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EDITORIAL

Sight Has Sound Promotion

As the traditional avenues of promotion for recording artists have narrowed over the course of the past decade, with radio playlists becoming increasingly tighter and label sales reps fighting for every inch of in-store merchandising space, the industry must now look for other means of exposure for both new and established acts.

Certainly the marriage between video and music holds a great deal of promise in giving birth to a feasible promotional tool for records, although the pairing has yet to be fully consummated. Both manufacturers and retailers have questioned the effectiveness of promotional videocassettes in generating either substantial interest or sales at this time. It is generally acknowledged, however, that the medium has yet to be fully understood and exploited.

Now, with the advent of the '80s, marketing plans for the videodisc will be expanded on a national level and the recent premiere of the first video-disc jukebox at the AMOA Exposition in Chicago underscores the growing importance of the fusion between the two media. Surely, the record industry stands to benefit from such a new means of exposure.

NEWS HIGHLIGHTS

- Retail and rack accounts praise Polygram for delaying return ceiling program (page 7).
- CBS Records ends distribution arrangement with Latin product distributor (page 7).
- Maurice R. Valente tapped for top post at RCA (page 8).
- Important role for digital recording of pop music predicted (page 8).
- "Phoenix" by Dan Fogelberg and "Night In The Ruts" by Aerosmith are the top Cash Box Album Picks (page 20).
- "My Feet Keep Dancing" by Chic and "Back Up Against The Wall" by Atlanta Rhythm Section are the top Cash Box Singles Picks (page 24).

TOP POP DEBUTS

SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>83</td>
<td>YOU KNOW THAT I LOVE YOU</td>
<td>Santana</td>
<td>Columbia</td>
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ALBUMS

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>6</td>
<td>THE SECRET LIFE OF PLANTS</td>
<td>S. Wonder</td>
<td>Tamla/Motown</td>
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POP SINGLE

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>BABE</td>
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<td>A&amp;M</td>
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NUMBER ONES

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>LADIES' NIGHT</td>
<td>Kool &amp; The Gang</td>
<td>De-Lite</td>
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R&B SINGLE

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHOULD I COME HOME (OR SHOULD I GO CRAZY)</td>
<td>Gene Watson</td>
<td>Capitol</td>
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COUNTRY SINGLE

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>STREET LIFE</td>
<td>Crusaders</td>
<td>MCA</td>
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POP ALBUM

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<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>THE LONG RUN</td>
<td>Eagles</td>
<td>Asylum</td>
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R&B ALBUM

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<th>Title</th>
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<th>Label</th>
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</thead>
<tbody>
<tr>
<td>OFF THE WALL</td>
<td>Michael Jackson</td>
<td>Epic</td>
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COUNTRY ALBUM

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<tr>
<th>Title</th>
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<tr>
<td>KENNY</td>
<td>Kenny Rogers</td>
<td>United Artists</td>
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DISCO

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<th>Label</th>
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<tbody>
<tr>
<td>NO MORE TEARS (ENOUGH IS ENOUGH)</td>
<td>Donna Summer/Barbra Streisand</td>
<td>Casablanca</td>
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VOLUME XLI — NUMBER 28 — November 24, 1979
**November 24, 1979**

### Top 20 Singles

<table>
<thead>
<tr>
<th>Week</th>
<th>艺人</th>
<th>11/11/79 Chart</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>BABE</strong></td>
<td>STYX (A&amp;M 2148) 6 8</td>
</tr>
<tr>
<td>1</td>
<td><strong>NO MORE TEARS (ENOUGH IS ENOUGH)</strong></td>
<td>BARRIE STRISAND &amp; DONNA SUMMER (Capitol/Columbia-11120) 5 6</td>
</tr>
<tr>
<td>3</td>
<td><strong>STILL</strong></td>
<td>COMMODORES (Motown M-14747) 1 9</td>
</tr>
<tr>
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<td><strong>HEARTACHE TONIGHT</strong></td>
<td>STEVIE WONDER (Epic-64542) 2 8</td>
</tr>
<tr>
<td>5</td>
<td><strong>DIM ALL THE LIGHTS</strong></td>
<td>MURFEE (Capitol/Columbia CA 2091) 3 16</td>
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<td>YEAGER/MCI 80 9</td>
</tr>
<tr>
<td>7</td>
<td><strong>YOU DECORATED MY LIFE</strong></td>
<td>KENNY ROGERS (United Artists UA 1-13773) 7 12</td>
</tr>
<tr>
<td>8</td>
<td><strong>RISE</strong></td>
<td>HERB ALPERT (A&amp;M 2151) 8 18</td>
</tr>
<tr>
<td>9</td>
<td><strong>ESCAPE (THE PINA COLADA SONG)</strong></td>
<td>ROBERT HOPKINS (Intersoul INT-50255) 25 6</td>
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<tr>
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<td><strong>SHIRT</strong></td>
<td>BARRY MANILOW (Atlantic AS 0464) 12 7</td>
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<td>13</td>
<td><strong>SEND ONE YOUR LOVE</strong></td>
<td>NICK・KIYOSHI (Intersoul-P-74039) 21 4</td>
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<tr>
<td>14</td>
<td><strong>TUSK</strong></td>
<td>FLEETWOOD MAC (Warner Bros. WBS 40177) 10 8</td>
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<td>FRANKIE GOES TO HOLLYWOOD (Capitol-111076) 11 17</td>
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<td>JEFFERSON STARSHIP (Grunt/RCA-JH-17150) 34 4</td>
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<td>CRYSTAL GAYLE (Columbia-111094) 30 16</td>
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<td><strong>DREAM PLOVER</strong></td>
<td>CHER (Epic-E-50774) 33 8</td>
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<td><strong>COOL CHANGE</strong></td>
<td>MAXINE NIGHTINGALE (Capitol-C-47899) 35 6</td>
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<td>23</td>
<td><strong>DO THAT TO ME ONE MORE TIME</strong></td>
<td>DONNA SUMMER (Capitol-N-42737) 49 19</td>
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<td><strong>CRUSIN'</strong></td>
<td>SMOKY ROBINSON (Tamla Motown T-3436) 40 6</td>
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LIVE RUST
NEIL YOUNG & CRAZY HORSE

SUGAR MOUNTAIN
I AM A CHILD
COMES A TIME
AFTER THE GOLD RUSH
MY MY, HEY HEY (OUT OF THE BLUE)
WHEN YOU DANCE I CAN REALLY LOVE
THE LONER
THE NEEDLE AND THE DAMAGE DONE
LOTTA LOVE
SEDAN DELIVERY
POWDERFINGER
CORTEZ THE KILLER
CINNAMON GIRL
LIKE A HURRICANE
HEY HEY, MY MY (INTO THE BLACK)
TONIGHT'S THE NIGHT

PRODUCED BY DAVID BRIGGS, TIM MULLIGAN & BERNARD SHAEKEY

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Atlantic Records Trims Its Staff
by Aaron Fuchs

NEW YORK — Atlantic Records became the latest major label to trim its staff when it reportedly cut approximately fifteen people from various departments last week. At the same time, it was learned that, in unrelated developments, three highly placed employees had left the firm.

Among those whose firings were confirmed were Elin Guskind, product manager; Issy Sanchez, national disco promotion director; and Jillian Morgenstern, Los Angeles field display merchandiser. Roy Rosen- berg, northeast regional promotion director; and Helene Barie, assistant east coast director of publicity.

In unrelated moves, Hank Caldwell, who had been director of merchandising for Columbia, left the label to replace Oscar Fields as vice president of black music marketing for WEA. Jim Lewis, assistant to Dave Giew, senior vice president and general manager of Atlantic, has left for a highly placed position with Polygram. He departs for Europe this Monday for a two-month training period. Finally, Sheila Roth, assistant to Mark Schuman, the label's director of advertising, has left Atlantic for a position outside the music business.

Sources close to the company speculated that the decision for the firings had emanated from Warner Communications Inc., Atlantic's parent corporation. It was reported late last week that WEA executives were in conference to mandate similar cuts at Warners and Elektra active Monday, although at press time this could not be confirmed.

Infinity Ends 19 Month Tenure

LOS ANGELES — At press time it was learned that an announcement is expected Nov. 19 that Infinity Records, a 19-month-old label also expected to be absorbed by MCA Records.

CRI To Use Indie Distribs For Latin Product In U.S.
by Leo Sacks

NEW YORK — CBS Records International is in the process of terminating its distribution arrangement with Caytronics, a subsidiary of Cayre Industries, which has been handling distribution of CBS Latin product in the U.S. CRI will establish its own network of Spanish-speaking distributors in the U.S. when Discos CBS International ships its first release next month.

According to Ron Chaimowitz, vice president and general manager of CBS Caytronics, the company is not going to lose all its business to the two companies, in fact, ended July 1 of this year, when Caytronics was denied the right to release any new CBS Latin product.

At preseimetime, Joe Carye, president of Cayre Industries, could not be reached for comment.

Up To 30 Distributors

According to Chaimowitz: CBS Records will manufacture product for Discos CBS at its domestic record plants and will drop- ship the LPs to the various Discos dis- tributors in the U.S. and Puerto Rico. He said the total number of distributors could range from 25 to 30, and that it was likely the company would also use major rack job- bers who already have Spanish-speaking accounts, such as Pickwick, Handieman, and Lieberman.

House Hearing Tackles Cable And Copyright Issues
by Joanne Ostrow


Lawmakers are confronting specific copyright questions in proposals to change the Communications Act and FCC regulations regarding cable TV. namely, what ef- fort will removal of cable’s syndicated ex- clusivity rules and distant signal carriage restrictions have on its compulsory li- cense? is it already time to tink with the recently overhauled copyright law? And if so, how?

At odds on these questions were the subcommittee’s two key witnesses. Henry Geller, head of the National Telecommunications Information Administration, and Barbara Ringer, Register of Copyrights.

Geller: Less Gov’t.

The NTIA believes the answer to defining cable’s status lies in “contracts and bargaining among all parties with full copyright liability of all users, rather than a government administered pricing system for commercial cable in major urban areas.”

Get the government out of the business of refereeing, Geller said, and let the marketplace forces rule. The Copen- gyn Royalty Tribunal, Geller believes, is one more layer of unnecessary bureaucracy to be trimmed.

Ringer: L-Gov’t favors “grandfathering” the existing cable industry, maintaining the

Accounts Praise Polygram-Distribution For Delaying Return Ceiling Program To March
by Charles Pakert

NEW YORK — Major retail and rack ac- counts across the country are generally ap- plauding Polygram Distribution’s recent decision to push back implementation of its 18-22% return ceiling program to March 1, 1970, with the exception of the RSO label (Cash Box, Nov. 17).

Rack jobber executives displayed the most enthusiastic reaction to the Polygram announcement, saying that it would give them time to clean up their pipeline and ad- just to the new system.

Harold Oskin, president of Lieberman Enterprises, commented, “I think it’s a good idea. It takes care of a lot of problems. Generally, in the racks, there are larger than normal returns in January and February, and once you get that cleaned out, you can live with certain restrictions.”

John Kaplan, executive vice president of purchasing for Handieman, said that he had flown to New York to see Polygram exec- utives to push back the beginning of the return ceiling program. “For us to play it safe,” he said, “we would have had to pull merchandise in November and December, at the peak of the buying season, and that doesn’t make any sense.”

Along with other rack executives sur- veyed by Cash Box, Jay Jacobs, president of Knock Record, said he hoped that CBS and RCA, which have also announced implementation of return ceiling programs, would follow Polygram’s lead and push back their starting dates.

“I wonder how much business might be lost.” Jacobs mused, “Manufacturers need tonnage from racks, and the rack jobber is not going to be crazy about 20% returns, no matter when it’s done.”

Jacobs went on to applaud Polygram’s move, though, commenting, “I think they’re very bright. Basically, they’re giving us an extra three months to clean up.”

However, many retail executives said that the Polygram move would not make much of a practical difference to them. “It will have no effect on us,” said Joe Bressi, vice president of marketing for the St. Carmen chain. “We’ve already geared our buying to the new policy, and

نهناء لبيب
Video Music Music Show On Cable TV May Be Simulcast

by Leo Sacks

NEW YORK — Moogtown Productions, a Manhattan-based record and video production company, is considering the possibility of simulcasting its "Manhattan Alley" cable television program over WPIX-FM here next month, according to Moogy Klingman, president of the company. In addition, Klingman said that he was negotiating with the Columbia/U.A. and Columbia Records systems for a series of hour programs, which feature taped performances and interviews with new and established recording artists, to Long Island, upstate, and upstate Connecticut. He estimated that the syndication would bring the program into the homes of 500,000 people on the East Coast.

"Manhattan Alley," which premiered on cable in the New York area in June and is currently shown twice a week on both Manhattan Cable and Teleprompter, recently broadcast live footage of performances by the Police, Joe Jackson, Spyro Gyra, Graham Parker and the Rumour, Fashion (newly signed to A&M/R.S.), and Merle Miller, who are signed to Moogtown. The majority of the concert footage seen on the show is provided by record companies, although Moogtown tapes the artist inter-

New Artists Promoted In Palladium Concerts

NEW YORK — Ron DeSier Productions will present the first in a series of concerts tentatively titled the New Wave at the Palladium Theatre on Dec. 13. The show, featuring CBS artists 20/20, the Sinceros, The Beat, and Bruce Woolie, will be the prototype for shows that will feature four or five new rock bands who have a major label affiliation, with tickets priced at $5.00.

According to DeSier Productions, the five-dollar ticket price has been made possible by an agreement by stagehands to keep crews to a minimum, by groups to keep their sets short, and by managers to limit dressing room amenities.

While CBS and Ron DeSier Productions will each use separate advertising layouts for their respective concerts, both will employ a unifying theme and logo. Extensive poster and print advertising, as well as over fifty 60-second radio spots on local stations, will be used to publicize the event.

WNEW-FM will assist with the show's promotion, and the station's program director, Scott Muni, will serve as master of ceremonies.

HUNTER ROLLS THE ROXY FOR A WEEK SOLID — Chrysalis recording artist Ian Hunter has been recorded at the Lowell Roxy Theater in New York as a fundraiser for his current tour engagement. A Roxy record was taped for an upcoming live LP, due sometime in February. Shown backstage in the back row are (l-r): Toby Lubov, Chrysalis national director of promotions, WNEW-FM will keep crew at various poster dates. The Beat, and Bruce Woolie, will be the major attractions. Although Moogtown tapes of "The Beat" have already been devised by Philips, he added, the company won't bring it out until there are international standards for digital home playback equipment.

Digital Pioneer

Although Dr. Stockham is one of the pioneers in the digital field, he has not been the first to make commercial digital recordings. Back in 1949, he noted, Bell Labs discovered how to convert sounds into codes, which could be converted into electrical pulses. This system, developed for application to radio broadcasting, was known as pulse code modulation (PCM). Later on, in the early '70s, a Japanese label called Denon released the first commercial digital recordings, which became available in the U.S. around 1974.

Dr. Stockham's own involvement with digital recording dates back to 1969. He noted, that he and another MIT professor, Dr. A. B. Rose, founder of the Bose Corp., was doing acoustic research together. Using a digital computer, they tried to create a mathematical model of how sound waves digital masters can be reproduced without any loss of sound quality, since the analog tapes will be dry out and crackle in the vaults.

The true revolution in sound reproduction, Dr. Stockham pointed out, will be the advent of the home digital disc player. This will probably be on the market by the end of the '80s, said Dr. Stockham. Although a practical digital system has already been devised by Philips, he added, the company won't bring it out until there are international standards for digital home playback equipment.

ITT's Valente Is New RCA Head

NEW YORK — Maurice R. Valente has been elected president, chief operating officer, and director of the RCA Corporation. Valente will assume those offices on Jan. 1. Until then, he will remain in his present position as vice president of the International Telephone and Telegraph Corporation.

Edgar H. Griffiths, who has been president of RCA since September, 1976, has been named RCA's chairman of the board, also effective Jan. 1, and will continue in his post as chief executive officer of the giant electronics and entertainment conglomerate.

In his new post, Valente will have day-to-day responsibility for all of RCA's major operating units, with the exception of the Hertz Corporation and NBC, which will continue to report directly to Griffiths.

It has indeed been a "Long Run" for the Eagles since they broke into the music scene in 1972 with its self-titled debut album and single, "Take It Easy." Since that period, the band has survived critical disdain, numerous personnel changes and total shifts in musical direction to become one of the most successful groups in the quarter century of rock 'n' roll history.

Texan Don Henley and Detroit native Glenn Frey, the band's co-founders and songwriting team, are the only original members to have survived the group's seven-year history. After two albums, "Eagles" and "Desperado," top-bill player/guitarist Bernie Leadon left the band in 1975 during the making of "On the Border." The album marked a shift to a harder sound for the group, and it entitled the help of a hard rocking guitarist from Gainesville, Fla. by the name of Don Felder. Two albums followed, "One of These Nights," "Eagles: Their Greatest Hits 1971-1975.""In late 1975, the Eagles had a third ex-James Gang leader Joe Walsh's ground breaking 1976 solo album, "The Smoker You Drink, The Player You Get," signed the and out of a permanent member. Walsh had jammed with the group on several occasions in concert, and the Eagles felt he would give a harder edge to the group's stage show. Walsh has fit well with the group's style, and has since become the group's most flamboyant member.

After 1976's milestone "Hotel California" album (which sold almost 11 million units) and the departure of one of the Eagles' best songwriters, Randy Meisner left the fold. He was replaced by ex-Poco bass player and high harmony ace Timothy B. Schmit. Schmit makes his debut with the band on "The Long Run." The new LP contains nine songs that vary in style and statement from the cinematic "Heartache Tonight" (It has already reached #1 on the Cash Box Top 100 singles chart), to the cynical, discostrung "Disco Strangler" to the guitar heavy "Teenage Jail" and ultimately to the title tune, an anthemic tale of contemporary survival. The album is an almost certain guarantee that the Eagles will be flying for a long time to come.
THE MUSICAL OF THE 80's

Sensational New Soundtrack
by Coby Recht
lyrics by Iris Recht & George Clinton

BIM IS THE POWER!

CANNON FILMS presents
A GOLAN-GLOBUS
PRODUCTION of
Menahem Golan's film

the apple
A SCIENCE FICTION ROCK MUSICAL
A LOVE STORY IN 1994

Worldwide Release
Summer 1980
Buggles

"Video Killed the Radio Star" by Island group Buggles has a highly cerebral appeal for its clever story line, which uses the past to predict the future, at the mercy of technology. At the same time, it is stylized with a kind of Euro-discorno disco feel that is so musically appealing that it has transcended the silliness of the rock dance club scene and is buckling directly up the pop charts.

Motels

The Sunset Strip is an endless string of flashing billboards, pseudo-chic restaurants and boutiques and plastic urbanites, which plays an integral role in the music of California recording group Motels. The band's pensive, driving sound is somewhat reminiscent of L.A. legend, The Doors. The doors, however, lacked theDoors, but the songs of Martha Davis (lead singer and chief songwriter for the band) are more direct, more honed, and more driven. They are the bars, alley ways and behind the drawn drapes of the glitzy urban area. 'I try to let my songs become little films to the point where the music becomes the backdrop to a scene," says Davis. 'I focus on letting words take over the top of the music. It's the words that set the scene.'

LOS ANGELES — The burgeoning L.A. rock scene that has spawned such vital new arrivals as The Knack and Motels is also sprouting a crop of producers. The latest young board member to achieve notoriety on the cresting new wave is 32-year-old Earle Mankey. Mankey's recent projects have included producing and engineering duties on the latest albums by such high energy charges as The Pop, 20/20 and The Dickies, and he considers himself to be a man of the moment in the moment: "I was in limbo during the soft rock days, but that rebellious pop of the British invasion of the mid-60s is coming back with the new wave," says Mankey. "Music has gone through its psychological stages just as in the past. It went through the psychedelic stage a rebellious era and an intellectual blossoming. It's come back full circle to the sound I really like."

Although Mankey has been a part of the Los Angeles music circuit since the pre-new wave days of Sparks and The Runaways, his roots can be traced to the band that made Southern California famous — The Beach Boys. After receiving a degree in electrical engineering from UCLA and a stint with classmates Ron and Russell Mael as a guitarist in Half Nelson and Sparks, Mankey joined an electronics firm designing systems for The Beach Boys. After the firm folded he continued to design consoles for the group, and then hooked on as an engineer at the band's Brother Studios in Santa Monica.

The engineering gig gave Mankey a chance to record and produce many of the obscure pop acts on the buzzing Hollywood scene of the early '70s. He ended up co-producing much of the material of the brainchildren (The Quick and The Runaways) of L.A. rock entrepreneur Kim Fowley. Fowley and Mankey also collaborated on a much overlooked solo single by the young producer, "Mau Mau." The chestnutt is still part of the Bomp Records catalog.

"That song is pretty me," offers Mankey. "I like those dumb songs that are blown away out of proportion — very basic but overproduced. As far as my own taste is concerned, I think songs should have about eight words and 70,000 inches behind them."

While Mankey's own musical tastes run toward the obscure, his production and recording credits read like a谁's who of the L.A. scene. He was a principal engineer on "Milu" and "15 Big Ones" for the Beach Boys, "Blue Moves" by Elton John and "Boats Against The Current" by Eric Carmen Mankey has also given a commercial sheen to his production of the Dickies distorted frantic sound and the avant pop of 20/20 and The Pop.

'I hope to take something that has a raw, grainless edge, and keeping that edge turn it into a pop single," explains Mankey. "I've always liked an obscure arty sound, but in producing you can push art or warp a band too much. You have to keep the group's feel. To me the hardest part of production is spending time with a band and finding out who they are.

Mankey has his own makeshift studio at home, and insists that his recording at home relates directly to his ability in working with a band in the studio, as far as blending together, arranging and generally what sounds best. "If I stay away from home recording then I get insecure and begin to feel like I don't know what I'm talking about," explains Mankey. "It's like a continuing education."

Mankey spends much of his time honing his technical skills, as he likes to keep his background in electrical engineering in check. His newest friend is an Apple 2 computer. "I like to stay ahead of the technological game," says Mankey. "I've been into math and electronics since day one, and pretty much know what's going on internally. When a new gadget comes out, hopefully it's something I've already cooked up ahead of time. Digital recording happened a long time ago. It's just being mass marketed now."

Mankey lists the oblique strategies concept — mapping out the musical direction of a composition — of Brian Eno and Robert Fripp as major influences. He is also an admirer of neo-classical composer Steve Reich and his idea of taking a musical idea to its limits.

Earle Mankey

producers profile

Earle Mankey producing pure pop for new wave people

by Marc Cetner

SOLO TOUR — Jimmy Messina is touring the country on his first series of solo appearances which will help promote his new "Oasis." L.P. Pictured above backstage in Seattle, Washington, are (l-r): Steve Miller, Ann Wilson of Heart, Jimmy Messina, Nancy Wilson of Heart, Glenn Shorrock of Little River Band, Michael Desrosier of Heart, Derek Pellicci of Little River Band, Roger Fisher of Heart, Graham Govel and David Briggs of Little River Band.
Everybody wants a touch of love.

A touch of funk...a touch of rock...
and plenty of great music.
That's Slave's powerful new album,
"Just a Touch of Love."
Slave. On Cotillion Records and Tapes.
Includes single, "Just a Touch of Love."

45/05

Produced by Jimmy Douglass
in association with Slave

www.americanradiohistory.com
Soft market?
Motown has sold over 5,000,000 albums & tapes in just 120 days.

Motown
The album company.
We make music for people that's AOR*

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*All Over Radio

Motown
The singles company.
Palmer, Shore
Are Shorewood Vice Presidents

NEW YORK — Jim Palmer has been named vice president of west coast sales and Mark Shore has been named vice president of special projects for the Shorewood Packaging Corporation.

In his new position, Palmer will oversee west coast sales within the company's record and commercial divisions. He will report to Ken Rosenbaum, vice president of systems for administration for MCA Records.

Shore will coordinate the development of special marketing projects for the entertainment and consumer packaging industries. He will report to Floyd Ginlert, Shorewood's executive vice president.

Commenting on the appointments, Ginlert said, "Jim Palmer enjoys a well-earned reputation and will be a valuable asset to our organization. Similarly, Marc Shore's keen insight about the packaging needs of our industry will be a key to Shorewood's strategic growth plans."

Smulian Named VP
Promotion For Spector Records

LOS ANGELES — Richard Smulian has been named to the post of vice president for promotion for Spector Records International, a newly formed label distributed by Capitol Records.

Smulian previously served as regional promotion coordinator for RSO Records in North and South Carolina, as well as handling promotion for M-O-R South, headed by Mike Martin and Ron Rivers out of Atlanta. He is a graduate of the University of Baltimore.

Traub To Join Pickwick Int'l.

LOS ANGELES — Effective Jan. 2, 1980, Fred Traub will join Pickwick International as vice president/merchandise procurement. Traub will provide expertise in inventory control, product purchasing and allocations. Currently, Traub is vice president-purchasing for Record Bar.

Parkinson Named At A&M Records

LOS ANGELES — Michael Parkinson has been appointed vice president of finance for A&M Records.

Prior to his appointment, Parkinson had been vice president of finance and development at ABC Records. Earlier positions included controller and assistant treasurer at MCA Records for five years.

Parkinson is a USC finance graduate.

Newspapers

Debbie Reinberg

Reinberg Named New VP At E/A

LOS ANGELES — Debbie Reinberg has been appointed to the newly created position of vice president/business affairs at Elektra Records. In this new post, Reinberg will negotiate with artists, administer contracts and coordinate legal matters.

Reinberg had been an attorney with Manatt, Phelps, Rothenberg and Tunney during the previous two years. Specializing in entertainment law, Reinberg graduated from UCLA's law school in 1976.

Ryan Tapped As VP, MIS, For CBS Records

NEW YORK — William J. Ryan, formerly management administrator for IBM, has been named vice president of management information systems for CBS Records.

Responsibility

Ryan, who will report directly to William Fox, vice president of finance and administration for CBS Records, will be responsible for the creation of major new systems for all areas of the division. Ryan will also be charged with the revision of existing systems as required and the coordination of the MIS function for all CBS Records Division locations.

Ryan and the Management Information Systems staff will be located in the Sperry Rand Building, 1290 Sixth Avenue, New York, N.Y. 10019.

Krefting Named President Of CBS Publications

NEW YORK — Robert Krefting has been named president of CBS Publications, the consumer publishing division of CBS Inc.

Pandolli Promoted

In addition, Francis Pandolli has been promoted from succeed Krefting as vice president and group publisher of CBS Publications' Special Interest Magazine Group, which includes five monthlies, World Tennis, Sea, Road & Track, Cycle World, Pickup, Van & 4 Wheel Drive, and more than 60 newstand specialty publications.

Krefting and Pandolli will report to John Suhler, president of the CBS publishing group.

Johnson Promoted At Pickwick Records

LOS ANGELES — Effective Jan. 2, 1980, Don Johnson has been appointed vice president and general manager of Pickwick Records. Prior to this appointment, Johnson was vice president/merchandise/procurement for Pickwick.

Former Position

Johnson signed on at Pickwick in Nov. 1977. Prior to this he had worked for Han- dieman, Capitol Records and Ampex.

EXECUTIVES ON THE MOVE

Martinez
York
Shapiro
Hendricks

Sandberg Promoted At Motown — Richard Sandberg has been promoted to national promotion director for album oriented radio at Motown Records. Sandberg is a veteran of WEA's Boston branch for the past four years.

His new position as national director of special projects has also been southeast regional promotion director for the label.

Marc Martinez — Jorge Martinez has been promoted to director of advertising and merchandising for MCA Records. Prior to this appointment, he was a product manager for MCA. He first joined the label more than a year ago as research assistant to promotion director of merchandising.

Bibby Resigns At Pickwick — Richard Bibby has resigned as vice president and general manager of Pickwick Records Division effective December 31, 1979. Bibby joined Pickwick Records of Canada Limited in August 1978 following 13 years with MCA Records where he served in various executive capacities in both MCA Canada and MCA International.

Formerly serving in a similar capacity at Mushroom Records, a post she segued to from her role in promotion for Polygram in Chicago.

Traughber Appointed At Motown — Schuyler Traughber has been appointed associate director of talent for Motown Records. Prior to joining Motown, he spent three years with CBS Records where he served in various positions in the promotion department before being relocated to the West Coast to become west coast product manager for Motown.

Changes At Ovation — Frank Giuliano has been appointed national pop promotion director for Ovation Records. He comes to Ovation following more than 11 years in local and regional promotion positions for Ariston Records, Capricorn Records, and MS and Summit Distributors.

The position of national secondary pop promotion coordinator has been filled by Lauren Korman, whose past experience includes several years in local and regional promotion with P&K Distributors in Cleveland.

Shadle Promoted At MCA — Steve Shadle has been promoted to west coast product manager for MCA Records. Prior to this appointment, he was product manager for MCA, based in Los Angeles. He has been associated with MCA for more than a year and a half, first joining as a sales representative with MCA Distributing.

Hendricks Named — TEC Records, a Philadelphia-based label, has announced that Billy Hendricks, formerly regional director of promotion for Arista Records, has joined TEC Records as national director of operations and promotions.

Rouse Announced At Warner Bros. — Richard Beamish has been appointed field merchandiser for Warner Bros. Records. Prior to joining Warner Bros., he spent three years in a similar capacity at Mushroom Records, a post she segued to from her role in promotion for Polygram in Chicago.

Changes Announced At WEA's Chicago Branch — WEA's Chicago branch has announced the following appointments: Pamela Benson, rejoins the Chicago branch sales staff as a regional account executive. Prior to joining WEA, she spent three years with CBS Records where she served in various positions in the promotion department before being relocated to the West Coast to become west coast product manager for Motown.

Fay Morris Promoted At MCA — Fay Morris has been promoted to west coast product manager for MCA Records. Prior to this appointment, she was product manager for MCA, based in Los Angeles. She has been associated with MCA for more than a year and a half, first joining as a sales representative with MCA Distributing.

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"...the album I've wanted to do all my professional life."

Johnny Cash

Recently JOHNNY CASH completed this very important album. Now CACHET RECORDS is proud to announce the release, in a special 2 record set, luxuriously packaged in simulated black leather and gold.

Produced by Jack Clement and Jack Routh

More excellence from...
House Hearing Deals With Cable And Copyright Issues

(continued from page 7)

The present compulsory license, the CRTC and the legislated fee schedule for existing cable systems.

Geller hopes to achieve these aims, either through FCC or Congressional action to make consent necessary for cable retransmission of distant broadcast signals, or through amendments to the Copyright Act to make cable fully liable for secondary retransmissions of non-network programs.

Ringer: More Power

Taking the opposite viewpoint, Barbara Ringer urged the Congressman to broaden the authority of the CRTC by granting it subpoena power and possibly by removing constraints on the agency's authority to adjust rates. "The test of the Tribunal's effectiveness will come next year," she said, "and we believe it is unfair to make any negative judgments until that testing period has passed and the Tribunal's accomplishments can be evaluated."

Ringer registered her "unqualified support" for the companion bills now in the House and Senate Judiciary subcommittees, H.R. 997 and S. 552, which would add a performance right to the existing copyright law.

But as to cable's emerging status, she urged the subcommittee to consider any changes from both a copyright and a communications viewpoint. Rather than new legislation, Ringer supports increased CRTC regulations.

By adding to the CRTC's power, Congress could solve the problem without tinkering with the Copyright Act she suggested. Give the Tribunual subpoena power, she said, to aid in the investigations it's supposed to make. Otherwise, the CRTC is "gropping in the dark, under unnecessary constraints."

Contrary to Geller's claims, Ringer says the substitution of retransmission consent for compulsory licensing of cable would result in "massive retransmission denials rather than consents." Retransmission consent should not be adopted in any form, she stated.

Noting the industry's rapid technological changes, Ringer took a wait-and-see approach. "Even if it was possible to re-configure a retransmission consent requirement with the compulsory licensing provisions of the copyright law, we doubt that the need for such a radical change in the legal framework of the cable industry can be shown at the present time," she said.

The emergence of "superstations," which beam programs to cable receivers throughout the country via satellite, and the growth of pay-cable will ultimately necessitate "fundamental revisions in the compulsory licensing provisions of the 1976 Copyright Act," Ringer said. Indeed, however, in her opinion, that time has not yet arrived; likewise, she said, any revisions in the rate schedule would be premature now.

Jukebox Troubles

The Copyright Office's continuing problem with jukebox operators' noncompliance with Section 116 requirements was also explained to the subcommittee by

Atlantic To Issue Six


EAST COASTINGS

THE WAVE AND THE BEAT — So where do things stand (or all or dance) vis-a-vis new wave and disco music? Well, we all know this is a fickle business where image and perception mean more than they should. But that's the way things are, and we thought it might be illuminating to present some recent comments by Joel Webber, an independent promotion man who has specialized in new wave acts. Louis St. Louis, the musical director for both the stage and film versions of "Grease," who is about to embark on his own recording career, and Greg Geller, vice president of contemporary music A&R, east coast for Columbia Records. Webber offers the following: "It's interesting to see the way radio people have changed their attitudes. Two years ago, it was 'get out of here,' with the implication of 'who are you to bring this crap up to me?' Now, it's 'let me hear it. If you do that, it happens. There's been a lot of radio people — he's worked records by The Police, Joe Jackson, and Bron Tchaikovsky. Webber brands these acts as 'middle of the wave' (a term he credits to Robin Sherwin, MD at WOUR-FM in Utica, N.Y.) as a reaction to new wave's acceptance because of their 'more standard-sounding approach. But, Webber says, "if you minimize the disco backlash' and the lack of superstar releases early in '79 as crucial factors in allowing new wave to gain airwave entrenchment. Blondie Webber believes, upon a new wave image wasn't a detriment to sales," after they had their hit with "Heart Of Glass." Perhaps most revealing is Webber's opinion that "a lot of MDs don't trust their ears as much as they did when they were young."

ALL IN THE FAMILY — Carlene Carter (I), WB recording artist, was joined by stepfather Johnny Cash (center) and mother June Carter Cash after her recent showcase performance at the Bottom Line in New York, as she played selections from her "Two Sides To Every Woman" LP when it comes to new wave. They're looking for recordable material and are ready to will than to offer some. Two new wave bands in watch for in 1980, he predicts, are The Undertones and The Jags — Louis St. Louis' point of view is decidedly more pop-oriented. A sign of the times is his description of his debut album, and (first LP project since "Grease") as "dance music with a strong R&B flavor. It's not retro, but if you know that paranoia nowadays... Does he think disco is dead? "Disco is getting the kinks out, but it will stay. There's always been a distinction between music you listen to and music you dance to. People will just call it something different every two or three years. Right now disco is turning into a genre in which there is more influence in the music... From his office in Black Rock, Geller sees the new wave/disco developments as "a natural evolutionary process. Rock tends to assimilate other forms of music, it absorbs constantly, until it reaches a point where it can absorb no more. In the seventies you had groups like Emerson, Lake and Palmer who were considered rock, but if you can't dance to it, in my opinion, it's not rock and roll. Disco was related to that. But disco itself became boring and tedious, and rock bands started to incorporate its better elements... New wave is really back to basics, and I prefer to call it rock and roll." And where does Geller see America's musical preference as we enter the '80s? In the foreseeable future, he answers, "it's rock and roll. It's writ- ten, there comes a call from Technics, the hi-fi people, who are launching a "Grand National Disco Dance Competition" in 21 major American cities. Looks like the jury's still out.

PLEASE PLEASE PLEASE — James Brown not only has himself a brand new disco bag, but he has himself a new lawyer — the irrepressible William Kunstler. The two men held a press conference last week and one of the charges reports, according to the Village Voice, was that Polydor Records has "skimped on its royalty payments" to Brown. That accusation drew a terse reply from Dr. Eke Schnabel, senior vice president of business affairs for Polydor. Any statement that Polydor did not pay Brown full royalty, he said, was "absolutely incorrect," said Schnabel. "Our books have always been open to James Brown, and they are open to Brown. In fact, before his statements, he was asked to audit our books and he has never done so." Moreover, Schnabel said, Polydor is not involved in legal negotiations with Kunstler. "Two other contracts were levied by Brown and Kunstler, that the three southern radio stations owned by Brown have been discriminated against by national advertisers, and that the enterainer has been unduly harassed by the FBI and the IRS, who claim that Brown is "shady,"" writes the Village Voice for the alleged acts of Madison Ave and the U.S. government. "They cannot permit a black messiah to arise.

OUT OF BREATH — EMI-America's recording group Breathless recently played the Starwood in Los Angeles. Pictured above in the back row are Steve Miller, Greg Parent, Mike Petrone, and Kevin Valentine of the group. Shown in the front row are (l-r): Mike Belkin, Breathless' manager, Helmut Fest, vo. inl. Capitol/EMI/UA Records Group, Don Orenstein, vice president, A&R; Breathless' Alan Greene, Jonah Kusken and Mark Avdal. Joe Petrone, vice president of marketing. EMI/UA, Mark Levinson, vice president, business affairs. Pictured in the foreground is Breathless' Bob Benjamin.
I'M THE MAN
THE NEW ALBUM . . . SPA784

JOE JACKSON

I'M THE MAN
INCLUDES THE SINGLE "IT'S DIFFERENT FOR GIRLS"

JOE JACKSON

ON A&M RECORDS & TAPES.

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MANAGER PROFILE

Keith Christianson: Thriving Management Firm in Midwest

by Frank Sanello

LOS ANGELES — Since most recording artists are based in either New York or Los Angeles, their managers are normally based in those two cities. However, one successful manager, Keith Christianson, has created a thriving management company in the Midwestern city of Minneapolis.

There is a simple explanation for Christianson's location. His artists, most notably Michael Johnson, Mark Gaddis and Chad Mitchell, also happen to live in the Midwestern city.

Natural Affinity

Christianson seems to have a natural affinity for the chilly Minnesota city, since he was born, raised and educated there. The artists he manages, however, arrived in Minnesota by a more circuitous route.

Recalls the 40ish, bearded, philanthropic mayor, "Michael Johnson was doing 'Jacques Brel' in Chicago. When that show was over, he drove up to Minneapolis in a beat up VW and has been here ever since." Similarly, Gaddis packed up his bags in New York and moved to Minneapolis "but not at my behest," Christianson adds.

In the Los Angeles briefly to promote Johnson's and Gaddis' current albums, Christianson recounts his management company's shoe string beginnings and its present full and successful roster of artists. "I was paying $50 a month rent for an office above a drug store when I started my own firm in 1969. Before that I was associated with Harry Beacon and Associates from 1964 on."

Avant Honored For Advancing Minorities

LOS ANGELES — The Legal Defense Fund will honor Clarence Avant, president of Talbo Records, at its annual dinner, Nov. 29. Congressman Augustus Hawkins and attorney Paul Ziffren will also be honored at the event. Avant will receive the "Equal Justice and the Arts" award from the Legal Defense Fund, in recognition of his commitment to advancing minorities in the record industry.

Phonogram/Mercury Out With Six Albums


Money LP Platinum; Hernandez 45 Is Gold

NEW YORK — Columbia recording artist Eddie Money's self-titled label debut has been certified platinum by the RIAA. And Patrick Hernandez's "Be Alive" single for Columbia has been certified gold by the RIAA.

POINTS WEST

SHOOT OUT IN CHINATOWN — Trouble has been brewing in L.A.'s Chinatown ever since the Hong Kong Cafe opened its upstairs punk/new wave room across the plaza from Madame Wongs (considered by many to be one of the top places to view new wave acts in the city) last June 5. The latest in a series of competition inspired embroglios has resulted in a case of broken ribs for a member of the Plugz. Members of a Hong Kong Cafe-oriented act. It seems a hubbub developed between Plugz drummer Charlie and Wong's employees during a recent Wongs gig. When the air had cleared the venue had sustained a broken window and the percussionist was suffered with cracked ribs. This marks one of the most violent occurrences in a relationship that has been marked by booking boycotts, brouhahas between the two venues in the middle of the plaza and newspaper ad alterations. Perhaps the most humorous exchange between the two clubs was when the Wongs initiated prior to the latest fracas that the Plugz took out an ad in a local newspaper touting the establishment as "The First and finest rock club in Chinatown." The Hong Kong countered the next week with an ad that read "This week in Hong Kong Cafe, we have feathers by the thousands. In Colorado: 'Home of the Scooters, 20/20 and The Police.'" Finally, with the ball in their court, the fun loving Hong Kong owners (Barry Seidel, Kim Tuner and Casablanca A&R director Susan) published an ad that read "Home of Frank Sinatra, Bob Hope, Lawrence Welk and Ann-Margret."

THE POLITICS OF IT ALL — Detroit's own Bob Seger has joined presidential hopeful Joe Walsh's "Have A Party" ticket as he has announced that he will be running for vice president. Walsh has been giving campaign speeches all along the New England tour, and has promised to replace fireside chats with live concerts.... Another public office seeker, Jello Biafra of punkers The Dead Kennedys, ran a weak fourth in the San Francisco Municipal election Nov. 5. Biafra did win nearly 7,000 votes, accounting for about three percent of the total. He failed to carry one district, but received a lot of support (at least 2,000 votes) from Byrd community.... In yet another political item, Clarence Clemons sax man for Bruce Springsteen's E Street Band, proclaimed his intent to run for Mayor in Seabright, New Jersey's 1984 election. The '84 campaign will be in full swing next spring when a firefight in Seabright's needs, and figures out how he can run the town while on tour with The Boss.

VISITORS TO CASH BOX — The lovely Carline Carter, who recently released her second album "Two Tickets To Tomorrow" on Warner Bros. stopped by Cash Box last week and explained that her long distance love for husband Nick Lowe, has cut down on her work load. Lowe is currently holding and doing the final mix on Elvis Costello's new LP. "The last phone call was about $300," she complained. The punk rubble ardent to go on to say that she hopes to have written several songs together (a few over the phone), and they are quickly becoming the "Boudleau and Bryant of the new wave." MCA/Songbird recording artist Dan Peek made a Cash Box appearance recently, and said he was gearing up for a tour with his new piece band. The Christian-oriented songwriter and former leader of America said he would still be performing old classics like "Don't Cross The River," "I Need You," and "Lonely People" as well as his new more spiritually-oriented songs in concert. As far as an America reunion is concerned, "All Things Are Possible" which has been the name of his first MCA LP... A&M recording artist Joe Jackson paid a visit to Cash Box not long ago, and the Portmouth, England born crooner started talking about the "successful "Alphaville" on the road gets to be a bit of a strain," said a somewhat fatigued Jackson. "My ultimate fantasy is to be able to finish the set and beam home like in Star Trek." After a nine week tour, Jackson is now home in his beloved London, probably soaking up the Guinness in a local pub.

BLACKBOARD JUNGLE — During a recent segment of the syndicated radio program interview Don Henley and Glenn Frey made a few scathing comments about high school which is the impetus behind "Teenage Jail" one of the more arresting "gunfire" tracks on New Romper's "Long Run." "It's like being on the desk head on your fist," said Frey. "I hated it in high school. It was dead time for me." Henley agreed, "It is one aspect of American life which we let slip into the toilet. Rock 'n Roll is a monument to the shortcomings of our educational system." Frey went on to say that they wrote "Teenage Jail" as sort of a warped heavy metal tune, and asked Don Felder for a guitar solo that sounded like fingernails screeching across the blackboard.

ONLY IN L.A. — Invitations to the Nov. 20 Police press conference at A&M's International Conference Room were sent out in bottles, all in one message in a bottle. The first single on the band's new LP to please the Hollywood crowd was the ballad "Christmas," which was written by Jim Steinman and released in a month's time.

On the Road — Jethro Tull played a benefit concert for UNICEF's Year Of The Child campaign at the Hollywood Palladium. The sold out show from the $50 and $25 tickets went to the foundation, and it marked the first time a concert has been held for UNICEF in California.... Gary Numan and Tubeway Army will tour America for the first time. Five nights will play the Boston Garden and friends will do the Budweiser balloon on Dec. 11.... England's Buzzcocks will make their second L.A. appearance within the past few months with a Dec. 13 gig at The Stardust ballroom.

ODDS & ENDS — Manager Fred Lewis took his favorite pet Barbra Streisand as well as Barbra Streisand's pet Basset Hound, into the Los Angeles Zoo last weekend for a day of fun. Lewis, who is in the midst of promoting the new Streisand album "Cherry Lane," said the two pets were recently married and that the cat and the dog are doing just fine. Streisand's pet dog, "Babs," is recovering from a recent operation.

YIPES! AT THE PALADINUM — Millennium recording artists Yipes! recently appeared at the Paladainum in New York to promote their latest album. The group's new single is called "East Side Kids." Shown kneeling (l-r) are: Peter Strand of the group; Ken Franklin and Beverly Berman of Millennium; Pat McCurdy and Teddy Freese of Yipes; Don Penner, vice president of promotion for the label; Shelly Petrov-Sherman of Millennium; Susan Wax, national promotion manager/secondary markets for RCA Records; Jack Hope, field promotion representative for RCA; Bob Benarato, artists relations manager of pop music for RCA, and Mel Liberman, division vice president of business affairs for RCA.
The Police capturing the airwaves of America
PHOENIX — Dan Fogelberg — Full Moon/Epic FE 35634 — Producer: Dan Fogelberg — List: 8.98

The title cut to this album might be the most imaginative and exciting composition that this fine Colorado songwriter/singer has ever penned. Other highlights on this fine follow-up to the outstanding “Netherlands” LP include “Wishing On The Moon,” a bristling country rocker, and “Longer” and “Aloha At Last,” two titillating ballads. His high floating vocals, which drift nicely into falsetto, are in peak form here. Phoenix should please programmers in a variety of formats.

THE MUSIC BAND 2 — War — MCA-3193 — Producers: Jerry Goldstein and Lonnie Jordan — List: 8.98

The funky horn punctuated urban ghetto marches are sounding better than ever on “The Music Band 2” co-produced by Wazmo. Funky & R&B World album.

“Night In The Ruts” is as blissfully bouncy and raunchy as any album in the past. New cuts like “Chiquita” and the earth moving “Cheesecake” will guarantee that the stadium will be full once again when these heavy metal kings decide to tour. A bluesy, ballsy package of “sweet emotion” for AOR.

SOMETIMES YOU WIN... — Dr. Hook — Capitol SW-12018 — Producers: Ron Heathcote — List: 7.98 — Bar Coded

Dr. Hook doesn’t need its “medicine show” anymore because its apparently latched onto the one elixer that can cure a mass audience’s listening ills. Dr. Hook used to perpetuate a unique brand of schlocky go-go music and western that garnished more than its share of yucks. However, it really didn’t become the commercially viable product it is now. Presently, we have a sound that incorporates the fangously funny and still finds this seven piece in a state of top notch credibility.

THE BEST OF HERBIE HANCOCK — Columbia JC 36309 — Producers: David Rubinson and Herbied Hancock — List: 7.98 — Bar Coded

This album should be retitled “The Best Vocals Of Herbie Hancock,” as most of the cuts on this album feature vocal. Many people will complain that a Mwandishi hits collection should be a double album and others might disagree about the choice of cuts, but this superb keyboard player shines on all of the rhythmic fantasizes on this record. “Old Enough” is a clear funk anthem, the standout in this package. For R&B and jazz formats.

COMING TO OUR WORLD — The Emotions — ARC/Columbia JC 36145 — Producer: Maurice White — List: 7.98

This talented trio has a whispering vocal style that is irresisti- ble on piano filled ballads like “On & On.” However, the girls prove that their breathy style can generate just as much excite- ment on up tempo numbers like “The Movie” and “I Should Be Dancing.” Maurice White’s stellar production work, and the help of such studio wizards as David Foster and David Paich make “Coming To Our World” more than just another girl group album.

JUST A TOUCH OF LOVE — Slave — Cotillion SD 5217 — Producer: Jimmy Douglass — List: 7.98

This Dayton, Ohio-based group is showing up the R&B chart with its “Touch Of Love” single. The band is adept at putting out full bodied R&B dance music, and the engaging male/female vocals work best on “Shine,” “Roots” and “Are You Ready For Love.” The effervescent “Funky Lady (Foxy Lady)” and “Warning,” one of the most extraterrestrial funk songs ever recorded, also make the album worth more than a few looks. A good find for R&B programmers.


During the course of any kind of discussion concerning “new wave” there’s always one individual who gets straight to the matter by simply dropping Wazmo’s name. If you’re into Wazmo’s “Nana” you’ve become a genuine connoisseur of the genre Wazmo gives us minimal, anti-art ditties like “The Mind Is Wiling, But The Flesh Is Weak,” “Lunchenette Lovers,” “Checking Out T’Checkout Girl,” “This Is Your Elbow” and “Gem Prodol Cleaners.”


The group of closet hard rockers has its tongue firmly plan- ted in-cheek on its looney and tuneful debut for Casablanca. Most of the songs are sung in a cartoon-like fashion, and a major- ity of the tunes are given a rock/disco treatment. The top tracks on this novelty LP are “Fear Of Flying,” “Life At The Outpost” and two lecherous romps, “Old Enough” and “Walk The Night.”


Turley Richards possesses a soft, lifting vocal style that is reminiscent of Kenny Loggins and Jesse Colin Young, and it is sure to make him a favorite on the AC airwaves. The Fleetwood Mac-like musical arrangements (Bob Welch and Mick Fleetwood play on the album) are suited to the warm, light R&B and soft rock tunes. The high points on this album include the soulful “They Love My Way,” the reflective “I’m Coming Back Home” and a sensi- tive reading of King, Stoller and Lieber’s “Stand By Me.”

VAN DUSON — The Bycicle Music Company TBMC 2 — Producers: David Roamer and Marco Guryan — List: 7.98

Strong production work and a backing band that includes the likes of Ian Underwood, Dee Murray and Slick make the debut album by Van Duson a success. Duson’s songwriting compositions alternate between progressive rock fantasy and the commercial world of A/C balladry. The top tracks on this nicely produced first album include “Human Error,” “Flying High” and the high flying “Satellite.” For AOR, Pop and A/C formats.

THE BYRDS PLAY DYLAN — The Byrds — Columbia PC 36293 — Producers: Various — List: 5.98 — Bar Coded

This specially priced collection should be great news for both Dylan and Byrds aficionados. The California folk-rock giant has always been one of the premier interpreters of Dylan’s material and many of its first hits like “Tambourine Man” and “All Along The Watchtower” were written by the Sage from Hibbing, Minnesota. Other classics on this classic collection include “It’s All Over Now Baby Blue” and “My Back Pages.” For a variety of formats.


The classic, emotional music society is back with another pas- sion of treats for the elevator crowd. Conniff and his singers fare best on two Perren/Fekaris classics, “I Will Survive” and “Please Don’t Go.” “Right On the ear” notables are “I Want Your Love,” “Little Music Box Dancer,” “Love You Inside Out” and “Halileuya.” For Beautiful Music stations and the lobbies of hotels and office buildings.

FOREVER... — Rex Smith — Columbia JC 36275 — Producer: Charlie Calello — List: 7.98 — Bar Coded

This pungent heartthrob has a good emotional vocal style that is equally suited to driving rockers and lush ballads. The title cut is creamy, love themes and words with strings and layered harmonies ala Barry Manilow, but Smith also puts some real bite into 2 torrid rockers, “Tonight” and “Saturday Night.” Melodically well-crafted, the album features some of the biggest, ballads nicely for pop and A/C formats.

DRUMS AND WIRES — XTC — Virgin/Atlantic VA 13134 — Producer: Steve Nieve Lillihope — List: 7.98

Virgin Records has apparently saved the best for last with this one. One of the more prolific new wave outfits knocking around the UK, XTC has that rare combination of lyrical depth and adroit, unpegieh AOLHMBALABLE instrumental arrangements. The (U.K.)single “Making Plans For Nigel” has already garnered a sizeable amount of FM airplay. XTC is simply rock ‘n’ roll with the compromise removed, a bad tooth.
ACCURATE ORDERING — A new concept in store inventory procedures has been developed by L. & J. Management Consultants Inc. and Data Enterprises of the Northwest, Bellevue, Washington. The computer-related system, now being used by the Music Mart chain in Seattle and by Alta Distributors in Salt Lake City, operates in the following way:

When albums are shipped from the warehouse to an individual store, tickets for each item are printed which identify the particular title, the store, the price and the category of music that it falls into. A portable ticket-reading and recording wand is then used by the individual retailer to take quick updated inventories. This wand can be run across a bin to register sales, or can be used at the register for point-of-sales information. The device is then keyed in by phone to the computer, and the information is fed into the inventory system. The vehicle for the system, the “Superstar” sales and marketing program has been announced by Atlantic Records for its five current best-selling LPs. The latest albums by Led Zeppelin, Foreigner, AC/DC and Chic will be featured, as will be the “Muppet Movie” soundtrack. The new program offers accounts a 5% discount on these records, as well as merchandising materials, posters and 2 x 2s. On the local level, the San Francisco WEA office has planned a major “Phase 2” push for the AC/DC album which it reports has sold over 50,000 copies in the city. A large AC/DC poster, proclaiming the group the “greatest rock in roll band” will be strung across the entrance to the Tower, San Francisco store, with merchandising for the album planned for all the Tower stores and other retail accounts. Radio spots have also been planned, as well as a full page ad in the San Francisco Chronicle with comments about the group from local radio music and program directors.

DISNEY PROGRAM — Ovation Records has announced a tail marketing program for its Magical World of Music, a four disc package. The push will involve newspaper ads, a retail display contest, radio and TV spots and numerous in-store merchandising materials. The display contest, which will be open to distributor sales personnel, will offer prizes ranging from trips to Disneyland and Disneyworld to such Disney-oriented merchandise as watches and phonographs. Winners will be selected on the basis of creative and effective display efforts.

CONCERT SERIES — Everybody’s Records and Double Tree Promotions have been sponsored the “Everybody’s Concert” series at the Euphoria Tavern, a local Portland night club. Some of the performers to appear since the project began earlier this year have been Jules and the Polar Bears, Tom Scott, Pat Metheny, Tom Robinson, the Records, the Rockets and the Yachts. Most recently, Hall & Oates have raffled off all items purchased at a popular group’s “greatest rock in roll band” will be strung across the entrance to the Tower, San Francisco store, with merchandising for the album planned for all the Tower stores and other retail accounts. Radio spots have also been planned, as well as a full page ad in the San Francisco Chronicle with comments about the group from local radio music and program directors.

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LRR WINDS UP TOUR IN ANAHEIM — Capitol recording group Little River Band wound up its 11 week, 63-city North American tour with an SRO gig at the Anaheim Convention Center recently. The Australian septet was touring in support of its current "First Under The Wire". L.P. Pictured backstage in the back row are (l-r): John Bryan, LRB co-producer; Bob Young, Capitol business affairs vp; and Beeb Birtles, Graham Goble and Mal Logan, LRB. Shown in the middle row are (l-r): Dan Davis, Capitol creative services vp; Dennis White, Capitol marketing vp; Glenn Shorrock and Derek Pellicci (LRR); Walter Lee, Capitol sales vp; Bruce E. Garfield, Capitol national director of talent acquisition, Helmut Fest, Capitol/EMI America/UA Records Group international vp; Bobby Colomby, Capitol divisional A&R vp; and David Briggs and Barry Sullivan, LRB. Pictured kneeling are (l-r): Glenn Wheatley, LRB manager, and Don Zimmermann, Capitol/EMI America/United Artists Records Group president.

‘New On The Charts’ Encounters Strong Response From A&R People

by Ken Terry

NEW YORK — Leonard Kalikow has done a little bit of everything in the music business. He has been a songwriter, a recording artist; a concert promoter; an artist manager; and an entertainment director at a resort hotel. But his most important contribution to the industry is his three-year-old publication, New On The Charts.

The monthly magazine, sold only on a subscription basis for $75 a year, has a circulation of approximately 1,000 producers, managers, lawyers and A&R executives. It lists singles and albums that have broken into the Top 100 on the national trade charts each month, as well as the names, addresses and phone numbers of producers, managers, booking agencies, record companies and publishers associated with each record.

The purpose of New On The Charts, says Kalikow, is to enable people in various areas of the music industry to get in touch with each other. That’s why he solicits subscribers only among professional record and publishing people. "It’s supposed to be a tool for professionals in the business to reach others to make deals," he points out.

Varied Background

Kalikow conceived of New On The Charts by a rather roundabout route. After his graduation from the University of Indiana, he gigged around the Midwest as a solo performer and signed a publishing contract in Chicago. He planned to record an L.P. with Chess, but that deal fell through and he returned to New York.

After an abortive stab at finding a producer for a musical he had composed, Kalikow became a writer for Beechwood Music. He says he was on the verge of securing a recording deal with Capitol when the producer he was supposed to work with, Noel Sherman, lost his position at the label. Around this time, Beechwood went out of business, and Kalikow signed a production deal with Jerry Ragovoy of the Hit Factory. When this came to nothing, he was hired as head of entertainment at a borscht belt resort.

A year or so later, Kalikow returned to New York again, and, with a couple of partners, began booking concerts at some of the city’s smaller venues. Meanwhile, he and his partners branched out into managing Larry Coryell. But Kalikow didn’t greatly care for artist management, which he says was a series of headaches; and at the same time, the bottom fell out of concert promotion because of soaring talent costs.

So Kalikow became head of Don Elliott Productions, a commercial music firm. It was while trying to locate producers and publishers for his work with commercials that Kalikow recognized the need for a listing of people involved with hit records.

Full Time

When he put out the first issue of New On The Charts in 1976, Kalikow had no idea that it would become a full-time occupation. That year, he became general manager of the print division of Big Three Music, and New On The Charts made $5,000. The second year, though, his gross sales were $25,000, and this year he expects to take in $75,000.

Of his 1,000 subscribers, Kalikow notes, about 20% are based overseas. And, in keeping with the international character of his publication, he has recently added a section on sub-publishing deals that are available abroad.

Kalikow says he is amazed by the rapidity with which people in this business change their addresses. Each month, when a record by a particular act hits the Top 100 on the charts, he re-checks the address and phone information on the people involved with the act, and he says that, in about 30% of the cases, that information has changed.

Hunter Signs Trio

LOS ANGELES — Peter, Paul and Mary have signed with Kevin Hunter of New Direction. The pact involves personal management in all fields. Currently, the trio is cutting a new LP for Warner Bros. with Peter Yarrow producing and composing some of the songs.
The page contains a list of albums and jazz picks with detailed information about each entry. The list includes album titles, artists, and additional notes about the recordings. The content is presented in a structured table format, which makes it easy to read and understand.
CHIC (Atlantic 3638)  
Chic's "Risque" LP is a seemingly bottomless treasure trove of hit singles and the talented quintet has apparently come up with another one. This ear-catching dance concoction, with its rhythmic use of strings, initial R&B treatment, and rock-inspired guitar solo as an album cut and should garner a good deal more as a single. A multi-format crowd pleaser.

ATLANTA RHYTHM SECTION (BGO/Polydor PD 2039)  
Back Up Against The Wall (3:11) (Low-Sal, Inc. — BMI) (Buie, Cobb)  
The first single from the new live ARS LP "Are You Ready?" has a slightly harder southern rock feel than the band's previous two singles but that certainly won't inhibit pop programmers from giving it plenty of play. This consistently rolling backbeat and smooth "down home" vocals offer a good sampling of ARS onstage on its home turf.

LOBO (MCA MCA-41152)  
Holdin' On For Dear Love (2:43) (House Of Gold Music, Inc. — BMI) (J. Slate, S. Pippin, L. Henley)  
Lobo follows up his Top 20 "Where Were You When I Was Falling In Love" with this bouncy, upbeat pop tune which is undoubtedly easy enough for A/C, but lively enough to keep pop action. Bright, smooth electric piano work keeps the beat rolling while strings add a palatable sheen. A winner.

WAR (MCA MCA-41158)  
WAR is back with the first single from the new "The Music Band 2" LP and it's a jump, lively R&B treat, with a steady rhythm line and excellent vocal arrangements. As usual, the percussives are an inventive blend of Afro-Latin influences with the horns punctuating every nuance. A B/C radio smash.

THE GAP BAND (Mercury 76021)  
Steppin' (3:45) (Total Experience Music Pub. Co. — BMI) (C. Wilson, L. Simmons, R. Williams)  
From "The Gap Band II," this track features many of the same exciting rhythmic elements which made "Shake" such a big B/C number. Handclaps, cowbell and various percussion add easily with a buzzing keyboard line and synthesizer effects to form a solid base for the repetitive vocal chant, an entrancing dance tune, look for this to garner heavy B/C and dance play.

RAYDIO (Arista AS 0441)  
Hot Stuff (3:34) (Raydola Music Co. — ASCAP) (R. Parker, Jr.)  
Raydio, predictably, picked this, the third single, off Raydio's current LP and the snaky, bassy bass synthesizer effects create a heavy bottom for the many percussives which permeate the tune. Electric guitar cries in the background, with some tasty horn work. A solid B/C effort.

KUNDALEK (Warner Bros. WS 4917)  
Kundalek turns a U.S. Army theme inside out with its usual heavy ganache, as a collection of furry guitar, keyboard mutations whirl about the background vocals of those sirens. The Brides of Funkenstein. The singing-vowels promise another B/C chart topper for the group.

REN WOODS (ARC/Columbia 1:1146)  
I'm In Love With You (3:16) (McNally Music Publishing — ASCAP) (L. McNally)  
Woods serves up an invigorating R&B ballad here and establishes herself as an artist to watch with this new single off of the "Out Of The Woods" LP. While the tune does bear comparison to Aretha Franklin's work, Woods' multi-octave trills will surprise B/C and pop programmers alike.

JON ENGLISH (Polydor PD 2035)  
Get Your Love Right (3:28) (Healy-Leyton Music Co., Inc./April Music, Inc. — ASCAP) (A. David, L. Martin)  
English has a tough, gritty voice, in the mold of a Bob Seger, that lends solid conviction to this light pop outing. The hook here is sweet and buoyant, underscored by the airy flute work, and the track would fit into any A/C or pop list.

BOBBY VINTON (Tapistry TR 002)  
Make Believe It's Your First Time (3:27) (Music City Music, Inc. — ASCAP) (Morrison, Wilson)  
Vinton delivers yet another pleasant ballad here, utilizing a nice blend of acoustic and easy electric guitars, with an effectively building crescendo. A placid yet evocative tune, this will fit in perfectly on easy listening, A/C formats.

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Hot Stuff (3:34) (Raydola Music Co. — ASCAP) (R. Parker, Jr.)  
RAYDIO, predictably, picked this, the third single, off Raydio's current LP and the snaky, bassy bass synthesizer effects create a heavy bottom for the many percussives which permeate the tune. Electric guitar cries in the background, with some tasty horn work. A solid B/C effort.

KUNDALEK (Warner Bros. WS 4917)  
Kundalek turns a U.S. Army theme inside out with its usual heavy ganache, as a collection of furry guitar, keyboard mutations whirl about the background vocals of those sirens. The Brides of Funkenstein. The singing-vowels promise another B/C chart topper for the group.

REN WOODS (ARC/Columbia 1:1146)  
I'm In Love With You (3:16) (McNally Music Publishing — ASCAP) (L. McNally)  
Woods serves up an invigorating R&B ballad here and establishes herself as an artist to watch with this new single off of the "Out Of The Woods" LP. While the tune does bear comparison to Aretha Franklin's work, Woods' multi-octave trills will surprise B/C and pop programmers alike.

JON ENGLISH (Polydor PD 2035)  
Get Your Love Right (3:28) (Healy-Leyton Music Co., Inc./April Music, Inc. — ASCAP) (A. David, L. Martin)  
English has a tough, gritty voice, in the mold of a Bob Seger, that lends solid conviction to this light pop outing. The hook here is sweet and buoyant, underscored by the airy flute work, and the track would fit into any A/C or pop list.

BOBBY VINTON (Tapistry TR 002)  
Make Believe It's Your First Time (3:27) (Music City Music, Inc. — ASCAP) (Morrison, Wilson)  
Vinton delivers yet another pleasant ballad here, utilizing a nice blend of acoustic and easy electric guitars, with an effectively building crescendo. A placid yet evocative tune, this will fit in perfectly on easy listening, A/C formats.

MARIANNE FAITHFULL (Island IS 49121)  
Broken English (3:00) (Arystead Music Ltd.)  
An edit of the title track off of Marianne's new hard-edged, uncompromising rock LP, this track will make AOR programmers sit up and take notice. With Faithfull's eerie, girly vocals and swirling, industrial electronic strings, this is a real sleeper.

SNIP IN THE YEARS (Atlantic 3626)  
New Lines On Love (3:38) (Complaike Toonz Inc. — ASCAP) (P. Roberts)  
Roberts and crew follow up their last surprise sleeper "Driver's Seat" with this eerie and subtly passionate tune from the "Fickle Heart" LP. Guitars wind their way around a pulsing bass line while synthesizer work and horns create an atmosphere of tension. For A/C and pop lists, this deserves a listen.

BILLY PRESTON & SYREETA (MOTOWN M -7477)  
With You I'm Born Again (3:38) (Check Out Music — BMI) (D. Shire, C. Conners)  
Preston and Syreeta team once again for this soft, somber ballad from the "Late At Night" LP, turning out one of the most effective, unreconstructed love songs in quite some time. Placid, symphonic instrumentals back the piano riffs and harmonies for A/C, B/C and pop formats.

BERNIE KIRSHNER (Blackwood Music Publishing — BMI)  
I Want You (2:39) (Duchess Music Corp./Mann)  
"Storm crank out the hard rock with a slicing new wave edge here, as lead singer Jeanette Chase rips out the vocals with a sneer while Lear Stevens keeps the hectic backbeat moving. Ideally suited for AOR, this has pop crossover potential as well.

JOYCE COBB (Cream C 7939)  
Dig This Thing (3:28) (Fallin' Arches Music, Inc. — BMI) (B. Woods, J. Murphy)  
This soulful ballad by The O'Jays has a smooth '60s feel to it yet the swelling, horn-flavored bridge finds the veteran trio at an emotionally intense peak. Muted organ and light drum, woodblock work offers the perfect back- ing for B/C formats.

SOUTHSIDE JOHNNY & THE ASBURY JUKES (Mercury 76023)  
Blame It On The Night (3:39) (Life and Times Music — ASCAP) (D. LaRue, B. Blakemore)  
"Fandango comes on like a rock 'n' roll hurricane on this cooking track, which without doubt is the most immediately accessible song the band has cut to date. Riveting synthesizer work and electric guitars drill through the cut like buzz saws. An incredible sleeper for AOR and pop.

THE O'JAYS (Philadelphia Int'l ZSR 3727)  
Forever Mine (3:44) (Mighty Three Music — BMI) (K. Gamble, L. Huff)  
This soulful ballad by The O'Jays has a smooth '60s feel to it yet the swelling, horn-flavored bridge finds the veteran trio at an emotionally intense peak. Muted organ and light drum, woodblock work offers the perfect back- ing for B/C formats.
GROOVED — Steve Nicks’Electric guitar for Frampton’s electric guitar for $1,000. Paul Stanley’s (of Kiss) electric guitar autographed by each group member for $1,775, and Rod Stewart’s two Irish Setter puppies for $675. All net proceeds were directed to the Hospital’s research program.

DECIDES BIGGEST RECORD — With 1979 drawing to a close, everyone is prod-ucts, both of these top 70’s selection of Led Zeppelin’s “Stairway To Heaven” as being one of the top 50 singles of the decade. This 12-hour special has already been committed in over 100 markets. Hour 12 of the show highlights how the song reached number one in eight nations and sold approximately 700,000 copies in Argentina alone.

Extra Avenue

“We would normally consider breaking the record on pop and MOR formats, but the release of the Spanish version is giving us an extra avenue of promotion,” he said. He noted that the stations in Buffalo (WKBW), Los Angeles (KRLA), and New Mexico (KQ93), that are splicing the record are contributing to increased sales of both versions in those areas. The Spanish version, he said, was initially geared for play in Argentina, but the record’s success in Argentina, as well as California, New York, Miami, New Mexico, and Texas was competing.

“We never felt the two versions would compete against each other,” he continued. On the contrary, he said, “We always knew we could break the English version in a big way. Whatever Spanish sales we get will just be extra.” He said that most of the record’s airplay thus far has been on the English version, but that “conceivably, Spanish stations could begin splitting the record too.”

The English version of “Chiquitita” will be released as part of the “Abba Greatest Hits Vol. 2” album next month. In the meantime, Faraci said Atlantic has no plans at present to issue a spliced version of the song, as Columbia did in a similar case when they released the Niel Diamond/Streisand duet of “You Don’t Bring Me Flowers.”

Stations Splice Takes Of ‘Chiquitita’ Single

NEW YORK — Programmers at several pop stations in the U.S. have begun to splice together the English and Spanish versions of the new Abba single, “Chiquitita,” according to Vincent Faraci, vice president of pop promotion for Atlantic Records.

The single, which is currently bulleted at #73 in its third week on the Cash Box pop singles chart, enjoyed considerable success in Latin America, where the song reached number one in eight nations and sold approximately 700,000 copies in Argentina alone.

Westwood Broadcasting Buys Hawaii’s KAHU

LOS ANGELES — Westwood Broadcasting Corp., established in August by radio veteran David Joseph, has acquired Honolulu’s, Hawaii, 10,000 watt AM station KAHU from Royal Hawaiian Broadcasting pending approval of the FCC. Ron Jacobs joins the station as program director, morning-midday-daytime program manager of KAHU.

Station To Be Relunched

Once approval is granted, Joseph plans to totally refurbish the station and convert its automated operation to a fully-staffed enterprise, as well as boost its power and raise the height of its tower. The station operates at 940 KHz, which is a full-time clear channel frequency granted a maximum power of 50,000 watts by the FCC. Jacobs formerly served as vice president for programming at the Colgate-Palmolive Corp., in California, which operates stations in San Bernardino and Fresno markets and, later, program director of KMZ in Los Angeles and KGB AM-FM in San Diego.

As a co-founder of Watermark, Inc. in California, which specializes in packaging and syndication for radio and television, Jacobs created the “American Top 40” show, now heard weekly in more than 450 U.S. markets. Most recently, Jacobs served as program director and morning host on Honolulu station KKUA.

Joseph’s Credits

Joseph headed radio and TV departments for two advertising agencies and ran two independent television production companies in Sydney, Australia before moving to London, England in 1968. He has also managed a number of top English recording artists, including Dave Bowie, Manfred Mann and Allan Price and was involved in record production, as well as film production and distribution. He moved to the U.S. to set up offices here in 1974.

Eller Resigns Panel

LOS ANGELES — Karl Eller, president of Combined Communications, resigned from Gannett Co.’s five member Office of the Chief Executive, a panel that was established after the recent merger with Combined. Eller will stay on as head of Combined until Dec. 31 and will remain a director of Gannett because of stockholdings in the Company.
**FM STATION REPORTS — NEW ADDS/HOT ROTATION**

**KMET-FM — LOS ANGELES — JACK SNYDER**
- **ADDs:** Jefferson Starship, Aerosmith
- **HOTS:**Led Zeppelin, Eagles, Tom Petty, Foreigner, Cheap Trick, Foghat, Blue Sky, Cars, Knack, Styx, Irene, Fleetwood Mac, Dores, Santana, Neil Young
- **KXN-FM — LOS ANGELES — MICHAEL SHEEHY**
- **ADDs:** Fleetwood Mac, Eagles, Kenny Loggins, Lauren Wood, Pages. Jeremy Spencer, Michael Johnson, Coton Gene, Janis Ian, Bonnie Raitt, Kenny Loggins, Billy Hughes, Rupert Holmes
- **KWST-FM — LOS ANGELES — PAM MAY**
- **ADDs:** Tom Petty, Foreigner, Cheap Trick, Eagles, Led Zeppelin, Fleetwood Mac, Fleetwood Mac, Santana, Hall & Oates, Huey Lewis & the News

**ZETA-4 — MIAMI — ROBIN MARTIN**
- **ADDs:** Mark Johnson, ZZ Top, Led Zeppelin, Aerosmith, John Cougar Mellencamp, Shoes, Aerosmith

**WNRQ-FM — RALEIGH-ORLEANS — ROD J.MAY**
- **ADDs:** Atlantic Rhythm Section, Bob Welch, Head East, 20/20, Hounds, Headbreads
- **ADDs:** Led Zeppelin, Alan Parsons, Styx, Nicolette Larson, Jimmy Buffett, Cheap Trick, Hall & Oates, Kara Bonoff, Fleetwood Mac, Foreigner

**WNEW-FM — NEW YORK — SCOTT MUNI/RICKY MCINTYRE**
- **ADDs:** Marianne Faithfull, Pat Metheny, ZZ Top, XC, Jefferson Starship, Manhattan Transfer, Warmo Nance, Bob Welch, Camille, Rockspurs, Aerosmith
- **ADDs:** Steve Forbert, Cheap Trick, Tom Petty, Eagles, Fleetwood Mac, Boomtown Rats, Santana, Joe Jackson, Police

**WPX-FM — MIAMI — GEORGE GRANDFIELD**
- **ADDs:** The Allman Brothers, ZZ Top, Fabulous Poodles, Bob Marley, Atlantic Rhythm Section, "Vampires From Outer Space," Marianne Faithfull, Head East, Shoes (Smokey Top)
- **ADDs:** Tom Petty, Eagles, Fleetwood Mac, Bob Seger, ZZ Top, Led Zeppelin, April Wine, Styx, Foreigner, Rick Derringer, Cheap Trick, Boomtown Rats, Santana, 30 Special, Shoes, Nicolette Larson, Kenny Loggins, Molly Hatchet, Gamma, Joe Jackson, Jethro Tull, Petty Cruise

**KROQ-FM — PASADENA — RICK CARROLL/LARRY GROVES**
- **ADDs:** Bob Welch, ELP, XTC, Jefferson Starship, Aerosmith, Fabulous Poodles
- **ADDs:** ZZ Top, Toto, Jethro Tull, Benatar, Styx, Tom Petty, Talking Heads, Led Zeppelin, Cheap Trick, Foreigner, Police, Eagles, Blondie, Hall & Oates, Foghat, Fleetwood Mac, Joe Jackson, Bob Welch, XTC, Jefferson Starship, Aerosmith

**WIP-FM — PHILADELPHIA — HELEN LEIGHT**
- **ADDs:** Jefferson Starship, Bob Welch, ELP, Gene Cotten, ZZ Top, Gildy Radner, Pat Metheny, Richie Furay, Peter Green

**WYD-FM — PITTSBURGH — JIM KINNEY**
- **ADDs:** Jefferson Starship, Aerosmith, Foreigner, Styx, Tom Petty, Journey, Kari Bonoff

**KINK-FM — PORTLAND — LESLIE SARNOFF**
- **ADDs:** Eagles, Styx, Led Zeppelin, Fleetwood Mac, Foreigner, Jethro Tull, ZZ Top, Molly Hatchet, Journey, Kari Bonoff

**JEFFERSON STARSHIP**
- **Frederick Arif/Roger Grunt/RCA**

**BOB WELCH**
- **The Other One**

**AEROSMITH**
- **The Other One**

**ZZ TOP**
- **Debut**

**EMERSON, LAKE & PALMER**
- **In Concert**

**MARINER FAITHFULL**
- **Broken English Island**
**Regional Action**

**East**

Most Added 1. **CRUSH** — Smokey Robinson — Tamla/Motown  
2. **DO THAT LIKE RIGHT** — Little River Band & Captain & Tennille — Casablanca  
3. **COWARD OF THE COUNTY** — Kenny Rogers — United Artists

**South East**

Most Added 1. **DO NOT MAKE ME LIKE THAT** — Tom Petty & Heartbreakers — Backstreet/MyCA  
2. **COWARD OF THE COUNTY** — Kenny Rogers — United Artists  
3. **YOU DON'T LOVE LATHI LOVE YOU** — Santana — Columbia  
4. **YES I'M READY** — Terri De Sario — Casablanca

**South West**

Most Added 1. **SEND ONE YOUR LOVE** — Stevie Wonder — Tamla/Motown  
2. **LADIES NIGHT** — Kool & The Gang — Del./De/Mercury  
3. **DO NOT MAKE ME LIKE THAT** — Tom Petty & Heartbreakers — Backstreet/MyCA

**Midwest**

Most Added 1. **COWARD OF THE COUNTY** — Kenny Rogers — United Artists  
2. **DO NOT MAKE ME LIKE THAT** — Tom Petty & Heartbreakers — Backstreet/MyCA  
3. **ROCK WITH YOU** — Michael Jackson — Epic  
4. **HALF THE WAY** — Crystal Gayle — Columbia

**West**

Most Added 1. **COWARD OF THE COUNTY** — Kenny Rogers — United Artists  
2. **DO NOT MAKE ME LIKE THAT** — Tom Petty & Heartbreakers — Backstreet/MyCA  
3. **ROCK WITH YOU** — Michael Jackson — Epic  
4. **HEAD GAMES** — Foreigner — Atlantic

**Most Active**

1. **ESCAPE (THE PINA COLADA SONG)** — Rupert Holmes — Infinity
2. **Kool & the Gang** — Epic
3. **JEFFERSON STARSHIP** — Grunt/RCA
4. **COOL CHANGE** — Little River Band — Capitol

**Most Added Records**

1. **COWARD OF THE COUNTY** — Kenny Rogers — United Artists  
2. **DO NOT MAKE ME LIKE THAT** — Tom Petty & Heartbreakers — Backstreet/MyCA  
3. **ROCK WITH YOU** — Michael Jackson — Epic  
4. **HEAD GAMES** — Foreigner — Atlantic

**Primary Sources**

- **WQM**
- **WBBQ**
- **BJ105**
- **WRFC**
- **WSEZ**
- **WKIX**
- **KLEO**
- **KTLK**
- **www.americanradiohistory.com**
TANYA'S NEW ALBUM

TEAR ME APART

produced by MIKE CHAPMAN

featuring the first single:
"Lay Back In The Arms Of Someone"
Produced by Mike Chapman for Chinnichap Inc.

MCA RECORDS
Stockham Predicts Digital Will Dominate Pop Recording

(continued from page 8)

from a perfect speaker (point source) would behave. Dr. Stockham's part of the project was to "digitize and undigitize sounds of high quality," lasting no more than 30 seconds each. According to Dr. Stockham, these were the first digital recordings.

At this point, the Federal government stepped in and sponsored the professor's research on the use of digital processing in the transmission of audio-visual information. He said, now plays an important role in advanced radar systems. In 1969, Dr. Stockham assembled a 14-bit analog-to-digital converter, one of the key elements in today's digital recorders. Using replaceable magnetic disc packs, the inventor discovered that he could make "infinite long recordings."

Still devoting himself to pure research, Dr. Stockham began studying the problem of removing frequency aberrations from recordings. As a test of his theories, he tried "cleaning up" very old recordings by digitizing them, correcting certain aberrations, and converting them back to analog. He was so successful at this that he was able to restore a number of old LPs, including the Carusos albums on RCA, to listenability.

By this time, Dr. Stockham realized that there was a commercial potential in what he was doing. In 1975, he founded Soundstream, Inc., and began developing digital recording and editing systems for commercial applications. He demonstrated his digital recorder at the AES convention in October of 1976. And the same year, he digitally recorded Virgin Tiger's "Mother Of Us All" for New World Records.

Digital Editing

One of the major stumbling blocks in digital recording is the problem of editing. Dr. Stockham pointed out that the only two solutions are to cut and splice the tape with an electronic editor, which can result in a serious "thump" or a generation of noise. A computer can not do editing, so editing must be done in a fixed location.

"Our present editing system is based in a computer which you can carry around with you," said Dr. Stockham, adding, however, that Soundstream is working on a portable editing unit. At present, the company's only computer system is located in Salt Lake City, but Dr. Stockham plans to install a second system in L.A. in 1980.

Dr. Stockham does not believe that digital recording and editing is a threat to the existing fixed-based system by noting that it is impossible to meet the sophisticated editing requirements of producers by another available method. He added that, while 3M has the only practical multi-tracking digital system on the market, Soundstream has edited and equalized multi-track digital recordings on an experimental basis. Eventually, he added, Soundstream will provide multi-track capability "when our customers need it."

"I have pointed out that Soundstream has not been selling its recorders up to now because "selling digital tape recorders and making money is not possible at the same time right now." He explained that, since the recorders are so expensive to manufacture and so few companies can afford to buy them, selling them would not provide an adequate return on investment.

By offering a service rather than a product, however, Soundstream can spread its investment in new technology over all of its customers, while realizing a decent profit. In addition, Dr. Stockham noted, companies that may buy digital equipment at a later date won't be scared away from the technology by the fear that today's digital recording systems will be obsolete tomorrow.

"Our marketing emphasis," summarized Dr. Stockham, "has been to provide services, not equipment for sale, and to provide technology at a level that really provides the customer with what he needs."

"I am very positive that the company will produce product that will be sold."

Evidently, Soundstream has convinced many others in the recording industry that their digital product is salable. Among the companies that have used Soundstream's services are RCA, Telarc, Charlton, Decca, Discwasher, Kadin, etc. Nautilus Records, Orinda Recording Corp., Romar Productions, Tomato Music Co., 2000 B.C. and Varese Sarabande. And a total of 23 Soundstream-mastered albums are scheduled for release by March, 1980 on such labels as Chappell, Delos, Telarc, Discwasher, Varese Sarabande, RCA, Sire, Quo Non and Nautilus.
Politics And Country Music
Strange But Cozy Bedfellows

by Don Cusic

NASHVILLE — Two major political events in Nashville last week brought to light the growing involvement and integration between country music and politics.

First, Sen. Edward Kennedy came to Nashville to speak at Vanderbilt University and through the Cumberland Music Foundation. He met with President Jimmy Carter and other politicians the following day, meeting some high level executives and dignitaries in country music who are visiting from various parts of the country.

Secondly, the ambassador from China, Mr. Chen, visited Nashville in the company of Mrs. Carter, and the press were informed of the visit.

Not isolated incidents

These two events are not isolated incidents of involvement with country music, which is becoming a tool for politicians and entertainers and politicians of both national and local scope. Country music has been to the White House a number of times, with the Country Music Assn. presenting two different concerts at the White House as well as a number of other performers visiting there for concerts and for other special events. These events have included state dinners, as well as a luncheon sponsored by the Carter's when the gata fund raising event was held for Ford's Theatre in October.

Besides entertainers, some executives have been involved in the political arena, notably Frances Preston, vice president of BMI's Nashville office. Preston served on a special Panama Canal study committee and as well as currently serving on a five member committee that is working with Rosalynn Carter to solicit and select a record library for the White House. The Carter administration was known as a chief executive who advocated country music and politics.

Candi Date in Town — Senator Edward Kennedy recently toured the Country Music Hall of Fame in Nashville during a recent campaign stop in the city. Kennedy toured the museum with his sister, Jean Smith and his son, Patrick after giving several speeches in Nashville the day after he announced his candidacy for President. Shown above with Kennedy, are, (l-r) Diane Johnson, deputy director for museum operations for the Country Music Foundation, Bill livey, executive director of the Foundation, Smith.

Parton, Wagoner Settle $3 Million Lawsuit

NASHVILLE — The $3 million lawsuit brought against Dolly Parton by Porter Wagoner has been settled out of court by Parton and Wagoner with their lawyers. The settlement basically involves dividing the businesses they have jointly owned for the past 12 years.

Parton's attorney, Stanley Chernau, and Wagoner's attorney, also issued a joint statement saying that the settlement also provides for the two to release an album, possibly within the next year. Discussions are currently underway to determine whether the album will involve the two going in to work on a new project or whether they will work to improve material they have already recorded.

Dolly Parton owns 51% of Owepar Publishing Co. and Wagoner owns 49% of Yellow Rose Music. Together they own the Classic Country Studio. These are the assets that will be divided equally by Parton and Wagoner for the settlement.

Cash Box/November 24, 1979
COUNTRY

CRYSTAL GAYLE — United Artists UA-1329 Y

Your Old Cold Shoulder (2:17) — United Artists, ASCAP (R. Leigh)

This song is a lot more "country" than Crystal's last few releases and country programmers and listeners should love it. It's solid, hit song all the way and Crystal is hot.

19 THE ROLLING RIDES (MCA-4116)

Leaving Louisiana In The Broad Daylight (2:57) — Jolly Cheeks/Drunken Monkey — BMI/ASCAP (R. Crowell/D. Cowart)

The Oaks have come on like gangbusters these past few years and this up tempo, fun filled song should add to that streak. A solid beat and a full chorus line make it great for radio.

MARGO SMITH — Warner Bros. WBS 49109

The Shuffle Song (3:29) — Galamar/Dusty Roads — BMI/Marck David — ASCAP (M. Smith-N. Wilson-M. David)

If the jukeboxes don't play this record, they won't play anything. A country shuffle with a walking bass, it's perfect for the juke audience as well as country radio fans.

GEORGE HAMILTON IV — RCA 41149

Forever Young (3:28) — Warner Bros. — ASCAP (B. Dylan)

This great Bob Dylan tune will be a standard some day, and this version by George IV will go a long way toward making it go. A super song sung perfectly by George with his smooth voice.

T.G. SHEPPARD — Warner/Curb WBS 49110

I'll Be Coming Back For More (2:52) — Tree (BMI) (C. Putman-S. Whipple)

T. G. comes off a #1 song with this solid number that begins with him talking, before launching into a ballad with a beat about coming back to a love.

ZELLA LEHR (RCA-JH-11754)

Love Has Taken Its Time (2:47) — Tree (BMI)/Cross Keys — ASCAP (D. Keen-J. Pritchard-R. Brooks)

Zella has shown a lot of promise with each release and this one takes her a step further in her career. Beginning with a strong chorus and into the up tempo positive lyrics, it's got hit stamped on it.

SINGLES TO WATCH

JOE SUN — (Ovation OV 1137)

Out Of Your Mind (3:38) — Welbeck Music Corp. ASCAP/ATV Music Corp. — BMI (Dennis Knutson/Bylon Hill)

BILL ANDERSON — (MCA 41150)

More Than A Bedroom Thing (2:49) — Stallion Music, Inc. — BMI (Bill Anderson)

Politics And Music A Cozy Mix

(continued from page 33)

for his campaign.

In Nashville, the country music capital, the decision in this presidential election may not boil down to the issues of national leadership but rather, who in the White House treats them best. Many will remember that it was Jimmy Carter who sent them their first White House invitation and won.

In this case, another invitation to visit the White House if someone else were in the office. This could lead many to decide to cast their vote for Carter in support of their own self interest.

Carter's intimate relationship with the country music industry was made note of by Sen. Kennedy during his Vanderbilt speech, when he admitted not knowing as much about country music as Jimmy Carter and then went on to quote a line from a Charlie Rich song. Kennedy did make a mild overture to the country music industry by having George Hamilton IV perform before his speech, and the next day Hamilton was seated at the head table with Kennedy during a breakfast the senator hosted for local politicians and supporters.

Although candidates can benefit financially from performers -- a campaign financing law permits concerts to be counted as contributions from the audience rather than from the performer -- it is the association with well-known entertainers that benefits the politicians most.

Time magazine noted, "The politician, with a little luck, gets more than a crowd out of the star. There is also a hope of inheriting the excitement the star stirs up, of having some popular sympathy and prestige rub off as a result of a supporting star's popularity. In turn, the star, on top of perhaps serving personal philosophical interests, enjoys a chance to bask in the presence of power. That may seem little reward, yet it may be of considerable importance to a king-size theatrical ego."

It appears, at this stage of the game, that country music will continue to be involved in politics and that Jimmy Carter, by courting this contingent, may have a strong base of support here that the popularity polls do not reflect.

**REVIEWS**

HEART OF THE MATTER — The Kendalls — Ovation OV-1746

Producer: Brien Fisher — List: 7.98

An incredibly fine album from one of the premier duets in country music — and one with perhaps the most distinguishable and unique sound of all. The Kendalls concern themselves with cutting great songs — the cream of the crop, and that continues to ensure their success. Best cuts include "You'd Make An Angel Want To Cheat," "I'm Already Blue" "Put It Off Until Tomorrow" and the classic "I Take The Chance."

SPECIAL DELIVERY — Dottie West — United Artists LT-1000

Producer: Brent Maher and Randy Goodrum — List: 7.98

Dottie is heard branching out here on more pop oriented songs. She has chosen as producers two songwriters who recorded six of their own tunes on this album. The result is a very listenable album with best cuts including "All He Did Was Tell Me Lies," "You Pick Me Up (And Put Me Down)" and "We've Got Tonite," and "Blue As I Want To."

GOOD HEARTED WOMAN — Tina Turner — Wagner AW 14108

Producer: Bob Scheri — List: 7.98

Most people don't think of Tina Turner as a country artist, which is understandable because she isn't. However, on this album she records a collection of country songs in her own unique style and the result is an album many country programmers and listeners will enjoy. Best cuts include "It's This Is Our Last Time," "We Had It All," "Soul Deep" and "Freedom To Stay."

NOBODY BUT YOU — Charlie Rich — UA-LT-998

Producer: Larry Butler — List: 7.98

This is Rich's most pop influenced effort to date. MOR and progressive country stations should have a field-day with this appealing package of 10 songs. Rich's vocals are delectably smooth, his piano and lusc strings the perfect compliments. He does a particularly good job on cuts "Love Is A Cold Wind," "Nobody But You," and he tips his hat to earlier hit "Behind Closed Doors' on the cut "Let Me Touch Where She's Been."

A CHRISTMAS TOGETHER — John Denver and the Muppets

— RCA AFL-1-3451 — Producer: Milton Okun — List: 7.98

An unbeatable combination — the Muppets are hot as baked potatoes right now — and Denver — well, he's got force of fans that instantly insures a good selling LP. Programmers can't go wrong with any of these cuts — each will add a bit of Christmas cheer to any play list. Cuts include "Twelve Days Of Christmas," which allows Miss Piggy and the whole crew to get in on the act in typical Muppet fashion, "The Peace Carol" and a fun version of the Beach Boys' "Little Saint Nick."

PRETTY PAPER — Willie Nelson — Columbia-JC-36189

Producer: Booker T. Jones — List: 7.98


CMA WELCOMES AMBASSADOR — Chinese Ambassador Chai Zemin recently visited Nashville and was greeted at the airport by representatives of the Country Music Assn. The ambassador's wife, Li Youfeng, was presented by the group with a bouquet of flowers at the event. Pictured above are (l-r): Zemin, CMA president Ralph Peer, Mrs. Li Youfeng, CMA executive director Jo Walker, CMA chairman Tom Collins, committee members Irving Waugh and Frances Preston, Zemin, committee member Joe Talbot and Jo Walker.

Cash Box/November 24, 1979
NASHVILLE — The Chinese Ambassador to the United States visited Nashville Nov. 26 at the invitation of the Country Music Assn. Chai Zemin, his wife Li Youleng and their party were guests at a number of functions during the Nashville music industry figures and politicians.

Members of the CMA's planning and development committee—Joe Treece, Tim Waugh and chairperson Frances Preston were instrumental in coordinating the ambassador's trip to Nashville. The ambassador is the first part of the overall development of a plan to take country music to China.

Chai Zemin and his party arrived in Nashville on Friday, Nov. 9 to attend a dinner and reception that evening, hosted by Broadcast Music, Inc. (BMI) executives Frances Preston and Ed Cramer. The dinner concluded with a special performance by one of the ambassador's favorite country artists, Barbara Mandrell, a CMA board member, and recently named 1979 Female Vocalist of the Year.

The following morning, the ambassador attended a brunch at the Tennessee governor's mansion in absence of Governor Lamar Alexander. The late Jerry Jeff Walker was director of the evening, hosted by Larry Gatlin and the Gatlin Brothers and Mark Bennett provided the entertainment. Later the Chinese embassy toured the Country Music Hall of Fame and Museum, where the ambassador was presented a written account of the history of country music that had been translated into Chinese.

WYNN'S — The market will be anything but saturated as the flurry of new country Christmas album releases totals only two — RCA's "A Christmas Together," by John Denver and the Muppets, and CBS's "Pretty Paper," by Willie Nelson. Six of the nine labels queried by Cash Box plan to release Christmas products, with the number of Christmas LPS on the market to 17.

The ratio of new Christmas singles to records is much the same — only one single, United Artist's "First Christmas," by Sandara Steele (which will be released across Christmas), and the number of the nine singles reported as released. All of the Christmas product is out on the streets now, with the possible exception of the Steele single, which is scheduled to be released this week.

RCA is leading the way with Christmas releases with 11 albums and six singles. Besides the new Denver product, RCA has rereleased the following albums: "John Denver's Greatest Hits," "Charley Pride's Christmas With Eddie Arnold," Jim Reeves' "Twelve Songs of Christmas," "Charley Pride's Christmas With Danny Davis" and "Charley Pride's Christmas in the Nashville Brass;" Charley Pride's "Christmas in My Home Town;" "Christmas With Taylor Swift" and "Elvis Presley's Christmas Album.

Play On William's Life Opens In United States

NASHVILLE — After a successful run in Canada, the musical play "Hank Williams: The Show He Never Gave" is set to open in the United States. The star of the show is Canadian actor Grant Loomis, who is also the producer.

The show is produced by Wesley Rose, head of Acuff-Rose, (Williams' publishing company), Robin McNeil and Dawn Harvard-Jones. It is directed by Peter Freethich and was written by Maynard Collins.

Acuff-Rose, under the direction of Wesley Rose, has established a new firm, Acuff-Rose Music Inc., to handle the show as well as other possible musical shows in the future.

The show began Oct. 3 in St. Louis where it played for a week. From there it will go to Rapid City, S.D., Omaha, Kansas City, Detroit and Wilmington, Delaware. The show will eventually be taken to the West Coast, then to the south, including Atlanta, Montgomery (Williams' home town) and Nashville.

The show is being booked by Columbia Artists Theatrical Corp. in New York.
COUNTRY RADIO

THE COUNTRY MIKE

WPOR SPONSORS COUNTRY MUSIC AWARDS SHOW — WPOR AM/FM in Portland, Ore., is sponsoring a Country Music Awards show for Maine singers and musicians since 1974 when she began as a music librarian. This is the second year that WPOR is presenting the "Our Country Music Awards." The program, which will feature artists from throughout Maine and a nationally known country music recording artist from Nashville, will be broadcast over WPOR AM/FM. Robert J. Golds, WPOR vice president and general manager, said, "The response to last year's award show was tremendous. It proves that Maine artists are very important to country music fans. WPOR has always been a big supporter of Maine musicians and vocalists. We hope that by hosting this Awards Show, country music enthusiasts will be able to show their support as well."

MUSIC DIRECTOR PROFILE — Pam Green, MD for WHN/New York, has been with that station since 1974 when she began as a music librarian. This is the only station she has worked at during her radio career. In 1975, Pam was promoted to the music director position at WHN. Pam graduated from Stevens College in Columbia, Mo., in 1972 with a degree in theatre. While majoring in drama at Stevens, Pam worked at some summer stock productions. She went to New York to pursue a career in acting but after arriving in the city she went to work for the Miss America and Miss Universe pageants as a field coordinator. After a couple of years of working with these pageants, Pam filled the Music Library position that was open at WHN.

According to WFAI/Fayetteville MD Tim Williams, WFAI gave away $45,000 RAISED TO WFAI's listeners to celebrate the 10th anniversary of the station's license. The $45,000 RAISED TO WFAI's listeners to celebrate the 10th anniversary of the station's license. The $45,000 RAISED TO WFAI's listeners to celebrate the 10th anniversary of the station's license. The $45,000 RAISED TO WFAI's listeners to celebrate the 10th anniversary of the station's license. The $45,000 RAISED TO WFAI's listeners to celebrate the 10th anniversary of the station's license.

NEW GENERAL MANAGER FOR WWOL/WWOR — Ron Rice is the new GM for WWOL/WWOR in Buffalo, N.Y., according to WWOL MD Ken Johnson. Ron was formerly with WYTI -WNY, also located in Buffalo, where he served as local sales manager for that station. Paul Butler, the former GM for WWOL/WWOR, who has purchased station WHLD in Niagara Falls pending F.C.C. approval of the sale, had been with WWOL/WWOR for one year.

Cleveland experienced a radio first recently, when WHK went live with the Finan & Friends show in the 10-1 time slot. The show now originates at the Marriott Inn in Cleveland and features special guests, interviews, live music, contests and prizes. The 980 people at the live show are randomly selected listeners who are treated to a noon meal hosted by Joe Finan.

$45,000 RAISED BY WEEP RADIO FOR THE MARCH OF DIMES — WEEP/Pittsburgh teamed with the March Of Dimes recently to help raise money by way of a Halloween haunted house. The Halloween haunted house had four treasure chests filled with over $800 worth of prizes. Visitors who gave the password, which was "There is only one WEEP radio," were given a key to try and unlock each of the four chests. The lucky key holders walked away with all the prizes in the treasure chest in which the key fit. Over 30,000 people viewed the haunted house and contributed over $45,000 to the March of Dimes. According to WEEP MD Barry Mardit.

Swanson Broadcasting has purchased WSHO/New Orleans from Americana Broadcasting, according to WSHO MD Johnny Joe, who said the sale was effective Oct. 15.

COUNTRY MIKE

Watson Boasts First #1; Rogers Has Third Highest Debut In History

NASHVILLE — Gene Watson reached a career milestone this week with his single "Should I Come Home (Or Should I Go Crazy)" going to #1 bullet on the Cash Box Top 100 Country Chart. It is his first #1 record.

3rd Highest

Also, Kenny Rogers' new single, "Coward of the County," this week is the third highest debut in the history of the most added country singles, according to Cash Box chart entered at #24 bullet. Rogers is topped only by Jim Ed Brown and Helen Cornelius' single, "Lying In Love With You," which debuted at #20 bullet on March 31, 1979, and the Johnny Cash and Waylon Jennings song "There Ain't No Good Cham Gang," which debuted at #22 bullet on May 27, 1978.

Rogers' single was added by 75% of the country tracking stations.

Lone Star Broadcasts New Syndicated Radio Show At Over 160 Stations

NEW YORK — "Live From the Lone Star," a newly syndicated, one-hour country music radio show began airing weekly Oct. 22 over more than 160 stations across the country, according to Steve Bunyard, executive vice president and general manager of the St. Louis-based Clayton Webster Corp., and one of the principle figures involved in developing the syndication.

The program is available to stations on a barter basis. National sponsors to date include Anheuser-Busch, Nissan Motor Company (Datsun) and the Lee Company.

Cash Box/November 24, 1979

MOST ADDED COUNTRY SINGLES

1. COWARD OF THE COUNTY — KENNY ROGERS — UNITED ARTISTS — 59 REPORTS
2. YOU'RE GONNA LOVE YOURSELF IN THE MORNING — CHARLIE RICH — UNITED ARTISTS — 30 REPORTS
3. IF I EVER HAD TO SAY GOODBYE TO YOU — EDDY ARNOLD — RCA — 29 REPORTS
4. BACK TO BACK — JEANNE PRUETT — IBC — 26 REPORTS
5. MISY MORNIGN RAIN — RAY PRICE — MONUMENT — 24 REPORTS
6. WHAT I'LL TELL VIRGINIA — JOHNNY RODRIGUEZ — EPIC — 20 REPORTS
7. YOU'VE MADE AN ANGEL WANNA CHEAT — THE KENDALLS — Ovation — 20 REPORTS
8. BLUE HEARTACHE — JAIL DAVIES — WARNER BROS. — 20 REPORTS
9. IT STARTED WITH A SMILE — HELEN CORNELIUS — RCA — 17 REPORTS
10. MY PRAYER — GLEN CAMPBELL — CAPITOL — 17 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. POUR ME ANOTHER TEQUILA — EDDIE RABBITT — ELEKTRA — 59 REPORTS
2. MISSIN' YOU/HEARTBREAK MOUNTAIN — CHARLEY PRIDE — RCA — 58 REPORTS
3. HAPPY BIRTHDAY DARLIN'/HEAVY TEARS — CONWAY TWITTY — MCA — 52 REPORTS
4. NOTHING AS ORIGINAL AS YOU — THE STATLER BROTHERS — MERCURY — 52 REPORTS
5. TELL ME WHAT IT'S LIKE — BRENDA LEE — MCA — 41 REPORTS
6. HELP ME MAKE IT THROUGH THE NIGHT — WILLIE NELSON — COLUMBIA — 39 REPORTS
7. A RUSTY OLD HALO — HOYT AXTON — JEREMIAH — 37 REPORTS
8. MY WORLD BEGINS AND ENDS WITH YOU — DAVE & SUGAR — RCA — 35 REPORTS
9. YOU ARE ALWAYS ON MY MIND — JOHN WESLEY RYLES — MCA — 34 REPORTS
10. I'VE GOT A PICTURE OF US ON MY MIND — LORETTA LYNCH — MCA — 33 REPORTS

WNN RECEIVES GOLD ALBUMS — WNN Radio received gold albums to commemorate the sale of over half a million copies of Kenny Rogers album, "The Gambler." And Kenny and Dottie West's album, "Classics." Pictured (l-r) are: Milt Allen, New York promotion manager, UA Records; Nick Verbitiky, WNN vice president and general manager; Rogers; Pam Green, WNN MD; and Ed Salamon, WNN PD.

PROGRAMMERS PICKS

Jim Bell WPNX/Columbus

Coward Of The County — Kenny Rogers — United Artists

Joe Flint KOSP/Salt Lake City

Coward Of The County — Kenny Rogers — United Artists

Scott Selden WQGT/Savannah

Coward Of The County — Kenny Rogers — United Artists

Albert Cox KOUL/Corpus Christi

Coward Of The County — Kenny Rogers — United Artists

Dan Williams WCMS/Norfolk

Coward Of The County — Kenny Rogers — United Artists

Tim Williams WFAI/Fayetteville

Coward Of The County — Kenny Rogers — United Artists

King Edward WSLC/Roanoke

Coward Of The County — Kenny Rogers — United Artists

Terry Wunderlin WIRK/West Palm Beach

Coward Of The County — Kenny Rogers — United Artists

Steve Gary KOKE/Austin

Coward Of The County — Kenny Rogers — United Artists

Barry Mardit WEEP/Pittsburgh

Coward Of The County — Kenny Rogers — United Artists

Dale Elchor KWMT/Ft. Dodge

Coward Of The County — Kenny Rogers — United Artists

Bill Perkin KTTT/Springfield

Coward Of The County — Kenny Rogers — United Artists

Bud Forte WWVA/Wheeling

Coward Of The County — Kenny Rogers — United Artists

Mark Anderson WTMJ/Louisville

Coward Of The County — Kenny Rogers — United Artists

Lee Shannon WIRE/Indianapolis

Coward Of The County — Kenny Rogers — United Artists
Chairmowitz explained that Discos was bypassing the CBS branch system primarily because "we're marketing ethnic product, for which you need specialists who speak Spanish and have a feel for the merchandise." He said these needs, at present, could not be met within the branch system at CBS, due in part to the fact that "this will mark the first time the CBS international division is selling in the U.S."

\textbf{Growth Potential}

The label's roster, Chairmowitz said, would consist of "those artists we have developed in our Latin America of Spanish subcontinent that have the potential for growth in the domestic market." For example, he cited such artists as Julio Iglesias, Roberto Carlos, Vincente Fernandez, Miguel Bose, Victor Manuel, and Claudio de Colombia. Initially, he said, the label will market only CRI Latin product, but, he added, it is conceivable that the company could record its major Latin artists, such as Iglesias, in other languages (specifically French and Italian). He noted that CRI has negotiated the rights to the new Iglesias album from Alhambra, and that the artist's 12 catalog LPs on the label will revert to CRI, effective Jan. 1.

Discos CBS International's logo is now being designed, and the label is planning to ship new LPs by Roberto Carlos and Albert Hammond next month. Ultimately, Chairmowitz said, the company would implement a worldwide release schedule, possibly by the third quarter of next year.

"We are entering the U.S. Latin American market in a way that has not been done in the past," he emphasized. "We are prepared to make a major push into Latin artists at the radio, print, and television levels, and to support their releases with a broad range of merchandising materials."

He said the company would launch its initial marketing and promotional campaign to promote its first release in January.

\textbf{Marketing Structure}

Chairmowitz, who will oversee a staff of between 30-34 people, has devised a marketing structure that revolves around eastern and western sales/promotion managers. The eastern manager will assume responsibility for major markets east of the Mississippi, such as New York, Chicago, Miami, and Puerto Rico, while the western manager will concentrate on markets west of the Mississippi, with a particular emphasis on territories in Arizona, California, Colorado, New Mexico, and Texas. Both the senior executives will be eight to ten local representatives who will service both radio stations and retail accounts. Chairmowitz said that dual functions of this sort are prevalent in most Latin American markets.

In addition to a financial and administrative staff, the label will also retain personnel for a small warehouse in Miami. Other product will be stored at CBS' Santa Maria, Calif., and Pittman, N.J. plants.

The announcement of key label executives was not disclosed. However, as previous reports, Steve Brown, executive vice president of creative operations, Latin American Operations for CBS Records International, will oversee the marketing of Discos product.

\textbf{Tubb Gets First Gold}

LOS ANGELES — Ernest Tubb received the first gold record of his 50-year performing career recently. When "Ernest Tubb: The Legend and The Mighty Three" earned gold status in Canada, the LP is on the Cachet Records label.

\textbf{Subcommittee Tackles Cable, C'right Issues}

\textbf{(continued from page 3)}

Ringer. Apparently, she said, the "very simple procedural requirements and a very modest royalty fee" of $8 per box per year, which the industry accepted in a compromise, are not being observed.

While Ringer stated, "I have no argument with the AMOA," the rest of the coin machine industry is a target of her criticism. "Less than half and perhaps as few as one-fourth of the jukeboxes in the U.S. have been licensed in accordance with the copyright law," she said. This lack of compliance indicates criminal, willful infringement of copyright, she observed, and "this is a matter that should be of concern not only to law enforcement officials but to the subcommittee responsible for the legislation.

Subcommittee, for the most part, showed minimal enthusiasm for the hearing, asked the obligatory questions and admitted ignorance on the more technical aspects of the cable issue. Rep. George Danielson (D-Calif.), author of H.R. 897, listened politely to the testimony but indicated there is no rush to make legislative changes. The CRT seems to be sufficient although it may need broader powers, he agreed. But he suggested that the temptation to tinker with the Copyright Act,

\textbf{Country Music Calendar Available From CMF}

NASHVILLE — The 1980 history of Country Music calendar has been released by the Country Music Foundation Press, the publishing wing of the non-profit Country Music Foundation.

The calendar, which has 24 pages, includes 12 pages of rare historical photos, printed on glossy paper with a two-color process. The covers includes the birth and death dates for many country music performers and business men, a chronology of historical events, facts about country music songs, and much more information that will interest country music fans and scholars alike.

Included on the History of Country Music calendar are photos and facts on such greats as Ernest Tubb, Roy Acuff, Eddy Arnold, Elvis Presley, Kitty Wells, Eddy Ar Williams, Tex Ritter and many other country music personalities, past and present.

\textbf{A Tower Toast for Peters Signing} — MCA Records execs joined others in toasting the recent signing of actress/singer Bernadette Peters to a solo recording contract with the label. Pictured at the Tower in Universal City were (l-r): Broad Arthur, producer; Burt Taylor, Agency for The Performing Arts vice president, Denny Rosenkrantz, MCA vice president of A&R; Peters; and Bob Siner, MCA Records president.
RUMOR HAS IT — Kenny Gamble and producer Jeff Lane have been discussing doing some business together. Maybe we’ll now have “The Mighty Four.”

MUSIC DIRECTOR PROFILE — David Lombard, music director at WVLV in Nashville went to Nashville to attend school, with the general idea in his head that he would be working towards a career as an attorney. Once he got to Nashville, he became influenced by two radio announcers at WVLV, Clarence Kilcease, (who called himself “Gilly Baby,” and is now that station’s general manager) and Steve Crumbly (who called himself “Seventh Son,” and now programs WILD in Boston). He made no effort to get into radio at that time until a friend who was putting together a station at Fisk University, WRFN, approached him. That friend, Bobby Bass explained that he could get involved with the station, and still attend school for graduate courses. “Bobby approached me just at the time I was all set to go into law school. I started to work with him, and decided to stay in radio,” Lombard explained. “The 21’s years I worked at WRFN, I also worked with Carol Carper, and we developed a type of camaraderie that develops when people are new at something,” explained Lombard. Realizing that he seriously wanted to make broadcasting his career, Lombard finally decided to get into the real world of radio, and applied to several stations in the Nashville area. He was hired at WVLV. He has been at that station for 4½ years, and feels that during that time he has grown even stronger in programming under the auspices of his present PD, Frank Moncrief, who taught him the knowledge that he has gained about programming research and formats.

ARTISTS ACTIVITY — Barry White’s teenage son is already carving a slot for himself in the industry. It seems that the senior White has recently been unable to make a recording session appointment and the contractor had already booked all of the musicians. So told Barry Jr. who had been working with his father to some degree, to see what he could do. In the end, Barry Jr. has produced three songs on his father’s upcoming album that is scheduled to be released in January. “Look for the track called “Ray, Goodman and Brown,” which is being shipped next week, and is by Harry Ray, Al Goodman and Billy Brown (formerly the Moments). The threesome have included some interesting dance-oriented songs, but also devote an entire side of their album to the soft ballads that have been popular for over ten years. The trio is presently making arrangements for their performing tour which should commence in January. Talks that are now in progress may put the trio on the road with Peaches and Herb, who they ironically worked with when they were in Los Angeles.

David Lombard

WVLV/New Orleans
I Want You Here With Me — O-Jays (Phil. Int. CBS)

Reg Henry
WXL/New Orleans
I Should’ve Known You — N. Michael Walden — Atlantic

James Alexander
WBXM/Chicago
Touch Of Love — Atlantic/Collins

Doug Blakely
WUFU/Buffalo
How Did You Know It Was Me — Barry White — 20th Century
### Flashback QP200

*November 24, 1979*

<table>
<thead>
<tr>
<th>Week 11/7/79</th>
<th>Chart 11/17/79</th>
<th>Week 11/14/79</th>
<th>Chart 11/21/79</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 LADIES' NIGHT</td>
<td>20</td>
<td>1</td>
<td>20</td>
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<tr>
<td>2 STILL</td>
<td>19</td>
<td>1</td>
<td>19</td>
</tr>
<tr>
<td>3 COMMODITIES (Motown M-14746)</td>
<td>18</td>
<td>3</td>
<td>18</td>
</tr>
<tr>
<td>4 DIM ALL THE LIGHTS</td>
<td>17</td>
<td>6</td>
<td>17</td>
</tr>
<tr>
<td>5 CRUISE</td>
<td>16</td>
<td>8</td>
<td>16</td>
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<tr>
<td>6 I WANNA BE YOUR LOVER</td>
<td>15</td>
<td>10</td>
<td>15</td>
</tr>
<tr>
<td>7 I JUST CAN'T CONTROL MYSELF</td>
<td>14</td>
<td>12</td>
<td>14</td>
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<tr>
<td>8 MOVE YOUR BOOGIE BOD</td>
<td>13</td>
<td>14</td>
<td>13</td>
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<tr>
<td>9 (not just) KNEE DEEP</td>
<td>12</td>
<td>16</td>
<td>12</td>
</tr>
<tr>
<td>10 DON'T LET GO</td>
<td>11</td>
<td>18</td>
<td>11</td>
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<tr>
<td>11 DON'T STOP TIL YOU GET ENOUGH</td>
<td>10</td>
<td>20</td>
<td>10</td>
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<tr>
<td>12 I CALL MY NAME (Switch Motown G-7157)</td>
<td>9</td>
<td>22</td>
<td>9</td>
</tr>
<tr>
<td>13 RISE*</td>
<td>8</td>
<td>24</td>
<td>8</td>
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<tr>
<td>14 ROCK WITH YOUR NEIGHBOR</td>
<td>7</td>
<td>26</td>
<td>7</td>
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<tr>
<td>15 SEND ONE YOUR LOVE</td>
<td>6</td>
<td>28</td>
<td>6</td>
</tr>
<tr>
<td>16 LOVE GUN</td>
<td>5</td>
<td>30</td>
<td>5</td>
</tr>
<tr>
<td>17 THE SURFING TRIP</td>
<td>4</td>
<td>32</td>
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<tr>
<td>18 THE SHUFFLE</td>
<td>3</td>
<td>34</td>
<td>3</td>
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<tr>
<td>19 GLIDE*</td>
<td>2</td>
<td>36</td>
<td>2</td>
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<tr>
<td>20 STRANGER (LTD)</td>
<td>1</td>
<td>38</td>
<td>1</td>
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<tr>
<td>21 IN THE STONE</td>
<td>20</td>
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<tr>
<td>22 A SONG FOR DONNY</td>
<td>19</td>
<td>3</td>
<td>19</td>
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<tr>
<td>23 NO MORE TEARS (ENOUGH IS ENOUGH)</td>
<td>18</td>
<td>5</td>
<td>18</td>
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<tr>
<td>24 BETWEEN YOU AND ME</td>
<td>17</td>
<td>7</td>
<td>17</td>
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<tr>
<td>25 PLEASURE</td>
<td>16</td>
<td>9</td>
<td>16</td>
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<tr>
<td>26 I DO LOVE YOU*</td>
<td>15</td>
<td>11</td>
<td>15</td>
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<tr>
<td>27 BETCHTA DIDN'T KNOW</td>
<td>14</td>
<td>13</td>
<td>14</td>
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<tr>
<td>28 DIM ALL THE LIGHTS</td>
<td>13</td>
<td>15</td>
<td>13</td>
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<tr>
<td>29 BREAK MY HEART</td>
<td>12</td>
<td>17</td>
<td>12</td>
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<tr>
<td>30 YOU KNOW HOW TO LOVE ME</td>
<td>11</td>
<td>19</td>
<td>11</td>
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<tr>
<td>31 YOU'RE SOMETHING SPECIAL</td>
<td>10</td>
<td>21</td>
<td>10</td>
</tr>
<tr>
<td>32 THE SECOND TIME AROUND</td>
<td>9</td>
<td>23</td>
<td>9</td>
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<tr>
<td>33 COME TO ME</td>
<td>8</td>
<td>25</td>
<td>8</td>
</tr>
<tr>
<td>34 JUST A TOUCH OF LOVE</td>
<td>7</td>
<td>27</td>
<td>7</td>
</tr>
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### Alphabets Top 100 (Including Publishers and Licensees)

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Publisher</th>
<th>Monogram/Art Company</th>
</tr>
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<tbody>
<tr>
<td>A Song For Donny</td>
<td>(Karma) ASCAP</td>
<td>1</td>
</tr>
<tr>
<td>Let's Do It Again</td>
<td>(Motown)</td>
<td>2</td>
</tr>
<tr>
<td>Cypress Knee</td>
<td>(Motown)</td>
<td>3</td>
</tr>
<tr>
<td>Body Language</td>
<td>(Atlantic)</td>
<td>4</td>
</tr>
<tr>
<td>Roller-Skatin' Mate (Part 1)</td>
<td>(Atlantic)</td>
<td>5</td>
</tr>
<tr>
<td>Move Your Boogie Body</td>
<td>(Atlantic)</td>
<td>6</td>
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<tr>
<td>Body Language</td>
<td>(Atlantic)</td>
<td>7</td>
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<tr>
<td>Roller-Skatin' Mate (Part 2)</td>
<td>(Atlantic)</td>
<td>8</td>
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<tr>
<td>Move Your Boogie Body</td>
<td>(Atlantic)</td>
<td>9</td>
</tr>
<tr>
<td>Body Language</td>
<td>(Atlantic)</td>
<td>10</td>
</tr>
</tbody>
</table>

### 12th Available for Sale

1. You Can Use That Love
2. Everything's Coming Up Roses
3. The Best of Both Worlds
4. The Best of Both Worlds
5. The Best of Both Worlds
6. The Best of Both Worlds
7. The Best of Both Worlds
8. The Best of Both Worlds
9. The Best of Both Worlds
10. The Best of Both Worlds

### Flashback QP200

*November 24, 1979*

### Flashback QP200

*November 24, 1979*
1. **GIMME SOME TIME** - NARALI COLE & PEABO BRYSON - CAPITOL

2. **I JUST WANNA WANNA** - LINDA CURRAN - CURTOM

3. **Peanut Butter & Jelly Featuring Lenny White**
   - Elektra
   - WJMO, WCJK, WAOX, WWIN, WHK, KYAC

4. **It's My House**
   - WSBK, WJLB, KDY, WVKB, WBB, WDO, WAMO

5. **Special Lady - Ray, Goodman & Brown**
   - Polydor

6. **Don't Stop the Feeling**
   - Prince, Pleasure, Bar-Kays, Rufus & Chaka

7. **Know How to Love Me**
   - Phyllis Hyman - Arista

8. **You Ain't Here With Me**
   - The O'Jays - Philadelphia International

9. **WAOX - ATLANTA - DUGA DOWNS, PD**
   - HOT: D. Williams, A. Bollee, Pleasure, Prince, Rufus & Chaka, Bar-Kays, I. Hayes, S. Wonder, Switch, Ashford & Simpson, Commodores

10. **WIG - ATLANTA - BRUCE BALEY, PD**
    - Hot: D. Williams, M. Jackson, 40 To 26 - D. Williams, 31 To 25 - C. Cissell, 28 To 24 - Earth, Wind & Fire, 27 To 23 - Slave, 26 To 21 - Opus Seven, 24 To 18 - P. White, 17 To 17 - Prince, Ex To 30 - Pleasure: L.V. Johnson, R. Charles, Switch, G. Duke, M. Gaye. LP ADDS: J. Simon, J. Carn, B. Blend

11. **WINN - BALTIMORE - DON BROOKS, PD**

12. **WILD - BOSTON - BUTTERBALL JR., PD - #1 SUGAR HILL GANG**
    - Jumps: 35 To 29 - M. Jackson, 34 To 28 - P. Hyman, 33 To 25 - S. Mendes 25 To 16 - Rufus & Chaka, 20 To 13 - Bar-Kays, 18 To 11 - M. Jackson, 17 To 10 - Prince, Ex To 30 - Pleasure: L.V. Johnson, R. Charles, Switch, G. Duke, M. Gaye. LP ADDS: J. Simon, J. Carn, B. Blend

13. **WUFO - BUFFALO - DOUG BLAKELY, PD - #1 SUGAR HILL GANG**

14. **WGV - CHARLOTTE - CHRIS TURNER, PD**

15. **WBMX - CHICAGO - JACOB ADDISON, PD**

16. **WYNN - CHICAGO - CARL CONNORS, PD**

17. **WDAO - DAYTON - LANKFORD STEPHENS, PD**

18. **WMO - CLEVELAND - BERNIE MOODY, PD - Kool & Gang**

19. **WUL - DETROIT - TOM COLLINS, PD - Kool & Gang**

20. **WGRP - DETROIT - GEORGE WHITE, PD - #1 PLEASURE**
    - LP ADDS: Instant Funk, Yellow Magic Orchestra, Ray, Goodman & Brown, M. Moore, Chapter Eight, LP ADDS: A. Crouch, S. Wonder, LP ADDS: S. Wonder

21. **WGRJ - DETROIT - LARDY JOE, PD - #1 PRINCE**
    - Jumps: 30 To 47: Salsoul Orchestra, 39 To 31: Ashford & Simpson, 37 To 30: S. Wonder, 29 To 22: M. Jackson, LP ADDS: L. White, Ninth Creation

22. **KMGJ - DETROIT - WAYNE MELDS, PD - #1 HARRY**

23. **KJLZ - DETROIT - TONY WILLIAMS, PD - #1 PRINCE**

24. **KGJZ - LOS ANGELES - ALVIN JOHN WAPLES, PD - #1 SUGAR HILL GANG**
    - HOT: M. Jackson, R. James, P. Hyman, R. James

25. **WLOU - LOUISVILLE - NEAL OREA, PD - #1 FREEDOM**
    - LP ADDS: D. Simmons, J. James, R. James, M. Jackson, L. Williams, LTD, 30 To 26: L. Williams, 25 To 22: K. White, 21 To 18: P. Hyman, 20 To 15: S. Wonder

26. **WEAW - MILWAUKEE - JERRY RUSHIN, PD - #1 SUGAR HILL GANG**
    - LP ADDS: J. James, L. Williams, LTD, 30 To 26: L. Williams, 25 To 22: Stargard, 20 To 15: M. Jackson, 17 To 10: I. Hayes, 11 To 7: L. Williams

27. **WEBA - OAKLAND - JERRY BOULING, PD - #1 Kool & Gang**
    - Jumps: 30 To 24: R. James, 28 To 13: P. Byrd, 21 To 7: S. Wonder, 17 To 12: M. Jackson

28. **WORL - ORLANDO - BILLY LOVE, PD - #1 SUGAR HILL GANG**
    - LP ADDS: Instant Funk, LP ADDS: P. Hyman, LP ADDS: P. Hyman, LP ADDS: P. Hyman

29. **WZKL - PHILADELPHIA - JOE TABUNNO, PD - #1 Kool & Gang**
    - LP ADDS: Instant Funk, LP ADDS: P. Hyman, LP ADDS: P. Hyman

30. **WZIA - CHICAGO - JERRY O'REA, PD - #1 Kool & Gang**
    - LP ADDS: Instant Funk, LP ADDS: P. Hyman, LP ADDS: P. Hyman

31. **WZNE - RICHMOND - HARDY J. LANDEN, PD - #1 PRINCE**
    - LP ADDS: Instant Funk, LP ADDS: P. Hyman, LP ADDS: P. Hyman, LP ADDS: P. Hyman

32. **WZAL - PITTSBURGH - MIKE PAYNE, PD - #1 KOOL & GANG**
    - LP ADDS: Instant Funk, LP ADDS: P. Hyman, LP ADDS: P. Hyman

33. **WZKO - SAN FRANCISCO - J.J. JEFFRIES, PD - COMMODORES**
    - LP ADDS: Instant Funk, LP ADDS: P. Hyman, LP ADDS: P. Hyman

34. **SELECTED ALBUM CUTS**
    - LP ADDS: Instant Funk, LP ADDS: P. Hyman, LP ADDS: P. Hyman
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**DISCO TOP 40 DISCO**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
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**DISCO BREAKS**

**PROGRAMMERS PICKS**

- **MUST SPIN**
  - Bob Anderson: Here Comes My Baby
  - Richard: Smack Da In The Middle
  - Scott Adams: Dancing All Over The World
  - Jeff: Loneliness
  - Duane: Jump
  - Ed: Good To Me
  - Scott: Money
  - Jose: Love Injection
  - Michael: Hot Lover
  - Dan: Good To Me
  - Bob: Baby I've Got It
  - Mike: Will Love
  - Bob: Keep On Making Me High
  - Danny: Smack Da In The Middle

- **We Don't Talk Anymore**
  - Cher
  - Janice McCall
  - Don't Tell Me
  - Linda Clifford
  - The Ring
  - Flying Lizards
  - Trustee
  - Frisky
  - U.N.
  - All Of Me
  - John Davis
  - Missy Ellington
  - Intro
  - Fire and Ice
  - Take All Of Me
  - John Davis
  - Mike Lewis
  - Bob Baldwin
  - Jimmy

**NEXT, IT WILL BE A 78**

- ZE Records’ “Deputy Of Love,” the new 12” by Don Armando’s 2nd Avenue Rhumba Band, seems to be an endless generator of interest for not earth-shattering news in the industry.

- Cash breaks unexpectedly reviewed the 45 RPM 12” at 33 1/3 speed and described the song as an extremely slow, mini-dance number.

- That generated some interest, and a good amount of reviews called on ZE’s Brad Mason LeBeau, the label’s director of dance music promotion, who said jocks in Chicago were playing “Deputy Of Love” at 33 1/3 because they liked the song slow. Philly DJ Billy Kennedy of the Second Colony disco admittedly the first to break the disc at 33 1/3 and the speed caught on so well that “Deputy” is currently #6 on regional charts there.

- Meanwhile, Aristas’ Audrey Joseph called to say she wanted to personally thank Chicago DJ Paul Donnelly of the new Disco dj’s Association, headquartered in Boston, reports that there is now a “healthy atmosphere” between his pool and the rival (and larger) Boston Record Pool. The New England pool is planning a series of parties the first week of December at various area clubs to celebrate the organization’s first anniversary. Disco artists scheduled to perform at the parties have not been announced... Stu Kahn of the Independent Record Service pool in Chicago seems to be an unofficial promoter for at least one piece of RCA product on his own. Stu has been taking the new Hall & Oates album and an area of RCA’s “Rhetic” track off the one LP. Since then, such favorable reports on dance floor response have gotten back to RCA. That the label has decided to release a 12” disco-tied version of the track on Nov. 27. Puff Daddy and Junior’s then rock the floor with their bidding in bowling discs? Apparently. Thanksgiving is being celebrated today late at Taddei Bowling disco in Detroit. More information next week on the joys and dangers of bongeeling with a bowling ball. The Thanksgiving event will also double as a birthday party for the club DJ, Junior Bradley...

- Unlike the rest of the country, which seems to have all but shut down for the holiday, Chicago area clubs have a full roster of parties scheduled. Hotter Than Hell Productions is throwing a party entitled: “Savages” Nov. 21 at Carol’s Speakeasy, will be a party thrown by the club DJ, Junior Bradley...

**REVIEWS**

**SILVESTRE — Can’t Stop Dancing — Fantasy — 12**

- The title is an accurate prediction of this tune’s effect on dance enthusiasts. The complex, full arrangements which typify all Silvestre’s releases are in evidence here. The multi-BPM dance offering fills the dance floor. Time: 4:51.

**CAUDILL BARRY — You Make Me Feel The Fire — Chrysalis CBS 2839 — 12**

- Claudia holds on to her title as queen of the BPDs with this one. Her earlier “Boogie Woogie Dancin’ Shoes” spearheaded the first big movement, and “You Make Me Feel The Fire” is a perfect follow-up. The song is a catchy, slick little number, and could be something which can’t always be said of other disco divas. Revival meeting flavor of music a nice, ironic contrast to the erotic, practically organic, content of the lyrics. Off the hook...

- **INNER LIFE — “I’m Caught Up” — Prelude PRLD 519 — 12**

- Sweet, lilting melody highlights this mellow R&B/dance number. Spirited female vocalists get down with infectious hand-clapping back-up by junky funky bass. Kick drum intro guarantees to get the crowd on its feet. Time: 7:54.

- **THP — Good To Me — Atlantic SD 19257 — LP**

- Synthesizers and horns lead us to turn on an instant classic in the eurodisco style. Title track kicks up the proceedings full force to a fast beat, then slow down and clear something which can’t always be said of other disco divas. Revival meeting flavor of music a nice, ironic contrast to the erotic, practically organic, content of the lyrics. Off the hook...
Columbia. Opera House. Once camp, the daughter, & Phillips, "Dirty Water" Columbia set audiences, meets George Frampton laugh.

Kragen Speaks at Mtsu — Ken Kragen of Kragen and Company, which manages Kenny Rogers and Dottie West, recently visited the campus of Middle Tennessee State University in Murfreesboro as a guest lecturer for the "Career Development for Recording Artists" class. Pictured above are (l-r): Delila Haun, Chris Hasselb, Dennis Buss, course instructor, and Kragen.

**Christianson Thriving**

(continued from page 18) to be tacitly granted, at least in the late '60s and early '70s, to the performers by their often-astonished fans.

Christianson has a collection of such anecdotes from his college concert career, but the most outrageous memory has to do with what happened off-stage.

Michael Johnson, who began his association with Christianson when the latter was with Beacon, had just finished several concert dates in Illinois and was on his way to another performance 400 miles away in Wisconsin. It was the dead of winter and Johnson's car had broken down right at the state border.

He put in a call to his manager, Christianson, and was told to take a cab in order to make the concert date. "That was a $1500 cab ride," Christianson remembers with a laugh.

**Longevity typifies Christianson's relationship with his artists. "I don't sign five-year contracts. On the average, I manage the same artist for about 10 to 11 years. We think of it as true career development. It's not primarily a money relationship, but a belief in the artist."**

**Sanskrit Label**

More recently, manager Christianson has become record producer and label president. His Pickwick distributed Sanskrit label has Michael Johnson as its first artist.

Asked about his ultimate career plans, he seems to downplay his role as a producer and emphasize his longer career as a manager. "I'm not a cocktail waitress looking to be a star. I enjoy management. I'm interested in the business of management. I've never been particularly business-oriented."
Ozawa Claims Union Rules Limit Recording Repertoire

by Ken Terry

NEW YORK — Seiji Ozawa, music director of the Boston Symphony Orchestra, has a problem. He would like to conduct more 18th Century works by composers like Mozart and Haydn, but, unfortunately, he must synchronize his programming with the requirements of the record companies (DG, Philips and Columbia) for which theBoston Symphony records. And, under American agreements, works that require less than the full orchestra — including most 18th Century music — may only be recorded by special arrangement.

Interviewed before a recent Carnegie Hall engagement with the BSO, Ozawa commented, "If I want to make this record, I have to go to Europe, because all the Mozart and Haydn recordings are done there. When we do it here, it's very tricky, because we have to do it on overtime. We can do a big symphony in three hours, and the fourth hour, we only call half the orchestra and do the Mozart. We have done things like the Mozart Clarinet Concerto with Buddy Wright, our clarinet soloist, and the Mozart Bassoon Concerto with our great bassoon player, Sherman Wait. We did record it, but kind of at the end of a session — so the recording company doesn't lose big money, and doing this in America is impossible."

"But we have some clever man in the union or the recording company can find a way so we can hear Boston Symphony Mozart and Haydn recordings, as Chicago Symphony Mozart and Haydn. There is none in the last 15 years. If there is one, perhaps that recording is very special, and they made a very clear arrangement so they could make the recording at the end of a recording session."

It's Worth noting that he has not programmed much Mozart and Haydn with the Boston Symphony. But with such orchestras as the Philadelphia Symphony, the San Francisco Symphony, and the NHK Orchestra in Japan, Ozawa says, he conducted plenty of 18th Century works.

"The Boston Symphony is only six years of my career," he points out. "And I'm more busy with recording now. If I'm conducting twelve programs, and six go for recording purpose, there's no room for 18th Century works... I used to do about five or six Haydn symphonies in the San Francisco season. To do that in Boston, you have to push really on this issue, and say, 'We have to do Haydn', or, 'Is it really true that we care to do Mozart? Isn't it terrible? There was a movement a few years ago to try to change it, but they change it, and so we suffer, and all those recordings? How many recordings do American orchestras lose because of that? And you know who's getting nice work? London orchestras get it, and the German orchestras get it."

Born in Chino

Ozawa, who was born in Shenyang, China in 1935 to Japanese parents, studied both Western and Oriental music as a child. He later graduated from Tokyo's Toho School of Music with first prizes in composition...
S

Supertbaum

WEMBLEY ARENA, LONDON — As part of their current "Breakfast In Europe" tour, the Supertbaum machine pulled into London for five nights recently. Billed "Breakfast In Lon-
don" they performed to capacity audiences on each night and came away confirming the massive appeal that this superb band continues to hold over many ar-

d. The Supertbaum show deftly presented a lush musical package with precision and clean efficiency, which to some major Lon-

d rock critics appeared sterile, came across to the majority of exhilarated fans as pure unadulterated pleasure. With brilliant lighting and a sim-

ple stage setting revealing a revealing table and chairs, the band during their "Crow-

What Crisis" LP, the band worked through their musical autobiography spanning six IPs.

Very soon after their opening they launched into some prime pieces from their

latest record offering: "Breakfast In America." Highlights included the title track, "The Logical Song" and "Just

Another Nervous Wreck." The main im-

 petitions of the live show are to bring along some of the very best English musical imagination. This cross-pollination of

Anglo-American resulting in the sound-machine-like British technical polish always associated with English musicians who take up residence in the States and who are capable of cleansing the best from two cultures.

They performed pieces from each major period of A&M through to the latest, including songs from "Crime Of The Cen-
tury," "Crisis What Crisis," "Even In The Quietest Moments" and "Breakfast In America." Highlights which particularly frac-
ted the audience into ecstacy included the symphonic "Foot's Overlook" from "Even In The Quietest Moments," which played along to an art-collage movie projected onto a screen behind the band. The title track from the same album was an audience excitement, as each member of the band, who were all in fine form, gave a top of symphonic, but through its cleverly structured balance of classical and contemporary music forms, never grows old.

nich underwood

Sonny Rollins

BOTTOM LINE, N.Y. — Nasty! That's the reaction of a hard-nosed jazz journalist after experiencing an evening with the premier tenor saxophonist of his age. Sonny Rollins has been doing it for decades, when more than a relative few — all the jazz fans in the world — enjoyed his offerings. His concert appearances have been legion, his records retailing, and his hair style erratic. But his musicianship was never in doubt, and after a bit with disco, he's back playing fierce, driving, intense jazz music.

He ate ground glass for breakfast, as they say. His opening number was vicious in attack. His rhythm section, especially drummer Al Foster, poured it on as he did the weather as Pianoist Mike Moore was soledo with the same concentration that his leader demonstrated. Jerome Harris roun-
d out the rhythm section on electric bass guitar.

It was raw energy, and we told him he did this way for two shows on tonight. But the only contact with the first of two, calypso numbers, "Little Lu." The second, "Don't Stop The Carnival," completed the regular portion of the show. The master recording artist showed his taste for elec-

tronics when he played the first chorus of Elmore James' "Stone Tower Blues" on Lyric. Then, he took a cappella choruses on tenor, calling up more inven-

tion than most musicians ever learn. It was guts-laden, growling and didn't stop there. With the first of many sustained ovations, he virtually threw away the title cut (ranging across the album, "Don't Ask") only to barrel into the classic "Tenor Madness" from his own pen, featuring yet another un-

accompanied solo of longer and stronger duration. Then came the encore, at first to "get rid" of the audience and their penchant for prolongation, he then continued the heat of his previous numbers. By the time it was over, Sonny Rollins had left no doubt that he is indeed the music-

ian's musician.

arnold jay smith

Melba Moore

STUDIO ONE, L.A. — Although Melba Moore’s recent recording career has been centered around disco, her live perfor-

mance at Studio One's cabaret, The Be-

at Food, "Long And Winding Road," and "Beatles' "Long And Winding Road," and

"Tim-

ness. But the

sistency

It

was

s

songs was overlong and approached gar-

d. However, Melba Moore never claimed to be a stage comedienne. And when you have gone up to a pop range, it doesn't really matter what you say

just how you sing it. PJ Proby, former star of TV’s "Soap" and currently playing the title role on "Benson," introduced the performer with a series of left-handed compliments which fit perfectly if somewhat uncom-

fortably his TV persona.

rank sanello

Joe Bandy and

Joe Stampley

EXT/IN. NASHVILLE — It was an inevitable matching. Bandy and Joe Stampley complement each other like beer and pret-

gay guitar work of the boys.

For years these two artists have been enjoy-

ing separate successful careers and singing basically the same kind of cry in your soul country music. Finally someone recognized the obvious coupling and got the boys to record a duet, "Just Good Ol' Boys," which promptly bulleted up the charts. Based on the success of that single, Bandy and Stampley have recorded a dozen songs together, five of which are on the single. The set consisted of cuts from this album, plus several of their solo hits that the boys offered a rather large crowd.

Moe and Joe backed by various mem-

bers of their respective bands, opened the show together, and from the first moment, one had a very good idea what the evening had to offer — not only a sampling of solid country music, but a double dose of good-
natured humor as well. A perfect pair perform the antics of a straight man and his sidekick — Bandy is the soft-spoken Wally Cleaver while Stampley neatly assumes the persona of the silver-haired Eddie Haskell.

The humorous adlibs are carried over into the music. Such Bandy/Stampley tunes as "Partners In Rhyme," "Tell Me I Ain't Here, He Better Get On Home," and "Holding The Bag" were genuine gems of the evening.

jennifer bohler

Doc Watson

ROYCE HALL, U.C.L.A. — Doc Watson, his son Merle and Michael Coleman recently performed at Royce Hall. There was the smooth polish of years of experience shin-


en on Watson and company’s presenta-


eign, evident in the tight vocal harmonies, easy guitar work of the boys.

There was also a super choice of material. Doc Watson tells jokes and anec-

dotes relating to the songs, but it’s his mar-

velous delivery that makes them so funny. The Doc talks about old-fashioned figures numbers that they have adapted to their two-

guitar and electric bass style, while en-


dezing to preserve the original feel of the music. But the consistency of the performance was only the foundation for the anec-

dotes and the music itself. The sound of those two guitars in harmony has an effect something like the sound of a大于和 fluct-

uating through aspen leaves or the conversa-

tion between rocks and water of a mountain stream. Doc Watson, Merle Watson and Michael Coleman provided an opportunity for a musical vacation.

janet bridges
Bonnie Tyler Wins Grand Prix Title at Song Festival

TOKYO — The 1979 World Popular Song Festival here climaxed Nov. 11 with the 23-member international jury announcing the award-winning entries.

The grand prize for foreign entries was given to Bonnie Tyler of the United Kingdom. She sang “Sitting On The Edge Of The Ocean,” which was composed by Cissy Houston and Steve Wolfe. Recording group Crystal King won the grand prize for Japanese entries with a song by Michio Yamashita called “In The City Of Strangers.”

More than 30,000 music fans attended the event at Nippon Budokan Hall. The Most Outstanding Performance Award was given to Cissy Houston of the U.S. for her rendition of “You’re The Fire,” written by Phil Vischer and Victor Davis.

Stage effects and decorations were installed to highlight this year’s 10th anniversary of the festival. The show began Nov. 9 with an exhibit of state of the art laser technology.

Genich Kawasaki, president of the Yamaha Music Foundation, which sponsors the annual song festival, delivered a brief opening speech. He stressed the role that the festival plays as an international means of communication knowing no barrier of nation or race.

After the speech, the containing artists were introduced. The first two days of the three-day event were spent on semi-finals as entries came from 20 countries representing 31 songs.

Musical styles reflected their countries of origin, from Cissy Houston’s “You’re The Fire” to Yoichi Shibata’s “Bring Me More Sake.”

Pop Flamenco

Stage presentations rounded out the festivities. Spain’s Maria Jimenez demonstrated pop flamenco, Japan’s Takahashi sang the role of a thisty layabout and Magic did a series of acrobatic feats.

Guest speaker Eric Carmen performed a selection of rock and ballad numbers.

The 1979 World Popular Song Festival was co-sponsored by Japan’s Foreign Ministry and the Tokyo Metropolitan Government. The Festival’s main sponsor and organizer was the Yamaha Music Foundation.

Motown Inks Deal With Quality Label

by Kirk LaPointe

TORONTO — Coinciding nearly to the day of the 10th anniversary of the potentially lucrative album release in three months, Motown Records Inc. has signed a manufacturing-distribution pact with Polygram, a subsidiary of Polygram Ltd. The deal will allow Motown to market and distribute its records in Canada, opening the way for the company to capitalize on the market once initial pressings are distributed.

The pact brings the Motown operations to Canada, after aborted attempts to secure deals with RCA, the now-defunct GRT, and other Canadian companies. Motown’s forthcoming arrangement with Motown makes two companies to hold in Canada in the last two months. GRT’s demise was reported in Cash Box last month.

Charisma To PolyGram

A continuation of an earlier speculative report has come this week with the news of Charisma Records signing a licensing agreement with Polygram. Although GRT had held the label until it folded, Polygram had announced the forthcoming release of the Tony Banks album, “A Curious Feel.”

The label’s operations in late August. No word has yet come as to the status of Magnun Records, GRT’s domestic label. It had been rumored the

INTERNATIONAL BESTSELLERS

<table>
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<tr>
<th>Germany</th>
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<tr>
<td>TOP TEN 45s</td>
<td>TOP TEN 45s</td>
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<td>1. We Don’t Talk Anymore - Cliff Richard - EMI</td>
<td>1. We Don’t Talk Anymore - Michael Jackson - CBS</td>
<td>1. We Belong To The Night - Ellen Fordyce - CBS</td>
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The Bestsellers are compiled by Steve Swartz, a radio consultant who specializes in Top 40 music charts.
companies the live disc ... The Battered Wives, the target last year of angst from Women Against Violence Against Women (WAVAW) has now officially changed its name to the Wives (we think) for the second time. A December tour to coincide with a second album release (produced by Craig Leon) on CBS is slated imminently. New disc is titled, "Cigarettes." "Between The Lines" is the latest consumer publication to take a stab at sticking in the troubled Toronto market. Its looks are quite credible, and its philosophy is even better. Perhaps a winner has at last arrived ... RCA execs were up from the U.S. to take in the Minglewood Band at the El Mocambo here recently, eyeing a possible NY American release of the band's first RCA Canada issuance. They'd be crazy to turn the group down. If there's a comparison to be drawn, it might be to George Thorogood. They're hot stuff here.

United Kingdom

LONDON — Wings are set to embark on their first UK tour in almost three years. The tour, 16 dates around Britain, starts in McCartney's home town of Liverpool Nov. 25 and marks the public debut of newly acquired Steve Holly on drums and Laurence Juber on guitar. Virgin Records' dynamic new band XTC, whose single "Making Plans For Nigel" is proving to be their best chart success to date, started a pre-Christmas tour that concentrates on Britain's educational establishments. And WEA's AC/DC recently announced the start of their second-half tour on Dec. 17, including a special date at the Hammersmith Odeon, London. Capitol Records' Moon Martin is set to play two dates at London's Marquee club Nov. 23 and 24. A star jam occurred recently when Todd Rundgren and Utopia played a benefit show at the Las Vegas convention for muscular dystrophy. At the end of their set Todd and band were joined on stage by renowned fellow artists Dave Mason, Ringo Starr, Bill Wyman, Doug Kershaw and Kiki Dee. They all jammed through various classics, including such numbers as "Jumpin' Jack Flash," and created a first in that it was apparently the first time a Scorsese and a Rolling Stone had ever performed on stage together in public. Top league disco trouppers Amil Stewart and Boney M have been invited to appear at this year's Royal Command Performance Nov. 26 at London's Drury Lane Theatre for a show which will concentrate on international pop and attended by such top names as Yul Brynner, Marti Caine, Bill Bailey, Hinge & Bracket and Elaine Stritch.

A new name to watch — Jane Ayre & The Belvedere's recently supported Stiff Records' Lens Lovich at a gig in London and caused as much stir as La Lovich. Atlantic's Yes guitarist Steve Howe has been voted best overall guitarist for the third consecutive year in the Guitar Player magazine's 10th Worldwide readers poll. Atlantic has released his new solo LP titled "The Steve Howe Album," while Howe is currently in Paris recording with Yes ... The Sports, recently signed to Sire Records in the UK, are set to play two special dates in London, prior to leaving for their first American tour. Executive moves this week see Bob Hart, EMI Music's London based director of publicity, appointed to coordinate audio visual matters for EMI Music - Europe and international. While Des Brown, director of international affairs at Chrysalis Records, has been appointed to the board of the company. Brown has been with Chrysalis for the past four years.

MUSEXPO FESTIVITIES — The fifth annual and only international record and music industry showcase in the U.S., MUSEXPO, took place Nov. 4-8 at the Konover Hotel in Miami, Fla. Some 2,800 people, including representatives from 1,020 companies and 42 countries, attended. Representatives of record companies, music publishers, record pressing firms, radio and TV PDs, entertainment lawyers, artists, writers, video production companies, audio and studio software manufacturers and video facility companies as well as members of the press participated in the event. Pictured above in the top row are (l-r): Roddy Shazhous, founder and president of MUSEXPO, who was presented the key to the city by Andre Blazolomy of City Hall; Blood, Sweat & Tears group member David Clayton Thomas, panelist on the A&R artist development creative workshop seminar; George Osaki, vice president/creative services, MCA Records; John Bell, vice president Packaging, CBS Records; Bobby Ragona, national sales marketing director, Millennium Records; Roddy Shazhous; Rupert Perry, vice president A&R, Capitol Records; Alex Grob, president, Motown Signs Deal

Motown has been plagued perennially by proportionately low sales levels, when compared to its American parent company, primarily because of its emphasis on black music, which has little radio support in Canada.

P Jetzt Time Underway

LOS ANGELES — Arista recording group Prism began a 22-date tour of western Canada Nov. 15. The tour, which is in support of the group's triple platinum Canadian LP, "Armageddon," will conclude Dec. 9 in Calgary, Alberta.

Telstar Video & Film: Arnold Levine, vice president, advertising and creative services, CBS Records and singer/guitarist/songwriter Mickey Carroll who headed the Sunrise Theatrical Enterprises talent showcase at MUSEXPO. Pictured in the bottom row are (l-r): WGAM DJ Jay McCarthya, Roddy Shazhous, attorneys from Los Angeles who served on the "International Lawyers Licensing and Management" workshop seminar: Stephen Machat; Kim Gugenheim; George D. Kieffer; John Frankenheimer. L. Lee Phillips; Ken Suddleson; Lloyd Segal and Andy Hussakowsky; Australian country singer Lee Conway; panelists on the "Radio Programming and Record Industry" seminar: Mac Allen, national program director for Sonderling Broadcasting, Dwight Douglas, attorney; Keith Lee, vice president and general manager of I.D. Library Division; E. B. Tanner and Co.; Wayne Cortes, vice president radio, NAB; Andy Hussakowsky, seminar coordinator and Bob Cole, vice president CBS-owned FM stations. Hussakowsky also served as coordinator for the legal workshop seminar.

ABBA GETS GOLD FROM RCA — When ABBA performed in New York recently, the group was honored with gold records for their successes in Latin America, where their LPs are marketed by RCA Records. Shown at the reception (1-r): John Spalding, attorney for Stig Anderson, the group's manager; Don Burkhman, division vice president of marketing and talent acquisitions for RCA Records International; Robert Summer, president of RCA Records, Arthur Martinez, division vice president, RCA Records International; Anderson, Stig Anderson, ABBA's manager, and Joe Vias, director of Latin American marketing for RCA Records International.

Nippon Victor Profits Jump 85.7% During '79

TOKYO — Both total sales and profits for the Nippon Victor Co. Ltd., increased significantly during the six month period from March 21-Sept. 30, 1979. Total sales revenues of over 112 billion yen ($487 million) increased 28.4% over the same period last year, while net profits of 2.9 billion yen ($12.6 million) represented a jump of 85.7% over the prior year's figures. Nippon Victor is the parent company of Victor Musical Industries, one of Japan's largest record companies. Revenues for the period generated by records and tape sales totalled 4.5 billion yen ($191 million).
 position and conducting. In 1959, he won first prize at the International Competition of the City of Orange in France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where he won the Koussevitzky prize for outstanding student conductor.


Ozawa has helped build the reputation of the BSO through numerous recordings, television appearances and tours outside the U.S. The American conductor, who is well-disposed toward Ozawa's elegant, yet passionate style of conducting. Nevertheless, there has also been some criticism of the conductor, especially in the programming area. Detractors, both inside and outside the orchestra, have taken him to task for not programming more of the standard romantic works.

Ozawa has also begun to concentrate on Bruckner lately. Within the past two years, the BSO has performed Bruckner's Fifth and Ninth Symphonies, and this year, the orchestra's concert schedule includes the complete works. "Within about four to five years," says Ozawa, "all of Bruckner will be done by me and the Boston Symphony. I feel that we do it very heavily." In Bruckner's Third — I think we're performing it at least six or seven times during the season. Doing this really becomes repertoire. And the last time this was performed in Boston was 1901!"

Since Ozawa took over as the orchestra's director, the Boston Symphony has been performing a good deal of Berlioz. But he attributes this to the influence of his famous predecessor, Charles Munch. "I think I am the Berlioz through Munch," says Ozawa. And this is Munch's orchestra. It's the world's best orchestra to play Berlioz. So with Boston, I wanted to do Berlioz and I wanted to do Ravel and Debussy, which is in their blood."

**Quite High**

After six years with the orchestra, Ozawa says he feels "very close" to the Boston Symphony. "But again," he adds, "to know each other takes more time..." Maestro von Karajan says he took 25 years to really build his relationship with the Berlin Philharmonic. Now he doesn't have to even move his hand — they just understand. That kind of relation takes time... I love to sit down to make that music performance creation. It's understanding — like chamber music. I think that's a goal. I know the Boston Symphony can do it. This orchestra's ability is quite high."

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**ON JAZZ**

Chicago. In Feb. 1979, he moved from 600 to 750 square feet containing nothing but blues and jazz LP. Now Koester is looking forward to adding another 2000 square feet in an adjoining building to his operation. "We do not envision expanding into anything beyond blues and jazz," Koester said. "We opened this store in a blizzard, but we did not let up on our advertising. Even in a blizzard they knew to come. Sales increased 20%." The new store will have expanded facilities to show movies which had been shown in cramped quarters in the old store. "We already sell magazines and newspapers," Koester went on, but we want to expand it to T-shirts, belt buckles, etc., so long as it pertains to jazz. The store carries 78 rpm discs in large quantity. Koester plans to enlarge that department as well. The store's lowest prices for 78s are five for $1.00, with collectors' items ranging up to $75 apiece. Koester also owns Delmark Records and a new label, Pearl, which specializes in New Orleans jazz. Koester wants to reissue live music, which he had in the older shop, and he wishes to invite artists who are playing Chicago for the first time into the store in a "Welcome to Chicago" campaign. Meanwhile, the sheer size of his specialty store has attracted nationwide attention. "We believe the new Jazz Record Mart will be the largest jazz-only record shop in the world." - Arnold Jay Smith

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**Producer Mankey Riding New Wave**

Mankey, who is currently producing The Elektra's new album for Arista at Sound City Studios in Van Nuys, has high production values but feels the essence of his studio work is its "novelty. I'm not as involved in perfection as something new," says Mankey. "I hate to see the commodity style that happened last week on somebody else's record, and I steer clear of letting that creep into my work."
AMOA Expo Turns Attention To State Of The Economy

by Alan Sutton

CHICAGO — The nation’s coin-operated amusement and vending industry, already hard hit by the energy shortage, rising costs and increased government regulation, faces a broad demographic shift away from its primary market.

In the coming decade, the industry’s traditional audience — teens and young adults in their twenties — will be getting smaller, while the 30 and above age group is expected to grow.

This disconcerting population trend was presented by Dr. William C. Freund, senior vice president and chief economist of the New York Stock Exchange, in his keynote address before the recent Amusement and Music Operators Assn. (AMOA) annual expo here.

“You’re industry has been hard hit by cost-push inflation,” Freund told operators from around the country, who packed the Grand Ballroom of the Conrad Hilton Hotel Nov. 9 for the association’s two-part industry seminar on the economy and future of American Business. “But the element that will have a profound impact on your business in the 1980s is the changing age composition of the population.”

Long-Term Problem

According to Freund, the industry’s biggest long-term problem is the age limit of its customers, which he pegged as the 15-to-19 and 20-to-29 age brackets. While those age-groups increased on a percentage basis during the decade from 1970 through 1980, he said they will both decline as a percentage of the total American population in the years from 1980 to 1990.

In Freund’s opinion, the challenge facing the industry is to “extend the age of your market by developing games that appeal to older players.” He also suggested that operators consider placing equipment in shopping malls and other locations where there is the highest concentration of adult traffic.

The second part of the seminar was a question and answer discussion featuring a panel made up of Dr. Freund and two veteran operators — Russell Madsen and John R. Trucano, both past presidents of AMOA. The first speaker was Trucano, whose remarks focused on cost cutting techniques for operators.

Cutting Expenses

Faced with a drop in gross receipts of 40% after 1979’s first quarter, Trucano related that he assembled all his managers and assistant managers together for a meeting on how to cut costs. “We decided that we were doing a lot of things right as far as money coming in,” he recalled, “so we

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Rock-Ola Unveils ‘Techna’

KEY BISCAYNE, Fla. — Not only does Rock-Ola’s new “Techna 480” usher in a new era in jukebox design, according to company president Donald C. Rockola, but also its ultra-slim shape and illuminated graphics provide the ideal cabinet for the unique merchandising features introduced in last year’s “Mystic.”

“Techna is more than just another pretty face,” he told an estimated 100 distributors at the company’s 1980 Product Presentation. “It is easy to operate and easy to service.”

In his opening remarks, delivered Nov. 1 at the Royal Biscayne Hotel here, Rockola pointed out that Techna incorporates all of the factory’s advanced microprocessor technology and play-stimulating features, including Top 3 Location Hits, Bonus Play, Random Complimentary Play, Hit Tracker and Profit Saver.

“Making Music Profitable”

He added that the engineering and marketing support behind Techna un-

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INTRODUCING ‘TECHNA’ — Dr. David Rockola details the many features of the new Rock-Ola “Techna 480” jukebox during the factory’s recent national distributor meeting and product presentation in Key Biscayne, Fla.

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. WAIT FOR ME DARYL HALL & JOHN OATES ( RCA PB 1747 )
2. HEAD GAMES FOREIGNER (Atlantic 3633)
3. JANE JEFFERSON STARSHIP (Grunt/RCA JH-11750)
4. SEND ONE YOUR LOVE STEVIE WONDER (Tamla/Motown TS 53287)
5. DON’T BE LIKE THAT TOM PETTY & THE HEARTBREAKERS (Razkred/MCA 41138)
6. THIRD TIME LUCKY FOGHAT (Reprise/WBS 49135)
7. VIDEO KILLED THE RADIO STAR THE Buggles (Virgin/WB 45011)
8. SINCE YOU’VE BEEN GONE RAINBOW (Polydor 2014)
9. MESSAGE IN A BOTTLE POLICE (A&M 2190)
10. SAVANNAH NIGHTS TOM JOHNSTON ( Warner Bros. WBS 49068 )

TOP NEW COUNTRY SINGLES

1. MY WORLD BEGINS AND ENDS WITH YOU DAVE & SUGAR ( RCA JH-11749 )
2. HAPPY BIRTHDAY DARLIN’ CONWAY TWITTY (MCA 41135)
3. YOU’RE MADE ANGEL WANNA CHEAT THE KENDALLS (Dowton CV 1396)
4. HEART TEACHER BERRY SUGAR ( Warner Bros. WBS 49008 )
5. COWARD OF THE COUNTY KENNY ROGERS (United Artists UA-13277-Y)
6. MY PRAYER GLEN CAMPBELL (Capitol P-47699)
7. MISTY MORNING RAIN RAY PRICE (Document 45-290)
8. THIS MUST BE MY SHIP CAROL CHASE (Casablanca CW 4501)
9. BUT LOVE ME JANIE FRICKE ( Columbia 4-11139 )
10. WHEN I’M GONE DOTTYSY ( RCA PB-17473 )

TOP NEW R & B SINGLES

1. I WANT YOU FOR MYSELF GEORGE DUKE ( Epic S-50792 )
2. SOME ENCHANCED EVENING CHARLES ( Atlantic 3611)
3. BE WITH ME TYRONE DAVIS (Columbia 1-1128)
4. NOBODY KNOWS ASHFORD & SIMPSON ( Warner Bros. WBS 49099 )
5. WITCH DOCTOR INSTANT FUNK ( Epic/RCA 73724 )
6. PARTY PEOPLE PARLIAMENT ( RCA Bell Telephone 2222)
7. MOONCHILD CAPTAIN SKY (A & M 299-5)
8. IT’S MY HOUSE (пуска WBS 34717)
9. TIT FOR TAT BOBBY BLAND (MCA 41140)
10. PULL MY STRINGS LAKESIDE (Solar JH-11748 )

TOP NEW DISCO SINGLES

1. YOU CAN GET OVER STEPHANIE MILLS ( 20th Century M-2427 )
2. DANCE FANTASY FREE LIFE ( Epic S-50785 )
3. LOVE RUSH ANN MARGRET (Ocean/Ariola 7511)
4. WEAR IT OUT STARDAR ( Warner Bros. WBS 49088 )
5. HAVE MY HEARD PATRICE RUSHER (Elektra 4-46551 )

Cash Box/November 24, 1979

PRESIDENT’S WELCOME — Rock-Ola president Donald Rockola is shown during his address before distributors on hand for the introduction of the factory’s 1980 product line. The meeting was keyed to the theme “Making Music Profitable.” An estimated 100 Rock-Ola distributors from around the country attended the event.
TOURING THE EXHIBITS — Despite the importance of the many meetings and seminars that are an integral part of the annual AMOA Expo, the heart of the convention is the introduction of new games and equipment. This year there were 131 exhibitors, who look-out 318 booths — both AMOA records. Shown above are (l-r): pinballs on display at the Bally exhibit, Williams president Michaeli Stroll, Gremlin's Jack Gordon (c) with Texas distributors Bill O'Connor (l) and Hoddy Frantz, and Namco executives Hideyuki Nakajima and Masaya Nakamura. The exhibit booths were housed in three rooms at Chicago's Conrad Hilton Hotel.

MORE FROM THE EXHIBIT FLOOR — Shown above at the Conrad Hilton's exhibit hall are (l-r): Atari's Frank Bittouz, Dan Osborne and Tom Peas; lightweight boxing champion Larry Holmes signing autographs at the Tournament Soccer booth; Exidy's Lisa Zinter; and Bill Morgan of the Nevada Gaming School.

ADDITIONAL EXHIBITS — Pictured above are (l-r): Elliot Stambouli, Huguette Achkar, Claude Germain and Joe Stambouli at the Stambouli Bros. booth; Midway's Stan Jarocki, Mike Von Kenneel, Jo Anne Krali and Larry Berke; Irving Kaye Company's Bill Currier and friend; and Bally's Tony Brocato and Bernie Powers at the factory's service booth.

AMOA Expo Turns Attention To State Of The Economy

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had to find ways to cut expenses.

"Trucano went on to explain the cost cutting measures instituted by his company, including: setting a limit on employee expenses, transferring low earning equip- ment to different locations, installing WATS lines for long distance calls to factories and suppliers, switching the company's service fleet over to compact cars and trucks, reorganizing work schedules to eliminate unnecessary overtime, cutting down on the frequency of after hour service calls and re- quiring cost estimates prior to authorizing outside services.

The net result of these steps, according to Trucano, was a $27,000 reduction in company expenses over a nine-month period. "If we hadn't implemented the cost cutting measures," he concluded, "we would have been forced to layoff em- ployees." 

Increase Income

Ways to increase operator income was the subject of Mawdsley's talk. "One of the most important ways to keep revenues up," he said, "is to chart the earnings of each machine on a weekly basis. Then change the location of a piece as soon as possible when you see earnings start to dip."

Regular cleaning and maintenance is another way to keep up the earning power of games, according to Mawdsley. "It's been proven that you can increase revenues by keeping all machines clean, well lit and in good working order," he said.

On the subject of pricing, Mawdsley in- sisted that all new games should be put on one play for a quarter, two for fifty cents, five for a dollar. But the best revenue booster of all, he said, is the new Susan B. Anthony dollar coin.

"Don't sell Susie short; supply the loca- tion with coins when you install a machine with the new dollar chute. It will take a selling job, but promoting the Susie B. coin will definitely increase revenues," said Mawdsley.

Outgoing AMOA president Wayne Hesch, speaking at the Nov. 11 mem- bership brunch, reviewed the association's activities during his term of office. While noting that the Copyright Tribunal's loca- tion list requirement could "change the business as we know it today," he said the association will continue to litigate the issue all the way to the U.S. Supreme Court if necessary.

He also praised the association for adding two mini-seminars to the conven- tion program, convening the first ever state association conference and for securing television coverage of the annual juke box awards banquet.

Executive vice president Fred Granger, in his annual address, said that Expo '79 had shattered all previous records, making it the most successful show in association his- tory.

Final attendance figures released at the close of the convention supported Granger's comments. Registration for the three-day meeting was 7,130, an increase of 11% over last year's 6,407. This year's total included more than 1,000 foreign registrants representing 33 countries.

The number of companies exhibiting in- creased to 131 from 126 last year. This year there were 318 exhibit booths compared to 308 a year ago.

In conclusion, Granger said the AMOA Expo will relocate in 1982 to Caesar's Palace in Las Vegas.

Big Turnout For Conference, Seminars

(continued from page 51)

The final order of business was the in- troduction of AMOA officers for the coming year. They are: Robert E. Nims, president; James 1. Mullins, first vice president; Leoma Ballard, secretary; and Clayton L. Norberg, treasurer. The three newly elect- ed vice presidents, who will serve until 1982, are Al Marsh, Ed Schultz and Richard Silla.

BOARD OF DIRECTORS

Elected to serve on the board of directors for the coming term were Clyde Knupp, Curtis Hudson, Jack Kerner, Bill Stone, Raymond Schroth, Alan Bershad, Melvin Pearlman, Robert Klene, Kern Thom, John Stockdale and James Watkins, who will serve the unexpired term of Clayton Nor- berg.

Although exact attendance figures are not yet in for the state association con- ference, held the Thursday preceding the start of the convention, Granger said he has received good response to the program, which was designed to show local groups how to organize and run their associations more effectively.

"Many operators arrived for the conven-
Rock-Ola Unveils ‘Techna’ At Florida Distributor Meeting

(continued from page 51)

derscore Rock-Ola’s “positive commitment to making music profitable.”

The introduction of Techna kicked off a full weekend of activities in connection with Rock-Ola’s annual distributor meeting. Other highlights included an audiovisual presentation, one-on-one sessions with factory executives and numerous social functions.

But the star attraction was Techna. With its sleek, upright cabinet, eye-catching contours and illuminated graphics that extend around all three sides, it represents a dramatic departure from conventional jukebox styling. According to Dr. David Rockola, vice president of vending sales, Techna’s design is the perfect marriage of form and function.

“Today you witnessed the combination of great technology and cabinet design,” he said. “I can think of no better way to start the profitable and exciting decade of the 80s.”

Two-Year Project

While noting that the new model is the culmination of a two-year design project, he said the goal was to “create maximum visual impact for maximum earnings.” He added that Techna’s upright styling provides location patrons “full-view programming without having to squat to make their favorite selection,” while it also eliminates all flat surfaces for resting drinks or bodies.

From a serviceman’s standpoint, Dr. Rockola pointed out that Techna’s dome raises in two positions for easy accessibility. He noted further that serviceability is also enhanced by the control module door, lower door and rear access panel.

Finally, he said Techna’s 200-watt amplifier and high frequency speakers provide “maximum stereo presence.” Other features include a 160-selection record changer, multiple coin acceptor and digital microcomputer.

Rock-Ola is mounting an extensive marketing-merchandising campaign in support of the new phonograph, which was outlined by advertising and promotion manager Joe Senesac. Key promotional items include brochures, display banners, T-shirts, pens, metal tags and business cards, as well as a factory-produced audiovisual service training program on microprocessor technology.

Among the other Rock-Ola executives on hand for the meeting were executive vice president Ed Doris and Les Rieck, domestic sales manager.

Xcor Opens New Gaming Subsidiary; Gaming Devices Inc. Bows At AMOA

CHICAGO — Xcor International, Inc. announced in connection with the opening of the Amusement and Music Operators Assn. (AMOA) trade show at the Conrad Hilton Hotel in Chicago, the formation of Gaming Devices, Inc., a new subsidiary of its Williams Electronics, Inc. subsidiary. In the future, Xcor will manufacture and market its line of slot machines through this new subsidiary.

Gaming Devices, Inc. will begin immediately moving into newly leased facilities in Chicago. In addition, the new subsidiary announced that it is currently manufacturing 546 slot machines, which will generate revenues in excess of $1 million for the Jockey Club Casino in Las Vegas, Nev. These machines will be delivered in December, prior to the Jockey Club opening.

Largest Order

This order represents the largest single order to date for the company’s slot machines. Upon completion of this order, deliveries of slot machines in 1979 will be at the highest level in the company’s history.

Previously, slot machines were produced by Williams Electronics, Inc., which is also a leading manufacturer of pinball games. “Although there are some overlaps in technology in the production of pinball games and slot machines, we decided to establish a separate business for the production and marketing of slot machines since there are entirely different marketing channels,” explained James J. Hughes, president of Xcor.

“Both the company has more than 600 slot machines.Slot machines were in operation at the Resorts International Casino in Atlantic City. When our machines are installed in the Jockey Club, we will have gained a showcase for our product in the two major markets for gaming devices in the country,” he added.

Talking Pin

Hughes also reported that Williams Electronics, Inc., displayed at the AMOA Show production models of a new “talking” pinball game called “Gorgar.”

“This is an example of last year’s promise becoming this year’s reality,” Hughes said. “‘At the AMOA show last year we had a prototype model of a talking pinball machine on display. This year, we are showing production models which we are shipping all over the world. These machines use the latest microprocessor technology to achieve the effect of a human voice speaking to the player.’

‘Williams Electronics, Inc. expects that in 1980, field acceptance of Gorgar will be the same as experienced by Williams’ 1979 game of the year, ‘Flash.’

Headquartered in Oak Brook, Illinois, Xcor International, Inc. is a diversified manufacturing and service company.
MORE ROCK-OLA HIGHLIGHTS — A new product display and audiovisual program were among the highlights of the recent Rock-Ola distributor meeting. Pictured above during presentations at the Key Biscayne Hotel are (l-r): executive vice president Ed Dorin.

CHICAGO CHATTER

AMOA Expo gets bigger and better each year — no doubt about that. At the ’78 show we saw gaming equipment exhibited for the first time. This year, a talking pinball machine — Williams’ “Gorgar,” which completely captivated the Expo crowd. This reporter never did get a chance to play the machine, the lines were too long. A video disc jukebox was another unique attraction this year. . . . Dolphy Parton, the latest celebrity themed pin from Bally, and the upcoming “Future Spa” were among the many exciting machines in the Bally exhibit. Stern featured “Galaxy” and the factory’s first wide-body pin “Big Game,” to name a few of the attractions in this exhibit. Laffer is not of the traditional wide-body dimensions . . . People waited in line at the Gottlieb exhibit to be photographed with The Incredible Hulk, a sight to behold, who was on hand to promote his namesake machine. Buck Rogers was also a big draw at this exhibit . . . In addition to “Space Invaders,” the industry’s all time best seller, Midway had quite an array of equipment on display including “Super Speed Race,” “Phantom II,” “18 Wheeler,” “Bowling Alley,” “Tunnel,” “Submarine,” and “Galaxian” (hope we didn’t miss any). Even after 14 months, Space Invaders still a big attraction. . . . J.F. Frantz displayed his traditional U.S. Marshal which has been very successful in shopping malls and similar locations, plus the new “Space Shot” which was premiered at AMOA. The sleek Rock-Ola “Techna” was a crowd pleaser at the Rock-Ola exhibit. . . . World Wide Dist. expanded its booth space this year to show a lineup of reconditioned pins for export and this drew heavy Expo traffic and lots of favorable comments — even from the competition . . . Phoenix was the star attraction in the Seeburg display. The Game Plan exhibit, more elaborate in decor this year, featured such upcoming product as the “Coney Island” upright and “Vegas” cocktail pinball game, among others; and also highlighted the factory’s soon to be launched Professional Pinball Players Assn. . . . Empire Dist. had quite an array of pieces and we noticed visitors of all ages waiting in line to try the Zaccaria “Motor-cross,” for one. . . . Also noticeable this year was the domestic sales manager Les Fleck, operators getting a closer look at some of “Techna’s” many engineering features and Joe Senesac, the factory’s advertising and promotion manager.

number of service booths sponsored by various factories and this is something operators seemed to appreciate very much . . . Veteran Al Trace was an Expo visitor this year to promote his new jukebox single “Play It Again Ben” b/w “Lil’ Wally Story” on Nostalgia Records. . . . In the course of touring the convention floor visitors received their share of giveaway items like posters, key chains, T-shirt, bags, even straw hats, and there were drawings for gifts and some very useful service tools . . . After hours, the hospitality suites beckoned and, as in previous years, the lavish exhibitor hosted cocktail parties and dinners . . . As further evidence of the show’s impetus, the Chicago Sun-Times ran a feature article on AMOA Expo ’79.

CALIFORNIA CLIPPINGS

Oscar Robins of Portale Automatic Sales reports that Williams’ “Gorgar,” one of the highlights of the AMOA, will start a whole new trend in the business. “Everybody will be doing the sound bit soon,” says Robins, who went on to say that Atari’s new “ Asteroids” and Gremlin’s new sit-down driver, “Monaco,” made impressive debuts at the AMOA. Robins also mentions that Stern had some good wide-body and regular pins on display, and that if the convention was any indication, it would be a great year for pins.

WEST COAST manufacturers were well represented this year’s AMOA. Some of the companies that had exhibits at the show were Gremlin, Tournament Soccer, Vectorbeam, Exidy, Cinematronics and Atari.

SPEAKING OF EXHIBITS, C.A. Robinson Co. in Los Angeles will host its 6th annual Western Amusement Game Exhibit Nov. 30. The purpose of the show, according to distributor president Al Bettelman, is “to present to the local operator those machines soon to be in production by the factories we represent.” The distributor feels that by giving operators a glimpse into the future, it can help them make effective business decisions.
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