

CASH BOX

NEWSPAPER

1976



FROM RSO
BEING RUSH RELEASED, A NEW SINGLE...

**IRENE CARA'S
BRILLIANT PERFORMANCE
OF THE ORIGINAL RECORDING OF
"OUT HERE ON MY OWN"** RS-1048



**FROM THE
ALREADY "GOLD"
SMASH HIT
SOUNDTRACK ALBUM**



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**FROM THE YEAR'S
MOST POPULAR MOVIE**

Fame



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CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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EDITORIAL A Solid Investment

For more than a century, the record industry has provided the public with music — music that's made people get up and dance, music that has made us cry, music that's brought us happiness, music that's created social revolutions. All of this music and excitement started with people who had a dream, people who saw things others didn't. . . . New artists with fresh new ideas.

When a record company signs a new artist, it is investing in the future. It is the new artist who will bring the fresh ideas, concepts and styles upon which the future will be built. The new artists are the next generation.

Cash Box recognizes this and is proud to announce that starting this week, a large portion of our singles reviews will be devoted to new and developing artists. Since new singles by established stars —

a Billy Joel or Bob Seger, for example — will get automatic retail, radio and jukebox acceptance, Cash Box feels it is important to highlight those on the way up.

Our revised singles reviews section will highlight new and developing artists who may become the household names of tomorrow. We will also spotlight artists from the country, jazz and black music fields that show good crossover potential.

Fresh new talent will always be the lifeblood of this industry, and Cash Box is proud to provide assistance in the development and exposure of new and developing artists. Along with our unique "New Faces To Watch" profiles, our revised approach to singles reviews do just that. Cash Box agrees that the nurturing of new talent is a solid investment in the future.


NEWS HIGHLIGHTS

- Broadcasters, ASCAP, BMI, SESAC 'disappointed' over CRT ruling on cable TV royalties (page 5).
- Federal grand jury indicts four in \$1.5 million fraud scheme in Los Angeles (page 5).
- FCC votes to seek additional data before final approval of AM stereo system (page 5).
- Labels' move to bar coding ushering in era of computerization (page 5).
- "Back In Black" by AC/DC and "The Boys From Doraville" by ARS are the top Cash Box Album Picks (page 12).
- Irene Cara's "Out Here On My Own" and "Spendin' Cabbage" by Blackfoot are the top Cash Box Singles Picks (page 18).

TOP POP DEBUTS		
SINGLES	33	LATE IN THE EVENING — Paul Simon — Warner Bros.
ALBUMS	25	GIVE ME THE NIGHT — George Benson — Qwest/Warner Bros.

POP SINGLE
MAGIC Olivia Newton-John MCA
B/C SINGLE
ONE IN A MILLION YOU Larry Graham Warner Bros.
COUNTRY SINGLE
TENNESSEE RIVER Alabama RCA
JAZZ
RHAPSODY AND BLUES The Crusaders MCA

NUMBER ONES



Alabama

POP ALBUM
EMOTIONAL RESCUE The Rolling Stones Rolling Stones/Atlantic
B/C ALBUM
DIANA Diana Ross Motown
COUNTRY ALBUM
URBAN COWBOY Original Soundtrack Full Moon/Asylum
CLASSICAL
PAVAROTTI'S GREATEST HITS London

CASH BOX TOP 100 SINGLES

August 9, 1980

	Weeks On Chart	8/2
1 MAGIC OLIVIA NEWTON-JOHN (MCA-41247)	1	12
2 IT'S STILL ROCK AND ROLL TO ME BILLY JOEL (Columbia 1-11276)	2	12
3 LITTLE JEANNIE ELTON JOHN (MCA-41236)	3	15
4 TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND (Tabu/CBS ZS9 5522)	8	11
5 THE ROSE BETTE MIDLER (Atlantic 3658)	4	21
6 TIRED OF TOEIN' THE LINE ROCKY BURNETTE (EMI-America P-8043)	6	14
7 SHINING STAR MANHATTANS (Columbia 1-11222)	7	16
8 CUPID/I'VE LOVED YOU FOR A LONG TIME SPINNERS (Atlantic 3664)	5	13
9 EMOTIONAL RESCUE ROLLING STONES (Rolling Stones/Atlantic 20001)	11	6
10 SAILING CHRISTOPHER CROSS (Warner Bros. WBS 49507)	14	10
11 IN AMERICA THE CHARLIE DANIELS BAND (Epic 9-50888)	10	11
12 MORE LOVE KIM CARNES (EMI-America 8045)	13	11
13 COMING UP (LIVE AT GLASGOW) PAUL McCARTNEY AND WINGS (Columbia 1-11263)	9	16
14 LET'S GET SERIOUS JERMAINE JACKSON (Motown M1469F)	12	21
15 MISUNDERSTANDING GENESIS (Atlantic 3662)	17	12
16 LET MY LOVE OPEN THE DOOR PETE TOWNSHEND (Atco/Atlantic 7217)	21	9
17 LOVE THE WORLD AWAY KENNY ROGERS (United Artists UA-X-1359)	20	9
18 TAKE A LITTLE RHYTHM ALI THOMSON (A&M 2243)	25	9
19 BOULEVARD JACKSON BROWNE (Asylum E-47003)	23	6
20 INTO THE NIGHT BENNY MARDONES (Polydor PD 2091)	28	10
21 JO JO BOZ SCAGGS (Columbia 1-11281)	22	9
22 ALL OUT OF LOVE AIR SUPPLY (Arista AS 0520)	27	10
23 STAND BY ME MICKEY GILLEY (Full Moon/Asylum E-46640)	26	13
24 EMPIRE STRIKES BACK (MEDLEY) MECO (RSO RS 1038)	24	9
25 OLD-FASHION LOVE COMMODORES (Motown M 1489F)	29	8
26 ONE IN A MILLION YOU LARRY GRAHAM (Warner Bros. WBS 49221)	34	7
27 YOU'RE THE ONLY WOMAN AMBROSIA (Warner Bros. WBS 49508)	33	5
28 I CAN'T LET GO LINDA RONSTADT (Asylum E-46654)	30	7
29 MAKE A LITTLE MAGIC DIRT BAND (United Artists UA-X1356)	31	9
30 FAME IRENE CARA (RSO RS 1034)	35	7
31 GIVE ME THE NIGHT GEORGE BENSON (Qwest/Warner Bros. WBS 49505)	37	6
32 UPSIDE DOWN DIANA ROSS (Motown 1494F)	46	5
33 LATE IN THE EVENING PAUL SIMON (Warner Bros. WBS 49511)	—	1

	Weeks On Chart	8/2
34 LOOKIN' FOR LOVE JOHNNY LEE (Asylum E-47004A)	42	5
35 HOT ROD HEARTS ROBBIE DUPREE (Elektra E-47005-A)	44	4
36 TULSA TIME ERIC CLAPTON (RSO RS 1039)	39	9
37 WHY NOT ME FRED KNOBLOCK (Scotti Bros./Atlantic SB600)	40	6
38 DRIVIN' MY LIFE AWAY EDDIE RABBITT (Elektra E46656)	41	8
39 STEAL AWAY ROBBIE DUPREE (Elektra E46621)	15	18
40 ALL NIGHT LONG JOE WALSH (Full Moon/Asylum E-46639)	18	13
41 ONE FINE DAY CAROLE KING (Capitol 4864)	19	13
42 YOU'LL ACCOMPANY ME BOB SEGER (Capitol 4904)	51	3
43 ALL OVER THE WORLD ELECTRIC LIGHT ORCHESTRA (MCA-41289)	53	2
44 FREE ME ROGER DALTRY (Polydor PD 2105)	47	6
45 PLAY THE GAME QUEEN (Elektra E-46596)	38	7
46 GIMME SOME LOVIN' BLUES BROTHERS (Atlantic 3666)	16	11
47 I'M ALIVE ELECTRIC LIGHT ORCHESTRA (MCA-41246)	32	12
48 FUNKYTOWN LIPPS INC. (Casablanca NB 2233)	36	20
49 DON'T ASK ME WHY BILLY JOEL (Columbia 1-11331)	62	2
50 LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE (Casablanca NB 2266)	43	14
51 I'M ALRIGHT (THEME FROM "CADDYSHACK") KENNY LOGGINS (Columbia 1-11317)	58	5
52 SOMEONE THAT I USED TO LOVE NATALIE COLE (Capitol 4869)	55	7
53 HEY THERE LONELY GIRL ROBERT JOHN (EMI-America 8049)	61	4
54 UNDER THE GUN POCO (MCA MCA-41269)	59	5
55 LOVE THAT GOT AWAY FIREFALL (Atlantic 3670)	56	7
56 JESSE CARLY SIMON (Warner Bros. WBS 49518)	66	2
57 ONE MORE TIME FOR LOVE BILLY PRESTON & SYREETA (Tamilia/Motown T54312F)	50	9
58 HE'S SO SHY POINTER SISTERS (Planet P-47916)	65	3
59 YOU BETTER RUN PAT BENATAR (Chrysalis CHS-2450)	64	3
60 AGAINST THE WIND BOB SEGER (Capitol 4863)	45	15
61 CARS GARY NUMAN (Atco/Atlantic 7211)	49	26
62 BIGGEST PART OF ME AMBROSIA (Warner Bros. WBS 49225)	48	19
63 THE ROYAL MILE (SWEET DARLIN') GERRY RAFFERTY (United Artists UA-X1366-Y)	70	4
64 HOW DOES IT FEEL TO BE BACK DARYL HALL & JOHN OATES (RCA PB-12048)	71	4
65 SHE'S OUT OF MY LIFE MICHAEL JACKSON (Epic 9-50871)	54	18
66 DON'T MISUNDERSTAND ME ROSSINGTON COLLINS BAND (MCA-41284)	68	3
67 YEARS FROM NOW DR. HOOK (Capitol 4885)	67	8

	Weeks On Chart	8/2
68 FIRST BE A WOMAN LENORE O'MALLEY (Polydor PD 2055)	74	4
69 YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON (Motown M1490F)	75	4
70 CALL ME BLONDIE (Chrysalis CHS 2414)	57	26
71 SHOULD'VE NEVER LET YOU GO NEIL AND DARA SEDAKA (Elektra E-46615)	60	20
72 KING OF THE HILL RICK PINETTE & OAK (Mercury 76049)	63	13
73 DARLIN' YIPES!! (Millennium/RCA JH-11791)	83	2
74 NO NIGHT SO LONG DIONNE WARWICK (Arista AS 0527)	81	3
75 FIRST TIME LOVE LIVINGSTON TAYLOR (Epic 9-50894)	82	2
76 HOW DO I SURVIVE AMY HOLLAND (Capitol P-4884)	—	1
77 FOOL FOR YOUR LOVING WHITESNAKE (Mirage/Atlantic 3672)	85	2
78 GAMES WITHOUT FRONTIERS PETER GABRIEL (Mercury 76063)	86	2
79 WALKS LIKE A LADY JOURNEY (Columbia 1-11275)	52	11
80 XANADU OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA (MCA-41285)	—	1
81 ROCK IT LIPPS INC. (Casablanca NB 2281)	89	2
82 BEYOND HERB ALPERT (A&M 2246)	69	7
83 (CALL ME) WHEN THE SPIRIT MOVES YOU TOUCH (Atco/Atlantic 7222)	87	3
84 STRANGER IN MY HOME TOWN FOGHAT (Bearsville BSS 49510)	84	2
85 LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND (Arista AS 0515)	73	9
86 NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS (20th Century/RCA TC-2460)	—	1
87 RED LIGHT LINDA CLIFFORD (RSO RS-1041)	—	1
88 I HEAR YOU NOW JON & VANGELIS (Polydor 2089)	96	2
89 WHATEVER YOU DECIDE RANDY VANWARMER (Bearsville BSS 49528)	90	3
90 WHO'LL BE THE FOOL TONIGHT LARSON-FEITEN BAND (Warner Bros. WBS 49282)	—	1
91 THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS (Warner Bros. WBS 49262)	76	8
92 ON THE BEACH SOUTHSIDE JOHNNY & THE ASBURY JUKES (Mercury 7-6014)	92	2
93 OVER YOU ROXY MUSIC (Atco/Atlantic 7301)	—	1
94 LANDLORD GLADYS KNIGHT & THE PIPS (Columbia 1-11239)	77	10
95 LATE AT NIGHT ENGLAND DAN SEALS (Atlantic 3674)	—	1
96 SHANDI KISS (Casablanca NB 2282)	72	8
97 JUST CAN'T WAIT THE J. GEILS BAND (EMI-America P-8047)	80	4
98 THEME FROM NEW YORK, NEW YORK FRANK SINATRA (Warner Bros. RPS-49233)	79	15
99 ASHES BY NOW RODNEY CROWELL (Warner Bros. WBS 49224)	78	15
100 SHIVER & SHAKE THE SILENCERS (Precision ZS9 9800)	88	3

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Against The Wind (Gear — ASCAP)	60	Hot Rod (Captain Crystal/Blackwood/Dar Jan — BMI)	35	Lookin' For Love (Southern Nights — ASCAP)	34	Should've Never Let You Go (Kirschner — ASCAP/Arista/Kiddo — BMI)	71
All Over The (Jet/Unart — BMI)	43	How Do I (April/Paul Bliss — ASCAP)	76	Love That Got (Warner — Tamerlane/El Sueno — BMI)	55	Someone That (Screen Gems-EMI/Prince Street/Arista — BMI/ASCAP)	52
All Night (Wow & Flutter — ASCAP)	22	How Does It (Hot Cha/Six Continents — BMI)	64	Love The World (Southern Nights — ASCAP)	17	Stand By Me (Rightsong/ADT/Trlo — BMI)	23
All Out (Arista/BRM/Riva — ASCAP)	22	I Can't Let Go (Blackwood — BMI)	28	Magic (John Farrar — BMI)	1	Steal Away (Big Ears/Chrome Willile/Gouda/Oozle Finch — ASCAP)	39
Ashes By Now (Jolly Cheeks — BMI)	99	I Hear You (WB/Spheric B.V. — ASCAP)	88	Make A Little (De-Bone-Alra/Vicious Circle — ASCAP)	29	Stranger In My (Rifl Bros. — ASCAP)	84
Beyond (Chappell — ASCAP)	82	I'm Alive (Jet/Unart/Blackwood — BMI)	47	Misunderstanding (Hit & Run — ASCAP)	15	Take A Little (Rondor/Almo — ASCAP)	18
Biggest Part (Rubicon — BMI)	62	I'm Alright (Milk Money — ASCAP)	51	More Love (Jobete — ASCAP)	12	Take Your Time (Avant Garde — ASCAP/Interior/Sigldi's — BMI)	4
Boulevard (Swallow Turn — ASCAP)	19	In America (Hat Band — BMI)	11	Never Knew Love (Frozen Butterfly — BMI)	86	That Lovin' (Acuf/Rose — BMI)	91
Call Me (Ensign — BMI/Rare Blue — ASCAP)	70	Into The Night (Papa Jack — BMI)	20	No Night (Irving — BMI)	74	The Rose (In Dispute)	5
Cars (Beggars Banquet/Andrew Heath — PRS)	61	It's Still Rock (Impulsive/April — ASCAP)	2	Old Fashion Love (Jobete/Commodores Ent. — ASCAP)	25	The Royal Mile (Screen Gems-EMI — BMI)	63
Coming Up (MPL — ASCAP)	13	Jesse (Quackenbush/Redeye — ASCAP)	56	One Fine Day (Screen Gems/EMI — BMI)	41	Tired Of Toein' (TRO-Cheshire — BMI)	6
Cupid (Kags/Sumac — BMI)	8	JoJo (Boz Scaggs/Almo — ASCAP/Foster Frees/Irving — BMI)	21	One In A Million (Irving/Medad — BMI)	26	Tulsa Time (Bibo — ASCAP)	36
Darlin' (Irving — BMI)	73	Just Can't (Center City — ASCAP)	97	One More Time (Golden Cornflake — BMI)	92	Under The Gun (Tarantula — ASCAP)	54
Don't Ask Me (Impulsive/April — ASCAP)	49	King Of (Critique — BMI)	72	On The Beach (Amunda/Dangerous — ASCAP)	57	Upside Down (Chlc — BMI)	32
Don't Misunderstand (Moonpie — BMI)	66	Landlord (Nick-O-Val — ASCAP)	94	Over You (E.G. — BMI)	93	Walks Like (Weed High Nightmare — BMI)	79
Drivin My Life (Debdave/Briarpatch — BMI)	38	Late At Night (Pink Pig/First Concourse/Van Hoy/Unichappell — BMI)	95	Play The Game (Beechwood/Queen — BMI)	45	Whatever (Fourth Floor — ASCAP)	89
Emotional Rescue (Colgems/EMI — ASCAP)	9	Late In The (Paul Simon — BMI)	33	Red Light (MGM Affiliated — BMI)	87	When The Spirit (Thames Talent — ASCAP)	83
Empire (Fox Fanfare/Bantha — BMI)	24	Let Me Love (Kentucky Wonder — BMI/Prairie League — ASCAP)	50	Rock It (Rick's Adm. by Rightsong/Steve Greenberg — BMI)	81	Who'll Be The Fool (Buzz Feiten — BMI)	90
First Be A Woman (Sea Coast — BMI)	68	Let My Love (Tower Tunes — BMI)	16	Sailing (Pop 'N' Roll — ASCAP)	10	Why Not Me (Flowering Stone/UA — ASCAP Whitsett/Churchill — BMI)	37
First Time Love (Balt & Beer — ASCAP)	75	Let's Get Serious (Jobete & Black Bull (TM) — ASCAP)	14	Shandi (Kiss — ASCAP/Mad Vincent — BMI)	96	Xanadu (Jet/Unart — BMI)	80
Fool For Your (Sunburst/Whitesnake/Dump-Eaton — ASCAP)	77	Let's Go Round (Average/Ackee — ASCAP)	85	She's Out (Fiddleback/Peso/Kidada — BMI)	65	Years From Now (Roger Cook/CookHouse — BMI)	67
Free Me (April/Russell Ballard — ASCAP)	40	Little Jeannie (Jodrell — ASCAP)	3	Shining Star (Content — BMI)	7	You Better Run (Downtown — ASCAP)	59
Fame (MGM — BMI)	34			Shiver (Cactus — ASCAP)	100	You'll Accompany (Gear — ASCAP)	42
Funkytown (Rick's Adm. by Rightsong/Steve Greenberg — BMI)	48					You're Supposed (Jobete/Black Bull — ASCAP)	69
Games Without (Clio/Ine/Hidden — BMI)	78					You're The Only (Rubicon — BMI)	27
Gimme Some Lovin' (Island — BMI)	46						
Give Me (Rodsongs — ASCAP)	31						
He's So Shy (ATV/Mann & Weill/Braintree/Snow — BMI)	58						
Hey There (Famous — ASCAP)	53						

= Exceptionally heavy radio activity this week = Exceptionally heavy sales activity this week

CASH BOX NEWS



ME, MYSELF AND THEM — A&M recording artist Joan Armatrading performed in New York recently to support her latest release "Me Myself I." Pictured backstage after her Dr. Pepper Music Festival Concert in Central Park are (l-r): Gail Davis, associate director of artist development for A&M; Michael Leon, vice president of east coast operations for A&M; Armatrading; Gil Friesen, president of A&M Records; and Mike Stone, Armatrading's manager.

Disappointment Rampant Over CRT Cable TV Royalty Ruling

by Richard Imamura

LOS ANGELES — Extreme disappointment and the possibility of appeals characterized the reactions of broadcasters and music organizations to the formula devised to divide cable TV royalties by the Copyright Royalty Tribunal (CRT) last week. Both broadcasters and the music organizations questioned their respective percentages allocated, and the music organizations were also in disagreement on how to split whatever royalties do materialize.

Under the CRT formula, which culminated nearly two years of legal wrangling involving almost 450 entertainment concerns, members of the Motion Picture Assn. of America (MPAA) and other non-network syndicators will receive 75% of the royalties paid by cable TV systems. Sports interests were awarded 12%; the Public Broadcasting Service (PBS), five percent; music organizations, 4.5%; local television broadcasters, 3.25%; and National Public Radio, 0.25%.

"We are astounded not only at the percentage allocated to television broadcasters, but even more so that there was nothing at all for commercial radio broadcasters," said David H. Polinger, vice president and assistant to the president at WPIX/New York and chairman of the National Assn. of Broadcasters (NAB) ad hoc cable copyright royalties committee.

While saying that it was "premature" to make a definitive statement on NAB's future course of action, Polinger did say, "We're regrouping to determine what further action we will take." Polinger, however, did not rule out the possibility of an appeal.

Widespread Dissatisfaction

Disappointment with the CRT formula was also widespread in the music community, with dissatisfaction with the decision unanimous among the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music Inc. (BMI) and SESAC.

ASCAP, BMI and SESAC not only disputed the findings of Phase I — which resulted in the formula handed down by the CRT — but also looked with uncertainty at Phase II, which will involve splitting the 4.5% allocation among themselves and any other deserving parties. Phase II will conclude with hearings before the CRT on Aug.

18 if agreement among the organizations has not been reached by then.

"It is fair to say that ASCAP is disappointed with the tribunal's decision so far," said ASCAP spokesperson Gloria Messenger. "However, it is still premature to comment on whether or not we will consider an appeal."

Messenger went on to say that the Phase II hearings would be the priority at this time, with the split between ASCAP, BMI, SESAC and the others still a delicate issue. "It is certainly fair to characterize it

(continued on page 14)

Federal Grand Jury Indicts Four In Fraud Scheme

by Michael Martinez

LOS ANGELES — A federal grand jury last week indicted four Los Angeles-area businessmen on 15 counts of mail and wire fraud which allegedly resulted in cash losses of about \$1.5 million to five record companies.

The indictment was filed based on an investigation conducted by the U.S. Postal Inspection Service.

Operating through Circle Marketing Corp., an Inglewood, California record exporter, Michael Arkus, former president of the company; Firouz Sepanlou, former vice president of the company; Assdollah Seyer, former treasurer of the firm; and Paul Donnelly, the firm's warehouse manager, were charged with plotting to defraud American record distributors by obtaining records on credit and not paying for them.

The record companies allegedly victimized by the scheme, according to the indictment, included RCA, Warner-Elektra/Asylum, CBS, Capitol, and MCA.

The indictment further charged that in order to establish credibility with the record companies, the defendants "knowingly caused to be placed in an authorized depository for mail matter and knowingly caused to be sent by the United States Postal Service" falsified documents, including a balance sheet, payment for initial orders and representatives to the record companies indicating that the export firm

(continued on page 8)

Labels' Move To Bar Coding Heralds Age Of Computers

by Richard Gold

NEW YORK — The adoption of bar coding by the recording industry received a further boost last week with the announcement that Arista Records' August release will include the code, and the revelation that MCA Records will soon be printing the product identification symbol on its album jackets. Although industry observers note that widespread utilization of the electronically-read pattern of vertical stripes and accompanying digits may be two-to-five years away, they agree that implementation of the Universal Product Code (UPC) will revolutionize the operations of manufacturers and merchandisers in the future.

The full integration of bar coding in expediting the industry day-to-day transactions is closely related to the progress made by manufacturers and merchandisers in computerizing their operations. Last week, the Operations and Information Processing Committee of the National Assn. of Recording Merchandisers (NARM) met in Minneapolis to discuss various recommendations in preparation for a stepped-up exchange of computerized information between the record companies and their customers.

According to Joseph A. Cohen, executive vice president of NARM, the Operations committee examined standardization

of information on manufacturers' invoice forms, standardization of shipping cartons from the pressing plants and the labeling of those cartons, and the preparation of a directory listing all manufacturers of bar-code scanning equipment.

Start Up Costs

In a recent survey commissioned by NARM, 75% of the respondent retailers, rack-jobbers and one-stops said that "total participation" by manufacturers/distributors in bar coding is a prerequisite for

(continued on page 14)

Admissibility Of CRI Study Still Up In The Air

by Earl B. Abrams

WASHINGTON — Lawyers for songwriters and music publishers launched an all-out attack last week on a key Recording Industry of America Assn. (RIAA) document in the hearings on mechanical royalty fees before the Copyright Royalty Tribunal (CRT).

The hearings on the songwriter-publisher request for a new royalty of 6% of suggested retail price has been under way for three months and is expected to be completed this week.

At issue during last week's sessions was the validity of the study of the recording industry by the Cambridge Research Institute (CRI). Dr. David B. Kiser, CRI director who was in charge of the RIAA research project, was vigorously questioned for an unprecedented five days by Frederick F. Greenman, attorney for the American Guild of Authors and Composers (AGAC), and by Morris Abram, lawyer for the National Music Publishers Assn. (NMPA).

Motion Pending

Both AGAC and NMPA asked the Tribunal to strike the document from the record. They claim that its soundness cannot be tested without access to individual questionnaires, working papers, etc. These RIAA has declined to supply. As of late last week, the Tribunal had not decided whether to grant the motion or not.

During one grilling, Kiser was forced to agree that the CRI study is based on questionnaire returns from only 14 of RIAA's 66 member companies, that some items are based on responses from only nine companies; that references to total assets and net worth are based on returns

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FCC Vote Delays AM Stereo Decision

by Michael Martinez

LOS ANGELES — The Federal Communications Commission (FCC) last week voted unanimously to seek further data before making a final decision on the issue of AM stereo.

While denying that the decision was prompted by manufacturers' opposition to the FCC's decision earlier this year to approve an AM stereo system by Magnavox, Jeff Baumann, chief of the Commission's policy and rules division of the Broadcast Bureau, said that the FCC decided to file a notice of further intent to propose rules changes on AM stereo because "the Commission wanted to avoid lengthy administrative proceedings and any court appeal."

Last April, the FCC, on a 5-2 vote, selected Magnavox as the sole system to be used for AM stereo. The decision came amid requests that the FCC allow the

(continued on page 10)



RCA HOSTS STARSHIP CREW — RCA Records held a reception for Grunt Records group the Jefferson Starship following the band's recent concert in New York's Central Park. The Starship's current album, "Freedom At Point Zero" has been certified gold by the RIAA. Shown standing in the RCA dining room are (l-r): John Betancourt, division vice president of pop promotion, RCA Records; Pete Sears of the group; Don Wardell, manager of product management/pop music, RCA Records; Craig Chaquico of the group; Jack Chudnoff, division vice president of marketing, RCA Records; Don Burkheimer, division vice president of international marketing and talent acquisition, RCA Records; Bill Thompson, Starship manager; and Mickey Thomas of the group. Shown seated are (l-r): Paul Kantner, Aynsley Dunshar and David Freiberg of the group.



SENSATIONAL GOLD — 20th Century-Fox recording artist Stephanie Mills recently received a gold award for her "Sweet Sensation" album, marking her second gold award. She received her first gold album for the LP "Watcha Gonna Do With My Lovin'," which was the first gold LP for the label. Pictured are (l-r) Alan Hirschfield, vice chairman and chief operating officer for 20th Century-Fox Film Corp.; Mills; and Neil Portnow, president of 20th Century-Fox Records.

MCA recording artist Olivia Newton-John remains "totally hot" property as the public eagerly awaits the release of her second major motion picture, *Xanadu*. "Magic," the first single from the motion picture score to the film was released only 12 weeks ago and it has topped the **Cash Box** pop singles chart for the past two weeks.

The *Xanadu* album, which also features strong material by ELO, has been pushed to the #31 spot on the pop album chart, partially by the strength of lovely Livvy's lively hit. In the film, her cinematic follow-up to the record breaking *Grease*, Olivia plays a roller skating muse who fades in and out of the life of co-star Michael Beck. The film, a sort of '40s-'80s musical, also stars Gene Kelly and The Tubes.

The picture, which will debut Aug. 8, should be the well received successor to such achievements as the multi-platinum *Grease* LP, 1978's platinum selling "Totally Hot," and her most recent network TV special.

While many people still believe that the girl, who has gone from a Hayley Mills-like innocence to become a leather-clad fantasy, is Australian, it is somewhat of a misnomer. It is true that she was raised in Australia, but like so many of the land down under's musical stars, she was born in England.

She gained her first bit of international singing success at age 18 with Bob Dylan's "If Not For You," but didn't really come on strong stateside until the country hit "Let Me Be There" became a gold selling single in 1973.

Since that time it's been certification city for the blonde singer/actress, as all of her albums have gone gold and "Let Me Be There," "If You Love Me Let Me Know," "Greatest Hits," "Have You Never Been Mellow," *Grease* and "Totally Hot," have all gone platinum.

As it stands right now her "Magic" single has been certified gold and, in the tradition of her last celluloid outing, it looks like *Xanadu* will get the gold and become a box office smash as well.

I&M 'Winners' LP Returns TV Package To Record Dealers

By Leo Sacks

NEW YORK — The chart success of "Winners," a new I&M Teleproducts release backed by a \$1 million television and radio advertising campaign, differs from most artist compilation albums which contain recent chart hits. Unlike the television packages marketed by such companies as K-Tel and Ronco, which are sold primarily in convenience stores and racked record departments, "Winners" is being manufactured and distributed by RCA Records.

The album, a single disc which lists for \$9.98, contains 15 recent R&B crossover hits and currently stands at #116 bullet in its fourth week on the **Cash Box** album chart. It is also nearing sales of 500,000 units, according to Ira Pittelman, co-owner with Morris Levy of I&M, which also marketed the disco package, "A Night At Studio 54." Last year, Pittelman said that I&M and Hunt Media, its wholly-owned advertising subsidiary, had projected a \$1 million budget to promote the disc, and that "in excess" of \$400,000 has been spent since July 21 to push the record on television and on black-oriented radio stations in nine major markets including New York, Boston, Baltimore, Washington, D.C., Atlanta, Houston, Chicago and Los Angeles. Six other markets — Dallas, Detroit, Cleveland, St. Louis, Memphis, and Miami — will begin advertising the album on Aug. 4. The campaign for the minute-long commercial, which is targeted at the 18-34 age group, is scheduled to run through September during the hours of 6-8 p.m. It is narrated by Frankie Crocker, program director for WBLS-FM who produced and conceived the LP.

Among the artists featured on the album are The Jacksons (performing "Shake Your Body"), The Whispers ("And The Beat Goes On"), Shalamar ("The Second Time Around"), Rufus & Chaka Khan ("Do You Love What You Feel"), The Spinners ("Working My Way Back To You/Forgive Me Girl"), Carrie Lucas ("Dance With You"), Isaac Hayes ("Don't Let Go"), Ray, Goodman & Brown ("Special Lady"), Smokey Robinson ("Cruisin'"), The Commodores ("Still"), Kool & The Gang ("Too Hot"), GQ ("I Do Love You"), Ray Parker and Raydio ("You Can't Change That"), Teddy Pendergrass ("Turn Off The Lights"), and Dionne Warwick ("I'll Never Love This Way Again").

Audience Overlap

Even though "Winners" is being distributed to pure record retail outlets, Pittelman does not feel he is forsaking the consumer buyer who purchases his recorded product in convenience or racked department stores. "We feel very strongly about the fact that we're bringing people into record stores and departments, per se,

as opposed to convenience stores," he said last week in an interview. "By tagging the names of record retailers in each market where the album can be purchased, we're bringing people into the stores and improving a retailer's chance to make a multiple-purchase sale." In contrast, he noted, "your typical K-Tel or Ronco television advertisement tells the consumer that the record is available in most fine stores. But those aren't always record stores." Pittelman said that he has canvassed many retail outlets and found that "the majority of the consumers who are buying 'Winners' do not necessarily buy albums at the record retail level on a regular basis. So we're definitely getting that overlap."

Advance orders for the album, Pittelman said, exceeded 300,000 units. In each city where I&M decided to advertise, RCA branch managers were alerted to the time and frequency that each spot would run.

(continued on page 9)

Music Plus Bows Major Merch Campaign For New Rockers

by Mark Albert

LOS ANGELES — Music Plus, the 21-store Southern California retail chain, is launching a major merchandising campaign for new music called "New Wave-New Rockers-New Music." The campaign will run from Aug. 7-Sept. 3.

Music Plus' four-week campaign will offer ongoing discounts, a contest, radio and print advertising and thematic displays in each of the stores. In addition, in-store play will be heavily focused on those acts that characterize the theme of the campaign.

Alan Schwartz, director of advertising for Music Plus, said that the campaign was an attempt to unite manufacturers, retail, rock venues and radio behind the burgeoning local rock scene. "This promotion can really help the smaller participating labels actively compete equally with the larger, established ones," Schwartz said, "and at the same time help the major labels increase public awareness of their new acts."

The key to the "New Wave-New Rockers-New Music" campaign are specially designed picture face game cards that will be handed to customers after a purchase is made, and which will ultimately qualify that customer for the grand prize. The grand prize, which will have four separate winners chosen from ballots, is a month's free admission to one of four participating local new wave rock clubs, including The Starwood, The Whisky, and Madame Wong's East and Madame Wong's West.

Pictures of Elvis Costello, Deborah Harry, The Ramones and Sid Vicious will represent the King, Queen, Jack and Joker

cards, respectively, with 12,000 of each printed. A face card will be given to a customer with each purchase of an album that falls into the new music category, beginning with the King during the first week, the Queen during the second week and so on. At the bottom of each card will be a series of dots that, when connected, will reveal a special discount that can then be applied towards the next purchase of a "New Music"-related album.

When the cards are used, they will be validated and given back to the customer. When a customer has accumulated three of any combination of these cards that show proof of purchase, the cards can be presented at any of the 21 Music Plus stores and that customer can then fill out a ballot for the grand prize drawing.

"We've plugged into the energy and interest in the current music scene," Schwartz said. "We have instant winners with the face game cards and offer the

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Phonogram/Mercury Relocates To New York

LOS ANGELES — Phonogram/Mercury has relocated its offices to New York City from Chicago. The move, effective July 14, was in accordance with the restructuring of the Polygram Record Operations, USA (PRO, USA) into Polygram Records East and Polygram Records West (**Cash Box**, July 26).

The new address for Phonogram/Mercury is 810 Seventh Ave., 33rd floor, New York, New York, 10019. The new telephone number is (212) 399-7100.



FESTIVITIES IN BLUE — Atlantic recording group The Blues Brothers recently appeared at the Universal Amphitheatre in Los Angeles where the band performed music from its current soundtrack LP from the movie *The Blues Brothers*. Later the band met with friends and label executives at a party in their honor. Pic-



tured above are (l-r) Nesuhi Ertegun, president of WEA International; Dan Aykroyd (Elwood Blues) of the band; John Belushi (Jake Blues) of the band; actor Jack Nicholson; Amy Irving; and Aykroyd. "The Blues Brothers Movie," starring Belushi and Aykroyd, has been one of the summer's top box office hits.

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NEW FACES TO WATCH



Benny Mardones

A stone rock'n'roller cut in the classic American mold, Polydor recording artist Benny Mardones has come on like a Fourth of July fireworks display with his new LP, "Never Run, Never Hide," and current single, "Into The Night," which has bulleted into the Top 20 of the **Cash Box** Top 100 Singles chart. Needless to say, the Savage, Md. native couldn't be more pleased. After one album for the Private Stock label, entitled "Thank God For Girls," Mardones' career has been promptly rejuvenated, and it's off to a flying start with "Into The Night."

"That first album ('Thank God For Girls') got me a little scared," said Mardones. "It got such a big build-up because Mick Ronson (former Bowie and current Ian Hunter axe man) and Jerry Shirley (of Humble Pie fame) played with me. But, it's starting to sink in just how well 'Into The Night' has been doing. I believe in that song, I really do."

It's been a long way from a small factory community of 1,200 to a hit record, and, in Mardones' own words, "it's been a fight all the way . . . in Savage, you learned how to fight or run fast, and I was never a fast runner."

Growing up in Savage, where, Mardones

said, "the only records people have are police records," the singer developed an early liking for the music of Gene Pitney, Roy Orbison and Elvis Presley. However, it was The King who ultimately influenced Mardones, and by the age of 11, Benny was imitating Elvis at county fairs, sock hops and talent shows. As a teenager, Mardones fronted a number of different bands, playing bars throughout the South, and by the time he turned 21, he had moved to Woodstock, N.Y. and, finally, New York City.

"I come from a family of steelworkers and, if I'd stayed in Savage, I probably would have ended up a steelworker myself," reflected Mardones somberly. "But I was always told I had 'lungs of steel,' so I decided to make the most of what I had."

Coming from the South and a background in R&B and gospel, as well as rockabilly and country, Mardones often ventured to Harlem while he was in New York to hone his vocal chops with black bar bands. Soon, Benny had landed a job as staff composer with a local New York music publisher.

"There are songwriters and there are composers," noted Mardones. "I like to think I'm a composer . . . making up songs is alright. You learn it as a craft. My gift has been my throat and my pen."

Working primarily as a solo artist, at first, Mardones sparked the interest of other local artists and concert promoters, eventually landing on Private Stock Records. The "Thank God For Girls" LP was followed by a 26-show tour, but the label folded not long after. Hooking up with Polydor this year, Mardones recorded "Never Run, Never Hide" in short order and is currently in the midst of what he refers to as his "pro-American" tour, draping a 50-foot flag across the rear of the stage.

"I'm not jumping on any bandwagon by being 'pro-American,'" said the staunch New York Yankees fan. "It's just how my heart and my head feel."

That attitude just about sums up the strong-willed Mardones' work. Indeed, his story/songs pack a convincing rock'n'roll punch.

PRODUCER PROFILE

Quincy Jones: Qwest May Lead To Film, Video Production Plans

by Michael Martinez



Quincy Jones

LOS ANGELES — His multitalented perspective, his array of accomplishments in a variety of media arenas has earned Quincy Jones respect and mobility in the music industry and also provided an opportunity to realize some long-standing aspirations.

Boasting composing, arranging, production and conducting credits for his own product and a list of artists ranging from Sarah Vaughn to The Harold Arnold Swedish All-Stars, credence is lent to his contention that music categories do not apply to his musical scope. His application of these skills in film, television, records and performance illustrate a thirst for professional variety and a choice in how he wants to express himself.

His mode of expression has often transcended avenues provided by direct involvement in music, and Jones has tallied tenure as a record company executive with Mercury and A&M Records.

So six years ago, it came as little surprise that Quincy Jones Productions was born, a company that has already produced hits for The Brothers Johnson, Chaka Kahn and Rufus, and, with resounding results, the recent Michael Jackson effort. His work on the television score for *Roots* earned him an Emmy in 1977, and shortly after, he was nominated for his film score version of the Broadway hit, *The Wiz*.

But the recent inauguration of his own

label, Qwest Records, which will be marketed and distributed by Warner Bros. Records, may represent more artistic freedom and serve as a springboard for even further career endeavors.

So thoroughly involved does Jones plan to become in developing his own label, he recently announced that he would no longer pursue production interests with

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ASCAP Author Awards Total \$10,000

NEW YORK — ASCAP last week announced the winners of the 13th annual ASCAP-Deems Taylor Awards for outstanding books and articles on music published in 1979. Hal David, president of ASCAP, will present a total of \$10,000 in cash awards to the winners at a reception to be held in the fall at the Society's offices here.

The authors of the winning books included: Samuel Lipman for "Music After Modernism" (Basic Books); Hans Moldenhauer and Rosaleen Moldenhauer for "Anton Von Webern" (Alfred A. Knopf); Daniel W. Patterson for "The Shaker Spiritual" (Princeton University Press); Isabel Pope and Masakata Kanazawa for "The Musical Manuscript — Montecassino 871" (Oxford University Press); Roger Sessions for "Roger Sessions on Music" (Princeton University Press); Solomon Volkov and Antonina W. Bouis for "Testimony — The Memoirs of Dmitri Shostakovich" (Harper & Row); David Baskerville for "Music Business Handbook and Career Guide" (Sherwood Company); Xavier M.

Frascogna Jr. and H. Lee Hetherington for "Successful Artist Management" (Billboard Books); Nolan Porterfield for "The Life and Times of America's Blue Yodeler — Jimmie Rodgers" (University of Illinois Press); William P. Gottlieb for "The Golden Age of Jazz" (Simon & Schuster); and Eric von Schmidt and Jim Rooney for "Baby, Let Me Follow You Down" (Anchor Books).

Writers honored for the general excellence of their articles on serious music were: Dr. Margret Mary Barela of College Music Symposium, Tulane University; Samuel Lipman of *Contemporary Magazine*; Walter Schenkman of *American Music Teacher*; Lloyd Schwartz of *The Boston Phoenix*; and Michael Walsh of the *San Francisco Examiner and Chronicle*.

Writers honored for their articles on popular music included: Whitney Balliet of *The New Yorker*; Michele Kort of *Songwriter Magazine*; John Lahr of *Harper's Magazine*; and Diane Sward Rapaport of *Contemporary Keyboard*.

Four Indicted For Disc Fraud Attempt

(continued from page 5)

would sell the records obtained for a seven to 12% profit.

Regarding the charge of wire fraud, the indictment claims that the defendants transmitted by wire in foreign commerce telex communications with various firms in order to execute the fraud.

The defendants, according to the indictment, sold and offered further sales to Japanese companies, at no profit or below cost. The indictment further charges that sales to some American record retailers were consummated without invoices or any record of the transaction.

The indictment said that in one instance about \$52,000 was received by Arkus from Jack Turner, president of Record Mall, for the sale of records supplied by the record labels. Circle Marketing's books showed the transaction as "voided."

Actions to avoid payments due to the record companies, according to the indictment, consisted of Circle's employees

repeatedly telling the record companies that none of the defendants were available and the withdrawal of the defendants from Circle Marketing Corp. after the company received about \$1.5 million worth of records which were never paid for.

Since withdrawal from the Circle Marketing Corp., each of the defendants has started new companies. Arkus is currently a record exporter with California Imperial Trading, while Sapanlou has become president of Phil Harris Records Co., and Don Sep Corp., a record exporting firm in which Paul Donnelly is also partner. Sayeri is now owner of the House of Iran, Ltd. All four defendants are scheduled for arraignment in Federal District Court for the Central District of California August 11 before a U.S. Magistrate.

Asst. U.S. Attorney Bert H. Deixler, who is prosecuting the case, said that each defendant faces a possible maximum sentence of five years in jail and a \$1,000 fine for each of the 15 counts.

ATI's Franklin Bases Negotiations On 'Constant Pulse' Of Disc Industry

by Leo Sacks

NEW YORK — Jeff Franklin, the chairman and chief executive officer of ATI Equities, said last week that the restructuring of the company (**Cash Box**, Aug. 2) will enable him to play a greater role in representing the firm's corporate clients including Neil Bogart, president of Boardwalk Records and in developing properties for the newly formed ATI Video Enterprises.

Franklin noted that a distribution deal for the Boardwalk label was "close to completion," but declined to comment on trade reports that the label would pact with CBS Records. However, he said that Boardwalk was not exploring the establishment of a network of independent distributors, and that it was "likely" the label would go through branch distribution. A CBS Records spokesman said last week that "we are still talking, but, have nothing to announce at present."

Through his representation of corporate clients like Bogart, Joe Cayre, president of Salsoul Records, and Samuel Arkoff, president of The Samuel Z. Arkoff Corp., an independent film production company, Franklin said that he has become "a deal maker. You can't negotiate for yourself. You've got to let someone do it for you. I negotiate, and then I bring in attorneys to finish the paperwork."

Given ATI's position as a leading artist booking agency, in addition to its minority ownership in the 11-store Strawberries record chain in Boston, Franklin noted, "I

have a feel for the business that an attorney might not have. Our involvement in these areas gives me a constant pulse, from the records that are selling to the money and ticket prices can command."

Improved Concert Picture

According to Franklin, ATI's concert business has been down of late, although he said it has been better than last summer's results. The firm, which represents such acts as Bob Seger, ZZ Top, Cheap Trick, Rod Stewart, and Kiss, had approximately 20% of its artists working last summer, he estimated. This year, the figure is closer to 50%. "Most of our acts are playing indoors this year, primarily because the outdoor concert business has really been affected by the economy. But there are a number of advantages to working indoors. You're facing a light and sound charge that's one-third of what it would cost to promote a show outdoors. You're not building a stage and a roof for \$25,000, or selling 40,000 tickets to break even. You're not buying \$500,000 worth of talent at \$100,000 an act. Instead, you're making a profit from 15,000 ticket sales at \$10 and \$12 a shot."

The economy, he said, "has made us fight harder with our acts over who they should be packaged with. An artist today has to accept the fact that to make the show successful, they need a legitimate support act capable of selling between 250,000 and 500,000 albums." Has this changed the sort of economic commitment ATI has had to

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I&M 'Winners' LP Returns TV Package To Record Dealers

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The managers took this information to their accounts, he said, "as a means of showing them our commitment to the LP."

In New York alone, 75,000 pieces were distributed to retailers in the market. Pittelman attributed the size of the order to Crocker's role as the commercial's narrator. "We identify him as New York's number one disc jockey, so that if you know who he is, it becomes a real turn-on. And if you don't know who he is, Crocker becomes an authority speaking about a hit package." He added that the record was being promoted on both WBLS and WKTU in the New York market.

Prior Success

Founded in 1977, I&M Teleproducts began as a mail order company, with two "easy rock" LPs, "Dreamin'" and "Magic Moments." The success of the artist compilation LPs, according to Pittelman, inspired the "Studio 54" package, which he said has sold approximately 800,000 units to date.

Unlike the "Studio 54" package, which was a joint venture between I&M and Casablanca Records, "Winners" is being marketed solely by I&M. RCA's involvement is limited to manufacturing and distribution of the LP, Pittelman said.

"As a medium to sell product, record companies have either neglected television or have yet to use it properly," he concluded. "Just look at how well 'Mickey

Franklin's Deals Reflect Pulse Of The Industry

(continued from page 8)

make to its clients? Franklin said this has not been the case, and pointed to the fact that ATI's income "has more than doubled" since 1977.

Video Projects

Franklin said he is confident that ATI's "credibility in the industry" will make the new video division a success. The company recently packaged a Rod Stewart concert special for Showtime, the cable network, and recently completed negotiations with RCA SelectaVision for the release of two videodiscs in 1981. They are "Rust Never Sleeps," a film by Neil Young, and a concert featuring Joni Mitchell, which will be shown on Showtime in October.

"The Young and Mitchell concert films are the sort of projects I'd like to see the company get more involved in," he concluded. "If you look at the major concert acts, they can't play a lot of the secondary markets because the facilities aren't there. But by creating midnight theatrical releases, we can do some very strong business and at the same time, increase an artist's record sales. Fourwalling takes us to cable, cassette, and disc — a perfect way to extend an artist's career."

PDI Appoints New VPs

LOS ANGELES — Paul Lucks and Frank Peters were recently appointed to regional vice president posts with Polygram Distribution, Inc. (PDI). Lucks is now in charge of all sales and marketing activities for the southern region, while Peters will handle the same duties for the north central region.

Prior to joining PDI, Lucks worked at Pickwick International. He joined PDI in 1976 as a sales representative in St. Louis and later moved on to branch manager in St. Louis and Dallas, before moving to southern regional manager.

Peters served with Phonogram, Inc. for more than 12 years as regional marketing manager for the midwest and southern areas, before his recent duties with PDI as north central regional manager.

Mouse Disco' did. Of course, buying time correctly is the key to the picture. But given the economic climate of the day, the response to 'Winners' should make it clear just how powerful television is. But what's most important is that we're not only touching base with regular and occasional record buyers — we're channeling business where it counts."

State University To Sponsor August 'Salute To Memphis Music' Seminar

LOS ANGELES — The role of the blues in Elvis Presley's roots and its influence on his music will be among the topics explored at the Memphis State University (MSU) second annual "Salute to Memphis Music" seminar, to be held Aug. 15-16 on the campus.

In addition to a number of workshops at the two-day affair, the agenda will also include performances by a number of local

and national blues acts, including the Beale Street Jug Band, Piano Red, Prince Gabe and the Millionaires, Booker T. Laury and Jim Dickinson. Performances by Jessie Mae Hemphill, the Burnside Family Blues Band and Ranie Burnette, who all record on MSU's High Water label, will be featured segments of workshops.

"This salute is meant to recognize not

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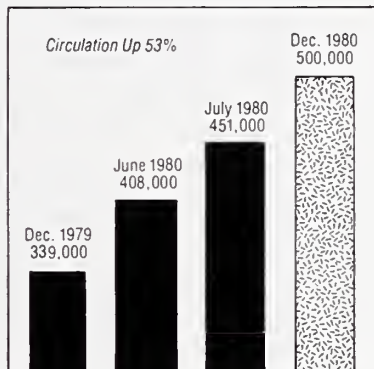
Country Music Magazine Circulation Up 53%

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America's Hottest Media Subject

From Park Avenue to Sunset Blvd. the media have jumped on the country music bandwagon. **MOVIES:** John Travolta, *Urban Cowboy*; Sissy Spacek, *Coal Miner's Daughter*; Robert Redford, *Electric Horseman*; Willie Nelson and Dyan Cannon, *Honeysuckle Rose*; Dolly Parton, Jane Fonda and Lilly Tomlin, *Nine to Five*; Dolly Parton and Burt Reynolds, *Best Little Whorehouse in Texas*; Clint Eastwood, *Every Which Way But Loose* and *Bronco Billy*. **RADIO:** The biggest country music radio stations in the world are WHN, New York and WMAQ, Chicago. Nearly 2,000 radio stations program country music. **TV:** Tune in Carson, Griffin, Donahue, Snyder, Douglas for the latest, such as: George Burns' country hit record, Roy Clark's signing the biggest Vegas contract ever at the Hughes Hotels, stars from country-connected hits like *Dukes of Hazzard*, *B.J. and the Bear*, *Sheriff Lobo*. Watch Johnny Cash do 50 minutes on *Tonight*, and you'll see why

his recent TV special was No. 4 in the week it ran.

Why all the media interest?

When Products Move Can Media Be Far Behind?

When you rush out to get your stick-shift, 4-wheel drive vehicle, better stop at Bloomingdale's for some Ralph Lauren boots, Calvin Klein jeans and a Stetson. Check in at Sam Goody for a few cassettes—for your \$800 car stereo system—some Willie Nelson, Crystal Gayle, Dolly and don't forget Kenny Rogers (after all he was the world's highest paid entertainer last year, grossing nearly \$20,000,000.) (You can't give away a full-size family sedan and the rock 'n' roll business is in a depression. But those little pick-up trucks are moving like hot cakes, and country music record sales are up 12% at a time when total record sales are down 12%. Recent industry data shows country sales have moved ahead of pop music for the first time.)

Then drive on down to New York's hottest nite spot, The Lone Star Cafe (on 5th Ave. mind you) and rub elbows with the cast from *Saturday Night Live*, some Pulitzer Prize writers and a few Madison Ave. creative types.

America's Heartland: The Baby Boom Grows Up

Those post-war babies are now 25-35. They grew up on music, it's integral with their lives. They have been with *Country Music Magazine* for 8 years. Our record buyers spent \$644 a year on albums, grabbing an average of 7 albums a month off the racks. And, they've invested an average of \$904 in playback equipment.

Seventy-four percent own a pickup, 4-wheel drive, RV or other specialty vehicle (47% alone own pickups). And, while they're driving, 39% have stereo radios to listen to, plus 42% have tape players.

Data: Yale University subscriber survey, Telmar/Simmons, Audit Bureau of Circulation.

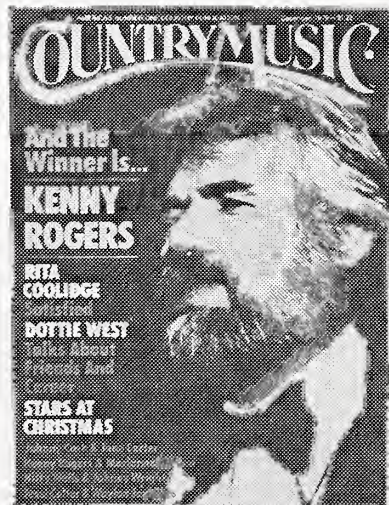
Sixty-seven percent own two or more cameras; 22% own boats; 40% go camping; 60% own fishing gear and the same for hunting. (With all this active buying and using, it's amazing they have time to consume so much liquor and tobacco.)

You Can Join The Country Music Bandwagon, Too!

So, it's no wonder that these companies have chosen to put their ads in *Country Music Magazine*... maybe you should, too.

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EXECUTIVES ON THE MOVE



Hampton

Tope

Gelber

Linehan

Changes At PIR — Philadelphia International Records has announced the appointment of Valerie Hampton as assistant to the national promotion director and Terri Rossi as disco coordinator. Hampton was previously with Philadelphia's WDAS radio station in an administrative capacity. Before that, she was regional promotion manager with Ariola Records in California. Rossi has been with the PIR family of music for a year in the R&B promotion department. Before joining Philadelphia International, Rossi was project director in marketing research at Colonial Penn Group. Also named was Connie Johnson to national director of promotions for the PIR/TSOP family of music. Prior to her new appointment at PIR, she served as national director of R&B promotion at the New York-based Salsoul Record Corporation.

Tope Named At Atlantic — John Tope has been promoted to west coast regional pop promotion director for Atlantic Records. He was most recently Atlantic's local pop promotion representative in Denver, a position he has held since 1974.

WEA Names Thomas — The Warner/Elektra/Atlantic Corp. has announced the appointment of Larry Thomas to video sales representative for the Los Angeles/Las Vegas market. Thomas, currently enrolled at Southwest College as a marketing major, has been with WEA for the past 2½ years as a field merchandiser. Prior to joining WEA, he was with The Jack Hampton Entertainment Company as a booking agent.

Metz Named at First American — Bill Metz has joined First American Records, Inc., Seattle-based record label, as west coast sales manager. He joins First American after a three-year tenure with London Records, Los Angeles, where he served as district manager. Prior to that position, he was with M.S. Distributing and the London Records branch in Los Angeles.

Gelber To Capitol — Stephen Gelber has been appointed manager, press & editorial services, Capitol Records, Inc. A free-lance writer prior to joining Capitol, he has been published extensively in the southern California area and in his native Philadelphia.

Changes At Casablanca — Calvin Lew and Olga Chockreff have been named to positions as local promotion managers in their respective cities. Lew will handle the Seattle area, while Chockreff will work out of Detroit. Both were formerly local promotion representatives with Polygram Distribution, Inc. (PDI) in their respective cities.

Richman Joins Capitol — Sandy Richman has been named as the production coordinator for the Capitol recording department. Prior to joining Capitol Records, she was traffic manager at the sound factory in Hollywood; assistant to the production coordinator at Warner Bros. Records; and a preproduction coordinator at A&M Studios.

Lovelace Leaves Bang — Paul Lovelace has departed his post as west coast general manager of Bang Records. Lovelace, an alumnus of MCA and 20th Century Records, can be contacted at (805) 252-5675.

Changes At MCA — Ron Warren has been named regional director midwest at MCA Distributing Corporation. Warren, who will be based in Chicago (Rosemont), previously was branch manager Atlanta/Charlotte for two-and-a-half years. Prior to that, he was branch manager in Nashville for two-and-a-half years, and sales representative for three years, headquartered in Memphis. Also announced was the move of Pat Minardi to Atlanta/Charlotte as branch manager. He had previously been branch manager in Nashville for one year and a sales representative for three years, based in Miami. Prior to joining MCA, he was a sales representative for WEA in upstate Florida.

Peterson To Warner Bros. — Charles Peterson has joined the Warner Bros. accounting department staff. He is a recent graduate of the California State University at Los Angeles.

Brown To WEA — The Warner/Elektra/Atlantic Corp. has announced the appointment of Sandy Brown as in-house video sales representative in Los Angeles. She started with WEA six years ago as the L.A. branch sales secretary. Prior to that, she sold advertising for the News Chronicle.

Don Perry Adds Wyld — Bob Wyld has been named as vice president in charge of publishing for Don Perry Enterprises. Prior to joining the company, he was associated with Seals & Crofts' Dawn Breaker Music for two and one-half years, where he was involved with all phases of publishing activities.

Linehan Appointed At 3M — Donald J. Linehan has been named manager, marketing communications and merchandising for 3M's Magnetic Audio/Video Products Division, Industrial markets. Linehan, who joined 3M in 1968, had been marketing communications supervisor of 3M's micrographics products division prior to this appointment.

Cook Leaves Haiku — Haiku general manager Ray Cook has announced his resignation. Cook is leaving to pursue independent projects, one of which will be the production of a new radio show on KNAC-FM Long Beach, due to air early August. He joined Haiku in February this year and is on the lookout for a suitable position in the promotion, publicity, or public relations area of the industry. Interested parties can contact Cook at (213) 464-8708.

Changes At General Entertainment — The General Entertainment Corporation has appointed Glen Hart vice president of marketing and operations and Bill Bell vice president of A&R. Prior to joining GEC, Hart was president of Allison Industries, which includes Allison Audio. From 1975 to 1979 he was director of sales, marketing and administration at Columbia Magnetics/Columbia Records, a division of CBS. Prior to joining GEC, Bell had spent 22 years as vice president of A&R at Columbia Records for Columbia House. In 1974 he joined the Longines Company as vice president of A&R and from 1976 to 1979 held the same position at Springboard Records.

Budin Resigns — Robin Budin, assistant to Steve Leber for two years, has resigned her position to pursue independent projects. In the meantime she can be reached at (212) 737-1848.

Millius Appointed At MCA — MCA Music has announced the appointment of Mike Millius to creative services, MCA Music. He joined MCA Music in 1978 as associate director of East Coast creative services.

Boardwalk Bows New Department, Appoints Le Mel

LOS ANGELES — Boardwalk Entertainment Co. last week unveiled a joint publishing/A&R department and appointed Gary Le Mel vice president of music for the company to oversee the new division.

Le Mel's new post will make him responsible in negotiating publishing recording contracts for Boardwalk and he will direct use of the company's catalog in film and TV projects.

Le Mel comes to Boardwalk with a background in both A&R and publishing, part of his responsibilities while vice president of music for Management Three. Prior to Management Three, Le Mel helped create the music division of First Artists Production Co., where he was vice president and an officer of the firm. The newly appointed Boardwalk executive supervised movie scores and soundtrack LPs for *A Star Is Born*, *Let's Do It Again* and *The Main Event*.

Le Mel also held positions at the A. Schroeder International publishing firm and London Records.

Boardwalk president Neil Bogart, commenting on the appointment and creation of the new department, said, "The connection between A&R and publishing is a vital link in our plans for Boardwalk. We have designed a multi-media company, and its success depends on our ability to utilize our artists and their material in TV and film projects.

"No record company is better equipped to build careers than one which can promote artists on television and film . . . With Gary Le Mel's expertise, that's the kind of company we're building," Bogart concluded.

Intersong, Casablanca Enter Publishing Deal

LOS ANGELES — Intersong Music U.S.A. has concluded an agreement with Casablanca publishing companies Cafe Americana (ASCAP) and Rick's Music (BMI), for representation in the U.S. and Canada. The agreement was announced jointly by Don Oriolo, vice president and general manager of Intersong Music and Bruce Bird, president of Casablanca Records.

The agreement was initiated with Lipps Inc.'s number one gold single, "Funkytown" and album and Dolly Parton's "Starting Over Again." In addition, catalog covered by the new agreement includes songs by recording artists Donna Summer and Brooklyn Dreams as well as songs written by producers Giorgio Moroder and Bob Esty.

20th Century-Fox Revenues, Profits Up In 2nd Quarter

LOS ANGELES — The 20th Century-Fox Film Corp. reported second quarter revenue and net income increases of 3.6% and 3.8%, respectively, over the same period last year. In addition, combined figures for the first and second quarters of 1980 also registered gains, with revenues up 31.2% and net income up 41.6%.

Revenues for the second quarter totalled \$192.2 million, up from \$147.2 million last year; while net income climbed to \$8.1 million from \$7.8 million during the same period in 1979.

First half revenues increased to \$402.5 million from \$306.7 million during 1979. Net income for the period reached \$38 million, up from \$26.9 million a year ago.

The gains were made in spite of "a small loss in the record company," according to the corporation. The record company losses were more than offset by gains in the corporation's television broadcasting, soft drink and international theaters operations. Total filmed entertainment operating earnings — consisting of feature films, television programming and the film processing and music operations — remained approximately equal with last year's pace.

FCC Vote Delays AM Stereo Decision

(continued from page 5)

market place to decide which of the five competing systems — including Kahn Communications, Motorola, Harris Electronics Corp., Belar Electronic Laboratory — was best.

The FCC's decision was based on an evaluation of the engineering staff's review of data compiled by the National Stereophonic Committee.

However, according to Baumann, the engineering staff found certain "gaps in the technical data on record."

Oral Hearing Denied

Baumann also said that the commission decided not to grant Leonard Kahn, president of Kahn Communications, his request for public, oral hearings. However the commission did decide to release to the public the 11 category evaluation matrix applied to the test data supplied by the Stereophonic Committee.

Baumann said that now the commission will start from scratch by reconsidering all five systems. He said that interested parties would have 60 days to make written comment on the AM stereo issue, and there would be another 30 days for replies to such commentary before the Commission would begin consideration of the issue anew.

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JAZZ

TOP 40 ALBUMS

	Weeks On 8/2 Chart		Weeks On 8/2 Chart
1 RHAPSODY AND BLUES THE CRUSADERS (MCA 5124)	1 6	21 YOU'LL NEVER KNOW RODNEY FRANKLIN (Columbia NJC 36122)	17 20
2 THIS TIME AL JARREAU (Warner Bros. BSK 3434)	2 8	22 MAGNIFICENT MADNESS JOHN KLEMMER (Elektra 6E-284)	— 1
3 "H" BOB JAMES (Tappan Zee/Columbia JC 36422)	3 5	23 NATURAL INGREDIENTS RICHARD TEE (Tappan Zee/Columbia JC 36380)	20 5
4 ROCKS, PEBBLES AND SAND STANLEY CLARKE (Epic JE 36506)	5 9	24 TAP STEP CHICK COREA (Warner Bros. BSK 3425)	22 14
5 CATCHING THE SUN SPYRO GYRA (MCA 5108)	4 21	25 PRIME TIME ROY AYERS/WAYNE HENDERSON (Polydor PD-1-6276)	19 7
6 WIZARD ISLAND JEFF LORBER FUSION (Arista AL 9516)	6 13	26 DREAM COME TRUE EARL KLUGH (United Artists LT 1026)	21 18
7 ONE BAD HABIT MICHAEL FRANKS (Warner Bros. BSK 3427)	7 14	27 EMPIRE JAZZ VARIOUS ARTISTS (RSO RS-13085)	27 4
8 A BRAZILIAN LOVE AFFAIR GEORGE DUKE (Epic FE 36483)	8 11	28 HIROSHIMA (Arista AB 4252)	26 34
9 MONSTER HERBIE HANCOCK (Columbia JC 36415)	9 18	29 CALLING NOEL POINTER (United Artists LT-1050)	— 1
10 HIDEAWAY DAVID SANBORN (Warner Bros. BSK 3379)	11 24	30 EVERY GENERATION RONNIE LAWS (United Artists LT-1001)	24 27
11 LOVE APPROACH TOM BROWNE (GRP/Arista 5008)	13 4	31 UNLOCK THE FUNK LOCKSMITH (Arista AB 4274)	31 3
12 SPLENDIDO HOTEL AL DI MEOLA (Columbia C2X 36270)	12 7	32 ANGEL OF THE NIGHT ANGELA BOFILL (GRP/Arista 5501)	30 40
13 GIVE ME THE NIGHT GEORGE BENSON (Owest/Warner Bros. HS 3453)	— 1	33 FUN AND GAMES CHUCK MANGIONE (A&M SP-3715)	28 25
14 SKYLARKIN' GROVER WASHINGTON, JR. (Motown M7-933R1)	10 23	34 LIVE IN NEW YORK STUFF (Warner Bros. BSK 3417)	29 11
15 BEYOND HERB ALPERT (A&M SP 3717)	16 3	35 DO THEY HURT? BRAND X (Passport PB 9845)	32 5
16 INFLATION STANLEY TURRENTINE (Elektra 6E-269)	14 8	36 1980 GIL SCOTT-HERON AND BRIAN JACKSON (Arista AL 9514)	34 23
17 PARTY OF ONE TIM WEISBERG (MCA 5125)	25 2	37 ONE ON ONE BOB JAMES AND EARL KLUGH (Tappan Zee/Columbia FC 36241)	36 41
18 BODY LANGUAGE PATTI AUSTIN (CTI/CBS JZ 36503)	18 6	38 HORIZON McCOY TYNER (Milestone/Fantasy M-9094)	33 10
19 THERE AND BACK JEFF BECK (Epic FE 35684)	23 2	39 CABLES' VISION GEORGE CABLES (Contemporary 14001)	37 6
20 DETENTE THE BRECKER BROTHERS (Arista AB 4274)	15 8	40 NUDE ANTS KEITH JARRETT (ECM-2-1171)	39 16

ON JAZZ

VINYL JUNGLE — Summertime's kind of slack, but we've got a few interesting releases to report. From the New Music Distribution Service (500 Broadway/N.Y.C. 10012) comes the latest **Mike Mantler** release on Watt Records. It's called "More Movies," on which the trumpeter/composer is joined by **Carla Bley** on keyboards, **Gary Windo** on reeds, **Steve Swallow** on electric bass, **Dec Sharpe** on drums and **Phillip Catherine** on guitar... Muse Records checks in with "Now's The Time" by Pittsburgh organist **Gene Ludwig**; reedman **Eddie Daniels**' "Brief Encounter" with **Rick Laird**, **Andy Laverne** and **Billy Mintz**; tenorist **Buddy Tate** and the **Muse All-Stars** "Live At Sandy's" with **Alan Dawson**, **Ray Bryant**, **George Duvivier**, **Eddie Vinson** and **Arnett Cobb**; and vocalist **Mark Murphy**'s "Satisfaction Guaranteed" with **Richie Cole**, **Silke Hampton**, **Mark Egan** and **Jimmy Madison**



OH, MY! — Following his performance at L.A.'s Greek Theatre, UA recording artist **Earl Klugh** (r) paused backstage to take in a party. Pictured with **Klugh** is his tour manager, **Fred Sanderson**.

among others... **Gatemouth Records** (90 Madison Ave./Island Park, N.Y. 11558) introduces saxophonist **Eric Schneider** on "Eric and Earl" with **Barrett Deems**, **Duke Groner** and the great **Earl Hines**... Inner City premieres a new contemporary jazz unit in the mold of **Jeff Lorber** and **Spyro Gyra** on "Aloha" by reedman **Tim Everymann** & **East Coast Offerings**... Finally, the young guitarist-composer **Paul Nash** makes his recorded debut with "A Jazz Composer's Orchestra" on **Revelation Records** (1615 N.W. 14th Ave./Gainesville, Fla. 32605). Also featured on this album are trumpeter **Mark Isham** and pianist **Art Lande**.

COMINGS AND GOINGS — The **Lounge Lizards** are a New York based punk jazz unit led by saxophonist **John Lurie**. They play a kind of '50s smoke-filled-room

music with new wave overtones, courtesy of **Arto Lindsay**'s crunching 12-string guitar. You've probably heard **Lurie** doing his Peter Gunn thing as background to the film noir antics of singer **Deby** ("Blondie is a band") **Harry** on those **Murjani** jeans commercials. The **Lounge Lizards** are currently in the studio with producer **Teo Macero** (whose credits include **Miles Davis** and **Charles Mingus**) cutting an album for EG... **Columbia** is going to sign **Max Roach** to do a series of projects for the label to follow up the critically acclaimed "M'Boom" and the anxiously awaited duets with **Cecil Taylor**... **Drummer Lenny White** (of **Return To Forever** fame) is wrapping up his latest album for **Elektra-Asylum**. Co-produced with **Larry Dunn**, it features back-up singers and horns from **Earth, Wind and Fire**... The **Milestone/Fantasy/Prestige** group is planning to release a 12-record box set that comprises the complete **Prestige** work of **Miles Davis**, which includes performances with **Thelonious Monk**, **Milt Jackson**, **Horace Silver**, **Sonny Rollins** and **Philly Joe Jones** among others... **Gerry Macdonald** of **Choice Records** informs us that the **Sea Cliff, N.Y.** company has ended its distribution agreement with **Inner City Records**, and has appointed **Larry Sockell** as its National Sales Representative. For further information contact **Choice Records** at (516) 671-7299... It's a pleasure to see an artist who's not content to stand still, always evolving. **A&M** recording artist **Joan Armatrading** is such a performer, and her recent appearance at the **Dr. Pepper Music Festival** in **Central Park** synthesized the intimate confessional style of her early work with the taut, affirmative rock that characterized the recent "Me Myself I." Her deep, wailing voice, and the eclectic rhythm orientation of her band (reggae, jazz, funk, gospel) made this a memorable event... **Pere Ubu** is currently without a major label affiliation in the U.S.A., but **Rough Trade** will release their next album in **England**, and based on their recent appearance at **Hurrah**, they're the most progressive band in **America** today — **Pink Floyd** for grad students. **chp stern**

JAZZ ALBUM PICKS

SIBLINGS — **Stephen Roane** — **Labor Records LAB-2** — **Producer: Helner Stadler** — **List: 7.98**

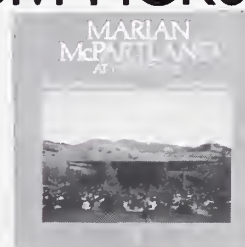
Here's a new young bassist with a rich melodic style and a fine sense of composition. Side two of "Siblings" evokes the kind of surreal, transparent lyricism that has made **ECM** so popular, and no wonder — pianist **Richie Beirach**, guitarist **Bill Connors** and percussionist **Collin Walcott** are **Roane**'s collaborators. There are also some intriguing counterpoint on bass trios with **Cecil McBee** and **Ron McClure**, and modal swing with **Freddie Waits** and **Beirach**. An impressive debut (P.O.B. 1262, **Peter Stuyvesant Station, N.Y.C. 10009**).

SAVOY SULTANS — **Panama Francis** — **Classic Jazz CJ 149** — **Producer: Not Listed** — **List: 7.98**

Panama Francis has been one of the leading drummers in **American** music for 50 years, playing on hit records with some of the leading names in rock and roll and jazz. "Savoy Sultans" epitomizes the best qualities of '30s swing music, and the big band/dance era. The **Francis** nonet swings like a unit twice its size on selections that recall **Ellington**, **Chick Webb** and **Lucky Millinder**. "Little John Special" and "Gettin' In The Groove" will get your blue suede shoes out of mothballs.

OLD EYES — **Joe McPhee** — **Hat Hut ONE (1R01)** — **Producers: Pla and Werner X. Uehlinger** — **List: 7.98**

Moody, evocative saxophone stylings from one of the most overlooked reed masters in **America**. **McPhee** has a pure, cantorial tone (when he wants it) that recalls the great dirge statements of **Ayler** and **Coleman** on "Old Eyes" and "Django." **McPhee** can play with reflective calm or dervish excitement on some of the non-referential sound sculptures he favors. This is collective improvisation that makes stunning use of strings (cello, bass, guitars) and erratic contrasts in pitch and timbre.



AT THE FESTIVAL — **Marian McPartland** — **Concord Jazz CJ-118** — **Producer: Carl E. Jefferson** — **List: 8.98**

Smooth atonal modal changes and crisp bebop vocabulary powers **McPartland**'s piano music on this LP. But it is the warm, lyrical and harmonic passages that beckon to the listener and coalesce her totally galvanizing presentation. Her controlled creation in progress makes her recording, made live during the 1979 **Concord Jazz Festival**, unique in this era of over-produced and arranged pop/jazz. The best cuts on this LP include "I Love You," "Here's That Rainy Day" and "Oleo."

CAN YOU IMAGINE — **David Benoit** — **AVI AVI 6074** — **Producers: Laurin Rinder and W. Michael Lewis** — **List: 7.98**

From funky pop/jazz extrapolations to more hard edged bebop, **David Benoit** handles the keyboards adroitly, but not excessively elaborate. But slickly produced string accents, lyrical piano stylings and subdued Latin percussives make this LP an eclectic offering. In the mold of **Ronnie Laws**, **John Serry** and **Spyro Gyra**, **Benoit** makes quite palatable, unabrasive jazz music.

MAKE IT COUNT — **Idris Muhammad** — **Fantasy F-9598** — **Producers: Phil Kaffel and Herb Jimmerson** — **List: 7.98**

Osmotic blending of classic and ethnic musics come together on this vinyl for even, well-paced results. Soulful, yet sophisticated, the percussion work of **Muhammad** projects both big beat and more intricate skin stylings with equal acumen. Smooth and contemporary, this LP should cover B/C, pop and jazz playlists, especially on "For Your Love," "I'm So Glad" and the primal grit of "New Orleans."

BACK IN BLACK — AC/DC — Atlanta SD 16018 — Producer: Robert John Lange — List: 8.98

AC/DC is about as subtle and ear splitting as an M-80 explosion at a garden party given by the Queen, but this rowdy Aussie raunch & roll band should be a strong contender for the heavy metal crown after AOR programmers swallow its latest handful of musical jaw breakers. And while the late Bon Scott can never quite be replaced, new lead singer Brian Johnson has much of the bravura and spirit of his predecessor. "Hells Bells" and "Back In Black" are AOR musts on this strong follow-up to "Highway To Hell."

HOT ON THE ONE — James Brown — Polydor PD-2-6290 — Producer: James Brown — List: 11.98

The ol' soul king can still put out more energy than a decathlon champ when he is in a live situation, and, at times, this two-record set, recorded live in Tokyo, tingles with the electricity of the Brown of years past. He lets his band get caught up in too many excessive funk jams, but the horn section comes together for the classics, and the legendary artist proves that he's still one whirling dervish of an R&B singer on "Get On The Good Foot" and "Sex Machine."

EASTERN WIND — Chris de Burgh — A&M SP-4815 — Producer: David Anderle — List: 7.98 — Bar Coded

Chris de Burgh is a teller of folk tales in the grand tradition of Al Stewart. And while his sound is modern, he still relies on simple acoustic guitar to lay the background for his interesting stories. He has earned a big following in Europe and his "Spanish Train and Other Mysteries" LP earned him a cult in the U.S., but "Eastern Wind" should finally gain him the recognition he deserves. Light on the ears tales such as "Sailor," "The Traveller" and the title cut are especially impressive.

EXTENDED PLAY — SVT-415-A0002 — Producers: SVT and Stacey Balrd — List: 4.98

The first full fledged band release on 415 is a honey as this refreshing punk/pop outfit from the heart of San Francisco's new wave club circuit delivers a frantic seven-song set with energy and taste. Former Airplane bassist Jack Casady is the cornerstone of the band, but each member of the SVT writes and sings, although its sound is not quite commercial it is fun, danceable and listenable. "Modern Living" and "Down At The Beach" are the corks on this LP. Inspired new wave for AOR.

HOT PICKUPS — Arlen Roth — Rounder 3044 — Producer: Arlen Roth — List: 7.98

Arlen Roth is a pretty confusing artist as he cops the guitar stylings of such fret board masters as Mark Knopfler, Lowell George and David Lindley and gives them his own unique twist. He also covers some classic oldies in fine blues guitar fashion, but pleasant Pop/A/C vocal originals like "The Kids On The Block" and "Restless Age" indicate that Roth is going for a broad audience and not just axe freaks. He succeeds beautifully.

NO FRIGHT — Live Wire — A&M SP-4814 — Producer: Simon Boswell — List: 7.98 — Bar Coded

This British foursome's second effort for A&M is a refinement of the jam-based rock that it introduced on its debut. And the band pays more attention to conventional song arrangements on "No Fright," instrumental interplay is the "thing" as far as Live Wire is concerned. Fat dance and jazz bass lines, interesting guitar leads and shadings and an overall loose jam feel pervades the band's work. Mike Edwards compositions deserve attention, but he still has a way to go as vocalist.

LIFE ON THE CEILING — Michael Chapman — Criminal Records PAC7-138 — Producer: Tom Allom — List: 7.98

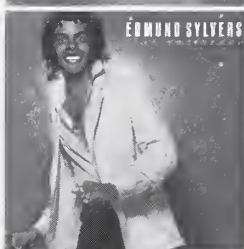
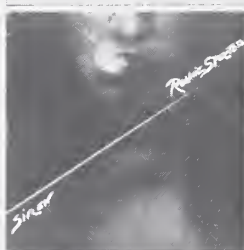
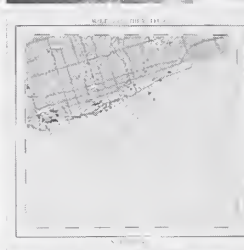
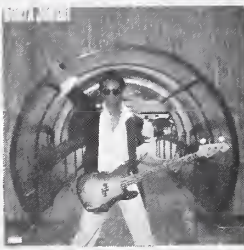
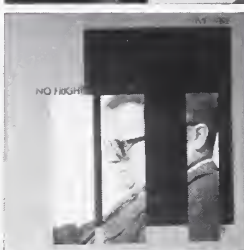
Criminal Records' association with Michael Nesmith's Pacific Arts label can really be felt in Michael Chapman's debut LP, as the former Monkee's sense of space rock bluegrass is what this record is all about. Chapman's sometimes dramatic, sometimes comedic vocals are appealing and songs such as "Blue Season" and "End Of The Line" are great AOR cuts, but it is the wacky combination of expertly played folk, rock, bluegrass and funk and some fine production that make this LP so enjoyable.

PLAY FOR ME OR TRADE ME — Parlet — Casablanca NBLP 7244 — Producer: George Clinton — List: 7.98

Masterfunker George Clinton has called on the Parlet section of his mighty empire, and the cuddly female threesome deliver another party-oriented set for their second piece of vinyl for Casablanca. The three songs on side one are loosely-based funk jams that encourage the girls to do some vocal improvising and they do so with flair and grace. Side two contains the hits, however, as "Play Me or Trade Me" and the lilting "Wonderful One" should be right at home on the B/C chart.

BUSTA JONESI — Spring SP-1-6278 — Producer: Busta Jones — List: 7.98

Busta leaves no B/C stone unturned on his debut for Spring Records as he tries everything from space disco to the sophisticated fare like the energetic funkathon "I Put A Rush On You" and a lovely ballad called "Superstar." Jones is a versatile artist and he rocks hard on a 4/4 rave up called "Loose Change." For B/C lists.



"THE BOYS FROM DORAVILLE" — ARS — Polydor PD-1-6285 — Producer: Buddy Bule — 8.98

ARS has always been Southern Rock's mass appeal band. Its ability to blend the "loud and proud" style along with Pop and A/C styles is an innate talent, and on the six piece's new "The Boys From Doraville" that ability is more prevalent than ever before. Fans who enjoy the familiar, Southern Comfort, straight ahead rock sound will love "Cocaine Charlie" and "Strickly R&R." And pop and A/C people should enjoy songs such as "Silver Eagle," "Try My Love" and "Pedestal." A winner for a variety of formats.

METRO MUSIC — Martha And The Muffins — Virgin/Dindisc — Producer: Mike Howlett — List: 7.98

Those rock fans who feel there is little more to Canada than heavy metal, Sgt. Preston and pint bottles of Yukon Jack will have their socks knocked off by Toronto's Martha & The Muffins. The six-piece band has delivered the most engaging and eclectic piece of Virgin vinyl this year, and its style fits somewhere between present day Talking Heads and latterday Roxy Music. On first listen the female-led vocals recall the silliness of the B-52s but on secondspin the rewards are rich and varied.

SIREN — Ronnie Spector — Polish PRG 808 — Producer: Genya Ravan — List: 7.98

The first production from Genya Ravan's new Polish Records features former Ronnette Ronnie Spector, and it's a winner. The album's opening track "Here Today, Gone Tomorrow" is a Ramones penned new wave send up of the old Phil Spector sound, and the rest of the LP takes off from there. And Ronnie's classic teased hair vocal style sounds best on tough rockers like "Boys Will Be Boys" and "Hell Of A Nerve." Old classics like "Darlin'" and "Happy Birthday Rock 'n' Roll" are rendered with style as well.

HAVE YOU HEARD — Edmund Sylvers — Casablanca NBLP 7222 — Producer: Benjamin J. Wright — List: 7.98

While his vocal style is something akin to Michael Jackson, Edmund Sylvers' irresistible debut LP is full of its own original energy and style. Songs such as the bouncy "Have You Heard The News" and the hypnotic "Burning Love" are as strong as anything on the B/C market today. Bright horn and string arrangements add to the appeal of the uptempo material, but even without the strong melodies and the great studio band Sylvers earns his wings as an energetic new musical force.

THUNDER — 7th Wonder — Chocolate City CCLP 2012 — Producer: Jerry Weaver — List: 7.98

This fine nine-piece outfit has a strong following in the southeast, and with "Thunder" its bright Earth Wind & Fire-like sound should garner them a lot of new fans. The band's uptempo songs like "Stop Before You Break My Heart" and "I Enjoy Ya," which is already a Top 40 hit, seem to be the bands forte. However, its strong vocal and arrangement sensibilities can also be felt on easy moving ballads like "All The Love That I Had" and "All And All."

UNDER THE BOULEVARD LIGHTS — Chuck Francour — EMI America SW17032 — Producer: George Tobin — List: 7.98

Fans of the Bob Seger sound should delight in Chuck Francour's debut LP as the voice and lyrical themes could have come straight out of Natbush City. Francour's songs are strong on arrangement and big on volume and strong rockers like "Down In The Alley" and "Over The Line" should have plenty of AOR appeal. Other high points on the LP include the dramatic ballad "East Street" and an old time rock 'n' roller called "Back On The Avenue."

CANDI STATON — Warner Bros. BSK 3428 — Producers: Jimmy Simpson and Candi Staton — List: 7.98 — Bar Coded

Candi Staton is a classy B/C-oriented singer in the tradition of Randy Crawford, and on her debut for Warner Bros. she proves she has some of the strongest pipes around. "Looking For Love," the LP's opening track, is a breezy George Benson-styled effort that showcases Staton's fine talents in a subdued setting. However, two torchy ballads, "It's Real" and "If You Feel The Need," prove that Staton can soar with the best of today's B/C female singers.

BOB MCGILPIN — Casablanca NBLP 7230 — Producer: Norman B. Ratner — List: 7.98

Disco Bob is back and dancing once again. His pleasantly poppy voice is still suited to old 124 bpm styled songs like "Down To The Wire," but he really comes alive on songs that are more rock oriented like "Chain Reaction" and "Someday." And while the sound is a little too lightweight for AOR, Top 40 should embrace those songs as well as Side Two's eye openers "Always Come A Runnin'" and "Get Ready For Love."

LONG WAY TO THE TOP — Nantucket — Epic NJE 36523 — Producer: Tom Allom — List: 7.98 — Bar Coded

This sextet has been a regular on the East Coast club scene for sometime, and with "Long Way To The Top" it should find a strong AOR audience. Led by harsh voiced Larry Uzzell and guitarist Tommy Redd, the band balances its heavy metal stance with some smooth keyboard arrangements and inventive mood changes. While songs like the AC/DC cover "It's a Long Way To The Top" and "50 More" are meant for head bangers, the band should appeal to fans of Aerosmith and Boston as well.

The Musical Masterpiece



Occasionally an act will come along that's an original . . . so distinctive, innovative and stylistically fresh that it naturally stands out from all the rest. Truly a rare find.

That act is **ALABAMA**.

With striking songwriting talents, rich flowing harmonies, and a potpourri of musical influences, **ALABAMA** has created its own unforgettable impressions: **MY HOME'S IN ALABAMA**, **TENNESSEE RIVER**, **I WANNA COME OVER**, **WHY LADY WHY**, the hit singles in their debut album on **RCA** Records.

ALABAMA—artists who have etched their one-of-a-kind signature on a Musical Masterpiece . . .

RCA
RECORDS

Labels Move To Bar Coding Heralds Age Of Computers

(continued on page 5)

their purchasing either a portable or fixed-position bar code "scanner." These devices "read" the symbol's bars and spaces with a beam of light which is reflected back to the scanner for conversion into electrical signals. Because a computer is required to make the fullest possible use of the encoded information derived from the bar symbol (sales reporting, perpetual inventory, and automatic price look-up, for example) both large and small merchandisers will have to make a considerable start-up investment in the hardware and software necessary to store and process the information. (NARM estimates the UPC-conversion cost for a single-store retailer at \$50,000, while a multi-state retailer with advanced needs would have to invest upwards of \$2 million).

Nevertheless, the fact that 60% of NARM's members already have some sort of in-house or service-provided computerization, combined with the fact that manufacturers are moving steadily to satisfy the demand for "total participation" in bar coding suggests that non-automated piece-counting at record outlets will virtually disappear by the end of the decade.

The manufacturers have had to face a complex set of logistically challenging and financially demanding obstacles in order to bar code their product. The ten digits represented by the bars and spaces in the symbol designate the particular manufac-

turer (digits 1-5), the particular selection (digits 5-9) and the product configuration (digit 10). These digits, which are printed below the symbol, must be able to meet the all-purpose computer-storage and cataloging requirements for each piece of product in order to justify the expense involved in converting to the UPC system.

According to Jack Reinstein, vice president and treasurer of Elektra Records, who is chairman of the WEA Corp. Bar Coding Committee, WEA is in the process of "testing" the UPC number it has received from the UPC Council in Washington, D.C. Although Warner Bros. Records, one of WEA's three principal labels, is already bar coding its product, Reinstein said that that label's decision to go ahead with UPC was made independently and was not part of "an overall corporate plan." Reinstein said that before WEA would implement UPC, it was crucial to determine that "the bar coded number has some significance — it has to be a unique number that we can use throughout our entire data system."

Experts Stumped

Problems of numerical distribution are still stumping experts in the field. Reinstein said that "there is a great deal of difficulty in fitting the information required for record companies into the bar code number." He noted that the costs of re-numbering the WEA catalog, and re-programming the computer system for UPC compatibility, as well as installing new equipment for reading UPC in the company's distribution depots would be between \$250,000 and \$1 million. Reinstein said that WEA "hopes" to have an established number for Warner Bros. (which he said might have to "modify" its present code), Elektra and Atlantic Records by Jan. 1.

Major manufacturers that are subsidiaries of foreign companies face the challenge of achieving compatibility between a domestic UPC number and the numbers assigned under the European Article Numbering System (EAN) and the Japanese Article Numbering System (JAN). According to Dennis White, vice president of marketing for Capitol Records, Capitol's parent company, EMI-England, purchased United Artists Records after Capitol had received its barcode number from the UPC Council. Although the technology exists to dovetail UPC numbers with EAN numbers (which have an extra "flag" number to denote country of origin), White said that Capitol is faced with a major logistical problem in converting UA's four-digit catalog numbering system to the five-digit selection number mandated by UPC. "EMI could be adopted right away, but we want to connect the whole thing," White said.

According to Art Whitmore, vice president of management information systems for the German-owned Polygram Corp., his company is actively moving towards adoption of bar coding. Whitmore said that although UPC-EAN inter-compatibility is one factor delaying Polygram move to bar coding, the corporation's 1972 adoption of a seven-digit internal product identification code called Group Coding Scheme (GCS) poses a re-numbering problem which the company's data experts are now working to solve.

Another potential problem involves the "A" and "B" variants of an alternate numerical product-identification system known as Optical Character Recognition (OCR). OCR numbers are printed in a unique type font (OCR-A or OCR-B) which can be read by the human eye or by a machine. In order to achieve compatibility between OCR and UPC, the UPC numbers printed below the bar-code pattern are printed in OCR font.

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Disappointment At CATV Royalty Split

(continued from page 5)

situation so, but ASCAP should certainly receive a greater portion of the split than BMI. ASCAP's general position is that it is entitled to a larger share than BMI."

At BMI, vice president of licensing Alan Smith also expressed disappointment with the CRT's allocation of 4.5%. "Our request to the tribunal was initially for 17%. We asked for 17%, and we got 4.5%. We're disappointed."

Smith added that no plans for an appeal would be made until he "had a chance to give it sufficient thought. We don't have any plans (for an appeal) at the moment, but who knows what the future may bring?"

On the split of whatever royalties will eventually find their way to the music organizations, Smith said, "We are certainly entitled to parity with ASCAP, at the very least."

SESAC, Too

Al Ciancimino, attorney for SESAC, reiterated the other organizations' reaction to the CRT formula, saying that he was "somewhat disappointed" and that "an appeal is still in the stage of consideration."

Pointing to the Phase II deadline, Ciancimino added, "It will be a matter of trying to arrive at a figure that all of the organizations will feel are adequate . . . I suspect that we will meet within the next week or so."

Under the copyright laws as revised in 1976, the nation's 4,200 cable systems are required to pay royalties on a sliding scale starting from 0.675% of gross revenues to a government-run fund for the privilege of picking up programs over the air from conventional broadcasters for retransmission to cable subscribers.

Since 1978, the first year cable royalties were collected, more than 450 entertainment concerns have battled over division of the funds. While the CRT's decision technically involved only the \$14.6 million collected for 1978, the general legal belief is that the decision will serve as a guideline for future allocation of cable TV royalties.

EXECUTIVE TURNSTYLE — John David Kalodner is out at Atlantic. Observers expect him to resurface with David Geffen . . . Changes abound in the publishing world. On the heels of the departure of April Blackwood veep Rick Smith, come rumors of pending "announcements" regarding two other veterans, Intersong's Mike Stewart, and Irving/Almo's Chuck Kaye . . . The Blues Brothers movie has grossed \$26 million so far . . . The heads have started rolling at Rolling Stone Magazine. Senior editor Peter Herbst has been the first to go . . . Look for MCA Records to announce a production deal with Artie Mogull . . . Speaking of millions, MCA's suit against Steely Dan came on the heels of the group's multi-million dollar offer for the release of its contract . . . Polygram is set to release its earnings report for fiscal '79 in mid-August. Expect the



PRIME PRESLEY — The above rare photo of Elvis Presley dates from the beginning of his career. This and 65 other never before released photos of Elvis will be included in a 20-page booklet accompanying RCA Records' 25th anniversary 8-record release, "Elvis Aron Presley."

report to show worldwide sales topping one billion, but with drops in domestic sales and earnings . . . The federal Election Commission has dropped its investigation against Linda Ronstadt for possible campaign violations. Ronstadt had decided to turn an April concert into a fundraiser after tickets were sold. **HERE NOW THE SHMOOZ** — The best news we've heard this week is that Virgin's Holly and the Itallans, of "Tell That Girl To Shut Up" fame, are in New York, recording under the aegis of none other than Shadow Morton, the man who produced all those Shangri-Las classics . . . The Cars album will be called "Panorama." Expected to ship Aug. 22, the LP will feature tracks entitled "Don't Tell Me No," "Touch and Go" and "Panorama." . . . The Clash are clashing with Epic over financial matters, which is why they wouldn't OK the release of the soundtrack to "Rude Boy." Other exercisers of artistic license include Bob Dylan and David Bowie, who both nixed screening of their films — "Don't Look Back," and "Bowie," respectively — at the Harold Clurman Theatre. According to D.A. Pennebaker, who produced both, "I can respect Bowie's decision. He wasn't secure with the sound mix. He'll be reviewing the film in September, and we hope to have his approval by October, but Dylan's veto disturbed me; we have to come up with an answer soon" . . . The Pretenders have been added to the "Heat Wave" festival in Mosport Park, Canada. The festival features the only American date that Elvis Costello has committed to this year. Other acts booked include the B-52's, Talking Heads, and Nick Lowe and Rockpile . . . In support of their Stiff single, "Butcher Baby," which is charting in England, the Plasmatics recently filmed a video at Cut-Well Beef, Inc., near the West Village piers . . . We're glad to hear that Bryan Ferry's condition has improved considerably . . . RCA is set to release a Kinks anthology simply titled "The Kinks."

VINYL PIPELINE — The latest information is that Sire Records will release the Echo and the Bunnymen album in October . . . At the same time, the label will release the Talking Heads album, pending its completion. If it isn't, they'll release the David Byrne/Eno collaboration. The label is also set to release LPs by Alda Reserve and Telex. Sire UK, meanwhile, has signed Moondogs, described as "sounding like the early Beatles, but not like the Knack" . . . Rough Trade has pressed its first album in America, "For How Much Longer Do We Tolerate Mass Murder," by the Pop Group. The company is now pressing four more records: "Unknown Pleasures," by Joy Division; "The Art of Walking," by Pere Ubu; and a 14 group anthology, "Do You Wanna Buy A Bridge," featuring one track each by Cabaret Voltaire, Delta Five, Essential Logic, Kleenex, the Pop Group, the Raincoats, Scritti Politti, Splizz Energi, Stiff Little Fingers, Swell Maps, Television Personalities, Young Marble Giants and Soft Machine founding member Robert Wyatt. The firm rounds out its release schedule with a 12" 45 by Joy Division called "Atmosphere." The firm's distributor in New York is Skydisc . . . Max's Kansas City Records is set to release the long-awaited Troggs live album, singles by the Offs and the Terrorists, and a seven-song super-single by the Senders . . . Rounder Records via Sail Records is set to release "Little Dreamer," a new LP by Peter Green . . . Beaver Brown has released a 45, "Wild Summer Nights," on the Coastline label . . . Between now and September, Virgin is set to release "Glory Road," by Ian Gillan, "Black Sea," by XTC, and "Distinguishing Mark," by Fingerprntz . . . In England, Martha and the Muffins are already recording their second LP after which they'll tour America in late September. Captain Beefheart has named his new album "Doc At the Radar Station". Finally, the label will release an LP by the Professionals, featuring ex-Sex Pistols Steve Cook and Paul Jones. Virgin, however, has no immediate plans to domestically release product by Public Image bassist Jan Wobble, whose last foray into the studio, ostensibly to record a single, yielded enough material for the release of his second LP in two weeks; it'll have a budget list price.

POPS 'N' PUNCTURES — D.C. LaRue, whose mid-'70s recording of "Cathedrals" was as anemic to disco as "Blue Suede Shoes" was to rock & roll, is finishing up an album for Casablanca. Produced by Aram Shefrin, D.C. hopes that the label will let him call it "Boys Can't Fake It" . . . Ray Parker, Jr. (Raydio) will produce Cheryl Lynn's next . . . Phoebe Snow has declared bankruptcy . . . Isaac Hayes and the Bee Gees will split production chores on the next Linda Clifford LP . . . Barry Taylor is managing John Hall . . . the release of the Jim Carroll album on Rolling Stones Records has been pushed back another six weeks. The label asked WNEW to stop playing Carroll's "People Who Died" . . . Tom Verlaine is recording his next. Verlaine's tongue may have been in cheek when he told me that the album's title would be "Nudity" . . . Tommy Motolla is managing Split Enz . . . Nervus Rex is looking for a new manager.



ON THE AIR — Boston's leading AOR station, WBCN, recently moved into new facilities. Pictured above is WBCN evening personality Tracy Roach broadcasting the first show from the station's new air studio.

aaron fuchs

TALENT

The Blues Brothers

UNIVERSAL AMPHITHEATRE, L.A. — A dramatization of a performance. That's one way to describe John Belushi and Dan Aykroyd's rendition of Jake and Elwood Blues, the Blues Brothers, who recently titillated the Amphitheatre crowd with covers of some of the most famous and revered soul music ever made. On the other hand, the schtick employed by the *Saturday Night Live* alumni on one level was uproariously funny and on the other hand a symbol of North Americans moving back to the basics of the great North American music.

Having created the Blues Brothers motif during an airing of *Saturday Night Live*, Belushi (Jake) and Aykroyd (Elwood) as the brothers delivered a performance that was often galvanizing and unbelievable, and which received an enthusiastic response from a hyped-up audience.

But if the Blues Brothers received kudos for their performance, the 10-piece assemblage of musicianship, featuring such luminaries as Donald Dunn (bass), Matt "Guitar" Murphy, Steve Cropper (guitar), Paul Schaeffer (keyboards) and Tom Scott (sax), was the fuel and the vehicle that made the show go.

While Aykroyd's harmonica playing could hang with the other musician's work, Belushi's vocals ran true to the lampoon image created by the duo. Though sincere in his delivery, Belushi appeared to lack a vocal verve that might have made his bid for soul legitimacy more realistic.

But the infectiously funny cartwheels and arrogant swaggering stage presence of Belushi balanced out much of the actor/singer/comic's shortcomings as a concert performer.

Some of the best music of the night came during the band's raving cover of "Jailhouse Rock," while during the second encore, what has now become the group's anthem, "Soul Man," the audience's renewed enthusiasm would not let the Blues Brothers leave. With one last praise of great North American music, it was clear to most of those present, whether the Blues Brothers are acting like singers or taking themselves seriously on this mission from God, the music is effective.

michael martinez

Rufus and Chaka/ The Brothers Johnson

GREEK THEATRE, L.A. — Making for a full-bodied music experience, The Brothers Johnson and Chaka Khan and Rufus, who appeared here recently, both displayed similar strengths in varying degrees. The energy and exuberance generated by The Brothers, and the polish and craftiness exuded by Rufus and Chaka, lent to a common kinsmen spirit that continued to rouse the audience throughout the night.

Mixing material from previous LPs with music from their current album "Masterjam" on MCA, Rufus and Chaka created a well-balanced set that paced the listeners' energies and wants, but still maintained a spontaneity that made each of the band's moves during the performance a surprise, an unexpected thrill.

Rufus' primarily keyboard oriented music was highlighted through David "Hawk" Wolinski, who made the audience marvel at his bluesy synthesizer lament

during a well-conceived solo.

Another highlight was guitarist Tony Maiden's keenly modulated guitar solo, which showcased the artist's much subdued talents on that instrument, while his vocal lead on the song "I'm Dancing For Your Love" re-affirmed his prowess in this department.

But Chaka Khan's skills and enthusiasm could not be thwarted on that cool summer night, which she warmed when cranking up on "Masterjam" and "Do You Love What You Feel?" With festivities in full blast, Rufus reminded everyone that they were just commencing, unleashing a pulsating rendition of "Once You Get Started," which was accompanied by explosive stage-side fireworks. Before the song had ended, Chaka was among the audience with the help of an especially long mike cord, and consequently brought everyone into the aisles. Coming back for an encore at the raucous demand of the audience, Rufus confirmed contentions that this band's eclectic presence is not a myth.

Equally convincing in its affirmation that it may indeed achieve crossover star status was The Brothers Johnson, who for the most part kept the audience on the verge of house party fervor. Starting a bit unevenly when compared to the Rufus set, The Brothers easily mellowed into a quite communicative set via songs like "Makes Me Want To Wiggle," the title track from their A&M LP, "Light Up The Night," and their smash single "Stomp!"

Also showing their knack for blending vibrant rhythmic grooves with smooth jazz arrangements, The Brothers showed why in tours during years to come, they too will be described as a buffy and silky headliner.

michael martinez

Chuck Mangione

UNIVERSAL AMPHITHEATRE, L.A. — Chuck Mangione's well-documented talents as a composer and arranger in the genre of Bob James and David Grusin have gathered the flugelhorn/trumpet artist with a loyal core following that rarely varies. But his stage performances, devoid of all the studio accompaniment, must also be lauded, and particularly because of Mangione's penchant for putting together touring ensembles of penetrating talent.

And it was such a collection of talent that joined Mangione in propelling many of his most revered, now nearly classic tunes toward fresh interpretation.

In much of the material, most of which covered previous albums and his current A&M LP, "Fun and Games," the youthful aggregation added a decidedly more danceable and up-tempo atmosphere for Mangione's finely crafted compositions to unveil themselves.

Whether the music was tinged with eclectic latin-funk grooves or woven into the fabric of impressionistic compositional structure, Mangione's band made the most of the music and seemed to have fun doing it.

Charles Meeks' bass playing was often tasteful, sometimes innovative, but always timely. Reedman Chris Vadala played a multitude of instruments, always with sensitivity and fully equipped with harmonic scope and adventurous rhythmic insight.

Drummer James Bradley, Jr. showed equal acumen on both up-tempo danceable numbers as he did on more textural melodic offerings. Carl Lockett's ability on both electric and acoustic guitar added a bluesy dimension to Mangione's material.

michael martinez

Quincy Jones: Qwest May Lead To Film, Video Production

(continued from page 8)

Jackson, The Brothers Johnson or the Rufus aggregation.

Qwest's First Product

The Qwest label recently released its first product, a joint venture with Warner Bros. on recording artist George Benson's LP titled "Give Me The Night."

Jones told *Cash Box* during an interview that he soon will begin work on an album by songstress Patti Austin, which is due in February or March. He said that following the completion of an album for A&M Records, which would terminate his recording obligations with the company, he plans to record on his own label.

Also, Jones is moving ahead toward bolstering his music publishing interests by the recent signing of Brazilian composer Ivan Lins, who joins hit scribe Rod Temperon in Jones' publishing operation. "The whole idea is not about a big record company," Jones said, "The idea is to have it so that personal thing comes through. I can put feeling into it, and it can represent the way I feel."

Operated on a day-to-day basis by Ed Eckstine, who has been with Quincy Jones productions since its inception and is now general manager of the newly formed label, the company may only produce two or three LPs yearly.

Eckstine said that while a second artist to be produced exclusively by Qwest has not been selected yet, the company was looking at several male vocalist and self-contained bands.

Discussing the mold he likes to see artists cut from, Jones said, "I like to deal with artists that have 360 degree flexibility, so

when you ask them to come to the studio they don't ask you what kind of music it's going to be."

He said that artists with broad music vocabularies usually contribute the most personality to the vinyl and that such an achievement was one important element in getting people to buy records. Jones explained that solid material, exemplary musicianship and starting any recording project with a well-developed vision were components leading to product that can exude the sincerity of the effort.

"I think people want sincerity, earthiness, and yet a degree of sophistication," Jones said. "I can't deal with the theory of writing for the masses. I believe the audiences today are very aware and more hip and sophisticated than ever before. A turkey will slip through every now and then, but for the most part, the audience has developed instincts that are very strong."

Other Projects

But the label, though his prime interest currently, may also serve as the catalyst for other media projects such as film and video.

While he has scored, composed or conducted for more than 45 motion picture or television programs, Jones plans to enter the film business as a producer and has begun review of about 20 scripts.

Saying he will take his time before delving into any film project, maybe a year-and-a-half, Jones said that he has aspired to work with films since a youngster.

"If there's anything I like more than

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NOTICE

TO RECORDING MUSICIANS DO WE OWE YOU ANY MONEY?

Musicians who have made Phonograph records in the calendar year 1978, or prior, and did not receive a Phonograph Special Payments' Fund check, please write to the fund office, giving the following information:

1. Name (including professional name)
2. Social Security number
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**PHONOGRAPH
SPECIAL PAYMENTS FUND OFFICE**
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ON STAGE

State University To Sponsor August 'Salute To Memphis Music' Seminar

(continued from page 9)

only the past influences, but the future as well," said Dr. David Barnes, assistant professor of music at MSU and chairman of the seminar. "That is why we decided to have live performances of the blues by the old players and the newer ones."

Among seminar lecturers and panelists will be Robert Palmer, music critic for the *New York Times* and *Rolling Stone* magazine; Sam Phillips, founder of Sun Records; Paul Oliver from England, author of six books on the blues and a leading authority on the subject; Richard Raichelson, assistant professor of anthropology at MSU; David Porter, a Memphis songwriter; and Bruce Bastin of England, another leading scholar on the blues, and musicians Booker T. Laury and Jim Dickinson, who will also perform.

Other speakers will be Jeff Titon from Tufts University in Medford, Mass.; Dr. William Ferris of the University of Mississippi in Oxford; Eddie Ray from Los Angeles; Jim and Amy O'Neal from *Living Blues Magazine* in Chicago.

The seminar will be audio and videotaped by the university, and the tapes

A&M Begins Extensive Split Enz Campaign

LOS ANGELES — A&M Records has signed New Zealand group Split Enz to a worldwide recording contract, with the exception of Australia and New Zealand. The band's newly released LP, "True Colours," and single "I Got You" both reached the #1 position on the Australian charts simultaneously, where they remained for several weeks.

Tommy Mottola's Champion Entertainment will handle U.S. management for Split Enz, while Michael Gudinski, managing director of Mushroom Records in Australia (the band's label in that country), and manager Nathan Brenner oversee the band's career in Australia and New Zealand.

A&M recently concluded a five-day promotion "blitz" covering some 150 U.S. markets in support of the group's single and LP and a specific sales program, involving discounts, dating and guarantees, is currently being formulated. Print and radio advertising campaigns on a national and local basis are now being mapped out.

The "True Colours" album cover, printed in four different versions, will be reproduced for album flats and posters and buttons in four different designs are also being utilized. The LP features laser-etched graphics incorporating "True Colours" theme and jacket design. Band concert videos will be utilized for possible in-store tie-ins.

deposited in the Southern Music Archive in the music department, where they will be available to students, faculty, and visiting researchers. The sessions will also be edited and submitted to the Memphis State University Press for consideration for publication.

The seminar, which will be free of charge, is being funded by the Tennessee Arts Commission and the Tennessee Committee for the Humanities, Inc. through a grant from the Tennessee Arts/Humanities Support Program, an experimental model organization designed to support interdisciplinary projects.

Admissibility Of CRI Data Unclear

(continued from page 5)

from only five companies, and that the basis for estimating the breakeven point was set from information supplied by only four companies.

In another exchange, Kiser was forced to agree that a table showing a sharp increase in mechanical royalty payments, compared to the rise in consumer price index for the last 25 years would not look so steep if the base had been set for 1963 instead of 1955. It was also brought out that CRI's estimate of the break even point for pop LPs (140,500 units sold) did not take into account "variable" costs, enumerated by AGAC counsel for 1977 and 1979 as marketing, up \$39.1 million; sales and distribution, up \$30.9 million; non-media promotion, up \$59.1 million; sales and promotion, up \$41.1 million, and artists royalties, up \$32.2 million. Mechanical royalty payments for those years jumped only \$25.6 million, it was noted.

At one point, Kiser stated that it seemed to him that songwriters benefited from per-song royalties (the present rate is 2.75 cents per song); at another point he was forced to agree that a percentage of price rather than the per-song system would help a songwriter cope with inflation. "From an economic viewpoint . . . I agree," he said, noting however that there was much testimony in the record about the difficulties of administering such a program.

Aiming for completion of the hearings this week, RIAA counsel reported that two more witnesses were scheduled: Bill Fox of CBS Records and Irwin Steinberg of Polygram. If necessary to clarify points raised by AGAC and NMPA, RIAA counsel said Walter Dean of CBS Records would be called too, RIAA counsel said.

Music Plus Bows Push For New Rock In L.A.

(continued from page 6)

chance to become a grand prize winner as well."

Schwartz said that record companies have been very supportive of Music Plus' campaign. At presstime, M-80, Slash (distributed by Jem), IRS (distributed by A&M), EMI/UA, Polygram, WEA, Capitol, CBS, Arista and RCA were committed to the project.

In addition to supplying the stores with product and various display materials, the companies are also helping with coop advertising. Schwartz said that about 70% of the promotion dollars will be spent for radio spots on AOR and Top 40 stations, particularly those that help to promote new wave rock music. Participating stations cited at presstime included KEZY, KROQ, KNAC, KLOS, KRTH, KMET, KHJ and KRLA.

Music Plus also plans to advertise in the *Los Angeles Times* Sunday Calendar section, *Slash Magazine*, the *L.A. Reader* and the *L.A. Weekly*.

BEFORE THE DELUGE — While many people will cringe at the very name of the MUSE foundation's cinematic labor of love, *No Nukes* is first and foremost a cleverly put together concert film. And while fans of **Bruce Springsteen** or the **Doobie Brothers** will go to the theatres expecting to endure some anti-establishment oratory and political pain with their musical pleasure, they will be pleasantly surprised. Of course, the 103-minute film does have its sober moments of political ideology (i.e. a press conference during which MUSE artists **John Hall**, **James Taylor**, **Jesse Colin Young** and **Jackson Browne** relate their concern about atomic energy and its possible effect on their children) but they are delivered so earnestly and juxtaposed so brilliantly with interesting documentary footage and live concert performances, that one can't help but give oneself over to the drama of the events surrounding last year's celebrated concerts at New York's Madison Square Garden and Battery Park. The photography, by renowned cinematographer Haskell Wexler, is brilliant and its keenness can best be observed during the concert performances at the Battery Park rally (which is noted as the best attended MUSE rally to date, drawing 250,000). The backstage footage also provides some amusing insight into the personas of concert principals such as **Bonnie Raitt**, **Browne**, **Graham Nash**, **Carly Simon** and Taylor. However, it is the individual on-stage performances themselves that provide the film's exciting moments. Jackson Browne (who is both playful backstage at the concert, running around saying "Hey, I know Bruce Springsteen" and alternately serious in a sequence where he talks about government cover-ups of the danger of nuclear waste during the film) turns in strong performances of "Running On Empty" and his apocalyptic vision of nuclear disaster, "Before The Deluge," while Bonnie Raitt does a fine version of "Runaway." However, it is Bruce Springsteen, the film's most non-political and energetic performer, who truly drives the crowd topioca. His rendition of "The River," a subtle, building ballad that tells



SEDAKA ROCKS EASY AT KYA — Elektra recording artist Neil Sedaka recently visited with Easy Rock KYA/San Francisco. Pictured above are (l-r): Alan Mason, KYA program director; Sedaka; and Bill Minckler and Noah Griffin, KYA's morning team of Mink & Noah.

the desperate story of a poor couple going nowhere fast, proved to be one of his most haunting live performances yet. And when Bruce and the E Streeters closed off their set with the hopeful "Thunder Road," Cries of "Bruce, Bruce, Bruce" from his faithful throngs prompted an always witty Bonnie Raitt to quip into the camera, "What if they named the guy Melvin." Small gestures, and incidents both funny and sad are caught through the ever watchful eye of Wexler and his crew as the camera catches this relaxed group of professionals in the act of being themselves as they stand up for their cause throughout the film. Strong on-the-board time is also turned in by **Crosby, Stills & Nash**, **The Doobies**, **John Hall**, **Graham Nash**, **Gil Scott-Heron**, **Carly Simon**, **James Taylor** and **Jesse Colin Young**. The film was directed by **Julian Schlossberg**, **Danny Goldberg** and **Anthony Potenza** and produced by Schlossberg and Goldberg. As is the custom with MUSE related projects of this nature, all proceeds go to the foundation so that it may support safe energy projects throughout the United States.

LIFE'S BEEN GOOD — Like the **Joe Walsh** song says, "Life's Been Good" to Southern California's favorite sons, the **Eagles**. And their three-day series of Thank You Los Angeles concerts at the Santa Monica Civic were special events indeed. Not only were the performances recorded for a live two-record set, which should be out before the end of the year, but also they offered a change in the usual concert repertoire. The five stools and armory of acoustic guitars that littered the stage before the show sent chills running through the crowd, and when the boys opened up an old chestnut from the "Desperado" LP called "Whatever Happened To Saturday Night," the audience could see and hear that the thank you was in earnest. The sun tanned and relaxed fivesome also performed four other songs that they've never before performed in a live situation, but one could tell the songs had received countless hours of living room play. The other gems in the acoustic set included, "After The Thrill Is Gone," "Seven Bridges Road" (an old Ian Mathews favorite), "Keep On Tryin'" (A Tim Schmit holdover from **Poco**), and Joe Walsh's lovely "Pretty Maids All In A Row."

SONGWRITER EXPO — It's come out of the closet weekend Aug. 16-17 as L.A.'s would-be, has-been and accomplished songwriters will be attending the 4th Annual Songwriter Expo at Beverly Hills High School. The two-day affair, coordinated by **John Brahany** and **Len Chandler**, will feature a busy schedule of classes, workshops and panels on the art and business of songwriting. Continuous evaluation of songs by hit songwriters and publishers, performance evaluations and recording workshops will also highlight the affair. Seminars entitled *The Psychology of Creativity*, *How to Make and Sell Your Own Record*, and *A Survival Kit for Performers in L.A.* (a nuts and bolts class on how to go about getting gigs and meeting club owners), are also on the schedule. However, big guns such as Source Records president Logan Westbrook, and ex-commander **Mike Chapman** will be on the panel for a seminar that explores the relationship between producer, record company and radio. **Jim Webb**, **Tom Snow**, **Sam Fuller** and **Vicky Bayshore** will compose the panel for the Hit Songwriters seminar.

ON THE BEAT — **Kiss** made its debut performance with new drummer **Eric Carr** July 25 in its hometown of New York. The Brooklyn-born Carr appeared on-stage in the persona of a Fox . . . **Keith Godchaux**, former **Grateful Dead** keyboard player died last week at a hospital in Marin County after he had sustained massive internal injuries as a result of a car accident. Godchaux played on such fine Dead LPs as "Wake Of The Flood" and "Blues For Allah." He joined the band in 1971 after **Pigpen** left the band because of a liver disease. Godchaux had recently formed a new band with his wife **Donna** . . . The Washington D.C.-based **Urban Verbs** are planning a fall tour of museums throughout the Capital and now will be doing the same thing in major cities around the U.S. in October and September . . . **Poco** is in the process of rescheduling its summer tour. Keyboardist **Kim Bullard**, who broke his wrist in a roller skating accident last spring, has not seen it heal properly, and caused the tour to be put off until late September. However the band will honor its Universal Amphitheatre commitment Aug. 8-9

THE TIES THAT BIND — **Cash Box** sends its best to **Susan Fuller**, assistant to Capitol/EMI/UA International VP **Helmut Fest**, and **Lothar Melnerzhagen**, director of international promotion for EMI/Electrola-Germany, who were married July 15 in Reno.

marc ceter

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CLASSICAL

TOP FORTY CLASSICAL ALBUMS

	Weeks On Chart	
1 PAVAROTTI'S GREATEST HITS London PAV 2003-4 (15.98/2 LPs)	1	12
2 PAVAROTTI: O Sole Mio London OS 26560 (8.98/1 LP)	6	42
3 DEBUSSY: Images Pour Orchestre London Symphony Orchestra (Previn) Angel Digital DS 37674 (10.98/1 LP)	4	20
4 BERLIOZ: Symphonie Fantastique New York Philharmonic (Mehta) London Digital LDR 10013 (9.98/1 LP)	5	12
5 SHOSTAKOVICH: Symphony #5 New York Philharmonic (Bernstein) Columbia IM 35854 (14.98/1 LP)	13	6
6 JAMES GALWAY: Song of the Seashore and Other Melodies of Japan RCA ARL 1-3534 (8.98/1 LP)	7	22
7 LEONTYNE PRICE: Prima Donna, Vol. V Philharmonia Orch. (Lewis) RCA ARL 1-3522 (8.98/1 LP)	3	12
8 BEETHOVEN: Nine Symphonies Vienna Philharmonic (Bernstein) Deutsche Grammophon 2740 216-10 (71.84/8 LPs)	10	10
9 BEETHOVEN: Fidelio Chicago Symphony Orch. and Chor. (Solti) London Digital LDR 10017 (29.94/3 LPs)	2	14
10 KRAMER VS. KRAMER AND OTHER BAROQUE FAVORITES Columbia M35873 (8.98/1 LP)	15	14
11 JAMES GALWAY: Annie's Song RCA ARLI-3061 (8.98/1 LP)	11	76
12 PERLMAN: The Spanish Album Angel SZ 37590 (8.98/1 LP)	14	8
13 VERDI: Luisa Miller Chorus and Orchestra of Royal Opera House (Maazel) Deutsche Grammophon 2709 096 (29.94/3 LPs)	8	10
14 STRAVINSKY: Petrouchka New York Philharmonic (Mehta) Columbia Digital IM 35823 (14.98/1 LP)	16	8
15 PUCCINI: La Boheme National Philharmonic (Levine) Angel SZBX 3900 (17.96/2 LPs)	21	6
16 MOZART: The Symphonies-Volume 3 Academy of Ancient Music (Hogwood) L'Oiseau Lyre D 169D3 (29.94/3 LPs)	17	10
17 MAHLER: Songs London Philharmonic (Davis) Columbia M 35863 (8.98/1 LP)	19	6
18 PACHELBEL: Kanon: Two Suites FASCH: Two Sinfonias and Concerto In D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (8.98/1 LP)	30	194
19 CARLOS: Switched-On Brandenburg Columbia M2X 35895 (11.98/2 LPs)	9	20
20 ITZAK PERLMAN AND PINCHAS ZUCKERMAN PLAY MUSIC FOR TWO VIOLINS Angel SZ 37668 (8.98/1 LP)	22	8
21 SAINT-SAENS: Symphony #3 "Organ" Philadelphia Orch. (Ormandy) Telarc Digital 10051 (17.98/1 LP)	23	6
22 CANADIAN BRASS PLAYS BAROQUE MUSIC: Pachelbel Canon RCA ARL 1-3554 (8.98/1 LP)	12	18
23 SUTHERLAND SINGS MOZART National Philharmonic Orch. (Bonyge) London S 26613 (8.98/1 LP)	18	12
24 CLEO LAINE AND JAMES GALWAY: Sometimes When We Touch RCA ARL 1-3628 (8.98/1 LP)	40	4
25 BOLLING: Concerto for Classic Guitar and Jazz Piano Romero, Shearing Angel Digital DS 37327 (9.98/1 LP)	25	14
26 GREATEST HITS OF 1721 Philharmonia Virtuosi of New York (Kapp) Columbia M35821 (8.98/1 LP)	24	26
27 BRUCKNER: Symphony #6 Chicago Symphony (Solti) London CS 7173 (8.98/1 LP)	32	6
28 BOLLING: Suite For Flute And Jazz Piano Rampal, Bolling/Columbia M33233 (7.98/1 LP)	35	192
29 WORLD OF RED SEAL DIGITAL RCA XRC 1-3624 (5.98/1 LP)	33	6
30 BOLLING: Picnic Suite Rampal, Bolling Columbia M35864	—	2
31 LEONEVALLO: I Pagliacci MASCAGNI: Cavalleria Rusticana Philharmonia Orch. (Muti) Angel SCZX 3895 (27.94/3 LPs)	20	14
32 STRAUSS: Tone Poems Cleveland Symphony Orch. (Maazel) Columbia IM 35826 (14.98/1 LP)	37	4
33 BERG, STRAVINSKY: Violin Concertos Perlman, Boston Symphony Orchestra (Ozawa) Deutsche Grammophon 2531 110 (9.98/1 LP)	27	16
34 DVORAK: "New World" Symphony Vienna Philharmonic (Kondrashin) London Digital LDR10011	—	2
35 TCHAIKOVSKY: 1812 Overture Cincinnati Symphony Orch. (Kunzel) Telarc Digital DG 10041 (17.98/1 LP)	36	32
36 DVORAK: Symphony #8 Sydney Symphony Orch. (Serebrier) RCA ARL 1-3550 (8.98/1 LP)	39	4
37 BEETHOVEN: Violin Concerto Chung, Kondrashin London Digital LDR 10010	—	2
38 BACH: Brandenburg Concerti Los Angeles Chamber Orch. (Schwarz) Angel DS 3901 (19.96/2 LPs)	38	8
39 VON STADE: Italian Opera Arias National Arts Center Orchestra (Bernardi) Columbia M 35138 (8.98/1 LP)	34	38
40 PROKOFIEV: Alexander Nevsky Obratzsova London Symphony Chor. & Orch. (Abbado) DGG 2531 202 (9.98/1 LP)	26	14

L.A. Orchestra's Summer Programs Offer Rare, Varied Works

LOS ANGELES — The Los Angeles Philharmonic's summer season at the Hollywood Bowl recently offered rare and invigorating performances under the guidance of music director Carlo Maria Giulini and associate conductor Myung-Whun Chung.

Under Chung's direction, the orchestra performed selections by Brahms, including the Piano Concerto No. 1 in D minor with Hungarian pianist Andras Schiff, who made his west coast debut in place of Gary Graffman; the Concerto for Violin and Cello with Sidney Weiss as principal concertmaster and Ronald Leonard as principal cellist; and finally the Variations on a Theme by Haydn ("St. Antoni Chorale").

During the second evening under Chung's direction, the Philharmonic embarked on a performance of music by French composers. That program included Poulenc's Concerto for Organ, String Orchestra and Timpani, Saint-Saens' Symphony No. 3 ("Organ") and an opening of the overture to "Benvenuto Cellini" by Berlioz. The organ music was performed by world-renowned organ artist Virgil Fox.

But perhaps the most recent highlight of the Philharmonic's summer season came during Giulini's direction of the orchestra through Beethoven's Ninth Symphony, which he initially performed when first selected as the orchestra's music director.

Accompanying Giulini and the Philharmonic was a quartet of solo vocalists including soprano Leona Mitchell; Claudine Carlson, mezzo-soprano; Seth McCoy, tenor; and Paul Plishka, bass. Further vocal dynamics were provided by the Los Angeles Master Chorale under the direction of Roger Wagner.

Performed for two days (Aug. 1-2), the program was commenced each night by Beethoven's Symphony No. 8.

Giulini's first performance of Beethoven's Ninth when he was appointed music director for the Philharmonic was met with ardent kudos from both the classical music audience and press. Re-

quests that Giulini lead the orchestra again in the famed symphony have since flooded the Philharmonic headquarters at the Los Angeles Music Center.

Final Program

The music director/conductor is scheduled to make his swan song appearance for this Bowl season August 21, leading the Philharmonic and flautist Jean-Pierre Rampal in an evening of Mozart, Schubert and Vivaldi.

Chung is set to conduct the orchestra August 19 in a Russian program featuring Horacio Gutierrez playing Rachmaninoff's Third Piano Concerto.

Companies To Bow New Line Of dbx Digital LPs

LOS ANGELES — The Varese Sarabande and Chalfont labels will soon market their first digital recordings in the dbx Encoded Disc format with the release of three albums of Morton Gould conducting the London Symphony Orchestra.

The three releases, which use the Soundstream digital recording system, consist of two Varese Sarabande LPs — "Latin American Symphonette" (original compositions by Gould) and "Digital Space." The third album will be released by Chalfont — orchestral showpieces, based on Ravel's "Bolero," Ginastera's "Estancia Ballet Suite" and Weinberger's "Polka and Fugue From Schwanda."

dbx Program

All the LPs were produced by Jerome E. Ruzicka, dbx vice president and director of the dbx Encoded Disc Program, who said, "Since the conventionally pressed versions were released last year, each of these albums has been well received in the audiophile record market."

CLASSICAL ALBUM REVIEWS



BOY WITH GOLDFISH: Jerre Tanner, Leon Slu and Malla Elliot with the London Symphony Orchestra; Lee Holdridge, conductor. Varese Sarabande VCDM 1000.30 Digital Recording — List: 15.00

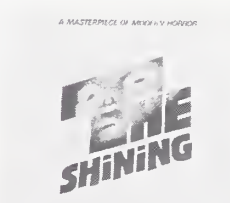
An epic music rendering based on the now legendary *Hawaiian Legend Paintings* of John Thomas, this crisp ambient noise-free production crystallizes the full body of orchestral flourishes, the crescendo of harmonizing voices and the slightest textural utterance of the London orchestra. This multi-tiered presentation of orchestral majesty, lyrical identity and poetic power skillfully presents a story of creation and eternal growth. The use of an assortment of Hawaiian percussions and the clean sound make for truly genuine music.

THE SHINING: Wendy Carlos and Rachel Elkind with various orchestras; Various Conductors. Warner Bros. HS 3449 — List: 7.98 Bar Coded.

Rich atmospheric tonal and atonal contrapuntal passages, sweeping thematic development and the ominous unnatural chill of synthesizer textures on this disk transcend film score context and become powerful music. From the soundtrack to the film *The Shining*, the music here borrows music from Bartok and compositions from Krzysztof Penderecki to create the same tone of horror that the movie was created to evoke, without benefit of visuals, for startling results. This LP could very well be the best novelty in a classical music collector's library.

WILLIAM SHAKESPEARE — AGES OF SONG: Martin Best and Friends; Moss Music MMG 1118 — List: 8.98

The Baroque period of music may long be remembered as the last gut-level era of classical music theory development, the final vestige of western European primal artistry. Best's renderings on this album are up to the task of recreating the period as the multi-instrumentalist and his accompaniment offer music that is not a far cry from a square dance jig, though the lyrical content transcends the leisurely context to a decidedly more moral bend. This is best achieved during "Jog On/Carmen's Whistle," "Kemp's Jig" and "Where The Bee Sucks."



NEW AND DEVELOPING ARTISTS

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

IRENE CARA (RSO RS-1048)

Out Here On My Own (3:09) (MGM Affiliated Music, Inc./Variety Music, Inc.-BMI/ASCAP) (M. Gore, L. Gore)

While Cara's single of the title track from *Fame* continues to bullet inside the Top 40, out comes this lush, touching ballad from the soundtrack by Michael Gore and sister Leslie ("It's My Party"). Radio can choose between the piano and vocal version on side A or the orchestrally sweetened version on the flip.



BLACKFOOT (Atco 7303)

Spendin' Cabbage (3:15) (Bobnal Music-BMI) (R. Medlocke, J. Spires)

Blackfoot gets into some down and dirty southern blues on the first single from its new "Tomcattin'" LP, with group leader Ricky Medlocke mournfully singing of his lack of 'spendin' cabbage' over thick blues guitar runs and bittersweet slide. The Jacksonville quartet has already garnered heavy AOR/FM play.



TORONTO (A&M 2255)

Even The Score (3:22) (Solid Gold Publishing-ASCAP) (B. Allen, J. Fox)

Toronto will inevitably draw comparisons to its Northwest neighbor, Heart — fronted by two tough, aggressive women, lead singer Holly Woods and guitarist-vocalist Sheron Alton, Toronto has even come up with a track lyrically similar to Heart's "Even It Up." But the comparisons end where the music begins, and this is brimming with pop/rock thrills.



CHARLENE (Motown M-1492F)

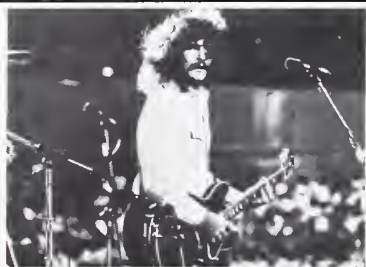
Hungry (3:26) (Stone Diamond Music Corp.-BMI) (R. Miller, K. Hirsch)

Charlene takes a dramatic stab at this track from the Broadway musical *Daddy Goodness*, as her plaintive, yearning vocal crests over a chorus of female backup singers. Mixing sweetness with melancholy, Charlene captures the mood against a background of string crescendoes. Just right for A/C, pop action.

HENRY PAUL BAND (Atlantic 3755)

Longshot (3:53) (Hustlers, Inc./Sienna Music-BMI/WB Music Corp./Easy Action Music-ASCAP) (H. Paul, J. Peterick, J. Fish, D. Fiester)

Henry Paul and his six-member hard rockin' Florida group kick out the jams, mixing up pop/rock stylings with a Southern accent on this track from the new "Feel The Fire" LP. Crisp, hard chargin' three-guitar attack puts some rock muscle behind the dynamic breaks. "Longshot" is a sure shot for pop.



JAMIE SHERIFF (Polydor PD 2110)

My Car (3:06) (Landers-Roberts Songs-BMI) (J. Sheriff)

An accelerated pop/rock beat drives the first single from local L.A. rocker Jamie Sheriff's "No Heroes" LP into the fast lane with some catchy breaks sparked by Sheriff's zippy keyboards. A Top 40, AOR sleeper, the track, interestingly enough, has been submitted for use by the Chrysler Corp. Take this around the block.



MARTHA AND THE MUFFINS (DinDisc/Virgin VA 68000)

Echo Beach (3:37) (Dinsong Ltd., admin. in the U.S. by Chappell Music-ASCAP) (M. Gane)

Canadian unit Martha and The Muffins zeroes in on a snappy pop/rock beat with the first single from its new DinDisc/Virgin LP, "Metro Music." Sandy-haired singer Martha Lady may draw some comparisons to Blondie's Debby Harry stylistically, but the band cooks with poppy passion.



SPLIT ENZ (A&M 2252)

I Got You (3:30) (Enz Music) (N. Finn)

New Zealand sextet Split Enz has ironed out a few of its eccentric wrinkles since last heard from here, coming up with a pared-down pop/rock sound as exhibited on the first single from the new "True Colours" LP. Edgy vocals, a la The Cars, and a prominent farfisa beat make for a searing hook on this Aussie chart topper. Due for stateside recognition.

SINGLES TO WATCH

HITS • OUT OF THE BOX

GRAHAM PARKER (Arista AS 0549)

No Holding Back (3:18) (Carbert Music, Inc.-BMI) (G. Parker)

Parker picks up the groove he left off on in "Squeezing Out Sparks" with this jumpy pub-rocker from "The Up Escalator" LP. Brinsley Schwarz blends his sharp yet melodic lead guitar runs into the swelling organ brew. Highly recommended for AOR and pop play.

JEFF & ALETA (SRI SRI-00007)

Love Touch (3:39) (Tunesmith Music-BMI/Fetus Music) (W.A. Oldfield, J.P. Richardson, M. Bailey)

Jeff & Aleta are a new act destined to make their mark on the B/C charts with this smooth love 'n' funk duet. Aleta's vocal swoops are reminiscent of Chaka Khan and add a nice touch to this satiny, spunky tune for B/C, dance and pop lists.

THE STRAND (Island IS 49523)

Can't Look Back (3:34) (Crab King Music/David Batteau Music/Cowbella Music-ASCAP) (Shelly, Batteau, Porcaro)

If this cut from the L.A.-based quintet sounds a bit like Toto, it's because Jeff Porcaro co-wrote and produced it. Thick, floating keyboard-guitar sound is polished and solid, if somewhat unimaginative. Fine fare for AOR, pop play.

GLASS MOON (Radio RR 423)

Solsbury Hill (3:57) (Hidden Pun Music-BMI) (P. Gabriel)

A regal flash of synthesizers cracks into this electrically charged cover of Peter Gabriel's classic track. Buzzing lead guitar runs and power chording are added to the majestic electronic arrangements. Give the Moon a shot, pop and AOR.

THE LEFT BANKE (Camerica CS-0005)

Queen Of The Paradise (2:58) (Camex Music Inc.-BMI) (S. Smith)

Remember "Walk Away Renee" and "Pretty Ballerina," two '60s Top 40 hits? Well, The Left Banke, the original group which made those hits, is back with a sparkling pop tune with a more than danceable beat. Strings, synthesizer and a heavy bottom put it together for pop.

STERLING (A&M 2256)

And She's Mine (2:44) (Salami Music-ASCAP) (J. Hill)

Sterling creates a dense brand of perky, poppy rock 'n' roll with crackling guitar chording and lead runs against a solid backbeat on this effort from the "City Kids" LP. The pounding hook will get over on the AOR airwaves.

JOYCE COBB (Cream CRE 8040)

How Glad I Am (3:31) (Screen Gems-EMI Music, Inc.) (M. Williams, L. Harrison)

Cobb, who entered the Top 100 with "I Dig The Gold" last time out, mixes up brightly Latin musical accents with a mid-paced Southern pop/R&B groove. Horn shots punch up the hook, with female backup chorus, for maximum effectiveness. Already receiving B/C exposure.

GRATEFUL DEAD (Arista AS 0546)

Don't Ease Me In (3:13) (Ice Nine Publishing Co., Inc.-ASCAP) (Traditional, arranged by the Grateful Dead)

The swelling organ of Keith Godchaux (who'll be sorely missed) rides atop the galloping rhythm and Jerry Garcia's high, sweet pickin' and lead vocals on this cut from the "Go To Heaven" LP. Trademark harmonies will catch the fancy of AOR.

MTUME (Epic 9-50917)

Give It On Up (If You Want To) (3:42) (Frozen Butterly Music Pub. Co.) (H. King, E. Moore, Tawatha)

James Mtume has racked up a number of hits producing the likes of Stephanie Mills (with Reggie Lucas) and ventures forth with his self-named quintet into this sashaying, well-orchestrated funk. Horn blasts mix with strings and glowing female backup here. Expect heavy B/C activity.

FISCHER-Z (United Artists UA-X1367-Y)

So Long (3:40) (Rondor Music (London) Ltd./Almo Music Corp.-ASCAP) (J. Watts)

Fischer-Z (pronounced Fischer-Zed) put drum, bass and high hat way out front on this cut from the "Going Deaf For A Living" LP, making for an uncommonly heavy bottom against the wirey vocals. Laced with lazy lead guitar and synthesized background, this is a potent position for AOR.

PAUL SIMON (Warner Bros. WBS 49511)

Late In The Evening (4:03) (Paul Simon — BMI) (P. Simon)

ROXY MUSIC (Atco 7301)

Over You (3:24) (E.G. Music Inc. — BMI) (Ferry, Manzanera)

OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA (MCA MCA-41285)

Xanadu (3:30) (Jet Music, Inc. or Unart Music Corp. — BMI) (J. Lynne)

ELTON JOHN (MCA MCA-41293)

(Sartorial Eloquence) Don't Ya Wanna Play This Game No More? (4:44) (Jodrell Music, Inc./Beechwood Music Corp. — ASCAP/BMI) (E. John, T. Robinson)

KC (Sunshine Sound/T.K. T.K.-1038)

Make Me A Star (3:35) (Sherlun Pub. Co., Inc./Harrick Music, Inc. & Fedora Music — BMI) (H.W. Casey, B. Roberts)

PURE PRAIRIE LEAGUE (Casablanca NB 2294)

I'm Almost Ready (2:45) (Kentucky Wonder Music/Vince Gill Music — BMI) (V. Gill)

VILLAGE PEOPLE (Casablanca NB 2291)

Magic Night (3:22) (Can't Stop Music — BMI/O.P. Scorpio Music (Black Scorpio) — SACEM) (J. Morali, H. Belolo, V. Willis)

AIR PLAY

THE SOURCE FORCE — Principal members of NBC's Young Adult Network, The Source, were in Los Angeles July 28 for the first stop in a five-city tour and multi media presentation designed to introduce The Source to the advertising and press communities. The 100 people who turned out for the event held at the Beverly Hilton Hotel, were treated not only to an impressive display of the Source's wares via an extravagant tape/slide musical presentation, but were also satiated with a first class buffet served up in the old New York/Hollywood tradition. The Source entourage, led by **Chuck Renwick**, executive vice president for NBC Radio Networks went on to Dallas and Chicago and will conclude with a return to the home New York offices before a final stop in Detroit.

GROUPS THANK RADIO — It is always noteworthy when members of the radio industry play a role in the creation of a record and receive their just credit. While **Gary Guthrie**, PD at **WMC-FM/Memphis** may not have gotten his just due for planting a seed, it was his idea that eventually led to **Strelsand** and **Diamond** recording a duet of "You Don't Bring Me Flowers" a couple of years ago. If you examine the label copy to the latest **Journey** single, "Goodmorning Girl/Stay Awhile," you'll see a special thanks to **Steve Sesterhenn** for concept. Sesterhenn is the music director at **KFMD/Dubuque**. Another prime example appears on the back cover of **Speedway Blvd.**'s debut album on Epic. Back in May, a handful of programmers jumped on the group's first single "(Think I Better) Hold On." Regrettably, (and as amazing as this sounds) those programmers were asked to stop playing the single because the album would not be available for a couple of months. Now that the album is out, the single has resurfaced on some playlists. On the back of the LP, the group pays special thanks to all those who made the album possible, including the programmers who supported them.

HANDLE WITH CARE — If you're wondering what **The Vapors** are referring to on their first UA single "Turning Japanese" give a listen to **Jackson Browne's** old tune, "Rosie." As one programmer quipped, "I'll play The Vapors' single until I either have to wear glasses or I start growing hair on the palms of my hands."

NEW DIRECTIONS FOR AM STATIONS? — Finding new directions for AM stations will be radio's biggest challenge in the 1980s, according to **Rick Sklar**, vice president of programming for the ABC Radio Division. At a recent California Assn. of Broadcasters meeting, Sklar also predicted a specialization of formats and service and a "big increase in the number of self-help radio formats which aid people in coping with life." He also added that there would be an increase in non-music formats which thrive on adult



BENATAR'S PASSION AT WPLJ — *Chrysalis* recording artist **Pat Benatar** performed at the **WPLJ/New York** sponsored *Dr. Pepper* summer concert series. Pictured above with Benatar (c) discussing her new LP "Crimes Of Passion" are **Pat St. John**, **WPLJ** personality (l) and **Neil Gerardo**, Benatar's guitarist.

audiences because of the demography and technology of the '80s.

RADIO CRAZIES AT IT AGAIN — Copping a style from the **Blues Brothers**, **92Q/Nashville's Q's Brothers** recently rolled 'n' rolled at the Opryland Hotel to help raise \$510 for the **Hank Snow** Child Abuse Foundation. The ten-member band, comprised of 92Q staff members as well as other people from Nashville's music community, are led by **Q's Brothers Mark Damon**, 92Q PD and afternoon drive jock and midday man **Scotter Davls**. Proceeds were raised through a cover charge and sale of, yes, **Q's Brother's** albums. . . . A few months ago, **WWWW(W4)**/Detroit's morning man **Howard Stern** tried to reach the front office of the Detroit Red Wings hockey team. He wanted to convince them that he should become the general manager or the head coach of the team because it obviously took no experience to handle the job based on the team's poor performance this year. Stern must possess unending self confidence, as evidenced by the fact he recently entered a **Dolly Parton** look-a-like contest. He was the only male who entered the contest that offered \$100 as the grand prize. . . .

KENR/Houston DJ Hal McClain plans to fly his modified plane upside down for three hours on Aug. 9 in an attempt to set a new world record for inverted flight. If breaking the old mark of two hours and 15 minutes isn't enough, McClain will also be broadcasting live from the cockpit during those three hours. McClain already holds two Guinness Book of World Records for aviation and is currently looking into other possibilities including an attempt at an indoor flight. . . . **WMMR/Philadelphia's** morning man **Michael Picozzi** finally did to a newspaper columnist what newspaper columnists usually do to other people. Picozzi bugged the heck out of *Philadelphia Inquirer* writer so relentlessly to allow him to write a paragraph in the paper that he finally got his way. Picozzi got his graph of nonsense published in the paper, but now columnist **Clark DeLeon** wants his turn. He would like to sing on **WMMR**.

STATION TO STATION — The **Eagles** recently played three dates at the Santa Monica Civic to thank Los Angeles fans for all of their support. To help mark the community event, **AOR KLOS** footed the bill for all of the parking at the Civic. . . . Fair competition or dirty pool? While **KMET/Los Angeles** promoted a **Led Zeppelin A to Z** special on July 26, **KLOS** on the previous day aired the Top Five Zep albums as voted by Southern California listeners. . . . **KHTZ/Los Angeles** has become a Source affiliate. . . . **ABC's Houston FM station KAUM** has changed its call letters to **KSRR** to be known as **Star 97**. The former rocker, which did incidentally go up in the last book's ratings, will now boast a format mixing contemporary rock with a crossover country sound. . . . **KNAC/Long Beach** recently presented exclusive interviews with **Bram Tchalkovsky**. . . . Congratulations to **WBEN/Buffalo** and **KTBM/Jonesboro, Ark.** on celebrating 50 years on the air.

NEW JOBS — **Bill Dallmann** is the new vice president and general manager at **WIP/Philadelphia**. . . . **Gene Ashcraft**, vice president and general manager at **KJIM/Fort Worth**, has become general manager of Texas State Networks, which was recently purchased by **Metromedia Inc.**. . . . **Robert Chaisson** was named director of network development for the ABC Radio Network. . . . **Desiree Berrigan** has been named operations manager at **KKBG** in Hawaii. . . . **Dick Fraser** is the new PD at **WBBG/Cleveland**. . . . **KOPA/Phoenix** finally has a new PD in **John Volpe**.

mark albert



BEACH PARTY AT NEWPORT — **KIIS-FM** co-sponsored a beach party with the **Tropical Blend** suntan lotion company at Newport Dunes, Calif. recently. A grand prize drawing for an \$11,000 TR-7 was awarded by guest celebrity **Herb Alpert**. Pictured are (l-r): **Herb Alpert**; winner **Debbie Ellis**; and **KIIS-FM DJ** and program director **Mike Wagner**.

Arbitron Prepares 1980 Nationwide Radio Research Report And Tapes

LOS ANGELES — The Arbitron Co. is presently preparing to produce its Nationwide survey service. Nationwide, Arbitron's network radio research report, is claimed by the company to be "the largest measurement of network radio audience estimates ever," with a sample of 250,000 and demographic audience data for all wired and five major unwired networks across the U.S.

The 1980 Nationwide Report is set to include data on network line-ups of affiliates by ADI; total U.S. population for individual age/sex groups; total U.S. network audience estimates for six demographics; average quarter hour and cume data by individual ADI; rating and share information by individual ADI; and a listing of all stations contributing to audience estimates within each ADI.

Nationwide utilizes the same data base as the April/May 1980 Radio Market Reports and is available on computer tapes, as well as a printed report. According to Arbitron, the computer tapes allow for "more flexible and detailed

audience analysis," including audience delivery on a station-by-station and hour-by-hour basis for individual ADI's, in addition to the total U.S.

Additionally, the computer tape service contains all spill-in/spill-out information by network, including estimates for affiliates not meeting the minimum reporting standards.

Tape access is available through two third party systems, Interactive Market Systems (IMS) and Telmar, as well as each of the subscribing networks. Program capabilities through third party processors include ranking reports, including custom format information; network summary reports based on average quarter-hour and cume shares; reach and frequency analysis within markets across ADI's or groups of ADI's; and network affiliation reports including any user-created custom network group.

The 1980 Nationwide report and computer tapes are now in the preliminary stages of processing and will become available in the fourth quarter of this year. All full service advertiser and agency subscribers to Arbitron Radio will receive a copy of Nationwide as part of their license agreement.

BBC Radio One Drops Playlist For Pop, Rock

LONDON — Great Britain's only national pop and rock radio station is to abandon its play list of 40 recommended discs at the end of August. The list has constantly been under fire since its inception eight years ago.

As the major target of many record pluggers, gaining a place on the list has often been seen as a guarantee of large volume sales. Compiled by a panel of BBC producers and executives from each week's releases, the list was never intended to form the sole output of the station, but merely to be the skeleton of its output.

Although the playlist has been misunderstood as restrictive, **Derek Chinnery**, head of Radio One, did state, "Disc jockeys and producers will now be encouraged to be more adventurous in their choice of new material."

Ury Named President Of The Ten Eighty Corp.

LOS ANGELES — **Perry S. Ury** has been named to the post of president and chief executive officer of **WTIC-AM & FM/Hartford**.

Ury has been serving as executive vice president and general manager of The Ten Eighty Corporation which owns and is comprised of the Hartford stations. He will continue as general manager to oversee the day-to-day operations of **WTIC** and will remain a member of Ten Eighty's executive committee.

Ury also serves as a member of the Arbitron Advisory Council and is the assistant secretary/treasurer of the Connecticut Broadcasters Assn.

POP CROSSOVER POTENTIAL

CHIC — **REBELS ARE WE** — ATLANTIC
DYNASTY — **I'VE JUST BEGUN TO LOVE YOU** — SOLAR/RCA
MICKY GILLEY — **TRUE LOVE WAYS** — EPIC
DOLLY PARTON — **OLD FLAMES CAN'T HOLD A CANDLE TO YOU** — RCA
MAC DAVIS — **LET'S KEEP IT THAT WAY** — CASABLANCA
ANNE MURRAY — **I'M HAPPY JUST TO DANCE WITH YOU** — CAPITOL

AUGUST 9, 1980

KINK, KEZY, KZEL, WYDD. PREFERRED TRACKS: Celluloid, Lola, Low Budget, Really Got Me, 20th Century, Sobbing. **SALES:** Moderate in East and West; fair in others.

7 KROKUS • METAL RENDEZ-VOUS • ARIOLA/ARISTA
ADDS: None. **HOTS:** KMG, KRST. **MEDIUMS:** KROQ, WAAF, KSJO, KYTX, WLVO, WABX. **PREFERRED TRACKS:** Heatstrokes. **SALES:** Fair in South; poor in others.

4 LE ROUX • UP • CAPITOL
ADDS: KBPI. **HOTS:** None. **MEDIUMS:** KMG, KBPI, WCOZ, WORJ, KYTX, KSHE. **PREFERRED TRACKS:** Open. **SALES:** Fair in South; poor in others.

HUEY LEWIS & THE NEWS • CHRYSALIS
ADDS: KNCN, WWWW, WYFE. **HOTS:** KZEL. **MEDIUMS:** KOME, KROQ, KBPI, WMMS, WCOZ, WCCC, WBLM, WLAV, KYTX, KZOK, WABX. **PREFERRED TRACKS:** Some Of My Lies. **SALES:** Breakouts in East and Midwest.

KERRY LIVGREN • SEEDS OF CHANGE • KIRSHNER/CBS
ADDS: KYTX, KRST, WBAB. **HOTS:** WCCC. **MEDIUMS:** WGRQ, KEZY, WLAV, KZOK. **PREFERRED TRACKS:** Open. **SALES:** Moderate in Midwest; poor in others.

PHILIP LYNOTT • SOLO IN SOHO • WARNER BROS.
ADDS: None. **HOTS:** None. **MEDIUMS:** KINK, KROQ, WGRQ, WIBZ, WRNW, WORJ, WCCC, WLAV, KZOK. **PREFERRED TRACKS:** King's Call, Tattoo, Lonely Hearts. **SALES:** None.

4 BOB MARLEY & THE WAILERS • UPRISING • ISLAND
ADDS: WBLM, WLIR, WMMS. **HOTS:** WBCN. **MEDIUMS:** KMG, KZEL, WCCC, KNCN. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in all regions; fair in South.

PAUL McCARTNEY • McCARTNEY II • COLUMBIA
ADDS: None. **HOTS:** KOME, WIOQ. **MEDIUMS:** KINK, KEZY, WMMS, KNCN, KMEL. **PREFERRED TRACKS:** Waterfalls, Secretary. **SALES:** Good to moderate in all regions.

McVICAR • ORIGINAL SOUNDTRACK • POLYDOR
ADDS: KYTX, KREM, KBPI, KOME. **HOTS:** KSHE, KMEL, KZOK, WLVO, KRST, KSJO, KROQ, WGRQ, KEZY, WYFE, KZEL, WAAF, WRNW, WLIR, KZEW, WCOZ, WWWW, WORJ, WCCC, KLOL. **MEDIUMS:** KNCN, WBLM, WNEW, WBCN, WOUR, WMMS, WLAV. **PREFERRED TRACKS:** Free Me. **SALES:** Breakouts in all regions.

#4 MOST ADDED

EDDIE MONEY • PLAYING FOR KEEPS • COLUMBIA
ADDS: KZOK, KLOL, KREM, WAAF, WIBZ, WSHE, KBPI, KZEL, KROQ, KINK. **HOTS:** KMEL, KYTX, KNCN, WMMS, WRNW, WLIR. **MEDIUMS:** KWST, KSHE, WLVO, KLOL, KMG, KOME, WGRQ, KEZY, WYFE, WOUR, WYDD, WCOZ, WWWW, WORJ, WNEW, WKDF, WLAV. **PREFERRED TRACKS:** Running Back, Trinidad. **SALES:** Major breakouts in all regions.

THE MOTELS • CAREFUL • CAPITOL
ADDS: KOME. **HOTS:** KROQ, WBCN, WRNW, WBLM, KMET, KNAC, KWST. **MEDIUMS:** KMG, WAAF, WLIR, KREM, WCOZ, WCCC, KLOL, KZOK, WABX. **PREFERRED TRACKS:** Danger, Bonjour, Envy. **SALES:** Fair in East and West; poor in others.

TED NUGENT • SCREAM DREAM • EPIC
ADDS: None. **HOTS:** KMG, WAAF, WWWW, WLAV, WLVO, KMET, WABX. **MEDIUMS:** KOME, WOUR, KREM, WCCC, KWST. **PREFERRED TRACKS:** Wango Tango, Terminus, Title. **SALES:** Moderate in Midwest and South; fair in others.

GRAHAM PARKER & THE RUMOUR • THE UP ESCALATOR • ARISTA
ADDS: None. **HOTS:** KMG, WRNW, KNAC. **MEDIUMS:** KOME, WBCN, WLIR, KREM, WWWW, WORJ, WNEW, KSJO, KRST. **PREFERRED TRACKS:** Endless Night, Holding Back, Sideshow, Another Heart. **SALES:** Fair in East; poor in others.


9 HENRY PAUL BAND • FEEL THE HEAT • ATLANTIC
ADDS: None. **HOTS:** WORJ, WCCC. **MEDIUMS:** WABX, WLVO, KYTX, KMG, KOME, WGRQ, WYFE, WOUR, WIBZ, WMMS, WAAF, WLIR, WCOZ, WWWW, KSJO,

Chart Position
 WKDF, WLAV, KNCN. **PREFERRED TRACKS:** Title. **SALES:** Moderate in Midwest; poor in others.

61 POCO • UNDER THE GUN • MCA
ADDS: None. **HOTS:** WABX, KSHE, KMET, WLVO, KYTX, KNCN, WBLM, KLOL, WCCC, KINK, WGRQ, KEZY, WYFE, KBPI, WIBZ, WMMS, KZAM, WAAF, KZEW, KREM, KNX, WORJ. **MEDIUMS:** KWST, KZOK, WLAV, WKDF, KSJO, KROQ, WLIR, WCOZ, WWWW. **PREFERRED TRACKS:** Reputation, Everlasting, Still Young, Title. **SALES:** Moderate in all regions; weakest in South.

52 PRETENDERS • SIRE
ADDS: None. **HOTS:** KROQ, WMMS, WRNW, WLIR, KMET, KZOK, KWST. **MEDIUMS:** KNAC. **PREFERRED TRACKS:** Mystery, Kid, The Walt, Sobbing, Tattooed. **SALES:** Fair to moderate in all regions; weakest in South.

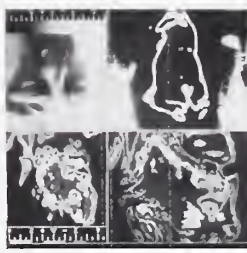
#3 MOST ACTIVE

6 QUEEN • THE GAME • ELEKTRA

ADDS: None. **HOTS:** WABX, KWST, KSHE, KMEL, KZOK, KMET, WLVO, KNCN, WLAV, WKDF, KRST, WBLM, KSJO, WNEW, KLOL, WBAB, WCCC, WORJ, WWWW, KOME, KROQ, WGRQ, KEZY, WBCN, WYFE, WOUR, KZEL, KBPI, WSHE, WIBZ, WMMS, WAAF, KZEW, WYDD, KREM. **MEDIUMS:** WCOZ, WLIR. **PREFERRED TRACKS:** Another One, Suicide, Save Me, Rock It, Play The Game. **SALES:** Good in all regions.

176 THE RECORDS • CRASHES • VIRGIN/ATLANTIC
ADDS: WWWW, WMMS. **HOTS:** None. **MEDIUMS:** KMG, WAAF, KZEW, WCCC, KSJO, KYTX, WABX. **PREFERRED TRACKS:** Hearts, Girl Proof, Spent A Week. **SALES:** Breakouts in East and West.

175 ROADIE • ORIGINAL SOUNDTRACK • WARNER BROS.
ADDS: None. **HOTS:** KOME, KROQ, KEZY, WIBZ, WRNW, WWWW, KYTX, WABX. **MEDIUMS:** KREM, WCOZ, WORJ, WKDF, WLAV, KWST. **PREFERRED TRACKS:** You Better Run, Everything Works. **SALES:** None.

#2 MOST ACTIVE

1 THE ROLLING STONES • EMOTIONAL RESCUE • ROLLING STONES/ATLANTIC

ADDS: None. **HOTS:** WABX, KWST, KSHE, KMEL, WLVO, KYTX, KNCN, WLAV, WKDF, KRST, WIOQ, WBLM, KSJO, WNEW, KLOL, WBAB, WCCC, WORJ, WWWW, KREM, WYDD, KZEW, KINK, KMG, KOME, KROQ, WGRQ, KEZY, WBCN, WYFE, WOUR, KZEL, KBPI, WSHE, WIBZ, WMMS, WAAF, WRNW, WLIR. **MEDIUMS:** WCOZ. **PREFERRED TRACKS:** Title, Boys Go, Dance, In The Hole, Indian Girl. **SALES:** Good in all regions.

#5 MOST ACTIVE

15 ROSSINGTON COLLINS BAND • ANYTIME ANYPLACE ANYWHERE • MCA

ADDS: None. **HOTS:** WABX, KWST, KSHE, KZOK, KMET, WLVO, KYTX, KNCN, WLAV, WKDF, KRST, WBLM, KSJO, KLOL, WBAB, WCCC, WORJ, WWWW, WCOZ, KMG, KOME, KROQ, WGRQ, WYFE, WOUR, KBPI, WSHE, WIBZ, WAAF, WLIR, WYDD, KREM. **MEDIUMS:** WNEW, KZEL, WMMS, KZEW. **PREFERRED TRACKS:** Misunderstand, Prime Time, Opportunity, Getaway. **SALES:** Good to moderate in all regions.

43 ROXY MUSIC • FLESH AND BLOOD • ATCO
ADDS: None. **HOTS:** WABX, WLAV, WBLM, KSJO, WNEW, WCCC, KOME, KEZY, WBCN, WYFE, WOUR, KZEL, KBPI, WIBZ, WMMS, WRNW. **MEDIUMS:** KWST, KNAC, KZOK, WLVO, KYTX, KNCN, KRST, KINK, KMG, KROQ, WGRQ, KREM, WORJ. **PREFERRED TRACKS:** Eight Miles, Over You, Midnight Hour. **SALES:** Fair in all regions; weakest in South.

Chart Position
23 BOZ SCAGGS • MIDDLE MAN • COLUMBIA
ADDS: None. **HOTS:** KINK, KOME, WIOQ, KNCN. **MEDIUMS:** WMMS, KZAM, WCCC, KMEL. **PREFERRED TRACKS:** Title, Breakdown. **SALES:** Fair to moderate in all regions.

88 SCORPIONS • ANIMAL MAGNETISM • MERCURY
ADDS: None. **HOTS:** KMG, WYFE, KSJO, KRST, KZOK. **MEDIUMS:** KROQ, WGRQ, WMMS, WKDF, KYTX. **PREFERRED TRACKS:** Zoo, Title. **SALES:** Fair in Midwest and West; poor in others.

9 BOB SEGER & THE SILVER BULLET BAND • AGAINST THE WIND • CAPITOL
ADDS: None. **HOTS:** WABX, KWST, KMET, WKDF, WIOQ, WBLM, KSJO, WNEW, KINK, KMG, KOME, KROQ, KEZY, WOUR, WIBZ, WMMS, WRNW, WYDD, WCOZ. **MEDIUMS:** KSHE, WCCC, WBCN, KZAM, WLIR, KZEW, KREM, WORJ. **PREFERRED TRACKS:** Her Strut, Accompany Me, Title, Horizontal. **SALES:** Good to moderate in all regions.


62 CARLY SIMON • COME UPSTAIRS • WARNER BROS.
ADDS: None. **HOTS:** KEZY, KZAM, WIOQ, KNCN. **MEDIUMS:** KINK, WRNW, WBLM. **PREFERRED TRACKS:** Jesse. **SALES:** Moderate in East and Midwest; fair in others.

82 SOUTHSIDE JOHNNY & THE ASBURY JUKES • LOVE IS A SACRIFICE • MERCURY
ADDS: None. **HOTS:** WMMS, WRNW, WLIR, WNEW. **MEDIUMS:** KMG, KOME, KEZY, WYDD, WCOZ, WCCC, KSJO, KNCN. **PREFERRED TRACKS:** On The Beach, Why. **SALES:** Fair in East and Midwest; poor in others.

SPLIT ENZ • TRUE COLOURS • A&M
ADDS: WNEW, WBAB, WCCC, WLIR, WBCN. **HOTS:** None. **MEDIUMS:** WBCN. **PREFERRED TRACKS:** I Got You. **SALES:** Just shipped.

TORONTO • LOOKIN' FOR TROUBLE • A&M
ADDS: WORJ, WWWW, WIBZ, WYFE. **HOTS:** None. **MEDIUMS:** KMG, KROQ, WGRQ, WLAV, WABX. **PREFERRED TRACKS:** Even The Score, Title. **SALES:** None.

#4 MOST ACTIVE

11 PETE TOWNSHEND • EMPTY GLASS • ATCO

ADDS: None. **HOTS:** WBAB, WCCC, WWWW, WCOZ, WYDD, KMG, KOME, WGRQ, KEZY, WBCN, WYFE, WOUR, KBPI, WIBZ, WMMS, WABX, KWST, KSHE, KMEL, KZOK, KMET, WLVO, KYTX, KNCN, WLAV, WKDF, KRST, WBLM, KSJO, KLOL, WAAF, WRNW, WLIR, KZEW. **MEDIUMS:** KNAC, WORJ, KNX, KINK, KZEL. **PREFERRED TRACKS:** Rough Boys, Let My Love, Gonna Getcha. **SALES:** Good to moderate in all regions.

4 URBAN COWBOY • ORIGINAL SOUNDTRACK • FULL MOON/ASYLUM
ADDS: None. **HOTS:** WABX, KWST, KMEL, WLVO, KYTX, KINK, KOME, WIBZ, WAAF, KZEW, WYDD, WCOZ, WWWW, WORJ, WBAB, KRST, WKDF, KNCN. **MEDIUMS:** WMMS, KREM, WCCC. **PREFERRED TRACKS:** All Night Long, Nine Tonight, Hello Texas. **SALES:** Good to moderate in all regions; weakest in East.

29 VAN HALEN • WOMEN AND CHILDREN FIRST • WARNER BROS.
ADDS: None. **HOTS:** KMG, KOME, WCCC, KSJO, WBLM, KMET, KWST. **MEDIUMS:** KROQ, WBCN, WLIR, WCOZ, WORJ, WKDF. **PREFERRED TRACKS:** Cradle, Whiskey. **SALES:** Moderate to fair in all regions.

THE VAPORS • NEW CLEAR DAYS • UNITED ARTISTS
ADDS: WLIR, WIBZ, WOUR, KMG. **HOTS:** None. **MEDIUMS:** KROQ, WBCN, WCOZ, WCCC, KSJO. **PREFERRED TRACKS:** Turning Japanese. **SALES:** Breakouts in East.

167 WHITESNAKE • READY 'AN' WIL'ING • MIRAGE/ATLANTIC
ADDS: WLVO, WWWW, WCOZ, WBCN, WGRQ, KOME, WLAV. **HOTS:** KZEL, WIBZ, WMMS, KSHE. **MEDIUMS:** KMG, KROQ, WYFE, KBPI, WAAF, KREM, WORJ, WCCC, KLOL, KSJO, WLAV, KYTX, KZOK. **PREFERRED TRACKS:** Fool For Your Loving. **SALES:** Breakouts in Midwest; steady growth in others.

RADIO CHART

TOP 100 SINGLES

AUGUST 9, 1980

LAST THIS WEEK	THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	THIS WEEK	WEEKS ON CHART
53	50	14	71	64	4	69	82	7
LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE			HOW DOES IT FEEL TO BE BACK DARYL HALL & JOHN OATES			BEYOND HERB ALPERT		
58	51	5	ADDS: WRFC, WKBO, KEEL, WTX, WSGN, WHB-26, KMJK-FM. JUMPS: WDRQ Ex To 30, WKXX Ex To 31, WFOM 40 To 31, KCPX 24 To 20, KERN Ex To 27, 94Q 23 To 18, WIFI Ex To 29, WSEZ Ex To 38, Y103 37 To 32, WCUE Ex To 40.			87	83	3
I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS			54	65	18	(CALL ME) WHEN THE SPIRIT MOVES YOU TOUCH ADDS: Day-Part WDRQ, KJRB. JUMPS: WKXX Ex To 28, KCPX 23 To 18.		
ADDS: WKBO, WBEN-FM-37, KFRC, KOPA, KFI, WTRY, WSGA-31, Day-Part WOW. JUMPS: 96KX 16 To 10, KFYE 30 To 21, WGCL 29 To 18, WWKX Ex To 29, KJR 25 To 19, KTLK 40 To 34, 94Q 28 To 22, WQXI 26 To 22, WIFI Ex To 25, WEFM 28 To 24, WSEZ 33 To 29, WTX Ex To 37, WANS Ex To 38, KROY 25 To 22, KJRB Ex To 29, KYYX 20 To 13, WSPT 24 To 14, WAKY 30 To 27, 14Q 29 To 26, WCUE 31 To 26, F105 26 To 20, KRBE 28 To 22			68	66	3	84 84 STRANGER IN MY HOME TOWN FOGHAT		
55	52	7	DON'T MISUNDERSTAND ME ROSSINGTON COLLINS BAND			73	85	9
SOMEONE THAT I USED TO LOVE NATALIE COLE			ADDS: WRVQ. JUMPS: WAPE 28 To 24, WKXX 22 To 18, WIFI 29 To 23, WSEZ 31 To 26, WANS 28 To 25, Y103 26 To 18, WSPT Ex To 29, KRBE Ex-30.			85 LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND		
ADDS: WRFC, KERN, KYYX, WHB-25. JUMPS: WFOM 27 To 14, WCAO 28 To 24, JB105 31 To 25, KCPX 25 To 19, WHHY 29 To 26, WFLB Ex To 34, KEEL Ex To 39, WRKO 7 To 3, KHJ Ex To 25, KRTH 24 To 20, Y103 38 To 34, KNUS Ex To 39, WCUE Ex To 38, WPGC 25 To 18, BJ105 Ex To 40.			67	67	6	86 NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS ADDS: WSPT, WZUU, WGH, KRTH, WFLB, KTSA. Day-Part WLAC. ON: WXLO.		
51	53	4	YEARS FROM NOW DR. HOOK			87 RED LIGHT LINDA CLIFFORD		
HEY THERE LONELY GIRL ROBERT JOHN			74	68	4	88 I HEAR YOU NOW JON & VANGELIS		
ADDS: WOW, WTX, WZZR, WLAC, KIMN, WSPT, WAKY-31, WCUE, WPGC, 96KX-28. JUMPS: WSEZ Ex To 39, WSGN 32 To 28, KOPA 30 To 27, KGW 29 To 26, KJRB Ex To 30, KFI Ex To 29, WGH Ex To 24, WAPE Ex To 29, WFOM 28 To 18, KENO Ex To 30, WHHY Ex To 29, WFLB 35 To 27, KC101 30 To 26, WAXY 28 To 24, KHJ Ex To 29. SALES: Breaking out in the West.			75	69	4	89 WHATEVER YOU DECIDE RANDY VANWARMER ADDS: WGCL. JUMPS: WKXX Ex To 30, KCPX 20 To 17.		
ADDS: WOW, WTX, WZZR, WLAC, KIMN, WSPT, WAKY-31, WCUE, WPGC, 96KX-28. JUMPS: WSEZ Ex To 39, WSGN 32 To 28, KOPA 30 To 27, KGW 29 To 26, KJRB Ex To 30, KFI Ex To 29, WGH Ex To 24, WAPE Ex To 29, WFOM 28 To 18, KENO Ex To 30, WHHY Ex To 29, WFLB 35 To 27, KC101 30 To 26, WAXY 28 To 24, KHJ Ex To 29. SALES: Breaking out in the West.			57	70	26	90 WHO'LL BE THE FOOL TONIGHT LARSON-FEITEN BAND		
54	54	5	CALL ME BLONDIE			ADDS: KRBE. JUMPS: WKXX 29 To 24. ON: KCPX, 94Q, WBBQ, WWKX.		
UNDER THE GUN POCO			60	71	20	91 THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS		
ADDS: KENO, KHJ, WTX, WKBW, Day-Part WDRQ, WOW, KJRB. JUMPS: 96KX 23 To 17, WAPE 29 To 25, WKXX 27 To 23, WFOM 23 To 13, KERN Ex To 30, 94Q 22 To 19, WIFI Ex To 30, WEFM Ex To 29, WBEN-FM 39 To 32, KEEL Ex To 29, WISM 29 To 25, WSPT 28 To 23, WCUE Ex To 39, KRQ 22 To 19, WPEZ 23 To 18, KMJK-FM Ex To 34.			63	72	13	92 ON THE BEACH SOUTHSIDE JOHNNY & THE ASBURY JUKES		
55	55	7	KING OF THE HILL RICK PINETTE & OAK			93 OVER YOU ROXY MUSIC		
LOVE THAT GOT AWAY FIREFALL			83	73	2	94 LANDLORD GLADYS KNIGHT & THE PIPS		
ADDS: WOKY 24 To 21, WNOE 33 To 27, KTLK 39 To 36, WOW 17 To 13, WTX Ex To 40, Y103 27 To 23, WCUE 34 To 30, WPEZ 25 To 22.			81	74	3	95 LATE AT NIGHT ENGLAND DAN SEALS ADDS: KNUS, WGSV. JUMPS: 96KX 27 To 24. ON: WAPE, WDOQ.		
56	56	2	NO NIGHT SO LONG DIONNE WARWICK			96 SHANDI KISS		
JESSE CARLY SIMON			82	75	2	97 JUST CAN'T WAIT THE J. GEILS BAND		
ADDS: WRFC, WKXX, WFOM-39, KTLK, KENO, KERN, KDWB, WZZR, Q105-30, KYYX, WTRY, WKBW, WCUE. JUMPS: WOKY Ex To 30, WRVQ Ex To 32, WRKO 28 To 23, WANS Ex To 37, WSGN Ex To 32, WPRO-FM Ex To 29, WAKY 31 To 26, WPEZ Ex To 29.			85	77	2	98 THEME FROM NEW YORK NEW YORK FRANK SINATRA		
57	57	9	FIRST TIME LOVE LIVINGSTON TAYLOR			99 ASHES BY NOW RODNEY CROWELL		
ONE MORE TIME FOR LOVE BILLY PRESTON & SYREETA			86	78	2	100 SHIVER & SHAKE THE SILENCERS		
ADDS: WDRQ, WBBQ, WWKX, KC101-30, WSPT, KRQ-29, WHB-24, WSGA-34, KRBE. JUMPS: WOKY 27 To 22, WFOM 35 To 23, WGSV 32 To 27, WHHY Ex To 27, WQXI 17 To 12, WSGN Ex To 33, Y103 Ex To 38, Z93 28 To 24.			52	79	11	LOOKING AHEAD		
58	58	4	HOW DO I SURVIVE AMY HOLLAND			GOOD MORNING GIRL/STAY AWHILE JOURNEY		
HE'S SO SHY POINTER SISTERS			ADDS: WGH, BJ105, Y103, WANS, KJR, WGSV, WHHY, WFOM-37, KDWB, WKXX, WCAO. JUMPS: WQXI Ex To 27, KCPX 29 To 26, 94Q 30 To 25. ON: WDOQ.			ADDS: KSLQ, KFMD, KRBE		
ADDS: WDRQ, WBBQ, WWKX, KC101-30, WSPT, KRQ-29, WHB-24, WSGA-34, KRBE. JUMPS: WOKY 27 To 22, WFOM 35 To 23, WGSV 32 To 27, WHHY Ex To 27, WQXI 17 To 12, WSGN Ex To 33, Y103 Ex To 38, Z93 28 To 24.			89	81	2	LET ME BE YOUR ANGEL STACY LATTISAW		
59	59	3	GAMES WITHOUT FRONTIERS PETER GABRIEL			ADDS: WSGA-36. Day-Part WAYS. JUMPS: WPGC Ex To 30. ON: WKIX		
YOU BETTER RUN PAT BENATAR			ADDS: WFLB, WHHY, WWKX, WGSV, Z93, 14Q-34, WLAC, BJ105-39, WKBW, WGH, KYYX, KNUS, WSGA-32. ON: KCPX.			LOLA/CELLULOID HEROES KINKS		
ADDS: KRTH. Day-Part 92X. JUMPS: WDRQ 22 To 17, WGCL 28 To 25, WRVQ 32 To 25, KCPX 28 To 25, WIFI 20 To 14, WEFM 25 To 22, KEEL Ex To 38, WSEZ Ex To 37, WTX 39 To 32, Y103 Ex To 39.			WALKS LIKE A LADY JOURNEY			ADDS: Q105, WEFM. ON: WAPE.		
60	60	15	XANADU OLIVIA NEWTON-JOHN/ ELECTRIC LIGHT ORCHESTRA					
AGAINST THE WIND BOB SEGER			ADDS: WFLB, WHHY, WWKX, WGSV, Z93, 14Q-34, WLAC, BJ105-39, WKBW, WGH, KYYX, KNUS, WSGA-32. ON: KCPX.					
61	61	26	ROCK IT LIPPS, INC.					
CARS GARY NUMAN			ADDS: KTSA, WTX, KNUS. JUMPS: WKIX 12 To 9, WFLB 34 To 29, KRTH Ex To 26. SALES: Moderate in the West.					
62	62	19						
BIGGEST PART OF ME AMBROSIA								
63	63	4						
THE ROYAL MILE (SWEET DARLIN') GERRY RAFFERTY								
ADDS: WBEN-FM-39, WOW, KROY, WCUE, BJ105. JUMPS: WRFC Ex To 30, WOKY 26 To 23, WHHY Ex To 30, 94Q 24 To 21, WISM Ex To 30, Y103 31 To 25, Z93 29 To 26.								

"HEY THERE LONELY GIRL" 53 CB 52 BB 57 RW

ROBERT JOHN'S BACK ON THE STREET

From the forthcoming Robert John album. On  Records.

Produced by George Tobin in association with Mike Piccirillo for G.T.P. Productions, Inc.

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COUNTRY

RCA Puts New Artists On Tour Covering Eight Major Markets

by Jennifer Bohler

NASHVILLE — RCA Records here recently launched a cross country promotional tour featuring a number of the label's new and developing artists. The tour of middle America kicked off July 21 in Denver, and will cover eight cities before the Aug. 31 closing date in Detroit.

A joint effort between RCA's sales, promotion and publicity departments, the tour will showcase a diverse mixture of six artists on RCA's roster. Alabama will be featured on each of the eight dates, while fellow RCA artists Razy Bailey, Steve Wariner, Gary Stewart, Sylvia and Dean Dillon are targeted for different dates on the tour.

Called "Keepin' America Country Showcase Tour '80," the promotional entourage has covered Denver, Phoenix, Los Angeles, Dallas and Atlanta, and will pick up Aug. 12 in Louisville, Kentucky before moving on to Cincinnati and Detroit.

Artist Development Bonanza

Marketing and promotional tie-ins have been an integral part of the tour thus far, providing an artist development bonanza for the burgeoning careers of the various artists included on the tour. This is best exemplified by Alabama, which this week jumped to the #1 bullet position on the **Cash Box** Country Singles chart.

"It is extremely important with a new act like Alabama to be exposed to the masses as rapidly as possible," noted Jerry Flowers, manager of artist development, RCA/Nashville. "What we tried to do on this tour is compress the time span that is normally required in introducing a new group. In other words, rather than go out and do a show case in Los Angeles and New York only, and wait until word filters out to the rest of the country, we took these acts to major markets in middle-America. This series of dates brought together the total marketing abilities of RCA Records in pop as well as country to focus on the job of making Alabama known, and boosting the careers of Gary Stewart (whose new album ships this week) and Razy Bailey (whose new album ships in mid August)."

The various venues on the circuit ranged in size from 450 to 1,500 seats. According to Flowers, representatives of the media, radio and retail were brought in to view the various concerts. One of the most unique venues on this circuit was the Union Station in Dallas, which was an experimental date for RCA and the Hyatt Regency chain of hotels. According to a spokesman for the label, the hotel chain is interested in branching into the live entertainment business and establishing listening rooms that attract name entertainment in Hyatts across the country. RCA's showcase was a test which could lead to future dealings between the chain and record labels.

According to Dave Wheeler, director of

marketing development, RCA/Nashville, the Dallas hotel also joined RCA in an effort to actively promote the latest albums of the artists who appeared in Union Station (Alabama and Gary Stewart) by offering a "dollar-off" special in conjunction with several Dallas area record shops. Anyone purchasing tickets to the Dallas dates received coupons good for one dollar off each album when bought at a participating record shop. Conceivably, if this ploy does indeed sell records, and Wheeler said RCA would be able to judge the success of the program in the next few weeks, the chain would have even more reason to work with various labels in setting up showcases of this nature in its listening rooms across the country.

Mustang Club A Rising Showcase For Country Acts

LOS ANGELES — With the new addition of a 36 x 26 foot dance floor area and surrounding booths, San Diego's Mustang Club is quickly becoming one of the California southland's fastest growing spots for new and established country artists. Encompassing nearly an acre-and-a-half of property adjacent to the San Diego Sports Arena on Sports Arena Blvd., the Mustang Club, which opened its doors in March 1980, now features two bar areas and dance floors, an ample bandstand and stage area, and authentic country decor. It is also a viable promotional vehicle for both major and independent label country acts.

"We're the only club in San Diego bringing in major label, as well as independent country artists on a regular basis," said Larry Gregg of TCB Public Relations, a Los Angeles-based firm that handles the Mustang in addition to KLAC air personality Sammy Jackson and Warner/Curb recording artist Stephanie Winslow, among others. "But we see ourselves more as a promotional vehicle than anything else because of the services we can offer artists."

Gregg noted that among the services the Mustang Club offers to top country talent are a live remote radio broadcast from the club over KSON-AM, a spot on Jerry Bishop's local *Sunrise Show* TV program and "a cordial, relaxed working atmosphere."

"The club has already received tremendous support from CBS Records, booking such artists as Lacy J. Dalton in here, and were looking for similar support from other labels," indicated Gregg. "But because it's basically a dance-oriented club, we've been restricted in the type of act we can bring in. People here are not just going to sit and watch a show."



ELEKTRA/ASYLUM GETS RICH — Elektra/Asylum Records has signed Charlie Rich to an exclusive recording contract. Rich is currently recording in Nashville with producer Jim Ed Norman. Rich's first album for the label is scheduled to ship in October, following a single. Pictured outside Elektra's Nashville office are (l-r): Ewell Roussell, general manager, E/A Records, Nashville; Rich; Jimmie Bowen, vice president, E/A Nashville; and Nick Hunter, director of marketing, E/A Nashville.

CMA Holds Quarterly Board Meeting; Fan Fair And 1980 Convention Covered

NASHVILLE — The Country Music Assn. (CMA) held its third quarterly board meeting in Lake Tahoe, California July 22-24, during which various committee chairmen reported on the status of their respective projects.

A wrap-up of the recent Fan Fair week (June 9-15) was covered by Fan Fair Committee chairman Bud Wendell. According to Wendell, 1980's Fan Fair was the most successful of the event's nine-year history in terms of attendance, artist participation, number of shows, exhibit booths, media coverage and weather. This year 15,264 people attended the week long event, a 22% increase over 1979.

A number of foreign countries were represented at Fan Fair, including Canada, Sweden, Australia, England, the West Indies, Kuwait, Scotland, Belgium, Japan, Ireland, Czechoslovakia and South Africa. There was also a 15% increase in the number of tour groups that attended.

In addition to the usual print media coverage, ABC and CBS networks covered the event via their network news programs. NBC-TV's *Real People* crew spent three days taping segments to be included in its new Fall season, as well. According to Hutch Carlock, the Fan Fair Record Shop enjoyed a substantial increase in traffic and sales. The 1981 Fan Fair is scheduled for June 8-14.

Advertising Presentation

Dick McCullough reported for chairman Rick Blackburn on Promotion Committee proposals, which include a plan to approach major advertising centers with a presentation for agency personnel and clients promoting an awareness of country music's strong consumer base. A multimedia presentation on the history of country music will be used to add both entertainment and information to these programs. The CMA's current videotape presentation is being used to promote country music by many radio stations in their sales promotions. The video was recently shown to the Radio Ad Bureau by McCullough.

Board members also discussed the need to educate retailers to the sales potential of country music. Several plans were approved, the details of which will be announced at a later date. The board also gave approval to supporting the American Kidney Foundation's National Country Music Radio-Thon, slated for March.

Chairman Frances Preston, reporting for the Planning and Development Committee, said the cover design for the new Awards Show Guide and Yearbook had been approved. The glossy, consumer-oriented magazine covering the upcoming awards show will be on the newstands in late September. This is the first year the CMA has licensed publication of a magazine covering the Awards.

Joe Talbot discussed the Convention

Study Committee's progress with the board's plan to attract more people to the October Convention activities, while Bill Denny reported for the International Committee. After reviewing the recent Fan Fair International Show, Denny noted that the trade ads seeking talent for the next International Show will run in November, 1980. The committee hopes to have talent selection completed by early 1981.

Jo Walker reported for the Television Committee in the absence of chairman Irving Waugh, who was in New York discussing a possible television program for Fan Fair. According to Walker, the TV committee has met with the producers of the Awards Show and production ideas are being formulated.

Other Highlights

In other news, Radio Committee chairman Don Nelson reported that the 1980 post awards radio show will again be broadcast live on the NBC radio network. Joe Sullivan reported that the 1980 Talent Buyers Seminar will be held Oct. 11-13, with this year's theme being "The Decade Ahead." Barbara Mandrell discussed the Artist-DJ Tape Session, including plans for a special luncheon to be held in conjunction with the tapings.

Sam Marmaduke announced that next year's Board Meetings will be as follows: Feb. 3-5, Atlanta; April 13-14, Chicago; and July 21-23, Denver. Before completing business, the board also voted on this year's recipient of the Founding President's Award, established by Connie B. Gay. The award will be presented at the CMA's Annual Membership Meeting in October. The winner's identity will not be made known before the presentation.

Nelson Records Album At Gilley's

NASHVILLE — Willie Nelson recently cut an album with Dixieland band leader Freddie Powers at Gilley's Recording Studio in Pasadena, Texas. No release date has been set for the album.

According to Nelson, "We wanted to get together and cut a kind of jazz album, one with that old Django Reinhardt feel, so we picked all those old songs and got these particular pickers together."

In addition to vocalist Powers, musicians on the session included guitarist-pianist Bucky Meadows, mandolinist Paul Buskirk, bassist Dean Reynolds and Johnny Gimble.

"You know, we didn't have any idea how well this would turn out," Nelson said. "But we didn't close ourselves off in any individual 'compartments' in the studio. We just sat around in a semicircle and picked and sang. We played where we could kind of get together and watch each other. Just like the regular pickin' sessions."



WARD AND MCENTIRE APPEAR AT PICNIC — Phonogram/Mercury artists Jacky Ward and Reba McEntire were in Dallas recently to perform at a combination Polygram Distribution Branch awards ceremony/thank you picnic for local accounts. In addition to performing for the audience, the two artists also helped in the distribution of three months worth of Best Branch Awards to the Dallas PDI staffers. Pictured are (l-r): Harvey Duck, Polygram Distribution, Dallas; McEntire; Tom Sambola, Lieberman's and Andy Kellerman, Lieberman's, Dallas; Ward; Jim Coffen and Jim Sinclair, Lieberman's, Dallas.

COUNTRY

TOP 75 ALBUMS

	Weeks On 8/2 Chart	Weeks On Chart		Weeks On 8/2 Chart	Weeks On Chart
1 URBAN COWBOY ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	1	13	39 THE BEST OF JERRY JEFF WALKER (MCA MCA-5128)	39	6
2 ROSES IN THE SNOW EMMYLOU HARRIS (Warner Bros. BSK 3422)	3	12	40 ONE MAN, ONE WOMAN JIM ED & HELEN (RCA AHL 1-3562)	35	8
3 HABITS OLD AND NEW HANK WILLIAMS JR. (Elektra/Curb 6E-278)	5	9	41 THE ELECTRIC HORSEMAN ORIGINAL SOUNDTRACK (Columbia JS 36327)	36	40
4 SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE (Columbia 36476)	4	9	42 THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	42	41
5 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	7	6	43 THE WAY I AM MERLE HAGGARD (MCA MCA-3229)	38	16
6 GREATEST HITS WAYLON JENNINGS (RCA AHL 13378)	6	68	44 HEART & SOUL CONWAY TWITTY (MCA 3210)	44	14
7 HORIZON EDDIE RABBITT (Elektra 6E-276)	12	5	45 THE PILGRIM LARRY GATLIN (Columbia PC-36541)	45	4
8 GIDEON KENNY ROGERS (United Artists LOO-1035)	8	18	46 ENCORE JEANNE PRUETT (IBC 1001)	46	33
9 MUSIC MAN WAYLON JENNINGS (RCA AHL 1-3602)	9	10	47 WITH LOVE MARTY ROBBINS (Columbia JC 36507)	47	4
10 THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE (RCA AHL 1-3548)	10	24	48 DOWN & DIRTY BOBBY BARE (Columbia 36323)	48	22
11 GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36488)	11	7	49 TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H)	49	130
12 FRIDAY NIGHT BLUES JOHN CONLEE (MCA MCA-3246)	15	6	50 WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR. (Elektra/Curb 6E-237)	50	40
13 LACY J. DALTON LACY J. DALTON (Columbia JC-36322)	14	20	51 THE BEST OF DON WILLIAMS: VOL. II DON WILLIAMS (MCA 3096)	53	65
14 BRONCO BILLY ORIGINAL SOUNDTRACK (Elektra 5E-512)	2	8	52 MAKE A LITTLE MAGIC THE DIRT BAND (United Artists LT-1042)	54	2
15 TOGETHER THE OAK RIDGE BOYS (MCA 3220)	17	24	53 JOHN ANDERSON JOHN ANDERSON (Warner Bros. BSK 3459)	55	2
16 IT'S HARD TO BE HUMBLE MAC DAVIS (Casablanca NBLP 7207)	16	22	54 SUSIE SUSIE ALLANSON (United Artists LT-1059)	—	1
17 COAL MINER'S DAUGHTER ORIGINAL SOUNDTRACK (MCA-5107)	13	21	55 IN MY DREAMS JOHNNY DUNCAN (Columbia JC 36508)	—	1
18 THE CHAMP MOE BANDY (Columbia JC 36487)	18	6	56 LOVE IS ALL AROUND SONNY CURTIS (Elektra 6E-283)	—	1
19 THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY (Epic JE 36492)	28	2	57 GREATEST COUNTRY HITS OF THE '70s VARIOUS ARTISTS (Columbia JC 36549)	60	3
20 MILSAP MAGIC RONNIE MILSAP (RCA AHL 1-3563)	19	19	58 ORION COUNTRY ORION (Sun 1019)	58	5
21 STARDUST WILLIE NELSON (Columbia JC 35305)	21	119	59 NEW YORK WINE, TENNESSEE SHINE DAVE & SUGAR (RCA AHL 1-3623)	43	7
22 ONLY LONELY SOMETIMES TAMMY WYNETTE (Epic JE 36485)	22	5	60 SHRINER'S CONVENTION RAY STEVENS (RCA AHL 1-3574)	51	27
23 ASK ME TO DANCE CRISTY LANE (United Artists LT-1023)	20	14	61 SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL (Capitol SOO-12075)	61	3
24 THE GAMBLER KENNY ROGERS (United Artists UA-LA 934-H)	29	87	62 MISS THE MISSISSIPPI CRYSTAL GAYLE (Columbia JC-36203)	64	46
25 WHERE DID THE MONEY GO? HOYT AXTON (Jeremiah JG 5001)	33	3	63 3/4 LONELY T.G. SHEPPARD (Warner/Curb BSK-3353)	52	64
26 STRAIGHT AHEAD LARRY GATLIN (Columbia JC 36250)	26	43	64 PORTRAIT DON WILLIAMS (MCA-3192)	56	41
27 KENNY KENNY ROGERS (United Artists UA-LWAK-979)	27	46	65 THE BEST OF RIDES AGAIN STATLER BROTHERS (Mercury SRM 1-5024)	65	30
28 DOLLY, DOLLY, DOLLY DOLLY PARTON (RCA AHL 1-3546)	31	24	66 JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY (Columbia JC 36202)	66	44
29 DALLAS FLOYD CRAMER (RCA AHL 1-3613)	30	13	67 ED BRUCE ED BRUCE (MCA MCA-3242)	57	8
30 SOMEBODY'S WAITING ANNE MURRAY (Capitol SOO-12064)	23	15	68 THE OAK RIDGE BOYS HAVE ARRIVED THE OAK RIDGE BOYS (MCA-AY-1135)	68	71
31 YOUR BODY IS AN OUTLAW MEL TILLIS (Elektra 6E-271)	24	11	69 WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	71	57
32 THE LEDBETTER OLYMPICS! JERRY CLOWER (MCA MCA-3247)	32	6	70 RIGHT OR WRONG ROSANNE CASH (Columbia JC-36155)	59	4
33 A LEGEND AND HIS LADY EDDY ARNOLD (RCA AHL 1-3606)	25	8	71 AFTER HOURS JOE STAMPLEY (Epic JE 36484)	62	6
34 I'VE GOT SOMETHING TO SAY DAVID ALLAN COE (Columbia JC 36489)	34	6	72 CLASSIC CRYSTAL CRYSTAL GAYLE (United Artists LOO-982)	63	42
35 FULL MOON CHARLIE DANIELS BAND (Epic FE-36571)	—	1	73 YOU CAN GET CRAZY BELLAMY BROTHERS (Warner/Curb BSK 3408)	75	25
36 BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL (Warner Bros. BSK 3407)	37	3	74 MILLION MILE REFLECTIONS THE CHARLIE DANIELS BAND (Epic JE 35751)	72	66
37 DOUBLE TROUBLE GEORGE JONES & JOHNNY PAYCHECK (Epic JE 35783)	40	4	75 LORETTA LORETTA LYNN (MCA 3217)	74	20
38 CACTUS AND A ROSE GARY STEWART (RCA AHL 1-3627)	41	2			

GEORGE JONES

"I'm Not Ready Yet"

(9-50922)

The powerful followup to his number one single, "He Stopped Lovin' Her Today."

From the forthcoming album,

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(JE 36488)

Produced by Billy Sherrill

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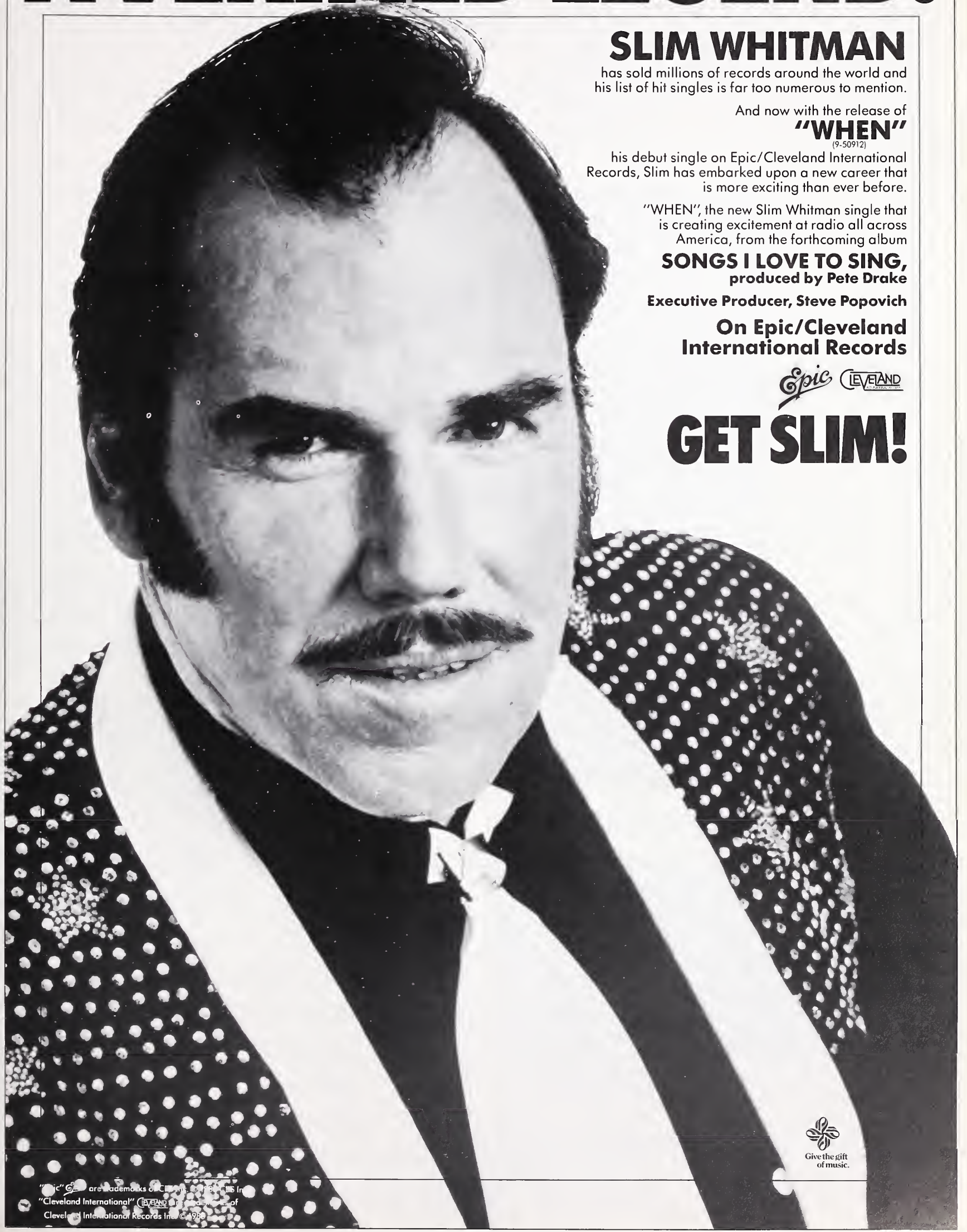
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Executive Producer, Steve Popovich

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COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. **FADED LOVE** — WILLIE NELSON AND RAY PRICE — COLUMBIA — 37 REPORTS
2. **STARTING OVER** — TAMMY WYNETTE — EPIC — 25 REPORTS
3. **WOMEN GET LONELY** — CHARLY McCLAIN — EPIC — 20 REPORTS
4. **FOR LOVE'S OWN SAKE** — ROY CLARK — MCA — 18 REPORTS
5. **YOU BETTER HURRY HOME (SOMETHIN'S BURNIN')** — CONNIE CATO — MCA — 17 REPORTS
6. **HOT SUNDAY MORNING** — WAYNE ARMSTRONG — NSD — 15 REPORTS
7. **FREE TO BE LONELY AGAIN** — DEBBY BOONE — WARNER/CURB — 15 REPORTS
8. **LOVING UP A STORM** — RAZZY BAILEY — RCA — 12 REPORTS
9. **IF THERE WERE NO MEMORIES** — JOHN ANDERSON — WARNER BROS. — 12 REPORTS
10. **WHY NOT ME** — FRED KNOBLOCK — SCOTTI BROTHERS — 12 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. **LOOKIN' FOR LOVE** — JOHNNY LEE — ELEKTRA — 61 REPORTS
2. **MISERY AND GIN** — MERLE HAGGARD — MCA — 56 REPORTS
3. **CHARLOTTE'S WEB** — THE STATLER BROTHERS — MERCURY — 49 REPORTS
4. **I'VE NEVER SEEN THE LIKES OF YOU** — CONWAY TWITTY — MCA — 46 REPORTS
5. **THAT LOVIN' YOU FEELIN' AGAIN** — ROY ORBISON AND EMMYLOU HARRIS — WARNER BROS. — 46 REPORTS
6. **OLD FLAMES CAN'T HOLD A CANDLE TO YOU** — DOLLY PARTON — RCA — 43 REPORTS
7. **HEART OF MINE** — THE OAK RIDGE BOYS — MCA — 41 REPORTS
8. **MAKING PLANS** — PORTER WAGONER AND DOLLY PARTON — RCA — 38 REPORTS
9. **CRACKERS** — BARBARA MANDRELL — MCA — 35 REPORTS
10. **COWBOYS AND CLOWNS** — RONNIE MILSAP — RCA — 34 REPORTS

THE COUNTRY MIKE

CMA ANNOUNCES DJ FINALISTS — The Country Music Assn. has released the list of finalists in each of the three market categories for the 1980 CMA Disc Jockey of the Year award. The categories are divided by market size with the above 500,000 population market the Large Market, the 50,000-500,000 population the Medium Market, and the under 50,000 population classified as the Small Market. The finalists in each category are: Large Market — "Country Joe" Filint, KSOP/Salt Lake City; Billy Cole, KYNN/Omaha; Chris Taylor, KYNN/Omaha; Larry Scott, KRLD/Dallas; Davle Lee, WIL/St. Louis, and Chuck Morgan, WSM/Nashville; Medium Market — Dave Walton, KFDI/Wichita; Bob Cole, KOKE/Austin; Jarret Day, KSO/Des Moines; Lonnie Bell, KOYN/Billings; Buddy Ray, WWVA/Wheeling; Small Market — Jimmy Cole, KTIB/Thibodaux, La.; Tom "Cat"



Cliffie Stone

Reeder, WKCW/Warrenton, Va.; Norman Johnson, KGRI/Henderson, Tex.; Cindy Welch, WATM/Atmore, Ala.; Lee Shannon, WCCF/Punta Gorda, Fla.

PERSONALITY PROFILE — Cliffie Stone, born Clifford Gilpin Snyder in 1917, began his radio career as a DJ and announcer in the 1930s, a career that continued through the 1940s. At the same time, he was the band leader and featured comedian for the popular *Hollywood Barn Dance* show. Stone became an executive for Capitol Records in 1946, but went back to entertaining in the 1950s with his *Hometown Jamboree* television show. During that time, Stone helped to guide the careers of artists like Tennessee Ernie Ford, Molly Bee, Jimmy Wakely and Don Gibson, to mention a few. His latest venture, *Cliffie Stone's Country Showdown*, is a four-hour special that will air live on KOCE-TV (Channel 50) from Huntington Beach, Calif., to help raise money for the local PBS outlet. *Country Showdown* will reunite Stone with many of his friends from the *Hometown Jamboree* days, as well as introduce new talent in country and bluegrass music.

"Radio has only rare opportunities to premier music," said program director Ed Salamon of WHN/New York following the recently aired premiere of the new Elvis 8-record set on RCA. After playing the previously unreleased cuts in sequence, press contact Pam Green acknowledged it to be the most important album in a long time for WHN listeners.

Country Music Magazine of the Air is debuting Aug. 3, at KFH radio, Wichita. This week's two hour program, hosted by Harry Newman, will feature KFHS' program director Jason Drake, who will discuss the station and its role in Wichita. Drake will also introduce two newly released singles, and an album cut which are hitbound. The nationally aired program will also feature profiles on artists, complete with interviews and top hits, as well as a country nostalgia segment with cuts and trivia questions from the past.

Bob Nyles has announced his resignation as music director of WHOO/Orlando. Effective Aug. 4, Nyles will begin his new duties as account executive in WHOO's sales department. Program director Bucks Braun will take over the music chores until a new MD has been selected.

In preparation for the third annual country talent show finals, KYNN/Omaha is now judging preliminary acts to narrow the field. The KYNN sponsored talent hunt began with over one hundred entries, but only ten will remain to compete in the finals on Aug. 24. Stay tuned.

Houstons' KSRR began its Adult Houston Contemporary programming July 24. According to station officials the "programming will bring to the market a unique blend of contemporary rock music with a taste of crossover country." According to station vice president and general manager Jay Hoker, the primary objective of STAR 97, "is to be a mirror of life in Houston."

The new Ed Bruce jingle for Maxwell House coffee has become so popular at WQIK/Jacksonville, the gang there has been (semi-seriously) pushing PD John St. John to include it in the regular rotation... A Top 10 jingle?

country mike

RCA Records Plans To Ship Single Of Girl's Letter To President Carter

NASHVILLE — RCA Records is releasing a seven-year old Florida school girl's recorded recitation of a letter to President Carter. "A Letter From Jeannie," a message to the President from Jeannie Hodges of Jacksonville is being rush released to radio.

The letter was brought to RCA's attention by Ronnie Drake of Calvary Records after the girl's father, Gene Hodges, taped the note in his hometown studio.

In addition to the single, the letter will be included in the forthcoming RCA album package, "My Country, America," a collection of patriotic songs by Bobby Bare, Danny Davis, Willie Nelson and other artists. It is scheduled for an August release.

The message was originally performed by the third grader during the televised services of the First Baptist Church in Jacksonville. City Mayor Jake Goldbold heard the recitation and in turn played a tape of the letter to an audience of press and civic leaders. The media buzz spread to radio and prompted country station WVOJ to play it last week.

"We're getting very good audience reaction and a lot of requests for the record," noted WVOJ MD Charlie Marcus. "The timing seems to be very good for something like this."

RCA has pressed a limited quantity of colored vinyl singles that will be serviced to radio in time for the start of the Democratic National Convention. It will be accompanied by a printed lyric sheet and a press kit on Jeannie.

The choir and orchestra of the Hodges' church provide the "God Bless America" musical background for the record.

Alabama Band Gets First No. 1

NASHVILLE — The Alabama Band received its first #1 record this week with the single "Tennessee River." The RCA group's last single, "My Home's In Alabama," reached Top 20 status. The album of the same name is currently riding high on the LP charts at #5.

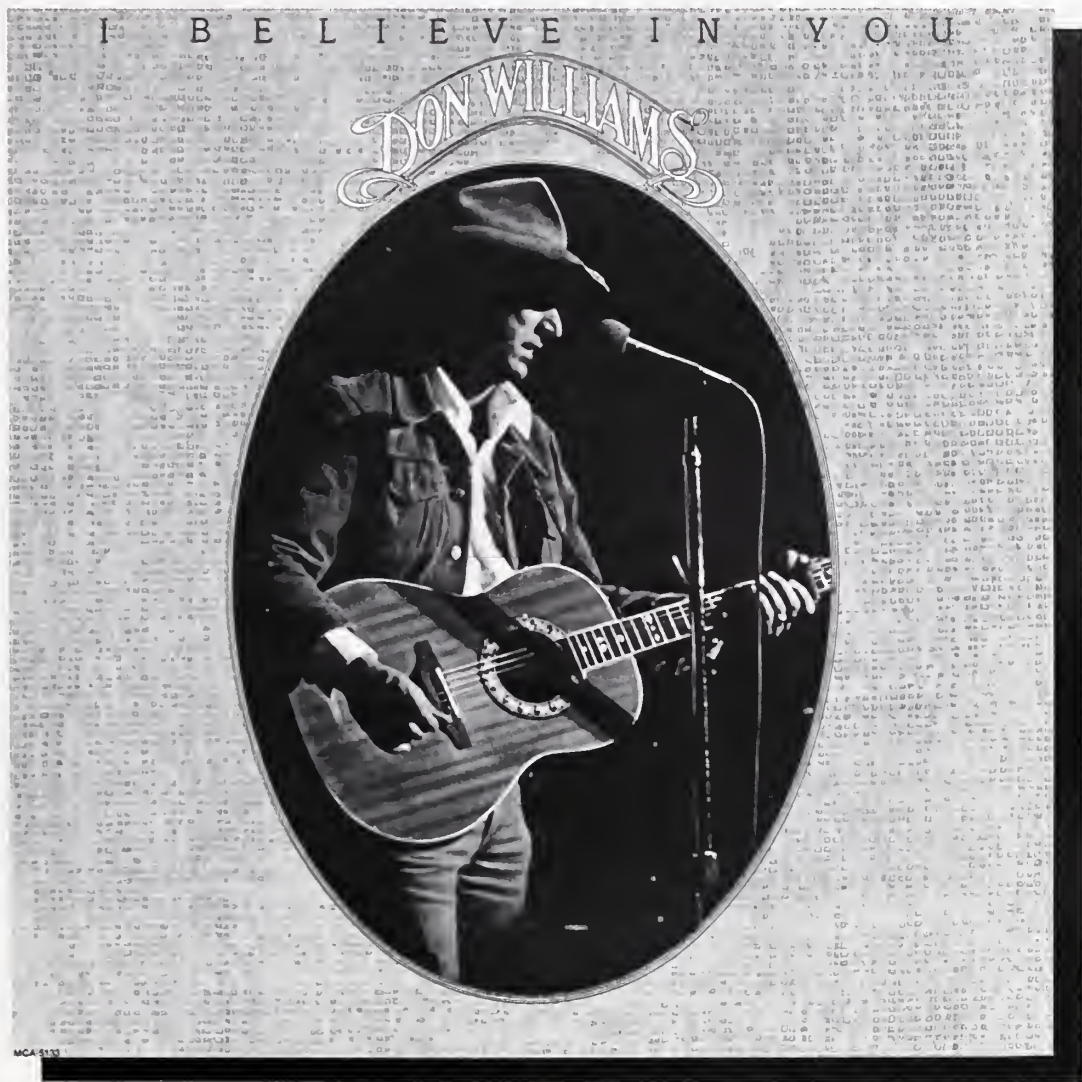


CONLEE SPINNING RECORDS AGAIN AT WHN — You can take the DJ out of the radio station, but you can't seem to take the radio station out of the DJ. Before John Conlee signed with MCA Records and pursued a singing career full time, he was a disc jockey for WKQB in Nashville. Conlee returned to his roots when he acted as guest DJ at WHN, New York on a recent visit to the Big Apple. Conlee took over an hour of Lee Arnold's mid-day show to play his records and promote his live concert broadcast that would take place later that evening from the Lone Star Cafe. Pictured are (l-r): Huell Howser, host of WCBS-TV's "To Life," WHN PD Ed Salamon; Conlee; WHN MD Pam Green; and emcee Mike Fitzgerald.

PROGRAMMERS PICKS

Buddy Johnson	KLVI/Beaumont	Faded Love — Willie Nelson & Ray Price — Columbia
Duke Hamilton	WUBE/Cincinnati	Ralsin' Cain In Texas — Gene Watson — Capitol
Mike Corblin	KLLL/Lubbock	When — Slim Whitman — Epic
Buddy Covington	KNUZ/Houston	Faded Love — Willie Nelson & Ray Price — Columbia
Billy Cole	KYNN/Omaha	When — Slim Whitman — Epic
Janet Fort	WSM/Nashville	Starting Over — Tammy Wynette — Epic
Paul Ryder	KGEM/Boise	Bombed, Boozed, And Busted — Joe Sun — Ovation
Bill Pyne	WQYK/St. Petersburg	Starting Over — Tammy Wynette — Epic
Terry Wunderlin	WIRK/West Palm Beach	Bombed, Boozed, And Busted — Joe Sun — Ovation
Tom "Cat" Reeder	WKCW/Warrenton	Sweet Sexy Eyes — Cristy Lane — United Artists
Jim Craig	WIRE/Indianapolis	Starting Over — Tammy Wynette — Epic
Steve Gary	KOKE/Austin	Even Cowgirls Get The Blues — Lynn Anderson — Columbia
Dave Beadles	KSSS/Colorado Springs	Loving Up A Storm — Razyzy Bailey — RCA

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COIN MACHINE

Action Delayed On H.R. 997

CHICAGO — AMOA members have been advised that action on H.R. 997, otherwise known as the Danielson Bill, has been postponed. Rep. Danielson, the bill's sponsor, is said to have informed the Chairman of the House Judiciary Subcommittee of his plans to postpone the bill for "future consideration."

Kaye Expanding Belam Territory

STAMFORD — The Irving Kaye Co. announced the expansion of the market areas covered by Belam Florida Corp. Effective immediately, the counties of northern Florida and southern Georgia have been added and Belam is now the exclusive Kaye distributor for the entire state of Florida, according to the prominent pool table manufacturer.

Commenting on the announcement, company executive Howard Kaye stated, "The Belam Florida Corp. is one of the most dynamic distributorships in the nation today, and we believe this realignment and expansion of Belam's territory will aid their sales efforts and provide even more strength for the Kaye company products in the state of Florida."

To back up the move, some special promotions are already underway. Large, stuffed lions will be given away to all volume purchasers of the new "Lion's Head" model pool table and, additionally, a sweepstakes is being held whereby any operator purchasing a new Kaye pool table between now and Nov. 1 will be given an entry in a drawing for one of the prestigious Lions Head model pool tables. The drawing will be held, and the table awarded to the winners, at this year's AMOA convention, which will take place Oct. 31 through Nov. 2 at the Conrad Hilton Hotel in Chicago.

Game Plan Gets Additional Funds

(continued from page 38)

problems and will now be able to go forward and assume its rightful place in the coin machine industry. Game Plan has not changed ownership and will continue operation under the same general management team. It is of the utmost importance that everyone give their best efforts to design and manufacture innovative, high quality products that will improve our position in the marketplace. This will insure that all employees will benefit from a profitable, well operated organization."

If passed, the bill would increase the present \$8 jukebox royalty fee by \$1, for distribution to record manufacturers and artists.

AMOA is confident that the association's strong opposition to H.R. 997 and membership participation in a letter writing campaign to congressmen played an important role in the postponement.

Other Washington Issues

In addition to the Danielson Bill, AMOA is currently representing the industry's position in Washington on the following: the CRT jukebox royalty rate review hearing; the CRT location list regulation (now in the U.S. Court of Appeals) and the mechanical rate review hearings, currently before the CRT.

So that this important work may be carried on, AMOA is once again appealing for contributions to the Legal Action Fund. Operators are asked to base their donations on the number of machines on the route, at \$1 per machine and the appeal for funds is extended to everyone in the coin machine industry. Contributions are to be mailed to AMOA at 35 E. Wacker Drive, Chicago, Ill. 60601.

Bally Announces Record Earnings For 2nd Qtr., Half

CHICAGO — Bally Manufacturing Corp. reported record earnings for the second quarter and first half of 1980, reflecting strong performances from all operating divisions.

Bally's net income for the quarter ended June 30, 1980 was \$14.4 million, or 54 cents a share, up from \$11.9 million, or 44 cents a share, a year ago. Revenue increased to \$178.4 million from \$98.4 million.

For the first six months, earnings were \$22.4 million, or 85 cents a share, on revenue of \$330.9 million. This compared with earnings of \$21.9 million, or 83 cents a share, on revenue of \$190.5 million the year before.

Bally's Atlantic City gambling casino, Bally's Park Place, produced second quarter earnings of \$1.2 million, or five cents a share, on revenue of \$51.1 million. This contrasted to the previous three months when the 83% owned casino and hotel subsidiary posted a \$4 million loss.

Robert E. Mullane, chairman and president, commented, "We fully expect 1980 to be another record year in revenues and earnings."

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OTHER _____

COIN MACHINE

CHICAGO CHATTER

The weatherman has certainly dealt some mean blows in these parts during the month of July, resulting in considerable personal loss and inconvenience for area residents. First off, there was a heat wave with temperatures hitting 101 degrees for a period of several days, interrupted briefly by a night of near tornado winds ranging from 75-85 m.p.h. and climaxed (we hope) by a thunderstorm on the 20th which dropped more than 5 inches of rain, was accompanied by 50 m.p.h. winds, felled hundreds of trees throughout the city and suburbs and left thousands of homes without power for long periods of time. Flooding of basements, garden apartments and major transportation arteries was a serious effect of the latter storm. **Cash Box** checked with various trade people in the area who reported sporadic incidents of personal losses but for the most part business was at its normal pace for this time of the year.

COCKTAIL TABLES OF ALL VARIETIES, along with upright video games dominate the best seller list at Empire Dist., according to prexy **Jerry Marcus**. Among new models expected to arrive shortly are Atari's "Missile Command" and Gremlin's "Carnival." Both are awaited with anxious anticipation. Jerry told us he's all for the 50 cent video play being introduced on "Missile Command" by Atari. "I think every operator will encourage it," he told **Cash Box**. "I feel every operator wants it and realizes that 50 cent play is very necessary at this time — so it will work." Besides which, Jerry added, if the game has the appeal, people will play it — at 50 cents.

INDUSTRY CALENDAR

- | | |
|---|--|
| Sept. 19-21; North Carolina Coin Operators Assn.; annual conv.; Radisson Hotel; Charlotte. | Oct. 10-11; Amusement and Music Operators of Virginia; annual conv.; Howard Johnson's; Richmond. |
| Sept. 26-28; West Virginia Music & Vending Assn.; annual conv.; Ramada Inn; South Charleston. | Oct. 10-12; Wisconsin Music Merchants Assn.; Fall Convention; Fox Hills Resort; Mishicot, Wis. |
| Oct. 7-9; Int'l. Wurlitzer Meeting; Aquitania Hotel; Bordeaux (France). | Oct. 23-26; NAMA National Convention-Exhibit; H. Roe Bartle Convention Hall; Kansas City, Missouri |
| Oct. 8-10; JAA (Japan Amuse. Trade Assn.); annual conv.; Tokyo. | Oct. 31-Nov. 2; AMOA, annual exposition; Conrad Hilton Hotel; Chicago. |
| | Nov. 22-24; IAAPA annual convention; Rivergate; New Orleans, La. |

EASTERN FLASHES

His many friends and coinbiz associates turned out in full force for the recent retirement party in honor of **Bernie Flynn**, long-time member of the Shaffer Dist. team. Bernie was with the Shaffer organization for 35 years and is widely known throughout the industry. We wish him well in his retirement . . . As noted by company exec **Steve Shaffer**, the Ohio based distrib is enjoying very good summer business, with sales thusfar ahead of last year at this time. Rowe phono sales have been progressively on the rise out there, to the tune of about a 15% increase. Steve did note, however, that the high unemployment rate has been, taking a toll on collections for area ops and has also made it quite difficult to promote 50 cent play. Bally's "Space Invaders" pin has been very successful but, under the circumstances, ops had to put it out at quarter play. In his opinion, though, "50 cent play is inevitable" — and will ultimately gain widespread acceptance. Steve was on hand at the recent Gremlin/Sega meeting in San Diego and is now awaiting delivery of "Carnival," one of the hits of the show.

THE IRVING KAYE CO. PLANT will be shut down for summer vacation the weeks of Aug. 4 and Aug. 11, with production resuming on Aug. 18. It will be a much needed respite for everyone, since the factory has maintained peak production during the summer months. Kaye's diversification into other avenues besides coin-op and consumer products has certainly kept things hoppin'. "Lion's Head" tables are still a top coin-op item out there, as noted by **Bill Currier**. "Being a specialty piece, we really didn't anticipate the great volume of business we're doing with the Lion's Head," he said — and, of course, they couldn't be more pleased about it.

CALIFORNIA CLIPPINGS

While a **Cash Box** mini-survey yielded the fact that the coin machine business was affected by the heat wave that blistered the southern area of the United States this past month, reaction to the question of whether the mid-summer swelter had stimulated or stymied business was decidedly mixed.

Distributors in the Nashville, Houston and Kansas City areas reported that other than the usual summer lull, business has remained very stable. However, operators in the same general areas reported varied customer reaction to 100 degree plus temperatures.

"Business is down a bit from last month, but most of our locations are in air conditioned areas, and the heat really didn't affect the industry that much around here," said **Bill Burks** of Sander Distributing in Nashville.

His feeling was echoed by fellow distrib heads **Hoddy Franz** of H.A. Franz in Houston and **Bob Poremski** of Phillip Moss & Co. in Kansas City, who said that other than a decrease in floor traffic, business was unaffected by the heat wave.

On the other hand, southern operators did say that business was directly affected. One such person was **Mrs. Ross J. Todaro**, who works with her husband **Ross** as an operator in Bryan, Texas.

"It's helped our business," said Mrs. Todaro. "It has kept people inside the buildings, and in many cases playing our machines. Usually they'll stray to the lake, but this year the sun has kept them in."

A similar situation was reported by **Doc Ringo**, an operator in Mineral Wells, Texas. "The heat wave has helped our business," declared Ringo. "Every summer we usually get a trend of people stopping off at the liquor store, grabbing a six pack or case and heading for the river or the lake. But this year they're not staying quite as long or not going at all. The cool taverns with pool tables seem to be more attractive than the water."

However, the tavern business wasn't faring near as well in places that weren't as close to water. **John Estridge**, an operator in the sun-baked town of Louisberg, Tenn., said that business was down because of the recent heat spell.

"Business has been soft because of the combination of the heat and the fact that a lot of people in the area had lost their jobs because plants were shutting down," said Estridge. "Business is about 25% down from last year. Hot weather used to drive people into a cool place, but customers are tight on money and taverns and bars are feeling the pinch right now."

While customer reaction was varied, all of those surveyed did feel that one of the reasons businesses were surviving the heat was the dearth of good video games on the market. Atari's "Asteroids" and Midway's "Galaxian" were the games most frequently mentioned. And it is our hope that machines of this nature will help those businesses harmed by the heat wave to rise out of their slump.

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