

# CASHBOX

September 27, 1980

NEWSPAPER

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CON HUNLEY

# SUPERTRAMP

*Paris*



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# CASH BOX

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## EDITORIAL Bottom Line Realities

As the all-important fourth quarter draws upon the industry and labels gear up once again for the spate of pre-Christmas releases (see the **Cash Box** Buyer's Guide, pages 18 and 19), a brief retrospective of the past nine months finds the business in a more stable position. Returns ceilings have forced both retailers and manufacturers to look at the sales picture more realistically; gone are the stacks of product boxes from even the largest retail outlets.

But inflation, which has been the prime motivator for the rise in record prices (allowing most retailer's to maintain the same dollar volume as last year), has caused a drop in unit sales. The consumer has become a great deal more selective about his purchases; the established hit acts, therefore, continue to sell but most of the new artists, with a few exceptions, and many mid-level acts got buried in the crunch.

Which brings us back to the fall releases. Manufacturers know that there will be more competition than ever before for the consumer's dollar and they are wisely scurrying to pre-sell forthcoming product from Earth, Wind & Fire, Stevie Wonder, ELO, Bruce Springsteen and other proven acts. But, as usual, there are a great many new and mid-level acts who may be passed over by retail because they are not a gold or platinum bet.

Who's to blame? Radio, for its tight playlists? Retail, for its unwillingness to get stuck with product on its shelves or in the warehouse? Or the manufacturers, who also have to live with the bottom line realities? It would be nice if every record released were a "priority," but the realities of the business dictate otherwise. Instead, all we can hope for is that there will be a wealth of good music in the fall releases. And that most of it will at least get the chance to be heard.

# NEWS HIGHLIGHTS

- Labels looking to pay-TV as artist development tool (page 5).
- Conservative market climate spurs trend towards covers (page 5).
- SAG, studios in video accord (page 5).
- KZLA/Los Angeles switches to country format (page 5).
- Pat Benatar's "Hit Me With Your Best Shot" and "Uptown" by Prince are the top **Cash Box** Single Picks (page 9).
- Supertramp's "Paris" and "Alive" by Kenny Loggins are the top **Cash Box** Album Picks (page 10).

TOP POP DEBUTS	
<b>SINGLES</b>	53 "MASTER BLASTER (JAMMIN)" — Stevie Wonder — Tamla/Motown
<b>ALBUMS</b>	117 TIMES SQUARE — Various Artists — RSO

<b>POP SINGLE</b>
UPSIDE DOWN Diana Ross Motown
<b>B/C SINGLE</b>
UPSIDE DOWN Diana Ross Motown
<b>COUNTRY SINGLE</b>
OLD FLAMES CAN'T HOLD A CANDLE TO YOU Dolly Parton RCA
<b>JAZZ</b>
GIVE ME THE NIGHT George Benson Qwest/Warner Bros.

## NUMBER ONES



Dolly Parton

<b>POP ALBUM</b>
THE GAME Queen Elektra
<b>B/C ALBUM</b>
GIVE ME THE NIGHT George Benson Qwest/Warner Bros.
<b>COUNTRY ALBUM</b>
URSAN COWBOY Original Soundtrack Full Moon/Asylum
<b>GOSPEL</b>
TRAMAINE Tramaine Hawkins Light

# CASH BOX TOP 100 SINGLES

September 27, 1980

	Weeks On Chart	9/20	Chart
1 UPSIDE DOWN	1	12	
2 ALL OUT OF LOVE	2	17	
3 ANOTHER ONE BITES THE DUST	4	7	
4 SAILING	3	17	
5 LOOKIN' FOR LOVE	6	12	
6 GIVE ME THE NIGHT	7	13	
7 FAME	5	14	
8 DRIVIN' MY LIFE AWAY	11	15	
9 LATE IN THE EVENING	9	8	
10 I'M ALRIGHT (THEME FROM "CADDYSHACK")	13	12	
11 EMOTIONAL RESCUE	8	13	
12 XANADU	14	8	
13 WOMAN IN LOVE	23	4	
14 REAL LOVE	19	4	
15 HOT ROD HEARTS	16	11	
16 ALL OVER THE WORLD	17	9	
17 ONE IN A MILLION YOU	15	14	
18 HE'S SO SHY	22	10	
19 LOOK WHAT YOU'VE DONE TO ME	24	6	
20 YOU'LL ACCOMPANY ME	20	10	
21 DON'T ASK ME WHY	21	9	
22 JESSE	25	9	
23 NEVER KNEW LOVE LIKE THIS BEFORE	28	8	
24 YOU'RE THE ONLY WOMAN	18	12	
25 INTO THE NIGHT	10	17	
26 TAKE YOUR TIME (DO IT RIGHT) PART 1	12	18	
27 MAGIC	26	19	
28 NO NIGHT SO LONG	30	10	
29 BOULEVARD	27	13	
30 THE WANDERER	44	2	
31 SOMEONE THAT I USED TO LOVE	29	14	
32 WHO'LL BE THE FOOL TONIGHT	35	8	

	Weeks On Chart	9/20	Chart
33 HOW DO I SURVIVE	37	8	
34 MIDNIGHT ROCKS	39	6	
35 DREAMING	45	3	
36 MORE LOVE	32	18	
37 THE LEGEND OF WOOLEY SWAMP	42	6	
38 ON THE ROAD AGAIN	47	4	
39 IT'S STILL ROCK AND ROLL TO ME	31	19	
40 LET ME BE YOUR ANGEL	50	7	
41 I'M COMING OUT	54	3	
42 WHIP IT	52	5	
43 HEY THERE LONELY GIRL	33	11	
44 DREAMER	57	2	
45 I'M ALMOST READY	49	7	
46 LET MY LOVE OPEN THE DOOR	36	16	
47 OUT HERE ON MY OWN	51	7	
48 OLD-FASHION LOVE	34	15	
49 HOW DOES IT FEEL TO BE BACK	40	11	
50 I GOT YOU	55	6	
51 TAKE A LITTLE RHYTHM	38	16	
52 CAN'T WE TRY	56	5	
53 TOUCH AND GO	66	4	
54 "MASTER BLASTER (JAMMIN'")	—	1	
55 MY PRAYER	61	6	
56 TURN IT ON AGAIN	59	5	
57 YOU'VE LOST THAT LOVIN' FEELING	—	1	
58 WALK AWAY	64	3	
59 DON'T YA WANNA PLAY THIS GAME NO MORE?	62	7	
60 LOVELY ONE	—	1	
61 GIRL, DON'T LET IT GET YOU DOWN	68	6	
62 MY GUY/MY GIRL	67	5	
63 THAT GIRL COULD SING	73	2	
64 LET ME TALK	74	2	
65 SWITCHIN' TO GLIDE	65	6	

	Weeks On Chart	9/20	Chart
66 LIVE EVERY MINUTE	72	4	
67 THUNDER AND LIGHTNING	69	5	
68 FIRST TIME LOVE	48	9	
69 YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME	46	11	
70 WITHOUT YOUR LOVE	80	2	
71 GAMES WITHOUT FRONTIERS	80	9	
72 COULD I HAVE THIS DANCE	75	4	
73 YOU SHOOK ME ALL NIGHT LONG	82	3	
74 ANGELINE	83	2	
75 HEROES	89	2	
76 RED LIGHT	53	8	
77 SHE'S SO COLD	—	1	
78 YOU BETTER RUN	58	10	
79 MORE THAN I CAN SAY	—	1	
80 I AIN'T MUCH	87	2	
81 TURNING JAPANESE	94	3	
82 SHINING STAR	43	23	
83 MISUNDERSTANDING	63	19	
84 HOLD ON	—	1	
85 WHY NOT ME	70	13	
86 GOOD MORNING GIRL/STAY AWHILE	76	7	
87 STAND BY ME	71	20	
88 LEAVING L.A.	81	4	
89 THIS TIME	—	1	
90 THEME FROM THE DUKES OF HAZZARD	93	3	
91 RUNNING BACK	92	2	
92 TIRED OF TOEIN' THE LINE	41	21	
93 IF YOU SHOULD SAIL	—	1	
94 I BELIEVE IN YOU	99	2	
95 JO JO	77	16	
96 LOVE THE WORLD AWAY	78	16	
97 FOOL FOR YOUR LOVING	85	9	
98 REBELS ARE WE	84	7	
99 YOU CAN CALL ME BLUE	91	4	
100 TRUE LOVE WAYS	88	3	

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

All Over The (Jet/Unart — BMI)	16	How Do I (April/Paul Bliss — ASCAP)	33	BMI)	34	That Girl Could (Swallow Turn — ASCAP)	63
All Out (Careers/BRM — BMI/Riva — PRS)	2	How Does It (Hot Cha/Six Continents — BMI)	49	Misunderstanding (Hit & Run — ASCAP)	83	The Legend (Hat Band Music — BMI)	37
Angeline (Careers/Pangola/Milene — BMI)	74	I Ain't Much (Eufaula/James Cobb — BMI)	80	More Love (Jobete — ASCAP)	36	The Wanderer (GMPC/Sweet Summer Night — ASCAP)	30
Another One (Queen/Beachwood — BMI)	3	I Believe In You (Roger Cook/Cook House — BMI)	94	More Than I Can Say (Warner-Tamerlane — BMI)	79	Theme From The Dukes (Warner-Tamerlane/Rich Way — BMI)	90
Boulevard (Swallow Turn — ASCAP)	29	I Got You (Enz Music)	50	My Guy (Jobete — ASCAP)	62	Turn It On (Hit & Run Adm. in U.S. & Canada by Pun — ASCAP)	56
Can't We Try (Stone Diamond — BMI)	52	If You Should Sail (Third Story/Poorhouse — BMI)	93	My Prayer (Shapiro, Bernsterin & Co./Peter Maurice — ASCAP)	55	Turning Japanese (Glenwood — ASCAP)	81
Could I Have (Yougoue/Maple Hill c/o Welk Music Group/Onhisown — BMI)	72	I'm Almost (Kentucky Wonder/Vince Gill — BMI)	45	Never Knew Love (Frozen Butterfly — BMI)	23	Upside Down (Chic — BMI)	1
Don't Ask Me (Impulsive/April — ASCAP)	21	I'm Coming Out (Chic — BMI)	41	No Night (Irving — BMI)	28	Walk Away (Rick's Adm. By Rightsong — BMI)	58
Don't Ya Wanna (Jodrell — ASCAP/Beechwood — BMI)	59	Into The Night (Papa Jack — BMI)	25	Old Fashion Love (Jobete/Commodores Ent. — ASCAP)	48	Whip It (Devo/Nymph Adm. by Unichappell — BMI)	42
Dreaming (ATV/Rare Blue — BMI/ASCAP)	35	It's Still Rock (Impulsive/April — ASCAP)	39	One In A Million (Irving/Medad — BMI)	17	Who'll Be The Fool (Buzz Feiten — BMI)	32
Drivin' My Life (Debdave/Briarpatch — BMI)	8	Jesse (Quackenbush/Redeye — ASCAP)	22	On The Road Again (Willie Nelson — BMI)	38	Without Your Love (H.G. — ASCAP)	70
Emotional Rescue (Colgems/EMI — ASCAP)	11	Jo Jo (Boz Scaggs/Almo — ASCAP/Foster Frees/Irving — BMI)	95	Out Here On (MGM Affiliated — BMI/Variety — ASCAP)	47	Why Not Me (Flowering Stone/UA — ASCAP)	85
Fame (MGM — BMI)	7	Late In The (Paul Simon — BMI)	9	Real Love (Tauripin Tunes/Monosteri/April Inc. — ASCAP)	14	Whitsett/Churchill — BMI)	85
First Time Love (Bait & Beer/Songs of Bandier Koppelman — ASCAP)	68	Leaving L.A. (Global — ASCAP)	88	Rebels Are We (Chic — BMI)	98	Woman In Love (Stigwood, Inc./Unichappell Adm. — BMI)	13
Fool For Your (Sunburst/Whitesnake/Dump-Eaton — ASCAP)	97	Let Me Be (Walden/Gratitude Sky — ASCAP/Cottillion/Brass Heart — BMI)	40	Red Light (MGM Affiliated — BMI)	76	Xanadu (Jet/Unart — BMI)	12
Games Without (Clotfene/Hidden — BMI)	71	Let Me Talk (Saggitfire/Verdangel/Cherubim/Sir & Trini/Steelchest — ASCAP)	64	Running Back (B&C/Davalex — ASCAP)	91	You Better Run (Downtown — ASCAP)	78
Give Me (Rodsongs — ASCAP)	6	Let My Love (Towser Tunes — BMI)	46	Sailing (Pop 'N' Roll — ASCAP)	4	You Can Call Me (Special — ASCAP)	99
Good Morning (Weed High Nightmare — BMI)	86	Live Every (Rondor (London)/Almo — ASCAP)	66	She's So Cold (Colgems-EMI — ASCAP)	77	You Shook Me (J. Albert Ltd./Marks — BMI)	73
Heroes (Jobete & Commodores Entertainment — ASCAP)	75	Look What You've (Boz Scaggs — ASCAP/Foster Frees/Irving — BMI)	19	Shining Star (Content — BMI)	82	You'll Accompany (Gear — ASCAP)	20
He's So Shy (ATV/Mann & Weill/Braintree/Snow — BMI)	18	Lookin' For Love (Southern Nights — ASCAP)	5	Someone That (Screen Gems-EMI/Prince Street/Arista — BMI/ASCAP)	31	You're Supposed (Jobete/Black Bull — ASCAP)	69
Hey There (Famous — ASCAP)	43	Lovely One (Ranjac/Mijac — BMI)	60	Stand By Me (Rightsong/ADT/Trio — BMI)	87	You're The Only (Rubicon — BMI)	24
Hey There (Famous — ASCAP)	43	Love The World (Southern Nights — ASCAP)	96	Switchin' To Glide (Diamond-Zero — BMI)	65	You've Lost That (Screen Gems-EMI — BMI)	57
Hold On (Don Kirshner/Blackwood — BMI)	84	Magic (John Farrar — BMI)	27	Take A Little (Rondor/Almo — ASCAP)	51		
Hot Rod (Captain Crystal/Blackwood/Dar Jan — BMI)	15	Master Blaster (Jobete & Black Bull (TM) — ASCAP)	54	Take Your Time (Avant Garde — ASCAP/Interior/Sigid's — BMI)	26		
		Midnight Rocks (Frabjous/Approximate/Lobster — BMI)	54				



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

# CASH BOX NEWS

## Labels Looking To Pay-TV As Artist Development Tool

by Michael Glynn

LOS ANGELES — In the face of ever-tightening radio playlists and the reticence on the part of network TV to book all but the most established recording acts, pay, cable and subscription television are figuring more prominently into the overall media mix used to build and maintain public awareness of artists. As music-oriented video programs continue to proliferate and the audience for cable and pay TV rapidly expands, artist development departments at most major labels are using the new television outlets on a more regular basis.

"No substantial RCA promotional or marketing campaign is mounted without a videotape," stated Don Wardell, product management, pop, RCA Records. "Of course we supply the videos to the traditional network and 'free' TV outlets, but now we are making sure that those same videos are supplied to pay and cable TV programs."

While most of the label executives and independent video producers surveyed noted that video is at present a much more effective marketing and sales tool in Europe, as well as many other international territories, they felt that with the advent of music-oriented shows on cable and pay TV and the select audiences which they draw, that could rapidly change within the next five years.

"If a video is shown on 'Tops Of The Pops' or 'The Old Grey Whistle Test' in England, you can see record sales the very next day," RCA's Wardell indicated. "Due,

in part to cable, you're going to see the traditional role of music-related video on TV changing here to the point where video can be translated into sales as it is in Europe. When it hits that specific audience you want, it can make an impression."

Label executives and independent video producers alike stress the idea that cable and pay TV coverage of music-related video programming is more than likely to reach a greater portion, percentage wise, of its intended audience than network TV. Such valuable coverage is now being recognized.

"Narrowcasting, as opposed to broadcasting, can cater to minority tastes, which is what pay and cable do," said Paul Flattery, principal in Gower, Fields & Flattery Video and a producer of music-oriented videos. "Soon enough, there will be 24-hour rock, country, black and MOR music stations on cable. I think that the labels are just now beginning to see the scope and potential for these new mediums."

However, the main reason why labels aren't committing the sums they have in the past to the production of video, according to Flattery, is that they "can't quantify the effects or results of cable and pay TV" in terms of record sales as in Europe and elsewhere overseas. Many label artist development staffers concurred with Flattery.

"I'd like to know the kind of impact cable and network TV in general have on moving product," said CBS' McCready. "But like

(continued on page 32)

## Conservative Market Climate Spurs Trend Towards 'Covers'

by Richard Gold

NEW YORK — The resurgent popularity of "cover" songs as singles releases can be traced to the softening of Top 40 radio programming, the need for competitive artist development strategies in an increasingly tight market, and a nationwide trend towards conservatism that has filtered down to the music business. This is the conclusion of a **Cash Box** survey of label executives, publishers and other industry observers, who also pointed to the emergence of a whole new generation of listeners who are not familiar with most of the great hit singles from the period cover-

ing the mid-fifties to the late sixties.

In recent months the **Cash Box** Top 100 Singles charts have been dotted with a significant number of re-makes in the high, middle and lower positions. It is worth noting that as some of the cover tunes drop off the charts, new re-makes are rapidly finding their way on. Among the many cover songs that have enjoyed strong chart success over the past summer, Kim Carnes' re-make of Smokey Robinson's "More Love," has shown the most staying power. The Carnes tune, which reached a high of #9 is now at #36 in its eighteenth week on the chart. Interestingly, Carnes has just released another cover single, a new version of the Box Tops' 1968 hit "Cry Like A Baby."

Robert John, a Carnes label-mate at EMI-America, recently brought his re-make of Eddie Holman's "Hey There Lonely Girl" up to the #31 spot, and the tune is now charting at #43 in its eleventh week. John previously used his falsetto voice to re-work the Tokens' early sixties classic "The Lion Sleeps Tonight."

Linda Ronstadt, who has been one of the busiest re-interpreters of past hits in recent years, only this week dropped out of the Top 100 with her re-make of The Hollies' "I Can't Let Go," which went as high as #27 in the course of a 13-week stay on the charts.

Riding the phenomenal success of the *Urban Cowboy* soundtrack, country singer Mickey Gilley hit big with his cover of Ben E. King's soul classic "Stand By Me." Gilley's version reached a peak of #27 during the summer and now rests at #87 after 20 weeks on the singles chart.

Currently bulleting up the chart at #55 is Ray, Goodman and Brown's cover of The Platters' standard "My Prayer," now in its sixth week in the Top 100. Close behind at

(continued on page 8)



**THE HUNT IS ON** — MVP/Polydor Records president Freddie Perren recently hosted a signing party at Studio City's La Serre Restaurant in celebration of a pact with songwriter/solo recording artist Clay Hunt, who is currently preparing an LP with Perren producing. The LP is due in early 1981. Pictured **standing** are (l-r): Christine Perren, executive vice president, MVP; William Cohen, attorney for Hunt; Sonny Gordon and Paul Cohen, partners of Prime Time Prods. which manages Hunt; and Marty Goldrod, vice president and general manager, Polydor West Coast. Pictured **seated** are (l-r): Perren; Hunt; Dick Klein, vice president of promotion, Polygram East; and Linda Green, Peaches in MVP recording duo Peaches and Herb.

## SAG, Studios In Video Accord

by Marc Cetner

LOS ANGELES — The main stumbling block in the eight-week old actor's strike was overcome in the middle of last week when members of SAG-AFTRA and the Assn. of Motion Pictures and Television Producers (AMPTP) came to an agreement on the sharing of revenues from the burgeoning pay TV and home video market. Although the breakthrough fuels hope for a rapid end to the strike which has stymied the work of 67,000 actors and thousands of film technicians, craftsmen and support workers, such key and complex

issues as minimum compensation, the ceilings on rerun payments and the residual structure for films going to free television remain to be resolved.

The agreement, which still must undergo ratification by SAG and AFTRA, gives the actors 4.5% of the gross revenues from programs made for Pay TV, after they are exhibited for 10 days within a one-year period. It also makes allowances for pension and welfare payments, which brings the total package up to almost 5% of what is termed the distributor's gross. Loosely translated, that means actors will share in the money from the actual sales from the program, rather than its eventual profits. The agreement also calls for producers to be allowed to sell 100,000 copies of video disks and cassettes of each title before the payments would begin in that area.

Originally, the producers began bargaining by offering 3.6% for dramatic programs and 2% for all other programs with 15 days of playing time in a two-year period. Actors, on the other hand, had asked for 12% of the gross earning with no time for exhibition allotted.

### Reasonable Compromise

However, by the time the thespians arrived at the negotiating table, "we were already down to 6%," said SAG spokesperson Kim Fellner, who added that he is satisfied with the 4.5% figure agreed upon. "We got it up to 4.5 and that's really a sub-

(continued on page 20)

## KZLA/Los Angeles Joins Growing List Of Country Converts

by Mark Albert

LOS ANGELES — Radio's headlong plunge into country music programming gained momentum last week when KZLA-AM & FM here dropped its soft rock approach on Sept. 13 in favor of a "more music" country format. The FM is broadcasting live while the AM is automated.

Norm Schruett, formerly the vice president and general manager of WKBW/Buffalo, replaced Peter Newell as the station's general manager and explained that the change did not come about as a result of an overnight, bandwagon decision.

"We didn't undertake any promotion before the switch because we didn't want to tip our hand," he said. "We did undertake extensive market research and analyzed the moods and trends of the available listening audience and our parent company, Capital Cities, is satisfied that we can be very successful with our approach."

KZLA's approach will be similar to that of its highly successful sister FM, KSCS in Dallas. Newell explained that the KZLA brand of music will be played in long uninterrupted music sweeps of three, four or five consecutive records. The number of commercials will be strictly limited, he said.

"There are three or four stations in each of the other formats in this city," said Newell, who is joining Capitol Cities' Cable TV division. "We decided that the growing interest in country music could not be ignored."

Echoing Newell's thoughts, Schruett told **Cash Box**, "There was an absolute glaring need for country music on the FM band.

"Since we can offer country music in good stereo quality on our FM, we are giving the listener a stronger entertainment

(continued on page 21)



**POLYROCK MAKES TRAX** — RCA Recording group Polyrock recently gave a special showcase performance at the Manhattan club Trax in support of their self-titled debut LP. Shown backstage in the **top row** are (l-r): Don Wardell, manager of product management, pop music, RCA Records; Susan Wax, manager of national singles promotion, secondary markets, RCA Records; Tommy Robertson of the band; Theresa Levy, management; Joseph Yannece and Lenny Aaron of the band; Bill McGathy, director of national album promotion, RCA Records; and Don Burkheimer, division vice president, international marketing & acquisition, RCA Records. Shown in the **bottom row** are (l-r): Curt Cosentino of the band; Bob Schwaid, management; Ethel Gabriel, A&R producer, RCA Records and Billy Robertson of the band.

# Deregulation Foes Bombard FCC Ascertainment Proposal

by Earl B. Abrams

WASHINGTON — Opponents of the Federal Communication Commission's (FCC) proposal to substantially deregulate radio aimed their attack at a proposition to eliminate the requirement that broadcasters "ascertain" community needs. Such views were aired during a two-day hearing here recently before the FCC panel.

Of principal concern was an FCC proposal advanced last year which called for abatement of close regulation in the areas of ascertainment, percentage guidelines for non-entertainment programming and program log-keeping requirements.

The FCC is scheduled to take a final vote on these issues at year's-end.

While both consumer and broadcast groups commented on the FCC's deregulation plans, the consumer groups voiced the most strident opposition to deregulation. Some groups that opposed substantial portions of the FCC proposal were the United Church of Christ, the Catholic Church, ACLU, Citizens Communications Center, the U.S. Office of Consumer Assistance, National Citizens for

Broadcasting and the National Radio Broadcasters Assn.

Principal proponents of the FCC deregulation efforts include The National Assn. of Broadcasters (NAB), ABC, Inc., the National Radio Broadcasters Assn. (NRBA) and to a lesser extent, National Public Radio.

Articulating deregulation supporters' perspective on how public service might be preserved if radio is deregulated, Thomas Schattenfield, representing the NRBA, asserted that advertisers, which largely support broadcasters financially, buy airtime with a station under the assumption that the outlet is getting an audience by serving the public interest.

(continued on page 21)

# Tucker Sentencing Is Set As Counterfeit Probes Continue

by Richard Gold

NEW YORK — George Tucker, who was recently found guilty of perjury and obstruction of justice by a jury in a Federal trial here (**Cash Box**, Sept. 13 and Sept. 20), will be sentenced for his latest convictions on Sept. 26, the date previously slated for sentencing on his prior guilty plea to counts of wire fraud and copyright infringement. Tucker, a former New York disc jockey and president of Super Dupers, Inc., a New Jersey tape duplicating firm which manufactured counterfeit eight-track tapes, faces a possible 15 years imprisonment and \$15,000 in fines on the wire fraud, obstruction and perjury counts, and an additional year's imprisonment and \$25,000 fine on the copyright infringement count.

Tucker's counterfeit product was sold to Sam Goody, Inc. by Norton Verner, a suspected "middle man" who has been granted immunity from prosecution in return for his cooperation in the Federal Government's probe of the counterfeit recordings business. During his recent perjury trial Tucker maintained that he did not know what Verner was doing with the counterfeit tapes manufactured at Super Dupers. Nevertheless, the Government has listed Tucker as a "co-conspirator" in the Federal case against Goody and two of its top executives for allegedly dealing in counterfeit tapes. Tucker's listing as a "co-conspirator" means that he could possibly be indicted in the Goody case, but there are no indications that the Government, which may call Tucker as a witness in the Goody trial, plans further action against him at this time. The Goody defense steadfastly maintains that its clients did not know that the tapes they purchased from Verner were counterfeit.

A recent article in a national magazine

# Bandstand Slates All-Country Show

LOS ANGELES — American Bandstand is scheduled to offer a little bit of the country during an all-country music show featuring artists Lacy J. Dalton and Alabama making their Bandstand debut, Oct. 4 on the ABC-TV Network.

The Bandstand's "In-Studio" dancers and TV audience will be served a solid hour of country music faire, with Bandstand legend Dick Clark hosting the proceedings.

Clark explained that his move to present an all-country program was stimulated by President Carter's recent proclamation making October "Country Music Month" and because country music has experienced a growing popularity internationally.

# CASH BOX



When Con Hunley was just a youngster growing up in Knox County, Tenn. he picked up a guitar and had dreams of being another Chet Atkins. As he fondly recalls, it didn't take him long to discover that another Chet Atkins he wasn't.

But when he put down the guitar, he picked up on the piano, and discovered his calling in life. Pianists like Ray Charles, Charlie Rich and Jerry Lee Lewis had a profound effect on Hunley's burgeoning career. But it was more than the musical abilities of these individual performers that influenced Hunley; it was their singing styles as well. "I found I could really get into the singing of Ray Charles, a man who sings with more soul than anyone in the world," Hunley said.

Hunley paid his dues at the Indian Rock Night Club in Knoxville, a town he immediately conquered with his country cum blues vocal stylings. Even now, he returns to these night club roots whenever possible.

Hunley held a variety of jobs before landing his first recording contract, including a stint in the Air Force, a steady paycheck from a knitting mill, and finally a gig as a regular at a local Knoxville night club called the Corner Lounge.

Hunley's incredibly rich voice and ever-growing local popularity soon attracted the interest of Prairie Dust Records, a new Nashville label. His subsequent signing to that label led to a number of chart singles and a flurry of interest from five other labels in Nashville. Opting to go with Warner Bros., Hunley enjoyed a grand initial success with the label.

Three albums and a number of hit singles later, it has continued to be a fruitful association for both parties. Artist and label have turned out such country hits as "I've Been Waiting For You All Of My Life," "Weekend Friends," "I Don't Want To Lose You" and his current single, "They Never Lost You." Hunley's third album, "Don't It Break Your Heart" is scheduled to ship this week.

# AFM Heightens Strike Activity, Begins Pickets

By Michael Martinez

LOS ANGELES — American Federation of Musicians (AFM) strike activity shifted gears last week as more than 500 members and supporters of the union picketed Universal Studios, in what a spokesman for the union called a move "to take a higher profile" in its dispute with motion picture and television film producers.

The AFM is seeking to obtain reuse fees for television film and motion picture work, similar to those received by members of the Screen Actors Guild (SAG), Directors Guild and Writers Guild. The Assn. of Motion Picture and Television Producers (AMPTP), meanwhile, contends that it is economically impossible to grant residual payments to unions not already receiving such payments.

The AFM's latest move comes closely on the heels of a major breakthrough in the eight-week old strike between SAG-AFTRA (American Federation of Television and Radio Artists) and the AMPTP, whereby principals in that strike have agreed to share revenues from supplemental markets such as pay TV, videocassette and videodisc (See separate story).

In addition to the picketers, Michael

(continued on page 20)



**L.A. GETS WIND OF THE VAPORS** — EMI America/Liberty recording unit The Vapors pulled into the Sunset Strip's Whisky to wrap up its world tour in support of the LP, "New Clear Days," and the single, "Turning Japanese." Pictured after the kickoff show are (l-r): Gary Gersh, EMIA/Liberty A&R manager; Don Grierson, EMIA/Liberty vice president of A&R; Bill Burks, EMIA/Liberty A&R manager; David Fenton, Vapors; Ben Edmonds, EMIA/Liberty A&R manager; Kathy Keep, EMIA/Liberty manager of A&R administration; Ken Benson, EMIA/Liberty director, AOR promotion, western region; Steve Smith, The Vapors; Dale White Horn, EMIA/Liberty local promotion manager, L.A.; Howard Smith, The Vapors; Frenchy Gauthier, EMIA/Liberty director, merchandising; Edward Bazalgette, The Vapors; and David Budge, EMIA/Liberty manager, publicity.

discussed complaints by retailers that the Government's counterfeit probe is mainly a campaign of intimidation against them. The retailers pointed to the lack of follow-up indictments after the government charged Goody. But John H. Jacobs, the Federal prosecutor who is spearheading the counterfeit probe, told **Cash Box**, "The retailers are not privy to what the Department of Justice is doing. Suffice it to say that this is an ongoing investigation. We don't consider the investigation to have stopped with the indictment of Sam Goody."

The Federal Bureau of Investigation and a grand jury are still looking into allegations

(continued on page 44)

# Record Conglomerates' Ad Budgets Increased In '79, Survey Shows

NEW YORK — A recent survey of the 100 leading national advertisers by *Advertising Age* magazine revealed that the four major conglomerates with record company subsidiaries — CBS, Inc., MCA, Inc., RCA Corp. and Warner Communications Inc. (WCI) — all increased their total corporate advertising budgets. Only MCA and WCI, however, provided figures on the specific ad budgets for their recordings operations.

According to *Advertising Age*, RCA Corp. ranked as the 24th leading domestic advertiser in 1979, with a total advertising budget of \$158,600,000, up from 1978's budget of \$140,000,000. The company did not reveal the advertising budget of RCA Records. The survey did say that the RCA Music Service (the company's record club) spent \$6 million on advertising last year, with an additional \$876,000 slated to support advertising prepared and budgeted independently for the records division.

CBS, Inc. was ranked as the nation's 29th leading advertiser last year with a total corporate advertising budget of \$146,118,000, up 19% from the previous year's budget of \$122,322,000. The company did not reveal the advertising expenditures of the CBS Records Group. The Columbia Record and Tape Club, which is operated by the CBS Columbia Group, was budgeted for \$22,500,000, most of which went to print and television.

The survey said that MCA, Inc. was the 66th leading domestic advertiser in 1979, with a total corporate advertising budget of \$66 million, up from 1978's expenditures of \$61 million. However, the survey reported that MCA's music operations slashed advertising expenditures 46% last year to \$926,200.

WCI was ranked as the 72nd largest domestic advertiser in 1979, with a total advertising budget of 57,600,000, up 21%

(continued on page 44)

Index	
Album Reviews	10
Black Contemporary	33
Classified	41
Coin Machine	36
Country Album Chart	27
Country	26
Country Singles Chart	28
East Coastings	16
Gospel	31
International	42
Jazz	17
Jukebox Singles Chart	36
Merchandising	15
Points West	20
Pop Album Chart	46
Pop Singles Chart	4
Radio Chart	24
Radio	21
RAP Report	22
Singles Reviews	9
Talent	44

# MASTER BLASTER

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**THE FIRST SINGLE  
FROM STEVIE WONDER'S  
SOON TO BE  
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*Hotter Than July*

TB-373M1



**ON MOTOWN RECORDS**



# NEW FACES TO WATCH



## Black Russian

In the area of the performing arts, many of the U.S.S.R.'s greatest losses have been the free world's greatest gains. In the world of ballet alone, such inspired masters of dance as Rudolph Nureyev, Mikhail Baryshnikov and, most recently, Alexander Gudonov each left their homeland and defected to the U.S. at the height of their careers to seek freedom of artistic expression here. Motown recording group Black Russian, the first band of Soviet rock musicians ever to sign with a major American record label, has a very similar story to tell.

The trio of Russian expatriates — Vladimir Schneider, Schneider's sister Natasha Kapustin and her husband Serge Kapustin — were all prominent Soviet musicians, playing in state sanctioned contemporary groups, and earning very good livings from heavy concert touring schedules (artists in the U.S.S.R. receive a very small royalty percentage from recordings).

Siberian-born Natasha and Vladimir were both young musical prodigies; the offspring of a Russian folksinger and renowned accordionist, the two began their formal musical training at a very early age (she at five, he at six). In their early adolescence, each was accepted to a prestigious musical institute, where they became well-versed (and quite accomplished) in the disciplines and history of classical music. But at the same time, Vladimir developed a love for jazz, while Natasha became enamored with rock and, especially, R&B.

"We knew everything that was going on in Europe and America, musically," said Natasha. "The black market was probably our biggest source of information and records themselves . . . that and shortwave radio."

However, while their musical tastes and talents evolved similarly but separately, Vladimir and Natasha didn't meet up with Natasha's husband-to-be and bandmate until they met in college in 1973. Serge and Natasha played in the State Jazz Orchestra while Vladimir led the top Soviet jazz group, which, in English, would be translated into 'Singing Hearts.' But the pressures they received from the state censors were growing harder and harder to bear. When the trio formed as a group in 1976, they had to go underground to write and play.

The compromises had become too great and, leaving all their possessions as well as their jobs behind, the three came to New York City in May of 1976 with their families and a paltry \$117 between them.

Although they were offered their first recording deal just two months after they arrived in the states, Black Russian waited until a label offered them the personal commitment and guidance they needed before signing. That label was Motown Records. It was Guy Costa, vice president of Studio Operations, who initially brought their tapes to the attention of label founder Berry Gordy, Jr.

What Black Russian has been trying to do, of late, is "crystallize" its sound, according to Serge, on the second LP.

In any case, the self-titled debut LP has been receiving international acclaim and acceptance, and promo tours are being planned now in support of the album. A stage show is also being considered.



## The Johnny Van Zant Band

Johnny Van Zant, the youngest of the rocking Van Zant brothers of Jacksonville, Fla. is feeling good about music and life these days. The debut Polydor LP by the Johnny Van Zant Band, "No More Dirty Deals," entered the **Cash Box** album chart with a bullet, and the future looks good for the hard-rocking band whose smoking sound is cut in the classic Southern tradition of the Allman Brothers Band and Lynyrd Skynyrd.

"I'm just proud to be here and proud to be on the charts for the first time," Van Zant said during a laugh-filled phone interview. "I've been waiting for this for a long while — it's great to be able to get the name out there again."

Johnny's parents, Lacy and Marion Van Zant passed the name on to three sons, the late Ronnie, who founded Lynyrd Skynyrd, Donnie, who heads .38 Special, and Johnny, who was drawn to rock 'n' roll by his older brothers and through the encouragement of his mother and father.

Johnny, who is now 20 years old, began playing drums at age 14, but soon opted for the role of lead singer so his young nephew Robbie Morris could handle the kit in their first bar band, the Austin Nickels. Together with guitarist Robbie Cay, Van Zant and Morris played the Jacksonville bar circuit, faking their ages in order to keep one step ahead of the local police and "beverage agents."

When the Nickels added guitarist Eric-Leif Lundgren and bassist Danny Clausman, the lineup of the Van Zant band was complete. Interestingly, aside from the strong R&B influence common to most Southern bands, Johnny and his mates could never get enough of good British rock, particularly the type of music put out by Paul Rodgers with Free and Bad Company.

A turning point in the band's career came a year and a half ago when Van Zant and co. hooked up with High Tide Management in Atlanta. At this time the band began to tour throughout the South, honing their chops, writing original material, and building a reputation. Eventually they attracted the attention of Jeff "Skunk" Baxter, of Steely Dan and Doobie Brothers fame, who traveled to Atlanta planning to produce the Van Zant Band.

When his own recording commitments tied Baxter up, Al Kooper was brought in to produce the Van Zant band's debut effort. "Al produced 'Free Bird' and 'Sweet Home Alabama' so I figured that he should be able to do something with me," says Johnny. During the more than a month of sessions in Los Angeles, the Van Zant band "learned a lot about writing and arranging" from Kooper.

The album's title tune, an imaginary story about a double-crossed murderer, was written with the idea "that something like it was bound to happen somewhere in this crazy world." Another strong tune, "Hard Luck Story," shows a sharp working-class consciousness. Johnny, who used to be a paper boy for the *Jacksonville Florida Times-Union*, calls it a song about "getting up in the morning and busting your ass all day long."

The band will be hitting the road this month for a 90-day tour with the Outlaws and Foghat. Johnny is looking forward to the tour, especially since his band is already used to playing 10,000 seat halls and appearing with name acts like Bob Seger, Peter Frampton, and the Cars.

# Conservative Market Climate Spurs Trend Towards 'Covers'

(continued from page 5)

#57 bullet, in its first week on the chart, is Daryl Hall & John Oates re-make of The Righteous Brothers' "You've Lost That Lovin' Feeling," which was originally produced by Phil Spector at the height of his "wall of sound" prowess in the early sixties.

Carole King, who wrote several Spector-produced million-selling singles in the fifties and sixties, re-made "One Fine Day," a song she originally wrote for the Chiffons. This track from King's latest LP, "Pearls — Songs of Goffin and King" climbed as high as #19 during its recent 17-week tenure on the singles chart.

The duo of Amii Stewart & Johnny Bristol are currently charting at #62 bullet for the new Handshake label with "My Guy/My Girl," a re-working of Mary Wells' mid-sixties hit "My Guy." Rock songstress Pat Benatar has so far had a ten-week chart run with the Rascals' "You Better Run." Currently at #78, Benatar took the tune up to the #44 position in mid-summer.

The Spinners have had great success in bringing cover tunes to the dance floor. They followed their re-make of the Four Seasons' "Working My Way Back To You Babe" with a new version of Sam Cooke's "Cupid." The Spinners' "Cupid/I've Loved You For A Long Time" reached #5 at the peak of its 18-week run on the singles chart.

### More Covers Coming

More cover tunes are in the works and should soon be surfacing on the charts. The first single release from Joni Mitchell's new album "Shadows and Light" will be a live cover of Frankie Lyman & The Teenagers seminal "Why Do Fools Fall In Love?" Hard rocking Joe Perry will be covering the Elvis Presley classic "Heartbreak Hotel." Two Southern rock acts, The Johnny Van Zant Band and Jimmy Hall have coincidentally covered Wilson Pickett's "634-5789." Currently red-hot on the radio tip-sheets are Candi Staton's cover of Smokey Robinson's "The Hunter Gets Captured By The Game," and Blackjack's re-make of an early Supremes' hit "My World Is Empty Without You."

Clearly, there is overwhelming evidence pointing to a new acceptability for cover material. Although many of the industry observers contacted by **Cash Box** were initially reluctant to endorse the existence of a re-make trend, the interviews ultimately did corroborate the testimony of the charts, producing a number of interesting viewpoints.

"One problem today is that a lot of the songs being written now are a little too clever," said Don Grierson, vice president of A&R for EMI/Liberty. "Joe Public likes a good, simple song that relates to him one-on-one, and with cover songs you're

## dbx Gets First Two Pop Titles From A&M

NEW YORK — A&M Records and dbx, Inc., a Newton, Mass.-based electronics firm recently announced that two A&M albums will be released in dbx Encoded Disc format on the A&M label. The two LPs are "Rise" by Herb Alpert and "Close To You" by the Carpenters.

The dbx encoding process provides recordings with significantly increased dynamic range and reduced noise when the encoded records are played-back through a special decoder (**Cash Box**, Feb. 9). The A&M albums are the first pop titles available in the dbx catalog of encoded discs. According to Jerome E. Ruzicka, vice president of dbx, the company plans "to release a selection of hit pop and rock titles as dbx discs within the next few months, greatly increasing the number of dbx discs in these categories."

going back to a basic element that the people love." Grierson was quick to point out, however, that both Robert John and Kim Carnes have had hits with self-penned material. The key element in covering a hit from the past, Grierson said, is to treat the re-made tune with sufficient originality. Lacking this originality, the covering artist will fail to establish his own identity with the music buying public.

Establishing this strong identity while developing a market for an artist is a vital part of artist development. It is obvious that many labels, confronted with tight playlists and soaring tour expenses, are turning to proven hits of the past as shortcuts for achieving hit singles (and a corresponding hitmaker's identity) for talented acts who are lost in the pack. This view was supported by Sonny Taylor, vice president of special markets for Polygram Records East.

"I would think that using a tune that is already familiar to listeners would have to help an artist's development," Taylor said, "Especially when a cover tune is measured against a brand new song that has yet to be proven. If you can build up an artist with a couple of already proven hits, it's easier to make a household name by the time the artist is ready for the third record."

### Helps Rebuild Careers

In a similar vein, Mickey Eichner, vice president of national A&R for Columbia Records, remarked, "I do think that a cover tune usually works better when you deal with an artist that has had a big hit in the past, but hasn't been heard from again for a long time."

Ray Harris, vice president of black music for RCA Records, said that the judicious use of cover material could be an aid in artist development, but cautioned that "it's not going to work for everyone." Harris expressed a view similar to Eichner's conclusion, stating, "It would be easier for an established artist to record a cover tune. New artists must develop their own markets." Harris added that the current popularity of cover tunes could be linked to "a new, healthy need for love songs."

The apparent nationwide "mellowing" of Top 40 AM radio, (which was the mainstay of rock 'n' roll until the onset of FM's pop)

(continued on page 16)

## Agache-Willot Plans To Sell Korvettes By '81

NEW YORK — The Agache-Willot group plans to sell Korvettes, Inc., the financially troubled retail chain based here, by the end of the year, according to its chairman, Jean-Pierre Willot Sr. Willot made the disclosure in a recent interview with the French newspaper *Le Quotidien de Paris*.

Willot, whose company purchased Korvettes from the Arlen Realty and Development Corp. in 1979 for \$31 million, said in the Paris interview, "I don't think we will suffer important losses since a global negotiation is under way which will allow a settlement of the entire affair before the years end."

Korvettes has not shown a profit in two years and lost \$18 million in its operations last year. The chain has recently been involved in a complex series of negotiations to satisfy its debts to its institution lenders (**Cash Box**, Aug. 23, Sept. 6 and Sept. 13). This month Korvettes announced a further restructuring which involves the permanent closing of 15 of its remaining 31 stores and the elimination of 1,900 jobs (**Cash Box**, Sept. 20). These steps were taken as part of a plan to satisfy Korvettes' outstanding trade debts.

At presstime, a spokesman for the Agache-Willot group here said that there would be no elaboration on Eillot's statement at present.



# Angel City turns out the lights.

JE 36543  
You stood "Face To Face" with their spectacular debut, and made it one of the year's major radio discoveries. Now they're back with a new album, a new tour and a measure of rock and roll eloquence that's opening eyes — and ears — wherever they're heard.


JE 36543  
**Darkroom:** The new album from Australia's most explosive musical force. Angel City. On Epic Records and Tapes.

#### ANGEL CITY TOUR DATES

- 9/12 Detroit, MI
- 9/13 Cincinnati, OH
- 9/15 Madison, WI
- 9/17 Chicago, IL
- 9/20 Kansas City, MO
- 9/21 Tulsa, OK
- 9/25 Dallas, TX
- 9/26 Houston, TX
- 9/28 Lubbock, TX
- 9/30 Boulder, CO w/Kinks
- 10/3 Seattle, WA w/Kinks
- 10/4 Vancouver, B.C., CN w/Kinks
- 10/5 Portland, OR w/Kinks
- 10/7, 8 Oakland, CA w/Kinks
- 10/9 Fresno, CA w/Kinks
- 10/10 Los Angeles, CA w/Kinks
- 10/11 San Diego, CA w/Kinks
- 10/12 Phoenix, AZ
- 10/16 Columbus, OH
- 10/25 Cape Cod, MA w/Kinks
- 10/28 Passaic, NJ w/Kinks
- 10/29 Providence, RI w/Kinks
- 10/31 Uniondale, NY w/Kinks



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EPIC STEREO

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**K R O O M**



NEW AND DEVELOPING ARTISTS

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

**PAT BENATAR** (Chrysalis CHS 2464)  
**Hit Me With Your Best Shot** (2:50) (ATV Music Corp. — BMI) (E. Schwartz)

When pint-sized Pat Benatar sings "Put up your dukes, let's get down to it," she does it with a little more than punky bravado. Choppy guitar riffs, provided by axemaster Neil Geraldo, come at the listener like a series of well-placed left jabs, while the drums and pace strike with the force of swift uppercuts. A great pop radio brawl, this is an uncontested knockout.



**PRINCE** (Warner Bros. WBS 49559)  
**Uptown** (4:09) (Ecnirp Music Inc. — BMI) (Prince)

A walking bass line and street steady kick drum keep the beat of the first single from Prince's "Dirty Mind" LP at a funky urban stroll (much like the Stones' "Miss You"), while synthesizers squeal in the upper registers with the diminutive singer's high, hot vocals. The street scenario is perfect, with a little tongue-in-cheek humor. Hot B/C, pop fare.



**ALABAMA** (RCA PB-12091)  
**Why Lady Why** (2:59) (Millhouse Music — BMI) (T. Gentry, R. Scott)

The crossover success of Charlie Daniels, Eddie Rabbitt, Willie Nelson and, most recently, Johnny Lee has kicked open the door for a number of new artists (as well as a few format changes) with Alabama being prime candidates for pop as well as country stardom. This aching ballad has a decided country edge but the strings soften it for pop.



**RANDY CRAWFORD** (Warner Bros. WBS 49576)  
**One Day I'll Fly Away** (3:40) (Four Knights Music Co./Irving Music Inc. — BMI) (J. Sample, W. Jennings)

Randy Crawford's rich and powerfully emotive vocals have always seemed best suited to the more bittersweet and melancholy of R&B ballads, such as this Sample-Jennings tune. However, she maintains a resolute strength in her tone, a conviction of feeling, so that it sends shivers up your spine.

**IN TRANSIT** (RCA PB-12099)  
**Still Got A Lot** (2:45) (Green Barbis Music/Clarkwork Music/White Buffalo Music — BMI) (C. Siller, C. Garman, B. Siller)

Echoed tom-tom breaks into a swirling guitar figure on this shimmering studio creation from new RCA unit In Transit, a technically poised pop-rock amalgamation of West Coast session men led by Bob Siller and Clark Garman. Definitely in the league of Pablo Cruise and the Sanford-Townshend Band, this is competent Top 40 fare.



**AUSTRALIAN CRAWL** (Harvest 4927)  
**Downhearted** (3:08) (Australian Tumbleweed Music — BMI) (McDonough, McDonough, Higgins)

Australian Crawl has created a nice mood piece here with a distinctively smokey tinge to the rhythm section and vocal work, but the song's (and the group's) real strong point is the memorable melody. In short, the hook stays with you long after the track fades out. Jazzy touches give it a thick texture. Choice pop.



**CANDI STATON** (Warner Bros. WBS 49536)  
**The Hunter Gets Captured By The Game** (3:32) (Jobete Music Co., Inc. — ASCAP) (W. Robinson, Jr.)

Up till now, Staton has achieved most of her success through the dance music genre with excellent club acceptance. But even though the kick drum is boosted high on this re-make of the Smokey Robinson and The Miracles song, it's more hauntingly soulful R&B than disco and quite true to the quality of the original.



**FRANK LUCAS** (Highland 1301)  
**Your Love Got Me High** (4:25) (Interworld Music/Banana Lady Music — BMI) (F. Lucas)

Lucas' songwriting and vocal style pays homage to the great southern soul of Otis Redding and Solomon Burke, even if the lyrics aren't exactly up to the standards of those masters. The arrangements and production, though, have a full, lush R&B/gospel feel, especially in the backup harmonies, and that pulls it together.

## SINGLES TO WATCH

**JUSTIN HAYWARD** (Deram DR 402)  
**A Face In The Crowd** (3:59) (WB Music Corp. — ASCAP) (J. Hayward)

Hayward has ventured far from the seamless, silky ballads he became known for as a member of the Moody Blues. This latest track from the "Night Flight" LP is a jiving pop tune with a shaking Latin feel, especially with the trumpet work.

**J.D. DREWS** (Unicorn UNI-1E)  
**Don't Want No-Body** (3:16) (No publisher listed — BMI) (P. Delph, D. Edwards)

This electronic Euro-popper by international artist J.D. Drews has been, mistakenly, interpreted as being about suicide when it's simply about yearning for an out-of-body experience. There is a definite rock edge here that could attract AOR, but pop lists will find it more attractive.

**FRED KNOBLOCK** (Scotti Brothers SB 607)  
**Let Me Love You** (3:05) (Flowering Stone Music — ASCAP) (F. Knoblock)

Knoblock came out of nowhere to score a Top 40 hit with his debut single, "Why Not Me," and although this does not have the same story-like appeal of that tune, Knoblock's vocal has a youngish Kenny Rogers quality that is endearing.

**ROBBIN THOMPSON BAND** (Ovation OV 1157)  
**Brite Eyes** (3:48) (Out There Music/Creative Music — ASCAP) (R. Thompson)

Thompson and crew are apparently local faves in their home state of Virginia and the word has spread to North Carolina, Maryland and D.C., where this previously released single scored big. Upbeat pop/rock with a little country, similar to Orleans, Firefall, etc.

**R.A.F.** (A&M 2270)  
**Give Me A Little Time** (2:57) (Rocket Songs/Kernel Music) (D. Valentine)

A&M producer David Kershenbaum's latest find from across the Atlantic is closer in fiber to Styx than to pop/new waver Joe Jackson. The glossy production is a perfect complement to the group's high flying harmonies and soaring instrumental work.

**THE JONESES** (Posse POS 5003)  
**Beauty (Is In The Eye Of The Beholder)** (3:59) (Fifty Fifty Music — BMI) (A. Felder, T.G. Conway)

The Joneses have created perhaps the most satisfying fusion of silken gospel with funk on this ecstatically joyous song. Horn, rhythm arrangements are right on target.

**TOUCH** (Atco 7311)  
**Don't You Know What Love Is** (3:20) (Thames Talent Publishing, Ltd. — ASCAP) (M. Mangold)

Well-mounted synthesizer lines give a progressive rock feeling to this grandiose exercise in Boston cum Journey rock from Touch. Teen males will go for the sound, which adds a touch of Styx-like vocals and spiraling guitar licks. Dead center AOR material, with pop potential.

**SHAUN CASSIDY** (Warner Bros. WBS 49568)  
**Rebel, Rebel** (3:07) (Chrysalis Music Corp./Bewlay Brothers Music/Main Man Ltd. — ASCAP) (D. Bowie)

Devo meets David Bowie on Cassidy's bizarre cover of the Diamond Dog's hit with techno-pop backing from Todd Rundgren and Utopia. Perhaps Shaun's trying to make some sort of a statement; maybe AOR will get the message.

**ELKIE BROOKS** (A&M 2271)  
**Paint Your Pretty Picture** (3:33) (Heath-Levy Music Co. Ltd.) (B. Withers)

Formerly of Dada and Vinegar Joe (with Robert Palmer), Brooks has toiled for many years as a solo act with little success, which is more than evident in her world weary, rough voiced cover of this Bill Withers song. Plaintive pop, A/C stuff.

**VICKI SUE ROBINSON** (Ariola OS-807)  
**Nothin' But A Heartache** (2:33) (Snug Music — BMI) (M. McDonald)

Vicki Sue ("Turn The Beat Around") Robinson delves into more of a jazzy R&B bag on this cover of Michael McDonald's tune, which is in contrast to the dance music which first gained her fame. Clayton Ivey and Terry Woodford's production is slick and string-filled.

## HITS • OUT OF THE BOX

**MECO** (RSO RS 1052)  
**Love Theme From Shogun (Mariko's Theme)** (2:55) (Ad-dax Music Co. Inc. — ASCAP) (M. Jarre)

**PETE TOWNSHEND** (Atco 7312)  
**A Little Is Enough** (3:10) (Eel Pie Publishing Ltd., adm. by Towser Tunes Inc. — BMI) (P. Townshend)

**THE JACKSONS** (Epic 9-50938)  
**Lovely One** (3:45) (Ranjack Music/Mijac Music — BMI) (M. Jackson, R. Jackson)

**THE ROLLING STONES** (Rolling Stones RS 21001)  
**She's So Cold** (4:10) (Colgems — EMI Music, Inc. — ASCAP) (M. Jagger, K. Richards)

**DARYL HALL & JOHN OATES** (RCA PB-12103)  
**You've Lost That Lovin' Feeling** (4:10) (Screen Gems-EMI Music Inc. — BMI) (P. Spector, B. Mann, C. Weil)

**PARIS — Supertramp — A&M SP-6702 — Producers: Peter Henderson and Russell Pope — List: 13.98 — Bar Coded**

Supertramp is one class rock act, and this high quality live album is a testament to that. The band has wisely opted to showcase much of the material from their groundbreaking "Crime Of The Century" on the two record set, recorded live at the Paris Pavilion in 1979, and it sounds as good as it did the day it was recorded. The piano and all other musical nuances have a studio quality that have yet to be equalled in a live situation (hats off to Henderson and Pope) and this LP should become an AOR mainstay.

**SCARY MONSTERS — David Bowie — AQL-3647 — Producers: David Bowie and Tony Visconti — List: 8.98**

The world should finally catch up to David Bowie in 1980. He has always been a step ahead of music as well as the other arts, and "Scary Monsters" should return him to the warm embrace of AOR stations. The album combines the best elements of his Eno Trilogy ("Low," "Heroes" and "Lodger") and "Station To Station" and has a very '80s feel. Robert Fripp (sounding his old Crimson self) and Pete Townshend provide added support. Top tracks are "Ashes To Ashes" and the brilliant title cut.

**WALK AWAY — Donna Summer — Casablanca NBLP 7244 — Producer: Giorgio Moroder — List: 8.98**

The title cut on this greatest hits package is not a bad pun based on Summer's recent Casablanca exodus, but it is the only song on the waxing that cannot be found on last year's "On The Radio" package. Nevertheless these are the songs that created the enigma of La Summer. It represents her best work from the year's 1977-80 and owes as much to the sequencer filled, Munich Machine sound of Koppers, Jurgens and Moroder as it does to Summer's enthralling vocal style.

**CODE BLUE — Warner Bros. BSK 3461 — Producers: Code Blue and Nigel Gray — List: 7.98 — Bar Coded**

The LP in the fancy blue package promises something special and the debut album by L.A.'s most promising '80s wave band is indeed that. The three-piece outfit mixes the best elements of mid-1960s Brit invasion pop, the energy filled late 1970s new wave and the aloof '80s sound and delivers one of the debut albums of the year. The hooks are immediate, the pop is constantly effervescent and everyone from Zombies freaks to Jam fans should love Code Blue. There is life in L.A.

**BILLY BURNETTE — Columbia NJC 36792 — Producer: Barry Seidel — List: 7.98 — Bar Coded**

The youngest of the notorious Burnette gang infuses the famous family antique (hard drivin' rockabilly) with the big beat, and the result is one of the tightest most infectious rock debuts this year. The old '50s rock style is given a hard, almost Skynyrdish edge and straight ahead rock fans will have trouble staying in their seats on cuts like "In Just A Heartbeat" and "Don't Say No." A killer in the Burnette tradition.

**SPACE RACE — Mi-Sex — Epic JE 36744 — Producer: Peter Dawkins — List: 7.98 — Bar Coded**

This electronic wave band from Kiwi land found acceptance Stateside last year with a tour and a hot AOR cut called "Computer Games." The techno-pop/rock fivesome has returned with a hard edged piece of future-oriented vinyl called "Space Race." The album has already gone platinum in Australia, and fans of a heavily synthesized, quirky hard rock sound should go, tapioca over this LP. Led by the brothers Stanton, this space shuttle of a rock group should, along with Split Enz, put New Zealand on the map as far as rock 'n' roll is concerned.

**LITTLE DREAMER — Peter Green — Sail Records 0112 — Producer: Peter Vernon-Kell — List: 7.98**

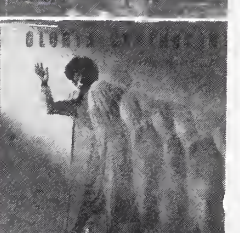
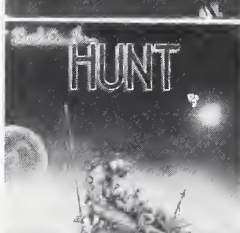
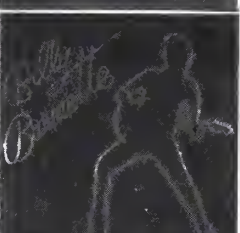
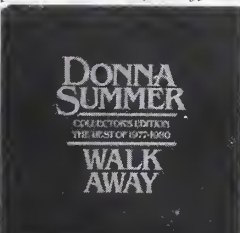
Last year's "In The Skies" album was a subtle masterpiece of a comeback album from this blues guitar wizard. After ten years in hiding Green's LP was treated by old Fleetwood Mac fans as though it were a family heirloom. "Little Dreamer" is miles apart from that mostly instrumental classic. The new effort is marred by laughable female background singers and Green's penchant for crooning and not riffing. However, the effort does contain the brilliant "Albatross"-like title cut.

**MAN OVERBOARD — Bob Welch — Capitol SOO-12107 — Producer: John Carter — List 8.98 — Bar Coded**

The old French Kisser is back with a new sound that should please fans from Mac days as well as the technology oriented modern pop crowd. Lots of buzzing synthesizers and special effects soundscapes, courtesy of producer Carter surround Welch's infectious rock and distinctive voice on the new LP. Songs such as "Nightmare" and the nuclear blues song "B666" are as contemporary as commercial pop can get. Welch has always had the ability to write gems ("Hypnotized" and "Sentimental Lady") and he has come up with a few here. "Fate Decides" and "The Girl Can't Stop."

**MOVIN' ON — Gloria Covington — Casablanca NBLP 7241 — Producers: Kenny Lehman and Thomas Jones — List: 8.98**

Covington's debut release is more or less a showcase for her many talents as she puts her energetic vocals to a multitude of different styles — funk, old Motown soul, modern R&B — on "Movin' On." She has enlisted the finest session men in New York for this well crafted B/C affair. The best cuts are the dramatic "Time," the steamy, funkified "Sweet Love Affair" and the girl group styled "Get Down With The Get Down." For B/C formats.



**KENNY LOGGINS LIVE — Columbia C2X 36738 — Producers: Loggins and Botnick — List: 11.98 — Bar Coded**

The furry faced heart throb of California's Mellow pop set is back with that live album that his mostly female following has been clamoring for. The two-record live package, under the direction of Bruce Botnick, has a superior sound quality and contains all of Loggins' post-Messina hits. His breathy voice has always been able to melt womens' hearts at ten paces, and its in fine form on this 18-song collection. Solo versions of "You Don't Know Me" and "Here There and Everywhere" highlight this scream-filled outing.

**"LITTLE STEVIE ORBIT" — Steve Forbert — Nemperor JZ 36595 — Producer: Pete Solley — List: 8.98 — Bar Coded**

The first album was brilliant but unwieldy, the second a tad too slick, but Steve Forbert has finally harnessed his considerable talent and put out that controlled masterpiece everyone knew the late arrival folkie could. The album is rife with strong melodies and the usual more than profound lyric content. "Get Well Soon," "Song For Katrina" and "I'm An Automobile" are as strong as anything he's done.

**I'M NO HERO — Cliff Richard — EMI America SW-17039 — Producers: Richards, Tarney, Spencer and Glennie Smith — List: 7.98**

The iron man of the British Top 40 has returned with the beautifully produced, full, Euro-pop sound of last year's "We Don't Talk Anymore," and it looks like he should have a fine follow up with "Take Another Look." The album is teeming with potential hits such as "A Little In Love," "In The Night" and the title track. Richard might just be rock's most successful 30-year man if "I'm No Hero" is any indication. A must for Top 40 and A/C formats.

**LA TOYA JACKSON — Polydor PD-1-6291 — Producers: Farrow, Brown and Jackson — List: 7.98**

The Jackson's little sis' has gladly received the help of such L.A. area heavies as Stevie Wonder, Ray Parker, Patrice Rushen and brother Michael guide her through that crucial debut release. Via superb coaching and backing from some strong session players, La Toya's little girl voice should become a B/C radio staple. Lots of strong cuts on the disc, but the songs produced by Michael Jackson, "If You Feel The Funk" and "Night Time Lover" are the most infectious.

**MUSICAL SHAPES — Carlene Carter — Warner Bros. BSK 3465 — Producer: Nick Lowe — List: 8.98 — Bar Coded**

Johnny Cash's stepdaughter is truly the renegade of Country's first family as she not only is hobnobbing with new wavers she's married one. All kidding aside, Nick "The Basher" Lowe, Carlene's hubby, and the Rockpile gang have gotten together and gifted Carlene with a classic country wave waxing. Dave Edmund's fine guitar playing, Lowe's excellent production and the country gone pop vocals of Carlene make this package pure pop for AOR and country formats.

**HURRY UP THIS WAY AGAIN — The Stylistics — TSOP JZ36470 — Producers: Various — List: 7.98**

This classy R&B foursome became the toast of Philadelphia after winning several battle of the bands contests in the City of Brotherly Love. It's been over a decade since that time and the alto voiced quartet has had a string of hits including "Betcha By Golly Wow" and "You Make Me Feel Brand New." "Hurry Up This Way Again" features a nice blend of lilting ballads and up-tempo B/C-pop tunes as well as backing by a bevy of stellar Philadelphia studio studs. For B/C and Pop lists.

**BACK ON THE HUNT — The Hunt — Visa 7013 — Producer: Steve Vaughn — List: 7.98**

Molten heavy metal can be heard in all its head banging glory on "Back On The Hunt." This threesome doesn't do anything too new as far as musical invention is concerned — they just do it louder. Songs by Free and The Beatles are given the high decibel treatment as no one can seem to escape this power chord gone blitzkrieg music these days. Move over AC/DC and Def Leppard, here come The Hunt.

**IN TRANSIT — RCA AFL1-3607 — Producers: Various — List: 7.98**

This west coast sextet plays a super slick brand of pop rock that should appeal to both AOR and Top 40 formats. The boys infuse a heavy southern rock feel into the music at times, but for the most part its ultra clean, air tight harmonies and ensemble playing stay right in the California rock vein. The guitar playing Garman and Siller and Bill Cuomo's resilient keyboard inventions deserve high praise. An excellent first outing for Pop.

**THRU THE BACKDOOR — Various Artists — Mercury SRM 1-3849 — Producers: Various — List: 7.98**

This fine sampler LP shows what a wealth of rock 'n' roll talent the British Isles are. Although most of the music on the album could be termed new wave, each cut seems to be the complete alter ego of the next. There is a lot of rock revolt here, but cuts by the futuristic Dalek I, the pop-oriented Donkeys and the sublimely modern Blitz Brothers lead the pack. An old High Numbers (The Who) track is also featured in the package.

**A CHIP OFF THE NEW ROCK.**

With solid roots in raw and righteous American music, Billy Burnette strips down and rebuilds rock and roll from the ground up on his debut album, "Billy Burnette" — and you've never heard it so good.

*Billy Burnette*

**He means business with a capital "B." On Columbia Records and Tapes.**

JC 36792

Produced by Barry Seidel for The Seidel/Frank Organization Direction Suzy Frank Barry Seidel

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and tune into RCA and its Associated Labels to hear some great new releases. From the very best of rock and Black music... classical performances, we have covered a variety of musical tastes that present a wide appeal to all. Our focus remains constant...the strongest presentation of our established artists, as we stay tuned into new artists that deserve to be heard.

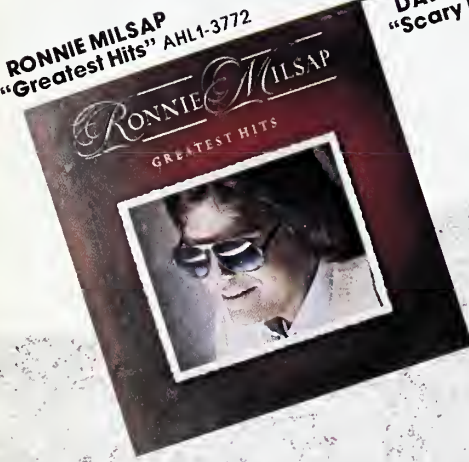


DAVID BOWIE  
"Scary Monsters" AQL1-3647

EVELYN KING  
"Call On Me" AFL1-3543



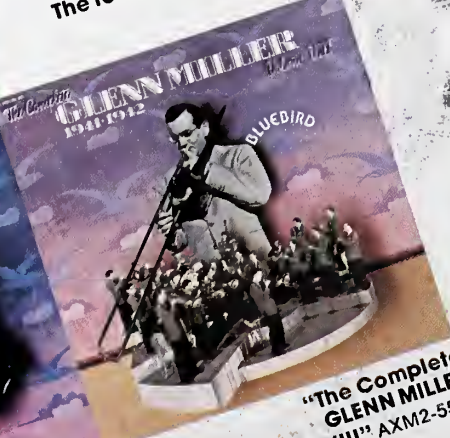
ELLEN SHIPLEY  
"Breaking Through The Ice Age" AFL1-3626



RONNIE MILSAP  
"Greatest Hits" AHL1-3772



"The Complete GLENN MILLER, Vol. IX" AXM2-5574



"The Complete GLENN MILLER, Vol. VIII" AXM2-5571



MAXINE NIGHTINGALE  
"Blitzkrieg" AFL1-3528



JACK GREEN  
"Humanesque" AFL1-3639



JERRY REED  
"Texas Bound And Flyin'" AHL1-3771





# RCA SEPTEMBER

BRUCE COCKBURN  
"Humans" BXL1-7752\*



INSTANT FUNK  
"The Funk Is On"  
SA-8536\*



CHRIS MONTAN  
"Any Minute Now" T-620\*



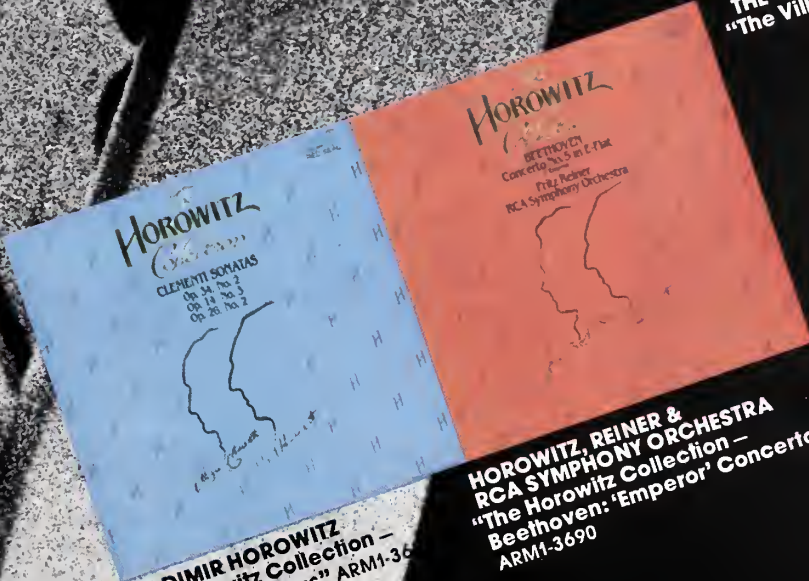
CARRIE LUCAS  
"Portrait Of Carrie" BXL1-3579\*



EMANUEL AX  
Mozart  
Dallás Symphony Orchestra  
EDUARDO MATA  
AX, MATA & DALLAS SYMPHONY  
ORCHESTRA "Mozart: Concertos -  
No. 20 In D Minor &  
No. 22 In E-Flat" ARL1-3457




THE VILLAGE BAND  
"The Village Band" ARC1-3770



VLADIMIR HOROWITZ  
"The Horowitz Collection -  
Clementi Sonatas" ARM1-36

HOROWITZ  
BEETHOVEN  
Concerto No. 5 in E-Flat  
Vladimir Horowitz  
RCA Symphony Orchestra  
HOROWITZ, REINER &  
RCA SYMPHONY ORCHESTRA  
"The Horowitz Collection -  
Beethoven: 'Emperor' Concerto"  
ARM1-3690

 Give the gift of music.

**RCA**   
The Future Never Sounded Better.

## Windsor Marketing Acquires Greeting Card Operations

LOS ANGELES — Windsor Marketing Group, Inc. recently acquired from Ziff Corporation two greeting card producers, Norcross and Rust Craft, in addition to the Freedman Artcraft display fixture manufacturing operation, announced Windsor chairman C. Charles Smith.

Smith, who is the former president of Pickwick International, said that the newly acquired operations are among the five largest domestic greeting card companies and that their product lines will constitute a significant marketing force in the greeting card industry. The companies' current annual sales volume is \$70 million.

Rust Craft and Norcross also license their designs worldwide for greeting cards and unrelated items like wallpaper, porcelain, ceramic products, toys and other articles.

## Smith, Coogan Form Jazz Consultant Firm

LOS ANGELES — The Smith/Coogan Jazz Consultants firm has been formed by Dennis Smith, former vice president of Trend/Discovery Records and Diane Coogan, former radio and advertising executive.

Smith and Coogan plan to produce jazz records for the audiophile market as well as examine jazz oriented video possibilities. Smith/Coogan Jazz Consultants is located at 11617 Gorham Avenue, Suite #5, Los Angeles, 90049 with telephone number (213) 820-3405.

## I.T.A. Talent Formed

LOS ANGELES — The Isaac Talent Agency (I.T.A.), a full service booking agency, has been formed by Doug Isaac, formerly of ICM and Regency Artists, Ltd. I.T.A., which handles Gary Myrick and The Figures, The Orchids, Romance, T-Bone Burnett and The Plugz, is located at 1509 Crossroads of The World in Los Angeles.

## Segal Signs Grace

LOS ANGELES — Lloyd Segal Management has signed Polydor recording artist Leda Grace for management representation. Grace's self-titled debut album for the label has been scheduled for a Nov. 1 release.

## Casablanca Names Three VPs

LOS ANGELES — In a major executive shake-up at Casablanca Records, Bobby Applegate has been named vice president of album promotion, T.J. Lambert has been appointed vice president of national pop promotion and Jheryl Busby has assumed the title of vice president of R&B promotion, label president Bruce Bird announced recently.

Applegate's new responsibilities will include overseeing AOR promotion nationwide, while Lambert will handle the field staff and coordinate pop promotion. Busby will be in charge of coordinating all R&B radio promotion activities.

Before joining Casablanca, Applegate was vice president of promotion for Ariola. His other prior experiences include co-owner of Pentagram Records, general



Clay Baxter

## Baxter To Head EMI/Liberty Artist Development Dept.

LOS ANGELES — Clay Baxter has been appointed director of artists development for EMI America/Liberty and will head the company's newly created artist development department, announced label president Jim Mazza. Baxter's new responsibilities include video promotion, tour planning and every phase in the overall development of the label's artist roster.

Baxter will also serve as a liaison between the label and artist managers and booking agencies, as well as oversee relationships between EMI America/Liberty artists and the labels. Baxter will receive assistance in these tasks from Marcia Groff, who was named staff coordinator for the artist development department.

Serving for the past two years as EMI-A/Liberty's midwest regional representative, Baxter began his career in music as a salesman for Handleman Distributors in Cincinnati, followed by a stint as local promotion manager for Polydor Records, responsible for the same market. Baxter soon moved to Polydor's Chicago operation where he filled the same role. Baxter later became national promotion director for Polydor, a position he held in New York. Before joining EMI/Liberty, he also served as midwest regional promotion representative for Ariola.

Baxter, who relocated from the Cincinnati office to accept the position, will report directly to Joe Petrone, EMI-A/Liberty vice president of marketing.

manager of Jubilee Records and radio air personality at KPPC/Los Angeles.

Lambert, who joined the label three years ago, first served there as director of national secondaries promotion, followed by the directorship of national singles promotion and national promotion director. He also handled program director chores for radio outlets in Hartford, Philadelphia and Cleveland.

Busby brings to his position a long history in record promotion, including posts with Stax, Atlantic and CBS, before coming to Casablanca where he most recently served as director of R&B promotion.

The new vice presidents will report directly to Bird.



Applegate



Lambert



Busby

## EXECUTIVES ON THE MOVE



Myzal



Kaiser



Sicurezza



Ganis

**Werman Appointed At CBS** — CBS Records has announced that Tom Werman has been appointed as vice president/executive producer, CBS Records. Since 1977, he has served as staff producer, Epic Records. He joined the label in 1971 as assistant to the director, a&r, and in 1973 became director, talent acquisition.

**Devereaux Named At Cannon** — Rex Devereaux has been named as president of the Cannon Music Group that includes Cannon Records and two publishing firms. He has served as executive vice president for the Scotti Brothers organization for the past four years.

**Light Names Hesson** — Neil Hesson has been named vice president of sales and marketing for Light Records/Lexicon Music. Prior to joining Light/Lexicon, he was with Good Life Productions, Phoenix, Az., which he co-founded.

**Chrysalis Appoints Myzal** — Chrysalis Records has announced the appointment of Roxy Myzal to album promotion manager. Prior to joining Chrysalis, she was national promotion director for Record Logic. In 1978 she was involved in national promotion at Atlantic and she was previously MD at WXLO in New York.

**Shapiro Named At MCA** — Steve Shapiro has been named a west coast promotion manager for MCA Records. He previously had been west coast product manager for MCA. Prior to that, he was a product manager and sales representative.

**Changes At Atlantic** — Atlantic Records has announced a realignment of the company's national promotion staff. Sam Kaiser, formerly Atlantic director of field operations, has been promoted to director of national singles promotion. Lou Sicurezza, formerly regional pop promotion director for Atlantic (Cleveland branch), has been named director of field promotion. And Andrea Ganis, formerly Atlantic director of national secondary pop promotion, has been promoted to associate director of national singles promotion. Kaiser joined Atlantic as local promotion representative in St. Louis; and in November of that year he was promoted to midwest regional album promotion/artist development manager. In August of 1978 he was named midwest regional pop promotion director, followed by a move to New York in March of 1979 to become director of field operations for the company. Ganis joined Atlantic as director of national secondary pop promotion in January 1980. She was previously associate director of national promotion for Infinity Records.

**Bushkin Named At CRI** — CBS Records International has announced the appointment of Bernard Bushkin to supervisor, reports and consolidations CBS Records International. He joins CBS Records from Sterlin Drug Inc. where he was the accounting consolidations supervisor for their Pharmaceutical Group.

**RCA Promotes Jackson** — Keith Jackson has been promoted to director, product management - black music at RCA Records. He joined RCA Records in September 1978, as manager, black music product merchandising.

**Patel Appointed At CRI** — CBS Records International has announced the appointment of Narendra Patel to director, industrial engineering, CBS Records International. He joined CBS Records in 1973 as an industrial engineer at the Terre Haute Tape Plant and most recently was manager, industrial engineering, CBS Records International.

**Longino Named At RCA** — Miriam Pace Longino has been appointed administrator, artist development services at RCA Records, Nashville. She graduated from the University of Georgia with a B.A. in journalism, served as a reporter for *The Union Daily Times*, Union, South Carolina, and has worked in the promotion/marketing department at RCA for the past two years.

**Changes At Liberty/United** — Harry Hoffman has been appointed plant manager and Eugene Rostalski manager of administration at Liberty/United's New Jersey, manufacturing facility. Hoffman, who has been with Capitol Records 35 years, has served as distribution center manager at Capitol's Winchester, Virginia plant and as such was responsible for the east coast warehousing and traffic functions of Capitol Records. Rostalski was supervisor of computer operations at Winchester for the last six years.

**Mobile Fidelity Names Senoff** — Mobile Fidelity Sound Lab has announced the appointment of Pete Senoff as director of marketing. He recently headed his own marketing and public relations consultation firm. Prior to that, he served as executive vice president of a video software corporation, advertising and merchandising director of both Motown and ABC Records, and as public relations director of Atlantic Records.

**Terbruch Appointed** — ElectroSound Group, Inc./NASDAQ has announced that Walter C. Terbruch has been appointed vice president-marketing. Prior to joining ElectroSound Group, he held various management positions in sales and marketing with the Western Union Corporation and its subsidiary operations.

**Davis Named At RCA** — The appointment of Silas F. Davis as manager of licenses and clearances for RCA "SelectaVision" Videodiscs has been announced. He was formerly with Katz, Leavy, Rosensweig & Sindle, a New York law firm specializing in entertainment law.

**Templin Named** — ElectroSound Group, Inc.'s Record Division has announced that Lee Templin has been appointed to national quality control manager. He has held the positions of plant manager at Wakefield Pressing in Phoenix, Arizona and senior research engineer for Borg/Warner in Des Plaines, Illinois.

**Goetzman Named At Tobin** — Gary Goetzman has been named vice president/general manager of George Tobin Productions and Studio Sound Recorders, Inc. in North Hollywood.

**O'Loughlin Leaves Heath/Levy** — Jim O'Loughlin leaves four-year vice president position of CBS subsidiary, Heath/Levy Music. He will make an announcement soon and can be contacted at: 213-506-5473.

## Reno/Metz Inc. Relocate Offices

LOS ANGELES — Reno/Metz, Inc. a 90069 and the new telephone number is publishing/production/management company owned by Bob Reno and Steve Metz, (213) 278-7222.

has been relocated to the west coast from Reno/Metz, Inc. currently has production deals with John Travolta, Billy Vera, Jay Black, Ruth Waters and Mark Ness.

# MERCHANDISING

## SINGLES BREAKOUTS

### Pickwick — Midwest

WILLIE NELSON  
PURE PRAIRIE LEAGUE  
WYRON  
DON WILLIAMS

### Tower — Seattle

JOHN COUGAR  
HUEY LEWIS & THE NEWS  
WILLIE NELSON  
AMII STEWART & JOHNNY BRISTOL

### Radio Doctors — Milwaukee

IRENE CARA  
LARSEN-FEITEN BAND  
STEPHANIE MILLS  
WILLIE NELSON  
DONNA SUMMER (Geffen)

### Turtles — Atlanta

COMMODORES  
ROBERT JOHN  
SPLIT ENZ

### Bee Gee — Albany

DOOBIE BROTHERS  
LARSEN-FEITEN BAND  
BARBRA STREISAND  
SUPERTRAMP  
DIONNE WARWICK

### Alta — Phoenix

DEVO  
AL STEWART  
DIONNE WARWICK

### Fathers & Sons — Indianapolis

DAVID BOWIE  
CARS  
DEVO  
EARTH, WIND & FIRE  
KANSAS  
KINGS  
DIANA ROSS  
SPLIT ENZ  
DONNA SUMMER (Both)  
STEVIE WONDER

### Port 'O' Call — Nashville

AC/DC  
DELIVERANCE  
DEVO  
CLIFF RICHARD

### Camelot — National

ANNE MURRAY  
CLIFF RICHARD  
DONNA SUMMER (Casablanca)

### Peaches — Orange

L.T.D.  
BARBRA STREISAND

### Music Plus — Los Angeles

DYNASTY  
CLIFF RICHARD  
DONNA SUMMER (Geffen)  
STEVIE WONDER

### Record Theatre — Cleveland

JACKSON BROWNE  
EARTH, WIND & FIRE  
SUPERTRAMP  
WILD HORSES  
STEVIE WONDER

### Specs — South Florida

KINGS  
DIANA ROSS

### Richman Brothers — Philadelphia

KINGS  
CLIFF RICHARD  
AL STEWART  
DONNA SUMMER (Geffen)  
VAPORS

### Everybody's — Portland

DOOBIE BROTHERS  
BOZ SCAGGS  
BARBRA STREISAND

### Sound Unlimited — Chicago

B-52's  
PAT BENATAR  
KINGS  
KINGS  
CARLY SIMON  
SPLIT ENZ  
VAPORS

## WHAT'S IN-STORE

**THOSE OLDIES BUT GOODIES** — Motown Records has announced its mid-price series at \$5.98, with the following artists being featured: **The Four Tops, Marvin Gaye, Gladys Knight & The Pips, Diana Ross & The Supremes and Martha Reeves & The Vandellas.**

**NEW MANAGER NAMED** — Jamie Cruver has been appointed the new manager of D.J.'s **Sound City Record & Tape** shop in the Lewis County Mall. Cruver has six years of experience managing and working in music stores. He has worked for D.J.'s for the past two years in the Seattle area. He is filling a vacancy left by Tom Chute, who has moved to Longview to manage a new D.J. store that opened last week. The Longview store is number 24 in the D.J. chain that serves the Washington/Oregon area.

**CHARTS IN-STORE** — On Sept. 6, Columbia recording artist **Eddie Money** made an in-store appearance at **Charts Records** in Phoenix. Money signed autographs and albums for his fans and capped off his appearance by signing the "Celebrity Wall," which is located inside the store.

**WHITESNAKE WINNER** — **Fathers and Sons Records/Indianapolis** has announced that Team Electronics in Decatur, Ill. was the winner of its recent Whitesnake display contest. For their efforts, Team Electronics was awarded \$300 in cash.

**ATLANTIC AIDS** — Atlantic Records reports that the following merchandising items are currently being held in inventory: **Yes** ("Drama") 2 x 4s unmounted and 1 x 1s; **Donny Hathaway** ("In Performance") 2 x 2s unmounted and 1 x 1s; **Fingerprntz** ("Distinguishing Marks") 1 x 1s; **Thunder** ("Thunder") 2 x 2s unmounted and 1 x 1s, and **Average White Band** ("Volume 8") 1 x 1s. Items that will be available shortly include mobile/streamer and personality posters for Yes and also personality posters for Whitesnake.

**EVERYBODY'S NEWS** — Store employees at **Everybody's** in Portland, Ore. are gearing up for their 10th annual "Everybody's, Everythings on Sale, Sale." This year the employees will be going with the NARM theme "Give The Gift Of Music," by wearing buttons that say the same. The store will be doing some TV co-op and very heavy radio advertising. The sale includes absolutely everything in the store including tapes, accessories and, of course, records.

**THE DOCTOR'S APOTHECARY** — **Radio Doctors & Records/Milwaukee** has obtained approval from city officials to go ahead with plans for its Street Festival. WQFM is broadcasting live from the window of the store and the employees say that they have more than enough good bands on hand to play in front of the store. In preparation for the festival, the store has had a different labels product on sale every day... The **Urban Cowboy** promotion, which ran from Sept. 8 through 21, was a huge success according to Ken Grant in the retail division. The **Mainstream** store had a bucking bronco (similar to the one in the movie) in the store and people came in and practiced on it up until the 21st; the winner received a trip to a "Dude Ranch." Radio Doctors thanks WOKY/Milwaukee for providing the prizes and helping out with the promotion.

**I'M NOT STRANGE I'M JUST LIKE YOU** — Backstreet/MCA is planning the following merchandising aids for **Keith Sykes'** newest album: buttons, posters and postcards which will be available for radio and retail, along with 60-second radio spots that will be oriented toward an AOR listening audience.

**CHRISTMAS ALREADY?** — **Licorice Pizza** in Canoga Park was stormed on Sept. 16 by four label merchandisers, competing for wall space to display their Christmas product. Final score was one spot for WEA (which already had much of the store covered), two spots each for MCA and Polygram and three spots for CBS.

**REGIONAL BREAKOUTS** — **Donna Summer** in the East, West & Midwest... **Kenny Loggins** "Live" in the South, West and Midwest... **Code Blue** in the West... **Joni Mitchell** "Live" in the West and South... **Southside Johnny** in the Midwest... and **Kansas** is exploding 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

## ALBUM BREAKOUTS

### Pickwick — National

B-52's  
DEVO  
L.T.D.  
MOLLY HATCHET  
EDDIE MONEY  
POINTER SISTERS  
REX SMITH  
YES  
ZAPP

### Specs — South Florida

MELISSA MANCHESTER  
AL STEWART

### Radio Doctors — Milwaukee

KANSAS  
KENNY LOGGINS  
ANNE MURRAY  
RICHARD PRYOR  
MICHAEL SCHENKER GROUP  
SPLIT ENZ  
"TIMES SQUARE"  
BOB WELCH

### Tower — Seattle

MICHAEL SCHENKER GROUP  
"TIMES SQUARE"

### Richman Brothers — Philadelphia

B-52's  
KANSAS  
"TIMES SQUARE"

### Lieberman — Dallas

CRYSTAL GAYLE  
KINGS  
MOLLY HATCHET

### Fathers & Sons — Indianapolis

B-52's  
L.T.D.  
LARSEN-FEITEN BAND  
TEENA MARIE  
MOLLY HATCHET  
CLIFF RICHARD  
AL STEWART  
JOHNNY VAN ZANT BAND  
YES  
ZAPP

### Independent — Denver

B-52's  
KORGIS  
L.T.D.  
TEENA MARIE  
VAN MORRISON  
GARY MYRICK & THE FIGURES  
O'JAYS  
SHOTGUN  
SPLIT ENZ  
SYLVESTER

### Record Bar — National

AMAZING RHYTHM ACES  
SHAUN CASSIDY  
GAMMA  
DONNY HATHAWAY  
JETHRO TULL  
KANSAS  
KENNY LOGGINS  
VAN MORRISON  
ELLEN SHIPLEY  
PORTER WAGONER & DOLLY PARTON

### King Karol — New York

AMERICA  
B-52's  
KINGS  
MOLLY HATCHET  
O'JAYS  
POLYROCK  
AL STEWART  
DONNA SUMMER  
SYLVESTER  
"TIMES SQUARE"

### Oz — Atlanta

TOM BROWNE  
BARRY GOUDREAU  
AL STEWART  
TREMBLERS

### Rose Records/Sounds Good — Chicago

JETHRO TULL  
TEENA MARIE  
AL STEWART  
YES

### Tower — Campbell

BARRY GOUDREAU  
STEVE HACKETT  
JETHRO TULL  
MOLLY HATCHET  
DEVADIP CARLOS SANTANA  
MICHAEL SCHENKER GROUP  
AL STEWART  
"TIMES SQUARE"  
YES

### Record & Tape Collector — Baltimore

B-52's  
"HONEYSUCKLE ROSE"  
SPLIT ENZ  
AL STEWART  
"TIMES SQUARE"

### Poplar Tunes — Memphis

B-52's  
TYRONE DAVIS  
JONI MITCHELL  
MOLLY HATCHET  
ANNE MURRAY  
AL STEWART  
STYLISTICS

### Peaches — Kansas City

B-52's  
CRYSTAL GAYLE  
MOLLY HATCHET  
ZAPP

### Handleman — National

PAT BENATAR  
CARS  
"HONEYSUCKLE ROSE"  
L.T.D.  
POINTER SISTERS  
PAUL SIMON  
"SMOKEY & THE BANDIT 2"  
AL STEWART  
DON WILLIAMS  
YES

### Music Plus — Los Angeles

CODE BLUE  
KANSAS  
KENNY LOGGINS  
MELISSA MANCHESTER  
JONI MITCHELL  
MOLLY HATCHET  
ANNE MURRAY  
OINGO BOINGO  
MICHAEL SCHENKER GROUP  
ZAPP

### Cutler's — New Haven

TEENA MARIE  
MARTHA & THE MUFFINS  
MOLLY HATCHET  
POINTER SISTERS  
"TIMES SQUARE"

### Peaches — Oklahoma City

B-52's  
JETHRO TULL  
MOLLY HATCHET  
SPLIT ENZ  
AL STEWART

### National Record Mart — Pittsburgh

L.T.D.  
MCGUFFY LANE  
QUEEN  
AL STEWART  
"TIMES SQUARE"  
JOHNNY VAN ZANT BAND  
"XANADU"  
YES

### Alta — Phoenix

STEVE HACKETT  
JETHRO TULL  
STACY LATTISAW  
MELISSA MANCHESTER  
POINTER SISTERS  
DEVADIP CARLOS SANTANA  
AL STEWART  
ULTRAVOX  
GROVER WASHINGTON, JR.

## TOP SINGLE BREAKOUT OF THE WEEK

THE WANDERER — DONNA SUMMER — GEFEN/WARNER BROS.

## TOP ALBUM BREAKOUT OF THE WEEK

24 CARROTS — AL STEWART — ARISTA



**AN EMBASSY GREETING** — Motown recording group the Commodores recently made in-store appearances nationwide to promote its national tour and to support its tenth album, "Heroes." Commodores members Walter Orange (r) and Thomas McClary (l), shown seated at the table, were on hand at Hudson's Embassy in St. Louis to sign autographs for fans there.

# EAST COASTINGS

## Conservative Market Climate Spurs Trend Toward 'Covers'

(continued from page 8)

ularity in the late sixties) was cited by several of those interviews as a factor in the upsurge of cover releases. According to Kenny Buttice, vice president of A&R for Elektra/Asylum Records, "It's hard to put out a slew of rock records right now because you can't get them on Top 40 radio."

Buttice said that although Joni Mitchell's decision to record "Why Do Fools Fall In Love?" was her own, it was the label's idea to release the track as a single. "It's nice to get a good, commercial sounding record from Joni," he said.

Buttice's remark about the softening of Top 40 programming was echoed by Irwin Schuster, vice president, creative for Chappell Music publishers. "Mellow music is back," Schuster said. "It's easier for the record companies to sell it to their acts, and the radio listeners enjoy it."

Eichner commented that, "If I really

## WCI's Emmett Indicted; Ross Backs Top Exec

NEW YORK — Jay Emmett, one of three executives who share the office of the president of Warner Communications Inc., was indicted here last week on charges that he had allegedly accepted \$70,000 in bribes and had manipulated corporate funds "in a pattern of racketeering." The 17-count indictment said that Emmett had accepted the alleged bribes in connection with a scheme involving WCI's investment in the Westchester Premier Theater. The bankrupt theater was later involved in a fraud trial that resulted in the conviction of its operators who were reputedly tied to organized crime.

Stephen J. Ross, chairman of WCI, vigorously defended Emmett on the charges. "I am shocked at the government's indictment of Mr. Emmett charging that he misappropriated funds from Warner Communications in connection with the Westchester Premier Theater and related matters," Ross said in a statement. "This indictment comes after two years of highly publicized but unsubstantiated allegations against him which have previously been reported in the company's Form 8-K filings in 1978. At all prior trials of former employees of Westchester Premier Theater who were accused of a variety of illegal acts, not a single witness presented any evidence that Mr. Emmett did anything wrong. That remains true today. We are confident of Mr. Emmett's vindication and regret that he has to be put through the travail of these proceedings in order to establish his innocence."

believe an old song is right for an act, I do think that there's a tendency that a radio programmer will relate to the song."

The new market for classic hit tunes of the fifties and sixties has not escaped the attention of major publishers. Wayne Rooks, director of business affairs for April-Blackwood Music, said, "Cover songs are getting an emphasis now. We're not doing any specific promotions yet, but we are looking back at our catalog for old songs and trying to do some creative casting with artists we think are suitable for them." Rooks added that re-makes were, "a good way to get airplay in the current conservative market."

### Cuts The Risk

Robert Gordy, executive vice president of Jobete Music, the publishing arm of Motown Records, said that one reason for the new acceptance of cover tunes is that, "black music is making great inroads into the marketplace, the overall acceptance is greater than ever." Gordy also focused on the high-stakes gambles involved in getting a hit in the contemporary marketplace. "Because it's so costly to go into the studio and come out with a hit, by taking a song that's proven winner going in, you've cut your risks down."

The coming to maturity of a new generation of listeners unfamiliar with the original versions of old hits, was cited by Gordy, Eichner, Taylor, Harris and Michael Zager, vice president of Zager-Love Productions, the producers of the Spinners. Pointing to the young, dance-oriented listeners who made "Working My Way Back To You" and "Cupid" big hits this year, Zager said, "These tunes and other re-makes are old enough so that the younger generation won't remember them at all."

The resurgence of cover tunes has created a new signing market for acts whose talents are suited for material in the classic vein whether covers or originals. RCA recently re-signed the Main Ingredient after a long hiatus. Vocal harmony groups like the Manhattans and Ray, Goodman and Brown, and singers like Tyrone Davis are enjoying new popularity. Sonny Taylor pointed to Dionne Warwick's current chart success, saying, "Dionne is singing just the way she always used to sing."

A more subliminal, but still-important reason for the renaissance of the cover tune, is the oldies' essence of timeless classicism — a universal story in three minutes or less. Songwriter Doc Pomus, the creator of unforgettable songs like The Drifters' "Save The Last Dance For Me" and "I'll Count The Tears" and Dion and The Belmonts' "Teenager In Love," has written three new songs for Atlantic artist Mink DeVille's last Capitol album, "Le Chat Bleu," an LP steeped in the spirit of 1960. "A lot of songwriters these days are writing songs just for themselves," Pomus remarked. "A good song must be one that people can sing, and the less good original material there is, the more cover songs you're going to see. Music that's predicated on love and fun is going to last. If you want hate and hostility, you can go out and get it on the street."

## Scotti Bros. Inks Hurt

NASHVILLE — Singer/songwriter Jim Hurt has signed a long-term recording pact with Scotti Brothers Records. His first release for the label will be "I Love Women," produced by Bob Montgomery and Johnny Slate for Bob Montgomery Productions, and set for a September release.

Hurt, a writer for House of Gold here, has penned hits for such artists as Gladys Knight, the Pointer Sisters, Joe Sun, Lobo, Glen Campbell, Johnny Rodriguez and Dionne Warwick. He also has two songs on the forthcoming Kenny Rogers album.

**THIS MUSIC OF BUSINESS** — Is Virgin about to end its distribution deal with Atlantic? The label's president, **Richard Branson** is in town and has been seen at both Columbia and Epic headquarters. A spokesperson for the label would only say that "anything's possible." . . . Rumors persist that **Henry Stone** has sold TK Records to **Morris Levy** again, no confirmation or denial . . . **Jack Craigo** is in town for a round of meetings at RCA headquarters . . . Look for **Andre Perry**, director of artist development, to ankle Arista; sources close to the company say over fifty people have left or been let go within the past three months . . . **David Geffen** reportedly has signed **Elton John** to a ten-album deal at \$2 million per.

**HERE NOW THE SHMOOZ** — Expect Geffen Records to announce the signing of the newly formed **Carl Palmer-Rick Wakeman Band** . . . **Led Zeppelin** has firmwed nineteen tour dates in the northeast and Midwest between Oct. 17 and Nov. 15. The closest they'll get to New York will be a Nov. 4 date at the Spectrum in Philadelphia though a spokesman for the group says that the tour, with its "scaled down production," may be extended . . . Similarly, the Oct. 3 through 29 dates posted for the **Bruce Springsteen** tour, do not extend this far East . . . The **Lennon LP**, which will be culled from the 22 tunes he's just recorded, will be called "Double Fantasy." Radio people are falling all over the likes of session guitarist **Hugh McCracken** to get the lowdown on Lennon and the album . . . **Supertramp's** guitarist **Roger Hodgson** is in the south of France



**MUGGING IN CENTRAL PARK** — Elton John mugs onstage at Central Park, where he performed a free concert. Over \$50,000 for the park was raised from the sale of t-shirts and buttons at the concert which drew over 250,000 people.

writing the LP that will follow the group's live double album "Paris." They won't tour until the studio LP is finished . . . **Boston** has settled its lawsuit with manager **Paul Ahern** and has returned to the studio . . . **Leon Huff** is producing **Bobby Rush's** second PIR album . . . Full Moon Records has signed New Orleans' **Little Queenie and the Percolators** to a multi-album, six figure pact. Label boss **Irv Azoff** has also taken over management of **Chicago**, much of whose recently scheduled tour was cancelled due to poor attendance . . . **Robert Gordon** has scrapped tapes of sessions he's done with **Richard Gottehrer** producing, and **Chris Spedding**, and **Gary Talent**, playing. For the moment, he's retrenched to his tried 'n' true rockabilly persona, backed by the **Duke Robillard Band**. Gordon is set to leave for Savannah, Georgia to star in a film made by Pioneer Films, the producers of *Union City* (which we just saw. It's a dull black comedy. Deborah Harry's acting ability is hard to discern in the implausibly developed role of a vacuous New Jersey housewife whose husband accidentally commits a murder. The score by **Chris Stein** is engagingly effective) . . . **Graham Parker** performs a "farewell" gig in Hamburg, Germany in mid-October. Parker then goes into retirement as per his wife's wishes . . . Polish Records will release LPs by Puerto Rican rockers, **El Futuro**, Bob's wife, **Rita Marley**, and label boss **Genya Ravan**. The latter, a live number, will be called "202 Rivington Street." . . . Electric guitar pioneer **Les Paul** is terminally ill . . . **Grace Slick** has formed a new band, **Scumbag**.

**NU-DISK NEWS** — Epic has pushed up the release of its Nu-Disks by **Gary Glitter**, the **Yardbirds**, and **Rick Nelson** until early 1981. The fall Nu-Disk releases will feature **The Clash**, **Ian Dury**, and veteran British rockabilly cat, **Shakin' Stevens**. The six song **Dury 10'** will include such classics as "Reasons to be Cheerful," "Rhythm Stick," and "Sex & Drugs," and newer tunes, "I Want to Be Straight," and "Superman's Big Sister." The Clash record will contain an opulent nine tunes: The a-side will have six rockers, including a cover of **Booker T's** "Time Is Tight"; the b-side will be a dub and reggae side, including such tunes as "Bank Robber" and "Armageddon Time."

**EAST COASTINGS SHOPPING BAG** — MCA has dropped **Levon Helm** . . . **Ted Nugent** is label shopping . . . **Felix Cavaliere**, **Nervus Rex**, and the newly reformed **Left Banke** are looking for managers . . . American rights are available for the Steve Cropper-produced **Harry Nilsson** album on Phonogram/UK and the soundtrack album for the **Sex Pistols** "Great Rock and Roll Swindle" film . . . Epic has dropped **Melba Moore**, and terminated its distribution pact with **Barrie Bergman's** City Lights Records.

**PRODUCT IMPERFECT** — Columbia is having its share of problems keeping the product flowing these days. First, the **Barbra Streisand** album, "Guilty," had to be pushed back, when producer **Barry Gibb** demanded a fee for the use of the cover photo, showing him embracing Streisand. He got it; the album ships last week in September. Next, copies of the **Elvis Costello** album, "Taking Liberties," were "confiscated" from the CBS offices when surface noises were found on side two of the LP, necessitating a remastering. It, too, will ship at the end of the month. Now comes news that the **Bruce Springsteen** album will again be delayed, so that side three track two, "Held Up (Without A Gun)" can be excised from the LP. Finally, if the company was even thinking about a time frame for the next **Boombtown Rats** album, comes word from England that the group will not hand over its master tapes to its UK affiliate Phonogram pending a reassessment of the label's royalty payments to the group. On the bright side, however, comes word of the imminent release of the long-awaited **Rockpile** album, featuring **Dave Edmunds** and **Nick Lowe**. The album, titled "Seconds of Pleasure", will include a mixed bag of originals and eclectic covers (**Rockin' Sidney** via the **Thunderbirds**, "You Ain't Nothin' But Fine," **Kip Anderson's** "A Knife and A Fork" and **Chuck Berry's** "Oh, What A Thrill") and will include a bonus EP featuring acoustic versions of four Everly Brothers songs by Lowe and Edmunds.

**STILL SNIFFING** — Blondie's **Chris Stein** has described the group's new recordings as closer to disco than rock, and plans to bring in string and horns for the remaining

(continued on page 44)



**SMOKING WITH THE PLASMATICS** — Wendy O. Williams, lead singer for Stiff recording group The Plasmatics lies prone after leaping from a speeding Cadillac (first photo). Moments later the car exploded upon contact with the stage, destroying over \$20,000 in equipment (second photo). **Cash Box** photos by Bob Leaf.

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Major NEW YORK record company seeks individual with 3-5 years experience as a Copywriter/Producer. Must have studio experience as well as familiarity with record advertising. Will be responsible for writing print ads, and writing and producing radio and TV spots.

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# JAZZ

# ON JAZZ

## TOP 40 ALBUMS

	Weeks On Chart	9/20		Weeks On Chart	9/20
<b>1 GIVE ME THE NIGHT</b> GEORGE BENSON (West/Warner Bros. HS 3453)	1	8	<b>21 LARSEN-FEITEN BAND</b> (Warner Bros. BSK 3468)	21	4
<b>2 LOVE APPROACH</b> TOM BROWNE (GRP/Arista 5008)	3	11	<b>22 ONE BAD HABIT</b> MICHAEL FRANKS (Warner Bros. BSK 3427)	22	21
<b>3 RHAPSODY AND BLUES</b> THE CRUSADERS (MCA 5124)	2	13	<b>23 HIDEAWAY</b> DAVID SANBORN (Warner Bros. BSK 3379)	18	31
<b>4 THIS TIME</b> AL JARREAU (Warner Bros. BSK 3434)	4	15	<b>24 IT'S MY TIME</b> MAYNARD FERGUSON (Columbia JC 36766)	29	2
<b>5 "H"</b> BOB JAMES (Tappan Zee/Columbia JC 36422)	5	12	<b>25 QUINTET '80</b> DAVID GRISMAN (Warner Bros. BSK 3469)	23	5
<b>6 MAGNIFICENT MADNESS</b> JOHN KLEMMER (Elektra 6E-284)	6	8	<b>26 A BRAZILIAN LOVE AFFAIR</b> GEORGE DUKE (Epic FE 36483)	24	18
<b>7 ROUTES</b> RAMSEY LEWIS (Columbia JC 36423)	7	7	<b>27 DETENTE</b> THE BRECKER BROTHERS (Arista AB 4274)	26	15
<b>8 STRIKES TWICE</b> LARRY CARLTON (Warner Bros. BSK 3380)	9	6	<b>28 HOW'S EVERYTHING</b> SADAO WATANABE (Columbia C2X 36818)	—	1
<b>9 BADDEST</b> GROVER WASHINGTON, JR. (Motown M9-940A2)	12	3	<b>29 EMPIRE JAZZ</b> VARIOUS ARTISTS (RSO RS-13085)	27	11
<b>10 HOW TO BEAT THE HIGH COST OF LIVING</b> ORIGINAL SOUNDTRACK performed by HUBERT LAWS and EARL KLUGH (Columbia JS 36741)	11	4	<b>30 BODY LANGUAGE</b> PATTI AUSTIN (CTI/CBS JZ 36503)	28	9
<b>11 BEYOND</b> HERB ALPERT (A&M SP 3717)	8	10	<b>31 MAKE IT COUNT</b> IDRIS MUHAMMAD (Fantasy F-9598)	34	4
<b>12 ROCKS, PEBBLES AND SAND</b> STANLEY CLARKE (Epic JE 36506)	10	16	<b>32 DREAM COME TRUE</b> EARL KLUGH (United Artists LT 1026)	32	25
<b>13 CATCHING THE SUN</b> SPYRO GYRA (MCA 5108)	13	28	<b>33 LAND OF THE THIRD EYE</b> DAVE VALENTIN (GRP/Arista 5009)	—	1
<b>14 NIGHT CRUISER</b> DEODATO (Warner Bros. BSK 3467)	19	5	<b>34 PRIME TIME</b> ROY AYERS/WAYNE HENDERSON* (Polydor PD-1-6276)	31	14
<b>15 CALLING</b> NOEL POINTER (United Artists LT-1050)	14	8	<b>35 JOURNEY TO THE ONE</b> PHAROAH SANDERS (Theresa TR108/109)	35	6
<b>16 PARTY OF ONE</b> TIM WEISBERG (MCA 5125)	15	9	<b>36 NEW YORK SLICK</b> RON CARTER (Milestone/Fantasy M-9096)	—	1
<b>17 THE SWING OF DELIGHT</b> DEVADIP CARLOS SANTANA (Columbia JS 36590)	25	3	<b>37 YOU'LL NEVER KNOW</b> RODNEY FRANKLIN (Columbia NJC 36122)	33	27
<b>18 SPLENDIDO HOTEL</b> AL DI MEOLA (Columbia C2X 36270)	17	14	<b>38 UNLOCK THE FUNK</b> LOCKSMITH (Arista AB 4274)	36	10
<b>19 WIZARD ISLAND</b> JEFF LORBER FUSION (Arista AL 9516)	16	20	<b>39 FUN AND GAMES</b> CHUCK MANGIONE (A&M SP-3715)	38	32
<b>20 MONSTER</b> HERBIE HANCOCK (Columbia JC 36415)	20	25	<b>40 LOOK IN YOUR HEART</b> ERNE WATTS (Elektra 6E-285)	—	1

**HE WILL BE MISSED** — Pianist **Bill Evans** died Monday, Sept. 15. The exact cause of death was not known at presstime and an autopsy was pending, but it was believed that complications from an ulcer condition were the principal cause of death. Evans was 51. There is little question that Bill Evans was the most influential pianist of the 1960's. He won numerous *down beat* awards and five Grammys. After working in the mid-50's with clarinetist **Tony Scott** he achieved his first major recognition with the **Miles Davis Sextet** which he joined in 1958. That band also included **John Coltrane**, **Cannonball Adderley** and **Paul Chambers** all of whom are now dead.



**MUSIC ETERNAL** — *Bill Evans' passing Sept. 15 takes from the jazz community one of its most sensitive artists. His music was an ongoing statement and spoke not about trends, but about things that remain true always, like his music. He will remain immortal.*

When Evans left the Davis group he formed a trio which included bassist **Scott LeFaro**; it was one of the most talked about groups in jazz during its existence. That group broke up after Le Faro's death in an auto accident. Evans continued to tour with a trio up until the time of his death. His earliest recordings were made for Riverside and most of those have been reissued in the Milestone reissue series. For most of the sixties he recorded for Verve where he appeared in a variety of contexts. There were solo albums, one pop date playing movie themes, a session with a symphony orchestra and a remarkable duo with guitarist **Jim Hall**. He made sessions for CTI, MPS and Columbia before being reunited with his Riverside producer **Orrin Keepnews** at Fantasy. His final recordings were for Warner Brothers and his last album, "We Will Meet Again," was issued earlier this year. There is at least one more album to come, a trio date recorded live at The Village Vanguard, the club which was Bill Evans' New York venue for more than twenty years.

**'THE WORLD OF BASIE'** — From Charles Schribner's Sons comes a new book from veteran writer **Stanley Dance**, "The World of Count Basie." Like the previous Dance volumes on Duke Ellington and Earl Hines, this is not a biography. Essentially, it is oral history with twenty-five members of the Basie band interviewed in depth. There are some pieces which are outstanding, such as the piece on **Marshall Royal**, while others fail to provide much substance. The major problem is that many of the interviews are dated. Indeed, there is no mention of the marvelous mid-70's band which featured Butch Miles, Jimmy Forrest, Al Gray and Waymon Reed. One might easily assume that Count Basie has been in retirement for some time. Part two of the book focuses on **Jay McShann** and the Kansas City scene. The interviews in this section are more current and focus not only on musicians who played with McShann but (in the cases of Gus Johnson, Paul Quinichette and Gene Ramey) men who also worked with Basie. This section is truly outstanding and the interview with Ramey is one of the most valuable pieces ever published. There are forty-eight photos—many previously unpublished—and a valuable LP discography. Oddly, the end result of the book is that one learns a great deal about Basie's men (there are some wonderful stories on Lester Young) but not very much about Basie himself. But then that is probably another story.

**VINYL PIPELINE** — New from Inner City: **Helen Merrill** ("Chasin' The Bird") and **Art Farmer** ("At Boomers"). The former is an intriguing date with arrangements by **Dick Katz** and the counter melodies of Charlie Parker used in a program of all Gershwin material. Ms. Merrill will be appearing with **Pepper Adams** (also featured on the date) in a concert at the Citicorp Building (in conjunction with the New York Music Week promotion) on Sept. 30 and then, for a week, at Fat Tuesday's beginning Oct. 7. Also coming from Inner City in the near future: A double album of **Django Reinhardt/Quintet of the Hot Club of France**; an album by actress turned vocalist **Cybil Shepherd** featuring **Stan Getz**; and another dozen items in the Jazz Legacy series. **bob porter**

## JAZZ ALBUM PICKS

**MEMORIES OF DUKE** — Clark Terry — Pablo Live 2312-118 — Producer: Norman Cranz — List: 8.98

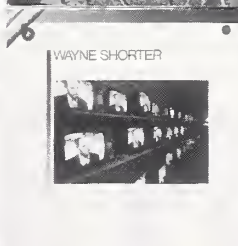
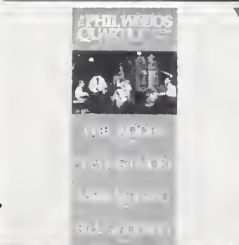
Ellington always had distinctive trumpet players and Clark Terry was one of his finest. Quiet as it's kept, his playing has matured through the years and now there are very few players in his league. This nine-tune set has rhythm backing by Joe Pass and Ray Brown, among others, and is flawless in every way. For mellow, swinging jazz, one of the best of the year.

**THE PHIL WOODS QUARTET VOL. ONE** — Clean Cuts/Adelphi Jazz — CC 702 — Producer: Bill Goodwin — List: 7.98

The Phil Woods Quartet powers some uptempo swing cum be bop with quite fluid articulation on this LP. This live recording is an example of how clean, competent mainstream jazz can still wet the appetite. On tunes like Charlie Parker's "Bloomdido," the lyrical "Along Came Betty" and "Phil's Theme," the quartet aptly connects its experimentations with the music boundaries of the material. Accompanied by Steve Gilmore (bass), Mike Meilillo (piano), and Bill Goodwin (drums), Phil Woods' alto has rarely sounded more interesting.

**BILLIE HOLIDAY** — Commodore XFL 15351 — Producer: Milt Gabler — List: 8.98

What we don't need is another Billie Holiday compilation. What we do need is a collection like this one. Complete with alternate takes, this collection features Lady with the Eddie Heywood orchestra featuring Doc Cheatham, trumpet, and Vic Dickenson, trombone. Favorites here include "I'll Be Seeing You," "He's Funny That Way" and "Billie's Blues," as well as some less familiar tunes like "I'm Yours," and "As Time Goes By." Definitely one to fill in some gaps.



**KRUPA SWINGS** — Gene Krupa — Encore P14379 — Producer: Michael Brooks — List: \$8.98

The peak years of the Krupa big band coincided with the height of the Swing Era, late 1930s - early 1940s. Along with the reissues contained herein are several unreleased sides from the Brunswick, Columbia, and Okeh catalogues. Notable among them is an often recorded, but never issued, "Madam Swings It." Vocalist Anita O'Day appears on two never-before heard sides, "Ho Do" and "Balero At The Savoy." Krupa, whose eyes for arrangers led him to a teen-aged Gerry Mulligan at one point, hired Benny Carter for "Symphony In Riffs."

**TIN ROOF BLUES** — George Brunis, Wild Bill Davison — Commodore XFL-15352 — Producer: Milt Gabler — List: 8.98

Hot is still the best word to describe anything that Wild Bill Davison is involved with. Here he is surrounded with such kindred souls as Pee Wee Russell, Eddie Condon, Albert Nicholas, George Wettling, and Dave Tough in a set of eight tunes, each of which is accompanied by a previously unissued alternate take. The blowing is in the best Chicago/Condonite style vintage 1943 and 1946. Stickout performances on the title track, "Ugly Child" (Brunis' best known feature) and "Royal Carden Blues" should make this a favorite with trade fans.

**ETCETERA** — Wayne Shorter — Blue Note 1056 — Producer: Michael Cuscuna — List: 8.98

An extremely interesting discovery. This album had been forgotten for 15 years and now makes its initial appearance. Shorter had been a part of Miles Davis' band for less than a year at the time of the recording. The material is all by the leader and is typical of his searching, pre-Weather Report compositions. Herbie Hancock gets plenty of space at the piano and the results are exceptionally rewarding. This series of Blue Note Classics has provided any number of surprises. More, please.

# Record Buy

<p><b>A &amp; M OCTOBER</b> Seawind Police Joe Jackson Peter Allen Fist Supertramp (Live)</p>	<p><b>CASABLANCA OCTOBER</b> Cameo Devin Payne★ 707 Kevin Moore★ Captain &amp; Tennille People's Choice D.C. LaRue</p> <p><b>NOVEMBER</b> Parliament Suzanne Fellini Skatt Brothers Robin Williams</p>	<p><b>COLUMBIA (Continued)</b></p> <p>Hitmen Jo Jo Zep Deliverance Rockpile Bob James Johnny Cash (Christmas Album)</p>	<p><b>EPIC OCTOBER</b> Randy Meisner Tourists Charly McClain Ronnie McDowell Robby Goldsboro Slim Whitman Phillipe Wynne Heart The Clash Yardbirds Children of the World Jean Carn Banded Together II Mickey Gilley Engelbert Redding Angela Clemmons Ian Dury &amp; The Blockheads Heatwave Jack Bruce Lou Rawls Sweat Band Kansas ELO Ted Nugent</p> <p><b>NOVEMBER</b> REO Speedwagon Magnum II</p>
<p><b>ATLANTIC OCTOBER</b> Leif Garrett Ray Charles Humble Pie Rose Tatroo Ian Lloyd Fortress★ Charles Mingus</p> <p><b>DECEMBER</b> Blues Brothers (Live)</p>	<p><b>CHRYSALIS OCTOBER</b> Babys UFO Maria Muldaur (Takoma) John Fahey (Takoma) Blondie</p> <p><b>NOVEMBER</b> Stiff Little Fingers Robin Trower Charlie Dore Ian Hunter The Selecter</p>	<p><b>ELEKTRA/ASYLUM OCTOBER</b> Doors (Greatest Hits) Charlie Rich Lenny White Grover Washington, Jr. Steve Goodman New England Dee Dee Bridgewater Johnny Lee Linda Ronstadt Shoes Blue Steele</p> <p><b>NOVEMBER</b> Patrice Rushen Eagles (Live) Billy Thorpe Mel Tillis</p>	<p><b>FANTASY OCTOBER</b> Miles Davis (12-Record Set) Azymuth (Milestone) Sonny Rollins (Milestone) Blackbyrds Taxxi★ Bread &amp; Roses Festival</p> <p><b>NOVEMBER</b> Two Tons O' Fun (Fantasy/Honey)</p> <p><b>DECEMBER</b> John Coltrane Eddie Jefferson Joe Henderson Wes Montgomery</p>
<p><b>ARISTA OCTOBER</b> Alan Parsons Project Gino Vannelli Hiroshima John Scofield (Novus) Lou Reed</p> <p><b>NOVEMBER</b> Gil Scott-Heron Ray Parker Jr. &amp; Raydio</p>	<p><b>COLUMBIA OCTOBER</b></p> <p><b>NOVEMBER DECEMBER</b></p> <p>Earth, Wind &amp; Fire Herbie Hancock John Farrar Boz Scaggs Aerosmith Rodney Franklin Bruce Springsteen Moe Bandy Janie Fricke Johnny Duncan Duncan &amp; Fricke Bill Withers Manhattans Johnny Mathis</p>	<p><b>EMI AMERICA/LIBERTY OCTOBER</b> Long John Baldry Kate Bush Breathless Dexy's Midnight Runners★ Eloise Laws Heaven's Gate (Soundtrack) Billie Jo Spears Stanley Turrentine (Blue Note) Leo Parker (Blue Note)</p> <p><b>NOVEMBER</b> Wilson Pickett Earl Klugh Ronnie Laws Hank Mobley (Blue Note) Bobby Hutcherson (Blue Note)</p>	
<p><b>CAPITOL OCTOBER</b> Henry Gross Dr. Hook Randy Hansen Delbert McClinton Terry &amp; Sanlin Moon Martin</p> <p><b>NOVEMBER</b> Jazz Singer (Soundtrack) Mel McDaniel Tavares Cold Fire★ Minnie Riperton (Greatest Hits)</p>			

# 1980 Fourth Q

# er's Guide

**MCA  
OCTOBER**  
Lambrettas★ (Rocket)  
Critical Mass★  
Keith Sykes★ (Backstreet)  
Patsy Cline  
Conway Twitty  
Tanya Tucker  
Brenda Lee  
Alphonzo Surratt  
Wilton Felder  
Merle Haggard  
Loretta Lynn  
The Oak Ridge Boys  
Dramatics  
Lenny Williams  
Spyro Gyra  
Somewhere In Time (Soundtrack)

**NOVEMBER**  
Rupert Holmes  
War  
Rufus  
Jimmy Buffett  
B. J. Thomas  
Bobby Bland  
Joe Sample

**MERCURY  
OCTOBER**  
Rush (Live)  
Southside Johnny (Live)  
Van Wilks  
Jacky Ward  
Reba McEntire

**NOVEMBER**  
Esther Phillips  
Gap Band  
Con Funk Shun  
Moody Blues

**MOTOWN  
OCTOBER**  
Stevie Wonder  
Jermaine Jackson  
Switch  
Ahmad Jamal  
The Dazz Band★  
Billy Preston  
**NOVEMBER**  
Marvin Gaye  
Nolan & Crossley★  
Diana Ross (Soundtrack)

**POLYDOR  
OCTOBER**  
Fatback (Spring)  
Roy Ayers  
The Inmates

**NOVEMBER**  
Golden Earring  
Frank Mills  
Visage★  
999  
Millie Jackson (Spring)  
Skyscrapers (Zilch)  
Isaiah Clay Hunt (MVP)  
Wayne Massey  
Leda Grace★

**RCA  
OCTOBER**  
John Valenti  
Rick Springfield  
Roger Whittaker  
Stonebolt  
Maurice Starr  
Michael Wycoff  
Jim Reeves  
Lakeside (Solar)  
Jonny Destry & Destiny (Millennium)

**RCA (Continued)**

**NOVEMBER**  
Jimmy Mack  
Jorma Kaukonen  
Perry Como  
Artie Shaw  
Tommy Dorsey  
Enchantment  
Shalamar (Solar)  
Whispers (Solar)  
Skyy (Salsoul)  
Rose (Millennium)

**RSO  
OCTOBER**  
Suzi Quatro (Dreamland)

**NOVEMBER**  
Andy Gibb  
Ian Matthews

**20th CENTURY-FOX  
OCTOBER**  
Chris Montan  
Ahmad Jamal  
Ear Candy (Various Artists)  
Chi-Lites (20th/Chi-Sound)

**WARNER BROS.  
OCTOBER**  
Stephen Bishop  
The Roches  
Prince  
Pat Metheny (ECM)  
Coast to Coast (Soundtrack) (Full Moon)  
Donna Summer (Geffen)  
Talking Heads (Sire)  
Dire Straits  
Madness (Sire)

**NOVEMBER**  
Rickie Lee Jones  
Stargard  
Funkadelic  
Rod Stewart  
Ry Cooder  
The Bellamy Brothers  
Climax Blues Band  
Thin Lizzy  
Manfred Mann's Earth Band  
Paul Butterfield (Bearsville)  
George Harrison (Dark Horse)  
Steve Swallow (ECM)  
Ralph Towner (ECM)  
Keith Jarrett (ECM)  
Chick Corea & Gary Burton (ECM)  
Eberhard Weber (ECM)  
Neil Young (Reprise)

\* New Face to Watch

**Tear Out and Post**

This Schedule is Tentative and Subject to Change

Compiled by Linda Arditi

# CASHBOX

# Quarter Albums

## Actors, Studios Reach Accord On Pay-TV, Home Vid Rights

(continued from page 5)

stantial foot in the door. We've worked hard to get that 4.5 and it's really of quite some value."

The AMPTP was also quite pleased with the 4.5% agreement. "We feel it is a fair compromise in light of the fact that it is an area that nobody really knows about, and that it leaves a flexibility for both sides to work within the new markets without chopping off anybody's fingers," said AMPTP spokesperson Barbara Brogliati. "Everyone is pleased we made the hurdle."

From the strike's outset it was the actors' contention that the order of how product would be utilized will be changed. Fellner maintained that the reason the whole area of initial product for pay television became such an issue is the assumption that much product will soon be made for initial use on pay television and then go to commercial

## AFM Heightens Strike Activities, Begins Pickets

(continued from page 6)

Melvoin, co-chairman of the AFM's strike committee, said that a band was also on hand to drum up more attention for the striking musicians. Melvoin also said now that the strike between actors and producers appears to be winding down, it would be time for talks regarding issued in the musicians' strike to resume.

### Talks On Hold

Negotiations between musicians and producers were placed on hold pending a resolution in the actors' strike. The talks stopped when the AFM's film contract expired July 31.

Before the latest active support of the strike, the AFM had waged its war by urging sister musician unions internationally to support the AFM strike effort by barring foreign musicians from working on American feature and television film projects.

Within the last month the AFM has managed to short-circuit efforts to skirt the strike by producers (employing foreign musicians to work on the film projects. In one case, the British Musicians Union stopped a recording session for the ABC-TV series *Love Boat* while musicians were in the studio.

Melvoin also said that another composer/arranger was prevented from doing work on an American production in Amsterdam by the musicians' union there.

So far, 10 production companies have entered interim agreements with the AFM so that work may continue on their projects. The interim agreements will remain in effect for one year or until a formal industry-wide agreement is reached and the strike concludes.

While the actors may be close to settlement of their differences with management, when a SAG-AFTRA agreement is reached, some actors may not cross AFM pickets.

television, rather than the way it is now, which is just about the reverse.

### No Longer Supplemental

"It's entirely possible," said Fellner, "that more feature films will be sold to supplemental TV than commercial in the future. In other words, supplemental won't really be supplemental. What we're really talking about and what has been the main issue in this contract is that pay television is a primary market."

While the main issue has, for the most part, been resolved, many key issues are still to be negotiated. In addition to these primarily economic impasses, the SAG strike is also colored by the continuing strike of its neighboring union, the American Federation of Musicians (AFM) (see separate story). The negotiations between the producers and the musicians are scheduled to resume after the actors walkout has ended.

### AFM Walkout

The 5,000-member union halted all scoring of music and movies when they walked off the job seven weeks ago. The musicians have already begun to picket film studios in the same manner as the actors, and have maintained that they expect actors to honor those picket lines. The SAG contract is projected to include a clause prohibiting a strike by the union in sympathy for another striking union, so the decision to cross a picket line may well rest with the individual actor.

One of the most important of SAG's 15 outstanding issues is the union's demand for a 35% increase in salary minimums. The entire raise would begin in the first year of their three-year contract. The producers have countered with a 31% spread over a three-year period.

Another heated debate involves the question of ceilings on residual payments for network reruns. Presently, if an actor is paid more than the minimum level his residuals are included in his salary. Such an actor would receive no payment on residuals later on. SAG would like to see the ceilings raised and more actors included in the residuals structure.

Demand for improved residual benefits from feature films sold to TV and increased overtime compensation are two more major issues that should detain the resolution of the strike.

"Now that we've come to an agreement on the Pay TV situation, one would hope that there will be steady progress at solving the other issues," said Fellner. "But there is still lots of hard bargaining ahead."

## Amerson Joins 'People Tonight'

LOS ANGELES — Cookie Amerson, former black music editor for *Cash Box*, has joined *People Tonight*, Cable News Network's nightly entertainment news magazine show.

In joining host Lee Leonard as a regular guest, Amerson will be contributing segments on the music industry, interviewing top performers at home, backstage and in the recording studio as well as discussing current music trends with Leonard in the CNN studios.

*People Tonight* airs nationally on over 343 cable systems and is produced and directed by Eddie Madison, with Byron Wilson serving as talent coordinator, and John Kalish as associate producer.

### For The Record

In last week's *Cash Box* it was incorrectly reported that Don Ellis had joined the staff of Alfa Records in the United States. *Cash Box* regrets any inconvenience this error may have caused.

**THEY OUGHT TO BE IN PICTURES** — It was only fitting that the morning after an "Evening Of Stars" (a Hollywood Bowl concert benefiting the Screen Actors Guild Emergency Fund) on Sept. 16, that striking actors came to a tentative agreement with producers on the subject of home video rights. It almost seemed as if the high spirits and Woodstock-like "one people united" feeling of the night prior had seeped over into the next day and caused one of the first major breakthroughs in the nine-week old strike. Hollywood had turned out in force for the benefit (over 10,000 people in all) and the feeling between the stars and the audience was as comfortable as the balmy mid-September night air. Onstage such industry stalwarts as Ed Asner, Henry Winkler, Jane Fonda and Charlton Heston rendered stirring speeches for solidarity while guest conductors **Jerry Immel** and **Bill Conti** led the AFM Local 47 Union through such modern day standards as "Dallas" and "Rocky." Just as importantly, the motion picture and TV business' sister industry, the music business, also volunteered its support. Midway through the show, James Garner introduced Luckenbach's own **Waylon Jennings** and **Band**, who had flown all the way in from Georgia. The deep voiced outlaw pulled his band through a ten-song set of rough edged Honk tonk rock anthems, including "Are You Ready For The Country," and "I Ain't Livin' Long Like This." The well paced show, in a classic case of bad programming, pushed soul wavers **Bus Boys** on after Waylon, and the band, stunned by its first appearance in front of a large concert crowd, got over first song jitters and delivered soon to be classics "I Work For The Minimum Wage" and "Klu Klux Klan" with control. **Irene Cara** (checking in with "Fame" and "I Sing The Body Electric") and **Melissa Manchester** gave credible musical performances as well. The evening's mirth was supplied by **Lily Tomlin**, **Billy Crystal** (who quipped that Ronald Reagan supported the SAG strike but suggested that they could have ended the strike in one day by using nuclear weapons) and **Robin "Popeye" Williams**.



**WESTWORDS** — Trendsetting British comedy troupe **Monty Python** will prove that such sketches as "Dead Parrot," "The Lumberjack Song" and "Nudge Nudge" are still timeless when they play the Hollywood Bowl Sept. 26-29. The four Bowl shows will be the group's only 1980 American performances, and represent the first time Los Angelenos will see them in a live situation... Sept. 29 will mark the 50th Anniversary of London's Rainbow Theatre, and **Elvis Costello** will headline the Levi Strauss-sponsored event... **Led Zeppelin** begins its American tour at the Forum in Montreal on Oct. 17 and finishes it off at the Stadium in Chicago on Nov. 15. West Coast fans will be livid when they realize that the schedule calls for East and Midwest concert dates, but none this side of the Windy City... Elektra/Asylum has dropped **Oregon**. The conservatory jazz ensemble will be on a year's sabbatical.

**A KISS OUT OF MAKEUP** — Although former Kiss drummer **Peter Criss** has reportedly come out from behind his cat mask, a recent visit to **Cash Box** revealed that he is still travelling somewhat incognito. Sporting a beard, long greying hair and extra dark sunglasses, Criss stopped by to talk about his new LP, "Out Of Control," his solo career, the halcyon days of early Kiss and his exodus from the celebrated New York Kabuki rock band. The 33-year-old Brooklynier said that although he still remains a vice president of Kiss Corp. and good friends with the members of the band (who are now touring Europe), he left the group because working with Kiss had become "frustrating." He explained that he made the decision to leave on Kiss' last U.S. tour. "Playing 90 shows in six months time was so grueling that I had developed a real don't care attitude that wasn't fair to the band," said Criss. "I had become a real prima donna rock star — telling people that if they didn't get me caviar in Amarillo, Tex. at 3:00 a.m. they were fired." Criss scolded himself for the indifferent attitude and confesses that he misses the other three members greatly. "The ten past years have been the greatest years of my life," he said. "We were so eager and excited in the early days with Neil (Bogart) and Bill (Aucoin). I even remember sleeping with our first gold album (Kiss Alive) when we first got it. However, Criss said that, although he had written Kiss' biggest hit, "Beth," they weren't featuring many of his songs on their albums. "I loved the band, but I would have hated to sit back when I'm forty and wondered if I could have made it on my own." Criss and co-writer Stan Penridge, along with a six-piece band put together "Out Of Control." The album is a mixture of soft pop ballads and sax-filled R&B rockers. Criss didn't rule out the possibility of a Kiss reunion, but explained that he was totally involved in his own career at present. At the moment he is gearing up for a national tour, decorating his recently purchased 22 room mansion in Connecticut and sifting through mountains of Kiss memorabilia ("There are so many gold records, boots, costumes, comic books, dolls, etc., I could open a museum.") "Right now, I have an energy that is similar to the days of 'Deuce' and 'Black Diamond,'" said Criss. "I feel like Rocky. I know I can go the distance and feel those horns blaring behind me."

**MORE ESCOTERICA FROM E.G.** — You'll have to wait for January of '81 if you're waiting for the **Brian Eno/David Byrne** collaboration "My Life In The Bush Of Ghosts." New music fans will simply have to funk to the Talking Heads (who will be appearing at the Greek Theatre on Oct. 17) and listen to the Eno produced "Remain In Light" until then. Word has it that "Ghosts" features Eno and Byrne at their most African and percussive posture yet... Eno's "Two Fifth Avenue" video, which features four video screens rendering different views of a New York building with modulating color and texture, is being circulated around the country with his "Music For Airports" score and is being made available to airports and art galleries. Eno is also currently in the process of finishing the video portions for his other ambient works... E.G. has also bowed its New Music subsidiary in England, Energy Records. The label has released a single by **The Details** (a disguise name for **Lol Creme** and **Kevin Godley**) called "Keep On Runnin'." Another collection that the new label is quite proud of is a four-song LP entitled "Room To Move." It features four new wave acts from Ireland, **The Outcasts**, **The Vipers**, **Shock Treatment** and **Big Self**... Last but not least from E.G., is the announcement that the debut album by local New York favorites **The Lounge Lizards** will be out in November. The six-piece (led by **John and Evan Lurie**) group describes itself as a "fake jazz" band. The new wave flavored jazz group's LP is produced by the great **Teo Marcero**, and it covers **Earl Hagen's** old "Harlem Nocturne" and two **Thelonious Monk** numbers.

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# RADIO

## AIR PLAY

**AT AN ALTITUDE ABOVE MY HEAD** — A ten-story high helium balloon called Super Chicken will be taking off from one of three west coast sites in the near future for a planned five-day journey across America. The \$100,000 plus adventure is being sponsored by Super Chicken's pilots, **John Shoecraft** and **Ron Ripps**. If ballooning across the country isn't tough enough, the duo plan to hook up with ten major radio stations across the country for live interviews. Stations included are **KFI/Los Angeles**; **KJR/Seattle**; **KBPI/Denver**; **WLS/Chicago**; **KSTP/Minneapolis**; **CKLW/Detroit**; **WMBQ/Memphis**; **WRKO/Boston**; **WABC/New York** and **Y100/Miami**. Not just another "E" ticket ride at Disneyland, the daredevil business partners from Phoenix will be flying at an altitude ranging from 12,000 to 25,000 feet and will be traveling at speeds up to 70 miles per hour before landing somewhere on the Atlantic seaboard. To commemorate the event, a single entitled "Fly, Fly Away" is available on the Super Chicken Across America label. Written by **Dave Roberts**, the song was produced and orchestrated by Ripps.

**PROGRAMMER'S QUOTES** — Wishing to remain anonymous, one programmer quipped this week that "The 120 beats per minute bandwagon has turned into a bull with a twang bandwagon. Next stop of course — Shogun-san."

**BUMBERSHOOT BY GOSH** — Bumbershoot means umbrella to many people, and while you need one of those in Seattle like you need a car in Los Angeles or a sense of humor in New York, Bumbershoot is also the namesake of an all encompassing Arts Festival that the city of Seattle celebrates every year. This year's Festival, which took place over the Labor Day Weekend, was co-sponsored by Radio **KING**. An extensive bill-of-faire that included a soap box derby, poetry reading, jazz and modern dance exhibitions, live theatre productions and big band dancing, the Bumbershoot also featured live concerts by **Paul Horn**, **Emmylou Harris**, **Paul Butterfield**, **Etta James**, **Clifton Chenier**, **The Jeff Lorber Fusion** and **Chuck Berry**.



**WBCN TREMBLERS** — Peter Noone (l), aka Herman of Herman's Hermits, was a recent guest DJ on WBCN/Boston's "Mighty Lunch Hour." Noone visited the station to help promote his new band *The Tremblers* and debut LP "Twice Nightly." Pictured with Noone is BCN's Carter Alan.

"very positive audience reaction." "Rock ID's" are the brainchild of **Allen Shaw**, programming consultant for Century Broadcasting, along with **Chris Kershaw** and **Jim West** of Kershaw-West Productions in Dallas and Duncan. **WBBG/Cleveland** is presenting a "Make-Believe Hop" each Thursday at noon spotlighting a different Cleveland area High School and class along with a popular artist from that year. **WLUP/Chicago** morning crazy **Steve Dahl**, who is also heard simultaneously on WABX did his morning "Breakfast Club" from the Bob-Lo Boat on the Detroit River recently. Not only did Dahl, sidekick **Garry Meier** and band **Teenage Radiation** perform for a live audience on board, he also performed the first wedding ceremonies on the Bob-Lo in 32 years. That had to be one of the most unusual ceremonies ever performed or ever witnessed for that matter.

**NEW JOBS** — Formats change and so do some of the people. At **KZLA/Los Angeles**, which changed to a country format on Sept. 13, **Norm Schruft**, former vice president and general manager at **WKBW/Buffalo**, has become general manager replacing **Peter Newell**. **KOMA/Oklahoma** also chose the country route with **Gregg Lindahl** taking over as PD. Lindahl was the MD at **WDGY/Minneapolis**. **Kevin Metheny** was named program manager at **WNBC/New York** filling the vacated position left by **John Lund**. Metheny comes to New York from **KSLQ/St. Louis** where he served as program director. **Damion Bragdon**, former **KLOS/Los Angeles** PD will now be handling various air shifts at **KMET/Los Angeles**. **Bob Bolton**, most recently operations manager at **WKIX/Raleigh**, has become the afternoon drive personality at **WFBR/Baltimore**. **J.D. Holliday**, former PD and morning air personality with **WKTU/New York**, is the new morning drive personality at the new **WXLO/New York**, which recently adopted a black adult contemporary format. **Lee Michaels** and **Dwight Douglas** have been named president of the Superstars division and president of the Programming division respectively for the Burkhardt-Abrams-Michaels-Douglas consulting firm. **Larry Bruce** has been named PD at **KGB-FM/San Diego** and **Ralph Haberman** is the new promotion director for both **13K** and **KGB-FM**. **Phil Simon** was named MD and assistant PD at **WFFM/Pittsburgh**. **Rick Harris** is the new program director at **WYSP/Philadelphia**, replacing **Steve Sutton** who resigned last week. Former **KSJO/San Jose** PD **Donald Wright** has moved to **KCBS-FM/San Francisco** where he is now handling the 6:00 p.m.-midnight weekend air shift. **Chris Morris** has joined the air staff at **KRLY/Houston** and will assist with music research as well. **Mike Baer** and **Fran Sax**, both formerly with **TM Productions**, have joined **FirstCom** as vice president of sales and director of national sales respectively. **FirstCom**, which was started this year by former **TM Companies** president **Jim Long**, markets audience and sales building promotions to radio and television stations. **Jeff Clarke** has become the new morning man at **KINK/Portland** after a brief weekend/part time announcing stint with the station. New afternoon drive person for PD **Dave Lawrence** and MD **Dick Shepard** at **KMGN (Magic 98)/Bakersfield** is **Katie**. After four years as director of sales promotion for the CBS Radio Network, **Pam Hamilton** has joined the **RKO Radio Network** as director of creative services. **Sheri Sadler** was named director of advertising and promotion for **KRTH/Los Angeles**. **Jim Stevens** was named national sales manager of **WRCK/Chicago**. **Judy Currie** is now director of national sales for **KWIZ-AM & FM/Santa Ana**.

mark albert



**DREAMY HUMAN** — Debuting material from his first solo LP for Dreamland, "I'm Only Human," recording artist Michael Des Barres recently performed to SRO audiences at the Starwood in Los Angeles. Well-wishers chatted with Des Barres backstage following the performance. Pictured are (l-r): Jack Snyder, music director, **KMET**; Michael Dundas, vice president of promotion and marketing, **Dreamland**; Des Barres; Nicky Chinn, president of **Dreamland**; and Bruce Gary of the **Knack**.

## Deregulation Foes Bombard FCC Ascertainment Proposal

(continued from page 6)

However opponents, particularly religious organizations, said the elimination of limits to commercial (advertisement) airtime could lead to a substantial reduction in public service programming.

### 'Drastic Curtailment'

Further expressing such views, Andrew Schwartzman of the Media Access Project said that the idea of lifting time limits on commercials "will lead to a drastic curtailment" of public service announcements.

Rev. Donald C. Matthews of the U.S. Catholic Conference said that he feared that deregulation will erode the public interest concept of broadcasting. "The responsible use of radio and television must include full and fair accountability to the public," Matthews said.

Dr. Ralph M. Jennings of the United Church of Christ called for a "stated requirement for airing local public service announcements."

Perhaps one of the most significant

## Profits Up For 66% Of Radio, Says NAB Study

**LOS ANGELES** — The National Assn. of Broadcasters (NAB) recently released a survey which revealed that 66% of the respondents reported profits for 1979. More than 29% — 2,046 — of the stations broadcasting the full 1979 calendar year participated in the study.

NAB said that the typical radio station reported time sales of \$352,800 — up 6.3% over 1978. Deductions of agency and sales rep commission costs changed the figure to \$346,000, or a 7.7% increase over the previous year. A 7.3% upswing in local advertising, which reportedly provided 89 cents of every sales dollar, accounted for the increase.

Pre-tax dollar profits, however, plunged from \$26,400 to \$19,900 in 1979. This decrease resulted from a pre-tax profit margin drop from 8.2% in 1978 to 5.8% last year, which was due to the percentage increase in operating costs exceeding the percentage rise in net revenues. Operating costs rose 10.6%, over the 1978 figures, to \$326,100.

The operating costs percentage increase was largely blamed on a 9.4% rise in payroll costs to \$161,000 or 49.4% of all broadcast expenditures.

The responding stations projected an 8.4% increase in net revenues for 1980 or \$375,000.

statements made against deregulation came from Kristian Booth Glenn, WNCN Listeners' Guild, who discussed a survey of three radio stations, only one of which was required to do ascertainment. The other two, she said, were exempt since they were small market stations. The finding, according to Glenn, was that the correlation between programming and community needs was the highest at the station that engaged in ascertainment measurements. Glenn maintained that the survey showed that deletion of such requirements could be deleterious to the community.

Those supporting the elimination of ascertainment requirements also asked the FCC to be more specific with guidelines for implementing the deregulation proposal.

While advocating abolition of ascertainment, Washington broadcast lawyer Robert Coll, whose firm represents ABC, said he recommended that the FCC adopt guidelines which would permit broadcasters to more clearly understand what is meant by "substantial" service, which is language used in the FCC proposal.

But another Washington broadcast attorney more aptly expressed the views of those supporting deregulation. Atty. Thomas Well said that broadcasters could live with ascertainment, but needed to be free of details and specifics ordered by the FCC.

The FCC proposal to eliminate some of the more controversial regulations governing radio, on grounds that the more than 8,000 stations nationwide could be left to program based on marketplace forces, was submitted last year.

Since that time, the FCC reports that it has received more than 3,000 formal comments and another 6,000 plus informal statements.

## KZLA-FM Goes Country

(continued from page 5)

value," he added. "And with less commercials, our various accounts' commercials will stand out more." KZLA-AM is offering basically the same music as KZLA-FM.

Schruft does not feel that the growing interest in country music is a fad, like the disco programming explosion last year. He points out that country music has been around for over 50 years and maintains that country listeners comprise a more reliable and loyal audience. He also said that an extensive advertising campaign would begin in the near future.

With KZLA's dramatic switch and with

(continued on page 30)

Chart Position

**11 AC/DC • BACK IN BLACK • ATLANTIC**  
**ADDS:** None. **HOTS:** KWST, WABX, KZOK, KMET, WKDF, WBLM, KSJO, WLVQ, KNCN, WORJ, WKLS, WSHE, WCCC, KMG, WCOZ, KZEL, WIBZ, WMMS, WAAF, WBCN, KREM, KOME, KROQ, WBAB, WWWW, KLLO, WGRQ, WLIR, WNEW. **MEDIUMS:** KMEL, WAAL. **PREFERRED TRACKS:** Shook Me, Hells Bells, Title, Pollution. **SALES:** Good to moderate in all regions.

**34 THE ALLMAN BROTHERS BAND • REACH FOR THE SKY • ARISTA**  
**ADDS:** None. **HOTS:** KINK, KMET, WBLM, KSJO, KNCN, WORJ, WRNW, KBPI, WSHE, KMG, WCOZ, WIBZ, WAAF, KREM, KROQ, WBAB, KEZY, WGRQ, WLIR, WNEW. **MEDIUMS:** KSHE, WABX, KZOK, WAAL, WKDF, WMMS, KOME, WWWW, KLLO. **PREFERRED TRACKS:** Angeline, High Water, Madness. **SALES:** Moderate in all regions; weakest in East.

**86 THE ATLANTA RHYTHM SECTION • THE BOYS FROM DORAVILLE • POLYDOR**  
**ADDS:** None. **HOTS:** WKLS, WBAB, KNCN, KINK. **MEDIUMS:** WORJ, KNX, KMG, KREM, KROQ, KEZY, KSJO, WKDF, WAAL. **PREFERRED TRACKS:** Strictly, Silver Eagle, I Ain't Much. **SALES:** Fair in South; poor in others.

**41 THE B-52's • WILD PLANET • WARNER BROS.**  
**ADDS:** KMET, WAAL, KOME. **HOTS:** WRNW, WCCC, WBCN, KROQ, WLIR, KNAC, WABX, WHFS. **MEDIUMS:** WSHE, WBAB, KLLO, WBLM. **PREFERRED TRACKS:** Private Idaho. **SALES:** Steady growth in all regions.

**60 JEFF BECK • THERE AND BACK • EPIC**  
**ADDS:** None. **HOTS:** KBPI, WMMS, KOME, KROQ, WLIR. **MEDIUMS:** WSHE, KMG, KREM, KNCN, KSJO, WKDF, KWST. **PREFERRED TRACKS:** Star Cycle, El Becko, Pump. **SALES:** Fair in all regions; strongest in West.

### #3 MOST ACTIVE

**8 PAT BENATAR • CRIMES OF PASSION • CHRYSALIS**  
**ADDS:** None. **HOTS:** KWST, KSHE, WABX, KZOK, KMET, WAAL, WKDF, WBLM, KSJO, KNCN, KNAC, WNEW, WGRQ, KEZY, KLLO, WORJ, WKLS, WRNW, KBPI, WSHE, WCCC, KMG, WCOZ, KZEL, WOUR, WMMS, WAAF, WBCN, KREM, KOME, KROQ, WBAB, WWWW. **MEDIUMS:** KMEL, WIBZ. **PREFERRED TRACKS:** You Better Run, Best Shot. **SALES:** Good in all regions.

### #5 MOST ACTIVE

**6 JACKSON BROWNE • HOLD OUT • ASYLUM**  
**ADDS:** None. **HOTS:** KINK, KWST, KMEL, KSHE, WABX, KZOK, WAAL, WKDF, WBLM, KSJO, WLVQ, KNCN, WNEW, WGRQ, KEZY, WKLS, WRNW, KBPI, WSHE, WCCC, KNX, KZAM, KMG, WIBZ, WOUR, WMMS, WAAF, KREM, KOME, WBAB, KLLO, WYDD. **MEDIUMS:** WLIR, WORJ, WBCN. **PREFERRED TRACKS:** On, Disco. **SALES:** Good in all regions.

**BILLY BURNETTE • COLUMBIA**  
**ADDS:** WHFS, KMET, KNCN, WWWW, WBCN, WMMS, WCCC, KBPI. **HOTS:** None. **MEDIUMS:** KROQ. **PREFERRED TRACKS:** Heartbeat, Honey Hush. **SALES:** Just shipped.

**87 CADDYSHACK • ORIGINAL SOUNDTRACK • COLUMBIA**  
**ADDS:** None. **HOTS:** WSHE, WIBZ, KOME, KEZY, WGRQ. **MEDIUMS:** WBLM, WKDF. **PREFERRED TRACKS:** I'm Alright. **SALES:** Fair in West and South; poor in others.

Chart Position

### #4 MOST ACTIVE

**9 THE CARS • PANORAMA • ELEKTRA**  
**ADDS:** None. **HOTS:** WHFS, KWST, KMEL, WABX, KZOK, KMET, WAAL, WKDF, WBLM, KSJO, KNCN, KNAC, WORK, WKLS, WRNW, KBPI, WSHE, WCCC, KMG, KZEL, WOUR, WMMS, WAAF, WBCN, KREM, KOME, KROQ, WBAB, WWWW, KLLO, WGRQ, WLIR, WNEW. **MEDIUMS:** KSHE. **PREFERRED TRACKS:** Up And Down, Slack, Touch And Go, Title. **SALES:** Good in all regions.

**123 CHICAGO • XIV • COLUMBIA**  
**ADDS:** None. **HOTS:** KNCN, KINK. **MEDIUMS:** WRNW, WBAB, KEZY, KSJO, WKDF, KMEL. **PREFERRED TRACKS:** Thunder. **SALES:** Fair in Midwest; poor in others.

**JOHN COUGAR • NOTHING MATTERS WHAT IF IT DID • RIVA/MERCURY**  
**ADDS:** WHFS, KSHE, KZOK, KSJO, KNCN, WNEW, WLIR, KEZY, WWWW, WBAB, KREM, WBCN, WMMS, WOUR, KZEL, KLLO. **HOTS:** None. **MEDIUMS:** KLLO. **PREFERRED TRACKS:** This Time. **SALES:** Just shipped.

**19 THE CHARLIE DANIELS BAND • FULL MOON • EPIC**  
**ADDS:** None. **HOTS:** WAAL, WKDF, WBLM, WORJ, WKLS, WSHE, WCCC, WCOZ, WIBZ, WOUR, WMMS, WAAF, KOME, WBAB, WYDD, WGRQ. **MEDIUMS:** KMEL, WRNW, KREM, WLIR, KNCN, KSJO. **PREFERRED TRACKS:** Swamp, Americe. **SALES:** Moderate in all regions; strongest in South and Midwest.

**133 DAVE DAVIES • AFL1-3603 • RCA**  
**ADDS:** None. **HOTS:** KROQ. **MEDIUMS:** WORJ, KEZY, WLIR, KSJO, KWST. **PREFERRED TRACKS:** Imagination's, Nothing More, Changing Hands. **SALES:** Fair in East and West; poor in others.

**50 DEVO • FREEDOM OF CHOICE • WARNER BROS.**  
**ADDS:** WCCC. **HOTS:** WBCN, KROQ, WBAB, KLLO, WGRQ, KNAC, KWST. **MEDIUMS:** WRNW, KOME, KNCN, WBLM. **PREFERRED TRACKS:** Whip It, Girl, Title. **SALES:** Moderate in all regions; weakest in Midwest.

**124 THE DIRT BAND • MAKE A LITTLE MAGIC • UNITED ARTISTS**  
**ADDS:** None. **HOTS:** KZAM, KNCN. **MEDIUMS:** WORJ, KNX, KREM, KROQ, WBAB, KEZY, KINK. **PREFERRED TRACKS:** Badlands, Title, High School. **SALES:** Fair in Midwest; poor in others.

**42 PETER GABRIEL • MERCURY**  
**ADDS:** None. **HOTS:** WSHE, WOUR, WAAF, KOME, KROQ, WBAB, WWWW, WYDD, WLIR, KSJO, WHFS. **MEDIUMS:** WORJ, WRNW, WIBZ, KZOK. **PREFERRED TRACKS:** Games, Wire, One Of Us, Remember. **SALES:** Moderate in all regions; fair in South.

**112 GAMMA • 2 • ELEKTRA**  
**ADDS:** WAAF, WRNW. **HOTS:** WRNW, WCOZ, KZEL, KOME, WLIR, KSJO, WABX. **MEDIUMS:** WORJ, WSHE, KMG, WMMS, KREM, KROQ, KLLO, WGRQ, KNCN, KZOK, KSHE, KWST. **PREFERRED TRACKS:** Something In The Air. **SALES:** Steady increase in all regions.

**45 GENESIS • DUKE • ATLANTIC**  
**ADDS:** None. **HOTS:** KSJO, KWST. **MEDIUMS:** WRNW, WBAB, KEZY, WLIR. **PREFERRED TRACKS:** Turn It On, Misunderstanding. **SALES:** Fair in all regions; poor in Midwest.

**NICK GILDER • ROCK AMERICA • CASABLANCA**  
**ADDS:** KSHE, KNCN, WMMS, KZEL, WCCC. **HOTS:** KROQ. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

**93 BARRY GOUDREAU • PORTRAIT/CBS**  
**ADDS:** WKDF. **HOTS:** WABX, WBLM, WCOZ, WIBZ, WOUR, WBCN, WBAB. **MEDIUMS:** KSHE, KZOK, WRNW, WSHE, KMG, WMMS, WAAF, KREM, KOME, KROQ, WWWW, KLLO, WGRQ, KNCN, KSJO. **PREFERRED TRACKS:** Herd Luck, Dreams, Cold World. **SALES:** Moderate in all regions; weakest in East.

Chart Position

**31 DARYL HALL & JOHN OATES • VOICES • RCA**  
**ADDS:** None. **HOTS:** WRNW, WMMS, WBCN, WGRQ, WLIR, WNEW, KSJO. **MEDIUMS:** KZAM, KREM, KOM, KROQ, WBAB, KEZY, KNCN, WKDF, KMEL, KINK. **PREFERRED TRACKS:** How Does It Feel, Perfect, Love Feeling. **SALES:** Moderate in all regions; weakest in South.

**36 JETHRO TULL • "A" • CHRYSALIS**  
**ADDS:** KMET, WIOQ. **HOTS:** WSHE, WAAL, WRNW, WCCC, KZEL, WBAB, KEZY, WGRQ, WLIR. **MEDIUMS:** KINK, KWST, KZOK, WKDF, WBLM, WORJ, WSH, KMG, WMMS, WAAF, KREM, KOME, KROQ, WWWW, KLLO, KNCN, KSJO. **PREFERRED TRACKS:** Crossfire, Black Sunday. **SALES:** Moderate in all regions; weakest in East.

**12 BILLY JOEL • GLASS HOUSES • COLUMBIA**  
**ADDS:** None. **HOTS:** WCOZ, KEZY, WBLM. **MEDIUMS:** KZAM, WMMS, WBAB, WKDF, KINK. **PREFERRED TRACKS:** Rock And Roll, Fantasy, Ask Me Why. **SALES:** Good in all regions.

### #1 MOST ADDED

**KANSAS • AUDIO-VISIONS • KIRSHNER/CBS**  
**ADDS:** KWST, KSHE, KZOK, KMET, WAAL, WBLM, KSJO, WLVQ, KNCN, WLIR, KEZY, WYDD, WBAB, KOME, KREM, WBCN, WAAF, WMMS, WOUR, WIBZ, KZEL, WCOZ, WSH, KBPI, WKLS, WORJ, WGRQ, WABX, KMEL. **HOTS:** WLVQ, WCCC, WWWW, KLLO, WGRQ. **MEDIUMS:** KMG, WKDF, WBAB, KMEL. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

**84 THE KINGS • ARE HERE • ELEKTRA**  
**ADDS:** None. **HOTS:** KMG, WIBZ, WOUR, WMM, WBAB, WWWW, KSJO, WAAL, WABX. **MEDIUMS:** KWST, WORJ, WAAF, KREM, KOME, KROQ, KLLO, KEZY, WGRQ, KZOK, KSHE. **PREFERRED TRACKS:** Switchin' To Glide. **SALES:** Moderate in all regions; weakest in West.

**23 THE KINKS • ONE FOR THE ROAD • ARISTA**  
**ADDS:** None. **HOTS:** KMG, WCOZ, WIBZ, WMM, WAAF, KOME, KROQ, WYDD, KSJO, KWST. **MEDIUMS:** WORJ, KNCN, WBLM. **PREFERRED TRACKS:** Really Gonna Get You, Me, Lola, Low Budget. **SALES:** Moderate in all regions.

### #4 MOST ADDED

**KENNY LOGGINS • ALIVE • COLUMBIA**  
**ADDS:** KINK, KSHE, WAAL, WBLM, KSJO, WIOQ, KNCN, WLIR, WGRQ, KEZY, WYDD, WBAB, KOME, WMMS, WCCC, WKLS, WORJ, KBPI, KMET. **HOTS:** KBPI, KMEL, WBAB. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

**186 MARTHA & THE MUFFINS • METRO MUSIC VIRGIN/ATLANTIC**  
**ADDS:** WCCC. **HOTS:** None. **MEDIUMS:** WBCN, KOM, WGRQ, WLIR, KNAC, WAAL. **PREFERRED TRACKS:** Echo Beach. **SALES:** Fair in East; poor in others.

**40 McVICAR • ORIGINAL SOUNDTRACK • POLYDOR**  
**ADDS:** None. **HOTS:** KBPI, KMG, WOUR, KOME, KROQ, WBAB, WGRQ, WLIR, KNCN, KSJO. **MEDIUMS:** WORJ, WMMS, WBCN, KREM, WWWW, KEZY, KZOK, KSHE. **PREFERRED TRACKS:** Free Me, Bitter, Without You, Love. **SALES:** Fair in all regions; strongest in East.

**MINK DeVILLE • LE CHAT BLUE • CAPITOL**  
**ADDS:** None. **HOTS:** WRNW, WBCN. **MEDIUMS:** WMMS, KOM, KOME, KROQ, KEZY, KNCN, WHFS. **PREFERRED TRACKS:** Ba The Night, Little Girl Home. **SALES:** Poor in all regions.

### #5 MOST ADDED

**JONI MITCHELL • SHADOWS AND LIGHT • ASYLUM**  
**ADDS:** WHFS, KINK, WAAL, WBLM, KNCN, WLIR, WYDD, WBAB, KREM, WBCN, WIBZ, KZEL, KZAM, WCCC, WSHE, WRNW. **HOTS:** WLIR. **MEDIUMS:** WBCN. **PREFERRED TRACKS:** Why Do Fools. **SALES:** Just shipped.



**MOLLY HATCHET • BEATIN' THE ODDS • EPIC**  
**ADDS:** WNEW. **HOTS:** KSHE, KZOK, WORJ, WKLS, KBPI, WSHE, WCCC, KZEL, WAAF, WWWW, WGRQ, WLIR, KNCN, WBLM, WKDF. **MEDIUMS:** KWST, WABX, KMG, KREM, KOME, WBAB, KLLO, KSJO. **PREFERRED TRACKS:** Faw And Far, Daad And Gona, Titta. **SALES:** Good in all regions; strongest in South.

**EDDIE MONEY • PLAYING FOR KEEPS • COLUMBIA**  
**ADDS:** WKDF. **HOTS:** KMEL, KSHE, WABX, WAAL, KMG, WCOZ, KZEL, WIBZ, WOUR, WMMS, WAAF, KREM, KOME, WBAB, WWWW, KEZY, WLIR, KNCN. **MEDIUMS:** WORJ, WRNW, WSHE, KLLO, WGRQ. **PREFERRED TRACKS:** Running Back, Trinidad. **SALES:** Moderate in all regions; weakest in South and East.

**VAN MORRISON • COMMON ONE • WARNER BROS.**  
**ADDS:** WCCC. **HOTS:** WRNW, KNCN, KINK. **MEDIUMS:** WBCN, KREM, WLIR, KZAM. **PREFERRED TRACKS:** Open. **SALES:** Steady growth in all regions.

**THE MOTELS • CAREFUL • CAPITOL**  
**ADDS:** Nona. **HOTS:** KBPI, WBCN, KROQ, KNAC, KWST. **MEDIUMS:** KMG, KOME. **PREFERRED TRACKS:** Dangan. **SALES:** Fair in East and West; poor in others.

**GARY MYRICK & THE FIGURES • EPIC**  
**ADDS:** WABX. **HOTS:** WLIR. **MEDIUMS:** KMG, WMMS, KREM, KROQ, KNAC, KSJO, WABX, KWST. **PREFERRED TRACKS:** Talks In Starao. **SALES:** Fair in West and Midwest; poor in others.

**NRBQ • TIDDLY WINKS • RED ROOSTER/ROUNDER**  
**ADDS:** WHFS, WBLM, WLIR, WBAB, WRNW. **HOTS:** WCCC. **MEDIUMS:** WBCN. **PREFERRED TRACKS:** Ma And Tha Boys. **SALES:** Just shipped.

### #3 MOST ADDED

**GARY NUMAN • TELEKON • ATCO**  
**ADDS:** WHFS, KMEL, WAAL, WBLM, KSJO, KNCN, KNAC, WNEW, WLIR, WGRQ, KLLO, WBAB, KROQ, WBCN, WMMS, WOUR, WIBZ, KZEL, WCCC, WKLS. **HOTS:** Nona. **MEDIUMS:** KLLO. **PREFERRED TRACKS:** You Dia. **SALES:** Just shipped.



**HENRY PAUL BAND • FEEL THE HEAT • ATLANTIC**  
**ADDS:** Nona. **HOTS:** KBPI, WCOZ, WYDD. **MEDIUMS:** KMG, WIBZ, KREM, WLIR, KSJO. **PREFERRED TRACKS:** Titta. **SALES:** Poor in all regions.

**POCO • UNDER THE GUN • MCA**  
**ADDS:** Nona. **HOTS:** KBPI, KZAM, KMG, WIBZ, WMMS, KOME, WYDD, KNCN, KSJO. **MEDIUMS:** KREM, KROQ, WBAB, KEZY, WKDF, KMEL, KINK. **PREFERRED TRACKS:** Titta, Reputation. **SALES:** Fair in West; poor in others.

Chart Position

### #2 MOST ACTIVE

#### 1 QUEEN • THE GAME • ELEKTRA



**SALES:** Good in all regions.

**ADDS:** None. **HOTS:** KWST, KMEL, KSHE, WABX, KZOK, KMET, WAAL, WKDF, WBLM, KSJO, WLVO, KNCN, WLIR, WGRQ, WORJ, WKLS, WRNW, KBPI, WSHE, WCCC, KMG, WIBZ, WOUR, WMMS, WAAF, WBCN, KREM, KOME, KROQ, WBAB, WWWW, KLLO, WYDD, KEZY. **MEDIUMS:** None. **PREFERRED TRACKS:** Another One, Suicide, Rock It, Save Me.

### #1 MOST ACTIVE

#### 4 THE ROLLING STONES • EMOTIONAL RESCUE • ROLLING STONES/ATLANTIC



**SALES:** Good in all regions.

**ADDS:** Nona. **HOTS:** WHFS, KWST, KMEL, KSHE, WABX, KZOK, KMET, WAAL, WKDF, WBLM, KSJO, KNCN, WNEW, WLIR, WGRQ, KEZY, WYDD, KLLO, WORJ, WKLS, WRNW, KBPI, WSHE, WCCC, KMG, KZEL, WIBZ, WOUR, WMMS, WAAF, WBCN, KOME, KROQ, WBAB, WWWW. **MEDIUMS:** KINK, KREM. **PREFERRED TRACKS:** Cold, Boys Go, In Tha

**THE ROMEOS • ROCK AND ROLL AND LOVE AND DEATH • COLUMBIA**  
**ADDS:** KSHE, WLIR, KREM, WBCN, WRNW. **HOTS:** Nona. **MEDIUMS:** WHFS. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

**ROSSINGTON COLLINS BAND • ANYTIME ANYPLACE ANYWHERE • MCA**  
**ADDS:** Nona. **HOTS:** KWST, KZOK, KMET, WKDF, WBLM, KNCN, WORJ, WKLS, KBPI, WSHE, WCCC, KMG, WCOZ, WOUR, WAAF, KREM, KOME, WBAB, KLLO, WYDD, WGRQ, WLIR. **MEDIUMS:** KSHE, KSJO, WMMS, WBCN, KROQ. **PREFERRED TRACKS:** Misunderstand, Prima Tima. **SALES:** Moderate in all regions.

**150 ROXY MUSIC • FLESH AND BLOOD • ATCO**  
**ADDS:** Nona. **HOTS:** KBPI, KMG, WIBZ, WBCN, KOME. **MEDIUMS:** KNCN, KSJO. **PREFERRED TRACKS:** Oh Yeah, Eight Miles, Ovar You, Titta. **SALES:** Fair in Midwest; poor in others.

**107 THE MICHAEL SCHENKER GROUP • CHRYSALIS**  
**ADDS:** WBLM, WCOZ, WCCC, WABX. **HOTS:** Nona. **MEDIUMS:** KMG, KOME, KLLO, KNCN, KSJO, WABX, KWST. **PREFERRED TRACKS:** Arana, Armad, Bijou. **SALES:** Steady growth in all regions; weakest in East.

**16 BOB SEGER & THE SILVER BULLET BAND • AGAINST THE WIND • CAPITOL**  
**ADDS:** Nona. **HOTS:** WRNW, KMG, WCOZ, WMMS, WWWW, WNEW, WBLM. **MEDIUMS:** WORJ, WBCN, KREM, WBAB, KEZY, WKDF, KMEL. **PREFERRED TRACKS:** Strut, Accompany Ma, Titta. **SALES:** Moderate in all regions.

**14 PAUL SIMON • ONE TRICK PONY • WARNER BROS.**  
**ADDS:** Nona. **HOTS:** KINK, WRNW, KBPI, WCCC, KNX, KZAM, WIBZ, WAAF, WBCN, KREM, WBAB, KEZY, WNEW, KNCN, KSJO, WAAL, KZOK. **MEDIUMS:** WMMS, WBLM. **PREFERRED TRACKS:** Evaning, Titta. **SALES:** Good in all regions.

**61 SPLIT ENZ • TRUE COLOURS • A&M**  
**ADDS:** Nona. **HOTS:** WRNW, WCCC, WCOZ, WBCN, WBAB, WLIR, WNEW, KNAC. **MEDIUMS:** KWST, WABX, KZOK, WORJ, WSHE, WIBZ, WAAF, KREM, KOME, KROQ, KLLO, WGRQ, WBLM. **PREFERRED TRACKS:** I Got You, Rasist Har. **SALES:** Moderate in all regions; weakest in South.

**158 THE MICHAEL STANLEY BAND • HEARTLAND • EMILY AMERICA**  
**ADDS:** KMET, KSJO, WLVO, KLLO, KOME, KREM, WCCC, WSHE, KBPI, WRNW, WKLS. **HOTS:** KZEL, WMMS, KSHE. **MEDIUMS:** KLLO, WORJ, KZOK, WABX. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in Midwest.

Chart Position

**47 AL STEWART & SHOT IN THE DARK • 24 CARROTS • ARISTA**  
**ADDS:** None. **HOTS:** KINK, WAAL, WRNW, WCCC, KNX, KZAM, WIBZ, WMMS, KREM, WBAB, KEZY, WGRQ, KNCN, KSJO. **MEDIUMS:** KMEL, WABX, WKDF, WBLM, WORJ, WSHE, WAAF, KOME, KROQ, KLLO. **PREFERRED TRACKS:** Midnight Rocks, Mondo Sinistro. **SALES:** Moderate in all regions; strongest in West.

**THE ROBBIN THOMPSON BAND • TWO B's PLEASE • OVATION**  
**ADDS:** KINK, WRNW, KSHE, KLLO. **HOTS:** None. **MEDIUMS:** WSHE, KLLO, KNCN, KZOK. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

**THUNDER • ATCO**  
**ADDS:** KBPI. **HOTS:** KNX, KINK. **MEDIUMS:** WORJ, WLIR, KSHE. **PREFERRED TRACKS:** Open. **SALES:** Fair in South; poor in others.

**117 TIMES SQUARE • ORIGINAL SOUNDTRACK • RSO**  
**ADDS:** KWST, KZEL. **HOTS:** WMMS, WBAB, WLIR, WHFS. **MEDIUMS:** KOME, KROQ, KLLO, WGRQ, KNCN, KSJO, WBLM, KZOK, WABX. **PREFERRED TRACKS:** Rock Hard, Talk, Wartime, Praty Boys. **SALES:** Breakouts in all regions; weakest in South.

**37 PETE TOWNSHEND • EMPTY GLASS • ATCO**  
**ADDS:** Nona. **HOTS:** KWST, KMEL, WRNW, KBPI, KMG, WCOZ, WIBZ, WOUR, WLIR, WNEW, KNCN, WBLM, KMET, KZOK. **MEDIUMS:** WORJ, WMMS, KREM, WBAB, KEZY, KSHE. **PREFERRED TRACKS:** Lat My Lova, Rough Boys, Gonna Gat Ya, A Little. **SALES:** Moderate in all regions; poor in South.

**122 THE JOHNNY VAN ZANT BAND • NO MORE DIRTY DEALS • POLYDOR**  
**ADDS:** WAAF. **HOTS:** WORJ, WCCC, KZEL, WLIR, KSHE. **MEDIUMS:** WSHE, KMG, WIBZ, KREM, KOME, KROQ, KLLO, KEZY, WGRQ, KNCN, KSJO, WKDF, KZOK, WABX. **PREFERRED TRACKS:** 634-5789, Titta. **SALES:** Moderate in all regions; weakest in East.

**83 THE VAPORS • NEW CLEAR DAYS • UNITED ARTISTS**  
**ADDS:** Nona. **HOTS:** WRNW, WBCN, KROQ, WLIR, KNAC, KSJO. **MEDIUMS:** KMG, WAAF, KOME, WBAB, WAAL. **PREFERRED TRACKS:** Turning Japanasa, Naws At Tan. **SALES:** Fair in all regions; strongest in East.

**TOM WAITS • HEART ATTACK AND VINE • ASYLUM**  
**ADDS:** WHFS, WLIR, WBCN, WMMS, WIBZ, KZEL, WCCC. **HOTS:** Nona. **MEDIUMS:** Nona. **PREFERRED TRACKS:** Titta. **SALES:** Just shipped.

### #2 MOST ADDED

**BOB WELCH • MAN OVERBOARD • CAPITOL**  
**ADDS:** KINK, KSHE, WAAL, WKDF, WBLM, KNCN, WNEW, WGRQ, KEZY, WWWW, WBAB, KOME, WBCN, WAAF, WMMS, WOUR, WIBZ, KZEL, WCCC, KBPI, WRNW, WKLS, WSHE. **HOTS:** None. **MEDIUMS:** WSHE. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.



**89 WHITESNAKE • READY AN' WILLING • MIRAGE/ATLANTIC**  
**ADDS:** Nona. **HOTS:** KMG, WIBZ, WMMS, WWWW, WABX. **MEDIUMS:** WORJ, WSHE, WAAF, KREM, KOME, WBAB, WGRQ, KSJO, KSHE. **PREFERRED TRACKS:** Fool For Your Loving. **SALES:** Fair in all regions.

**3 XANADU • ORIGINAL SOUNDTRACK • MCA**  
**ADDS:** Nona. **HOTS:** KOME, KSJO, WAAL. **MEDIUMS:** WMMS, WBAB, KEZY. **PREFERRED TRACKS:** All Over, Titta. **SALES:** Good in all regions.

**17 YES • DRAMA • ATLANTIC**  
**ADDS:** None. **HOTS:** KWST, KSHE, WABX, KMET, WAAL, WKDF, KSJO, WORJ, WRNW, KBPI, WSHE, WCCC, WCOZ, WOUR, WMMS, WAAF, KREM, WBAB, KLLO, WYDD, WGRQ, WLIR, KNCN. **MEDIUMS:** KZOK, WBLM, KMG, WBCN, KROQ, WWWW. **PREFERRED TRACKS:** Does It Really Happan? **SALES:** Moderate in all regions.

LAST WEEK	THIS WEEK		WEEKS ON CHART
1	1	<b>UPSIDE DOWN</b>	DIANA ROSS 12
2	2	<b>ALL OUT OF LOVE</b>	AIR SUPPLY 17
4	3	<b>ANOTHER ONE BITES THE DUST</b>	QUEEN 7
3	4	<b>SAILING</b>	CHRISTOPHER CROSS 17
6	5	<b>LOOKIN' FOR LOVE</b>	JOHNNY LEE 12
7	6	<b>GIVE ME THE NIGHT</b>	GEORGE BENSON 13
5	7	<b>FAME</b>	IRENE CARA 14
11	8	<b>DRIVIN' MY LIFE AWAY</b>	EDDIE RABBITT 15
9	9	<b>LATE IN THE EVENING</b>	PAUL SIMON 8
13	10	<b>I'M ALRIGHT (THEME FROM "CADDYSHACK")</b>	KENNY LOGGINS 12
8	11	<b>EMOTIONAL RESCUE</b>	ROLLING STONES 13
14	12	<b>XANADU</b>	OLIVIA NEWTON-JOHN/ ELECTRIC LIGHT ORCHESTRA 8
23	13	<b>WOMAN IN LOVE</b>	BARBRA STREISAND 4
19	14	<b>REAL LOVE</b>	THE DOOBIE BROTHERS 4
16	15	<b>HOT ROD HEARTS</b>	ROBBIE DUPREE 11
17	16	<b>ALL OVER THE WORLD</b>	ELECTRIC LIGHT ORCHESTRA 9
15	17	<b>ONE IN A MILLION YOU</b>	LARRY GRAHAM 14
22	18	<b>HE'S SO SHY</b>	POINTER SISTERS 10
24	19	<b>LOOK WHAT YOU'VE DONE TO ME</b>	BQZ SCAGGS 6
20	20	<b>YOU'LL ACCOMPANY ME</b>	BOB SEGER 10
21	21	<b>DON'T ASK ME WHY</b>	BILLY JOEL 9
25	22	<b>JESSE</b>	CARLY SIMON 9
28	23	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b>	STEPHANIE MILLS 8
18	24	<b>YOU'RE THE ONLY WOMAN</b>	AMBROSIA 12
10	25	<b>INTO THE NIGHT</b>	BENNY MARDONES 17
12	26	<b>TAKE YOUR TIME (DO IT RIGHT) PART 1</b>	THE S.O.S. BAND 18
26	27	<b>MAGIC</b>	OLIVIA NEWTON-JOHN 19
30	28	<b>NO NIGHT SO LONG</b>	DIONNE WARWICK 10
27	29	<b>BOULEVARD</b>	JACKSON BROWNE 13
44	30	<b>THE WANDERER</b>	DONNA SUMMER 2
29	31	<b>SOMEONE THAT I USED TO LOVE</b>	NATALIE COLE 14
35	32	<b>WHO'LL BE THE FOOL TONIGHT</b>	LARSEN-FEITEN BAND 7

LAST WEEK	THIS WEEK		WEEKS ON CHART
37	33	<b>HOW DO I SURVIVE</b>	AMY HOLLAND 8
39	34	<b>MIDNIGHT ROCKS</b>	AL STEWART 6
45	35	<b>DREAMING</b>	CLIFF RICHARD 3
32	36	<b>MORE LOVE</b>	KIM CARNES 18
42	37	<b>THE LEGEND OF WOOLEY SWAMP</b>	THE CHARLIE DANIELS BAND 6
37	38	<b>ON THE ROAD AGAIN</b>	WILLIE NELSON 8
31	39	<b>IT'S STILL ROCK AND ROLL TO ME</b>	BILLY JOEL 8
50	40	<b>LET ME BE YOUR ANGEL</b>	STACY LATTISAW 8
54	41	<b>I'M COMING OUT</b>	DIANA ROSS 8
52	42	<b>WHIP IT</b>	DEVO 8
33	43	<b>HEY THERE LONELY GIRL</b>	ROBERT JOHN 8
57	44	<b>DREAMER</b>	SUPERTRAMP 8
49	45	<b>I'M ALMOST READY</b>	PURE PRAIRIE LEAGUE 8
36	46	<b>LET MY LOVE OPEN THE DOOR</b>	PETE TOWNSHEND 8

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PRIME MOVER

PRIME MOVER

For a world that needs to rock together.

Produced/Written By The Jacksons

“LOVELY ONE”

[9-50938]

THE NEW JACKSON SINGLE FROM THE FORTHCOMING ALBUM

“TRIUMPH”

[Fe-36424]

CASH BOX

60

BILLBOARD

71

RECORD WORLD

68



# RADIO CHART

TOP 100 SINGLES  
SEPTEMBER 27, 1980

LAST THIS WEEK	WEEKS ON CHART	ARTIST	SONG
51	47	IRENE CARA	<b>OUT HERE ON MY OWN</b> ADDs: KFMD, WOW, WKIX. <b>JUMPS:</b> WRJZ Ex To 30, KYXX Ex To 30, WRFC 21 To 18, WKBO 27 To 22, WKXX 28 To 25, WRVQ 22 To 18, WFLB 17 To 14, O105 22 To 19, WBBO 29 To 26, KMJK-FM 27 To 24, KTLK 38 To 34, 940 22 To 19, WHHY 23 To 20, KC101 28 To 25. <b>SALES:</b> Fair in the West, Midwest and South; weak in the East.
44	48	COMMODORES	<b>OLD-FASHION LOVE</b>
10	49	DARYL HALL & JOHN OATES	<b>HOW DOES IT FEEL TO BE BACK</b>
35	50	SPLIT ENZ	<b>I GOT YOU</b> ADDs: WTIK, WRQX, Day-Part KJRB. <b>JUMPS:</b> WFOM 16 To 7, KTLK 29 To 26. <b>SALES:</b> Good in the Midwest; moderate in the West; weak in the East and South.
38	51	ALI THOMSON	<b>TAKE A LITTLE RHYTHM</b>
56	52	TEDDY PENDERGRASS	<b>CAN'T WE TRY</b> <b>JUMPS:</b> WRFC 29 To 24, WSGA 23 To 18, KEEL Ex To 37, WDOO 29 To 26, WHHY 30 To 27, WABC 26 To 16, WAXY Ex To 30.
66	53	THE CARS	<b>TOUCH AND GO</b> ADDs: WDRO, WFLB, KEEL, KMJK-FM, KTLK, WBN-FM, Y100-38, 940-29, 13K, KMJC. <b>JUMPS:</b> WRVO 26 To 23, WSPT 29 To 23, WFOM 33 To 26, KERN Ex To 29, WHHY 27 To 24, WTIK 38 To 28, WSEZ 23 To 18, WKBW Ex To 24, WIKS Ex To 29, KFMD Ex To 22, KROY Ex To 28, F105 24 To 20. <b>SALES:</b> Slight response in the Midwest.

## CASH SMASH

—	54	STEVIE WONDER	<b>MASTER BLASTER (JAMMIN')</b> ADDs: WTRY, 13K, WANS, WHBO, Y103-39, KERN, WTIK-FM29, KENO, WBN-FM, WDOO-29. <b>JUMPS:</b> WTIK Ex To 37, KYXX Ex To 24, WAXY Ex To 29, WSPT Ex To 29, WFLB Ex To 33, Y100 35 To 31, WOXL Ex To 29, 940 28 To 24, WICC 28 To 24. <b>ON:</b> WAYS, KJR, CKLW, WGSV, WXLQ. <b>SALES:</b> Breaking out in all regions.
61	55	RAY, GOODMAN AND BROWN	<b>MY PRAYER</b> ADDs: WPRO-FM, JB105. <b>JUMPS:</b> WTIK Ex To 40, WKIX Ex To 22, WFQM 27 To 22, KCPX 30 To 26. <b>SALES:</b> Fair in East and the Midwest.
59	56	GENESIS	<b>TURN IT ON AGAIN</b> ADDs: BJ105, KEEL-40. <b>JUMPS:</b> WSEZ 33 To 28, JB 105 30 To 25, KTLK Ex To 34.

## HIT BOUND

—	57	DARYL HALL & JOHN OATES	<b>YOU'VE LOST THAT LOVIN' FEELIN'</b> ADDs: KCPX, KTSa, KBEQ-30, KMJK-FM, WCAO, 14Q-34, WKBO, WKXX, WRVQ, WSGA-35, JB105-33, WGH, Q105, WFOM-40, WFLB, WSEZ, WSGN, WPRO-FM, WANS, KFI, WRJZ, F105, KSLO, 940-28, WHHY. <b>JUMPS:</b> WEFM 30 To 27, KJR Ex To 25, 96KX 22 To 14, WRKO Ex To 28. <b>ON:</b> KYXX, WAXY, WOKY, KRTH. <b>SALES:</b> Just shipped.
64	58	DONNA SUMMER	<b>WALK AWAY</b> ADDs: 13K, WFOM-38, WBBO, WIFL. <b>JUMPS:</b> WTIK 34 To 30, WPRO-FM 28 To 25, KEEL 40 To 36, WHHY Ex To 28. <b>SALES:</b> Moderate in the West. Breaking out in the Midwest.
62	59	ELTON JOHN	<b>DON'T YA WANNA PLAY THIS GAME NO MORE?</b> ADDs: KGW. <b>JUMPS:</b> WZZP Ex To 30, BJ105 17 To 14, WKIX Ex To 24.

LAST THIS WEEK WEEK

## HIT BOUND

—	60	THE JACKSONS	<b>LOVELY ONE</b> ADDs: WSEZ, WTIK, WAYS, KRAV-FM, KFI, WLAC, KOPA, KJRB, KSFx, WWKX, BJ105, WPGC, WHBO, Z93, KRTH, WKIX, WAPE, WKXX, WSGA-32, WFOM-37, WMC-FM, WBBQ, JB105-32, KTLK, KENO, WDOO, Y100. <b>SALES:</b> Just shipped.
68	61	THE O'JAYS	<b>GIRL, DON'T LET IT GET YOU DOWN</b> ADDs: KCPX, WIFL. <b>JUMPS:</b> WKIX 14 To 9, WRFC 24 To 21, WFLB 32 To 27, WMC-FM 15 To 9, WDOO 27 To 22, WGCL Ex To 29. <b>SALES:</b> Moderate in the West.
67	62	AMII STEWART & JOHNNY BRISTOL	<b>MY GUY/MY GIRL</b> ADDs: F105, WFLB. <b>JUMPS:</b> WRVO 23 To 19, WGSV Ex To 32, WFOM 31 To 27, KCPX Ex To 36. <b>SALES:</b> Fair in the South. Breakouts in the East.
73	63	JACKSON BROWNE	<b>THAT GIRL COULD SING</b> ADDs: WZZP, WAKY-29, WCUE, WANS, WWKX, BJ105-40, F105, WKBO, WQKY, WEFM-29. <b>JUMPS:</b> WSEZ Ex To 38, WRFC Ex To 29, WRVQ 29 To 25, WISM Ex To 30, WBBF Ex To 25, Y103 6 To 4, JB105 32 To 29, KMJK-FM Ex To 30, KBEQ 12 To 4, KILT 39 To 35.
74	64	EARTH, WIND & FIRE	<b>LET ME TALK</b> ADDs: KFMD, WKIX, WDRO, WRVO, WSGA-33, O105, WICC-27. <b>Day-Part WAYS.</b> <b>JUMPS:</b> WCUE Ex To 34, WANS 36 To 28, KJRB Ex To 39, WPGC 28 To 22, WHBQ Ex To 30, WAPE Ex To 23, KTLK Ex To 38, WGCL Ex To 23.
65	65	THE KINGS	<b>SWITCHIN' TO GLIDE</b>
72	66	ALI THOMSON	<b>LIVE EVERY MINUTE</b> ADDs: KFMD, WAXY. <b>JUMPS:</b> WAYS Ex To 30, WCUE Ex To 35, WRVO 31 To 26, WFOM 34 To 25, WQKY Ex To 27, KRO 25 To 22. <b>SALES:</b> Moderate in the Midwest.
69	67	CHICAGO	<b>THUNDER AND LIGHTNING</b> ADDs: Y103. <b>JUMPS:</b> WSEZ 25 To 22, WZZR 30 To 27, KOPA 19 To 15, BJ105 32 To 27, 140 36 To 31, WKBO Ex To 29, KRO 21 To 17, KNUS 30 To 25.
48	68	LIVINGSTON TAYLOR	<b>FIRST TIME LOVE</b>
46	69	JERMAINE JACKSON	<b>YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME</b>
80	70	ROGER DALTRY	<b>WITHOUT YOUR LOVE</b> ADDs: WRKO, WGSV, KNUS, WGCL, WOXL, 940. <b>JUMPS:</b> WFOM 25 To 21, WOKY Ex To 28, KCPX Ex To 38.
60	71	PETER GABRIEL	<b>GAMES WITHOUT FRONTIERS</b>
75	72	ANNE MURRAY	<b>COULD I HAVE THIS DANCE</b> ADDs: KRAV-FM, WRJZ, KWKN-35, WKIX, WKBO. <b>JUMPS:</b> WCAO Ex To 30, WHHY Ex To 29.
82	73	AC/DC	<b>YOU SHOOK ME ALL NIGHT LONG</b> ADDs: WTIK-39, KSFx-30, WDRQ, WKXX, WIFL. <b>Day-Part WLAC.</b> <b>JUMPS:</b> WSEZ Ex To 32, WANS 38 To 33, KROY 30 To 25, KFRC 22 To 18. <b>SALES:</b> Fair in the West.
83	74	ALLMAN BROTHERS	<b>ANGELINE</b> ADDs: WTIK, WSGN, WRQX, WRVO, KEEL. <b>Day Part O105.</b> <b>JUMPS:</b> WANS 31 To 27, WISM 30 To 27, KBEQ 8 To 5.
89	75	COMMODORES	<b>HEROES</b> ADDs: WFLB, Y103-38. <b>JUMPS:</b> KRAV-FM Ex To 30, WRFC 30 To 27. <b>SALES:</b> Good in the South. Fair in the East and Midwest.
53	76	LINDA CLIFFORD	<b>RED LIGHT</b>

LAST THIS WEEK WEEK

—	77	ROLLING STONES	<b>SHE'S SO COLD</b> ADDs: WKXX, WFOM-35, WOKY, WBBQ, KERN, WANS, WLAC, Q102-30, KRTH, KFRC-28. <b>Day-Part 92X.</b> <b>JUMPS:</b> WRVQ 16 To 12, WSEZ Ex To 19, WPGC 29 To 23, Z93. <b>ON:</b> KRBE, Q105. <b>SALES:</b> Just shipped.
58	78	PAT BENATAR	<b>YOU BETTER RUN</b>
—	79	LEO SAYER	<b>MORE THAN I CAN SAY</b> ADDs: 96KX, WAYS, WSGN, WCAO, WRFC, WRVO, Y103, KMJK-FM, WHB-22, 940, WICC-29. <b>JUMPS:</b> WGSV Ex To 34, KBEQ 29 To 26. <b>ON:</b> WBBO.
87	80	ATLANTA RHYTHM SECTION	<b>I AIN'T MUCH</b> ADDs: WHHY. <b>JUMPS:</b> WRFC Ex To 31, WFOM 36 To 31, WQXI 25 To 21, 940 26 To 20.
94	81	THE VAPORS	<b>TURNING JAPANESE</b> ADDs: WLAC WMC-FM. <b>JUMPS:</b> WEFM 22 To 19. <b>SALES:</b> Moderate in the East, West and Midwest.
43	82	MANHATTANS	<b>SHINING STAR</b>
63	83	GENESIS	<b>MISUNDERSTANDING</b>
—	84	KANSAS	<b>HOLD ON</b> ADDs: WIKS, WLAC, KRAV-FM, WFLB, WOKY, WEFM-25, WBBO, KBEQ. <b>Day-Part WOW.</b> <b>JUMPS:</b> 96KX Ex To 26, WAYS Ex To 29. <b>ON:</b> WANS.
70	85	FRED KNOBLOCK	<b>WHY NOT ME</b>
76	86	JOURNEY	<b>GOOD MORNING GIRL/STAY AWHILE</b>
71	87	MICKEY GILLEY	<b>STAND BY ME</b>
81	88	DELIVERANCE	<b>LEAVING L.A.</b>
—	89	JOHN COUGAR	<b>THIS TIME</b> ADDs: KTSa, WPRO-FM. <b>JUMPS:</b> KBEQ 19 To 12, WANS Ex To 38. <b>ON:</b> WLAC, WBBQ.
93	90	WAYLON	<b>THEME FROM THE DUKES OF HAZZARD</b> ADDs: WKIX, WQXI-19. <b>Day-Part WAYS.</b> <b>JUMPS:</b> WSEZ 30 To 21, KCPX Ex To 37. <b>SALES:</b> Moderate in the South.
92	91	EDDIE MONEY	<b>RUNNING BACK</b> <b>JUMPS:</b> BJ105 28 To 25.
41	92	ROCKY BURNETTE	<b>TIRED OF TOEIN' THE LINE</b>
—	93	NEILSON/PEARSON	<b>IF YOU SHOULD SAIL</b> ADDs: JB105, WCAO. <b>JUMPS:</b> WSEZ Ex To 39.
99	94	DON WILLIAMS	<b>I BELIEVE IN YOU</b> ADDs: KRAV-FM-19, KOFM-29, KNUS.
77	95	BOZ SCAGGS	<b>JO JO</b>
78	96	KENNY ROGERS	<b>LOVE THE WORLD AWAY</b>
85	97	WHITESNAKE	<b>FOOL FOR YOUR LOVING</b>
84	98	CHIC	<b>REBELS ARE WE</b>
91	99	MICHAEL JOHNSON	<b>YOU CAN CALL ME BLUE</b>
88	100	MICKEY GILLEY	<b>TRUE LOVE WAYS</b>

## LOOKING AHEAD

<b>CRY LIKE A BABY</b>	KIM CARNES
ADDs: Y103-40, WGH, WSEZ, WLAC, WWKX, F105.	
<b>MIDNIGHT RAIN</b>	POCC
ADDs: WISM, WGSV, WGH, KFMD.	
<b>CASE OF YOU</b>	FRANK STALLONE
ADDs: WFIL, WIFL.	

**CASH SMASH**—denotes significant sales activity.  
**PRIME MOVER**—denotes significant radio activity.  
**HIT BOUND**—denotes immediate radio acceptance.

Believe In Don Williams  
When He Sings:

**"I Believe In You"**

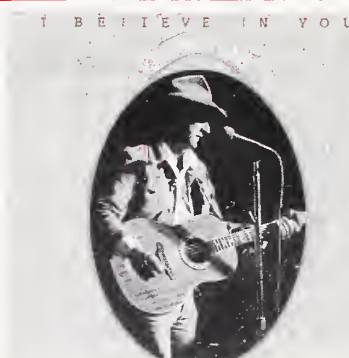
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From The Album  
"I Believe In You"  
(MCA 5133)

His New Single  
Is Crossing To Pop!

Produced By Don Williams & Garth Fundus

MCA RECORDS



ON MCA RECORDS & TAPES

# COUNTRY

## Keynote Speakers, Panelists, Schedule Announced For Talent Buyers' Seminar

NASHVILLE — Marshall M. Gelfand, managing partner of the accounting firm Gelfand, Breslauer, Rennert and Feldman; Neil Hickey, New York bureau chief for TV Guide magazine; and Earl C. Joseph, staff futurist for the Sperry Univac Corp. will be the keynote speakers for the Country Music Assn.'s (CMA) ninth annual Talent Buyers' Seminar, scheduled for Oct. 10-13 at the Hyatt Regency hotel here.

The seminar will kick off Oct. 11 with a discussion of current Consumer Trends, featuring keynote speaker Earl Joseph. Panel presentations will include "The Image Maker's Viewpoint on Consumer Trends," with panelists Steve Grell, Sound Seventy Corporation; Larry Butler, record producer; Jerry Rublin, Needham, Harper and Steers; Mary Ann McCready, CBS Records; Ralph Emery, radio and television personality; Lynn Schults, Capitol Records; and Myles Johnson, Clay County Fair (Iowa) and moderator of the presentation.

Also slated for the 11th is "The Explosion of Country In the Media: Help or Hindrance?" with speakers Dave Skepner, Loretta Lynn's manager; Bill Anderson, artist/composer; Don Reid of the Statler Brothers; Sam Lovullo, producer of *Hee Haw*; Robert Levinson, International Home Entertainment, Inc.; Jerry Reed, artist/actor; and Bette Kaye, Bette Kaye productions and moderator.

The Oct. 12 discussion will center on Economic Trends and feature keynote speaker Marshall Gelfand. The first panel presentation will be "The Artist's

Viewpoint/Problems and Concerns," with speakers Louise and Irby Mandrell; Harold Reid and Dick Blake; Larry, Steve and Rudy Gatlin; Margo Smith and Don Williams, and Barbara Mandrell, who will also serve as moderator of the panel.

That presentation will be followed with "Country Artists in Clubs and Parks — The Backbone of Country Music" with panelists Sherwood Cryer, Gilley's, Pasadena, Tex.; Bunky LeGate, Mr. Lucky's, Phoenix; Tom Pauley, Ponderosa Park, Salem, Ohio; Bob Anderson, Georgia Mountain Fair, Hiawassi, Ga.; Mama Wynette, Mama's Country Club, Atlanta; John Bayouth, Ziegfield's, Tulsa; John Conlee, artist; Little Jimmy Dickens, artist, and Billy Deaton, Billy Deaton Agency and moderator.

The Oct. 13 topic will be "Creative Trends" and will feature keynote speaker Neil Hickey. The panel presentation will be "Creative Ideas for Promotion Live Entertainment," and feature speakers Ken Krage, artist manager; C.K. Spurlock, promoter; Jerry Retzliff, Lone Star Beer; Larry Schmittou, The Nashville Sounds; Lon Varnell, promoter; Wayne Oldham, Southern Hospitality, Inc., and Paul Buck, manager Charlotte Coliseum and moderator.

## Garner Named A&R Director For CBS Nashville Office

NASHVILLE — Bonnie Garner has been appointed to the position of director of A&R, CBS Records, Nashville. According to Rick Blackburn, vice president and general manager, CBS, Nashville, the appointment is part of a restructuring process to align the company with the industry's changing creative role toward independent production, and is a reinforcement of CBS' long-term relationship with its artists.

Working with Garner are Emily Mitchell, manager, A&R administration and Margie Ullrich and Carol Whaler, A&R administrative assistants.

"I have delegated the A&R situation to Garner because of her experience and capabilities in this area," noted Blackburn. "In her seven years with the company in Nashville in the A&R department, she has worked through the transitions from in-house situations to independent production streams. She will assume the point of contact in working with our entire roster of artists and independent producers, and will oversee each project in relation to creative concepts in tandem with what we and the artists feel would be the proper and most advantageous direction."



Roy Wunsch

## Wunsch Appointed CBS Vice President

NASHVILLE — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Roy Wunsch as vice president of marketing, CBS Records, Nashville. Wunsch will report directly to Rick Blackburn, vice president and general manager, CBS Records, Nashville.

In his position, Wunsch will oversee CBS Records' marketing activities in Nashville, including promotion, sales, merchandising, artist development, product management, publicity and creative services departments.

Since 1978, Wunsch has served as director of marketing with CBS. He joined the company in 1966 as a sales representative for St. Louis and Kansas City, and subsequently held positions as local promotion manager for Columbia in St. Louis and director of sales and promotion, E/P/A, Nashville.

Commenting on Wunsch's appointment, Blackburn said, "Roy Wunsch has done an outstanding job in strengthening the company's overall marketing operation and subsequent sales action. Through his direction, an aggressive stance has been witnessed in merchandising approaches combined with more ambitious artist development and publicity gameplans and campaigns. I am most confident that he will bring the same energy to his broadened area of responsibility."



**CAVENDER HONORED BY CMF** — Maggie Cavender, executive director of the Nashville Songwriters' Assn., International (NSAI) was honored by the Country Music Foundation in Nashville for her contributions to the Country Music Hall of Fame and Museum's "Words and Music" program. This unique program will run through 1980, and has thus far introduced more than 2,000 area schoolchildren to the fundamentals of songwriting. Pictured are (l-r): Bill Ivey, CMF director; Cavender and Angelia Gacesa, museum education head.

## CMF Embarks On Seventh Year Of Country Music Educational Programs

by Angela Ball

NASHVILLE — The Education Department of the Country Music Foundation is embarking on its seventh year of providing educational programs to Nashville area school children, with several new programs that trace the history of country music from its earliest roots. The Foundation now offers many programs, complete with teaching materials so teachers can continue the programs after staff members visit the classrooms.

One of the newest and most popular programs is "Words and Music," designed to teach songwriting. The "Words and Music" program is not an instrumental music or music appreciation program, but rather a historical approach to country music from the earliest folk roots to Opryland and Music Row. All programs strive to integrate with established curriculums in social studies, science and language arts.

Staff members send teaching materials, visit the classrooms and then students visit the museum, where they are met by songwriters or musicians who volunteer time for the programs. Songwriters who have participated in the past include Linda Hargrove, Paul Craft and Dickey Lee. Students also visit Studio B where a "hands-on" mixdown session culminates the tour.

### Develop Lyrics

Songwriters teach songwriting basics and then students are asked to develop lyrics based upon some personal experience. The lyrics are then given to the Nashville Songwriter's Association and to participating songwriters. Country Music Foundation director, Bill Ivey and Museum education head, Angelia Gacesa recently presented a certificate of appreciation to Maggie Cavender, executive director of the Nashville Songwriter's Assn., International, for participation in the Words and Music program during 1979 and 1980.

A new program, "Masters of Country Music," will present biographical informa-

tion about four country music legends — Bill Monroe, Jimmie Rodgers, Hank Williams and Bob Wills — as well as recognition of particular styles of country music associated with each artist. This type of program will give students an opportunity to learn more about instruments common to country music.

### History Of Recording

"From Tin Foil to Stereo" teaches the 50-year history of recording from the tin foil phonograph of Thomas Edison to modern recording techniques. The program teaches the development of a record from studio taping to mastering and pressing.

A new program funded by the Country Music Foundation, the Tennessee Arts Commission and the National Endowment of the Arts will begin in October and run through December. This "Artist in Schools" program will introduce songwriting techniques to students in 11 Nashville schools participating in the program.

The three-member education staff served more than 15,000 Nashville students last year, with over 2,000 in the "Words and Music" program alone.

## ASCAP Restructures Its Nashville Staff

NASHVILLE — A reorganization of ASCAP's Nashville office was announced last week by southern executive regional director Connie Bradley.

Under the new set up Rusty Jones, who holds a law degree, was named Nashville director of business affairs. Jones will work in all phases of membership enrollment.

Additionally, John Sturdivant, who recently joined ASCAP, was named Nashville director of membership and public relations. Besides handling the publicity and public relations chores for the ASCAP regional office, Sturdivant will also bring new members into the organization while cultivating relationships with the membership at large.

New staffer Bob Doyle was named Nashville director of membership. Doyle came to ASCAP from the A&R staff of Warner Bros. and will be involved with the development of new writer and publisher members.

Judy Gregory will continue as Nashville director of writer/publisher administration, overseeing new applications and fulfilling the responsibility of research/information to writers and publishers in the Southern Region.

"These changes are in line with the needs of our office and those of our growing membership," noted Bradley.

The Nashville staff also includes Jean Wallace, Ronald Smith, Charline White and Gina Morrison.

## ABSOLUTE AUCTION

Thursday • September 25  
2:00 P.M.

TVA Recording Studio  
38 Music Square, East

MCI • H114 24 Trk. Recorder  
MCI • JH 300 • Console  
And All Equipment Needed To Record

Studio Is Currently Operating

For Further Information Contact:

Edward C. White, Atty. At Law  
(615) 297-0800

# COUNTRY

## TOP 75 ALBUMS

	Weeks On 9/20 Chart		Weeks On 9/20 Chart
1		<b>URBAN COWBOY</b> ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	1 20
2		<b>HORIZON</b> EDDIE RABBITT (Elektra 6E-276)	2 12
3		<b>FULL MOON</b> CHARLIE DANIELS BAND (Epic FE-36571)	3 6
4		<b>I BELIEVE IN YOU</b> DON WILLIAMS (MCA-5133)	6 8
5		<b>HONEYSUCKLE ROSE</b> WILLIE NELSON AND FAMILY (Columbia S236752)	7 4
6		<b>10TH ANNIVERSARY</b> STATLER BROTHERS (Mercury SRM 1-5027)	6 7
7		<b>MUSIC MAN</b> WAYLON JENNINGS (RCA AHL 1-3602)	4 17
8		<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE (Columbia 36476)	5 16
9		<b>HABITS OLD AND NEW</b> HANK WILLIAMS, JR. (Elektra/Curb 6E-276)	10 16
10		<b>SMOKEY AND THE BANDIT 2</b> VARIOUS ARTISTS (MCA MCA-6101)	13 5
11		<b>MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL 1-3644)	11 13
12		<b>GREATEST HITS</b> WAYLON JENNINGS (RCA AHL 1-3376)	12 75
13		<b>ROSES IN THE SNOW</b> EMMYLOU HARRIS (Warner Bros. BSK 3422)	9 19
14		<b>STARDUST</b> WILLIE NELSON (Columbia JC 35305)	15 126
15		<b>PORTER AND DOLLY</b> PORTER WAGONER and DOLLY PARTON (RCA AHL 1-3700)	19 4
16		<b>SMOOTH SAILIN'</b> T.G. SHEPPARD (Warner Bros. BSK-3423)	17 3
17		<b>RAZZY</b> RAZZY BAILEY (RCA AHL 1-3666)	27 3
18		<b>ASK ME TO DANCE</b> CRISTY LANE (United Artists LT-1023)	20 21
19		<b>THAT'S ALL THAT MATTERS TO ME</b> MICKEY GILLEY (Epic JE 36492)	16 9
20		<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36466)	22 14
21		<b>THE GAMBLER</b> KENNY ROGERS (United Artists UA-LA 934-H)	21 94
22		<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON (Columbia KC-2-35642)	23 64
23		<b>THESE DAYS</b> CRYSTAL GAYLE (Columbia JC 36512)	47 2
24		<b>GIDEON</b> KENNY ROGERS (United Artists LOO-1035)	24 25
25		<b>ELVIS ARON PRESLEY</b> (RCA CPL6-3699)	26 5
26		<b>TOGETHER</b> THE OAK RIDGE BOYS (MCA 3220)	16 31
27		<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS (Casablanca NBLP 7207)	25 29
28		<b>WHERE DID THE MONEY GO?</b> HOYT AXTON (Jeremiah JG 5001)	14 10
29		<b>MILSAP MUSIC</b> RONNIE MILSAP (RCA AHL 1-3563)	29 26
30		<b>COAL MINER'S DAUGHTER</b> ORIGINAL SOUNDTRACK (MCA-5107)	26 26
31		<b>THE BEST OF EDDIE RABBITT</b> EDDIE RABBITT (Elektra 6E-235)	31 46
32		<b>STRAIGHT AHEAD</b> LARRY GATLIN (Columbia JC 36250)	32 20
33		<b>KENNY</b> KENNY ROGERS (United Artists UA-LWAK-979)	33 53
34		<b>THERE'S A LITTLE BIT OF HANK IN ME</b> CHARLEY PRIDE (RCA AHL 1-3546)	34 31
35		<b>HEART &amp; SOUL</b> CONWAY TWITTY (MCA 3210)	35 21
36		<b>A LEGEND AND HIS LADY</b> EDDY ARNOLD (RCA AHL 1-3606)	30 15
37		<b>ED BRUCE</b> ED BRUCE (MCA MCA-3242)	41 15
38		<b>WHISKEY BENT AND HELL BOUND</b> HANK WILLIAMS, JR. (Elektra/Curb 6E-237)	37 47
39		<b>LACY J. DALTON</b> LACY J. DALTON (Columbia JC-36322)	36 27
40		<b>EVEN COWGIRLS GET THE BLUES</b> LYNN ANDERSON (Columbia JC 36566)	46 3
41		<b>JOHN ANDERSON</b> JOHN ANDERSON (Warner Bros. BSK 3459)	42 9
42		<b>BRONCO BILLY</b> ORIGINAL SOUNDTRACK (Elektra 5E-512)	43 15
43		<b>I AM WHAT I AM</b> GEORGE JONES (Epic JE 36566)	52 2
44		<b>FRIDAY NIGHT BLUES</b> JOHN CONLEE (MCA MCA-3246)	44 13
45		<b>SOMEBODY'S WAITING</b> ANNE MURRAY (Capitol SOO-12064)	45 22
46		<b>MAKE A LITTLE MAGIC</b> THE DIRT BAND (United Artists LT-1042)	46 9
47		<b>THE BEST OF DON WILLIAMS: VOL. II</b> DON WILLIAMS (MCA 3096)	39 72
48		<b>FARGO</b> DONNA FARGO (Warner Bros. BSK-3470)	49 3
49		<b>TEN YEARS OF GOLD</b> KENNY ROGERS (United Artists UA-LA 635-H)	40 137
50		<b>THE BEST OF JERRY JEFF WALKER</b> (MCA MCA-5126)	36 13
51		<b>LOVE IS FAIR</b> BARBARA MANDRELL (MCA MCA-5136)	— 1
52		<b>DOUBLE TROUBLE</b> GEORGE JONES & JOHNNY PAYCHECK (Epic JE 35763)	50 11
53		<b>THE ELECTRIC HORSEMAN</b> ORIGINAL SOUNDTRACK (Columbia JS 36327)	51 47
54		<b>NEW YORK TOWN</b> JOHNNY PAYCHECK (Epic JE36496)	62 2
55		<b>DIAMONDS AND CHILLS</b> MARGO SMITH (Warner Bros. BSK-3464)	— 1
56		<b>NO ONE WILL EVER KNOW</b> GENE WATSON (Capitol ST-12102)	56 3
57		<b>AGAIN</b> DICKEY LEE (Mercury SRM 1-5026)	59 3
58		<b>ENCORE</b> JEANNE PRUETT (IBC 1001)	57 40
59		<b>I DON'T WANT TO LOSE</b> LEON EVERETTE (Orlando ORC-1101)	61 3
60		<b>DOLLY, DOLLY, DOLLY</b> DOLLY PARTON (RCA AHL 1-3546)	60 31
61		<b>IN MY DREAMS</b> JOHNNY DUNCAN (Columbia JC 36506)	53 6
62		<b>FRAMED</b> ASLEEP AT THE WHEEL (MCA 5131)	63 2
63		<b>THE WAY I AM</b> MERLE HAGGARD (MCA MCA-3229)	54 23
64		<b>THE CHAMP</b> MOE BANDY (Columbia JC 36467)	55 13
65		<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS (Warner Bros. BSK-3316)	65 8
66		<b>WITH LOVE</b> MARTY ROBBINS (Columbia JC 36507)	56 11
67		<b>I'VE GOT SOMETHING TO SAY</b> DAVID ALAN COE (Columbia JC 36469)	64 13
68		<b>CACTUS AND A ROSE</b> GARY STEWART (RCA AHL 1-3627)	66 9
69		<b>VOLUNTEER JAM VI</b> CHARLIE DANIELS BAND (Epic KE 2-36436)	66 6
70		<b>DALLAS</b> FLOYD CRAMER (RCA AHL 1-3613)	70 20
71		<b>3/4 LONELY</b> T.G. SHEPPARD (Warner/Curb BSK-3353)	67 71
72		<b>YOUR BODY IS AN OUTLAW</b> MEL TILLIS (Elektra 6E-271)	69 16
73		<b>SUSIE</b> SUSIE ALLANSON (United Artists LT-1059)	71 8
74		<b>ONLY LONELY SOMETIMES</b> TAMMY WYNETTE (Epic JE 36465)	72 12
75		<b>A SURE THING</b> FREDDIE HART (Sunbird ST 50100)	73 7

# Cristy LANE



"SWEET SEXY EYES"

CB 25

BB 20

RW 27

from the album

"ASK ME TO DANCE"

Produced by Jerry Gillispie for Lee Stoller Productions



UNITED ARTISTS RECORDS

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# COUNTRY

## NEW AND DEVELOPING ARTISTS

### FEATURE PICKS



**SHERRY BRANE** (E.I.O. 1129)  
**Falling In Trouble Again** (2:20) (Sabel Music — ASCAP) (Raleigh Squires)

Brane's latest number is an upbeat, snappy affair that should dress up any playlist. A heavy bass line and punctuation drum beats make a nice background for the singer's tight and steady vocals.

**JIMMIE PETERS** (Sunbird SBR-P7552)  
**No One As Married As Me** (2:52) (Tree Publishing — BMI) (C. Putnam)

This slow ballad casts its net back to the early days of country when Hank Williams' voice dominated the airwaves. It's a slow number with a prevalent steel line that wonderfully accents Peters' convincingly bluesy vocals.



**REX GOSDIN** (Grape Vine NR12046-1)  
**Lovin' You Is Music To My Mind** (2:58) (Bethel Music — BMI) (R. Gosdin-C. Alexander)

A catchy hook, a bit of fancy guitar work and an underlying layer of percussion blend to make this song from Gosdin a real winner. The fact that Gosdin's vocals are particularly pleasing is an added bonus. Jukebox operators should pay close attention to this.



- MAC DAVIS** (Casablanca NB 2305)  
**Texas In My Rear View Mirror** (4:15) (Songpainter Music — BMI) (M. Davis)
- BELLAMY BROTHERS** (Warner/Curb WBS 49573)  
**Lovers Live Longer** (3:15) (Bellamy Brothers Music/Famous Music — ASCAP) (David Bellamy)

### HITS • OUT OF THE BOX

### SINGLES TO WATCH

- ZELLA LEHR** (RCA PB-12073)  
**Love Crazy Love** (2:50) (Duchess Music — BMI/Posey Publ. — BMI/Tree Publ. — BMI) (Deborah Allen/Rafe VanHoy)
- TONY JOE WHITE** (Casablanca NB 2034)  
**Mama Don't Let Your Cowboys Grow Up To Be Babies** (3:09) (Tennessee Swamp Fox Publ. — ASCAP) (T.J. White/L. White)
- WAYNE MASSEY** (Polydor PD-2112)  
**One Life To Live** (3:22) (Silver Blue Music — ASCAP) (Ritchie Adams/Gloria Nissenon)
- DENNIS WEAVER** (Just Good JG-104)  
**The World Needs Country Music** (2:16) (Bon Ton Music/Skyview Music/September Music — ASCAP) (Warren Wilder)
- THE BRYTE SISTERS** (Door Knob KD80-136)  
**We Might Find Something Beautiful Tonight** (2:24) (Chip 'N' Dale Music — ASCAP) (Doug Barnes)



**GEORGE JONES AT THE BOTTOM LINE** — Epic recording artist George Jones was joined by Bonnie Raitt, Linda Ronstadt and Johnny Paycheck at his recent New York City debut at the Bottom Line. Pictured backstage after the performance are (l-r): Al DeMarino, vice president, artist development, E/P/A; Mary Ann McCready, director, artist development, CBS, Nashville; Rich Schwan, director of promotion, Epic, Nashville; Don Dempsey, senior vice president and general manager E/P/A; Steve Forbert, Nemperor recording artist; Jones; Ron McCarrell, vice president, Epic marketing; Ray Free, Epic promotion manager; Jim Kemp, Epic product manager, CBS Records, Nashville; and Gerry Smallwood, director, promotion, E/P/A.

## THE COUNTRY COLUMN

**SATURDAY NIGHT AT GILLEY'S** — Jacky Ward recently performed at Gilley's Club in Pasadena, Tex. before a packed house of 6,000 plus people. But that's nothing unusual. What was rather unique about that particular night was that Ward's sister Linda, joined him on stage for a few numbers. Word is that Jacky is looking for material now for his sister, whom he would like to produce.

**ON THE ROAD** — Johnny Lee will be hitting the concert trail hot and heavy this month, with dates scheduled from New York to Mississippi. . . **Asleep At The Wheel** will also be doing some heavy road work this month and next, with approximately 30 dates tentatively scheduled, including two at Nashville's Exit/In. (Believe it or not, the Exit is scheduled to open on Sept. 19). And finally, **Joe Sun** and **Shotgun** will be heading to Germany Oct. 8-16 for a series of television and live appearances.



Jacky Ward

**INDUSTRY NEWS** — Total Concept Representation has moved. It is now located at 38 Music Square East, Suite 111 in Nashville. **Ron Holt** has rejoined Key Talent, Inc., as agent and promotion director. **Bill Mack** has signed a recording contract with Music America Records.

Good luck to a bunch of really great guys, known collectively as **The Shoppe**. They have just released their first album on Rainbow Sound titled "Tryin' To Get It."

Little **Brenda Lee** will be touring with the **Statler Brothers** during most of the fall, winter and spring.

Studio whiz kid **Terry McMillan**, who has been part of the Nashville scene since 1973, has signed a career development contract with Barbara John Consultants here. McMillan, who is proficient on drums, percussion, piano, flute and harmonica, is featured on **Johnny Cash's** latest single, "Cold, Lonesome Morning" playing one of the instruments he handles best, harmonica. **Buster Doss** has been producing albums on **Billy Grammer**, **Rusty Adams** and **Barbara St. James** for Stardust Records. And finally, **Ray Pennington** was busy finishing up an album on **Peggy Forman** for Dimension Records. . . In **Columbia Studio** in Nashville, **Willie Nelson** was in working on his next album for the label. . . August saw several artists and producers in **Woodland Sound Studios** here, including **Con Hunley** and producer **Tom Collins** with engineers **Danny Hilley** and **Rick McCollister** and **Brenda Lee** with producer **Ron Chancey** and engineers **Les Ladd** and **Russ Martin**.

**Hank Cochran** has just returned from Austin, Texas where he taped a segment of that city's popular television show, *Austin City Limits*. Cochran will be appearing with **Willie Nelson** in Kansas City on Sept. 27.

Independent engineer **Billy Sherrill** was a guest lecturer on recording techniques at the Recording Workshop in Chillicothe, Ohio on Aug. 22. Some 70 students planning careers in the music industry attended the workshop.

The **Oak Ridge Boys' Band** is changing its name to **The Rockland Road Gang**.

jennifer bohler

### ALBUM REVIEWS



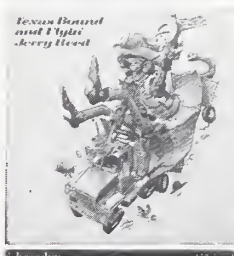
**DON'T LET IT BREAK YOUR HEART** — Con Hunley — Warner Bros. BSK 3474 — Producer: Tom Collins — List: 8.98 — Bar Coded

Hunley walks that increasingly finer line between country and pure Sinatra-style pop with incredible ease. The singer is at his best on torchy ballads and tender love songs, which this album is full of. This is Hunley's third outing for Warner Bros. and judging from the quality, it certainly won't be his last.



**GREATEST HITS** — Anne Murray — Capitol SOO-12110 — Producer: Brian Ahern and Jim Ed Norman — List: 8.98 — Bar Coded

After one glance at the songs included on this album, there is no doubt that this is, indeed, a greatest hits package. Spanning Murray's illustrious career, the album digs into her past and unearths the gem, "Snowbird," and dances smoothly up to her latest hit, "Could I Have This Dance." The album serves to remind us of what a talent we're dealing with when we speak of Anne Murray. Ten songs, ten classics.



**TEXAS BOUND AND FLYIN'** — Jerry Reed — RCA AHL1-3771 — Producer: Jerry Reed — List: 8.98

Jerry Reed opens this LP with the infectious theme from *Smokey and the Bandit II* and proceeds with a number of songs designed to showcase his prowess on guitar, as well as present the truck driving side of life. Reed's music is the kind you can't help but enjoy. Particularly note, "Concrete Sailor," "Detroit City" and "East Bound and Down," from the original *Smokey and the Bandit*.



**KILLER COUNTRY** — Jerry Lee Lewis — Elektra 6E-291 — Producer: Eddie Kilroy — List: 8.98

The Killer doesn't play piano — he attacks it with a vociferous fury that is second to none. He toys with it, he tickles it, he pounds it, but he never simply plays it. Lewis' legendary status is pushed a little further down the yellow brick road with such wonderful little ditties as "Folsom Prison Blues," "I'd Do It All Again" and "Over The Rainbow."

# COUNTRY RADIO

## MOST ACTIVE COUNTRY SINGLES

1. YOU ALMOST SLIPPED MY MIND — CHARLEY PRIDE — RCA — 36 REPORTS
2. TAKE ME TO YOUR LOVIN' PLACE — LARRY GATLIN — COLUMBIA — 20 REPORTS
3. WHY LADY WHY — ALABAMA — RCA — 19 REPORTS
4. THERE'S ANOTHER WOMAN — JOE STAMPLEY — EPIC — 17 REPORTS
5. FOOD BLUES — BOBBY BARE — COLUMBIA — 16 REPORTS
6. DON'T IT MAKE YOU WANNA DANCE — BONNIE RAITT — FULL MOON/ASYLUM — 16 REPORTS
7. DRINK IT DOWN, LADY — REX ALLEN JR. — WARNER BROS. — 16 REPORTS
8. THAT'S THE WAY A COWBOY ROCKS AND ROLLS — MERCURY — 12 REPORTS
9. NORTH OF THE BORDER — JOHNNY RODRIGUEZ — EPIC — 12 REPORTS
10. SHE CAN'T SAY THAT ANYMORE — JOHN CONLEE — MCA — 11 REPORTS

## MOST ADDED COUNTRY SINGLES

1. ON THE ROAD AGAIN — WILLIE NELSON — COLUMBIA — 65 REPORTS
2. THEME FROM THE DUKES OF HAZZARD — WAYLON JENNINGS — RCA — 49 REPORTS
3. I BELIEVE IN YOU — DON WILLIAMS — MCA — 49 REPORTS
4. I'M NOT READY YET — GEORGE JONES — EPIC — 49 REPORTS
5. STEPPIN' OUT — MEL TILLIS AND THE STATESIDERS — ELEKTRA — 48 REPORTS
6. COULD I HAVE THIS DANCE — ANNE MURRAY — CAPITOL — 48 REPORTS
7. PECOS PROMENADE — TANYA TUCKER — MCA — 45 REPORTS
8. HARD TIMES — LACY J. DALTON — COLUMBIA — 45 REPORTS
9. OLD HABITS — HANK WILLIAMS JR. — ELEKTRA/CURB — 44 REPORTS
10. OVER THE RAINBOW — JERRY LEE LEWIS — ELEKTRA — 39 REPORTS

## THE COUNTRY MIKE

**ALABAMA OPENS NEW CLUB** — Following in the Mickey Gilley and Johnny Lee tradition, RCA recording artists **Alabama** recently opened a new club in Birmingham. Opening night (Sept. 10) drew a full house to the new nightclub called **The Home of Alabama**, and who else should appear? You guessed it: Alabama performed two shows, from 9-10 and 11-midnight, both of which were broadcast live by **WYDE**/Birmingham with music director **Chris Foxx** calling the signals. According to Foxx the opening performance simply drove the 400 plus "crazy." The Home of Alabama, just recently acquired, will undergo some remodeling during the month of September, then will begin heavy scheduling of local artists to perform there regularly. Alabama will appear occasionally when their road schedule permits.



Rita Basnight

**PERSONALITY PROFILE** — Becoming an air personality has been a dream of **Rita Basnight** since she was 14. But after her first interview she decided radio was not for her, and consequently enrolled in college to earn a degree in business administration. In 1977 Basnight gave radio a second chance. Beginning in office work and part time sales, she gained much needed experience and went on to do everything from traffic reports to programming at **WBXB**/Edenton, N.C. Promotions came quickly in 1978. The same year Basnight started a full-time air shift, she needed to wait only a few months before being named music director. In 1979 she became program director for **WBXB**, and just recently Basnight became program director of sister station **WBZB**/Smithfield, N.C. Basnight's future goal: to program country music in Nashville someday.

Gary R. Fries, vice president and general manager of **KJZZ**/Phoenix, has announced that morning man **Johnny Collier** has been selected the grand master of ceremonies for the World's Tournament of Kings, described as the "rodeo of lumberjacks." The four-day affair (Sept. 24-27), will consist of six events involving chain saw precision cutting as well as speed cutting. Thirty entrants from Australia, Canada, Indonesia, Switzerland and the United States will be vying for top honors at the Charlotte, N.C. tournament site. ABC's *Wide World of Sports* will be on hand.

**Paula Hooper** has been named director of music research for **WMC**/Memphis. Hooper is a five-year veteran with WMC and has played an integral part in coordinating the music research department. Program director **Les Acree** commented, "This appointment will give WMC a very valuable, close contact with our listening audience and increase our scope of ongoing research."

On Oct. 26 **WRCG**/Columbus, Ga. will hold a very special drawing. The lucky winner will receive an evening on the town and ride in style in **Elvis Presley's** first Cadillac, valued at \$4 million. Stay tuned for names of winners.

**Danny Williams**, undoubtedly the most popular disc jockey in the Oklahoma City area, has come to an agreement with **KEBC**/Oklahoma City. Williams, formerly with **WKY**/Oklahoma City, and presently host of his own Monday through Friday local television show, *Dannys' Day*, will begin handling the morning drive shift. You can tune in to **KEBC** and **Danny Williams** beginning Sept. 22 from 6-9 a.m.

Two more stations to add to our country convert list. On Sept. 15 **WIBR**/Baton Rouge turned off their P/A format in exchange for country. Music director is **Wayne Cain**, **Jay Roberts** is program director, and **Bob Earle** is the general manager and owner. Sept. 13 was the day that **KZLA**/Los Angeles changed its tune from soft rock to country. Program director for **KZLA** is **Jim Wood**, music director is **Beth Fast**, and **Norm Schruett** is the general manager.

**WHK**/Cleveland, in conjunction with the Urban Cowboy Saloon, is hosting an **Urban Cowboy** and **Dolly Parton** look-alike contest. Semi-finals will be held Sept. 17-18 and the final judging is set for Oct. 4. The Urban Cowboy contest should be the tough one. I've seen a lot of wranglers who could measure up to the Urban Cowboy, but I've never seen a gal who could measure up to Dolly Parton.

country mike

## L.A. KZLA-FM Goes Country

(continued from page 21)

RKO Radio's KHJ only weeks away from its change to a country format, and with **KORJ-FM** in Orange County also in the fray with a recent format change, **Metromedia's** long established **KLAC** will no longer be the only country faire in Los Angeles.

Stu Levy, a 20-year veteran at **KLAC** and the station's vice president and director of sales, says he welcomes the competition.

"Competition is healthy for us," said Levy. "KLAC has always been in competition, not only with other formats, but with other country stations as well on both AM and FM."

Levy outlined that **KFOX AM & FM** were country 12 years ago and that **KBBQ** in Burbank was a country outlet from 1967-1972. **KGBS AM & FM** (later to become **KTNQ** and

now **KHTZ-FM**) went country in 1965 through 1968 only to drop the format and return to it in 1975.

"There were others," Levy said, "but we've remained constant through the years. We are established and have a very loyal audience."

Like **Schrutt**, Levy does not see the present popularity of country music as a fad, country, according to Levy, is a format that tends to cater to older demographics and therefore, if handled properly, can bring a station steadier revenue than some other types of formats. He was quick to add, however, that country stations have only begun to enjoy healthy revenues in the past five years, no matter what the ratings were, because advertisers simply placed no stock in country listeners.



**HAYNES GOES HOLLYWOOD** — In celebration of 35 years as **KLAC**/Los Angeles' morning DJ, **Dick Haynes**, known to many listeners as "Haynes at the Reins," had his star placed on Hollywood's "Walk of Fame" in mid-August. **Bobbie Haynes** accepted the honor in behalf of her husband who was unable to attend due to illness. Pictured kneeling are (l-r): **Bill Welsh**, president of the Hollywood Chamber of Commerce; **Mrs. Haynes**; **Bill Hertz**, chairman of the "Walk of Fame" committee; and **KLAC** DJ **Sammy Jackson**. Pictured standing behind Welsh are (l-r): **Joel Wachs**, Los Angeles City Councilman; Country music artist **Tex Williams**; **Don Hinson**, **KLAC**/Los Angeles; **Don DeFore**, actor; and **Art Nelson**, **Gene Price** and **Jerry Naylor**, **KLAC** air personalities.

## PROGRAMMERS PICKS

Country Dan Dixon	WCXI/Detroit	You Almost Slipped My Mind — Charley Pride — RCA
Allen Dick	WIVK/Knoxville	Take Me To Your Lovin' Place — Larry Gatlin — Columbia
Dale Eichor	KWMT/Ft. Dodge	Broken Trust — Brenda Lee — MCA
Buddy Covington	KNUZ/Houston	There's Another Woman — Joe Stampley — Epic
Steve Halbrook	WKSJ/Mobile	North Of The Border — Johnny Rodriguez — Epic
Willis Williams	WLAS/Jacksonville, NC	Broken Trust — Brenda Lee — MCA
Dale Turner	WSAI/Cincinnati	Food Blues — Bobby Bare — Columbia
Tom "Cat" Reeder	WKCW/Warrenton	Why Lady Why — Alabama — RCA
Bucks Braun	WHOO/Orlando	Broken Trust — Brenda Lee — MCA
Tom Phifer	KRMD/Shreveport	Why Lady Why — Alabama — RCA
Rusty Rogers	WAXX/Eau Claire	In Memory Of A Memory — Johnny Paycheck — Epic
John St. John	WQIK/Jacksonville, Fla.	You Almost Slipped My Mind — Charley Pride — RCA
Chris Foxx	WYDE/Birmingham	Somebody's Knockin' — Terri Gibbs — MCA
Bill Warren	KNOE/Monroe	Broken Trust — Brenda Lee — MCA

# GOSPEL

## TOP 20 ALBUMS

### Spiritual

	Weeks On 9/13 Chart	Chart
<b>1 TRAMAINE</b> TRAMAINE HAWKINS (Light LS-5760)	1	26
<b>2 LOVE ALIVE II</b> WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5735)	2	96
<b>3 REJOICE</b> SHIRLEY CAESAR (Myrrh MSB 6646)	10	6
<b>4 PLEASE BE PATIENT WITH ME</b> ALBERTINA WALKER with JAMES CLEVELAND (Savoy SL 14527)	4	34
<b>5 I'LL BE THINKING OF YOU</b> ANDRAE CROUCH (Light LS 5763)	3	46
<b>6 A PRAYING SPIRIT</b> JAMES CLEVELAND AND THE CORNERSTONE CHOIR (Savoy 7046)	6	12
<b>7 AIN'T NO STOPPING US NOW</b> WILLIE JOHNSON and THE GOSPEL KEYNOTES (Nashboro 27217)	5	44
<b>8 SINCE I MET JESUS</b> TOMMY ELLISON (Nashboro 7224)	8	16
<b>9 ALL ABOUT JESUS</b> SENSATIONAL NIGHTINGALES (Malaco 4398)	9	8
<b>10 IT'S A NEW DAY</b> JAMES CLEVELAND & THE SO. CAL. COMMUNITY CHOIR (Savoy SGL 7035)	7	50
<b>11 PEOPLE GET READY</b> SUPREME ANGELS (Nashboro 7226)	15	4
<b>12 IT STARTED AT HOME</b> JACKSON SOUTHERNAIRES (Malaco M-4366)	12	30
<b>13 SHOW ME THE WAY</b> WILLIE BANKS & THE MESSENGERS (HSE 1532)	13	40
<b>14 I NEED YOU</b> REV. ISAAC DOUGLAS (Creed 3097)	14	6
<b>15 HEAVEN</b> GENOBIA JETER (Savoy SL 14547)	16	4
<b>16 IF YOU MOVE YOURSELF THEN GOD CAN HAVE HIS WAY</b> DONALD VAILS (Savoy 7039)	18	4
<b>17 CHANGING TIMES</b> MIGHTY CLOUDS OF JOY (City Lights/Epic JE 35971)	11	68
<b>18 STAND UP AND TESTIFY</b> SALEM TRAVELERS (Creed 3100)	—	2
<b>19 SOMEBODY LEFT ON THAT MORNING TRAIN</b> JULIUS CHEEKS (Savoy 14554)	—	2
<b>20 VICTORY SHALL BE MINE</b> JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR (Savoy SL 14541)	20	20

### Inspirational

	Weeks On 9/6 Chart	Chart
<b>1 NEVER ALONE</b> AMY GRANT (Myrrh MSB 6645)	1	14
<b>2 ONE MORE SONG FOR YOU</b> THE IMPERIALS (Dayspring DST-4015)	2	34
<b>3 YOU GAVE ME LOVE</b> B. J. THOMAS (Myrrh MSB 6574)	3	60
<b>4 FORGIVEN</b> DON FRANCISCO (New Pax NP 33042)	4	94
<b>5 SAVED</b> BOB DYLAN (Columbia FC 36553)	7	10
<b>6 MY FATHER'S EYES</b> AMY GRANT (Myrrh MSB 6825)	6	76
<b>7 GOT TO TELL SOMEBODY</b> DON FRANCISCO (New Pax NP 33042)	5	46
<b>8 NEVER THE SAME</b> EVIE TOURNOUIST (Word WSB 8806)	8	66
<b>9 FOR THE BEST</b> B. J. THOMAS (Songbird-MCA 3231)	10	24
<b>10 HEED THE CALL</b> THE IMPERIALS (Dayspring DST 4011)	9	74
<b>11 THE ROAR OF LOVE</b> THE 2nd CHAPTER OF ACTS (Sparrow SPR-1033)	11	26
<b>12 THE PAINTER</b> JOHN MICHAEL & TERRY TALBOT (Sparrow SPR 1037)	12	12
<b>13 MUSIC MACHINE</b> CANDLE (Birdwing BDWG 2004)	14	132
<b>14 NO COMPROMISE</b> KEITH GREEN (Sparrow SPR 1024)	15	26
<b>15 PRAISE IV</b> VARIOUS ARTISTS (Maranatha MM 0064)	19	14
<b>16 IN HIS PRESENCE</b> KENNETH COPLAND (KCP SLP 1008)	16	8
<b>17 WITH MY SONG . . .</b> DEBBY BOONE (Lamb & Lion LL-1046)	17	4
<b>18 THANK YOU FOR THE DOVE</b> MIKE ADKINS (Mike Adkins MA 1061)	18	4
<b>19 DALLAS HOLM LIVE</b> DALLAS HOLM & PRAISE (Greentree R 3441)	13	18
<b>20 BULLFROGS AND BUTTERFLIES</b> CANDLE (Birdwing BWR 2010)	—	2

## ALBUM REVIEWS

**STRAIGHT AHEAD** — Jamie Owens-Collins — Sparrow SPR-1035 — Producer: Dan Collins — List: 8.98

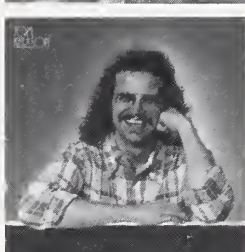
Delicate vocals, soft piano arrangements and a gossamer lacing of strings highlight this package of 10 tunes, representative of some of Gospel music's finest writers. Vocally, one couldn't ask for more from Collins, whose singing ability is far more than simply satisfying. Programmers, you've got a lot of good material to choose from.

**DO YOUR HEART A FAVOR** — Bobby Springfield — NewPax NP-33085 — Producer: John Thompson — List: 8.98

There are many fine songwriter/performers inhabiting today's Contemporary Christian realm. Springfield is a relative newcomer, but this debut effort for NewPax should put him in the forefront of the Contemporary Christian scene. It's hard not to get excited about an album like this. Springfield's songwriting, which has already given him much success in the Country field, is flawless, his singing superb and the production on the album is an exercise in creating a masterpiece. The pop/rock sound should find acceptance on Top 40 and AOR stations as well as Gospel. Recommended cuts: take your pick.

**LIVING ON THE EDGE** — Tom Karlson — Star Song SSR-0021 — Producer: Brian Tankersley — List: 8.98

Karlson makes his point through solid songwriting, superb musicianship and a rock arrangement straightforward enough to please any rock 'n' roll palate. Contemporary Christian artists are making great strides in the marketplace by releasing consistently first class product. Karlson's album should further this forward movement. Particularly note "Look For Love (The Best Love)" and the title track.



**LARNELL HARRIS PACTS WITH BMI** — Gospel singer/songwriter Larnell Harris has signed a writer agreement in Broadcast Music Inc. (BMI). Recording for the New Benson Company, he recently released a new album titled "Give Me More Love In My Heart," which will feature several of his compositions. Pictured following the signing at the Nashville BMI offices are (l-r): Harris; Joe Moscheo, director of affiliate relations for BMI; Noran Spurr, Harris' personal manager; and Mike Cowart of the Benson Company.

## Gospel Music Educators Seminar Slated For Sept. 24-28 In Dayton

NASHVILLE — The first annual National Gospel Music Educators Seminar is scheduled for Sept. 24-28 at the Ramada Inn Hotel in Dayton, Ohio, where some 10 clinics, seminars and panel discussions will be conducted by some of America's most noted artists, clinicians and educators in the Gospel field.

Daily seminars and classes will cover such topics as Elements of Good Song Composing, Choir Arranging and Sound, Choral Directing and Decorum, Publishing and Print Music, Vocal Techniques, Drama and Choreography, Church Worship Music Ministers' Role In Gospel Music, Evangelism Gospel Music Presentations and more.

Principals involved with the seminar include Donald L. Watkins, Beverly Glenn, Rev. Kenneth McEasterland, Edwin Hawkins, Walter Hawkins, Katy Robinson, Archie Dennis, Eleanor Wright, Bill Gaither and Bobby Jones.

Special guests will be Jessy Dixon, Al Hobbs, Bob McKenzie, Don DeGrate Delegation, Sounds of Love, Larry McDuffie, Eleanor Wright, Christian Community Choir, Robert Turner and Silver Hearts, Derek Smith Company, Atlanta Philharmonic Chorale, Evelyn Crosby, Ollie Mullins, Jim Black, Becky Hughes, Wilma Clayborn and Sylvia Mays, Voices of the Greater Tabernacle Baptist Church and Glenn Elliott and Angelic Chimes.

## MCA/Songbird Moves Offices To Nashville

NASHVILLE — MCA/Songbird Records has moved its primary offices from Los Angeles to Nashville, and will be under the supervision of Jim Foglesong, Nashville's division president. Charlie Shaw, Songbird's director of distribution and marketing will continue to base in Los Angeles, while Chris Christian will continue his relationship with the label in a consulting capacity. Both men will report to Foglesong.

In addition to Songbird's current artist roster, which includes B.J. Thomas and Little Anthony, Foglesong noted that a number of MCA artists based in Nashville have expressed an interest in recording a Contemporary Christian album.

## Songbird Plans Two Oct. Releases

NASHVILLE — MCA/Songbird has two albums slated for release in October, The Paul Johnson Vocal Band's "Rise Again . . . He's Alive," and "No Ordinary Child" by the Songbird Orchestra and Chorus.

The Vocal Band's offering is a compilation of the most popular Christian songs of the last few years sung a capella. "No Ordinary Child" is a group of traditional songs concerning the Christmas story.

## NLDC Signs Morning Star For Distribution

NEW YORK — Steve Schulman, president of National Label Distributing Company, has announced the addition of Morning Star Records to its roster of independent labels, giving NLDC representation in every market of the music industry from r&b and country-western, to pop and gospel.



**GOING SOLO** — Daniel Hawkins is shown putting the finishing touches on his debut album for Light Records titled "Walk With Me." The LP will feature instrumental versions of songs by his brother, Walter, plus some old gospel favorites. Daniel will continue as keyboard player for Walter during the initial phase of his solo career.

# Pay TV Becoming Artist Development Aid

(Continued from page 5)

publicity, its effect is very hard, if not impossible, to monitor."

Citing the fact that budgets allocated for promotional video clips have been cut back drastically, Debbie Newman, associate director of artist development, west coast, Columbia Records, said "We (Columbia) have been extremely limited in what we can do with cable." However, Newman added that she preferred to work on originally produced programs such as "Goin' Platinum" (currently aired on Selec-TV, ON-TV, Showtime, and many other major pay-TV and cable webs) than on shows which string several label promotional video clips together.

"It's the type of television show we like to get involved in," said Newman. "Our acts who have been featured on it, like Journey, love to do it and feel it reaches the right audience for them. And for an act like Journey, we did the show because we wanted to develop and identify the individuals in the group."

Jackie Barnett, executive producer and packager for "Goin' Platinum," noted that programs such as his own easily fit in with the concept of narrowcasting because it "satisfies a certain demographic need," as well as "filling a programming void."

"Pay and cable TV have to stay contemporary," continued Barnett, "and there are very few shows like ours that give you a spontaneous, uncensored look at some of the world's top musical acts, if any at all. That's what pay TV is all about. We have undiluted appeal because we're reaching the exact audience we want to, which is most likely heavy record buyers."

## In-Depth Profiles

Barnett added that "Goin' Platinum" has offered a valuable service to the label, as

well as providing entertainment for the viewer, because unlike a show which strings a series of videos together, "Goin' Platinum" is an originally produced program that serves as an in-depth study of an act both on and off the stage.

"The label will fill us in as far ahead as possible about the artists themselves and we take it from there," said Barnett. "We'll show the act, warts and all and I don't think that every act can stand up to such scrutiny. The artist has to be thoughtful and their music has to stand up on its own."

Barnett also stated that since "Goin' Platinum" is recorded on 24-tracks, with a special mix for television, it is often simulcasted in various regional markets, which makes it a prime cross-promotional tool with radio. Clips of up to two performances from a segment on each act are offered to the label "for international exploitation."

Recording acts earmarked for promotional videos or television exploitation are chosen carefully for their "visual impact," as Mary Anne McCready, director of artist development, CBS Records, Nashville, noted.

"TV, whether it's network or cable, demands more of the artist visually," indicated McCready. "Some artists necessarily have greater visual impact than others, such as Lacy J. Dalton. Dalton has done some 18 television shows so far and she's received many offers from producers to return. Television loves her and she loves to do television."

In the area of pop and rock, visual impact is also an important factor in deciding whether to tape a video for a particular act, but there can be other motivating circumstances, such as establishing the identity of a group member making the transi-

tion to solo artist.

"In the case of Barry Goudreau, who is the lead guitarist for Boston, we felt that radio would know who he was but your average consumer might not," stated Jeff Sieroty, associate director, artist development, west coast E/P/A. "We made a video on him and are seeking every opportunity to have it broadcast because of the situation. We have a known act here who is still in the developmental stage as a solo act."

Labels are still moving cautiously in the production of promotional videos, but they are continuing to investigate and utilize cable and pay-TV and looking towards the time when there will be permanent television outlets for music.

"While cable and pay TV is not a large part of our artist development program at this point in time, it may very well play a big role in enhancing the visibility of developing acts if television continues to become more fragmented," said CBS' McCready.

## MCA Sets Oct. Releases

LOS ANGELES — Pop, R&B, jazz and country LPs are slated for release during October, MCA Records announced recently. Included in the release is product from Patsy Cline, Wilton Felder of the Crusaders, Keith Sykes and Conway Twitty, among others.

The releases are "Inherit The Wind" by Wilton Felder; "Rest Your Love On Me" by Conway Twitty; "Always" by Patsy Cline; "Dream Lovers" by Tanya Tucker; "Take Me Back" by Brenda Lee; Alfonzo Surratt's "Coming Out;" "I'm Not Strange I'm Just Like You" by Keith Sykes for Backstreet/MCA; the debut Rocket LP by the Lambrettas, titled "Beat Boys In The Jet Age;" and a self-titled debut LP from Critical Mass.

## Sony Reports Income, Volume Highs In 3rd Period; VTR Sales Up

NEW YORK — Sony Corp. last week reported record high earnings and sales figures for both the third quarter and the nine-month period which ended on July 31.

Sony's third quarter net income in 1980 was \$75,444,000, a leap of 174% from the earnings total of \$27,542,000 for the same period last year. Sony's third quarter volume was \$996,458,000, an increase of 34% over the \$746,102,000 in net sales reported for the same quarter in 1979.

For the nine-month period, Sony's earnings soared 270% to \$236,810,000 from the \$64,009,000 income total registered during the same time-frame last year. Sony's nine-month sales amounted to \$3,014,806,000, an upturn of 43% from the \$2,108,185,000 volume total for the corresponding period last year.

The Tokyo, Japan-based company's overseas sales for the third quarter increased 53% and accounted for 68% of net sales. Sony's domestic sales increased 5% in the third quarter and accounted for 32% of net sales. Overseas sales for the nine-month period increased 64% and accounted for 67% of net sales. Domestic sales for the nine-month period increased 14% and accounted for 33% of net sales.

Sony reported that third quarter sales of videotape recorders jumped 68% and accounted for 24% of net sales. Sales of all TV sets increased 18% in the third quarter and accounted for 28% of net sales. Sales of tape recorders and radios were up 26% and accounted for 15% of net sales for the third period. During the same quarter sales of audio equipment increased 13% and accounted for 7% of net sales. According to Sony, third quarter sales of other products increased 37% and accounted for 26% of net sales.



**ROAD TOUR** — WEA recently took its National Convention on the road to two cities, Dallas and Philadelphia, where more than 650 people attended the convention, which ran from September 2-6 and was held at the Fairmont Hotel facilities in both cities. Key WEA executives, including WEA president Henry Droz, revealed marketing plans for the final third of the year during the confab and made various award presentations. Pictured in the **top row** are (l-r): Russ Bach, WEA vice president of marketing development, George Rossi, WEA vice president of sales and promotion administration; Brent Gordon, Los Angeles branch manager; Bill Perasso, San Francisco district sales manager and recipient of the District Sales Manager of the Year Award; Droz; Richard G. Lionetti, WEA vice president of sales and marketing; Stan Harris, WEA vice president of administration and assistant to the president; Ed Rosenblatt, president; Geffen Records; Droz; Mo Ostin, chairman of the board/president, Warner Bros. Records; Harris; Rossi; Al Westphal, New York credit manager; Mike Holzman, New York branch manager, whose branch won the Branch of the

Year Award; Droz, Paul DeGennaro, New York sales manager; Barry Eisenberg, New York Marketing coordinator; Marv Slaveter, New York controller; Dave Glew, executive vice president/general manager; Vic Faraci, Elektra/Asylum vice president of marketing; Lou Dennis, Warner Bros. vice president of sales; Leonetti; and Bach. Pictured in the **middle row** are (l-r): Glew, Droz, Reen Naldi, vice president/general manager, Atco; Doug Morris, president, Atlantic Records; Peter Stocke, Philadelphia branch manager, voted Branch Manager of the Year; Droz; Mike Spence, vice president/Cleveland branch manager, Don Dumont, Boston branch manager; Rossi; Holzman; Lionetti; Rossi; Nick Hunter, Elektra/Asylum director of country marketing; Faraci; Jerry Lee Lewis, Elektra/Asylum recording artist; Droz; Bach; and Harris. Pictured in the **bottom row** are (l-r): Harris; Glew; Rossi; Droz; Stocke; Lionetti; Faraci; Dennis; Bach, Atlantic recording artists Sister Sledge serenading Cotillion Records president Henry Allen; Rossi; Lionetti; Dumont; Fran Alberte, Philadelphia Sales Manager of the Year Award recipient; Droz; Bach; Harris.







# COIN MACHINE

## U.S. Court Of Appeals Denies AMOA Location List Petition

CHICAGO — The U.S. Court of Appeals for the District of Columbia has denied a motion by the Amusement and Music Operators Assn. (AMOA) for a rehearing on the Copyright Royalty Tribunal's location list regulation.

The location list regulation of the Copyright Law requires that jukebox operators provide a full list of their locations to the Copyright Royalty Tribunal and sub-

## CRT Hears Final Jukebox License Rate Arguments

by Ear B. Abrams

WASHINGTON — The Copyright Royalty Tribunal heard final arguments last week from parties to the year-long jukebox hearings. CRT is considering whether to raise the present jukebox annual compulsory license fee of \$8 per box.

Both ASCAP and SESAC in a joint filing, and BMI on its own advocate raising the license royalty fee. ASCAP-SESAC recommended that the rate be set at \$70 per box per year, with annual adjustments to be made based on the Consumer Price Index. BMI recommended a fee of \$30 per box per year.

The Amusement and Music Operators Assn. (AMOA) opposed any change in the current rate. AMOA maintained that neither ASCAP nor BMI have substantiated the need to raise the fee. The association also vigorously objected to using the CPI as a yardstick for adjusting the fee; CRT has no legal right to impose such a condition, AMOA said, since the Copyright Law of 1976 tells it to fix the rate only.

CRT's decision, which is expected to be issued before the end of the year, will remain in effect for the next decade.

The U.S. Copyright Office has collected

(continued on page 37)

## Midway Introduces New 'Mini-Myte' Cabinet Design On 'Space Encounters'

CHICAGO — Midway Mfg. Co. has introduced a new cabinet style called "Mini-Myte," which is tailored for locations with limited space. The first model being made available in the new size is Midway's popular "Space Encounters," the exciting space battle video game which made a tremendous impact as a standard arcade model.

"The new 'Mini-Myte' cabinet styling opens up a whole new world of locations to capture a new and wider range of players," commented Stan Jarocki, vice president of marketing for Midway. The dimensions are 19½ inches wide, 24 inches deep and 58½ inches high, for "a low profile unit with great profit potential," he added.

In addition to its space saving quality the cabinet is attractive in appearance and ideally situated for placement in such locations as theater and hotel lobbies, retail and convenience stores, smaller lounges and clubs, transportation centers and waiting rooms including those of doctors, dentists, et al.

### Entertaining Diversion

This cabinet size is made for locations where space is limited and the concept is aimed at providing an entertaining diversion to occupy customers during waiting time. As Jarocki pointed out, with the installation of a Mini-Myte "an otherwise vacant space becomes an income producing area."

Compared to standard arcade models that usually require at least 6½ square feet

sequently update and file these lists on an annual basis.

AMOA strongly opposes this stipulation of the law and initially filed suit in October 1978 "to set aside the regulation." In February 1979 the suit was dismissed by the District Court in Washington. The association then appealed the decision to the U.S. Circuit Court of Appeals for the District of Columbia and, after extensive briefings, the Court heard arguments in May 1980. The motion for a rehearing was denied on Sept. 10.

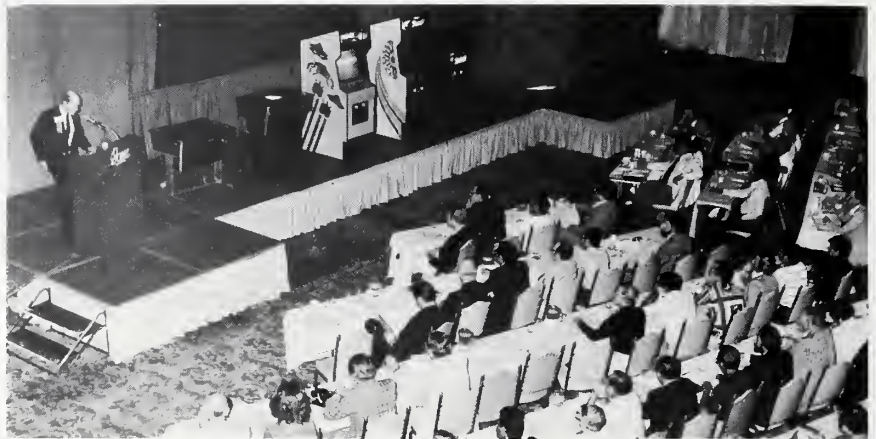
Despite the most recent setback, AMOA's assistant executive vice president Leo Droste emphasized that the association is optimistic and will vigorously continue its campaign against the location list regulation, possibly by seeking a hearing before the Supreme Court. He stressed, however, that inasmuch as the law is in effect and must be obeyed operators are required to file their updated lists with the Copyright Royalty Tribunal on Oct. 1. Lists should be addressed to: Copyright Royalty Tribunal, 1111 20th St. N.W., Washington, D.C. 20036. The phone number for reaching CRT is 202-653-5175.

### Rate Review

With respect to the Copyright Royalty Tribunal rate review hearing on the current \$8 jukebox royalty fee (see separate story), Droste advised that the association received notification from Mary Lou Burg, CRT chairperson, stating that "the record in the coin operated phonograph record players royalty adjustment proceedings will be closed with the submission of findings of fact and conclusions of law by Sept. 16, 1980."

Should the CRT rule in favor of the performing rights societies (ASCAP, BMI, SESAC) the current \$8 fee could be significantly increased to as high as \$70, which was a recommended figure. Droste stated, however, that AMOA had presented

(continued on page 37)



**PRESIDENTIAL ADDRESS** — Distributors from the U.S. and Canada as well as Central and South America, the West Indies and Europe were on hand for Centuri's recent product presentation at the Doral Country Club in Miami, Fla. The three-day event culminated with the unveiling of Centuri's new "2001" jukebox. In the above photo, Centuri president Ed Miller is shown welcoming distributors to the meeting.

## Centuri Bows New Jukebox, Games At Florida Meeting

MIAMI, FLA. — "We intend to bring excitement to this industry," Ed Miller, president and chief executive officer of Centuri, Inc., said in his opening address to factory distributors attending the company's first Product Presentation. The agenda that followed served to emphasize this intent as new products and policies were revealed and major announcements were disclosed.

The three-day event was held at the Doral Country Club in Miami, Fla., Sept. 12-14, with an exceptional turnout of distributors on hand representing the U.S. as well as Canada, the Caribbean, Central and So. America, the West Indies and Europe. An atmosphere of excitement and anticipation was evident at the onset of the meeting

(continued on page 37)

## THE JUKE BOX PROGRAMMER

### TOP NEW POP SINGLES

1. **XANADU** OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA (MCA-41285)
2. **JESSE** CARLY SIMON (Warner Bros. WBS 49518)
3. **ANOTHER ONE BITES THE DUST** QUEEN (Elektra E-47031)
4. **NEVER KNEW LOVE LIKE THIS BEFORE** STEPHANIE MILLS (20th Century/RCA TC-2460)
5. **LOOK WHAT YOU'VE DONE TO ME** BOZ SCAGGS (Columbia 1-11349)
6. **REAL LOVE** THE DOOBIE BROTHERS (Warner Bros. WBS 49503)
7. **DREAMING** CLIFF RICHARD (EMI-America P-8057)
8. **THE WANDERER** DONNA SUMMER (Geffen/W B. GEF49563)
9. **DREAMER** SUPERTRAMP (A&M 2269)
10. **MASTERBLASTER (JAMMIN')** STEVIE WONDER (Tamla/Motown T54317F)

### TOP NEW COUNTRY SINGLES

1. **OLD FLAMES CAN'T HOLD A CANDLE TO YOU** DOLLY PARTON (RCA PB-12040)
2. **HEART OF MINE** THE OAK RIDGE BOYS (MCA-41280)
3. **BOMBED, BOOZED, AND BUSTED** JOE SUN (Ovation OV 1152)
4. **SWEET SEXY EYES** CRISTY LANE (United Artists UA-X1369-Y)
5. **THEME FROM THE DUKES OF HAZZARD** WAYLON (RCA PB-12067)
6. **STARTING OVER** TAMMY WYNETTE (Epic 9-50915)
7. **I BELIEVE IN YOU** DON WILLIAMS (MCA 41304)
8. **I'M NOT READY YET** GEORGE JONES (Epic 9-50922)
9. **WHY LADY WHY** ALABAMA (RCA PB-12091)
10. **IF YOU EVER CHANGE YOUR MIND** CRYSTAL GAYLE (Columbia 1-11359)

### TOP NEW R&B SINGLES

1. **WHERE DID WE GO WRONG** L.T.D. (A&M 2250)
2. **FUNTIME** PEACHES & HERB (Polydor PD 2115)
3. **SOUL SHADOWS** CRUSADERS (MCA 41295)
4. **MORE BOUNCE TO THE OUNCE** ZAPP (Warner Bros. WBS 49534)
5. **POP IT ONE WAY** FEATURING AL HUDSON (MCA 41298)
6. **I TOUCHED A DREAM** THE DELLS (20th Century-Fox/RCA TC-2463)
7. **I NEED YOUR LOVIN'** TEENA MARIE (Motown G7189F)
8. **NIGHT TIME LOVER** LA TOYA JACKSON (Polydor PD2117)
9. **FREEDOM** GRANDMASTER FLASH (Sugar Hill SH-549)
10. **LET ME TALK** EARTH, WIND & FIRE (ARC/Columbia 1-11366)

### TOP NEW DANCE SINGLES

1. **HOT HOT SUMMER DAY** SUGARHILL GANG (Sugarhill SH-547)
2. **I JUST WANNA DANCE WITH YOU** STARPOINT (Chocolate City/Casablanca CC3208)
3. **CAN'T FAKE THE FEELING** GERALDINE HUNT (Prism PSS-315)
4. **IT'S NOT WHAT YOU GOT** CARRIE LUCAS (Solar/RCA JH-12085)
5. **S.O.S. (DIT DIT DIT DASH DASH DASH DIT DIT DIT)** THE S.O.S. BAND (Tabu/CBS ZS9 5526)

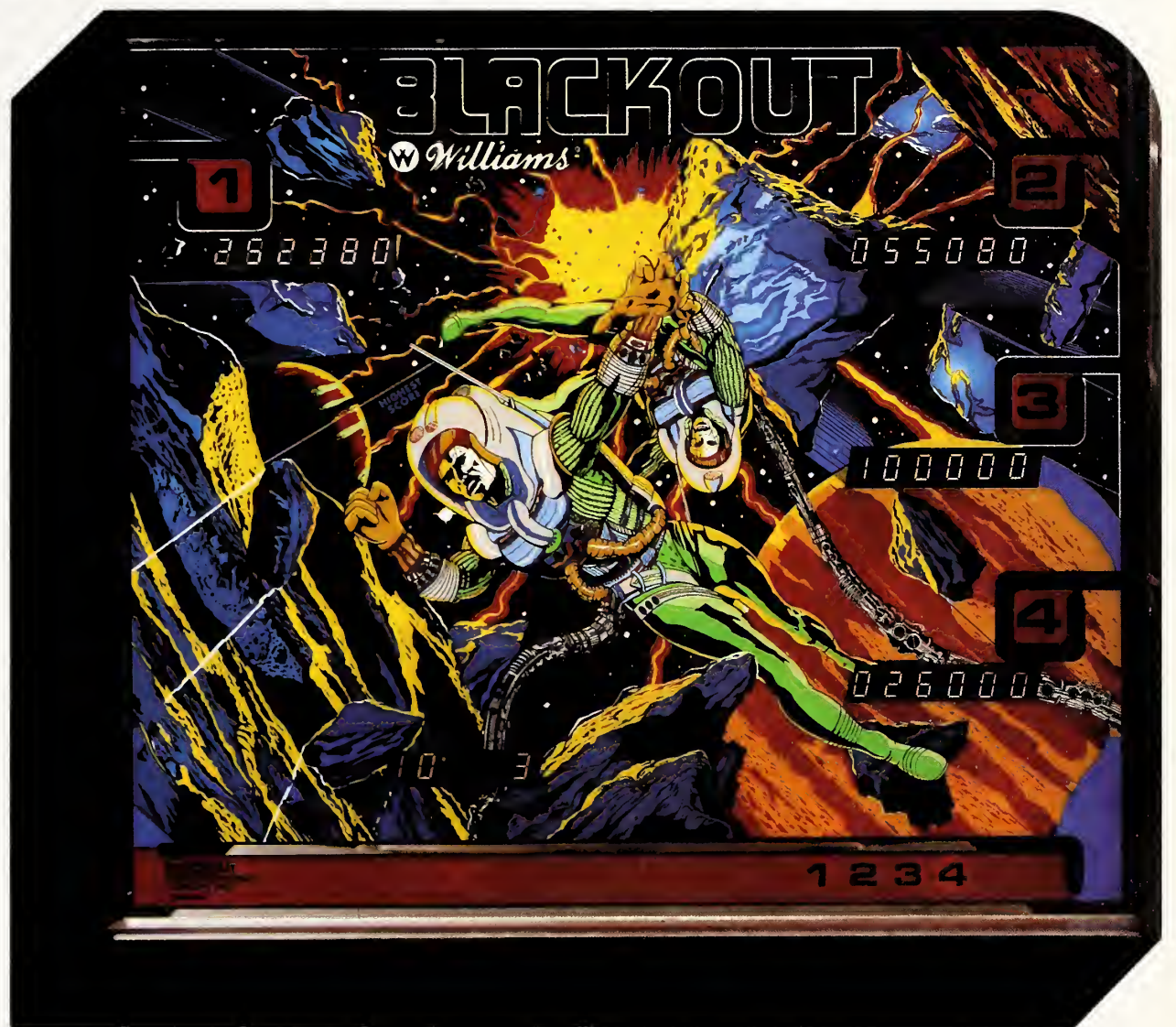


Midway's 'Space Encounters' With new 'mini-myte' cabinet.



No light. No sound. No movement.  
All life suspended in time and space.  
And you are the force that controls it all!

# BLACKOUT



Williams®

# TOTAL "BLACKOUT"! MISSION CONTROL SPEAKS! "ORBIT" IN OUTER SPACE! EXCLUSIVE "LANE CHANGE™"!

## "BLACKOUT"!

Knock out all 3 banks of targets (5000 value when lit) and light "Blackout". Make eject hole, collect 30,000 points and mission control declares "Blackout", shutting down all sound, light and action systems! Or light "Blackout" by dropping yellow bank of targets 3 times. 1st time ignites yellow light. 2nd time lights both spinners for 1000 value.

## BLAST INTO "ORBIT"!

Blast the 2 "Orbit" spinners, hear mission control confirm "Orbit completed", score from 5,000 to 20,000 points and increase "Orbit" value. Making green 5 bank increases "Orbit" value too! Blast into "Orbit" when value is 20,000 and light extra ball! Make eject hole and collect extra ball to the command "Resume mission"!

## EXCLUSIVE "LANE CHANGE™" CHALLENGE!

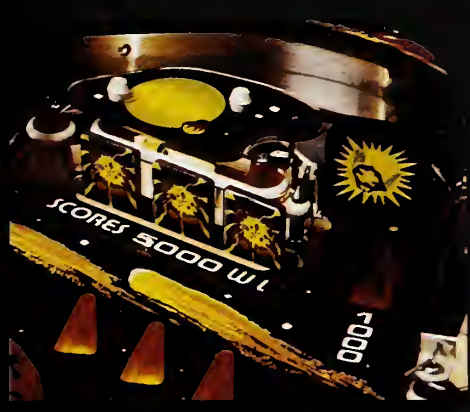
Transferring the light and scoring from a lit to an unlit top lane by strategic powering of the right flipper gives extra control in making 3 top lanes for 2X, 3X, 4X, 5X Bonus Multiplier!

## CONDITION GREEN! CONDITION RED!

Make the green bank of targets the 1st time and "Blackout" status indicators flash "condition green"! The 2nd time, light inside rollover lane for 3,000 points and 3 bonus advances! The 3rd time, light out-lanes for special! Activated green targets are carried over in memory from ball to ball!

Make each red drop target for high power scoring. Make all 3 for "condition red". Any of the spinners rotates the red bank lights, putting the player on alert for changing drop target scores!





Williams®

*Puts total pinball control in the players' hands...  
and total profit control in yours!*

# BLACKOUT



For the service back-up  
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# COIN MACHINE



**TOURNAMENT HIGHLIGHTS** — A highlight of the recent AAU/USA Junior Olympic Games was the Atari Game Center, which was installed at the Benson Memorial Center on the University of Santa Clara (Calif.) campus. In step with the competitive atmosphere of the Olympics, Atari sponsored a two-day Missile

Command tournament open to all Junior Olympics and participants. Pictured above are (l-r): Missile Command tournament gold medal winner Brian receiving his award from Tom Petit, one of Atari's regional sales managers; and the Atari Game Center, where many athletes tested their skill against popular Atari games.

## ICMOA Resolution Opposes Illegal Gaming Devices

CHICAGO — In an effort to halt the "influx of illegal gaming devices" into the state, the Illinois Coin Machine Operators Assn. (ICMOA) has adopted a strong resolution condemning the installation and use of this type of equipment.

Adopted at the state group's annual convention this past summer, the resolution reads in part: "the Illinois Coin Machine Operators Association strongly condemns the introduction of coin-operated gambling devices into areas where their operation is illegal, urges its members and other amusement game proponents to resist any such introduction, and recommends to legislative and regulatory authorities that the number of credits or free replays that can be won or awarded on any coin-operated device be limited to a number no larger than can reasonably be played off in the course of play on the device."

The association stated further that "the advent of coin-operated video devices as popular amusement games has also made it possible to camouflage gambling operations in the video format." The most common "gambling subterfuge," according to ICMOA, is the use of large numbers of credits in "free replays" to control gambling payouts.

Since the resolution was adopted the association has learned that Illinois law enforcement agencies are presently investigating the matter.

ICMOA's intent in taking a firm stand is to alert members as well as law enforcement authorities and help put an end to the situation before it gets out of hand.

"I am very strongly against any type of machine that gives even the slightest indication that there could be cash type payouts where they are not legal," stated former ICMOA president Kem Thom of Western Automatic Music in Chicago. "It is not in the best interest of operators to have this type of equipment on the street."

## NAMA Files Brief Backing Stand Of Soft Drink Makers

CHICAGO — A detailed brief in support of an appeal by the National Soft Drink Assn. of the U.S. District Court for the District of Columbia decision on the USDA competitive foods regulation has been filed with the U.S. Court of Appeals by the National Automatic Merchandising Assn. (NAMA), according to Richard W. Funk, NAMA director of government affairs.

The strongly worded "amicus curiae" brief filed in behalf of NAMA members details the history of Congressional legislation and of statements by legislators and USDA officials to show that the Secretary of Agriculture does not have authority to regulate the sale of competitive foods in schools at places other than the lunchroom or at times other than the service of the breakfast and lunch program.

The U.S. District Court decision, issued in June, supports the USDA regulations which ban the sale of soft drinks and other items in schools participating in the federal school lunch program throughout the school grounds and until after the last lunch period, effective July 1, 1980, Funk said.

The soft drink association has filed a notice of appeal with the U.S. Court of Appeals of the District of Columbia. The regulations remain in force until the Court of Appeals makes its decision, Funk said.

## Court Denies AMOA Bid

(continued from page 36)

a very strong, valid case during the Washington hearings this past spring, and a succession of witnesses representing all factions of the operating business coupled with the comprehensive Peat Marwick Mitchell operator survey, to further strengthen its position.

Burg also notified AMOA that the Tribunal had denied the association's motion to reconsider and to request the performing rights societies to submit financial data.

The copyright law requires that CRT review the current royalty fee and determine what the fee will be for the next ten years.

## CRT Hears Arguments

(continued from page 36)

over \$1 million from almost 135,000 registered boxes in 1979. There are said to be as many unregistered jukeboxes in operation. AMOA has fought the registration feature of the copyright law but has been on the losing side of legal decisions by the lower federal courts (see separate story). AMOA is said to be considering asking the U.S. Supreme Court to review these decisions.

## Junior Olympians Compete In Atari 'Missile Command' Video Tournament

SUNNYVALE, CA — The city of Santa Clara, Calif. was the recent host city of the 1980 AAU/USA Junior Olympic Games. The event, drawing athletes from throughout the world, was held on the campus of the University of Santa Clara from Aug. 12 through 17. Over 2500 athletes, ages 8 to 18, participated.

To provide a recreational break from the daily events, an Atari Game Center was installed at Benson Memorial Center at the University. Set up in the room were ten of Atari's most popular video games including "Sprint 2," "Asteroids," "Atari Football" and the new "Missile Command," all on free play so that the Junior Olympians could enjoy the opportunity to experience the excitement and challenge of these top rated amusement machines.

In keeping with the competitive spirit of the Olympics, Atari also sponsored a Missile Command tournament, in which all Junior Olympic athletes were invited to par-

ticipate for top scores and prizes on Thursday night (14) and Saturday night (16).

Top scorers in this event were presented gold, silver and bronze medals. The winners were Brian Quist, age 18, of Oakridge, Tenn. with 22,990 points (gold); Chris Erdman, age 15, of Longview, Wash. with 19,985 points (silver), and Donald Fischer, age 15, of Makakilo, Hawaii with 18,978 points (bronze).

### Built Awareness

Tom Petit, who is one of Atari's regional sales managers, supervised the tournament and was very impressed with the response. "The athletes really enjoyed playing our games and competing in the tournament," he commented. "And, since all the students who were in Santa Clara for the Junior Olympics are in the age group that plays our games, the game center provided a good opportunity to broaden the awareness of Atari, especially with our new Missile Command."

## Centuri Bows New Jukebox, Games In Florida

(continued from page 36)

as distributors awaited the unveiling of "2001," the first coin-operated jukebox produced by Centuri, but this was to come later on in the program. Meanwhile, however, there were a number of other important revelations that held everyone's interest.

Miller recapped the events of the past few months involving the changeover in name and policy from Allied Leisure Industries to Centuri, and introduced com-

pany executives and key members of the new management team.

### Must React Quickly

He talked about the firm's self-contained factory facilities in Hialeah, Fla. and its high potential for product diversification. "For a company to be successful in this industry it must have the ability to react fast for itself and its customers," Miller told distributors. "I am happy to report that Centuri has this capability. We will build the machines the market requires. If this means we must ul-

timately build pinballs, then we will."

He also indicated that an announcement was forthcoming concerning an agreement with Atari. Joe Robbins, co-president of Atari, was in attendance at the meeting. Centuri is presently marketing the "Rip Off" cocktail table under license with Cinematronics and recently consummated a licensing agreement with Exidy for a "Targ" cocktail table.

### Plans To Expand

Bill Olliges, executive vice president, reiterated that "Centuri will not stop with video games and jukeboxes. When we are confident of our approach," he said, "we will go into pinball manufacturing." Olliges has a very impressive technical and engineering background in the coin machine industry. During his 20-year tenure he directed research and development at Seeburg and established Universal Research Laboratories, which has since become a subsidiary of Stern Electronics, Inc.

Included in the lineup of video machines on display at the meeting was the "Rip Off" cocktail table. Ivan Rothstein, marketing manager, announced that within the next thirty days Centuri plans to release an updated version of "Rip Off" with "greater total reliability." Production is targeted for Nov. 1.

Also shown were the "Targ" cocktail table; "Killer Comet," a new upright and Centuri's own creation, which is currently on test in the Florida area; and "Eagle," another upright produced by Centuri. Later model, as Rothstein pointed out, has an

(continued on page 41)



**NEW JUKEBOX** — Centuri's new "2001" jukebox was the star of the factory's recent product presentation in Florida. Centuri engineers have incorporated into this phonograph virtually every feature the operator could want.



**THE EAGLE FLIES** — Centuri "Eagle" is an upright, 19-inch color monitor space fantasy game. The player is in a dramatic fight for survival and must skillfully defend himself with multi-stage missiles against the attacking space war birds.

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**IN REVIEW:** Presented is a photographic lineup of some of the new machines introduced by the various games manufacturers and dated according to their exposure in Cash Box.

**GOTTLIEB 'PANTHERA'** Dazzling light display plus background sounds and contemporary backglass art enhance this Gottlieb pin. In addition there's lots of exciting scoring action (6/7/80).



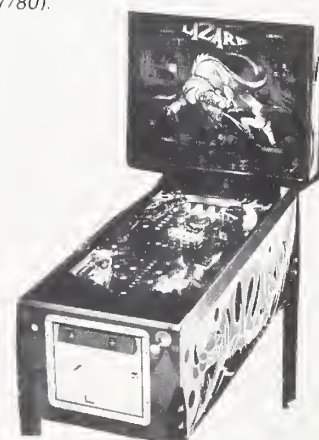
**WILLIAMS 'OMNI'** A solid state shuffle alley, attractive in design, with futuristic sounds. A unique single shot scoring feature was unveiled by Williams on this model (6/7/80).



**STERN 'CHEETAH'** This is Stern's second wide-body pin. Colorful cabinetry and graphics, seven-digit scoring capacity and plenty of heated pinball action are highlights (6/14/80).



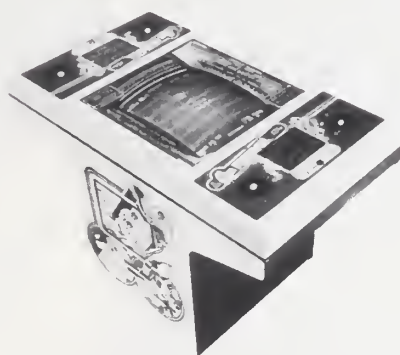
**GAME PLAN 'TORA TORA'** The factory's first upright video game and the play theme on this model is air-sea combat. Action is in black and white with color overlays (6/21/80).



**GAME PLAN PINBALL LIZARD** This upright pingame has several key features such as extra powered sling and flippers plus such innovative sounds as drum beats and a breathing lizard. (6/21/80).



**BALLY 'MYSTIC'** Enticing backglass art and sound along with numerous skill shots like "mystic" and "pyramids" are among the highlights of this Bally pin. (6/21/80)



**ATARI 'FOOTBALL'** This is a re-issue of the highly popular Atari video game, which was made available in limited quantity, as a tie-in with the 1980 football season (7/12/80)



**BALLY 'HOT DOGGIN'** The theme is a winter ski scene, the play action is hot and heavy pinball. Lots of skill shots, bonus opportunities, plus a "disappearing" kicker for added mileage. (7/12/80).



**STERN 'QUICKSILVER'** Art deco design 11 ways to build bonus, add-a-balls stacking capacity, accelerated playfield velocity and fast moving pinball, are key features on this model. (7/19/80).



**GREMLIN 'DIGGER'** Object of play on this video game is to dig holes and trap creatures, for points, in the environs of a maze-like desert. Full color, authentic sounds. (7/26/80).



**STERN 'STAR GAZER'** Features include "loop action return" that rockets the ball into orbit. Stern's new "add-a-ball" capacity and others. Brilliant artwork and sound. (7/26/80).



**ATARI 'MISSILE COMMAND'** An outstanding missile defense video game for one or two players. Many great features Atari introduced 50 cent video game play on this model. (8/2/80).



**STERN 'ASTRO INVADER'** This model marked Stern's entry into the production of video games. Cosmic warfare is the theme and the factory included many pluses on this first time effort. (8/2/80).

# COIN MACHINE

## CHICAGO CHATTER

Williams Electronics, Inc. is currently in prototype production on its upcoming new conventional size pinball game. The model is called "Alien Poker" and among its distinctive features is another Williams "first." Factory's marketing director **Ron Crouse**, however, would reveal no further details about the new pin — so, we'll just have to watch for it. Meanwhile, Williams is receiving marvelous feedback on the current "Blackout" and "Scorpion" pins.

STERN DISTRIBS can look forward to receiving initial shipments of the newly debuted "Flight 2000" pin by about the end of September, as we learned from marketing manager **Tom Campbell**. This is the factory's first "talking" model but the speech element is only one of several outstanding features it offers. Tom also mentioned that the Seeburg "Phoenix" phonograph is undergoing a bit of a facelift which will result in some color revisions and a substantially brighter, more eye-catching appearance. The trade will be able to view it at AMOA Expo.

IN ADDITION to its headquarters office in Chicago, IAAPA now has a facility in Washington. The association's new Government Relations office is located at 1025 Vermont Ave. (Suite 330), Washington, D.C. 20007. A full time counsel and director of government relations has been retained by IAAPA to take charge of the new branch. He is **John Graff**, a specialist in government affairs and association work, whose previous experience includes seven years as an attorney for the Marriott Corporation, handling the chain's amusement park legal work.

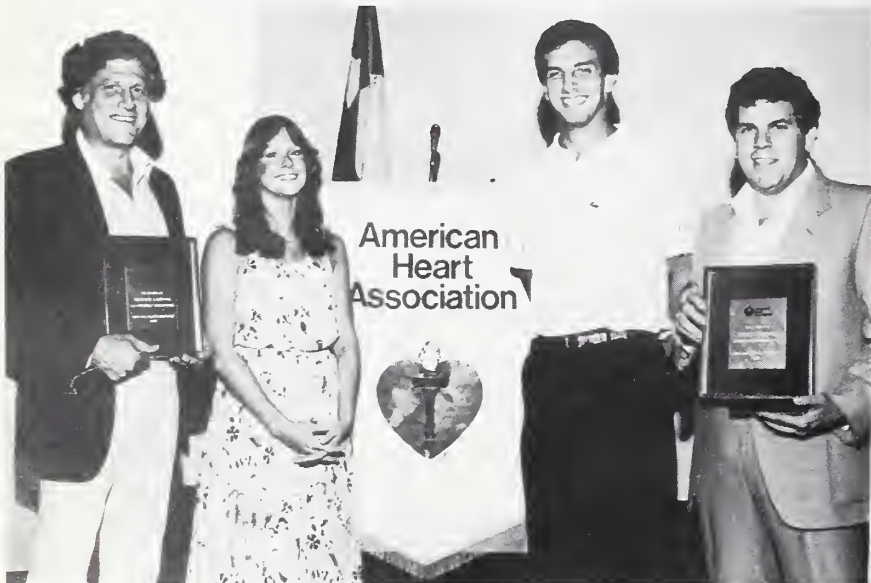
NICE CHATTING WITH **Mike Von Kennel**, newly appointed sales manager at Taito America. Needless to say, our conversation centered on the exciting "Stratovox" video game, which is presently in full production and very "heavily ordered." The industry's first "talking" video game certainly seems to be catching on big. Mike said they've already had to increase production to meet distributor demand.

DATELINE HIALEAH, FLA., home of Centuri, Inc. This newly reorganized, re-named company just held its first product showing/distributors meeting at the Doral Country Club in Miami and revealed some very exciting future plans within the realm of products, concepts, services, promotional efforts, and so forth. A highlight (among many) of the three-day conclave was the introduction of Centuri's first jukebox, the "2001," which drew rave notices from attending distributors. Centuri (formerly Allied Leisure Ind.) also showed a lineup of outstanding video uprights, along with cocktail tables and a new compact "Maxi" cabinet style. The prevailing atmosphere throughout was one of excitement, dynamism and great expectations — present and future. Besides spelling out current plans and hinting at some exciting forthcoming developments, Centuri arranged for distributors to fully enjoy the excellent golf and tennis facilities at the Doral and hosted a lavish dinner party, complete with a performance by the dynamic **Peaches & Herb**, who were flown in especially for the occasion. Centuri really did it up big at this first time event, with the accent on energetic leadership, aggressive marketing and innovative concept and design.

## CALIFORNIA CLIPPINGS

Tom Stroud of Cinematronics tells us that the El Cajon based manufacturer has taken on **Fred Fukumoto** as its new vice president of finance. Fred was formerly the treasurer for Excor, which owns Williams. Cinematronics has also released its new outer space shooting game, "Star Castle." Stroud told us that the game has tested better than either "Tail Gunner" or "Rip Off."

ONE OF THE MANY PEOPLE in attendance at Centuri's recent showing in Miami was **Ira Bettelman**. He feels the company has come up with some strong video pieces in "Killer Comet" and "Eagle." Bettelman also mentioned that the show was presented nicely and that Centuri has assembled a credible and experienced staff. Aside from the Centuri coming out party, Ira also pointed out a new trend that seems to be developing in the coin machine industry. "Everyone seems to be jumping on the new cabaret (mini cabinet) video configuration bandwagon," offered Bettelman. "Atari, Centuri, Exidy, Midway and Gremlin all believe that the standard video size may not be applicable to every location." The C.A. Robinson vice president feels that its a good move because it provides the distributor with new tools for the operator who seeks new locations.



**A LOTTA HEART** — The American Heart Assn. (AHA) recently presented a "plaque of recognition" to Larry Siegel, president of the newly formed Seeburg jukebox division of Stern Electronics, Inc. in Chicago, for Stern's sponsorship of a three-day AHA campus fundraiser, in which 18 fraternities and sororities who raised money received Stern "Muhammad Ali" pinball games. The awards to sponsors and winners were presented during the AHA Third National Youth Conference held in Dallas. Pictured are (l-r): Gerald Taylor, publisher of the National Lampoon and co-sponsor of the fund raiser competition, actress Mary McDonough, AHA national youth ambassador, and a regular star on the TV series The Waltons: Phil Philpot, chairman of the national youth committee, and Siegel

## IAAPA Convention Format Reported

CHICAGO — A preliminary agenda has been issued by the IAAPA for the 63rd annual convention and trade show, to be held Nov. 22-24 at the Rivergate Exhibition Cen-

ter in New Orleans, La. While the show does not officially open until Saturday morning, a number of functions have been scheduled for Friday, Nov. 21, as is customary each year. A combined What's New Theatre/Membership Meeting will take place from 3:00 to 6:00 p.m., with IAAPA Government Relations Committee chairman Charles Powell and IAAPA president Truman Woodworth, respectively, chairing these sessions. The first of a two-day Ladies Tennis Tournament will also be held on Friday.

## Valley Taps Nemgar

BAY CITY, MICH. — William J. Nemgar has joined The Valley Company as a consultant with specific responsibilities in the formation and promotion of the recently inaugurated Valley National 8-Ball League Assn. "We are extremely pleased to have Bill working with us," stated Valley president Chuck Milhem, "as his practical experience in the coin business will be valuable in assuring that this league concept will get off on the right foot and will be a most successful enterprise for our distributors and their operators on a continuing basis."

In this assignment Nemgar will work with Warren Kelley to carry the program to distributors and operators and assist them in launching it in many areas across the country. There are several objectives involved in this project, as Milhem pointed out, the main goals being to help Valley distributors increase sales and also generate additional earnings for operators while helping to strengthen control of their tables.

"The entire system revolves around the operator," Milhem said, "and has proven itself as an effective program for increasing gross receipts and maintaining operator control of coin-operated pool tables."

Nemgar will be working out of Rochester, Minn. where he was associated with D and R/Star for several years and assisted in the design and implementation of a computerized system for monitoring the moves, collections and maintenance for all machines. He also played a key role in D and R's successful league operation, creating higher revenues while reversing the loss of coin pool tables to location owners.

### Exhibit Hours

Exhibit hours on Nov. 22 will be from 10:00 a.m. to 5:00 p.m. A series of four concurrent breakfast sessions will run from 7:30 to 9:30 a.m., dealing with such subjects as Smaller Facilities, Media Confrontation and Advancing and Extending the Park Season. Such topics as Energy, Budgeting, Computers and a thorough analysis on construction, design and operation of a Water Slide will be covered during three concurrent workshops on Saturday evening.

Trade show hours on Sunday are from 10:00 a.m. to 5:00 p.m. A continuation of the previous day's breakfast sessions will convene from 7:30-9:30 a.m. and four afternoon workshop sessions will be held from 4:00 to 6:00 p.m., including a Games/Arcade Workshop.

Monday's exhibit hours will be from 9:00 a.m. to 1:00 p.m. and the convention will close with the annual IAAPA banquet and floor show, starring Pete Fountain.

The Marriott will be this year's headquarters hotel but IAAPA will also utilize the facilities of the Hilton, International and Monteleone.

IAAPA advised that there is still some booth space available and interested parties may contact the association at 7222 W. Cermak Rd., Suite 303, No. Riverside, IL 60546.

## INDUSTRY CALENDAR

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. 10-12; Wisconsin Music Merchants Assn.; Fall Convention; Fox Hills Resort; Mishicot, Wis.

Oct. 23-26; NAMA National Convention-Exhibit; H. Roe Bartle Convention Hall; Kansas City, Missouri

Oct. 31-Nov. 2; AMOA, annual exposition; Conrad Hilton Hotel; Chicago.

Nov. 22-24; IAAPA annual convention; Rivergate; New Orleans, La.

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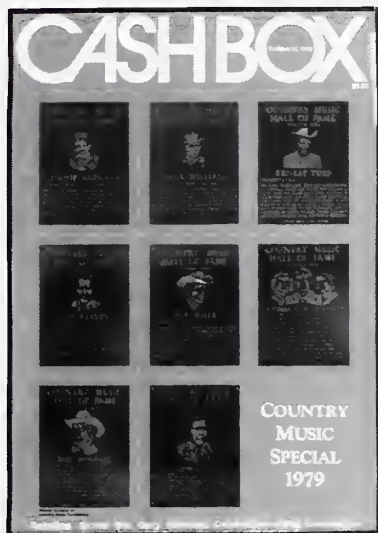




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