

CASH BOX

August 16, 1980

NEWSPAPER

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CASH BOX

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EDITORIAL Who's Minding The Store?

Like the famous Abbott and Costello routine about the baseball team with "Who" on first, "What" on second and "I Don't Know" on third, the current mess involving royalties for videocassettes, videodiscs and pay television is a study in botched communication. Just as production and marketability in these fields was picking up momentum, everyone talking and no one understanding has brought it to a grinding halt.

The question of royalties was inevitable. Everyone knew that the issue had to be settled. Everyone knew that for the video industry to reach its full potential, the cooperation of all involved parties was needed. Everyone knew, but few ever took time out to do anything about it.

Now we are faced with a crippling strike. The

television, video and motion picture production industries have been shut down by the strike involving actors, announcers and musicians. Music-oriented video work has stopped. With potential markets for home video entertainment software crying out for more product, nothing is being made.

It's not as though royalties were something new. The music, motion picture, television and publishing industries have dealt with them for years. With such a backlog of experience, how can the formulation of an equitable formula be that difficult? Should the strike and production shut down drag on too long, grievous harm could be done to the burgeoning video industry.

Who's on first? If this thing isn't settled, maybe no one.

NEWS HIGHLIGHTS

- Secondary market radio shifts from its traditional hit-breaking role (page 7).
- Ron Alexenburg's Handshake label pacts with CBS, Quality for distribution in U.S., Canada (page 7).
- Indie distributors express doubts about viability of recent label pressing/distribution deals (page 7).
- Publishers hold back on retaliation for dropping of list prices in the U.K. (page 7).
- The "Elvis Aron Presley" collection and "Garden Of Love" by Rick James are the top **Cash Box** Album Picks (page 13).
- "Baby Tonight" by Rocky Burnette and Judie Tzuke's "The Choices You've Made" are the top **Cash Box** Singles Picks (page 15).

TOP POP DEBUTS

SINGLES	66	ANOTHER ONE BITES THE DUST — Queen — Elektra
ALBUMS	27	TP — Teddy Pendergrass — Phila. Int'l/CBS

POP SINGLE

MAGIC
Olivia Newton-John
MCA

B/C SINGLE

ONE IN A MILLION YOU
Larry Graham
Warner Bros.

COUNTRY SINGLE

STAND BY ME
Mickey Gilley
Asylum/Full Moon

JAZZ

GIVE ME THE NIGHT
George Benson
Qwest/Warner Bros.

NUMBER ONES



Diana Ross

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

GOSPEL

TRAMAINÉ
Tramaine Hawkins
Light

CASH BOX TOP 100 SINGLES

August 16, 1980

	Weeks On	Chart
1 MAGIC OLIVIA NEWTON-JOHN (MCA-41247)	1	13
2 TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND (Tabu/CBS ZS9 5522)	4	12
3 IT'S STILL ROCK AND ROLL TO ME BILLY JOEL (Columbia 1-11276)	2	13
4 EMOTIONAL RESCUE ROLLING STONES (Rolling Stones/Atlantic 20001)	9	7
5 SAILING CHRISTOPHER CROSS (Warner Bros. WBS 49507)	10	11
6 LITTLE JEANNIE ELTON JOHN (MCA-41236)	3	16
7 TIRED OF TOEIN' THE LINE ROCKY BURNETTE (EMI-America P-8043)	6	15
8 SHINING STAR MANHATTANS (Columbia 1-11222)	7	17
9 THE ROSE BETTE MIDLER (Atlantic 3658)	5	22
10 MORE LOVE KIM CARNES (EMI-America 8045)	12	12
11 CUPID/I'VE LOVED YOU FOR A LONG TIME SPINNERS (Atlantic 3664)	8	14
12 UPSIDE DOWN DIANA ROSS (Motown 1494F)	32	6
13 LET MY LOVE OPEN THE DOOR PETE TOWNSHEND (Atco/Atlantic 7217)	16	10
14 MISUNDERSTANDING GENESIS (Atlantic 3662)	15	13
15 BOULEVARD JACKSON BROWNE (Asylum E-47003)	19	7
16 TAKE A LITTLE RHYTHM ALI THOMSON (A&M 2243)	18	10
17 LOVE THE WORLD AWAY KENNY ROGERS (United Artists UA-X-1359)	17	10
18 INTO THE NIGHT BENNY MARDONES (Polydor PD 2091)	20	11
19 ALL OUT OF LOVE AIR SUPPLY (Arista AS 0520)	22	11
20 FAME IRENE CARA (RSO RS 1034)	30	8
21 JO JO BOZ SCAGGS (Columbia 1-11281)	21	10
22 OLD-FASHION LOVE COMMODORES (Motown M 1489F)	25	9
23 STAND BY ME MICKEY GILLEY (Full Moon/Asylum E-46640)	23	14
24 ONE IN A MILLION YOU LARRY GRAHAM (Warner Bros. WBS 49221)	26	8
25 YOU'RE THE ONLY WOMAN AMBROSIA (Warner Bros. WBS 49508)	27	6
26 GIVE ME THE NIGHT GEORGE BENSON (Owest/Warner Bros. WBS 49505)	31	7
27 I CAN'T LET GO LINDA RONSTADT (Asylum E-46654)	28	8
28 MAKE A LITTLE MAGIC DIRT BAND (United Artists UA-X1356)	29	10
29 LATE IN THE EVENING PAUL SIMON (Warner Bros. WBS 49511)	33	2
30 LOOKIN' FOR LOVE JOHNNY LEE (Asylum E-47004A)	34	6
31 IN AMERICA THE CHARLIE DANIELS BAND (Epic 9-50888)	11	12
32 HOT ROD HEARTS ROBBIE DUPREE (Elektra E-47005-A)	35	5
33 DRIVIN' MY LIFE AWAY EDDIE RABBITT (Elektra E46656)	38	9
34 WHY NOT ME FRED KNOBLOCK (Scotti Bros./Atlantic SB600)	37	7

	Weeks On	Chart
35 COMING UP (LIVE AT GLASGOW) PAUL McCARTNEY AND WINGS (Columbia 1-11263)	13	17
36 TULSA TIME ERIC CLAPTON (RSO RS 1039)	36	10
37 YOU'LL ACCOMPANY ME BOB SEGER (Capitol 4904)	42	4
38 ALL OVER THE WORLD ELECTRIC LIGHT ORCHESTRA (MCA-41289)	43	3
39 EMPIRE STRIKES BACK (MEDLEY) MECO (RSO RS 1038)	24	10
40 DON'T ASK ME WHY BILLY JOEL (Columbia 1-11331)	49	3
41 LET'S GET SERIOUS JERMAINE JACKSON (Motown M1469F)	14	22
42 STEAL AWAY ROBBIE DUPREE (Elektra E46621)	39	19
43 I'M ALRIGHT (THEME FROM "CADDYSHACK") KENNY LOGGINS (Columbia 1-11317)	51	6
44 FREE ME ROGER DALTRY (Polydor PD 2105)	44	7
45 JESSE CARLY SIMON (Warner Bros. WBS 49518)	56	3
46 HEY THERE LONELY GIRL ROBERT JOHN (EMI-America 8049)	53	5
47 SOMEONE THAT I USED TO LOVE NATALIE COLE (Capitol 4869)	52	8
48 ALL NIGHT LONG JOE WALSH (Full Moon/Asylum E-46639)	40	14
49 UNDER THE GUN POCO (MCA MCA-41269)	54	6
50 HE'S SO SHY POINTER SISTERS (Planet P-47916)	58	4
51 ONE FINE DAY CAROLE KING (Capitol 4864)	41	14
52 PLAY THE GAME QUEEN (Elektra E-46596)	45	8
53 GIMME SOME LOVIN' BLUES BROTHERS (Atlantic 3666)	46	12
54 YOU BETTER RUN PAT BENATAR (Chrysalis CHS-2450)	59	4
55 FUNKYTOWN LIPPS, INC. (Casablanca NB 2233)	48	21
56 I'M ALIVE ELECTRIC LIGHT ORCHESTRA (MCA-41246)	47	13
57 HOW DOES IT FEEL TO BE BACK DARYL HALL & JOHN OATES (RCA PB-12048)	64	5
58 LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE (Casablanca NB 2266)	50	15
59 THE ROYAL MILE (SWEET DARLIN') GERRY RAFFERTY (United Artists UA-X1366-Y)	63	5
60 LOVE THAT GOT AWAY FIREFALL (Atlantic 3670)	55	8
61 XANADU OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA (MCA-41285)	80	2
62 NO NIGHT SO LONG DIONNE WARWICK (Arista AS 0527)	74	4
63 FIRST BE A WOMAN LENORE O'MALLEY (Polydor PD 2055)	68	5
64 YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON (Motown M1490F)	69	5
65 DON'T MISUNDERSTAND ME ROSSINGTON COLLINS BAND (MCA-41284)	66	4
66 ANOTHER ONE BITES THE DUST QUEEN (Elektra E-47031)	—	1

	Weeks On	Chart
67 FIRST TIME LOVE LIVINGSTON TAYLOR (Epic 9-50894)	75	3
68 ONE MORE TIME FOR LOVE BILLY PRESTON & SYREETA (Tamlia/Motown T54312F)	57	10
69 HOW DO I SURVIVE AMY HOLLAND (Capitol P-4884)	76	2
70 AGAINST THE WIND BOB SEGER (Capitol 4863)	60	16
71 DARLIN' YIPES!! (Millennium/RCA JH-11791)	73	3
72 FOOL FOR YOUR LOVING WHITESNAKE (Mirage/Atlantic 3672)	77	3
73 BIGGEST PART OF ME AMBROSIA (Warner Bros. WBS 49225)	62	20
74 ROCK IT LIPPS, INC. (Casablanca NB 2281)	81	3
75 CARS GARY NUMAN (Atco/Atlantic 7211)	61	27
76 GAMES WITHOUT FRONTIERS PETER GABRIEL (Mercury 76063)	78	3
77 (CALL ME) WHEN THE SPIRIT MOVES YOU TOUCH (Atco/Atlantic 7222)	83	4
78 NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS (20th Century/RCA TC-2460)	86	2
79 RED LIGHT LINDA CLIFFORD (RSO RS-1041)	87	2
80 YEARS FROM NOW DR. HOOK (Capitol 4885)	67	7
81 CALL ME BLONDIE (Chrysalis CHS 2414)	70	27
82 I HEAR YOU NOW JON & VANGELIS (Polydor 2089)	88	3
83 SHE'S OUT OF MY LIFE MICHAEL JACKSON (Epic 9-50871)	65	19
84 WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND (Warner Bros. WBS 49282)	90	2
85 GOOD MORNING GIRL/STAY AWHILE JOURNEY (Columbia 1-11339)	—	1
86 DON'T YA WANNA PLAY THIS GAME NO MORE? ELTON JOHN (MCA-41293)	—	1
87 LATE AT NIGHT ENGLAND DAN SEALS (Atlantic 3674)	95	2
88 I'M ALMOST READY PURE PRAIRIE LEAGUE (Casablanca NB 2294)	—	1
89 OUT HERE ON MY OWN IRENE CARA (RSO RS 1048)	—	1
90 LET ME BE YOUR ANGEL STACY LATTISAW (Cotillion/Atlantic 46001)	—	1
91 OVER YOU ROXY MUSIC (Atco/Atlantic 7301)	93	2
92 STRANGER IN MY HOME TOWN FOGHAT (Bearsville BSS 49510)	84	3
93 BEYOND HERB ALPERT (A&M 2246)	82	8
94 LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND (Arista AS 0515)	85	10
95 WHATEVER YOU DECIDE RANDY VANWARMER (Bearsville BSS 49258)	89	4
96 REBELS ARE WE CHIC (Atlantic 3665)	—	1
97 SHOULD'VE NEVER LET YOU GO NEIL AND DARA SEDAKA (Elektra E-46615)	71	21
98 KING OF THE HILL RICK PINETTE & OAK (Mercury 76049)	72	14
99 WALKS LIKE A LADY JOURNEY (Columbia 1-11275)	79	12
100 THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS (Warner Bros. WBS 49262)	91	9

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Against The Wind (Gear — ASCAP) 70	He's So Shy (ATV/Mann & Weill/Braintree/Snow — BMI) 50	Let's Go Round (Average/Ackee — ASCAP) 94	She's Out (Fiddleback/Peso/Kidada — BMI) 83	
All Over The (Jet/Unart — BMI) 38	Hey There (Famous — ASCAP) 46	Little Jeannie (Jodrell — ASCAP) 6	Shining Star (Content — BMI) 8	
All Night (Wow & Flutter — ASCAP) 48	Hot Rod (Captain Crystal/Blackwood/Dar Jan — BMI) 32	Lookin' For Love (Southern Nights — ASCAP) 30	Should've Never Let You Go (Kirshner — ASCAP/April/Kiddio — BMI) 97	
All Out (Arista/BRM/Riva — ASCAP) 19	How Do I (April/Paul Bliss — ASCAP) 69	Love That Got (Warner — Tamerlane/El Sueno — BMI) 60	Someone That (Screen Gems-EMI/Prince Street/Arista — BMI/ASCAP) 47	
Another One (Queen/Beachwood — BMI) 66	How Does It (Hot Cha/Six Continents — BMI) 57	Love The World (Southern Nights — ASCAP) 17	Stand By Me (Rightsong/ADT/Trio — BMI) 23	
Beyond (Chappell — ASCAP) 93	I Can't Let Go (Blackwood — BMI) 27	Magic (John Farrar — BMI) 1	Steal Away (Big Ears/Chrome Willie/Gouda/Oozle Finch — ASCAP) 42	
Biggest Part (Rubicon — BMI) 73	I Hear You (WB/Spheric B.V. — ASCAP) 82	Make A Little (De-Bone-Aire/Vicious Circle — ASCAP) 28	Stranger In My (Riff Bros. — ASCAP) 92	
Boulevard (Swallow Turn — ASCAP) 15	I'm Alive (Jet/Unart/Blackwood — BMI) 56	Misunderstanding (Hit & Run — ASCAP) 14	Take A Little (Rondor/Almo — ASCAP) 16	
Call Me (Ensign — BMI/Rare Blue — ASCAP) 81	I'm Almost (Kentucky Wonder/Vince Gill — BMI) 88	More Love (Jobete — ASCAP) 10	Take Your Time (Avant Garde — ASCAP/Interior/Sigid's — BMI) 2	
Cars (Beggars Banquet/Andrew Heath — PRS) 72	I'm Alright (Milk Money — ASCAP) 43	Never Knew Love (Frozen Butterfly — BMI) 78	That Lovin' (Acuff/Rose — BMI) 100	
Coming Up (MPL — ASCAP) 35	In America (Hat Band — BMI) 31	No Night (Irving — BMI) 62	The Rose (In Dispute) 9	
Cupid (Kags/Sumac — BMI) 11	Into The Night (Papa Jack — BMI) 18	Old Fashion Love (Jobete/Commodores Ent. — ASCAP) 22	The Royal Mile (Screen Gems-EMI — BMI) 59	
Darlin' (Irving — BMI) 71	It's Still Rock (Impulsive/April — ASCAP) 3	One Fine Day (Screen Gems/EMI — BMI) 51	Tired Of Toein' (TRO-Cheshire — BMI) 7	
Don't Ask Me (Impulsive/April — ASCAP) 40	Jesse (Quackenbush/Redeye — ASCAP) 45	One In A Million (Irving/Medad — BMI) 24	Tulsa Time (Bibo — ASCAP) 36	
Don't Misunderstand (Moonpie — BMI) 65	Jo Jo (Boz Scaggs/Almo — ASCAP/Foster Frees/Irving — BMI) 21	One More Time (Golden Cornflake — BMI) 68	Under The Gun (Tarantula — ASCAP) 49	
Don't Ya Wanna (Jodrell — ASCAP/Beechwood — BMI) 86	King Of (Critique — BMI) 98	Out Here On (MGM Affiliated — BMI/Variety — ASCAP) 89	Upside Down (Chic — BMI) 12	
Drivin' My Life (Debdave/Briarpatch — BMI) 33	Late At Night (Pink Pig/First Concourse/Van Hoy/Unichappell — BMI) 87	Over You (E.G. — BMI) 91	Walks Like (Weed High Nightmare — BMI) 99	
Emotional Rescue (Colgems/EMI — ASCAP) 4	Late In The (Paul Simon — BMI) 29	Play The Game (Beechwood/Ouen — BMI) 52	Whatever (Fourth Floor — ASCAP) 95	
Empire (Fox Fantare/Bantha — BMI) 39	Let Me Be (Walden/Gratitude Sky — BMI) 90	Rebels Are We (Chic — BMI) 96	When The Spirit (Thames Talent — ASCAP) 77	
Fame (MGM — BMI) 20	Let Me Love (Kentucky Wonder — BMI/Prairie League — ASCAP) 58	Red Light (MGM Affiliated — BMI) 79	Who'll Be The Fool (Buzz Feiten — BMI) 84	
First Be A Woman (Sea Coast — BMI) 63	Let My Love (Towser Tunes — BMI) 13	Rock It (Rick's Adm. by Rightsong/Steve Greenberg — BMI) 74	Why Not Me (Flowering Stone/UA — ASCAP Whitsett/Churchill — BMI) 34	
First Time Love (Bait & Beer/Songs of Bandier-Koppelman — ASCAP) 67	Let's Get Serious (Jobete & Black Bull (TM) — BMI) 5	Sailing (Pop 'N' Roll — ASCAP) 5	Xanadu (Jet/Unart — BMI) 61	
Fool For Your (Sunburst/Whitesnake/Dump-Eaton — ASCAP) 75			Years From Now (Roger Cook/CookHouse — BMI) 80	
Free Me (April/Russell Ballard — ASCAP) 44			You Better Run (Downtown — ASCAP) 54	
Funkytown (Rick's Adm. by Rightsong/Steve Greenberg — BMI) 55			You'll Accompany (Gear — ASCAP) 37	
Games Without (Clifofine/Hidden — BMI) 76			You're Supposed (Jobete/Black Bull — ASCAP) 64	
Gimme Some Lovin' (Island — BMI) 53			You're The Only (Rubicon — BMI) 25	
Give Me (Rodsongs — ASCAP) 26				
Good Morning (Weed High Nightmare — BMI) 85				



Exceptionally heavy radio activity this week



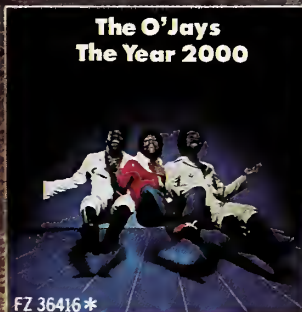
Exceptionally heavy sales activity this week

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— Leon Huff

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Produced by Dexter Wansel, John R. Faith, James Herb Smith, Joel Bryant, John Usry, Jr. *† Produced by Gene McFadden, John Whitehead, Jerry Cohen.

Produced by Cynthia Biggs, Ted Wortham, Dexter Wansel, Russell Thompkins, Jr., Sherman Marshall, Joseph B. Jefferson, Charles B. Simmons, Douglas Brown, Terry Price, Darrell Jordon.

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TSOPTM

YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME

M-1490F



JERMAINE JACKSON

The second single
from Jermaine's
smash lp

Let's Get Serious M8-928M1

	Pop	R&B
Billboard	★ 49	★ 43
Cashbox	● 64	● 49
Record World	■ 88	■ 44
On Motown Records & Tapes		



CASH BOX NEWS

Blonstein Resigns, Goldstein Assumes Island Presidency

LOS ANGELES — Ron Goldstein, general manager of progressive music for Warner Bros. Records, will succeed Marshall Blonstein as president of Island Records. Blonstein, who resigned from his post last week, had been president of Island for the past 18 months.

Island Records will be headquartered at its New York offices at 444 Madison Avenue, effective immediately. West coast promotion and publicity duties for the label will be assumed by the Warner Bros. promotion and publicity staff.

Prior to his tenure as Island Records president, Blonstein served as vice president and general manager for Ode Records for eight years. Previously, he was director of national promotion for Epic Records.

At presstime, no replacement had been named for Goldstein; however, it's understood that Warners will realign the progressive division with A&R vice president Tommy LiPuma expected to assume additional administrative responsibilities. Also, Bob Gooding reportedly will leave Arista Records to direct progressive music promotion and marketing for Warners on the east coast.

Goldstein had been with Warners progressive department since its inception in 1978. He was named general manager last Nov. 1.

U.K. Publishers Won't Block Releases That Eliminate List Pricing

by Paul Bridge

LONDON — In spite of the recent abandonment of recommended retail prices by EMI, Polygram and CBS Records here, music publishers have no plans to block the release of new product. A recent recommendation issued to members of the Mechanical Rights Society (MRS) that urged rejection of statutory copyright notices for records released without list prices had led to speculation that the publishers might take retaliatory action to prevent a diminished royalty base.

Ron White, president of the Music Publishers' Assn. (MPA) told **Cash Box** that his organization has "no plans at all" to halt the release of any record issued without a recommended retail price.

"If the situation should ever reach a stalemate, which I doubt, then publishers may block releases," White said. "I think it is extremely unlikely. The return system is to enable us to claim further royalties in the future should they become due. As yet, we have not had the opportunity to examine the new price lists and compare them to actual retail prices."

The MRS has advised its members to return the copyright notices along with a document, which read, in part, "As copyright owners we do not accept the statutory notice issued as required by Section 8 of the 1956 Copyright Act."

Arista To Bow Midline?

NEW YORK — Arista Records is expected to announce a \$5.98 midline series within the next few weeks, **Cash Box** has learned. Although a final decision has not been made, a well-placed source at the company said that the label had been discussing it for some time and seems "positive about it." He added, "Although we're a relatively young label and don't have the kind of catalog an old-line company has, it seems that we've been able to put something together that I think will be meaningful."



A LOVE MATCH — Chrysalis recording artist Pat Benatar (r) received a visit from tennis star Vitas Gerulaitis after her recent appearance at the Dr. Pepper Concert in New York City's Central Park.

Handshake Pacts With CBS, Quality For Distribution

NEW YORK — Ron Alexenburg, president of Handshake Records, announced last week that the newly formed company's product will be distributed by the CBS Records branch distribution system in the United States and through Quality Records in Canada. In addition, Alexenburg told **Cash Box** that Handshake product will be manufactured by CBS.

The new label is a partnership between Alexenburg (who was formerly president of Infinity Records), Peter and Trudy Meisel, co-owners of the German-based Hansa Records, and the Ariola International Group. With the exception of certain territories, Handshake will be distributed worldwide by the Ariola Records distribution operation. (**Cash Box**, July 12).

"Our arrangement with the CBS Records branch distribution system will serve Handshake's distribution needs," Alexenburg said. "We will do our own promotion and marketing."

According to Alexenburg, Handshake's five-person promotion team, which will be headed by Peter Gidion, vice president of promotion, will be supplemented with independent promotion reps. "We are releasing very few records, therefore, we have the opportunity to zero in and make each one of them special," he said.

Alexenburg confirmed that Handshake's initial release, a duet single by Amii Stewart and Johnny Bristol, is set for Aug. 12. The label will follow with singles by Gerald

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HANDSHAKE AGREEMENT — CBS Records has announced plans to distribute the new Handshake label throughout the United States. On hand to launch the new label are (l-r): Frank Mooney, vice president, marketing, branch distribution, for CBS Records; Bruce Lundvall, president, CBS Records; Walter Yetnikoff, president of CBS Records Group; Ron Alexenburg, president, Handshake Records; Dick Asher, deputy president and chief operating officer, CBS Records Group; Paul Smith, senior vice president and general manager, CBS Records; and Tom Van Gessel, vice president, Columbia Records Productions.

Secondary Radio Shifting From Traditional Hit-Breaking Role

by Mark Albert and Richard Imamura

LOS ANGELES — Secondary market radio is currently in a state of transition that has altered its role in the record marketing process. Until a few years ago, secondary radio stations had a reputation for breaking new records and new artists. Recently, however, secondary radio has taken the more conservative approach to programming of major market radio.

"Radio has become somewhat homogenized," stated Vince Faraci, national promotion director for Atlantic Records. "The soft (mass appeal) approach has worked its way into all markets."

Whereas secondary radio was once a fertile ground for breaking new records and artists, outside of certain parts of the Midwest and Southeast, it has now adopted a trend towards the mass appeal ratings-oriented programming prevalent in the major markets.

Playlists comprised predominantly of nationally charted hits, coupled with a greater emphasis on recurrenents, have diminished secondary radio's traditional involvement in the breaking of new records and acts.

"There seems to be an unusually large portion of records breaking from large market stations than in the past," said Bob

Smith, vice president of promotion for RSO Records. Smith added that the last record he could think of breaking out of a secondary market was David Naughton's "Makin' It" one-and-a-half years ago.

"Secondary markets may not be as competitive as New York or L.A. There are less signals and less stations competing for the same slice of pie," Smith explained. "They may be trying to be a true mass appeal station, that is all things to everybody, so they tend to now be a lot more careful in their programming."

Smith and other label promotion people admitted that the soft approach to older demographics usually paid off in dollars for radio, but that radio was forgetting that many people in the older demographics were raised on rock 'n' roll and still wanted to hear some.

"I think tight playlists are killing us for the moment during this recession," Smith added.

Basic Philosophy

Steve York, music director for 14-Q/Worcester agreed with Smith's assessment and added, "Where it was once the basic philosophy to build a base for a record at the secondary level and then go to the majors, it doesn't seem to be as profitable to go that way anymore. There may be too many local or regional hits that

(continued on page 23)

Indie Distributors Pessimistic About Viability Of P&D Deals

by Leo Sacks

NEW YORK — Independent record distributors insisted last week that they do not feel threatened by the growing number of independent labels that have recently signed pressing and distribution agreements with major manufacturers. By the same token, the distributors appreciated that a sluggish economy could compel an independent label to seek such an arrangement — as exemplified by recent pacts with majors involving the Artists House, WMOT and Handshake (see separate story) labels — since major companies are more likely to pay the label quicker than an independent could.

WMOT Enterprises exemplifies such a company, having enjoyed success as a custom label with Atlantic and as a distributed label with Fantasy, but recently entering into a pressing and distribution pact

with CBS Records. Steve Bernstein, president of WMOT, explained that under the CBS pact, the company stands to make more of a profit than it would as a funded or distributed label.

"A P&D deal guarantees immediate payment," he said. "In contrast, in an indie distribution network, payment for product differs from market to market. There's no unification."

The advantages of an P&D deal were even admitted by representatives of the independent distribution sector.

"In the old line deals where the major did everything for the indie label, the arrangements seemed to have more built-in failure factors," said George Bigley, general manager of California Record Distributors. "But with these new P&D deals, there are less illusions. Everybody knows just what to expect. There are no great expectations."

Jim Schwartz, president of Schwartz Brothers Inc., said this is especially true if the label is underfinanced, "in which case it has to go where it knows it will get its records pressed."

Harvey Korman, president of Piks Corp., agreed and pointed to the fact that most independent labels today have 30 days to pay the plant, "which they just can't meet if they don't have the capital. Then there are the pressers who have labels on COD, so financing becomes the major impetus to make such a deal."

Disadvantages Perceived

At the same time, however, the distributors perceived a number of inherent drawbacks in a P&D pact. On balance, noted David Seibert, president of Seibert's Distributing, "a major can't take care of an indie label the way an indie distributor can, especially now that he's so hungry. To begin with, the branches are obviously going to push their own product first and move the indie line as an afterthought."

Jim Crudginton, president of Hot Line Record Distributors, which also serves the

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CRT Issues Eleventh Hour Request For Financial Data

by Earl B. Abrams

WASHINGTON — The hearings before the Copyright Royalty Tribunal (CRT) that had been expected to finish last week took a new twist at the very last minute. The CRT issued a notice asking music publishers to furnish financial data that publishers had objected to providing earlier when requested by the Recording Industry Assn. of America (RIAA).

The CRT request came one hour after the close of the 37 days of hearings that began May 7.

Publishers are scheduled to meet this week to determine their response to the CRT's request. In opposing earlier demands for this type of information, the publishers contended that it was not relevant to the issues in the proceeding and that the information would be difficult to

secure since many publishers are elements of larger conglomerates.

The CRT's short, six-paragraph notice noted that financial data from publishers may be relevant and asked for aggregate data for the years 1977, 1978 and 1979 as follows:

- Domestic and foreign revenues from mechanical royalties, performance fees, print license revenues and revenues from administrative service to controlled publishers (those owned by songwriters).

- Expenses for mechanical, performance and print license payments; selling and promotion; and general and administrative.

- Printing and miscellaneous income and total profit before taxes.

The CRT asked that the sample be structured to reflect the distinct roles of traditional and controlled publishers.

No date was given for submission of the data, but the CRT must make a determination of mechanical rates before the end of the year. Under the law, the CRT is directed to consider changes in the compulsory license provisions for mechanical royalties. This fee is now 2.75 cents per song; songwriters and publishers are asking that this be changed to six percent of the suggested retail price of albums or tapes.

In the final two days of the formal hearings, RIAA witnesses were Irwin H. Steinberg, chairman of Polygram Records, whose labels include Casablanca, Phonogram/Mercury, Polydor and 50% of RSO Records, and Walter L. Dean, executive vice president of the Columbia Records Group.

Polygram Breakdown

Steinberg, whose company is owned jointly by Siemens and Philips, reiterated the position of other recording industry executives that the industry is in bad shape and could not weather any boost in mechanical rates. Among Steinberg's ob-

(continued on page 48)

NARM Conference To Focus On Many Specific Issues Affecting The Racks

LOS ANGELES — "The Rack Is Back" will be the theme of the 1980 Rack Jobbers Conference sponsored by the National Assn. of Recording Merchandisers (NARM), to be held Oct. 1-3, at the Sheraton Harbor Island Hotel in San Diego, Calif. Registration packs for the conference have already been mailed to all of NARM's rack jobber members and to record, tape and accessory manufacturers who supply such outlets.

Emphasizing the strengthened position



Pat Pipolo

Pipolo Named VP, Promotion, For MCA Record Label

LOS ANGELES — Pat Pipolo has been named vice president of promotion for MCA Records, effective immediately. Pipolo, who reports to label president Bob Siner, will direct a national staff of six and regional staff of 19.

Stated Siner, "I am glad to have Pat back with us. Some of our biggest hits were during the years Pat was head of our promotion department. With Pat we can only further the success we are currently enjoying."

"This is a homecoming for me," commented Pipolo. "I look forward to working with the artists which we established in the early '70s, and to breaking hits with the artists I have yet to meet. Naturally, I am pleased to be back working with former colleagues."

Prior to this appointment, Pipolo was head of International for United Artists. He was vice president in charge of promotion for MCA Records for seven years from 1967 to 1973.

Pipolo will be located in MCA Records' national headquarters at 70 Universal City Plaza, Universal City, CA.



Susie Allanson, Razy Bailey, Rosanne Cash, Con Hunley, Joe Sun, Ed Bruce, Don King, Alabama, Sonny Curtis, Lacy J. Dalton, Richard Leigh and John Anderson... what do all these people have in common? They are all successful results of the ongoing business of artist development in Nashville, which **Cash Box** spotlights beginning on page 33 of this issue.

The artist development department is a rather new entity in Nashville, first established by CBS Records in 1978. Though scarcely two years old, artist development in Nashville has gained a reputation that is second to none.

The definition of artist development is as varied as the labels that boast artist development departments. Though in some cases, there is a specific person in charge of artist development, at most Nashville labels, the function is comprised of a blending of many departments, including publicity, marketing and promotion.

While many believe that artist development is limited to new artists, the building and sustaining of an artist's career is, in reality, a never ending process. However the initial groundwork for breaking a new act can usually be traced back to the efforts of artist development.

And although the basic ingredient for success in the country music field is talent, it must be mixed with the powerful catalyst of the record company that supports the talent and knows exactly how to nurture an artist's career.

Though the man in the street might not be able to say what an artist development department is, the denouement of those who labor in developing careers is obvious. Just look at what has happened to Susie Allanson, Razy Bailey, Rosanne Cash, Con Hunley and many more.

AFM Will Remain On Strike Pending Residuals Review

by Michael Martinez

LOS ANGELES — The deadlock created recently when negotiations for a renewed film contract between the American Federation of Musicians (AFM) and the Assn. of Motion Picture and Television Producers (AMPTP) stalled may not be broken until the producers "are ready to consider some of the AFM's proposals" on musicians receiving residuals for film product, according AFM president Victor Fuentelba.

His comments came after 300,000 AFM members joined members of the Screen Actors Guild (SAG) and the American Federation of TV and Radio Artists (AFTRA) in a work shut-down. While some of the issues in the SAG-AFTRA negotiations and the AFM dealings are similar — i.e. supplemental markets like cable TV, videocassette and videodisc — the principal issue the AFM confronts is residuals for musicians who do work on motion pictures and TV films.

Though Fuentelba indicated that negotiations could go no further until the producers began to consider some residual formulas, spokespersons for the AMPTP stated that management would not back away from its refusal to grant other unions TV residuals now extended to SAG, AFTRA, The Writers Guild and the Directors Guild.

Billy Hunt, chairman of the Motion Pic-

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POLYDOR LANDS VAN ZANDT BAND — Polydor Records recently pacted the Johnny Van Zandt Band, which is headed by the brother of the late Ronnie Van Zandt, who fronted Lynyrd Skynyrd. The group's debut LP, "No More Dirty Deals," was produced by Al Kooper and is slated for release this month. Pictured standing at the signing in the New York offices of Polydor Records are (l-r): Jim Del Balzo, assistant national AOR promotion for Polydor Records; Danny Clausman, Robbie Gay and Eric Lundgren of the band; Fred Haayen, president of Polydor Records; Charlie Brusco, manager; Lacy Van Zandt, Johnny's father; Mike Kinnomen, road manager; and Steve Salmonsohn, vice president of finance for Polydor Records. Pictured seated are (l-r): Stu Fine, director of East Coast A&R for Polydor Records; Robbie Morris and Van Zandt of the band; and George Cappellini, manager.

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"OLD FASHION LOVE"

Commodores

M-1489F



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M-1489F



20

NEW FACES TO WATCH



Dave Davies

With the release of his debut solo album on RCA, Dave Davies has finally realized an ambition that had eluded him in all the years since he, his brother Ray and bassist Peter Quaife founded The Kinks in the early-'60s. "I've wanted to do a solo album on and off, really," he recalls. "We (The Kinks) tour a great deal, and, I suppose, every time we had some time off, I'd dig out another song. But nothing ever came of it. Then, about the middle of last year, I made up my mind to do it."

The result was worth the wait, as the LP, entitled "AFL1-3603," has met with an encouraging reaction among both critics and consumers. Currently bulleting at #82 after only four weeks, "AFL1-3603" has joined The Kinks' "One For The Road" live set (now at #15) on the **Cash Box** Top 200 Albums chart.

Far from planning to forsake The Kinks for a solo career, Davies feels that his experiences in putting "AFL1-3603" together can enrich the group. "When we start touring again (at the end of August), I'm hoping that we'll add what little things I might have learned while doing the solo album," says Davies. "I'm hoping to do two or three of my songs in the act — 'Doin' The Best For You,' 'Nothing More To Lose' and maybe another one. It's going to be exciting to perform some of the songs live."

The music on "AFL1-3603" represents a multitude of new experiences for Davies. On many of the cuts, he plays every instrument and carries the vocals as well. "It wasn't planned," he says of this method. "In the end, I did it because I wasn't getting the right kind of feeling in the songs. So I wanted another alternative."

The attitude of experimentation and alternatives also influenced the character or essence of the album. "One interesting thing I think I learned about it," Davies explains, "is that sometimes when you do things spontaneously and you're not distracted, different things happen to the music, different feelings. It's very strange."

"Technical polishing may sound more perfect, but sometimes the spontaneous approach preserves the essence better. And that's what I settled for in the end. I think I settled more for atmosphere than technical perfection."

Another jab at technical perfection can be seen in the cover of the album. With an over-sized bar code marking where his face should be and the actual computer numbers AFL1-3603 serving as the LP's title, the cover graphics are certainly unique.

"I thought it was funny," Davies adds. "I was just thinking that we're all becoming just like a number, without personality, and the idea of bar coding itself, it's a sort of stamp that can make you a marketable product. I thought it was fun taking something sterile and stark and trying to make it into a piece of art, even if it's only funny."

In retrospect, Davies is glad he finally pushed forward to complete his solo project. "Once I finished it, I thought it would be done and out of the way," he says. "Only then I realized there were a lot more things that were going to happen. It was quite terrifying. People were going to review it. So a whole new set of feelings opened up, and I wasn't quite ready for them. But it's good. It's exciting to do something new, especially to be able to do something new after being in the business for so long."



Shandi

Although Dreamland recording artist Shandi became the talk of the town on the Los Angeles club circuit as recently as a year ago, success has been a long time coming for the pretty rainbow-haired songstress. While she still has the teenaged, wide-eyed look of a Sunset Strip runaway, Shandi's musical career dates back to the Greenwich Village folk scene of the mid-'60s.

Despite her folkie background, Shandi, who gets the rainbow effect in her hair every three weeks via a complicated dye job, has put out a debut album for Nicky Chinn and Mike Chapman's new label that is decidedly new rock in sound. The LP, especially songs like "Walk The Streets" and "Tuff Baby," is concerned with the lustful daydreams of the post-pubescent and love lost and found in the West Hollywood night.

Like the runaways that predominate her songs, Shandi left her Florida home in the mid-'60s for the coffee bars and romantic street life of New York's Greenwich Village at age 14. Acoustic guitar in hand she was nurtured on the songs of Judy Collins, Leonard Cohen and Joan Baez and played at such Village hotspots as The Basement, The Four Winds and The Slipped Disc.

A veteran whose musical approach had changed with times, by the time she was signed to Elektra/Asylum in the mid-'70s, Shandi's still unfocused modern music style was paired with country producer Snuff Garrett, and in Shandi's words, the results were "disastrous." "I put together a 'normal' rock 'n' roll band to go out and promote that horrible album, but we ended up avoiding most of the material on that record and playing my other songs."

She resurfaced in the L.A. club scene in the late-'70s, as her flirtatious stage presence, saucy movements and volatile, new rock sound quickly earned her critical raves. A photograph of Shandi on a cheaply printed poster advertising one of her many local appearances aroused the interest of respected producer Mike Chapman, and a host of A&R men were soon hot on her trail. A fierce bidding war ensued and ended with yearling label Dreamland as the victor.

"When the record deals started to happen, it became a big conflict for me, because Mike said he would definitely not produce me for anybody else," said Shandi. "And even though I met a lot of other producers and was almost ready to ink with another company, Mike was always standing on the side line saying, 'Who loves ya' baby?' and 'I can really produce you.' And I knew he could. I knew he really understood me and wouldn't try and change me, and that was important to me."

Shandi went on to say that because Dreamland was a young label, it had to work as hard as she did to make it, and that it wouldn't give up working her record. "A big conglomerate company will drop you to work the rest of their stuff if your record isn't on the chart after 10 weeks," explained Shandi, "but a small label like mine gives you a lot more personal attention and a lot more honesty. It's like a family."

While writing a musical, a screenplay and producing other acts are in Shandi's future plans, she is for the most part trying to perfect herself as a musical artist at present. "I have some real strong ideas, and am constantly writing down sketches and story plots," said Shandi. "But I won't be going into those fields until I've become an accomplished musician."

RSO Sets Release Of 'Times Square' Film Soundtrack

LOS ANGELES — RSO Records has scheduled the release of the soundtrack to the Robert Stigwood motion picture *Times Square* for early Fall. The soundtrack, compiled by associate film producer Bill Oakes, features a broad range of contemporary rock artists from England and America, including Suzi Quatro, the Pretenders, Roxy Music, the Talking Heads, Gary Numan, Joe Jackson, Patti Smith, XTC, Garland Jeffreys, The Cure, Lou Reed, the Ramones, the Ruts, Desmond Child and Rouge, Marcy Levy and Robin Gibb, D.L. Bryon and David Johansen.

The first single from the soundtrack album will be "Rock Hard," written by Nicky Chinn and Mike Chapman and performed by Dreamland recording artist Suzi Quatro. It will be followed up by "Help Me!," written by Robin Gibb and Blue Weaver and performed by Marcy Levy and the Gibb.

Original material on the *Times Square* soundtrack LP will include Joe Jackson's "Pretty Boys," XTC's "Take This Town," Garland Jeffreys' "Innocent, Not Guilty" and "Damn Dog," performed by the motion picture's star Robin Johnson. Johnson also performs a duet with David Johansen, entitled "Flowers In The City," written by Johansen for the film, and "Your Daughter Is One," a duet with co-star Trini Alvarado.

Previously released material featured on the soundtrack will include Lou Reed's "Walk On The Wild Side," Patti Smith's "Pissing In The River," The Talking Head's "Life During Wartime," and the Ramones' "I Wanna Be Sedated." The Pretenders' "Talk Of The Town," a Top Five single in the U.K., will become available for the first time domestically on the soundtrack.

Additionally, "Grinding Halt," by The Cure, "The Night Was Not" by Desmond Child and Rouge, "Babylon's Burning Down," by the Ruts, "Down In The Park" by Gary Numan and a cover of the Supremes' "You Can't Hurry Love" by D.L. Bryon are included on the "Times Square" LP.

Single Rights

Single rights to many of the songs on the soundtrack are retained by the artists' own labels and a coordinated marketing plan will be implemented to maximize impact for the motion picture as well as the record, both nationally and internationally. The motion picture is slated for national release in early October.

Concert Promotion Firm Based In Mexico City

LOS ANGELES — Music Is Friendship (Musica Es Amistad), a new promotion firm based in Mexico City, has been formed with the purpose of promoting rock and pop concerts throughout Mexico. Armando Garcia de la Cadena and Roger Johnson will handle all activities in Mexico, and Steven Goldberg will be acting American liaison, based in Los Angeles.

Music Is Friendship is the first concert promotion firm in over five years to be given government approval to bring rock concerts into Mexico. The firm recently produced a concert in a Mexico City soccer stadium featuring Jim Dandy, formerly of Black Oak Arkansas, which drew a crowd of 60,000.

Intersong Music U.S.A. Pacts With Casablanca

NEW YORK — Intersong Music U.S.A. will represent Cafe Americana (ASCAP) and Rick's Music (BMI), the publishing companies of Casablanca Records, in the U.S. and Canada. The announcement was made jointly by Bruce Bird, president of Casablanca, and Don Oriolo, vice president and general manager of Intersong Music U.S.A.



Carole Childs, John Kalodner

Kalodner, Childs Take A&R Posts With Geffen Label

LOS ANGELES — The David Geffen record company recently named John David Kalodner and Carole Childs to A&R/artist relations positions with the company.

Kalodner, who at one time was a music critic at the Philadelphia *Inquirer* and the Philadelphia *Bulletin*, started in the record business with Atlantic Records six years ago as a staff photographer and publicist. He later became director of west coast A&R, a position he has held for three-and-a-half years, working with such artists as Foreigner, Firefall, AC/DC, Genesis, Roxy Music, Sniff 'N The Tears, the Henry Paul Band and Off Broadway.

Childs most recently served as A&R director for ARC Records where she worked with Earth, Wind and Fire, Deneice Williams, Valerie Carter and others. Prior to ARC, Childs served in an A&R capacity at Arista Records and was responsible for bringing Ray Parker, Jr. and Raydio to the label. She has also served as staff producer for Richard Perry.

Ed Rosenblatt, newly appointed president for the Geffen label, commenting on the appointments, said, "Our orientation towards discovering and nurturing talent is underscored by the sensitivity and track records of both John and Carole."

Sears Will Carry RCA SelectaVision

NEW YORK — Sears, Roebuck & Company, the Chicago-based mass merchandiser, recently announced that it was in the midst of negotiations with RCA to market that company's CED (Capacitance Electronic Disc) video disc player and compatible discs. Sears plans to market the RCA player and video discs by the last quarter of 1981.

RCA has already licensed the Zenith Radio Corp. as well as the Japanese manufacturers Sanyo and Toshiba to manufacture its disc players. According to a Sears spokesman, the current negotiations call for the players to be marketed under the Sears name.

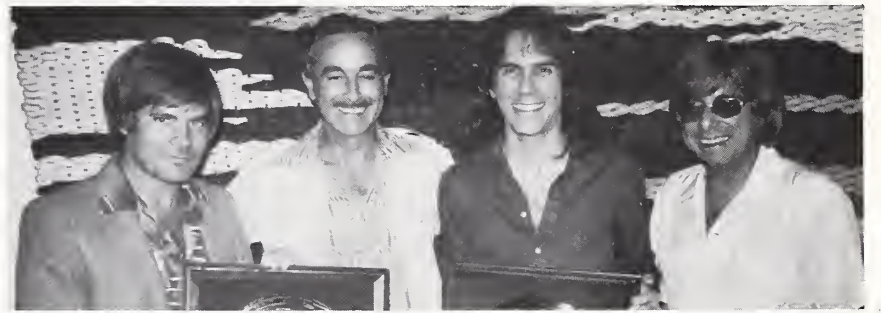
The spokesman noted that the negotiations with RCA were non-exclusive, leaving the way open for Sears to market competing laser-based video disc systems now available from Pioneer and Magnavox and discs compatible with those systems.

Commenting on the on-going negotiations with RCA, the Sears spokesman said that the talks, "do not preclude the possibility that we might not buy this product from others at other times, or that we might go into other types of systems. We're a consumer-oriented company, and if the consumer tells us they want something else, we're going to give it to them."

JAZZ

TOP 40 ALBUMS

		Weeks On 8/9 Chart		Weeks On 8/9 Chart	
1	GIVE ME THE NIGHT GEORGE BENSON (Owest/Warner Bros. HS 3453)	13	21	BODY LANGUAGE PATTI AUSTIN (CTI/CBS JZ 36503)	18
2	RHAPSODY AND BLUES THE CRUSADERS (MCA 5124)	1	22	CALLING NOEL POINTER (United Artists LT-1050)	29
3	THIS TIME AL JARREAU (Warner Bros. BSK 3434)	2	23	DETEENTE THE BRECKER BROTHERS (Arista AB 4274)	20
4	"H" BOB JAMES (Tappan Zee/Columbia JC 36422)	3	24	ROUTES RAMSEY LEWIS (Columbia JZ 36423)	—
5	ROCKS, PEBBLES AND SAND STANLEY CLARKE (Epic JE 36506)	4	25	NATURAL INGREDIENTS RICHARD TEE (Tappan Zee/Columbia JC 36380)	23
6	LOVE APPROACH TOM BROWNE (GRP/Arista 5008)	11	26	EMPIRE JAZZ VARIOUS ARTISTS (RSO RS-13085)	27
7	CATCHING THE SUN SPYRO GYRA (MCA 5108)	5	27	TAP STEP CHICK COREA (Warner Bros. BSK 3425)	24
8	A BRAZILIAN LOVE AFFAIR GEORGE DUKE (Epic FE 36483)	8	28	PRIME TIME ROY AYERS/WAYNE HENDERSON (Polydor PD-1-6276)	25
9	ONE BAD HABIT MICHAEL FRANKS (Warner Bros. BSK 3427)	7	29	UNLOCK THE FUNK LOCKSMITH (Arista AB 4274)	31
10	MONSTER HERBIE HANCOCK (Columbia JC 36415)	9	30	DREAM COME TRUE EARL KLUGH (United Artists LT 1026)	26
11	WIZARD ISLAND JEFF LORBER FUSION (Arista AL 9516)	6	31	HIROSHIMA (Arista AB 4252)	28
12	BEYOND HERB ALPERT (A&M SP 3717)	15	32	ANGEL OF THE NIGHT ANGELA BOFILL (GRP/Arista 5501)	32
13	HIDEAWAY DAVID SANBORN (Warner Bros. BSK 3379)	10	33	FUN AND GAMES CHUCK MANGIONE (A&M SP-3715)	33
14	SKYLARKIN' GROVER WASHINGTON, JR. (Motown M7-933R1)	14	34	EVERY GENERATION RONNIE LAWS (United Artists LT-1001)	30
15	MAGNIFICENT MADNESS JOHN KLEMMER (Elektra 6E-284)	22	35	LIVE IN NEW YORK STUFF (Warner Bros. BSK 3417)	34
16	SPLENDIDO HOTEL AL DI MEOLA (Columbia C2X 36270)	12	36	1980 GIL SCOTT-HERON AND BRIAN JACKSON (Arista AL 9514)	36
17	PARTY OF ONE TIM WEISBERG (MCA 5125)	17	37	ONE ON ONE BOB JAMES AND EARL KLUGH (Tappan Zee/Columbia FC 36241)	37
18	THERE AND BACK JEFF BECK (Epic FE 35684)	19	38	LOVE REBORN FLORA PURIM (Milestone/Fantasy M-9095)	—
19	INFLATION STANLEY TURRENTINE (Elektra 6E-269)	16	39	HORIZON McCOY TYNER (Milestone/Fantasy M-9094)	38
20	YOU'LL NEVER KNOW RODNEY FRANKLIN (Columbia NJC 36122)	21	40	CABLES' VISION GEORGE CABLES (Contemporary 14001)	39



JAPANESE GOLD AND SILVER FOR CARLTON — Warner Bros. recording artist Larry Carlton recently received a gold record for his self-titled LP and a silver for his "Live In Japan" in Japan. Pictured are (l-r): Larry Larson, Carlton's manager; Keith Bruce, co-managing director, Warner/Pioneer; Carlton; and Tom Ruffino, vice president/director, international, Warner Bros.

ON JAZZ

CONCORD ON THE RISE — The trend towards high quality jazz lines continues apace. Following the lead of ECM, there are several small independent labels prospering in the midst of an industry-wide downturn, including SteepleChase, Bee Hive, Artists House and Black Saint. **Earl Jefferson's** Concord label began six years ago with a single record by guitarists **Joe Pass** and **Herb Ellis**, and now has a deep catalog of 126 records that have won critical acclaim for untrendy mainstream jazz and impeccable aural quality. "Everyone pays attention to demographics, but no one pays attention to the consumer," Jefferson told **Cash Box**. "You can't keep crapping on them with inferior product. I've tried to play it as straight as I can so we don't embarrass our artists or rip off the consumer. Because buyers know they're going to get good pressings, excellent stereo separation and clarity, and consistent musical excellence, we have very low returns and our sales are up 40% for the first six months of 1980. In fact, in the first quarter we did as much business as the last six months of last year, which was a terrible time for the entire industry."



JAPAN TO CBS — CBS Records and Ai Music of Japan recently signed an agreement to market and distribute product. First release will be an LP by Japanese jazz star Sadao Watanabe. Pictured are (l-r): Bruce Lundvall, president, CBS Records division; Toshinari Koinuma, president, Ai Music; and John Dolan, vice president, CBS Records International.

Does Jefferson feel hindered by independent distribution? "No, I still believe in independent distribution, and there are companies like Fantasy and Chrysalis that are making a go of it that way. We had certain problems of payment, but we managed to sift out the poor ones, and we have strong international distribution that takes the sags out of domestic curbs. We shipped to aficionados as far away as Singapore and the Ivory Coast. Our biggest challenge is to maintain a good inventory, so we always have 100,000 albums on hand so our buyers don't have to wait. A lot of our albums have sold in the 15-20,000 range because we've built a broad base for our label. Things could be better, but the big companies can't make money with our types of numbers because they have too much overhead. The volume characteristics of rock music demonstrated that hype and certain sales methods could bring huge returns, and that altered the basic nature of the industry." With upcoming releases by **Dave Brubeck**, **Monty Alexander**, **Marshall Royal**, **Carmen MacRae**, **Scott Hamilton** and **Bud Shank**. Concord Jazz continues to advance the cause of swinging melodic music in the face of a commercial onslaught. Carry on.

COMINGS AND GOINGS — Drummer **Elvin Jones** is still one of the most infectiously happy experiences in jazz. His young Jazz Machine bands have toured the world, spreading goodwill and swing, and Elvin recently brought his latest edition to the Village Vanguard (Elvin's official home when he's in New York and still among the most intimate places to hear music). The Jazz Machine somehow walks the line between good old bar blues and the most committed forms of modal jazz. The rapport between Jones and tenorist **Andrew White** is particularly vigorous. . . . Those are the headlines, and now the rumors behind the news. Latest word from Columbia is that **Miles Davis** has been in the studios, will be returning in the second week of August, and that an album is expected for Fall release. . . . Singer **Alicia Sherman** shines every weekend at Gregory's on Second Avenue with a diaphanous selection of Tin Pan Alley material and pungent commentary by pianist **Rod O'Brien** and guitarist **Joe Puma**. . . . Terrific set of progressive electric guitar at Trax recently with **Adrien Bellew** and **GaGa** (ex-Zappa, ex-David Bowie), a master of harmonics on the Stratocaster, and **Robert Fripp's League of Gentlemen** — falling somewhere between **Sun Ra**, new wave and Indian raga forms.

VINYL JUNGLE — From the West Coast Pausa label come six more excellent releases. **The Singers Unlimited** are "Feeling Free" with the **Pat Williams Orchestra**; **Rob McConnell and the Boss Brass** are "Present Perfect"; the **George Shearing Trio** is "500 Miles High" with bassist **Neils Pedersen** (him again?); violinist **Stephane Grappelli** spends an "Afternoon In Paris" with **Eberhard Weber** and **Kenny Clare**; **Oscar Peterson** has a solo piano recital on "My Favorite Instrument"; and **George Duke** is featured at an earlier point in his career on "I Love The Blues" with **Airto**, **Ndugu**, **Flora Purim** and **Lee Ritenour**. . . . Violinist **Billy Bang** produces "Sweet Space" on Anima (231 E. 5th St., N.Y.C. 10003), with the help of **Frank Lowe**, **Luther Thomas**, **Butch Morris**, **Curtis Clark**, **Wilbur Morris** and **Steve McCall**. . . . Detroit tenorist **Wendell Harrison** "Dreams Of A Love Supreme" on Wenhä (81 Chandler, Detroit, Michigan 48202). . . . Arista checks in with an explosive new set from Southern keyboard band **Sea Level**, called "Ball Room". . . . Finally, some recent arrivals from the classy Concord label. There's "Tasty!" by **Ray Brown** and **Jimmy Rowles**; "Left Handed Complement" by pianist **Dave McKenna**; "Concord Super Band II" with **Scott Hamilton**, **Warren Vache**, **Cal Collins**, **Jake Hanna** and others; a solo set by guitarist **Cal Collins** called "By Myself"; and a wonderful keyboard set by **Marlan McPartland**, "At The Festival."

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JAZZ ALBUM PICKS

WITH A SONG IN MY HEART — Ike Quebec — Blue Note LT-1052 — Producer: Michael Cuscuna — List: 7.98

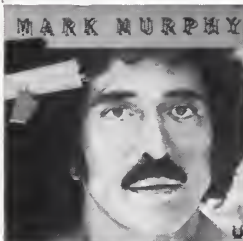
Here's some good old-fashioned greasy bar blues performed with a real jazz sensitivity. Quebec's tone is dark and robust, but with an almost alto-like bouyancy in the upper register. Quebec's style falls somewhere in between swing and R&B, and the archetypical organ of Earl Van Dyke adds to the after hours impact of this excellent 1962 recording.

SATISFACTION GUARANTEED — Mark Murphy — Muse MR 5215 — Producer: Mitch Farber — List: 7.98

Murphy is one of the finest male practitioners of the great lost art of jazz vocalizing, drawing inspiration from the witty, scating tradition of Eddie Jefferson. Some material (like "All The Things You Are" and "Waltz For Debby") falls into the mainstream bebop tradition, while other selections skate on the same ice as contemporary stylists like Michael Franks.

TASTY — Ray Brown/Jimmy Rowles — Concord Jazz CJ-122 — Producer: Carl Jefferson — List: 7.98

This is the last word in swinging, intimate jazz. Brown's rounded, burnished bass lines underscore Rowles' effortless lyricism in such a way that it often sounds like more than two musicians are playing. "Tasty" amply evidences that restraint can take on heroic proportions, especially on Ellington's "Come Sunday" and "I'm Going To Sit Right Down And Write Myself A Letter." Some real A/C potential here.



EXECUTIVES ON THE MOVE



Steffen



Gilbert



Hayes



Stearn

Changes At A&M — A&M Records has announced the appointment of David Steffen to vice-president of sales. He joined the company in 1972 as local promotion representative in Chicago then to regional sales manager there, moved to Los Angeles in 1977 to take over the position of regional sales manager west coast. He became national sales manager 18 months ago. Other changes announced include Billy Gilbert being named national accounts sales manager, based in Chicago. He moved to regional sales manager in Chicago 18 months ago from the position of Boston branch manager. Further changes show Larry Hayes moving from southwest regional sales manager based in Dallas to national sales manager based at A&M headquarters in Los Angeles. Nick Stern, A&M southwest regional promotion manager, will switch to the sales department replacing Hayes in the southwest regional sales manager's position. Stearn has been with the company for five years starting as local promotion representative in Detroit before moving to his recent position. Also named was Joni Dlugatch as administrative assistant, working out of the Los Angeles office.

Changes At Capitol — H. Lee Simpson and Ralph E. Cousino have undertaken a realignment of responsibilities at Capitol Records. Simpson, whose new title is vice president, manufacturing and distribution operations, will have the responsibility of all manufacturing production and distribution activities. Cousino will have all engineering and studio activities reported to him under his new title of vice president, engineering and studios. Nick Krassowski, manager of Capitol's manufacturing plant at Glenbrook, Connecticut, will now report to Simpson. Paul Wechsler, manager, plant development and engineering, and Csaba Hunyar, manager, chemical and record development, both of the Los Angeles plant, will report to Cousino.

Reflection Names Rogan — Reflection Records has announced the appointment of Tom Rogan as vice president of sales and promotion. Most recently he was national promotion director for CTI Records. Prior to CTI he spend seven years with Motown Records.

Morrison To Cherie — Cherie Records of Detroit has announced the appointment of Stuart Morrison as national director of promotion/artist repertoire. Before coming to Cherie, he was with Warner Brothers, as their midwest regional promotion manager in Cleveland and their local promotion manager in Hartford. He also worked for Arista Records in New York.

Blosser At Bearsville — Suzy Blosser has been named west coast artist relations director at Bearsville Records. She has been with Bearsville since late in 1979. She previously was artist relations director at ABC Records.

Gleicher to E/A — The Warner/Elektra/Atlantic Corp. has announced the appointment of Marvin Gleicher as Elektra/Asylum promotion representative. He comes from Phonogram where he handled promotion in the Chicago market. Prior to that he was involved with concert promotion.

Hughes Appointed At E/A — The Warner/Elektra/Atlantic Corp. has announced the appointment of John Hughes as Elektra/Asylum promotion representative. He most recently was with MCA for the past seven years as sales rep. Prior to that he worked in retail with Tape City in New Orleans.

Cavello Named At Atlantic — The Warner/Elektra/Atlantic Corp. has announced the appointment of Joey Cavello as Atlantic promotion representative. In 1978, he became director of the Boston Record Pool. Most recently, he was the regional promotion director for Warner/RFC covering the east coast.

WCI Promotes De Santis — WCI Home Video, a division of Warner Communications Inc. has announced the promotion of Carl De Santis to vice president of business affairs and programming. He was with RCA Records in the business affairs department from 1974-1977. Prior to joining WCI Home Video nine months ago, he was in the private practice of entertainment law.

RCA Names Yanovsky — The appointment of Steven E. Yanovsky as advertising director for RCA's "SelectaVision" VideoDiscs has been announced. He comes to RCA from 3M where he was communications manager of the consumer products group.

WEA Names Brown — 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 LA branch sales secretary. Prior to that, she sold advertising for the News Chronicle.

Woods Promoted At Halsey — Fred Woods has been promoted to director of production with the Jim Halsey Company, located in Tulsa, Okla. Woods will coordinate all worldwide production requirements for the Halsey artist roster. Woods was formerly a production staffer with the Halsey Company for three years. He produced the last two Tulsa International Music Festivals, as well as other special events.

Changes At Exit/In — The new owners of the Exit/In have named a three-man management team. Dan Schecter, a twelve-year veteran of the food and beverage industry, has been named general manager. Exit/In co-founder and former talent buyer Owsley Manier will service as the club's technical director and production supervisor, and David Harrell, formerly bar manager at Spat's, becomes assistant manager. Prior to his association with the Exit/In, Schecter was assistant club manager at the Hillwood Country Club. Manier is currently the Southeastern dealer for Cetec Vega wireless microphones and instrument systems and has been associated with the Exit/In since it opened in 1971. Harrell moved to Nashville three years ago from York, Pennsylvania and was a bell captain at the Opryland Hotel prior to his association with Spat's.

Changes At Filmways — The Filmways Audio Group has announced the appointments of Peter Butt as chief engineer and director of maintenance for the Wally Heider Recording Studios in Hollywood and Bill Isenberg as chief engineer of the Filmways Audio Services complex located in the San Fernando Valley.

Hirschman To Image — Celia Hirschman has joined the staff of Image Marketing and Media as operations manager for the L.A. based consultancy firm. Her prior experience includes management of the now-defunct Odyssey Records, in both Hawaii and California.

Graziano Named President At New Vintage Records

LOS ANGELES — Leo Graziano was named president of the Vintage Record Company, a new Chicago-based label. Graziano, who is currently the 1979-80 president of the Chicago Chapter of the National Academy of Recording Arts and Sciences (NARAS), will be responsible for overseeing all functions of the label from A&R to marketing.

According to Graziano, "Vintage will be a budget-line label dealing in new versions of nostalgic masters and artists. We think there have been hundreds of hits which the majority of today's record buying public has never been exposed to."

Graziano said that, in addition to packaging re-recorded hits of years past, the label will be releasing product from the original artists.

Our Gang Marketing, based in Cleveland, Ohio, will be the company's chief consultant, while another Cleveland firm, Mirus Records will be responsible for distribution.

Handshake, CBS Pact

(continued from page 7)

Masters, Revelation and Urban Heroes. Alexenburg noted that LPs from Stewart, Masters and the Urban Heroes will be released before the end of the year.

"I'm looking for hits," Alexenburg said, "not confined to any particular category of music. I'm looking for music with mass appeal that I can have fun with."

Although Ariola is a major investor in Handshake, Alexenburg pointed out that he will not have an "automatic" option on product that is not picked up by the German company's U.S. subsidiary, Ariola America.

Alexenburg attributed his "respect" for George Struth, president of Quality Records, as a major factor in his decision to assign Handshake's Canadian distribution rights to that company. "They've done very well with licensing product from outside the United States, and they have a need for this type of product," Alexenburg remarked.

Alexenburg specifically singled out Elliott Goldman, vice president of U.S. and Canadian operations for the Ariola International Group, and Walter Dean, executive vice president of CBS Records, for their "enormous effort in putting together the CBS deal with me. It was a new and thoughtful arrangement, and their intelligence, tact and perseverance was marvelous."

Alexenburg spent 13 years working for CBS Records, rising from local promotion to the post of president of Epic, Portrait & Associated Labels.

Grass Forms Publishing Firms, Inks Jimmy Boyd

LOS ANGELES — Clancy Grass of Grass Management-Production, has formed two new publishing affiliates for ASCAP and BMI, Albeth Music and Barak Music, respectively. The companies have been created so that Grass Management artists will receive a share of income from all copyrights. Both firms are currently seeking new material, which may be submitted via cassette and lyric sheet, to either Albeth Music or Barak Music, at 13546 Cheltenham Drive, Sherman Oaks, Calif. 91423. The telephone is (213) 788-1777.

In addition, Grass Management has announced the signing of Jimmy Boyd to the Vicki Light-Ron Mason Agency, The Light Company. Boyd, a former child star who appeared on the TV series, *Bachelor Father*, and performed the hit single, "I Saw Mommy Kissing Santa Claus," will be partner in a production company with Grass for developing TV and feature films, as well as recording.

MCA Revenues, Profits Up; Discs Stage Turnaround

LOS ANGELES — Sparked by a turnaround for its records and music publishing division, MCA Inc. reported new company highs for revenue and income for the second quarter and first half ended June 30. Revenues of \$304.5 million for the quarter and \$627.2 for the half were up 12% and three percent, respectively, over the same periods last year.

Net income for the quarter, excluding the effects of extraordinary income, reached \$29.6 million, up nearly one percent from last year's record level. Extraordinary income of \$12.3 million realized by the successful resolution of lawsuits related to tax credits, boosted overall second quarter earnings to \$41.9 million, or \$1.78 per share, up 42% from last year.

Net income for the first half, again excluding the effects of extraordinary income, totalled \$55.2 million, up three percent, from the same period last year. Extraordinary income of \$12.3 million made the total revenues for the half reach \$67.5 million, or \$2.87 per share.

The records and music publishing division staged a remarkable turnaround during the first six months of 1980, with a slight increase in revenue for the second quarter to \$40.1 million and a 15% jump for the half to \$81.4 million. Operating income for the quarter totalled \$2.2 million, a 289% increase over losses of nearly \$1.2 million over last year; while first half operating income rose 240% to \$2.5 million from losses of nearly \$1.8 million in 1979.

The filmed entertainment division experienced a 16% drop in operating income to \$36.9 million during the quarter, which contributed to a mere one percent growth for the half to \$77.5 million.

Polygram 'Looking At Plan' To Settle Capricorn Debts

NEW YORK — A spokesman for the Polygram Corp. said last week that it is still "studying" a plan submitted by Phil Walden, president of Capricorn Records, to settle the label's debts to Polygram Distribution, Inc. (PDI).

Walden's proposal, which was filed in the Federal Bankruptcy Court for the Middle District of Georgia on July 28, would turn over to PDI all of Capricorn's master recording tapes, musical copyrights, existing tapes and records, and other property. The terms of the plan allow for Capricorn to keep its recording studio in Macon, Ga., as well as the studio equipment and offices, fixtures and furniture there. In a \$5.4 million law suit brought by Polygram against Capricorn in a New York Federal Court last year, the distributor demanded the recording equipment and other assets.

According to Charles Cork Jr., one of Walden's attorneys, "Polygram's attorneys have agreed to the plan, in principle." However, the Polygram spokesman termed Cork's remark "an overstatement."

According to Cork, acceptance of Walden's plan by Polygram would "completely satisfy" Capricorn's debts to the distributor.

Although Polygram is Capricorn's major creditor, there are other "trade and artist creditors" with claims against the label, Cork said. To satisfy these claims, Capricorn intends to use the property it would retain under the proposal to Polygram as collateral to secure a note that would underwrite a \$500,000 payment fund. According to Cork, payments from this fund would be "payable in installments

(continued on page 14)

ELVIS ARON PRESLEY — RCA CPL8-3699 — Producer: John Deary — List: 69.95

Like a set of rare, antique cutlery, comes this silver-bound, eight-album set from the RCA vaults. The limited edition package should truly be treated as a family heirloom, as it features 65 unreleased performances. Such hallowed moments as an early years live show and monolog are captured on this collection, and never-before-seen photos adorn each separate disc. While this collection of King chestnuts will be found in the record bins, Elvis fans had better snap it up quick.

CRIMES OF PASSION — Pat Benatar — Chrysalis CHE 1275 — Producer: Keith Olsen — List: 8.98 — Bar Coded

The lovely Benatar was one of AOR radio's most pleasant surprises last year, as her streamlined hard rock sound was defined in the explosive "Heartbreaker." Her unique vocal style, which sounds alternately tough and tender, works best this time around on "Never Want To Leave You" and "Out-A-Touch." Grinding rockers like "Hit Me With Your Best Shot" and "Little Paradise" should be right at home on FM rock playlists. Benatar is one of the prettiest faces to appear in the rock arena in some time, and her straight-ahead, hell raising sound guarantees an extended stay.

THE YEAR 2000 — The O'Jays — TSOP FZ 36416 — Producers: Various — List: 7.98 — Bar Coded

The trio from Cleveland have all but defined the Philadelphia sound with songs such as "Love Train," "Backstabbers" and "Used To Be My Girl," and they continue on in fine Philly soul form with "The Year 2000." The title track is a dramatic social and emotional observance in the vein of "Backstabbers," but the majority of the album is devoted to a more subdued harmony-oriented sound.

BREAKING GLASS — Hazel O'Connor — A&M SP-4820 — Producer: Tony Visconti — List: 7.98 — Bar Coded

This is the soundtrack to the film that presents a dramatic account of punk life in London and stars Quadrophenia's Phil Daniels and an astonishing newcomer named Hazel O'Connor. Backed by an excellent rock band, O'Connor blazes through a variety of new wave styles on this beautifully produced album. O'Connor sounds and writes an awful lot like David Bowie gone femme fatale, and she is capable of deep emotion and a neurotic aloofness as well.

FRAMED — Asleep At The Wheel — MCA MCA-5131 — Producer: Ray Benson — List: 7.98

For those who haven't been turned on to the wonders of Asleep At The Wheel, "Framed" is the perfect primer for this campy Texas band. A cross between the Texas swing of Bob Wills and the herky jerky '30s sound of Dan Hicks and his Hot Licks, Asleep At The Wheel is more fun than a ride on the mechanical bull at full speed. While it's a natural for country lists adventurous AOR programmers should love this band as well. Top tracks are "Slow Dancin'" and "Don't Get Caught Out In The Rain."

CROSS TALK — Pretty Things — Warner Bros. BSK 3466 — Producers: Jon Astley and Phil Chapman — List: 7.98 — Bar Coded

The Pretty Things have reunited, and what's more, they've reunited intact with the addition of Dick Taylor on guitar, who was one of the original members along with Phil May in 1964. Appropriately enough, "Cross Talk" harkens back to the stripped-down drive and urgency of 1973's "Freeway Madness." The Pretty Things have trimmed the fat of their late seventies bombast away and come up with a leaner, rockier sound more in line with former days when the group came very, very close to beating the Stones at their own game.

BILLY JOE ROYAL — Mercury SRM 1-3837 — Producer: Robert Nix — List: 7.98

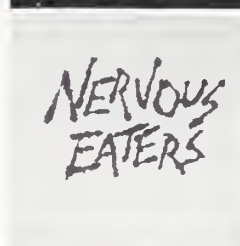
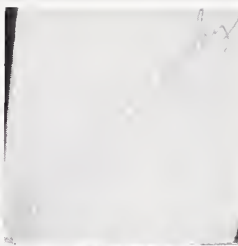
The man from "Down In The Boondocks" is back and breathing fire with such hot rock songs as "Fever Blind" and "Mr. Kool." However, Billy Joe evens out the album with a variety of Southern styled pop songs, including "Home And Homesick," "Let's Talk It Over" and "Slowly." Fine backing vocals by the Vicious Voices and a sympathetic studio band led by Robert Nix add lustre to this noteworthy effort.

HELMET BOY — Asylum 6E-280 — Producer: Jay Senter — List: 7.98

This self-titled debut effort offers a tasty smorgasbord of exuberant pop-rock, the likes of which haven't been heard since the Raspberries made guitar-based quartet rock with well crafted harmonies respectable (briefly) in 1972. Tracks looking good for AOR/Top 40 spinning are "Don't Tease Me," "Red Eyes," "Hurts Like Love" and a buttonpopping remake of the Chiffons' "Rebel (She's A)." An odd name for a group totally nonaggressive in its careful creative tapping of Beatle-nurtured pop roots.

CHERRY — Platypus — Casablanca NBLP 7221 — Producer: Art Stewart — List: 7.98

Platypus displays that it is a truly capable contemporary R&B band on its first effort on Casablanca. The band has a light and danceable style that comes through best on the spirited title cut, and the jam-oriented "Ice Cream Delight." Other party time cuts on "Cherry" include "Have A Good Time," "Smokin' On The One" and "N.Y. N.Y. (The World's My Home)."



GARDEN OF LOVE — Rick James — Gordy G8-995M1 — Producer: Rick James — List: 8.98

The man who busted out of L7 proves that there is more to his music than punk funk, as he delivers a beautifully subtle and subdued album with "Garden Of Love." The bouncy and joyous "Big Time" is the perfect Friday night party song for B/C formats, but the lush "Island Lady" ranks right up there with the best of Stevie Wonder. James has developed into an excellent producer, and makes good use of sound effects on this surprisingly diverse effort.

A MUSICAL AFFAIR — Ashford & Simpson — Warner Bros. HS 3458 — Producers: Ashford and Simpson — List: 8.98 — Bar Coded

Ashford & Simpson remain R&B's classiest duo because they don't clutter their urban soul sound with a lot of slick production moves and synthesized arrangements. Piano, percussion and horns remain the duo's main musical tools, and they still manage to put out one of the most exciting and contemporary works around.

SPECIAL THINGS — Pointer Sisters — Planet P-9 — Producer: Richard Perry — List: 7.98

The trio from San Francisco has eschewed its progressive rock hits of the '60s and '70s style for a much more soulful approach on "Special Things." The girls still have a strong harmony style, but they have opted for a more R&B cum A/C approach, as Jacksons-like songs like "Could I Be Dreaming" are offset by Bacharach & Sager songs like "Where Did The Time Ago" and "The Love Too Good To Last." Anita Pointer also shows off her songwriting ability as the light, infectious title track is an LP highlight. For pop and A/C formats.

CHANGING TIDES — Nigel Olsson — Bang JZ 36491 — Producers: James Stroud and Ed Seay — List: 7.98 — Bar Coded

Olsson scored big a few years back with "A Little Bit Of Soap," and Elton's former drummer has come up with a pleasant, Top 40-oriented effort this time around. His pleasantly poppy voice is somewhat reminiscent of Peter Frampton, and songs like "Saturday Night" and "Showdown" are perfect AM fare. Slower material like "Should We Carry On," "Only A Matter Of Time" and "That's How Long" should appeal to both pop and A/C formats.

BACK ON THE STREETS — Donnie Iris — Midwest MWL 1984 — Producer: Mark Avsec — List: 7.98

Big surprises come from little labels, and Donnie Iris' debut on Midwest has to be one of the year's biggest shockers. The album cover looks like the attack of the Elvis Costellos but Iris is no clone. It's true he does borrow from several styles, but his sound is such a classic example of modern energized pop, that one forgets the cops and just feels this refreshing and lovably quirky sound.

NERVOUS EATERS — Elektra 6E282 — Producer: Harry Maslin — List: 7.98

The Nervous Eaters really sink their teeth into some AOR-tinged pop on this debut release on Elektra. Leader Steve Cataldo molds the best elements of the '50s and '60s into the band's decidedly modern sound, making for strong and varied work. Such songs as "Get Stuffed" and "Out On A Date (She Said No)" have a new wave edge, but "By Yourself" and "Walkout" are as clean and commercial as FM radio gets. The album is a little unfocused, but fans of Planet label contemporaries The Cretones should enjoy Nervous Eaters.

STARPOINT — Casablanca/Chocolate City CCLP 2013 — Producer: Lionel Job — List: 7.98

Already a huge success on the east coast, Starpoint should gain a strong B/C following on a national level with its debut on Chocolate City. Fans of the slick R&B and silky male/female vocal style of Shalamar should flip for this sextet from New York City. The sound is danceable, clean and brimming with pop crossover potential. Best cuts are "Gonna Lift You Up," "Don't Leave Me" and the spirited "Sunny Day."

CHICAGO FIRE — Son Seals — Alligator 4720 — Producers: Bruce Iglauer and Son Seals — List: 7.98

Arkansas born and raised, Son Seals has rich blues roots traceable to his growing up around Sonny Boy Williamson and Albert King. And while there is a lot of B.B. King in his style, Seals is always throwing new hooks and twists into his big band, big blues sound. Songs such as "Buzzard Luck" and "Gentleman From The Windy City" are as contemporary as anything this side of the Albert Collins Band, but "I'm Not Tired" and "Crying Time Again" show that he still pledges his allegiance to the traditional.

REACH FOR THE SKY — The Allman Brothers Band — Arista AL9535 — Producers: The Allman Brothers, Lawler and Cobb — List: 7.98 — Bar Coded

The band that originally begat the whole Southern rock scene is back with an album that is wrapped as tight as the jam on "In Memory Of Elizabeth Reed." Dicky Betts' solos on "Mystery Woman" and "From The Madness Of The West" harken back to the days of "Live At The Fillmore East," and those folks who long for an old slide guitar boogie will jump for joy at the opening notes of "I Got A Right To Be Wrong." "Reach For The Sky" is an album that is filled with roots — gospel, blues and otherwise

Indie Distributors Pessimistic About Viability Of P&D Deals

(continued from page 7)

Nashville area as a one-stop, supported Seibert's comments. "If I've got an open to buy, or have a credit limit for \$75-100,000 worth of merchandise from a major vendor, don't you think he pushes his product first before anyone else's? And what happens when the pact dissolves? The returns problem gets unreal, since the major wants the indie to take the product back, and vice versa. We run into that situation all the time."

Another problem perceived was that of the lack of competitive prices for service. "Even when I'm harmed by a business decision, if I can understand it, I can agree with it," said Milt Salstone, president of MS Distributing. "But I don't see why an indie wouldn't want more than one presser to bid for his business so that he can get the cheapest and most efficient service. When you put your eggs in one basket, you stand the chance of waiting in line to get your product pressed when the business gets good again."

Adequate fill was also seen as a problem. According to Marian Leighton, president of Rounder Record Distributors, "the inventory of a distributed label simply does not get checked the way it should. For instance, Warner Bros. does well with Pat Metheny, but a lot of times the WEA people miss ECM catalog sales because they're too busy promoting their current releases. If a salesman can sell several box lots of a new release that's getting airplay and could break in that market, the distributed titles are going to get the short shift."

Another drawback to the P&D arrangement, according to Leighton, has been "the possibility that the artist on the distributed label will jump to the major, should the act break. Historically, indie labels have always existed as a proving ground for talent for majors to pick up on."

Allure Of A P&D

What is the allure of a P&D pact to a major vendor like CBS Records? Cal Roberts, senior vice president of operations and marketing for the company, noted that the arrangement "gives us incremental business at both the field sales and the manufacturing levels, without having to undergo major expansion. While we have a limited ability to make these kinds of deals, we'll probably conclude at least three more by the end of 1980." CBS, which has been approached to press and distribute

product for 50 labels since April, according to Roberts, is currently contracted to Handshake, Midsong, and WMOT to fulfill these services.

"We can surely live without P&D deals," he continued, "but the fact is that we're interested in making alliances with top-flight indie labels where we're not as exposed financially as we might be in a custom label situation. In a P&D, we're not sitting with an investment of several thousand dollars in front money that never comes back. Our only standard is that the company we pact with is sufficiently funded, so that it can properly record and promote its acts. Without that ability to sustain itself, the company might not be able to carry itself through a dry period in the event that its records don't sell."

Polygram Views Plan For Capricorn Debt

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over a number of years." Capricorn's future earnings are expected to supplement the debt-payment fund.

In order for Walden's proposal to be consummated, the Federal Bankruptcy Court must send an official synopsis of the plan to all parties concerned. If most of the parties approve the plan, the Court is likely to accept it, Cork said. Cork added that this process should take "a couple of months."

The Polygram spokesman said, "Obviously, we want to resolve the issue as quickly as possible."

The Walden proposal permits his artists to be released from their contracts. (The Allman Brothers Band, Sea Level, and Dixie Dregs are already under contract with Arista). According to Cork, acceptance of the plan would enable Walden to begin rebuilding his roster. "Consummation of this plan would pretty much assure the continued success of Capricorn," he said.

Also included in Capricorn's Chapter XI bankruptcy reorganization proceedings are its two affiliate publishing companies, Rear Exit Music Co. and No Exit Music Co. Rear Exit's assets were filed in the court as \$604,000 with debts of \$51,000. No Exit's assets were filed at \$1.8 million with debts of nearly \$1.2 million.

When the bankruptcy procedure began in November 1979, the label listed its assets at \$12.3 million. Cork confirmed that Capricorn's debts are currently \$9.1 million.

EXECUTIVE TURNSTILE — Expect Solar Records to make its move from RCA to Elektra. Reports have Solar president **Dick Griffey** pulling a key RCA black music executive in the process. . . **Phoebe Snow** has ankle Home Run Management. . . NARM is set to pick a major PR firm to push its "Give the Gift Of Music" campaign. . . **Bob Crewe** sold his Saturday Music, which has the copyrights to most of the Four Seasons Hits, to Screen Gems. . . Reports have sales of **The Rolling Stones** "Emotional Rescue" album nearing the 1.5 million mark. . . **Stuart Love**, brother of **Jerry** (the Spinners producer) resurfaces as VP of A&R for Carrere Records. . . Has Warner Bros.' label deal with **Irv Azoff** gone through? . . . expect **Bob Fead** to head up the American operations of Alfa Records, the Japanese label that brought you **The Yellow Magic Orchestra**. . . Rumors have **Burkhart-Abrams** developing a format that revives the "progressive" style. . . D.I.R. will launch a syndicated country show. . . **Buddy Allen** Management takes the plunge into rock with **Steeplechase**. **Nick Stevens** checked out the group's recent gig at Great Gildersleeves.



SON IN THE MORNING — The great Chicago blues guitarist Son Seals beams admiringly at surprise guest Johnny Winter during a ferocious jam at the New York club, The '80s.

spotted **Fred Haayen**, **Dick Kline**, **Harry Anger**, **Jerry Jaffe** and **Bill Cataldo** digging the **Atlanta Rhythm Section** from the Wollman Rink bleachers, shoulder to shoulder with the fans. . . **Rick Finch**, Harry "KC" Casey's production partner, takes on his first assignment outside the TK axis when he produces the next **Lelf Garrett** LP. . . Reports have Rolling Stone **Kelth Richards** set to star in "The Dutch Schultz Story" for producer **Kelth Williams**. . . **Doc Pomus** and **Mac "Dr. John" Rebenack** are co-writing **B.B. King's** next album. . . **The Shoes** are recording their next with producer **Richard Dachev**. It'll be called "Tongue Twister". . . Bee Gee **Maurice Gibb** recorded with a 40-piece orchestra at Criterion Studios recently. . . **Joseph Papp** is talking to **Peter Asher** about the possibility of recording the score of "The Pirates of Penzance". . . **Richard Lloyd** backed by the **Joe Bidewell Group** goes into the studio to record a four-song demo. . . We ran into **Blondie's Clem Burke** en route to his accountant. Burke is arranging a distribution deal for **The Colors**, the group he produces (and sometimes plays with). Burke's comments on the unsuccessful studio date between **Blondie** and **Giorgio Moroder**, "he couldn't get along with us." . . Is **Felix Cavallere** looking for a manager? . . . **Garland Jeffreys** is this close to pacting with Epic. CBS international has gotten Jeffreys a top 5 hit in numerous European countries with "Matador." . . Golden Ear Records, out of Chicago, has signed R&B veteran **Little Milton**. . . Reflection has signed **T. Roth & Another Pretty Face**. . . Mirage has signed Australian rockers, **Rose Tattoo**.

PRODUCT FLOW — Phonogram/Mercury joins the anthology sweepstakes on Aug. 18 with the release of "Thru' The Back Door," a package featuring six British and Irish new wave (?) bands: **Dalek I**, **The Blitz Brothers**, **The Tearjerkers**, **Mark Kjeldsen**, **The Donkeys**, and **Agony Column**. The LP package will also include a single of a pre-Who group **The High Numbers** featuring **Roger Daltrey** and **Pete Townshend**. . . Epic is set to release its second round of Nu-Disks. The release will include new material by **The Clash**, and vintage material by **The Yardbirds**, **Rick Nelson** and **Gary Glitter**. . . Red Star's **Marty Thau**, whose liner notes to his "2X5" anthology warrant a grammy nomination, is set to come with more releases via Jem. In addition to the previously mentioned **Walter Steding** album, Thau will rerelease a circa '78 album by **Sulcide**, supplementing the original LP with a previously unreleased live performance at Belgium. This was the gig, you may recall, featuring **Elvis Costello** as headliner that culminated in local police teargassing the riotous crowd. Thau will also release the soundtrack to the popular cult film, "Eraserhead," featuring sound effects by **Alan Splet**, who went on to win an oscar for similar work on "The Black Stallion." The album will be edited and produced by **Blondie's Chris Stein**. Thau will also come with a second anthology although he's still "in the process of casting it". . . Jem, via Visa, joins the heavy metal sweepstakes with "Back On The Hunt," featuring Canadian group, **The Hunt**, and will also come with an anthology called "The Sounds of Asbury Park" including **The Lord Gunner Group**, **Paul Whistler**, and **Sonny Kenn**. . . and our favorites, **Cog Nito and the Geeks**. We hear that E-Streeters and Jukes abound on the LP. . . Adephi is set to release a **Pearls Before Swine** twofer, consisting of the group's "One Nation Underground," and "Baklava" albums for ESP-Disk records. The label will also release — now, here's a switch — a standard version of a record previously released as direct-to-disc: "Doin' it My Way," by **Tracy Nelson**. . . EG Records will release **Screamlin' Jay Hawkins'** updated version of "I Put A Spell On You," featuring **Kelth Richards** on guitar. . . **Allen LeWinter** has ankle Don Kirshner Entertainment. He'll announce plans for a management firm soon.



MUSE JAM — A private party was held at Trax in celebration of the premier of the No Nukes movie. The party was highlighted by a 3:00 a.m. jam that lasted through the morning. Pictured jamming are (l-r): **Bonnie Raitt**, **Rick Derringer**, and **Jackson Browne**.

THE REVOLVING DOR — Heat will close for the month of August. The club will install a new PA, undergo extensive renovations, and prepare for a "war" with the Ritz. . . The Ritz, meanwhile continues to satisfy the appetite of the rock and roll gourmet. The recent Ray Charles gig drew the likes of **Donald Fagen** and **Walter Becker** of **Steely Dan**, **Rex Smith**, most of **Blondie** and **Richard Gere**. Director **Jerry Brandt** has booked **Southside Johnny** there in mid-August.



WMOT LABEL SIGNS PRESSING, DISTRIB PACT WITH CBS — WMOT Records recently signed an exclusive pressing and distribution agreement with CBS Records. The first product under the new arrangement will be the single "Cowboys To Girls" and LP "No Time Like Now" by the group **Philly Creme**. The label was founded in Philadelphia seven years ago. Pictured at CBS' New York offices are (l-r): **Eric Doctorow**, WMOT senior vice president and general manager; **David Chackler**, WMOT chairman; **Steve Bernstein**, WMOT executive vice president; **Cal Roberts**, CBS Records senior vice president of operations and marketing; and **Alan Rubens**, WMOT president.

NEW AND DEVELOPING ARTISTS

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

ROCKY BURNETTE (EMI-America 8050)
Baby Tonight (3:11) (TRO-Cheshire Music, Inc. — BMI) (R. Burnette, B. Berman)

The son of rock 'n' roll follows up his first Top 10 hit, "Tired Of Toein' The Line," with another pulsing pop/rockabilly romp, his high-pitched yelp accenting the final syllable of the hook. Electronic effects whip through the song, with the unusual addition of a jew's harp and harmonica keeping pace in the background. Top 40 will be on the look for this one.



JUDIE TZUKE (Rocket PIG-41299)
The Choices You've Made (3:30) (British Rocket Music Pub. Co. — ASCAP) (J. Tzuke, M. Paxman)

Tzuke, like her U.K. counterpart Joan Armatrading, proved herself to be most adept at fusing jazz and folk stylings in a refreshingly original manner on her last LP, "Stay With Me Till Dawn." On the first single from her new "Sports Car" LP Tzuke finds herself in more of a pop bag, with a jumpy R&B flavored rhythmic base. A great hook for Top 40.



TEENA MARIE (Gordy G 7189F)
I Need Your Lovin' (3:36) (Jobete Music Co., Inc. — ASCAP) (T. Marie)

Lady T waits for all she's worth over a prominent bass line, percussives, arching strings and horns on this funk fest from the forthcoming "Irons In The Fire" LP. Multi-tracked vocals create some positively hot harmonies on a track which is both elegant and passionate. Already added to WBLS, this should take off quickly on B/C formats.



RODNEY CROWELL (Warner Bros. WBS 49535)
Ain't No Money (3:30) (Coolwell Music/Granite Music Corp. — ASCAP) (R. Crowell)

Singer/songwriter Crowell, who has penned hits for the likes of the Dirt Band and Emmylou Harris, unwraps a soft, wistful tune from his "But What Will The Neighbors Think?" LP, and the follow-up to "Ashes By Now." Sweet, country-flavored guitar pickin' rides over the muted, steady drumming while Crowell's echoed vocals work their spell. Highly recommended.

THE KINGS (Elektra E-47006)
Switchin' To Glide (2:33) (Diamond-Zero Publishing — BMI) (D. Diamond, A. Zero)

In the hands of crack producer Bob Ezrin, Canada's Kings knock out a marching rocker with pumped up instrumental backing of synthesizer, Aryan Zero's nerve twisting guitar chording and David Diamond's forceful lead vocals. Colorful keyboards work, somewhat in the vein of The Cars, makes this most attractive to pop as well as AOR.



CHUCK FRANCOUR (EMI-America 8053)
Under The Boulevard Lights (3:43) (Chardax Music — BMI) (M. Piccirillo, G. Goetzman)

Gritty-voiced Chuck Francour digs into a hot slice of urban rock with the aplomb of a Bob Seger (who Francour bears an uncanny vocal similarity to) on the title track from his debut LP. Brawny drum rolls, bass and rolling guitar licks make way for some souped up breaks on this spellbinder. Look for heavy AOR action to take this over the pop lists.



STANLEY CLARKE (Epic 9-50924)
You/Me Together (3:30) (Clarkee Music — BMI) (S. Clarke)

Clarke's bass takes a back seat on this swirling ballad from the "Rock, Pebbles And Sand" LP, as he teams up with Marcy Levy (who has been featured as backing vocalist with Eric Clapton) for a few swelling, jazzy crescendos. Synthesized string effects provide a smoothly flowing backdrop for the romantic tradeoffs. Look for pop, A/C action to build.



QUIET STORM (Tamla T 54314F)
Heartbreak Graffiti (Part 1) (3:08) (Bertam Music Co. — ASCAP) (W. Robinson, M. Warner)

After one listen, it's easy to see that Smokey Robinson produced, co-wrote and co-arranged Quiet Storm's second single — the tune is an endearing pastiche of pop and R&B styles, with a dose of boogie woogie piano, raucous horn shots and a slick, up-tempo rhythm. Female lead vocals drive right along with the peppy pace. A sleeper for either pop or B/C formats.



SHARI ULRICH (A&M 2253)
Oh Daddy (3:39) (Sloth Music-PRO) (S. Ulrich)

Ulrich's piercing, plaintive vocal works nicely on this very sentimental piano ballad. Electric violin works itself into the song on cue from the lyrics, making for the perfect touch to this tear jerker. Definitely for A/C.

MILLIE JACKSON (Spring SP 3013)
This Is It (Part 1) (4:00) (Tauripin Tunes/Milk Money Music — ASCAP) (K. Loggins, M. McDonald)

A censored version of the lead-off track from the outspoken Millie Jackson's "For Men Only" LP, working an amusing, right-on rap over the lead to a loosely-based rhythm from the Kenny Loggins hit. Female backing vocalists underscore Jackson's feelings perfectly with a chorus of "This Is It." For B/C lists.

THE KORGIS (Asylum E-47018)
Everybody's Got To Learn Sometime (4:13) (WB Music Corp. — ASCAP) (J. Warren)

Synthesizer creates a harpsichord-like glissando for this very pretty cut from The Korgis' first LP for Elektra, entitled "Dumb Waiters." Like the best work of 10cc, this is well-crafted pop with no excuses for the schmaltz. Pop, A/C programmers, give this a try.

SAXON (Carerre CAR 7300)
Wheels Of Steel (4:24) (Carerre Music Ltd. — PRS) (Saxon)

Fans of such purveyors of heavy metal as AC/DC and Ted Nugent will undoubtedly go for the title track from European import Saxon's stateside debut LP. Simple, ear-pounding guitar chords will drive this car tune into your brain, with solo shards flying out. Rock hard for AOR, pop.

WAYLON JENNINGS (RCA PB-12067)
Theme From The Dukes Of Hazzard (Good Ol' Boys) (2:06) (Warner-Tamerlane Publishing Corp./Rich Way Music, Inc. — BMI) (W. Jennings)

Fans of both Waylon and the top-rated TV series will enjoy this country homage to "those good ol' boys" from the "Music Man" LP. Waylon's deep-throated vocals are punctuated by tasty pickin' and high spirited yelps. A sure seller.

JOHN HAITT (MCA MCA-41300)
I Spy (For The F.B.I.) (2:39) (Trio Music Company, Inc./Brian Bert Music — BMI) (R. Wylie, H. Kelly)

Slapping snare drum beat and swelling organ crack into this catchy, cut from Haitt's "Two Bit Monsters" LP. Bluesy pop/rock with humorous lyrics, this song is a pleasant intro to this talented compelling artist.

AL JARREAU (Warner Bros. WBS 49538)
Gimme What You Got (3:38) (Desperate Music/Aljarreau Music — BMI) (T. Canning, A. Jarreau)

Jarreau is back in more of the jazz/pop mold (as opposed to pop/Jazz) on his second single from the "This Time" LP, aided by Tom Canning's perfect keyboard punctuations. This is ripe for B/C, A/C and pop play.

MAXINE NIGHTINGALE (Windsong CB-12020)
Take Your Heart (3:22) (Irving Music Inc./Sweet Lady Music — BMI/Almo Music Corp. — ASCAP) (A. Willis, D. Lasley)

The lady who made "Right Back Where We Started From" and last year's "Lead Me On" such hits teams up with producer Denny Diante once again for the soft and subtle track by Alee Willis and David Lasley. The hook is easily as catchy as "Lead Me On," making this surefire hit material for pop, A/C.

SECRET AFFAIR (Sire SRE 49519)
My World (3:38) (Bryan Morrison Music Ltd.-U.K.) (Cairns)

The latest U.K. import from the current crop of London mod bands, critically acclaimed Secret Affair offer a rollicking combo of rock and pop on this remixed track from the "Glory Boys" LP. Sterling harmonies work well with the orchestrated rock backing and sax. A killer waiting to be discovered.

BRASS CONSTRUCTION (United Artists UA-X1371-Y)
I'm Not Gonna Stop (3:41) (Sumac Music Inc.-BMI) (F. Fuchs, A. Fields, E. Weathersby)

Brass Construction has turned out a finger poppin' ballad with a silky doo wop feel here, as piano, strings and french horns create glossy instrumental texture for the group's shimmering harmonies. B/C, A/C will delight in this.

SINGLES TO WATCH

HITS • OUT OF THE BOX

QUEEN (Elektra E-47031)
Another One Bites The Dust (3:32) (Queen Music Ltd./Beechwood Music Corp. — BMI) (R. Deacon)

THE BLUES BROTHERS (Atlantic 3758)
Jailhouse Rock (3:18) (Gladys Music — ASCAP) (J. Lieber, M. Stoller)

NEIL SEDAKA (Elektra E-47017)
Letting Go (4:23) (Kiddio Music Co. — BMI/Kirshner Songs/April Music — ASCAP) (N. Sedaka, P. Cody)

SUGARHILL GANG (Sugarhill SH-547)
Hot Summer Day (6:58) (Sugarhill Music Ltd. — BMI) (The Gang, D. Wimbish, B. Alexander, S. Robinson, D. Mitchell)

THE CHARLIE DANIELS BAND (Epic 9-50921)
The Legend Of Wooley Swamp (4:14) (Hat Band Music — BMI) (C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards, T. DiGregorio)

PRETENDERS (Sire SRE 49533)
Kid (3:01) (Al Gallico Music Corp. — BMI) (C. Hynde)

JOURNEY (Columbia AE7-1212)
Good Morning Girl/Stay Awhile (4:40) (Weed High Nightmare Music — BMI) (S. Perry, N. Schon, concept by Steve Sesterhenn)

CHICAGO (Columbia 1-11345)
Thunder And Lightning (3:27) (Little Sacha Songs/Street Sense Music-ASCAP) (R. Lamm, D. Seraphine)

AFM Members To Remain On Strike

(continued from page 8)
 ture & Broadcasting Industries Negotiating Committee, said that granting rerun residuals to the musicians would hamper the economic survival of the employers.

Hunt explained that it was already difficult to market some series because of the existing residual structure and that adding other unions demanding additional reuse fee requirements would only heighten the dilemma.

Hunt indicated that the only cogent proposal raised by the AFM was one calling for the elimination of the union's current supplemental market provisions, under which musicians receive additional monies when commercial television product is sold to such markets.

Fuentealba, who was in Los Angeles to head up the AFM negotiating team, said, "There is a long-standing, obvious and illogical inequity whereby musicians receive no reuse payment when TV films on which they have worked are rerun on television, while the producers make such payments to actors, directors and writers."

Punctuating the union's intentions to force reconsideration of the reuse proposals, Fuentealba further said, "Our members are determined to correct this inequity, and when the producers flatly refused to consider any formula at all in this area, we had absolutely no other choice than to strike."

AFM negotiations met with SAG-AFTRA negotiators to jointly plan strike strategy and to discuss their mutual concerns. While no further meetings between AFM and AMPTP have been scheduled, sources in the AFM said that all the striking unions are preparing for lengthy layoffs.

NARM Sets Rack Meet

(continued from page 8)
 conference. Other members of the retail chains will have their views on the recording industry expressed via an audio/visual presentation. Representatives from companies including Woolworth/Woolco, Montgomery Ward, Sears and Hills will be featured during the presentation.

Rack jobber representatives will focus their attention on the day-to-day operation of the business. Harold Okinow, president of Lieberman Enterprises and chairman of NARM's Rack Jobber Advisory Committee, will focus on how size and space limitations in racked accounts affect tape merchandising. Herbert Dorfman of Bee Gee Records and Tapes and also a member of the Advisory Committee, will aim his presentation at in-store display, promotions and merchandising. Additionally, a panel comprised of moderator Sydney Silverman of United Record and Tape Industries; Robert Hawley of Mid America Music; Richard Greenwald, Interstate Record Dist., John Kaplan, Handleman Co.; Eric Paulsen, Pickwick International; and Donald Weiss, Arrow Distributing, will discuss the topic "What Racks Do, Racks Do Best."

Other panel discussions include "How To Capitalize on Gift Giving Opportunities in the Racked Account," and an address by NARM counsel Charles Rutenberg on "The Responsibility and Liability: Counterfeiting and the Racked Account."

Commenting on how specific attention was needed to focus on rack jobber issues because the annual convention didn't allow for detailed discussion, Joseph Cohen, NARM executive vice president, said, "The rack jobbing segment of the industry clearly needs a forum directed to their highly specialized and unique areas of interest."

JUST ANOTHER BAND FROM L.A.? — Those folks who almost wrapped their Mercedes around a Sunset Strip telephone when they saw **The Doors** name on the marquee of the Whisky weren't having a Orange Sunshine-inspired flashback to the summer of '66 after all. The moniker was being revived for few hours because it was being filmed for a **Lawrence Smith-Richard Mann** produced Pay-TV special entitled *No One Here Gets Out Alive*: **Jim Morrison**, *The Man And The Book*. And while E/A headquarters and the famous Sunset club were deluged with phone calls for tickets to see the group that once was the Whisky's house band, it was all for the sake of a 60-minute celluloid adventure. The film, which also promotes the **Danny Sugarmen/Jerry Hopkins** book that is in its eighth printing, features rare Doors footage, as well as interviews with such Morrison confidants as producer **Paul Rothchild**, drummer **John Densmore**, guitarist **Robbie Krleger** and Doors co-founder/keyboardist **Ray Manzarek**. Meanwhile *No One Gets Out Alive* is currently at the top of the New York Times Best Seller list, surpassing the precedent set by **Dave Marsh's** biography of **Bruce Springsteen**, which went to #9. The book, which is also #1 on the Publishers Weekly list, has triggered a new resurgence in Doors catalog sales. Quick to note this renewed interest, Elektra will be releasing the definitive greatest hits package by L.A.'s quintessential rock band. Bearing the tentative title of "Famous Radio Songs," the double LP's worth of material will feature state of the art fidelity.

SAN JUAN SERENADE — Despite its location, nestled among the San Juan Mountains of western Colorado, the fourth annual Telluride Jazz Festival drew more than 11,000 people and is proving to be one of the most promising young jazz events in the country. Truly a Rocky Mountain High, located at the 8,000 foot elevation mark, the festival was highlighted by Sunday's set by **Herbie Hancock** and an all-star jazz/blues jam that featured pianist **Gil Goldstein**, vocalist **Roger "Jellyroll" Troy**, guitarist **Steve Freund**,



A MAN AND HIS HORN — Paul Horn was one of the featured performers at the Telluride Jazz Festival in Western Colorado's San Juan Mountains July 25-27. More than 11,000 people attended the three-day event.

drummer **Paul DeMark** and harmonica player **Harry Duncan**. However, part two of the jam turned hot jazz as the Telluride Jazz All-Stars (**George Cables**, piano; **John Heard**, bass, and **Idris Muhammad**, drums) were joined by alto saxophonist **Jackie McLean**, trumpeter **Woody Shaw** and reedman extraordinaire **Paul Horn**. The festival, which had a festive Mardi Gras theme, began July 25 with a parade featuring floats and New Orleans Mardi Gras mainstays **The Golden Eagles**. While the out-door mountain setting was hopping during the day, each night was capped by a freestyle session at Telluride's Ice House Club. Late night jams featured such illustrious jazz and blues personnel as **Tony Williams**, **Paul Butterfield**, **Heard** and **Cables**.

WAXING ECSTATIC — The **Eagles** double live album has been set for an October release . . . **Joni Mitchell's** new live two-record set, "Shadow And Light," will be out Sept. 12. The album is culled from last year's "Mingus" tour and features the jazz improvisations of **Jaco Pastorius**, **Don Alias**, **Pat Metheny**, **Lyle Mays** and **Michael Brecker**, as well as such solo treats as her anthem to the 1960s, "Woodstock" . . . Many will be surprised by the change in direction, but **Van Morrison's** new "Common One" LP (due Aug. 27), which, like Mitchell's LP, was co-produced by Henry Lewy, will have a decided jazz tone. The reason behind the new approach is the album's musical coordinator, reedman **Pee Wee Ellis** . . . The recent resurgence of heavy metal has prompted Warner Bros. to go into its vaults and pull out the best tracks by head-knocking pioneer **Deep Purple** for a Sept. 1 release entitled "Deepest Purple" . . . In a switch in musical styles that is comparable to one disco diva **Grace Jones** made on her recent wavish "Warm Leatherette" disc, **Tiger Beat** fave **Shaun Cassidy** has gone glitter rock on his upcoming "WASP" LP. Shaun does glossy covers of **Bowie's** "Rebel Rebel," The Who's "So Sad About Us" and **David Byrne's** "The Book I Read," under the production wand of wizard **Todd Rundgren** . . . **Tom Waits'** pop music's greatest proponent of derelict chic, will the release of his "On Heartattack And Vine" in September . . . Space age beach party band **The B-52's** are releasing "Private Idaho" as the first single from its "Wild Planet" LP. Word has it that the song will do for potatoes what "Rock Lobster" did for shellfish . . . Boston's **Cars** have decided on "Panorama" as the title of its upcoming album. The disc, which is due the third week in August, will feature such songs as "Touch And Go" and "Don't Tell Me No."

ON THE BEAT — Tex Mex new waver **Joe "King" Carrasco** has completed his debut album for Stiff Records, and the **Billy Altman**-produced platter will be out in September . . . It seems that **Janis Ian** was right when she said, "her manager, her lawyer and her record company all screwed her at once" in reference to **Phoebe Snow**. Just as the lawsuit against the remark was thrown out of a New York State Supreme Court, Snow filed for bankruptcy. Snow is being sued for \$33,000 in unpaid legal fees and claims no assets . . . Another rocker who has declared bankruptcy is **Gary Glitter**. Glitter was a sensation in Britain in the mid-'70s, but he never made it in the States. And now he is making a comeback after filing Chapter 11. The flashy performer, whose real name is **Paul Raven**, is currently recording a new single in London . . . **Elton John** will be reunited with former bassist **Dee Murray** and drummer **Nigel Olsson** for his upcoming 50-date Fall tour . . . The rock shows held at London's legendary Rainbow Theatre, sponsored by Levi Strauss, have spawned the release of the "Levi Rock Box." The five-LP set features 80 all-time greats spanning a 20 year period. Tracks by bands as diverse as **The Sex Pistols**, **Fleetwood Mac**, **Cream**, **The Boomtown Rats**, **The Beach Boys** and **The Kinks** are included in the package . . . The intrepid **Grateful Dead** will surpass **Bob Dylan's** record setting two-week engagement at the Fox-Warfield Theatre in San Francisco by playing a three-week series at the **Bill Graham**-owned venue in September . . . Director **Milos Forman** is looking to cast **Grace Slick** as labor activist **Emma Goldman** in the film adaptation of **E.L. Doctorow's** masterpiece of historical fiction, *Ragtime* . . . **Bonnie Raitt**, **The Chambers Brothers** and **Country Joe And The Fish** headlined the Alliance For Survival's "Rally In The Valley" at Woodley Park in Encino on Aug. 9 (Nagasaki Day) . . . Although the media had picked it as a stiff from the word go, *Urban Cowboy* has grossed a whopping \$30 million in its first 45 days.

marc cetner

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TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 DIANA DIANA ROSS (Motown M8-936)	1 10	37 CAMERON (Salsoul/RCA SA-8535)	45 5
2 ONE IN A MILLION LARRY GRAHAM (Warner Bros. BSK 3447)	3 9	38 SPECIAL THINGS PLEASURE (Fantasy F-9600)	40 6
3 HEROES COMMODORES (Motown M8-939M1)	2 8	39 THE INVISIBLE MAN'S BAND (Mango MLPS 9537)	32 14
4 S.O.S. THE S.O.S. BAND (Tabu/CBS NJZ 36332)	4 8	40 OFF THE WALL MICHAEL JACKSON (Epic FE 35745)	35 51
5 CAMEOSIS CAMEO (Casablanca CCLP 2011)	5 15	41 TWICE AS SWEET A TASTE OF HONEY (Capitol ST-12089)	48 3
6 REAL PEOPLE CHIC (Atlantic SD 16016)	12 4	42 LOVE APPROACH TOM BROWNE (GRP/Arista 5008)	51 3
7 NAUGHTY CHAKA KHAN (Warner Bros. BSK 3385)	6 9	43 PARADISE PEABO BRYSON (Capitol SOO-12063)	39 16
8 LET'S GET SERIOUS JERMAINE JACKSON (Motown M7-928R1)	7 20	44 FOR MEN ONLY MILLIE JACKSON (Spring/Polydor SP-1-6727)	31 9
9 GIVE ME THE NIGHT GEORGE BENSON (Owest/Warner Bros. HS 3453)	23 2	45 GARDEN OF LOVE RICK JAMES (Motown G8-995M1)	56 2
10 ABOUT LOVE GLADYS KNIGHT & THE PIPS (Columbia JC 36387)	8 12	46 ROCKS, PEBBLES AND SAND STANLEY CLARKE (Epic JE 36506)	46 8
11 RHAPSODY AND BLUES THE CRUSADERS (MCA-5124)	13 7	47 WAITING ON YOU BRICK (Bang/CBS JZ 36262)	47 6
12 THIS TIME AL JARREAU (Warner Bros. BSK 3434)	11 9	48 LIGHT UP THE NIGHT THE BROTHERS JOHNSON (A&M SP-3716)	33 24
13 AFTER MIDNIGHT MANHATTANS (Columbia JC 36411)	10 18	49 SPIRIT OF LOVE CON FUNK SHUN (Mercury SRM 1-3806)	41 19
14 THE GLOW OF LOVE CHANGE (RFC/Warner Bros. 3438)	9 17	50 BLOWFLY'S PARTY X-RATED BLOWFLY (Weird World/T.K. 2034)	50 7
15 '80 GENE CHANDLER (20th Century-Fox/RCA T-605)	14 11	51 I TOUCHED A DREAM THE DELLS (20th Century-Fox/RCA T-618)	59 2
16 BARRY WHITE'S SHEET MUSIC BARRY WHITE (Unlimited Gold/CBS FZ 36208)	17 6	52 MONSTER HERBIE HANCOCK (Columbia JC 36415)	52 18
17 LET ME BE YOUR ANGEL STACY LATTISAW (Cotillon/Atlantic SD 5219)	18 12	53 MOUTH TO MOUTH LIPPS INC. (Casablanca NBLP 7197)	43 20
18 JOY AND PAIN MAZE featuring FRANKIE BEVERLY (Capitol ST-12087)	27 3	54 RELEASED PATTI LABELLE (Epic JE 36381)	49 19
19 SWEET SENSATION STEPHANIE MILLS (20th Century-Fox/RCA T-603)	16 16	55 GQ TWO GO (Arista AL 9511)	44 21
20 TP TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36745)	— 1	56 THE BLUE ALBUM HAROLD MELVIN AND THE BLUE NOTES (Source/MCA SOR-3197)	42 22
21 GO ALL THE WAY THE ISLEY BROTHERS (T-Neck/CBS FZ 36305)	19 18	57 NOW WE MAY BEGIN RANDY CRAWFORD (Warner Bros. BSK 3421)	54 12
22 ADVENTURES IN THE LAND OF MUSIC DYNASTY (Solar/RCA BXL-3576)	28 5	58 1980 B.T. EXPRESS (Columbia JC 36333)	55 15
23 ONE WAY featuring AL HUDSON (MCA-5127)	24 8	59 THE WHISPERS (Solar/RCA BXL 1-3521)	58 34
24 HOT BOX FATBACK (Spring/Polydor SP-1-6726)	21 20	60 SHINE AVERAGE WHITE BAND (Arista AL 9523)	53 11
25 DON'T LOOK BACK NATALIE COLE (Capitol ST-12079)	22 10	61 AND ONCE AGAIN ISAAC HAYES (Polydor PD-1-6269)	57 14
26 LOVE TRIPPIN' SPINNERS (Atlantic SD 19270)	15 9	62 ROUTES RAMSEY LEWIS (Columbia JC 36423)	— 1
27 TWO PLACES AT THE SAME TIME RAY PARKER JR. & RAYDIO (Arista AL 9515)	20 19	63 BODY LANGUAGE PATTI AUSTIN (CTI/CBS JZ 36503)	63 7
28 LOVE JONES JOHNNY GUITAR WATSON (DJM/Phonogram-31)	29 10	64 WINNERS VARIOUS ARTISTS (I&M Teleproducts/RCA 1-017)	67 2
29 LADY T TEENA MARIE (Gordy/Motown G7-992R1)	26 23	65 A BRAZILIAN LOVE AFFAIR GEORGE DUKE (Epic FE 36483)	62 11
30 NO NIGHT SO LONG DIONNE WARWICK (Arista AL 9526)	— 1	66 SPLASHDOWN BREAKWATER (Arista AB 4264)	60 13
31 ROBERTA FLACK featuring DONNY HATHAWAY (Atlantic SD 16013)	25 21	67 WARM THOUGHTS SMOKEY ROBINSON (Motown T8-367M1)	64 23
32 YOU AND ME ROCKIE ROBBINS (A&M SP-4805)	34 11	68 SKYWAY SKYY (Salsoul/RCA SA 8532)	68 23
33 POWER TEMPTATIONS (Gordy/Motown G8-994M1)	30 15	69 NATURALLY LEON HAYWOOD (20th Century-Fox/RCA T-613)	65 14
34 BEYOND HERB ALPERT (A&M SP 3717)	37 4	70 JERRY KNIGHT (A&M SP-4788)	70 15
35 SOMETHING TO BELIEVE IN CURTIS MAYFIELD (Curtom/RSO RS-1-3077)	36 5	71 THE RIGHT COMBINATION LINDA CLIFFORD/CURTIS MAYFIELD (RSO RS-1-3084)	69 7
36 BOUNCE, ROCK, SKATE, ROLL VAUGHAN BASON & CREW (Brunswick ML 754221)	38 10	72 SKYLARKIN' GROVER WASHINGTON, JR. (Motown M7-933R1)	72 24
		73 CONCERNED PARTY #1 CAPTAIN SKY (TEC 1202)	— 1
		74 "C" JIMMY CASTOR (Long Distance LDR 1201)	74 3
		75 CANDI STATON (Warner Bros. BSK 3428)	61 4



SIDE EFFECT SINGLE — Copies of "Georgie Porgie," the new single from Elektra/Asylum group Side Effect's LP "After The Rain," were personally delivered to the staff at WIGO-AM/Atlanta by group members Miki Howard and Augie Johnson. Pictured at the station are (l-r): Primus Robinson, national promotion director, special markets, E/A; Howard; J.C. Floyd, WIGO program director; Forest Hamilton, Side Effect's manager; Bill Michael and Charmine Wilson, WIGO air personalities; Slack Johnson, regional promotion director, special markets, E/A; and Johnson.

THE RHYTHM SECTION

PROMOTING AFFIRMATIVE ACTION — The United Black Concert Promoters (UBCP), an outgrowth of interests in the Black Music Assn. (BMA), may soon receive a major boost from the Anheuser-Busch company, which has agreed to meet with **Rev. Jesse Jackson** and other members of Operation PUSH to discuss the company using black promoters to organize its special entertainment events. During late July, Jackson, along with **Dick Griffee**, president of Solar Records and a UBCP member; Philadelphia Int'l. recording artist **Lou Rawls**; **Victor Julien**, assistant to Anheuser-Busch president **Dennis Long**; and **W.G. Garrlson**, president of W.G. Enterprises and a UBCP member, met to discuss the role black promoters could play in advancing the music industry. But Anheuser-Busch's interest was also aimed at bolstering the company's affirmative action and affirmative purchasing programs. While no specific dates have been set for further meetings on the subject, talks are expected to resume during August with a particular emphasis on the role the UBCP will play toward providing Anheuser-Busch with an effective entertainment promotion link. In a prepared statement, Jackson indicated that he would campaign to make various industries aware of the black community's buying power, and industry's responsibility to reciprocate through returning revenue from the black community back to ancillary businesses operated by black businessmen. "The \$125 billion we (black people) spend not only represents the margin of profit for consumer industries, but it also means that we are the ninth wealthiest market in the world." Jackson further indicated that because black artists contribute so much to the overall economic picture in the music industry, artists, record labels, agencies and managers would be urged to support black enterprises. The UBCP has been striving to gain more substantial solvency for its membership, which reportedly totals about 90% of all black promoters in the country. The organization was spawned last year following the BMA convention, at which the UBCP spoke out against black artists and the managers who did not support black promoters.

HORATIO ALGER IN BLACK — Rags-to-riches stories are rare in this age of mega-buck financing and total corporate domination. So it is also rare to see small, meagerly financed businesses, independent of any corporate umbrella, survive. The Small Independent Record Manufacturers' Assn. (SIRMA), recently formed in New York City, was created to address specific problems that hamper viable development of such businesses. Addressing the theme of "Survival of the Black Independent Record Manufacturer," about 40 small label presidents, promotion people, artists and other interested parties gathered during a seminar to tackle the problems of the small independent record company and to come to terms on how, as a group, such businesses could strive for financial stability. **Jimmy Dockett**, president of Star Vision International (SVI) Records, was appointed interim chairman of the group and has been largely responsible for organizing efforts to create SIRMA. He told **Cash Box** that some of the issues those who attended addressed were cross referencing information on indie distributors, seeking better quality pressings, gaining more viable financing mechanisms and developing a collective catalog. Some of the record labels involved include Authentic, VAP, Will Kerr, Red Raven, Silver Dollar, Cheryl, Rota, Creative Funk, Panache and Empire.

HOT CROSSOVER VINYL — Philadelphia International recording artist **Teddy Pendergrass'** latest LP, "TP," has jumped onto the **Cash Box** Top 200 Album chart at #27 bullet, which led all pop album debuts this week. "Let Me Be Your Angel," by Cotillon/Atlantic recording artist **Stacy Lattisaw** (#90 bullet) and "Rebels Are We" by Atlantic recording artists **Chic** (#96 bullet) were the top pop breakthroughs on the **Cash Box** Top 100 Singles chart. But perhaps the most amazing crossover story of this week is the heavy black radio airplay **Queen's** funky rendition of "Another One Bites The Dust" has received from around the country, which has led the Elektra group to the verge of appearing on the **Cash Box** Black Contemporary Top 100 Singles chart. The single debuted high on the **Cash Box** Top 100 Singles chart at #66 bullet.

SHORT CUTS — Several new releases are in various stages of release. Epic recording artist **Stanley Clarke** has released the single "You/Me Together" from his "Rocks, Pebbles and Sand" LP, which follows the first offering from the LP, "We Supply" . . . **Cleveland Eaton**, long-time bassist for the **Count Basie Orchestra**, on Sept. 1 will release his fourth LP for Ovation Records, "Strollin' With The Count" . . . MVP/Polydor recording artists **Peaches and Herb** released their latest LP offering, "Worth The Wait," on Aug. 18 . . . Warner Bros. funkier **Bootsy Collins** will release next year an LP titled "The Soundtrack From Ultra Wave," which may or may not be from an upcoming film, depending on how Bootsy feels . . . Bearsville recording artist **Norma Jean Wright** and A&M artist **Brenda Russell** are currently in the studio with producer **Andre Fischer** working on new projects . . . Arista recording group **GQ** is set to perform at the Bronx Lebanon Hospital Benefit on Aug. 28, with proceeds going towards free immunization shots for under-privileged children. immunization shots for under-privileged children.

michael martinez

CASH BOX TOP 100

August 16, 1980

	Weeks On Chart	8/9	Chart
1 ONE IN A MILLION YOU	1	16	LARRY GRAHAM (Warner Bros. WBS 49221)
2 UPSIDE DOWN	3	6	DIANA ROSS (Motown M 1494F)
3 GIVE ME THE NIGHT	4	8	GEORGE BENSON (Owest/Warner Bros. WBS 49505)
4 THE BREAKS	2	11	KURTIS BLOW (Mercury 566)
5 TAKE YOUR TIME (DO IT RIGHT)	5	18	THE S.O.S. BAND (Tabu/CBS ZS9 5522)
6 BACKSTROKIN'	7	8	FATBACK (Spring/Polydor SP 3012)
7 OLD FASHION LOVE	9	8	COMMODORES (Motown M1489F)
8 CUPID/I'VE LOVED YOU FOR A LONG TIME	6	13	SPINNERS (Atlantic 3664)
9 REBELS ARE WE	11	7	CHIC (Atlantic 3665)
10 CAN'T WE TRY	13	7	TEDDY PENDERGRASS (Phila. International/CBS ZS9 3107)
11 DYNAMITE!	8	14	STACY LATTISAW (Cotillion/Atlantic 45015)
12 LANDLORD	10	18	GLADYS KNIGHT & THE PIPS (Columbia 1-11239)
13 YOU AND ME	12	17	ROCKIE ROBBINS (A&M 2231)
14 JO JO	15	9	BOZ SCAGGS (Columbia 1-11281)
15 I'VE JUST BEGUN TO LOVE YOU	18	7	DYNASTY (Solar/RCA YB-12021)
16 LOVE DON'T MAKE IT RIGHT	21	6	ASHFORD & SIMPSON (Warner Bros. WBS 49269)
17 FOR THOSE WHO LIKE TO GROOVE	17	8	RAY PARKER, JR. & RAYDIO (Arista AS0522)
18 GIRL, DON'T LET IT GET YOU DOWN	23	4	THE O'JAYS (TSOP/CBS ZS9 4790)
19 LET'S GET SERIOUS	16	22	JERMAINE JACKSON (Motown M 1469F)
20 A LOVER'S HOLIDAY	14	19	CHANGE (RFC/Warner Bros. RCS 49208)
21 WE'RE GOIN' OUT TONIGHT	19	16	CAMEO (Chocolate City/Casablanca CC 3206)
22 HERE WE GO AGAIN (PART 1)	20	10	THE ISLEY BROTHERS (T-Neck/CBS ZS9 2291)
23 (BABY) I CAN'T GET OVER LOSING YOU	24	11	TTF (Curton/RSO RS 1035)
24 RESCUE ME	28	8	A TASTE OF HONEY (Capitol 4888)
25 SOMEONE THAT I USED TO LOVE	25	12	NATALIE COLE (Capitol P-4869)
26 I JUST WANNA DANCE WITH YOU	33	7	STARPOINT (Chocolate City/Casablanca CC 3208)
27 SHINING STAR	22	23	MANHATTANS (Columbia 1-11222)
28 SOUTHERN GIRL	35	6	MAZE (Capitol P-4891)
29 SWEET SENSATION	26	20	STEPHANIE MILLS (20th Century-Fox/RCA TC-2449)
30 HOUSE PARTY	37	9	FRED WESLEY (Curton/RSO RS 1037)
31 I ENJOY YA	34	9	SEVENTH WONDER (Chocolate City/Casablanca CC 3207)
32 HEAVY ON PRIDE (LIGHT ON LOVE)	32	8	SMOKEY ROBINSON (Tamla/Motown T 54313F)

	Weeks On Chart	8/9	Chart
33 BIG TIME	38	6	RICK JAMES (Gordy/Motown G 7185F)
34 FUNKYTOWN	27	22	LIPPS INC. (Casablanca NB 223)
35 PAPIILON	41	5	CHAKA KHAN (Warner Bros. WBS 49256)
36 YEARNIN' BURNIN'	39	8	PLEASURE (Fantasy F-893-A-M)
37 SITTING IN THE PARK	29	14	GO (Arista AS-0510)
38 HE'S SO SHY	44	5	POINTER SISTERS (Planet/Elektra P-47916)
39 NEVER GIVIN' UP	36	14	AL JARREAU (Warner Bros. WBS 49234)
40 LOVE MAKIN' MUSIC	43	6	BARRY WHITE (Unlimited Gold/CBS ZS9 1418)
41 MAGIC OF YOU (LIKE THE WAY)	47	8	CAMERON (Salsoul/RCA S7 2124)
42 BEYOND	42	8	HERB ALPERT (A&M 2246)
43 MAKE IT FEEL GOOD	46	6	ALFONZO SURRETT (MCA 41249)
44 HEY LOVER	45	5	CHOCOLATE MILK (RCA PB-12030)
45 WIDE RECEIVER	53	6	MICHAEL HENDERSON (Buddah/Arista BDA 622)
46 SHAKE YOUR PANTS	52	4	CAMEO (Chocolate City/Casablanca CC 3209)
47 LOOKIN' FOR LOVE	40	11	CANDI STATON (Warner Bros. WBS 49240)
48 WHERE DID WE GO WRONG	65	2	LTD (A&M 2250)
49 YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME	56	5	JERMAINE JACKSON (Motown M 1490F)
50 DO YOU REALLY LOVE ME	51	9	RENE AND ANGELA (Capitol P-4851)
51 SEARCHING	59	3	CHANGE (RFC/Warner Bros. RCS 49512)
52 LET ME BE YOUR ANGEL	61	3	STACY LATTISAW (Cotillion/Atlantic 46001)
53 JUST LIKE YOU	60	5	HEAT (MCA 41267)
54 LOVE THE WAY YOU LOVE	55	7	PEABO BRYSON (Capitol P-4887)
55 I HEARD IT IN A LOVE SONG	63	3	McFADDEN & WHITEHEAD (TSOP/CBS ZS9 4788)
56 BODY LANGUAGE	54	8	PATTI AUSTIN (CTI/CBS ZS9 9600)
57 LOVE JONES	57	12	JOHNNY GUITAR WATSON (DJM/Phonogram DJMS-1304)
58 ALL NIGHT THING	48	25	THE INVISIBLE MAN'S BAND (Mango MS-103)
59 FUNKIN' FOR JAMAICA (N.Y.)	69	3	TOM BROWNE (GRP/Arista GS 2506)
60 NEVER KNEW LOVE LIKE THIS BEFORE	73	2	STEPHANIE MILLS (20th Century-Fox/RCA TC-2460)
61 NO NIGHT SO LONG	70	3	DIONNE WARWICK (Arista AS 0527)
62 I LOVE IT	64	4	TRUSSEL (Elektra E-46664)
63 GIRL OF MY DREAM	71	3	MANHATTANS (Columbia 1-11321)
64 I OWE YOU ONE	66	4	SHALAMAR (Solar/RCA JH-12049)
65 TASTE OF BITTER LOVE	74	2	GLADYS KNIGHT & THE PIPS (Columbia 1-11330)
66 DANCE TURNED INTO A ROMANCE	75	3	THE JONES GIRLS (Phila. Int'l./CBS ZS9 3111)
67 STRUCK BY LIGHTNING TWICE	76	4	THE TEMPTATIONS (Gordy/Motown 7188)

	Weeks On Chart	8/9	Chart
68 SLOW DANCE	68	4	DAVID RUFFIN (Warner Bros. WBS 49277)
69 FUNTIME (PART I)	83	2	PEACHES & HERB (Polydor PD 2115)
70 I TOUCHED A DREAM	78	2	THE DELLS (20th Century-Fox/RCA TC-2463)
71 POP YOUR FINGERS	72	4	ROSE ROYCE (Whitfield/Warner Bros. WHI 49274)
72 TIGHT MONEY	79	3	LEON HUFF (Phila. Int'l./CBS ZS9 3109)
73 TREASURE	82	2	THE BROTHERS JOHNSON (A&M 2254)
74 BABY, WHEN LOVE IS IN YOUR HEART (IT'S IN YOUR EYES)	81	3	JOE SIMON (Posse POS 5001)
75 THAT BURNING LOVE	90	2	EDMUND SYLVERS (Casablanca NB 2270)
76 BEHIND THE GROOVE	31	16	TEENA MARIE (Gordy/Motown G 7184F)
77 LOVE ME, LOVE ME NOW	62	7	CURTIS MAYFIELD (Curton/RSO RS 1036)
78 BACK TOGETHER AGAIN	30	16	ROBERTA FLACK with DONNY HATHAWAY (Atlantic 3661)
79 DON'T MAKE ME WAIT TOO LONG	87	2	ROBERTA FLACK (Atlantic AT 3753)
80 POP IT	—	1	ONE WAY FEATURING AL HUDSON (MCA 41298)
81 COMING HOME	92	2	TRUTH (Devaki/Mirus DK 4001)
82 GOTTA GET MY HANDS ON SOME (MONEY)	67	22	FATBACK (Spring/Polydor SP 3008)
83 BY YOUR SIDE	49	10	CON FUNK SHUN (Mercury 76066)
84 BADD BOY	84	6	DON COVAY (Newman N500)
85 SHAKE IT UP (DO THE BOOGALOO)	88	3	ROD (Prelude PRL 8014)
86 SHE BELIEVES IN ME	—	1	D.J. ROGERS (ARC/Columbia 1-11324)
87 MAKING LOVE	—	1	HERBIE HANCOCK (Columbia 1-11323)
88 GIVE IT ON UP (IF YOU WANT TO)	—	1	MTUME (Epic/CBS 9-50917)
89 HOLD ON	93	4	SYMBA (Venture V-127)
90 HOT HOT SUMMER DAY	—	1	SUGARHILL GANG (Sugarhill SH-547)
91 HANGIN' OUT	91	3	ADC BAND (Cotillion/Atlantic 45019)
92 THINK POSITIVE	—	1	THE MAIN INGREDIENT featuring CUBA GOODING (RCA PB-12060)
93 LIGHT UP THE NIGHT	58	13	THE BROTHERS JOHNSON (A&M 2238)
94 CAN'T HELP MYSELF	—	1	KWICK (EMI America/Capitol P-8048)
95 LET'S GO 'ROUND AGAIN	50	9	AVERAGE WHITE BAND (Arista AS 0515)
96 FIGURES CAN'T CALCULATE	89	10	WILLIAM DeVAUGHN (TEC 767 A)
97 LAST NIGHT AT DANCELAND	77	5	RANDY CRAWFORD (Warner Bros. WBS 49276)
98 SOMETHING ABOUT YOU	86	5	BOBBI WALKER (Casablanca NB 2274)
99 ONE MORE TIME FOR LOVE	80	5	BILLY PRESTON & SYREETA (Tamla/Motown T54312F)
100 HOW MUCH I FEEL	85	7	BROTHERS BY CHOICE (ALA 110)

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

A Lover's Holiday (Little Macho — ASCAP)	20	Girl Of My (Content — BMI)	63	Let Me Be (Walden/Gratitude Sky — ASCAP/Cotillion/Brass Heart — BMI)	52	Shake Your Pants	46
All Night Thing (All In All/Island — BMI)	58	Give It On Up (Frozen Butterfly — license pending)	88	Let's Get (Jobete & Black Bull — ASCAP)	19	She Believes (Angel Wing — ASCAP)	86
Baby, When Love (Little Jeremy/Window Music/Porter)	74	Give Me (Rodsongs — ASCAP)	3	Let's Go 'Round (Average/Ackee — ASCAP)	95	Shining Star (Content — BMI)	27
Backstrokin' (Clita — BMI)	6	Gotta Get My Hands (Clita — BMI/Sign Of The Twins — ASCAP)	82	Light Up The Night (State Of The Arts/Brojay — ASCAP)	93	Sitting In The Park (Chevis — BMI)	37
Back Together (Scarab — BMI)	78	Hangin' Out (Two Pepper — ASCAP)	91	Looking For Love (Hotlips — BMI)	47	Slow Dance (Conquistador/Probe II — ASCAP)	68
Badd Boy (Ragmop — BMI)	84	Heavy On Pride (Bertram — ASCAP)	32	Love Don't Make (Nick-O-Val — ASCAP)	16	Someone That I Used (Screen Gems-EMI/Prince Street/Arista — BMI/ASCAP)	25
Behind The Groove (Jobete — ASCAP/Dickiebird — BMI)	76	Here We Go Again (Bovina — ASCAP)	22	Love Jones (Vir-Jon — BMI)	57	Something About You (ATV/Irving/Charleville/Patmos — BMI)	98
Beyond (Chappell — ASCAP)	42	Hey Lover (Chocolate Milk — BMI)	44	Love Makin' (Dandy Dittys/Me-Benish — ASCAP)	40	Southern Girl (Amazement — BMI)	28
Big Time (Stone City — ASCAP)	33	He's So Shy (ATV/Mann & Weill/Braintree/Snow — BMI)	38	Love Me (Mayfield — BMI)	77	Struck By (Book — BMI)	67
Body Language (Duchess — BMI)	56	Hold On (Barcam — BMI)	89	Magic Of You (One To One — ASCAP)	41	Sweet Sensation (Frozen Butterfly — BMI)	29
By Your Side (Val-je-Joe — BMI)	83	Hot Hot Summer (Sugarhill — BMI)	90	Make It Feel (AOLE/Finish Line/Echo-Rama — BMI/ASCAP)	43	Take Your Time (Avant Garde — ASCAP/Interior/Sigidi's — BMI)	5
Can't Help Myself (Ouick/Cessess — BMI)	94	House Party (Mt. Airy — BMI)	30	Making Love (Mouzon — ASCAP)	87	Taste Of Bitter (Nick-O-Val — ASCAP)	65
Can't We Try (Stone Diamond — BMI)	10	How Much I Feel (Rubicon — BMI)	100	Never Givin' Up (Aljarreau/Desperate — BMI)	39	That Burning Love (Algre/Moore & Moore — BMI)	75
Coming Home (Muriols/Davahkee — ASCAP)	81	I Can't Get Over (Mayfield — BMI)	23	Never Knew Love (Frozen Butterfly — BMI)	60	The Breaks (Neutral Gray/Funkgroove — ASCAP)	4
Cupid/I Loved You (Kags/Sumac — BMI)	8	I Enjoy Ya (Finish Line — BMI)	51	No Night (Irving — BMI)	61	I Think Positive (Stage Presence/Carnaby — ASCAP)	92
Dance Turned Into (Assorted — BMI)	66	I Heard It (Assorted — BMI)	35	Old-Fashion Love (Jobete/Commodores — ASCAP)	7	Tight Money (Piano — BMI)	72
Do You Really (Moore and More — BMI)	50	I Just Wanna Dance (Harrindur — BMI)	26	One In A Million (Irving/Medad — BMI)	1	Treasure (Rodsongs — License pending)	73
Don't Make Me (Jobete/Black Bull — ASCAP)	79	I Love It (Ensign/Nikki's Dream/Cowcatcha — BMI)	62	One More Time (Golden Cornflake — BMI)	99	Upside Down (Chic — BMI)	2
Dynamite! (Walden/Gratitude Sky — ASCAP/Cotillion/Brass Heart — BMI)	11	I Love The Way (Mayfield/Peabo — ASCAP)	54	Papillon (Diamond Touch/Arista — ASCAP)	35	We're Goin' Out (Better Nights — ASCAP/Better Days — BMI)	21
Figures Can't (Melomega/Maui — ASCAP)	96	I Owe You One (Spectrum VII/Rosy — ASCAP)	64	Pop It (Perk's/Duchess (MCA) — BMI)	80	Where Did We Go Wrong (Irving — BMI/Almo/McRovscod — ASCAP)	48
For Those Who (Raydiola — ASCAP)	17	I Touch'd A Dream (Angelsell/Six Continents — BMI)	70	Pop Your Fingers (May Twelfth/Warner — Tamerlane — BMI)	71	Wide Receiver (Electrocord — ASCAP)	45
Funkin' For Jamaica (Thomas Browne/Roaring Fork — BMI)	59	I've Just Begun (Spectrum VII/Mykinda — ASCAP)	15	Rebels Are We (Chic — BMI)	9	You And Me (Chinnich Adm. by Careers — BMI)	13
Funkytown (Rick's Adm. by Rightsong/Steve Greenberg — BMI)	34	Jojo (Boz Scaggs/Almo — ASCAP/Foster Frees/Irving — BMI)	13	Rescue Me (Rhythm Planet/Conductive/Big One — BMI/ASCAP)	24	You're Supposed To (Jobete & Black Bull — ASCAP)	49
Funtime (Bull Pen — BMI/Perren Vibes — ASCAP)	69	Just Like You (Koppelman/Bandier — BMI)	53	Searching (Little Macho — ASCAP)	51		
Girl, Don't Let It (Mighty Three — BMI)	18	Landlord (Nick-O-Val — ASCAP)	12	Shake It Up (Jessica & Jonathan/Ivan Mogull —			

BLACK CONTEMPORARY

MOST ADDED SINGLES

- POP IT — ONE WAY** featuring AL HUDSON — MCA
WRBD, WYLD, WSOK, KMJM, WUFO, WTLC, KDKO, WDAO, WVKO
- I HEARD IT IN A LOVE SONG — McFADDEN & WHITEHEAD — TSOP/CBS**
WJMO, WRBD, WYLD, WNHC, WXEL-FM, WATV, WDAO
- NEVER KNEW LOVE LIKE THIS BEFORE — STEPHANIE MILLS — 20th CENTURY-FOX/RCA**
WRBD, WWRL, KOKA, WPAL, WGIV, WOKB, KDAY
- FUNTIME (PART 1) — PEACHES & HERB — POLYDOR**
WSOK, KATZ, WAWA, WTLC, WOKB, KDKO
- WHERE DID WE GO WRONG — LTD — A&M**
WJMO, WEDR, OK100, WOKB, KDAY
- FUNKIN' FOR JAMAICA (N.Y.) — TOM BROWNE — GRP/ARISTA**
WEDR, OK100, KATZ, WAMO, KYAC
- TREASURE — THE BROTHERS JOHNSON — A&M**
WJLB, WWRL, WNHC, WXEL-FM, WOKB

MOST ADDED ALBUMS

- TP — TEDDY PENDERGRASS — PHILA. INT'L./CBS**
WEDR, WWDM, WILD, KATZ, WAWA, WWRL, WDMA, WNHC, WWIN, WPAL, WTLC, WGIV, WOKB, WATV, WGPR-FM, KYAC
- GARDEN OF LOVE — RICK JAMES — MOTOWN**
WEDR, WILD, WSOK, WWIN, WOKB, WGPR-FM
- GIVE ME THE NIGHT — GEORGE BENSON — QWEST/WARNER BROS.**
WSOK, WENZ, WWRL, WGIV, KDKO

UP AND COMING

- I GOT THIS THING FOR YOUR LOVE — JOHNNIE TAYLOR — COLUMBIA**
MYSTERY DANCE — SHADOW — ELEKTRA
SOUL SHADOWS — CRUSADERS — MCA
HERE WE GO — MINNIE RIPERTON — CAPITOL
ANOTHER ONE BITES THE DUST — QUEEN — ELEKTRA

BLACK RADIO HIGHLIGHTS

WWIN — BALTIMORE — CURTIS ANDERSON, PD

HOTS: Mtume, Young & Company, Captain Sky, Ashford/Simpson, G. Chandler, Sugarhill Gang.
ADDS: RCR, Mtume, Young & Company, Side Effect, Ritz, Queen, EJ Rice, Grand Master Flash, Truth, Joe Tex. LP ADDS: T. Pendergrass, R. James, H. Alpert, R. Robbins, M. Moore, J & A Simms.

WATV — BIRMINGHAM — BILL GLOVER, MD

HOTS: J.G. Watson, K. Blow, Choc. Milk, Maze, D. Ross, O'Jays, Ashford & Simpson, R. Flack, Boz Scaggs, G. Benson, Kool & Gang, Fatback, Lipps Inc., GO, J. Knight, Dynasty, Sun, B. Preston, J. Jackson, S. Lattisaw, Carl Carlton, Brick, Wm. DeVaughn, T. Pendergrass, Cameo, Change, R. James, Spyro Gyra, Pointer Sisters, Joe Simon, B. White, LTD, SOS Band, Inv. Man's Band, Rene & Angela, D. Ruffin, Breakwater, L. Clifford, D. LaSalle, High Inergy, AWB, Don Covay, ADDS: McFadden & Whitehead, Pure Energy, Breakwater, H. Alpert. LP ADDS: Taste Of Honey, T. Pendergrass, Joey Jefferson, P. Austin, Cameron, T. Browne, Flakes.

WILD — BOSTON — BUTTERBALL, JR., MD — #1 — CAMERON

JUMPS: 41 To 34 — 7th Wonder, 37 To 30 — F. Wesley, 31 To 26 — Ashford & Simpson, 33 To 24 — R. James, 32 To 23 — Tom Browne, 27 To 19 — Commodores, 23 To 15 — Starpoint, 22 To 14 — Booker T. Jones, 20 To 13 — D. Hudson, 18 To 12 — B. Preston, 17 To 11 — Wm. DeVaughn, 15 To 10 — TTF, 13 To 9 — N. Cole, 16 To 8 — Cameo, 14 To 6 — Dynasty, 10 To 3 — G. Benson, Ex To 45 — G. Knight, Ex To 43 — Sugar Hill Gang, Ex To 42 — S. Mills, Ex To 41 — McFadden & Whitehead, Ex To 39 — Dells, Ex To 37 — Change, Ex To 36 — Al Hudson. ADDS: S. Lattisaw, Slick, H. Hancock, Carl Carlton. LP ADDS: Joey Jefferson, T. Pendergrass, Rick James.

WPAL — CHARLESTON — THERON SNYPE, MD

HOTS: G. Benson, Chic, Ashford/Simpson, Raydio, O'Jays, Dynasty, Cameo, D. Ross, Cameron, Maze. ADDS: DJ Rodgers, Jones Girls, Coffee, Truth, Love Unlimited, R. Flack, S. Mills. LP ADDS: T. Pendergrass, E. Sylvers, Top Shelf, Locksmith.

WGIV — CHARLOTTE — JO ANNE GRAHAM, MD

HOTS: T. Browne, T. Pendergrass, A. Surrent, Rockie Robbins, K. Blow, Pleasure, D. Ross, Ashford/Simpson, Dynasty, Gap Band, C. Mayfield, Lattimore, D. Ruffin, P. Austin, Collins & Collins. ADDS: Leon Huff, Shadow, Symba, S. Mills, Crusaders, O'Jays, Main Ingredient, Trussel. LP ADDS: T. Pendergrass, Dells, G. Benson, Crusaders.

WBMX — CHICAGO — SPANKY LANE, PD

HOTS: Fatback, K. Blow, L. Graham, G. Benson, D. Ross, C. Khan, Al Hudson, SOS Band, Cameo, G. Chandler, Spinners, P. Bryson, S. Clarke, T. Pendergrass, Con Funk Shun, O'Jays, Al Johnson, Gap Band, Ashford/Simpson, G. Knight. ADDS: R. Flack, LTD, Shadow, Mtume, Don Covay. LP ADDS: S. Lattisaw, B. Marley.

WGCI — CHICAGO — BARRY MAYO, PD

HOTS: L. Graham, D. Ross, SOS Band, G. Benson, Spinners, Al Jarreau, C. Khan, Cameo, K. Blow, Fatback. ADDS: M. Riperton, Dynasty, P. Bryson. LP ADDS: J.G. Watson, G. Knight, Raydio.

WJLB — DETROIT — TOM COLLINS, PD — #1 — M. HENDERSON

JUMPS: 26 To 21 — Isley Bros., 24 To 20 — P. Austin, 16 To 12 — P. Bryson, 13 To 9 — T. Pendergrass, 15 To 6 — D. Ross, Ex To 40 — McFadden & Whitehead, Ex To 39 — Heat, Ex To 37 — O'Jays, Ex To 36 — Cameo, Ex To 35 — Dynasty, Ex To 34 — Lipps Inc. ADDS: Love Committee, Bros. Johnson, Pointer Sisters, Temptations, J. Moore. LP ADDS: E. Sylvers, Maze, F. Wesley.

WGPR-FM — DETROIT — GEORGE WHITE, PD — #1 — CAMEO

HOTS: M. Henderson, K. Blow, Raydio, L. Graham, Fatback, D. Ross, G. Benson, Spinners, Rene & Angela, T. Pendergrass, B. White, N. Cole, Pleasure, Gayle Adams, S. Lattisaw, Ashford/Simpson, G. Chandler, H. Hancock, R. James, O'Jays, Starpoint, Boz Scaggs, Choc. Milk, McFadden/Whitehead. ADDS: P. Bryson, Pointer Sisters, Perfect Touch, Locksmith, Change, Mtume, King Tim III, Gap Band, Joe Simon, Solaris. LP ADDS: Wm. DeVaughn, Parlet, T. Pendergrass, Southroad Conn., Rick James.

WRBD — FT. LAUDERDALE — JOE FISHER, OM — #1 — J.G. WATSON

JUMPS: 37 To 32 — ADC, 34 To 30 — Spyro Gyra, 40 To 28 — A. Surrent, 31 To 26 — Rod, 30 To 25 — Shalamar, 39 To 24 — B. White, 38 To 23 — O'Jays, 35 To 22 — S. Lattisaw, 25 To 20 — F. Wesley, 27 To 18 — Rick James, 24 To 17 — 7th Wonder, 20 To 16 — AWB, 25 To 15 — Ashford & Simpson, 26 To 14 — Starpoint, 21 To 13 — Pointer Sisters, 19 To 11 — T. Pendergrass, 16 To 10 — Chic, 18 To 9 — P. Bryson, 14 To 8 — N. Cole, 12 To 6 — Cameron, 10 To 4 — G. Benson, 7 To 3 — K. Blow, Ex To 38 — L. Clifford, Ex To 37 — Southroad Connection, Ex To 36 — Whispers, Ex To 35 — Joe Simon, Ex To 34 — Choc. Milk, Ex To 33 — R. Flack, Ex To 21 — Lattimore. ADDS: Main Ingredient, Maze, McFadden & Whitehead, J. Butler, Shadow, S. Mills, Side Effect, Al Hudson. LP ADDS: LTD, Variations, D.J. Rogers, Anocasia.

WEAL — GREENSBORO — TY MILLER, PD — #1 — GEORGE BENSON

JUMPS: 17 To 13 — Dynasty, 15 To 11 — S. Lattisaw, 13 To 10 — Chic, 12 To 9 — Taste Of Honey, 10 To 7 — Commodores, 11 To 6 — D. Ross, 9 To 2 — T. Brown, Ex To 30 — G. Knight & Pips, Ex To 23 — Con Funk Shun, Ex To 22 — Sugar Hill Gang, Ex To 20 — LTD, Ex To 17 — M. Henderson, Ex To 15 — F. Wesley.

WKND — HARTFORD — EDDIE JORDAN, MD — #1 — D. HUDSON

JUMPS: 35 To 32 — TTF, 34 To 31 — A. Surrent, 33 To 30 — Pleasure, 32 To 29 — Maze, 31 To 26 — O'Jays, 29 To 25 — Change, 27 To 24 — Rene & Angela, 26 To 23 — Starpoint, 25 To 22 — C. Khan, 20 To 16 — Taste Of Honey, 24 To 15 — D. Ross, 23 To 13 — Tom Browne, 15 To 12 — Dynasty, 13 To 9 — F. Wesley, 12 To 6 — G. Benson, 11 To 8 — Chic, 10 To 7 — S. Robinson, Ex To 35 — Peaches & Herb, Ex To 33 — McFadden & Whitehead.

KMJQ — HOUSTON — DEE ROQUEMORE, MD — #1 — D. ROSS

JUMPS: 40 To 37 — Change, 32 To 28 — Ashford & Simpson, 30 To 26 — E. John, 39 To 25 — Boz Scaggs, 29 To 23 — Jermaine Jackson, 34 To 17 — Al Hudson, 15 To 12 — Manhattans, 16 To 11 — S.O.S. Band, 14 To 9 — Maze, 7 To 4 — Fatback, Ex To 27 — Raydio, Ex To 21 — S. Lattisaw.

WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD

HOTS: Chic, R. James, Fatback, Choc. Milk, A. Surrent, M. Henderson, Con Funk Shun, Cameron, Maze, Dynasty, Kwick, Brecker Bros., Trussel, O'Jays, T. Browne, Sugarhill Gang, Gap Band, D. Ross, ADC Band, S. Lattisaw, C. Khan, Change, E. Sylvers, G. Glenn, Starpoint, TTF, Slick, B. White, Bros. By Choice, P. Bryson, Dells, D. Hudson, Shadow, Jones Girls, Truth, J. Taylor, Pointer Sisters, Rod. ADDS: D. Mason, Peaches & Herb, Shalamar, Al Hudson, Manhattans, Queen, Charles Veal, Lamont Jackson. LP ADDS: Yellow Magic Orchestra, T. Pendergrass, D. Warwick, Idris Muhammad, Coffee.

KDAY — LOS ANGELES — STEVE WOODS, PD — #1 — G. BENSON

HOTS: Cameo, K. Blow, Fatback, C. Khan, T. Pendergrass, Starpoint, R. James, Dynasty, O'Jays. ADDS: A. Surrent, Queen, Zapp, LTD, Locksmith, S. Mills, Sequence.

WDIA — MEMPHIS — MARK CHRISTIAN, MD

HOTS: Ashford/Simpson, B. Preston, C. Khan, D. Ross, F. Wesley, TTF, T. Pendergrass, G. Benson, Temptations, P. LaBelle, P. Bryson, Dynasty, Raydio, G. Knight, Cameo, DJ Rogers, D. Warwick, D. Moore, N. Cole, Magic Lady, Manhattans, O'Jays, Millie Jackson, Jermaine Jackson, I. Hayes. ADDS: Change, M. Henderson, Minnie Riperton, Mtume. LP ADDS: T. Pendergrass.

WEDR — MIAMI — GEORGE JONES, MD — #1 — SPINNERS

JUMPS: 26 To 16 — R. James, 18 To 10 — L. Graham, 23 To 7 — Don Covay, 9 To 3 — M. Henderson, Ex To 30 — D. Ruffin, Ex To 23 — D. Ross, Ex To 22 — O'Jays, Ex To 21 — Change. ADDS: Millie Jackson, T. Browne, Hot Bush, S. Lattisaw, C. Khan, G. Knight, Love Unlimited, LTD. LP ADDS: C.L. Blast, Rick James, T. Pendergrass, D. Warwick, J. Taylor, J. Moore.

WAWA — MILWAUKEE — KING JAMES, MD — #1 — K. BLOW

JUMPS: 33 To 23 — Boz Scaggs, 34 To 22 — M. Henderson, 28 To 19 — J. Jackson, 25 To 18 — Taste Of Honey, 19 To 14 — Ashford & Simpson, 15 To 10 — Commodores, 21 To 9 — Maze, 16 To 6 — D. Ross, Ex To 40 — Rose Royce, Ex To 39 — Pointer Sisters, Ex To 38 — Fantasy, Ex To 37 — D. Ruffin, Ex To 34 — Starpoint, Ex To 32 — Change, Ex To 31 — Cameo, Ex To 24 — S. Lattisaw. ADDS: Trussel, Dells, Truth, E. Sylvers, Kwick, RCR, Love Unlimited, C.L. Blast, Millie Jackson, J. Moore, Peaches & Herb. LP ADDS: Ashford & Simpson, D. Ruffin, T. Pendergrass, Dells, Maze, Taste Of Honey.

WXEL-FM — NEW ORLEANS — REG HENRY, PD — #1 — COMMODORES

HOTS: L. Graham, J.G. Watson, SOS Band, N. Cole, R. Robbins, T. Pendergrass, D. Ross, Wm. DeVaughn, G. Benson, Chic, TTF, Rene & Angela, B. White, Maze, Starpoint, B. Walker, J. McCain, S. Lattisaw, F. Wesley, D. Covay, Trussel, O'Jays, Joe Simon, C. Mayfield, 7th Wonder, G. Knight. ADDS: Melba Moore, Mtume, Shadow, Bros. Johnson, McFadden/Whitehead. LP ADDS: Dells, J. Castor, D. Hudson, Maze, Koko Taylor.

WYLD-FM — NEW ORLEANS — RON ASH, MD — #1 — COMMODORES

JUMPS: 38 To 24 — Pleasure, 32 To 28 — O'Jays, 24 To 20 — Taste Of Honey, 28 To 17 — Maze, 34 To 16 — Boz Scaggs, 21 To 13 — Raydio, 15 To 10 — T. Pendergrass, 20 To 8 — Fatback, 13 To 3 — D. Ross, Ex To 39 — Heat, Ex To 37 — Rene & Angela. ADDS: E. Sylvers, Wm. DeVaughn, McFadden & Whitehead, C. Mayfield, Ashford & Simpson, Dynasty, Al Hudson, Dells, Starpoint.

WWRL — NEW YORK — LINDA HAYNES, MD

HOTS: Commodores, D. Warwick, S. Robinson, T. Pendergrass, D. Ross, C. Khan, G. Benson, Jermaine Jackson, Change, O'Jays. ADDS: Maze, S. Mills, Bros. Johnson, Jones Girls, Minnie Riperton, Slick, Love Unlimited. LP ADDS: G. Benson, M. Franks, Grace Jones, T. Pendergrass, C. Staton, D. Warwick.

WOKB — ORLANDO — BRETT LEWIS, PD — #1 — G. BENSON

HOTS: Fatback, Spinners, L. Graham, T. Pendergrass, Commodores, K. Blow, Chic, TTF, D. Ross, S. Lattisaw, R. James, Dynasty, Starpoint, Boz Scaggs, Ashford/Simpson. ADDS: Peaches & Herb, LTD, S. Lattisaw, S. Mills, Bros. Johnson. LP ADDS: T. Pendergrass, Al Hudson, Rick James, Dynasty, Starpoint, Boz Scaggs, Ashford/Simpson, Johnny Taylor.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — L. GRAHAM

HOTS: K. Blow, G. Benson, D. Ross, Dynasty, Commodores, Isley Bros., T. Pendergrass, N. Cole, Boz Scaggs, Wm. DeVaughn, O'Jays, C. Khan, Ashford/Simpson, Maze, Jermaine Jackson, Chic, Taste Of Honey, R. James, LTD, TTF, Pleasure, Sun, S. Lattisaw, B. White, Breakwater, Heat, D. Warwick, J. Mathis, S. Mills. ADDS: M. Henderson, F. Wesley, Slick.

WAMO — PITTSBURGH — KEN ALLEN, PD — #1 — L. GRAHAM

JUMPS: 33 To 28 — M. Henderson, 32 To 27 — J. Jackson, 31 To 26 — Cameron, 30 To 25 — J.G. Watson, 29 To 24 — Dynasty, 28 To 23 — Change, 26 To 22 — Al Jarreau, 27 To 21 — Maze, 25 To 20 — TTF, 24 To 19 — Manhattans, 22 To 18 — C. Khan, 20 To 17 — Truth, 21 To 16 — R. James, 23 To 15 — O'Jays, 19 To 14 — Starpoint, 17 To 13 — Cameo, 14 To 11 — T. Pendergrass, 12 To 9 — D. Ross. ADDS: McFadden & Whitehead, B. White, D. Warwick, Taste Of Honey, 7th Wonder, Pleasure, P. Bryson, LTD, D.J. Rogers.

WENZ — RICHMOND — HARDY JAY LANG, PD — #1 — G. BENSON

JUMPS: 20 To 17 — Starpoint, 19 To 13 — Maze, 17 To 10 — Cameo, 11 To 8 — D. Ross, Ex To 20 — O'Jays, Ex To 19 — C. Khan, Ex To 18 — Boz Scaggs. ADDS: G. Knight & Pips, Kano, Symba, A. Surrent. LP ADDS: G. Benson, D. Warwick, Ramsey Lewis, H. Alpert.

KSOL — SAN FRANCISCO — J.J. JEFFRIES, PD — #1 — G. BENSON

JUMPS: 23 To 19 — Rene & Angela, 22 To 16 — Pleasure, 24 To 15 — Starpoint, 21 To 13 — Dynasty, 15 To 11 — Ashford & Simpson, 12 To 9 — Chic, 13 To 8 — Raydio, 10 To 7 — T. Pendergrass, 7 To 3 — D. Ross. ADDS: O'Jays, C. Khan, Maze, A. Surrent, Choc. Milk. LP ADDS: Cameron, J. Jackson, Manhattans, Change, Rose Royce.

KMJM — ST. LOUIS — CLIFF WINSTON, MD — #1 — L. GRAHAM

JUMPS: 27 To 17 — Fatback, 20 To 14 — T. Pendergrass, 16 To 11 — Chic, 9 To 6 — Isley Bros., Ex To 34 — R. Flack, Ex To 33 — Starpoint, Ex To 31 — Skyy, Ex To 28 — Change. ADDS: Al Hudson, Rene & Angela, Maze, Mtume, Cameron, D. Warwick.

KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — TTF

JUMPS: 29 To 26 — Cameo, 30 To 25 — Ashford & Simpson, 27 To 24 — T. Pendergrass, 28 To 23 — 7th Wonder, 26 To 22 — Dynasty, 25 To 21 — O'Jays, 23 To 17 — F. Wesley, 21 To 15 — Starpoint, 19 To 13 — Heat, 18 To 12 — B. White, 17 To 10 — Con Funk Shun, 16 To 9 — Fatback, 15 To 8 — G. Benson, 12 To 6 — Chic, 10 To 5 — M. Henderson, 5 To 3 — D. Ross, Ex To 30 — Manhattans, Ex To 29 — D. Mason. ADDS: Peaches & Herb, Dells, Tom Browne, Angela Clemmons, Jeff & Aleta, Latoya Jackson, Patience. LP ADDS: Rhyze, T. Pendergrass.

OK100 — WASHINGTON — DWIGHT LANGLEY, MD

HOTS: D. Ross, Spinners, Change, Commodores, Dynasty, Isley Bros., L. Graham, SOS Band, Chic, C. Khan, R. Robbins, S. Lattisaw, T. Pendergrass, G. Knight, K. Blow, Fatback, Choc. Milk. ADDS: Tom Browne, Cameo, V. Mason, D. Warwick, LTD.

GOSPEL



HINSON'S HOST RECEPTION IN NASHVILLE — To introduce the Nashville community to their latest album, "Song Vineyard," gospel recording group the Hinsons recently hosted a listening party. Dr. Nelson S. Parkerson, Jr., president of Calvary/Lifestream, coordinated the reception. Pictured are (l-r): Parkerson; Ronny and Yvonne Hinson of the group; Ron Drake, executive director of Calvary/Lifestream; Ken Hinson; and Rex Bledsoe, advertising director of the Song Vineyard project.

Sparrow Records Wins Cover Award From Booksellers

NASHVILLE — For the third consecutive year, Sparrow Records has received the Album Cover of the Year Award from the Christian Booksellers Convention, which recently convened in Dallas.

This year's recognition came for "Sir Oliver's Song" cover art, the fourth book and record set from Candle. Mark Pendergrass and Janet Swinden designed the package from a Pendergrass illustration. Both are members of the Agape Force, the ministry responsible for the production of the Sparrow/Birdwing children's series.

"The Agapeland book and record sets' album art is an integral part of the success the series has enjoyed," noted Sparrow Records president Billy Ray Hearn. "We are dedicated to a consistency of quality and are thankful for this recognition."

Thompson Named VP At Black Gospel Firm

LOS ANGELES — Diane Thompson has been named to the post of vice president, church affairs, for the New York-based Black Gospel Collection, Inc., a company that distributes goods and services through black churches.

Thompson, who was formerly director of church affairs publicity and public relations, joined the company in 1978.

In addition to Thompson's appointment, Jim Henry was promoted to the post of district sales manager. Henry started with the company as a New York sales representative 18 months ago.



WINNING ENTRY — Distribution by Dave sales representative Diane Camplin won a recent MCA/Songbird contest for her display for B.J. Thomas' current "For The Best" LP. Pictured are (l-r): Camplin; Bob Zipkin, MCA Distributing; Charlie Shaw, MCA/Songbird; and Dave Peters, Distribution by Dave.

LuVason Bows Concert Promo Agency In Denver

DENVER, COLO. — Lu Vason Presents, a new Christian concert promotion agency, recently opened here. The agency is designed to promote Black contemporary Christian music in the Denver area. Already the agency has promoted concerts by the Walter Hawkins Family, Mighty Clouds of Joy and Jessy Dixon, as well as Andrae Crouch and the Rance Allen Group. The group is also set to make an effort to expose Denver's own gospel talents via concerts, talent shows and various other activities.

In addition to the concert promotion venture, Lu Vason has also begun a new radio program, "Lu Vason's Gospel Connection," aired on Universal Rhythm and Blues radio station KDKO. Hosted by Vason and gospel announcer Denise Rene (Denise R. McCaskill), the program features Black contemporary gospel music and taped artist interviews. The program airs Sunday mornings from 8:00-9:00.

New Life Releases Youth Musical

NASHVILLE — New Life Records has released, "... And There Was Light," a new youth musical written by Cam Floria and Jeff Kennedy. The release is performed by the Continental Singers and Orchestra and features guest soloists Barry McGuire, (courtesy of Sparrow Records), Cynthia Clawson (courtesy of Triangle Records), Larnelle Harris (courtesy of Impact Records) and Wendell Burton (courtesy of Lamb and Lion Records).

"... And There Was Light" is the type of music you want to hear over and over again," noted Merrill Womach, president of New Life Records. "Music directors and choirs will also appreciate the musical excitement as well as the message in this project."

The new album is available in record, 8-track, cassette, songbooks and accompaniment tracks.

Karlson Gospel LP Out

PASADENA, TEX. — Star Song Records here has released the debut gospel album for rock singer/songwriter Tom Karlson. Titled "Living On the Edge," the album was produced by Benny Hester and mixed by Brian Tankersley, the album was recorded at Star Song's Rivendell Sound Recorders.

TOP 20 ALBUMS

Spiritual

	Weeks On Chart	
1 TRAMAINE TRAMAINE HAWKINS (Light LS-5760)	1 20	
2 I'LL BE THINKING OF YOU ANDRAE CROUCH (Light LS 5763)	2 40	
3 PLEASE BE PATIENT WITH ME ALBERTINA WALKER with JAMES CLEVELAND (Savoy SL 14527)	3 28	
4 LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5735)	4 90	
5 AIN'T NO STOPPING US NOW WILLIE JOHNSON AND THE GOSPEL KEYNOTES (Nashboro 27217)	5 38	
6 IT'S A NEW DAY JAMES CLEVELAND & THE SO. CAL. COMMUNITY CHOIR (Savoy SGL 7035)	8 44	
7 SINCE I MET JESUS TOMMY ELLISON (Nashboro 7224)	7 10	
8 IT STARTED AT HOME JACKSON SOUTHERNAIRES (Malaco M-4366)	6 24	
9 A PRAYING SPIRIT JAMES CLEVELAND AND THE CORNERSTONE CHOIR (Savoy 7046)	10 6	
10 CHANGING TIMES MIGHTY CLOUDS OF JOY (City Lights/Epic JE 35971)	9 62	
11 UNIVERSAL LOVE BILLY PRESTON (Myrrh MSB-6607)	11 16	
12 AT THE MEETING REV. ERNEST FRANKLIN (Jewel 0151)	13 8	
13 WE'LL LAY DOWN OUR LIVES FOR THE LORD REV. JULIUS CHEEKS & THE YOUNG ADULT CHOIR (Savoy SGL 7042 Arista)	12 26	
14 VICTORY SHALL BE MINE JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR (Savoy SL 14541)	14 14	
15 JESUS WILL NEVER SAY NO FLORIDA MASS CHOIR (Savoy 7045)	15 4	
16 SHOW ME THE WAY WILLIE BANKS & THE MESSENGERS (HSE 1532)	19 34	
17 I DON'T FEEL NOWAYS TIRED REV. JAMES CLEVELAND & SALEM INSPIRATIONAL CHOIR (Savoy 7024)	16 92	
18 ALL ABOUT JESUS SENSATIONAL NIGHTINGALES (Malaco 4398)	— 2	
19 ONE DAY AT A TIME REV. THOMAS L. WALKER (Eternal Gold EGL-652)	— 2	
20 IF YOU MOVE YOURSELF THEN GOD CAN HAVE HIS OWN WAY DONALD VAILS (Savoy 7039)	20 10	

Inspirational

	Weeks On Chart	
1 NEVER ALONE AMY GRANT (Myrrh MSB 6645)	9 6	
2 ONE MORE SONG FOR YOU THE IMPERIALS (Dayspring DST-4015)	1 28	
3 GOT TO TELL SOMEBODY DON FRANCISCO (New Pax NP 33042)	2 40	
4 YOU GAVE ME LOVE B. J. THOMAS (Myrrh MSB 6574)	3 54	
5 FORGIVEN DON FRANCISCO (New Pax NP 33042)	5 88	
6 NEVER THE SAME EVIE TOURNOUIST (Word WSB 8806)	4 60	
7 FOR THE BEST B. J. THOMAS (Songbird-MCA 3231)	7 18	
8 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6825)	8 70	
9 THE ROAR OF LOVE THE 2nd CHAPTER OF ACTS (Sparrow SPR-1033)	6 20	
10 HEED THE CALL THE IMPERIALS (Dayspring DST 4011)	10 68	
11 MUSIC MACHINE CANDLE (Birdwing BDWG 2004)	11 126	
12 DALLAS HOLM LIVE DALLAS HOLM & PRAISE (Greentree R 3441)	13 12	
13 NO COMPROMISE KEITH GREEN (Sparrow SPR 1024)	12 20	
14 THE PAINTER JOHN AND MICHAEL TALBOT (Sparrow SPR 1037)	16 6	
15 SAVED BOB DYLAN (Columbia FC 36553)	18 4	
16 ALL THAT MATTERS DALLAS HOLM & PRAISE (Greentree R 3558)	15 46	
17 SLOW TRAIN COMING BOB DYLAN (Columbia FC 36120)	14 50	
18 IN HIS PRESENCE KENNETH COPLAND (KCP SLP 1008)	— 2	
19 BULLFROGS AND BUTTERFLIES CANDLE (Birdwing BWR 2010)	19 12	
20 PRAISE IV VARIOUS ARTISTS (Maranatha MM 0064)	17 8	

ALBUM REVIEWS

DO YOUR BEST — Walter Hawkins — Gospel Truth GT-14011 — Producers: Tom Fogerty, Merl Saunders and Brian Gardner — List: 7.98

Walter Hawkins is taking his own advice. The name of his new album, previously released on the Fantasy label in 1972, is "Do Your Best," and that is just what he has done. This electrifying waxing is a perfect blending of upbeat, snap-your-fingers numbers with ballads so true, it makes you wonder if perhaps Hawkins wrote the book on sincerity. From the cover of "MacArthur Park" to the Hawkins-penned "Stop The Pain" and "How Long," each song rendition is an exercise in perfection.

REJOICE — Shirley Caesar — Myrrh — MSB 6646 — Producers: Tony Brown and Ken Harding — List: 7.98

The incomparable Ms. Caesar has once again crafted a jewel among albums. Her vocals are in total control; the feeling she evokes is infectious. Caesar is quite a good songwriter in her own right, and she proves that by including two of her own compositions on this musical outing. She also draws contributions from such notables as Bob Dylan, Andrae Crouch and Archie Jordan, just to name a few. This will be the sort of album music historians refer to when talking about excellent music.

SONG VINEYARD — The Hinsons — Life Stream Life-3005 — Producer: Ronald B. Drake — List: 7.98

Much like contemporaries the Statler Brothers and the Oak Ridge Boys, the Hinsons have that unique ability to blend solid country music with potent gospel lyrics. There is also a definite pop influence in much of their music, which enhances the variety within the Hinsons' repertoire. Their distinctive vocal harmonies are the trademark of this album.



INTERNATIONAL

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Several of the major record companies have decided to reduce the price of singles, effective Aug. 1, from \$4.50 to \$3.45, as a move to increase the sales of this type of record, seriously affected during the past months. Singles sales have been dwindling for years, but the current figures (around 400,000 units per month) are too somber for a market whose standard used to be one million per month.

Under statistics made by local trade paper *Prensario* with figures furnished by the Chamber of Argentinian Record Producers, singles sold during the first four months of 1980 averaged 36-46% less than last year, and 33-60% less than in the same month of 1978. Albums in April 1980, sold 14% less than in 1979 and 31% less than in 1978, but this was more than counterbalanced by cassettes, rising 148% against 1979 and 310% against 1978.

The trend seems to be a transfer of sales from albums to cassettes, but the singles question remains a touchy one, since most of the promotion budget (from 10-12% of sales) is earmarked for singles. If the promotion expenses were directly accounted to the records they have been applied to, many of them would be very difficult to justify. Of course, it is usually considered that the good selling single helps to build up an album, but it is not a good reason singles themselves do not appeal to the customer.

As in some other countries, the surge of cassettes and relative decline of albums is explained by the lack of turntables at reasonable prices, while a strong import current of cassette players at low prices attracts teenagers to tapes (although, of course, also opening the door to home taping). Thus, the move of the industry has been considered a healthy one. Of the major companies, only Microfon has decided to maintain and even increase (to \$4.80) the price of singles, while its budget cassettes start at a mere \$7.41. Regular cassettes cost around \$17, while other companies price them around \$16. To U.S. ears, these figures may sound high, and even more if you consider that the monthly pay of a worker starts at \$250-300. Thus, the purchase of an album affects up to six percent of the monthly budget, and it is an investment to be handled with care.

With all this data and a population of 26,000,000 it is not so gloomy a \$10 million volume for the industry in April, but everybody agrees that the reduction in the price of singles may enhance its appeal and return some customers to this type of record. Besides, in an inflationary context (with inflation decreasing, but still at a yearly 100% level), the only news of a lower price may attract buyers. The other thing missing is pop stars; but, of course, this is not so easy to get. Local pop artists seldom

sell more than 5,000 copies of their albums, and most of the chart items are selection albums with various artists. The lack of TV exposure has been blamed in part for this, but there are also artistic reasons.

miguel smirnoff

Australia

MELBOURNE — Before leaving on a world tour to support release of the widely acclaimed album, "Screaming Targets," **Jo Jo Zep and the Falcons** lead singer **Jo Camilleri** launched his own record label, Mighty Records. The small independent simultaneously released six singles, all in limited editions of 1,000 copies, by the Falcons' bass player **John Powers**, drummer **Gary Young**, and outsiders **Gulliver Smith**, surf band **The Creatures**, R&B band **The Honeyrippers** and Camilleri's alter ego, **Joey Vincent**. The records are available individually or in a boxed set, retailing at \$17. And speaking of the Falcons, the group's new album, "Hats Off Step Lively," again produced by Englishman **Peter Solley**, has been released and tracks were immediately picked up by major stations around the country. The band is due back in Australia soon for a national tour, which includes a TV-FM radio simulcast. The band will perform live at AAV Studios in Melbourne, to be telecast by national rock show *Nightmoves* and the sound broadcast in FM stereo simultaneously by stations in Melbourne, Sydney and Brisbane. It's the first of what is hoped to be a regular series of such simulcasts.

Four of this country's top rock acts have been signed to appear in a new Australian movie, *Daddy's Little Girl*. The contemporary musical, being produced by Sydney's Penny Cash Productions, will feature **Little River Band**, **Jo Jo Zep and the Falcons**, **Australian Crawl** and **The Sports**. Musical director for the feature film is LRB manager **Glenn Wheatley**. Filming gets under way in September, with release scheduled for early next year. The story tells of a young girl's search for success in the tough music business. The producers are still finalizing the lead roles, although members of the four rock acts are expected not only to perform but also act in the film. The script is by **Alan Hoppood**, an actor and scriptwriter.

Regular Records, a backyard independent that last year scored a distribution deal with Festival Records, is enjoying great chart success with its two acts, **Mental As Anything** and **Flowers**. **Mental As Anything**, which already had a couple of charting singles and made the Top 20 with its debut album, "Get Wet," has just released a second album, "Espresso Bongo," which this week entered the Top 40 album charts.

allan webster

A&M Canada Fined For Price Fixing Tied To Cooperative Advertisements

by Kirk LaPointe

TORONTO — A&M Records of Canada Ltd. was convicted in a local court Aug. 5 on charges of having practiced retail price maintenance from 1970-78 and was fined \$35,000. York County Court Judge Hugh Honsberger fined A&M on one charge of retail price maintenance and suspended nine other counts pending against the firm.

In a written statement, Judge Honsberger said A&M profited as a result of a cooperative advertising policy that provided subsidies to leading local retailers providing they advertised A&M product at prices suggested by the firm.

U.K. Independents Announce New Int'l License Pacts

by Paul Bridge

LONDON — Independent labels Chrysalis Records and Bronze Records recently concluded separate negotiations for various worldwide licensing pacts. Chrysalis finalized its licensing agreements for Europe for the next three years, and Bronze announced new pacts for a variety of international territories.

The Chrysalis agreements involved some shuffling of its licenses, as Germany, Austria and Switzerland were changed to Ariola from Phonogram; while in France and Italy, RCA took over from Phonogram. The final change involved a move to RCA from Ariola in Spain.

Existing Chrysalis licenses that were renewed included the Sonet Group for the Nordic territories of Sweden, Denmark, Norway and Finland and Ariola for the Benelux countries (Belgium, The Netherlands and Luxembourg).

In conjunction with the announcement of the licensing pacts, Chrysalis revealed its intention to increase its output of videos and to step up the touring of its acts in the areas to back up the new licensing structure.

Meanwhile, Bronze Records announced that licensing deals had been made with Ariola of Germany and Victor of Japan. Ariola will handle Austria, Benelux, Germany and Victor of Japan. Ariola will handle Austria, Benelux, Germany, Spain and Switzerland in Europe; Mexico; South America and Central America. Victor will handle Japan.

In addition, Lillian Bron, international director for Harvest Records of the U.K., announced plans to visit the U.S.A. and Canada in early autumn to seek representation.

Retailers refusing to sell records and tapes at recommended prices were denied advertising subsidies, the court said. Judge Honsberger criticized the firm for preventing retailers from offering lower prices due to an incentive of less costly advertising.

The court case, which has been tied up for more than two years, reviewed A&M's coop policy between 1970 and 1978. The company pleaded guilty to the one charge.

Although the profits gained by A&M during the period in question were not disclosed, it was reported the company's sales doubled between 1975 and 1978 to about \$12 million annually.

An A&M letter produced in court by Crown Attorney Robert Hubbard outlined the firm's advertising policy for retailers. In part, it stated, "A&M must not be advertised at its normal everyday cost. Such conditions cheapen the image of our product. Failure to comply with these conditions would result in forfeiture of any advertising monies contributed by A&M."

The Crown asked for a fine between \$50-100,000, but the judge imposed a lower fine because he said he doubted A&M knew it was breaking the law.

"There was nothing surreptitious nor any subterfuge in their approach to their policy; it was open and obvious; nothing was destroyed or hidden; it was all recorded," the Judge said.

Among the retailers affected by the price maintenance were Sam The Record Man, Records On Wheels and A&A's Records and Tapes, plus other discounters.

Rounder Signs Prince Nico Mbarga Of Nigeria

ONITSHA, Nigeria — Rounder Records, the Somerville, Mass.-based label, has obtained license rights in the U.S.A. for the music of Prince Nico Mbarga, one of Nigeria's top selling singers. The agreement capped two years of negotiations between Rounder and Rogers All Stars, Ltd. of Nigeria.

Rounder will first release Prince Nico's biggest hit, the "Sweet Mother" LP, which has reportedly sold over 6,000,000 copies worldwide without ever being available in the U.S.A.

Prince Nico's music is a blend of "West African 'high life,' reggae, Zairian pop, *juju* and traditional African music," according to Rounder sources.

Bill Nowlin of Rounder, who is currently visiting various African countries, including Nigeria, the People's Republic of Benin, Togo, Cameroon, the Central African Empire and the People's Republic of Congo, also noted that future deals may be worked out with other Rogers All Stars acts.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 **Funkytown** — Lipps, Inc. — Phonogram
- 2 **Carta Para Mi Hermano** — Laurita — CBS
- 3 **Crazy Little Thing Called Love** — Queen — EMI
- 4 **Enamorate De Mi** — Camilo Sesto — Microfon
- 5 **Tu Tambien Me Haces Falta** — Angela Carrasco — Microfon
- 6 **Moskow Diskow** — Telex — Phonogram
- 7 **Somos Locos Del Amor** — Valeria Lynch — Phonogram
- 8 **Ayudala** — Mari Trini — Music Hall
- 9 **Wedding Song** — Demis Roussos — Phonogram
- 10 **Can't Stop The Music** — Village People — RCA

TOP TEN LPs

- 1 **Parchis** — Tonodisc
- 2 **Bienvenidos** — A. Carrasco/C. Sesto — Microfon/ATC
- 3 **Superdisco 10** — various artists — RCA
- 4 **La Discoteca Del Amor** — soundtrack — Microfon
- 5 **Mouth To Mouth** — Lipps, Inc. — Phonogram
- 6 **The Game** — Queen — EMI
- 7 **Disco Top Hits** — various artists — Phonogram
- 8 **Show Fantastico** — various artists — ATC
- 9 **Gracias Por La Musica** — ABBA — RCA
- 10 **40 Boleros Con Amor** — Maracaibo Ensemble — Music Hall/ATC

—Prensario

Australia

TOP TEN 45s

- 1 **Can't Stop The Music** — Village People — RCA
- 2 **You've Lost That Lovin' Feelin'** — Long John Baldry and Kathi MacDonald — EMI America
- 3 **Funkytown** — Lipps, Inc. — Casablanca
- 4 **Turning Japanese** — The Vapors — United Artists
- 5 **Shandi** — Kiss — Casablanca
- 6 **Love At First Night** — Kim Hart — EMI
- 7 **I Only Want To Be With You** — The Tourists — 7 Records
- 8 **Call Me** — Blondie — Chrysalis
- 9 **Little Jeannie** — Elton John — Rocket
- 10 **It's Still Rock And Roll To Me** — Billy Joel — CBS

TOP TEN LPs

- 1 **Can't Stop The Music** — Village People — RCA
- 2 **East** — Cold Chisel — WEA
- 3 **Glass Houses** — Billy Joel — CBS
- 4 **Emotional Rescue** — The Rolling Stones — Rolling Stones
- 5 **Unmasked** — Kiss — Casablanca
- 6 **Dark Room** — The Angels — Epic
- 7 **21 At 33** — Elton John — Rocket
- 8 **The Magic Of Boney M.** — Atlantic/Hansa
- 9 **Stardust** — Willie Nelson — CBS
- 10 **Hold Out** — Jackson Browne — Asylum

—Kent Music Report

Germany

TOP TEN 45s

- 1 **Funkytown** — Lipps, Inc. — Casablanca
- 2 **D.I.S.C.O.** — Ottawan — Carrere
- 3 **Xanadu** — Olivia Newton-John & Electric Light Orchestra — Jet
- 4 **No Doubt About It** — Hot Chocolate — RAK
- 5 **Bobby Brown** — Frank Zappa — CBS
- 6 **Take That Look Off Your Face** — Marti Webb — Polydor
- 7 **Sexy Eyes** — Dr. Hook — Capitol
- 8 **Matador** — Garland Jeffreys — A&M
- 9 **Der Nippel** — Mike Kruger — EMI
- 10 **Aloha-Oe, Until We Meet Again** — Goombay Dance Band — CBS

TOP TEN LPs

- 1 **20 Greatest Hits** — Hot Chocolate — Arcade
- 2 **The Game** — Queen — EMI
- 3 **Emotional Rescue** — The Rolling Stones — Rolling Stones
- 4 **Xanadu** — Soundtrack — Jet
- 5 **Zauber der Karibik** — Goombay Dance Band — CBS
- 6 **Die schönsten Melodien . . .** — Orchester Anthony Ventura — Arcade
- 7 **The Wall** — Pink Floyd — Harvest
- 8 **Traumereien** — Richard Clayderman — Telefunken
- 9 **Der Nippel** — Mike Kruger — EMI
- 10 **Unmasked** — Kiss — Casablanca

—Der Musikmarkt

INTERNATIONAL

Seger, Rogers And Lipps Top CRIA July Certifications

LOS ANGELES — Multi-platinum awards for LPs by Capitol recording artists Bob Seger and Kenny Rogers and top singles awards for Polygram's Lipps, Inc. highlighted the July certifications of the Canadian Recording Industry Assn. (CRIA).

Altogether, the CRIA announced one triple platinum, one double platinum, three platinum and six gold album certifications, plus one platinum and one gold single.

Seeger's "Against The Wind" topped the LP certifications with a triple platinum (300,000 units), followed by Rogers' "Gideon" with a double platinum award (200,000 units). In addition, platinum awards (100,000 units) went to Van Halen for its "Women & Children First" LP on WEA, Heart's "Bebe le Strange" on CBS and The Smurfs' "Smurfing Sing Song" on Polygram.

The platinum (150,000 units) and gold (75,000 units) awards for Lipps, Inc.'s "Funkytown" were the only singles certifications for the month.

Scotti Bros. Pacts With Bellaphon Of Germany

LOS ANGELES — Scotti Bros. has further strengthened its foreign expansion by pacting with Bellaphon of Germany. The three-year Bellaphon/Scotti Bros. licensing agreement is effective immediately and will also cover Austria and Switzerland.



STEYRER JOINS SIEGEL — Peter Steyrer Musikverlag recently signed an exclusive representation agreement with the Siegel Music Companies in Germany. Steyrer represents such acts as Robespierre, Hippolyte and Carol Williams, with product on the agenda for the near future. Pictured at the signing are Ralph Siegel, owner, Siegel Music, Steyrer and Joachim Neubauer, managing director, Siegel Music.

Sikkink Named Deputy MD For WEA Belgium

BRUSSELS, Belgium — Ted Sikkink has been named to the position of deputy managing director for WEA Belgium. In his new position, Sikkink will assist WEA Belgium managing director Ben Bunders.

Commenting on the appointment, Bunders said, "From the very first days, Ted, as general manager, contributed a great deal to the construction and growth of WEA in Belgium. Together with a small and very professional team, he succeeded to acquire an important share of the market, and he played an important part in establishing WEA as one of the major companies in this country."

INTERNATIONAL DATELINE

(continued from page 21)

Canada

TORONTO — CBS has signed **Offenbach**, a French-Canadian band once on A&M... The way has been paved for Heatwave, the first-ever new wave festival of any caliber on the continent. Slated for appearance at the Aug. 23 Mosport, Ontario show are **Elvis Costello** (his only North American appearance of 1980), the **Clash**, the **Pretenders**, **Talking Heads**, the **B-52's**, **Rockpile** with **Nick Lowe** and **Dave Edmunds**, and **The Kings**. Four or five more acts are slated to be announced before the day of the show. Mosport was the site of the Canada Jam two years ago, just outside of Toronto.

Squeeze, one of the acts rumored to be appearing at late notice at Heatwave, is still doing quite well here. The album, "Argybargy," will likely go gold... At last, the long-canned album from **Diane Heatherington** has been issued. CBS inked her weeks back. CBS is also experiencing success with **Loverboy**, a west coast aggregation.

Win some, lose some dept.: The rather quirky, but still quite viable *Star Chart* TV show on CBC, the national network here, has been sacked. Although the Canadian Recording Industry Assn.-dreamt program often reeked of the glitzy behind-the-times CBC T&A philosophy, it also presented some remarkable performances (often exclusive in North America) at seemingly great expense. Interestingly, the show was slotted for 7 p.m. Saturdays, when virtually any human being has the common sense to be taking in the rare warmth we Canadians are blessed with in the summer. A show like this should not be blown off for long. This is the only country sorely lacking a national music show.

kirk lapointe

Italy

MILAN — RCA Europe has set up its new offices in the headquarters of RCA Italiana in Rome. Vice president of RCA Europe (which includes the RCA branches in France, Great Britain, Belgium, Holland, Germany, Spain and Italy) is **Giuseppe Ornatò**, while **Francesco Fantl** has been named marketing director and **Dick Snider** financial director.

A new law against piracy in the tape, record and movie business has been approved by the Italian government. Among the penalties proscribed for the pirates is imprisonment from one to five years. Satisfaction among record producers, anyway, has been mitigated by the recent increase to 15% of the value added tax (VAT) on record and tapes (which previously was 14%).

Bob Marley, during his Italian tour, received from Dischi Ricordi a gold record

paul bridge



INDUSTRIAL STRENGTH — Jan Mackenzie of The Industrials, a Los Angeles-based band recently signed to CBS Records International, recently visited CBS Germany offices in Frankfurt. Accompanying Mackenzie was Kim Fowley, the group's producer. Pictured are (l-r): Gerd Ludwigs, tours, CBS Germany; Jorgen Larsen, managing director, CBS Germany; Gerd Gebhardt, international A&R, CBS Germany; Mackenzie and Michael Karnstedt, Peer publishers. Pictured seated in front is Fowley.

INTERNATIONAL BESTSELLERS

Italy

- TOP TEN 45s**
- 1 Non So Che Darel — Alan Sorrenti — CBO
 - 2 Luna — Gianni Togni — CGD
 - 3 Stella Stal — Umberto Tozzi — CGD
 - 4 Il Tempo Se Ne Va — Adriano Celentano — Clan
 - 5 Cantero Per Te — Pooh — CGD
 - 6 Olympic Games — Miguel Bose — CBS
 - 7 Kobra — Rettore — Ariston
 - 8 Funkytown — Lipps, Inc. — Casablanca
 - 9 Comlin' Up — Paul McCartney — Parlophone
 - 10 Monkey Chop — Dan I — Island

- TOP TEN LPs**
- 1 Sono Solo Canzonette — Edoardo Bennato — Ricordi
 - 2 Tregua — Renato Zero — RCA/Zerolandia
 - 3 DI Notte — Alan Sorrenti — CBO
 - 4 Tozzi — Umberto Tozzi — CGD
 - 5 Miguel — Miguel Bose — CBS
 - 6 Duke — Genesis — Charisma
 - 7 Un Po' Artista Un Po No — Adriano Celentano — Clan
 - 8 Galaxy — Rockets — Rockland
 - 9 Una Giornata Uggiosa — Lucio Battisti — Numero Uno
 - 10 Emotional Rescue — Rolling Stones — Rolling Stones

—Musica e Dischi

Japan

- TOP TEN 45s**
- 1 Dancing All Night — Monta & Brothers — Nippon Phonogram
 - 2 Sakimori No Uta — Masashi Sada — Warner/Pioneer
 - 3 Alshu Date — Toshihiko Tawara — Canyon
 - 4 Junko — Tsuyoshi Nagafuchi — Toshiba/EMI
 - 5 Koyino Tsunawatar! — Akiko Nakamura — Teichiku
 - 6 Tonight — Chanel — Epic/Sony
 - 7 Wakaretemo Sukinahito — Los Indios & Silvia — Polydor
 - 8 Kurutta Kajitsu — Alice — Polystar
 - 9 Yes-No — Of Course — Toshiba/EMI
 - 10 You Are Love — Janis Ian — Nippon Columbia

- TOP TEN LPs**
- 1 Solid State Survivor — Yellow Magic Orchestra — Alfa
 - 2 Monta & Brothers/Act 1 — Nippon Phonogram
 - 3 The Game — Queen — Warner/Pioneer
 - 4 Zoshoku — Yellow Magic Orchestra — Alfa
 - 5 Momoe Densetsu — Momoe Yamaguchi — CBS/Sony
 - 6 Greatest Hits — Sadao Watanabe — Victor
 - 7 Toklonayl Hotel — Yumi Matsuyota — Toshiba/EMI
 - 8 T Waves — Masayoshi Takana — Polydor
 - 9 Subaru — Shinji Tanimura — Polystar
 - 10 Gyakuryu — Tsuyoshi Nagafuchi — Toshiba/EMI

—Cash Box Of Japan

The Netherlands

- TOP TEN 45s**
- 1 Xanadu — Olivia Newton-John — CBS
 - 2 Midnite Dynamo — Matchbox — EMI
 - 3 Late At Night — Maywood — EMI
 - 4 Could You Be Loved — Bob Marley — Ariola
 - 5 Power — Temptations — EMI
 - 6 Ik weet niet hoe — Benney Neyman — CNR
 - 7 Emotional Rescue — Rolling Stones — EMI
 - 8 Relight My Fire — Dan Hartman — CBS
 - 9 Et Les Olseaux Chantaleant — Sweet People — Polydor
 - 10 Cupid — Spinners — WEA

- TOP TEN LPs**
- 1 Emotional Rescue — Rolling Stones — EMI
 - 2 The Game — Queen — EMI
 - 3 Xanadu — Olivia Newton-John & Electric Light Orchestra — CBS
 - 4 Met je ogen dicht — Rob de Nijs — EMI
 - 5 Uprising — Bob Marley — Ariola
 - 6 The Best Of — Roger Whittaker — K-tel
 - 7 Hey — Julio Iglesias — CBS
 - 8 Maywood — Bovema
 - 9 Dromentreln — Lenny Kuhr — CNR
 - 10 Going Deaf For A Living — Fischer Z — EMI

—Nationale Hitkrant Producties

RADIO

AIR PLAY

LONG LIVE ROCK — Able to leap dead air at a simple push of the button! Mightier than I'm All Talk — I'm All News! Faster than Mellow Man! More endearing than Disc-O Man! Preserving rock 'n' roll against such villainous enemies, **WMMR/Philadelphia's** Rock 'N' Roll Animals have come to the rescue of the Philadelphia airwaves in the guise of Metromedia Comics Group #1. In what is one of the best promotions ever to come out of a radio station, the WMMR staff has depicted themselves as comic book superheroes battling radio's arch enemies — as they see them. The artistry of Chris Laird has been employed to show the hard working "super jocks" preserving rock in the city of Philadelphia. WMMR presented its comic book at a recent Creation Comic Book Convention, which was staged for dealers and collectors from all over the city. The artsy and clever book, targeted specifically to WMMR's audience, was distributed free to all listeners who turned out at the convention. Great idea.

NIGHT BIRD SOARS AGAIN — **Alison Steele**, aka The Night Bird during the course of her pioneer breaking days as one of the first female radio personalities when she joined WNEW-FM/New York in 1966, returned to the industry on July 28 on WNEW-AM. Steele (Turtle Dove if you will) can be heard from 8 p.m. to midnight, featuring news and gossip about the radio, TV and movie business. In addition, she has tossed in her rock towel and is highlighting music of the '30s, '40s and '50s along with contemporary artists like **Barbra Streisand** and **Barry Manilow**. Steele is presently the hostess for *Celebrity*, a cable TV Show, and is the music critic for *After Dark Magazine*.

NUMBER ONE FEMALE IN PHILLY — An independent survey recently conducted by Wallace & Washburn and Simmons Research Bureau, has revealed that **WIOQ/Philadelphia's Helen Leicht** is the city's number one female air personality. Leicht (pronounced light) has been with WIOQ since 1976. Being named top female personality has opened the doors to more free lance opportunities such as voice-over work, etc. To devote more time to these new ventures she relinquished her music directorship at the station, but has maintained her 10 a.m. to 2 p.m. air shift. Congratulations.

LISTENERS LISTEN WITH WPLJ — Since July, **WPLJ/New York** has been holding a series of listening parties with invited listeners to help preview new albums by major artists. Guests are selected at random from postcards sent in in response to the station's promotion. It is also a terrific way for listeners to personally get to know the WPLJ staff, as the parties are hosted by the jocks who discuss the music, other topics related to WPLJ, the state of radio and rock 'n' roll in general. To date, artists with new albums that have been featured at these parties include **Bob**

Seeger, **Billy Joel**, the **Rolling Stones**, **Charlie Daniels Band**, **Queen**, **Jackson Browne** and **Paul McCartney**.

TIMES SQUARE IS COMING — RSO Records, which already has a built in reputation for sound soundtrack success is preparing for the release of the soundtrack to the movie *Times Square*. Besides RSO staples like **Robin Gibb** and Dreamland artist **Suzi Quatro**, the double LP will feature new and classic tunes from many new wave artists from different labels. Programmers be on the watch for this album that will contain new product by **Joe Jackson**, **Garland Jeffreys**, and "Talk Of The Town," **The Pretenders'** hit single in England which was never released in the United States. In addition, the two-record set will include **Lou Reed's** "Walk On The Wild Side," **Patti Smith's** "Pissing In The River," **The Talking Heads'** "Life During Wartime" and **The Ramones'** "I Wanna Be Sedated."

LOOKING FOR TALENT — The Radio Talent Bank was recently formed by L.A. based Fearing, Fox & Associates. Radio Talent Bank undertakes national searches on behalf of client stations for disc jockeys, news, production, programming and engineering talent, all on a confidential basis. **Larry Yurdin** is director of the company and **Deirdre O'Donoghue** was named associate director. For more information, contact O'Donoghue or Yurdin at (213) 784-6714.

A/C RADIO SPECIAL — A/C Productions of Los Angeles is offering a 60-minute program starring **Peaches & Herb**. Combined with a special interview with the duo, the show will also feature past hit material as well as songs from their new LP, "Worth The Wait." The show is 50 minutes in length allowing ten minutes of local commercial content of music fill. Interested stations should contact Peaches & Herb's PR firm, Agee, Stevens & Acree at 1474 North Kings Road, Los Angeles 90069 or call (213) 654-0941.

RADIO PARAPHRENALIA — From **WMMS/Cleveland** comes another classy Buzzard T-shirt with rainbow stripes down the sleeves. The typical **Helton Buzzard** artwork is at its best . . . **14Q/Worcester** issued baseball caps with call letters emblazoned on the front . . . New logos for **WYSP/Philadelphia** and **KSJO/San Jose**. KSJO also gave its listeners key chains with a phone dial on the back that featured the station's request line . . . And from **WWWW (W4)**/Detroit comes a black frisbee with the W4 logo.

STATION TO STATION — *Music Connection Magazine* has called **KNAC/Long Beach** the best available radio outlet in the Southern California area. The station recently went to an all new wave format. In addition, KNAC also lends heavy support to local bands with a lot of air time . . . **Dave Davies** recently visited KSJO to do an interview . . . **KMEL/San Francisco** is sponsoring a special benefit concert by the **Jefferson Starship**.

The group's concert at Stanford University will benefit the Community Assn. for the Retarded of Palo Alto and the Stanford Volunteers for the Handicapped. It is the first time in ten years that the Starship has performed in the San Jose, South Bay area.

NEW JOBS — Congratulations to **Jim Conlee** who has officially become the program director for **KHTZ/Los Angeles**. Conlee has been acting PD since **Bobby Rich** left the station . . . **Tom Teuber** has been named PD at **WMET/Chicago** . . . **Mike McVay** was named PD at **KBZT/San Diego**. McVay left **WAKY/Louisville** after bringing the station phenomenal numbers in the last Arb period . . . **Bob Moody** was named program director at **WAKY** replacing McVay . . .

mark albert

Secondary Radio Shifting From Traditional Hit-Breaking Role

(continued from page 7)

just won't spread to the larger markets. It's tougher to have a hit that way and make money. So, people in this business are now taught to play it safe. You can never be hurt by what you don't play."

"Secondaries need to be reevaluated," added **Andrea Ganis**, national secondaries for **Atlantic Records**. "They've gotten to be just as tough as a primary. Some of the cities have grown in population and, with that, more stations in competition with each other."

"Arbitron ratings are a factor," **Ganis** explained. "For book purposes, if they can get better listenership catering to 25+ demos, than that's their business. But it still is the teens that do most of the record buying. If product is not exposed to the teens, especially new product, it gets harder to break a new act and to make more profits. Unfortunately, stations can't make money on ads that cater to the teens."

Ganis went on to say that this lack of exposure for new acts and different types of music has had an adverse effect on artist rosters at many labels, and added, "The time will come when there will be a smaller selection of records and artists to choose from."

The decreased willingness of secondary radio to provide support for new records and acts has also altered its relationship to major market radio. Where major market radio could once look to the secondaries to measure the acceptance of a new record, the situation has changed significantly.

No Trends

"We haven't been able to get a good reading or trend like we used to," said **Dave Sholin**, national music director for the **RKO chain**. "You can still get a picture from some markets, but only if more than one station is on a record and some sales show up to make it valid."

Sholin agreed that there may be a tendency now for radio to target for the lowest common denominator and added that upper level management in many cases was instructing its young program directors not to experiment, but rather, to adopt the large market strategy of just playing the hits.

Jay Clark, program director of **WABC/New York**, agreed and said small and medium market stations were making a terrible mistake by trying to emulate a successful large market station. "I'd like to see the medium markets put more entertainment and local flavor back into it."

Echoing **Clark's** thoughts, **Sholin** said, "The ratings could be better at these stations if they were programming more specifically to their own communities. If a PD researches his market thoroughly and believes that a certain record is good for his or her station and market, then that record should get played regardless of what the big markets do."

Guy Zapolean, music director of **KRTH/Los Angeles**, pointed out that while familiarity plays a vital role in gaining a competitive edge in a large market, it wasn't as necessary in small markets. "There is no reason why a person shouldn't take a chance in a smaller market. It's not necessarily the role of a secondary station to break records, but in a smaller market, you have the unique opportunity to do so and become a hero."

Nevertheless, the prevailing attitude of current secondary radio programming was best summed up by **WICC/Bridgeport** music director **Bob Mitchell**, who said, "Many stations are leery of going on new records and new artists. The mentality of some of the guys I talk to is let someone

else make the mistakes and we'll play the hits."

"Lists have gotten much tighter," added **Ray Appleton**, music director of **KFYE/Fresno**. "The whole market has gone crazy. It's like a Mexican stand-off. Everybody's playing it as safe as Mother's milk. We wait until a record is a bona fide across-the-board national success before we go on it. Fortunately or unfortunately, depending on how you look at it, the more conservative we are, ultimately the more successful we are."

Secondary radio, then, has fallen prey to the ratings-oriented approach of the major markets. Creative and innovative programming has assumed a lesser priority in the face of a greater emphasis on profits. The quest for numbers, especially in the older demographics, has exerted an overpowering influence on the musical posture of secondary stations.

"Business encourages tight playlists," said **14Q's York**. "Most secondary and tertiary markets go through one ratings sweep a year, maybe two. They have to be tight all year to build momentum for that sweep and then tighten up even more to maintain it."

Acknowledging the validity of **York's** premise, **Connie Anthes**, manager of communications for **Arbitron**, explained that the ratings service is aware of the problem and is prepared to take remedial steps.

"It's a question of marketing," **Anthes** said. "A lot of smaller markets can only afford to be measured once a year. We are taking steps to correct that situation. Beginning next year, those that are measured only once will be measured with the extended measurement period. That will take in 12 weeks instead of only four. That should prevent some of the hypoing and tightening."

"For the markets below the Top 100, we are also offering consolidated measurements twice a year at a reduced rate so that it will not cost much more to be rated twice than it would to be rated once. The consolidated reports will have a smaller sample frame or less demographic breakdown, but they can take advantage of being rated twice or for 24 weeks instead of just four. Hopefully, they will be able to loosen up more."

While the new ratings procedures offered to small markets may lessen the pressure of actively pursuing high numbers at the expense of creativity, **WABC's Clark** added that more changes would have to come from the radio community as well. "The Arb's may be a bit stifling, but they shouldn't be. If a program director learns his trade and knows his market and serves it well, it will be a good station. If a PD is afraid to make mistakes because of the ratings, he or she will never be a good programmer. They might be successful, but they will never be good."

The assumption of more and more of major market radio's characteristics by secondary radio has also brought with it many of the pitfalls of that approach. While perhaps marketing its product with much of the efficiency needed at the major market level, secondary radio has also fallen victim to the blandness and sterility currently prevailing in the major markets. (**Cash Box**, Aug. 2)

"A station can run on the hits philosophy or balance philosophy," said **KRTH's Zapolean**. A station should maintain a good balance of styles and tempos so that it just flows well. With that will come success.

"Radio has gotten to be boring right now because people aren't taking chances and it simply isn't entertaining without diversification."

AUGUST 16, 1980

Chart Position

43 AC/DC • BACK IN BLACK • ATLANTIC
ADDS: WNEW, WOUR, WWWW, WCCC. **HOTS:** KYTX, KXOK, KWST, WABX, KRST, WYFE, WSHE, WORJ, WBCN, KZEL, KROO, KREM, KMGN, KLLOL, WMMS, WGRO, KSJO, WLVO, KNCN, WKDF. **MEDIUMS:** WLAV, WIBZ, WCOZ, KOME, WBAB, WBLM. **PREFERRED TRACKS:** Hells Bells, Noise Pollution, Title. **SALES:** Good in West and Midwest, steady growth in East and South.

#1 MOST ADDED

— THE ALLMAN BROTHERS BAND • REACH FOR THE SKY • ARISTA



ADDS: KYTX, KZOK, KWST, KSHE, WABX, WIOO, KRST, WKDF, KNCN, WBLM, WAAL, WLVO, WNEW, KINK, KSJO, WGRO, WMMS, KZEW, WYDD, WBAB, KEZY, KBPI, KREM, KROO, KZEL, WAAF, WBCN, KZAM, WOUR, WCCC, WRNW, WCOZ, WORJ, WIBZ, WLIR, WSHE, WYFE, WLAV. **HOTS:** WLIR. **MEDIUMS:** WYFE, WLAV. **PREFERRED TRACKS:** Angeline, Madness, High Water. **SALES:** Breakouts in West.

83 JOAN ARMATRADING • ME MYSELF I • A&M
ADDS: None. **HOTS:** WCCC, WBAB, WNEW, WBLM, KNCN. **MEDIUMS:** WRNW, KOME, WOUR, KZAM, WBCN, KMGN, KSJO, WIOQ, WLAV. **PREFERRED TRACKS:** Title. **SALES:** Fair in East and West; poor in others.

— ARTFUL DODGER • RAVE ON • ARIOLA/ARISTA
ADDS: KYTX, KWST, KSHE, KNCN, WAAL, KOME. **HOTS:** WMMS. **MEDIUMS:** WIBZ. **PREFERRED TRACKS:** Just My Baby. **SALES:** Steady growth in Midwest.

#4 MOST ADDED

129 ATLANTA RHYTHM SECTION • THE BOYS FROM DORAVILLE • POLYDOR



ADDS: KMEL, KRST, KSJO, WGRQ, KBPI, KROO, WRNW. **HOTS:** WORJ, KNX, KINK, WBLM, KNCN. **MEDIUMS:** WSHE, WIBZ, WRNW, KOME, WOUR, KREM, KMGN, KEZY, WBAB, WAAL, KZOK, KYTX. **PREFERRED TRACKS:** Charlie, Strictly, Silver Eagle. **SALES:** Breakouts in all regions; strongest in Midwest and South.

25 JEFF BECK • THERE AND BACK • EPIC
ADDS: None. **HOTS:** WLAV, KZOK, KRST, WLIR, WORJ, WCCC, KOME, WBAB, WMMS, WGRO. **MEDIUMS:** KYTX, KWST, WABX, WKDF, KNCN, WSHE, WRNW, WOUR, WBCN, KROO, KREM, KMGN, KSJO, WNEW, WAAL, WBLM. **PREFERRED TRACKS:** Star Cycle, Pump, El Becko. **SALES:** Moderate to fair in all regions.

47 BLACK SABBATH • HEAVEN AND HELL • WARNER BROS.
ADDS: None. **HOTS:** KYTX, WCCC, KOME, KMGN, WGRQ, WLVO, KNCN, WYFE, KWST. **MEDIUMS:** WLAV, WORJ, WWWW, WBCN, KROO, KLLOL, WMMS, KSJO, WKDF, KRST. **PREFERRED TRACKS:** Lady Evil, Lonely, Title. **SALES:** Moderate to fair in all regions; weakest in East.

45 BLACKFOOT • TOMCATTIN' • ATCO
ADDS: None. **HOTS:** KYTX, WLAV, WABX, WKDF, KNCN, WSHE, WIBZ, WORJ, WCOZ, WWWW, KBPI, KMGN, WBAB, WMMS. **MEDIUMS:** KRST, WBLM, KOME, KZEL, KROO, KREM, WYDD, KLLOL, WGRO, KSJO, WAAL. **PREFERRED TRACKS:** Cabbage, Fox Chase, On The Run. **SALES:** Fair in all regions; weakest in East.

38 BLUE OYSTER CULT • CULTOSAURUS ERECTUS • COLUMBIA
ADDS: None. **HOTS:** WLAV, KZOK, WYFE, KRST, WORJ, WCCC, KOME, WOUR, WBCN, WAAF, KREM, KMGN, WBAB, KLLOL, WGRO. **MEDIUMS:** WKDF, KNCN, WBLM, WSHE, KZEL, KROO, WMMS, KSJO, WNEW, WLVO, WAAL. **PREFERRED TRACKS:** Monster, Devine Wind, Black Blade, Fallen Angel. **SALES:** Moderate in East and West; fair to poor in others.

8 THE BLUES BROTHERS • ORIGINAL SOUNDTRACK • ATLANTIC
ADDS: None. **HOTS:** KYTX, WLAV, WIBZ, WCOZ, WRNW, KOME, WWWW, KROO, KBPI, WBAB, WMMS, WGRO, KSJO, WBLM, KNCN, WKDF. **MEDIUMS:** KMEL, WORJ, WBCN, KINK. **PREFERRED TRACKS:** Gimme, Jailhouse, Katy, Think. **SALES:** Good to moderate in all regions.

Chart Position

#1 MOST ACTIVE

2 JACKSON BROWNE • HOLD OUT • ASYLUM



ADDS: WWWW. **HOTS:** KYTX, WLAV, KZOK, KWST, KMEL, KSHE, WABX, WIOO, WYFE, KRST, WKDF, KNCN, WBLM, WAAL, WLVO, WNEW, KINK, KSJO, WGRQ, WMMS, KZEW, KLLOL, WYDD, WINZ, WSHE, WIBZ, WORJ, KNX, WRNW, WCCC, KOME, WOUR, KZAM, WBCN, WAAF, KZEL, KROO, KREM, KBPI, KMGN, KEZY, WBAB. **MEDIUMS:** WLIR. **PREFERRED TRACKS:** Boulevard, Disco, Title. **SALES:** Good in all regions.

58 ROCKY BURNETTE • THE SON OF ROCK AND ROLL • EMI-AMERICA
ADDS: None. **HOTS:** WRNW, WBCN, WINZ, KSJO. **MEDIUMS:** WBAB, WMMS. **PREFERRED TRACKS:** Toein', Like A Wheel. **SALES:** Fair in all regions.

— CADDYSHACK • ORIGINAL SOUNDTRACK • COLUMBIA
ADDS: WLAV, KRST, WIBZ. **HOTS:** WAAF, KZEW, WLVO, WYFE, WIOO, WABX, KYTX. **MEDIUMS:** WSHE, KOME, KEZY, WBAB, WBLM, KMEL. **PREFERRED TRACKS:** I'm Alright. **SALES:** Breakouts in all regions; weakest in West.

138 CHEAP TRICK • FOUND ALL THE PARTS • EPIC (10")
ADDS: None. **HOTS:** KOME, KROO, KRST, KYTX. **MEDIUMS:** WORJ, KNCN. **PREFERRED TRACKS:** Day Tripper, Good Girl. **SALES:** Fair in South; poor in others.

84 CHICAGO • XIV • COLUMBIA
ADDS: None. **HOTS:** WRNW, KINK, KNCN, KYTX. **MEDIUMS:** KOME, WWWW, KBPI, KMGN, KEZY, WBAB, WKDF, KRST, WIOO. **PREFERRED TRACKS:** Thunder. **SALES:** Moderate in all regions; strongest in Midwest.

21 ERIC CLAPTON • JUST ONE NIGHT • RSO
ADDS: None. **HOTS:** KOME, KMGN, WGRO, KINK, WNEW. **MEDIUMS:** WORJ, WCOZ, KREM, KEZY, WBAB, WINZ, WYDD, WKDF, KSHE, KMEL. **PREFERRED TRACKS:** Cocaine, Tulsa, Blues Power. **SALES:** Moderate in all regions.

128 ALICE COOPER • FLUSH THE FASHION • WARNER BROS.
ADDS: None. **HOTS:** WWWW, KROO, KMGN. **MEDIUMS:** KOME, KZEW, WMMS, WLAV. **PREFERRED TRACKS:** Clones, Talk, Dance. **SALES:** Fair in West and South; poor in others.

19 THE CHARLIE DANIELS BAND • FULL MOON • EPIC
ADDS: WLAV, KMEL, WBCN. **HOTS:** KYTX, KMEL, KSHE, WYFE, KRST, WKDF, WAAL, WLIR, WIBZ, WORJ, WOUR, WAAF, WBAB, WINZ, WYDD, WMMS, WGRO, KSJO, WLVO. **MEDIUMS:** WLAV, KXOK, KNCN, WBLM, WRNW, KOME, KREM, KBPI, WNEW. **PREFERRED TRACKS:** In America, El Toreador, No Potion, Swamp. **SALES:** Good to moderate in all regions.

82 DAVE DAVIES • AFL1-3603 • RCA
ADDS: None. **HOTS:** WBAB, WGRQ. **MEDIUMS:** KYTX, WLAV, WLIR, WORJ, KOME, WWWW, WOUR, KROO, KREM, KEZY, WMMS, WLVO, WBLM, KRST, WABX, KWST, KZOK. **PREFERRED TRACKS:** Where Do You Dreamer, Move Over, Nothing More, Changing Hands. **SALES:** Moderate in all regions; strongest in East.

76 THE DIRT BAND • MAKE A LITTLE MAGIC • UNITED ARTISTS
ADDS: None. **HOTS:** KYTX, KSHE, WIBZ, KZAM, KEZY, KLLOL, WGRO. **MEDIUMS:** KZOK, WYFE, KRST, WKDF, KNCN, WSHE, WORJ, KNX, WWWW, KOME, KROO, KREM, KBPI, KMGN, WINZ, KSJO, KINK, WLVO, WBLM. **PREFERRED TRACKS:** Badlands, Title. **SALES:** Fair in all regions; strongest in West.

40 BOB DYLAN • SAVED • COLUMBIA
ADDS: None. **HOTS:** KNCN. **MEDIUMS:** KOME, KZAM, KROO, WBAB, WGRO, KINK, WLVO, WAAL. **PREFERRED TRACKS:** Solid Rock, Title. **SALES:** Moderate in East and West; poor in others.

152 JAY FERGUSON • TERMS AND CONDITIONS • CAPITOL
ADDS: KRST, KROO. **HOTS:** None. **MEDIUMS:** KMGN, WGRO, KSHE, WLAV, KYTX. **PREFERRED TRACKS:** Various. **SALES:** Poor.

37 PETER GABRIEL • MERCURY
ADDS: None. **HOTS:** KNAC, WLAV, WLIR, WCCC, KOME, WOUR, WBCN, WAAF, KROO, WBAB, KLLOL, WMMS, WGRO, WLVO. **MEDIUMS:** WYFE, WRNW, KREM, KMGN, KSJO, WBLM. **PREFERRED TRACKS:** Games, Intruder. **SALES:** Moderate to fair in all regions.

Chart Position

23 GENESIS • DUKE • ATLANTIC
ADDS: None. **HOTS:** KZOK, KWST, KSHE, WYFE, KSJO, WGRO, WLIR, WIBZ, WCOZ, WRNW, WCCC, KOMJ, WWWW, WOUR, WAAF, KROO, KBPI, KEZY, WBA, WINZ, WYDD, KZEW, WMMS. **MEDIUMS:** KMEL, WIOQ, KRST, WKDF, WORJ. **PREFERRED TRACKS:** Turn It On, Misunderstanding. **SALES:** Moderate in all regions; weakest in South.

116 GRATEFUL DEAD • GO TO HEAVEN • ARISTA
ADDS: None. **HOTS:** WLIR, WCOZ, KROO, KMGN, KIN, WNEW, KRST. **MEDIUMS:** KOME, KEZY, KZEW, KSJO, KNCN, WKDF, WIOQ. **PREFERRED TRACKS:** Ease My Mind, Alabama, Sailor. **SALES:** Fair in Midwest; poor in other regions.

— GUS • CONVICTED • NEMPEROR/CBS
ADDS: WLAV. **HOTS:** None. **MEDIUMS:** WORJ, WWWW, WOUR, KZEL, KREM, WMMS, KZOK, KYTX. **PREFERRED TRACKS:** Busted Paul. **SALES:** Poor.

98 SAMMY HAGAR • DANGER ZONE • CAPITOL
ADDS: None. **HOTS:** KOME, KMGN, KRST, WYFE, KZOK. **MEDIUMS:** WORJ, KEZY, KLLOL, WMMS, KSJO, KSH. **PREFERRED TRACKS:** Iceman, Bad Reputation. **SALES:** Moderate in West; poor in others.

105 DARYL HALL & JOHN OATES • VOICES • RCA
ADDS: WGRQ, WWWW, WCOZ. **HOTS:** WIOQ, WLIR, WRNW, WBCN, WBAB, WMMS, WNEW, WAAF, WABX. **MEDIUMS:** KYTX, WLAV, WABX, KRST, WSHE, KOMJ, WOUR, KZEL, KROO, KREM, KEZY, KSJO, WBLM, KNCN. **PREFERRED TRACKS:** How Does It Feel. **SALES:** Breakouts in all regions.

3 BILLY JOEL • GLASS HOUSES • COLUMBIA
ADDS: None. **HOTS:** WIBZ, WCOZ, WCCC, KOME, KEZY, WBAB, WINZ, WMMS, KSJO, WNEW, WBLM, WIOQ. **MEDIUMS:** WLIR, WORJ, KREM, KINK, WKDF. **PREFERRED TRACKS:** Rock And Roll, Fantasy, Ask Me Why. **SALES:** Good in all regions.

— JON & VANGELIS • SHORT STORIES • POLYDOR
ADDS: WWWW, WORJ. **HOTS:** KYTX. **MEDIUMS:** KNX, WINZ, WYDD, KZOK. **PREFERRED TRACKS:** I Hear You Thunder. **SALES:** Fair in Midwest; poor in others.

73 JUDAS PRIEST • BRITISH STEEL • COLUMBIA
ADDS: None. **HOTS:** WCOZ, KMGN, WYFE. **MEDIUMS:** KREM, KBPI, WMMS, KRST. **PREFERRED TRACKS:** After Midnight, Breaking The Law. **SALES:** Moderate in Midwest; poor in others.

175 THE KINGBEES • RSO
ADDS: None. **HOTS:** WWWW, WABX. **MEDIUMS:** WLIR, KREM, KMGN, WBAB, WMMS, WBLM, KNA. **PREFERRED TRACKS:** My Mistake. **SALES:** Poor.

— THE KINGS • ARE HERE • ELEKTRA
ADDS: KSHE. **HOTS:** WMMS. **MEDIUMS:** WCCC, WWWW, WOUR, KZEL, KROO, KMGN, WGRO, WLVO, WAAL, KWST, KZOK. **PREFERRED TRACKS:** Switchin' To Glide. **SALES:** Breakouts in all regions; weakest in East.

15 THE KINKS • ONE FOR THE ROAD • ARISTA
ADDS: None. **HOTS:** KYTX, WLAV, KWST, WABX, WBLM, WLVO, WNEW, KSJO, WGRO, WSHE, WIBZ, WOF, WCOZ, WCCC, KOME, WOUR, WAAF, KROO, KMGN, WBAB, WMMS. **MEDIUMS:** KNAC, KNCN, KINK, WBAB, KREM, KBPI, KEZY, WYDD, KLLOL. **PREFERRED TRACKS:** Celluloid, Really Got Me, Lola, Low Bud, 20th Century, Sobbing. **SALES:** Moderate in all regions; weakest in South.

— KROKUS • METAL RENDEZ-VOUS • ARIOLA/ARISTA
ADDS: None. **HOTS:** KMGN, KRST. **MEDIUMS:** KRST, WMMS, WLVO, WABX, KYTX. **PREFERRED TRACKS:** Heatstrokes. **SALES:** Fair in South and West; poor in others.

194 LE ROUX • UP • CAPITOL
ADDS: None. **HOTS:** WCOZ. **MEDIUMS:** WORJ, KOME, KBPI, WBLM, WKDF, KSHE, KYTX. **PREFERRED TRACKS:** Various. **SALES:** Poor.

198 HUEY LEWIS & THE NEWS • CHRYSALIS
ADDS: None. **HOTS:** KZEL. **MEDIUMS:** WCOZ, WWWW, KOME, KROO, KBPI, WMMS, KSJO, WBLM, WYFE, KZOK, WLAV, KYTX. **PREFERRED TRACKS:** Some C Lies. **SALES:** Breakouts in West and Midwest.

130 KERRY LIVGREN • SEEDS OF CHANGE • KIRSHNER/CBS
ADDS: WABX, KNCN, WNEW. **HOTS:** WCCC. **MEDIUMS:** KREM, KEZY, WGRO, WBLM, KSHE, KZOK, WYFE, KRST. **PREFERRED TRACKS:** Various. **SALES:** Moderate in South and Midwest; poor in other regions.

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Chart Position

PHILIP LYNOTT • SOLO IN SOHO • WARNER BROS.
ADDS: None. **HOTS:** None. **MEDIUMS:** WORJ, WRNW, KROO, WBAB, WGRO, KZOK. **PREFERRED TRACKS:** King's Call, Lonely Hearts.
SALES: Poor.

BENNY MARDONES • NEVER RUN NEVER HIDE • POLYDOR
ADDS: None. **HOTS:** WIBZ, WINZ, WMMS, WGRO. **MEDIUMS:** WKDF, WIOO. **PREFERRED TRACKS:** Into The Night.
SALES: Moderate in West and Midwest; poor in others.

BOB MARLEY & THE WAILERS • UPRISING • ISLAND
ADDS: None. **HOTS:** WBCN. **MEDIUMS:** WRNW, KMG, WMMS, WNEW, WBLM, KNCN. **PREFERRED TRACKS:** Various.
SALES: Moderate in all regions; weakest in South.

MARTHA & THE MUFFINS • METRO MUSIC • VIRGIN/ATLANTIC
ADDS: WBLM, WNEW, WBAB, WBCN, WCCC. **HOTS:** WBCN. **MEDIUMS:** None. **PREFERRED TRACKS:** Echo Beach.
SALES: Breakouts in East.

IAN MATTHEWS • SIAMESE FRIENDS • MUSHROOM
ADDS: KREM, KZEL. **HOTS:** KNX, KZAM. **MEDIUMS:** WRNW, KEZY, KINK, KZOK. **PREFERRED TRACKS:** Various.
SALES: Poor.

PAUL McCARTNEY • McCARTNEY II • COLUMBIA
ADDS: None. **HOTS:** KOME, WINZ, WIOO. **MEDIUMS:** KEZY, WMMS, KINK, KNCN. **PREFERRED TRACKS:** Waterfalls, Secretary.
SALES: Moderate in all regions.

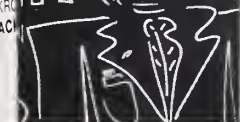
McVICAR • ORIGINAL SOUNDTRACK • POLYDOR
ADDS: WWWW. **HOTS:** KYTX, WLAV, KZOK, KMEL, KSHE, WABX, WYFE, KRST, WAAL, WLVO, KSJO, WGRO, KZEW, WWWW, WSHE, WLIR, WORJ, WCOZ, WRNW, WCCC, WBCN, WAAF, KZEL, KROO, KREM, KEZY, WBAB. **MEDIUMS:** KNCN, WBLM, WNEW, WMMS, KLOL, KOME, WOUR, KBPI, KMG. **PREFERRED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

EDDIE MONEY • PLAYING FOR KEEPS • COLUMBIA
ADDS: None. **HOTS:** KYTX, WLAV, KZOK, KMEL, KNCN, WNEW, KSJO, WMMS, WLIR, WIBZ, WRNW, KOME, WWWW, KZEL, KREM, KBPI, KMG, WBAB. **MEDIUMS:** KWST, KSHE, WYFE, KRST, WKDF, WAAL, KINK, WGRO, KZEW, WSHE, WORJ, WCOZ, WOUR, KROO, KEZY, KLOL. **PREFERRED TRACKS:** Running Back, Trinidad.
SALES: Moderate in all regions.

THE MOTELS • CAREFUL • CAPITOL
ADDS: None. **HOTS:** WLIR, WBCN, KROO, WBAB, WBLM, KRST, KWST, KNAC. **MEDIUMS:** WCOZ, WRNW, KOME, KREM, KBPI, KMG, KLOL, WABX, KZOK. **PREFERRED TRACKS:** Danger, Bonjour, Envy.
SALES: Moderate in East and West; poor in others.

#5 MOST ADDED

GARY MYRICK & THE FIGURES • EPIC
ADDS: KNAC, KRST, WMMS, KZEW, WYDD, WLIR, WLAV. **HOTS:** None. **MEDIUMS:** WLAV. **PREFERRED TRACKS:** Various.
SALES: Just shipped.



TED NUGENT • SCREAM DREAM • EPIC
ADDS: None. **HOTS:** WSHE, WWWW, WAAF, KMG, WABX, WLAV. **MEDIUMS:** WINZ, WLVO, KWST. **PREFERRED TRACKS:** Wango Tango, Terminus, Title.
SALES: Fair in all regions.

POCO • UNDER THE GUN • MCA
ADDS: None. **HOTS:** KYTX, WLAV, KSHE, WYFE, KRST, KNCN, WBLM, WAAL, WLVO, KINK, WGRO, WMMS, KZEW, KLOL, WSHE, WIBZ, WORJ, KNX, WRNW, WCCC, KZAM, WAAF, KREM, KBPI, KEZY, WBAB. **MEDIUMS:** KZOK, KWST, KMEL, WKDF, WNEW, KSJO, WINZ, WCOZ, WWWW, KOME, WOUR, WBCN, KZEL, KROO. **PREFERRED TRACKS:** Title, Reputation, Still Young, Everlasting.
SALES: Moderate in all regions; strongest in West.

Chart Position

54 PRETENDERS • SIRE
ADDS: None. **HOTS:** WLIR, WBCN, KROO, WMMS, KSJO, KWST, KZOK. **MEDIUMS:** WRNW. **PREFERRED TRACKS:** Mystery, Kid, The Wait, Sobbing.
SALES: Moderate in East and West; poor in others.

#3 MOST ACTIVE

5 QUEEN • THE GAME • ELEKTRA
ADDS: WINZ. **HOTS:** KYTX, WLAV, KZOK, KWST, KMEL, KSHE, WABX, WYFE, KRST, WKDF, KNCN, WBLM, WAAL, WLVO, WNEW, KSJO, WGRO, WMMS, KZEW, KLOL, WSHE, WLIR, WIBZ, WORJ, WRNW, WCCC, KOME, WWWW, WOUR, WBCN, WAAF, KZEL, KROO, KREM, KEZY, WBAB. **MEDIUMS:** WYDD, WINZ, WCOZ, KBPI. **PREFERRED TRACKS:** Another One, Save Me, Suicide, Rock It, Play The Game.
SALES: Good in all regions.

One, Save Me, Suicide, Rock It, Play The Game.
SALES: Good in all regions.

172 THE RECORDS • CRASHES • VIRGIN/ATLANTIC
ADDS: WYFE. **HOTS:** KSJO. **MEDIUMS:** WRNW, WWWW, WBCN, KZEW, KYTX. **PREFERRED TRACKS:** Hearts, Girl Proof, Spent A Week.
SALES: Fair in East; poor in others.

ROADIE • ORIGINAL SOUNDTRACK • WARNER BROS.
ADDS: None. **HOTS:** WIBZ, WWWW, KROO, KYTX. **MEDIUMS:** WORJ, WCOZ, KOME, KREM, KEZY, WAAL, KRST, KMEL. **PREFERRED TRACKS:** Everything Works, You Better Run.
SALES: Poor.

#2 MOST ACTIVE

1 ROLLING STONES • EMOTIONAL RESCUE • ROLLING STONES/ATLANTIC
ADDS: None. **HOTS:** KYTX, WLAV, KZOK, KWST, KMEL, KSHE, WABX, WIOO, WYFE, KRST, WKDF, KNCN, WBLM, WAAL, WLVO, WNEW, KINK, KSJO, WGRO, WMMS, KZEW, KLOL, WYDD, WSHE, WLIR, WIBZ, WORJ, WCOZ, WRNW, WCCC, WWWW, KOME, WOUR, WBCN, WAAF, KZEL, KROO, KREM, KMG, KEZY, WBAB, WINZ. **MEDIUMS:** KNAC. **PREFERRED TRACKS:** Title, Boys Go, In The Hole, Dance.
SALES: Good in all regions.

PREFERRED TRACKS: Title, Boys Go, In The Hole, Dance.
SALES: Good in all regions.

#5 MOST ACTIVE

13 ROSSINGTON COLLINS BAND • ANYTIME ANYPLACE ANYWHERE • MCA
ADDS: None. **HOTS:** KYTX, WLAV, KZOK, WYFE, KRST, WKDF, KNCN, WBLM, WAAL, WLVO, WGRO, WMMS, KZEW, KLOL, WYDD, WSHE, WLIR, WIBZ, WORJ, WCOZ, WCCC, WWWW, KOME, WOUR, WAAF, KREM, KBPI, KMG, WBAB. **MEDIUMS:** KMEL, KSHE, KSJO, WRNW, WBCN, KZEL, WINZ. **PREFERRED TRACKS:** Misunderstand, Prime Time, Getaway.
SALES: Good to moderate in all regions.

Getaway.
SALES: Good to moderate in all regions.

42 ROXY MUSIC • FLESH AND BLOOD • ATCO
ADDS: None. **HOTS:** WLAV, KZOK, WABX, WYFE, WBLM, WAAL, WIBZ, WCCC, KOME, WOUR, WBCN, KZEL, KBPI, KEZY, WBAB, WMMS, WGRO. **MEDIUMS:** KYTX, KNAC, KRST, KNCN, WLVO, WORJ, WRNW, WWWW, KROO, KREM, KMG, KSJO. **PREFERRED TRACKS:** Eight Miles, Over You, Midnight Hour.
SALES: Moderate in all regions; poor in South.

22 BOZ SCAGGS • MIDDLE MAN • COLUMBIA
ADDS: None. **HOTS:** KOME, KINK. **MEDIUMS:** KZAM, KBPI, WMMS, KMEL. **PREFERRED TRACKS:** Title, Breakdown.
SALES: Moderate in all regions; weakest in East.

85 SCORPIONS • ANIMAL MAGNETISM • MERCURY
ADDS: None. **HOTS:** KMG, KSJO, WYFE. **MEDIUMS:** KOME, KROO, WBAB, WMMS, WGRO, WKDF. **PREFERRED TRACKS:** Zoo, Title.
SALES: Moderate in West and Midwest; poor in others.

Chart Position

#3 MOST ADDED

179 SEA LEVEL • BALL ROOM • ARISTA
ADDS: KYTX, WMMS, KREM, WOUR, WWWW, WCCC, WRNW, WORJ. **HOTS:** None. **MEDIUMS:** WLIR. **PREFERRED TRACKS:** Various.
SALES: Breakouts in South and Midwest.



6 BOB SEGER & THE SILVER BULLET BAND • AGAINST THE WIND • CAPITOL
ADDS: None. **HOTS:** KWST, WIOO, WIBZ, WCOZ, KOME, KROO, KEZY, WYDD, WMMS, KINK, WNEW, WBLM, WKDF, WYFE. **MEDIUMS:** KSHE, WORJ, WRNW, KZAM, KREM, KZEW. **PREFERRED TRACKS:** Strut, Accompany, Horizontal, Title.
SALES: Good in all regions.

THE SILENCERS • ROCK AND ROLL ENFORCERS • PRECISION/CBS
ADDS: WRNW. **HOTS:** WYDD. **MEDIUMS:** WSHE, WWWW, KMG, WBAB, WMMS, WBLM. **PREFERRED TRACKS:** Shiver.
SALES: Fair in Midwest; poor in others.

60 CARLY SIMON • COME UPSTAIRS • WARNER BROS.
ADDS: None. **HOTS:** KZAM, WBCN, KEZY, KNCN, WIOO. **MEDIUMS:** WBAB, KINK, WBLM. **PREFERRED TRACKS:** Jesse.
SALES: Moderate in East and West; poor in others.

#2 MOST ADDED

SPLIT ENZ • TRUE COLOURS • A&M
ADDS: KNAC, KRST, WBLM, KSJO, WMMS, KREM, KROO, KZEL, WOUR, KOME, WRNW, WSHE, WLAV. **HOTS:** None. **MEDIUMS:** WBCN, WLAV. **PREFERRED TRACKS:** I Got You.
SALES: Breakouts in South and West.



TORONTO • LOOKIN' FOR TROUBLE • A&M
ADDS: WAAL, WMMS, WCOZ. **HOTS:** None. **MEDIUMS:** WORJ, WWWW, KROO, KMG, WGRO, WLAV. **PREFERRED TRACKS:** Even The Score, Title.
SALES: Poor.

#4 MOST ACTIVE

11 PETE TOWNSHEND • EMPTY GLASS • ATCO
ADDS: WWWW. **HOTS:** KYTX, WLAV, KZOK, KWST, KMEL, KSHE, WABX, WYFE, KRST, KNCN, WBLM, WAAL, WLVO, WNEW, KSJO, WGRO, WMMS, WSHE, WLIR, WCOZ, WCCC, KOME, WOUR, WBCN, WAAF, KBPI, KMG, WBAB, WINZ, WYDD, KLOL, KZEW. **MEDIUMS:** WIOO, WKDF, KINK, WORJ, KREM, KEZY. **PREFERRED TRACKS:** Let My Love, Rough Boys, Gonna Getcha.
SALES: Good to moderate in all regions; weakest in South.

Boys, Gonna Getcha.
SALES: Good to moderate in all regions; weakest in South.

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

151 THE VAPORS • NEW CLEAR DAYS • UNITED ARTISTS
ADDS: WAAF. **HOTS:** None. **MEDIUMS:** WBCN, KROO, KMG, KSJO, KNAC. **PREFERRED TRACKS:** Turning Japanese, News At Ten.
SALES: Breakouts in all regions; weakest in West.

20 XANADU • ORIGINAL SOUNDTRACK • MCA
ADDS: None. **HOTS:** WIBZ, KOME, KEZY, WIOO. **MEDIUMS:** WBCN, WINZ, WMMS, WAAL, WBLM. **PREFERRED TRACKS:** I'm Alive, Title.

TOP 100 SINGLES

AUGUST 16, 1980

CASH BOX R

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST
1	1	MAGIC	OLIVIA NEWTON-JOHN
4	2	TAKE YOUR TIME (DO IT RIGHT)	THE S.O.S. BAND
2	3	IT'S STILL ROCK AND ROLL TO ME	BILLY JOEL
9	4	EMOTIONAL RESCUE	ROLLING STONES
10	5	SAILING	CHRISTOPHER CROSS
3	6	LITTLE JEANNIE	ELTON JOHN
6	7	TIRED OF TOEIN' THE LINE	ROCKY BURNETTE
7	8	SHINING STAR	THE MANHATTANS
5	9	THE ROSE	BETTE MIDLER
12	10	MORE LOVE	KIM CARNES
8	11	CUPID/I'VE LOVED YOU FOR A LONG TIME	SPINNERS
32	12	UPSIDE DOWN	DIANA ROSS
16	13	LET MY LOVE OPEN THE DOOR	PETE TOWNSHEND
15	14	MISUNDERSTANDING	GENESIS
19	15	BOULEVARD	JACKSON BROWNE
18	16	TAKE A LITTLE RHYTHM	ALI THOMSON
17	17	LOVE THE WORLD AWAY	KENNY ROGERS
20	18	INTO THE NIGHT	BENNY MARDONES
22	19	ALL OUT OF LOVE	AIR SUPPLY
30	20	FAME	IRENE CARA
21	21	JO JO	BOZ SCAGGS
25	22	OLD FASHION LOVE	COMMODORES
23	23	STAND BY ME	MICKEY GILLEY
26	24	ONE IN A MILLION YOU	LARRY GRAHAM
27	25	YOU'RE THE ONLY WOMAN	AMBROSIA
31	26	GIVE ME THE NIGHT	GEORGE BENSON
28	27	I CAN'T LET GO	LINDA RONSTADT
29	28	MAKE A LITTLE MAGIC	DIRT BAND
33	29	LATE IN THE EVENING	PAUL SIMON
34	30	LOOKIN' FOR LOVE	JOHNNY LEE

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST
38	33	DRIVIN' MY LIFE AWAY	EDDIE RABBITT
37	34	WHY NOT ME	FRED KNOBLOCK
13	35	COMING UP (LIVE AT GLASGOW)	PAUL McCARTNEY AND WINGS
36	36	TULSA TIME	ERIC CLAPTON

PRIME MOVER

42 37 YOU'LL ACCOMPANY ME BOB SEGER
ADDS: KJR, WAPE, WMC-FM-25, WNCI, KFI, KSLQ, WPGC, KHJ, WAXY. **JUMPS:** WCAO Ex To 29, WKIX Ex To 25, WRFC 28 To 23, WBEN-FM 35 To 24, WKXX 29 To 24, WDRO 26 To 21, WHHY 28 To 24, WDOQ 27 To 23, KERN Ex To 29, WFI 26 To 23, WFOM 20 To 15, WGCL 29 To 24, KEEL Ex To 35, WBBF Ex To 21, WKBO Ex To 26, KCPX 29 To 26, KMJK-FM Ex To 33, KTLK Ex To 36, 94Q 30 To 27, KC101 28 To 25, WZZR 31 To 21, WSEZ 33 To 29, WZZR Ex To 28, WAKY 30 To 26, KRO 17 To 14, WSPT 26 To 21, WSGA 26 To 23, WKBW Ex To 28, BJ105 33 To 28, WCUE Ex To 34, WANS Ex To 33, WLAC Ex To 25, WWKX Ex To 30, WICC 27 To 22, Q105 23 To 20, KMJC Ex To 27, WPRO-FM 28 To 23, F105 24 To 12, CKLW 29 To 21, KJRB 22 To 17, WPEZ Ex To 28, KGW Ex To 30, 14Q 21 To 17, KFMD Ex To 22, KYXX Ex To 30, WRKO 15 To 10, KILT 29 To 25, WTIC-FM 28 To 22.
SALES: Slight response in all regions.

PRIME MOVER

43 38 ALL OVER THE WORLD ELECTRIC LIGHT ORCHESTRA
ADDS: WAPE, WNCI, WOW-28, WZZR, CKLW-29. **JUMPS:** WCAO Ex To 28, WBEN-FM 36 To 31, KFYE Ex To 27, WISM 27 To 22, WKXX 25 To 22, WFOM 28 To 21, KDWB 22 To 19, KEEL 35 To 28, KERN 26 To 22, WEFM 30 To 25, WRVO 29 To 18, KBEO 18 To 13, WKBQ 30 To 25, KMJK-FM Ex To 31, KCPX 28 To 25, KJR Ex To 25, KTLK 39 To 33, WFI 27 To 22, WTRY 28 To 24, WSEZ Ex To 38, WAKY 29 To 25, WSPT 16 To 13, WSGA 28 To 22, WKBW 25 To 20, WCUE Ex To 36, WANS Ex To 36, WPRO-FM 30 To 27, WPEZ 17 To 9, KSLQ Ex To 25, KFMD 25 To 20, WPGC 22 To 19, BJ105 35 To 30, WLAC 25 To 21, WSGN Ex To 31, 92X 24 To 20, WWKX 25 To 19, WGH Ex To 25, KOPA 32 To 18, KMJC Ex To 30, KFI Ex To 27, KJRB 28 To 21, KGW Ex To 29, 14Q 19 To 14, KRTH Ex To 30, Z93 25 To 21, Y103 36 To 32, KNUS Ex To 37.
SALES: Slight response in all regions.

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST
24	39	EMPIRE STRIKES BACK (MEDLEY)	MECO
49	40	DON'T ASK ME WHY	BILLY JOEL
14	41	LET'S GET SERIOUS	JERMAINE JACKSON
39	42	STEAL AWAY	ROBBIE DUPREE
51	43	I'M ALRIGHT (THEME FROM "CADDYSHACK")	KENNY LOGGINS
44	44	FREE ME	ROGER DALTRY

HIT BOUND

56 45 JESSE CARLY SIMON
ADDS: WCAO, WBEN-FM-37, WISM, WHHY, WFLB, KMJK-FM, JB105-34, KCPX, KJR, WAPE, Y103-40, 14Q-24, KRO-30, WSPT, WSGA-33, KOPA, KMJC, CKLW, KJRB, KFMD, KILT, KHJ, F105. **Day-Part** WLAC. **JUMPS:** WRFC Ex To 30, WKXX Ex To 30, WDRO Ex To 28, WFOM 40 To 35, KTLK Ex To 39, KERN Ex To 27, WQW 24 To 20, WSEZ Ex To 38, WOKY 30 To 27, WAYS Ex To 30, WANS 37 To 31, WRJZ Ex To 30, O105 30 To 27, WPRO-FM 29 To 26, WGSV Ex To 33, WPEZ 29 To 26, WRKO 23 To 18, WAXY Ex To 30.

43 46 HEY THERE LONELY GIRL ROBERT JOHN
ADDS: WDRQ, KTSA, WFIL, WPRO-FM, 14Q-37, BJ105-40. **JUMPS:** WKXX Ex To 32, WFOM 18 To 12, WKBO Ex To 27, KTLK Ex To 40, KERN Ex To 30, WTIX Ex To 33, WSPT Ex To 27, KOPA 27 To 24, KFI 29 To 26, WGSV 29 To 23, KGW 26 To 23, WPGC Ex To 28, Z93 29 To 26, KHJ 29 To 24, WTIC-FM Ex To 33.
SALES: Slight response in the West.

52 47 SOMEONE THAT I USED TO LOVE NATALIE COLE
ADDS: WHBQ, KFRC, F105. **JUMPS:** WCAO 24 To 20, WRFC Ex To 29, WHHY 26 To 22, WFOM 14 To 9, WGCL Ex To 29, JB105 25 To 21, KCPX 19 To 13, WFIL Ex To 19, WPRO-FM 27 To 24, 14Q Ex To 28, WPGC 18 To 13, KHJ 25 To 22, BJ105 40 To 36, Y103 34 To 30, KILT 38 To 31, KNUS 39 To 25.

40 48 ALL NIGHT LONG JOE WALSH

CASH SMASH

35 32 HOT ROD HEARTS ROBBIE DUPREE
ADDS: WKIX, WNOE-31, KMJK-FM, KVIL, Q105-30, KOFM-29, KLEO-34. **JUMPS:** WCAO 18 To 12, 96KX 18 To 12, WRFC 25 To 21, WBEN-FM 31 To 23, KFYE 28 To 19, WISM Ex To 23, WHHY 15 To 9, WFOM 10 To 6, KTLK 28 To 23, KENO Ex To 29, WFLB Ex To 34, KDWB 21 To 17, WGCL 30 To 27, KEEL 40 To 25, WKBO 29 To 20, JB105 35 To 32, KCPX Ex To 28, KJR Ex To 26, KERN 28 To 19, O102 31 To 27, WQXI 7 To 5, 94Q 10 To 6, WRVQ 18 To 11, WAPE Ex To 26, WMC-FM 25 To 12, WNCI Ex To 24, KC101 25 To 20, WTIX 33 To 28, WTRY 25 To 15, WOW 26 To 23, WZZR 30 To 26, WSPT 28 To 22, WSGA 20 To 16, WAYS 28 To 24, WCUE 34 To 30, Z93 9 To 7, BJ105 31 To 26, WANS 11 To 8, WLAC 34 To 30, Z93 9 To 7, BJ105 31 To 26, WANS 11 To 8, WLAC 22 To 19, WSGN 24 To 21, 92X 25 To 19, WWKX 22 To 16, WICC 26 To 19, CKLW 30 To 23, KJRB 21 To 9, KRBE 15 To 8, F105 Ex To 30, KSLQ 25 To 20, WPEZ 30 To 27, KGW Ex To 27, 14Q 33 To 27, 14Q 33 To 27, KFMD 23 To 18, KYXX 17 To 9, WHBQ 25 To 22, WPGC 26 To 21, KHJ Ex To 28, Y103 29 To 22, KNUS 40 To 27, KILT 24 To 20.
SALES: Moderate in all regions.

CRIMES OF PASSION
Pat Benatar
 INCLUDES "YOU BETTER RUN"



Is it possible? Pat Benatar sounds better than ever before. Hotter. Stronger. Filled with more power. After all, this is HER album. Pat Benatar and her band not only wrote for the album; they put such energy, creativity and passion into the entire effort that other albums wilt in comparison.

CRIMES OF PASSION

Pat Benatar

FEATURING THE HIT "YOU BETTER RUN"
 PRODUCED BY KEITH

RADIO CHART

TOP 100 SINGLES

AUGUST 16, 1980

LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	THIS WEEK	WEEKS ON CHART
41	UNDER THE GUN	POCO	66	65 DON'T MISUNDERSTAND ME	ROSSINGTON COLLINS BAND	88	82 I HEAR YOU NOW	JON & VANGELIS
	ADDS: KNUS, WGCL, WRVQ, WLAC, Day-Part WNCL. JUMPS: WBEN-FM 32 To 26, WDRO Ex To 30, WFOM 13 To 8, KMJK-FM 34 To 28, KERN 30 To 25, WIFI 30 To 27, WTX Ex To 38, KRO 19 To 16, WSPT 23 To 17, KROY Ex To 30, KBEO 7 To 3. SALES: Slight response in the East.	6		ADDS: Day-Part KJRB. JUMPS: WKXX 18 To 12, WEFM 26 To 23, WIFI 23 To 20, KBEO 19 To 12, WSEZ 26 To 22, WSPT 29 To 24, WANS 25 To 21, WGH 26 To 23, KRBE 30 To 27, Y103 18 To 13.	4		ADDS: WWKX, WGSV, 14Q. Day-Part WLAC.	3
50	HE'S SO SHY	POINTER SISTERS		66 ANOTHER ONE BITES THE DUST	QUEEN		83 SHE'S OUT OF MY LIFE	MICHAEL JACKSON
	ADDS: 96KX, WRFC, WBEN-FM-38, WKBO, KTLK, KENO, WTRY, WAYS, WKBW, WCUE, WRJZ, 14Q-38, BJ105-39, Day-Part WOW. JUMPS: WCAO Ex To 23, WHHY 27 To 21, WFOM 23 To 16, 94Q 27 To 24, WBBO Ex To 29, KRO 29 To 26, WSPT Ex To 23, WSGA 34 To 28, KFI Ex To 30, WGSV 27 To 22, WPEZ Ex To 29, WPGC 19 To 10, Z93 24 To 20, KRBE Ex To 29, Y103 38 To 33.	4		ADDS: KENO, Q102-34, WEFM-30, WMC-FM, WIFI, KNUS, KFRC, Y103, WTX-15, WTRY, WLAC, KIMN, KYXX, KROY, WHBQ, WPGC. Day-Part 92X. JUMPS: WKXX Ex To 13, WFOM 40 To 23, KMJK-FM Ex To 25, WRVQ 19 To 10, WSEZ Ex To 31, KRQ 30 To 25, WSPT Ex To 28, WSGA 35 To 30, WANS Ex To 34, WWKX Ex To 20, WICC Ex To 30, KRTH Ex To 28, KRBE 23 To 19. ON: KFI, WDRO. SALES: Just shipped.	1		ADDS: WHHY, WFLB, WSEZ, WGH, 14Q. Day-Part WANS, KJRB. JUMPS: WKXX 24 To 19, 94Q 23 To 18, KRBE Ex To 28.	19
51	ONE FINE DAY	CAROLE KING	75	67 FIRST TIME LOVE	LIVINGSTON TAYLOR	95	87 LATE AT NIGHT	ENGLAND DAN SEALS
		14		ADDS: WKXX, WFLB, WTX, KXOK-30, WGSV, BJ105. JUMPS: KCPX 30 To 27, WOKY Ex To 30, Y103 Ex To 38, KILT 34-30.	3		ADDS: WFLB, KCPX, KILT, KXOK-29, Y103.	2
52	PLAY THE GAME	QUEEN	57	68 ONE MORE TIME FOR LOVE	BILLY PRESTON & SYREETA		88 I'M ALMOST READY	PURE PRAIRIE LEAGUE
		8		ADDS: WFLB, WGCL, WSEZ, WZZR, WCUE, WICC, KMJC, KNUS. JUMPS: WCAO Ex To 30, WFOM 37 To 24, KJR Ex To 27, 94Q 25 To 20, WGH Ex To 21, Y103 Ex To 39.	10		ADDS: WSGN, KSLQ, 96KX-30, KTLK.	1
53	GIMME SOME LOVIN'	BLUES BROTHERS	76	69 HOW DO I SURVIVE	AMY HOLLAND		89 OUT HERE ON MY OWN	IRENE CARA
		12		ADDS: WFLB, WGCL, WSEZ, WZZR, WCUE, WICC, KMJC, KNUS. JUMPS: WCAO Ex To 30, WFOM 37 To 24, KJR Ex To 27, 94Q 25 To 20, WGH Ex To 21, Y103 Ex To 39.	2		ADDS: WCUE, WFOM-36, KNUS, 94Q, WKXX.	1
54	YOU BETTER RUN	PAT BENATAR	60	70 AGAINST THE WIND	BOB SEGER		90 LET ME BE YOUR ANGEL	STACY LATTISAW
	ADDS: KJR, KROY, KNUS. JUMPS: WBEN-FM 34 To 30, WKXX Ex To 31, WDRO 17 To 11, WGCL 25 To 21, KEEL 38 To 34, KMJK-FM Ex To 32, KCPX 25 To 22, WEFM 22 To 18, WRVQ 25 To 14, WIFI 14 To 11, WTX 32 To 24; WANS Ex To 38, Y103 39 To 35. SALES: Slight response in the West.	4		ADDS: WFLB, WFLB, WTX, KXOK-30, WGSV, BJ105. JUMPS: KCPX 30 To 27, WOKY Ex To 30, Y103 Ex To 38, KILT 34-30.	16		ADDS: WGSV. Day-Part WTX, WFLB. JUMPS: WSGA 36 To 26, WPGC Ex To 27. ON: WKIX. SALES: Slight response in the South.	1
55	FUNKYTOWN	LIPPS INC.	73	71 DARLIN	YIPES	93	91 OVER YOU	ROXY MUSIC
		21		ADDS: WOKY. JUMPS: WSPT 27 To 20, WPEZ 24 To 21.	3		ADDS: KTSA, WANS. JUMPS: WDRO Ex To 29.	2
56	I'M ALIVE	ELECTRIC LIGHT ORCHESTRA	77	72 FOOL FOR YOUR LOVING	WHITESNAKE	84	92 STRANGER IN MY HOME TOWN	FOGHAT
		13		ADDS: KJR. JUMPS: WEFM Ex To 28, WTX Ex To 37, WSPT 25 To 19.	3		ADDS: WFLB, KCPX, KILT, KXOK-29, Y103.	3
57	HOW DOES IT FEEL	DARYL HALL & JOHN OATES	62	73 BIGGEST PART OF ME	AMBROSIA	82	93 BEYOND	HERB ALPERT
	ADDS: WHHY, KDWB-20, WBBF, Y100-36, KTLK, WRVQ, KTSA. JUMPS: WFOM 31 To 18, WDRO 30 To 26, KCPX 20 To 14, KERN 27 To 23, 94Q 18 To 15, WAPE Ex To 30, WBBQ Ex To 28, WIFI 29 To 24, WTX Ex To 30, WSGN Ex To 35, KBEO 13 To 6, Y103 32 To 27. SALES: Slight response in the West.	5		ADDS: KJR, KTSA. JUMPS: WEFM 23 To 16, WIFI Ex To 30, WLS 16 To 13.	20		ADDS: WFLB, WFLB, WTX, KXOK-30, WGSV, BJ105. JUMPS: KCPX 30 To 27, WOKY Ex To 30, Y103 Ex To 38, KILT 34-30.	8
58	LET ME LOVE YOU TONIGHT	PURE PRAIRIE LEAGUE	81	74 ROCK IT	LIPPS, INC.	85	94 LET'S GO ROUND AGAIN	AVERAGE WHITE BAND
		15		ADDS: KEEL, KFI. JUMPS: KRTH 26 To 20. SALES: Moderate in the West.	3		ADDS: WFLB, WFLB, WTX, KXOK-30, WGSV, BJ105. JUMPS: KCPX 30 To 27, WOKY Ex To 30, Y103 Ex To 38, KILT 34-30.	10
59	THE ROYAL MILE (SWEET DARLIN')	GERRY RAFFERTY	61	75 CARS	GARY NUMAN	89	95 WHATEVER YOU DECIDE	RANDY VANWARMER
	ADDS: WKBO, KXOK-28. JUMPS: WBEN-FM 39 To 34, WISM 30 To 27, WSEZ Ex To 39, KSLQ Ex To 24, Y103 25 To 20, KNUS Ex To 39.	5		ADDS: KJR, KTSA. JUMPS: WEFM 23 To 16, WIFI Ex To 30, WLS 16 To 13.	27		ADDS: WFLB, WFLB, WTX, KXOK-30, WGSV, BJ105. JUMPS: KCPX 30 To 27, WOKY Ex To 30, Y103 Ex To 38, KILT 34-30.	4
60	LOVE THAT GOT AWAY	FIREFALL	78	76 GAMES WITHOUT FRONTIERS	PETER GABRIEL		96 REBELS ARE WE	CHIC
		8		ADDS: KJR, KTSA. JUMPS: WEFM 23 To 16, WIFI Ex To 30, WLS 16 To 13.	3		ADDS: CKLW. JUMPS: WKIX Ex To 22. SALES: Moderate in the South.	1
61	XANADU	OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA	83	77 (CALL ME) WHEN THE SPIRIT MOVES YOU	TOUCH	71	97 SHOULD'VE NEVER LET YOU GO	NEIL AND DARA SEDEKA
	ADDS: WBEN-FM-36, WKXX, WKBO, KMJK-FM, WRVQ, WAPE, WBBQ, Y103, KOPA, KMJC, KFI, KOFM-30, KFMD, WHBQ, WPGC, KRBE, WTRY, WZZR, KRQ-28, WOKY, WLAC, WSGN, WICC, Q105-27. JUMPS: WHHY Ex To 26, WAYS Ex To 27, WKBW Ex To 22, WGH Ex To 24, 14Q 34 To 30, BJ105 39 To 35, KNUS Ex To 40.	2		ADDS: WFOM-40, WTX, Q105. JUMPS: WHHY Ex To 28, WAPE Ex To 29, KFMD Ex To 25, BJ105 32 To 29, Y103 31 To 29.	4		ADDS: WFLB, WFLB, WTX, KXOK-30, WGSV, BJ105. JUMPS: KCPX 30 To 27, WOKY Ex To 30, Y103 Ex To 38, KILT 34-30.	21
62	NO NIGHT SO LONG	DIONNE WARWICK	86	78 NEVER KNEW LOVE LIKE THIS BEFORE	STEPHANIE MILLS	72	98 KING OF THE HILL	RICK PINETTE & OAK
	ADDS: WKXX, WGCL, KEEL, WKBO, KC101-30, WTX, WOW-27, KILT, WZZR, WAYS, WPRO-FM, 14Q-39, WPGC. Day-Part WLAC. JUMPS: WCAO 30 To 26, WAPE Ex To 28, WOKY 25 To 21, KXOK 27 To 16, WGSV Ex To 30, WAXY 30 To 27.	4		ADDS: KCPX, WWKX, KNUS. JUMPS: WSPT Ex To 30, WLAC Ex To 23.	2		ADDS: WFLB, WFLB, WTX, KXOK-30, WGSV, BJ105. JUMPS: KCPX 30 To 27, WOKY Ex To 30, Y103 Ex To 38, KILT 34-30.	14
63	FIRST BE A WOMAN	LENORE O'MALLEY	87	79 RED LIGHT	LINDA CLIFFORD	79	99 WALKS LIKE A LADY	JOURNEY
	ADDS: WGH, BJ105. JUMPS: WFOM 35 To 28, WRKO 29 To 26, WXLO 23 To 19. ON: WICC. SALES: Moderate in the East.	5		ADDS: KFI, KRBE, KHJ. JUMPS: WRKO Ex To 27.	2		ADDS: WFLB, WFLB, WTX, KXOK-30, WGSV, BJ105. JUMPS: KCPX 30 To 27, WOKY Ex To 30, Y103 Ex To 38, KILT 34-30.	12
64	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME	JERMAINE JACKSON	67	80 YEARS FROM NOW	DR. HOOK	91	100 THAT LOVIN' YOU FEELIN' AGAIN	ROY ORBISON & EMMYLOU HARRIS
	ADDS: WAYS. JUMPS: KTLK 32 To 28. Sales: Moderate in the Midwest and South.	5		ADDS: KFI, KRBE, KHJ. JUMPS: WRKO Ex To 27.	7		ADDS: WFLB, WFLB, WTX, KXOK-30, WGSV, BJ105. JUMPS: KCPX 30 To 27, WOKY Ex To 30, Y103 Ex To 38, KILT 34-30.	9
			70	81 CALL ME	BLONDIE			
					27			

HIT BOUND

LOOKING AHEAD

LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND
ADDS: WPEZ, WICC, KFMD, WKXX. JUMPS: WANS Ex To 32.

I GOT YOU SPLIT ENZ
ADDS: WPEZ, WANS, KTLK, KNUS.

WATERFALL PAUL McCARTNEY
ADDS: KSLO, KYXX. JUMPS: WGH 23 To 20.

PURE PRAIRIE LEAGUE

Hot New Single **'I'M ALMOST READY'** NB2294

From their debut Casablanca Album **FIRIN' UP** Produced by John Ryan for Chicago Kid Productions
NBLP 7212



Casablanca
Records & Promotions

COUNTRY

Nashville Music Assn. Forum Aims To Diversify City's Image

by Jennifer Bohler

NASHVILLE — After months of planning, the newly-formed Nashville Music Assn. (NMA) sponsored its first open forum July 31 at Cactus Jack's club here. More than 450 members of the Nashville music industry, including record label executives, songwriters and performers, were on hand for the organization's first event.

The two-hour forum was opened by organizational board chairman Jimmy Bowen, vice president, Elektra/Asylum, Nashville, who discussed the plans, policies and goals of the organization. Ac-

ording to Bowen, the group's primary aim is to broaden and enhance Nashville's image as a world music center, important for a not only country music, but for other genres as well.

"We want Nashville to be known as a complete music center the way New York and Los Angeles are known," Bowen stated during the meeting. "We want to be the top music city in the country." To emphasize his point, Bowen cited the variety of music produced in Nashville studios, including disco, rock and gospel.

To make its point, the NMA has planned a number of projects designed to highlight Nashville's musical diversity. A wide-ranging public relations campaign, a television special showcasing a variety of Nashville talent, a newsletter promoting better communication within the local music community, the active solicitation of business and talent in other cities and a variety of forums and meetings are but a few of the ways the NMA is hoping to accomplish its goals.

Bowen also introduced the other members of the board of directors, including Joe Sullivan, secretary treasurer of NMA; Jim Rushing, membership chairman; Don Light; Bob Beckman; Bob Montgomery; Kyle Lehning; Bonnie Garner and Norbert Putnam. The NMA's legal counsel, Mike Milton, Fred Ellis and Jim Harris were also on hand.

According to secretary-treasurer Sullivan, the organization's initial budget will be financed by individual \$25 memberships and corporate memberships ranging from \$250 to \$1,000.

Membership was initiated with a \$1,000 corporate contribution by BMI vice president Frances Preston, along with the promise of 30 individual memberships from BMI. Additionally, Glen Snoddy presented the organization a \$500 check on behalf of the now defunct Progressive Music Assn.

Belle Distribution Pact With Music America

NASHVILLE — Belle Distribution has been retained by Music America Records to do nationwide distribution for the label.

The newly formed company, located at 20 Music Square West here, will be headed by Verna Belle, whose background has been in distribution and marketing. The new firm's first release will be Stoney Edwards', "One Bar At A Time/Stranger In My Arms," slated for immediate release.

Mandrell To Perform In Oregon Penitentiary

NASHVILLE — As a result of the persistence of inmate Steve Stilling, Barbara Mandrell will soon be playing the Oregon State Penitentiary.

Once Stilling found out that Mandrell would be playing the Oregon State Fair Aug. 26, he began a steady barrage of letters and phone calls to Mandrell's Nashville office, in the hopes that he might persuade the singer and her management to schedule a concert at the penitentiary. To assure Mandrell that this was no joke, Stilling rounded up a few of his close friends in the penitentiary and fired off a letter to Mandrell, signed by no less than 1,000 prisoners.

The play worked. In addition to two shows at the State Fair, Mandrell will also do a show at the prison.

"She's just really, really popular here," Stilling was quoted as saying. "We looked at all the performers who are supposed to be at the Fair and she was the one we really wanted. There are 1,500 guys in here and I'm sure that everyone that can get to the show will be there. Some of the staff even plans to come on their day off."

Tennessee Coach Signs With ASCAP

NASHVILLE — Johnny Majors, head football coach for the University of Tennessee, has signed with the American Society of Composers, Authors and Publishers (ASCAP). Majors joined the membership as the result of a song he wrote with Nashville songwriter Byron Hill of ATV Music Group.

The song is titled "My Blood Runneth Orange For Tennessee," and will reportedly soon be recorded by a major recording artist as a fund raiser for the University of Tennessee Athletic Department.



BRONC BUSTING IN GERMANY — Siegle Music/Jupiter Records of Germany has released a second single by the singing cowboy, Chris LeDoux, and are also in the process of releasing a second album. While visiting Germany, LeDoux taped one of the country's most important country television shows, "Country Show Bavarian," hosted by Gunter Gabriel. Pictured are (l-r): Jurgen Barto, producer of the show; LeDoux; Joachim Neubauer, Jupiter Records president; Ole Jespersen, president of LeDoux's American company, Lucky Man Music; and Ulli Riediger, Jupiter Records promotion.



KING APPEARS AT J. AUSTINS — Epic artist Don King recently performed at J. Austins in Nashville. Pictured kneeling following the show are (l-r): Ed Benson, associate executive director, CMA; Jim Kemp, Epic product manager, CBS Records, Nashville; Craig Brashear, Epic local promotion manager, Memphis and Bob Small, president, Bob Small Productions. Shown standing are (l-r): Janet Forte, MD-WSM Radio; Mary Ann McCready, director, artist development, CBS, Nashville; Al DeMarino, vice president, artist development, E/P/A; Joe Casey, director promotion, CBS Records, Nashville; King; Rick Blackburn, vice president and general manager, CBS, Nashville; and Barry Mog, branch manager, CBS, Memphis.

McBride, Williams And Hart Announce Pact For Artist Management Merger

NASHVILLE — Larry McBride, president of the Dallas-based MDJ Records, has announced an artist management merger with the Williams and Hart Management Company of Los Angeles. Principals in the Los Angeles firm are Don Williams, brother of singer Andy Williams, and Gary Hart.

The firm will supervise management of the MDJ artist roster, which includes Stephany Samone, Kenny Seratt, David Smith, "Little Willy" Rainsford and Richard Colanzi and Sweet Lips II, as well as RCA recording group Alabama.

Williams has worked with Ray Stevens, Mary Tyler Moore, Roger Miller, The Osmonds, The Brady Bunch and a host of others. Hart, whose credentials include work with the Doors, Deep Purple and road security supervision for the Beatles, will handle road management.

The affiliation will place Williams as the head of MDJ's Los Angeles office, where he will supervise its expansion into the pop and rock fields. The efforts of the Los Angeles office will be coordinated with Dale Morris, president of the Nashville-based In-

ternational House of Talent and booking agent for the MDJ roster.

"This arrangement guarantees MDJ artists longevity and security in their profession, which I feel is crucial for the overall success of anyone in the entertainment field," noted McBride.

With Williams and Hart, MDJ will enter the video market. Firms are presently awaiting the scripting of the first venture, which is a ninety-minute musical/comedy.

Fischer And Lucus Form Promo/Distribution Co.

NASHVILLE — Bobby Fischer and Joe Lucus have opened Fischer and Lucus, Inc., a national record promotion and distribution company here.

Fischer and Lucus were formerly the promotion/distribution team that paved the way for IBC's initial success last year with "Cheaper Crude Or No More Food" and Jeanne Pruett's chart comeback.

The new company will utilize the same formula it used with IBC, and will also maintain the same independent field promotion as before, including Tom McBee, Jan Rhees, Sam Cerami, John Curb and others.

Austin Roberts Pacts With Screen Gems

NASHVILLE — Singer-songwriter Austin Roberts has signed an exclusive pact with Colgems-EMI Music, according to Charlie Feldman, general manager of Screen Gems/Colgems-EMI Music, Nashville.

Roberts, best known for his 1975 hit, "Rocky," has recorded four albums, and has written pop and country songs for artists including Charley Pride, Lobo, the Osmonds, Sonny and Cher, Wayne Newton, the Grass Roots, Dickey Lee, Vicki Carr and Billy "Crash" Craddock.

Roberts has just completed a contemporary Christian album for MCA/Songbird Records with Chris Christian co-producing. Additionally, Roberts and Johnny Cymbal have been recording pop material with the Muscle Shoals Rhythm Section, with Jimmy Johnson and Roger Hawkins producing.

Prior to his signing with Colgems-EMI, Roberts spent three years scoring New York plays, "Damon's Song," written with William F. Brown (author of *The Wiz*) and "Rachinoff," written with Sam Bobrick (author of *Norman, Is That You?*).



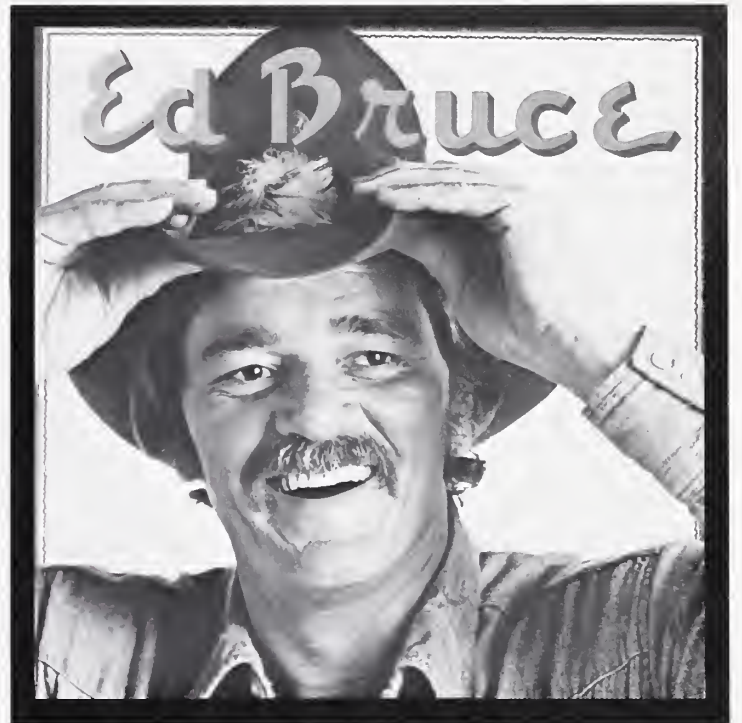
CLASSIC GOLD — Former EMI America/United Artists recording artist Crystal Gayle was recently presented a gold award for her LP "Classic Crystal," which was recently certified gold by the RIAA. Shown at the presentation are (l-r): Mark Levinson, vice president, business affairs, EMI-A/UA; Gayle; and Joe Petrone, vice president, marketing, EMI-A/UA.

COUNTRY

TOP 75 ALBUMS

	Weeks On 8/9 Chart		Weeks On 8/9 Chart
1	14	39	7
2	13	40	42
3	10	41	41
4	6	42	7
5	7	43	5
6	69	44	15
7	11	45	5
8	19	46	23
9	10	47	131
10	25	48	41
11	7	49	66
12	3	50	2
13	21	51	3
14	9	52	3
15	25	53	2
16	23	54	2
17	22	55	4
18	8	56	17
19	4	57	9
20	20	58	34
21	120	59	47
22	88	60	28
23	15	61	6
24	44	62	31
25	47	63	65
26	2	64	8
27	25	65	58
28	7	66	4
29	14	67	9
30	16	68	1
31	12	69	1
32	7	70	45
33	9	71	7
34	6	72	43
35	1	73	26
		74	26
		75	21

ED BRUCE



(MCA-3242)

His new album features the
"bulleted" single

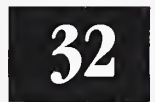
"THE LAST COWBOY SONG"

(MCA-41273)

BB

CB

RW



® MCA RECORDS

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It's "The End Of A Hundred Year Waltz"

COUNTRY

SINGLES REVIEWS

DON WILLIAMS (MCA MCA-41304)
I Believe In You (4:04) (Roger Cook Music/Cook House Music — BMI) (Roger Cook-Sam Loggin)

This new release is the title track of Williams' latest album. It's a slow-paced number that pits Williams' vocals against a sparse guitar and percussion background. Jukebox operators should pick up on this one.

GEORGE JONES (Epic 9-50922)
I'm Not Ready Yet (3:00) (Unichappell Music — BMI) (T.T. Hall)

True talent never withers, it just improves with time. George Jones is concrete proof of that adage. His inimitable vocal styling and a weeping steel guitar highlight this beautifully sad song, which should prove to be another gem in his crown.

MICHAEL CASEY (MBP 1990)
Saviour Of My Natural Life (4:01) (Leeds Music Corp./Antique Music — ASCAP) (David Loggins)

It's not often that a new artist releases a single as overwhelmingly powerful as this. Casey, whose voice is a bit reminiscent of Neil Diamond, has taken an excellent David Loggins tune and added a dose of pure magic. Programmers looking for a true classic should pick up on this immediately.

TANYA TUCKER (MCA MCA-41305)
Pecos Promenade (2:27) (Peso Music/Duchess Music/Senor Music/Leeds Music — BMI/ASCAP) (L. Collins-S. Pinkard-S. Garrett)

This single from the "Smokey II" soundtrack is one of the purest country things Tucker has done in a couple of years. Glen Campbell provides some solid backing vocals for the singer, who sounds as good as ever.

JIM RUSHING (Ovation OV-1153)
Dixie Dirt (3:07) (Tree Publishing Co., Inc. — BMI) (Danny Morrison-Jim Rushing)

Singer/songwriter Jim Rushing's debut effort for Ovation is one of those infectious numbers that has you tapping your heels to the music before you realize it. The singer's sonorous vocals and crisp, clear production really capture the prize here.

HANK WILLIAMS, JR. (Elektra E-47016)
Old Habits (3:01) (Bocephus Music Inc. — BMI) (Hank Williams, Jr.)

An interesting play on words, this number from Williams slows the pace a little and allows the singer to experiment a bit with his vocals within the framework of the song. This is one of those numbers that should attract immediate attention from country radio.

WAYLON (RCA PB-12067)
Theme From The Dukes Of Hazzard (Good Ol' Boys) (2:06) (Warner-Tamerlane Publishing Corp./Rich Way Music, Inc. — BMI) (Waylon Jennings)

This song has already gained immense national exposure via the television show. Though it is relatively short, programmers should enjoy treating their listeners to a new Waylon release. Jukeboxes should pick up as well.

RONNIE MCDOWELL (Epic 9-50925)
Gone (2:25) (Rightsong Music — BMI) (S. Rogers)

McDowell takes this old Ferlin Husky hit, adds a dash of his own vibrant vocals, a large dose of lush backing vocals and throws in some steel guitar for good measure. The result is a Quixotic number that should have McDowell's predominantly female audience swooning by their radios.

SINGLES TO WATCH

RED STEAGALL (Elektra E-47014)
Hard Hat Days And Honky Tonk Nights (2:50) (Diablo Lobo Music/Cross Keys Music — ASCAP) (Eddie Kilroy/David Kirby)

CHARLIE DANIELS BAND (Epic 9-50921)
The Legend Of Wooley Swamp (4:14) (Hat Band Music — BMI) (D. Daniels/T. Crain/J. Marshall/C. Hayward/F. Edwards T. DiGregorio)

MEL TILLIS AND THE STATESIDERS (Elektra E-47015)
Steppin' Out (2:56) (Cherio Corp. — BMI) (Billy Starr)

GORDON LIGHTFOOT (Warner Bros. WBS-49516)
If You Need Me (2:50) (Moose Music — CAPAC) (Gordon Lightfoot)

PATSY CLINE (MCA MCA-41303)
Always (2:44) (Irving Berlin Music — BMI) (Irving Berlin)

STONEY EDWARDS (Music America MA-109)
One Bar At A Time (2:58) (Midstate Publ. — BMI) (Jim Busby)

JIM STAFFORD (Elektra E-47013)
Don't Fool Around (When There's A Fool Around) (3:15) (Guyasyta Nysuc/House Of Gold — BMI) (Roger LaVoie/Jim Stafford)

DON GIBSON (Warner/Curb WBS-49504)
I'd Be Crazy Over You (2:50) (Acuff Rose — BMI) (Don Gibson)

ROGER BOWLING (NSD NSD-58)
Long Arm Of The Law (4:08) (ATV Music/Sleepy Hollow Music — ASCAP) (Roger Bowling/Billy Edd Wheeler)

GUY CLARK (Warner Bros. WBS-49542)
Heartbroke (2:59) (World Song Publ. — ASCAP) (Guy Clark)

RIVERROCK (Hannah HR-2101)
Jubilaton (4:30) (Screen Gems/EMI Music — BMI) (John Grazier/Don Roth)

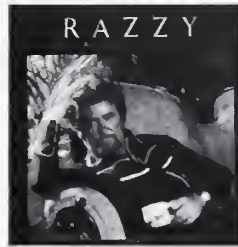
JO-EL SONNIER (Rounder 4529)
Cajun Life (2:28) (Wall to Wall Music — ASCAP) (Jo-EI Sonnier)

ALBUM REVIEWS



I BELIEVE IN YOU — Don Williams — MCA MCA-5133 — Producers: Don Williams and Garth Fundis — List: 7.98

Listening to a Don Williams album is like taking a trip back through time, to the early days in England when traveling minstrels were welcomed in the halls of kings. Williams could easily be a wandering minstrel, playing his music and weaving his delicate tales around easy, mellow vocals. His style hasn't changed much over the years — he keeps it pure and simple. This album features his newly released single, "I Believe In You," plus nine more easy listeners.



RAZZY — Razy Bailey — RCA AHL 1-3688 — Producer: Bob Montgomery — List: 7.98

Bailey's second album for RCA features two hit singles, "Too Old To Play Cowboy" and "I Can't Get Enough of You," as well as his current single, "Loving Up A Storm." Three hit singles on one album would probably be enough to induce music fans to go out and buy this album. But Bailey and producer Montgomery carry it a step further by including several future chart contenders, including "True Life Country Music," and a number Bailey penned years ago, "9,999,999 Tears." Also note the cover artwork — pure class.



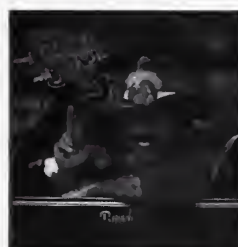
PORTER AND DOLLY — Porter Wagoner and Dolly Parton — RCA AHL 1-3700 — Producer: Porter Wagoner — List: 7.98

This package of never before released material dates back to pre-1976, when the duet was as hot as this summer's heatwave. Except for a few minor touch-ups, the material is as it was recorded in the Parton-Wagoner heyday. Even though this album was actually recorded at least four years ago, the material and distinctive Parton-Wagoner vocals are timeless. In addition to the current single, "Making Plans," programmers should also note "Beneath The Sweet Magnolia Tree" and "Hide Me Away."



SMOOTH SAILIN' — T.G. Sheppard — Warner Bros. BSK 3423 — Producer: Buddy Killen — List: 7.98 — Bar Coded

If you thought Sheppard's last album cover was a bit provocative for country music, wait til you see this one. But it's really what's inside that counts, and inside this imaginative piece of cardboard is an album's worth of smooth sailing love songs, from the upbeat "If I Saw The Light Of Day Again," to the softly sensuous "I Feel Like Loving You Again." The title track was also a top 20 hit for the singer.



SMOKEY AND THE BANDIT II — Various Artists — MCA MCA-6101 — Producer: Snuff Garrett — List: 7.98

Judging from the success of the original *Smokey And The Bandit* film, both the Son of Smokey and its soundtrack should fare quite well. How can you miss with an album that features such country greats as The Statler Brothers, Tanya Tucker, Don Williams, Brenda Lee, Jerry Reed, Mel Tillis, Roy Rogers, The Bandit Band, and none other than Burt Reynolds singing "Let's Do Something Cheap and Superficial." Producer Snuff Garrett has struck it big in the past with soundtracks. This should be no exception.



COE MAKES OPRY DEBUT — Columbia artist David Allan Coe made his Grand Ol' Opry debut Aug. 1. Following an introduction by Bill Anderson, Coe and Anderson proceeded to perform live for the first time their vinyl duet, "Get A Little Dirt On Your Hands," their current single featured on Coe's latest album, "I've Got Something To Say." Pictured backstage after the performance are (l-r): Anderson, Coe and Byron Binkley, producer/director for Opryland Productions, which produces Anderson's Backstage At The Opry show. r.

COUNTRY RADIO

THE COUNTRY MIKE

In conjunction with the opening of Universal Studios motion picture *Smokey And The Bandit II*, the Weedeck Radio Network will air an hour-long special on over 500 stations over the next few weeks. The program will feature interviews with the film's stars, **Burt Reynolds**, **Sally Field** and **Jackie Gleason**, as well as original cuts and sound clips from the motion picture. The soundtrack consists of cuts by **Jerry Reed**, **The Statler Brothers**, **Don Williams**, **Roy Rogers**, **The Bandit Band**, **Tanya Tucker**, **Mel Tillis**, **Brenda Lee** and the *Bandit* himself, **Burt Reynolds**.

AIR PERSONALITY PROFILE — **Tony George** has been a country air personality for more than 13 years. George began his radio career in 1967 with WJBE (James Brown Enterprises) in Knoxville as news director and handling the morning drive. He moved to



Tony George

Nashville in 1970 for a four-year stint with WKDA, again taking the morning shift as well as becoming music director. Then came a series of year-and-a-half long stays at WPNX/Columbus, again at WKDA, WMAK/Nashville, KXLR/Little Rock, and WWOK/Miami. In addition to George's experience as a disc jockey, he has had vast experience in record promotions supporting such artists as **Mel Tillis**, **Ray Griff**, **Ronnie Sessions**, **Bobby Bare** and **Hank Williams Jr.** George is presently working the morning drive at WBAM/Montgomery.

As a result of a change in format at KZIP/Amarillo, program director **Dugg Collins** has moved cross town to former competitor KIXZ where he will take over the afternoon drive chores as well as assisting in music direction. Collins, former **Cash Box** Music Director of the Year, had been with KZIP since 1978 serving in the capacities of both program and music director. As of Aug. 4 KZIP has been programming a strictly AOR format.

Because of policy differences with station management, **Mike Malone** of WYDE/Birmingham has resigned as program director. **Chris Foxx** has been named to assume those responsibilities. Malone, a three-year veteran at WYDE, can be contacted at (205) 854-1276.

The second annual Strawberry Jamboree, sponsored by WSIX/Nashville, was held July 19 in Portland, Tenn. WSIX disc jockey **Bennie Ray** emceed the benefit which raised approximately \$1,500 for the handicapped. Artists featured at the weekend event included **Ronnie McDowell**, **Bobby Bare**, **The Glass Hammer**, **Karen Wheeler**, **The Statesman** and **B.J. Wright**, among others.

UGLIEST BARTENDER CONTEST — Who is the ugliest bartender in the Northeast Ohio area? WHK/Cleveland is finding out. In a contest sponsored by WHK, club patrons contribute donations to support their choice of the ugliest bartender. The bartender receives one vote for every 25 cents collected, and the one with the most votes by Aug. 18 wins a trip for two to Las Vegas.

country mike



STEPHANY SAMONE

WATCH FOR
THE NEW
RELEASE
SHIPPING
SOON

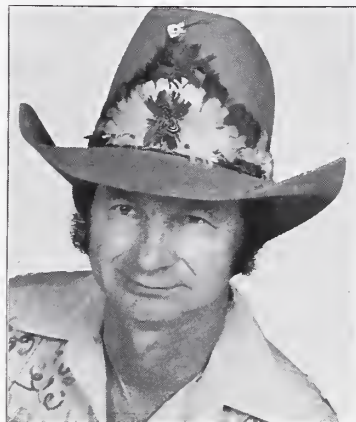
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MOST ADDED COUNTRY SINGLES

1. **LOOKIN' FOR LOVE** — **JOHNNY LEE** — **ELEKTRA** — 61 REPORTS
2. **CHARLOTTE'S WEB** — **THE STATLER BROTHERS** — **MERCURY** — 56 REPORTS
3. **HEART OF MINE** — **THE OAK RIDGE BOYS** — **MCA** — 47 REPORTS
4. **MISERY AND GIN** — **MERLE HAGGARD** — **MCA** — 45 REPORTS
5. **DO YOU WANNA GO TO HEAVEN** — **T.G. SHEPPARD** — **WARNER/CURB** — 45 REPORTS
6. **OLD FLAMES CAN'T HOLD A CANDLE TO YOU** — **DOLLY PARTON** — **RCA** — 44 REPORTS
7. **LET'S KEEP IT THAT WAY** — **MAC DAVIS** — **CASABLANCA** — 36 REPORTS
8. **HE'S OUT OF MY LIFE** — **JOHNNY DUNCAN AND JANIE FRICKE** — **COLUMBIA** — 36 REPORTS
9. **IT'S TOO LATE** — **JEANNE PRUETT** — **IBC** — 35 REPORTS
10. **THE LAST COWBOY SONG** — **ED BRUCE** — **MCA** — 34 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. **THEY NEVER LOST YOU** — **CON HUNLEY** — **WARNER BROS.** — 32 REPORTS
2. **BOMBED, BOOZED AND BUSTED** — **JOE SUN** — **OVATION** — 28 REPORTS
3. **BACK WHEN GAS WAS THIRTY CENTS A GALLON** — **TOM T. HALL** — **RCA** — 26 REPORTS
4. **A LOVE SONG** — **DAVE ROWLAND AND SUGAR** — **RCA** — 26 REPORTS
5. **I'M STILL IN LOVE WITH YOU** — **LARRY G. HUDSON** — **MERCURY** — 22 REPORTS
6. **SWEET SEXY EYES** — **CRISTY LANE** — **UNITED ARTISTS** — 21 REPORTS
7. **STARTING OVER** — **TAMMY WYNETTE** — **EPIC** — 20 REPORTS
8. **WOMEN GET LONELY** — **CHARLY McCLAIN** — **EPIC** — 20 REPORTS
9. **FADED LOVE** — **WILLIE NELSON AND RAY PRICE** — **COLUMBIA** — 18 REPORTS
10. **RIDE CONCRETE COWBOY, RIDE** — **ROY ROGERS AND THE SONS OF THE PIONEERS** — **MCA** — 17 REPORTS

PROGRAMMERS PICKS

Steve Chappell	WDOD/Chattanooga	Faded Love — Willie Nelson & Ray Price — Columbia
Bill Coffey	WSLR/Akron	Bombed, Boozed, and Busted — Joe Sun — Ovation
Morgan Hellbent	KRAM/Las Vegas	Workin' My Way To Your Heart — Dickey Lee — Mercury
Bob Nyles	WHOO/Orlando	Faded Love — Willie Nelson & Ray Price — Columbia
Jay Phillips	WMC/Memphis	Women Get Lonely — Charly McClain — Epic
Diane Brennan	WBAM/Montgomery	They Never Lost You — Con Hunley — Warner Bros.
Steve Halbrook	WKSJ/Mobile	While I Was Makin' Love To You — Susie Allanson — United Artists/Curb
Tim Rowe	WMNI/Columbus	I've Come Back (To Say I Love You One More Time) — Chuck Howard — Warner/Curb
Phil Gonzalez	KRZY/Albuquerque	Starting Over — Tammy Wynette — Epic
Ralph Hughes	KFH/Wichita	Do You Wanna Go To Heaven — T.G. Sheppard — Warner/Curb
Bill Warren	KNOE/Monroe	Raisin' Cain In Texas — Gene Watson — Capitol
Dan Williams	WCMS/Norfolk	Do You Wanna Go To Heaven — T.G. Sheppard — Warner/Curb
Stan Davis	WVAM/Altoona	Ride Concrete Cowboy, Ride — Roy Rogers — MCA



FARGO AND FRIENDS — Country recording artist Donna Fargo spoke backstage at the recent "Jamboree In The Hills" concert, a two-day event held in Ohio's Brush Run Park with WHN/New York air personality Lee Arnold and representatives of Mutual Radio for a forthcoming three-hour Labor Day country special by the network. Pictured are (l-r): Arnold; Fargo; Glenn Morgan, Mutual director of music programming and executive producer of the special; and Kevin Delany, production director.

ARTIST DEVELOPMENT: NASHVILLE

Artist Development: An Ongoing Process In Nashville

In a business where "stars" rise and fall like yesterday's temperature, and you're only as good as your last record, it is refreshing to note the staying power of established country music performers. Even more exhilarating is the number of new artists that test the waters of the marketplace every day, and the percentage who actually make a name for themselves.

Success in the country music business is attained by the work of many. No one can do it alone. It takes the right mixture of talent, dedication, persistence and

business savvy. It takes a team of talented individuals working together toward one goal — success. The basic ingredient, of course, is talent. But that talent must be mixed with a powerful catalyst — a record company that is behind the artist and knows what it is doing when it sets out to develop an artist's career.

Nashville has gained an enviable reputation for successfully launching and developing new artists' careers. The definition of an artist development department is as varied as the labels that house them. It

may be one person, functioning as an entire department. Or in the case of most Nashville labels, the artist development department is a combination of many departments. Marketing, promotion, publicity — all play an important role in the development of an artist's career.

Artist development is not limited to new artists. Building and sustaining an artist's career is a never ending process. But the initial groundwork for breaking a new act can usually be traced back to the artist development department.

On the following pages **Cash Box** examines the artist development process in Nashville. In addition, many of Nashville's brightest new talents will be spotlighted. This sampling is by no means all encompassing. There are so many new faces appearing in Nashville every day that it would be impossible to cover them all. In any case, here is a sampling of the new artists music fans will be hearing from in the future. Perhaps one of them will be the next Johnny Cash. Or the next Loretta Lynn. Or the next Waylon. Or the next...

Independent Labels Pack Mighty Artist Development Punch

by Jennifer Bohler

No new faces/artist development spotlight would be complete without mentioning some of the artists on independent labels, or for that matter, the independent labels themselves. Though most of the smaller indies do not harbor an artist development department per se, they have often served as the launching pads for up and coming artists' careers. In a sense, the whole label might be considered an artist development department.

Small labels also can grow into big labels, as evidenced by the success of Ovation Records. Once a tiny independent company whose only real chart contender was the Kendalls' Ovation has since proven that it has the potential for developing many country careers. Witness Joe Sun, who has followed the Kendalls with a succession of chart making singles that shows no sign of expiring. Additionally, the label has introduced such artists as Sheila Andrews, the Cates, Max D. Barnes and Jim Rushing — all of whom are only a song or two away from stardom.

Independents also can be the stepping stone for artists to gain a foot hold in the door of a major label. A prime example of this phenomenon is Alabama, which began its career on Dallas-based MDJ Records. The band delivered two chart singles with the label before signing with RCA Records and achieving its first #1 single with "Tennessee River," an unprecedented coup for relative newcomers. But their career was carefully mapped, first by MDJ and then by RCA. MDJ boasts several other fine artists, including Stephany Samone. The label also has Kenny Seratt and David Smith.

Dimension Records is another of the independent labels that has experienced a good deal of chart success, particularly with singer/songwriter Eddy Raven. Thus far, according to George Cooper, vice president of operations, the one year old label has charted every single it has released, nine in all. Dimension was also the first label to utilize videocassettes in promoting a single to radio, Eddy Raven's "Dealin' With the Devil."

Orlando Records was formed in 1978 by

Florida entrepreneur Carroll Fulmer expressly for the purpose of supporting Leon Everette's career. Orlando and Fulmer have been instrumental in Everette's recent string of chart-making singles.

Until recently, Sun Records was known primarily for its extensive catalog of golden oldies that cast back to the early careers of such music legends as Elvis Presley, Johnny Cash, Carl Perkins, Charlie Rich and Jerry Lee Lewis, just to name a few. But last year, the company was able to develop the career of a mysterious masked man known as Orion. The appearance of the Elvis sound-alike was a promotion man's dream, what with the popularity of Elvis on a definite upswing and all the concern surrounding the late singer's death making headlines from coast to coast. Orion was a marketable entity; all he needed was that push in the right direction, which Shelby Singleton and Sun Records happily provided.

Nationwide Sound Distributors (NSD) Records is another label with a large roster of charting acts. Owned by 28-year-old Noel

Gibson, the organization is a family affair. Gibson's father Joe is the president of the company, while his mother Betty is the national promotion director and sales manager. The three year old label has roster that includes Jess Garron, Roger Bowling (author of such hits as "Lucille" and "Coward of the County"), Wayne Armstrong, Miki Mori, Wichita Linemen, Jack and Trink and J.W. Thompson, to name a few. NSD also distributes and promotes Soundwaves, Music America and Multi-Media, among others.

Jeremiah Records is another newcomer to the independent realm. Just a year old, the label is owned by Hoyt Axton and headed by Axton's mother, Mae Boren Axton. In its brief history, the label has managed to launch the career of Kelli Warren.

This accounting is, of course, not all inclusive. There are many more independent labels that have also been successful in launching new careers.

NEW FACES TO WATCH



Orion

Orion Eckley Darnell, who prefers to be known simply as Orion, made his singing debut with Sun Records under rather mysterious circumstances. Ever since the masked man's first album release in early 1979, rumors have abounded that he is Elvis Presley reincarnated. Or that perhaps the King never died, and he is living in the guise of one Orion.

Though Orion denies all these rumors, the fact remains that he sounds uncannily like Presley. Choosing to don a mask whenever making a personal appearance or being photographed, Orion recently released his third album for Sun, which landed on the **Cash Box** Country Album chart. His current single, "Texas Tea" also appeared on the Singles chart.

Orion's past is deliberately hazy and nondescript. He appeared sometime after Gail Brewer-Giorgio wrote and published *Orion*, a book that hypothesizes an Elvis Presley-ish entertainer named Orion never died, but rather staged his own death to escape his fishbowl existence.

Though Orion is rather a novel act, his singing ability cannot be denied.



Stephany Samone

Stephany Samone may be young, barely 19 years old, but she is already a seasoned entertainer, with seven years of professional experience behind her. She has already made her motion picture debut in the film *Jody*. She also appeared in *Six Gun Heroes*, a television pilot that never got off the ground.

Samone, like contemporaries Johnny Rodriguez and Dotts, owes her start in the business to another Texas personality, Happy Shahan, owner and operator of the Alamo Village in Brackettville, Texas. Samone spent about two years as a regular performer at the tourist attraction.

The diminutive, green-eyed singer, a native of Dallas, recently signed her first recording contract with MDJ, headed by Texas businessman Larry McBride, who also launched the career of Alabama. Her first single for the label, a cover of the Captain and Tennille's "Do That To Me One More Time," was released a couple of months ago and fared quite well for a debut effort. Samone is currently in Dallas, readying a second single.



Eddy Raven

If the pen is mightier than the sword and music is truly the universal language, then a songwriter/recording artist like Dimension Records' Eddy Raven is one of the most powerful forces in the world today.

Raven, who has gained recognition as a songwriter, is rapidly becoming known as a stylist in the recording studio. Under the direction of producer Ray Pennington, Raven's first three Dimension singles made impressive dents on the country charts.

A native of Lafayette, Eddy grew up in the Bayou country of South Louisiana, a region that has strongly influenced his writing and performing. As a youngster, Eddy and his family moved to Georgia where he actually got his start in the recording business.

While working in a recording studio, Eddy met noted writer/performer Bobby Charles who recorded "Big Boys Cry," a song which helped launch his writing career and the first song to make him realize that he could earn a living in the music business. Bobby, who wrote, "See You Later Alligator," "Walking To New Orleans" and "Don't Know Why I Love You Like I Do," had a vital influence on Ravens.



Leon Everette

Leon Everette was born in South Carolina and raised in Queens, New York. Unlike most entertainers who begin playing and developing their singing style during their school years, Everette first began playing guitar and singing during a stint with the Navy.

When his tour of duty was completed, Everette returned to South Carolina and began paying his dues. He organized several different bands and performed in night clubs while working full time as an electronics specialist.

In the summer of 1978, Orlando, Fla. trucking executive and business entrepreneur, Carroll Fulmer saw Leon perform in a club in Augusta, Ga. Fulmer was so impressed with Leon's total entertaining abilities that he offered to help Leon with his career. A new label, Orlando Records, was formed and a top-flight promotion and marketing team was hired to service the product.

Three chart singles were released by Everette. His first album for the label, "I Don't Want To Lose," was recently released.

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ARTIST DEVELOPMENT: NASHVILLE

WB Strives To Tailor Promo Campaigns To Acts' Needs

Artist development is going through growing stages at each of the Nashville-based labels. And though this department at Warner Bros. Records has been in existence a mere two years, it has already gained a foothold on the goals and new directions envisioned when it was created by Andy Wickham, vice president/country division director.

Warner Bros. artist development and publicity department is directed locally by Bonnie Rasmussen, who has been with the label since 1975. She is assisted by Carol Darst, a label veteran of three and a half years.

"We work closely with Bob Regehr and Bob Merlis of the national publicity and artist development department at Warner Bros., Burbank," said Rasmussen. "But it is our responsibility in Nashville to create and carry out campaigns which are tailored to the needs of our individual artists. We work hand-in-hand with artist management to revise these campaigns on a constant basis.

Similar Goals

"We attempt to use as our goals, the goals of the artist. This input is vital and effective," Rasmussen said. "We also meet with the artist and management to set new goals of achievement at regular intervals throughout the year."

According to Rasmussen, a newly signed artist must first gain acceptance and some chart activity at the radio level before other efforts in the development process can become successful.

"As sales increase," noted Rasmussen, "publicity begins an ongoing process of developing the artist by making the consumer aware of this act through multimedia interviews. An obvious problem is the difficulty of creating interest in a new act

— establishing the fact that the artist is worthy of being plucked from the midst of a sea of new faces and touted as someone fresh and exciting.

"Since it is vital for us to know what makes an act unique, it certainly helps when an artist is willing to work with us doing print and radio interviews," she said. "Artists have come to realize the power of this type of media exposure."

The label has different ways of approaching the various kinds of acts. For an artist touring with their own band, Warner Bros. may plan a series of showcases in cities where it has sales branches. Other acts may receive label tour support in various forms, such as advertising dollars for area promotion and/or branch support with in-store displays and appearances. The department may even pair a debuting artist with an established act as the opening act on tour.

Finally, with the combined perseverance of both artist and the artist development/publicity department, there comes the day when TV producers, music editors at magazines and newspapers and radio station programmers seek out the new artist.

Success Breeds Success

"Since nothing breeds success like success," Rasmussen said, "this new visibility makes the job of promoting the artist less frustrating. At the same time, it can often become more challenging."

Rasmussen noted that at this point the building process gains momentum and goals are again reappraised. "The time has come for the artist to make the jump from club dates to major concert halls, from opening act to headliner, from local radio to network specials and syndicated talk shows."

NEW FACES TO WATCH



Gail Davies

Last year we all received an introduction to Gail Davies. As a writer first, she established herself (with a national hit) on "Bucket To The South," and then as a singer with her own debut album simply entitled, "Gail Davies." Among the singles released were, "No Love Have I," "Poison Love" and the original tune, "Someone Is Looking For Someone Like You."

Davies, whose new Warner Bros. album is entitled "The Game," sings with the ease with which other people breathe. Produced and arranged by Gail, this album is one of few in country music history to be overseen by a female artist. It features eight of her originals along with her debut Warners single, "Blue Heartache," written by Paul Craft, and the Everly Brothers classic, "Like Strangers," written by Boudleaux Bryant.

Born Patricia Gail Dickerson in Broken Bow, Okla. to a guitar-playing father (who learned his first three chords from Ernest Tubb), and a mother who also sang, Davies started singing as soon as she learned to talk.



John Anderson

John Anderson is no third party dark horse but a front running contender for the pure country laurel, an artist whose love of a solid country sound is revealed on his debut Warner Bros. LP, "John Anderson," produced by Norro Wilson and featuring 12 tunes, four numbers co-written by Anderson.

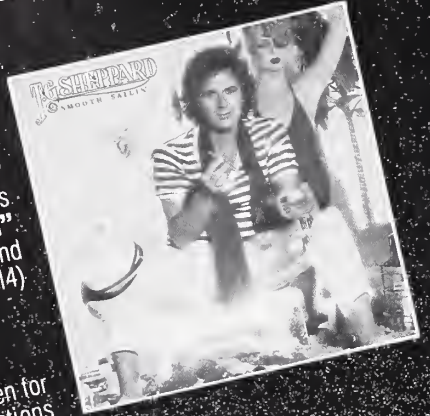
At 25, John Anderson is one of the youngest exponents of what he calls "hard country." "I think I'm privileged to know what good country sounds like," the young singer/songwriter/guitarist asserts. "Good country is a thing that will always be around."

Born in Apopka, Fla., one of six children, Anderson started playing guitar and singing at age seven. "It seems like I've always known I wanted to be a singer and play music," he recalls. By the age of ten he was an accomplished guitarist and in high school formed his first band, a rock and roll unit for which he wrote the music. It was around that time that his musical directions changed from hard rock to country and he's never looked back since.

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ARTIST DEVELOPMENT: NASHVILLE

CBS' Goal Is To Increase Sales Plateaus For Its Artists

In 1978, CBS Records established its artist development department in Nashville. Currently headed by Mary Ann McCready, director of artist development, CBS Nashville, the department operates within the national Columbia and Epic artist development networks, coordinating efforts for Nashville-marketed artists with the expertise of department counterparts on both coasts for both labels. McCready reports directly to Roy Wunsch, director, marketing, CBS Nashville.

The primary function of artist development is to design recommended action plans specifically tailored to the strengths and needs of the individual artist. The ultimate goal of the action plan is to break the artist into higher sales levels in conjunction with a new product release with greater efficiency. All variables which affect the artist's visual impact in the marketplace are reviewed and refined in consultation with each department head, the artist's management, the artist's agent and the artist.

Variables addressed by artist develop-

ment include: identification of strategic regions for concentration with sales and promotion departments; consultation with press department as to the artist's reception by the printed media; the close appraisal and development of a strong live performance capability; refinement of the artist's physical appearance and public image; the selection of tour markets; the choice of venue and the recommended timing of personal appearance tours by the artist; assisting new and developing artists in securing agency awareness, interest and affiliations; overseeing the policies, budgeting and monitoring of tour support; and placement of artists on nationally-syndicated, cable and network television shows.

"The goal is that the artist be presented visually with the same impact projected on vinyl, and be maximally visible in the marketplace in timing with new product availability," said McCready. "In effect, artist development at CBS strives to achieve faster market penetration and awareness of the artist by addressing the artist's ability

to succeed visually and be exposed visually — to enhance what is already occurring for the artist on radio and at retail.

"Few acts explode overnight," she continued. "CBS maintains a strong position in systematically attacking career development and market value development for artists who are delivering successful airplay product. Those artists are professionals who are willing to participate fully with the label in executing plans to enhance their emergence and career longevity."

CBS' artist development department is involved with its more established artists just as it concentrates upon new and developing talents.

The rapidly-emerging career of newcomer Lacy J. Dalton is an example of what carefully-coordinated planning can do. Less than five months ago, Dalton's first album was released by Columbia. Artist development plans for her began six months prior to the release date. Once the date arrived, Dalton not only had the involvement of an agency — Variety Artists — but also a meaningful tour to expose her in

the right markets, venues and packaging situations to support the release with high momentum and visibility out-of-the-box. Dalton had also readied a band and live show the label felt would generate media and results at retail.

Since March 1, when her first album was released, Dalton has opened shows for such artists as Christopher Cross, Jerry Jeff Walker, Bobby Bare, Johnny Paycheck and Mickey Gilley. Already her television credits include *The Today Show*, *Sha Na Na*, *Hee Haw*, *That Nashville Music*, *Dinah*, *John Davidson*, and *The Tomorrow Show*. Dalton has appeared in over two-thirds of CBS' top 50 preferred markets. When Dalton's second album is released in September, her audience appeal and visibility will be further reinforced. Lacy & The Dalton Gang are set for live dates with The Dirt Band, Pure Prairie League, Ronnie Milsap, The Oaks, Willie Nelson and Michael Johnson.

In summation, McCready said, "In 99% of the cases, a highly successful sales and airplay artist is an artist who is visible."

NEW FACES TO WATCH



Rosanne Cash

Rosanne Cash has a musical heritage a mile long. Her father is Johnny Cash, a name that is a musical heritage in itself. Rosanne's stepmother is June Carter of the famous Carter Family. Rosanne's sister is Carlene Carter, and Carlene's husband is singer/songwriter Nick Lowe. Rosanne's husband is Rodney Crowell. Enough said? Obviously Rosanne's musical credentials cannot be denied.

The young Cash, who recently became a mother, made her debut last year on Columbia Records with "Right Or Wrong," an album that garnered her much critical acclaim, as well as a number of hit singles, including "No Memories Hangin' Around," a duet with Bobby Bare, and a single that just recently dropped off the charts after 11 weeks, "Take Me, Take Me."

Cash was born in Memphis in 1955, about the same time her father's career in country music was launched. The day after she graduated from high school, Cash joined her father's road show, first working in the wardrobe department and then in the show itself, doing a few tunes and adding background vocals.

Following a brief stay in London and drama classes at Nashville's Vanderbilt University, Cash moved to Hollywood and enrolled at the Lee Strasberg Theatre Institute to pursue a serious study of acting. While she was at Strasberg's, Ariola Records in Germany expressed an interest in hearing a demo tape she had recorded in Nashville in early 1978. She subsequently signed with the label and released the album in Europe.

The next year, 1979, Columbia Records heard the German album, liked what they heard, and signed Cash to the label. The album, "Right Or Wrong," was produced by Crowell.



Lacy J. Dalton

Lacy J. Dalton is not an overnight success, as her ten-year professional music career will verify. But only with her signing to Columbia did all the right components combine to create an unmistakable sound on record.

Dalton grew up in a small northeastern Pennsylvania farming town where the smell of steel mills and coal mines was never far away, and music was on the radio 24 hours a day. Originally she intended to be a painter until it struck her suddenly in the midst of sketching class at Brigham Young University that she would much rather be a musician.

She dropped out of college, eventually ending up singing in a rock band in California. The years she spent performing in the frantic musical kaleidoscope that was Los Angeles in the 1970s gave Lacy room to develop the free-wheeling powerhouse dynamics, unique phrasing and controlled intensity that trademark her singing style today.

In 1978, Dalton recorded an album's worth of her material in a small garage studio, mailing copies of it to everyone she knew in the music business. One of the tapes went to David Wood, an attorney-friend whom she hadn't seen in several years.

Wood called Emily Mitchell, manager, A&R for CBS Records, Nashville, and thought to this day, neither can remember exactly what was said, the lawyer managed to infuse Mitchell with his excitement about his new discovery. When Dalton's tape arrived shortly afterwards, Mitchell took one long listen and put the box directly onto producer Billy Sherrill's desk.

In what may be one of the quickest signings ever, Lacy J. Dalton became a CBS artist with Sherrill as her producer.



Don King

If Don King hadn't carried his guitar into the wrong Nashville address by mistake five years ago, it's possible he might not be where he is today.

But thanks to his mistake, coupled with his winning combination of fresh-faced good looks and musical originality, King is now in the forefront of Epic Records' most promising newcomers.

Two weeks after arriving in Nashville, Don landed a solo gig singing from 8:00 p.m. to midnight five nights a week in a lounge, initiating what King jokingly refers to as his "Quality Inn days." (Though he is quick to add, "Getting that job so soon gave me encouragement about my future . . . I kept thinking about how many other talented out-of-work musicians there must be in Nashville.")

One evening, Jerry Reed's publisher happened to hear one of Don's sets and invited him by his office the next afternoon to play him some material. Not realizing that Reed's company had just moved down the street, Don looked up the address in an outdated telephone book and arrived at the appointed time at Con Brio Records instead.

His subsequent on-the-spot live audition impressed Con Brio's president, Bill Walker, so much, that he asked King to sign with the company as a songwriter. Shortly after, Walker decided to take Don into the studio to record, and the result kicked off a string of King chart successes as an artist.

When his contract with Con Brio expired, King's talent and reputation led to his signing with Epic. "Lonely Hotel," his first release for the label in January 1980, illustrated a maturity and mellowness that highlighted a different, more versatile side of the artist.



Pam Rose

When Pam Rose was a teenager, she had already accomplished the fine art of playing the upright bass. While still in high school, she studied college-level music theory and continued to work with other string instruments. During her two years at Florida State University, she took up the trumpet and later added drums and percussion to her repertoire.

After a time of traveling about the country, Rose settled in Atlanta in 1971 to pursue her singing career. She turned a solo singing engagement at Dante's Down the Hatch in Atlanta into a three-year gig, where she caught the eye of well-known jazzman Paul Mitchell, who also performed at Dante's with his trio. Rose became his musical protegee, as he taught her to play piano and a variety of keyboards, and polished her voice in R&B and jazz material, previously unfamiliar to the young artist.

While sampling a variety of slices of the musical pie, Rose got her first taste of country-rock with David Muse (now a member of Firefall) in a group called Stillwood. Three years later, Rose headed for Nashville and steel guitarist/producer Pete Drake, whose name she had noticed on the back of such illustrious album jackets as Bob Dylan's "Nashville Skyline" and George Harrison's "All Things Must Pass."

Things began to take shape for Rose in 1975, when she signed to Capitol Records and released her first album, titled "Pam Rose." When things didn't jell with that label, Rose signed with Epic Records, and has thus far released three singles, all of which have made a noticeable dent in the Country Singles chart. Her current single, "The Book of You and Me," entered the **Cash Box** chart five weeks ago.

Constant Monitoring Helps Boost RCA's Nashville Roster

Created 30 months ago, RCA Records' Nashville artist development department has contributed significantly to the label's continued stature as an outstanding merchandiser of country music.

A department of the Nashville marketing unit under RCA marketing vice president, Joe Galante, Nashville artist development is responsible for the organization and coordination of a substantial number of informational and developmental services structured to boost the careers of RCA's Nashville roster.

"Our efforts are designed to be an integral part of the company's marketing strategies," noted Jerry Flowers, manager, artist development, Nashville, "which provides us with some unique advantages. Joe Galante and Jerry Bradley have created an atmosphere in which artist development is kept totally informed on the progress of our artists and in which input from the artist development side is continuously sought and welcomed, even about phases of an artist's career normally thought to be outside the purview of artist development. They have consistently sought our opinions about new artists and how programs should be structured to work their careers from the day of signing."

Long-Term Goals

Consisting of Flowers, John Dotson, Miriam Longino and Ruth Cunningham, the

RCA artist development staff monitors the careers of its artists as a series of steps with one overall goal of the department being to facilitate the movement of each artist to the next higher career level.

"That obviously covers a lot of territory," said Flowers. "It can be summed up by saying that we work wherever is necessary to spur the careers of our artists. Our artist development philosophy is marketing-dominated philosophy. We're looking for bottom line as well as image."

To accomplish its goals, the Nashville artist development staff works closely with Bob Beranato, manager, artist development, New York, and Roy Battochio, manager, artist relations, Los Angeles, functioning in such areas as artist relations, artist management, booking, creative services, product management, publicity and even sales and promotion. In more specific terms, Flowers noted that the duties of his department might include such things as working with artist management; upgrading of personal appearance opportunities and showcases; production of promotional literature, photographs and album advertising graphics; video production and television exposure; media coaching and staging consultation; costuming and development of promotional ideas and concepts. The job, he said, requires that each person in the

department be capable of handling a number of different jobs, as well as coordinating activities with RCA's other departments in a close team approach to marketing.

A case in point has been RCA's success with Razyzy Bailey, an artist who signed with the label at approximately the same time the Nashville artist development department was created. His first album yielded four top five hits, leading to his selection by **Cash Box** as best new male vocalist of the year in his first year at RCA. He has been a frequent television performer, and has toured in Canada, Australia and New Zealand, where he recently enjoyed a number one single.

Other new artists currently tasting their first success on RCA include Sylvia, Dean Dillon, Danny Wood, Steve Wariner and Alabama. The latter two are booked with Razyzy Bailey and Gary Stewart on a whirlwind tour that will see performances in various combinations in such widespread locations as Wheeling, W.Va.; Wichita, Kan.; Denver; Phoenix; Los Angeles; Dallas; Atlanta; Louisville, Ky.; and Cincinnati. The tour will utilize several new merchandising approaches as well as expose the acts to key industry and media personnel. Alabama recently garnered its first #1 single ("Tennessee River") and a hit album ("My Home's In Alabama") in its first outing on RCA, and is set to kick off a round

of television appearances scheduled by the department.

Works With All Acts

"Our artist development staff is not limited to working on new acts," said Galante, pointing to recent major label successes with Charley Pride and Ray Stevens. "In coordinated efforts between artist development, A&R, promotion and sales on two radically different LP projects (Pride's "A Little Bit Of Hank In Me" and Stevens' "Shriner's Convention"), we were able to move into the number one position on the album charts of different music trades." The Pride album produced back-to-back number one singles, and Stevens reached top five in his first single for RCA, aided by major national print and television exposure and promotional ideas coordinated by artist development.

"Traditionally, the record business has based its entire effort on radio and retail," continued Galante. "Artist development can be the bridge between radio, retail and the public. By identifying the strengths of the artist and tailoring their efforts at all levels of media — TV, print, cable, local and network radio, etc. — artist development can bring the artist to the forefront of the public mind immediately. For that reason, artist development is a vital part of the marketing unit and draws its direction from marketing input."

NEW FACES TO WATCH



Alabama

Alabama has done what few new bands can do — take the #1 position on the **Cash Box** Country Singles chart with only its third charted single. Bucking the odds, Alabama turned the trick with "Tennessee River," taken from its debut RCA album, "My Home's In Alabama." Though the band may be young so far as chart success, the nucleus of the group — Randy Owen, Jeff Cook and Teddy Gentry — has been kicking around together for much of their lives.

The young band paid their dues in southern honky tonks, high school gymnasiums and just about anywhere anyone would listen to their music, working towards that elusive dream of success. The addition of drummer Mark Herndon last year solidified the group and brought it one step closer to that dream.

A move to Myrtle Beach, S.C., and a steady gig at the Bowery was in order. Ever since that move, the band has been playing the Bowery (with the exception of a brief stint in a small Illinois club in 1976). The band ended its six-year gig at the club in July.

While playing the Bowery and honing their song writing skills, the band members managed to set aside enough money to record the first single that garnered them any recognition, "I Wanna Come Over." Dallas businessman Larry McBride heard the single, called Owen and immediately signed the group to his MDJ label. The release that followed, "My Home's In Alabama," soared up the **Cash Box** Country chart, reaching the top 20.



Sylvia

Sylvia Kirby Allen wanted to be a singer. The problem for young Sylvia was how to let people in the music industry know it. After all, she didn't play an instrument or write songs — the usual calling card for aspiring young singers. What she did have was talent and a plan of action.

"I always wanted to be a singer," she says. "I wasn't always sure how I was going to do it, but I was determined I would be a singer." That fierce determination led her to come to Music City immediately after her graduation from high school. Armed only with an a capella demonstration tape and an extraordinarily bubbly personality, Sylvia knocked on "what seemed like every door in Nashville" before Glenn Keener agreed to see her. Not particularly overwhelmed with a demo tape with no music, Keener picked up a guitar and asked Sylvia to sing something else. Her rendition of the Patsy Cline hit "Crazy" prompted a call to producer/publisher Tom Collins, and an appointment was set.

Collins hired Sylvia as a part-time secretary ("I think he felt sorry for me," she muses), and she spent the next two years typing letters, answering phones, running errands and doing the occasional demo session.

As Sylvia's singing matured, work become more frequent, and Collins decided she was ready for her first solo recording sessions. Jerry Bradley, RCA's Nashville chief, remembered her from a Dave & Sugar audition and signed her immediately. "You Don't Miss A Thing," was Sylvia's first RCA single.



Razyzy Bailey

When you grow up in a rural southern county, you learn how to say yes m'am and no m'am, develop a love for your country roots and belt out old songs on your family's front porch during those hot Saturday night pickin' parties.

Razyzy Bailey's roots trace much this same pattern. Coming off a hot streak of five top 10 singles, and a sixth rapidly climbing the **Cash Box** Country Singles chart, the singer/songwriter recently released his second album for RCA, titled simply "Razyzy."

Bailey's birthplace was Chambers County, Ala., where he spent a good part of his early years listening to the radio, playing his daddy's guitar and developing a taste for a slice of the musical pie. At 15 he began a serious pursuit of his dream of being a star by taking guitar lessons from a school teacher.

He didn't waste much time once he got the fine art of guitar playing down pat. He began his career by singing with a band on a local radio show, as well as at Saturday night square dances.

The enterprising youth's guitar picking soon evolved into songwriting, and the hopeful tunesmith soon found himself on the threshold of a career when Atlanta Music president Bill Lowery took an interest in his work.

In 1966, Bailey wrote a tune called "9,999,999 Tears," which he also recorded. Initially, the song did not cause much excitement, but it was eventually to become one of the key stepping stones of Bailey's career.



Steve Wariner

Always an early starter, Steve Wariner made his musical debut at the age of eight at a barn dance near Russell Springs, Ky., playing an electric bass that was almost as big as he was.

Years later, at the ripe old age of 23, Wariner already has more than six years experience as a professional musician under his belt. Before he got his own recording contract with RCA Records last year, he had worked as a bass player and front man, first for Dottie West, and later for Bob Luman.

After three years with Dottie's band, Steve decided to head out on his own and concentrate on songwriting. It wasn't long before Bob Luman persuaded Wariner to join his road band, and together they formed a publishing company.

At a recording session Wariner, became friendly with Paul Yandell, a guitarist who has traveled and worked extensively with RCA producer and guitar legend, Chet Atkins. Yandell was so impressed with Wariner's singing that he asked for a tape to take to Chet.

"Months and months went by," Steve recalls. "I didn't hear anything, and I figured nothing would ever come of it. Then one day, I was up on my parents' farm in Kentucky, and I got a long-distance call. It was Chet Atkins. . . . I couldn't believe it." In July, 1977, Chet signed Steve with RCA. Steve's first RCA single release, "I'm Already Taken," was produced by Chet Atkins. Steve is now under the studio aegis of Tom Collins.

Career Maintenance Key To Capitol/UA A/D Philosophy

In Nashville, there's an old saying to the effect that the first hit may be difficult to get, but the second one is even harder. With that in mind, it's not difficult to understand Capitol-EMI/UA's total commitment to artist development. Whether the artist in question be considered new such as Susie Allanson, Richard Leigh, Diane Pfeifer, Mel McDaniel, Kenny Dale or established like Dottie West, Billie Jo Spears, Anne Murray, Billy "Crash" Craddock, the country staff at Capitol-EMI/UA is keenly interested in career building.

Jerry Seabolt, national director of country promotions for Capitol-EMI/UA, points out that "with the ensuing product that we have on all the artists, there are techniques to promotion, sales and advertisement to enhance the careers of each of these artists and each one should be handled on an individual basis."

From Writer To Artist

The artists mentioned above are prime examples of Capitol-EMI/UA's emphasis on artist development. Five years ago, for example, Richard Leigh became known in the Nashville music community when he wrote "I'll Get Over You," a song recorded by Crystal Gayle which was his first #1 country hit. Now, half a decade later, and after the excitement of other hit recordings of such Richard Leigh songs as "Your Old Cold Shoulder," "In No Time At All" and the international acclaimed Grammy winner, "Don't It Make My Browns Eyes Blue,"

Leigh has stepped into the performance spotlight with his own debut album, "Richard Leigh," produced by Allen Reynolds.

With the obvious advantage of being an established writer, Leigh is in an important period in the development of his performing and recording career. The Capitol-EMI/UA Nashville staff has been working closely with artist, producer, management agency and, of course, radio to coordinate a broad based and effective campaign to build Leigh's career. The label is committed to Leigh as more than a one album act. It realizes the importance of nurturing a career gradually and has directed its promotion and marketing effectively toward solidifying the image of Richard Leigh as a multi-dimensional talent as opposed to a songwriter turned artist. This approach has also yielded significant results.

In the overall scheme of things, it is often the little extras that eventually help to solidify an artist as a household name. Whether that artist be Kenny Rogers, Dottie West, Anne Murray, Susie Allanson, Richard Leigh, Cristy Lane, Kenny Dale, Mel McDaniel, Diane Pfeifer, Lacosta, the aim at Capitol-EMI/UA is the same — cooperation between promotion and marketing, and the successful liaison of the two highly sophisticated sales and distribution systems of the labels. This approach is working well for new and established artists alike.

NEW FACES TO WATCH



Richard Leigh

Songwriter-performer Richard Leigh was born in McLean, Va., May 26, 1951. "I'll Get Over You" was the first Richard Leigh song submitted for recording and Crystal Gayle was the artist attracted by Richard's lilting lyric line. Her recording of this song marked another "first" as "I'll Get Over You" jumped to the number one position of the country music charts.

Now, some five years after the success of "I'll Get Over You" and the excitement of other hit recordings of such Richard Leigh songs as "Your Old Cold Shoulder," "In No Time At All" and the internationally-acclaimed "Don't It Make My Brown Eyes Blue," Producer Allen Reynolds and Leigh have teamed up together. In a collaboration obviously enjoyed by both of these professionals, an album has now been completed to introduce Richard Leigh — recording artist.

Leigh has also indicated that up to now, the greatest moments of his career have been realized in "sharing my creativity with an artist who can express the full meaning of my songs — as I actually have heard them in my own inner ear." Crystal Gayle, Ronnie Milsap, Zella Lehr, Debby Boone, The Bellamy Brothers, Randy Gurley, Freddy Weller, Billie Jo Spears, Del Reeves and Jody Miller are among the singing stars who have shared the joy of Richard Leigh songs. Now, Leigh himself is about to reach out and touch his own audience.



Susie Allanson

Susie Allanson is both an accomplished actress and a chart-scoring singer. She managed to combine those two talents when she landed feature roles in the original touring companies of *Hair* and *Jesus Christ, Superstar* as well as a part in the movie version of the latter, in the early '70s.

Wishing to parlay her stage success into a total music career, Allanson undertook the unenviable task of hitting the pavement in search of a record deal in 1977, when she cut her first chart single, "Baby, Don't Keep Me Hangin' On," a debut release on a small label. This single did, however, gain the young singer some notoriety, as well as a contract with Warner Bros. Records. During her stint with the label, she produced a string of chart singles, including "Maybe Baby," "We Belong Together" and "Back To The Love."

In 1979, Allanson switched to Elektra Records and proceeded to continue her uninterrupted chain of chart singles, including her cover of the Bee Gees classic, "Words."

This year has seen another change for the talented singer/songwriter. She has once again changed labels — she's now with United Artists. Her debut album, released about a month ago, has once again gained her critical acclaim. Already it has scored in the **Cash Box** Country Album chart.

NEW FACES TO WATCH

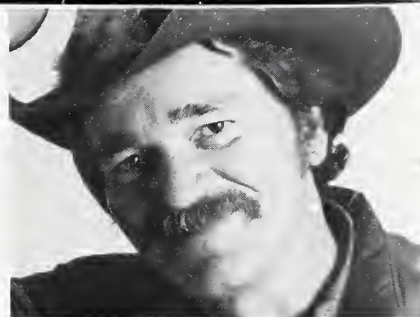


Micki Fuhrman

There is a strong element of gospel music in country music, and in the background of many country entertainers. Nineteen year old Micki Fuhrman, born and raised in Shreveport, La., is yet another whose gospel roots touch her fine country singing.

Micki began singing at talent shows and in churches at the age of six, and in her early teens joined a gospel group called the Jesus Christ Power and Light Company. At the age of 15, she joined the cast of the Louisiana Hayride as a solo act, and recorded three singles and one album for the locally affiliated Louisiana Hayride label, one of which made an impressive showing on the charts for a small label. Micki was chosen to appear on the PBS-TV program *The Great American Gospel Sound* hosted by Tennessee Ernie Ford in March, where she sang two songs, one her own composition.

She had her first recording session for MCA in May under the direction of Jim Foglesong. Micki's first single from this session was "Blue River of Tears." It's a beautiful song written by Randy Goodrum.



Ed Bruce

Ed Bruce calls his music "American music." It certainly has a country flavor, but it's the sort that is currently the American rage. Though Bruce is making headway into establishing a name for himself as a singer, he is best known to many as the man who penned such country classics as "Mamma's Don't Let Your Babies Grow Up To Be Cowboys," (which was co-written with wife Patsy), "Texas When I Die," "The Man That Turned My Mamma On" and "Working Man's Prayer," just to name a few.

Though many of Bruce's songs show an affinity for the Old West, he is not a native Texan. He says Texas is his second favorite place. The number one spot must be his farm near Nashville, where he lives with his wife Patsy and four children, six horses, five dogs, four cats and 30 chickens. Farm life has been a part of Bruce's life since the day he was born in Keiser, Ark.

With the release of his debut album for MCA, Bruce is attempting to establish himself not only as an accomplished songwriter and actor, but as a performer as well.

MCA Stresses Close Ties With Pop A/D Department

"The MCA Records team has been developing artists for years," said director of press and artist development Jerry Bailey, "but nobody started thinking about developing an artist development department until recently."

At MCA, Bailey explained, the artist development department is an extension and condensation of duties that formerly were the responsibility of the promotion department, the booking agent and the artist's manager. But every department at the label and every staff member continues to play a part in the development of artists.

"It's misleading to think that an artist development department can develop artists," he explained. "At best an artist development department can detect and strengthen weak points in an artist's career. If very many links in the chain are weak, however, a record company can be very quickly overwhelmed."

Company Attitude

"The 'development' of an artist calls for creative thinking," MCA/Nashville President Jim Foglesong explained. "We must be sensitive to the situation of each artist; the positive and the negative. An artist development department can coordinate the bulk of the activity, but the attitude of the company must start at the top and filter through the entire organization.

"Without strong product, the company can do very little," Foglesong continued. "It has to begin there. Anyone who can find the money is able to buy ads, set up show-cases, plan publicity campaigns, put together a group, etc., but if the product is not exceptional, a lot of money can be squandered quickly."

At MCA the functions of the artist development staff are closely coordinated with the promotion staff toward a single goal — securing airplay for MCA artists.

"If you don't get airplay," explained promotion director Erv Woolsey, "you'll never know if you have a hit record. We let sales and airplay dictate when and what we do. We like to think every record is a hit, and every artist is a star, but in the process of breaking new artists, we concentrate on getting records played and available in the marketplace, hoping radio and sales will confirm our opinions.

Different Needs

Because the needs of artists are not the same, Bailey said, perhaps the most difficult problem facing an artist development department is determining what can be done to increase the artist's visibility. "If an artist's booking agent is not communicating with the record company, or the artist is not available for press, then diagnosing the problem can be simple," said. "Frequently, however, determining what is wrong with an artist's career is difficult that the intellect of the entire record company, the manager and the booking agent are put to the test.

While MCA is highly effective at establishing new artists — as evidenced in the careers of John Conlee, The Oak Ridge Boys, Barbara Mandrell, Don Williams, John Wesley Ryles, Ed Bruce and others whose careers have surged with the help of the MCA/Nashville staff — discussing artist development at MCA is like trying to introduce new names to a team of well-trained horses.

E/A Aims To Build Careers Around Radio Acceptance

One of the most important facets of any record company is the artist development department. Working closely with promotion, sales, international and publicity, artist development brings it all together in support of the artist and the product.

Elektra/Asylum's artist development department, headed by Mark Hammerman, carefully observes the progress of the label's artists' records in terms of radio airplay, sales and various promotions, in an effort to get the maximum amount of exposure for his department's dollar.

When an artist signs with Elektra/Asylum Records, various plans take effect with the release of the product. Many of the newer artists signed to the label's Nashville operation will have a single released prior to the release of the first album. "The name of the game in today's record business," said Jimmy Bowen, vice president, Nashville division E/A, "is hit product. If it's not in the grooves, then we're all spinning our wheels."

Much of the success of the singles depend upon its acceptance at radio, and finally with the consumer. In order to gain radio acceptance Elektra utilizes its 24 local promotion men, five regional promotion staffers and several independent promotion specialists who concentrate in getting the artist heard by the consumer via radio. When that is accomplished, the next phase is getting the product into the marketplace

where it is being heard.

Multi-Stage Program

Once the product is in the stores and a sales pattern develops, then the artist development department kicks in with their specialties to support the product and artist. National director of artist development Hammerman has a multi-stage program which is implemented on each artist depending on the development of their career. Basically, the plan includes various media advertising (radio, print — local, national and regional), concert and tour support, as well as various merchandising aids for in-store use.

"We're not in the trinket business anymore," said Bowen. "We have left the promotional gimmicks and satin jackets in favor of the music. The key to a successful artist is a hit record, not a jacket. Without a hit you cannot get an album into the streets."

When an artist is on tour, the artist development department will surround each key date with radio time buys, print media buys supporting both the performance and the product and ticket buys, enabling the label to invite radio, press and retail accounts to see the artist in a live performance. The department surrounds the artist's tour dates with these services, coordinating with the sales, promotion and publicity departments to insure a total label effort on behalf of the artist.

NEW FACES TO WATCH



Larry G. Hudson

In 1973, Larry G. Hudson was doing very well as the owner of several men's hair styling shops. He was riding the wave of success after being named the number two Men's Hair-Stylist in America. Naturally, even bigger success was ahead — but Larry G. wasn't happy. For some reason there was an empty spot in his life. He had been involved in music since he was 11 years old, playing part-time every chance he got. Music was a very big part of his life — it filled the empty spot. He was excited over the challenge of a new career. So he sold everything he had and made a personal commitment to being a success in the music field.

From there it's been a steady climb toward his personal goals. There have been several records on a small label which Hudson considers a very important part of his career.

In 1978, Hudson, through mutual friends, was brought to the attention of Willie Nelson, who signed Hudson to his Texas-based Lone Star Records.

Following the demise of the label, Hudson signed with Mercury Records in late 1979. His first Mercury single, "I Can't Cheat," was released in February, 1980, while his second single, "I'm Still In Love With You," is scheduled for August.



Reba McEntire

Reba McEntire, in the two years she has been recording, has shown herself to be one of the most polished female vocalists in any line of music.

The beautifully freckled-faced, redhaired Oklahoma native is currently enjoying one of her biggest hits, "(You Lift Me) Up To Heaven," which is included on her second album, "Out Of A Dream." The LP also includes two other recent solo singles by Reba.

She had her first taste of music when her mother would lead Reba and her two sisters and one brother in singing while they were traveling from town to town to watch their father, a champion steer roper, at the rodeos. Her "debut" was singing "Away In A Manger" at her first grade Christmas program.

She made her debut appearance on the Grand Ole Opry in 1977, just following release of her debut album, entitled simply, "Reba McEntire."

Her new album, "Out Of A Dream," features two previous hits for Reba ("Last Night, Ev'ry Night" and "Runaway Heart"). Also included is her interpretation of the Maria Muldaur classic, "I'm A Woman," and her own tribute to her father in a song entitled "Daddy."

NEW FACES TO WATCH



Sonny Curtis

Sonny Curtis has been playing and singing since the beginnings of rock 'n' roll, but for the generation of television viewers who know him better as the voice of the *Mary Tyler Moore Show* theme, his second Elektra/Asylum album, "Love Is All Around," will also serve as an introduction to one of Buddy Holly's original Crickets.

Sonny was born in Meadow, Tex., a suburb of Lubbock. He began his musical career as an entertainer on weekly Saturday morning talent shows on the local radio station. He met and befriended Waylon Jennings at about this time, and the two eventually played together, touring the country with Lubbock-born Buddy Holly. He later toured with country artist Slim Whitman and played guitar in the Everly Brothers' band.

Sonny's own recording career began in 1958 on Dot Records with a song called "Wrong Again." Since then, he wryly noted, "I've been on Viva, Dimension, Capitol, Liberty, Imperial, Ovation, Coral, A&M and a bunch of others I can't even recall." Although he had a few hits on some of those labels, sustained recording success eluded him.

However, his main interest, in the past, was songwriting. Over the years numerous artists have recorded Sonny's material, including Holly, the Everlys, Bobby Goldsboro, Rick Nelson, Anne Murray, Andy Williams, Glen Campbell, even Perry Como and Bing Crosby.



Foxfire

Foxfire happened as the result of the work of three musical talents: Russ Allison, Dave Hall and Don Miller. Sandy-haired Russ Allison arrived in Memphis via Las Cruces, N.M. and Bakersfield, Calif., thus melding the best of the west and southwestern sounds. He paid his dues on many levels of record company hierarchies, from the studio on up to the executive level with RCA, Capitol and Cream/Hi. His writing credits include such acts as Ace Cannon, Silver, Diamond and Gold and the Randy Barlow hit, "Another Way to Say I Love You," as well as "The Bedroom" by Jim Ed Brown and Helen Cornelius.

The quiet member of the trio is tall, lanky Dave Hall. His talent and musical experience far outshines his shyness. Born in Vertrees, Ky., Dave arrived in Memphis via Nashville where he did it all.

Completing the trio is Don Miller who is voluble and zany. Don came to Memphis via New Albany, Miss. Seventy-six of his songs have been recorded by artists of note.

Because the Foxfire sound has captured the fancy of both young and mature audiences, "Fell Into Love," their first single, hit the charts and eventually landed in the Top 20. In addition, the group was named one of the most promising new vocal groups of 1979. The end result was a recording contract with Elektra-Curb with Jimmy Bowen producing.

Company-wide Effort Behind Phonogram/Mercury Artists

Artist development of country artists is the responsibility of and is contributed to by every member of management and marketing of Phonogram, Inc./Mercury Records. The effort is spearheaded by Frank Leffel, national country promotion manager, and his staff, and by Janet Rickman, southern publicity manager. These efforts are coordinated by Lou Simon, senior vice president/product development, with the other marketing departments of publicity, merchandising, advertising, and involvement with Polygram Distribution.

Timing is viewed as one of the primary keys in furthering an artist's career. Said Leffel, "The very words 'artist development' denote movement, the progress from one stage to another. You've got to know the appropriate steps to take at each level, choose the right time to pull out all the stops. You can't do that every day of the year — your efforts would lose their meaning."

Radio Base

Leffel's department, which includes Atlanta-based Doyal McCollum, assistant national country promotion manager, and Dallas-based Dave Smith, regional country promotion manager, keys in first on radio airplay, the base on which everything else will grow. Mailers to radio are often used to spotlight the records of new artists. In addition, Leffel will occasionally send out test pressings on a single in advance of the release date — which serves to call attention to a record and get radio excited early on — a recent example is Reba McEntire's "(You Lift Me) Up To Heaven" — her highest debuting single to date.

Other career developing approaches dealing with radio include label supported rap tours and artist appearances on appreciation day shows.

Coordination with sales branches and accounts is another important function of Leffel's staff. Particularly in the case of new artists, communication is seen as the key in translating airplay into records sold. According to Leffel, "We have our pulse on what is happening, airplay-wise, on each record in every market. It's our job to make sure the accounts know that the record is happening, and that the branches get the records into the stores. After all, the bottom line is selling records."

Timing also plays an important part in the publicity approach to an upcoming artist, according to Janet Rickman. "We generally feel that industry awareness is a key first step — as radio acceptance grows, we'll not only work on increasing visibility in the trades, but also coordinate press releases and mailers with promotion to make sure press as well as radio are aware of the artist's increasing success," she said. "You then reach a point where airplay is sufficient enough that the public is familiar with the artist's name and music, when the time is right to go for national consumer press. If you go too early, no one but the industry knows who you're talking about. Too late, and you haven't kept up with the momentum of a developing career."

In summation, stated Leffel, "In the long run, artist development works through the close coordination of all facets of the marketing staff — promotion, sales, and publicity."

ARTIST DEVELOPMENT: NASHVILLE

Ovation, Agencies Build Acts Together

Robert John Jones, managing director of the Terrace Music Group, an affiliate of Ovation Records Inc., says that once an artist is signed to Ovation, the organization begins the artist's career by associating the act with professionals in other areas of the business. The initial goal is to create a team of competent people working with the artist's total career development in mind.

"For example," said Jones, "when the Kendalls signed with Ovation, they were already working with an excellent booking agency, Top Billing. But it wasn't until they hit with their country crossover, 'Heaven's Just A Sin Away,' that Top Billing could really go to work for them.

Jones cited much the same situation when Joe Sun recorded a hit with his first

single, "Old Flames (Can't Hold A Candle To You)." "A booking agency's interest in an artist can be the difference in whether or not we are successful in breaking the artist," said Jones. "After talking to many fine agencies, Joe finally settled on the Halsey Agency."

Developing an image for an artist is also an important aspect of Ovation's artist development department. "Conceptually, we try to find a look or a direction that is right for a particular artist," said Jones. "We try to accomplish something visually in the area of graphics and attire that jibes with the artist's image of himself or the image his music portrays. It is similar to the producer's search for an identifying or new 'sound' on an artist in the recording studio.

NEW FACES TO WATCH



Joe Sun



Sheila Andrews

Joe Sun's route to a recording contract wasn't the most direct, but along the winding path he managed to pick up quite a bit of useful information about the business; and more important, he has put that knowledge to work for him.

Sun recently released his fifth single for Ovation Records, "Bombed, Boozed and Busted," and is scheduled to release a third album early in the Fall. Johnny Cash has called Sun "the greatest talent I've heard in 20 years." Sun's chart success (thus far all of his singles have cracked the Top 30) seems to be proving Cash right.

Born and raised in Rochester, Minn., Sun began his extended stay in the music business as a disc jockey, spinning records in Minneapolis, and later in Key West, Fla. Those years behind the mike gave Sun a firm foundation on which to build his recording career. According to Sun, he spent hours analyzing songs and records, trying to discover the formula that makes hit records.

"I think the most important thing about a record is the song itself, the feeling."

The daughter of Alabama-born parents, Sheila Andrews is the product of those second generation north-south combinations that allow her the roots of rural Dixie and the fast-paced feel of the industrial north. You don't have to listen long to hear her move from one musical arena to another. There is the soft, southern influence, rich in country blues and gospel. From the north she has inherited that explosive high energy of rock.

Although Andrews began singing at age five, she was a teenager before she sang in public. "Singing was always something I did ... like breathing," she said, "but it wasn't until about three years ago that I began to think of it as a profession. The first time I was ever in a recording studio was to do a session with Brien Fisher. To say I was scared to death barely begins to tell it all ..."

Her raspy, bluesy, dramatic voice has won her critical acclaim for her first Ovation album, "Love Me Like A Woman," and the single, "What I Had With You."

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GEORGE BENSON
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WHAT'S IN-STORE

AMPEX TAPE PROMOTIONS — Two blank tape promotions will be offered by Ampex Corp. this fall, featuring new products introduced at the Consumer Electronics Show (CES) in Chicago this past June. . . The first promotion features the new EDR (Extended Dynamic Range) 90 minute cassette in a "2-bag" special that offers dealers 25% savings. A high performance gamma ferric tape formulation gives EDR special qualities that makes it well suited for both home and auto use. EDR cassettes feature the newly engineered Quiet-Track advanced cassette mechanism designed for quiet operation and precision fit in all of today's home and auto tape decks. Its improved internal tape guidance system helps reduce jamming through more friction-free internal tape handling. . . Ampex will also promote the new ELN (Extra Low Noise) C-90 cassette by offering a "Stackette" bonus pack containing three Ampex ELN 90-minute cassettes and one free six-shelf "Stackette" storage rack at a 20% saving to the trade. ELN's wide dynamic range offers over 60 dB signal-to-noise, with an oxide formulation designed to minimize inherent tape noise. Shipping dates for both promotions will be Aug. 15-Oct. 15, 1980.

LET'S CELEBRATE — On Friday, Aug. 15, 1980, Schwartz Bros., together with **Harmony Hut**, will celebrate the grand opening of its principal executive offices and distribution center. The new office will be located in the Washington Business Park, 4901 Forbes Blvd., Lanham, Md. Entertainment, edibles, and other festivities will be provided.

RIDE 'EM COWBOY — **Paul DeGennaro**, New York branch marketing coordinator for the WEA Corp., announced an *Urban Cowboy* cross-promotion with **Sam Goody**, WNEW-FM/New York and WEA. The promotion is set for Aug. 10-16, with winners being picked Aug. 25. Grand prize is a weekend at the Malibu Dude Ranch in Milford, Penn. Second prize is a pair of Tony Lama boots (the same as **John Travolta** wore in the movie) and third prize is a gift certificate for a complete western outfit. Sam Goody will provide signs and up front merchandising, in addition to having ballot boxes at the point-of-purchase; WNEW-FM will announce the promotion and take ballots by mail; and WEA will send display material to all New York/New Jersey area stores.

RECORD BAR MANAGERS ON THE MOVE — **Susan Branum**, who was formerly the assistant manager of the Eastgate Mall store in Chattanooga, Tenn., has become manager of the 99th **Record Bar** that opened July 23 in Dalton, Ga. Managing the 100th store, which opened July 30 at the Haywood Mall in Greenville, S.C., is **Jack Burnett**. Jack managed the McAlister Mall Bar, also in Greenville, before moving to Haywood. His replacement at McAlister is **Shirley Leonhardt**, who was assistant manager. Other managers on the move are **Dale Grua**, assistant manager in Chesterfield, Mo., who's been made manager of the Des Peres, Mo. store and **Mary Johnson**, manager in Carbondale, Ill., has moved to manage the Fairview Heights, Ill. store. Assistant manager **Kevin Melcher** has replaced Johnson in Carbondale. Moving south, **Larry Hyjeck** has become manager of the Pensacola, Fla. Record Bar. Before the move, Hyjeck managed the New Orleans store.

DOG EAR RECORDS — The Dog Daze Sale ended July 27 in fine form. Traffic was up 30% during the 10-day event. The sale was capped off with a personal appearance by the **Scorpions** at the Northbrook store on July 26. There were approximately 750 youngsters on hand to welcome the band members as they pulled up in their limo.

NARM NEWS — The National Assn. of Recording Merchandisers (NARM) initiated "Give the Gift of Music" campaign has expanded into the field of TV advertising, as the association recently announced the availability of a "Give the Gift of Music" video trailer for inclusion in all record and tape TV ads. The video trailer (available in both 3½ and five-second formats) was developed by NARM in conjunction with K-tel International. It is in full color and is available to all industry members free of charge. The trailer is a video animation of musical notes spinning to form the core of the "Give the Gift of Music" logo. The bow in the logo builds around the notes to form the now-familiar logo appearing in a flash of brilliant light. The video trailer has already been incorporated by K-tel records in numerous 30-second TV ads, which will run between now and Christmas. They are scheduled to run in 125 domestic markets, with nearly 1,000 showings per market. The K-tel campaign will be supported in-store with specially designed point-of-purchase display materials. Three retail chains have already announced plans to incorporate the video trailer into their Christmas TV ad campaigns — **Crazy Eddie's** in the NYC area; and **Hastings Books and Records**, along with **Record Town**, of Houston in the Southwest.

FAIR WELL — With the Wisconsin State Fair in full swing, July 31-Aug. 9, **Radio Doctors & Records** offered a sale featuring all the artists that performed at the fair. Participating artists included the **Beach Boys**, **Alice Cooper**, the **Statler Brothers**, **Barbara Mandrell**, **Kenny Rogers & Dottie West**, **Charlie Daniels Band**, **Willie Nelson** and **Sha Na Na**. All \$7.98 LPs were on sale for \$5.15 and all \$8.98 LPs were \$6.15. According to **Wendy Birky**, merchandising coordinator for the store, the sale and the State Fair were both big successes.

REGIONAL BREAKOUTS — **Artful Dodger** in the Midwest. . . **Yellow Magic Orchestra** in the West. . . **Livingston Taylor** and **Martha & The Muffins** both breaking out in the East. . . and look out for the new **Elvis** "Box Set," which is set to explode everywhere.

FOR QUICK COVERAGE — Send items and photos for What's In-Store to **Cash Box**, 6363 Sunset Blvd., suite 930, Los Angeles, Calif. 90028.

linda ardit



LADY T TAKES THE FREEWAY — Gordy/Motown recording artist Teena Marie (l) signed autographs for her fans at Freeway Records in Los Angeles as part of Motown's salute to Black Music Month.

ALBUM BREAKOUTS

Pickwick — National

HERB ALPERT
GEORGE BENSON
CHIC
CRUSADERS
RODNEY DANGERFIELD
CHARLIE DANIELS BAND
DIRT BAND
POCO
DIANA ROSS
"WINNERS"
"XANADU"

Independent — Denver

HERB ALPERT
RUSS BALLARD
DYNASTY
HALL & OATES
RICK JAMES
KINGS
BOB MARLEY & THE WAILERS
MAZE featuring FRANKIE BEVERLY
RHYZE
YELLOW MAGIC ORCHESTRA

1812 Overture — Milwaukee

AC/DC
CHARLIE DANIELS BAND
DAVE DAVIES
CHUCK FRANCOUR
MILLIE JACKSON
BOOKER T. JONES
STACY LATTISAW
LOVE AFFAIR
SEA LEVEL
BARRY WHITE

Specs — Miami

AIR SUPPLY
CHICAGO
CHIPMUNKS
CHARLIE DANIELS BAND
"WINNERS"

Record Bar — National

AC/DC
ASHFORD & SIMPSON
TOM BROWNE
"CADDYSHACK"
HALL & OATES
KERRY LIVGREN
BOB MARLEY & THE WAILERS
"McVICAR"
NANTUCKET
DIONNE WARWICK

Tower — Sacramento

AC/DC
RODNEY CROWELL
RODNEY DANGERFIELD
HALL & OATES
TEDDY PENDERGRASS
"WINNERS"

Galgano — Chicago

A TASTE OF HONEY
AC/DC
ATLANTA RHYTHM SECTION
DIRT BAND
TEDDY PENDERGRASS
VAPORS

Gary's — Virginia

HERB ALPERT
KURTIS BLOW
ROCKY BURNETTE
CHIC
NATALIE COLE
DYNASTY
LARRY GRAHAM
HALL & OATES
EDDIE MONEY
TEDDY PENDERGRASS
QUEEN
DIANA ROSS
VAPORS
"XANADU"

Handleman — National

ADVENTURES OF LUKE SKYWALKER
ALABAMA
HERB ALPERT
COMMODORES
"FAME"
DIANA ROSS
ROSSINGTON COLLINS BAND
"WINNERS"
"XANADU"

Music Plus — Los Angeles

ADVENTURES OF LUKE SKYWALKER
ALLMAN BROTHERS
CHIC
FRENCH KISS
BOB MARLEY & THE WAILERS
"McVICAR"
MECO
TEDDY PENDERGRASS
DIONNE WARWICK
"WINNERS"

Father's & Sons — Indianapolis

AC/DC
ATLANTA RHYTHM SECTION
GEORGE BENSON
CHARLIE DANIELS BAND
HALL & OATES
EDDIE MONEY
TEDDY PENDERGRASS
WHITESNAKE

Disc Records — Texas

AC/DC
RODNEY DANGERFIELD
KINGS
EDDIE MONEY
TEDDY PENDERGRASS

Soul Shack — Washington, D.C.

TEDDY PENDERGRASS
PLEASURE
DIONNE WARWICK

C & M One Stop — Hyattville

DAVE DAVIES
"McVICAR"
VAPORS

Korvettes — National

AIR SUPPLY
GENE CHANDLER
CHIC
CHIPMUNKS
HALL & OATES
RICK JAMES
TEDDY PENDERGRASS
SEA LEVEL
SPORTS
DIONNE WARWICK

Lieberman — Portland

AC/DC
ATLANTA RHYTHM SECTION
RUSS BALLARD
GEORGE BENSON
"McVICAR"
EDDIE MONEY

PB One Stop — St. Louis

GEORGE BENSON
CHICAGO
CHARLIE DANIELS BAND
DIONNE WARWICK

Poplar Tunes — Memphis

HERB ALPERT
GEORGE BENSON
CRUSADERS
RICK JAMES
MAZE featuring FRANKIE BEVERLY
ONE WAY featuring AL HUDSON
ELVIS PRESLEY

Cavages — Buffalo

AC/DC
GEORGE BENSON
MARTHA & THE MUFFINS

Camelot — National

BLACKFOOT
BLUE OYSTER CULT
JACKSON BROWNE
CHIC
CHARLIE DANIELS BAND
LOVE AFFAIR
QUEEN
ROLLING STONES
ROSSINGTON COLLINS BAND

Alta — Phoenix

ALABAMA
CAMERON
CHARLIE DANIELS BAND
AL DIMEOLA
ROBBIE DUPREE
STACY LATTISAW
POCO
EDDIE RABBITT

Record Theatre — Cleveland

AC/DC
ARTFUL DODGER
CHICAGO
GROUP 87
HENRY PAUL BAND
WHITESNAKE

Sam Goody — New York

A TASTE OF HONEY
DAVE DAVIES
DYNASTY

TOP SINGLE BREAKOUT OF THE WEEK

LATE IN THE EVENING — PAUL SIMON — WARNER BROS.

TOP ALBUM BREAKOUT OF THE WEEK

TP — TEDDY PENDERGRASS — PHILA. INT'L / CBS

COIN MACHINE

Vending Industry Victorious In Landmark Illinois Case

CHICAGO — The 2nd District Appellate Court of Illinois ruled unanimously in favor of the vending industry in the landmark Burr Ridge Village case, opening the way for NAMA and the Illinois Automatic Merchandising Council to contest vending machine license fees in other Chicago area and Illinois municipalities.

"The court not only upheld the decision of the trial judge that the Burr Ridge license fee is unconstitutional, but also reversed the trial judge's ruling regarding refunds of fees already paid," said William R. Brandstrader, NAMA counsel and director of state councils, who guided the litigation since its beginning five years ago.

Brandstrader further stated that the ruling directed the Circuit Court to issue an order for refunds.

The Burr Ridge ordinance, enacted in 1975, required a \$50 per machine annual license fee for foods and beverages, \$75 for cigarette venders and \$25 for other machines. Following a lawsuit filed under direction of NAMA and the Illinois state council, the village reduced the fee to \$40 and \$30 respectively, Brandstrader said.

However, the trial judge who was upheld when the village appealed his decision, ruled that the fees bore no reasonable

relationship to the cost of inspection.

"This landmark decision makes it possible to contest the unfair license fees in approximately 100 other suburban Chicago area communities," stated Brandstrader.

He said this marks the first time anywhere that an Appellate Court has ruled on the amount of what is a reasonable cost of regulating and licensing vending machines. "More importantly," he explained, "the Burr Ridge ruling distinguishes away a 1939 Illinois Supreme Court decision (Larson vs. City of Rockford, 371 Ill. 441, 449), which held that the mere probability that a license fee may exceed, in some degree, the expense of issuing the license and inspecting the business may not render the ordinance invalid as a revenue measure."

Brandstrader said that the 1939 ruling had been used as a basis for the existing exorbitant vending license fees in many communities in the state.

"We will pursue our case in many other suburban communities as soon as the Appellate Court decision is beyond possibility of appeal by the village," Brandstrader said, adding that he does not expect the Burr Ridge authorities to contest the decision.



Edward Dupaquier

Lucky Coin Route Manager Dies

NEW ORLEANS — Edward J. Dupaquier, route manager of the local based Lucky Coin Machine Co., Inc. and a long time member of the coin machine industry, died here on June 10 at the age of 61. A 40-year veteran of the industry, he had been associated with the Lucky Coin operation and its owner, Bob Nims, for 10 years.

Dupaquier began his career with a local firm, Melody Music Co., subsequent to which he served for many years as a top aid to Andrew Monte in the operation of A.M. Amusement Co.

He was a veteran of World War II, having served in the U.S. Army for four years, including a lengthy period of time in the European Theater.

Dupaquier was a native of New Orleans and resided in River Ridge for the past 17 years. He is survived by his wife, Winifred Ferret Dupaquier, three children, a brother and several grandchildren.

Centuri Slates Distrib Meeting

HIALEAH — Centuri Inc., formerly Allied Leisure Industries, will be holding its first distributor meeting Sept. 12 to 14 at the Doral Country Club in Miami, Fla., announced company president Ed Miller.

The purpose of the meeting is to introduce the new ownership and management of the company and to outline Centuri's plans for the balance of 1980. Also on the agenda will be the introduction of new product in multiple product lines and discussion of the various changes instituted in the company's operational and service policies.

Stern, Inc. Completes Acquisition Of Seeburg

CHICAGO — Stern Electronics, Inc. has completed the purchase of major assets of Seeburg Corp., the noted Chicago-based jukebox manufacturer that filed a Chapter XI bankruptcy petition. Stern entered into an agreement for the purchase in May of this year (Cash Box, May 31).

The acquisition of Seeburg was completed under the terms of a \$2 million plus plan, approved by federal bankruptcy Judge Lawrence Fisher.

Seeburg manufacturing equipment will shortly be moved from the firm's Dayton St. plant into the Stern facilities on Chicago's near northwest side. Stern expects to begin production of Seeburg jukeboxes as early as October of this year.

Coin Industry Promotion Company Celebrating Its First Anniversary

CHICAGO — Business Builders, a promotion agency serving the coin-operated amusement industry, is celebrating its first year in business. The specialized agency is based in Cupertino, Calif.

"Business Builders has done very well in its first year, thanks to my excellent clientele," commented Carol Kantor, founder and president of the company. "I have enjoyed the work and look forward to continued growth."

During the past year Business Builders has implemented advertising and promotion programs for several coin machine industry companies. Betson Pacific (Los Angeles) utilized the agency's services for its recent name change with a new logo and special events to announce the new name. Kantor also initiated the familiar Betson Pacific western theme trade ads and "The Perspective," a newsletter for Betson's customers. Another prominent distributor, Banner Specialty Company (Philadelphia) implemented a "service oriented" ad campaign through Business Builders. Both were among the first "creative" institutional distributor ads, Kantor pointed out.

In addition to serving distributors, Business Builders has done marketing for operators. The agency has created player

newsletters for Nickels & Dimes and Time Zone arcade chains. Musee Mecanique (San Francisco) and Golden Dome (Lan-dover, Md.) are also on Kantor's operator client list.

Tackles Controversial Issue

The recent NAMCO campaign emphasizing the company's position on

(continued on page 47)

Atari Launches Seminar Campaign

SUNNYVALE — Atari's Field Service advisors recently began one of the most extensive national seminar programs in the company's history. Russ MacDonald and Bob Salmons, under the leadership of Fred McCord, are currently traveling throughout the country to personally explain and demonstrate to Atari distributors and their technicians the latest state-of-the-art technology used in Atari games.

Commenting on the program, MacDonald said, "The objective of these seminars is to help distributors offer more technical support to operators. The whole idea is to keep our games earning longer without interruptions, so that profits are maximized."

Beginning July 8, sessions were held at the following distributorships: Peterson Coin Machine and H.A. Franz & Co., Houston; O'Connor Distg. Co., Dallas (July 10); S & H Distg., Shreveport (July 5); Greater Southern Distg. and Peach State Dist., Atlanta (July 17); McKee Distg., Portland (July 21-22); Rowe Int'l., Nashville (July 24); Empire Distg. of Green Bay, Rhinelander (July 29); Lieberman Music Co., Minneapolis (July 31); Southwest Vending Sales, Oklahoma City (Aug. 5) and Southwest Vending Sales, San Antonio (Aug. 7).

Upcoming classes are scheduled as follows: Rowe Int'l., Kansas City (Aug. 12); Central Distg. Co., Omaha (Aug. 14-15); Kentucky Coin, Louisville (Aug. 19); Cleveland Coin Int'l., Cleveland (Aug. 21); Pioneer Sales & Service, Menomonee Falls (Aug. 26); Mondial Int'l. Corp., Springfield

(continued on page 47)

THE JUKE BOX PROGRAMMER TOP NEW POP SINGLES

1. HOT ROD HEARTS ROBBIE DUPREE (Elektra E-47005)
2. HEY THERE LONELY GIRL ROBERT JOHN (EMI-America 8049)
3. UPSIDE DOWN DIANA ROSS (Motown 1494F)
4. FAME IRENE CARA (RSO RS 1034)
5. HE'S SO SHY POINTER SISTERS (Planet P-47916)
6. LATE IN THE EVENING PAUL SIMON (Warner Bros. WBS 49511)
7. ALL OVER THE WORLD ELECTRIC LIGHT ORCHESTRA (MCA-41289)
8. XANADU OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA (MCA-41285)
9. JESSE CARLY SIMON (Warner Bros. WBS 49518)
10. ANOTHER ONE BITES THE DUST QUEEN (Elektra E-47031)

TOP NEW COUNTRY SINGLES

1. STAND BY ME MICKEY GILLEY (Asylum/Full Moon E-46640)
2. LOVE THE WORLD AWAY KENNY ROGERS (United Artists UA-X1359Y)
3. COWBOYS AND CLOWNS RONNIE MILSAP (RCA PB-12006)
4. MAKING PLANS PORTER WAGONER & DOLLY PARTON (RCA PB-11983)
5. IT'S TOO LATE JEANNE PRUETT (IBC 00010)
6. LET'S KEEP IT THAT WAY MAC DAVIS (Casablanca NB 2286)
7. DO YOU WANNA GO TO HEAVEN T.G. SHEPPARD (Warner Bros. WBS-49515)
8. OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON (RCA PB-12040)
9. HEART OF MINE THE OAK RIDGE BOYS (MCA-41280)
10. BOMBED, BOOZED, AND BUSTED JOE SUN (Ovation OV1152)

TOP NEW R&B SINGLES

1. BACK STROKIN' FATBACK (Spring/Polydor SP 3012)
2. GIVE ME THE NIGHT GEORGE BENSON (Warner Bros. WBS 49505)
3. RESCUE ME A TASTE OF HONEY (Capitol 4888)
4. REBELS ARE WE CHIC (Atlantic 3665)
5. BEYOND HERB ALPERT (A&M 2246)
6. SHAKE YOUR PANTS CAMEO (Chocolate City/Casablanca CC3210)
7. GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS (TSOP/CBS ZS9 4790)
8. SEARCHING CHANGE (RFC/Warner Bros. RCS 49512)
9. WHERE DID WE GO WRONG LTD (A&M 2250)
10. FUNTIME PEACHES & HERB (Polydor PD2115)

TOP NEW DANCE SINGLES

1. MAGIC OF YOU (LIKE THE WAY) CAMERON (Salsoul/RCA S7 2124)
2. PARTY ON PURE ENERGY (Prism PPF-311)
3. I LOVE IT TRUSSEL (Elektra E-46664)
4. SEARCHING CHANGE (RFC/Warner Bros. RCS 49512)
5. HOT HOT SUMMER DAY SUGARHILL GANG (Sugarhill SH-547)

NAMA Issues Directory

CHICAGO — The 1980 NAMA Membership Directory, which lists nearly 2,000 vending and foodservice management units as well as equipment and product manufacturer members, has just been issued, according to Mildred B. Larson, director of membership services.

The operator directory is organized by states and cities and provides information about the types of services and products offered by each firm and whether the company operates a food preparation commissary or office coffee services.

NAMA member firms receive one copy free and may order additional issues at \$2.50 each. The directory is available to non-members at \$75 per copy and orders should be addressed to: NAMA, 7 S. Dearborn St., Chicago, Ill. 60603.

*If you had created
6 of the top 10 pinball games,
We bet you'd be celebrating too!*

*Watch for "Blackout",
our magnificent 7th,
next month!*

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Cable Address: WILCOIN, CHICAGO



IN REVIEW: Presented is a photographic lineup of some of the new machines introduced by the various music and games manufacturers and dated according to their exposure in Cash Box.



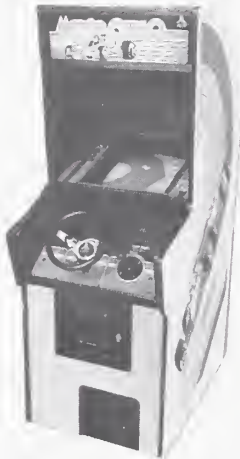
ATARI 'ASTEROIDS' COCKTAIL TABLE. The cocktail table version of the renowned video game. Compact size, attractive design, and geared to expand location possibilities for ops. (4/19/80)



GOTTLIEB 'CIRCUS'. Artwork and sound effects on this wide-body pin depict a circus environment. Among play highlights is Gottlieb's noted game-within-a-game feature. (4/26/80)



GAME PLAN 'SUPER NOVA'. Outer space is the theme, symbolized in the model's design and sound system. Many scoring possibilities and synchronized audio animation enhance play action. (4/26/80)



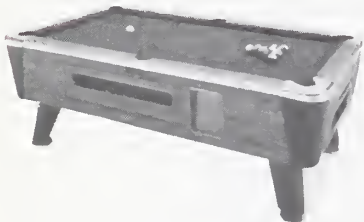
ATARI 'MONTE CARLO'. A fast paced driving game for single player action, with all the excitement of Grand Prix racing. Tracks become more difficult as the player's skill improves. (4/26/80)



UNIVERSAL 'COSMIC ALIEN'. There's plenty of space combat action in this video game from Universal. Full color monitor. Available in one or two player upright or cocktail model. (5/3/80)



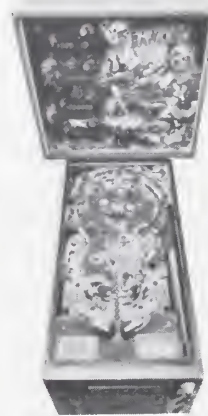
GREMLIN/SEGA 'ASTRO FIGHTER'. An action packed space adventure game, in full color, with the factory's challenging Multi-Phase to further stimulate player interest. (5/10/80)



VALLEY 'COUGAR'. This coin-op pool table has Valley's "Profitouch" for selectable 25-35-50¢ play, along with "Bonus Touch" at the same pricing options and various other features. (5/10/80)



GREMLIN/SEGA 'MINI MONACO GP'. Here is a compact version of the very popular video game, with all of the hit features intact — color, stereo sound, et al. Challenging play action. (5/10/80)



STERN 'SAWITCH'. Dramatic artwork, light display and electronic sounds enhance the visual appeal of this standard size pin. Seven digit scoring is among play highlights. (5/24/80)



BALLY 'ROLLING STONES'. In addition to hot and heavy pinball play, this model has the built-in appeal (and background music) of the renowned rock group for which it was named. (5/24/80)



GREMLIN/SEGA 'CAR HUNT'. A thrilling driving game, in full color, with challenging player obstacles and accompanying sound, plus Multi Phase, to add to the excitement. (5/24/80).



ATARI 'ASTEROIDS CABARET'. Here is Atari's new cabinet design concept for the space conscious location and this introductory model contains the great "Asteroids" in all its glory. (5/24/80).



MIDWAY 'EXTRA BASES'. As the name implies, the theme is baseball, realistically portrayed in the exciting play action. This video game will accommodate one or two players. (5/31/80).



LOWEN NSM 'CONSUL ES 160'. This furniture model jukebox, from the German-based factory, reflects a new design and classic styling; has stereo sound and the latest computer technology. (5/31/80)

COIN MACHINE

CHICAGO CHATTER

There is so much happening at Stern Electronics, Inc. these days it's difficult to know where to begin. First off, the Seeburg acquisition was completed, as reported elsewhere in this issue; so, by October, Stern will be producing Seeburg jukeboxes. In addition, the factory is presently concentrating on production of its first video game, "Astro Invader," plus the recently debuted "Star Gazer" pin. Marketing vice president **Stephen Kaufman** told us that the factory is also ready to introduce its first talking wide body pinball. The model, designed by **Harry Williams**, is called "Flight 2000" and it has multi-ball, speech, all sorts of play features — and distrib sample shipments have been in progress, so watch for it.

DON VAN BRACKEL, chairman of the AMOA Seminar Committee, announced that the association has confirmed the dates of March 6 and 7 for the 1981 AMOA Notre Dame Seminar. It will again be held at the O'Hare Hilton Hotel in Chicago and the theme will be "Operating In The '80s." Registration material for this event will be available at the upcoming 1980 Expo.

THE SILVER STREAK PLAYROOM in Mundelein, Ill. held its first \$1000 Foosball Tournament Aug. 8-10, in the categories of Rookies, Novices and Open Doubles. In late July its newly remodeled Foosball Room was opened for weekly Thursday night tournaments.

SOMETHING NEW has been added at all Chicago area Hilton hotels. It's called a "Fitness First" menu, developed by Gold Medalist **Frank Shorter** to promote good eating habits and assist the weight conscious in counting their calories. Bear this in mind when you're in town for AMOA. Among the first in the chain to institute the new service is the Apple Farm Restaurant located in the suburban Arlington Park Hilton. Just stop in and order yourself A Pocketful of Protein or Alaskan King Crab.

EASTERN FLASHES

Videos remain the lead sellers in this area of the country, with pins taking a bit of a back seat; the consensus of opinion being that come AMOA time, the pinball machine manufacturers will unleash some surprises that could likely reverse the trend. As one distributor confided, "Pins have been on top for quite a while and I have no doubt that they will regain this position. The present situation, however, serves to dramatize the necessity for pinball machine manufacturers to produce less, in terms of numbers, and focus more strongly on better engineering features."

TONY PROCOPIO OF BALLY NORTHEAST-SYRACUSE says the distrib has advised customers about the impending production wrap up on "Asteroids" and "Galaxian," the two video hits out there. The new Atari "Missile Command" is on the showroom floor and Gremlin/Sega's "Carnival" is expected momentarily. "We're delivering our Missile Commands on 50 cent play," Tony said. "I think this pricing will be accepted in our market and we are encouraging operators to promote it. Taking into consideration the price of the game, 50 cent play is necessary plus the fact that the game itself warrants it." The distrib is now anxiously looking forward to receiving the outstanding new Taito America "Stratovox," the first talking video game.

WITH THE EXCEPTION OF A BRIEF lull in July, summer business at Cleveland Coin-Columbus is moving steady. Atari's "Missile Command" has arrived and stickers are being affixed to all models indicating that the game is priced at 50 cent play, to help ops promote this pricing on location. Stanley Knoll told us he can't wait to get the new Taito America "Stratovox."

CALIFORNIA CLIPPINGS

While the strike by San Francisco's Clerks and Checkers Union 856 has put a wrench in the works at Portale and Advance, Rowe International, which belongs to an electrician and technicians union, is still going full throttle. The distrib's earnings stats for its Fisherman's Wharf Arcade had Atari's "Asteroids," Midway's "Galaxian," Cinematronics "Rip Off," Exidy's "Tail Gunner 2," Taito's "Lunar Rescue" and Midway's "Space Invaders" as its top games for the month of July. According to operations manager **Ray Cook**, operator response to Compu-Game's new "Stellar Ranger" has been more than encouraging.

MORE THAN 600 people attended C.A. Robinson's "Summer Yard Sale" July 31-Aug. 1. The distrib sold many of the machines that were occupying valuable storage space as the crowds braved the sweltering heat to consume two kegs of beer each day and buy reasonably priced machines. Meanwhile, C.A.'s **Hank Tronick** reports that Exidy's "Targ" is turning out to be the "sleeper" of the season and that Stern's first entry into the video field, "Astrofighter," also looks like it is going to be wildly successful.



Carol Kantor and Linda Callens

Coin Industry Promotion Company Celebrates First Year Anniversary

(continued from page 44)

"unauthorized copies" of "Galaxian" was designed by Business Builders. "This was one of the most challenging assignments," Kantor said. "It was difficult to develop an impact ad on a controversial and ethical issue. From the reaction thusfar, I believe our two ads are effective."

At Business Builders, Kantor works closely with Linda Callens in the creation of impact marketing programs for clients. "Linda deserves a lot of credit for my success," Kantor noted. "She is a talented designer and illustrator who has good marketing sense; but equally important is

the fact that she has grown to appreciate this coin-op industry as I do."

New Growth

As the company goes into its second year Kantor looks to new areas for growth. The agency is doing more work in public relations and direct mail. Additionally, Business Builders represents ad specialty manufacturers to complement the promotion programs it develops. "Business looks even better for year number two and I will have more new ideas to show potential clients at this year's AMOA convention," she said.

INDUSTRY CALENDAR

Sept. 19-21; North Carolina Coin Operators Assn.; annual conv.; Radisson Hotel; Charlotte.

Sept. 26-28; West Virginia Music & Vending Assn.; annual conv.; Ramada Inn; South Charleston.

Oct. 7-9; Int'l. Wurlitzer Meeting; Aquitania Hotel; Bordeaux (France).

Oct. 8-10; JAA (Japan Amuse. Trade Assn.); annual conv.; Tokyo.

Oct. 10-11; Amusement and Music Operators of Virginia; annual conv.; Howard Johnson's; Richmond.

Oct. 23-26; NAMA National Convention-Exhibit; H. Roe Bartle Convention Hall; Kansas City, Missouri

Atari Seminar Campaign Underway

(continued from page 44)

(Sept. 8-9); Sammons Pennington, Nashville (Sept. 11); Bally Northeast & Rowe Int'l., Dedham (Sept. 16); Brady Distg., Charlotte (Sept. 18); Southern Music Distg., Orlando (Sept. 23-24); Rowe Int'l.,

Jacksonville (Sept. 25); New Orleans Novelty, New Orleans (Sept. 30); Brady Distg. Co., Richmond (Oct. 9) and New Way Sales, Toronto, Canada (Oct. 16).

Further details about the program may be obtained through the respective distributors involved or by contacting Atari.

CASH BOX

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FOR SALE USED MACHINES READY FOR LOCATION Williams Blue Chip Pinball I Player, \$600; Wms. Toledo, 2 player, 525; Wms. Triple action, 1 player, 425; Wms. Triple Strike, 1 player, 425; Wms. Satin Doll, 2 player, 400; Gottlieb King Kool, 2 player, 200; Gottlieb Strange World, 1 player, 425; Gottlieb King Pin, 1 player, 200; Gottlieb Dootron, 2 player, 350; Gottlieb Big Shot, 2 player, 325; Gottlieb Abra Ca Dabra, 1 player, 400; Bally Time Zone, 2 Player, 200; Allied Spooksville Pinball 250; Games Inc. Skill Race Pinball 150; Allied Super Shifter (as is) 100; Midway Maze T.V. 350; Williams pro Hockey T.V. 75; Mirco Block Buster T.V. 500; Atari Break Out T.V. 500; Atari Grand Track 10 T.V. 350; United Cimmaron Shuffle Alley 300; C.C. American Shuffle Alley 250; Brunswick Rebound Air Hockey 200; Allied Leisure Knock Out Gun 500; Midway Wild Kingdom Gun 100; Midway Flying Saucer Gun 125; C.C. Safari Gun 150; Desert Fox 150; Midway Wheels 350; Smokeshop Starlite 18 Column Cigarette Vender, like new 125; National 222 Column Console 225; Lotta Fun converted to a barrel O Fun 1100; SEND \$5 DEPOSIT. **GUERRINI VENDING, 1211 W. 4th St., Lewistown, PA. 17044 Tel: (717) 248-9611.**

FOR SALE: BALLY single-coin: Circus, Mustang, Las Vegas, Golden Wheel, Jokers Wild Can-Can and Super 7, BALLY multi-coin: Three in line, 5 coin Multi-Player, 6 coin Super Continental, ACE: Casino Royale and Piccadilly — look like new. 6 player Dennis Jezzard Super Multi Cascade, very much improved from original model. Whitaker Autoroulette and Penny Falls, Aristocrat Kingsway, Grosvenor, Nevada, Starlite 66 and Olympic models, 100,000 brand new Gb. brass tokens. Will sell buy and exchange. **HANSA MYNTAUTOMATER AB Box 300 41. 400 48 Gothenburg TEL: Sweden 31/41 42 00.**

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FOR SALE: Large selection of clean, late model games. Just acquired complete inventory of AMI parts from former distributor. Large selection available for older machines. **COIN MACHINE DISTRIBUTORS, INC. 213 N Division, Peekskill, NY 10566. (914) 737-5050.**

CONVERSION CARTRIDGES — Play stereo records on Seeburg monaural phonos B thru 201. No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. **C.A. THORP SERVI, 1520 Missouri, Oceanside, Ca 92054.**

FOR SALE: Roller Disco \$1295, Totem \$975, Incredible Hulk \$1025, Jungle Queen \$325, Genie \$1295, Big Hit (unshopped) \$150, Charlie's Angels \$725, Vulcan \$295, Rolling Stones \$1295, Future Spa \$1125, Kiss \$875, Evel Knievel \$495, Voltan \$995, Dolly Parton \$1075, Super-sonic \$825, Harlem Globe Trotters \$950, Star Trek \$825, Lost World \$725, Silverball Mania \$1275, Paragon \$975, Strikes & Spares \$525, Eight Ball \$645, Playboy \$995, Mata Hari \$765, Foxy Lady \$650, Family Fun \$725, Coney Island \$1050, World Cup \$495, Gorgar \$1295, Super Nova \$995, Stellar Wars \$995, Laser Ball \$1275, Time Warp \$975, Hot Hand \$625, Stars \$575, Meteor \$995, Nugent \$695, Space Riders \$375, Superman \$1195, Middle Earth \$395, Super Speed Race \$2100, Bowling Alley \$795, Space Invaders \$1395, Sea Wolf \$350, Sea Wolf II \$795, Blue Shark \$850, F-1 (unshopped) \$250, Football 2pl \$625, Football 4pl. \$1475, Lunar Lander \$945, Soccer (floor sample) \$1325, Night Driver (sit-down) \$1250, Baseball \$695, Super Bug \$695, Warrior \$725, Fire \$1575, Star Fire (sit-down) \$1695, Tailgunner 2 (sit-down) \$1825, Dozer (unshopped) \$275, Daytona 500 (unshopped) \$150, 3D Bowling (unshopped) \$195, Football brand new in original crates \$475, Strike brand new in original crates \$375, Demolition Derby (unshopped) \$275, Puffin Billy \$450, Swing Boat \$525, Humpty Dumpty see-saw \$650, Toy Town Racer \$695, Moto Cat \$675, Toy Town Carousel \$775, Skill Crane \$425, Call or write New Orleans Novelty Co., 1055 Dryades, New Orleans, LA 70113. Tel. (504) 529-7321.

FOR SALE: Bally Bingos, Mystic Gates, Hawaii, Double-ups, Safaris, Bonus-75, Silver Sails, Bonanzas, and others all priced for immediate sale. **ISLAND COIN ENTERPRISES, P.O. BOX 2583 AGANA, GUAM 96910. TEL: 477-7515.**

FOR SALE: 50 Seeburg 160 selection wall boxes \$25 each; 20,000 used 45 rpm records 1000 or less 10¢ each over 1000, 9¢ each. Watling 200 scale \$200; RCA-OLA Lowboy \$60. One-third down balance C.O.D. **CENTRAL MUSIC CO., Box 284, Killeen, Texas 76541.**

Bingos for export market, or legal territories. Golden Gates, Bountys, Bikinis, Can Cans, Circus Queens, Roller Derby's, Laguna Beachs, Magic Rings, Big Wheels, Folies Bergers, Venices Bonus 7, Zodiacs, and Orients. Write for prices. **D&P MUSIC CO., 658 W. Market St. P.O. Box 243 York, Pa. 17405.**

FOR SALE: Miss Universes, Bonanzas, Red Arrows, Wall Streets, Blue Chips, and Stock Markets. Also Sweet Shawnees, Bally Super Jumbos Big Threes, Blue Spots Mountain Climbers, Antique Slots for Legal areas. Call **WASSICK NOVELTY, Morgantown, W. Va. (304) 292-3791.**

SEEBURG LPC 150, AMI 200, N 150 Johnson coin sorte & counter 295, Tennis Tourney 200, Electro Dart 100 BROWSER, 2009 Mott Ave., Far Rockaway, N.Y.

FOR SALE: Used and New Bally Bingos, Bally Slot machines, Flippers, Bowlers (new) Genuine Bally parts Contact: **WILMS DISTRIBUTING 87 Boome Steenweg 2630 Aarstelaar — Belgium Tel: 031/87.68.00 — Telex: 31888.**

FOR SALE: 50 Space Invader Cocktail Tables, used but excellent condition \$995 each. 20 Space Invaders, used excellent stand up models at \$1095 each. Goods manufactured in Japan. Contact us. **UNITED STATES AMUSEMENTS, 2 W. Northfield Rd., Livingston N.J. 07039 Tel: (201) 992-7813**

CRT Issues Eleventh Hour Request For Data

(continued from page 8) servations:

• Polygram did very well in 1978, but domestic sales are not at comparable 1979 levels.

• Polygram has moved to cut costs. It has consolidated administrative and marketing services; it has reduced its artists roster substantially — from 275 a year ago to 150 today; it has eliminated eight branch offices to the present six, and it has reached agreements with suppliers that will result in 10% reductions in the price of materials.

Steinberg called publishing companies "very passive" compared to record company efforts in pursuing new talent, promoting talent, providing advances, etc. Many times, Steinberg said, the record company finds the new talent and brings it to a publishing company. Asked directly which is more profitable, Polygram or its sister company, Chappell Music, he replied "Chappell."

As an example of heavy expenses, Steinberg pointed to Polygram's promotion activities. It employs 65 people in-house to promote airplay for its records, he said. It also spends \$250,000 a month for indepen-

dent promotion to expose its talent to the public.

Repeating what other recording company executives have said, Steinberg declared that 80% of Polygram's mechanical royalties go to singer-songwriters; that a fee of six percent of suggested retail price would cost the industry \$150 million extra annually and \$25 million additional yearly for Polygram. "We're an endangered species now," Steinberg commented, "and if (the publishers' proposal is adopted), we're flirting with disaster."

Dean was called principally to verify tables setting forth a history of mechanical fees as a percentage of actual and suggested retail prices. These ranged from 3.8% to 4.5% actual and from 2.9% to 3.3% suggested depending on the price of the record in 1975 and from 4.1% to 6.1% actual and from 3.1% to 4.6% suggested depending on the price of the record in 1980. The tables go back to 1915.

CBS Data

Two weeks ago, William Fox of the CBS Record Group termed the songwriter-publisher proposal "inequitable" because it tied the mechanical royalty rate to un-

related costs — such as the price of vinyl. It would, he emphasized, also be unfair since the mechanical fee would be the same without regard to the number of tunes in the album. And, he concluded, a "multiplier effect" would make such a formula impossible to administer. He explained he meant that an \$8.98 album today with a six percent royalty fee would require 54 cents in mechanical royalty payments. Since the record company would insist on retaining its margin level, this would require the list price to be upped to \$9.50. Immediately, he noted, this would involve additional mechanical royalty fees so that the spiral would begin again. And these increases, he said, probably would also be applicable to artist's royalties, advertising allowances and like expenses.

RCA Releases Six LPs

LOS ANGELES — RCA Records recently announced August releases from the label, including "If You Believe" by Toby Beau, "Ready For Love" by The Main Ingredient, a self-titled LP from Polyrock, "The Complete Glenn Miller vol. VI/1941," "The Complete Glenn Miller Vol. VII/1941" and on the Millenium label, "A Bit Irrational" by Yipes!!

Free VIP Registration Provided At Musexpo

LOS ANGELES — Radio programming executives and radio and video retailers will be provided free VIP registration privileges at the upcoming sixth annual Musexpo — International Record/Video and Music Industry Market — which will be held Sept. 26-30, 1980, at the Americana Sheraton Bal Harbour Hotel, Miami Beach. According to Roddy S. Shashoua, Musexpo president, the VIP registration privileges will permit those receiving such privileges access to all of the convention activities. A \$35 per person processing fee will be required.

Master Music Makers Bows In New York City

NEW YORK — Master Music Makers, a new publishing firm, recently opened here. Located at 310 West 94 Street. The publishing company has also released single by Mel Cunningham, titled "Tea Drops On My Pillow," on the newly created Master Music Records label.

Principals of the organization are Ben Fisherman and Larry Keyes, who is also arranger and pianist with the Ink Spots.

MMM is scheduled to release a second single by mid-August.

Cash Box Top Albums/101 to 200

August 16, 1980

		Weeks On			Weeks On			Weeks On				
		8/9	Chart			8/9	Chart					
101	STARDUST WILLIE NELSON (Columbia JC 35305)	7.98	110	25	134	140	9	166	NIGHT FLIGHT JUSTIN HAYWARD (Deram/Mercury DRL-1-4801)	7.98	130	4
102	HORIZON EDDIE RABBITT (Elektra 6E-276)	7.98	112	5	135	140	9	167	I JUST CAN'T STOP IT THE ENGLISH BEAT (Sire SRK 6091)	7.98	171	3
103	LOVE IS A SACRIFICE SOUTHSIDE JOHNNY & THE ASBURY JUKES (Mercury SRM 1-3836)	7.98	82	10	136	138	14	168	THE PLEASURE PRINCIPLE GARY NUMAN (Atco SD 38 120)	7.98	125	29
104	TRILOGY: PAST, PRESENT & FUTURE FRANK SINATRA (Reprise 3FS 2300)	20.98	92	19	137	142	8	169	CALLING NOEL POINTER (United Artists LT-1050)	7.98	177	2
105	VOICES DARYL HALL & JOHN OATES (RCA AOL 1-3646)	8.98	—	1	138	142	8	170	LOVE AFFAIR (Radio Records RR204)	7.98	—	1
106	FEEL THE HEAT HENRY PAUL BAND (Atlantic SD 19273)	7.98	109	5	139	167	2	171	RELEASED PATTI LABELLE (Epic JE 36381)	7.98	165	20
107	LOVE APPROACH TOM BROWNE (GRP/Arista GRP 5008)	7.98	117	5	140	123	21	172	CRASHES THE RECORDS (Virgin/Atlantic VA 13140)	7.98	176	4
108	SPECIAL THINGS PLEASURE (Fantasy F-9800)	7.98	95	7	141	136	47	173	ON THROUGH THE NIGHT DEF LEPPARD (Mercury SRM 1-3828)	7.98	122	18
109	TWO PLACES AT THE SAME TIME RAY PARKER JR. & RAYDIO (Arista AL 9515)	7.98	96	19	142	152	10	174	ROUTES RAMSEY LEWIS (Columbia JC 36423)	7.98	181	2
110	ONE WAY featuring AL HUDSON (MCA-5127)	8.98	121	7	143	149	38	175	THE KINGBEES (RSO RS-1-3075)	7.98	150	13
111	YOU AND ME ROCKIE ROBBINS (A&M SP-4805)	7.98	103	12	144	146	9	176	THE UP ESCALATOR GRAHAM PARKER & THE RUMOUR (Arista AL 9517)	7.98	135	12
112	LOVE JONES JOHNNY GUITAR WATSON (DJM/Phonogram-31)	7.98	115	10	145	151	13	177	MAGNIFICENT MADNESS JOHN KLEMMER (Elektra 6E-264)	7.98	190	2
113	TWICE AS SWEET A TASTE OF HONEY (Capitol ST-12089)	7.98	124	3	146	170	4	178	PARALLEL LINES BLONDIE (Chrysalis CHR 1192)	7.98	178	100
114	ON THE RADIO GREATEST HITS VOLUMES I & II DONNA SUMMER (Casablanca NBLP 2-7191)	13.98	101	42	147	152	10	179	BALL ROOM SEA LEVEL (Arista AL 9531)	7.98	—	1
115	NO NIGHT SO LONG DIONNE WARWICK (Arista AL 9526)	7.98	158	2	148	145	17	180	KEEP THE FIRE KENNY LOGGINS (Columbia JC 36172)	7.98	182	44
116	GO TO HEAVEN GRATEFUL DEAD (Arista AL-9508)	7.98	93	14	149	119	9	181	TOMMY TUTONE (Columbia NJC 36372)	5.98	159	16
117	A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON (Epic KE2 36444)	13.98	113	18	150	154	117	182	CANDI STATON (Warner Bros. BSK 3426)	7.98	183	4
118	GOLD & PLATINUM LYNYRD SKYNYRD BAND (MCA 2-11003)	12.98	111	36	151	157	7	183	CONCERNED PARTY #1 CAPTAIN SKY (TEC1202)	7.98	—	1
119	GO ALL THE WAY THE ISLEY BROTHERS (T-Neck/CBS FZ 36385)	7.98	91	18	152	155	15	184	CADDYSHACK ORIGINAL SOUNDTRACK (Columbia JS 36737)	7.98	—	1
120	UPRISING BOB MARLEY & THE WAILERS (Island ILPS 9596)	7.98	144	2	153	161	4	185	HAVE A GOOD TIME BUT GET OUT ALIVE IRON CITY HOUSEROCKERS (MCA-5111)	8.98	188	4
121	SOMETHING TO BELIEVE IN CURTIS MAYFIELD (Curtom/RSO RS-1 3077)	7.98	126	5	154	162	6	186	MINUTE BY MINUTE THE DOOBIE BROTHERS (Warner Bros. BSK 3193)	8.98	184	87
122	VAN HALEN (Warner Bros. BSK 3075)	7.98	120	135	155	161	4	187	I TOUCHED A DREAM THE DELLS (20th Century-Fox/RCA 1-017)	7.98	—	1
123	SPLENDIDO HOTEL AL DI MEOLA (Columbia C2X 36270)	13.98	118	8	156	162	6	188	BRONCO BILLY ORIGINAL SOUNDTRACK (Elektra 5E-512)	8.98	189	6
124	CATCHING THE SUN SPYRO GYRA (MCA-5108)	8.98	127	22	157	162	6	189	MONSTER HERBIE HANCOCK (Columbia JC 36415)	7.98	164	16
125	NO RESPECT RODNEY DANGERFIELD (Casablanca NBLP 7229)	7.98	153	3	158	163	48	190	THE BEST OF THE DOOBIES THE DOOBIE BROTHERS (Warner Bros. BSK 3112)	7.98	191	22
126	LIGHT UP THE NIGHT BROTHERS JOHNSON (A&M SP-3716)	7.98	100	24	159	163	48	191	AMERICAN NOISE (Planet/Elektra P-8)	7.98	—	1
127	WAITING ON YOU BRICK (Bang/CBS JZ 36262)	7.98	132	6	160	163	48	192	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND (Capitol SKBB 11523)	7.98	186	20
128	FLUSH THE FASHION ALICE COOPER (Warner Bros. BSK 3436)	8.98	108	13	161	137	9	193	BODY LANGUAGE PATTI AUSTIN (CTI/CBS JZ 36503)	7.98	169	7
129	THE BOYS FROM DORAVILLE ATLANTA RHYTHM SECTION (Polydor PD-1-6285)	8.98	—	1	162	137	9	194	UP LE ROUX (Capitol ST-12092)	7.98	194	4
130	SEEDS OF CHANGE KERRY LIVGREN (Kirschner/CBS NJZ 36537)	7.98	141	3	163	163	48	195	BLOWFLY'S PARTY X-RATED BLOWFLY (Weird World/T.K. 2034)	7.98	185	11
131	HABITS OLD AND NEW HANK WILLIAMS, JR. (Elektra/Curb 6E-278)	7.98	134	9	164	128	19	196	PARADISE PEABO BRYSON (Capitol SOO-12063)	7.98	192	16
132	THE CARS (Elektra 6E 135)	7.98	133	111	165	—	1	197	ARE HERE THE KINGS (Elektra 6E-274)	7.98	—	1
133	THE B-52's (Warner Bros. BSK 3355)	7.98	131	30	166	168	34	198	HUEY LEWIS AND THE NEWS (Chrysalis CHR 1292)	7.98	—	1
					167	139	14	199	CORNERSTONE STYX (A&M SP 3711)	8.98	195	45
					168	173	3	200	WHERE DID THE MONEY GO? HOYT AXTON (Jeremiah JH5001)	7.98	179	4

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Taste Of Honey	113	Cars	132	Hathaway	140	Kings	197	Numan, Gary	168	Asbury Jukes	103
AC/DC	43	Chandler, Gene	70	Fogelberg, Dan	143	Kinks	15	One Way	110	Spinners	87
Adventures of Luke Skywalker	142	Change	71	Foghat	144	Kiss	39	Parker, Graham	176	Spyro Gyra	124
Air Supply	96	Cheap Trick	138	Franks, Michael	153	Klemmer, John	177	Parker, Ray, Jr. & Raydio	109	Squeeze	158
Alabama	146	Chic	29	Gabriel, Peter	37	Knight, Gladys & The Pips	66	Henry Paul Band	106	Staton, Candi	182
Alpert, Herb	34	Chicago	84	Genesis	23	LaBelle, Patti	171	Pendergrass, Teddy	27	Styx	199
Ambrosia	90	Chipmunks	62	Graham, Larry	32	Lane, Robin and Chartbusters	148	Petty, Tom	74	Summer, Donna	114
American Noise	191	Clapton, Eric	21	Grateful Dead	116	Lattisaw, Stacy	75	Pink Floyd	28,163	Thomson, Ali	137
Armstrong, Joan	72	Clarke, Stanley	159	Hagar, Sammy	98	Le Roux	194	Pleasure	108	Townshend, Pete	11
Atlanta Rhythm Section	129	Cole, Natalie	93	Hall & Oates	105	Lewis, Huey & News	198	Poco	48	Tutone, Tommy	181
Austin, Patti	193	Commodores	12	Hancock, Herbie	189	Lewis, Ramsey	174	Pointer, Noel	169	Van Halen	33,122
Axton, Hoyt	200	Con Funk Shun	161	Harris, Emmylou	100	Lipps, Inc.	59	Pretenders	54	Vapors	151
B-52's	133	Cooper, Alice	128	Hayward, Justin	166	Livgren, Kerry	130	Pure Prairie League	164	Volunteer Jam	157
Ballard, Russ	145	Cross, Christopher	9	Invisible Man's Band	135	Loggins, Kenny	180	Queen	5	Watson, Johnny Guitar	112
Beck, Jeff	25	Crusaders	30	Iron City Houserockers	185	Love Affair	170	Rabbitt, Eddie	102	Warwick, Dionne	115
Benatar, Pat	83	Dangerfield, Rodney	125	Isley Bros	119	Lynyrd Skynyrd	118	REO Speedwagon	117	Weisberg, Tim	154
Benson, George	16	Daniels, Charlie Band	19	J. Geils Band	97	Manhattans	69	Records	172	White, Barry	94
Blackfoot	45	Davies, Dave	82	Jackson, Jermaine	26	Mardones, Benny	136	Robbins, Rockie	111	Whitesnake	139
Black Sabbath	47	Def Leppard	173	Jackson, Michael	17	Marley, Bob & The Wailers	120	Rogers, Kenny	44,81,89,95	Williams Jr., Hank	131
Blondie	178	Dells	187	Jackson, Millie	134	Mason, Vaughan and Crew	147	Rolling Stones	1	Winners	92
Blowfly	195	Devo	79	James, Bob	46	Mayfield, Curtis	121	Ronstadt, Linda	63	SOUNDTRACKS	
Brick	127	DiMeola, Al	123	James, Rick	88	Maze	53	Ross, Diana	7	Barnum	165
Blue Oyster Cult	38	Dirt Band	76	Jarreau, Al	35	McCartney, Paul	24	Rossington Collins	13	The Blues Brothers	8
Brothers Johnson	126	Doobie Bros.	186,190	Jennings, Waylon	55,80	Mickey Mouse Disco	51	Roxy Music	42	Bronco Billy	188
Browne, Jackson	2	Dupree, Robbie	68	John, Billy	3,160	Mills, Stephanie	50	Scaggs, Boz	22	Caddyshack	184
Browne, Tom	107	Dylan, Bob	40	John, Elton	41	Molly Hatchet	141	Scorpions	85	Can't Stop The Music	67
Bryson, Peabo	196	Dynasty	91	Jones, Grace	149	Money, Eddie	65	Sea Level	79	The Empire Strikes Back	18
Burnette, Rocky	58	Eagles	57	Journey	64	Motels	86	Seeger, Bob	6,150,192	Fame	14
Cameo	36	English Beat	167	Judas Priest	73	Nelson, Willie	101,162	Simon, Carly	60	McVicar	99
Cameron	156	Fatback	78	Khan, Chaka	52	Nelson, Willie and Ray Price	55	Sinatra, Frank	104	The Rose	31
Captain Sky	183	Ferguson, Jay	152	King, Carole	77	Nighthawks	156	S.O.S. Band	10	Urban Cowboy	4
Carnes, Kim	61	Flack, Roberta & Donny		Kingbees	175	Nugent, Ted	49	Southside Johnny &		Xanadu	20

CASH BOX TOP 100 ALBUMS

August 16, 1980

		Weeks On 8/9 Chart			Weeks On 8/9 Chart			Weeks On 8/9 Chart
1	EMOTIONAL RESCUE THE ROLLING STONES (Rolling Stones/Atlantic COC 16015)	8.98	1	5	34	BEYOND HERB ALPERT (A&M SP 3717)	7.98	45 4
2	HOLD OUT JACKSON BROWNE (Asylum 5E-511)	8.98	3	5	35	THIS TIME AL JARREAU (Warner Bros. BSK 3434)	7.98	36 9
3	GLASS HOUSES BILLY JOEL (Columbia FC 36384)	8.98	2	22	36	CAMEOSIS CAMEO (Casablanca CCLP 2011)	7.98	37 15
4	URBAN COWBOY ORIGINAL SOUNDTRACK (Asylum DP-90002)	15.98	4	14	37	PETER GABRIEL (Mercury SRM 1-3848)	7.98	38 10
5	THE GAME QUEEN (Elektra 5E-513)	8.98	6	5	38	CULTOSAURUS ERECTUS BLUE OYSTER CULT (Columbia JC 365550)	7.98	39 6
6	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND (Capitol SOO-12041)	8.98	9	23	39	UNMASKED KISS (Casablanca NBLP-7225)	8.98	30 9
7	DIANA DIANA ROSS (Motown M8-936)	8.98	8	10	40	SAVED BOB DYLAN (Columbia FC 36553)	8.98	32 6
8	THE BLUES BROTHERS ORIGINAL SOUNDTRACK (Atlantic SD 16017)	8.98	7	8	41	21 AT 33 ELTON JOHN (MCA-5121)	8.98	27 12
9	CHRISTOPHER CROSS (Warner Bros. BSK 3383)	7.98	12	29	42	FLESH AND BLOOD ROXY MUSIC (Atco SD 32-102)	7.98	43 8
10	S.O.S. THE S.O.S. BAND (Tabu/CBS NJZ 36332)	7.98	10	8	43	BACK IN BLACK AC/DC (Atlantic SD 16018)	8.98	— 1
11	EMPTY GLASS PETE TOWNSHEND (Atco SD 32-100)	8.98	11	14	44	GIDEON KENNY ROGERS (United Artists LOO-1035)	8.98	41 19
12	HEROES COMMODORES (Motown M8-939M1)	8.98	5	8	45	TOMCATTIN' BLACKFOOT (Atco SD 32-101)	7.98	33 9
13	ANYTIME, ANYPLACE, ANYWHERE ROSSINGTON COLLINS BAND (MCA-5130)	8.98	15	6	46	H BOB JAMES (Tappan Zee/CBS JC 36422)	7.98	51 6
14	FAME ORIGINAL SOUNDTRACK (RSO RX-1-3080)	7.98	18	11	47	HEAVEN AND HELL BLACK SABBATH (Warner Bros. BSK 3372)	7.98	46 11
15	ONE FOR THE ROAD THE KINKS (Arista A2L 8401)	13.98	14	8	48	UNDER THE GUN POCO (MCA-5132)	8.98	61 4
16	GIVE ME THE NIGHT GEORGE BENSON (Owest/Warner Bros. HS 3453)	8.98	25	2	49	SCREAM DREAM TED NUGENT (Epic FE 36404)	8.98	44 12
17	OFF THE WALL MICHAEL JACKSON (Epic FE-35745)	8.98	16	51	50	SWEET SENSATION STEPHANIE MILLS (20th Century-Fox/RCA T-603)	7.98	47 20
18	THE EMPIRE STRIKES BACK ORIGINAL SOUNDTRACK (RSO RS 2-4201)	13.98	19	13	51	MICKEY MOUSE DISCO (Disneyland 2504)	4.98	50 26
19	FULL MOON THE CHARLIE DANIELS BAND (Epic FE 36571)	8.98	28	2	52	NAUGHTY CHAKA KHAN (Warner Bros. BSK 3385)	7.98	48 9
20	XANADU ORIGINAL SOUNDTRACK (MCA-6100)	9.98	31	6	53	JOY AND PAIN MAZE featuring FRANKIE BEVERLY (Capitol ST-12087)	7.98	71 3
21	JUST ONE NIGHT ERIC CLAPTON (RSO RS-1-4262)	13.98	13	16	54	PRETENDERS (Sire SRK 6083)	7.98	52 30
22	MIDDLE MAN BOZ SCAGGS (Columbia FC 36196)	8.98	23	18	55	GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	7.98	58 69
23	DUKE GENESIS (Atlantic SD 16014)	8.98	22	18	56	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE (Columbia JC 36476)	7.98	60 10
24	McCARTNEY II PAUL McCARTNEY (Columbia FC 36511)	8.98	20	10	57	THE LONG RUN THE EAGLES (Asylum 5E-508)	8.98	53 44
25	THERE AND BACK JEFF BECK (Epic FE 35684)	8.98	17	6	58	THE SON OF ROCK AND ROLL ROCKY BURNETTE (EMI-America SW-17033)	7.98	64 9
26	LET'S GET SERIOUS JERMAINE JACKSON (Motown M7-928R1)	7.98	21	20	59	MOUTH TO MOUTH LIPPS, INC. (Casablanca NBLP 7197)	7.98	42 25
27	TP TEDDY PENDERGRASS (Phila. Intl./CBS FZ 36745)	8.98	—	1	60	COME UPSTAIRS CARLY SIMON (Warner Bros. BSK 3443)	8.98	62 7
28	THE WALL PINK FLOYD (Columbia PC2 36183)	15.98	26	36	61	ROMANCE DANCE KIM CARNES (EMI-America SW-17030)	7.98	63 8
29	REAL PEOPLE CHIC (Atlantic SD 16016)	7.98	40	4	62	CHIPMUNK PUNK THE CHIPMUNKS (Excelsior XLP-6008)	7.98	78 5
30	RHAPSODY AND BLUES THE CRUSADERS (MCA-5124)	8.98	35	6	63	MAD LOVE LINDA RONSTADT (Asylum 5E-510)	8.98	59 24
31	THE ROSE ORIGINAL SOUNDTRACK (Atlantic SD 18010)	8.98	24	35	64	DEPARTURE JOURNEY (Columbia FC 36339)	8.98	55 22
32	ONE IN A MILLION YOU LARRY GRAHAM (Warner Bros. BSK 3447)	7.98	34	9	65	PLAYING FOR KEEPS EDDIE MONEY (Columbia FC 36514)	7.98	87 2
33	WOMEN AND CHILDREN FIRST VAN HALEN (Warner Bros. HS 3415)	8.98	29	18	66	ABOUT LOVE GLADYS KNIGHT & THE PIPS (Columbia JC 36387)	7.98	49 12
					67	CAN'T STOP THE MUSIC ORIGINAL SOUNDTRACK (Casablanca NBLP 7220)	8.98	67 10
68	ROBBIE DUPREE (Elektra 6E-273)	7.98	75	9	69	AFTER MIDNIGHT MANHATTANS (Columbia JC 36411)	7.98	66 18
70	'80 GENE CHANDLER (20th Century-Fox/RCA T-605)	7.98	73	11	71	THE GLOW OF LOVE CHANGE (RFC/Warner Bros. RFC 3438)	7.98	68 17
72	ME MYSELF I JOAN ARMATRADING (A&M SP 4809)	7.98	65	11	73	BRITISH STEEL JUDAS PRIEST (Columbia JC 36443)	7.98	57 12
74	DAMN THE TORPEDOES TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA-5015)	8.98	69	41	75	LET ME BE YOUR ANGEL STACY LATTISAW (Cotillion/Atlantic SD 5219)	7.98	83 11
76	MAKE A LITTLE MAGIC THE DIRT BAND (United Artists LT-1042)	7.98	84	5	77	PEARLS: SONGS OF GOFFIN AND KING CAROLE KING (Capitol SOO-12073)	7.98	54 11
78	HOT BOX FATBACK (Spring/Polydor SP-1-6728)	7.98	74	20	79	FREEDOM OF CHOICE DEVO (Warner Bros. BSK 3435)	7.98	79 11
80	MUSIC MAN WAYLON (RCA AHL 1-3602)	7.98	70	11	81	THE GAMBLER KENNY ROGERS (United Artists UA-LA 934)	7.98	80 87
82	AFL 1-3603 DAVE DAVIES (RCA AFL 1-3606)	7.98	99	4	83	IN THE HEAT OF THE NIGHT PAT BENATAR (Chrysalis CHR 1236)	7.98	81 47
84	XIV CHICAGO (Columbia FC 36517)	7.98	94	2	85	ANIMAL MAGNETISM SCORPIONS (Mercury SRM 1-3825)	7.98	88 14
86	CAREFUL MOTELS (Capitol ST-12170)	7.98	89	8	87	LOVE TRIPPIN' SPINNERS (Atlantic SD 19270)	7.98	56 9
88	GARDEN OF LOVE RICK JAMES (Motown G8-995M1)	7.98	107	2	89	KENNY KENNY ROGERS (United Artists LWAK-979)	8.98	86 47
90	ONE EIGHTY AMBROSIA (Warner Bros. BSK 3368)	7.98	72	18	91	ADVENTURES IN THE LAND OF MUSIC DYNASTY (Solar/RCA BXL-3576)	7.98	104 5
92	WINNERS VARIOUS ARTISTS (I&M Teleproducts/RCA 1-017)	9.98	116	5	93	DON'T LOOK BACK NATALIE COLE (Capitol ST-12079)	7.98	76 10
94	BARRY WHITE'S SHEET MUSIC BARRY WHITE (Unlimited Gold/CBS FZ 36208)	7.98	102	6	95	TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H)	7.98	90 48
96	LOST IN LOVE AIR SUPPLY (Arista AB 4268)	7.98	106	14	97	LOVE STINKS THE J. GEILS BAND (EMI-America SOO 17016)	7.98	77 38
98	DANGER ZONE SAMMY HAGAR (Capitol ST-12069)	8.98	98	9	99	McVICAR ORIGINAL SOUNDTRACK (Polydor PD-1-6284)	7.98	— 1
100	ROSES IN THE SNOW EMMYLOU HARRIS (Warner Bros. BSK 3422)	7.98	85	13				

A personal message to Quincy Jones
from Warner Bros. Records,
on the occasion of the birth of that handsome child



We admired you from the early, Sinatra-Basie days, and always
wanted us to get together.

We envied others who worked with you more exclusively through
the years, and always wished it were we.

We resent your tardiness in bringing your Qwest label to Warners,
but trust we can make it up to you.

We applaud the sagacity of artists attracted to Qwest.
Like George Benson, they will know your magic.



ASHFORD & SIMPSON



Their latest album
 Featuring the single "Love Don't Make It Right" (WBS 49269)
 Written and produced by Nickolas Ashford & Valerie Simpson
 for Hopsack & Silk Productions, Inc.

A MUSICAL AFFAIR

National Tour Dates

9/12-14	San Francisco	10/16	New Orleans	11/6	Syracuse	11/28	Charlotte
9/18-20	Los Angeles	10/17	Memphis	11/7	Springfield	11/29	Birmingham
9/27-28	Cleveland	10/18	Kansas City	11/8	New Haven	11/30	Atlanta
10/3-4	Chicago	10/19	St. Louis	11/9	Boston	12/5	Sacramento
10/5	Detroit	10/24	Passaic	11/14-16	Philadelphia	12/6	Oakland
10/10	Buffalo	10/25-26	Washington	11/21-22	Ft. Worth	12/7	Los Angeles
10/11	Dayton	10/31-11/1	Baltimore	11/23	Houston	12/26-28	New York
		11/2	Richmond				