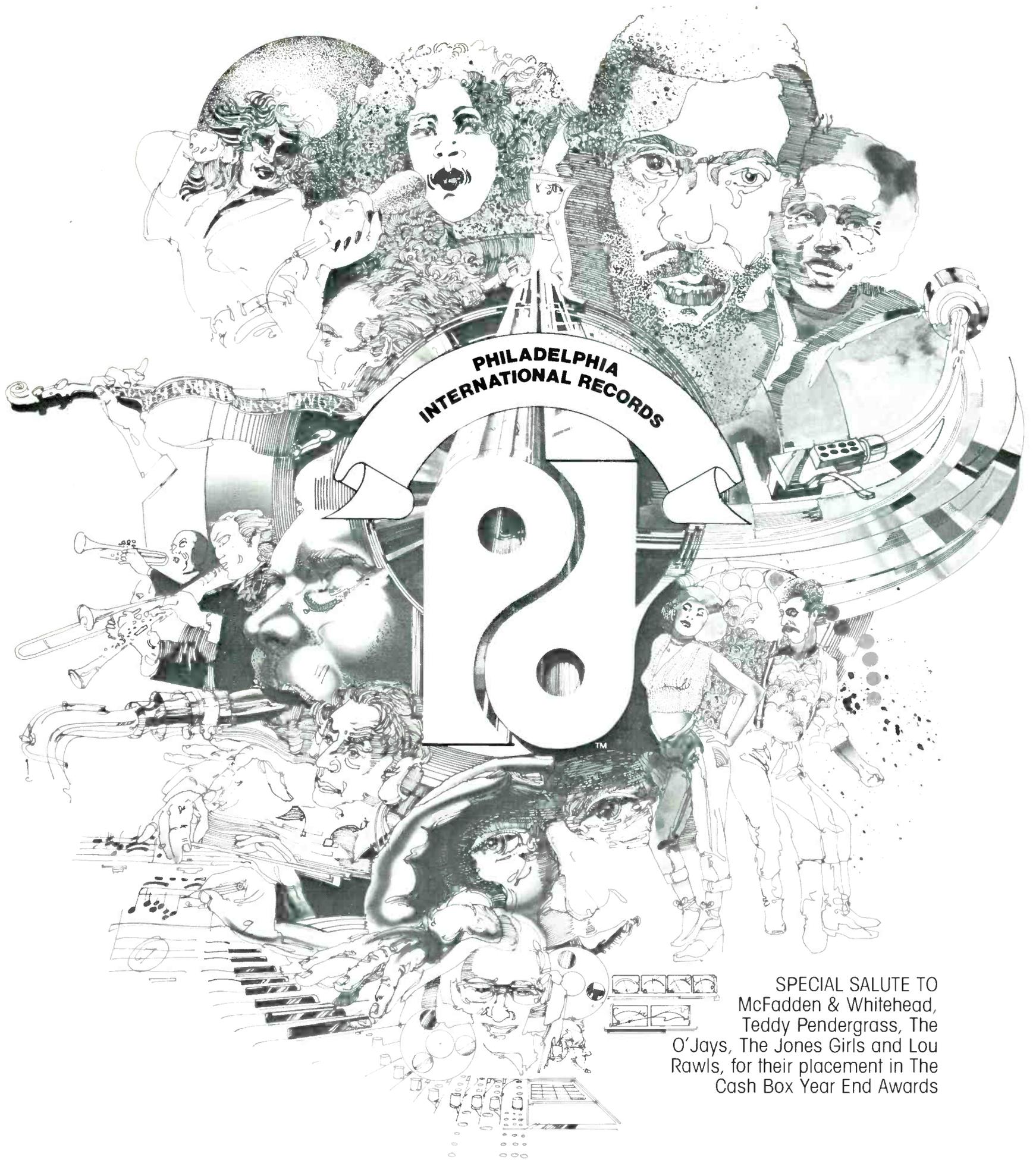
## Top New Female Vocalist

- 1 **Stephanie Mills** — 20th Century-Fox
- 2 **Anita Ward** — Juana/TK
- 3 **Amii Stewart** — Ariola
- 4 Angela Bofill — GRP/Arista
- 5 Teena Marie — Motown



## Top New Duo

- 1 **McFadden & Whitehead** — Philadelphia International
- 2 **Bell & James** — A&M
- 3 **Grey & Hanks** — Solar
- 4 Chanson — Ariola
- 5 Millie Jackson/Isaac Hayes — Polydor



SPECIAL SALUTE TO  
McFadden & Whitehead,  
Teddy Pendergrass, The  
O'Jays, The Jones Girls and Lou  
Rawls, for their placement in The  
Cash Box Year End Awards

# PHILADELPHIA INTERNATIONAL RECORDS

*The Record Company Of The 80's*

# Black Contemporary Album Awards



## Top Albums of 1979

- 1 **2 HOT!** — PEACHES & HERB — MVP/Polydor
- 2 **TEDDY** — TEDDY PENDERGRASS — Philadelphia International
- 3 **C'EST CHIC** — CHIC — Atlantic
- 4 **I AM** — EARTH, WIND & FIRE — ARC/Columbia
- 5 **WE ARE FAMILY** — SISTER SLEDGE — Cotillion/Atlantic
- 6 **BAD GIRLS** — DONNA SUMMER — Casablanca
- 7 **OFF THE WALL** — MICHAEL JACKSON — Epic
- 8 **MIDNIGHT MAGIC** — COMMODORES — Motown
- 9 **BUSTIN' OUT OF L SEVEN** — RICK JAMES — Gordy/Motown
- 10 **MOTOR BOOTY AFFAIR** — PARLIAMENT — Casablanca
- 11 **DISCO NIGHTS** — GQ — Arista
- 12 **STREETLIFE** — CRUSADERS — MCA
- 13 **DESTINY** — JACKSONS — Epic
- 14 **BEST OF EARTH, WIND & FIRE** — EARTH, WIND & FIRE — ARC/Columbia
- 15 **CROSSWINDS** — PEABO BRYSON — Capitol
- 16 **IDENTIFY YOURSELF** — THE O'JAYS — Philadelphia International
- 17 **STAY FREE** — ASHFORD & SIMPSON — Warner Bros.
- 18 **LADIES NIGHT** — KOOL AND THE GANG — De-Lite/Mercury
- 19 **HERE MY DEAR** — MARVIN GAYE — Tamla/Motown
- 20 **RISQUE** — CHIC — Atlantic
- 21 **WINNER TAKES ALL** — THE ISLEY BROTHERS — T-Neck
- 22 **SECRET OMEN** — CAMEO — Chocolate City/Casablanca
- 23 **CHERYL LYNN** — CHERYL LYNN — Columbia
- 24 **WHAT CHA GONNA DO WITH MY LOVIN'** — STEPHANIE MILLS — 20th Century-Fox
- 25 **LIVIN' INSIDE YOUR LOVE** — GEORGE BENSON — Warner Bros.
- 26 **LOVE TRACKS** — GLORIA GAYNOR — Polydor
- 27 **INSTANT FUNK** — INSTANT FUNK — Salsoul
- 28 **INSPIRATION** — MAZE FEATURING FRANKIE BEVERLY — Capitol
- 29 **McFADDEN & WHITEHEAD** — McFADDEN & WHITEHEAD — Philadelphia International
- 30 **MINNIE** — MINNIE RIPERTON — Capitol
- 31 **THE BOSS** — DIANA ROSS — Motown
- 32 **THE MAN** — BARRY WHITE — 20th Century-Fox
- 33 **CHAKA** — CHAKA KHAN — Warner Bros.
- 34 **UNCLE JAM WANTS YOU** — FUNKADELIC — Warner Bros.
- 35 **SONGS OF LOVE** — ANITA WARD — Juana/TK
- 36 **CANDY** — CON FUNK SHUN — Mercury
- 37 **DIONNE** — DIONNE WARWICK — Arista
- 38 **LIVE AND MORE** — DONNA SUMMER — Casablanca
- 39 **ROCK ON** — RAYDIO — Arista
- 40 **BUSTIN' LOOSE** — CHUCK BROWN & THE SOUL SEARCHERS — Source/MCA
- 41 **JOURNEY THROUGH THE SECRET LIFE OF PLANTS** — STEVIE WONDER — Tamla/Motown
- 42 **"WANTED" LIVE IN CONCERT** — RICHARD PRYOR — Warner Bros.
- 43 **DEVOTION** — LTD — A&M
- 44 **THE MUSIC BAND** — WAR — MCA
- 45 **SWITCH II** — SWITCH — Gordy/Motown
- 46 **ENERGY** — POINTER SISTERS — Planet
- 47 **RISE** — HERB ALPERT — A&M
- 48 **THE JONES GIRLS** — THE JONES GIRLS — Philadelphia International
- 49 **INJOY** — THE BAR-KAYS — Mercury
- 50 **DON'T LET GO** — ISAAC HAYES — Polydor

## Top Group

- 1 **Earth, Wind & Fire** — ARC/Columbia
- 2 **Chic** — Atlantic
- 3 **Sister Sledge** — Cotillion/Atlantic
- 4 Commodores — Motown
- 5 Parliament — Casablanca
- 6 GQ — Arista
- 7 Jacksons — Epic
- 8 Isley Brothers — T-Neck
- 9 Cameo — Chocolate City/Casablanca
- 10 O'Jays — Philadelphia International
- 11 Instant Funk — Salsoul
- 12 Maze — Capitol
- 13 Switch — Motown
- 14 Con Funk Shun — Mercury
- 15 Raydio — Arista
- 16 LTD — A&M
- 17 War — MCA
- 18 Pointer Sisters — Planet
- 19 Rose Royce — Warner Bros.
- 20 Village People — Casablanca
- 21 Funkadelic — Warner Bros.
- 22 Lakeside — Solar
- 23 Bar Kays — Mercury
- 24 Rufus & Chaka — MCA
- 25 Gap Band — Mercury

## Most Promising Male Vocalist

- 1 **Bobby Caldwell** — TK
- 2 **Narada Michael Walden** — Atlantic
- 3 **Prince** — Warner Bros.
- 4 Captain Sky — AVI
- 5 Rockie Robbins — A&M

## Most Promising Group

- 1 **Sister Sledge** — Cotillion/Atlantic
- 2 **GQ** — Arista
- 3 **Lakeside** — Solar
- 4 Gap Band — Mercury
- 5 Nature's Divine — Infinity

## Top New Group

- 1 **Sister Sledge** — Cotillion/Atlantic
- 2 **GQ** — Arista
- 3 **Instant Funk** — Salsoul
- 4 Lakeside — Solar
- 5 Gap Band — Mercury

## Most Promising Female Vocalist

- 1 **Cheryl Lynn** — Columbia
- 2 **Stephanie Mills** — 20th Century-Fox
- 3 **Brenda Russell** — A&M
- 4 Angela Bofill — GRP/Arista
- 5 Patrice Rushen — Elektra



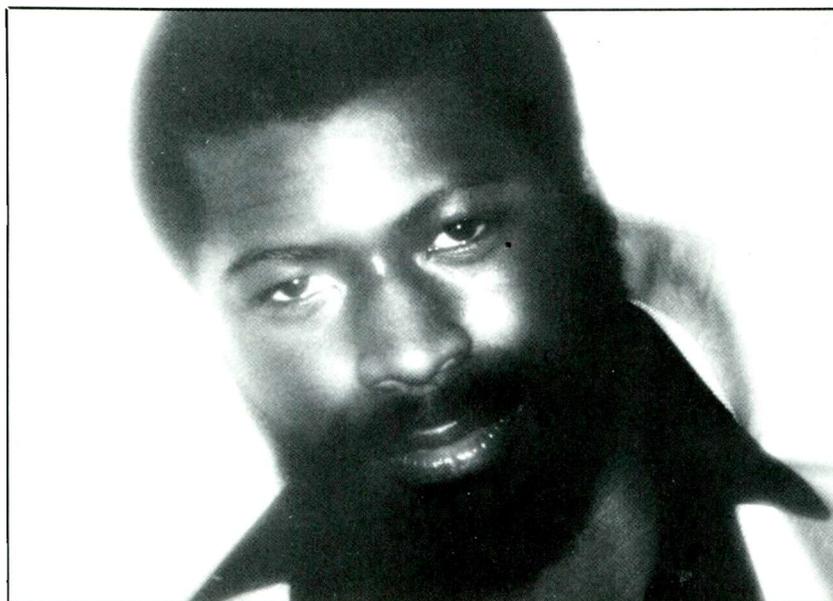
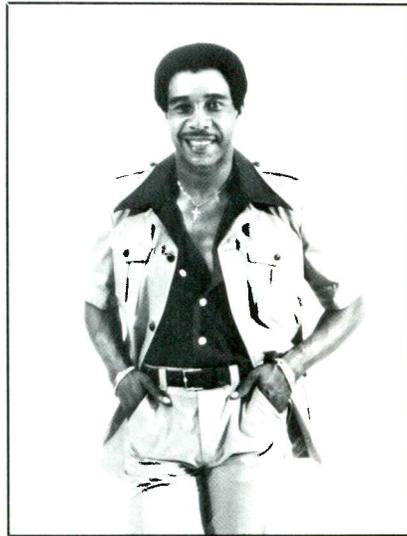
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# Black Contemporary Single Awards



## Top Female Vocalist

- 1 **Donna Summer** — Casablanca
- 2 **Anita Ward** — Juana/TK
- 3 **Cheryl Lynn** — Columbia
- 4 Stephanie Mills — 20th Century-Fox
- 5 Evelyn "Champagne" King — RCA
- 6 Gloria Gaynor — Polydor
- 7 Amii Stewart — Ariola
- 8 Chaka Khan — Warner Bros.
- 9 Teena Marie — Motown
- 10 Diana Ross — Motown
- 11 Brenda Russell — A&M
- 12 Dionne Warwick — Arista
- 13 Candi Staton — Warner Bros.
- 14 Natalie Cole — Capitol
- 15 Minnie Riperton — Capitol

## Top New Female Vocalist

- 1 **Anita Ward** — Juana/TK
- 2 **Stephanie Mills** — 20th Century-Fox
- 3 **Amii Stewart** — Ariola
- 4 Brenda Russell — A&M
- 5 Angela Bofill — GRP/Arista

## Top Female Disco Crossover

- 1 **Donna Summer** — Casablanca
- 2 **Cheryl Lynn** — Columbia
- 3 **Stephanie Mills** — 20th Century-Fox
- 4 Gloria Gaynor — Polydor
- 5 Amii Stewart — Ariola

## Top Male Vocalist

- 1 **Teddy Pendergrass** — Philadelphia International
- 2 **Michael Jackson** — Epic
- 3 **Chuck Brown** — MCA
- 4 Peabo Bryson — Capitol
- 5 Rick James — Motown
- 6 George Benson — Warner Bros.
- 7 Gene Chandler — 20th Century-Fox
- 8 Bobby Caldwell — Clouds/TK
- 9 Tyrone Davis — Columbia
- 10 Lou Rawls — Philadelphia International
- 11 Rod Stewart — Warner Bros.
- 12 Narada Michael Walden — Atlantic
- 13 David Ruffin — Warner Bros.
- 14 Curtis Mayfield — Curtom/RSO
- 15 Smokey Robinson — Tamla/Motown
- 16 Barry White — Unlimited Gold

## Top New Male Vocalist

- 1 **Chuck Brown** — MCA
- 2 **Bobby Caldwell** — Clouds/TK
- 3 **Narada Michael Walden** — Atlantic
- 4 Prince — Warner Bros.

## Top Male Disco Crossover

- 1 **Gene Chandler** — 20th Century-Fox
- 2 **Rod Stewart** — Warner Bros.
- 3 **Michael Walden** — Atlantic
- 4 Peter Brown — Drive/TK
- 5 Edwin Starr — 20th Century-Fox

**fact:**  
**this small**  
**record**  
**collection**  
**represents a**  
**\$1,000**  
**investment**



It's true—the largest investment in almost any hi-fi system is frequently the cost of the records played on it... and just as true that a badly worn phono stylus tip may ruin a valuable (or irreplaceable) record in just a single playing.

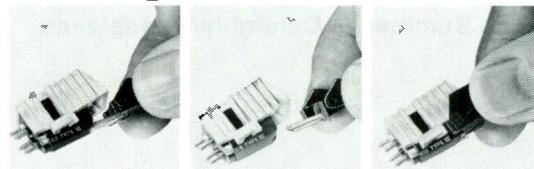
With the rising cost of new phonograph records—and the difficulty of replacing treasured, older favorites—it's the worst kind of false economy to risk damaging them with a worn stylus.

**check your stylus (needle) at least once a year**

Even a precision crafted diamond stylus tip will eventually become worn, and a worn tip will degrade your system's sound quality. Your Shure dealer can inspect your stylus, and, if necessary, replace it with a Genuine Shure stylus. It's the least expensive insurance for your valuable record collection.

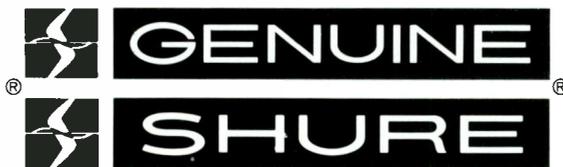
**Always insist on a Genuine Shure replacement stylus. Look for the name "Shure" on the stylus grip.**

**replacing your Shure stylus takes seconds... And requires no tools**



- A. Grasp the stylus grip between thumb and forefinger.
- B. Gently withdraw the stylus assembly from cartridge.
- C. Push the new stylus into position in the cartridge until the stylus grip touches the cartridge body.

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# Black Contemporary Single Awards

## Top New Group

- 1 **Sister Sledge** — Cotillion/Atlantic
- 2 **GQ** — Arista
- 3 **Jones Girls** — Philadelphia International
- 4 Instant Funk — Salsoul
- 5 Gap Band — Mercury
- 6 5 Special — Elektra
- 7 Lakeside — Solar
- 8 Delegation — Shadybrook
- 9 Sugar Hill Gang — Sugar Hill
- 10 Shalamar — Solar
- 11 Nature's Divine — Infinity

## Top Pop Crossover

- 1 **Rod Stewart** — Warner Bros.
- 2 **Bee Gees** — RSO
- 3 **Village People** — Casablanca
- 4 **Cher** — Casablanca
- 5 **Toto** — Columbia

## Top Disco Group Crossover

- 1 **Chic** — Atlantic
- 2 **Earth, Wind and Fire** — ARC/Columbia
- 3 **Sister Sledge** — Cotillion/Atlantic
- 4 **GQ** — Arista
- 5 **Funkadelic** — Warner Bros.

## Top Duo

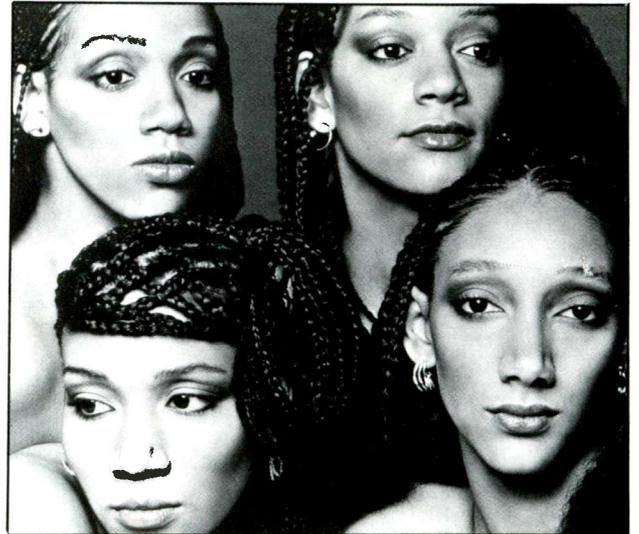
- 1 **Peaches & Herb** — Polydor
- 2 **McFadden & Whitehead** — Philadelphia International
- 3 **Ashford & Simpson** — Warner Bros.
- 4 **Bell & James** — A&M
- 5 **Grey & Hanks** — Solar

## Top New Duo

- 1 **McFadden & Whitehead** — Philadelphia International
- 2 **Bell & James** — A&M
- 3 **Barbra Streisand/Donna Summer** — Columbia/Casablanca
- 4 **Chanson** — Ariola
- 5 **Cindy & Roy** — Polydor

## Top Group

- 1 **Chic** — Atlantic
- 2 **Earth, Wind and Fire** — ARC/Columbia
- 3 **Sister Sledge** — Cotillion/Atlantic
- 4 **GQ** — Arista
- 5 **Funkadelic** — Warner Bros.
- 6 **Jacksons** — Epic
- 7 **Cameo** — Chocolate City/Casablanca
- 8 **Mass Production** — Cotillion/Atlantic
- 9 **Parliament** — Casablanca
- 10 **Kool & The Gang** — De-Lite/Mercury
- 11 **Commodores** — Motown
- 12 **Jones Girls** — Philadelphia International
- 13 **Instant Funk** — Salsoul
- 14 **Gap Band** — Mercury
- 15 **Con Funk Shun** — Mercury
- 16 **Tavares** — Capitol
- 17 **5 Special** — Elektra
- 18 **Foxy** — TK
- 19 **Switch** — Motown
- 20 **Lakeside** — Solar
- 21 **Delegation** — Shadybrook



- 22 **O'Jays** — Philadelphia International
- 23 **Sugar Hill Gang** — Sugar Hill
- 24 **Alton McClain & Destiny** — Polydor
- 25 **Pointer Sisters** — Elektra
- 26 **Rose Royce** — Whitfield/Warner Bros.
- 27 **Rufus & Chaka** — MCA
- 28 **Shalamar** — Solar
- 29 **Nature's Divine** — Infinity
- 30 **LTD** — A&M

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**& THE DESTROYERS**

**IGGY POP**

**THE SELECTER**

**THE ONLY ONES**

**THE DAMNED**

**THE UNDERTONES**

**PRETENDERS**

**SECRET AFFAIR**

**STIFF LITTLE FINGERS**

**NINA HAGEN**

**HERMAN BROOD & HIS WILD**

**ROMANCE**

**SYLVESTER\***

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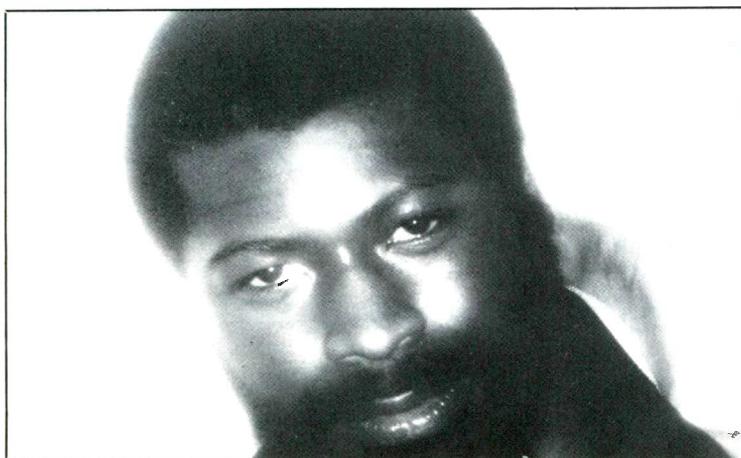
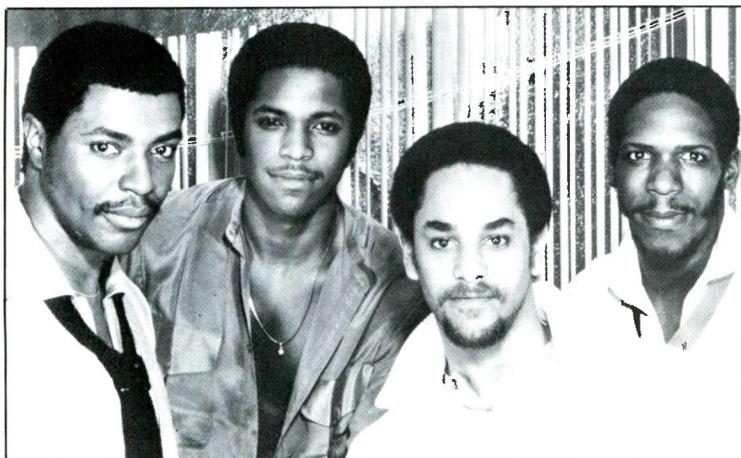
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# Top 100 Black Contemporary Singles



- 1 **DON'T STOP 'TIL YOU GET ENOUGH** — MICHAEL JACKSON — Epic
- 2 **GOOD TIMES** — CHIC — Atlantic
- 3 **TURN OFF THE LIGHTS** — TEDDY PENDERGRASS — Philadelphia International
- 4 **RING MY BELL** — ANITA WARD — Juana/TK
- 5 **SHAKE YOUR BODY (DOWN TO THE GROUND)** — THE JACKSONS — Epic
- 6 **DISCO NIGHTS (ROCK FREAK)** — GQ — Arista
- 7 **(NOT JUST) KNEE DEEP** — FUNKADELIC — Warner Bros.
- 8 **AIN'T NO STOPPIN' US NOW** — McFADDEN & WHITEHEAD — Philadelphia International
- 9 **LADIES NIGHT** — KOOL & THE GANG — De-Lite
- 10 **BAD GIRLS** — DONNA SUMMER — Casablanca
- 11 **LE FREAK** — CHICK — Atlantic
- 12 **I JUST WANT TO BE** — CAMEO — Chocolate City
- 13 **SHAKE YOUR GROOVE THING** — PEACHES & HERB — MVP/Polydor
- 14 **WHAT CHA GONNA DO WITH MY LOVIN'** — STEPHANIE MILLE — 20th Century-Fox
- 15 **REUNITED** — PEACHES & HERB — MVP/Polydor
- 16 **SEPTEMBER** — EARTH, WIND & FIRE — ARC/Columbia
- 17 **FIRECRACKER** — MASS PRODUCTION — Cotillion/Atlantic
- 18 **RISE** — HERB ALPERT — A&M
- 19 **I DO LOVE YOU** — GQ — Arista
- 20 **AQUA BOOGIE** — PARLIAMENT — Casablanca
- 21 **HE'S THE GREATEST DANCER** — SISTER SLEDGE — Cotillion/Atlantic
- 22 **FOUND A CURE** — ASHFORD & SIMPSON — Warner Bros.
- 23 **I DON'T KNOW IF IT'S RIGHT** — EVELYN "CHAMPAGNE" KING — RCA
- 24 **BUSTIN' LOOSE** — CHUCK BROWN & THE SOUL SEARCHERS — Source/MCA
- 25 **GOT TO BE REAL** — CHERYL LYNN — Columbia
- 26 **RAPPER'S DELIGHT** — SUGAR HILL GANG — Sugar Hill
- 27 **I WANNA BE WITH YOU (PART ONE)** — ISLEY BROTHERS — T-Neck
- 28 **YOU GONNA MAKE ME LOVE SOMEBODY ELSE** — THE JONES GIRLS — Philadelphia International
- 29 **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)** — INSTANT FUNK — Salsoul
- 30 **AFTER THE LOVE IS GONE** — EARTH, WIND & FIRE — ARC/Columbia
- 31 **I'M SO INTO YOU** — PEABO BRYSON — Capitol
- 32 **LOVE BALLAD** — GEORGE BENSON — Warner Bros.
- 33 **BOOGIE WONDERLAND** — EARTH, WIND & FIRE WITH THE EMOTIONS — ARC/Columbia
- 34 **STILL** — COMMODORES — Motown
- 35 **I JUST CAN'T CONTROL MYSELF** — NATURE'S DIVINE — Infinity
- 36 **HOT NUMBER** — FOXY — Dash/TK
- 37 **DO YOU LOVE WHAT YOU FEEL** — RUFUS & CHAKA KHAN — MCA
- 38 **GET DOWN** — GENE CHANDLER — 20th Century-Fox
- 39 **SHAKE** — THE GAP BAND — Mercury
- 40 **WHAT YOU WON'T DO FOR LOVE** — BOBBY CALDWELL — Clouds/TK
- 41 **LIVIN' IT UP (FRIDAY NIGHT)** — BELL & JAMES — A&M
- 42 **HOT STUFF** — DONNA SUMMER — Casablanca
- 43 **NEVER HAD A LOVE LIKE THAT BEFORE** — TAVARES — Capitol
- 44 **CRUISIN'** — SMOKEY ROBINSON — Tamlia/Motown
- 45 **CHASE ME** — CON FUNK SHUN — Mercury
- 46 **IN THE MOOD** — TYRONE DAVIS — Columbia
- 47 **KNOCK ON WOOD** — AMII STEWART — Ariola
- 48 **WHY LEAVE US ALONE** — FIVE SPECIAL — Elektra
- 49 **IT MUST BE LOVE** — ALTON McCLAIN & DESTINY — Polydor
- 50 **I WILL SURVIVE** — GLORIA GAYNOR — Polydor
- 51 **I'M EVERY WOMAN** — CHAKA KHAN — Warner Bros.
- 52 **OH HONEY** — DELEGATION — Shadybrook
- 53 **IT'S ALL THE WAY LIVE** — LAKESIDE — Solar/RCA
- 54 **I WANNA BE YOUR LOVER** — PRINCE — Warner Bros.
- 55 **SING A HAPPY SONG** — O'JAYS — Philadelphia International
- 56 **YOU CAN'T CHANGE THAT** — RAYDIO — Arista
- 57 **I'M A SUCKER FOR YOUR LOVE** — TEENA MARIE — Gordy/Motown
- 58 **WE ARE FAMILY** — SISTER SLEDGE — Cotillion/Atlantic
- 59 **SO GOOD, SO RIGHT** — BRENDA RUSSELL — Horizon/A&M
- 60 **FEEL THAT YOU'RE FEELIN'** — MAZE FEATURING FRANKIE BEVERLY — Capitol
- 61 **LOVE DON'T LIVE HERE ANYMORE** — ROSE ROYCE — Whitfield/Warner Bros.
- 62 **I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)** — NARADA MICHAEL WALDEN — Atlantic
- 63 **THE BOSS** — DIANA ROSS — Motown
- 64 **LET ME BE GOOD TO YOU** — LOU RAWLS — Philadelphia International
- 65 **DA YA THINK I'M SEXY** — ROD STEWART — Warner Bros.
- 66 **GOOD GOOD FEELIN'** — WAR — MCA
- 67 **BEST BEAT IN TOWN** — SWITCH — Gordy/Motown
- 68 **I WANT YOUR LOVE** — CHIC — Atlantic
- 69 **TAKE THAT TO THE BANK** — SHALAMAR — Solar/RCA
- 70 **BREAK MY HEART** — DAVID RUFFIN — Warner Bros.
- 71 **BUSTIN' OUT** — RICK JAMES — Gordy/Motown
- 72 **ROCK WITH YOU** — MICHAEL JACKSON — Epic
- 73 **BETWEEN YOU BABY AND ME** — CURTIS MAYFIELD AND LINDA CLIFFORD — Curtom/RSO
- 74 **LONG STROKE** — ADC BAND — Cotillion/Atlantic
- 75 **SAIL ON** — COMMODORES — Motown
- 76 **MOVE YOUR BOOGIE BODY** — BAR-KAYS — Mercury
- 77 **STREETLIFE** — CRUSADERS — MCA
- 78 **FIRE** — POINTER SISTERS — Planet
- 79 **DO YOU WANNA GO PARTY** — KC AND THE SUNSHINE BAND — TK
- 80 **SEND ONE YOUR LOVE** — STEVIE WONDER — Tamlia/Motown
- 81 **NOW THAT WE FOUND LOVE** — THIRD WORLD — Island
- 82 **DON'T LET GO** — ISAAC HAYES — Polydor
- 83 **STAND BY** — NATALIE COLE — Capitol
- 84 **CRANK IT UP (FUNK TOWN)** — PETER BROWN — Drive/TK
- 85 **I'LL NEVER LOVE THIS WAY AGAIN** — DIONNE WARWICK — Arista
- 86 **KEEP ON DANCIN'** — GARY'S GANG — Sam/Columbia
- 87 **WHEN YOU WAKE UP TOMORROW** — CANDI STATON — Warner Bros.
- 88 **YOUR SWEETNESS IS MY WEAKNESS** — BARRY WHITE — 20th Century-Fox
- 89 **FULL TILT BOOGIE** — UNCLE LOUIE — Marlin/TK
- 90 **CONTACT** — EDWIN STARR — 20th Century-Fox
- 91 **EVERY 1'S A WINNER** — HOT CHOCOLATE — Infinity
- 92 **TAKE ME HOME** — CHER — Casablanca
- 93 **HEAVEN KNOWS** — DONNA SUMMER — Casablanca
- 94 **YMCA** — VILLAGE PEOPLE — Casablanca
- 95 **I CALL YOUR NAME** — SWITCH — Gordy/Motown
- 96 **STAR LOVE** — CHERYL LYNN — Columbia
- 97 **MEMORY LANE** — MINNIE RIPPERTON — Capitol
- 98 **TOO MUCH HEAVEN** — BEE GEES — RSO
- 99 **COME GO WITH ME** — TEDDY PENDERGRASS — Philadelphia International
- 100 **FREE ME FROM MY FREEDOM/TIE ME TO A TREE (HANDCUFF ME)** — BONNIE POINTER — Motown

# *Chic* *Great Music Knows* *No Boundaries*

## **POP SINGLES**

#1 TOP GROUP  
#1 SINGLE OF THE YEAR – “LE FREAK”  
#1 CROSSOVER GROUP

## **POP LP**

#1 DISCO CROSSOVER  
#1 MIXED GROUP

## **BLACK CONTEMPORARY SINGLE**

#1 DISCO CROSSOVER  
#1 VOCAL GROUP

## **BLACK CONTEMPORARY LP**

#2 VOCAL GROUP

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SINGLE OF THE DECADE – “LE FREAK”

## **INTERNATIONAL AWARD**

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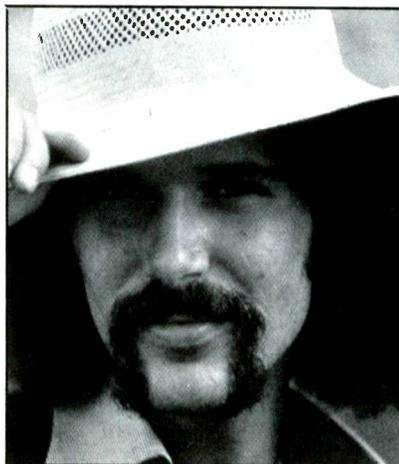
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PROMOTIONS

# Disco Awards

## Top Records of 1979

- 1 **BAD GIRLS** — DONNA SUMMER — Casablanca
- 2 **DANCER** — GINO SOCCIO — RFC/Warner Bros.
- 3 **WE ARE FAMILY** — SISTER SLEDGE — Cotillion/Atlantic
- 4 **COME TO ME** — FRANCE JOLI — Prelude
- 5 **BORN TO BE ALIVE** — PATRICK HERNANDEZ — Columbia
- 6 **KEEP ON DANCIN'** — GARY'S GANG — SAM/Columbia
- 7 **THE BOSS** — DIANA ROSS — Motown
- 8 **RING MY BELL** — ANITA WARD — Juana/TK
- 9 **FLY AWAY** — VOYAGE — Marlin/TK
- 10 **CONTACT** — EDWIN STARR — 20th Century-Fox
- 11 **DA YA THINK I'M SEXY** — ROD STEWART — Warner Bros.
- 12 **MAKIN' IT** — DAVID NAUGHTON — RSO
- 13 **DANCE WITH YOU** — CARRIE LUCAS — Solar/RCA
- 14 **FOUND A CURE** — ASHFORD & SIMPSON — Warner Bros.
- 15 **THIS TIME BABY** — JACKIE MOORE — Columbia
- 16 **I'VE GOT THE NEXT DANCE** — DENIECE WILLIAMS — Columbia
- 17 **BAD BAD BOY** — THEO VANESS — Prelude
- 18 **OOH LA LA** — SUZI LANE — Elektra
- 19 **HERE COMES THAT SOUND AGAIN** — LOVE DELUXE — Warner Bros.
- 20 **DON'T STOP 'TIL YOU GET ENOUGH** — MICHAEL JACKSON — Epic
- 21 **SHAKE YOUR GROOVE THING** — PEACHES & HERB — MVP/Polydor
- 22 **I GOT MY MIND MADE UP** — INSTANT FUNK — Salsoul
- 23 **AT MIDNIGHT** — T-CONNECTION — Dash/TK
- 24 **(EVERYBODY) GET DANCIN'** — BOMBERS — West End
- 25 **GET UP AND BOOGIE** — FREDDIE JAMES — RFC/Warner Bros.
- 26 **MOVE ON UP (UP, UP, UP)** — DESTINATION — Butterfly
- 27 **TAKE ME HOME** — CHER — Casablanca
- 28 **HAVEN'T STOPPED DANCIN' YET** — GONZALEZ — Capitol
- 29 **FORBIDDEN LOVE** — MADLEEN KANE — Warner Bros.
- 30 **UNDERCOVER LOVER** — DEBBIE JACOBS — MCA
- 31 **LE FREAK** — CHIC — Atlantic
- 32 **BOOGIE WOOGIE DANCIN' SHOES** — CLAUDJA BARRY — Chrysalis
- 33 **HAVE A CIGAR** — ROSEBUD — Warner Bros.
- 34 **CRANK IT UP** — PETER BROWN — Drive/TK
- 35 **THE BREAK** — KAT MANDU — TK
- 36 **LET THE MUSIC PLAY** — ARPEGGIO — Polydor
- 37 **POP MUZIK** — M — Sire/Warner Bros.
- 38 **THERE BUT FOR THE GRACE OF GOD GO I** — MACHINE — Hologram/RCA
- 39 **WHEN YOU WAKE UP TOMORROW** — CANDI STATON — Warner Bros.
- 40 **GOOD TIMES** — CHIC — Atlantic



## Top Male Vocalist

- 1 **Gino Soccio** — Warner Bros./RFC
- 2 **Patrick Hernandez** — Columbia
- 3 **Edwin Starr** — 20th Century Fox
- 4 **Rod Stewart** — Warner Bros.
- 5 **Theo Vaness** — Prelude
- 6 **Peter Brown** — Drive/TK
- 7 **Freddie James** — Warner Bros.
- 8 **Michael Jackson** — Epic
- 9 **Cerrone** — Atlantic
- 10 **Sylvester** — Fantasy

## Top Group

- 1 **Sister Sledge** — Cotillion/Atlantic
- 2 **Gary's Gang** — Columbia
- 3 **Love Deluxe** — Columbia
- 4 **Bombers** — West End
- 5 **T-Connection** — TK
- 6 **Destination** — MCA
- 7 **Chic** — Atlantic
- 8 **Voyage** — Marlin/TK
- 9 **Instant Funk** — Salsoul
- 10 **Gonzalez** — Capitol

## Most Promising Male Vocalist

- 1 **Patrick Hernandez** — Columbia
- 2 **Freddie James** — Warner Bros.

## Top Female Vocalist

- 1 **Donna Summer** — Casablanca
- 2 **France Joli** — Prelude
- 3 **Diana Ross** — Motown
- 4 **Anita Ward** — Juana/TK
- 5 **Jackie Moore** — Columbia
- 6 **Carrie Lucas** — RCA
- 7 **Deniece Williams** — ARC/Columbia
- 8 **Debbie Jacobs** — MCA
- 9 **Suzi Lane** — Elektra
- 10 **Taana Gardner** — West End
- 11 **Cher** — Casablanca

## Top New Male Vocalist

- 1 **Freddie James** — Warner Bros.
- 2 **Bob McGilpin** — Butterfly/MCA

## Top New Female Vocalist

- 1 **France Joli** — Prelude
- 2 **Suzi Lane** — Elektra
- 3 **Claudja Barry** — Chrysalis

## Top New Group

- 1 **Destination** — Butterfly/MCA
- 2 **Front Page** — Panorama/RCA
- 3 **Duncan Sisters** — Earmarc
- 4 **Don Armando & The 2nd Ave Rhumba Band** — ZE/Buddah

## Most Promising Female Vocalist

- 1 **Suzi Lane** — Elektra
- 2 **Cory Daye** — New York International/RCA
- 3 **Bruni Pagan** — Elektra
- 4 **Fern Kinney** — TK

## Most Promising Group

- 1 **Destination** — Butterfly/MCA
- 2 **THP** — Atlantic
- 3 **Front Page** — Panorama/RCA

## Top Producer

**Freddie Perren**

## Entertainer Of The Year

- 1 **Village People** — Casablanca
- 2 **K.C. & The Sunshine Band** — TK
- 3 **Chic** — Atlantic

## Top Duo

- 1 **Ashford & Simpson** — Warner Bros.
- 2 **Peaches & Herb** — MVP/Polydor

## Top Instrumental

- 1 **Herb Alpert** — A&M
- 2 **Kat Mandu** — TK

## Best Album Compilation

- 1 **A Night At Studio 54** — Casablanca

# CASABLANCA SALUTES OUR AWARD WINNING ARTISTS

VILLAGE PEOPLE

DONNA SUMMER

ROBIN WILLIAMS

PARLIAMENT

CAPTAIN & TENNILLE

CHER

SUMMER/STREISAND

CAMEO

KISS

MIDNIGHT EXPRESS

STUDIO 54



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business associates, and friends.  
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# Classical Awards



## Orchestral/Electronic

- 1 **New Year's In Vienna — London (Digital)**
- 2 **Mahler: Symphony No. 4 — London (Digital)**
- 3 **Tomita: Bermuda Triangle — RCA**
- 4 Wu Tsu-Chaing, Liszt, Sousa — Philips
- 5 Mendelssohn: Symphony No. 4 — London (Digital)
- 6 Pachelbel: Kanon — RCA
- 7 Bartok: Concerto For Orchestra — RCA (digital)
- 8 Pachelbel, Bach, Handel: Kanon, etc. — London
- 9 Handel: Water Music — Telefunken
- 10 Vivaldi: Four Seasons — Columbia

## Operatic/Choral

- 1 **Donizetti: Don Pasquale — Angel**
- 2 **Massenet: Cendrillon — Columbia**
- 3 **Puccini: Tosca — London**
- 4 Cavalleria Rusticana/Pagliacci — London
- 5 Gounod: Faust — Angel
- 6 Verdi: Otello — RCA
- 7 Britten: Peter Grimes — Philips
- 8 Puccini: Madame Butterfly — Columbia
- 9 Strauss: Ariadne Auf Naxos — London
- 10 Rossini: Otello — Philips

## Solo/Duo Vocal

- 1 **Bravo Pavorotti! — London**
- 2 **Songs by George & Ira Gershwin — Nonesuch**
- 3 **Sills & Milnes: Up in Central Park — Angel**
- 4 Pavarotti: O Sole Mio — London
- 5 Scotto-Domingo: Romantic Opera Duets — Columbia

## Solo Instrumental/Chamber Music

- 1 **Galway: Annie's Song — RCA**
- 2 **Bolling: Suite For Flute & Jazz Piano — Columbia**
- 3 **Perlman: Virtuoso Violinist — Angel**
- 4 Debussy: Preludes — Nonesuch
- 5 Bolling: Suite For Violin & Jazz Piano — Columbia

## Concertos

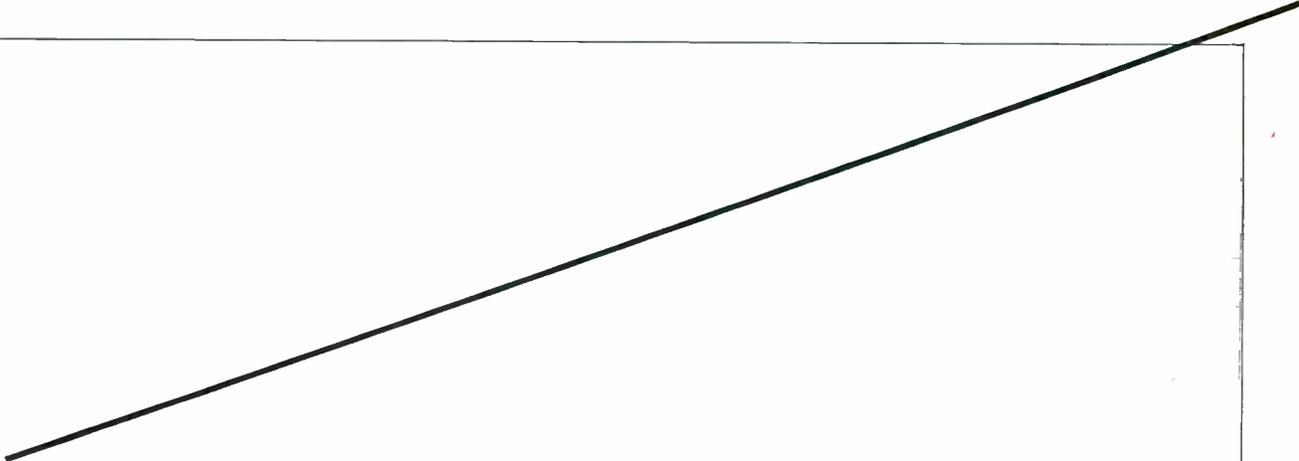
- 1 **Beethoven: Piano Concerto No. 5 — London (Digital)**
- 2 **Bartok: Piano Concertos Nos. 1 & 2 — DG**
- 3 **Rachmaninoff: Piano Concerto No. 3 — RCA**
- 4 Tchaikovsky: Violin Concerto — Columbia
- 5 Mozart: Concertos (Galway) — RCA

## Record Company

- 1 **London Records**

## Top Classical Albums of 1979

- 1 **James Galway: Annie's Song — RCA**
- 2 **Bolling: Suite Flute & Jazz Piano — Columbia**
- 3 **New Year's In Vienna — London**
- 4 Bravo Pavarotti! — London
- 5 Mahler: Symphony #4 — London
- 6 Gershwin: Songs By George & Ira Gershwin — Nonesuch
- 7 Donizetti: Don Pasquale — Angel
- 8 Massenet: Cendrillon — Columbia
- 9 Puccini: Tosca — London
- 10 Cavalleria — Rusticiano & Pagliacci — London
- 11 Itzhak Perlman: Virtuoso Violinist — Angel
- 12 Tomita: Bermuda Triangle — RCA
- 13 Wu Tsu-Chiang, Litz, Sousa — London
- 14 Gounod: Faust — Angel
- 15 Sills & Milnes: Central Park — Angel
- 16 Verdi: Otello — RCA
- 17 Britten: Peter Grimes — Phillips
- 18 Tchaikovsky: 1812 Overture — Columbia
- 19 Beethoven: Piano Concerto #5 — London
- 20 Mendelssohn: Symphony #4 — London
- 21 Debussy: Preludes Book 1 — DGG
- 22 Bolling: Suite For Violin & Jazz Piano — Columbia
- 23 Pachelbel: Kanon — RCA
- 24 Puccini: Madame Butterfly — Columbia
- 25 Luciano Pavarotti: O Sole Mio — London
- 26 Scotto - Domingo: Romantic Opera Arias — Columbia
- 27 Bartok: Piano Concertos — DDG
- 28 Bartok: Concerto For Orchestra — RCA
- 29 Rampal: Greatest Hits Volume 2 — Columbia
- 30 Strauss: Ariadne Auf Naxos — London
- 31 Brahms: A German Requiem — London
- 32 Frederica Von Stade: Song Recital — Columbia
- 33 Rossini: Otello — RCA
- 34 Verdi: La Battaglia Di Legnano — Phillips
- 35 Maria Callas: The Legend — Angel
- 36 Shostakovich: Lady MacBeth — Angel
- 37 Pachelbel, Bach, Handel — London
- 38 Chopin: Complete Nocturnes — Phillips
- 39 Pavarotti: Live From Lincoln Centre — London
- 40 Rachmaninoff: Piano Concerto #3 — RCA



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**Get Into**

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Los Angeles, CA 90067 (213) 552-1203**



# Gospel Awards



## Top Gospel Albums — Inspirational

- 1 **Happy Man — B.J. Thomas — Myrrh**
- 2 **No Compromise — Keith Green — Sparrow**
- 3 **Dallas Holm & Praise Live — Greentree**
- 4 Home Where I Belong — B.J. Thomas — Myrrh
- 5 The Very Best Of The Very Best — Bill Gaither Trio — Word
- 6 Mirron — Evie — Word
- 7 Forgiven — Don Francisco — New Pax
- 8 Music Machine — Candle — Birdwing
- 9 Never The Same — Evie — Word
- 10 For Him Who Has Ears — Keith Green — Sparrow
- 11 Heed The Call — The Imperials — Dayspring
- 12 Praise III — Various Artists — Maranatha
- 13 You Gave Me Love — B.J. Thomas — Myrrh
- 14 My Father's Eyes — Amy Grant — Myrrh
- 15 Mansion Builder — 2nd Chapter of Acts — Sparrow
- 16 A Little Song of Joy for My Friends — Evie — Word
- 17 Slow Train Coming — Bob Dylan — Columbia
- 18 Tell 'em Again — Dallas Holm — Greentree
- 19 Gentle Moments — Evie — Word
- 20 His Last Days — Dallas Holm — Greentree

## Inspirational Male Vocalist

- 1 **B.J. Thomas**
- 2 **Keith Green**
- 3 **Dallas Holm**

## Spiritual Male Vocalist

- 1 **James Cleveland**
- 2 **Walter Hawkins**
- 3 **Willie Banks**

## Female Vocalist

- 1 **Evie**
- 2 **Amy Grant**
- 3 **Reba**

## Female Vocalist

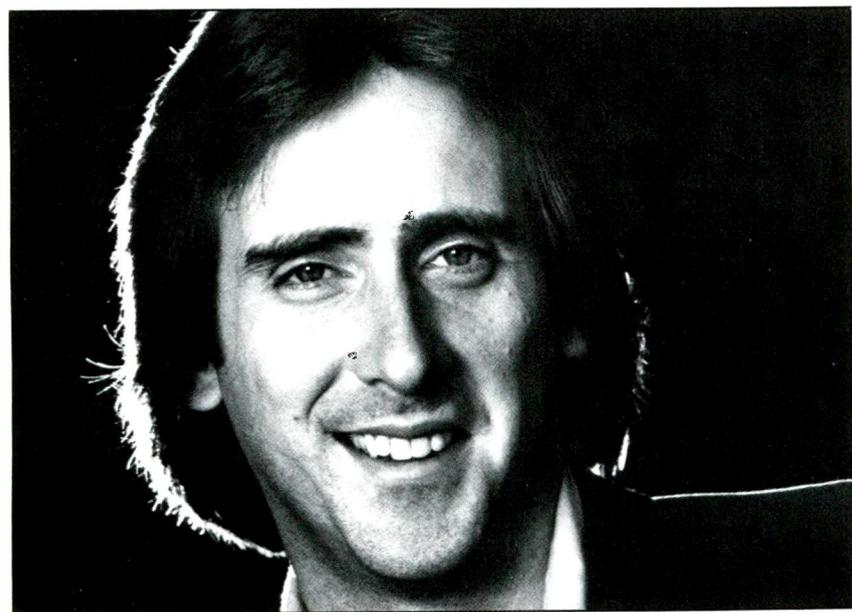
- 1 **Shirley Caesar**
- 2 **Myrna Summers**
- 3 **Sister Lucille Pope**

## Group

- 1 **Bill Gaither Trio**
- 2 **Candle**
- 3 **Imperials**

## Group

- 1 **Gospel Keynotes**
- 2 **Southernaires**
- 3 **Mighty Clouds of Joy**



## Top Gospel Albums — Spiritual

- 1 **Love Alive II — Walter Hawkins — Light**
- 2 **I Don't Feel Noways Tired — James Cleveland — Savoy**
- 3 **Everything Will Be Alright — James Cleveland — Savoy**
- 4 Legendary Gentleman — Southernaires — Malaco
- 5 From the Heart — Shirley Caesar — Hob
- 6 Love Alive — Walter Hawkins — Light
- 7 Gospel Fire — Gospel Keynotes — Nashboro
- 8 Push For Excellence — Various Artists — Myrrh
- 9 For The Wrong I've Done — Willie Banks — HSE
- 10 Changing Times — Mighty Clouds of Joy — City Lights/Epic
- 11 The Gospel Keynotes Salute Paul Beasley — Nashboro
- 12 Live In London — Andrae Crouch — Light
- 13 I'll Keep Holding On — Myrna Summers — Savoy
- 14 You Light Up My Life — Rev. Issac Douglas — Creed
- 15 More Than Alive — Slim & Supreme Angels — Nashboro
- 16 The Fountain Of Life Joy Choir — Gospel Roots
- 17 Give Me Something To Hold On To — Myrna Summers — Savoy
- 18 Come Let's Reason Together — Florida Mass Choir — Savoy
- 19 Family Reunion — Rev. Julius Cheeks — Savoy
- 20 Try Jesus — Troy Ramey — Nashboro



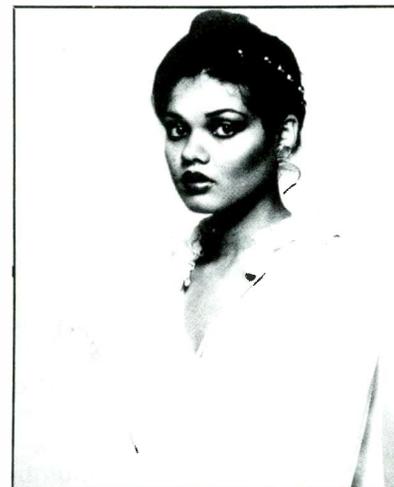
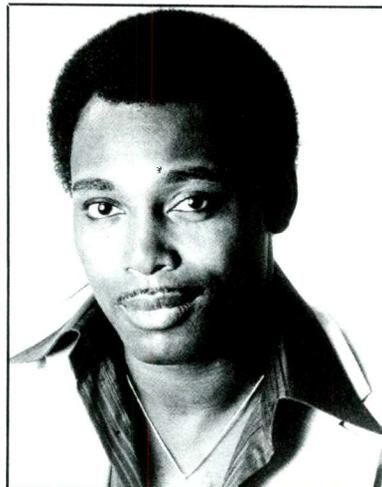
# Jazz Awards

## Top New Artist

- 1 **Angela Bofill** — GRP/Arista
- 2 **Neil Larsen** — Horizon/A&M
- 3 **David Valentin** — GRP/Arista
- 4 Tom Browne — GRP/Arista
- 5 Stix Hooper — MCA
- 6 Brand X — Passport

## Top Duo

- 1 **Roy Ayers/Wayne Henderson** — Polydor
- 2 **Gil Scott Heron/Brian Jackson** — Arista
- 3 **Bob James/Earl Klugh** — Tappan Zee/Columbia
- 4 Herbie Hancock/Chick Corea — Columbia



## Top Group

- 1 **Crusaders** — MCA
- 2 **Spyro Gyra** — Infinity/MCA
- 3 **Weather Report** — ARC/Columbia
- 4 Pat Metheny Group — ECM/Warner Bros.
- 5 Jeff Lorber Fusion — Arista
- 6 Seawind — Horizon/A&M
- 7 Milestone Jazzstars — Milestone
- 8 Tony Williams Lifetime — Columbia
- 9 Return To Forever — Columbia
- 10 Passport — Atlantic
- 11 Oregon — Elektra

## Top Vocalist

- 1 **George Benson** — Warner Bros.
- 2 **Angela Bofill** — GRP/Arista
- 3 **Patrice Rushen** — Elektra
- 4 Al Jarreau — Warner Bros.
- 5 Michael Franks — Warner Bros.
- 6 Joni Mitchell — Elektra

## Top Albums of 1979

- 1 **STREET LIFE** — CRUSADERS — MCA
- 2 **MORNING DANCE** — SPYRO GYRA — Infinity/MCA
- 3 **TOUCHDOWN** — BOB JAMES — Tappan Zee/Columbia
- 4 **LIVIN' INSIDE YOUR LOVE** — GEORGE BENSON — Warner Bros.
- 5 **HEARTSTRING** — EARL KLUGH — United Artists
- 6 **PARADISE** — GOVER WASHINGTON, JR. — Elektra
- 7 **CARMEL** — JOE SAMPLE — MCA
- 8 **REED SEED** — GROVER WASHINGTON, JR. — Motown
- 9 **I WANNA PLAY FOR YOU** — STANLEY CLARKE — Nemperor/CBS
- 10 **CHILDREN OF SANCHEZ** — CHUCK MANGIONE — A&M
- 11 **FLAME** — RONNIE LAWS — United Artists
- 12 **FEETS DON'T FAIL ME NOW** — HERBIE HANCOCK — Columbia
- 13 **AN EVENING OF MAGIC** — CHUCK MANGIONE — A&M
- 14 **NEW CHAUTAUQUE** — PAT METHENY — ECM
- 15 **LUCKY SEVEN** — BOB JAMES — Tappan Zee/Columbia
- 16 **PATRICE** — PATRICE RUSHEN — Elektra
- 17 **ALL FLY HOME** — AL JARREAU — Warner Bros.
- 18 **MR. GONE** — WEATHER REPORT — ARC/Columbia
- 19 **ANGIE** — ANGELA BOFILL — Arista
- 20 **TIGER IN THE RAIN** — MICHAEL FRANKS — Warner Bros.
- 21 **FOLLOW THE RAINBOW** — GEORGE DUKE — Epic
- 22 **8:30** — WEATHER REPORT — ARC/Columbia
- 23 **MINGUS** — JONI MITCHELL — Elektra
- 24 **WATER SIGN** — JEFF LORBER FUSION — Arista
- 25 **PAT METHENY GROUP** — ECM
- 26 **JEAN-LUC PONTY: LIVE** — Atlantic
- 27 **INTIMATE STRANGERS** — TOM SCOTT — Columbia
- 28 **SECRET AGENT** — CHICK COREA — Polydor
- 29 **EXOTIC MYSTERIES** — LONNIE LISTON SMITH — Columbia
- 30 **LAND OF PASSION** — HUBERT LAWS — Columbia
- 31 **FEEL IT** — NOEL POINTER — United Artists
- 32 **ONE ON ONE** — BOB JAMES & EARL KLUGH — Tappan Zee/Columbia
- 33 **EUPHORIA** — GATO BARBIERI — A&M
- 34 **WE ALL HAVE A STAR** — WILTON FELDER — MCA
- 35 **RISE** — HERB ALPERT — A&M
- 36 **BRAZILIA** — JOHN KLEMMER — MCA
- 37 **A TASTE FOR PASSION** — JEAN-LUC PONTY — Atlantic
- 38 **BROWNE SUGAR** — TOM BROWNE — Arista/GRP
- 39 **STEP IN TO OUR LIFE** — ROY AYERS/WAYNE HENDERSON — Polydor
- 40 **TOGETHER** — McCOY TYNER — Milestone

## Top Soloist

- 1 **Bob James** — Tappan Zee/Columbia
- 2 **Grover Washington** — Elektra
- 3 **Chuck Mangione** — A&M
- 4 George Benson — Warner Bros.
- 5 Earl Klugh — United Artists
- 6 Joe Sample — MCA
- 7 Stanley Clarke — Nemperor
- 8 Herbie Hancock — Columbia
- 9 Ronnie Laws — United Artists
- 10 Pat Metheny — Warner Bros.
- 11 Jean-Luc Ponty — Atlantic
- 12 Patrice Rushen — Elektra
- 13 Angela Bofill — GRP/Arista
- 14 Al Jarreau — Warner Bros.
- 15 Michael Franks — Warner Bros.
- 16 George Duke — Epic
- 17 Joni Mitchell — Elektra
- 18 Jeff Lorber — Arista
- 19 Tom Scott — Epic
- 20 Chick Corea — Polydor
- 21 Hubert Laws — Columbia
- 22 Lonnie Liston Smith — Columbia
- 23 Gato Barbieri — A&M
- 24 Wilton Felder — MCA
- 25 John Klemmer — Elektra

# International Awards

## Male

- 1 **Rod Stewart** — Warner Bros.
- 2 **Art Garfunkel** — Columbia
- 3 **Patrick Hernandez** — Columbia
- 4 Billy Joel — Columbia
- 5 Cliff Richard — EMI/United Artists
- 6 Elton John — MCA
- 7 Leo Sayer — Warner Bros
- 8 Michael Jackson — Epic
- 9 Bob Dylan — Columbia
- 10 Elvis Costello — Columbia
- 11 Gary Numan — ATCO
- 12 Neil Diamond — Columbia
- 13 Gerry Rafferty — EMI/United Artists
- 14 Bob Seger — Capitol
- 15 Robert John — EMI/United Artists

## Female

- 1 **Donna Summer** — Casablanca
- 2 **Anita Ward** — TK
- 3 **Gloria Gaynor** — Polydor
- 4 Amii Stewart — Ariola
- 5 Rickie Lee Jones — Warner Bros.
- 6 Barbra Streisand — Columbia
- 7 Olivia Newton-John — MCA
- 8 Maxine Nightingale — RCA/Windsong
- 9 Ellen Foley — Epic
- 10 Kate Bush — EMI/United Artists

## Group

- 1 **Abba** — Atlantic
- 2 **Bee Gees** — RSO
- 3 **Supertramp** — A&M
- 4 Blondie — Chrysalis
- 5 Boney M — Sire
- 6 Village People — Casablanca
- 7 Electric Light Orchestra — Jet
- 8 Dire Straits — Warner Bros.
- 9 Chic — Atlantic
- 10 Kiss — Casablanca
- 11 Earth, Wind & Fire — ARC/Columbia
- 12 The Knack — Capitol
- 13 Cheap Trick — Epic
- 14 The Cars — Elektra
- 15 Police — A&M
- 16 Led Zeppelin — Swan Song
- 17 Queen — Elektra
- 18 Wings — Columbia
- 19 Dr. Hook — Capitol
- 20 Eagles — Elektra

## Mixed Group

- 1 **Abba** — Atlantic
- 2 **Blondie** — Chrysalis
- 3 **Chic** — Atlantic
- 4 Wings — Columbia

## Duo

- 1 **Peaches & Herb** — MVP/Polydor
- 2 **Travolta/Newton-John** — RSO
- 3 Streisand/Diamond — Columbia
- 4 Quatro/Norman — RSO



## Duo

- 1 **Peaches & Herb** — MVP/Polydor
- 2 **McFadden & Whitehead** — Philadelphia International

## Jazz

### Group

- 1 **Santana** — Columbia
- 2 **Crusaders** — MCA

## Instrumentalist

- 1 **Jean-Luc Ponty** — Atlantic

## New Wave Group

- 1 **The Knack** — Capitol
- 2 **Police** — A&M
- 3 **Talking Heads** — Sire

## New Wave Male

- 1 **Elvis Costello** — Columbia
- 2 **Ian Dury** — Stiff
- 3 **Gary Numan** — ATCO

(Artists listed by U.S. label)

## Country

### Male

- 1 **Kenny Rogers** — United Artists
- 2 **Marty Robbins** — Columbia
- 3 **Don Williams** — MCA

### Female

- 1 **Anne Murray** — Capitol
- 2 **Carol Baker** — RCA
- 3 **Emmylou Harris** — Warner Bros.

### Group

- 1 **Charlie Daniels Band** — Epic
- 2 **Oak Ridge Boys** — MCA

## Black Contemporary

### Male

- 1 **Michael Jackson** — Epic
- 2 **Barry White** — Columbia
- 3 **Edwin Starr** — 20th Century
- 4 Jimmy 'Bo' Horne — TK

### Female

- 1 **Donna Summer** — Casablanca
- 2 **Anita Ward** — Juana/TK
- 3 **Gloria Gaynor** — Polydor
- 4 Amii Stewart — Ariola
- 5 Evelyn "Champagne" King — RCA

### Group

- 1 **Earth, Wind & Fire** — ARC/Columbia
- 2 **Chic** — Atlantic
- 3 **Commodores** — Motown
- 4 Pointer Sisters — Planet
- 5 Jacksons — Epic

## Duo

- 1 **Peaches & Herb** — Polydor
- 2 **McFadden & Whitehead** — Philadelphia International

## Disco

### Male

- 1 **Patrick Hernandez** — Columbia
- 2 **Michael Jackson** — Epic
- 3 **Edwin Starr** — 20th Century-Fox
- 4 Gino Soccio — Warner Bros.

### Female

- 1 **Donna Summer** — Casablanca
- 2 **Anita Ward** — Juana/TK
- 3 **Gloria Gaynor** — Polydor
- 4 Amii Stewart — Ariola
- 5 Evelyn "Champagne" King — RCA

### Group

- 1 **Village People** — Casablanca
- 2 **Chic** — Atlantic
- 3 **Sister Sledge** — Cotillion/Atlantic
- 4 Three Degrees — Ariola

# YEAR END SUMMARY & PROJECTIONS

## International '79: Survival Of The Fittest In Worldwide Economic Recession, Inflation

by Richard Imamura

LOS ANGELES — Following what was perhaps the biggest year in the history of the record industry, 1979 provided proof that recession and sales slumps can indeed spill over into entertainment. Worldwide economic turmoil — including rising costs for consumers and producers, slumping economies, consumer apathy and sometimes crippling inflation — descended upon the disc industry to make 1979 a year where the objective, more often than not, was survival.

One of the most notable casualties was EMI, the UK-based international company that first reported a \$33 million drop in profits, then finally sold out to Thorn Electrical, one of Britain's largest manufacturers of consumer electronics. A disastrous slump, with a 22% drop in sales leading to losses totalling \$31.8 million in six months, was one of the prime causes of the sell-out.

Ironically, less than nine months earlier, in February, EMI had fully purchased United Artists Records after acquiring part interests in May 1978.

Economic hardship also plagued the disc industry in the rest of the U.K., Canada, Japan, Germany, Brazil and Argentina in various ways throughout the year.

In the U.K., a flood of cheap foreign imports, a new 7% value added tax (luxury tax) and consumer opposition to constantly rising prices were the leading issues of concern to label execs.

In Canada, government support to the industry through the Wintario lottery program and various proposed subsidies was countered by the lifting of the exemption from the performance tax for Canadian acts and the full impact of the economic recession, which caused the folding of the GRT and Infinity labels, the withdrawal of Motown from the country as an independent entity and the imminent collapse of the London label.

In Japan, lagging sales of international acts took a big bite out of the revenues of some of the majors, practically negating the rise of the traditional "Enka" style of music. Moreover, rising costs also caused problems for the companies.

In Germany, rising costs to consumers and producers impacted the industry; while in Brazil, the industry was faced with the prospect of a fuel shortage that threatened to eliminate up to 20% of the energy and resources available. In Argentina, inflation that has soared as high as 160% annually had the expected results.

### Piracy

Furthermore, the threat of home taping and piracy posed serious problems to the industry around the world. The magnitude of the problem was expressed by Nesuhi Ertegun, WEA International president and president of the IFPI (the international anti-piracy organization), who said at a meeting in Rio that piracy costs the record industry \$6 million per day (over \$2 billion annually) worldwide. Ertegun and the IFPI called on the international record community to unite in a stand against this practice.

Further calls against piracy in 1979 came from Australia, Latin America, Germany, Canada, the U.K. and many other territories.

Also attacked as a source of considerable problems for the industry was the increasing amount of home taping, both off the radio and records. Seven Australian labels brought suit against Sony for allegedly encouraging and aiding this practice, while the British Phonographic Industry (BPI) attacked the TDK tape company for ads encouraging the taping of records. The Canadian Recording Industry Association (CRIA) added its voice to the fight by urging radio program directors to stop encouraging the practice, and Germany's Bundesverband der Phonographischen Wirtschaft identified piracy and home taping as some of the biggest problems facing the German industry today.

On a more positive note, 1979 also saw the increasing use of television marketing as a way to increase sales. CBS of the U.K., STV (Scottish TV), PolyGram Canada and WEA International/K-Tel all debuted various marketing techniques involving television marketing during the year with varying degrees of success.

### Digital

Another upbeat development was the beginning of digital recordings for mass marketing. In the U.K., EMI debuted digital product for that country with the release of Morrissey/Mullen's jazz fusion version of "Love Don't Live Here Anymore," while WEA Canada introduced \$9.98 list digital product with the "True Myth" LP.

Other events or developments that occurred during 1979 and could have future

implications were the Havana Jam, featuring American and Cuban musicians; CBS Canada's introduction of a "bag" wrap to alleviate the problem of warpage caused by shrink wrap; the entry of NARM into Canada; PolyGram Canada's announcement of possible unit pricing in 1980, and the government-to-government cooperation between Japan and Cuba to release Cuban product in Tokyo.

International developments with record companies included the founding of the Karma label in Munich by songwriter/producer Michael Kunz... Arista pacting with Nippon Phonogram for Japanese distribution... the establishment of Alan Carr Enterprises in the U.K.... the establishment of new international offices in Munich for Ariola... the decision of A&M Canada to remain independent... WEA International's acquisition of Metronome in Sweden as an affiliate... the formation of Discos WEA of Argentina as a new division of the local EMI-Odeon label... PolyGram Canada being named as the Group's top affiliate for 1978... The reorganization of WEA U.K.... the pacting of WEA International and K-Tel International on the marketing of all future works of rock artist Clifford T. Ward... a new distribution deal between Stiff Records and CBS U.K.... the opening of new offices in Paris for Ariola France... and the establishment of CBS Kenya.

Executive appointments during the year included the naming of Louis Hazan as chief executive officer of PolyGram France... the promotion of Heinz T. Voight and Willem Zalsman as vice presidents of the worldwide PolyGram Group... the appointment of Lou Cook as vice president, international, for MCA... the naming of George Burns to the post of vice president of MCA Distributing Canada... the reelection of Saburo Watanabe as president of the JPPA... the appointment of Helmut Fest to the post of vice president, international, for the Capitol/EMI America/United Artists label... the appointment of Jack Losmann as managing director, international, for A&M... the appointment of Paride Accetti as president of SIM... the promotion of Michael Hoppe to the post of director of the popular repertoire division of Polydor International of Hamburg... the promotion of Paul Russel to the post of managing director for CBS Australia... the naming of Claude Pupin as promotion director France for A&M... the naming of Cees Wessels as managing director for RCA Netherlands... the election of Shin Tomoda as president of King Records of Japan... the naming of Jorgen Larsen as interim managing director of CBS Schallplatten, CRI Germany, replacing the veteran Rudi Wolpert... the appointment of Alf Soares as manager, international product, for Continental/Chantecier/Phonodisc/Gravacoes Eletricas S.A. of Sao Paulo... the promotion of Glen Simmons to the post of managing director for A&M U.K.... the appointments of Ken East to the post of president and chief operating officer for EMI Music, Europe & international; and Charles Fitzgerald, David Lawhorn and Fred Willms to EMI Music's worldwide management board... the naming of Norman Cheng to head PolyGram Record operations in SE Asia... the naming of Peter Jens Kaundinya as senior lawyer for the PolyGram Group legal department in Hamburg... the appointment of Henry Miller as American representative for SEACIA... the appointment of Simeon Ndesandjo as head of CBS Kenya... the promotion of Gerd Gebhardt to the post of group manager of international A&R for CBS Records Germany... and the promotion of Jason McCloskey to the position of international promotion/publicity director for A&M.



**DUTCH GOLD FOR DENVER** — During a recent tour through Germany and The Netherlands, RCA recording artist was awarded with a gold record for his "Zijn Grootste Successen" ("His Greatest Successes") LP by RCA Holland. Pictured are (l-r): Denver and Cees Wessels, RCA Holland managing director.

## Numerous Label Realignments Seen During '79

by Charles Paikert

NEW YORK — 1979 proved to be a year of tumultuous realignment within the record industry.

Among the six major conglomerates that dominate the industry, RCA, MCA, EMI and Polygram were the most active in pursuing new business ventures, while CBS and WEA remained stable. Ariola-Eurodisc, GmbH, a subsidiary of the European-based conglomerate, Bertelsmann AG, made a bid to become a major force in the American record market by purchasing Arista Records from Columbia Pictures Industries for \$50 million.

### A&M To RCA Rocks Industry

In the early months of the new year, the industry was rocked by the news that A&M Records, one of the few remaining in-

(continued on page 88)

## Major Distributors Announce Return Programs For 1980

by Leo Sacks

NEW YORK — In a radical departure from industry practice, four of the industry's major distribution organizations announced in 1979 that they would set a return ceiling on product purchased from them next year.

CBS Records was the first company to announce that it would implement a new returns policy, effective Jan. 1, 1980 (**Cash Box**, Sept. 8). The program calls for a maximum annual exchange percentage of 20% to cover all product, including defectives, with the exception of 7-inch and 12-inch singles, Christmas releases, Limited Edition product, and initial shipments on those releases included in its "artist development" program.

Starting next year, CBS accounts were informed, they would be notified of the dollar amount available to them for returns at the end of each month. The figure will add up to one-twelfth of 20% of their gross billing for the previous 12-month period, plus any unused dollar amounts that they have previously accrued. The program also specifies that the total of both credits issued and the unused accrual can not exceed the total dollar amount allowable for the previous 12-month period.

Polygram Distribution also unveiled a new policy on returns in a letter to its accounts dated Sept. 27 (**Cash Box**, Oct. 6). Under its new return classifications, a pure retailer will have an 18% returns ceiling; a distributor whose business is 66% to 99% retail will have a 19% ceiling; a sub-

distributor whose business is 31% to 65% retail will have a 20% ceiling; a distributor whose business is one percent to 30% retail will have a 21% ceiling; and a pure distributor (i.e., rack jobber) will have a 22% ceiling. While defectives are included in the returns policy, both 7-inch and 12-inch singles, Christmas product, and albums by developing artists are exempted.

Dollar amounts of the monthly return allowances, to be calculated separately for each of Polygram's six distributed labels, will be determined by multiplying the

(continued on page 84)

## Top 10 Albums

- Space Minds, New Worlds, Survival Of America — Leroy Jenkins — (Tomato)
- Slow Train Coming — Bob Dylan — (Columbia)
- Nice Guys — Art Ensemble Of Chicago — (ECM)
- Mingus — Joni Mitchell — (Asylum)
- 8:30 — Weather Report — (Columbia)
- Bad Girls — Donna Summer — (Casablanca)
- In Concert — Milestone Jazzstars — (Milestone)
- X-75 Volume 1 — Henry Threadgill — (Arista/Novus)
- Off The Wall — Michael Jackson — (Epic)
- Ed Kelly & Friend — Ed Kelly Ensemble — (Theresa)

—Alan Sutton

# YEAR END SUMMARY & PROJECTIONS

## Top 10 Albums

- Hi-Fi — Walter Egan — (Columbia)
- Hydra — Toto — (Columbia)
- Damn The Torpedoes — Tom Petty And The Heartbreakers — (Backstreet/MCA)
- Stay With Me Til Dawn — Judie Tzuke — (Rocket/MCA)
- Bombs Away Dream Babies — John Stewart — (RSO)
- Right Or Wrong — Rosanne Cash — (Columbia)
- Dream Police — Cheap Trick — (Epic)
- Low Budget — The Kinks — (Arista)
- Tycoon — (Arista)
- Gomm With The Wind — Ian Gomm — (Stiff/Epic)

—Jennifer Bohler

## Digital Carves Out A Niche In Classical Recording Field

by Ken Terry

NEW YORK — Looking at the top orchestral/electronic albums of 1979, one is immediately struck by the fact that four of the ten albums in the **Cash Box** poll are digital, and that three of those were released by London Records. Without a doubt, London's success had much to do with the fact that it got a head start on its major label competition in the digital field. Nevertheless, RCA's 1979 entry, a Philadelphia Orchestra Recording of Bartok's Concerto for Orchestra, has already garnered substantial sales, and Columbia and Angel will also be following London's lead in 1980 with a number of digital releases.

The digital story in this country actually began in the early '70s, when a Japanese label named Denon began releasing digital classical discs here. Then, in early 1979, Telarc, an Audio-Technica distributed audiophile label, began putting out high-priced digital recordings that actually sold quite well by classical standards. In April, London released "New Year's In Vienna," a two-LP digital recording of Strauss waltzes performed by the Vienna Philharmonic under Willi Boskovsky's direction. This release proved to be a turning point in digital history. Priced at \$9.98 per disc, the "New Year's In Vienna" set quickly climbed to #1 on the **Cash Box** Classical Chart, demonstrating that there was a mass market for digital records.

London soon followed up with several more digital albums that showed immediate sales potential, including recordings of Mahler's Fourth Symphony, Mendelssohn's Fourth, and Beethoven's Fifth Piano Concerto. The race was on.

In April, Columbia made its first digital recording, with Zubin Mehta conducting the New York Philharmonic in a performance of Stravinsky's "Petrouchka" (**Cash Box**, May 12). At about the same time, RCA laid the tracks for its digital recording of Bartok's Concerto For Orchestra. RCA had already made three digital recordings with Eduardo Mata and the Dallas Symphony, but for various reasons, those discs have still not been released (**Cash Box**, July 7).

Angel was a fairly late starter in the digital sweepstakes; not until October did Angel announce that it would be releasing a digital recording of "Images" by the London Symphony under Andre Previn's baton (**Cash Box**, Oct. 13). Nevertheless, like Columbia, Angel has now announced that it will be coming out with an extensive digital line in 1980.

While Angel may have come late to the digital field, it already had a unique audiophile product in its 45 rpm "Sonic Series." The records in this series, list-

priced at \$8.98, offer improved sound quality due to the wide spacing of their grooves (**Cash Box**, April 14).

Meanwhile, although Classics International has not announced any digital plans, other, smaller labels have been jumping on the bandwagon in recent months. Among them are Vox, Vanguard, Delos,

(continued on page 85)

## Top 10 Albums

- Lenox Avenue Breakdown — Arthur Blythe — (Columbia)
- Cuba — Gibson Brothers — (Island)
- A Night At Studio 54 — Various Artists — (Casablanca)
- Journey To Addis — Third World — (Island)
- Stay Free — Ashford & Simpson — (Warner Bros.)
- Breakfast In America — Supertramp — (A&M)
- Passion — Zbigniew Seifert — (Capitol)
- In The Skies — Peter Green — (Sail)
- Slow Train Coming — Bob Dylan — (Columbia)
- I'm The Man — Joe Jackson — (A&M)

—Charles Paikert

## Disco Format, Home Taping Dominate 1979 Radio News

(continued from page 25)

acknowledged the damaging outcome of these practices on retail profits, the clash between radio ratings and label revenues remains unresolved.

As the average listener and consumer made use of more sophisticated equipment, so to did the industry continue to make technological advances. A number of radio stations were granted permission by the FCC to test the feasibility of AM stereo broadcasting. It is believed that not only will AM reception be generally improved, but will be capable of receiving network programming as well.

Concurrently, major networks geared up for the '80s with their own advances. In October, the RKO Radio Network became the first to utilize satellite transmission on a regular basis feeding daily news and exclusive stereo-produced music specials to all affiliates. Earlier in the year, NBC radio formed a network aimed at the 12-34 age demographics with round-the-clock newscasts and plans of airing concerts and music specials in 1980.

Throughout the year, the FCC considered and took steps to complete radio deregulation. The release of radio from government control would allow the natural market place competition to take its natural

## Major Distributors Announce Return Programs For 1980

(continued from page 83)

customers' return percentage by its gross purchases from each label during the three prior months. Any unused monthly return allowance will be added to the following month's allowance, although a customer cannot use any return allowance generated during a calendar year after February of the following year.

### Postponed Return Program

Although Polygram had planned to implement its program on Jan. 1, the date was pushed back to March 1, 1980, in response to concern expressed by the company's accounts that "their own internal systems could not be adjusted fast enough" to meet the original deadline, according to Jon Peisinger, vice president of marketing development for the company (**Cash Box**, Nov. 17). However, he noted that the Polygram policy would be implemented with RSO product as of Jan 1.

RCA Records also announced a return ceiling on product purchased after Jan 1. (**Cash Box**, Oct. 27). RCA's program sets the limit on returns at 22% of the preceding fourth month's gross sales, applying the ceiling separately to RCA and its associated labels and to A&M and its associated labels. Like the CBS and Polygram programs, the RCA policy includes defective records, but excludes all 7-inch and 12-inch singles, Christmas

product, and certain "developmental artists."

Arnie Orleans, division vice president of sales and distribution for RCA, said that the two billings and returns figures would not be interchangeable. However, the company's letter to its accounts stated that those customers who had not requested a full 22% based on the policy would accrue the unused return dollars until the end of each calendar year. Customers would then have until March 31 of the following year to use any unused return allowance from the prior year.

### Different Policy

Unlike the policies introduced by other major distributors, the WEA Corp., in a letter to its accounts accompanied by statistical examples, set forth a program that did not include a ceiling on returns (**Cash Box**, Dec. 1). Instead, the company devised a returns "credit" based on gross purchases and a returns "charge" for all Return Authorizations submitted.

The program, which takes effect Dec. 31, offers a returns "credit" of .9% for retailers and 1.1% for wholesalers. For combination wholesale-retail operations, the exact percentage will be calculated according to the customer's percent of involvement in each category. A 5% returns "charge" will be deducted from the value of all credit memos issued for authorized returns.

Vic Faraci, WEA's executive vice president, noted that customers who kept their returns down stood to make money under the company's plan if their returns fell below predetermined "break-even" levels (18% for retailers, 22% for wholesalers, and 20% for hybrids).

Branch distribution organizations were not the only companies to introduce a returns ceilings in 1979. AVI Records, an independently-distributed label based in Los Angeles, became the first such manufacturer to introduce a ceiling when it unveiled a 23% returns allowance to cover all product, including defectives, with the exception of 7-inch singles and Christmas product (**Cash Box**, Nov. 17). The plan, which went into effect Nov. 1, specified that distributors would receive return figures expressed in percentages and dollar amounts as part of their regular monthly statements, and could return product three times a year.

course. If approved, this action would lift the Fairness Doctrine, eliminate ascertainment requirements, format regulations and program logs, government regulation of most advertising and would provide indefinite license terms for radio. (For other related news, see Washington Year End Wrap Up.)

1979 was a study in radio's flexibility to

satisfy changing consumer tastes and the realization that there is no magic formula or format that can be universally applied. Underscored in this year's fluctuations has emerged the need for each market to be better evaluated, so that in the future, new trends will not only be identified, but qualified in proportion to the mass audience.

## Top 10 Albums

- Breakfast In America — Supertramp — (A&M)
- Bad Girls — Donna Summer — (Casablanca)
- Look Sharp — Joe Jackson — (A&M)
- Armed Forces — Elvis Costello — (Columbia)
- Reggatta de Blanc — The Police — (A&M)
- Tusk — Fleetwood Mac — (Warner Bros.)
- Candy-O — The Cars — (Elektra)
- In The Skies — Peter Green — (Sail)
- Strange Man, Changed Man — Bram Tchaikovsky — (Polydor)
- Joe's Garage (Act 1) — Frank Zappa — (Zappa)

—Ken Terry

# YEAR END SUMMARY & PROJECTIONS

## Better Business Practices Seen As Key To Success In 1980s

(continued from page 17)

a very stable product that has a rather predictable consumer demand at this point."

Agreeing with this point, Neil Bogart, president of Casablanca Record and FilmWorks, feels that discount pricing can only hurt the parties involved, if it has any effect at all. Bogart, whose company almost routinely markets two-record Donna Summer albums that invariably go platinum with list prices as high as \$12.98, explains, "I see absolutely no positive result as an onlooker for the \$5.98 album. If somebody did not want to spend \$6.98, \$7.98 or \$8.98, which they don't spend anyway because nobody

charges this kind of price, if they don't want to buy an album for 50 cents more, they're not going to buy one because it's 50 cents less.

"Unfortunately, the cost to put out an album, the cost to market an album and everything else is skyrocketing. For record companies to stay innovative and experiment, there's got to be some kind of profit in there. As other things rise, so will the cost of records."

Even more emphatic, Elektra/Asylum's Smith states that "pricing is a false issue. Most of the hit records are list priced at \$7.98 at this moment, the same price they

were a couple of years ago. There might be a slight wholesale adjustment, but you're talking about pennies, not dollars.

"The \$8.98 list represents an increase, but it is something less than what the inflationary rate is. We're talking about a 13% inflation rate this year, but a jump from \$7.98 to \$8.98 is about 11-12%, somewhere in that ballpark. We're no further ahead of inflation than the inflationary rate.

"We're a discretionary money type of thing," Smith summarizes. "People don't need to buy a record. You can turn on the radio and there's music, so I don't think we've been hurt to that extent."

However, moving from issues like returns, credit and pricing, which are directly under the control of the record industry, perhaps the biggest potential problem of the '80s involves radio and the misuse of home taping.

Already a massive problem in many international markets — the German industry was nearly ruined by the home taping problem — the recording of music off the radio definitely poses a similar hazard to American companies in the coming decade.

"It's a bad situation," explains RSO's Coury, "and it could get so bad that it could erode a great portion of the record business away from us. When you're talking about 1980, 1981 and thereafter, because of rising costs, young record buyers are going to have significantly less money to spend on albums."

"Then the threat will become more intense because if they've got less money to spend on albums, they're going to turn to an easier way to get the music. And if radio stations persist in programming entire albums, then that may create a greater danger than we can even suspect now."

Home taping, even more than piracy, counterfeiting and bootlegging (which can be controlled somewhat through legal means), is the threat of the future... and it will require the cooperation of all involved, according to Phonogram/Mercury's Sherwood.

"The biggest evil the industry faces is the unauthorized duplication of music," Sherwood explains. "It takes from the companies, it takes from the artists unfairly and I think it hurts radio. It is a long term loss to all of us, because we're all in this together."

(continued on page 90)

## Digital Carves Out Niche In Classical Music

(continued from page 84)

Varese, Sarabande and Chalfont.

### Pricing Changes

Prices started rising at the beginning of the year, when London shipped two opera sets at a list price of \$8.98 per disc (**Cash Box**, Feb. 17). In April, London raised its list price to \$8.98 across-the-board, and in June, Angel went to \$8.98 list on selected new releases (**Cash Box**, June 23). (Both labels also hiked the price on their budget lines from \$3.98 to \$4.98 list.)

At the beginning of August, RCA Red Seal went up to \$8.98 list (**Cash Box**, August 11), and Columbia Masterworks followed suit a month later, also raising its Odyssey line to \$4.98 list (**Cash Box**, Sept. 8). Finally, full-line discs on the Classics International lines underwent a price hike to \$9.98 list as of Oct. 1, keeping them \$1 above the list of domestic classical labels.

While full-line product was becoming more expensive, however, the mid-lines established by DG and Philips in 1978

remained at \$6.98. In addition, London introduced a similar line called Aspekte at the same list price (**Cash Box**, Feb. 3). But in mid-November, London upped the list to \$9.98 on several of its import lines, including Telefunken, Argo and L'Oiseau-Lyre.

Although it came as no surprise, it was still a shock to hear that Riccardo Muti would finally replace Eugene Ormandy as music director of the Philadelphia Orchestra, starting with the 1980-81 season. Muti, who has a three-year contract with the Philadelphians beginning next year, records exclusively for Angel Records, but RCA also has dibs on the Philadelphia Orchestra for at least four albums annually (**Cash Box**, May 12).

Another prominent personality in the news was Terry McEwen, executive vice president of London Records, who announced that he would be leaving the label on June 30, 1980. After a period as "observer"

with the San Francisco Opera Company, he will become general director of the company on Jan 1, 1982 (**Cash Box**, June 23).

Lorin Maazel, music director of the Cleveland Orchestra, will also be making a big career change when he becomes general manager and artistic director of the Vienna State Opera on Sept. 1, 1982 (**Cash Box**, Oct. 13). While it was initially expected that Maazel would remain music director of the Cleveland Orchestra through the 1984-85 season, it was later announced that he would stay only through the 1981-82 season, but would continue recording with the orchestra (**Cash Box**, Nov. 10).

On a sadder note, two well-known figures in the classical business, John Coveney and Peter Dellheim, passed away in 1979. Coveney, director of artist relations for Angel Records, had been associated with Angel and Capitol for 34 years (**Cash Box**, Aug. 18). Dellheim was an executive producer for RCA Records (**Cash Box**, Oct. 27).

Elizabeth Barraclough  
Paul Butterfield  
Brian Briggs  
Kenny Doss  
Foghat  
John Holbrook  
Nick Jameson  
Norma Jean



Richard Manuel  
Willie Mitchell  
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# YEAR END SUMMARY & PROJECTIONS

## Top 10 Albums

- We Are Family — Sister Sledge — (Cotillion/Atlantic)
- The Bells — Lou Reed — (Arista)
- Live In Japan — Otis Clay — (RCA-Japan)
- Love's So Tough — Iron City Houserockers — (MCA)
- So Soon We Change — David Ruffin — (Whitfield)
- Five Beats Behind Bars — The Prisonaires — (Charlie-UK)
- Escape From Domination — Moon Martin — (Capitol)
- Pass The Pipe — Toots & The Maytals — (Mango)
- Gravest Hits — The Cramps — (I.R.S.)
- Light Of Life — The Bar-Kays — (Phonogram)

—Aaron Fuchs

## NARM Regional Meets Top Year-Round Activities In '79

by Frank Sanello

LOS ANGELES — The National Association of Recording Merchandisers tracked a busy year in 1979 with a national convention, regional meetings and the institution of several new programs, including gift-giving, reduced credit card rates, bar coding and a summer internship program.

The NARM national convention, which took place March 23-28 in Hollywood, Fla., drew over 2,300 participants, a whopping increase over the previous year's attendance of 1,500.

At the convention, Stan Cornyn, executive vice president of Warner Bros., made the keynote speech, calling for an end to destructive competition among the

labels. Arista's Elliott Goldman spoke on the problems confronting independent distributors and the steps which would have to be taken to keep such distribution viable.

### Bar Coding

Another much discussed topic at the national gathering centered on bar coding, with CBS' Paul Smith calling this policy "an absolute necessity" for the industry and one which would "increase sales and profits." A&M and Chrysalis were the first labels to begin bar coding some of their releases, while CBS was the first major branch manufacturer to follow through on its commitment to bar coding.

The regional meetings, 22 in all, generated a similar enthusiastic response.

(continued on page 89)

## Majors De-Emphasize Jazz, But Small Labels Keep Going

by Arnold Jay Smith

NEW YORK — Like 1978, this year saw a multiplicity of fusion, mainstream, older and newer artists vying for top spots. But overshadowing all of it was a de-emphasis on jazz by the major labels. Although these companies continued to record and re-release fine jazz product, decreased sales of catalog discouraged greater efforts in this field.

**Cash Box** reported (Oct. 13) that five major record companies — A&M, Atlantic, Capitol, Polydor and RCA — were issuing a minimal number of contemporary jazz releases and had plans to continue that trend. Tommy LiPuma called jazz a "stigma" on his Horizon label, which was eventually discontinued by A&M Records. And even Columbia, a leader in the major label jazz field, scaled down its commitment to the music.

Columbia's dedication to jazz in the fifties and sixties was carried forward by Bruce Lundvall, president of CBS Records Division, who said in 1978 that he wanted to back-track and fill in gaps in the Columbia catalog. He bought tapes from musicians and collectors, found more in Columbia's own vaults, and began the Contemporary Masters Series. Meanwhile, Columbia continued to promote Dexter Gordon, who had made a big comeback in 1978 in the U.S. after a long sojourn in Denmark. CBS also got behind Woody Shaw, Jimmy and Percy Heath and Stan Getz, among others. But, after putting together a substantial jazz department to promote this artist roster, Columbia was forced to trim that staff in '79.

Similarly, Warner Bros., after a spectacular commitment with a beautifully complete package of Charlie Parker reissues in '78, let some of that commitment slide in '79. In the aforementioned **Cash Box** story, the director of jazz progressive marketing for Ron Goldstein, said he felt that jazz was the victim of a "stocking problem," not caused, he stated, by any lack of effort at WEA, but by the negative attitude of retailers toward slow-moving catalog product.

### Bright Spots

There were bright spots in the '79 jazz picture. Infinity's Spyro Gyra went gold with their second album, "Morning Dance," but the label itself was phased out by MCA, its parent company. Herbie Hancock continued to funkify, and George Benson sang his way to the top, but not nearly as successfully as in '78. Bob James also produced some fine jazz that did well in the marketplace, and Weather Report on Columbia scored with their double set, "8:30."

Albums by MCA's Crusaders, as well as recordings by individual members of the group — Joe Sample, Stix Hooper and Wilton Felder — made the upper reaches of the **Cash Box** Jazz Chart, but nothing much else happened at MCA, jazz-wise.

The death of Charles Mingus was noted from New York's Gracie Mansion, where Charles Mingus Day was declared, to California, where Elektra released a Joni Mitchell album entitled "Mingus," which sold well. Atlantic's vaults yielded Mingus reissues and new product which immediately went into the annals of jazz's classic category. Meanwhile, Atlantic's Manhattan Transfer became more jazz-oriented with an album dedicated to the late singer, Eddie Jefferson. The album contained the first recorded lyrics of Weather Report's "Birdland."

Pablo, the jazz label distributed by RCA, continued to record the great artists of past decades, including Oscar Peterson, Count Basie, Ella Fitzgerald, Sarah Vaughan and Joe Pass, along with such new faces as Monte Alexander and Jorge Ben.

ECM began its distribution pact with Warners by providing hit material from Pat Metheny. Metheny, recently considered a fusion artist, was atypical for ECM, but not for other labels whose fusion output increased in response to increased sales in that area. Jeff Lorber scored heavily for Arista, along with surprise high charters from Angela Bofill, Dave Valentin and Tom Browne. The other side of the Arista coin is its Novus label. In '79 Novus featured the newer, avant garde jazz sounds. While selling in the low ranges, the rewards have been greater musically, most notably with the group Air, whose recordings of traditional New Orleans-style music created an important bridge between jazz eras.

### Independents Surge

Despite the decline in catalog sales, the independently-distributed jazz labels did remarkably well this year. Inner City, Muse, Biograph, Improvising Artists, India Navigation, Bee Hive, Concord Jazz, Prestige/Milestone, Steeple-Chase, Gryphon and Xanadu all reported steady sales — even if those sales were un spectacular by major label standards.

Inner City continued to license product from Japan, Scandinavia and Europe, including a late-year package called the Legacy Series, whose sales success spurred some retailers into stocking other similar product.

Muse President Joe Fields noted that those who overlook catalog ignore potential business. "It takes more work and knowledge, but catalog sales can lead to a better chance for survival," Fields said.

Biograph made a last-quarter purchase of the Dawn catalog, which includes artists from early blues through bebop. President Arnold Caplan said he was impressed with sales of that type of product in '79 and foresaw more of the same into the '80s.

Bee Hive and Concord Jazz recorded the too often overlooked jazz artists who have been in the trenches playing studios and clubs and touring, such as Pepper Adams, and Ray Brown.

Steeple-Chase, the European-based company, recently inked a deal with Nessa for manufacture and distribution. This will be their third distributor in '79, Inner City and Rounder having preceded Nessa.

Xanadu also had a good year. The company released four disks from the 1979 Montreux Jazz Festival, not exactly small label domain.

### Acoustic Revival

Acoustic jazz, in general, staged what might be termed a comeback as crossover artists changed their stance. The combination of string, horns and vocals with a rock tempo once espoused by Freddie Hubbard, for example, disappeared as he went back to playing straight-ahead jazz. In addition, the recent tour by keyboardist Chick Corea and vibist Gary Burton became a touchstone for acoustic improvisation, and the ECM disk of their reunion sold decently.

(continued on page 94)

## New Gold, Platinum Requirements Highlight RIAA's Policies In 1979

LOS ANGELES — While the RIAA in 1979 continued its long-term efforts against tape and record piracy, its legislative lobbying activities and finalization of section 1.15 of the copyright office, the organization also instituted one new major policy this year — a 120-day delay in certifying records gold or platinum.

All records released after July 1 were covered under the new policy.

According to RIAA president Stanley M.

(continued on page 89)

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# YEAR END SUMMARY & PROJECTIONS

## Washington Agenda Heavy With Record Industry Issues

(continued from page 9)

position to the FCC proposal, charging that this is a "radical remedy, the elimination of rules thought to be a bedrock of public trusteeship in radio." In a motion filed by the ACLU on behalf of a coalition of non-profit organizations, the opponents of deregulation asked the FCC to conduct further research before any action is taken. ACLU's brief sought to halt action on procedural grounds. Under the leadership of Ralph Nader, the National Citizens Committee for Broadcasting charged that deregulation is actually "radio monopolization."

Broadcasters, however, were cheered by the FCC's proposal and backed the findings that most stations broadcast more news and information than required each day. According to the National Association of Broadcasters, "these (FCC) statistics demonstrate that the radio industry can be deregulated immediately in all markets without any loss of service to the public."

At year's end, the FCC was still accepting public comment on a number of options contained in the staff's notice of proposed rulemaking.

### Performance Right Conflict

The confrontation over a performance right, a standoff since the 1940s, heated up during the '70s as the new Copyright Act was hammered out and remained a key issue for the industry as the decade ended. With identical bills before the House (Rep. George Danielson's H.R. 997 with 47 co-sponsors) and Senate (Sen. Harrison Williams' S. 1552), the adversaries are prepared for further conflict ahead. However, record industry proponents of the legislation, which would entitle those who own copyrights on sound recordings to

collect royalties when others perform their works in public or via radio/TV, were encouraged by the progress they have made. As House subcommittee counsel Bruce Lehman told **Cash Box** in October, "Quite clearly, the proponents are in a stronger position than ever before."

In end-of-the-year hearings before Rep. Robert Kastenmeier's House Judiciary subcommittee, RIAA president Stanley Gortikov cited "ever changing technology" as a major reason to grant full copyright protection to musicians and record companies. While broadcasters argue for money from cable TV stations which take their programs free-of-charge via "superstations," Gortikov said, they are unwilling to grant the record industry the same remuneration for its music. Once satellites begin to deliver music to homes, the industry will completely lose control of its product, he argued. "Unless Congress gives the sound recording full copyright protection, onrushing technology could eliminate the only source of revenues we have — the sale of records," Gortikov testified. As in the past, the RIAA was joined by union representatives in presenting its case.

A major boost to the record industry's cause was Register of Copyrights Barbara Ringer's March report to Congress on the issue. As predicted, Ringer recommended that section 114 of the copyright statute be amended "to provide performance rights, subject to compulsory licensing, in copyrighted sound recordings, and that the benefits of this right be extended both to performers and to record producers as joint authors . . ."

As to the broadcasters' central argument that airplay of records represents adequate

compensation, the Register said the benefits to artists and producers are hit-or-miss and "outside the legal control of the creators whose songs are being exploited." At the same time, she noted, the music is of direct commercial advantage to the broadcaster or jukebox user.

From the opposing side, broadcasters called the performance right "unfair, unwise and unnecessary." Citing financial studies which show performers and record companies are already "well compensated," the NAB revived its claim that the bulk of the royalty funds would go to artists already in upper income brackets. While the sum involved is "just more frosting on the cake to most of the performers . . . it is of substantial concern to small business radio broadcasters," NAB's assistant general counsel James Popham charged. Jukebox representatives joined in arguing against the royalty as an "unfair economic burden."

The proposed royalty rate is as follows: 1% of advertising receipts for stations with revenues over \$200,000 a year; \$750 for stations with annual revenues of \$100,000 to \$200,000; and \$250 for stations with yearly revenues of \$25,000 to \$100,000. Stations with annual revenues of under \$25,000 would be exempt.

### Rewrite Written Off

Two years and 1,200 witnesses after it began, the controversial rewrite of the Communications Act of 1934 was abandoned by its sponsor, Rep. Lionel Van Deerlin, in July.

Political opposition from several sources — labor unions and consumer groups on one hand and broadcasters on the other — ultimately killed the legislation which would have lifted federal regulations from the

broadcasting industry. While citizen groups argued that the bill would relieve broadcasters of the public interest standard, broadcasters lobbied in opposition to a proposed spectrum use fee. The fee would have been based on the scarcity value of spectrum space in a given market.

While there is no overhaul of the Act under consideration at this time, certain broadcasting provisions of the Van Deerlin bill have been revived in the form of amendments to existing law. In the Senate, two bills addressing this matter are S. 611 by Senators Ernest Hollings and Howard Cannon and S. 622 by Senators Barry Goldwater and Harrison Schmitt.

Blanket licenses for the right to perform copyrighted music are not an automatic violation of antitrust laws, the Supreme Court ruled in April. After ten years of court battles, ASCAP and BMI viewed the decision as a major victory. The performing rights societies routinely use blanket license agreements with CBS, defendant in the case, and other networks.

CBS sought to implement a per-use license, paying only for what it actually used, and contended that ASCAP and BMI were unlawful monopolies. ASCAP and BMI responded that music licensing chaos would result without the convenient mechanism of a blanket license.

In an 8-to-1 decision, the high court reversed an appeals court ruling that the blanket agreements are a form of illegal price fixing. However, the court left open the possibility for the appeals court to find the licensing system illegal under a different interpretation. ASCAP and BMI now have the right to have fees readjusted for the 10-year period prior to the decision.



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# YEAR END SUMMARY & PROJECTIONS

## BMA Convention Underlines The Growth Of Black Music

by Cookie Amerson

LOS ANGELES — 1979 was an active year for black contemporary music, highlighted by the Black Music Association (BMA) Convention in Philadelphia, and the White House proclamation of June as Black Music Month. The BMA debuted this year with a dinner at the White House hosted by President Carter, where he officially proclaimed Black Music Month, followed by the Founder's Conference in Philadelphia the day after.

Other major developments included the Federal Communications Commission's program to promote minority ownership of broadcast facilities and National Association of Broadcasters' (NAB) establishment of a Minority Broadcast Investment Fund.

Significant radio acquisitions included Stevie Wonder's purchase of KJLH in Los Angeles, and Inner-City Broadcasting's acquisition of KUTE/KGFJ in Los Angeles and KRE/KBLX in Berkeley, Calif. In another move, Inner City re-hired Frankie Crocker as national program director. Finally, the National Association of Black Owned Broadcasters held its annual meeting in June.

Record Company activity was highlighted by the formation of T-Electric Records, headed by former CBS exec Jim Tyrrell. RSO Records also took its first step into serious involvement with black music by setting up a distribution deal with Curtom Records (owned by Marv Stuart and Curtis Mayfield), and Atlantic Records decided to merge with Henry Allen's Cotillion Records label, which streamlined the company's operation.

MCA Records broadened considerably its profile in black music with the acquisition of ABC Records early in the year. And

House in Los Angeles.

1979 also saw Hilltak Records dissolve its distribution deal with Atlantic Records in favor of independent distribution. Rounding out new label deals, Michael Stokes formed Skytower Productions, which later produced a hit with a group called Nature's Divine.

(continued from page 83)

independently distributed labels generating major sales volume, had signed a distribution agreement with RCA Records.

### MCA Buys ABC; UA To Capitol-EMI

The formation of RCA and A&M and Associated Labels was quickly followed by the news that MCA Inc. had purchased ABC

There had been intense industry speculation regarding Bertelsmann's strategy for the U.S. market, but at the end of the year, Ariola-American and Arista had remained two separate companies, and Arista has remained with its independent distribution system.

### A&M Leaves Indies

When A&M jumped to RCA's distribution system, however, the move sent shock waves through the nation's independent distributors. The label, founded in 1962 by Herb Alpert and Jerry Moss, had been a notable holdout in the trend to branch distribution, and was responsible for millions of dollars in billings for indie distributors with the 1976 release of "Frampton Comes Alive," one of the largest-selling albums of the decade.

Moss stated at a January press conference that the economics of distribution necessitated the label's decision to sign with RCA's established branch system. Moss also stressed that A&M would continue to be an independent company, and that no exchange of stock shares was involved in the agreement with RCA.

Despite the loss of A&M, however, independent distributors managed to survive the year relatively intact, due in part to the disco boom, which resulted in numerous hit dance records from smaller labels such as Prelude Records. In addition, hit records from established independents, including Blondie's "Parallel Lines" on Chrysalis and albums from the Commodores and Rick James on Motown, enabled the indie distributors to survive.

### ABC, Infinity Fold

One of the year's most notable casualties was the debt-ridden ABC Records, which was bought by MCA, Inc. for an undisclosed sum. ABC Records had a \$29.8 million operating loss in 1977, the last year for which the company's finances were disclosed in detail. Yet several ABC acts, including The Crusaders, Poco, and Jimmy Buffett, had exceptional sales years in 1979 for MCA.

Ironically, MCA was also involved in the fate of another company which did not survive the year, its wholly-owned Infinity label, headed by former E/P/A General Manager Ron Alexenburg. The label, which began operations in 1978, scored sales successes with Hot Chocolate and Spyro Gyra, and, at the end of the year had a Top 10 single with Rupert Holmes' "Escape (The Pina Colada Song)."

### Costly Commitment

But Infinity did not apparently meet MCA's bottom line targets. On Nov. 16, Sid Sheinberg, president and chief operating officer of MCA, stated, "MCA could not justify extending its financial commitment in the context of present-day economic realities."

Subsequently, Alexenburg filed suit against MCA in U.S. District Court in New York, seeking \$2 million plus "additional damages as compensation for MCA's multiple contract breaches."

## Top 10 Albums

- The Vocal Group Album — Various Artists — (Savoy)
- Honkers And Screemers — Various Artists — (Savoy)
- Doo Woppin The Blues — Various Artists — (Rarin' Records)
- Hard Luck Blues — Roy Brown — (Gusto)
- The Thom Bell Sessions — Elton John — (MCA)
- Good Rockin' Blues — Wynonie Harris — (Gusto)
- Please Say You Want Me — 14 Karat Soul (single) — (Catamount)
- Chronicle — Albert King & Little Mission — (Stax/Fantasy)
- Live Sparks — Graham Parker & The Rumour — (Arista)
- Do It Yourself — Ian Dury & The Blockheads — (Epic)

—Leo Sacks

On the executive front, Dr. Cecil Hale was named vice president of A&R for Capitol's black division, replacing Larkin Arnold, who went to Arista Records. At RCA Records, Ray Harris was promoted to vice president of black music marketing. Oscar Fields, formerly vice president of the black division at WEA, assumed the post of vice president of special projects at Elektra/Asylum Records. Henry Caldwell left Atlantic Records to assume Fields' old post.

Records, and that Capitol Industries-EMI, Inc. had acquired the United Artists label from Arthur Mogull and Jerry Rubenstein.

In the second half of the year, RCA announced distribution pacts with 20th-Century, Millenium, Roadshow, and New York International Records; MCA discontinued operations of its wholly-owned Infinity label; and the British-based EMI Ltd. merged with another large English company, Thorn Electrical Industries Ltd., one of the United Kingdom's largest manufacturers of consumer electronic products. In addition, The Polygram Group agreed to purchase London Records and other record operations belonging to Decca Limited, a diversified British company.

### GRT, CTI Capricorn Go Broke

Included among the other major business realignments in 1979 were the bankruptcies of GRT, the custom tape manufacturers and distributors and owners of Janus Records; CTI Records, the independently distributed jazz label owned by Creed Taylor; and Capricorn Records, the Macon, Ga.-based Polygram-distributed label owned by Phil Walden that had launched the Allman Brothers to national success in the early '70s.

Also, Stiff Records and Virgin Records, two highly respected English labels, signed distribution deals in the U.S. with CBS' E/P/A line and WEA's Atlantic label, respectively, and Curtis Mayfield's Curtom label signed a distribution deal with RSO Records.

At the same time, A&M Records folded its progressive Horizon label; Lifesong Records withdrew from CBS distribution system, while Bang Records joined CBS; and RCA discontinued its Nashville-based Free Flight Records pop label.

### Arista Sold

Among the major independent labels, Bertelsmann's purchase of Arista Records and A&M's distribution deal with RCA stand out as two of the year's most significant developments.

Clive Davis, the former president of CBS Records who took over the CPI-owned Bell Records in 1974 and formed Arista, remained as president of the company, which had worldwide revenues of almost \$66 million for fiscal year 1978. However, Arista was hard hit by the industry-wide slump in 1979, and profits for the year's third quarter plunged 83%, compared with the year-earlier period.

## Top 10 Albums

- Slow Train Coming — Bob Dylan — (Columbia)
- Poor Folks Pleasure — Buck White And The Down Home Folks — (Sugar Hill)
- Take Heart — Juice Newton — (Capitol)
- Blue Kentucky Girl — Emmylou Harris — (Warner Bros.)
- What Goes Around Comes Around — Waylon Jennings — (RCA)
- My Very Special Friends — George Jones — (Columbia)
- Rose Colored Glasses — John Conlee — (MCA)
- My Father's Eyes — Amy Grant — (Myrrh)
- Portrait — Don Williams — (MCA)
- Classic Crystal — Crystal Gayle — (United Artists)

—Don Cusic

at years' end, the label signed a distribution deal with Steve Gold and Jerry Goldstein's LAX Records. Al Edmonson, who was named vice president of the LAX label, was very instrumental in setting up the first national meeting of the company's newly appointed promotion staff, which was held in November at the Continental Hyatt

Other executive moves included Varnell Johnson's promotion to general manager of EMI/America's black music division; David Banks' appointment as national promotion director for RSO's black music department, and Cheryl Busby's return to Casablanca as national promotion director for the black music division.

The death of Minnie Riperton sent shock waves through the industry this past July. Just as tragic were the deaths of producer/artist Van McCoy, who died of a heart attack; and grammy award winner Donny Hathaway, whose fall from a New York Hotel window was termed a suicide.

Rounding out 1979's activities was the return of some major artists who released albums for the first time in years. Stevie Wonder's "Journey Through The Secret Life Of Plants" album appeared in November, and Sly Stone came out of retirement with a debut album on Warner Bros. Records. Finally the King of Funk, George Clinton, announced his retirement from touring with Parliament/Funkadelic.

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# YEAR END SUMMARY & PROJECTIONS

## NARM '79 Regionals And Activities

(continued from page 86)

as evidenced by the attendance of more than 3,300 participants.

The first of the meetings took place in Seattle on Aug. 13 and the final gathering was held in Washington, D.C. in October. Total attendance at the regionals was up by 140% over last year.

Some of the topics of discussion included ways to combat the pirating of tapes and records, the proper utilization by retailers of print and radio advertising, the design and construction of the most effective in-store displays, and ways to combat the soft economy vis a vis retail sales.

### Bank Card Program

In 1979, NARM came up with two programs geared toward reversing that economic trend. One was its Visa/Master Charge bank card program, which charged participating NARM members an annual rate of 2.25%. The reduced rate provided a substantial saving for participants, who on the average, according to results from a NARM questionnaire, had been paying 3.1%. By year's end, more than 100 NARM members, as well as those interested in joining NARM, had signed up for the program.

NARM's executive vice president, Joe Cohen, provided one clue to the popularity of the bank card policy: "The average ticket price for customers who use credit cards is \$17 — compared to an average cash sale of

only \$11. For every cash sale converted to a credit sale, we will be adding \$6 in incremental value to the industry volume."

Although it was announced in 1979, NARM's gift-giving program, another attempt to reverse the economic slump, is slated to debut in the first quarter of 1980.

Designed to promote records and tapes as gifts, the NARM campaign, as announced in the fall of this year, will feature various displays, promotions, slogans and a logo based on the theme of gift-giving.

### Vegas 1980

An important concept of the campaign will be NARM's emphasis on record gift-giving as a year-round custom, rather than a holiday event only. This idea will be the theme of the next NARM national convention, scheduled for Las Vegas in late March of 1980.

And finally, to prepare for the future on a long-term, far-seeing basis, NARM last summer initiated its summer internship program and invited six students to participate.

The program offered students who have taken prior industry-related courses on-the-job training with a special emphasis placed on merchandising. The training took place at NARM member one-stops, rack jobbers or dealers. The Black Music Association was also invited to select students for participation in the internship training.

## New Technologies '79: Rapid Growth For Digital And Video

(continued from page 22)

committed themselves to the embryonic home entertainment medium by announcing the opening of video software divisions.

Warner Communication, Inc. set up WCI Home Video, which will be tapping the vast film libraries of Warner Bros. and Orion Pictures for its initial release in early 1980. Distributed through WEA Corp. and WEA International, WCI Home Video is also expected to look to the WEA record labels, Warner Bros., Elektra/Asylum and Atlantic, for future programming material for its videocassette line. Additionally, Warner Cable, Warner Communication's pay cable network, is expected to be another major video outlet for programming.

### EMI Videograms

EMI, Ltd. officially opened up its video wing, EMI Videograms, to market many of its feature films, both past and present. Currently engaged in test marketing here in the U.S. via Fotomat, EMI Videograms is also expected to distribute its software to retail outlets via Capitol Records, a division of EMI. EMI Videograms is looking at the feasibility of marketing video-music programming in the near future, as well.

ABC, Inc., which sold its records division to MCA, Inc. this year, formed ABC Video Enterprises in July. The home video division operates under the control of ABC-TV.

While Polygram's video company presently distributes software in Europe via EMI Videograms, they are now in the midst of market research in the U.S. and are expected to make an announcement of their entry into the American home video market sometime within the next year.

Significantly, CBS announced that its video wing, New Ventures, will be headed by Walter Yetnikoff, president of CBS Records Group. Although CBS New Ventures has yet to announce marketing plans or initial product releases, it became the first corporation this year to place its video group under the control of its records division.

RCA Corporation recently announced that its "SelectaVision" Video Disc system would be launched nationwide during the first quarter of 1981. RCA has already invested some \$130 million into research and

development of the video disc system and has signed software pacts with Walt Disney, Paramount, Twentieth-Century Fox and Don Kirshner Productions. The agreement with Kirshner, most importantly, reflects RCA's commitment to developing video-music programming.

MCA, Inc.'s "DiscoVision" video discs and Magnavision videodisc player were introduced into two markets this year.

(continued on page 90)

## New Gold, Platinum Policy Highlights RIAA Activities In '79

(continued from page 86)

Gortikov, the organization's board of directors made the decision because "this new time cushion will allow gold and platinum awards to more realistically reflect early net sales."

Gortikov also explained that the delay would minimize the subsequent returns of sales netting below the minimum levels necessary for certification.

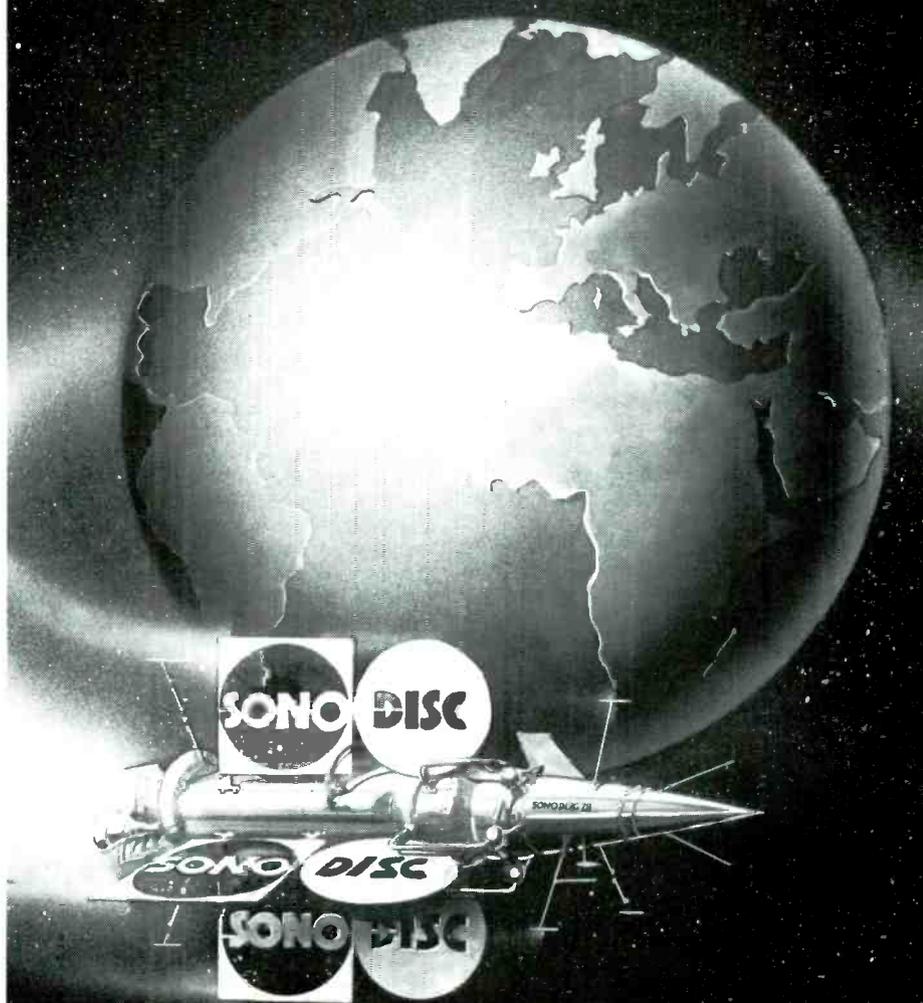
Through June 25 of this year, eight singles and 25 albums were certified platinum, while 36 singles and 61 albums achieved gold status. Year-end totals, Gortikov warns, should not be compared with last years' since the four-month delay will greatly affect the second half of this year's tally. That tally was not available at press time.

There was also a new twist to the organization's long-standing battle against record and tape piracy. At this year's NARM regional meetings in Seattle, San Francisco and Los Angeles, RIAA assistant special counsel announced RIAA's and NARM's joint plan to set up a toll-free telephone "hot line" to the New York RIAA office. The attorney urged retailer members of the audience to report any "suspicious" situations that suggested piracy.

Kaplan underlined the urgency of the situation when he spelled out the monetary loss suffered by the industry due to piracy. He conservatively estimated that piracy cost the industry \$350 million annually.

In addition to its "hot line," RIAA worked closely with the FBI which led to raids and confiscation of counterfeit product.

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# YEAR END SUMMARY & PROJECTIONS

## Better Business Practices Seen As Key To Success In 1980s

(Continued from page 85)

"No matter how much radio says they're not in the business of selling records, and no matter how much we may say that we're not in the business of getting numbers for radio, the fact is that we're in this as equal partners.

"If the companies lose the profits they need from the big artists," Sherwood continues, "then they lose the money they need to operate, to go out and find the new Knacks, Rickie Lee Jones and Carlyne Mas', the artists that are new, that give radio the excitement it needs to attract the listeners. We have to go out and find them and sign them and record them and market them and do all the other developmental things... and that costs a lot of money.

"Also, when looking at it from radio's standpoint, it occurs to me that if you play a whole album, you're only appealing to people who like that artist and that form of music. No matter how big the artist is, everybody doesn't like Led Zeppelin, everybody doesn't like Fleetwood Mac. Secondly, if the listeners tape the entire album, why the hell should they listen to the radio? If you give it to them to tape it, they're going to listen to that instead of your radio station."

Not surprisingly, most of the label executives agreed that the problem was one of education — both for radio and the record industry itself.

"First of all," RSO's Coury explains, "we must make radio stations aware of this problem, because in many instances, when you make the stations aware of the problem, good, conscientious management and owners will do something, like what recently happened with the RKO chain. However, as a part of the educational process, I honestly believe that many of the people in our recording industry don't realize the extent to which the problem exists. They don't realize the importance or the magnitude of the problem."

According to a recent study commissioned by the RIAA and the NMPA (**Cash Box**, Dec. 22), home taping may be costing record manufacturers anywhere from 14-29% of potential sales, with annual losses of approximately \$350 million, a figure that Coury terms "conservative."

Unfortunately, as Sherwood sees it, the final solution to the home taping problem is something that still lies ahead, somewhere

also enabled new talent to come to the fore, yielding a whole new crop of artists who will definitely be forced to contend with during the next decade. Throw in the potential of

creasing marketplace for all of us.

"The only drawback," Coury continues, "is that the problems that exist or that we foresee existing in America are also going to

exist overseas — meaning recession, energy crisis and anything else that looks like its going to affect the record business in general, is going to affect us in the worldwide marketplace."

In addition, Coury sees the importing of talent from overseas as a force to be reckoned with in the coming decade. "I think that as the world comes closer together, you'll see acts continuing to come out of England, Australia, Germany and other countries. I think that's going to continue to happen and may even develop and grow more.

"In addition, I think you'll find more American acts going overseas, like Cheap Trick and Eric Clapton, for instance, who just came back from a Far Eastern tour where 46,000 people came out to one of his concerts in Manila. So now Eric Clapton is a worldwide artist, with a following not only through his record sales, but also through his in-person appearances around the world."

Exploitation of the international market,  
(continued on page 102)

### Top 10 Albums

- Breakfast In America — Supertramp — (A&M)**
- Minute By Minute — Doobie Brothers — (Warner Bros.)**
- Future Street — Pages — (Epic)**
- Real To Reel — Climax Blues Band — (Warner Bros.)**
- Streetlife — Crusaders — (MCA)**
- The Wall — Pink Floyd — (Columbia)**
- Rickie Lee Jones — (Warner Bros.)**
- Partners In Crime — Rupert Holmes — (Infinity)**
- George Harrison — (Warner Bros.)**
- New Chautauqua — Pat Metheny — (ECM)**

—Mark Albert

video as both a marketing tool and a consumer product, and the prospects for a return to prosperity loom brighter.

"In my mind, 1980 will be more than just changing the third number of the date," says Elektra/Asylum's Smith. "I think that a number of artists that have enjoyed success over the '60s and '70s will slip away. There is, in fact, a new audience, as evidenced by this enormous interest in new talent over the last two years. From The Cars and Elvis Costello to whoever, they represent almost a simplistic rock 'n' roll as compared with the sophisticated music that has been made over the last two years.

"You can really awaken the record business without anything brand new. You're dealing with an audience of record buyers who grew up on the smooth, multi-channelled multi-levelled recordings and really weren't around in the early '60s and late '50s when rock 'n' roll was raw and very powerful. So to them, it's a whole new ball game.

"The audience will shrug off what somebody else had," Smith summarizes, "because they want their own. I think that you are going to see a remarkable change in the next few years in the top names in the record business. Five years from now, the lists will be dominated by people we never heard of."

### Top 10 Albums

- The Wall — Pink Floyd — (Columbia)**
- On The Radio/Greatest Hits, Vols. I & II — Donna Summer — (Casablanca)**
- Abba's Greatest Hits, Vol. 2 — (Atlantic)**
- In The Open Space — John Coates, Jr. — (Omnisound)**
- Stateless — Lene Lovich — (Stiff/Epic)**
- Rickie Lee Jones — (Warner Bros.)**
- Survival — Bob Marley & The Wailers — (Island)**
- Hiroshima — (Arista)**
- Elm — Richard Beirach — (ECM)**
- Gravest Hits (EP) — The Cramps — (I.R.S.)**

—Richard Imamura

in the '80s. "There's only so much we can do. Education will help to a certain degree, but the proposed tax on hardware and/or blank tapes, I think, is a joke. It would take years to put in, and it would be such an insignificant amount that it wouldn't come close to replacing the revenue that was lost."

Nevertheless, in spite of the massive threat of home taping, most label executives look forward to the '80s with tempered optimism. While the dearth of genuine "superstar" releases during 1979 certainly contributed to the sales slump, it

Exciting new talent for the domestic market will also be complemented by the opening up of the international markets, according to RSO's Coury. "I see the world marketplace becoming more closely aligned, more closely attuned," says Coury. "In other words, artists who are successful in one country, more than likely, can be successful in others at the same time. I see the world becoming a smaller and smaller place from that point of view. Countries like Japan and Germany, England and Holland and other great record countries like those will continue to present an in-

## New Technologies Pace 1979

(continued from page 89)

Seattle-Tacoma and, most recently, Dallas. While the price of video-disc software was boosted substantially this year, demand for the discs and player still surpassed supply. In addition, MCA and IBM formed a joint venture, DiscoVision Assoc., to manufacture and market commercial and industrial videodisc systems.

Presently existing record distribution channels were seen as potential conduits for video software and Pickwick International, one of the nation's largest rack jobbers, began to test selected video cassettes in various markets. One major record distributor in the Midwest, Music Trend, switched over to distributing video this year and became Video Trend, while Innovision, a division of Electronic Data Systems of Houston, Tx., formed the Innovision Video Club, for the sale of video hard and software, including jazz music programming.

Time-Life Home Video was one of the many mail-order video software sales organizations formed this year and one of the few to include a substantial amount of original video-music programming in its catalog. Video cassettes by such recording artists as Barry Manilow, The Kinks, Devo, Dionne Warwick, Neil Young and others were released for retail sale this year by Time-Life.

Most major record labels commissioned the production of video cassettes, for in-store promotional use and selected network and cable TV broadcast, featuring many artists over the course of 1979. Production firms such as Jon Roseman, Keef Co., Kramer/Rocklen, Rosebud, David O'Mahoney and others handled more video projects than ever before for record companies, working in tandem with in-house label video departments or independently.

By the end of this past year, some labels, such as Chrysalis, were commissioning entire video albums for retail sale on cassette and, potentially, video disc. Several more "video LPs" are in pre-production stages now.

### Audio-Video Ties

Professional audio and video production studios, such as TransAmerican Video and the Record Plant of California, offered unique package services. Showtime, Inc. introduced its videodisc jukebox this year as yet another vehicle for video.

The question of legal rights loomed over video throughout most of the year, threatening to slow or even halt manufacturers and video producers until certain issues were resolved. However, Sony won a major suit against MCA/Universal and Walt

Disney over the home taping of broadcast programming. That decision is being appealed.

In the area of royalty rights, the American Federation of Musicians signed its first video agreement some six months ago with Visual Records of Anaheim for Alive Video's Yvonne Elliman videocassette. The cassette was also the initial release of Alive Video, the new video arm of Alive Ent., showing that management concerns are now becoming increasingly involved in producing video software.

Technological advances in the '70s occurred at an increasingly rapid rate and the '80s will experience even more rapid technological change. As technological breakthroughs filter out of the laboratory and into the marketplace, consumers will be presented a vast array of software and hardware options to choose from.

Digital will become the buzzword of the '80s as computer technology spreads to the audio and video arenas. The problems of noise, distortion, dynamic range limitations, and wow and flutter that plague current disc technology will vanish with the advent of commercially available digital playback discs. With adequate petroleum supplies in doubt, digital discs will also enjoy another advantage as they would require only 1/7th the vinyl of a conventional disc.

The combination of satellite and digital technology will make it possible for the successful introduction of stereo television. As new art forms emerge from the synthesis, the long awaited marriage of video to music will be consummated. Satellite and cable systems as well as videodisc players and videotape recorders will, for the first time, break the stranglehold of broadcast television.

Currently, audiences numbering in the millions are necessary for a television show to be deemed a financial success. As the needs of audiences become more specialized, more innovative and imaginative programming will become available, via satellite, cable, pay and other ancillary broadcast modes, for these smaller, more selective markets.

Technological developments in the coming decade will move farther and faster ahead of what we now know as the conventional means of product dissemination and distribution. Home entertainment centers will emerge as the new outlets for both realtime communication transmissions and the forthcoming disc technology. In all, the '80s will be an exciting decade as the new technologies change the face of the recording industry and communication in general.

# BLACK CONTEMPORARY

## THE RHYTHM SECTION

### TOP 75 ALBUMS

	Weeks On Chart	12/22		Weeks On Chart	12/22
<b>1 MASTERJAM</b> RUFUS & CHAKA (MCA-5103)	1	7	<b>39 LIVE AND UNCENSORED</b> MILLIE JACKSON (Spring/Polydor SP-2-6725)	42	4
<b>2 OFF THE WALL</b> MICHAEL JACKSON (Epic FE 35745)	2	18	<b>40 SWITCH II</b> (Gordy/Motown G7-988R1)	39	33
<b>3 PRINCE</b> (Warner Bros. BSK 3366)	3	8	<b>41 SECRET OMEN</b> CAMEO (Chocolate City/ Casablanca CCLP 20883)	41	24
<b>4 JOURNEY THROUGH THE SECRET LIFE OF PLANTS</b> STEVIE WONDER (Tamla/Motown T13-37C2)	4	7	<b>42 TWICE THE FIRE</b> PEACHES & HERB (MVP/Polydor PD-1-6239)	34	8
<b>5 INJOY</b> BAR-KAYS (Mercury SRM-1-3781)	5	9	<b>43 WHEN I FIND YOU LOVE</b> JEAN CARN (Phila. Int'l./CBS JZ 36196)	45	7
<b>6 IDENTIFY YOURSELF</b> THE O'JAYS (Phila. Int'l./CBS FZ 36027)	7	17	<b>44 ONE WAY FEATURING AL HUDSON</b> (MCA 3178)	40	10
<b>7 LADIES' NIGHT</b> KOOL AND THE GANG (DeLite/Mercury DSR-9513)	6	17	<b>45 CAN'T YOU TELL IT'S ME</b> TYRONE DAVIS (Columbia JC 36230)	48	5
<b>8 MIDNIGHT MAGIC</b> COMMODORES (Motown M8-926M1)	8	20	<b>46 WITCH DOCTOR</b> INSTANT FUNK (Salsoul/RCA SA 8529)	38	6
<b>9 ON THE RADIO— GREATEST HITS— VOLUME I &amp; II</b> DONNA SUMMER (Casablanca NBLP-2-7191)	9	9	<b>47 MOTHER'S FINEST LIVE</b> (Epic JE 35976)	47	9
<b>10 TEDDY LIVE! COAST TO COAST</b> TEDDY PENDERGRASS (Phila. Int'l./CBS KZ2 36294)	14	3	<b>48 IN THE BEGINNING</b> NATURE'S DIVINE (Infinity INF 9013)	35	12
<b>11 YOU KNOW HOW TO LOVE ME</b> PHYLLIS HYMAN (Arista AL 9509)	12	7	<b>49 DANCE OF LIFE</b> NARADA MICHAEL WALDEN (Atlantic SD 19252)	58	2
<b>12 ANGEL OF THE NIGHT</b> ANGELA BOFILL (GRP/Arista 5501)	10	9	<b>50 WHAT CHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS (20th Century-Fox/RCA T-583)	43	36
<b>13 FIRE IT UP</b> RICK JAMES (Gordy/Motown G8-990M1)	13	10	<b>51 RAY, GOODMAN &amp; BROWN</b> (Polydor PD-1-6240)	60	2
<b>14 PIZZAZZ</b> PATRICE RUSHEN (Elektra 6E-243)	17	8	<b>52 THE BOSS</b> DIANA ROSS (Motown M7-923B 1)	51	30
<b>15 UNCLE JAM WANTS YOU</b> FUNKADELIC (Warner Bros. BSK 3371)	11	12	<b>53 SIT DOWN AND TALK TO ME</b> LOU RAWLS (Phila. Int'l./CBS JZ 36304)	—	1
<b>16 WE'RE THE BEST OF FRIENDS</b> NATALIE COLE/PEABO BRYSON (Capitol SW-12019)	20	3	<b>54 SURVIVAL</b> BOB MARLEY & THE WAILERS (Island IL PS 9542)	54	6
<b>17 GLORYHALLASTOOPID</b> PARLIMENT (Casablanca NBLP 7195)	27	2	<b>55 LIVING PROOF</b> SYLVESTER (Fantasy F-79010)	50	6
<b>18 WHERE THERE'S SMOKE</b> SMOKEY ROBINSON (Tamla/Motown T-7-366R1)	16	28	<b>56 THE WHISPERS</b> (Solar/RCA BXL1-3521)	—	1
<b>19 DON'T LET GO</b> ISAAC HAYES (Polydor PD-1-6224)	18	16	<b>57 BONNIE POINTER</b> (Motown M7-929R1)	62	2
<b>20 JUST A TOUCH OF LOVE</b> SLAVE (Cotillion/Atlantic SD 5217)	28	6	<b>58 TEDDY</b> TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36003)	52	28
<b>21 BEST OF FRIENDS</b> LENNY WHITE (Elektra 6E-223)	25	7	<b>59 I WANT YOU</b> WILSON PICKETT (EMI America SW-17019)	63	4
<b>22 THE MUSIC BAND — 2</b> WAR (MCA 3193)	30	4	<b>60 HERE'S MY LOVE</b> LINDA CLIFFORD (Curtom/RSO RS-1-3067)	55	5
<b>23 COME INTO OUR WORLD</b> THE EMOTIONS (ARC/Columbia JC 36149)	24	5	<b>61 STREET LIFE</b> CRUSADERS (MCA 3094)	56	31
<b>24 MASTER OF THE GAME</b> GEORGE DUKE (Epic JE 36263)	26	7	<b>62 DO YOU WANNA GO PARTY?</b> K.C. AND THE SUNSHINE BAND (T.K. 611)	59	28
<b>25 RISE</b> HERB ALPERT (A&M SP-4790)	15	12	<b>63 XII</b> FATBACK (Spring/Polydor SP-1-6723)	53	15
<b>26 STAY FREE</b> ASHFORD & SIMPSON (Warner Bros. HS 3357)	23	19	<b>64 HEARTBEAT</b> CURTIS MAYFIELD (Curtom/RSO RS-1-3053)	61	23
<b>27 FUTURE NOW</b> PLEASURE (Fantasy F-9578)	22	20	<b>65 TIME IS SLIPPING AWAY</b> DEXTER WANSEL (Phila. Int'l./CBS JZ 36024)	67	11
<b>28 ONE ON ONE</b> BOB JAMES & EARL KLUGH (Tappan Zee/Columbia FC 36241)	21	9	<b>66 LES PLUS GRANDS SUCCES DE CHIC</b> CHIC (Atlantic 16011)	—	1
<b>29 ROYAL RAPPIN'S</b> MILLIE JACKSON & ISAAC HAYES (Polydor PD 1-6229)	19	11	<b>67 I FEEL GOOD, I FEEL FINE</b> BOBBY BLAND (MCA MCA-3157)	66	15
<b>30 ROUGH RIDERS</b> LAKESIDE (RCA BXL 1-3490)	32	10	<b>68 LOVE IS BACK</b> LOVE UNLIMITED (Unlimited Gold/CBS JZ 36130)	69	3
<b>31 BIG FUN</b> SHALAMAR (Solar/RCA LX1-3479)	37	12	<b>69 FRANCE JOLI</b> (Prelude PRL 12170)	64	16
<b>32 I AM</b> EARTH, WIND & FIRE (ARC/Columbia FC 35730)	29	29	<b>70 SO SOON WE CHANGE</b> DAVID RUFFIN (Warner Bros. BSK 3306)	57	13
<b>33 DEVOTION</b> LTD (A&M SP 4771)	33	27	<b>71 SOMETHING MORE</b> EDDIE KENDRICKS (Arista AB 4250)	—	1
<b>34 THE GAP BAND II</b> THE GAP BAND (Mercury SRM 1-3804)	44	3	<b>72 DANCIN' AND LOVIN'</b> SPINNERS (Atlantic SD 10256)	68	9
<b>35 BRENDA RUSSELL</b> (Horizon/A&M SP-739)	31	18	<b>73 SHE'S KILLING ME</b> JOHNNIE TAYLOR (Columbia JC 36061)	71	9
<b>36 BRASS CONSTRUCTION 5</b> (United Artists LT-977)	46	5	<b>74 TOTALLY CONNECTED</b> T-CONNECTION (Dash/T.K. 30014)	74	10
<b>37 DIONNE</b> DIONNE WARWICK (Arista AB-4230)	36	31	<b>75 POP GOES THE CAPTAIN</b> CAPTAIN SKY (AVI 6077)	70	8
<b>38 NO STRANGER TO LOVE</b> ROY AYERS (Polydor PD-1-6246)	49	3			

**CURTIS/LINDA TOUR** — Curtom/RSO recording artists **Curtis Mayfield** and **Linda Clifford** ended their three-week major market performing tour on a very high note on the west coast. The two had never previously toured together, and Mayfield had not toured in six years, but they received very favorable reviews from several markets across the country. Mayfield sang several of his old hits during the Los Angeles appearance, and they were overwhelmingly accepted by the audience. Clifford's comforting camaraderie and strong vocals were a winning combination that also made her a crowd pleaser during the Los Angeles performance.

**PROFILE** — **J.J. Johnson**, air personality at KDAY in Los Angeles, and host of the nationally syndicated radio show, "In Studio," is really getting his creative juices flowing with the start of this show. "In Studio is actually a derivative of a show called "Show Of The Month" that **Bill Speed**, and **Al Ramirez** and I started several years ago," explained Johnson. "We incorporated the company, and realized some success with it locally. Coca-cola sponsored it, and we ran the show once a month," he added. Even though the show had started to realize some success, all three of the people involved suddenly became very busy, and could not continue to make it happen properly. Johnson says, "I was working at KDAY, **Jim Maddox** left for KMJQ, and I was made the PD, which took a great deal of my time. Speed also got a position that kept him very busy and Ramirez went to St. Louis to program a



J.J. Johnson

station there. So, for quite some time, the company was only an inactive entity." Now that the trio has obtained a marketing/distribution deal with the Weedeck Company, they are back in the syndication business. Johnson has had a very colorful career leading up to now, beginning in radio at WABQ in his hometown of Cleveland, Ohio, 12 years ago. He has also worked at KYOK in Houston, where he started talking with the then head of the RKO chain, **Paul Drew**, who eventually hired him for top 40 formatted KFRC in San Francisco. Commenting on his experience with RKO, Johnson said, "One thing that always amazed me was no matter what problem happened to pop up, they had an answer for it; there was always a system to prevent one thing or another." After working at KFRC/AM for 2½ years, he was promoted to program director of the oldies formatted KFRC/FM. During this time, he began receiving phone calls from Jim Maddox, who asked him to work at KDAY. Johnson respectfully, but continuously declined. "Then one day, I had to go to L.A. on a business trip, and everywhere I went, everybody was playing KDAY in the stores, people passing in cars, it was a program directors dream," Johnson said. Subsequently he was hired at the station, and has been there 5½ years.

**CRUSADER RECORDS FORMED** — **Derry Johnson**, most recently with A&M Records marketing division, is now heading up the new Crusaders' Record label. The label's first effort will be by artist **Peggy Blue**. Released on MCA Records through a production deal, the album will be ready in February. Because the Crusaders are expanding their production of several artists, Johnson will be overseeing marketing/promotion campaigns as a direct liaison from Crusader Records to several labels, where those artists have recording contracts. Presently, the Crusaders are in the studio producing **Randy Crawford** for Warner Bros. Records, which will be released the early part of the year. **The Crusaders** themselves will release an LP in March on MCA Records, and Crusaders saxophonist **Wilton Felder** has an album coming at the end of January called "Inherit The Wind" on MCA Records. And there is a possibility that the Crusader trio may be producing the next **B.B. King** album, since they had excellent success producing his last album.

**AVA CHERRY TO CURTOM** — Fresh from the folds of the **David Bowie** clan, **Ava Cherry** is making her solo debut with an album called "Ava Cherry Ripe!", to be released at the end of January. She travelled for years with the Bowie entourage performing as a back-up singer, but was singled out by Bowie who allowed her to do solos and duets with him. Cherry's vocals have appeared on three Bowie albums, and she has also sang with **Rufus** and **John Lennon**. She has frequently been compared with **Tina Turner**, in vocal strength and in her stage presence.

**ARTISTS ACTIVITY** — **Lou Rawls** has signed a three-year contract with Resorts International in Atlantic City, calling for him to perform there for two weekends and one six-day week per year. . . . During his recent Metropolitan Opera House performance in New York, **Stevie Wonder** told the audience that he would be returning there next year to do a live recording. So it looks like the next Stevie Wonder album will be a live LP.

cookie amerson

### PROGRAMMERS PICKS

<b>Bill Chapel</b>	<b>KGFJ/Los Angeles</b>	<b>And Thats Love</b> — J. Michael Reed — Casablanca
<b>Jerry Boulding</b>	<b>KDIA/Oakland</b>	<b>Sit Down and Talk To Me</b> — Lou Rawls — Phila. Int'l./Epic
<b>Jay Johnson</b>	<b>WYLD/New Orleans</b>	<b>Love Contest</b> — The Jones — Spring/Polydor
<b>James Alexander</b>	<b>WBMX/Chicago</b>	<b>Bad Times</b> — Tavares — Capitol
<b>Steve Woods</b>	<b>KDAY/Los Angeles</b>	<b>Christmas Rappin</b> — Curtis Blow — Mercury
<b>Brute Bailey</b>	<b>WIGO/Atlanta</b>	<b>Got To Love Somebody</b> — Sister Sledge — Atlantic/Cotillion
<b>Derek Clemens</b>	<b>KDKO/Denver</b>	<b>I Shoulda Love Ya</b> — N. Michael Walden — Atlantic
<b>Carl Connors</b>	<b>WVON/Chicago</b>	<b>Got To Love Somebody</b> — Sister Sledge — Atlantic/Cotillion
<b>J.J. Jefferies</b>	<b>KSOL/San Francisco</b>	<b>Right Place</b> — Brass Construction — United Artists (LP Cut)
<b>Ty Miller</b>	<b>WEAL/Greensboro</b>	<b>Got To Love Somebody</b> — Sister Sledge — Atlantic/Cotillion

# CASH BOX TOP 100

December 29, 1979

	Weeks On 12/22 Chart		Weeks On 12/22 Chart		Weeks On 12/22 Chart
<b>1 DO YOU LOVE WHAT YOU FEEL</b> RUFUS AND CHAKA KHAN (MCA 41131)	1 12	<b>35 A SONG FOR DONNY</b> THE WHISPERS (Solar/RCA JH-11759)	34 12	<b>69 SIT DOWN AND TALK TO ME</b> LOU RAWLS (Phila. Int'l./CBS ZS9 3738)	80 2
<b>2 ROCK WITH YOU</b> MICHAEL JACKSON (Epic 9-50797)	3 10	<b>36 PULL MY STRINGS</b> LAKE SIDE (Solar/RCA JH-11746)	39 8	<b>70 CAN'T STOP DANCING</b> SYL VESTER (Fantasy F-879-A-M)	72 4
<b>3 I WANNA BE YOUR LOVER</b> PRINCE (Warner Bros. WBS 49050)	2 15	<b>37 I JUST CAN'T CONTROL MYSELF</b> NATURE'S DIVINE (Infinity INF 50.027)	33 17	<b>71 GOT TO LOVE SOMEBODY</b> SISTER SLEDGE (Cotillion/Atlantic 45007)	— 1
<b>4 MOVE YOUR BOOGIE BODY</b> BAR-KAYS (Mercury 76015)	4 11	<b>38 I CALL YOUR NAME</b> SWITCH (Motown G7 175F)	28 14	<b>72 TIT FOR TAT</b> BOBBY BLAND (MCA 41140)	66 6
<b>5 SEND ONE YOUR LOVE</b> STEVIE WONDER (Tamil/Motown T-54303F)	5 8	<b>39 SO GOOD, SO RIGHT</b> BRENDA RUSSELL (Horizon/A&M HZ-123-S)	36 19	<b>73 I GET EXCITED</b> DAVID RUFFIN (Warner Bros. WBS 49123)	73 5
<b>6 PEANUT BUTTER</b> TWENNYNINE FEATURING LENNY WHITE (Elektra E-46552)	11 10	<b>40 ROTATION</b> HERB ALPERT (A&M 2022)	48 6	<b>74 CATCHIN' UP ON LOVE</b> KINSMAN DAZZ (20th Century-Fox/RCA TC-2435)	81 5
<b>7 LADIES' NIGHT</b> KOOL & THE GANG (De-Lite/Mercury DE-801)	6 18	<b>41 (not just) KNEE DEEP</b> FUNKADELIC (Warner Bros. WBS 49040)	31 19	<b>75 FUNK YOU UP*</b> THE SEQUENCE (Sugar Hill SH-543-B)	83 2
<b>8 STILL</b> COMMODORES (Motown M 1474F)	7 13	<b>42 SO DELICIOUS</b> POCKETS (ARC/Columbia 1-11121)	43 7	<b>76 I JUST WANNA BE YOUR GIRL</b> CHAPTER 8 (Ariola 7777)	84 2
<b>9 CRUISIN'</b> SMOKEY ROBINSON (Tamil/Motown T 54306)	9 18	<b>43 DON'T STOP THE FEELING</b> ROY AYERS (Polydor PD 2037)	52 6	<b>77 PLAY SOMETHING PRETTY</b> JOHNNIE TAYLOR (Columbia 1-11084)	78 3
<b>10 YOU KNOW HOW TO LOVE ME</b> PHYLLIS HYMAN (Arista ASQ 463)	12 12	<b>44 WITCH DOCTOR</b> INSTANT FUNK (Salsoul/RCA S7 2108)	44 7	<b>78 TOO HOT</b> KOOL & THE GANG (De-Lite/Mercury DE-802)	— 1
<b>11 THE RAPPER'S DELIGHT*</b> THE SUGAR HILL GANG (Sugar Hill SH-542)	8 13	<b>45 YOU CAN GET OVER</b> STEPHANIE MILLS (20th Century-Fox/RCA TC-2427)	45 9	<b>79 WORKING MY WAY BACK TO YOU</b> SPINNERS (Atlantic 3637)	87 2
<b>12 JUST A TOUCH OF LOVE</b> SLAVE (Cotillion/Atlantic 45005)	13 11	<b>46 SHOUT AND SCREAM</b> TEDDY PENDERGRASS (Phila. Int'l./CBS ZS9 3733)	58 3	<b>80 UNCLE JAM (PART I)</b> FUNKADELIC (Warner Bros. WBS 49117)	88 2
<b>13 SPARKLE</b> CAMEO (Chocolate City/Casablanca CC 3302)	16 10	<b>47 THE SWEETEST PAIN</b> DEXTER WANSEL (Phila. Int'l./CBS ZS9 3724)	50 8	<b>81 ONLY MAKE BELIEVE</b> BELL & JAMES (A&M 2204)	— 1
<b>14 FOREVER MINE</b> THE O'JAYS (Phila. Int'l./CBS ZS9 3726)	22 7	<b>48 WHAT'S YOUR NAME</b> LEON WARE (Fabulous/T.K. FABX-748)	56 5	<b>82 STAR</b> EARTH, WIND & FIRE (ARC/Columbia 1-11165)	90 2
<b>15 HAVEN'T YOU HEARD</b> PATRICE RUSHEN (Elektra E-46551)	18 9	<b>49 DO YOU WANNA MAKE LOVE</b> MILLIE JACKSON & ISAAC HAYES (Spring/Polydor PD 2036)	57 5	<b>83 I'VE GOT FAITH IN YOU</b> CHERYL LYNN (Columbia 1-11174)	— 1
<b>16 THE SECOND TIME AROUND</b> SHALAMAR (Solar/RCA JH-11709)	20 14	<b>50 MY FEET KEEP DANCING</b> CHIC (Atlantic 3638)	53 5	<b>84 I NEED LOVE</b> SHADOW (Elektra E-46540-A)	85 5
<b>17 NOBODY KNOWS</b> ASHFORD & SIMPSON (Warner Bros. WBS 49099)	17 8	<b>51 DON'T TAKE IT AWAY</b> WAR (MCA 41158)	59 3	<b>85 RISE*</b> HERB ALPERT (A&M 2151)	47 23
<b>18 GLIDE</b> PLEASURE (Fantasy F-874-A)	10 13	<b>52 I'M IN LOVE WITH YOU</b> REN WOODS (ARC/Columbia 1-11146)	62 3	<b>86 I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)</b> BONNIE POINTER (Motown M 1478F)	— 1
<b>19 GIMME SOME TIME</b> NATALIE COLE & PEABO BRYSON (Capitol 4804)	23 7	<b>53 LET'S DANCE</b> 9TH CREATION (Hilltak PW-7901)	55 8	<b>87 LOVE INJECTION</b> TRUSSLE (Elektra E46560)	92 3
<b>20 STRANGER</b> LTD (A&M 2191)	14 13	<b>54 HIGH SOCIETY</b> NORMA JEAN (Bearsville/Warner Bros.)	64 4	<b>88 MY LOVE DON'T COME EASY</b> JEAN CARN (Phila. Int'l./CBS ZS9 3732)	— 1
<b>21 DON'T LET GO</b> ISAAC HAYES (Polydor PD 2011)	21 16	<b>55 I'M CAUGHT UP (IN A ONE NIGHT AFFAIR)</b> INNER LIFE (Prelude PRL 8004 BS)	65 4	<b>89 STREET PLAYER</b> CHICAGO (Columbia 1-11124)	89 4
<b>22 (ENOUGH IS ENOUGH) NO MORE TEARS*</b> BARBRA STREISAND/DONNA SUMMER (Columbia/Casablanca 1-11125)	15 10	<b>56 CISELIN' HOT</b> CHUCK CISELL (Arista ASO471)	61 5	<b>90 BRAZOS RIVER BREAKDOWN</b> STIX HOOPER (MCA 41165)	— 1
<b>23 LOVE GUN</b> RICK JAMES (Motown G 7176F)	19 10	<b>57 BAD TIMES</b> TAVARES (Capitol P-4811)	67 2	<b>91 PLEASE DON'T GO</b> K.C. AND THE SUNSHINE BAND (T.K. TTKY-1035)	82 18
<b>24 DEJA VU</b> DIONNE WARWICK (Arista ASO459)	24 10	<b>58 I DON'T WANT TO BE A FREAK (BUT I CAN'T HELP MYSELF)</b> DYNASTY (Solar/RCA JH-11694)	46 16	<b>92 I'LL TELL YOU</b> SERGIO MENDES BRASIL '88 (Elektra E-46567)	— 1
<b>25 WHAT'S THE NAME OF YOUR LOVE?</b> THE EMOTIONS (ARC/Columbia 1-11134)	26 8	<b>59 WHAT I WOULDN'T DO (FOR THE LOVE OF IT)</b> ANGELA BOFILL (GRP/Arista GS2503)	74 3	<b>93 IT'S NOT MY TIME</b> L.V. JOHNSON (ICA 026)	93 2
<b>26 I WANT YOU FOR MYSELF</b> GEORGE DUKE (Epic 9-50792)	29 10	<b>60 PRAYIN'</b> HAROLD MELVIN & THE BLUE NOTES (Source/MCA SOR 41156)	68 4	<b>94 RIGHT OR WRONG</b> LEROY HUTSON (Curton/RSO RS 1011)	60 8
<b>27 BE WITH ME</b> TYRONE DAVIS (Columbia 1-11128)	27 9	<b>61 MELLOW, MELLOW RIGHT ON</b> LOWRELL (AVI 300-S)	41 12	<b>95 EGO TRIPPING OUT</b> MARVIN GAYE (Tamil/Motown T 54305F)	49 11
<b>28 SPECIAL LADY</b> RAY, GOODMAN & BROWN (Polydor PD 2033)	37 6	<b>62 YOU'RE SO GOOD TO ME</b> CURTIS MAYFIELD (Curton/RSO RS 941)	70 3	<b>96 ROLLER-SKATIN' MATE (PART 1)</b> PEACHES & HERB (Polydor PD2031)	86 10
<b>29 I SHOULD'A LOVED YA</b> NARADA MICHAEL WALDEN (Atlantic 3631)	38 5	<b>63 STRAIGHT FROM THE HEART</b> LOOSE CHANGE (Casablanca NB 2219)	71 4	<b>97 KING TIM III</b> FATBACK BAND (Spring/Polydor SP 99)	42 17
<b>30 IT'S MY HOUSE</b> DIANA ROSS (Motown M 1471F)	30 8	<b>64 MOON CHILD</b> CAPTAIN SKY (AVI 299-S)	54 7	<b>98 DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON (Epic 8-50742)	63 23
<b>31 PARTY PEOPLE</b> PARLIAMENT (Casablanca NB 2222)	25 8	<b>65 GET UP</b> VERNON BURCH (Chocolate City/Casablanca CC 3203)	75 2	<b>99 BETWEEN YOU BABY AND ME</b> CURTIS MAYFIELD AND LINDA CLIFFORD (Curton/RSO RS 941)	51 20
<b>32 I JUST WANNA WANNA</b> LINDA CLIFFORD (RSO RS 1012)	32 9	<b>66 HALF A LOVE</b> ARETHA FRANKLIN (Atlantic 3632)	69 4	<b>100 NEVER SEEN A GIRL LIKE YOU</b> DAVID OLIVER (Mercury 76022)	77 5
<b>33 I WANT YOU</b> WILSON PICKETT (EMI America/Capitol 8027)	35 9	<b>67 I'VE BEEN PUSHED ASIDE</b> MCFADDEN & WHITEHEAD (Phila. Int'l./CBS ZS9 3725)	76 3		
<b>34 STEPPIN'</b> GAP BAND (Mercury 76021)	40 5	<b>68 WONDERLAND</b> COMMODORES (Motown M 1479F)	79 2		

## ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

A Song For Donny (Kuumba — ASCAP)	35	I Don't Want To Be (Spectrum VII/Rosey — ASCAP)	58	Mellow, Mellow Right On (Ensign — BMI/Memo — ASCAP)	61	Sparkle (Better Days — BMI/Better Nights — ASCAP)	13
Bad Times (Donna-Dijon/MacAlley — BMI)	57	I Get Excited (Groovesville — BMI)	73	Moon Child (Mr. T. — BMI)	74	Special Lady (H.A.B./Dark Cloud — BMI)	28
Between You Baby (Mayfield — BMI)	29	I Just Can't (Willow Girl — BMI)	37	Move Your Boogie Body (Bar-Kays & Warner Tamerlane — BMI)	4	Star (Sagittaire — ASCAP/Ninth/Irving/Craigo — BMI)	82
Be With Me (Tyronza/Content — BMI)	27	I Just Wanna Be Your (Woodsong/Chapter 8/U.S. Arabella — BMI)	76	My Feet Keep Dancing (Chic — BMI)	50	Steppin' (Total Experience — BMI)	34
Brazos River (Four Knights — BMI)	90	I Just Wanna Wanna (Baldursson — ASCAP)	32	My Love Don't (Mighty Three — BMI/Rose Tree — ASCAP)	88	Still (Jobete & Commodores — ASCAP)	8
Can't Stop Dancing (Beekeeper/Borzo — ASCAP)	70	I'll Tell You (Berna — ASCAP)	92	Never Seen A Girl (Groovesville — BMI)	100	Straight From (Irving/Medad — BMI)	63
Catchin' Up On Love (20th Century/All Sunray — ASCAP)	74	I'm Caught Up (PAP/Leeds/Emerade — ASCAP)	55	Nobody Knows (Nick-O-Val — ASCAP)	17	Stranger (Almo/McRovsod — ASCAP/Irving/McDorsobv — BMI)	20
Cisselin' Hot (Careers/Lessic — BMI)	56	I'm In Love With You (McNally — ASCAP)	52	No More Tears (Olga/Fedora — BMI)	22	Street Player (Balloon Head — ASCAP)	89
Cruisin' (Bertram — ASCAP)	9	I Need Love (Finish Line — BMI)	84	Only Make Believe (Mighty Three — BMI)	81	The Rapper's Delight (Sugar Hill — BMI)	11
Deja Vu (Ikeco/Angela — BMI)	24	I Shoulda Loved (Walden/Gratitude Sky — ASCAP/Irving — BMI)	29	Party People (Rubberband — BMI)	31	The Second Time (Spectrum VII/Rosy — ASCAP)	16
Don't Let Go (Screen Gems-EMI — BMI)	21	It's My House (Nick-O-Val — ASCAP)	30	Peanut Butter (Nodiew/Mchoma — BMI)	6	The Sweetest Pain (Mighty Three — BMI)	47
Don't Stop (Roy Ayers Ubiquity — ASCAP)	43	It's Not My Time (Alvert — BMI)	93	Play Something Pretty (Muscle Shoals — BMI)	77	Tit For Tat (Alvert — BMI)	72
Don't Stop 'Til You Get Enough (Miran — BMI)	98	I've Been Pushed (Mighty Three — BMI)	67	Please Don't Go (Sherlyn/Harrick — BMI)	91	Too Hot (Delightful/Gang — BMI)	78
Don't Take It Away (Far Out — ASCAP)	51	I've Got Faith (Syn-drome — BMI)	83	Prayin' (Mighty Three — BMI)	60	Uncle Jam (Rubber Band — BMI)	80
Do You Love (Overdue — ASCAP)	1	I Wanna Be Your Lover (Ecnirp — BMI)	3	Pull My Strings (Spectrum VII — ASCAP)	36	What I Wouldn't Do (Roaring Fork — BMI/Twelf Street/Whiffie — ASCAP)	59
Do You Wanna Make Love (MCA — ASCAP)	49	I Want You (Sock-Cymbal — PROCAN)	33	Rise (Almo/Badazz — ASCAP)	85	What's The Name (Sagittaire/Modern American — ASCAP/Irving/Foster Frees — BMI)	25
Ego Tripping Out (Buggie Adm. by Jobete — ASCAP)	95	I Want You For (Mycenae — ASCAP)	26	Rock With You (Almo/Rondor — ASCAP)	2	What's Your Name (Almo — ASCAP)	48
Forever Mine (Mighty Three — BMI)	14	Just A Touch (Cotillion/Spartree/Slave Song and It's Still Our Funk — BMI)	12	Roller-Skat' (Perren-Vibes — ASCAP)	96	Witch Doctor (Unichappel — BMI)	44
Funk You Up (Sugarhill — BMI)	75	King Tim III	97	Send One Your (Jobete & Black Bull — ASCAP)	5	Wonderland (Jobete & Commodores Entertainment — ASCAP)	68
Get Up (Rick's/Sand B. — BMI)	65	Knee Deep (Mal-Biz — BMI)	41	Send One Your (Jobete & Black Bull — ASCAP)	5	Working My Way Back To You (Screen Gems-EMI/Seasons Four — BMI)	79
Glide (Three Hundred Sixty — ASCAP)	18	Ladies Night (Delightful/Gang — BMI)	7	Shout And Scream (Mighty Three — BMI)	46	You Can Get Over (Scarab/Ensign — BMI)	45
Gimme Sometime (Cole-arama — BMI)	19	Let's Dance (ATV — BMI)	53	Sit Down And Talk (Mighty Three — BMI)	69	You Know How To (Frozen Butterfly — BMI)	10
Got To Love (Chic — BMI)	71	Love Gun (Jobete & Stone City — ASCAP)	23	So Delicious	42	You're So Good (Mayfield/Andrask — BMI)	62
Half A Love (Zugrace — BMI)	66	Love Injection (Cowcatcha-Nikki's Dream — BMI)	87	So Good, So Right (Rutland Road — ASCAP)	39		

★ 12" Available For Sale

# BLACK CONTEMPORARY

## MOST ADDED SINGLES

- GOT TO LOVE SOMEBODY — SISTER SLEDGE — COTILLION**  
WGIV, OK100, WYLD, KMJQ, KGFJ, WDIA, WWIN, WVON, WJPC, WYBC, WLOU, WVKO, WBMX, WWDM, WOL, WDAO, WVOL, WAWA, WGPR-FM.
- TOO HOT — KOOL & THE GANG — DE-LITE**  
KMJQ, KKSS, WILD, WDIA, WWIN, WVON, WATV, KCOH, KYAC, WYBC.
- I'VE GOT FAITH IN YOU — CHERYL LYNN — COLUMBIA**  
WYLD, KMJQ, KKSS, WWRL, KGFJ, WTLC, WGOK, WNJR, WXEL-FM.
- WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) — ANGELA BOFILL — GRP**  
KATZ, WJMO, KDAY, KMJQ, KKSS, WWRL, WILD, KYAC.
- HIGH SOCIETY — NORMA JEAN — BEARVILLE**  
KDAY, KMJQ, WENZ, KKSS, KGFJ, WRBD, WDAO.
- I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) — INNER LIFE — PRELUDE**  
OK100, WSOK, WDIA, WKND, WRAP, WLOU, KOKA.
- GET UP — VERNON BURCH — CHOCOLATE CITY**  
KATZ, WWIN, KCOH, WNJR, WDAO, WAMO, WXEL-FM.
- ONLY MAKE BELIEVE — BELL & JAMES — A&M**  
WAOK, KMJQ, KKSS, WJLB, WUFO, WYBC, WWDM.
- SIT DOWN AND TALK TO ME — LOU RAWLS — PHILADELPHIA INT'L**  
OK100, WYLD, KMJQ, WJLB, WILD, WVON.

## MOST ADDED ALBUMS

- GLORYHALLASTOOPID — PARLIAMENT — CASABLANCA**  
WEDR, WGIV, WCIN, OK100, WXEL-FM, WWIN, WRBD, WTLC, WATV.
- THE WHISPERS — THE WHISPERS — SOLAR**  
WCIN, KDIA, WYLD, WENZ, WILD, WUFO, WYBC, WNJR, KYAC, WWDM.
- SIT DOWN AND TALK TO ME — LOU RAWLS — PHILADELPHIA INT'L**  
WYLD, WILD, KCOH, WWDM, WOL, WDAO, WLOU, WXEL-FM.

## SELECTED ALBUM CUTS

- TEDDY LIVE! COAST TO COAST — TEDDY PENDERGRASS — PHILA. INT'L**  
Where Did All The Lovin' Go, Medley
- RAY, GOODMAN & BROWN — RAY, GOODMAN & BROWN — POLYDOR**  
Inside Of You, The Way It Should Be
- LOOKIN' FOR LOVE — FAT LARRY'S BAND — FANTASY**  
Here Comes The Sun, Like To Get To Know You Better, Title
- EXTENSIONS — MANHATTAN TRANSFER — ATLANTIC**  
\*Birdland, Twilight Tone
- HIROSHIMA — HIROSHIMA — ARISTA**  
Lion Dance, Long Time Love

## BLACK RADIO HIGHLIGHTS

### WAOK — ATLANTA — DOUG HARRIS, PD

HOTS: Emotions, R. James, N.M. Walden, Shalamar, A. Bofill, M. Jackson, L. White, H. Alpert, J. Carn, D. Ruffin, Peaches & Herb, Ray, Goodman & Brown. ADDS: H. Melvin, Bell & James, Charnissa, Sylvester, Creme D'Cocoa. LP ADDS: Prince.

### WWIN — BALTIMORE — DON BROOKS, PD

HOTS: Inner Life, Pleasure, L. White, Switch, Slave, Sequence, Rufus & Chaka, Kool & Gang, Bar-Kays, M. Jackson, O'Jays, P. Rushen, Shalamar, Love Unlimited, Whispers, Prince, K.C. & Sunshine Band, N.M. Walden, Gap Band, N. Jean, A. Franklin. ADDS: Sister Sledge, Fatback, Loose Change, Kool & Gang, V. Mason & Crew, C. Blow, G. Kerr, Joneses, B. Paul. LP ADDS: Parliament, Hiroshima.

### WILD — BOSTON — STEVE CRUMBLEY, PD — #1 — RUFUS & CHAKA

JUMPS: 45 To 40 — Gap Band, 41 To 35 — H. Melvin, 39 To 31 — I. Hayes, M. Jackson, 34 To 25 — Prince Charles, 33 To 24 — Ray, Goodman & Brown, 32 To 23 — O'Jays, 24 To 15 — L. White, 23 To 14 — Atlantic Starr, 13 To 8 — P. Hyman, 12 To 6 — M. Jackson, 10 To 5 — S. Mendes, Ex To 45 — V. Mason & Crew, Ex To 44 — C. Blow, Ex To 43 — War, Ex To 42 — R. Ayers, Ex To 41 — N.M. Walden. ADDS: J. Carn, Commodores, A. Bofill, L. Rawls, Kool & Gang, R. Woods, Peaches & Herb. LP ADDS: L. Rawls, Gangsters, Whispers, Ray, Goodman & Brown.

### WUFO — BUFFALO — DOUG BLAKELY, PD — #1 — RUFUS & CHAKA

HOTS: Rufus & Chaka, Sugar Hill Gang, M. Jackson, P. Hyman, L. White, Pleasure, Slave, Bar-Kays, G. Duke, N.M. Walden, Bell & James, N. Jean, Fatback, N. Cole & P. Bryson, M. Gaye, Parliament, B. Russell, D. Warwick, Ashford & Simpson. ADDS: Bell & James, D. Warwick, J. Carn. LP ADDS: D. Byrd, Whispers.

### WGIV — CHARLOTTE — CHRIS TURNER, PD

HOTS: P. Rushen, Lakeside, L. White, Emotions, R. James, D. Armando, B. James & E. Klugh, M. Jackson, I. Hayes & M. Jackson, R. Charles, J. Simon. ADDS: Shadow, B. Pointer, D. Inman, Sister Sledge, Funkadelic, Kinsman Dazz. LP ADDS: Parliament.

### WBMX — CHICAGO — JAMES ALEXANDER, PD

HOTS: Whispers, Rufus & Chaka, M. Jackson, L. White, P. Hyman, Prince, Bar-Kays, T. Davis, Slave, Dynasty, O'Jays, Ray, Goodman & Brown, R. Ayers, D. Wansel, Cameo, Nature's Divine, N.M. Walden, Five Special, Pleasure, Sequence, LTD. ADDS: Sister Sledge, Trussle. LP ADDS: J. Hoggard, Emotions, P. Hyman, S. Hooper.

### WVON — CHICAGO — CARL CONNOR, PD

HOTS: Rufus & Chaka, W. Pickett, Bar-Kays, M. Jackson, L. White, P. Hyman, Cameo, L.V. Johnson, G. Duke, P. Rushen, R. Ayers, Shadow, B. Marley, E. Kendricks, B. White, Gap Band, O'Jays, D. Wansel, Love Unlimited, Dynasty, L. Clifford, Lattimore, J. Carn, N.M. Walden, Slave, Ray, Goodman & Brown, B. Preston, I. Hayes, T. Pendergrass. ADDS: C. Blow, I. Hayes & M. Jackson, H. Alpert, V. Burch, L. Ware, Kool & Gang, Sequence, L. Rawls, Commodores, Sister Sledge, Tavares. LP ADDS: Brass Construction, N. Cole & P. Bryson, Parliament, I. Hayes & M. Jackson, Ninth Creation.

### WCIN — CINCINNATI — BOB LONG, PD

HOTS: L. Rawls, P. Rushen, D. Wansel, A. Bofill, Prince, L. White, J. Carn, B. James & E. Klugh, T. Pendergrass, Ray, Goodman & Brown, Peaches & Herb. ADDS: Gap Band, War. LP ADDS: Prince, Parliament, Brass Construction, Whispers.

### WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — CAMEO

JUMPS: 38 To 35 — Sylvester, 37 To 34 — O'Jays, 35 To 32 — T. Pendergrass, 34 To 30 — Commodores, 32 To 29 — P. Rushen, 31 To 28 — Gap Band, 30 To 27 — D. Warwick, 29 To 25 — Chic, 26 To 24 — W. Pickett, 28 To 23 — P. Hyman, 24 To 21 — T. Davis, 23 To 20 — Pleasure, 22 To 16 — Funkadelic, 19 To 13 — N. Cole & P. Bryson. ADDS: Lakeside, A. Bofill. LP ADDS: N. Cole & P. Bryson.

### WJLB — DETROIT — TOM COLLINS, PD — #1 — RUFUS & CHAKA

JUMPS: 40 To 33 — L. Hutson, 38 To 32 — T. Rallo, 39 To 31 — Sweet Inspiration, 35 To 30 — N. Cole & P. Bryson, 37 To 29 — Ray, Goodman & Brown, 34 To 28 — Emotions, 36 To 27 — H. Alpert, 30 To 24 — D. Ruffin, 32 To 23 — O'Jays, 33 To 22 — Yellow Magic Orchestra, 31 To 21 — A. Hudson, 24 To 20 — L.V. Johnson, 28 To 19 — B. Bland, 23 To 18 — Pockets, 22 To 17 — I. Hayes & M. Jackson, 20 To 16 — Chapter Eight, 17 To 12 — Cameo, 16 To 11 — S. Wonder, 13 To 3 — P. Rushen, Ex To 40 — Gap Band, Ex To 39 — N.M. Walden, Ex To 38 — N. Jean, Ex To 37 — A. Bofill, Ex To 36 — D. Ross, Ex To 35 — C. Cissell, Ex To 34 — Shalamar.

### WGPR — DETROIT — GEORGE WHITE, PD — #1 — P. RUSHEN

JUMPS: 35 To 28 — A. Bofill, 32 To 26 — N.M. Walden, 31 To 25 — C. Cissell, 29 To 23 — Chic, 28 To 22 — R. Ayers, 23 To 18 — E. Grant, 19 To 14 — Chapter Eight, Ex To 30 — Brides of Funkenstein. ADDS: Shadow, Sister Sledge, D. Oliver, J. Dockett, K. Loggins. LP ADDS: D. Byrd, N.M. Walden.

### WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — RUFUS & CHAKA

JUMPS: 37 To 27 — N.M. Walden, 34 To 24 — Spinners, 30 To 21 — L. Ware, 29 To 20 — B. White, 13 To 6 — S. Wonder, 8 To 3 — O'Jays, 11 To 2 — L. White. ADDS: N. Jean, Mighty Fire, M. Lamb, Five Special, Uncle Louie, Funkadelic. LP ADDS: T. Pendergrass, Parliament, E. Kendricks.

### KMJQ — HOUSTON — PAM WELLES, MD — #1 — L. WHITE

JUMPS: 30 To 19 — B. White, 21 To 13 — Ashford & Simpson, 9 To 5 — N.M. Walden, 11 To 3 — LTD, Ex To 30 — Spyro Gyra, Ex To 29 — D. Williams, Ex To 26 — Cameo, Ex To 24 — B. Summers, Ex To 23 — N. Caldwell, Ex To 22 — McFadden & Whitehead. ADDS: Manhattan Transfer, L. Rawls, Bell & James, B. Larson, War, Slave, Shalamar, P. Brown, R. Wood, G. Duke, Sister Sledge, M. Pedicin, A. Bofill, Kool & Gang, C. Lynn, Switch, Ninth Creation, J. McClain, N. Jean, James & Klugh, J. Nash, Tavares, R. Ayers, Spinners. LP ADDS: Azimuth, Hiroshima, W. Henderson, Brass, Construction, B. Pointer, R. Ayers, Bell & James, Manhattan Transfer.

### WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD

HOTS: Gap Band, Lakeside, Freedom, Switch, L. White, BHY, Mass Production, O'Jays, K.C. & Sunshine Band, J. Taylor, N.M. Walden, H. Melvin, T. Pendergrass, Sylvester, D. Ross, Brides of Funkenstein, B. Wright, S. Wonder, N. Cole & P. Bryson, Chic, N. Jean, Kinsman Dazz, Emotions, R. Ayers, Commodores, Atlantic Starr, Spyro Gyra, A. Crouch, Tower of Power, McFadden & Whitehead, E. Winter, B. Pointer, T-Connection, F. Purim, B. White, Quiet Fire, D. Wansel, L.V. Johnson, S. Mendes. ADDS: C. Lynn, H. Alpert, Trussle, Givens Family, Manhattan Transfer, Ray, Goodman & Brown. LP ADDS: Parliament, L. Ware.

### KDAY — LOS ANGELES — STEVE WOODS, PD — #1 — MICHAEL JACKSON

HOTS: O'Jays, L. White, Ashford & Simpson, D. Warwick, Rufus & Chaka, P. Rushen, L. Hutson, P. Hyman, K. Loggins, Gap Band, G. Duke. ADDS: Stix Hooper, Commodores, I. Hayes & M. Jackson, N. Jean, A. Bofill, C. Blow.

### KGFJ — LOS ANGELES — BILL CHAPEL, MD

HOTS: M. Jackson, O'Jays, Rufus & Chaka, Bar-Kays, Switch, S. Robinson, L.V. Johnson, LTD, L. White, Shalamar, N.M. Walden, Cameo, B. Bland. ADDS: N. Jean, Con Funk Shun, Sister Sledge, Sweet Inspiration, C. Lynn, T. Davis. LP ADDS: A. Hudson, F. Payne, S. Mendes.

### WDIA — MEMPHIS — MARV CHRISTIAN, MD

HOTS: A. Franklin, D. Ross, Bar-Kays, L. White, Cameo, Lakeside, N. Cole & P. Bryson, Switch, Pleasure, Shalamar, Ashford & Simpson, W. Pickett, N.M. Walden, L. Hutson, R. Allen, D. Moore, Instant Funk, S. Mills, S. Wonder, P. Hyman, Gap Band, S. Deane. ADDS: Captain & Tennille, H. Alpert, Inner Life, Kool & Gang, L. Ware, War, Sister Sledge. LP ADDS: A. Crouch, J. Taylor, L. Clifford.

### WEDR — MIAMI — JERRY RUSHIAN, PD — #1 — RUFUS & CHAKA

JUMPS: 28 To 22 — M. Mitchell, 17 To 11 — Chapter Eight, 15 To 7 — O'Jays, 11 To 1 — Rufus & Chaka. ADDS: Mighty Fire, G. Duke, P. Rushen, Enchantment. LP ADDS: Shadow, N.M. Walden, N. Cole & P. Bryson, Parliament.

### WVOL — NASHVILLE — DAVID LOMBARD, MD — #1 — SUGAR HILL GANG

JUMPS: 28 To 24 — T. Davis, 34 To 23 — L. White, 24 To 18 — N. Cole & P. Bryson, 22 To 13 — Enchantment, 15 To 10 — Whispers, 8 To 4 — Rufus & Chaka. ADDS: K.C. & Sunshine Band, J. Taylor, N.M. Walden, Sister Sledge. LP ADDS: W. Pickett, A. Bofill, Emotions, Switch, Ray, Goodman & Brown.

### WYLD — NEW ORLEANS — JAY JOHNSON, MD — #1 — PRINCE

JUMPS: 34 To 28 — N.M. Walden, 16 To 13 — Cameo. ADDS: L. Rawls, Sequence, Z.Z. Hill, Chapter Eight, Mighty Fire, Chicago, C. Lynn, Sister Sledge, Loose Change, Joneses, McFadden & Whitehead. LP ADDS: L. Rawls, Whispers.

### WXEL — NEW ORLEANS — REG HENRY, PD — #1 — M. JACKSON

JUMPS: 22 To 18 — Ray, Goodman & Brown, 21 To 17 — War, 18 To 9 — L.V. Johnson, 17 To 8 — P. Rushen, 13 To 7 — Whispers, 10 To 6 — Lakeside, Ex To 30 — TTF, Ex To 29 — C. Mayfield, ADDS: Mighty Fire, Lattimore, C. Lynn, Solaris, Fatback, Sequence, G. Duke, V. Burch, Uncle Louie, P. Hyman, Loose Change. LP ADDS: L. Rawls, B. Marley, V. Burch, Ninth Creation, S. Mendes, Parliament, Loose Change.

### WWRL — NEW YORK — LINDA HAYNES, MD

HOTS: Commodores, S. Wonder, Earth, Wind & Fire, P. Hyman, Ray, Goodman & Brown, Cameo, J. McClain, Prince, O'Jays, M. Jackson, Inner Life, B. Pointer, Joneses. ADDS: A. Bofill, N.M. Walden, Diva Gray & Oster, Pockets, C. Lynn. LP ADDS: Creme D'Cocoa, E. Kendricks, East Coast, Ninth Creation.

### KDIA — OAKLAND — JERRY BOULDING, PD — #1 — M. JACKSON

JUMPS: 36 To 30 — Inner Life, 34 To 29 — T. Pendergrass, 35 To 28 — V. Burch, 32 To 27 — Emotions, 33 To 26 — Ray, Goodman & Brown, 29 To 25 — N. Cole & P. Bryson, 28 To 24 — R. Ayers, 31 To 23 — D. Wansel, 26 To 21 — Sylvester, 27 To 20 — D. Ross, 20 To 16 — L. Ware, 18 To 15 — Commodores, 16 To 13 — LTD, 15 To 9 — L. White, 6 To 2 — Bar-Kays. ADDS: N.M. Walden, B. Pointer, Lakeside, G. Duke. LP ADDS: Whispers.

### WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — RUFUS & CHAKA

JUMPS: 49 To 41 — Loose Change, 48 To 40 — Pockets, 46 To 39 — R. Woods, 44 To 38 — C. Mayfield, 42 To 37 — McFadden & Whitehead, 41 To 36 — Opus Seven, 40 To 35 — T-Connection, 39 To 34 — Chic, 38 To 33 — N. Jean, 35 To 32 — R. Charles, 37 To 30 — Inner Life, 47 To 28 — L. Rawls, 45 To 27 — Funkadelic, 43 To 26 — A. Bofill, 30 To 25 — D. Ross, 29 To 24 — L. Clifford, 28 To 23 — Captain Sky, 27 To 22 — Gap Band, 25 To 17 — Ray, Goodman & Brown, 26 To 16 — O'Jays. ADDS: P. Rushen, H. Melvin. LP ADDS: W. Pickett, Brass Construction, Southroad Construction.

### KKSS — ST. LOUIS — GEORGE CHESTER, MD — #1 — LTD

JUMPS: 25 To 20 — H. Alpert, 28 To 18 — D. Warwick, 24 To 17 — Cameo, 23 To 11 — Ashford & Simpson, 17 To 10 — P. Hyman, 14 To 8 — L. White, 11 To 6 — Kool & Gang, 8 To 5 — M, Ex To 30 — S. Mendes, Ex To 29 — S. Wonder, Ex To 24 — J. Nash, Ex To 23 — D. Ruffin. ADDS: Tower of Power, War, Slave, Shalamar, P. Brown, R. Wood, G. Duke, N. Larson, Inner Life, A. Bofill, L. White, Kool & Gang, C. Lynn, Switch, J. McClain, A. Hudson, B. Paul, J. Carn, Bell & James, N. Jean, James & Klugh. LP ADDS: Azimuth, S. Hooper.

### KZOL — SAN FRANCISCO — J.J. JEFFRIES, PD — #1 — BAR-KAYS

JUMPS: 21 To 17 — Emotions, 18 To 14 — D. Ross, 16 To 12 — P. Rushen, 11 To 8 — Cameo, 10 To 6 — L. White, 8 To 5 — P. Hyman. ADDS: G. Duke, Lakeside, L. Clifford, O'Jays, Instant Funk, H. Alpert. LP ADDS: R. Ayers, R. Charles, I. Hayes & M. Jackson, Kinsman Dazz, R. Wood, War, Brass Construction, N. Jean.

### KYAC — SEATTLE — ROBERT SCOTT, PD

HOTS: A. Bofill, Bar-Kays, Commodores, D. Warwick, E. Kendricks, G. Duke, Inner Life, L. White, L. Ware, M. Jackson, N.M. Walden, N. Cole & P. Bryson, N. Jean, P. Rushen, Rufus & Chaka, Shalamar, Tavares. ADDS: A. Bofill, Gap Band, Kool & Gang, E. Kendricks. LP ADDS: Whispers, Captain Sky.

### OK100 — WASHINGTON — DWIGHT LANGELY, MD

HOTS: Prince, Ashford & Simpson, Earth, Wind & Fire, Pleasure, Bar-Kays, G. Duke, Slave, M. Jackson, N.M. Walden, Chic, Rufus & Chaka. ADDS: Ray, Goodman & Brown, Inner Life, W. Pickett, T. Pendergrass, R. Ayers, L. Rawls, Fatback, V. Mason & Crew, Sister Sledge. LP ADDS: Parliament.

### WOL — WASHINGTON — DIANE DOUGLAS, MD

HOTS: Ashford & Simpson, Cameo, Shalamar, Parliament, C. Mayfield, L. Clifford, Ray, Goodman & Brown, G. Duke, Lakeside, P. Rushen, N. Cole & P. Bryson, V. Burch, S. Wonder, O'Jays, McFadden & Whitehead, Tavares, Osiris, N.M. Walden, BHY, T. Pendergrass, N. Jean, B. Summers, Gap Band, H. Melvin, Pockets, Inner Life, T-Connection, B. Preston, Instant Funk, C. Cissell, Funkadelic, I. Hayes & M. Jackson, V. Mason, Village People, J. McClain, D. Armando, Fatback, Lattimore, Sequence, L. Rawls, Kinsman Dazz, Creme D'Cocoa. ADDS: Jones Girls, Joneses, B. White, Sister Sledge. LP ADDS: L. Rawls, Hydro, Inner Life.

# JAZZ

## Majors De-Emphasize Jazz, But Small Labels Keep Going

(continued from page 86)

Both Polydor and Columbia recorded Corea and Hancock on tour. John Klemmer recorded an album for Artista/Novus on sax, with only drums and acoustic bass accompaniment. Sonny Rollins' Milestone recordings came close to his live performances and were thoroughly rewarding.

Reissues abounded from Savoy, Verve, Prestige and Columbia and most were of high quality. Blue Note issues some never-before-released, classic material from the '50s and '60s that sent the jazz world into ecstasies.

Even for the casual jazz listener, there was more music offered in '79 than he or she could enjoy even on a full-time basis. But the pall of the record industry recession still hangs overhead. The larger record

companies have largely abandoned the idiom, and the smaller labels may have a harder time marketing their product what with independent jazz distributors slipping away. Record People went out of business late in '79, with Rounder Records picking up some of the slack. As the larger independents vie for distribution deals with major record companies, the independent system might have no place to turn.

The 1979-80 tally looks like this: less acoustic jazz product from the majors, more from the independents. More fusion product, less crossover. Fewer companies, but more talk about the inclusion of jazz on other levels. Norman Granz, the genius behind Pablo, summed up the situation by stating, "Rock needs jazz; jazz does not need rock."

## ON JAZZ

**BUT IS IT COOL?** — The Newport Jazz Festival/New York has a new name. It is now called the Kool Newport Jazz Festival/New York to signify its sponsorship by Brown and Williamson Tobacco Company, manufacturer of Kool Cigarettes. The effects will be far-reaching. First, the idea that jazz must be subsidized to exist is perpetuated by the merger. Second, whereas the Festival's former supporter, the Schlitz Brewing Company, sponsored selected programs of particular merit, Kool will be the across-the-board sponsor of the entire Festival. Prior to this announcement, Kool had already sponsored a series called "Kool Super Nights" which paired **Sarah Vaughan** with **Mel Torme**, **Gerry Mulligan**, **Betty Carter**, **Eddie Jefferson** and **Count Basie** for three separate nights at Carnegie Hall last March. Kool will also continue to support its touring "jazz" festivals across the country, which have turned into soul, pop and rock affairs. The company sponsors country, Latin and MOR events, as well. When asked if those festivals would change, or, on the other hand if any of that kind of music would slough off into NJF, NJF producer **George Wein** replied emphatically, "Absolutely not. The NJF will remain autonomous. It will never, never change." He hastened to add that neither will the Kool Jazz Festivals change. There are further implications inherent in this type of sponsorship. What jazz had always tried for is youthful audiences to perpetuate the music. Are we now supposed to say, "Come to the fair, kids, while we poison your lungs, steal your breath and pollute your environment?" While Schlitz was forbidden by N.Y. state law from dispensing samples, Kool is not. It borders on the ludicrous that from the state we will now hear, "Smoke Kools," ala **Willie the Penguin**. Let's hope the printed programs will not bear the legend, "This Festival is harmful to your health."

**DISC BITS** — From ECM in 1980 will come an as-yet-untitled **Steve Swallow** album, consisting of settings for poetry by **Robert Creely**. Appearing on the LP will be **Shiela Jordan**, **Dave Liebman**, **Lyle Mays**, **Steve Kuhn** and **Bob Moses**. Kuhn's own "Playground" collection will also be out in '80 with **Jordan**, **Moses** and **Harvie Swartz**. Watch for new ones from the **Art Ensemble of Chicago**, "Full Force," and "Music For A Large Ensemble" and "Octet" by **Steve Riech** which will be performed at Carnegie Hall in February. **John Gaylor** of **Azymuth** will add **Ralph Towner** to his group for one ECM album. . . . Inner City announces "City Dreams" by **David Pritchard**, featuring **Patrice Rushen** and **Freddie Hubbard**. The Great Jazz Trio of **Hank Jones**, **Ron Carter** and **Tony Williams** offers "Milestones." Inner City's first 12-inch single is by **Andy Norell**. The **Jerry Rush** album on Jeru is now on Inner City. . . . Delmark's new ones include "Johnson's Whacks" by the **Jimmy Johnson Band**; "Kidney Stew Is Fine" by **Eddie 'Cleanhead' Vinson**, featuring **T-Bone Walker** and **Jay McShann**; "Reality" by **Frank Walton**; and "Saturday Night Function" by **Jim Beebe's Chicago Jazz**. . . . Milestone has released two singles; "Harlem Boys," a scaled-down version from the **Sonny Rollins** album, "Don't Ask" and "Carnival" by **Azymuth** from their latest, "Light As A Feather" . . . Audiofidelity has picked up world rights to "**Trummy Young's** Jazz All Stars" from Neptune International Records. . . . The **Heath Brothers** recorded with a live audience at the Public Theatre recently. The album is due on Columbia. Speaking of Columbia, remember their main jazz man, **Miles Davis**? Well, "confirmed rumor" has it that "Miles will possibly be in the studio early in the New Year." **Anita O'Day** is set for New Year's Eve at Marty's followed by a week at Lulu White's, Boston, in January. Her latest Emily Record album, "Anita O'Day Live at the City," will be out in January. . . . Speaking of New Year's, **Dizzy Gillespie** seems to be a tradition at Fat Tuesday's. . . . **George Shearing** opens 1980 at the Cafe Carlyle. . . . Biograph Records has purchased the catalog of Dawn Records, which includes 28 albums from the late '50s and early '60s. The first issuance will include albums by **Zoot Sims**, **Jimmy Raney**, **Lucky Thompson** and **Al Cohn**. Jacket notation will be updated, but the photos will be of the artists as they appeared in that era. Look for LPs by **Stan Getz** and **Wardell Gray**, **Randy Weston**, **Melba Liston**, **Hank Jones** and **Bill Evans** on this label, which plans to release a dozen records in the next year. . . . Rounder Records has noted that their sales of imports are up, "but that may be deceptive," a spokesman told **Cash Box**. "It may be due to scarcity as we have had a hard time getting some of the imports. We imported 2,000 copies of the **World Saxophone Quartet** at a retail price of \$9.98, and it has sold briskly."

**MANN'S ALIVE** — **Herbie Mann** serenaded fans for five weekends at the Village in the Apple. He played a total of 18 "reunion" shows to celebrate his 50th Atlantic album, "Yellow Fever." Appearing with Mann were **Pat Rebillot**, **David Newman**, **Cissy Houston**, **Will Lee**, **Steve Jordan**, **Raphael Cruz**, **Amoury Tristao**, **Dom Salvador**, and **Nona Vasconcelos**, among many others. 1979 is Herbie's 20th year with Atlantic.

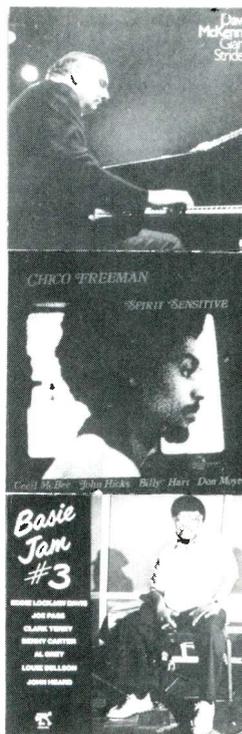
**PONTY A-PLENTY** — Atlantic's **Jean-Luc Ponty** is planning bigger things. The violinist has been approached to score some movies. He hasn't made a decision yet. The classical side of Ponty flares as European orchestras have asked him to solo with them. It was not made clear at presstime whether the orchestral material will be new, or even if it will be classical.

arnold jay smith

## TOP 40 ALBUMS

	Weeks On Chart	12/22		Weeks On Chart	12/22
1	1	9	22	23	8
<b>ONE ON ONE</b> BOB JAMES & EARL KLUGH (Tappan Zee/Columbia FC 36241)					
2	3	6	23	26	5
<b>AMERICAN GARAGE</b> PAT METHENY GROUP (ECM 1-1155)					
3	2	8	24	18	21
<b>ANGEL OF THE NIGHT</b> ANGELA BOFILL (GRP/Arista 5501)					
4	4	6	25	25	12
<b>MASTER OF THE GAME</b> GEORGE DUKE (Epic JE 36263)					
5	5	11	26	27	4
<b>RISE</b> HERB ALPERT (A&M SP-4790)					
6	6	31	27	29	7
<b>STREET LIFE</b> CRUSADERS (MCA 3094)					
7	7	11	28	29	7
<b>A TASTE FOR PASSION</b> JEAN LUC PONTY (Atlantic SB 19253)					
8	8	6	28	31	3
<b>STREET BEAT</b> TOM SCOTT (Columbia JC 36137)					
9	9	14	29	31	3
<b>8:30</b> WEATHER REPORT (ARC/Columbia PC2 36030)					
10	10	11	30	28	24
<b>THE WORLD WITHIN</b> STIX HOOPER (MCA 3180)					
11	11	18	31	33	7
<b>WATER SIGN</b> THE JEFF LORBER FUSION (Arista AB 4234)					
12	12	39	32	32	4
<b>MORNING DANCE</b> SYPRO GYRA (Infinity INF 9004)					
13	13	16	33	35	2
<b>BEST OF FRIENDS</b> LENNY WHITE (Elektra 6E-223)					
14	19	3	34	38	2
<b>NO STRANGER TO LOVE</b> ROY AYERS (Polydor PD-1-6246)					
15	16	6	35	30	18
<b>THE BEST OF JOHN KLEMMER VOLUME I/ MOSAIC</b> (MCA 2-8014)					
16	17	7	36	36	26
<b>AND 125TH STREET, N.Y.C.</b> DONALD BYRD (Elektra 6E-247)					
17	14	7	37	34	11
<b>COREA/HANCOCK</b> CHICK COREA & HERBIE HANCOCK (Polydor PD-2-6238)					
18	15	26	38	37	34
<b>BROWNE SUGAR</b> TOM BROWNE (Arista GRP 5003)					
19	20	8	39	39	17
<b>THE HAWK</b> DAVE VALENTIN (GRP/Arista 5006)					
20	24	2	40	—	1
<b>THE DANCE OF LIFE</b> NARADA MICHAEL WALDEN (Atlantic SD 19259)					
<b>THE BEST OF HERBIE HANCOCK</b> (Columbia JC 36309)					
<b>DON'T ASK</b> SONNY ROLLINS (Milestone/Fantasy M-9090)					
<b>PASSION DANCE</b> McCOY TYNER (Milestone M-9091)					
<b>LUCKY SEVEN</b> BOB JAMES (Tappan Zee/Columbia JC 36056)					
<b>CARRY ON</b> FLORA PURIM (Warner Bros. BSK 3344)					
<b>CIRCLE IN THE ROUND</b> MILES DAVIS (Columbia KC 236278)					
<b>DAYS LIKE THESE</b> JAY HOGGARD (GRP/Arista 5004)					
<b>HEARTSTRING</b> EARL KLUGH (United Artists UA-LA-942-H)					
<b>WHEN I FIND YOU LOVE</b> JEAN CARN (Phila. Int'l./Columbia JZ 36196)					
<b>I WANNA PLAY FOR YOU</b> STANLEY CLARKE (Nemperor/CBS KZ2 35680)					
<b>FRIENDSHIP</b> (Elektra 6E-241)					
<b>OLD FRIENDS, NEW FRIENDS</b> RALPH TOWNER (ECM 1-1153)					
<b>PRESSURE</b> (LAX/MCA 3195)					
<b>HIROSHIMA</b> (Arista AB 4252)					
<b>FEEL IT</b> NOEL POINTER (United Artists UA-LA-973-H)					
<b>AN EVENING OF MAGIC</b> CHUCK MANGIONE (A&M SP 6071)					
<b>PRODUCT</b> BRAND X (Passport PB 9840)					
<b>NEW CHAUTAUQUA</b> PAT METHENY (ECM-1-1131)					
<b>A SONG FOR THE CHILDREN</b> LONNIE LISTON SMITH (Columbia JC 36141)					
<b>TRIBUTARIES</b> LARRY CORYELL (Novus/Arista AN 3017)					

## JAZZ ALBUM PICKS



**GIANT STRIDES** — Dave McKenna — Concord Jazz CJ-99 — Producer: Frank Dorritie — List: 7.98

The ten tunes on this solo piano album range from McKenna's old number "Cherry," to a very recent version of "The Underdog." He is what is known as a two-fisted player; he strides with his left (hence the title) and plays constant, quick lines with his right. All tracks are played with such a fresh, breathtaking urgency that it is difficult to choose favorites, but the McKenna treatment of Charlie Parker's "Yardbird Suite" and his own "Dave's Blues" are standouts.

**SPIRIT SENSITIVE** — Chico Freeman — India Navigation IN 1045 — Producer: India Navigation — List: 8.98

Freeman, noted for his avant-garde approach to the tenor saxophone, has recorded one of the more finesse-laden ballad albums in recent memory. "Autumn In New York," "It Never Entered My Mind" and "Don't Get Around Much Anymore," done down-tempo, are the more popular tunes. Jazz composers are represented by "A Child Is Born" (Thad Jones), "Peace" (Horace Silver) and "Close To You Alone" (Cecil McBee). Stellar rhythm backup is supplied by McBee, John Hicks and Billy Hart on most tracks.

**BASIE JAM #3** — Count Basie — Pablo 2310-840 — Producer: Norman Granz — List: 8.98

One glance at the lineup tells you that this is another grand Granz blowing session: Benny Carter, Louis Bellson, Eddie "Lockjaw" Davis, Joe Pass, Al Grey, Clark Terry and John Heard. With Basie at the helm, this collection of four familiar tunes swings in the classic sense. Nothing complicated here, just catalytic conversations between old friends turning each other on with tunes like "Bye Bye Blues" and "I Surrender Dear," and a smattering of swingtime ("Moten Swing") and waltz time ("Song Of The Islands") thrown in. You can't miss with this album.

# INTERNATIONAL

## Government Changes Lead To Confusion In Canada

by Kirk LaPointe

TORONTO — The dissolution of the Canadian parliament, by means of a successful vote of non-confidence in the House of Commons Dec. 13, has thrown governmental and private sector groundwork on impending capital cost allowance legislation for the music industry into limbo.

The Progressive Conservative party, holding the reins of power since May 22 in a fragile minority federal government over the three other political parties, was defeated 139-133 by the Liberal and New Democratic parties, after Finance Minister John Crosbie attempted to introduce his first federal budget Dec. 12 in the House. Four PCs were not in the House for the vote,

while the five Social Credit members abstained from the non-confidence vote. They had earlier sided with the Conservatives in a non-confidence motion, which had preserved the PC stronghold.

The opposition parties used the budget as a means to bring down the government, fully cognizant of recent polls, which show a noticeable slip in popularity of the Joe Clark government. A federal election, hastily scheduled for Feb. 18, may see a change in government here, which might also spell the end of the Conservative's plan for a capital cost allowance program for the music industry.

Under the proposed legislation, independent producers would gain complete tax write-offs for recording domestic talent. The Canadian Recording Industry Association (CRIA), along with the Canadian Independent Record Producers' Association (CIRPA), had been the most vociferous lobbying groups for the legislation, which had originally been supported by the present federal Secretary of State, David MacDonald, last year when he was an opposition member during the Trudeau government. The industry had been relying heavily on MacDonald's clout as a Cabinet minister to push through the legislation. Under the Trudeau government, the industry had not received any support for the capital cost allowance program. Should the Clark government fall, the proposals may fall with them.

### Ottawa Meeting

"The best word to describe the situation right now is apprehension," says CRIA president, Brian Robertson. Ironically, Robertson flew to Ottawa for a meeting with departmental officials the day of the non-confidence vote. "The meeting went very well," he commented. "We're making considerable progress. The 100% write-off is still part of the legislation, and we are also ironing out plans for helping export sales, something that had not been in the original proposal."

Robertson says the legislation could be ready for June, 1980. But in view of the governmental demise, which has shut down the proceedings in the House, thus stalling legislation, his target date may be pushed back.

"Right now, everything is put into limbo, although I don't expect progress to grind completely to a halt. After all, we have the involvement of the civil service, which should continue working on it."

The government was brought down by Finance Minister Crosbie's tough measures to combat inflation. He imposed an 18 cent per gallon surtax on gasoline, and further hikes on alcohol, cigarettes and beer. He also imposed a five percent surtax

(continued on page 96)

## First Australian Commercial FM Stations Formed

by Allan Webster

MELBOURNE — Members of the Little River Band, their manager and a number of top TV personalities are among shareholders of companies who have been granted Australia's first commercial FM radio license.

The Broadcasting Tribunal has granted seven licenses, two in Melbourne, two in Sydney and one each in Brisbane, Adelaide and Perth. The new stations are expected to commence operations in August, 1980.

One of the Melbourne companies, Melbourne FM Radio, has as its shareholders members of the Little River Band (23%), Glen Wheatley (LRB manager, 15%), Bill Armstrong (former owner of Armstrong Audio, 15%), newspaper group The Herald and Weekly Times (10%), and 5 shareholdings held by entertainer Barry Humphries, promoter Paul Dainty, Paul Wheatley (of Wheatley Brothers Entertainment), promoter Clifford Hocking and entertainer Smacka Fitzgibbon.

The other Melbourne company has as its major shareholders newspaper publisher David Syme and Co., Sydney AM station 2SM, TV production house Reg Grundy Productions, television station owners Austrama Television, book publishers Signet Books and the Australian Council of Trade Unions. Smaller shareholders include Fable Records, The Johnny Young Talent School and Armstrong Audio Video.

In Sydney, a consortium, which includes radio personalities John Laws and Bob Rogers, and television star Graham Kennedy and Michael Willesee, AM station 2GB and cinema chain Village Theatres, received one of the licenses for its company Sydney FM.

The other company, Stereo FM, is chaired by Sir Ian Turbott.



**PICK PICKED FOR TOP HONORS** — CBS recording artist Sviika Pick, one of Israel's top entertainers, recently received a platinum award for the sales of his latest release, "Music." In addition, for the third straight year, Pick was recognized as Israel's Singer Of The Year by the press and radio stations, as well as earning the Songwriter Of The Year title. Pictured are (l-r): Etchie Stroh, promotions manager, CBS Israel; Haggai Pinsker, CBS Israel management; Shirley Schmidt, former marketing manager, CBS Israel; Pick; Amiram Har-Even, producer, and Dave Meyerson, sales manager, CBS Israel.



**TZUKE GETS SILVER DISC** — A recent Rocket Records silver disc presentation took place in the Great Northern Hotel, Peterborough, after the final concert of artist Judy Tzuke's autumn concert tour, which was comprised of 60 shows. Tzuke received her silver disc from Rocket to mark the sales in the UK of more than 60,000 copies of her album "Welcome To The Cruise." Pictured (l-r) are: Mike Paxman, co-writer of the LP; Kaplan Kaye, Tzuke's manager; Tzuke; and David Crocker, managing director of Rocket Records.

## YEAR END SUMMARY & PROJECTIONS

### German Rock: Moving Ahead From A Decade Of Progress

by Gerhard Augustin

MUNICH — Until 1970 there had hardly been any modern music from Germany that had crossed the German borders and appealed to an international market. It was then that groups like Amon Duul II, Can and Krokodil made their first impact in the English music scene and received raving reviews in the UK press. Kraftwerk landed their first world hit with "Autobahn," and Giorgio Moroder's "Son Of My Father" and the Rattles' "Witch" charted in the U.K. and U.S.A. In 1975 the Silver Convention's "Fly Robin, Fly" started the disco/eurodisco wave, followed by Donna Summer with "Love To Love You, Baby." (Summer was a resident of Munich for many years). But that was the disco movement and still, there were no real rock 'n' roll bands in sight that could have changed the image of German music in the international view.

In 1976 Kraftwerk and a group called Triumvirat made new deals with American distribution companies and scored well in the sales charts. Capitol Records in Hollywood was the first company in the U.S.A. to recognize that there was more to German music than marches and waltzes, while United Artists in Los Angeles kept working on the releases of its German subsidiary's signings, Amon Duul II and Can. Three albums were released by each group, but with no chart positions were achieved.

In 1977 Dieter Dierks, well-known German rock producer, brought his group Atlantis, featuring Inga Rumpf, for a short tour to the States. The tour was organized by Ira Blacker, who had a great interest in German bands and was the first American agent to bring a German rock act to the States. Unfortunately, the Atlantis tour was not very successful, but at least the first

step was taken and the fact that a German group had entered the American hit race was accepted by the European media as a sign for future happenings on the rock music scene.

At a time when all musical energies were geared towards attaining chart positions in the U.S.A. with German disco product, American and English rock groups invaded the German market, since economies were extremely strong and the fees paid to those acts for one performance reached astronomical amounts. Fritz Rau, who runs the biggest concert agency in Europe now, and until 1976 had only handled American and English rock groups, after a few unsuccessful tours with German acts in the early '70s, started to pay attention to some local acts like Eberhard Schoner, and Udo Lindenberg, who eventually became the biggest German singing rock act in the '70s and Scorpions, another act produced by Dierks. Under the management of Rau, these three groups became headliners in major German concert halls.

All of a sudden, German record company executives realized that there was a great gap in their repertoire and started to concentrate on the signing of German rock groups who could be exploited internationally. In the last two years there has been a great change in the pop music field in Germany. The sales charts have been occupied to 80% by foreign English singing artists, and the same applies to radio exposure.

Since this is the beginning of a new decade, Cash Box has made some inquiries with German record companies to find out their commitment to the new trends in music.

Ariola and Bellaphon have not indicated any particular musical directions. CBS

(continued on page 97)

# INTERNATIONAL

## Canadian Gov't. Causes Confusion

(continued from page 95)

on corporate profits. "The latter one certainly wouldn't have helped the music business, the way things are right now," Robertson adds. Since the government was defeated, the measures did not pass.

### More Meetings

The CRIA president indicates he'll continue meetings with officials from the ministries of Industry, Trade and Commerce, Revenue Canada, the Secretary of State and Consumer and Corporate Affairs, and remains optimistic a change in government won't shelve legislative plans.

"But we've not had much support from the Liberal party at all," he said, in referring to the other major political party in the country, in power for almost 15 years preceding the Clark government last May.

## Magnet Records Pacts With Pye

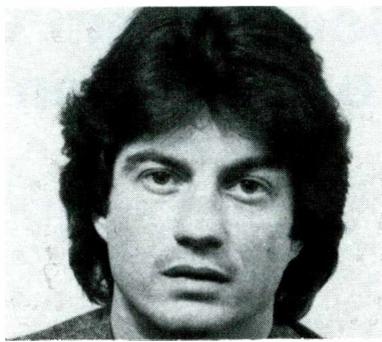
LONDON — A new manufacturing, selling and distribution deal for Magnet Records has been signed with Pye Records by Magnet chairman and managing director Michael Levy.

Pye's new long-term agreement with Magnet, which was previously a licensee of EMI, commences Jan. 1, 1980. The chairman of Pye, Louis Benjamin said: "I am absolutely delighted that Pye Records has acquired one of the most progressive and contemporary labels in the country."

On the flip side Magnet's Michael Levy stated: "We have had a very successful period where Magnet has been distributed by EMI and are very grateful to Ramon Lopez and his team for all they have done. We, however, felt that a change was now necessary and are very much looking forward to working with Pye."



**NEW MAGNET DEAL WITH PYE** — Pictured here at the recent signing of a new manufacturing, selling and distribution deal between Magnet and Pye Records are (l-r): Derek Honey, managing director of Pye Records; Louis Benjamin, chairman of Pye; and Michael Levy, chairman and managing director of Magnet Records.



Lloyd Segal

## Segal Named USA Rep For Tom's Cabin Prod.

LOS ANGELES — Japanese promoter Hiroshi Asada of Tom's Cabin Productions has announced that attorney/manager Lloyd M. Segal has been appointed the exclusive United States representative for Tom's Cabin Productions. Segal currently manages Nick Gilder, the Dixie Dregs and Terry Reid.

In the past, Tom's Cabins Productions has presented Elvis Costello, Graham Parker, Ian Matthews, Stranglers, Nick Gilder, The Babys, Jesse Colin Young, Tom Waits, Richie Haven and The Talking Heads in Japan.

In 1980, Larry Carlton is scheduled for January, Iggy Pop in February, Steve Forbert in March and the Boomtown Rats in April.

Lloyd Segal is currently negotiating for groups to tour Japan in the late spring and summer of 1980. Offices are located at 9454 Wilshire Blvd., Suite 500, Beverly Hills, CA, 90212. Telephone (213) 274-5857.

## Retail Chain Embargos WEA UK Product, Reps

LONDON — In the aftermath of WEA's decision to raise dealer prices by 5%, Smiths, one of the UK's largest book and record chain stores, has placed a ban on all WEA reps from visiting its premises. It has also stopped centralized buying of WEA product and is currently determined that re-ordering of WEA product be limited to Top 30 singles and albums only.

WEA raised dealer prices in an attempt to eradicate involvement in the practice of recommended retail pricing (list pricing). By raising its margins, the record company hoped that in the future, fluctuating and varying prices of product in different record store chains would not affect them too drastically.

Instead, the decision by WEA has caused anger in all quarters and in the case of Smiths, radical actions. Indignant dealers from all over the UK are expressing anger and disappointment with WEA's decision, despite the fact that many dealers believe in the abolition of RRP.

## INTERNATIONAL DATELINE Argentina

BUENOS AIRES — Phonogram hosted a gathering at the Aristoteles nitery to celebrate the release of the new **Raul Lavie** album, with traditional and contemporary tango music. Lavie is a very popular name in theater, TV and cinema, and has been recording for many years. This is his second LP for Phonogram, which regards him as one of the strongest artists in this market.

RCA hosted a gathering for tango chanteuse **Gloria Diaz**, who recorded an album with the **Leopoldo Federico** orchestra backing. RCA's man in charge of tango A&R, **Aquiles Giacometti**, considers that this is one of the best recordings of 1979 in this field, which seems to become interesting to a wider audience.

Microfon's **Mario Kaminsky** feels confident about an array of singles recently released, which are receiving strong repeat orders. One of them is the **Mario Millto** Xmas recording, an extremely hot item considering that his previous effort, for Mother's Day, sold around 160,000 copies. The new **Aldo Monges** entry is also running strongly.

EMI will release in early January the fourth album of the "Hit Sounds" series, an agreement between the company ruled by **Luis Aguado** and CBS and Phonogram. The album features, as usual, the best artists from the pop & disco repertoires of the three companies, and its sales estimates are between 150,000 and 200,000 copies.

Sicamericana's Sazam rock label is releasing the first album by pop-rock group **Labanda**, featuring Uruguayan top star **Ruben Rada**. The group is composed of jazzmen turned to contemporary music and includes folk elements from Buenos Aires and Montevideo, with a flavor of a dance called "candombe," very popular among the black population of both cities many decades ago.

CBS hosted a dinner at the Libertador Hotel to present awards to its best selling artists of the year, a few days after a splendid opening for the new **Sandro** LP and music show. **Hecio Cuomo** told **Cash Box** that he has been fascinated by the huge sales of the latest **Electric Light Orchestra** album, "Discovery," which has reached the 80,000 mark.

miguel smirnoff

## Australia

MELBOURNE — Epic Records is the latest American record company to move in on Australian talent, with the signings of two top local bands, **The Angels** and **Mi-Sex**. The Angels have been Australia's biggest record-selling and crowd-pulling act for more than a year, and have signed a worldwide deal with Epic, with the exception of Australia, where a separate deal has been signed with CBS.

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 **I Have A Dream** — ABBA — RCA
- 2 **I Was Made For Loving You** — Kiss — Casablanca
- 3 **Rio Grande** — Franco Simone — Microfon
- 4 **Hot Stuff** — Donna Summer — Casablanca
- 5 **Honesty** — Billy Joel — CBS
- 6 **Quererte A Ti** — Angela Carrasco — Microfon
- 7 **Mellow Love** — Judy Cheeks — Microfon
- 8 **Dancer** — Gino Soccio — WEA/EMI
- 9 **No Te Vayas Entonces** — Gian Franco Pagliaro — EMI
- 10 **One Way Ticket** — Eruption — RCA

#### TOP TEN LPs

- 1 **Discovery** — Electric Light Orchestra — Epic
- 2 **Bolicho Estilo Disco** — Selection — Microfon
- 3 **Greatest Hits** — ABBA — RCA
- 4 **Greatest** — Bee Gees — RSO
- 5 **17 Top Hits** — Selection — Phonogram
- 6 **La Grasa De Las Capitales** — Seru Giran — Music Hall
- 7 **Reveries** — Richard Clayderman — Tonodisc
- 8 **Emociones** — Julio Iglesias — CBS
- 9 **Musica Poderosa Vol. 14** — Selection — EMI
- 10 **14 Exitos De Primavera** — Selection — Microfon

—Prensario

### Australia

#### TOP TEN 45s

- 1 **Video Killed The Radio Star** — The Buggles — Island
- 2 **Computer Games** — Mi-Sex — CBS
- 3 **Tusk** — Fleetwood Mac — Warner Bros.
- 4 **I Don't Like Mondays** — The Boomtown Rats — Mercury
- 5 **Sure Know Something** — Kiss — Casablanca
- 6 **Dream Police** — Cheap Trick — Epic
- 7 **Goose Bumps** — Christie Allen — Mushroom
- 8 **Born To Be Alive** — Patrick Hernandez — CBS
- 9 **Don't Stop 'Till You Get Enough** — Michael Jackson — Epic
- 10 **No More Tears (Enough Is Enough)** — D. Summer/B. Streisand — Casablanca/CBS

#### TOP TEN LPs

- 1 **Rod Stewart Greatest Hits** — Rod Stewart — Warner Bros.
- 2 **Bee Gees Greatest** — Bee Gees — RSO
- 3 **Tusk** — Fleetwood Mac — Warner Bros.
- 4 **The Long Run** — Eagles — Asylum
- 5 **Dynasty** — Kiss — Casablanca
- 6 **The Best of Kenny Rogers** — Kenny Rogers — United Artists
- 7 **Wet** — Barbra Streisand — CBS
- 8 **Discovery** — Electric Light Orchestra — Jet
- 9 **Dream Police** — Cheap Trick — Epic
- 10 **Slow Train Coming** — Bob Dylan — CBS

—Kent Music Report

### Canada

#### TOP TEN 45s

- 1 **Babe** — Styx — A&M
- 2 **Pop Muzic** — M — Sire
- 3 **No More Tears** — Streisand/Summer — Columbia
- 4 **Don't Stop 'Till You Get Enough** — Michael Jackson — Epic
- 5 **Heartache Tonight** — Eagles — Asylum
- 6 **Don't Like Mondays** — The Boomtown Rats — Mercury
- 7 **Still** — Commodores — Motown
- 8 **Please Don't Go** — K.C. & The Sunshine Band — TK
- 9 **You're Only Lonely** — J.D. Souther — Columbia
- 10 **Escape** — Rupert Holmes — Infinity

#### TOP TEN LPs

- 1 **Long Run** — Eagles — Elektra
- 2 **Cornerstone** — Styx — A&M
- 3 **In Through The Out Door** — Led Zeppelin — Warner Bros.
- 4 **Voulez Vous** — ABBA — Atlantic
- 5 **Breakfast In America** — Supertramp — A&M
- 6 **Wet** — Barbra Streisand — Columbia
- 7 **Greatest Hits** — Bee Gees — RSO
- 8 **Kenny** — Kenny Rogers — United Artists
- 9 **Dream Police** — Cheap Trick — Epic
- 10 **Discovery** — Electric Light Orchestra — CBS

—CRIA

# INTERNATIONAL

## INTERNATIONAL DATELINE

of which related to his famous hair transplant.

allan webster

### Canada

TORONTO — Anthem Records has inked **Moe Koffman** and **B.B. Gabor**, the former on GRT's domestic label, Magnum, and a proven commodity in jazz worldwide. Speaking of GRT, **Perry Goldberg**, the ex-regional promo rep, has gone to Anthem to handle national radio call-outs. Another ex-Magnum artist, **Dianne Heatherington**, has a mixed and mastered "\$50,000 demo," and she says she's label shopping... The annual New Year's Eve bash at the Gardens this year will include locals **Max Webster**, **Saga** and **Private Eye**... **Rough Trade** leaders **Carole Pope** and **Kevan Staples** contribute songs to the forthcoming "Crusin'" movie soundtrack. The R&B, sleaze-chic group, always years ahead of its time, was the most recent CHUM-FM/CITY-TV simulcast... **Triumph** has finished up its fourth album, mastering and mixing yet to go. Release date is March 1.

A third Stiff tour is slated for June 1980, with three or four Canadian dates tentatively planned, according to CBS Canada... Ex-Island marketing director for Canada, **Cathy Hahn**, has stayed on at RCA (the label's prior licensee in this country) as national radio tracker. She'll also contribute greatly to artist development to the label's domestic roster... **20/20**, recently in the El Mocambo, will return to the studio shortly, after spending most of January on pre-production for a second Portrait/CBS album, reports bassist **Ron Flynt**. "Our intention is to do two albums each 15 months. We're a writing band." The group had already integrated a handful of new works into the live act, and they show some progression.

The Year of The Child did not slip by unnoticed. Besides the intense PolyGram work with the RSO disc for "Music For UNICEF," other companies have been contributing to the kid-cause as part of their Christmas spirit. CBS made contributions to underprivileged kids in several countries this Christmas, as did WEA. Quality placed contributions to local charities in the name of its media contacts. The recent **Ellen Foley** show at the El Mocambo also went far to augment the industry's efforts. Each CBS guest that night brought toys for the needy. Luckily, this business never loses sight of the less fortunate... Student broadcasters will get their long-awaited informal hearing with the Canadian Radio-Television and Telecommunications Commission (CRTC), likely in late January.

**Carolyn Mas**, capping off a big year here in the Toronto market, played two sell-out shows in the intimate confines of the Bathurst St. Theatre. She's still getting strong AM support here, and FM has flogged her disc for months... Canada

continues to be at the edge of the front for new wave, with both the **B-52s** and **The Police** garnering gold awards here this past month.

kirk lapointe

### United Kingdom

LONDON — Continuing the onslaught against hardware/cassette manufacturers who exploit home taping ideas in their advertisements, the BPI (British Phonographic Industry) is suing the Japanese firm Toshiba for damages. A High Court writ claiming damages for loss of business has been issued against Toshiba following a copyline in a recent Toshiba advertisement that stated: "Has two microphones, so it records in stereo as well. From the FM waveband, turntable or live music." In the meantime, Toshiba has voluntarily agreed to drop the offending copyline from all future press advertisements.

One of Polydor's original new wave bands, **Sham 69**, has crossed the pond to play six dates in the USA. Their short schedule includes the Whisky in L.A. and Hurrah in New York... Other New Year tours will see UK shows by the **Ramones**, **Rainbow**, **UFO**, **Peter Gabriel**, **Marvin Gaye** and **David Bowie**.

**Jack Jones** arrives in the UK this month for a short promotion visit... And **Elton John** has arrived back home in the UK after his massive world tour, which began last Feb. 5. Since then he has played 122 concerts and toured 15 different countries including Sweden, Denmark, Germany, Holland, France, Belgium, Switzerland, Spain, UK, Israel, Eire, Russia, USA, Canada and Australia. Despite the intense global schedule, John still found time to stop off in Hong Kong to do his Christmas shopping... A royal snub took place last week during a Royal Albert Hall show featuring **Dusty Springfield** and the presence of **H.R.H. Princess Margaret**. Soon after the start of her show, Dusty made a remark about being "glad to see that royalty isn't confined to the Royal Box." Intended as a comic aside to the largely gay audience, the princess took offense at the remark and left, only to return later in time for the performer's last two numbers.

One of WEA's hottest new acts, **The Pretenders**, will have their debut LP released on Real Records Jan. 4, titled simply "Pretenders." This band is destined to be a top name in the coming decade... Record sales in the UK in the final approach to Christmas are apparently picking up despite recent TV strikes, high prices and the economic climate of recession. A spokesperson for the London based Harlequin record store chain said that business was booming with sales figures way above those for the same period last year.

nick underwood



**GOLD AND SILVER HOOKED** — Capitol Records UK recently hosted a Christmas party for media and record company personnel and the chart group Dr. Hook. During the party Dr. Hook were presented with gold and silver discs for its single, "When You're In Love," which topped the UK singles charts for three weeks. Also presented were silver discs for Dr. Hook's latest album, "Sometimes You Win." Pictured are (l-r) back: John Wolters, Dr. Hook; Bill Francis, Dr. Hook; Willard Henke, Dr. Hook; Rik Elswit, Dr. Hook and Paul Gambaccini, Radio One DJ; and (l-r) front: Ray Sawyer, Ron Hatkine, Dr. Hook and producer Dr. Hook; Carolyn Seeward, Miss UK; Dennis Locorriere, Dr. Hook; Ramon Lopez, managing director, EMI Records UK; and Jance Gartat, Dr. Hook.

## German Rock: Moving Ahead From A Decade Of Progress

(continued from page 95)

Records has signed two acts who have broken in Germany and sold well outside of Germany. Lake is the biggest group, with three LPs released so far that sold over 250,000 units in Germany and more than 400,000 units outside of Germany, with releases in Germany, Austria, Australia, Belgium, Brazil, Canada, USA, the UK and eight other countries.

The other CBS group is the Nina Hagen Band, with only one LP released so far, but the total sales are beyond 400,000 units, of which 260,000 have been sold in Germany and 150,000 outside of Germany, with releases in Germany, the UK, Austria, Belgium, Holland, Japan, Sweden and Switzerland. While Lake sings in English, the Nina Hagen Band sings in German.

EMI, which has limited territorial rights to Scorpions, has sold more than 300,000 LPs of the "Lovedrive" LP in Europe alone, of which 200,000 units are accounted for the German market. Since Scorpions are released in Japan, and just received a gold record there, as well as in the USA through Mercury Records, they are definitely the most successful German hard rock group at this time.

Intercord Records just introduced a new rock act on its progressive Spiegelei label. The group is called Messalla and they have just released their first LP called "Another Sunday Morning." Intercord is promoting this new group aggressively and hopes to break them internationally.

Hansa Records, which has been the most successful independent label in Germany for the last five years, is distributed through Ariola Records, with acts like the now defunct Boney M., Eruption, and Amii

Stewart; and has not yet jumped on the bandwagon of the hard rock scene. However, according to Bruno Wendel, head of promotion and marketing, Hansa is seeing the hard rock music trend as very positive and anticipates the signing of hard rock acts in the very near future.

Metronome Records' Klaus Ebert, head of marketing, is putting great emphasis on this trend, especially since he was the lead singer and guitarist for the first German hard rock group, The Petards, in 1968. Metronome Records has had Jane for one decade now, with nine LPs whose total sales in units are beyond the one million mark. The group has undergone various changes, but has kept its original rock concept in terms of sound and stage presentation. Jane, like Scorpions, are from Hannover in northern Germany and are considered the most original and consistent rock band in the nation.

According to Wiebke Monasterios from RCA's export department, the label has two hard rock acts, Wallenstein and Inga Rumpf. While Wallenstein has been released in all European territories, with a charted single "Charline," the new LP by Inga Rumpf was produced in the USA by Richard T. Bear and was just released in the USA with major support from RCA New York. The record could prove to be a winner for RCA in Europe too.

Inga Rumpf is sort of a legend among the German rock stars, since she has been around since 1965, starting with the City Preachers, becoming the lead singer for Frumpy, later forming Atlantis and now doing her solo thing. A special mention and applause for Inga Rumpf, who hangs in there for so long.

## INTERNATIONAL BESTSELLERS

### Germany

#### TOP TEN 45s

- 1 **Maybe** — Thom Pace — RSO
- 2 **Video Killed The Radio Star** — The Buggles — Island
- 3 **We Don't Talk Anymore** — Cliff Richard — EMI
- 4 **Gimme, Gimme, Gimme (A Man After Midnight)** — ABBA — Polydor
- 5 **Das Lied von Manuel** — Manuel & Pony — Polydor
- 6 **Nachts, wenn alles schlaf** — Howard Carpendale — EMI
- 7 **El Lute** — Boney M — Hansa Int.
- 8 **She's In Love With You** — Suzi Quatro — EMI
- 9 **A Walk In The Park** — Nick Straker Band — Decca
- 10 **Don't Bring Me Down** — Electric Light Orchestra — Jet

#### TOP TEN LPs

- 1 **Traum was Schones** — James Last — Polydor
- 2 **Frei sein** — Peter Maffay — Arcade
- 3 **Eve** — The Alan Parsons Project — Arista
- 4 **Oceans Of Fantasy** — Boney M — Hansa Int.
- 5 **Tusk** — Fleetwood Mac — Warner Bros.
- 6 **Midnight Melody** — Jean Claude Boreilly — K-tel
- 7 **Breakfast In America** — Supertramp — A&M
- 8 **Eyes Of The Universe** — Barclay James Harvest — Polydor
- 9 **Opernmelodien, wie wir sie lieben** — Fischer Chore — Polydor
- 10 **Steppenwolf** — Peter Maffay — Telefunken — Der Musikmarkt

### New Zealand

#### TOP TEN 45s

- 1 **Jezebel** — Jon Stevens — CBS
- 2 **Don't Stop Till You Get Enough** — Michael Jackson — CBS
- 3 **Get Your Love Right** — Jon English — Polydor
- 4 **Tusk** — Fleetwood Mac — WEA
- 5 **Video Killed The Radio Star** — The Buggles — Festival
- 6 **Six Ribbons** — Jon English — Polydor
- 7 **No More Tears** — Donna Summer & Barbra Streisand — Polydor
- 8 **Rise** — Herb Alpert — Festival
- 9 **Please Don't Go** — KC & the Sunshine Band — CBS
- 10 **Lost In Love** — Air Supply — RCA

#### TOP TEN LPs

- 1 **Rod Stewart-Greatest Hits** — Rod Stewart — WEA
- 2 **Bee Bees Greatest** — Bee Gees — Polydor
- 3 **The Roussos Phenomenon** — Demis Roussos — Polydor
- 4 **Nat King Cole 20 Golden Greats** — Nat King Cole — EMI
- 5 **English History** — Jon English — Polydor
- 6 **The Best of Kenny Rogers** — Kenny Rogers — Festival
- 7 **Tusk** — Fleetwood Mac — WEA
- 8 **The Long Run** — The Eagles — WEA
- 9 **Off The Wall** — Michael Jackson — CBS
- 10 **Who Pays The Ferryman** — Yannis Markopoulos — EMI

—Record Publications Ltd.

### Japan

#### TOP TEN 45s

- 1 **Ihojin** — Saki Kubota — CBS/Sony
- 2 **Oyaji No Ichiban Nagayihhi** — Masashi Sada — Free Flight
- 3 **Sachiko** — Hirofumi Banba — Epic/Sony
- 4 **Chokotobani Goyojin** — Southern All Stars — Victor
- 5 **Yosebayiyinoni** — Ito Bin & Happy Blue — Canyon
- 6 **Omae To Futari** — Hiroshi Itsuki — Tokuma
- 7 **Omoide Zake** — Sachiko Kobayashi — Warner/Pioneer
- 8 **Anna** — Kayi Band — Toshiba/EMI
- 9 **My Lady** — Hiromi Goh — CBS/Sony
- 10 **Oyaji No Umi** — Kenkichi Muraki — Phonogram

#### TOP TEN LPs

- 1 **Kishotenketsu** — Chiharu Matsuyama — Canyon
- 2 **Zuyisoroku** — Masashi Sada — Free Flight
- 3 **Okawerinasayai** — Miyuki Nakajima — Canyon
- 4 **Kagirinaki Chosen** — Alice — Toshiba/EMI
- 5 **Greatest Hits, vol. 2** — ABBA — Disco
- 6 **Tabitateba Sokokara Otoko** — Kosetsu Minami — Crown
- 7 **Rainy Wood Ave.** — Yanagi George & Rainy Wood — Tokuma
- 8 **The Long Run** — Eagles — Warner/Pioneer
- 9 **Three And Two** — Oi Course — Warner/Pioneer
- 10 **Gyakuryu** — Go Nagafuchi — Toshiba/EMI

# A & R in the U.K.

## Charisma Records: Independent And Positively English

by Nick Underwood

LONDON — Musical trends, with their fads and cultural spin-offs, may come and go in waves, but ever since the emergence in the early '60s of the Beatles and the Rolling Stones, the United Kingdom has remained a constant source of creative energy. Foreign companies consistently look towards the U.K. to see what's new in many cases using the English market as a gauge to predict which future or present English trends may one day be selling in their own markets.

In the U.K. itself, because of social, economic and political reasons, and not least the eccentric climate alone, new trends always germinate in the streets. One such independent U.K. company that is definitely 'English' from its creative and business stance down to its 'Mad-Hatter'

record label logo is Charisma Records. Renowned for such notables as Genesis, Peter Dinklage and, most recently, Phoenix, Charisma maintains a keen sense of the English market and its potential international effects. In defining trend formulation and perpetuation, Charisma's head of A&R, David Hitchcock, says, "With all trends, it depends upon the nature of the new artist you're hearing, because usually they are a part of the trend themselves. A&R people can dictate here whether or not trends get perpetuated, to a certain extent, especially if A&R people let artists get away with whatever trend they are on, or not. I would like to say we always set trends rather than follow them, but that's an arrogant statement."

### Most Recent Trend

The most recent musical trend to emerge from England and grow elsewhere has been the post-punk/new wave movement. Though it originally captured the English imagination in 1976, it was not until two or three years later that it spread significantly abroad. "The Americans got very put off in the beginning of punk, when punk was at its worst and most blatant. It just didn't relate to the 1970s American kids at all. They are not oppressed and they are very conservative in contrast to what they were doing during the '60s. The American record people are so good at technical production. That was one of the biggest problems selling original English new wave. In the U.S. they just couldn't take the deliberately raw production. The U.S. radio producers didn't want to know. Even the people they eventually liked, like Elvis Costello, Joe Jackson and Nick Lowe, where the production isn't of a technically high standard, but it's good enough for them to accept as a record. Though the major difference between the English new wave bands who made it in America and the ones who haven't, is that the successful people are all songwriters, like Jackson, Costello, and now The Police, as opposed to ideology bands like the Sex Pistols were. The Pistols' records always give one a feeling rather than a song. Broadly speaking, America has always been a song discoverer."

One of Charisma's latest signings, Phoenix, came about partly because of the American barriers of Hi-tech production and reluctant radio programmers. "With our new band Phoenix, they themselves wanted to fit straight into the American AOR market. I wanted to find a band that would go straight onto American playlists. The last place I expect Phoenix to be a hit is in the U.K. The band, the manager and myself are not worried about the U.K. We've tailored Phoenix for America."

Finding and tailoring new original talent to fit specific foreign markets is now a prime concern for most expanding record companies. According to Hitchcock, presently local sources in the U.K. are infinite. "I see about two or three bands a week and my assistant sees about five or six a week. There is no way one can possibly see every new band playing. Even with three of us, we can't see everything in London alone. I've never known there to be so many bands since 1964, when every street had its own Beatles or Rolling Stones. Today the situation is exactly the same as that. And the quality is rising too. The general standards of demo tapes coming in is also very good. Sometimes I'd rather just put out the demo than re-master it, which is something in the future I'm going to be doing. Though, of course, it's very hard to convince the managers that it's the right thing to do, but sometimes there is a magic on demos, whether recorded on an 8-track or 32-track studio, that is very difficult to re-create. It's the magic which happens when bands record their songs for the very first time."

With an abundance of contemporary talent around, Hitchcock asserts that actual discovery of new talent is not the main imperative in A&R work. "Most A&R work is not finding new bands, that is the easy part, the fun bit. The real work of A&R comes later. The hardest thing is to get producers and artists matched harmoniously. A&R is the heart of any record company and one has always to be out there driving people up to become enthusiastic and then following through with the management; making sure the artist is developing correctly; playing the right gigs or enough gigs; and rehearsing them and getting them to write a lot is the main impetus of most A&R work."

The recent recession that has hit the record industry has made many people cite several major internal factors for its causes, not least of all, high retail prices and high royalty rates. From an A&R standpoint, Hitchcock thinks thus, "One of the main causes of the recession is the record prices. The cost of an LP here is just too high and that is caused by high recording budgets and royalty rates. In the early '70s fortunes were spent on over-extravagant studio time; a lack of discipline within the record companies, and much too high royalty rates. And now I think new artists have really suffered from the greed of the major artists and the lack of guts in the record companies for not saying 'no' to ridiculous royalty rates. On a 10% royalty rate, a lot of money can be made, enough to handle all the coke and limos they want. You don't have to go towards 21% and 22%. That's crazy."



**CHARISMATIC GROUPS** — Among the newest wave of U.K. recording groups signed by the Charisma label are Berlin (above) and Darling (below). Berlin and Darling have managed to combine musicianship with energized enthusiasm.



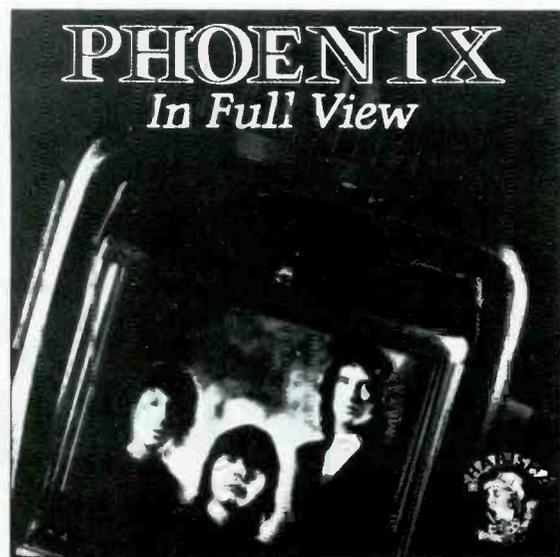
CONTINUOUS PREMIER PERFORMANCES

# PHOENIX

I N F U L L V I E W

Rock & roll—its manifest destiny requires almost endless interpretation. Keeping that in mind, singer, guitarist John Verity, drummer Robert Herritt (both one-time members of Argent), along with guitarist Ray Mininnett have risen to the occasion in the form of PHOENIX. Their debut album for Charisma Records displays the fire and fesh approach of their renaissance—not to mention the additional songwriting and playing talents of such very mentricables as Russ Ballard and Rod Argent.

**This is PHOENIX "In Full View." They're breathing new life into rock & roll. On Charisma Records and Tapes.**



CA-4-2208



# A & R in the U.K.

## Pye Records: Paving A Way Into The New Decade

"The whole trouble with the large majors is that they've become out of control and in many instances have lost touch."

—John House, Pye Records director of A&R

by Nick Underwood

LONDON — The recent recession in the music industry has not only brought about across-the-board budget pruning, but also in some quarters, a radical re-think in business and creative philosophies. As many small independent record companies continue to flourish in the face of recession, a new question currently being asked is, "can the major corporate companies survive along existing conglomerate lines?" At Pye Records, director of A&R John House doesn't think so, and is currently working towards decentralization for this medium-sized British independent company in the '80s. "The whole problem with the large majors is that they've become out of control and in many instances lost touch.

We're going to form separate label identities for each area of music: rock, black music, basic MOR, and for pop and commercial records. There will be an A&R head for each of those units and each label will be responsible for their own bottom line, which on the computer means those labels will have their own accounting codes with their own profit centres and marketing budgets, etc." House is a firm believer in liaison between A&R and promotion teams as one unit. "The new labels have been formed primarily to encourage that. So each new label will have their own promotion/A&R units, and they'll work specifically with and on their own artists."

### International Acts

On a creative level House's ideas are firmly entrenched in a global awareness. "I want long-term international acts. We've got a great track record here for having one-off singles hits right the way through. What we don't have are international acts that we've created. Pye has had them, but they've gone for whatever reasons. Obviously, we still have to maintain short term profits, because we've got to remain in business constantly. We do intend to create acts that are established on a worldwide basis. It has got to be that way in terms of profits. You can't just sell in this market. And I don't care where the talent comes from, if we believe in it as a unit, we'll work it with a vengeance."

Pye's new momentum goes hand-in-hand with not only a move towards decentralization, but also a basic re-think of attitude towards product. "One of the problems in this business is that there are not enough people with any kind of background or experience and feel. Where do you cut your teeth to learn this business? You can't treat it like working on an old car as a garage mechanic would, because you're dealing with people's lives. It's not just three minutes of plastic when you sign an act. You're dealing with people's lives for

the next three to five years, and what you do with those lives. It's a terrific responsibility which more care should be taken over."

Aside from Pye's de-centralization plans, its new international stance and more humanistic approach towards their product, the company will still look closely for local British talent. House outlines some sociological reasons for the constant abundance of talent in the United Kingdom. "Historically we have a tradition for creative literature, theatre, TV, films, and musical talent is probably inherent in our basic nature. But I think rock music is always strong here because unlike other countries in the world who enjoy reasonably high standards of living and education, we still tend to lag behind. As Pete Townshend once said, 'I would have either been a rock 'n' roll star or a thief,' because either way, he was determined to get his share of what's going on. And a lot of that mentality still applies. Frankly, with our educational system and our basic class system in this country, the first person with talent has to really fight. And the kids can see that. For a lot of kids with talent, rock music is the only possible avenue, which also makes a lot of people identify with rock stars so much. The class system also makes for a great deal of aggression on the streets here, and surely rock music is about that."

### New Identity

House's creative and business ideas are now taking shape in his working area of Pye's structure. For the immediate future, this means a change of company name (as yet unnamed) and a radical new label identity for the company in the '80s. Summing up, House says, "Pye has become very aggressive with everything, artists, producers and office teams. The management had a hard ride in the last four months and there has been a court revolution here. Now the management has been re-structured and the rest of the company is set."

blueprint

PROTOTYPES

THE FUTURE STARTS HERE...

FABULOUS  
POODLES

THE  
CROOKS

b.b.gabor

IZABEL FIALKA

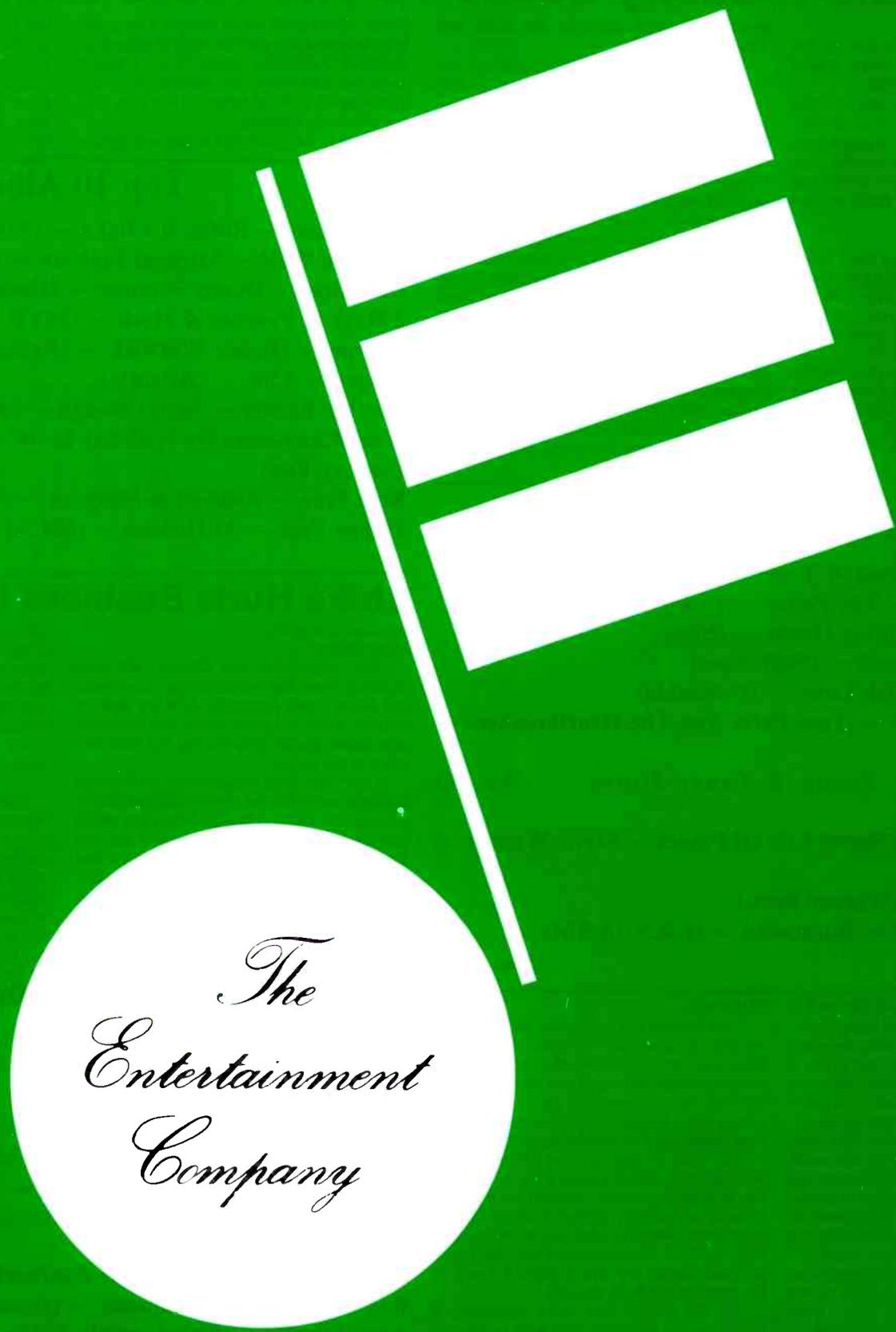


RECORDS  
GROUP

## Top 10 Albums

- The Wall — Pink Floyd — (Columbia)
- Squeezing Out Sparks — Graham Parker And The Rumour — (Arista)
- Tusk — Fleetwood Mac — (Warner Bros.)
- Stateless — Lene Lovich — (Stiff/Epic)
- Quiet Life — Japan — (Quality)
- Carolyne Mas — (Mercury)
- The Wild Places — Duncan Browne — (Sire)
- Slug Line — John Hiatt — (MCA)
- Naked Child — Lee Clayton — (Capitol)
- You're Never Alone With A Schizophrenic — Ian Hunter — (Chrysalis)

—Kirk LaPointe



*The  
Entertainment  
Company*

*Martin Bandier*

*Charles Koppelman*

# YEAR END SUMMARY & PROJECTIONS

## More Mature Industry Looks To The 1980s With Optimism

(continued from page 85)

then will offer new prospects during the coming years, as will the other major development for the '80s — video.

"Video is going through so many ups and downs," says Elektra/Asylum's Smith. "We're years away, but there is a geometric progression of how quickly it is moving. The videodisc will become a reality within the next two or three years, and there will be more programming for it.

### Software

"Artists will make movies of their tours and sell them. There will be so much more software, and software is the key to it all: the more there is available that you can't get any other place, the more the need to buy the hardware.

"I can't imagine a home being built in this country over the next few years without an entertainment center, a large screen television. Look at the hook-up WCI made with American Express. They took a company

enough to have endured the trials and tribulations of 1979.

"I see these six continuing without any dramatic changes in complexion. You might have minor variations where small labels may switch from one to another; but I feel as long as these six give their group of labels that they represent the artistic freedom to continue to create exciting product we will be in good shape."

Essentially in agreement with Droz, Casablanca's Bogart, who fashioned one of the most successful independent labels of the '70s before joining the PolyGram Group of labels, sees the end of independent companies in the short term, but also predicts their return once the industry stabilizes.

"I do see the age of the independent record company ending and beginning," Bogart explains. "I see it fading as we approach 1980, and I see very well why it will spring up again in the future, whether it'll be the very beginning of the '80s or the middle

Smith. "But I think we've still got a long way to go to operating with the kind of efficiency General Dynamics does. Still, I would hope we can delay an infusion into our business of a lot of financial wizards who are efficiency experts.

"There is a rhythm and a give and take in

this business that requires a lot of things to be done on instinct, heart and following your convictions. It would be tragic if we had to operate it like Campbell's Soup or some industry that really deals only in numbers. There are just so many intangibles in our business."

### Top 10 Albums

- Masterjam — Rufus & Chaka — (MCA)
- Off The Wall — Michael Jackson — (Epic)
- Bad Girls — Donna Summer — (Casablanca)
- 2 Hot! — Peaches & Herb — (MVP/Polydor)
- Dionne — Dionne Warwick — (Arista)
- Risque — Chic — (Atlantic)
- We Are Family — Sister Sledge — (Atlantic/Cotillion)
- What Cha Gonna Do With My Lovin' — Stephanie Mills — (20th Century-Fox)
- Stay Free — Ashford & Simpson — (Warner Bros.)
- Happy Feet — Al Hudson — (MCA)

—Cookie Amerson

### Top 10 Albums

- Replicas — Gary Numan & Tubeway Army — (Atco)
- Reggatta De Blanc — The Police — (A&M)
- Fear Of Music — Talking Heads — (Sire)
- Stateless — Lene Lovich — (Stiff/Epic)
- Labour Of Lust — Nick Lowe — (Columbia)
- Damn The Torpedoes — Tom Petty And The Heartbreakers — (Backstreet/MCA)
- Live Rust — Neil Young & Crazy Horse — (Warner Bros./Reprise)
- Journey Through The Secret Life Of Plants — Stevie Wonder — (Tamla/Motown)
- Rickie Lee Jones — (Warner Bros.)
- Singles Going Steady — Buzzcocks — (I.R.S./A&M)

—Marc Cetner

that made a \$6 million profit and sold half of it for \$175 million. That's pretty good financing, but American Express really believes that is the future. I think that in five years, if you ask what is the major profit center of Warner Communications, it has to be cable — more than movies, more than music."

Thus, for the long term, the '80s hold potential for the stabilizing of the domestic market, the exploitation of the international marketplace and the development of video. However, for the short term, it appears to be a period of consolidation, trimming the sails while the industry stabilizes itself.

"We are reduced to six major organizations that probably represent 85% of the total business, give or take 5%," says WEA's Droz. "I think it's fortunate for the industry that the six are financially stable

of the '80s.

"I do believe the age of the independent record company will be upon us again. I think the return policies that some of the record companies have put into effect will put the record business back at a place where it can be profitable, thereby allowing new companies to evolve again."

And that is the crux of the issue — whether the record industry can survive in the overall economic context of the '80s without completely losing itself to its accountants. Records, after all, are entertainment and art, not something that can really prosper under the overly watchful eye of the business school theorist.

"To the extent that we're operating a tighter, more efficient, less frills business, that's a plus," adds Elektra/Asylum's

### Strike Hurts Business In Chicago

(continued from page 9)

mild weather.

"Our business for Christmas was building nicely before the strike," commented Rose, "and hopefully we'll be able to bounce back if it ends soon, but business was down about 20% during the first two days of the strike."

In contrast, Carl Rosenbaum of Flipside Records said that the strike had had no impact on his chain. He noted that ten of his outlets are in the suburbs, which are not serviced by mass transit, and that his two city stores subsist mainly on walk-in trade.

The manager of the Laurie Records unit near Chicago's Loop section said that his store's business had been hurt by the strike in the early part of the week, although trade

had picked up since then. The resumption of some rapid transit service, he said, had been instrumental in the turnaround. While he couldn't estimate how much business had been lost due to the strike, the store manager said, "I think we can make up some of it today, tomorrow and over the weekend."

### Effects Downtown

The downtown location of the Jazz Record Mart, located right next to a subway stop and several bus lines, was also impacted by the strike. "We would have expected more store traffic if not for the strike," commented the store manager. He added that, although his outlet gets some walk-in traffic, it is a specialty store that draws its customers from all over the Chicago area.

### Top 10 Albums

- Reggatta De Blanc — The Police — (A&M)
- Damn The Torpedoes — Tom Petty And The Heartbreakers — (Backstreet/MCA)
- Strange Man, Changed Man — Bram Tchaikovsky — (Polydor)
- Labour Of Lust — Nick Lowe — (Columbia)
- Off The Wall — Michael Jackson — (Epic)
- You're Never Alone With A Schizophrenic — Ian Hunter — (Chrysalis)
- Singles Going Steady — The Buzzcocks — (I.R.S./A&M)
- Bad Girls — Donna Summer — (Casablanca)
- Armed Forces — Elvis Costello & The Attractions — (Columbia)
- Squeezing Out Sparks — Graham Parker And The Rumour — (Arista)

—Michael Glynn

## SOUND VIEWS

(continued from page 22)

noted that, with the advent of home digital playback units, "digital will finally become a household word."

**BIG BAND AUDIOPHILE DISCS** — Canadian based **Umbrella Records**, distributed by Audio-Technica in the U.S., has released an advanced analog pressing of **Rob McConnell & The Boss Brass**. The twenty-two piece big band performs traditional jazz classics by **Charlie Parker**, **Billy Strayhorn** and **Lester Young**. The two record collection also contains contemporized versions of **Cole Porter** and **George Gershwin** tunes, as well as original compositions by Rob McConnell and **Ian McDougal**, one of the band members.

**SUPERDISC DEVELOPMENTS** — **Nautilus Recordings** will release a number of contemporary audiophile discs throughout the winter season. At the CES Show orders will be taken for **Tim Weisberg's** "Tip Of The Weisberg" recorded on the **Soundstream** system, a direct-to-disc of **John Klemmer's** "Straight From The Heart," an audiophile pressing of **Fleetwood Mac's** "Rumours" LP, as well as the **Doobie Brothers' "The Captain And Me."** At the CES show in Las Vegas Nautilus will be sponsoring a "**Superdisc Summit Meeting**". According to **Baxter Boynington** of Nautilus, 53 companies have been invited to participate and the response to date has been very encouraging. The conference is scheduled to take place at Caesar's Palace on Jan. 4 from 3-6 p.m.

mike glynn & dennis garrick

### Racks Urge Label Sensitivity

(continued from page 20)

year in business, and the share of racked records comes to about a billion dollars. Here again, though, we want greater involvement from the manufacturers, we want them to really merchandise to the traffic in the stores — to get them to take advantage of the fact that somebody else is doing the job of getting these people into the stores, and to tempt these people who make 75% of their purchases impulsively.

"Everybody's prognostication is that the retailer is going to pull in his horns for the '80s. While the mass merchandising community is also being cautious, even their

level of caution dictates tremendous growth in terms of square footage for record departments, far in excess of anything that the record retailer can afford."

"While we are not the first area of attack for breaking new records," concluded Dorfman, "we are certainly there to sustain the sales of records that have been broken by either radio or retail. We are not saying that we're all things to all people, but we certainly represent a very important segment of the manufacturers' profitability, and we think that it's time for the manufacturers to become sensitive to our needs."

# GOSPEL

## TOP 20 ALBUMS

### Spiritual

	Weeks On Chart	Chart
<b>1 LOVE ALIVE II</b> WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5735)	12/15	60
<b>2 I DON'T FEEL NOWAYS TIRED</b> REV. JAMES CLEVELAND & SALEM INSPIRATIONAL CHOIR (Savoy 7024)	2	58
<b>3 IT'S A NEW DAY</b> JAMES CLEVELAND & THE SO. CAL. COMMUNITY CHOIR (Savoy SGL 7035)	5	10
<b>4 I'LL BE THINKING OF YOU</b> ANDRE CROUCH (Light LS 5763)	7	6
<b>5 LEGENDARY GENTLEMEN</b> JACKSON SOUTHERNAIRS (Malaco 4362)	6	38
<b>6 AIN'T NO STOPPING US NOW</b> WILLIE JOHNSON AND THE GOSPEL KEYNOTES (Nashboro 27217)	15	4
<b>7 CHANGING TIMES</b> MIGHTY CLOUDS OF JOY (City Lights/Epic JE 35971)	3	28
<b>8 FIRST CLASS GOSPEL</b> THE WILLIAMS BROS. (Tomato TOM 7036G)	10	6
<b>9 LOVE ALIVE</b> WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5686)	9	128
<b>10 PUSH FOR EXCELLENCE</b> VARIOUS ARTISTS (Myrrh MSB 6617)	4	34
<b>11 THE FOUNTAIN OF LIFE JOY CHOIR</b> (Gospel Roots 5034)	8	16
<b>12 TRY JESUS</b> TROY RAMSEY & THE SOUL SEARCHERS (Nashboro 7213)	12	20
<b>13 WHAT A WONDERFUL SAVIOR I'VE FOUND</b> DONALD VAIL & THE VOICES OF DELIVERANCE (Savoy SGL 7025)	13	16
<b>14 EVERYTHING WILL BE ALRIGHT</b> REV. JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 14499)	14	50
<b>15 YOU BRING THE SUN OUT</b> JESSY DIXON (Light LS 5747)	—	2
<b>16 25TH SILVER ANNIVERSARY</b> INSTITUTIONAL RADIO CHOIR (Savoy SGL 7041)	—	2
<b>17 COME LET'S REASON TOGETHER</b> FLORIDA MASS CHOIR (Savoy SGL 7034)	17	28
<b>18 PRAISE THE LORD WITH SINGING</b> THE CONSOLERS (Nashboro 7211)	11	8
<b>19 YOU LIGHT UP MY LIFE</b> REV. ISAAC DOUGLAS (Creed 3090)	19	40
<b>20 FROM THE HEART</b> SHIRLEY CAESAR (Hob HBL 501B)	18	66

### Inspirational

	Weeks On Chart	Chart
<b>1 NEVER THE SAME</b> EVIE TORNUST (Word WSB 8806)	1	28
<b>2 YOU GAVE ME LOVE</b> B.J. THOMAS (Myrrh MSB 6574)	2	20
<b>3 HEED THE CALL</b> THE IMPERIALS (Dayspring DST 4011)	3	34
<b>4 MY FATHER'S EYES</b> AMY GRANT (Myrrh MSB 6825)	4	30
<b>5 NO COMPROMISE</b> KEITH GREEN (Sparrow SPR 1024)	5	56
<b>6 GOT TO TELL SOMEBODY</b> DON FRANCISCO (New Pax NP 33042)	9	6
<b>7 ALL THAT MATTERS</b> DALLAS HOLM & PRAISE (Greentree R 3558)	7	14
<b>8 DALLAS HOLM &amp; PRAISE LIVE</b> (Greentree R3441)	8	58
<b>9 SLOW TRAIN COMING</b> BOB DYLAN (Columbia FC 36120)	6	16
<b>10 MUSIC MACHINE</b> CANDLE (Birdwing BDWG 2004)	10	92
<b>11 HAPPY MAN</b> B.J. THOMAS (Myrrh MSB 6593)	11	68
<b>12 FORGIVEN</b> DON FRANCISCO (New Pax NP 33042)	12	54
<b>13 WE ARE PERSUADED</b> BILL GAITHER TRIO (Word WSB 8829)	13	10
<b>14 HOME WHERE I BELONG</b> B.J. THOMAS (Myrrh MSB 6574)	14	128
<b>15 SOMETIMES ALLELUIA</b> JIMMY SWAGGART (JIM JLP-131)	18	4
<b>16 THE VERY BEST OF THE VERY BEST</b> BILL GAITHER TRIO (Word WSB 8804)	16	58
<b>17 PRAISE III</b> VARIOUS ARTISTS (Maranatha MM 00481)	15	38
<b>18 TOWARD ETERNITY</b> MATTHEW WARD (Sparrow SPR 1014)	20	6
<b>19 COME PRAISE AND BLESS THE LORD</b> THE CONTINENTALS (New Life NL 7926)	17	8
<b>20 RAINBOW'S END</b> RESURRECTION BAND (Star Song SSR 0015)	19	8

## YEAR END SUMMARY & PROJECTIONS

### Gospel Artists Utilizing Media

by Don Cusic

NASHVILLE — The first annual Gospel Music Association's Gospel Music Week, James Cleveland's annual Gospel Music Workshop, the Christian Artists Seminar in Estes Park and the Christian Booksellers Convention all highlighted 1979 in gospel music as that music continued to grow and reach new audiences through records, radio and the concert stage.

In spiritual gospel, Walter Hawkins emerged as the biggest artist as his "Love Alive II" entered the charts at number one and remained there the entire year. On the Inspirational charts, Evie, B.J. Thomas, the Bill Gaither Trio, Dallas Holm all had number one albums to prove themselves the top selling artists in that field.

Gospel Grammy award winners included B.J. Thomas, Mighty Clouds of Joy, Andrae Crouch, the Happy Goodman Family and Larry Hart. There were no Dove Awards held in 1979 due to the shift in months that will be centered on gospel music — from November to March.

#### Gospel On TV

Television discovered gospel music in 1979 as the PBS produced a special hosted

by Tennessee Ernie Ford that drew some of the most impressive ratings ever for that network. Also, the Jimmy Swaggart TV special was filmed at the Opry House and shown in 120 markets.

The National Gospel Radio Seminar, held in May in St. Louis, had the largest number of attendees ever and proved successful in every regard.

Gospel music also made a big splash nationally with a concert at the White House before President and Mrs. Carter — the first time that gospel music had been featured in concert at this forum. Plans were also announced by the GMA to hold a gospel music festival in Israel in December 1980 to spread its boundaries internationally.

The annual National Quartet Convention brought in a record number of attendees in October, 1979 and the GMA announced plans for the 1980 GMA week and Dove Awards for March.

Although the record industry in general was hit by the economic woes of the country, gospel music seemed to have suffered much less, if at all, as it continued record growth and progress in getting out the message in 1979.

### Soul-Shack In Columbia, S.C. Opens Exclusive 'Gospel Room'

by Kurt Dietz

NASHVILLE — Gospel sales are going so well at Soul-Shack in Columbia, S.C., that a separate 1,000-square foot room devoted exclusively to gospel product will soon be opened.

The gospel room will include pre-recorded tapes put together by Soul-Shack to expose new product to the consumers. Singles, tickets for local gospel shows and songbooks will also be available. A tie-in with local gospel radio stations, WOIC and WWDM, for in-store broadcasts on a regular basis is also planned. Soul-Shack is also trying to obtain point of purchase material to enhance consumer awareness of product.

"Spiritual music is on the up-swing, and we are in the hot bed of it," reports Howe Levin of the Soul-Shack in Columbia, adding that 15% to 20% of the chain's sales is generated in the gospel department. Both the young and old are now buying gospel product. Soul-Shack's gospel top

sellers include: Rev. James Cleveland, Tommy Ellison, Walter Hawkins, Mighty Clouds of Joy, The Jackson Southernairs and The Gospel Keynotes.

The grand opening is planned for around the first of next year, and will include top gospel artists as guests. If the idea is as successful as expected, Lou Rosenfeld, owner of the Soul-Shack chain, will expand this idea of a separate gospel room to include his new stores in Savannah, Ga. and Charleston, S.C.

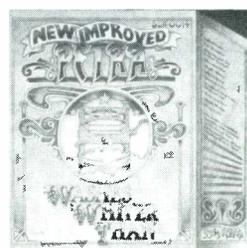
### Sparrow Signs Two

NASHVILLE — Sparrow Records president Billy Ray Hearn has announced the signings of Phil Keaggy and James Vincent to the label. Keaggy, formerly a member of Glass Harp, has worked as a studio guitarist and been featured on recordings by 2nd Chapter of Acts, Honeytree and Paul Clark. His first album is set for spring, 1980. He also signed a writing agreement with Sparrow's publishing company.

## REVIEWS

**SHE'S GONE ON HOME — The Soul Stirrers — Savoy SL-14530 — Producer: Milton Biggum — List: 7.98**

The Soul Stirrers remain as strong today as ever. Musically, they're as smooth and polished as a diamond. James Davis does an excellent job with the lead vocals, sounding much like ex-Soul Stirrer Sam Cooke. Best cuts here include "She's Gone On Home," "He's Been A Shelter For Me," "I Want To See You (In The Rapture)," and "I Want To Go With Him." All in all, an excellent album by a legendary group whose sound remains current.



**WASHES WHITER THAN — Petra — Star Song SSR 0014 — Producer: George Atwell — List: 7.98**

Petra has mellowed their hard rock sound on this album and the result is a much more commercial product than their previous outings. Side one features a lot of acoustic instrumentation and numbers such as "I'm Thankful" and "Why Should The Father Bother" while side two is heavier, featuring "Yahweh Song" and "(Couldn't Find Love) Without You." A big step forward for this group.

**THE DAY THAT NEVER ENDS — Otis Skillings — Tempo R-7238 — Producer: Jesse Peterson & Otis Skillings — List: 7.98**

This concept musical was written and recorded with performances by church groups in mind. Beautifully orchestrated, the story is both sung and narrated with class. Best song here is "He Will Return," which is sung several times in this musical. "New Heaven and Earth" is also very beautiful and moving. Destined to be popular as both an album and a live musical.



**PRAYING SPIRIT — Gloster Williams and Master Control — LA Records LADCP 1952 — Producer: Gloster Williams — List: 7.98**

A powerful, soulful album by Gloster Williams and his group produced and sung well. From the uptempo "Love Lifted Me" and "The Message" to ballads such as "No Cross, No Crown," "Praying Spirit" and "Hold On," the group shows they are in the pocket. The choir on this album lends a full-bodied sound to the production.

# COIN MACHINE

## Mullane Named To Succeed O'Donnell As Top Bally Exec

CHICAGO — Robert E. Mullane, vice president of Bally Manufacturing Corp., has been elected chairman and president of the company. He succeeds William T. O'Donnell, who resigned those positions Dec. 5 in order to expedite the issuance by the New Jersey Casino Control Commission of a temporary casino permit for Bally's Park Place hotel/casino in Atlantic City, N.J.

The appointment of Mullane became effective Dec. 16, when O'Donnell formally stepped aside.

Mullane, 47, is also president of Bally Distributing Company, a wholly owned subsidiary. He has been an officer of Bally Manufacturing Corp. since 1971 when he joined the company as vice president. Later he served as managing director of Bally Continental in Belgium, returning to corporate headquarters in Chicago in 1978 to become president of the distributing company.

O'Donnell, the first and only president and chairman of Bally Manufacturing Corp., announced his resignation in Atlantic City as part of an agreement with the Casino Commission whereby a four-month temporary permit would be issued to the hotel/casino while the Commission continued its review of the application by Bally's Park Place for a permanent license. Bally's Park Place is an 83% owned subsidiary of Bally Manufacturing Corp.

### O'Donnell's Statement

At the time he announced he would voluntarily step aside pending the completion of the review, O'Donnell said:

"More than 65,000 shareholders from all sections of the United States have invested

in Bally Manufacturing Corp. and many others in Bally's Park Place. It is my responsibility to protect as best I can the interests of these shareholders.

"I have accordingly agreed to step aside as chairman and president of Bally Manufacturing Corp. and as chairman of Bally's Park Place in order to help expedite licensing approval for the hotel/casino.

"I am confident that when the New Jersey Division of Gaming completes its review of our license application, the integrity of Bally Manufacturing Corp., Bally's Park Place and myself will be established to the satisfaction of all parties."

O'Donnell began his career with the company after completing his service in the United States Marine Corps in 1946. He was elected president in 1963 after he had organized a group of investors to take over the company when it then faced liquidation by the bank handling the estate of the founder of the original company, Lion Manufacturing Company. In 1977 he was elected by the board of directors to the additional position of chairman.

The new corporation in 1963 took the name, Bally, from an extremely successful pinball game called Ballyhoo, which had been introduced during the depression years of the mid-'30s.

Under O'Donnell's leadership, Bally Manufacturing Corp. became a leading manufacturer of coin-operated gaming and amusement equipment, including pinball games and slot machines.

In 1963, when O'Donnell became chief executive officer, total revenues were \$3.5

(continued on page 108)

## AMOA EXECUTIVE VICE PRESIDENT

## Better Business Practices A Must For Ops, Says Granger

Before joining AMOA in January 1964, Frederick M. Granger was executive director of Advertising Specialty Guild International, a Chicago-based trade organization. During his seven years with the group, he was responsible for arranging two conventions per year. While this experience and previous association affiliations embellished his professional career, the early seeds were sown during his years in the military service.

As a naval officer in World War II he served aboard ship in the Pacific theater, was in the executive office of the Secretary of the Navy in Washington and, for two years was a member of the U.S. Navy Command in London. He also served on the Admiral's staff as public relations officer and during this period was assigned to cover the memorable Berlin Airlift. As a U.S. Foreign Service Officer, Granger spent some time in Luxembourg as an advisor to American Ambassador Perle Mesta on personnel press relations.

In the summer of 1948, while on temporary assignment with the U.S. Naval Academy summer training cruise to Europe, he met Maria Sancia of Portugal, the lovely woman who was to become Mrs. Granger four years later. After their marriage they moved to Alexandria, Va. and subsequently in Chicago; however, as Granger mentioned, the couple frequently visits relatives in Portugal since they actually have more family members out there than in the States.

Although too modest to admit it, Fred Granger's presence in AMOA has contributed immensely to the growth, success and international recognition of the national trade association and its annual



Fred Granger

convention. As executive vice president of AMOA he has been a guiding force in solidifying the structure of the association, increasing its membership ranks and establishing productive new programs and services for members. Total membership in AMOA now stands at 1,450, which is about double what it was eight years ago.

The association's 1979 convention was the most successful in AMOA's 31 year history, attributable largely to the quality of product shown, according to Granger. "Coin machine manufacturers have made tremendous advancements in the field of electronic technology, as evidenced by the outstanding equipment displayed at the convention," he said, "and in keeping pace with these developments AMOA planned accordingly. The 1979 exposition was our most successful in every respect."

At the conclusion of the show each year AMOA sends out questionnaires to deter-

(continued on page 107)



QUITE A PLAYER — A major highlight of this year's AMOA Expo was Gottlieb's "The Incredible Hulk" pingame. In the above photo, a life-size Hulk is captured trying his skill on the factory's new model.

## 1979: The Year In Review

### January

The annual ATE convention is held in London, amidst such adversities as transportation strikes, bad weather and uncomfortable environs. U.S. participants hailed the show but complained about conditions . . . Williams unveils "Pokerino," its second wide-body pin . . . The new Copyright Law is in effect and AMOA accelerates its campaign against the location list regulation . . . "Pompeii" shuffle alley is

released by Williams . . . Stern appoints Godwin to distribute its line in Arkansas . . . Bally Mfg. Corp. and Playboy Enterprises launch major promo campaign for "Playboy" pin . . . Universe Affiliated Int'l expands its facilities in Roselle, N.J. . . . "Blue Note" single-player is released by Gottlieb . . . Bally-Midway co-sponsor regional school program . . . Blizzard of '79 in Chicago puts business and industry at a

(continued on page 107)

## THE JUKE BOX PROGRAMMER

### TOP NEW POP SINGLES

1. MESSAGE IN A BOTTLE THE POLICE (A&M 2190)
2. LAST TRAIN TO LONDON ELECTRIC LIGHT ORCHESTRA (Jet/CBS ZS9 5067)
3. DIRTY WATER THE INMATES (Polydor PD 2032)
4. SARA FLEETWOOD MAC (Warner Bros WBS 49150)
5. WHY ME STYX (A&M 2206)
6. VOLCANO JIMMY BUFFETT (MCA 41161)
7. FOOL IN THE RAIN LED ZEPPELIN (Swan Song/Atlantic SS 71003)
8. CRAZY LITTLE THING CALLED LOVE QUEEN (Elektra E-46579)
9. CAN WE STILL BE FRIENDS ROBERT PALMER (Island IS 49137)
10. I DON'T WANT TO TALK ABOUT IT ROD STEWART (Warner Bros WBS 49138)

### TOP NEW COUNTRY SINGLES

1. MISTY MORNING RAIN RAY PRICE (Monument 45-290)
2. LOVE ME OVER AGAIN DON WILLIAMS (MCA 41155)
3. I'LL BE COMING BACK FOR MORE T.G. SHEPPARD (Warner Bros WBS 49110)
4. SUGAR FOOT RAG JERRY REED (RCA PB-11764)
5. LEAVING LOUISIANA IN THE BROAD DAYLIGHT OAK RIDGE BOYS (MCA 41154)
6. BACK TO BACK JEANNE PRUETT (IBC/IBC 0005)
7. YOUR OLD COLD SHOULDER CRYSTAL GAYLE (United Artists UA-X1329-Y)
8. THE SHUFFLE SONG MARGO SMITH (Warner Bros WBS 49109)
9. YEARS BARBARA MANDRELL (MCA 41162)
10. BABY YOU'RE SOMETHING JOHN CONLEE (MCA 41163)

### TOP NEW R & B SINGLES

1. TIT FOR TAT BOBBY BLAND (MCA 41140)
2. PULL MY STRINGS LAKESIDE (Solar/RCA JH-11746)
3. STEPPIN' GAP BAND (Mercury 76021)
4. FOREVER MINE O'JAYS (Phila Int'l/CBS ZS9 3726)
5. BE WITH ME TYRONE DAVIS (Columbia 1-11128)
6. DON'T TAKE IT AWAY WAR (MCA 41158)
7. THE SWEETEST PAIN DEXTER WANSEL (Phila Int'l/CBS ZS9 3724)
8. ROTATION HERB ALPERT (A&M 2202)
9. WONDERLAND COMMODORES (Motown M1479F)
10. MY FEET KEEP DANCING CHIC (Atlantic 3638)

### TOP NEW DISCO SINGLES

1. WEAR IT OUT STARGARD (Warner Bros WBS 49066)
2. HAVEN'T YOU HEARD PATRICE RUSHEN (Elektra E-4655L)
3. MONEY FLYING LIZARDS (Virgin/Atlantic VA67003)
4. JUMP THE GUN THREE DEGREES (Ariola 7776)
5. FAN THE FIRE EUGENE RECORD (Warner Bros WBS 49126)

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# COIN MACHINE

## Coin Machine Industry 1979: Midwest Year End Summary

by Frank Manners

CHICAGO — When you ask, "What kind of year was 1979 in the coin business?" you're asking several questions, among them: Financial — how were collections and did the dollar coin influence them? Technological — what was the quality of the equipment? Musical — how did operators react to jukebox location listings and royalty taxes? Prophetic — if this be '79, then what lies ahead in the '80s?

Collections in the midwest? According to operator consensus there's good news and there's bad news. The good news: collections are up. The bad news: so's overhead. In other words, higher grosses but less profit. The business reflects the same pernicious wage-price spiral afflicting the general economy. The street operator complained that "1979 was not much better than 1978." As one told us, "I used to pay my distributor's bills in 30 days; now it takes 90."

To the street operator the business is a competitive jungle. This does not mean profits have vanished, only that the gravy days when pins were first legalized in Chicago appear to be over. On the other hand, the midwest arcade operator has fared better. The economic crunch hurt, but unlike the street operator, he did not have to split his collections with the location. In addition, many high earning games were specifically designed for arcades and not the street; for example, Allied Leisure's "Clay Champ," Exidy's "Star Fire," and the plethora of new wide body pinballs. Nevertheless arcade operators expressed fear that rising equipment costs will swallow a large chunk of their profits. One suburban arcade operator moaned, "The game has got to make \$100 or more per week to be worth it." Inflationary prices have made blockbuster machines a necessity rather than a luxury.

### No Panacea

Some operators wishfully expected the new dollar coin to boost collections but this hasn't been the case thusfar. Manufacturer promotions have been ineffective and operators reported that in some instances locations even requested the dollar slot be blocked or converted to another quarter



**THE WINNER** — Mike Webb of Dunwoody, Ga. won first prize, a Bally "Kiss" pinball machine, in the national contest launched by the factory and the famous rock group this past summer as a promotional tie-in with the release of the Kiss pingame. Contestants by the thousands entered photographs of themselves, made up and costumed as their favorite Kiss member posing alongside the Kiss game.

chute. The only operators who did profit from the dollar coin are those who promoted it by giving the locations Susan B. Anthony dollars to make change. The future of the dollar coin remains clouded. Until the general public (operators included) overcomes its inherent aversion to it, the coin will be useless.

Any healthy collections the operator

owed primarily to the quality of the new equipment. Several griped that the equipment came out too fast and the threat of competition pressured them into buying; all protested the high prices, but most complimented manufacturers on the earning power of their games. The machine singled out for the greatest praise was, obviously, Midway's "Space Invaders." It was the

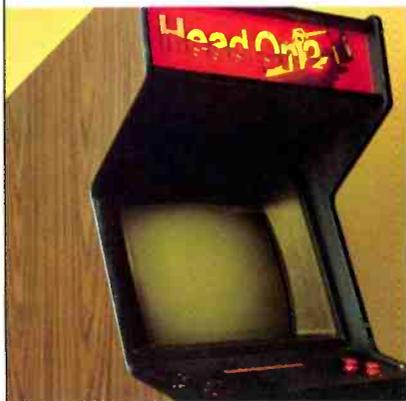
dream game: relatively inexpensive, required little maintenance, made money, and displayed a longevity formerly reserved for pinballs. It saved many street operators. Previously, taverns, restaurants and 7-Elevens were the purview of pins, but Space Invaders dared to tread where videos were once reluctant to go.

(continued on page 108)

# IT'S A WHOLE NEW GAME FOR '80.

## HEAD-ON 2™

is the new driving force in video games today. All the action is in brilliant, attention-getting color. And Gremlin's built-in MultiPhase™ keeps the challenge in HEAD-ON 2 — players will need lots of skill to escape cars coming from two directions at once! You can't beat HEAD-ON 2 for fast-paced video thrills. Or bigger replay profits!



## DEEP SCAN™

scores a direct hit for new video excitement. This colorful new game features a thrilling array of authentic sounds. The realistic ping of sonar. Explosions of depth charges and mines. A warning claxon. And more. There's even a View Port to help players plan shots. While Gremlin's MultiPhase™ keeps DEEP SCAN a constant challenge.



## INVINCO™

is the new battle game that involves your players in action-packed video fun. All the action is in bright, thrilling colors. Realistic sounds add to the excitement with every shot and every enemy warrior hit. And built-in MultiPhase™ keeps INVINCO a constant test of speed and coordination.



# COIN MACHINE

## AMOA's Granger Interviewed

(continued from page 104)

mine the trade's reactions, pro and con. This year's results were decidedly positive, indicating that the majority of participants were both satisfied and, as one individual commented, "delighted" with the show. While this feedback was most gratifying Granger did stress that the association takes every response very seriously and fully investigates any complaints that are

registered and takes into consideration whatever suggestions are made. "Each year we try to improve the show and I think the results are proof of this," he stated.

The 1980 and 1981 conventions will both be held at the Conrad Hilton Hotel in Chicago. In 1982, however, AMOA Expo will move to Las Vegas at Caesar's Palace. Likewise, the 1983 convention has also

(continued on page 112)

## 1979: The Year In Review

(continued from page 104)

near standstill.

### February

**Ben Chicofsky** exits MAA and plans International Coin Machine Trade Show in New York ... Atari begins accepting orders for "Hercules," the "world's largest pinball machine" ... Game Plan moves to larger facilities in Addison, Ill. ... "Dracula" is

released by Stern ... Irving Kay Co. premieres "Lion's Head" coin-op pool table ... Gottlieb bows "Solar Ride" 4-player ... John Walsh forms Intermark Industries in Phoenix ... Industry pioneer **Harry Williams** joins Stern Electronics, Inc. in Chicago ... Game Plan establishes European branch ... Valley markets "Spectra IV," the noted pool table manufacturer's first pinball product ... Arcade operators announce plans for establishing a national association ... Atari appoints Quentin Flynn, Ltd. as distrib for Ireland ... Midway's "Space Invaders" is the talk of the trade and in full gear towards becoming the "game of the year."

### March

OTX, Inc. and TJM Corp. announce merger ... SCCOA state convention attracts 200 ops ... Two for one stock split announced by Bally ... Atari expands its PCB facility ... Exidy reports heavy action with "Star Fire" ... **Paul Jacobs** resigns as president of Meadows ... Noted distributor **Phil Moss**, his son **Mark** and sales manager **John Nix** are killed in a plane crash ... Williams releases "Flash," which went on to become a top seller of the year ... Mondial acquires half interest in A B Dannemans Automater of Sweden ... "Starhawk" is released by Cinematronics ... AMOA plans to appeal high court's decision upholding location list regulation ... "Ripchord" is released by Exidy ... Industry mourns the death of **Nate Gottlieb**, brother of the factory's late founder ... Washington announces July release of the new Susan B. Anthony dollar coin ... "Video Pinball" is released by Atari ... Shaffer Distg. of Ohio celebrates its 50th year in business ... Vectorbeam releases "Speed Freak" ... **Vincent Francischetti** appointed general manager-vending at Atlas Music Co. ... Mondial expands its Springfield, N.J. branch ... **Walter Koelbl**, longtime salesman at S. L. London, dies at the age of 56 ... **Joe Klykun**, a salesman at Atlas Music Co. for many years, dies ... AMOA Notre Dame Seminar is a big success at O'Hare Hilton in Chicago.

(continued on page 113)

**AND GREMLIN'S SIX NEW VIDEO GAMES CAN MAKE IT YOUR BEST YEAR YET!**

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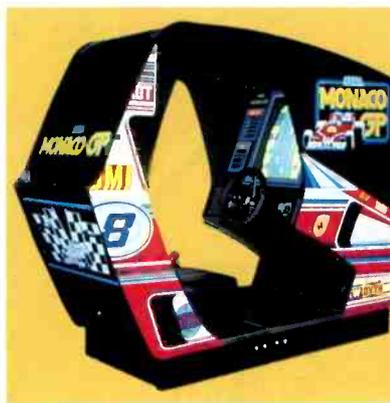
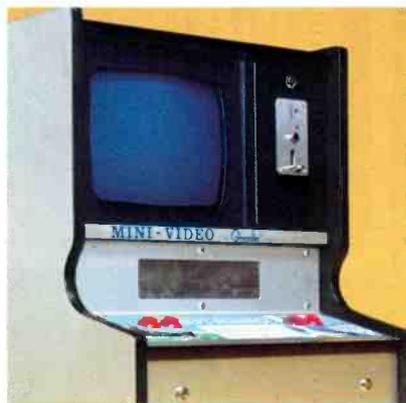
gives you two great Gremlin games in one machine. You can combine HEAD-ON or HEAD-ON 2 with either DEEP SCAN or INVINCO. Or combine DEEP SCAN and INVINCO for an unbeatable duo. Putting two games together like this gives you double profit potential. And another reason why it's a whole new game for '80 with Gremlin.

### MINI-VIDEO™

gives you all the color, sounds and excitement of big machine games in a compact, space-saving package. Measuring only 22" x 21" x 20", MINI-VIDEO can be supplied with most Gremlin games. And you can change games as easily as pulling out one game drawer and sliding in another.

### MONACO GP™

is the hottest new racing game on the amusement circuit! For total player involvement it's got full stereo sound. Full color action. A tricky, thrill-packed race course. Realistic racing sounds, too. Even a full complement of driver controls and working instrument gauges! And the new ranking display is sure to excite your players' competitive spirit, for replays you count on. For more information on these and other Gremlin games, contact your nearest Gremlin Distributor or call (714) 277-8700.



**VIDEO KING** — In a year of ups and downs, Midway's fantastically successful "Space Invaders" could always be counted on to boost location profits.

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# COIN MACHINE

## Bally Corp. Appoints Mullane To Succeed O'Connell

(continued from page 104)

million and earnings were under \$100,000. In 1978, revenues had increased to \$312.5 million and earnings to \$31.7 million. In the first nine months of the current year, the corporation reported record revenues, earnings and earnings per share.

In accepting the new positions, Mullane paid tribute to O'Donnell's unique contributions to the success achieved by Bally Manufacturing Corp.

"Bill O'Donnell has provided the leadership, the motivation and the skills that has made this company one of the finest in the world," Mullane said.

"The executive talent he has recruited and trained and the other professionals and technicians who have joined Bally over the years offer an assurance that the Bally Manufacturing Corp. will continue to grow and to prosper.

"I am confident that a permanent casino

license will be granted in New Jersey, just as a permanent license was granted to Bally by the Nevada authorities."

Mullane attended Georgetown University and graduated from Xavier University in Cincinnati in 1954. In 1956 he graduated from Harvard Business School.

He began his career as a trainee in Chicago for Wilson and Company in 1956. In 1959 he joined Bache and Company in Chicago.

## '79 Coin Machine Midwest Summary And Wrap-Up

(continued from page 106)

Space Invaders tended to overshadow other substantial money-makers. 1979 was also the year of the wide body pin. This product eventually expanded the delicious possibilities of pinball. "Superman," "Paragon," "Genie," "Stellar Wars" were all winners. The standard pin had a bright year, too: "Kiss," "Playboy," "Flash," "Meteor," "Sharpshooter," to name a few. And the brilliance of Space Invaders was complemented by videos like "Football," "Basketball," "Lunar Lander," "Star Hawk," "Crash," "Star Fire" and "Head On." The equipment cost much, but it undeniably made money.

### Jukeboxes

Music did not have the year games did. Business sagged and government agencies stirred the already turbulent waters with tribunals and royalty fees. A minority of operators complied with the government regulations; most were blatantly upset. They resented the location list ruling as an invasion of privacy and the taxes as another gouge. One vocal Chicago operator said, "Our locations are none of their business" and expressed resentment that payment must be made by cashier's check rather than by personal check. "If they keep raising the license and royalty fees it will only drive the boxes off the streets." A second Chicago operator saw a solution to the predicament: "We need a strong music association. When we had one years ago, we could fight back, but now we're weak. They're encroaching on our property. We pay for the record and now we must pay to play it. On top of it we have to keep books for them." It's a shame that music operators are in such straits because, as one street operator put it, "Music is the best investment. You can keep the same box in a spot for five years. Pinballs you have to rotate every three months."

After the dramatic highs and lows of 1979, most operators do not feel adventurous enough to forecast the '80s. The pessimists, flogged by high prices and soaring overhead, responded apprehensively. "Why should things be better?" However, optimists, placing their hopes in imaginative solid state technology, were not silent: "If you're not an optimist about the business you shouldn't be in it. You only need the right games to get people's money. Before Space Invaders, we were just dragging along." Let's all join hands then and pray for another Space Invaders.



The 'Five Liner' Money Machine

# Money plan for 1980 by Game Plan.

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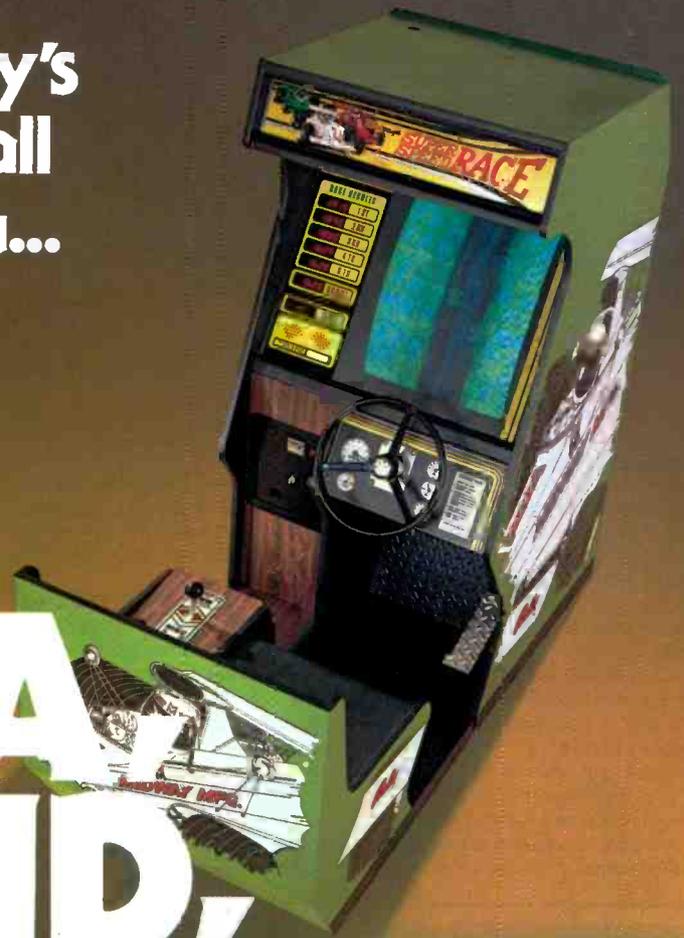


**ON CAMERA** — Midway's sales director Larry Berke (r) and service manager Andy Duca cut quite a figure at a recent industry trade show when they donned "Space Invaders" T-shirts to pose with the machine — and made for a big attraction in the Bally Group exhibit.



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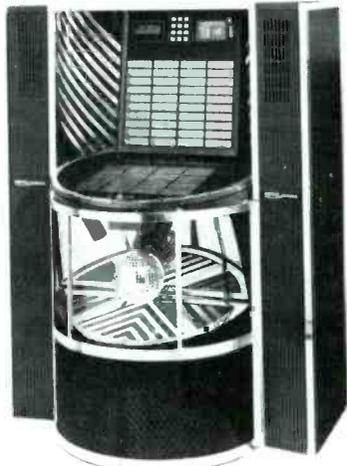
# COIN MACHINE

## 'Phoenix' Headlines The New Seeburg Phonograph Lineup In 1980

CHICAGO — The new Seeburg "Phoenix" 160-selection phonograph, along with the Seeburg Satellite Music Programmer, a newly designed 50-PS illuminated speaker and the microcomputerized 100-selection "Aurora" phonograph were among the new products showcased by Seeburg Corporation at the recent AMOA convention.

A combination of superior visual and technical elements enhance the Phoenix, which is the factory's "headliner" model. It is designed with back-lighted graphics, silvered chrome and a revolving mirrored sphere of cascading lights. All play features such as the 8-digit illuminated microcomputer display panel, 10-button electronic digital selector, coin slot, dollar bill validator accessory and title display are conveniently contained in the Phoenix Customer Play Theater. The display panel reveals to the patron the record selected, the amount of credits acquired for future play and the number of the record being played. In the event of an erroneous selection an illuminated "error" display signals that a re-selection must be made.

"Not only has the marvels of Seeburg microcomputerization improved communications between the phonograph and the music buying customer at the location, but it has afforded many advantages to the operator as well," commented John T. Chapin, Seeburg president. "The Seeburg Phoenix features our exclusive operator oriented CPA Microcomputer Memory Bank. It's an entirely new system that offers a visual reportage of complete money and record audit in a matter of seconds. Here



'Phoenix'

are features designed basically for the operator; features that will truly become important assets to the economics of his business."

### Memory Bank Features

The Seeburg CPA Microcomputer Memory Bank allows the operator to determine the exact amount of money deposited since the last collection check, the cumulative amount of money deposited since the date of the phonograph's installation and the exact number of each denomination of coins (including the SBA dollar coin) and dollar bills deposited during the collection period. Each of these

(continued on page 113)

## Gottlieb Schedules Delivery Of New 'Buck Rogers' 4-Player Pingame

CHICAGO — Among the attractions in the Gottlieb exhibit at the recent AMOA convention was the new "Buck Rogers" 4-player pinball machine, which has been scheduled for upcoming delivery by the factory.

"Buck Rogers" is one of those rare games that catches fire from the day it first hits a location," commented Alvin Gottlieb, executive vice president. "It's a game that responds immediately and accurately to good shooting and appeals at once to both expert and casual players."

In addition to its attractive visual characteristics the new model offers numerous scoring features including the bonus multiplier which highlights many classic Gottlieb games. The major key to bonus and the focal point of the game is the top-center captive ball/Vari-target. When a player flips the ball skillfully, generating enough velocity to slam the captive ball/Vari-target to the top in one shot, lower yellow drop targets lite for multiplier and also light extra ball rollover.

Completing the red drop targets scores 10,000 points and resets the targets for repeat action. When a player gets all the B-U-C-K rollovers, the red drop target banks reset lighting "special"; completing all yellow drop targets increases the bonus multiplier or scores 5,000 points if the multiplier is at 5X.

The new Gottlieb Multi-Mode arcade and musical sounds are also featured in the game to build excitement and tension as play progresses.

"The success of the Buck Rogers movie,



'Buck Rogers'

comic strip and new television series makes it a natural subject for a theme game," according to Alvin Gottlieb, "and the crowds that waited to play it at the recent AMOA show for-tell the success it will have on location when we start to ship the game to distributors in January, 1980."

To All Our Industry Friends: Thanks for a Great '79. We're looking forward to an even better year in '80.



Fred McCord, Lila Zinter, Stan Jarocki & Dave Morofski



Mr. B. Leah & Ira



Tom Nieman, Hally, Steve, Dave Sogn



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Roth Novelty Comp., 333 North Pennsylvania Ave., Wilkes-Barre, Pa 18701  
Southern Music Comp., 503 West Central Blvd., Orlando, Florida  
Central Distributing Co., 3814 Farnam Str, Omaha, Nebr. 68131  
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# COIN MACHINE

Industry Surveys Report



## ATARI GAMES SCORE TOP OVERALL EARNINGS HONORS IN 1979

- Replay Magazine, Play Meter Magazine

### Atari leads industry in total earning power.

The latest results of nationwide annual surveys of amusement machine operators by Play Meter Magazine and Replay Magazine each show four Atari video games in their top ten profit poll.

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## Better Business Practices A Must For Ops, Says Granger

(continued from page 107)

been scheduled outside of Chicago, namely New Orleans, with the Rivergate housing the exhibits and the New Orleans Hilton as the headquarters hotel.

How has the trade reacted to the moves in '82 and '83? Although it's a little early to tell and formal announcement of the New Orleans site has not been made as yet, response thusfar has been generally favorable, according to Granger. "It's been many years since the convention was held outside of the city of Chicago so we feel that a move at this point will be a refreshing change for everyone. We are very optimistic about the outcome to both of these conventions."

Granger indicated that the association does plan to return to Chicago for the 1984 convention, pending the completion of the new Hilton. He pointed out that Expo is rapidly outgrowing the present Conrad Hilton facilities.

Since we are entering a new year, and a new decade, **Cash Box** asked Fred Granger for his comments on the future of AMOA and what lies ahead in 1980.

"So far as the future of the association is concerned, and I believe we have built up a very successful association, I think it will continue to prosper as long as it has wise and balanced leadership — and this we have. Just as in any other business, unwise policies and mismanagement can create problems, so the future depends largely on the elected officials. In 1980 AMOA will be concentrating on the legal and legislative campaign relative to the location list regulation of the Copyright Law and the CRT rate review which is expected early in the year," he said. "We anticipate this will be a long and costly battle and AMOA will need the full support of the membership and the industry."

With the annual exposition getting bigger every year the association will have to make an earlier start in preparations for the 1980 convention, as Granger noted. "We find that we are spending more time each year,

and starting well in advance, to prepare for the convention because it has grown so significantly. At this point we have already received requests from exhibitors for additional space. Actually, we're beginning to outgrow the facilities of the Conrad Hilton."

Plans for Expo '80 will be detailed at the April 10-12 midyear board meeting, which will be held at the Hilton Palacio Del Rio in San Antonio, Tex., he added.

During his tenure with the national association Fred Granger has maintained close ties with state associations and has accompanied many an AMOA president to the various annual state group meetings across the country, serving as guest speaker on numerous occasions. Has he noticed any change in the role of the operator?

"I think today's operator is becoming more astute in his business practices and more efficient in maintaining company books and records," he observed. While noting the current "era of spiraling inflation" Granger added that "many operators are waking up to the fact that they are not making as much money as they did in the past. With the high cost of operating," he said, "there is a greater awareness of the need for improving their business practices."

Since a prime function of AMOA is to "provide services to the membership," according to Granger, the association is "constantly on the alert, now more so than in the past, for new meaningful services that will benefit the operator and contribute to the improvement of his business." The Notre Dame Seminar is a good example, he pointed out, and in the months to come AMOA will place an even greater emphasis on educational services. In addition, he suggested that manuals be prepared for disbursement to the membership, covering such subjects as route administration and games operation. "I think we have enough talent in the industry to accomplish this and I believe we will receive full cooperation from everyone."

## Thrills And Excitement Abound In Midway's 'Super Speed Race' Video

CHICAGO — "Super Speed Race" is a full color video driving game with realistic excitement that challenges the player, noted by Stan Jarocki, director of marketing at Midway Manufacturing Co. "It's a fast action thriller that puts you in the driver's seat for super play," he added. The model has a large 23 inch monitor which features a spectrum of vivid hues displaying the fast moving track side, color race cars, driving lanes, et al.

The game action begins as the player sits behind the wheel, shifts into low gear, steps on the gas and moves the racer onto the speedway into low gear, taking care to enter the track without being hit by other cars on the raceway. A shift to high increases the speed and the scoring but the player must use skill to maneuver and pass up other cars without a mishap since going off the road, hitting or being hit by another car creates a thundering "crash" sound. If this occurs the player is returned to the "pit stop" and must start out once more. For added challenge a portion of the track consists of icy patches and oil slicks.

### Player Incentive

As an incentive to invite competition the top five scores are permanently displayed on the "Race Result" scoreboard. Extended play and game time are adjustable.

Super Speed Race consists of a seat unit along with the cabinet and the entire com-



'Super Speed Race'

bination measures 63 inches high, 64 inches deep and 29 inches wide. It is available through Midway's distributor network.

# COIN MACHINE

## 1979: The Year In Review

(continued from page 107)

### April

AMOA launches fundraising campaign for legal battle against location list regulation... **Paul Jacobs** becomes president of Vectorbeam... "Star Trip" sit-down pingame is unveiled by Game Plan... New Jersey state association is re-organized... NAMA holds record '79 Western Convention in San Francisco... **Chuck Milhem** is named president of The Valley Company... Atari markets "Superman" pin... "Count Down" is released by Gottlieb... Loewen America relocates to larger facilities in Franklin Park, Ill... The Bally Northeast Syracuse branch moves to larger quarters... Midway releases cocktail table model of its historic "Space Invaders"... "Star Trek" is released by Bally... AMOA annual board meeting is held in Orlando, Fla... Bally Northeast-Dedham remodels and expands its premises... Eastern trade is hard hit by national truckers strike... Atari reissues "Night Driver," "Sprint 2" and "Superbug"... Illinois ops face possible license fee increase.

### May

**Stan Levin** joins Game Plan as national sales manager... Gremlin debuts "Head On" (first multiphase game) and "Gee Bee"... Stern announces new toll free number... Pin tourney for handicapped is held in Pittsburgh... "Space Invaders" as a 45 rpm disco record is released in Japan... Gremlin/Sega hold first national distribs meeting; new game concept, service policy, top agenda... "Blue Shark" is released by Midway... MAA of New York celebrates 41st anniversary, holds annual convention in Swan Lake... **Ward Ellis** and **Bob Prinzing** promoted at Williams... Williams debuts front end programming on its pin line... Atari introduces "Basketball"... Williams adds to foreign distrib network... **Harry Hoffman**, president of General Vending in Baltimore, dies at the age of 75... United "Taurus" shuffle is released by Williams... First International Coin Machine Trade Show is held at New York's Statler Hilton, produced by **Ben Chicofsky**.

### June

"Stellar Wars" wide-body pin is released by Williams... Gas crisis effects coinbiz in some areas of the country... Bally forms Pinball Division, announces executive lineup... New warranty plan premiered by Williams... Stern introduces "Hot Hand" pin... AMOA establishes Legal Action Fund to raise money in its campaign against CRT's location list regulation and enlists industry support... Bally Northeast opens branch office in Albany... Ocean City (Maryland) arcade ops form associa-



**TALKING PINBALL** — Williams Electronics unveiled the first talking pinball game, "Gorgar," at the recent AMOA Expo in Chicago. Shown with the new model are (l-r): Miss Gorgar and Williams exec Ron Crouse.

## 'Phoenix' Headlines New Seeburg Line

(continued from page 110)

phases is performed in a matter of seconds and visually displayed by the simple pressing of a button.

The system also shows the number of selections made by the patron, the number of selections played by the phonograph, the number of free credits and the 15 least played records in numerical order. Other advantages include the Continuous Free Play Mode, designed for testing and ser-

vice purposes; and the Continuous Free Credit Mode, for use in testing or when the phonograph is in a non-coin or rental situation.

The 10-button digital selector on the Phoenix permits music selections to be made with ease, since only three digit numbers are used and the selector operates electronically. Also outstanding on this model is Seeburg's All Coin Accumulator.



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Season's  
Greetings

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**Bally**

## 1979: The Year In Review

(continued from page 113)

Cinematronics buys Vectorbeam plant and patent rights ... Gottlieb debuts "Pinball Pool."

### July

Bally premieres new coin chute to accommodate Susan B. Anthony dollar ... Vet operator **Orma Johnson Mohr** of Rock Island, Ill. sells her route and retires from coinbiz ... "Kiss" is unveiled by Bally ... AMOA announces that a state association conference will be held, for the first time, during Expo '79 ... **Sonny Lomborg**, longtime member of the coin machine industry, dies at the age of 61 ... Rock-Ola releases "Max" compact 160-selection phono ... "18 Wheeler" is introduced by Midway ... Nu Look Products relocates from Philadelphia to Hollywood, Fla. ... Exidy releases "Crash" ... National "Kiss" promo campaign is announced by Bally ... C. A. Robinson of Los Angeles receives plaques from Bally and Midway for "outstanding sales performance" ... Sandler Vending of Minneapolis hosts highly successful profit seminar.

### August

Washburne, a Chicago vocational training school, adds training course for coinbiz mechanics to its curriculum ... First "accent on achievement" conference is hosted by Williams ... "Barrier" is released by Vectorbeam ... **Bob Griffith**, vice president of Cleveland Coin Int'l, dies at the age of 55 ... **James J. Hughes** is appointed president of Xcor Int'l ... **Frank Sola** joins Belam Florida Corp. ... "Totem" is released by Gottlieb ... **Jerry Becker** joins Philip Moss & Co. in Kansas City office ... Loewen America adds distrib to its U.S. network ... Susie dollar promo is launched by Bally ... Stern introduces "Magic" pin.

### September

Rowe-Memphis is appointed a Kaye distributor ... Hastings Dist. of Milwaukee moves to new facilities ... North Dakota ops form state association ... "Tri Zone" is released by Williams ... Rock-Ola sponsors microprocessor service training program ... **Robert T. Bloomberg** is named board chairman and chief executive officer of Vendo Company ... Empire hosts grand opening of new Michigan facilities ... Atari revamps sales force ... Taito America Corp. establishes manufacturing and administrative facilities in Elk Grove Village, Ill. ... Seeburg holds national distrib meeting to premier new phono line. **Bill Adair** announces his retirement as president of the company. **John Chaplin** is named Seeburg president ... "Lunar Lander" is introduced by Atari ... Williams announces commencement of full production of "Stellar Wars" wide body pin ... **Carol Kantor** establishes Business Builders marketing agency in Cupertino, Calif. ... Game Plan hosts its first national distrib meeting in Chicago.

### October

Gottlieb releases "Genie," its first wide body pin ... AMOA expands annual Jukebox Awards pool to 15 categories ... "Meteor" is launched by Stern with heavy promo campaign ... Atari premieres 4-player "Football" ... **Joe Keenan**, formerly board chairman of Atari, is named president of Pizza Time Theatre, Inc. ... "Harlem Globetrotters" is released by Bally ... Cinematronics introduces "Sundance" ... **Joe Furjanic** joins Belam Florida Corp. ... Vectorbeam releases "Warrior" ... "Phantom II" is premiered by Midway ... **Thorton Stitt**, longtime serviceman at Royal Dist. in Cincy, dies at the age of 62 ...

Gottlieb debuts "The Incredible Hulk" pin ... Cleveland Coin expands its Columbus branch ... **Mr. and Mrs. Sandy Bettelman** of C. A. Robinson welcome a new baby boy ... AMOA announces that NBC-TV will telecast the annual Jukebox Awards ... "Time Warp" is released by Williams ... NAMA holds record national convention in Chicago ... Rowe hosts national distrib meeting in Chicago and unveils new phono line.

### November

AMOA hosts the most successful convention in its history at Conrad Hilton in Chicago ... **Bob Nims** becomes president of AMOA ... Irving Kaye Co. appoints Belam Florida as distrib ... **Joseph Fernandez** is named vice president of international sales at Mondial ... **Ben Chicofsky** announces the second annual International Coin Machine Trade Show to be held April 18-20, 1980 in New York ... Rock-Ola holds national distrib meeting in Florida and reveals new phono line ... Gaming Devices, Inc. is formed, as a subsidiary of Williams, to manufacture and market slots ... Gremlin hosts its first international distrib meeting in Chicago ... "Gorgar," the industry's first talking pinball machine, is unveiled by Williams at AMOA and captivates the Expo audience ... Seeburg announces reorganization of the company under voluntary Chapter XI ... Stern expands Chicago factory ... Bally Pinball Division announces its move to new facilities in Bensonville, Ill.

### December

Illinois ops defeat bill to increase license fee ... **Leo Droste** joins AMOA's Chicago office ... H. Betti Industries moves into new facilities in Moonachie, N.J. ... Monroe Dist. of Cleveland expands into spacious new quarters ... Gottlieb appoints Southwest Vending in Texas ... Former baseball star **Milt Pappas** joins Atlas Music Co. of Chicago ... Canteen holds 50th anniversary celebration in Chicago ... Stern debuts "Galaxy" pin ... International Entertainment Expo is held in Las Vegas with a number of coinbiz firms participating ... Gottlieb's **Robert T. Smith** announces his retirement ... NAMA relocates 1981 Western Convention to Phoenix ... Bally releases "Future Spa" ... Portale is named Gottlieb distributor in northern California ... Irving Kaye Co. appoints Philip Moss & Co. ... "Submarine" is released by Midway ... After a record breaking production run of more than fifteen months, unsurpassed U.S. and international popularity, extensive publicity in a wide variety of publications from campus journals to community periodicals to major newspapers, magazines and news agencies, Midway's historic "Space Invaders," rated as "game of the year" and the industry's all-time best seller, has stepped off the production line to make room for "Deluxe Space Invaders."  
**camille compasio**

## Belarmino Joins Game Plan Staff

CHICAGO — Ken Anderson, vice president-marketing at Game Plan, Inc., announced the appointment of Andee Belarmino to his sales staff, in the position of marketing and sales director.

Belarmino was previously associated with Williams Electronics, Inc. for several years and has considerable experience in the coin machine industry.

In her new position she will be primarily responsible for coordinating and planning the sales and marketing activity at Game Plan on both the domestic and foreign level.

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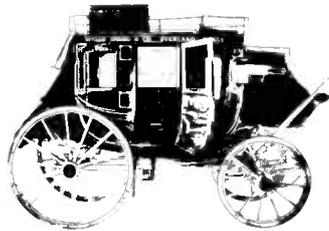


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# Cash Box Top Albums/101 to 200

December 29, 1979

		Weeks On Chart	12/22			Weeks On Chart	12/22			Weeks On Chart	12/22			
101	<b>SOMETIMES YOU WIN . . .</b> DR. HOOK (Capitol SW-12018)	7.98	105	6	135	<b>DANCE OF LIFE</b> NARADA MICHAEL WALDEN (Atlantic SD 19252)	7.98	158	3	167	<b>EXTENSIONS</b> MANHATTAN TRANSFER (Atlantic SD 19258)	7.98	169	5
102	<b>WE DON'T TALK ANYMORE</b> CLIFF RICHARD (EMI America SW-17018)	7.98	113	5	136	<b>SWITCH II</b> (Gordy/Motown G7-988R1)	7.98	140	33	168	<b>MOTHER'S FINEST LIVE</b> MOTHER'S FINEST (Epic JE 35978)	7.98	161	9
103	<b>VAN HALEN</b> (Warner Bros. BSK 3075)	7.98	103	97	137	<b>THE BEST OF EDDIE RABBITT</b> EDDIE RABBITT (Elektra 6E-235)	7.98	107	8	169	<b>JOHN COUGAR</b> (Riva/Mercury RVL-7401)	7.98	125	18
104	<b>I AM</b> EARTH, WIND & FIRE (ARC/Columbia FC-35730)	8.98	102	29	138	<b>THE WHISPERS</b> (Solar/RCA BXL 1-3521)	7.98	—	1	170	<b>LOVE IS BACK</b> LOVE UNLIMITED (Unlimited Gold/CBS JZ 36130)	7.98	174	3
105	<b>NO STRANGER TO LOVE</b> ROY AYERS (Polydor PD-1-6246)	7.98	123	4	139	<b>LIVING PROOF</b> SYLVESTER (Fantasy F-79010)	9.98	143	6	171	<b>I WANT YOU</b> WILSON PICKETT (EMI America SW-17019)	7.98	178	6
106	<b>TWICE THE FIRE</b> PEACHES & HERB (MVP/Polydor PD-1-6239)	8.98	87	7	140	<b>STREETLIFE</b> CRUSADERS (MCA-3094)	7.98	121	31	172	<b>CLASSICS</b> KENNY ROGERS/DOTTIE WEST (United Artists UA-LA 946)	7.98	167	14
107	<b>THE FINE ART OF SURFACING</b> THE BOOMTOWN RATS (Columbia JC 36248)	7.98	110	7	141	<b>A CURIOUS FEELING</b> TONY BANKS (Charisma/Polydor CA-1-2207)	7.98	146	5	173	<b>TEAR ME APART</b> TANYA TUCKER (MCA 6108)	7.98	131	6
108	<b>PIZZAZZ</b> PATRICE RUSHEN (Elektra 6E-243)	7.98	119	7	142	<b>EVE</b> THE ALAN PARSONS PROJECT (Arista AL 9504)	8.98	93	16	174	<b>O SOLE MIO</b> LUCIANO PAVOROTTI (London OS 26560)	8.98	182	4
109	<b>MAKE YOUR MOVE</b> CAPTAIN & TENNILLE (Casablanca NLP 7188)	7.98	134	8	143	<b>LIVE &amp; UNCENSORED</b> MILLIE JACKSON (Spring/Polydor SP-2-6725)	12.98	153	3	175	<b>DRUMS AND WIRES</b> XTC (Virgin/Atlantic VA 13134)	7.98	175	4
110	<b>MASTER OF THE GAME</b> GEORGE DUKE (Epic JE 36263)	7.98	116	6	144	<b>PARALLEL LINES</b> BLONDIE (Chrysalis CHR 1192)	7.98	148	67	176	<b>GIANTS</b> VARIOUS ARTISTS (MCA-3188)	7.98	183	2
111	<b>TEN YEARS OF GOLD</b> KENNY ROGERS (United Artists UA-LA 835-H)	7.98	115	12	145	<b>THEIR GREATEST HITS</b> EAGLES (Asylum 6E-105)	7.98	151	9	177	<b>THINK PINK</b> FABULOUS POODLES (Epic JE 36256)	7.98	177	6
112	<b>SPIRITS HAVING FLOWN</b> THE BEE GEES (RSO RS E1-3041)	8.98	120	46	146	<b>NEW YORK-LONDON-PARIS-MUNICH</b> M (Sire SRK 6084)	8.98	165	2	178	<b>BRENDA RUSSELL</b> (Horizon/A&M SP-739)	7.98	164	18
113	<b>PIECES OF EIGHT</b> STYX (A&M SP 4724)	7.98	109	66	147	<b>SATURDAY NIGHT FEVER</b> BEE GEES & VARIOUS ARTISTS (RSO RS 4001)	12.98	154	108	179	<b>RSO CHARTBUSTERS</b> VARIOUS ARTISTS (RSO RS-1-3066)	5.98	—	1
114	<b>IN THE NICK OF TIME</b> NICOLETTE LARSON (Warner Bros. HS 3370)	8.98	97	10	148	<b>THE GRAND ILLUSION</b> STYX (A&M SP-4637)	7.98	149	9	180	<b>A NIGHT AT STUDIO 54</b> VARIOUS ARTISTS (Casablanca NLP 2-7161)	13.98	192	24
115	<b>BEST OF FRIENDS</b> LENNY WHITE (Elektra 6E-223)	7.98	126	7	149	<b>STAY FREE</b> ASHFORD & SIMPSON (Warner Bros. HS 3357)	8.98	127	19	181	<b>RUST NEVER SLEEPS</b> NEIL YOUNG & CRAZY HORSE (Reprise HS 2295)	8.98	122	25
116	<b>BONNIE POINTER</b> (Motown M7-929R1)	7.98	130	3	150	<b>A DIFFERENT KIND OF CRAZY</b> HEAD EAST (A&M SP-4795)	7.98	129	7	182	<b>VAN HALEN II</b> VAN HALEN (Warner Bros. HS 3312)	8.98	173	38
117	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE (United Artists LOO-982)	7.98	117	8	151	<b>RAY, GOODMAN &amp; BROWN</b> (Polydor PD-1-6240)	7.98	180	2	183	<b>WHAT CHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS (20th Century-Fox/RCA T-583)	7.98	16E	31
118	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND (Epic JE-35751)	7.98	100	35	152	<b>THE HEADBOYS</b> (RSO RS-1-3068)	7.98	156	5	184	<b>DARK SIDE OF THE MOON</b> PINK FLOYD (Harvest/Capitol SMAS 11163)	7.98	—	1
119	<b>THE OTHER ONE</b> BOB WELCH (Capitol SW-12017)	7.98	85	5	153	<b>WHEN I FIND YOU LOVE</b> JEAN CARN (Philadelphia Int'l/CBS JZ 36196)	7.98	159	6	185	<b>UNLEASHED IN THE EAST</b> JUDAS PRIEST (Columbia JC 36179)	7.98	16E	14
120	<b>CHRISTMAS CARD</b> THE STATLER BROS (Mercury SRM 1-5012)	7.98	141	3	154	<b>STAR TREK THE MOTION PICTURE</b> ORIGINAL SOUNDTRACK (Columbia JS 36334)	—	—	1	186	<b>"10"</b> ORIGINAL SOUNDTRACK (Warner Bros. BSK 3399)	7.98	197	2
121	<b>GREATEST HITS</b> BARRY MANILOW (Arista A2L 8601)	13.98	142	57	155	<b>LED ZEPPELIN IV</b> LED ZEPPELIN (Atlantic SD 19129)	7.98	157	9	187	<b>MORNING DANCE</b> SPYRO GYRA (Infinity INF-9004)	7.98	17E	40
122	<b>ROYAL RAPPIN'S</b> MILLIE JACKSON & ISAAC HAYES (Polydor PD-1-6229)	7.98	112	11	156	<b>DYNASTY</b> KISS (Casablanca NBLP-7152)	8.98	145	29	188	<b>SECRET OMEN</b> CAMEO (Chocolate City/Casablanca CCLP 2008)	7.98	194	25
123	<b>EVERYTHING YOU'VE HEARD IS TRUE</b> TOM JOHNSTON (Warner Bros. BSK 3304)	7.98	98	13	157	<b>STRANGER IN TOWN</b> BOB SEGER & THE SULVER BULLET BAND (Capitol SW 11698)	7.98	160	84	189	<b>FUTURE NOW</b> PLEASURE (Fantasy F-9576)	7.98	19C	22
124	<b>THE GAP BAND II</b> THE GAP BAND (Mercury SRM 1-3804)	7.98	147	3	158	<b>MINUTE BY MINUTE</b> THE DOOBIE BROTHERS (Warner Bros. BSK-3193)	8.98	155	54	190	<b>TROUBLEMAKER</b> IAN MCLAGAN (Mercury SRM 1-3786)	7.98	—	1
125	<b>STORMWATCH</b> JETHRO TULL (Chrysalis CHR 1238)	7.98	111	13	159	<b>HIROSHIMA</b> (Arista AB 4252)	7.98	172	3	191	<b>LOVEDRIVE</b> SCORPIONS (Mercury SRM-1-3795)	7.98	181	25
126	<b>DISCOVERY</b> ELECTRIC LIGHT ORCHESTRA (Jet/CBS FZ 35769)	8.98	95	28	160	<b>HERE'S MY LOVE</b> LINDA CLIFFORD (Curton/RSO-1-3067)	7.98	162	5	192	<b>THE BOSS</b> DIANA ROSS (Motown M7-923R1)	7.98	191	30
127	<b>HOW CRUEL</b> JOAN ARMATRADING (A&M SP-3302)	5.98	139	4	161	<b>IN THE EYE OF THE STORM</b> THE OUTLAWS (Arista AL 9507)	7.98	128	9	193	<b>WITCH DOCTOR</b> INSTANT FUNK (Salsoul/RCA SA 8529)	7.98	187	6
128	<b>GREASE</b> VARIOUS ARTISTS (RSO 2-4002)	12.98	135	85	162	<b>DEVOTION</b> LTD (A&M SP-4771)	7.98	150	27	194	<b>OASIS</b> JIMMY MESSINA (Columbia JC 36140)	7.98	185	11
129	<b>ROUGH RIDERS</b> LAKESIDE (Solar/RCA BXL 1-3490)	7.98	133	11	163	<b>THE STRANGER</b> BILLY JOEL (Columbia JC 34987)	7.98	171	115	195	<b>PRODUCT</b> BRAND X (Passport PB 9840)	7.98	198	13
130	<b>IN THE SKIES</b> PETER GREEN (Sail/Rounder 0110)	7.98	132	8	164	<b>MELISSA MANCHESTER</b> (Arista AL 9506)	7.98	118	9	196	<b>FEARLESS</b> TIM CURRY (A&M SP-4773)	7.98	189	21
131	<b>IN THE BEGINNING</b> JOURNEY (Columbia C2 36324)	9.98	144	2	165	<b>GREATEST HITS 1972-78</b> 10cc (Polydor PD-1-6244)	8.98	170	3	197	<b>VICTIM OF LOVE</b> ELTON JOHN (MCA-5104)	8.98	18E	11
132	<b>FOREVER</b> REX SMITH (Columbia JC 36275)	7.98	137	3	166	<b>BEST OF ENGLAND DAN AND JOHN FORD COLEY</b> ENGLAND DAN & JOHN FORD COLEY (Big Tree/Atlantic BT 76018)	7.98	188	2	198	<b>CAN'T YOU TELL IT'S ME</b> TYRONE DAVIS (Columbia JC 36230)	7.98	17E	4
133	<b>CHEAP TRICK AT BUDOKAN</b> (Epic FE 35795)	8.98	124	45						199	<b>VOULEZ-VOUS</b> ABBA (Atlantic SD 16000)	8.98	19E	27
134	<b>STREET BEAT</b> TOM SCOTT (Columbia JC 36137)	7.98	138	7						200	<b>WHISKEY BENT AND HELL BOUND</b> HANK WILLIAMS, JR. (Elektra/Curb 6E-237)	7.98	184	4

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Night At Studio 54	180	Commodores	12	Hayes, Isaac	49	Little River Band	74	Fink Floyd	5,184	Streisand, Barbra	10
Abba	75,199	Cougar, John	169	Headboys	152	Loggins, Kenny	23	Pleasure	189	Styx	3,113,148
AC/DC	65	Crusaders	140	Head East	150	Love Unlimited	170	Pointer, Bonnie	116	Summer, Donna	2,93
Aerosmith	18	Curry, Tim	196	Hiroshima	159	LTD	162	Police	47	Supertramp	22
Alpert, Herb	19	Daniels, Charlie	118	Holmes, Rupert	37	Lynyrd Skynyrd	32	Fonty, Jean-Luc	94	Switch	136
April Wine	76	Davis, Tyrone	198	Hyman, Phyllis	62	M	146	Prince	26	Sylvester	139
Armatrading, Joan	127	Denver, John & Muppets	21	Inmates	98	Manchester, Melissa	164	Fabbitt, Eddie	137	10cc	165
Ashford & Simpson	149	Dr. Hook	101	Instant Funk	193	Manhattan Transfer	167	Fadner, Gilda	85	Toto	44
Atlanta Rhythm Section	80	Doobie Bros.	158	Jackson, Joe	58	Manilow, Barry	29,121	Faith, Bonnie	69	Tucker, Tanya	173
Ayers, Roy	105	Duke, George	110	Jackson, Michael	13	Marley, Bob	84	Ray, Goodman & Brown	151	Van Halen	103,182
Banks, Tony	141	Dylan, Bob	72	Jackson, Millie	143	Martin, Steve	90	Richard, Cliff	102	Village People	79
Bar-Kays	35	Eagles	1,145	Jackson, Millie & Isaac Hayes	122	Mclagan, Ian	190	Robinson, Smokey	39	Walden, Narada Michael	135
Bee Gees	4,147	Earth, Wind & Fire	104	James, Bob and Earl Klugh	46	Messina, Jimmy	194	Rogers, Kenny	11,34,111	War	92
Benatar, Pat	48	Electric Light Orchestra	36,126	James, Rick	83	Metheny, Pat	64	Rogers, Kenny & West, Dottie	172	Warwick, Dionne	78
Blackfoot	89	Emerson, Lake and Palmer	86	Jefferson Starship	15	Mills, Stephanie	183	Ross, Diana	192	Weich, Bob	119
Blondie	42,144	Emotions	99	Jennings, Waylon	50,61	Molly Hatchet	28	RSO Chartbusters	179	Whispers	138
Bofill, Angela	51	England Dan & J.F. Coley	166	Jethro Tull	125	Mother's Finest	168	Rufus & Chaka	17	White, Lenny	115
Bonoff, Karla	57	Fabulous Poodles	177	Joel, Billy	163	Murray, Anne	63	Rushen, Patrice	108	Williams, Hank	200
Boomtown Rats	107	Fleetwood Mac	9	John, Elton	197	Nelson, Willie	45,82	Russell, Brenda	178	Wonder, Stevie	6
Brand X	195	Foghat	81	Johnston, Tom	123	No Nukes	29	Santana	53	XTC	175
Brass Construction	91	Fogelberg, Dan	14	Journey	40,131	O'Jays	38	Scorpions	191	Young, Neil	2C,181
Buffett, Jimmy	73	Forbert, Steve	56	Judas Priest	185	Outlaws	161	Scott, Tom	134	Zappa, Frank	70
Cameo	188	Foreigner	16	K.C. & Sunshine Band	88	Pablo Cruise	55	Seeger, Bob	157	ZZ Top	33
Captain & Tennille	109	Funkadelic	96	Kiss	156	Parliament	59	Shalamar	95		
Carn, Jean	153	Gap Band	124	Knack	54	Parsons, Alan	142	Slave	77	<b>SOUNDTRACKS</b>	
Cars	41,60	Gatlin, Larry	97	Kool & The Gang	30	Pavorotti, Luciano	174	Smith, Rex	132	Grease	128
Cheap Trick	31,133	Gayle, Crystal	66,117	Lakeside	129	Peaches & Herb	106	South, J.D.	87	Muppet Movie	43
Chic	100	Grants	176	Larson, Nicolette	114	Pendergrass, Teddy	52	Spyro Gyra	187	The Rose	71
Clifford, Linda	160	Green, Peter	130	Led Zeppelin	7,155	Petty, Tom	8	Statler Bros.	120	Saturday Night Fever	147
Cole, Natalie & Peabo Bryson	68	Hall, Daryl & John Oates	67	Little Feat	27	Pickett, Wilson	171	Stewart, Rod	25	Star Trek	154

# CASHBOX TOP 100 ALBUMS

December 29, 1979

		8.98	Weeks On 12/22 Chart		8.98	Weeks On 12/22 Chart		8.98	Weeks On 12/22 Chart
<b>1</b>	<b>THE LONG RUN</b> THE EAGLES (Asylum 5E-508)	8.98	1	11	<b>33</b>	<b>DEGUELLO</b> ZZ TOP (Warner Bros. HS 3361)	8.98	39	6
<b>2</b>	<b>ON THE RADIO GREATEST HITS VOLUMES I &amp; II</b> DONNA SUMMER (Casablanca NBLP-2-7191)	13.98	2	9	<b>34</b>	<b>THE GAMBLER</b> KENNY ROGERS (United Artists UA-LA 934)	7.98	37	55
<b>3</b>	<b>CORNERSTONE</b> STYX (A&M SP 3711)	7.98	3	12	<b>35</b>	<b>INJOY</b> THE BAR-KAYS (Mercury SRM 1-3781)	7.98	34	9
<b>4</b>	<b>BEE GEES GREATEST</b> THE BEE GEES (RSO RS 2-4200)	13.98	5	7	<b>36</b>	<b>ELO'S GREATEST HITS</b> ELECTRIC LIGHT ORCHESTRA (Jet/CBS FZ 36310)	8.98	48	4
<b>5</b>	<b>THE WALL</b> PINK FLOYD (Columbia PC2 36183)	13.98	8	3	<b>37</b>	<b>PARTNERS IN CRIME</b> RUPERT HOLMES (Infinity INF 9020)	7.98	44	9
<b>6</b>	<b>JOURNEY THROUGH THE SECRET LIFE OF PLANTS</b> STEVIE WONDER (Tamia/Motown T 13-37C2)	13.98	6	6	<b>38</b>	<b>IDENTIFY YOURSELF</b> THE O'JAYS (Phila. Int'l/CBS FZ 36027)	8.98	38	17
<b>7</b>	<b>IN THROUGH THE OUT DOOR</b> LED ZEPPELIN (Swan Song SS 16002)	8.98	7	17	<b>39</b>	<b>WHERE THERE'S SMOKE</b> SMOKEY ROBINSON (Tamia/Motown T7-366R1)	7.98	43	28
<b>8</b>	<b>DAMN THE TORPEDOES</b> TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA-5105)	8.98	10	8	<b>40</b>	<b>EVOLUTION</b> JOURNEY (Columbia FC 35797)	8.98	40	39
<b>9</b>	<b>TUSK</b> FLEETWOOD MAC (Warner Bros. 2HS 3550)	15.98	9	10	<b>41</b>	<b>CANDY-O</b> THE CARS (Elektra 6E-507)	8.98	36	27
<b>10</b>	<b>WET</b> BARBRA STREISAND (Columbia FC 36258)	8.98	4	9	<b>42</b>	<b>EAT TO THE BEAT</b> BLONDIE (Chrysalis CHE 1225)	8.98	30	12
<b>11</b>	<b>KENNY</b> KENNY ROGERS (United Artists LWAK-979)	8.98	12	14	<b>43</b>	<b>THE MUPPET MOVIE</b> ORIGINAL SOUNDTRACK (Atlantic SD 16001)	8.98	52	23
<b>12</b>	<b>MIDNIGHT MAGIC</b> COMMODORES (Motown M8 926M 1)	8.98	11	20	<b>44</b>	<b>HYDRA</b> TOTO (Columbia FC 36229)	8.98	29	7
<b>13</b>	<b>OFF THE WALL</b> MICHAEL JACKSON (Epic FE 35745)	8.98	14	18	<b>45</b>	<b>WILLIE NELSON SINGS KRIS KRISTOFFERSON</b> WILLIE NELSON (Columbia JC 36188)	7.98	47	7
<b>14</b>	<b>PHOENIX</b> DAN FOGELBERG (Full Moon/Epic FE 35634)	8.98	17	5	<b>46</b>	<b>ONE ON ONE</b> BOB JAMES & EARL KLUGH (Tappan Zee/Columbia FC 36241)	7.98	35	9
<b>15</b>	<b>FREEDOM AT POINT ZERO</b> JEFFERSON STARSHIP (Grunt/RCA BZL 1-3452)	8.98	16	6	<b>47</b>	<b>REGGATTA DE BLANC</b> THE POLICE (A&M SP-4792)	7.98	42	10
<b>16</b>	<b>HEAD GAMES</b> FOREIGNER (Atlantic SD 29989)	8.98	13	13	<b>48</b>	<b>IN THE HEAT OF THE NIGHT</b> PAT BENATAR (Chrysalis CHR 1236)	7.98	57	14
<b>17</b>	<b>MASTERJAM</b> RUFUS & CHAKA (MCA-5103)	8.98	15	7	<b>49</b>	<b>DON'T LET GO</b> ISAAC HAYES (Polydor PD 1-6224)	7.98	41	16
<b>18</b>	<b>NIGHT IN THE RUTS</b> AEROSMITH (Columbia FC 36050)	8.98	21	5	<b>50</b>	<b>GREATEST HITS</b> WAYLON JENNINGS (RCA AHL 1-3378)	7.98	53	36
<b>19</b>	<b>RISE</b> HERB ALPERT (A&M SP-4790)	7.98	19	12	<b>51</b>	<b>ANGEL OF THE NIGHT</b> ANGELA BOFILL (Arista/GRP 5501)	7.98	55	9
<b>20</b>	<b>LIVE RUST</b> NEIL YOUNG & CRAZY HORSE (Reprise 2AX 2296)	13.98	25	4	<b>52</b>	<b>TEDDY LIVE! COAST TO COAST</b> TEDDY PENDERGRASS (Phila. Int'l/CBS KZZ 36294)	11.98	74	3
<b>21</b>	<b>A CHRISTMAS TOGETHER</b> JOHN DENVER & THE MUPPETS (RCA AFL 1-3451)	7.98	33	7	<b>53</b>	<b>MARATHON</b> SANTANA (Columbia FC 36154)	8.98	50	11
<b>22</b>	<b>BREAKFAST IN AMERICA</b> SUPERTRAMP (A&M SP-3708)	8.98	23	40	<b>54</b>	<b>GET THE KNACK</b> THE KNACK (Capitol SO-11948)	7.98	45	27
<b>23</b>	<b>KEEP THE FIRE</b> KENNY LOGGINS (Columbia JC 36172)	7.98	18	11	<b>55</b>	<b>PART OF THE GAME</b> PABLO CRUISE (A&M SP-3712)	7.98	32	7
<b>24</b>	<b>ONE VOICE</b> BARRY MANILOW (Arista AL 9506)	8.98	22	11	<b>56</b>	<b>JACKRABBIT SLIM</b> STEVE FORBERT (Nemperor/CBS JZ 36191)	7.98	63	9
<b>25</b>	<b>GREATEST HITS</b> ROD STEWART (Warner Bros. HS 3373)	8.98	20	7	<b>57</b>	<b>RESTLESS NIGHTS</b> KARLA BONOFF (Columbia JC 35799)	7.98	51	15
<b>26</b>	<b>PRINCE</b> (Warner Bros. BSK 3366)	7.98	26	8	<b>58</b>	<b>I'M THE MAN</b> JOE JACKSON (A&M SP-4794)	7.98	49	10
<b>27</b>	<b>DOWN OF THE FARM</b> LITTLE FEAT (Warner Bros. HS 3345)	8.98	31	4	<b>59</b>	<b>GLORYHALLASTOOPID</b> PARLIAMENT (Casablanca NBLP 7195)	8.98	79	2
<b>28</b>	<b>FLIRTIN' WITH DISASTER</b> MOLLY HATCHET (Epic JE 36110)	7.98	27	14	<b>60</b>	<b>THE CARS</b> (Elektra 6E 135)	7.98	62	78
<b>29</b>	<b>NO NUKES: THE MUSE CONCERTS FOR A NON-NUCLEAR FUTURE</b> VARIOUS ARTISTS (Asylum ML-801)	17.98	67	2	<b>61</b>	<b>WHAT GOES AROUND COMES AROUND</b> WAYLON (RCA AHL 1-3493)	7.98	64	7
<b>30</b>	<b>LADIES' NIGHT</b> KOOL AND THE GANG (De-Lite/Mercury DSR-9513)	7.98	24	16	<b>62</b>	<b>YOU KNOW HOW TO LOVE ME</b> PHYLLIS HYMAN (Arista AL 9509)	7.98	71	7
<b>31</b>	<b>DREAM POLICE</b> CHEAP TRICK (Epic FE 35773)	8.98	28	13	<b>63</b>	<b>I'LL ALWAYS LOVE YOU</b> ANNE MURRAY (Capitol SOO-12012)	7.98	66	9
<b>32</b>	<b>GOLD &amp; PLATINUM</b> LYNYRD SKYNYRD BAND (MCA 2-11008)	12.98	54	3	<b>64</b>	<b>AMERICAN GARAGE</b> PAT METHENY GROUP (ECM/Warner Bros. ECM-1-1155)	7.98	70	6
					<b>65</b>	<b>HIGHWAY TO HELL</b> AC/DC (Atlantic SD 12944)	7.98	58	20
					<b>66</b>	<b>MISS THE MISSISSIPPI</b> CRYSTAL GAYLE (Columbia JC 36202)	7.98	60	13
					<b>67</b>	<b>X-STATIC</b> DARYL HALL & JOHN OATES (RCA AFL 1-3494)	8.98	46	11
					<b>68</b>	<b>WE'RE THE BEST OF FRIENDS</b> NATALIE COLE/PEABO BRYSON (Capitol SW-12019)	7.98	90	3
					<b>69</b>	<b>THE GLOW</b> BONNIE RAITT (Warner Bros. HS 3369)	8.98	61	13
					<b>70</b>	<b>JOE'S GARAGE, ACTS II &amp; III</b> FRANK ZAPPA (Zappa/Mercury SRZ-2-1502)	13.98	81	4
					<b>71</b>	<b>THE ROSE</b> ORIGINAL SOUNDTRACK (Atlantic SD 16010)	8.98	152	2
					<b>72</b>	<b>SLOW TRAIN COMING</b> BOB DYLAN (Columbia FC 36120)	8.98	59	17
					<b>73</b>	<b>VOLCANO</b> JIMMY BUFFETT (MCA-5102)	8.98	68	17
					<b>74</b>	<b>FIRST UNDER THE WIRE</b> LITTLE RIVER BAND (Capitol SOO-11954)	8.98	69	21
					<b>75</b>	<b>GREATEST HITS VOL. 2</b> ABBA (Atlantic SD 160009)	8.98	91	3
					<b>76</b>	<b>HARDER ... FASTER</b> APRIL WINE (Capitol/Atlantic ST-12013)	7.98	80	6
					<b>77</b>	<b>JUST A TOUCH OF LOVE</b> SLAVE (Cotillion/Atlantic SD 5217)	7.98	86	6
					<b>78</b>	<b>DIONNE</b> DIONNE WARWICK (Arista AS 4280)	7.98	65	31
					<b>79</b>	<b>LIVE AND SLEAZY</b> VILLAGE PEOPLE (Casablanca NBLP-2-7183)	13.98	75	12
					<b>80</b>	<b>ARE YOU READY</b> ATLANTA RHYTHM SECTION (Polydor PD 2-6236)	11.98	78	8
					<b>81</b>	<b>BOOGIE MOTEL</b> FOGHAT (Bearsville BHS 6990)	7.98	76	12
					<b>82</b>	<b>PRETTY PAPER</b> WILLIE NELSON (Columbia JC 36189)	7.98	101	5
					<b>83</b>	<b>FIRE IT UP</b> RICK JAMES (Gordy/Motown G8-990M1)	7.98	56	10
					<b>84</b>	<b>SURVIVAL</b> BOB MARLEY & THE WAILERS (Island ILPS 9542)	7.98	72	8
					<b>85</b>	<b>LIVE FROM NEW YORK</b> GILDA RADNER (Warner Bros. HS 3320)	8.98	94	6
					<b>86</b>	<b>IN CONCERT</b> EMERSON, LAKE AND PALMER (Atlantic SD 19255)	7.98	88	6
					<b>87</b>	<b>YOU'RE ONLY LONELY</b> J.D. SOUTHER (Columbia JC 38093)	7.98	82	16
					<b>88</b>	<b>DO YOU WANNA GO PARTY?</b> K.C. & THE SUNSHINE BAND (T.K. 611)	7.98	84	29
					<b>89</b>	<b>STRIKES</b> BLACKFOOT (Atco SD 38-112)	7.98	89	39
					<b>90</b>	<b>COMEDY IS NOT PRETTY</b> STEVE MARTIN (Warner Bros. HS 3392)	8.98	83	13
					<b>91</b>	<b>BRASS CONSTRUCTION 5</b> (United Artists LT-977)	7.98	114	5
					<b>92</b>	<b>THE MUSIC BAND 2</b> WAR (MCA-3193)	8.98	96	3
					<b>93</b>	<b>BAD GIRLS</b> DONNA SUMMER (Casablanca NBLP-2-7150)	13.98	92	33
					<b>94</b>	<b>A TASTE FOR PASSION</b> JEAN-LUC PONTY (Atlantic SB 19253)	7.98	77	11
					<b>95</b>	<b>BIG FUN</b> SHALAMAR (Solar/RCA BXL 1-3479)	7.98	106	11
					<b>96</b>	<b>UNCLE JAM WANTS YOU</b> FUNKADELIC (Warner Bros. BSK 3371)	7.98	73	12
					<b>97</b>	<b>STRAIGHT AHEAD</b> LARRY GATLIN (Columbia JC 36250)	7.98	99	10
					<b>98</b>	<b>FIRST OFFENCE</b> THE INMATES (Polydor PD-1-6241)	7.98	108	6
					<b>99</b>	<b>COME INTO OUR WORLD</b> THE EMOTIONS (ARC/Columbia JC 36149)	7.98	104	4
					<b>100</b>	<b>LES PLUS GRANDS SUCCES DE CHIC</b> CHIC (Atlantic SD 16011)	8.98	136	2

# Warner Communications congratulates its winners of Cash Box's Year End Awards for 1979...

**ABBA**  
(Atlantic)  
#1 Mixed Group  
(International)  
#1 Group  
(International)

**Ashford & Simpson**  
(Warner Bros.)  
#1 Top Disco Duo  
Disco

**Bellamy Brothers**  
(Warner/Curb)  
#1 New Vocal Duet  
Country

**George Benson**  
(Warner Bros.)  
#1 Top Vocalist  
(Jazz)  
#1 Top Jazz To Pop  
Crossover Soloist  
(Pop Albums)

**Blackfoot**  
(ATCO)  
#1 Most Promising Group  
(Pop Albums)

**Blues Brothers**  
(Atlantic)  
#1 Top New Duo  
(Pop Albums)  
#1 Top AOR Duo  
(Pop Albums)  
#1 Most Promising Duo  
(Pop Albums)

**Chic**  
(Atlantic)  
#1 Top Disco Group  
Crossover  
#1 Top Vocal Group  
(Black Singles)  
#1 Top Group  
(Pop Singles)  
#1 Top Disco Crossover  
Group  
(Pop Albums)  
#1 Top Mixed Group  
(Pop Albums)  
#1 Single of the Decade—  
Le Freak  
(Decade Awards)  
#1 Pop Single—Le Freak

**Eagles**  
(Elektra)  
#1 Group  
(Decade Awards)

**Freddie James**  
(Warner Bros.)  
#1 Top New Male Vocalist  
(Disco)

**Keith Jarrett**  
(ECM)  
#1 Soloist  
(Jazz—Decade Awards)

**Rickie Lee Jones**  
(Warner Bros.)  
#1 Top AOR Female  
Vocalist  
(Pop Albums)  
#1 Top New Female  
Vocalist  
(Pop Albums)  
#1 Most Promising Female  
Vocalist  
(Pop Singles)

#1 Top AOR Female  
Vocalist  
(Pop Singles)

**Nicolette Larson**  
(Warner Bros.)  
#2 Top New Female  
Vocalist  
(Pop Albums)  
#2 Most Promising Female  
Vocalist  
(Pop Singles)

**M**  
(Sire)  
#1 Most Promising Duo  
(Pop Singles)  
#1 Top New Duo  
(Pop Singles)

**Steve Martin**  
(Warner Bros.)  
#1 Top Comedy/Novelty  
(Pop Albums)

**Bette Midler**  
(Atlantic)  
#1 Female Entertainer  
(Decade Award)

**Robert Palmer**  
(Island)  
#1 Top AOR Male Vocalist  
(Pop Singles)

**Jean-Luc Ponty**  
(Atlantic)  
#1 Instrumentalist  
(International)

**Linda Ronstadt**  
(Elektra)  
#1 Female Artist  
(Decade Awards)

**Sister Sledge**  
(Cotillion)  
#1 Top Disco Group  
(Disco)  
#1 Top New Vocal Group  
(Black Albums)  
#1 Most Promising Vocal  
Group  
(Black Albums)  
#1 Top New Vocal Group  
(Black Singles)  
#2 Top Disco  
Crossover Group

**Gino Soccio**  
(RFC)  
#1 Top Male Disco Vocalist

**Rod Stewart**  
(Warner Bros.)  
#1 Male Artist  
(Pop—International)  
#1 Top Male Disco  
Crossover  
(Pop Albums)  
#1 Top Disco Crossover  
Male Vocalist  
#1 Top Male Vocalist  
(Pop Singles)  
#1 Top Pop to Black  
Contemporary  
Crossover  
(Black Singles)

**Randy VanWarmer**  
(Bearsville)  
#1 Top New Male Vocalist  
(Pop Singles)

...and the talents of Warner Bros., Elektra/Asylum and Atlantic Records.

# NO NUKES

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CARLY SIMON • GRAHAM NASH • BONNIE RAITT  
TOM PETTY & THE HEARTBREAKERS • RAYDIO  
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