PROFILES
DR. DOUBLE J. & KBPI'S FRANK CODY

WALRUS!

ISSUE 267, JULY 16th TO 30th, 1979

ARBITRON FACES THE MUSIC

RATINGS

PART TWO
ESCAPE FROM DOMINATION
WITH MOON MARTIN!

NEW YORK

ATLANTIC/VIRGIN LAUNCH DEAL: Virgin Records celebrated the signing of its new U.S. district sales and marketing deal with Atlantic in late June with a cruise around upper New York Bay on a yacht rented for the occasion by company president Richard Branson. He was resplendent in a long, tattered black coat with wads of dollar bills attached, and promo videos of the first six Virgin acts to be released through the deal were shown. These six (to be joined at a later date by other Virgin UK acts who are currently to be released through the deal with Jem/VFC Records, as previously noted here) are the Records (whose Elektra debut LP he executive produced), Mike Oldfield and the Motors (single in July, LP in August), the first LP), Interview (LP in late July or early August), Shooting Star (LP in August), Noel (12" single in July, LP in August), Mike Oldfield and the Motors (both in the studio)

HOPKINS MAKES NIGHT MUSIC SIGNINGS: AE, the keyboard sensation Nicky Hopkins, best remembered for his work with the Stones, has formed Quicksilver Messenger Service and Jefferson Airplane (to name but a few) and has joined Night, on whose Elektra debut LP he recently appeared. It is an unusual move for Hopkins to join a band as a permanent member — Quicksilver was the last — but he went on well with Night during rehearsal he decided to take the plunge. They'll tour here in July.

ZEF SELL OUT BRIT FEST: It took only forty-eight hours and the announcement that Led Zeppelin would be appearing to sell out all 324,000 available tickets for this year's open-air Knebworth Festival in England this August. Also coming up on the English concert scene are two special Rock Against Racism benefits on consecutive July evenings (at London's Rainbow Theatre; Pete Townsend and Friends, which includes Kenney Jones, Ronnie Lane, and Bob Quinton) and a Family Night event on July 1 in Atlantic City to benefit the Family Affair.

TIDBITS: Kinke are rumored to be in the running for upcoming U.S. tour, but Aristex says they don't know about it. In another development, the local country band, The Daleys, who recently performed at The Kitchen in Soho here, aided by the betters of the local scene Enzo...The Damned, appearing at Hurrah last week, were joined by Johnny Thunders on their encore. Heartbreakers have a live album out on Max's Kansas City's label... IN THE STUDIO: Recent Elektra signing the Shoes are at the Manor, outside London, co-producing their debut with Mike Sturgess and 'P.' s don't of the out-of-town boxbreakaway. Epic Records, as reported last issue, is close to ironing out details with the London act. Warners are vying for Code Blue, a local trio who up until lately were playing folkie under the moniker Skin. And Phil Seymour, late of The Trifles Twyfle Band and a long-time local attraction, is back with his band The Feel, and if they aren't picked up fast and furious then they don't grow oranges in the Simi Valley.

WARRIORS TAKE PEARL HARBOR: Warner Bros. have signed the Bay Area quartet Pearl Harbor & The Explosions, a straight out-of-street sons of singer Pearl E. Gates (you don't). David Kahne, once a member of the Bay Area band, is back in the fold as part of the (Roger) Vourdouris & Kahne duo and lately an engineer/producer at Wally Fink's (Big Wally's) studio. Additions to A&M's August releases (last issue) are Sad Cafe's FUGLADE, a production by Eric Stewart and Rita Coolidge, produced by David Anderle. BBG, produced by Island Records producer Chris Blackwell, due any day on Warner Bros. August 3rd Warners releases include Roy Wood's ON THE ROAD AGAIN; David Ruffin's SO SOON WE CHANGE; Talking Heads' FEAR OF MUSIC; debut by the Korgis and a new Randy Newman...Tentative September releases on Warners are numerous, with Sly Stone, Z.Z. Top, Gilda Radner, Tom Johnston and Seals and Crofts just the tip of the iceberg...Iggy Pop's NEW VALUES and the Bay City Rollers' ELEVATOR from Arista August 1.

—Dave Schulps

LOS ANGELES

CHEAP TRICK'S "DREAM POLICE" TV SPECIAL: With Cheap Trick's LIVE AT BUDOKAN well over platinum, Epic is releasing "' Ain't That A Shame" as a follow-up to their hit. In its present form, a cover of the same song, as a follow-up to "Nineteen," it will be a sequel to their hit 45. But if it apeas the latter's success and hits Top 40, don't hold your breath for the release of the delayed studio DREAM POLICE disc. The band has just parted with its TV disc producer, C.T. and producer. Tom Waerman are contemplating a return to the studio to record one of the band's biggest hits, "Dreamers," with producer, Tom Waerman and adding it to the DREAM POLICE LP. L.A. LOCAL ROUND-UP, PART 3: "Signifying" is hitting record company A&R departments on the heels of LP, but he's stuck with a dud of an out-of-town boxbreakaway. Epic Records, as reportedly last issue, is close to ironing out details with the London act. Warners are vying for Code Blue, a local trio who up until lately were playing folkie under the moniker Skin. And Phil Seymour, late of The Trifles Twyfle Band and a long-time local attraction, is back with his band The Feel, and if they aren't picked up fast and furious then they don't grow oranges in the Simi Valley.

—Steven X. Rea

ON THE WIRE

NEW YORK AND LOS ANGELES

—Steven X. Rea

NEW YORK

co-producer Noah Shark...Long John Baldry's BALDRY'S OUT TOGETHER/UNITED Artists momentarily.

IN THE STUDIO: Richard Perry produced The Pointer Sisters for a Fall release LP...Tom Waerman at Vee-Jay in Orlando, finishing up July Hoult's next, Jan Hammer recording his second E/A album at his own Red Gate studio in upstate N.Y. Earthquake completing their first LP under the new Elektra/Berserkay pact at Wally Heider's in San Francisco...Bob Seger at Cherokee with Punch Andrews co-producing, with guest appearances from Bill Payne and 3/5ths of The Eagles (Frey, Henley, and Schmid) and Jefferson Starship (with new members Mickey Thomas and Tom Werman)...Steve Miller in Seattle's Ray-Smith Studios recording the follow-up to BOOK OF DREAMS, look for a late '79 release...Juice Newton recording at L.A.'s Larabee Studiws managed by Cheap Trick's Ken Perry working with Code Blue...The Clash on the U.K. punk band's Fall tour...Ry Cooley will do the soundtrack to a film called THE LONGRIDERS, about four gangs of brothers in the wild west starring, among other siblings, Keith Carradine and Tom Werman at Vee-Jay in Seattle's Ray-Smith Studios recording the follow-up to BOOK OF DREAMS, look for a late '79 release...Juice Newton recording at L.A.'s Larabee Studiws managed by Cheap Trick's Ken Perry working with Code Blue...The Clash on the U.K. punk band's Fall tour...Ry Cooley will do the soundtrack to a film called THE LONGRIDERS, about four gangs of brothers in the wild west starring, among other siblings, Keith Carradine and Tom Werman at Vee-Jay in Seattle's Ray-Smith Studios recording the follow-up to BOOK OF DREAMS, look for a late '79 release...Juice Newton recording at L.A.'s Larabee Studiws managed by Cheap Trick's Ken Perry working with Code Blue...The Clash on the U.K. punk band's Fall tour...Ry Cooley will do the soundtrack to a film called THE LONGRIDERS, about four gangs of brothers in the wild west starring, among other siblings, Keith Carradine and Tom Werman at Vee-Jay in Seattle's Ray-Smith Studios recording the follow-up to BOOK OF DREAMS, look for a late '79 release...Juice Newton recording at L.A.'s Larabee Studiws managed by Cheap Trick's Ken Perry working with Code Blue...The Clash on the U.K. punk band's Fall tour...Ry Cooley will do the soundtrack to a film called THE LONGRIDERS, about four gangs of brothers in the wild west starring, among other siblings, Keith Carradine and...
In Part I of his article, "The Holy War of Radio Ratings," Bill Vitka outlined the strategies and tactics of the various upstart rating companies. Their effort, of course, is aimed at dismantling the Arbitron empire.

Here in Part II, Vitka looks into the big mama. What, if anything, are they doing to counter the attack? What are the odds on the continuing battle?

**Ratings**

Let's begin with blasphemy. What if there was no Arbitron? What if Arbitron never existed? Answer: chaos.

Jack McCory at Ram Research speculates that radio revenues might drop by one billion dollars a year.

Eileen Hulleberg, Vice President of Research and Client Services for the McGavock Guild, says Arbitron has created an image and reputation for dependability. Without it, there's no final authority anywhere in radio.

Apprently Arbitron and radio developed a unique symbiotic relationship. Any sudden change in that relationship has profound consequences. In a way, it makes Arbitron the necessary evil of radio.

Some prehistory. Arbitron started up in 1949. That's when Arbitron was ARB, the American Research Bureau. ARB wasn't even involved in radio back then. ARB was a television rating service.

Around then Hooper and Pulse were the big rating outfits. Now radio is the baby trying to wire radios like it wired television sets. Pulse actually sold audiences by going door to door, just like bible salesmen.

From the beginning, ARB was located in Beltsville. Beltsville is cow country. Now Arbitron is moving its headquarters nearby. Still cow country.

Arbitron was ARB's monkey for the metered TV's they surveyed. As a matter of fact, diary methodology is a holdover from the early era of television ratings. When ARB was sold in 1961 to Control Data (who also own Ticketron among others) they elected to use "Arbitron" as the company name.

Except for some customized research, Arbitron didn't even begin surveying radio until 1964. Right around then, Congress had just finished a blue ribbon investigation of radio and TV ratings (there was an earlier round in 1958). Near the same time, Jim Seiler broke with Arbitron and founded Media Statistics. If Arbitron is the Bible of Ratings, Seiler is Moses, the man who Started It All with his own version of the 10 Commandments of Ratings.

As the architect of Arbitron and Media Statistics, Seiler is both a broadcasting veteran and business entrepreneur. What Seiler used to do for radio was special effects. His job was to make the noise of a gun, sound like a creaking door, whatever the occasion required. Seiler is even willing to demonstrate, recreating the sound of galloping horses by slapping his chest cavity with his hands.

Special effects was a useful proving ground for Seiler's talents. After all, illusion isn't far from the invisible, intangible reality created by ratings.

Seiler is 63 years old now. When he talks there is a sparkle of ideas like whitecaps bursting across the tides of a lifetime. It is a habit of mind that is uncomfortable with anything but the big sweep of history.

"Ratings," he says, "are the tail that wags the dog. Maybe they shouldn't but they do."

The ratings services are like the cops of radio. Sometimes a book pummels a station like a nightstick. Some people spend $20,000 a year for this kind of police brutality.

Nothing is as bad as a bad book. It's a cop's job to get bad news. It means people get fired. It means everybody gets fired. It means there's a parking lot where the radio station used to be.

According to Seiler, Arbitron is "behaving like anybody who has a monopoly." Seiler complains about inefficiency, sloppiness, and figures that Arbitron is overcharging clients by 50%.

Arbitron has never been confronted with so many challenges on every side. Rivals, radio and clients talk like Arbitron was the Nixon of ratings. And some are acting like Arbitron should be impeached.

In one case, the issue is already in court. KUPD in Phoenix was flagged by Arbitron for diary distortion. KUPD was delisted in the April/May 1978 book and subsequently sued. The KUPD incident is only a little short of Unbelievable, Impossible, and Fantastic.

KUPD Vice President and Station Manager Lloyd Melton tells the story like this: KUPD had been conducting research for 3 years under the name Tri-Data. The station decided to use that research for a contest, phoning people at home, asking them if they listened to KUPD, then taping and broadcasting the answers over the air.

Melton says they never used the word "diary" and he says KUPD even told Arbitron about the contest on the phone.

Now get this. One day a 12 year old kid tunes in KUPD which is running its contest. The kid tunes in KUPD, then tunes in KUPD that an ad hoc committee has found them guilty of diary distortion. KUPD pleads innocence. They go off to Washington to argue their case. The cops of radio aren't even going to the same committee that found them guilty in the first place. Same committee, same inquisition, same verdict. Guilty!

Threatened with delisting, KUPD says it will sue. Arbitron says don't sue, sign this agreement, and we'll put you back in the book. The deal called for KUPD to surrender their right to sue. KUPD refused and went to court. Now the judge must rule on whether to remove or make permanent a temporary restraining order holding up the April/May book. The judge rules "Diary Distortion!"

Melton says he is still suffering from an advanced case of disbelief. He warns that Arbitron is changing all its contracts to protect itself from any future litigation. He calls Arbitron an avaricious monopoly and accuses them of trying to suppress free speech.

Despite the fact that the KUPD case is still in court, the moral seems to be that even the Vatican of radio isn't infallible. Maybe research ought to address itself to the issue of how many devils can dance on the head of a pin.

More than that. Maybe Arbitron is vulnerable. Maybe its time has come and gone.

(Continued on page 33)
"I am a D.J.
I am what I play
I've got believers
Believing me."

ALBUM ACTION

SINGLE ACTION

P.S. You are what you play!

D.J.
THE NEW SINGLE FROM THE HIT ALBUM
LODGER

© David Bowie
Our national confusion has embedded itself in the record business. In troubled times, or in times which are perceived to be troubled, people naturally become conservative. They stop buying unessential items. So they stop buying records. Soft record sales and the impending recession have rippled from the street to the boardroom quickly. Lots of people are out of work today because of the up-draft. That's sad.

For those of us who maneuvered through the last recession there is the uneasy feeling that this one is different. There are several reasons for the difference. One is disco music and the other is new wave rock.

To establish the basis for that statement, we must recall the last economic down turn. During that time, record sales softened but did not die. People did become conservative, but they did not stop buying everything. They did stop impulse buying and the frivolous buying of new bands whose only credit was one song. They did, however, continue to buy the hits, the staples. Sales concentrated on the Elton Johns, the Fleetwood Macs, and the Led Zeppelins.

Today's situation is different. On the rock side of things, the staples are in transition. Look at Walrus' Centerfold; the top ten radio acts include The Cars, Dire Straits, The Knack, Bram Tchaikovsky and Nick Lowe. While these artists, thankfully, are injecting the first fresh breeze into radio in years, they are not rock royalty yet, at least not in a public sense. Conservative buying, in a troubled economy, would exclude them from many purchases on that ground alone.

Our situation today is further complicated by the seeming fact that disco doesn't sell in proportion to its media presence. It's like the biggest turntable hit ever. It is all over the place, a whole social life has grown up around it, and yet, aside from Donna Summer and the Bee Gees, it is hard to find record sales.

It so happens that in these fragile times, one of the main musical forces is one which people love to dance to, like to dress to, but seem less willing to buy. Disco music sells more shoes than it does records.

This recession is different from the last. The music the business is selling is in transition, just at a time when it needs to be stable.

Fortunately for radio, listening requires no direct out-of-pocket expense. Ratings could improve all around.
**HEAVY AIRPLAY:**

- **Atlantic City:**
  - Joni Mitchell
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **Boston, MA:**
  - The Kinks
  - Paul Simon
  - Art Garfunkel
  - Charlie Byrd
- **Burlington, VT:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **Buffalo, NY:**
  - The Cars
  - Paul Simon
  - Art Garfunkel
  - Charlie Byrd
- **Cambridge, MA:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **Hartford, CT:**
  - The Kinks
  - Paul Simon
  - Art Garfunkel
  - Charlie Byrd
- **Hoboken, NJ:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **Los Angeles, CA:**
  - The Cars
  - Paul Simon
  - Art Garfunkel
  - Charlie Byrd
- **New Haven, CT:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **New York, NY:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri

**MODERATE AIRPLAY:**

- **Atlantic City:**
  - Gato Barbieri
  - Art Garfunkel
  - Charlie Byrd
- **Boston, MA:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **Burlington, VT:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **Buffalo, NY:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **Cambridge, MA:**
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  - Dire Straits
  - The Cars
  - Gato Barbieri
- **Hartford, CT:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **Hoboken, NJ:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **New Haven, CT:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **New York, NY:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri

**SINGLES:**

- **Atlantic City:**
  - Joni Mitchell
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **Boston, MA:**
  - The Kinks
  - Paul Simon
  - Art Garfunkel
  - Charlie Byrd
- **Burlington, VT:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **Buffalo, NY:**
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  - Dire Straits
  - The Cars
  - Gato Barbieri
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  - Gato Barbieri
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  - Dire Straits
  - The Cars
  - Gato Barbieri
- **Hoboken, NJ:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **New Haven, CT:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri
- **New York, NY:**
  - The Who
  - Dire Straits
  - The Cars
  - Gato Barbieri
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<tr>
<th>City</th>
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<th>Call Letters</th>
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<td>WENK</td>
<td>PLUS</td>
<td>KISS/LATINO</td>
<td>MODERATE</td>
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<tr>
<td>Jacksonville, FL</td>
<td>WKVX</td>
<td>THE RUMOR</td>
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<td>New Orleans, LA</td>
<td>NTTR</td>
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<tr>
<td>Tulsa, OK</td>
<td>WTAF</td>
<td>NUGgets</td>
<td>KISS/LATINO</td>
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<td>Memphis, TN</td>
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<td>THE KNOT</td>
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<td>KISS/LATINO</td>
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<td>KISS/LATINO</td>
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<td>WOR</td>
<td>THE RUMOR</td>
<td>KISS/LATINO</td>
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<tr>
<td>Los Angeles</td>
<td>KMEX</td>
<td>THE RUMOR</td>
<td>KISS/LATINO</td>
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<td>THE RUMOR</td>
<td>KISS/LATINO</td>
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<td>Philadelphia, PA</td>
<td>WDAS</td>
<td>THE RUMOR</td>
<td>KISS/LATINO</td>
<td>MODERATE</td>
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</tbody>
</table>

**SOUTH**

**CORPUS CHRISTI, TX.**

C-1L (KQCA)

**CHARLIE PALMER**

**HEAVY AIRPLAY:**

- E.L.O.
- John St. John: Cheap Trick
- Joe Jackson

**MISCELLANEOUS:**

- The Cars
- Thin Lizzy
- BBQ, KIIS
- The Knack
- Michael Stanley
- Pat Metheny

**MIDWEST**

**CLEVELAND, OHIO**

**WKIP:**

- *Kid Leo*

**ADDS:**

- *Renaissance*
- *Don Mix*
- *Pat Travers*
- *Little River Band* (45)
- *The Rumors*

**MODERATE AIRPLAY:**

- Bad Co.
- Blue Oyster Cult
- The Cars
- Charlie Daniels
- Dire Straits
- E.L.O.
- Flash & The Pan
- Pat Metheny
- Joe Jackson
- Ric Ocasek
- Greg Kihn
- The Knack

**DURHAM, NC.**

**WDCG:**

- *Erik Goldberg*

**ADDS:**

- *The Kinks*
- *Medlar*
- *John Hiatt*
- *Swift N*
- *Charlie Daniels*

**MODERATE AIRPLAY:**

- Bad Co.
- Blue Oyster Cult
- The Cars
- Charlie Daniels
- Dire Straits
- E.L.O.
- Flash & The Pan
- Joe Jackson
- Ric Ocasek
- Greg Kihn
- The Knack

**DETROIT, Mich.**

**WMMN:**

- *ADDS:*
  - *Magid M. Bent*
  - *Dave Edmunds*
  - *Louise Goffin*
  - *Charlie Daniels*
  - *Ted Nugent*
  - *Neil Young*

**HEAVY AIRPLAY:**

- The Cars
- Dire Straits
- Joe Jackson
- Nancy Wilson
- The Knack

**MIDWEST**

**CHICAGO, Ill.**

**WCSN:**

- *Bill Evans*

**ADDS:**

- *Robert Palmer*
- *Walter Egan*
- *Point Blank*

**HEAVY AIRPLAY:**

- The Cars
- Dire Straits
- Joe Jackson
- Nancy Wilson
- The Knack
### HOT SONGS

**ESTABLISHED SONGS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
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<tbody>
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<td>1</td>
<td>THE KNACK</td>
</tr>
<tr>
<td>2</td>
<td>&quot;My Sharona&quot;</td>
</tr>
<tr>
<td>3</td>
<td>THE CARS</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Let's Go!&quot;</td>
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<tr>
<td>5</td>
<td>BRIAN ENO</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Girl Of My Dreams&quot;</td>
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<tr>
<td>7</td>
<td>KANSAS</td>
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<tr>
<td>8</td>
<td>&quot;People Of The...&quot;</td>
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<td>9</td>
<td>WINGS</td>
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<tr>
<td>10</td>
<td>&quot;Getting Closer&quot;</td>
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<tr>
<td>11</td>
<td>GERRY RAFFERTY</td>
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<tr>
<td>12</td>
<td>&quot;Days Gone Down...&quot;</td>
</tr>
<tr>
<td>13</td>
<td>JOHN STEWART</td>
</tr>
<tr>
<td>14</td>
<td>&quot;Gold&quot;</td>
</tr>
<tr>
<td>15</td>
<td>DAVE STUARTS</td>
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<tr>
<td>16</td>
<td>&quot;Lady Writer&quot;</td>
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<tr>
<td>17</td>
<td>CHARLIE DANIELS</td>
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<tr>
<td>18</td>
<td>&quot;Devil Went Down...&quot;</td>
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<td>19</td>
<td>E.L.O.</td>
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<tr>
<td>20</td>
<td>&quot;Don't Bring Me Down...&quot;</td>
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<td>21</td>
<td>PETER FERGUSON</td>
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<tr>
<td>22</td>
<td>&quot;I Can't Stand It&quot;</td>
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<td>23</td>
<td>JOE JACKSON</td>
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<td>24</td>
<td>&quot;Is She Really...&quot;</td>
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<td>25</td>
<td>NICK LOWE</td>
</tr>
<tr>
<td>26</td>
<td>&quot;Cruel To Be Kind&quot;</td>
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<td>SUPERTRAMP</td>
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<td>28</td>
<td>&quot;Goodbye Stranger&quot;</td>
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<td>THE WHO</td>
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<td>&quot;Long Live Rock&quot;</td>
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<td>FLASH &amp; THE PAN</td>
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<td>&quot;Hey St. Peter&quot;</td>
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<td>ATLANTA RHYTHM SECTION</td>
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<td>&quot;Oh It Or Die&quot;</td>
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<td>&quot;Spooky&quot;</td>
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<td>NEW ENGLAND</td>
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<td>38</td>
<td>&quot;I Won't Ever Wanna...&quot;</td>
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<td>39</td>
<td>THE CARS</td>
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<tr>
<td>40</td>
<td>&quot;Candy-O&quot;</td>
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<td>41</td>
<td>TIE CHEAP TRICK</td>
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<tr>
<td>42</td>
<td>&quot;Wanted You To Want Me&quot;</td>
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<td>43</td>
<td>E.L.O.</td>
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<td>44</td>
<td>&quot;Shine A Little Love&quot;</td>
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<tr>
<td>45</td>
<td>JOE JACKSON</td>
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<tr>
<td>46</td>
<td>&quot;Look Sharp&quot;</td>
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<tr>
<td>47</td>
<td>GRIFFIN TAKAIRIS</td>
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<td>48</td>
<td>&quot;Local Girls&quot;</td>
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<td>49</td>
<td>TIE GERRY RAFFERTY</td>
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<td>50</td>
<td>&quot;Get It Right Next...&quot;</td>
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<td>51</td>
<td>TIE PATTI SMITH</td>
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<tr>
<td>52</td>
<td>&quot;Rock 'N Roll Star&quot;</td>
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**MORE SONGS**

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<td>55</td>
<td>&quot;Love On The Run&quot;</td>
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<td>56</td>
<td>BLACKJACK</td>
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<tr>
<td>57</td>
<td>&quot;Love Me Tonite&quot;</td>
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<td>58</td>
<td>&quot;Heart Of Stone&quot;</td>
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<tr>
<td>59</td>
<td>&quot;Without Your Love&quot;</td>
</tr>
<tr>
<td>60</td>
<td>STANLEY CLARKE</td>
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<tr>
<td>61</td>
<td>&quot;Jamais Boy&quot;</td>
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<td>&quot;Rock 'N Roll Jelly&quot;</td>
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<td>63</td>
<td>&quot;Candy-0&quot;</td>
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<td>65</td>
<td>&quot;Cruel To Be Kind&quot;</td>
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<td>&quot;Don't Bring Me Down...&quot;</td>
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<td>67</td>
<td>ROBERT PALMER</td>
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<td>68</td>
<td>&quot;Bad Case Of Lovin' You&quot;</td>
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<td>70</td>
<td>&quot;Can We Still Be Friends&quot;</td>
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<tr>
<td>71</td>
<td>&quot;What's It Take&quot;</td>
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<td>72</td>
<td>QUEEN</td>
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<td>73</td>
<td>&quot;We Will Rock You&quot;</td>
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<td>74</td>
<td>&quot;Boboemian Rhapsody&quot;</td>
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<td>&quot;Tie Your Mother Down&quot;</td>
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**NEW SONGS**

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<td>NICK LOWE</td>
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<td>79</td>
<td>&quot;No Neatly&quot;</td>
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<td>80</td>
<td>&quot;Steal Away&quot;</td>
</tr>
<tr>
<td>81</td>
<td>&quot;Baltimore&quot;</td>
</tr>
<tr>
<td>82</td>
<td>&quot;I'll Cry Tomorrow&quot;</td>
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<tr>
<td>83</td>
<td>LEW LOWE</td>
</tr>
<tr>
<td>84</td>
<td>&quot;Home&quot;</td>
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<td>86</td>
<td>&quot;Looking For You&quot;</td>
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<td>87</td>
<td>&quot;Slip Away&quot;</td>
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<tr>
<td>88</td>
<td>PAT TRAVERS</td>
</tr>
<tr>
<td>89</td>
<td>&quot;Booom Boom&quot;</td>
</tr>
<tr>
<td>90</td>
<td>&quot;Stevie&quot;</td>
</tr>
<tr>
<td>91</td>
<td>RICK WAKENEN</td>
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<td>92</td>
<td>&quot;Rhapsody In Blue&quot;</td>
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<td>93</td>
<td>NEIL YOUNG</td>
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<td>94</td>
<td>&quot;Hey Hey My My&quot;</td>
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<tr>
<td>95</td>
<td>&quot;My Hey Hey Hey&quot;</td>
</tr>
<tr>
<td>96</td>
<td>&quot;Powerfingers&quot;</td>
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<td>97</td>
<td>&quot;Sail Away&quot;</td>
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<td>98</td>
<td>&quot;Baltimore&quot;</td>
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<td>NEIL YOUNG</td>
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<td>&quot;My Hey Hey Hey&quot;</td>
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<td>&quot;Powderfingers&quot;</td>
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<td>&quot;Booom Boom&quot;</td>
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<td>106</td>
<td>BLACKJACK</td>
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<tr>
<td>107</td>
<td>&quot;Heart Of Stone&quot;</td>
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<td>108</td>
<td>GREG KIMB BAND</td>
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<td>109</td>
<td>&quot;In The Naked Eye&quot;</td>
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<td>110</td>
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<td>&quot;Mollin Rouge&quot;</td>
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<td>112</td>
<td>SHIFF 'N THE TEARS</td>
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<td>113</td>
<td>&quot;New Lines On Love&quot;</td>
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<td>115</td>
<td>&quot;Sail Away&quot;</td>
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<tr>
<td>116</td>
<td>NILLS LOWELL</td>
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<tr>
<td>117</td>
<td>&quot;I'll Cry Tomorrow&quot;</td>
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<td>118</td>
<td>ROBERT PALMER</td>
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<tr>
<td>119</td>
<td>&quot;Jealous&quot;</td>
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<td>120</td>
<td>THE RUMOUR</td>
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<td>121</td>
<td>&quot;Emotional Traffic&quot;</td>
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<td>122</td>
<td>ROBERT PALMER</td>
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<td>123</td>
<td>&quot;Can We Still Be ...&quot;</td>
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<tr>
<td>124</td>
<td>THE RUMOUR</td>
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<td>125</td>
<td>&quot;Frozen Years&quot;</td>
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<tr>
<td>126</td>
<td>NEIL YOUNG</td>
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</tbody>
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### HOW TO READ THE CHART

These series of percentages show the record's radio strength as illustrated by the black vertical bar. These percentages show the record's current, regional radio strength as illustrated by the grey vertical bar. These series of percentages show the record's national radio trend in a biweekly sequence illustrated by the solid line. These percentages show the record's current, regional radio strength as illustrated by the black vertical bar.
BEHIND THE GRAPHS

RADIO ACTION CHART
TOP 40 LPs IN GAIN / LOSS ORDER

<table>
<thead>
<tr>
<th>Artist</th>
<th>Gain</th>
<th>Artist</th>
<th>Gain</th>
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</thead>
<tbody>
<tr>
<td>Robert Palmer</td>
<td>+27.8%</td>
<td>Nick Lowe</td>
<td>+5.5%</td>
</tr>
<tr>
<td>Greg Kihn</td>
<td>+20.8%</td>
<td>Paul McCartney</td>
<td>+4.5%</td>
</tr>
<tr>
<td>Nils Lofgren</td>
<td>+19.0%</td>
<td>Nick Taylor</td>
<td>+2.5%</td>
</tr>
<tr>
<td>The Knack</td>
<td>+14.8%</td>
<td>Devo</td>
<td>+2.2%</td>
</tr>
<tr>
<td>Dire Straits</td>
<td>+8.7%</td>
<td>The Cars</td>
<td>+1.5%</td>
</tr>
<tr>
<td>John Stewart</td>
<td>+8.4%</td>
<td>Carly Simon</td>
<td>+0.8%</td>
</tr>
<tr>
<td>Pat Travers</td>
<td>+8.2%</td>
<td>Europe</td>
<td>-0.4%</td>
</tr>
<tr>
<td>Bad Company</td>
<td>+7.2%</td>
<td>John Stewart</td>
<td>-2.3%</td>
</tr>
<tr>
<td>Ted Nugent</td>
<td>+4.4%</td>
<td>Pat Travers</td>
<td>-3.4%</td>
</tr>
<tr>
<td>Ian Hunter</td>
<td>+4.7%</td>
<td>Van Halen</td>
<td>-3.6%</td>
</tr>
<tr>
<td>The Marshall Tucker</td>
<td>+4.8%</td>
<td>Supertramp</td>
<td>-3.6%</td>
</tr>
<tr>
<td>James Taylor</td>
<td>+2.7%</td>
<td>The Cars</td>
<td>-3.9%</td>
</tr>
<tr>
<td>B. Tchaikovsky</td>
<td>+2.6%</td>
<td>Nils Lofgren</td>
<td>-5.6%</td>
</tr>
<tr>
<td>Rickie Lee Jones</td>
<td>-2.8%</td>
<td>Bobby McFerrin</td>
<td>-1.3%</td>
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<tr>
<td>Graham Parker</td>
<td>-8.0%</td>
<td>Jerry Reed</td>
<td>-1.6%</td>
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<tr>
<td>Patti Smith</td>
<td>-8.2%</td>
<td>Pat White</td>
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REGIONALS

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<tbody>
<tr>
<td>Teddy Pendergrass</td>
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<td>Pink Floyd</td>
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<tr>
<td>David Bowie</td>
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<td>Kansas</td>
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<td>Atl. Rhy. Sec.</td>
<td>-16.4%</td>
<td>Supertramp</td>
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<td>Sniff 'n' The Tears</td>
<td>-27.2%</td>
<td>The Cars</td>
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RETAIL TOP 15s

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<tr>
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<td>Dire Straits</td>
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<td>Dire Straits</td>
<td>+567</td>
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<td>The Knack</td>
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<td>+420</td>
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RETAIL TOP 15s

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<td>2nd Week</td>
<td>+344</td>
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<td>+184</td>
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ANALYSIS

BY GEORGE MEIER

The two hottest new songs, one by Robert Palmer and the other by Greg Kihn, lead their respective albums powerfully into radio play. Our Radio Action Chart shows that clearly. In Palmer's case, it is nice to see an artist again find the handle on his career.

As is often the case, the anomalies in the Centerfold are of greatest interest and curiosity. For example, at the top of the chart is the Western sales of The Cars at a staggering .980. Yet what may be even more staggering is the .533 which Pat Travers, at the bottom of the chart, racks up in the South. The number is hard to understand in the light of his other sales figures.

Other odd things are located throughout the charts. James Taylor's airplay is strongest East of the Mississippi while Nick Taylor's radio play is strongest West of the Mississippi. There is a disparity in The Knack's numbers in the Northeast. While their radio numbers are substantial, their retail numbers sag. Similarly, The Marshall Tucker Band is holding up nicely in Southern radio but sales, in their home region, goes wanting. The same is true of what is left of Cheap Trick.

The South is the pivot point of this issue. Acts like Greg Kihn, Patti Smith, Ian Hunter, Flash & The Pan, Louise Goffin and Graham Parker struggle in the South at the same time that bands like Wings and Atlanta Rhythm Section are thriving there. Even more to the point is the fact that in airplay both E.L.O. and Kansas are stronger in the South than they are in the Midwest. That is part of the trend toward a rocking South which has been mentioned here before.

For this issue at least, the South giveth and the South taketh away.

Finally, we've already mentioned the Western sales figures on The Cars, but the West provides other retail surprises. Frampton and Van Halen show no appreciable sales while John Stewart, David Bowie, Devo, Graham Parker and Patti Smith gain strength there. Go figure it.

In general, the sales intensity seems very low.
**NORTHEAST**

**DEBARY, FLA.**
CARL ANTONOWICH (Representing 6 stores...)

- Abba
- Iggy Pop
- Clash
- Cheap Trick

**NEW YORK, N.Y.**
STEVE PERRY NEW REACTION:
- Gary Brooker
- Robert Palmer
- Syro Gya
- Stevie B

**LONG ISLAND, N.Y.**
DONNA SUMMER NEW REACTION:
- Donna Summer
- Joe Jackson

**PICTON, ONT.**
STEVE GORDON NEW REACTION:
- Steve Gordon

**PHILADELPHIA, PA.**
RICKIE LEE JONES NEW REACTION:
- Rickie Lee Jones

**CONSHOHOCKEN, PA.**
PAUL RICHER NEW REACTION:
- Paul Richer

**BOSTON, MASS.**
JAMES HADDON (Representing 6 stores...)

- Abba
- Iggy Pop
- Clash
- Cheap Trick

**TWIN FALLS, IDAHO.**
DONNA SELLERS NEW REACTION:
- Donna Sallier
- Kenny Rogers

**PHILADELPHIA, PA.**
BEN ASHMORE NEW REACTION:
- Ben Ashmore

**MAIN EVENT**
- Supertramp
- Patti Smith
- The Cars
- Joni Mitchell

**NEW YORK, N.Y.**
SAM GOODY NEW REACTION:
- Sam Goody

**Valdosta, GA.**
RICKIE LEE JONES NEW REACTION:
- Welcome to Valdosta! Thanks to Don Bernstein and Fred Weissman at Polydor for an excellent in-store concert with Robert Fripp.

**RETAIL**
- Thanks to all the record companies for their support, enthusiasm and input during our regional sales meetings.
would have jumped right on them.

The lack of support given to local bands by Emis, rase is truly saddling. With records by the Reds (A & R) and the A's (Arista) released this week, we would assume that the local stations would have jumped right on them. But, alas... -

Perpetual ratings wars have precipitated the most boring and conservative “progressive” radio imaginable. Stations are reluctant to invest in their own new sounds or to acknowledge market trends. This information is available through stores, reports, but is obviously of minor interest to programmers. Too bad, everyone knows that, in the end, the stations, the local stations, the stores, the backstreet stations, but mostly, the listeners and fans. I wonder what chairs think about all day...

BETHLEHEM, Pa.

OCEANS MUSIC

Michelle Sprague

Tony Bishop

'78 SELLING IMPORTS

Jimi Hendrix

Robert Palmer

Lene Lovich

Peter Frampton

Lene Lovich

Peter Frampton

Lene Lovich

Peter Frampton

Lene Lovich

Peter Frampton

Lene Lovich

Peter Frampton

Lene Lovich

Peter Frampton

Lene Lovich

Peter Frampton

Lene Lovich

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there's always some initial demand,
It seems to us 12" disco product
label again.

SINCLAIR, IND.

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CONCERTIZING

WFLS/Fredericksburg, Va. - Peter Steen/Mayte Eriksson

**Location:** WFLS-WBCC-FM/Charlotte, N.C.
**Place & Date:** WBCC-FM Theatre - 6/28
**Ticket Price:** $5.00
**Attendance:** 500
**Audience Composition:** Mixed

**MUSICAL VALUES:**
- **Musicianship:** Excellent
- **Material Quality:** Good
- **Showmanship:** Good

**Lighting & Staging:** Good

**REVIEWER'S REACTION:**
This was the kick-off show for your band's U.S. tour and the excitement was evident. The band was hot and gave the audience a good, loud show highlighting their first album, plus other material known to their fans but not on the record. If the audience can generate the same feeling on tour, they'll do real well. The material is good and they have developed good stage presence.

WITC/Rochester, N.Y. - Jim McGrath

**Location:** WITC/Ann Arbor, Mich. - Michael Fieser
**Artist(s):** GRAHAM PARKER & THE RUMOUR; RACHEL SWEET
**Place & Date:** Seaman's Theatre - 6/27
**Ticket Price:** $20
**Capacity:** 3000
**Audience Composition:** College and 20's (isn't that redundant?)

**REVIEWER'S REACTION:**
If Springsteen is The Boss, Parker as The Master is a perfect opener - Rachel might be our new wave Brenda Lee, yet she needs time on her head. The only drawback is the lack of time spent together but that should be remedied quickly. If you catch this act, you'll be pleasantly surprised.

WHFR/Davenport, Ia. - Vernor Treadway
**Artist(s):** GEORGE BENSON; THE DENIZENS
**Place & Date:** WHFR/Ann Arbor, Mich. - Michael Fieser
**Type of Place:** Club
**Capacity:** 500
**Ticket Price:** $10.00
**Attendance:** 200

**REVIEWER'S REACTION:**
Although Benson was excellent, I felt like all the good sounds were going over my head to the rows behind me. Next time I'll trade my tickets to someone behind me. Overall though, George Benson is excellent even when you can't hear him.

WOW/Champaign, Ill. - John Callie
**Artist(s):** JOHN CALLIE; DESTROY ALL MONSTERS; THE DENIZENS
**Place & Date:** WOW/Champaign, Ill. - 6/27
**Type of Place:** Club
**Capacity:** 2000
**Attendance:** 400

**REVIEWER'S REACTION:**
Graham Parker & The Rumour; Rachel Sweet & The Blockheads. Perhaps by interspersing the more familiar material from Akron premiered their music and films to this often less than progressive town. The key to the package was extraordinary drumming, and a common, singular vision. The show could have been improved, perhaps by interspersing the more familiar material from the rest of the show instead of lumping it all together in the center section. Not surprisingly, this portion of the show was the best received, brought by the familiarity of these songs (e.g. "Satisfaction," "You & Me") to the audience, and also to the band. They seemed as if they could have played these tunes in their sleep, yet lost none of their power or coherency that the newer material was somehow missing. Despite this, the overall quality of their live show proved that Devo is not only a concept, but also a rock and roll band.

WEG/Ann Arbor, Mich. - Michael Fieser
**Artist(s):** JOHN CALE BAND
**Place & Date:** Seaman's Theatre - 6/27
**Type of Place:** Second Chance - 6/27
**Ticket Price:** $10.00
**Capacity:** 3000
**Attendance:** 150-200

**REVIEWER'S REACTION:**
Heads were a perfect opener - Rachel might be our new wave Brenda Lee, yet she needs time on her head. The only drawback is the lack of time spent together but that should be remedied quickly. If you catch this act, you'll be pleasantly surprised.

KSFC/Claremont, Ca.
**Artist(s):** GARY CAPERS CCRNER/Kansas City, Mo.
**Place & Date:** KSFC/Claremont, Ca.
**Type of Place:** Large club
**Capacity:** 2800
**Ticket Price:** $12.50

**REVIEWER'S REACTION:**
This was the kick-off show for your band's U.S. tour and the excitement was evident. The band was hot and gave the audience a good, loud show highlighting their first album, plus other material known to their fans but not on the record. If the audience can generate the same feeling on tour, they'll do real well. The material is good and they have developed good stage presence.

OPENERS.touch/Kansas City, ks.
**Artist(s):** GARY CHARLSON BAND
**Place & Date:** Openers' touch/Kansas City, ks. - 6/25
**Type of Place:** Club
**Capacity:** 300
**Attendance:** 150

**REVIEWER'S REACTION:**
A great set by a local boy and girl who have a strong stage persona. Both acts sold some records with their performances. Parker - platinum performance; Sweet - gold performance.

DISCOUNT RECORDS/Ann Arbor, Mich.
**Artist(s):** GEORGE BENSON; ESTHER BATTERPIPER
**Type of Place:** Auditorium
**Capacity:** 500
**Attendance:** 450

**REVIEWER'S REACTION:**
George Benson is excellent even when you can't hear him.
Competent Lps with Some Special Element

DAVID WERNER
Epic FE 35988
Tune Me On The Mountain

DAVID WERNER
Epic
Tune Me On The Mountain
Back On The Road Again

RAY COODER
Lost In Austin/A&M SP 4767

CANNED HEAT
Natural Chievs/Vetco LP 702

ASLEEP AT THE WHEEL
COME FOR THE CHILDREN/Asaph MM0051A

SHAWN COLVIN
Jumpin' In The Night/Sire SRK 6067

ELAMIN' GROOVIES
Jumpin' In The Night/Sire SRK 6067

CANSHEMED HEAT
HOP TILL YOU DROP/Warner Bros.

JACK NUNO
DYNASTY 1231
WHISTLING IN THE DARK/Chrysalis

MARVIN GAYE
What Do You Need To Love/Atlantic

B.B. KING
What's Right/Capitol ST 11939

ELAYN' GROOVIES
Yes I Am/Capitol ST 11939

SAM & DALE
You Just Got To Rock/Stevie Ray's

GERMANY
R.T.'s  Girls Talk/CBS 2381

UNETTED TITLES
R.T.'s  Mean To Your Queenie/Polycord

CLIFF RICHARD
It's In There And It's Got To Come/Capitol ST 11939

DAVID WERNER
Epic
Meet Me On The Mountain

ANNA BISHOP
I Only Keep Up Appearances/Portrait JR 35766

JANAKI RAI
Shroud Of Silence/Olympic

JAMES MAURY
I Only Keep Up Appearances/Portrait JR 35766

R.T.'s  Mean To Your Queenie

MARK GRIMES
LOOK IN AINCE/EMSP 4767

FRED WATTS
THE STORY'S BEEN TOLD/Island ILPS956

GORDON LIGHTFOOT
DESIRE/Arbutus ARB 3011

THE LONESTAR ORCHESTRA
I Don't Want To Be Alone/His Master's Voice

MARTIN & MARTIN
Pantanal/CBS

THE CRICKETS
A Sweet And Sour Folk Tenor/MCA 3158

WENDELL BYRD
Low Budget/Capitol ST 11939

R.T.'s  Crazy Voices/CBS

R.T.'s  Down In Hollywood/CBS

CIVIL WAR
R.T.'s  Shady Grove/CBS

JIMMY CLANCY
The Message Is Intensity And Movement/Lotus

GET BY LEE
MCA 3158

STEVE DESPLAT
Diamonds And Rust

RALLEY BOOGLER
A Sweet And Sour Folk Tenor/MCA 3158

R.T.'s  American Love

THE GREAT SWEET
Mean To Your Queenie

R.T.'s  Never Enough/CBS

R.T.'s  Argentina

GORDON LIGHTFOOT
LEGALackBar/Arbutus ARB 3011

MARK GRIMES
I Only Keep Up Appearances/Portrait JR 35766

R.T.'s  Reckless Love/CBS

CIVIL WAR
The Message Is Intensity And Movement/Lotus

BERRY MCNUTT
R.T.'s  Skyrider/CBS

PANTHER SWEET
R.T.'s  Skyrider/CBS

THE STANFORD/TOWNSEND BAND
Tell Me To The Wall/Warner Bros.

THE LONESTAR ORCHESTRA
The Message Is Intensity And Movement/Lotus

R.T.'s  Skyrider/CBS

R.T.'s  Dust-Eatin' Cowboys

R.T.'s  Argentina

MARK GRIMES
Shiver/CBS

GIAN VINCENT
The Message Is Intensity And Movement/Lotus

R.T.'s  Girls Talk/CBS

STEVE SESKIN
Shake/CBS

R.T.'s  Girls Talk/CBS

R.T.'s  Girls Talk/CBS

THE RUTLES
I Am/I Am/CBS

THE STANFORD/TOWNSEND BAND
Tell Me To The Wall/Warner Bros.

R.T.'s  Skyrider/CBS

R.T.'s  Girls Talk/CBS

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I Am/I Am/CBS

R.T.'s  Girls Talk/CBS

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R.T.'s  Skyrider/CBS

R.T.'s  Girls Talk/CBS

THE STANFORD/TOWNSEND BAND
Tell Me To The Wall/Warner Bros.
RACIQUES
CHARLIE FEATHERS ROCKABILLY/Feathers Fr 101 Rock 72375, Cincinnati, Ohio 45222 CHARLIE FEATHERS Vol. 17/Feathers Fr 102 VARIOUS ARTISTS KEEPER MADNESS/Stash Stt-119 JOAN BART COUNTRY MUSIC ALBUM/Vanguard USD 105/06

SINGLES
THE AMAZING GUITARS APACHE 60/Blue Sky 258 2777 GRAND PARKER I WANT YOU BACK ALIVE/Arista AS-0449 THE RECORDS STARRY EYES/Virgin VA 67000

IMPORTED SINGLES
RANZLORDS P.X.R.5/Charisma CB 332 12B (12")

JOBS & MISCELLANEOUS INFORMATION

RECORD SERVICE
KPMU/Oak Creek, Co. - MCA; Polydor; Epic
KFSR/Fremo, CA. - Mango & A & M
KDFK/Cupertino, Ca. - Columbia Jazz; Arista
Polydor; Mercury; Infinity
KSPC/Claremont, CA. - Fantasy/Pres.
MNBC Ann Arbor, MI. - Milestone; Sony
Galaxy; Mercury; MCA;

ACCB/Holyoke, MA. - Columbia/Epic/Still/Capitol; Motown; T.K.; Imports & Small Labels; Arista

WMBR/Pittsburgh, PA. - Columbia; Epic
WCSU/Montpelier, VT. - Chrysalis
WQAX/Bloomington, IN - Flying Fish; (Buddy Emmons) Inner City
WBZ/New Haven, CT. - Pacific; Arista

JOBS
Top AOR Talent needed. Five openings to be filled now through Sept. 1, 1979 on nationally syndicated music service. No beginners. No calls. Rush tape and resume to: Music Preview Network, 73 McColloch Dr., Dix Hills, N.Y., 11746. Top compensation for the right people.

WAX is looking for promotional videotapes for their cable TV series "The Stage." Please contact: Gary Bay or Neil Sharrow at (812) 337-9415.

The newest in original comedy programs for radio syndication is scheduled to begin distribution in September. American Laughter, a half-hour-long slickly-produced show, is the creation of ID Communications together with The Conception Corporation. As a weekly series it will be a high-energy show to any interested stations. For further information write or call 2626 Basil La., Los Angeles, Ca., 90024; (213) 475-6723.

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MOTHER JONES magazine is syndicating two five-minute audio Public Affairs/All-Other-Programming programs each month. Programs will be available on articles in each issue of MOTHER JONES. Audio will cost radio stations nothing, and the program will fulfill Federal Communications Commission mandated Public Affairs and/or All-Other-Programming license requirements. MOTHER JONES Radio is available on a bartered-exclusive market basis. Stations interested should contact Larry Johnson: (805) 966-9857, 817 De La Vina # 2, Santa Barbara, Ca., 93101.

A national cable radio network designed to expose new recording artists will begin operations this fall. Music Preview Network, a full time satellite-distributed music service, will offer the record industry an alternative channel for breaking new product. Music Preview Network will be advertiser-supported and thus be free from the cable subscriber free of charge. For further information contact Dennis Waters: (212) 254-9874.

JAZZ
IN IT'S OWN RIGHT
By George B. Meier

New Music Orch. plays old style music, naturally. Tight ensemble play and mellow tunes. (Merit)

ROSCOE MITCHELL
Nessa N-14/15
From the obscure side of Chicago, Roscoe gathers his friends - Braxton, Favors, Thorpe& Gil and Jarman, among others. Difficult, open music. Dist. by Flying Fish. (Special Programming)

APACHE 80/Blue Sky ZS8 2777
Old fashioned blues based lobotomy (D.S.)

INSOMNIA? - Try old Oriental cure (Merit Plus) (D.S.)

THE BISHOPS INSOMNIA ACCOMPLISHED...BUT THE BEAT (Merit Plus) (G.B.M.)

JOHN COLTRANE THE PARIS CONCERT/Pablo 3008 217 '79 's work of 17 years ago remains fresh and instructive. Tyner, Jones and Garrison drive behind him, tailgating the whole way. (Merit Plus)

FREDDIE HUBBARD THE LOVE CONNECTION/Columbia JC 36015 NOR with a jazz implication. Crafted and pretty. (Traps) (Merit)

BOBBY HUTCHERSON CONCEPTION: THE GIFT OF LOVE/ Columbia JC 35814 Captures the jazz spirit. Small or large settings of equal charm. Many, nice tunes. (Merit Plus)

THAD JONES-MEL LEWIS & WDO RCA Apt. 3-4243 UND stands for New Music Orch.

GATO BARRIERI EUROPA/Han SP-4774 Contrasting textures - orchestra against Barriериi's horn. That raspy tone is irresistible. (Merit Plus)

TRAVIS BIGGS SOLAR PUNK/Source SOR 3154 Funky rhythms, jazzy top. Monolithic like a poor man's Crusaders. Disco intentions. Dist. by MCA. (Merit)


Many nice tunes. (Merit Plus)

ART PEPPER NO LIMIT/Contemporary S 7638 Contemporary really means traditional. Wellnossiness prevails 3/4's of the time. (Merit)

MOTHER JONES Audio will cost radio stations nothing, and the program will fulfill Federal Communications Commission mandated Public Affairs and/or All-Other-Programming license requirements. MOTHER JONES Radio is available on a bartered-exclusive market basis. Stations interested should contact Larry Johnson: (805) 966-9857, 817 De La Vina # 2, Santa Barbara, Ca., 93101.

R.T.’s Early Morning Jones

From the obscure side of Chicago, Roscoe gathers his friends - Braxton, Favors, Thorpe& Gil and Jarman, among others. Difficult, open music. Dist. by Flying Fish. (Special Programming)

APACHE 80/Blue Sky ZS8 2777
Old fashioned blues based lobotomy (D.S.)
The response to our readers survey has been an overwhelming success! With facts like:

**Quantity of readership.**
An average of 8.6 Readers per issue mailed, gives WALRUS! a reach of 11,500+ total readership.

72% Read WALRUS! More.
23% Read WALRUS! Same.
5% Read WALRUS! Less.
RADIO METHODOLOGY

(1) STATION POINTS are based on market size.

<table>
<thead>
<tr>
<th>Market Type</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Market</td>
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<tr>
<td>Major Second</td>
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<tr>
<td>Secondary</td>
<td>2</td>
</tr>
<tr>
<td>Power Limited</td>
<td>1</td>
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</tbody>
</table>

(2) AIRPLAY POINTS are based on amount of Lp airplay.

<table>
<thead>
<tr>
<th>Airplay Level</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heavy Airplay</td>
<td>2</td>
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<tr>
<td>Moderate Airplay</td>
<td>1</td>
</tr>
<tr>
<td>Light Airplay</td>
<td>0</td>
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</tbody>
</table>

(3) Each Lp report receives station points and airplay points.

(4) The station points are multiplied by the airplay points to yield a subtotal.

(5) Subtotals for given Lps are then added together to yield regional (NE, S, MW, W) and national totals.

(6) Percentages are attained by comparing the total an Lp actually receives against the total it could have received. (Heavy airplay at every reporting station.)

(7) The first time a record appears with a significant percentage it is placed in Radio or Retail Futures.

WALRUS!
New Album Rock from Capitol . . .

Little River Band's "Lonesome Loser" — already out and taking off with instant album rock and top 40 acceptance. From the forthcoming album "First Under the Wire" . . . now available on 12" for immediate airplay.

Crimson Tide

The new album is produced by Duck Dunn and Steve Cropper, and features the premiere summer rocker "Reckless Love" (Also available on 12" Ep backed with the Little River Band's "Lonesome Loser" — SPRO 9168-9171). Crimson Tide is led by Wayne Perkins, the legendary southern guitar player who has toured with everybody — including the Stones.

America

The first single from their new album is "Only Game In Town." . . . and it All ready added as an album cut sounds GREAT on album Rock Radio! . . . by 96 AOR stations! The album is SILENT LETTER Produced by George Martin.

Escape From Domination

The second album from one of America's best new song-writers - with "Cadillac Walk" and Robert Palmer's new hit "Bad Case of Loving You" to his credit. Produced by Craig Leon, with Moon the executive producer. Recommended trax: "Bootleg Woman," "Hot House Baby, "Gun Shy" and "No Chance."

Pousette-Dart Band

For their fourth album, the Pousette Dart Band reunites with producer Nobert Putnam, who did the first two critically acclaimed Lp's. Jon Pousette Dart was most recently heard on John Hall’s "Power" album. Key cuts: "Cheated," and "Silver Stars" (featuring Tim Weisberg), "Never Enough," "Four Love."
Arbitron's problem is that it has
Arbitron will have to follow. But
it doesn't satisfy anybody.

Arbitron's strained relationship with
radio stations. By telephone? Diary? By using
diary and telephone?

Arbitron's failure to get better survey response from
minorities and crucial 18-34 year olds.

Arbitron's problem is that it has to
satisfy everybody. Sometimes
it doesn't satisfy anybody.

Arbitron's capability to
produce data is over methodology.
She doesn't even think it's
because of a bad book. She does
think it has everything to do
with money.

While Arbitron doesn't like to
discuss the competition, it likes to
talk about its monopoly. Arbitron bills radio
to a rate card. According to
a rate card. As much as $500,000. What this
amount of money does high relief is the
relationship between ratings and advertising rates.

It is more than just the same
cytological root. Ratings
decide station rates. At the same
time, rate cards are the final
proof of the credibility and
durability of a rating service. In
other words, when a radio
station can raise rates on the
basis of ratings supplied, say by
Burke, then we know that Burke
is a major force in the market.

Money and who pays for
research is the Holy Grail in
the Church of Ratings. Anthes' rule of thumb is that radio pays
90% of Arbitron's cost; the
agencies pay 10%. In fact,
between Radio, Arbitron, and
the agencies, we have a holy Trinity.
Or is it Holy Monopoly?

If Arbitron is a monopoly,
radio is about to become a
monopoly. Radio needs
Arbitron's One True Rating
Service. At the same time, it's the
only research that people buy time by.

That's what Arbitron really are:
dossiers on where to find
money. The agencies promise anything, admit
nothing, deny everything, and
then demand proof. What
the agencies want, the agencies get.

An internal Arbitron study of its own methodology . . .
draws a bead on Arbitron's failure to get better survey response from
minorities and crucial 18-34 year olds.

(Continued from page 4)

Maybe it belongs in the same
elephant graveyard as Conlon, Trendex, Hooper and Pulse.

Hell, even McDonald's seems to be over the hill.

Maybe that's what Burke or Ram or Trac-7 think. Why else
give out a get out of hell Holy War unless you think it will win?

But the theology of ratings doesn't sustain that line of
reasoning. Jim Seiler, who
started up Arbitron, figures that you'd have to be willing to lose
$13,000,000 just to compete
against Arbitron head to head.

That makes Arbitron the
Yahweh of ratings. Always was
and always will be. But
what does Yahweh think?

Arbitron attributes its ratings
hegemony to a variety of factors.
It is a comprehensive service
with more experience in the
business than anybody else.

Arbitron regularly surveys over
200 markets and it surveys
every station in every county in
the broadcasting area.

Arbitron capitalizes on the
quality of its research by
presenting quarterly reports
that are diversified and complete.
It is a major force in the market.

Arbitron's strained relationship with
radio stations. It is more
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Arbitron also is trying to get
better. It is developing an
Expanded Sample Frame to
track down unlisted telephone
numbers. Now there's the Radio
Advisory Council. Arbitron is
forecasting more qualitative
data on consumers. There is
something called a Differential
Respondent Technique which is
pocket calculator vocabulary for
trying to get more people
to respond to surveys.

But it goes slowly. The Vatican
doesn't want to lose its
monopoly. Arbitron can't get too
innovative too fast. For example,
Arbitron's cost; the
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INDUSTRY PROFILES

BY BILL VITKA

W e were talking about the gasoline monster. There was a spur off the conversation that tunneled through the movies. Detoured into the Shangri-Las. Finally highballing on the highway of nuclear chemistry.

This is a map, of sorts, of Polydor's Doctor of Artist Development, Jerry Jaffe. He is somewhere near the intersection of Vinyl and Ph.d. Jaffe says it's very close to the corner of Rock 'n Roll and Obsession. Take another look at that map. It says Amsterdam, 1973. Jaffe found his way to a nightclub that was putting on Brineley Doctor of Artist Development, Jerry Jaffe. movies. Detoured into the Shangri-Las. conversation that turnpiked through the automobile of his life into the fast lane of English. He found both in Nick Lowe.

This discovery was Jerry's green light. But like any stretch of open road, it came out of a curve. In this case, a Catholic rotary. Jerry was teaching nuclear chemistry in a women's college run by nuns. That is not why they call Jerry "the doctor." The Ph.d is because he took Columbia for a ride with a thesis called "The Roll of Topspin Conservation in Proton Enhancement of the Exit Channel from Cooper-63 Compound Nucleus Formed by the Reaction of Alpha Particles on Cobalt-59 and Protons on Nickel-62." Amen. He wrote it and taught it. You could even say he made a habit out of it. Until the green light.

Jerry shifted into letter-writing overdrive, blowing the horn about his encyclopedic knowledge of rock 'n roll. "Basically it was an appeal to good nature," Jerry says.

He was interviewed and restaurated but no job. Not before he thumbed a lift from Cliff Bernstein at Mercury records and told Jerry over to Lou Simon at Polydor.

Simon had just one question for Jerry. "Can you be humble?" "Yes!" Jerry said modestly.

That was the crossroad. Jerry gunned down the boulevard of Polydor like West Germans without a speed limit. From Promotion to Director of Publicity to National Album Promotion to Director of Artist Development. Some kind of land speed record? Clock it from 1976 when Jerry first wheeled into Polydor.

What Jerry is doing now is customizing Artist Development and making it over into a finely tuned machine, a co-ordinated instrument of album promotion, tour publicity, and the development from signing to superstar.

Jerry thinks of radio as an essential pit stop on the Polydor Turnpike. At the same time, he figures radio could use some re-tooling, a format tune-up to accommodate now bands that he worries won't otherwise get out of the garage.

"There has to be recognition from radio and retail," he says, "that when we approach a new record, the judgements we make are judgements about somebody's life's work."

There's also something Jerry doesn't understand about radio. He doesn't understand why people are always asking him what the commitment of the record company is to an artist. "I hope it doesn't mean we're gonna have to buy 36 sixty second spots," he says. Jerry thinks records earn airplay on the basis of merit or sales. Not because of T-shirts, ashtrays, buttons, or tour jackets. Not as much conspicuous consumption. That's a factor of a monster called gasoline. Or recession. Call it rock 'n roll rationing. Get ready for long lines at the promotion party.

Don't get the wrong idea. Jerry isn't the OFEC of records. He's a high performance engine that runs on vinyl not oil. Maybe movies too. The screenplay rights to a novel he wrote have been sold and now they're bidding on the book itself. It's called Angel Babies. The story of a fictional Shangri-Las with real cameos by Neil Sedaka, Bobby Rydell, and Murry the K.

Take another look at the map. Now we're at Holy Grail and Vine. How did we get here? Not sure. But one thing is true. The light is green.

"The audience for radio falls into two categories of conscious and subconscious listening," says Frank Cody, Program Director at KBPI in Denver. "Successful stations," he continues, "appeal to both the active and passive listener. Active listeners look for new music as a new experience. Passive listeners look for comfort of the familiar." The interface between active and passive, according to Cody, is magic.

Cody's magic started 15 years ago in New Mexico. He was a junkie for a bilingual radio station in Albuquerque that played radio music of music drawn from a broad spectrum of rock 'n roll and jazz. What Cody remembers about the station is what he still thinks sounds good over the air today. Person to person radio.

Cody pitched them for a job and got it. It was The Big Break. The call letters, at the time, were KLOS. History does repeat itself. We have gone from Sgt. Pepper to Sgt. Pepper. Progress, revolutions, and get drunk, but it takes longer.-between. It is also the white bread of the sandwich of Cody's career.

He worked at KOB in New Mexico doing a 50-thousand watt airlift that got Cody mail from Greenland. He backpacked across Europe schoolhoming himself to the BBC and pirate radio. He also jocked at KHOW in Denver, KRFM in Colorado Springs, and KBPI. Cody finally gave up John Denver country for KMYR in New Mexico only to find himself at KLOS during the Bicentennial.

There were firewoks. But the founding fathers were Allan Shaw and Rick Sklar with a Declaration of Independence on New York. KLOS was just one more ABC colony.

The redcoats imposed a tight format, played the Bee Gees and refused to let Cody put the Blues Brothers on the air. The punchline is that KMET did very well. Cody says: "As I look back I should have fought with my intuition. I learned never to compromise something you totally believe in your heart. ABC was satisfying and very compromising." Sorta like a bar where they water the drinks. You can still get drunk, but it takes longer.

Cody found a new bar. Actually it was his old watering hole back at KBPI. He says Denver is changing and opening up. Dylan and Poco and Bremerberg are still old chestnuts. But the Cars have finally broken. Even Devo plays there.

Radio is different as well. The audience for FM actually declined and the AM share multiplied. Cody says the market got stale but he believes new music will be a vital transfusion. Not just for Denver but KBPI. "The station was so tight, it squeaked," Cody says.

What Cody wants is human communication. Not robot threats. "Most radio has become a McDonald's franchise," he argues. "Stations are afraid to be spontaneous. There's no willingness to take a chance. But the doors will open again."

Cody figures his job is to recruit the right talent, people who can make a good record sound better, people who sound like people.

Radio is both a mass experience and an individual experience. Cody says radio is fundamental to all human experience. He also says radio is a refrigerator. Well, not quite but almost. What he says is this: "Everybody eats and everybody listens to the radio." The idea was to point out the universality of radio. But it also means radio is food. Even more. Cody says "I still can't get over the fact that radio sends sound. Not just sound but music."

"What's the point? Cody says the point is that "music is just a cut below sex."

The connection? That's easy. Cody. The refrigerator is surrogate sex. What does that do to radio? Well it's already a transistorized social interchange. Don't forget that sex is magnetic and radio. And the long and short of it is this: another name for radio might as well be oral intercourse.
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