In just three weeks, “Let’s Get Serious,” the new single album, from Jermaine Jackson is bulleting to Top 20 everywhere!

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Jermaine Jackson

Let’s Get Serious

On Motown Records

Produced by Jermaine Jackson & Stevie Wonder
This week, over 20,000 people have gathered in Las Vegas for the 56th annual National Assn. of Broadcasters (NAB) convention. By far the largest gathering of radio and television people in the world, NAB assumes an even greater importance this year.

Like the recent National Assn. of Recording Merchandisers (NARM) convention — which solidified the industry's resolve to fight illegally produced product and, at the same time, debuted a "Gift of Music" campaign that could significantly boost record and tape sales — the NAB convention holds similar opportunities for those in radio and television.

In the area of radio, the just-approved AM stereo concept and the subsequent selection of the Magnavox system are realities that must be faced at once. NAB will not only offer a workshop on the subject, it will provide a meeting ground for NAB members, FCC commissioners and other involved parties. The questions that need to be asked and the answers that need to be given can happen if NAB members can seize the opportunity.

Much the same can be said for radio deregulation and the proposal to reduce spacing on the AM band to nine kHz. Most of the protagonists in these issues will be present, and it is time to solve the problems.

Much of the value of a convention can be in the personal contacts and interacting that supplement the organized workshops and business sessions. All problems can eventually be worked out if both parties are willing. At NARM, the record industry seemed to right itself after a tough year — can the broadcasters do the same at their convention?

- Broadcasters give mixed reaction to FCC approval of AM stereo (page 7).
- National Assn. of Broadcasters’ 56th annual convention convenes in Las Vegas (page 7).
- Manufacturers, publishers square off in Washington, D.C. over mechanical royalty rate (page 7).
- Dealers applaud CBS’ $5.98 list new artist series (page 7).
- “Somebody’s Waiting” by Anne Murray and Eric Clapton’s “Just One Night” are the top Cash Box Album Picks (page 19).
- “Here Comes My Girl” by Tom Petty and the Heartbreakers and “Power” by the Temptations are the top Cash Box Single Picks (page 22).

**SINGLES ALBUMS**

**TOP POP DEBUTS**

**POP SINGLE**

**B/C SINGLE**

**COUNTRY SINGLE**

**JAZZ**

**NUMBER ONES**

**NEWS HIGHLIGHTS**

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AIR-1003

"Supernatural Woman"
AIR-1004

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HOT GOLD — Chrysalis recording artist Pat Benatar’s debut LP, “In the Heat of the Night,” was recently certified gold by the RIAA. Pictured are (l-r) Sal Licata, president of Chrysalis, Neil Geraldo, of Benatar’s band; Benatar; and Scott Sheets, Myron Grombacher and Roger Capps of the band.

RIAA Economic Study Documents How Record Industry Was Hurt In 1979
by Ken Terry
NEW YORK — In order to document the record manufacturers’ opposition to a change from flat to percentage mechanical royalty rates, the Recording Industry Assn. of America (RIAA) has furnished the Copyright Royalty Tribunal in Washington with an “Economic Study Of The Recording Industry.”

Prepared by the Cambridge Research Institute (CRI), the study provides aggregate statistics for the years 1977-79 from 14 recording companies. Among them are Arista, Atlantic, Capitol, CBS, Elektra/Aristar, Forte, Infinity, London, and Polydor.

Publisher Groups Pushing For New Percentage Royalty
by Joanne Ostrow
WASHINGTON — A mountain of economic studies on the merits of the mechanical royalty rate, requested by the Copyright Royalty Tribunal to help in its determination of the rate to be set as the current rate, was filed by interested parties last week.

In addition to a study submitted by the Library of Congress (a separate story above), things were also made by the American Guild of Authors and Composers (AGAC), the Nashville Songwriters Assn. (NSA), and the National Music Publishers Assn. (NMPA).

Today’s rate of 2% cents per tune is disputed by authors, composers, and publishers. But there is little agreement on how to rejigger that rate.

NMPA Study

The NMPA’s economic study, prepared by Robert R. Nathan Associates, supports the contention that the 2%-cent mechanical royalty “is wholly unreasonable as a ceiling rate.” Instead, NMPA maintains the royalty should be a percentage of the song’s market value, meaning the retail list price its suggestion is 6%, a rate it said will remain reasonable until 1982 when the Tribunal is empowered to go through rate adjustment proceedings again.

NMPA pointed out that aggregate mechanical royalties paid to songwriters and music publishers fell far behind record company income — to barely three percent of record sales.

The publishers’ group dispute the record companies’ contention that increases in the number of records sold compensates for the ceiling rate. “Because the flat ceiling has not been reasonably adjusted to reflect changes in current rates of

NEW YORK — To introduce a $5.98 list developing artist series with a dealer incentive program that is considered exceptionally generous by retailers around the country.

All product in the new line, which will hit the stores in April, will carry an “N” prefix. This was the prefix used on LPs in the former CBS artist development program, which offered dealers a cost price scaled to 1$ off list price.

The “N”-prefixed albums will list at $5.98 until “it is deemed appropriate to change the price currently charged for new releases from established artists,” according to a CBS spokesperson. Another

CBS’ $5.98 List New Artist Series Appeals To Retailers

source estimated that the price would rise after an album had sold 100,000 units. But Ernie Hansen, director of branch administration for CBS Records, said that no specific cut-off point had been determined. Whenever it is decided to raise the price, however, it will be done to ensure that no one will place one final order at the lower price.

The first LPs in the new line, shipping this week, are “Bare Cry,” Clifton Coultier, “Fame,” Russ Ballard; and “Alabama,” Steve Blony, which Hansen said also will be released.

Incentive Program

Among the dealer incentives offered under the developing artists program are a 7% return specialty which will not affect calculation of the 20% ceiling on other product). extended rating, discounting, extra credit, and exemption from special shipping charges.

All initial orders on the new artist series that are placed prior to the Thursday before the ship date will carry a 20% discount. Additionally, if an account agrees to take a specific quantity of units on one of the affected titles, it will earn an additional 10% discount on the initial order.

For albums in the new artist series, there will be no pick and pack charge for shipments to individual locations; ship charges for orders of less than 90 units will also be suspended; and there will be no

Deregulation Bill, AM Stereo Top Issues At NAB
by Richard Imamura and Mark Kurt

LOS ANGELES — The recent Federal Communications Commission (FCC) approval of AM stereo and its designation of the Magnavox system, radio deregulation and the nine kHZ proposal for AM spacing will be among the major topics of interest at the 58th annual National Assn. of Broadcasters (NAB) convention (March 14-16) at the Las Vegas Convention Center.

Themed “Sight & Sound,” the convention will include 650 exhibits, 18 concurrent sessions and approximately 200,000 square feet of exhibit space devoted to the radio, television and engineering fields.

(continued on page 24)

Deregal

FCC Approval Of AM Stereo Draws Mixed Radio Reaction

by Michael Martinez and Joanne Ostrow

LOS ANGELES — Initial broadcaster reaction to the recent Federal Communications Commission (FCC) decision to permit stereo broadcasting by AM radio was mixed, due to the FCC’s simultaneous adoption of the Magnavox AM stereo system.

While some radio station managers maintained a walk-and-see attitude, others said that there were certain limitations inherent with the Magnavox AM stereo system. However, it was generally agreed that AM stereo would eventually mean clearer, higher fidelity for music on AM radio. In the past, the better sound was only available on FM broadcasts.

“I’m really thrilled that after all these years the FCC has decided to approve AM stereo,” said Bob Kanner, chief engineer at RKO’s KHJ/Los Angeles, a station that tested AM stereo, “but as an engineer I’m bit concerned about the commission’s adoption of the Magnavox system.”

Dave Forman, program director at KEZY/Anaheim, said, “AM stereo is AM radio’s only salvation. This might spark the trend back more to music on AM radio.”

Forman said that many AM stations that aspired to program AOR formats, such as KEZY, would surely benefit from “cleaner, fuller transmission.”

The 4-2 FCC decision followed a lengthy, 18-month study by the government and ardent efforts by five companies with incompatible and competing AM stereo systems to gain the commission’s nod of approval.

The companies involved in the race were Kahn-Hazeltine, Harris Corp., Bell & Electronics Laboratory and Motorola.

For further details, see the story on page 36 of the Out-division N. A. Philips.

While there was some consideration given by the commission to adoption of all five systems, which would have allowed the marketplace to decide which system should be used, the chief signal for the FCC’s decision was an application by science and technology staff supported

(continued on page 25)

(continued on page 36)
Producers, Artists Discuss Digital Recording Potential

by Richard Gold

This is the second article in a two-part series about the state of digital recording in the American music industry today. Part one (Cash Box, April 12) focused on the digital equipment that is available in major recording centers around the country and the viewpoints of studio representatives. Part two deals with the attitudes of producers and recording artists towards digital recording.

NASHVILLE — The newness, high expense, and incompatibility of digital recording techniques, coupled with the limited availability of computer-based sound replication equipment in recording studios around the country, are the key factors limiting the use of this new medium by music producers and artists from the analog to the digital mode. Nevertheless, those producers and artists who have experimented with the digital process— which measures the amplitude of an audio signal at ultra-high speed, then stores the measurements on magnetic tape in binary language— feel that it represents a breakthrough which will have significant impact in the future.

At present, the competing manufacturers of first-generation digital recording systems are making concerted efforts to interest established producers and pop stars in using their equipment. According to Peter Asher, the producer of Linda Ronstadt's current hit album, "Mad Love," the St. Paul-based 3M Company was "very anxious" to have its 33-track Digital Mastering System employed on the Ronstadt LP. Asher said that he and the singer compared the 3M system with the Sony digital two-track and competitive analog machines at the Record One Studios in Los Angeles. "We found the 3M markedly better," Asher said.

Although "Mad Love" was recorded in analog, it was mixed "entirely digitally," Asher said. The producer was so impressed with the potential of digital recording, that he decided to make his next project an LP by a new Los Angeles group called Ronin, a full digital production.

"It made my life ten times easier," Asher remarked. "When we mixed the Ronin album, we mixed on to two of the unused tracks on the 3M 32-track. The enormous advantage is that you can punch in and out of a song at any time. This is something we could never do in a million years with analog," Asher also said that he will "definitely" be using the 3M digital system when he produces James Taylor's next album sometime this summer.

"Phenomenal Punch"

Mick Fleetwood, the founding member and producer of Fleetwood Mac, acted on the first guess that it was possible to achieve a quality sound using the new Digital Mastering System, and the use of a new system, or the idea of a new system, was very exciting.

However, as of April 15, the two companies' new price lists, which are also subject to variable pricing, show an average increase of approximately 60 cents per LP, and a higher percentage for 3LPs and 4LPs. In 4LPs, the companies have increased their prices by approximately 80 cents per LP, compared with a 60-cent increase for 3LPs.

The new price list is the result of an agreement between the companies and the Record Producer's Association (RPA) that was reached in January by instituting new prices. The company, which produces LPs for Elektra and Disney and 7-inch records for RCA, has upped its LP prices (formerly listed as 50 cents) by almost 1 cent. The 45s were not subject to the price increase since they are pressed with styrene.

While many music executives may be concerned about the increased costs of pressing plants plan on absorbing the 6% (2 cents per pound of mix) price increase on polyvinyl chloride and other materials are still evaluating accounts, industry sources believe that many plants will elect to pass the increased costs to the consumer.

Blanket Licenses Are Ruled Lawful

NEW YORK — Circuit Judge Jon O. Newman of the United States Court of Appeals for the Second Circuit has ruled that the blanket licenses offered by ASCAP and BMI to television networks are entirely lawful. The unanimous decision nullified the policy, had failed to prove that blanket licensing restrains competition. The decision affirmed the initial ruling by District Judge Lasker in his 1975 dismissal of CBS complaint against ASCAP and BMI.

Judge Newman's decision marks the fourth round in the eleven-year-old litigation, brought on Dec. 31, 1965 by CBS. The initial ruling by the District Court in 1975 was reversed in 1977 by the Second Circuit Court of Appeals, which ruled that blanket licensing was illegal as price fixing, but was reversed in 1979 by the United States Supreme Court, which sent the case back to the Court of Appeals with instructions to analyze blanket licensing.

According to Edward Chapin, general counsel for BMI, blanket licenses do not restrict competition because licensees always have the alternative of paying the individual publishers directly. Under the terms of blanket licensing, a licensee agrees to pay a fixed sum to a licensing society regardless of what material is used and the number of times it is used. According to Chapin, "we now have to go back to a license court and that rate that must retroactively be paid."

According to ASCAP president Stanley Adams, "this decision will surely be applauded by the entire ASCAP membership. We hope very shortly to resume normal business relations with one of our most valued licensees, the CBS TV network."

Pressing Plants Increase Prices After PVC Hike

by Marc Cetner

LOS ANGELES — In separate moves that could signal a trend among many of the major pressing plants in the country, the Precision/Universal Record Pressing plants in Nashville and Allied Record Company in Los Angeles have reacted to the April 1 PVC price hike by upping the prices they charge for pressing albums and LPs.

Two of the first pressers to announce a new price list are the Nashville-based Precision and Atlantic Pressing Plants. Up until April 9, both companies were charging approximately 19-20 cents per single and 47-57 cents per album, with variable pricing. However, as of April 15, the two companies' new price lists, which are also subject to variable pricing, show an average increase of approximately 15 cents per LP, and a higher percentage for 3LPs and 4LPs. In 4LPs, the companies have increased their prices by approximately 30 cents per LP, compared with a 20-cent increase for 3LPs.

The new price list is the result of an agreement between the companies and the Record Producer's Association (RPA) that was reached in January by instituting new prices. The company, which produces LPs for Elektra and Disney and 7-inch records for RCA, has upped its LP prices (formerly listed as 50 cents) by almost 1 cent. The 45s were not subject to the price increase since they are pressed with styrene.

While many music executives may be concerned about the increased costs of pressing plants plan on absorbing the 6% (2 cents per pound of mix) price increase on polyvinyl chloride and other materials are still evaluating accounts, industry sources believe that many plants will elect to pass the increased costs to the consumer.

Dealers Question Wisdom Of WEA's Catalog Price Hike

by Leo Sacks and Mike Lynn

NEW YORK — WEA Corp.'s announcement that it is raising the suggested list and wholesale prices on 113 multiple record and tape sets in its catalog has prompted many of the nation's rack and retail accounts to adjust their prices accordingly. A Cash Box survey has revealed the increases, which bring LP and tape prices par to the majority of goods that formerly differed from $1 to $3 in list price, went into effect March 31 (see separate story). A WEA spokesman said the prices hiked "to increase manufacturing, shipping, vinyl and paper costs." "Many of the titles have been under priced for years," he said, "and now the WEA labels are bringing the prices up to where they belong."

WEA has notified its accounts that all returns authorized before June 27 on the affected catalog selections will be credited at their original purchase price.

The price changes instituted by WEA are the first major suggested list and wholesale price shifts in 1980, and many accounts noted the irony of the move in view of the success that WEA has had with its $5.98 catalog series. While it was not immediately clear whether accounts would cut back on their orders of the affected product, a number of those surveyed said they felt certain the new costs would impact upon multiple purchase sales.

"I am not going to stop buying the catalog items to just retaliate," said Bill Emerson, general manager for the Big State Distributing Corp. in Dallas. "That is, unless I see the prices are affecting my sales." Emerson's comments typified those accounts who said they will closely watch sales on the affected goods to determine whether or not there will be consumer resistance.

"If we can sell it, we'll buy it. That's our policy," noted Nevin St. Romain, general manager of the Romain's account.

MCA recording artist Rupert Holmes has long been recognized for his talent as a songwriter and producer, but it has only been within the last 12 months that his own six-year-old recording career has finally come to fruition. His musical short stories and penetrating modern observances of the tangled web lovers weave has earned two Top 10 singles with the recent "Him" and the immensely popular "Escape (The Pina Colada Song)," which shot to #1 on the Cash Box Top 100 singles chart.

Born in Cheshire, England, Holmes' family emigrated to the U.S. when he was quite young and the slight, bespectacled youth was raised in Nyack, N.Y. His budding talents as a songwriter flowered early, while for he was attending the Manhattan School of Music as a composition major, he wrote a Top 10 hit for the little-known Buys entitled "Timothy."

Next came tunes for the Partridge Family, in addition to compositions and arrangements for the Drifters, Platters and Gene Pitney, among others, and Holmes also arranged music for the Carole Burnett and Engelbert Humperdink TV shows.

One artist who quickly became enamored with Holmes' songwriting style was Barbra Streisand, who asked him to arrange and co-produce her "Lazy Afternoon." Four of his tunes ended up on the album, and Streisand ended up cutting more of his compositions, as did a host of others, including Barry Manilow, Mac Davis and the Manhattan Transfer. Holmes also produced records for such diverse talents as the Strawbs, Sparks and John Miles in London, building an international reputation.

His own career, which started with the Epic LP "Widescreen" in 1974, was only moderately successful. After some attempts at being a "Singles," "Pursuit of Happiness," and a self-titled effort — he finally found his groove, so to speak, Moving to the now-defunct Infinity label, he cut "Partners In Crime" and shot a bullseye right on the heart of American listeners.
REO SPEEDWAGON
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W E' R E  P R O U D  T O  B E  P A R T  O F  T H E  R S O  F A M I L Y
Christopher Cross

Christopher Cross, who was born in San Antonio, Texas, was raised in the Lone Star State. He launched his high-flying single, "Ride Like The Wind," which is featured on his self-titled debut LP for Warner Bros. Records, with a band that he formed and nurtured in his adopted hometown of Austin.

"Most people leave Texas because it can be musically stifling," says Cross, who points out that most recording artists who gain national prominence out of Texas are either pure country acts or hard rockers. "I'm determined to make commercial pop music, and I don't think that anything pop like us has ever come out of Texas," he says.

When he was in the seventh grade Cross took up the drums, inspired by "Dave Brubeck-type music." Soon after he became interested in rock and roll. "I was a singing drummer, but I found that the drums were not a good melodic instrument," he recalls, "so I took up the guitar." When he entered high school in San Antonio, Cross formed his first band. Flash. By the mid-Seventies Cross was opening shows in San Antonio for top touring acts.

According to Cross, Flash was a "pretty mediocre" outfit that allowed him to "be a psychedelic rock band." "Audiences in the early seventies, Cross says, were more receptive to a "mix of genres," Cross recalls, "but I kept playing and writing music while I was living at home." Eventually, the pull of a musical career became too strong to resist. "I talked it over with my father, and I finally decided to quit school and get the band together with this nucleus of people: Andy Salomon (bass) and Rob Meurer (keyboards).

Cross and the band moved to Austin where they settled into a "co-op deal" with the Pecan Street recording studios. While they were honing their original material in the studio, the Christopher Cross band found steady and lucrative work "playing dances, frat parties, clubs and copy gigs" in the Austin area. When the time finally arrived to record his original material, Cross and the band went to Los Angeles, eager for the opportunity to work with Warner Bros. staff producer Michael Omartian. "Steely Dan is my favorite band," says Cross, "and Michael has been a musician and a producer who's one of the most talented, if not the most talented guy that I've ever met.

The Cross sessions soon attracted such Los Angeles area musical luminaries as Don Henley of the Eagles, J.D. Souther, Michael McDonald and Nellie Larkins (who had been recording in the adjacent studio) and ace session guitarist Larry Carlton.

The sessions for "The First Tour" will begin "around the end of April." Cross wants "Ride Like The Wind" to be number one. "Sometimes I feel more like a businessman than a musician but that's just a fact of life," he says.

Photojo

Five steady years of popping in clubs in Los Angeles' South Bay area — playing everything from Steely Dan-influenced jazz to Poco-tinted country rock — has given Jim Photoglo's debut LP, "The First Tour," a certain allure. The dues-paying experience looks as though it is already reaping benefits as "We're Not The Same" and "We Were Meant To Be Lovers," has already reached the #82 bullet position on the Cash Box pop singles charts.

While the successful single and the young 20th Century-Fox recording artist's album are listed as solo projects, Photoglo's music is very much a joint effort. Ron Neary is Photoglo's composing partner and producer. The two met in 1974 while both were working for a club near O'Neil's and Wilbur's in Manhattan Beach.

Neary, who has written songs for such popular music luminaries as Olivia Newton-John, Gladys Knight and Anne Murray and Photoglo decided that co-writing songs and giving them to other artists was an unsatisfying relationship, so in 1975 the duo began channeling their talents into their own projects.

While the two have been partners for the past several years, they decided that it would be best if Photoglo left the club circuit and that more than that, his careers have been based around the production of Photoglo's debut LP. "I'd had quite enough of performing in clubs," says Photoglo. "Beating your head out for 4 1/2 hours to an audience that's there just to hustle someone next to them and blow smoke in your face wasn't making it for me. You get all your desire to play out during a club gig and then what are you supposed to do when you go home?"

Although Photoglo enjoys performing, the strength that he has saved since leaving the South Bay circuit has been injected into an A/C-oriented album that displays his versatility. The album contains songs such as the Kenny Loggins-flavored ballad, "Faded Blue," the Boz Scaggsian "Steal Away" and the country rock-influenced "Foot In The Door.

The young singer/songwriter's mainstream sound has also been influenced by a diverse musical background as well as the trendy circuit. Photoglo, which means "son of light" in Greek, has always been surrounded by music as his immigrant mother and his sister and brothers all played instruments. Too small to play the guitar, at age five he began playing the ukulele. Another major part of his musical education was listening to "Mudhoney," a Richard Prince-like figure, who played low down Mississippi blues for the kids in Photoglo's Inglewood, Calif. neighborhood. Other sounds that contributed to Photoglo's musical roots include those of Elvis Presley, Sam Cooke and the Beatles.

Presently Photoglo and partner Neary are spending time crafting the type of love ballad that was such a prominent part of the debut LP. "We pride ourselves on writing meaningful ballads about the male/female relationship," says Photoglo, "and I want to concentrate on writing memorable melodies and vivid lyrics about love — it's the most intense feeling a person can go through and we can identify with losing it or winning it at it.

WEA Int'l, Warner Bros. Music Sales Figures Highlight WCI Annual Report

NEW YORK — The revenue growth of WEA International and Warner Bros. Music was a major theme of the company's recent 1979 Annual Report.

With representation in 19 countries, WEA International had revenues of $294.3 million last year, up from $194.4 million in the previous year. Moreover, revenues have grown at a compound rate in excess of 20%, the company said. Profits for the company in 1979 were "flat," according to the report, due to the inclusion in 1978 of the popular "Yellow Submarine" Japanese release, which was not available for the 1979 financial year.

The growth of the company, according to the report, can be traced to the First Qtr. Sales Rise For CBS Records Group

NEW YORK — First quarter revenues for the CBS Records Group were 21% above those of the first quarter of 1978, according to the company's audit. The division also reported "a significant advance." However, first quarter net income for CBS, Inc. declined 27% to $13 million from $17.6 million for the first quarter of 1979.

CBS revenues reached a new first quarter high of $967.4 million. This was a 17% jump from $828.7 million in 1979's first quarter.

William S. Paley and John D. Backe, chairman and president, respectively, of CBS, Inc. attributed the strong first quarter performance of the Records Group to its expanding international division and a rebound in domestic label sales.

According to Paley and Backe, a profits decline in the CBS Broadcast Group caused by increased expenditures, as well as the poor sales for the record company's EPS and CBS Columbia Groups, were among several unforeseen factors contributing to the corporation's first-quarter drop in earnings.

expansion of its foreign operations, which experienced a revenue rise of more than 50 percent; an increase in performance royalties; and the continued high level of revenues from the publication of sheet music and song folios. The report added that foreign revenues, which were approximately triple the 1975 level of $17.1 million, came from the wholly-owned affiliates of the company in nine major countries.

Returns Problem

Although revenues for WCI's Recorded Music and Music Publishing division advanced to a record $725.3 million last year from $617.1 million in 1978, operating in

returns were below projections. The company blamed the problem on the increased price of the Japanese market for records, which is expected to continue.

The company also said that its Japanese subsidiary, Sony Records, was able to make a profit in the first quarter of 1979 for the first time, due to the success of the company's "Yellow Submarine" album.

Although the company said that it was "very satisfied" with its first quarter results, it noted that the company's foreign divisions were "disappointing." The company attributed this to the "tough competition" in the foreign market.

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IF YOU THINK DIGITAL IS JUST AROUND THE CORNER, YOU’RE ALREADY A STEP BEHIND.

Nearly everyone in the recording industry agrees that digital is the technology of the future. Unfortunately, they’re also under the impression that it won’t be available until then.

There are, however, some notable exceptions to that philosophy. A & M Records, Warner Bros. Records, Record Plant, Westlake Audio, Audio Video Rents and Sound 80. You see, they’ve all installed the multi-track digital system that’s available right now—3M’s 32-track Digital Mastering System.

The reasons are obvious. Because digital captures all the pure, full-range highs and lows and surrounds them with clean, no-hiss silence. The result is transparent, distortion-free sound itself. Whether it’s the first generation or the twentieth.

But there’s one other reason why so many outstanding studios are using 3M’s Digital Mastering System for the entire recording process.

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For more information, write: Digital Mastering/3M, Building 223-55/3M Center, St. Paul, MN 55101.
EXECUTIVES ON THE MOVE

WEA Int'l, Warner Bros. Music Sales Figures Highlight WCI Annual Report

(continued from page 12)

...of August 2.7 million was 12 percent below the $92.6 million figure achieved in 1978. The report attributed this performance to several factors, including an unusually high rate of returns and a lower number of multi-million-unit selling records than in previous years.

Returns posed a “difficult” problem for the WEA Corp., particularly in the first three quarters of 1979. The percentage of returns to gross shipments dropped sharply in the fourth quarter, however, with return authorizations reaching their lowest level of the year at the end. This was “well below” a year ago and “less than half their peak total” in the second quarter of 1979, according to the report. Despite the substantial increase in returns, the report noted that WEA was able to improve its cash collections last year by approximately eight percent over 1978’s figures.

The report discounted the theory that the increase in the suggested list price to $38.98 per unit was due to the industry’s problems in 1979 by noting that only 40% of WEA’s unit sales of single disc albums and tapes listed for $38.98. The report further indicated that, as part of the report, the record and music industry’s problems last year must be seen in the perspective of the industry’s 25th anniversary.

From 1966 to 1969, industry revenues rose at a 16% compound rate. Growth dropped to a six percent rate from 1970 to 1973, but stabilized at nine percent in 1974 and 1975. From 1966 to 1975, therefore, industry growth was 10% compounded in dollars, roughly half from unit growth and half from price increases. However, from 1976 to 1978, industry growth exploded to 14% compounded in units and 19% in dollars.

Several factors led the sharply accelerated rate of growth during this period. The introduction of new music and recording artists created a “critical” number of new entrants into the record-buying population; the proliferation of recording outlets, including discount stores and catalog product could be purchased: “sociological factors which caused the record buying habit to continue as consumer spending on consumer electronics (e.g., “tapedown” for consumer audio equipment; and the emergence of pre-recorded tape, whose dollar sales doubled in the three years ending in 1978. The study said that while these trends diminished in 1979, they remained in place for 1980.

Pointing to the emergence of numerous albums capable of selling millions of units per release during this period, the report noted: “...Sail Away,” “Night Fever” and “Grease” “led to unrealistic expectations by both manufacturers and retailers as to the industry’s near-term potential.” The albums accounted for approximately nine percent of the industry’s $3.5 billion dollar volume in 1978, according to the report.

Radio’s “disproportionate” devotion to disco music in relation to its use in movies was also partially responsible for the downturn in the domestic wholesale record business last year, the report stated. As a result of the trend, however, the same market, while there were less time available to promote records with wider sales potential.

Converting to that end, the potential of the long-term trend of the recorded music business are fundamentally unchanging,” the study reaffirmed detailed market research by WCI that “growth in consumer demand will continue.” U.S. consumers have spent nearly $325 billion on audio equipment over the past decade, according to the report, and 83% of all U.S. households have audio playback equipment, among which 98% have both record and tape players.

CBS Taps Blowers

NEW YORK — Garrett Blowers has been appointed vice president of the corporate planning office of CBS, Inc. He will report to Thomas M. Kirwan, CBS vice president of finance.

Blowers had been vice president of the investor relations department since June 1979. Prior to joining CBS, he was with the American Broadcasting Companies, Inc. for seven years, serving as director of corporate information and in a number of other communications positions.

Siegelson Named — Bob Siegelson has been named general manager of RCI Records and of Warner Bros. Dance Music Department. He has been manager of Warner Bros. Dance Music Department since its inception. He was originally national disco promotion coordinator at TK Records.

Einczig Appointed — Steven Einczig has been appointed associate director, product management, west coast, E/P/A. He joined CBS in 1978 as an inventory clerk in the New York branch and was promoted to the A&R department of the CBS Associated Labels. He moved to Los Angeles in 1978 as a product manager and has held that position until his current move.

Changes At 20th — 20th Century-Fox Records has announced staff positions and additions. Dianne Leeedy was promoted from manager to director of accounting. She was staff assignments director at the accounting department and has been with RCI and Warner appointments at 20th. Curtis Yew, formerly with McCulloch Corp., in the internal audits section, will serve as royalty manager. Susan Fickenscher, senior accountant, recently joined 20th. She previously worked for the international department at Warner Bros’ Films.

Arlene Stieck, royalty accountant, and Laranne Phillips, junior accountant, are additional new appointees to the 20th accounting staff.

Smith Named At Capitol — Lee Smith has been promoted to national classical sales director for Capitol Records, Inc. Previously he was managing director, he was Angel/Shearphim’s Chicago-based DSPM (Divisional Sales & Promotion Manager), a post he held from 1977 to present. He joined Capitol in May 1972 as the territory manager for the label’s Washington, D.C. sales branch.

Sheoemaker To MCA — MCA Music has announced the appointment of Rick Sheoemaker to director of creative services for MCA Music. Prior to joining MCA, he was with Infinity Music where he was national manager of musical publishing, He was also with ABC Music where he served as vice president for three years.

Wilson At Singleton — The Shelby Singleton Company has announced the appointment of Colonel J. Wilson as vice president of sales and marketing for the company. He has been vice president, v.p. and general manager of Starady, King Records and most recently v.p. of sales and marketing for Alshire International.

Thaler Named At ATR — American Talent International has announced the appointment of Harvey Thaler as national director of sales and marketing. He has been functioning as general manager of Wooded Lake Music (BMI) and ZAK Music (ASCAP).

Dunham Named At Dunham — John Dunham has been named vice president and general manager of Bradley Publications. He was previously Bradley’s advertising director.

Before coming to Bradley, he was musical director for Windsong Records.

Higgins Named — Michael F. Higgins has been appointed to the position of director, ABC Records. He was formerly assistant director of the company’s Chicago office.

Jamieson Named As CBS Staff VP

NEW YORK — Bob Jamieson has been appointed vice president and general manager of the Columbia Records New York office. He was formerly CBS’s senior vice president of sales and marketing and one of the main leaders of the company’s efforts to capitalize on the recent renewed interest in the long-playing record.

Bob Jamieson

Rudin Appointed Regional VP For Polygram Distrib.

NEW YORK — Shelly Rudin has been appointed regional vice president of Polygram Distribution Inc. He will report to Jack Kriemann, vice president of sales for the company.

In his new position, Rudin will oversee the activities of the company’s branches in New York, Chicago, Los Angeles, Atlanta, and Washington, D.C. The branch managers in those cities will report to Rudin.

Previously, Rudin was the New York branch manager for Polygram Distribution.

RCA Names Birmingham

NEW YORK — John H. Birmingham has been named vice president and general attorney for the RCA Corporation. Since 1973, Birmingham had been staff vice president and general counsel in-house and later served as corporate affairs for RCA. He joined the corporation in 1949 as an attorney on its legal staff, and was appointed RCA’s counsel for corporate affairs in 1951.

For The Record

Tom Cossie adds the following information to both his column and his May cover article in the April 12 issue, entitled “Cossie’s Precision Records Signs With CBS.” Cossie is signed to MK Productions, not to Record Logic, although Cossie has a 50% interest in the group’s contract with CBS. Cossie is signed to MK Productions, a firm in which Cossie is the principal. Finally, May Dee’s Nouveau Mondre Promotions is responsible for all of Record Logic’s R&B promotion.
AFRICAN MARKETPLACE — Dollar Brand — Elektra 6E-252.

A — National Latins "The Ralph." All of a sudden, Elektra is looking like a leader in progressive music, with albums by Joni Mitchell, Lenny White, Patrice Rushen, Mingus Dynasty, Chicco Hamilton and this wonderful new album by the legendary South African pianist, Dollar Brand. “African Marketplace” is reflective and jubilant by degrees, with a lyrism and a rhythmic drive that should prove very appealing to fans of Weather Report, Keith Jarrett, David Sanborn, reggae, dance music, and jazz.

MONSTER — Herbie Hancock — Columbia 36415.

Producer: David Robinson & Herbie Hancock — Label: 7.89.

On his latest confutation, the keyboardist has given over to the vocals to excellent singers like Greg Walker and Gavon Christopher. As a result, this is Hancock’s most assured pop album, with plenty of crossover potential. Pay special attention to the Isley Brothers’ song: “Don’t Hold It In” and “It All Comes Round,” a collaboration with Carlos Santana on the03/10/2021 20:03:32

JAZZ ALBUM PICKS

JAY BECKENSTEIN GROWS HIS OWN — Reedman-composer Jay Beckenstein is an American success story, with jazz roots that he traces to Charlie Parker, Coleman Hawkins, Lester Young, Count Basie, and Stan Getz, but an arrangement that encompasses the work of King Curtis and David “Fathead” Newman. Beckenstein and his band Spyro Gyra have established themselves as reigning heavyweight in the pop jazz/adult contemporary genre. With its latest ambitious release, Spyro Gyra’s newest effort "Catching The Sun" (on MCA). In only two weeks on the charts, "Catching The Sun" had risen to #54 with a bullet last week’s Cash Box top 100. It’s a suave-sound, with all, samba-influenced colors on top, a firm R&B pulse underneath Beckenstein’s pure, melodious saxophone improvisations floating through it all. A quiet fire that percolates without ever quite boil over. "Catching The Sun" is a refinement of the Spyro Gyra that has been working on since the astonishing success of their first album, a self-produced, all-inclusive album called "Getz". The album took off with sales of 225,000 in a matter of months without any promotion or touring outside of a several-hundred-mile radius of Buffalo, New York. "That album was intended as a formal statement, a gift to the people who liked our music and supported it. I borrowed $30,000 to produce it, but I never expected it to go over as well as it did. Based on the success of that, we got an album on the late, great, Infinity Records called "Morning Dance" which is still charted and has sold over 700,000 records in America and almost 1/2 in Japan. The reason for our success is hard work. Since "Spyro Gyra" came out we’ve been on the road for eight months a year, three years straight. The whole Spyro Gyra trip has been created by us and our fans, not by the record company. We had to get our own equipment, and the rest of the band’s first album was strictly an independent deal until we got distribution with Amherst. Most importantly, we’ve gotten out into all of the towns jazz groups usually never played and built a following. A lot of people who envy our success never got out of New York City into places like Des Moines; they weren’t willing to give up that studio money and make no money for a whole year. That’s what we did, and we stuck with it, and that’s why we got over. Do you see yourself as a jazz and pop jazz? I don’t have to wonder. "Artistically speaking I consider myself nothing at all," said Beckenstein. "I don’t label myself. So rather than call myself pop or jazz I prefer to think of it as contemporary. Economically speaking though I suppose I’m pop. But it’s funny with some critics. They’ll call my music jazz, putting me in a category; I wouldn’t put myself in, and then they’d come down for not being jazz. That’s contradictory to me, but I don’t lose any sleep over it so long as the public accepts my music. And what did Beckenstein see as future directions for the band? "Well, like you said, ‘Catching The Sun’ is a refinement of what we’ve been doing,” he replied. “But for the next album — which we’ll be recording in June — the band and I feel we should become more experimental and take some risks. There’s a lot of material in our repertoire and variety of material — we don’t want to simply become formulaic. I mean, the music we’ve been doing has been very satisfying, and we think it’s helped a lot of jazz artists by opening up the doors to radio airplay. Right now there’s a lot of mainstream music played on radio, but a step has been made. Now at least it’s not required to have a singer to get on the radio — you can get over with instrumental music, too."


The progen of Kansas City swing shows no signs of slowing down. “On the Road” is one of the most powerful big band recordings in recent memory, and the use of the Sony Systems Digital Recording equipment puts you in the front row of the audience. The rhythm section is crisp and full, the reeds dark and resonant, and the brass just explodes like a cannon. Basie’s band and material is equal to the technological perfection, with fine vocals from Dennis Roland on Nat Adderley’s “Work Song” and exultant flagwavers like “Wind Machine,” “In A Mellow Tone” and “Basie.”


Gary Bartz is one of the finest alto saxophonists in jazz, and an important figure in crossover realms, as well, through his hit recording "The Known Rivers." "Bartz" is a likely candidate for pop jazz success due to the polished production of Reggie Lucas and Mtume which cough Bartz’s lyrical alto anthems in sleek settings of modern R&B and some potent dance grooves. There’s much in common with David Sanborn’s "Hidingaway," and "(Give It Your Best), Shott!" seems a likely candidate for airplay.


Crystalline, distinct tones best speak to the young guitarist’s sound captured on this LP. There is always the feeling of being with a lighter, fewer notes than he actually knows. His polysyllabic presentation, however, on cuts like “Tulebug” and “Rupak Tail,” which harken to the eight-string guitar style of Brazilian Jazz-Fusionist, Egwen Gismonti, is the most inspired technical work, while "Falling" is most illustrative, entailing a variety of emotional tones.
EAST COASTINGS

HERE NOW THE SMQOOZ — Cleveland International Records is renegotiating with CBS. Debbie Harry has signed a six-figure deal to represent Glorie Vanderbit's Mur- 

nian Jeans line... An entourage including Meatloaf, Nicky Hopkins, Mick Ronson, and 

Jim Diamond has appeared at the Rolling Stones' upcoming tour. Jethro Tull will ap-

pear on the next Graham Parker album... The special guest who will play opposite 

Brenda Bergman at S.N.A.F.U. will be torch-carrier Tom Waits... Philly southsister 

Thom Bell is shopping a successful 45 by Roger Miller's Exclusively for John Oates 

Reed and Denis Bridgewar and Deniess Eves. The Rolling 

Stones have been mixing their "Emotional Rescue" album at Electric Lady. Madison 

Square Garden is offering Billy Joel a record-setting 14-day run... Between now and June 30, Meatloaf will tour with John Otway, the Feelies, Anthony 

Moore, and the Last Compilation. Brains Records will release a new 

lP. "In Light," the forthcorning Brains album will have a pre-recorded version of "Money Changes Everything." The Southside Johnny album will be called "Love Is A 

Sacrifice." Jethro Tull's Ian Anderson will release a solo album this 

summer... Jerry Wexler will not produce the next Asleep at the Wheel 

album. The group's Ray Benson will handle production... The Uncle Funk 

Shower will do a 29-city tour this summer...Slinky the Clown will do a 

summer tour with the Captain 

and ballad. The label's president, Joer, will 

be booked for a 26-city tour in the fall...Dee 

Hodges is now in the music industry.
NEW YORK — Nonesuch Records, the budget classical label distributed by WEA, is on the move again. Despite speculation that the label would retreat from original recording after the departure of its longtime director, Teresa Sterne, Nonesuch has announced that it will digitally record the New York City Opera production of Kurt Weill’s “Silverlake,” which received its American premiere last March 20 at the State Theatre in Manhattan. A fall, 1980 release is planned for the recording. In addition, Nonesuch recently signed the California-based Serek Records, a former session for a series of albums. The ensemble’s first Nonesuch LP will include Boccherini’s Quartet in A major, as well as piano trios by Schubert, Schumann, and Schoenberg’s Quartet No. 2 and Mel Powell’s “Little Companion Pieces.” Both to be recorded with soprano Bethany Beardslee. Meanwhile, Nonesuch has just shipped two other albums: “Organ Chorale Preludes of Bach and Brahms as Transcribed by Ferrucio Busoni,” played by pianist Paul Jacobs, which has been in the can for some time, and a traversal of the Handel Concerti Grossi, Op. 3 by George Malcolm and the Northern Sinfin, an item licensed from the label’s English label, Elegia Records.

MORE LABEL NEWS — RCA Red Seal has made a digital recording of the piano transcription of Stravinsky’s ‘Firebird’ Suite. The “Rite of Spring”: Arranged by the American composer, Sam Rapheling, the piece is performed by Dickran Alamanian, who gave the premiere of Bernstein’s second complete recording of the Beethoven Symphonies has just been released this month by DG at the special price of $9.99 per disc. DG claims that Bernstein’s performances with the Vienna Philharmonic, recorded “live” in Vienna, comprise the first complete Beethoven cycle in which one company has recorded an American conductor leading a music. Tomita is coming with a new Philip Glass album containing his works. “Dance I II III” also has just released a three-odier set, featuring John Eaton’s contemporary opera, Danton and Robespierre... Mss Music, through its Canadian subsidiary, has just acquired worldwide rights to a new Canadian Brass album. Recently recorded by the CBC, the LP, titled “Unexplored Territory” — featuring the Canadian Brass and Friends,” includes an unusual series of pieces by American composers.


Even in a novel brass arrangement, the Pachelbel Canon has been recorded too often to be very enjoyable. But the rest of this album is a pure delight. When one thinks of the Pachelbel Canon, there comes to mind a total of 50... Luciano Pavarotti will appear at Sam Goody’s Rockefeller Plaza store April 16 to autograph copies of his new release, “Pavarotti’s Greatest Hits,” as well as his other London LPs. A full-page ad announcing the in-store visit is being taken in the New York Times on Sunday, April 13.

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New Aralias Artist Would Rather Sing For Charity, Not Personal Gain

LOS ANGELES — For Wasilba Jergens, newly signed artist to the recently formed Aralias International Records label, music for her organization of choice is the driving force behind her new single, "Variety," a track set to music for philanthropy and fun.

Jergens, who is heis to the Jergens family, is well-known as a "Super Natural Woman," from which the proceeds will be channeled to a drive to create a "flying orphanage" for children worldwide.

Her efforts in charity for children is no plaything, as illustrated by her work with Nature America, a non-profit organization she earned the title of honorary Sioux princess, "Silent Thunder Woman." Jergens has also performed on the NBC TV network show "The Tonight Show," and has appeared on CBC radio, performing at various orpanages in Europe, where she resides. In addition to her own pair of children, Jergens has also adopted a Sioux Indian boy.

Aralias president Kenneth L. Ayoub said that the company, which will independently distribute Jergens product in the U.S. and Canada, is preparing an LP by Jergens and is also seeking to develop international distribution.

Ayoub also said that the single is currently receiving its most significant attention through display in the windows of clubs and bars in the north and southeast. Ayoub said he hopes the music's soft, uiptempo sound will make the record "an attractive to a variety of listeners."

The label president, who has worked in the industry for 20 years in a variety of capacities, said that the company would put the label around Jergens, applying the company's attitude of "quality, not quantity," but hopes to sign a Top Ten artist.

Dave Parker Takes A Swing At Promotion

LOS ANGELES — Cobra Productions, a new concert promotion firm, has been formed by Pittsburgh Pirate star Dave Parker, who announced that the company will operate in the midwest and southeast working in conjunction with Concert Consultants. However, Parker's Cobra will be headquartered in Pittsburgh.

Parker will serve as chairman of the company and president of Cobra Productions. Concert Consultants, a three-year-old outfit, is headed by company president Jerry Dickerson. All bookings and operations of Parker's Cobra will be handled by the Dayton offices.

The Cobra/Concert Consultant fellowship will donate portions of the Concert revenue annually to needy organizations, like the Willie Stargell Foundation For Sickle Cell Anemia, and to help develop youth motivation clinics. Parker said.

The companies have already promoted dates featuring the O'Jays and Phyllis Hyman, B.B. King, Johnny Taylor, Millie Jackson, and the Solar Galaxy of Stars since late January.

In May, Parker said, the firm will begin to promote concert dates featuring Rick James, Prince and Kenny White in Dayton; Smokey Robinson in Cincinnati and Dayton; Kool and the Gang and the Gap Band in Dayton and Wheeling, West Virginia; and Tawnya and the Nite Riders, Columbus, Pittsburgh and Cincinnati.

"I've always had a great love for the entertainment business," Parker said in making the announcement. "Cobras allows me the opportunity to focus on the areas the companies plan to target. Dickerson said, "There is an untapped music audience here (midwest and southeast), particularly for top black acts, and we feel we can fill that need and strengthen the market."

Music For Films — When we last heard Wendy Carlos on a film soundtrack, she was Walter Carlos and the composer of the score to A Clockwork Orange. Now the multifaceted keyboard player will return as the writer of another Stanley Kubrick soundtrack, this time for the new film "A Clockwork Orange," being released in the U.S. and the UK.

The film and the movie's selector, Bro. white, who has such celluloid offerings to his credit as The Rocky Horror Picture Show, Monty Python and the Holy Grail and Sleuth, will be producing three new scores for the film (in a nonstop music war) featuring 40 bands performing non-stop is the first production. Shot Treatment, a co-production with Lou Adler, and Drew and The Clock, is set in London's Brixton and Lambeth district, where the gangs of "clockwork orange" dwell. The London's West End. By Coo and Coo is presently composing the soundtrack Long Riders, a film starring four sets of brothers — the Carradines, the Quaid, the Keach and the Guests. Both the film and the movie will be out in mid-May.

The GRAND PADE OF LIVELY PACKAGING — Geneva fans should check out a new book by Armando Gallo entitled I Know What I Like. The large sized, 174 page book based on the Gallo’s包装 cd writes shows the evolution of the label from the time the original members first met at Charterhouse boarding school in England in 1973 to the "Duke" sessions in October of 1979. Every phase of the various members' careers, including the bands touched upon, and tangs should enjoy a conversation with Peter Gabriel on Solitary Hill band as it is today and the extensive analyses of each LP. The color photos are especially intriguing, as Gallo has some spectacular shots from the early Italian tours, the "Foctor" period and Gabriel's most elaborate stage costumes (Slipperman, Old man, Flower man, etc.). The photographs are documented by a beautifully reproduced text and this package is one of the most beautiful book rocks that has been on the market since the Rolling Stones book in 1975. The book, "The Gallo Pack," is written by Rock ’n Roll art historian...
JUST ONE NIGHT — Eric Clapton — RSO RS-2-4202 — Producer: Alex Constadinos

"Slowhand" lends notes on the fret board that he hasn't found in years on this cleanly produced LP recorded at the Budokan Theatre in Tokyo in December. A top notch blues rock guitarist pulls out the stops on old classics like "Blues Power" and "Cocaine" and gives recent hits like "Lay Down Sally" and "Wonderful Tonight" an urgency they never had in the studio. Studio greats like Eric Clapton bring off an AOR classic.

SWEET SENSATION — Stephanie Mills — 20th Century Fox T-603 — Producers: James Mtume and Reggie Lucas — List: 7.98

Mills scored with last year's single, "What You Gonna Do With My Lovin'," and her big Broadway show-voice is in peak form on "Dancin' with Sweet Sensation." Sont are songs with that of Diana Ross, but her own distinct vocal vibrato is in evidence on the hit title track and "Try My Love." Other tracks that "Mills" efforts are not covered include "Wish That You Were Mine" and "D-A-N-I-C-E-An Other Midnight — Manhattan — Columbia AJC 36411 — Producers: Various — List: 7.98 — Bar Coded

"After Midnight" has to be the strongest album to date for this classic southern R&B quartet. "Shining Star" is already an out-and-out smash on the B/C singles charts, as it is a countrified R&B ballad in the tradition of the Commodores' "Still." The band's vocals also have been compared to "The Commodores Are" and "If My Heart Could Speak." The LP also has a great deal of pop crossover potential.

NOW APPEARING — At Ole Miss — B.B. King — MCA MCA-2-8277 — Producers: Various — List: 12.98

The Ole blues master is at his swinging best on this two-record set recorded live before an enthusiastic crowd at the University of Mississippi. King sounds inspired on such new tunes as "Oh Lore and Jennings Hold On" and "I Just Can't Leave Your Love Alone." But B.B. and Lucille really get the feeling of the Big Muddy on marathons such as "Blues Medley" and "Midnight Blues." King sounds as fresh and sincere as this album as he did on his groundbreaking "Live At Regal." LP

TENNIS — Chris Rea — Columbia AJC 34353 — Producer: Chris Rea — List: 7.98 — Bar Coded

The English hitmaker, whose throbbed Englishman is back with another collection of lightly rocking, slide guitar songs. Rea turned a lot of heads with "Whoever Happened to Benny Santos," and his introspective lyrics have improved in his scope. He has a flair for strong melody and a startling line, and those talents are best evidenced on "Stick It," "Good News," and "Tenna." This should receive acceptance on both the AOR and R&B fronts.


Although the name might be deceiving, Russia is a five piece band from LA that fuses modern day production and the technology of rock with soul sounds like Queen and Styx. The group plays a frantic, power chord, heavy brand of music that is brimming with inventive vocal arrangements and changes in key and arrangement. Griff Stevens is a commanding lead vocalist, and this is a dramatic, refreshing and auspicious debut LP. Modern rock 'n roll for AOR.


Imagine Gene Vincent, Carl Perkins, Ronnie Hawkins and yes, Buddy Holly forming the house band for an insane asylum for the hopelessly rockabilly, and you just might approximate The Cramps. "Songs The Lord Taught Us" eats the deliciously precious spirit of rockabilly alive and leaves only the bones as a result. Punk's nihilistic aggression is fused with a tight paned rockabilly feel circa 1958. A more bizarre amalgamation has yet to happen on record.
Publishers Discuss Digital Recording Potential

(continued from page 5)

the advice of his technical consultants, Richard Dashut and Ken Cailliet, when he decided to make the group's latest LP, "Tusk," on Dr. Thomas Stockham's Soundstream digital recording system, which is located in Salt Lake City. Fleetwood said that the result "was pretty phenomenal in terms of punch and everything," but he expressed reservations about the practicality of using a digital system in "conventional" studio applications.

Fleetwood also warned that producers and artists will have to exercise discretion and selectivity in a changeover to the digital medium. "We're not too sure it's the right way things go because of all the obvious benefits, but it has a way to go. You've got to be careful so that the sound doesn't get too broad, because digital absorbs so many more of the lows and highs that are realizable to the human ear," Fleetwood remarked.

Both Fleetwood and Asher said that the expenses of digital equipment, which range around $250,000-$400,000 and are four to ten times higher in the analog studio time, would not be a prime consideration in their own productions with the digital system. That it would open the door to the widespread adaptation of computerized recording techniques. This was corroborated by Jack Douglas, president of Waterfront Productions in New York, who recently finished a full-digital recording on the 3M system for guitarist-vocalist John McVie of Fleetwood Mac.

Douglas said that the prevailing prices for digital recording time would put the technology outside of reach of most artists, despite the benefits of optimum noise reduction and enhanced dynamic range that digital recording can provide. Douglas predicted that the music industry would "slowly evolve" to digital recordings over the course of a decade. However, he was convinced that the end-result of the digital evolution, when combined with emerging digital video techniques, would make present-day recordings seem like "Edison's first recordings.""Disc Limitations

Some producers and artists who have strong reservations about using first-generation digital equipment are, nevertheless, maintaining an open mind about using the new systems in the future. Brian Eno, a producer and artist noted for his avant-garde explorations of pop music forms, felt that in addition to the prohibitive expense of digital recording, the dynamic limitations of contemporary vinyl discs inhibit the recording of any technology. "Why increase the dynamic range of recording to 90 db, when the dynamic range of records is only 40 db," he asked. But Eno does feel that "digital will afford a great advantage in the future in terms of synthetic music—which is where it will be very important."

Although most audio professionals, producers and artists recognize the potential of digital recording, the over-hype and spread concern about the incompatibility of recording heads and other

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Video Sales Rise In First Quarter

NEW YORK — Total U.S. market sales to retailers of home video tape recorders increased by 45.4% or 34,135 units sold in March 1979. Home VTR sales to dealers in the first quarter of 1980 increased to 158,724 units, up 59.2% over 99,346 units sold in the same interval a year ago.

RACKING UP SALES - Home Video Tape Unit of L.A. is going national with colorful free-standing burlap pocket racks, featuring non-glare Plexi-glass doors for display, an introduction to video as you would find on a prime time TV show. Perhaps one of the largest oversights made, as Hays later pointed out, was that the radiator's narrow definition of music-video included only rock and pop, and failed to mention jazz, R&B, classical, country, gospel or any other musical genre as a potential spouse in the music-video program. When the video boom really gets going, hopefully the record industry will utilize all music forms for profit.

BLOODY VIDEO NOW SET FOR U.K. RELEASE — Following Capitol-EMI Videogram's announcement of the release of a Knack video for the home market, Chrysalis Records' much-vaunted Blondie video LP of "Eat To Be The Dead" will finally see retail shelves in the U.K. . . . According to Des Brown of Chrysalis U.K., a pact has been set for the album to be shown on Betamax and U-Matic tape formats exclusively during the initial three months of release. Sony is expected to introduce a tape at the same time which is likely to increase when EMI Videograms takes over distribution after the three-months. At all times it will be made available on all formats.

RCA ACQUIRES NEW WORLD FILMS CORPORATION — RCA has acquired a feature-length motion picture production from Roger Corman's New World Pictures for its SelectVision videodisc system. The agreement officially announced by Universal agreed to acquire the New World Pictures titles as Federico Fellini's Amarcord and Inmigrante. Corman is ready to roll in addition to the more typical low budget Corman fares such as Jackson County Jail.

HOME THEATRE/VCI TO BOW CONCERT VIDEOS — Home Theatre/Visual Concepts, Inc. (VCI) of Hollywood has announced its intention to sell six new titles of in-concert performances including Teddy Pendergrass ("Close the Door"); Anne Murray ("You Won't See Me"); Dione Warwick ("Davy's Girl"); Yvonne Elliman ("Hello Stranger"); and John Davidson, in performance at the Las Vegas Hilton. According to VCI national sales manager Dran May, the videos are available exclusively through the firm and are not to be sold through the AF of M. In other VCI news, the company also has a videocassette entitled "Once Upon A Wheel," a 60-minute documentary-special narrated by starring actor Paul Newman, Alan Arkin, Mari Kay Andretti and Jack Palance. The music for the program features the Christmas music of Kenny Rogers, Neil Young, James Taylor, Wilson Picket and others. All titles will be available through selected retail outlets, in addition to Home Theatre/VCI's new "Home Hollywood Home Theatre" mail order direct to which is located at 1644 Sunset Blvd., Suite 540, Hollywood, Calif. 90028. The telephone is (213) 465-6121.

ABC VIDEO ENT. GAINS 40 PUBLIC SERVICE TITLES — An agreement between ABC Video Enterprises and Boston Broadcasters Inc. Communications, brings to the home video arm of ABC 40 previously aired community-oriented programs for distribution to retail in either video tape or disc configurations. The titles, which will be sold to ABC through the sales wing of network affiliate WCWB-TV in Boston, cover the spectrum from health care to children's programming. The agreement also states that an undisclosed number of titles will be rented by BBI-C for sale to cable, while ABC Video will handle retail and disc rights sales.

PRODUCERS TO BE APPROACHED BY VA. — At the previous meeting it was learned that Steve Traiman, executive director for the RIAA (Recording Industry Association of America), will be leaving N.Y. for Los Angeles May 7 to present a proposal to prominent music-video producers to join RIAA/VIDEO, a new division which will accommodate the video rights and interests of video-oriented countries.

VIDEOTECH SEMINAR AT USC — "New Video Technology and The Revolution in Home Entertainment" will be the topic of a seminar to be held April 19 at the University of Southern California. The focus of the seminar will be on the legal concerns of the video technology.

VIDEO CLIPS — Video producer and Pacific Arts Television president Michael Nesmith and director William Dear have been tapped to supply eight films to be shown in the first seven segments of the ABC TV Space Friday's "Dick Tracy Movie" series on May 15, 15 known as Nesmith/Dear Films . Pacific Video Industries and Pacific Video Post Production Center will provide production and post production facilities for Linda Ronstadt promo segments, which are being directed by John Erman. Live recording will be handled by Val Garay . Lou Rawls will be featured in a Las Vegas special broadcast on Home Box Office April 26.

SOFTWARE NEWS — MEDA — Media Home Entertainment, Inc., has released the feature-length motion picture High Velocity for retail sale in both Beta and VHS configurations.

michael glyn and demiss garrick
THE TEMPTATIONS (Gordy G-7183F)  
*Power (4:05) (Midnight Sun Music Corp. — ASCAP) 
(K. Gordy, Gird, J. Mayer)*  
Melvin Franklin's irresistible bass vocal thumps its part right in time with the rhythm section, as brass, strings and that rest of rehearsals join in and it's just like old times again. A politically conscious lyric, co-written by Berry Gordy, and a hot mix make this a must for pop and B/C formats. A killer side.

GLADYS KNIGHT & THE PIPS (Columbia 1-11239)  
*Landlord (3:44) (Nice-O-Val Music Co., Inc. — ASCAP) (K. Ashford, V. Simpson)*  
Knight and ever-soulful harmonizers The Pips re-unite on this finely-orchestrated pop/R&B outing from the upcoming "About Love" LP. Produced and authored by hitmaker Ashford and Simpson, this is equal to anything the foursome has ever done and its multi-format appeal makes it a prime candidate for crossover.

PARTRAVES BAND (Polydor PD 2080)  
*Is This Love (3:30) (Bob Marley Music Ltd./Almo Music Corp.—ASCAP) (W. Marley, F. Marley)*  
It may be hard to imagine that up and coming boogie rocker Pat Travers could make the transition to Marley's reggae, but he's accomplished pop/tinged re-working from the "Crash And Burn" LP comes off beautifully. Guitar licks are nicely integrated with the obligatory rhythm section organ sound, but the male/female vocal tandems sell the track Recommended pop.

ROCKIE ROBBINS (A&M 2231)  
*You And Me (3:49) (Chinnichap Publishing, Inc. — ASCAP) (J. Collins, K. Collins)*  
The title track from Rockie Robbins' forthcoming LP "You And Me" is a mellifluous, mid-paced pop/R&B ballad with the feel of Elton John and E.L. France, containing all the same sort of polished orchestration balanced with twangy bass Robbins rides easily through the vocal. A sure thing for B/C pop.

ADC BAND (Cotilion 45014)  
*In The Moonlight (4:45) (Two Pepper Publishing — ASCAP) (R. Williams)*  
Labellates Mass Production lend assistance behind the boards to the ADCers on this bopping tune from the forthcoming "Renaissance" LP. Both brass and voice groove with the sweet ADC female vocals lending harmony assistance.  

THE S.O.S. BAND (Tabu ZSL 5522)  
*Take Your Time (Do It Right) Part 1 (3:15) (Publisher Not Listed) (H. Clayton-Sigalid)*  
Starting a fire on B/C playlists across the country, this cut is a snappy dance beat, propelled by funktronics, rhythmic electric guitar strumming and some excellent lead vocal work. The beat is hot, so don't be surprised if this crosses over to pop.

THE BROTHERS JONES (Ovation OV 1147)  
*Follow Me (3:49) (Ray Turner Music/Creative Music—ASCAP) (S. Jones)*  
Ovation's first European act, The Bros. Jones, come from the U.K. by way of Copenhagen and then debut single, by songwriter/producer Skelly, Jones displays a forthright, energetic R&B-pop bent. Cabling keyboards standout on this pop sleeper  

3-D (Polydor PD 2082)  
*All American Boy (3:52) (Centerfold Music, Inc.—BMI)/Three-Fold Music—ASCAP) (Zivic, Ginsberg, Wunder)*  
Rockin' lead vocals, supplied by Rick Vizzcro, underscore the tongue-in-cheek delivery of this new wave rocker from 3-D. The simple, knuckish beat should work on AOR and pop.

ROGER MCGUINN & CHRIS HILLMAN (Capitol 4855)  
*City (3:00) (McGuinn Music/April First Music—BMI) (R. McGuinn, C. McGuinn)*  
The title track from McGuinn & Hillman's current LP, featuring Gene Clark, has a smoldering blues-rock guitar refrain which mesmerizes the listener as it rolls with the beat. McGuinn handles the reedy lead vocals with his usual aplomb.

SPIDER (Dreamland DL100)  
*New Romance (It’s A Mystery) (3:06) (Land Of Dreams Music, Inc. — BMI) 
(K. Ashford, V. Simpson)*  
New York City-based Spider have whipped up a peppy and totally pleasing pop power pop potion for Dreamland Records’, as well as the group’s debut single. The hook is sweet as maple syrup - Coleman's raw production and drum echo should entice AOR programmers. Already charting.

TRICKSTER (Jet ZSB 5506)  
*Tomorrow Belongs To Me (3:56) (TRO-Essix Music International Inc. — ASCAP) (P. Bates)*  
These boys have the melodic sense of ELO and Cheap Trick combined, which makes for a nearly unbeatable commercial pop formula. With a pounding, march-like drumbeat and cracking power chord polishing tossed in for good measure, you can bet that AOR and pop are going to sit up and take notice of this cut from the U.K. quintet's forthcoming “Back To Zero” LP.

JIMMY CASTOR (Long Distance LDR-701)  
*Stay With Me (Spend The Night) (3:35) (Shell Music) (R. Benson, B. Wurtzbach, D. Lewinters)*  
Castor has left the novelty road since he hit the top-selling "Troglydote Song" in the early '70s, as evidenced by this hot R&B/dance number from his LP, "Hardcharging percussion and bass provide the background for brass shots and electrified vocals on this B/C crossover candidate.

DYNASTY (Solar 4119-A)  
*When You Feel Like Giving Love (Dial My Number) (3:59) (Spectrum VII/Rudy Music—ASCAP) (L. Sylvester, G. Griftkey)*  
Blending pop and R&B ballad elements through a stylistic female lead vocal and full male harmonies, Dynasty have produced a shimmering pastiche of different forms to come up with a sultry and distinctive sound. Perfect for B/C, A/C lists.

PATTI LABELLE ( Epic 9-80782)  
*I Don’t Go Shopping (3:52) (Aimo Music Corp.—ASCAP/Universal Music Inc.—Woolhoun Music Inc.—BMI) (P. Allen, D. Lasley)*  
Labelle turns to what she does best, stone blues, underscored by subdued string arrangements and a touch of brass. Male backup chorus at the close is an added bonus to this spirited B/C chart contender.
**Programmers Express Mixed Feelings On Tracking Of LPs**

by Richard Iamamura and Mark Albert

The controversial practice of tracking LPs — playing some albums straight through without commercial or other interruption — has for some months brought pressure on radio stations because of the alleged effects it has on reducing record sales via home taping. Once a considerable advantage in a competitive situation, the LP track system has left some record company executives anguishing over the wisdom of going to such lengths in order to protect their LP business.

As a recent incident, an unrequested and open letter, signed by 24 record company executives and Stanley Gorkivt, president of the RIAA, was released to radio stations, asking that the industry "stop fostering the home taping of recordings ... and to halt the current widespread broadcasting of new-release records on special for home-taper listeners".

**Cash Box, Apr. 10, 1979.**

In response, Dwight Case, RKO radio president, instituted a policy that none of his 12 stations would play albums in their entirety or encourage home taping in any way. However, pressure on radio has continued, with the record industry's position best exemplified by former Cassadaga president Neil Bogart's keynote address at the recent NARM convention.

"Are you surprised at my anger when I see you pushing those blank tapes? Or when I hear radio stations playing albums uninterrupted by commercials, and crowing about it? ... Of course a consumer isn't going to spend live or six bucks buying an album if he can tape it off the radio" (Cash Box, April 5).

On the eve of the NAB convention, Cash Box conducted a nationwide survey of radio stations to determine the extent of this practice and the rationale behind its continuation.

**LOS ANGELES**

While many radio stations across the country have dropped the practice of tracking LPs, a significant number have continued. Citing programming advantages in a competitive situation and some disbelief in the premise that the practice cuts significantly into record sales, 15 stations were heard to be continuing to track LPs as a regular feature of their broadcasts.

"We do it because our audience has expressed an interest in it," said Zeta 4/Miami PD Keith Isele, whose station plays 10 LPs per week during featured "album hours." "It is our feeling that playing albums that might not be played otherwise does more to help the record companies than it does to hurt them."

Isele, however, also noted that to discourage home taping, albums that are played are edited and taped prior to broadcast, removing dead air time and changing the order of the songs.

In those ways — featuring "album hours" for audience appeal, but also sounding various anti-taping measures — Zeta 4 typified many of the stations that still track LPs. Much of the prevailing mood among PDs of stations that continue the practice was one of understanding the record company's position, but nonetheless trying to enhance the appeal of the album.

**Touchy Situation**

"We track an LP in its entirety every day at 11 p.m.," explained WSHE/FI. Landerdale PD Neal Mirsky, "It's definitely a touchy situation, but it's too important a programming plus to discard completely. We feature the strongest possible LP out, otherwise it's a classic."

"Our DJs have been told that they will lose their jobs if they encourage taping on the air because I do sympathize with the record company's position," Mirsky admitted, "but I don't really think that large a segment of the audience tapes off the radio."

Another approach to allaying record company fears of tracking LPs was a time delay between the release date and the promotion. "We generally wait from 10 days to 2-3 weeks before airing an album in its entirety," said Rick Piambino, MD at WKS/Atlanta. "We waited for 24-weeks on Pink Floyd's 'The Wall.' If we wait, the audience is more aware of the album. It's a matter of timing."

Nevertheless, not all radio stations subscribed to the premise that tracking LPs was a significant factor in declining record sales. 

"We don't track our records, poor disc quality and other factors, some radio stations felt that they were being unfairly blamed for the record industry's problems. "We don't encourage taping," said Jim Morrison, PD at 94-FM/Atlanta. While his station doesn't track LPs, Morrison looked at the home taping issue and added, "It's (home taping) becoming a target of the record companies, and it's easy to point the finger at radio."
Programmers Express Mixed Feelings On Tracking Of LPs

(continued from page 21)

WXXI/Pittsburgh PD Bobby Christian, who doesn’t track LPs for programming reasons, accounts for this: “Before the record companies had a bad year in 1979, primarily due to bad product, they looked for a scapegoat. And they picked radio. Many stations lost sales because of radio, but if an LP only has one or two good cuts and the rest is filler, it’s to the listener’s advantage to hear the album beforehand.

“Anyway, it’s not a record company’s responsibility,” Christian added. “If a station pays its licensing fees, it can play what it wants to. It’s not the decision of the record companies. Anyone who thinks so should examine the First Amendment.”

And following the point further, WOOR/Reading PD Daniel Brunty, who tracks five LPs per week, defended the practice, giving three reasons. “First of all, we think it’s a service for the listener. Tapes are not a possession. There’s no cover art, no liner notes and you don’t know who’s playing or what’s on tape. Tapes are not a possession like records.

“Next,” Brunty added, “FM technology doesn’t allow for a range of programming. The quality is not what you can get on a record; and finally, you don’t ask someone to buy a car without test driving.”

“But we look at it as a service to our audience,” Brunty concluded. “We give the record companies a fair shake by waiting at least 10 days after the LP is in the stores, and we have seen sales increase many times after we have played an album. At the same time, we are giving the public an opportunity to hear the product. They liked it, so they went out and bought it.”

The “test driving” principle was also given as a reason for tracking by Zeta 7/ORlando PD Bill Mims. “Listeners have a right to hear the LP before they go out and spend eight dollars,” Mims explained. “I’m sure it (tracking LPs) hurts some, but more important, it helps sales. Without listening, I don’t have an opportunity to hear the product. They liked it, so they went out and bought it.”

Still, the programming advantages of tracking are outweighing the considerations. “We have obviously discovered that playing an LP all the way through is not as positive a programming tool as you might imagine,” said W4/Detroit PD Dick Hugnette, “but there are certain instances when playing LPs all the way through really can be beneficial to a radio station, especially in a competitive situation.

“Specifically, the record companies and other critics seem to have overlooked is the excitement and aura that playing an LP creates out of the gate. Of course, there are going to be some people who will be sitting around and just waiting to have something to listen to, but the others don’t have the time to do it and can get caught up in the excitement. Playing a new LP all the way through on the air makes the release more of an event.”

The competitive aspect of radio markets has led other stations to change their LP ordering and use the LPs to get a feel for the new releases. “We’ll play one song from a new LP and then listen to it. If people call and ask about it, we’ll play the whole LP in our afternoon drive program to get a feel for it,” said W20/Chicago PD Jim Cullinan.

“And there are instances when playing LPs all the way through would be for my competitor to stop. I’d have to have some kind of guarantee that my competitor would (continued on page 26)
FCC Approval Of AM Stereo Draws Mixed Radio Reaction

(continued from page 9)

After a slow start, it's a good programming tool, but in the long run, I don't believe it is.

Questionable Appeal

Another negative factor of tracking LPs from the programming standpoint was expressed by KFRC/San Francisco PD Les Garland. "I question its programming appeal," said Garland. "It only appeals to one act's fans for 30-45 minutes. I just don't believe it is.

This point was amplified by WBCN/Boston PD Tony Berradino, who said, "We don't track LPs, but it doesn't have anything to do with the record companies. We're not trying to play an entire LP, especially with a new artist. We'll play something every half hour from 'Pink Floyd on Thin,' but we'll set up an introduction of a new act by playing the cuts mixed in with things more familiar on a mass level so the audience can put it in context.

This attitude was also shared by WNEW/New York program coordinator Richard Neer. "It's better to spread out an LP over eight hours or so," he said. "For the basic quarter hour maintenance. It'll keep the audience listening because most people are tuned in for only a few minutes. It's just not a good programming tool," Neer continued. "The audience tunes in and out, and people can leave home at any time, you're not going to give them anything special by playing a whole LP."

Creative Package

"Creatively, it's a big strike to the key," added WMMR/Philadelphia PD Charlie Kendl. "We'll occasionally track an LP if it fits in our schedule and is a good fit, but it isn't a big programming tool. We prefer to offer our listeners a more creative package, which also helps us from the promotional standpoint because we can talk about it all day.

Kendall pointed to the recent release of the LP by Genesis. While WMMR's competitors tracked the LP, Kendall put together a package that mixed the new cuts with catalog, released cuts and various informational tidbits about the band. "We got much more mileage out of the LP that way," Kendall noted. "Plus, I think we gave our listeners something worthwhile instead of just throwing something hurts the record company or the group." This point was also emphasized by John Platt, PD of WNBC/New York. "With this LP, we try to maintain a station contact in the survey. While his station does play entire LPs on certain occasions, Platt added that it was more to the LP than to the "The biggest problem is people playing LPs just for the sake of playing LPs. We like to be in the position where we can get the mileage out of the LP.

“When we play an album, we usually mix it in with an interview with the artist." Platt said. "We try to create a more complete package, compiled in a creative manner."
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**HIT BOUND**

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**LOOKING AHEAD**

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**SUMMER IS IN THE AIR!**

Slations in every major city are adding some new Beach Boys to their day! The Beach Boys, "Keepin' the Summer Alive." On Caribou Records and Tapes.

Distributed by CBS Records.
FM STATION REPORTS — NEW ADDS/HOT ROTATION

**WIOG-FM — PHILADELPHIA — HELEN LEIGHT**
ADDs: Eric Clapton, Gordon Lightfoot, Judy Collins, Genesis, Randy Newman (45)
HOTs: Billy Joel, Dan Fogelberg, Fleetwood Mac, Bob Seger, Linda Ronstadt, Eagles, Pink Floyd, Steve Forbert, Beach Boys, Christopher Cross/Clapton.

**WYFD-FM — PITTSBURGH — JIM KINNEY**
ADDs: Genesis, Ian Hunter, Eric Clapton, Del Leppard, Alice Cooper (45)
HOTs: Bob Seger, Pink Floyd, J. Geils, Rush, Linda Ronstadt, Journey, Tommy Tucker, Gary Heart, Genesis, Sue Sada.

**WYFE-FM — ROCKFORD — BRENT ALBERTS**
ADDs: Genesis, Ian Hunter, Eric Clapton, Del Leppard, Alice Cooper (45)

**KINLEY-FM — SAN FRANCISCO — PAUL VINCENT**
ADDs: Genesis, Greg Kihn, Glass Moon.
HOTs: Bob Seger, Pink Floyd, Rush, Journey, Tommy Tucker, Gary Heart, Genesis, Sue Sada.

**KZAM-FM — SEATTLE — ARMAND CHIANTI/BRAD HOFFMAN**
ADDs: Genesis, Ambrosia, Del Leppard, Russia, Tommy Tutone, Spiders (45).
HOTs: Journey, Billy Joel, Angel City, Heaven, Pat Traynor, Humble Pie, Van Halen, Ian Hunter, Robin Trower, Slick Rick, Pretenders.

**KZAM-FM — SEATTLE — MARION SEYMOUR**
ADDs: Dan Hill, Ambrosia, Barclay James Harvest, Frank Weber

**KZAM-FM — SEATTLE — ARMAND CHIANTI/BRAD HOFFMAN**
ADDs: Genesis, Ambrosia, Del Leppard, Russia, Jags, Humas, RKO Speedwagon
HOTs: Heart, Bob Seger, Journey, Robby Dowd, Pat Traynor, Humble Pie.

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HOTs: Heart, Robby Dowd, Pat Traynor, Humble Pie.

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Vogue Music Acquires Half Interest
In Chips Moman's Baby Chick Music

NASVILLE — A major acquisition.
Vogue Music, a part of the Weik Music Group, acquired 50% interest in Baby Chick Music, owned by Chips Moman and Toni Wine. The acquisition includes an agreement that Moman, Wine and Bobby Emmons will continue to work for Baby Chick. These three writers have been the chief contributors to the success of Baby Chick Music.

Ties that are included in the purchase include “Lunchenbach, Texas,” “Wuritzler Prize” (both hits for Waylon Jennings); “Everybody Loves A Rain Song,” and “Help Me Make It To My Rocking Chair,” which were both hits for the B.J. Thomas.

Chips Moman has been a top song writer and record producer, having recorded artists such as Elvis Presley. B.J. Thomas and Bonnie Tyler, among others. He owns his own 24-track recording studio, Moman Recording Studio, in Berry Hill, Tenn., which he uses primarily for his own productions.

Robert is currently in the process of completing two album projects, one with Gary Stewart and the other with the Dickie Betts. Both albums will contain several songs co-published under the new agreement.

Bobby Emmons has worked and collaborated with Moman throughout the years and is one of Nashville’s top studio musicians. He has written or co-written a number of major copyrights, including “Lunchenbach, Texas” and “Wuritzler Prize.”

Toni Wine, who is Moman’s wife, is an artist as well as writer whose credits include having been the original “Dawn.” A Tony Orlando and Dawn as well as one of the voices of the Archies. Wine’s writing credits also include works by John Denver; “Rocky Mountain High” and “The Flowers.”

“Are You Doing Sunday,” “Tonight You’re Gonna Fall In Love,” “Mr. and Mrs. Upright,” “A Groovy Kind of Love” and “Your Husband, My Wife.”

Roger Stovine, vice president of Weik’s professional department, was responsible for underwriting the deal. Moman has been working closely with Moman, Wine and Emmons in developing their past and future material.

In addition to the numerous songs in the catalog that have been recorded through Moman’s productions, there is a wealth of unrecorded material that has never been exploited when it did not fit one of Moman’s projects.

RCA Plans Phase Two
In Pride Album Promo

NASVILLE — RCA Records has announced that phase two of the Charley Pride marketing campaign for his “Little Bit Of Hank In Me” album. The second phase kicks off with the release of the second single from the L.P. “You Win Again.”

In addition to the new single release, the label plans a continued attack on the consumer level, with an expansion of the editorial print base already established, as well as a campaign designed in conjunction with Pride’s tour schedule.

The album is also featured in the RCA “Kickin’ for the Kids” promotion, which will run through June. Additionally, Pride will be co-hosting the Academy of Country Music Awards in March. Following his current tour of Europe, Pride will embark on a coast-to-coast tour that will stretch into September.

Moving Up the Charts, Selling Out the Theatres — Loretta Lynn has had plenty of reasons to smile lately. The film based on her life story, “Coal Miner’s Daughter,” grossed over $22 million in less than a month. Additionally, Lynn will be the subject of a major profile on ABC-TV’s “20/20,” airing the end of April or early May. The feature will include interviews with Lynn, husband Mooney, her mother, other family members, Sissy Spacek (who portrays Lynn in the film) and more. And, finally, Lynn recently completed a two-week engagement in Harris’s in Reno. Needless to say, business was good.

Congratulations to Kenny Rogers, who this week boasts five albums in the Cash Box Country Album Chart. His newest release, “Gideon,” took its place on the chart a couple of weeks ago, joining “Kenny,” “The Gambler,” “Ten Years Of Gold” and his duet effort with Dottie West, “Chances Are.”

Johnny Cash’s group is no longer called the Tennessee Three, but the Great Eight! Why? Marty Stuart was recently added as a permanent member of the group, bringing the grand total to eight. Currently, the members of the group are Janie Fricke, Marty Stuart, Jerry Rickard, Jerry Holland, Johnny Cash, David Frizzell, Roy Husain and Barry Beesley.

The American Country Festival is now accepting entries for Lyric Competition 7 and the 7th Annual Songwriting Competition. The deadline for Lyric Competition 7 is April 30, while the Songwriting Competition’s deadline is June 4. For additional information, write The American Country Festival, P.O. Box 57, Hollywood, Calif., 90028, or call (213) 464-8193.

George Burns became an official member of the Country Music Assn. in March, Burn’s latest Phonogram/Mercury single, “A Real Good Cigar,” is scheduled for release soon. Stoller quarterback turned country singer Terry Bradshaw was in town a couple of weeks ago, promoting his new single, “Until You.” While paying Cash Box a visit, he said Larry Gatlin a very big compliment, stating Gatlin is his favorite singer.

Eddie Rabbitt is back on the concert trail after a five and a half month hiatus, which wasn’t really a vacation. During that time, he completed his new album for Elektra, which was recorded at Carnab Studio, and he finished taping his TV special, slated to air on NBC in July. Rabbitt is currently in the midst of a personal appearance schedule that will keep him hopping all across this nation.

Columbia artist Bobby Bare was recently invited by the Smithsonian Institute in Washington D.C. to appear in its upcoming American Country Music Series for Oct. 1. For the moment, Bare has taken his “Down and Dirty” tour to Europe, where he will do six concerts before heading back to the U.S. in mid-April to continue his American “Down and Dirty.”

United Artists’ Billie Jo Spears will appear at the Lones Star April 24, following her guest stint as “DJ for a Day” on New York’s WHN Radio.
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They're at it again. Moe Bandy & Joe Stampley
"Tell Ole I Ain't Here, (He Better Get On Home)"
(Country Records, 1980)

Moe Bandy & Joe Stampley
"Tell Ole I Ain't Here, (He Better Get On Home)"
(Country Records, 1980)
THE COUNTRY MIKE

RADIO STATION WYAM BURNS DOWN — According to program director Stan Davis at WYAM in Altoona, Penn., the station burned to the ground in the early morning hours of April 7. The station's sign-off man left at 12 midnight, and according to firemen the building had burned down by 12:17 a.m., apparently due to an electrical problem. The damage was estimated at a quarter of a million dollars. The station is now using mobile studios to operate, but is in need of product and would appreciate service. Send records to Stan Davis, WYAM, P.O. Box 1677, Altoona, Penn. 16602. The station plans to build a new facility as soon as possible.

MUSIC DIRECTOR PROFILE — Con Schrader, currently MD at KLAK in Denver, has been involved with radio since 1962. Schrader began his career as a part-time announcer for KSFT/Trinidad, Colo. His first full-time position came a few years later when he was with KLTY/ Denver, which is now KTKO. He stayed with the station for 10 years as an announcer as well as music director. He also did remote engineering and studio technical work. In 1958 Schrader joined KMTR/Denver as news director and program director. He returned to Colorado times and did stints as a radio stations’ letters KERE. In 1962 he was hired by KLAK, and in 1964 he became MD. According to Joe Ladd, MD at KK/K/Pasadena, Tex., the station's new operations manager is Charlie Ochoa. The station also has a new promotions director, Betty Rose.

Joe Wade Fornicola, MD at KENR/Houston, reports that Bill Ashford is the station's new news director. Alford was previously with KTVK-TV in Austin.

Con Schrader

SILENT OVER — KMOM/Monroe, BULL Radio company. The station closed last month.

MINING MONEY — Following a two-week vacation after a month of non-stop programming for the Slim Coal Miner’s Daughter, Loreta Lynn appeared recently on the Tonight Show with host Johnny Carson.

WOODS and Sam Cerami. A couple of years ago, Jan Rhees, a former sales coordinator for Elektra, decided to expand the concept of independent country promotion to include the affiliated fields of sales and marketing. Today her company, Jan Rhees Marketing, works with independent promoters to coordinate record sales with radio airplay.

According to Rhees, the concept involves calling distributors, accounts and mom and pop stores in order to "get them excited about a record." She adds, "If a record is on a radio station in a particular area, I make sure it’s in the stores too. Also, we try to tie together various marketing ideas, such as in-store play and point of purchase display materials."

Rhees added that she works closely with a number of independent promotion men, especially Peter Svensen and Bruce Hinton, as they cover the radio market while she covers the retail markets, to assure that when a record gets radio exposure, sales follow.

For The Record

In an article on independent record companies that appeared in the April 12 issue of Cash Box, it was incorrectly stated that 12 indie labels have had records on the Cash Box Country Album chart so far this year. The correct number of indie labels that had charting albums during the survey period was 32. Among the labels omitted were: MJD, IB, Orlando, Derrick, Dimension, Rhapsody, Round, Round, Round, Macho, Jeremiah, Copper M., Armada, Frontline, Churchill, Little Giant, NSD, Sabre, IAS Cachet, and Regency.

KENDALLS VISIT WJD — Prior to performing two sold-out shows at the Old Chicago Amusement Park, Ovations Records artists The Kendall’s stopped by radio station WJUL-AM to say hello. Pictured standing are (l-r): Clay Biker, director of press relations for Ova-

of the "Slim Coal Miner's Daughter" theme song. Loreta Lynn appeared recently on the Tonight Show with host Johnny Carson. The station closed last month. Following a two-week vacation after a month of non-stop programming for the Slim Coal Miner’s Daughter, Loreta Lynn appeared recently on the Tonight Show with host Johnny Carson. The station closed last month. Following a two-week vacation after a month of non-stop programming for the Slim Coal Miner’s Daughter, Loreta Lynn appeared recently on the Tonight Show with host Johnny Carson. The station closed last month.

MINING MONEY — Following a two-week vacation after a month of non-stop programming for the Slim Coal Miner’s Daughter, Loreta Lynn appeared recently on the Tonight Show with host Johnny Carson. The station closed last month.

Independent Country Promoters

(continued from page 30)
hire on a regional basis," noted Woolsey of MCA’s Warner Bros. Byrd added, "The thing that separates the good地理位置 work the best.

Programmers’ Viewpoint

From a radio standpoint, a Cash Box survey of 40 country radio programmers revealed overwhelming support for independent promotion. Of the 21 programmers surveyed, 80% said they like working with indies because the outside reps provide them with information tailored to their specific market as a supplement to the data they receive from the record company.

The broadcasters went on to cite specific indie promoters for their understanding of radio and comprehensive product knowledge. Among those acknowledged to be leaders in the field of independent country promotion were John Curb, Peter Svensen, Frank Mull, Bruce Hinton, Gene Hughes, Ed Spacek, William Jones and Ken Ochoa.

Country Mike
SINGLES REVIEWS

CRYSTAL GAYLE (United Artists UA-X1347-Y)
River Road (3:08) (Chappell/Newportville, ASCAP) (S. Tyson)
A smooth paced country sound with Gayle’s sweet, clear vocals topping it off. This material was recorded a while back, but only proves that Gayle has always recorded top quality material.

MEL TILLIS (Elektra E-46628-A)
Your Body Is An Outlaw (3:24) (Sawgrass, BMI) (B. Rabin)
A country western guitar playing song that jumps up and down and shakes the Singing Man out of the window. Medium paced number with plenty of vocal production and a strong hook. Look for it to be popular with listeners.

CHARLIE RICH (RCA Victor S-50869)
Even A Fool Would Let Go (3:03) (Chappell, ASCAP/Unichappell, BMI) (K. Chater-T. Snow)
Rich’s former label releases this super ballad with a lot of bounce about letting go of a love when it’s let go of you. Even a fool would know this is hibbous.

MOE BANDY (Columbia 1-11255)
The Champ (2:24) (Baray, BMI/Cross Keys, ASCAP) (D. Kirby-W. Robb)
Bandy is the king of the drinking songs and in this one he brings about being the king of the drinkers. In the end real that all others are down and out from booze, he’ll be drinking on.

TERRY BRADSHAW (Benson 2001)
Boys (3:12) (Duchess, BMI) (Crutchfield-Cligner)
Star Steeler quarterback Terry Bradshaw shows that he can toss touchdowns in the field of music, too. A tender, super ballad, this will make believers out of radio programmers and listeners.

MICKI FUHRMAN (MCA MCA-41220)
Who Will Answer (3:57) (World Songs, ASCAP) (L. E. Aute-S. Davis)
Micki Fuhman delivers a song that raises the questions of life and the reasons for people doing what they do. Fine production on this thought-provoking number.

ORION (Sun 7-1553-S)
A Stranger In My Place (3:18) (Devon/Amos/Pens Show, BMI) (K. Rogers-K. Vassy)
Musically, it’s almost too good to part apart from Elvis. This classic is sung well in the style and sound that millions of records. If the “King” still was alive, he might be heard the way he sounded today.

SINGLES TO WATCH

TEQUILA SHEILA (Columbia 1-11259)
Bobby Bare (4:21) (Horse Hair Music/Evil Eye Music—BMI) (S. Silverstein/M. Davis)
I’M GONNA LOVE YOU TONIGHT (LIKE THERE’S NO TOMORROW) (Mercury 57020)
Bobby Hobbs (2:42) (Al Gallico Music—BMI) (Bobby Hobbs)
I CAN HEAR KENTUCKY CALLING ME (CMH CMH-1524)
(continued on page 16)
Ken cherry (3:22) (If you call me, I’ll call you (BMI).—(B. Bryant/F. Bryant)
THE HITCH-HICKER (Golden Eagle 10-16)
Frank Jones (3:49) (Tenpenny Music/D. L. Music—BMI) (Dave Hall/Danny Waits)
CHICKEN OF THE COUNTY (IBC-I-0009)
(continued on page 12)
HIS & HERS (Rounder 4527)
Vernon Orson (2:15) (Droppick Music—BMI) (Paul Craft)

ALBUM REVIEWS

A TOUCH OF BRYANT — Felice & Boudleaux Bryant — CMH-CHM-3243 — List: 7.98
Felice and Boudleaux Bryant are legendary songwriters and on this album, their songs include four of their standards, “Rocky Top,” “Bye Bye Love,” “All I Have To Do Is Dream” and “Raining In My Heart” as well as eight new songs. Best of the new tunes include “When I Stop Loving You,” “I Can Hear Kentucky Calling Me” and “Playing In The Sand.” A real collectors item.

AMERICA, WHY I LOVE HER — John Wayne — RCA APL-3484 — Producer: Billy Liebert — List: 7.98
John Wayne is not known as a country music singer; however, he is undoubtedly a legend with a following as vast as the American continent and there’s certain to be an immediate demand for this collection of recitations by the Duke. His unmistakable voice comes through in a collection of music on selections such as “Why I Love Her” and “The Pride of Allegheny” as the leged lives on.

COLORADO BLUE — Gary McMahan — Tomato TOM-7024 — Producer: John Simon
This is an album of smooth sounding modern day cowboy songs. From the strikingly beautiful front cover to the vinyl which contains some of their best songs, this collection captures America’s current as well as past traditions. With the cowboys, Best cuts include “Dena Rose,” “Daydream Cowboy,” “The Buckskin Cady,” “Colorado Blue” and “Cattle Call.”

The Marshall Tucker Band continues to have a strong following within country music, especially among the more progressive elements. On this album, they’re keeping their southern rock roots with some country-flavored tunes like “See You One More Time” and “Foolish Dreaming” as well as a gospel flavored number, “Gospel Singin’ Man.”

‘Urban Cowboy’ Push Begins

(continued from page 16)
message in the songs on this album, and it is certainly treasured by chairman Joe Smith, vice chairman Mel Posner, director of sales Lou Maglia, director of advertising and sales promotion Frank Friedman, chairman and President of the SAGWP principals Alzof and Larry Solters, introduced the album and a 15-minute sam- ple reel of the film to the music community. In Los Angeles, New York, Chicago, Dallas, Boston and Chicago last week, retailers were also alerted to the special promotion program at the product presentation.

“It’s a major league campaign,” said E.J. Van Kirk, president of creative services John Sharratt. “It’s the biggest album of the year for us, and it could become our biggest in history. It’s an across the board kind of LP so we will place ads in publications as diverse as Seventeen magazine and Rolling Stone.”

Radio Spots
Sharratt went on to say that E.J. would be cutting six different regionalized radio ads. Each has its own sound and format. The label has also sought the services of Ken Burkhart’s consulting company to advise the record company on the easiest time of the year, and the content of the spots. Paramount radio ads for the metal will also have a tag for the soundtrack.

Nominees Named

(continued from page 12)
Get Enough”), he was also nominated best male artist in the contemporary/popular category.

The Commodores, Smokey Robinson and Donna Summer also earned two nominations each. The Commodores were nominated for best duo and group or for best LP (“Midnight Magic”), while Robinson was nominated for best singles (“Crushin’”). Summer was nominated for best female artist and for best album (“Bad Girl”).

In the country music category, Kenny Rogers led all nominees with five nominations, including best male artist, best songwriter, best LP for two albums (“The Gambler” and “Kenny”) and for best single (“Coward of the County”).

Also garnering multiple nominations in the category were Billy Nelson, Crystal Gayle, the Bellamy Brothers and the Charlie Daniels Band, each with two.

Ballots selecting the winners are due at the offices of the accounting firm of Kern and Levy by April 21.

Makarios said that last year’s program producers, Harrison/Siegman Productions, will be a consultant, as will the group’s agents, John W. Farnham and Bethany Farnham. The awards were announced via facsimile to the music industry, with a copy of the program distributed to recipients.

“My feeling was that doing this was something that could bring an industry together,” Makarios said. “I felt very strongly that this was an opportunity to do something that could bring an industry together.”

For April Release On Capitol

LOS ANGELES — London-based EMI recording artist Philip Rambow’s debut solo LP, “Shooting Gallery,” will be released in North America on the Capitol label this week, announced Rupert Perry, vice president of A&R for Capitol.

Print Ads
E.J. also will be utilizing two and four color full page print advertising in the June issues of a wide variety of consumer magazines. Ads will be keyed on the album graphics and soundtrack campaign plans and will be followed by a secondary follow-up after the film opens. Trade advertising will be based on the same sound segments, which will be put out two at a time.

In-store displays will also be based on the same sound segments, with each featuring the Travolta dressed up in cowboy garb. Portion of purchase displays include a 2X4 four color poster, an 18x48 banana, a 2x3 poster, a 4x4 unmounted and mounted front cover blow-up (which has a still foam core insert) and 1X1 minis of the album cover.

Other features of the E.J. Urban Cowboy soundtrack campaign include a free poster for each album, a tour poster, a movie poster, a tie-in with the June 5 premiere of the movie in which all proceeds go to the Houston Crippled Children’s Society.

Pressing Plants Increase Prices

(continued from page 8)
the increased costs along with their cutout prices.

“We took a microscopic look at all our accounts, and evaluated each of our pressing plants’ requirements,” said Joe Balboni, president of the label. “We also looked at the number of copies and what services were required for each, and came up with the fairest possible increase for each of them.”

Joe Balboni, president of Precision and Allied.

Taibolt, whose companies press for Motown, Quality, Nashboro, Ovation and more than 250 smaller labels, went on to say that the industry as a whole should learn to stagger price increases and not have to institute price increases every time the price of vinyl goes up. He maintained that utilities, paper goods, insurance and labor should be taken into account along with the soaring price of vinyl and raw materials.

However, Tai bolt said that until a dramatic technological development comes along that will increase pressing efficiency, it comes down to a matter of the pressing plant increasing prices or getting out of the business.

Proportional Increase

“We have, as usual, adjusted our prices in direct proportion to the vinyl increase,” said Jack Wagner, vice president of Allied. Wagner added that he felt a fair amount of changes would cope with the new annual increase of 4½ cents per-i-pound by pressing prices.

Although some pressing plants are taking the April 1 PVC hike with a grain of salt, Tai bolt explained that he spoke for many of his pressing plant counterparts when he said: “I’m getting worse every day — utilities have gone out of sight and vinyl prices seem to constantly be on the rise. I’m just afraid of the increase going to be a lot worse in May or June.”

Rambow’s LP Set For April Release On Capitol

Cash Box/April 19, 1980

34
Slick Graces Manhattan — RCA Records recording artist Grace Slick was recently feted by label executives during a cross-country promotion tour for her debut solo album, "Dreams." Shown at RCA's New York headquarters are (l-r): Scott Zito, musician; Mill Ilber- man, division vice president of business affairs for RCA Records; Skip Johnson, Slick's manager; and Larry Johnson, president of RCA Records; and Don Wardell, manager of product management for pop music for the label.

Wea Hikes Catalog Prices

(from continued page 15)

The 16) It's Got A Face On It

At Long Monteux: "The Art Of John Coltrane;"
Wilson Pickett, "Greatest Hits;" The Art Of Ali
Bunbury, "Play Charles Live;" Atlantic

From $11.98/$12.98 to $16.98: Grateful Dead, "Europe '72;"
From $11.98/$14.98 to $13.98: Peter Seeger And Arlo Guthrie Together; "Bobbi Short, "Mabel Mercer And Bobby Short At Town Hall;" "Bobby Short Is Crazy For Gershwin;" Life At Cafe Carlyle;" "Bobbi Short Celebrates Rogers & Hart;" Crosby, Stills Young And Young, "4-Way Street;"

From $7.98/$9.98 to $8.98: Camoulet sou

From $13.98 to $16.98: "Warner Bros. 50th Anniversary Album Music;" Warner Bros. 50th Album; The "Incom-plete Works Of Carli Reinell And Mel Brooks.

Dealer Balk At Wea Catalog Price Increase

(from continued page 16)

In the win's the ends? Two years ago, the shelf price in this town was $5.98. Since that time, the cost of living has increased 25%, wholesale prices have gone up three per-

The price is only $6.18. I reject Wea for taking care of its bottom line, and you can be sure that I'm going to as well.

"Any price increase makes it harder to sell records," ranted Roy Imer, the president of Eloy Enterprises, the Long Island-based parent company of the Record World chain, which once sold "budget" records for a little too high. It's just something you learn to live with in this business." Imer said that he anticipated deleting some of the slower moving titles from his inventory because of the increases, even though he said he does not foresee any consumer backlash. "When a record that wants one of these titles bad enough is either going to pay for it or wait until an all-label sale. But at the cost of doing business today, we have to find ways to increase our markup, not it."
APRIL-BLACKWOOD'S WEST COAST FETE — April-Blackwood Music recently hosted a cocktail party at the Beverly Wilshire Hotel in Los Angeles in honor of its west coast-based writers and publishers. Key staff members from April-Blackwood, CBS Songs International and the A&R staffs of CBS and Epic were on hand for the occasion, which marked the beginning of the first of April-Blackwood's 1980 tri-annual administrative and professional conferences. Pictured in the top row are (l-r): Rick Smith, vice president, April-Blackwood; Gerard McMahon, writer/producer; Irwin Mazur, April-Blackwood; Gino Cunico, singer/songwriter; Arne Ripp, Homegrown Music; Jeannette Haines of The Emotions and derechos. Pressed bottom row are (l-r): Smith, Albert Hammond, singer/songwriter; Walter Egan, Columbia recording artist; Warren Williams, Columbia A&R, and Terry Powell and Frank Hand. Epic A&R. April-Blackwood also held meetings at La Costa Country Club near San Diego.

Dealers Applaud New CBS $5.98 Program

minimum set on the size of orders. Finally, "all billing of 'N'- prefixed product will be over and above established credit lines," according to the CBS spokesperson. Hansen added that the only exception to this policy would be in cases where a delinquent account is on "hard hold."

"We're having the salesmen go out and present it to all the retailers," commented Hansen. "In most cases they've looked at it very favorably. We're hoping for a lot of participation in the plan. We're not trying to jam anything down anybody's throat, but we think this is a very good way of presenting new artists to the accounts, and I think the accounts that do participate are going to want to sell it. Obviously, if they're getting a 10% discount on it, their profit margin is greater — and we're all in the business to build artists."

Dealer Reaction

Both retailers and rack gobbins around the country were enthusiastic about the new CBS program. Russ Solomon, president of Tower Records, said, "It's got very strong possibilities," and noted that he was especially impressed by the fact that the $5.98 price would remain on the LP until it really took off.

John Marumaduke, president of Western Merchandising, felt that "maybe it will give the consumers a chance to break records again, because they'll take much more of a chance on a $5.98 than they will on a $7.98 or an $8.98." Similarly, Ed Benson, vice president of purchasing for Record Bar, thought that local radio stations might pick up on records that were selling in the stores. Especially in small markets, he pointed out, "stores can influence a radio station's activities."

Joe Bressi, vice president of marketing and purchasing for Stark/Camelot, liked the CBS program because of its incentive features and thought it would "get some visibility at retail" for the new artists. He said he was placing "reasonable orders" for the $5.98 list product, "but I probably wouldn't have bought any out of the box" without the new program.

Harold Okinow, president of Lieberman Enterprises, called the CBS initiative "a terrific idea. It was something they had to do, particularly since they've restricted returns. They're certainly not going to get you to take a chance on something that hasn't proven itself, and by giving accounts product at a lower price with extended terms, they're asking accounts to put the same faith in the artists that the company has. It's a good strategy."

One chain that is showing strong faith in the new artists program is Record Bar. "We're going to be behind it," said Benson. "Because we think that part of a retail chain's responsibility is helping break artists. The program has taken care of some of the problems they had in their old program, and allows a retail chain to give a shot — and we're going to."

Benson said that Record Bar would price the $5.98 list product very low — probably at $3.99 — and that the chain's stores would set aside a special area in which to merchandise these albums. He also noted that the titles would be carefully monitored for sales action. "On a regular 90-day period, we'll notify stores about what's happening with the product, so we can return product that's not selling and keep it in our computer so that when something pops, we can get it back into the store."

John Luongo, president of Pavilion Records, a CBS Associated Label, is involved in the program with two acts, the Sorellos and Jimmy Maelen. In Luongo's view, the $5.98 list series "will give the people in the stores an incentive to sell the record. You're also giving radio a chance to take a shot on this, because they know that if they play it, now people are going to be able to afford the record. So it's great for me, because it helps me, as I find new acts, to get those acts in-store play and more exposure."

Publisher Groups

inflation or increases in record prices, the copyright owner now receives royalties at a rate which has deteriorated in purchasing power and which lacks any economic relation to what the market will bear with respect to record prices," according to the NMPA.

The joint Nashville Songwriters/ American Guild of Authors and Composers report was prepared by Rinfret Associates. It takes an economic, financial and "sociological" look at songwriters and finds that "the common perception of songwriting as a lucrative profession is belied by the facts." Not only does the average author/composer have an income below that of the average American, but most have very few social benefits like social security or insurance, the study found.

Its recommendation is that the mechanical royalty rate be set at 8% of the effective retail price of a record.

Among the AGAC/NSA complaints is the idea that record companies are better able to roll with the inflation punches. "The phenomenon of songwriters having a mechanical royalty rate fixed in cents while the producers of records and prerecorded tapes are able to raise their prices is unfair and inequitable to songwriters," the report charged. The study cited Carter Administration inflation projections, recently revised upward, as evidence of worsening inflation and "continued destruction of the purchasing power of the current mechanical royalty rate."

CLASSICAL CLIPS

EXECS MOVING ON — Edward P. Murphy has been elected president of G. Schirmer Inc., the world-renowned classical publisher. Constance Schuman has been appointed to the newly created position of director of publicity and promotion of the Carnegie Hall Corp. Glenn Dicterow has been named concertmaster of the New York Philharmonic beginning with the 1985-86 season. Belwin-Mills has completed publication of the 87-volume collected works of Sergei Prokofiev in time for the 25th anniversary of the composer's death.

CONCERT HAPPENINGS — Highlights of the Cleveland Orchestra's 1980-81 season will include the world premiere of a new Morton Gould work and the U.S. premiere of a new piece by Luciano Berio. Guest conductors will include James Conlon, Antal Dorati, Rafael Fruehbeck de Burgos, Erich Leinsdorf, Jusen Lopez-Cobos, and Giuseppe Patane. The Aspen Music Festival, which begins its nine-week run in Aspen, Colorado June 27, will feature a celebration of the 70th birthday of American composer William Schuman on Aug. 4. Guest artists for a three-concert series at Carnegie Hall by the Detroit Symphony under Antal Dorati (May 12, 14, 16) will include pianist Andre Watts, violinist Itzhak Perlman, baritone Dietrich Fischer-Dieskau, soprano Julia Varady and the Tafelmusikk. The New York Philharmonic is also planning its annual spring concert series devoted to a particular composer, performing all his orchestral and chamber music at one concert. Among those conducting, devoted to the major works of Beethoven, will be from May 14 to June 6 at Avery Fisher Hall. Among those conducting, devoted to the major works of Beethoven, will be from May 14 to June 6 at Avery Fisher Hall. Among those conducting, devoted to the major works of Beethoven, will be from May 14 to June 6 at Avery Fisher Hall. Among those conducting, devoted to the major works of Beethoven, will be from May 14 to June 6 at Avery Fisher Hall.

The Basicall Bach Festival, directed by Richard Westenberg, returns to Avery Fisher for six weeks beginning June 10. Itzhak Perlman and Pinchas Zukerman will be among the artists participating in a gala benefit performance and for the Symphony Space on May 5. The second Symphony Space "Encore" concert for the season, set for April 15, will be a repeat of famous "Innuendo" concert prize recital. Wincenc will be accompanied by harpsichordist Kenneth Cooper. The Orchestra of the 20th Century, conducted by Anthony Weisberg, returned to Carnegie Hall March 18 with works by Varese, Martone, Harbison and Janacek. The Met will feature four new productions next season. According to the New York Times, they include "La Traviata" (Oct 20), "Così fan tutte" (Nov 17), a triple bill of Poulenc's "Les Mamelles de Tirésias," Ravel's "L'Eau et les Sortileges," and Satie's "Pandel" (Feb 20), and Tchaikovsky's "Queen of Spades" (no date set). The season will open Sept. 22 with Montserrat Caballe and Luciano Pavarotti in "Turandot."}

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For The Record

Linda Ronstadt sings backup vocals on Danny Kortchmar's "Endless Sleep" single, not Louise Goffin, as reported in the March 15 edition of Billboard. She sang a backup vocal on the track entitled "You And What Army?" from Kortchmar's "Immuendo" LP.
TOP 75 ALBUMS

38  DANCE OF LIFE
NARADA MICHAEL WALDEN
Label: Warner Bros (7-25368)

39  LADY T
(Moby-Topix M-7/29017)

40  HOT BOX
SIMPSON, SCOTTY/FRANK GREGORY
(Springer BD-2775)

41  FLATLINE JAMES
CHUCK MANGIONE & MISP-27115

42  CATCHING THE SUN
THE SISTERS OF MERCY
Label: Warner Bros (7-23885)

43  HIROSHIMA
WILLIAM LEE FOWLER (MCA-5103)

44  WINNERS
KYLEE (Atlantic AD-2550)

45  LIVE AND UNCENSORED
MILLSIE JACKSON
(Springer Bd-2776)

46  DREAM COME TRUE
BRAIN Locked (United Artists LT-1002)

47  PIZZAZZ
IN-N-OUT (Stax MCA-5107)

48  YOU KNOW HOW TO LOVE ME
NATALIE COLE/PEABO BRYSON
Label: Warner Bros (7-23850)

49  IF IT FEELS RIGHT
TINA LYNCH (ATLANTIC AD-1070)

50  YELLOW MAGIC ORCHESTRA
GUDINO's RECORDS (ATLANTIC AD-270)

51  THE ROYALS
WARWICK (MCA-5108)

52  MANDRILL
WALTON/COX/CRAWFORD/JOYER/RUDY (Capitol ST-12026)

53  THE SUGAR BOWL GANG
(Enjoy Life Records)

54  SUPERCHARGED
SAHAKIAN/DE AGUAYO/SEGOINI/MARTINEZ (Capitol)

55  NO STRANGER TO LOVE
ROY AYERS (Polydor P-1246)

56  SIT DOWN AND TALK TO ME
WEAVING (Polydor P-1247)

57  LADIES' NIGHT
Kool & The Gang (Int'l./CBS 36369)

58  JUGS OF WINE
LYNDAHAWTHAWAY (Atlantic AD-1080)

59  MASTERJAM
RUSHS & CHAUS (ATLANTIC AD-1090)

60  THE BLUE ALBUM
HARDY (Atlantic AD-3075)

61  BRASS CONSTRUCTION S
(Atlantic Artists LT-175)

62  THE RETURN OF THE GREAT SLY & THE FAMILY STARS
FLYING PACIFIC (Polydor P-1259)

63  SPIRIT OF LOVE
CON WINDS (Enjoy Life Records)

64  THE SHARKS
RICHARD BROWN (ST-12026)

65  WHERE THERE'S SMOKE
SMOKEY ROBINSON (SUGAR SH-2842)

66  LEXICO
HELEN BROWN (SUGAR SH-2842)

67  LULLABY
RUSHS & CHAUS (ATLANTIC AD-1090)

68  JOHN RUFUS
TODAY (Gordy M-7/29101)

69  ROUGH RIDERS
LAKESIDE (RCA BKL-13896)

70  DONJIN
WALTERINE HUNTS (Arista AB-2300)

71  GETTING IN THE MOOD
MARDROLER (Gordy M-7/29101)

72  JUST FOR YOU
DOMINO (Arista AB-2300)

73  TWICE THE PLEASURY
RUBIN (MVP/Playboy P-12-6292)

74  NEVER BUY TEXAS
FREDDIE JONES (Mercury BM-1-7284)

75  BEST OF FRIENDS
LENNY WHITE (Enigma BM-1-7284)

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CBS SUPPORTS 1980 CENSUS DRAFT — A press conference was held recently in Washington D.C. at the Department of Commerce to request the communications industry's help in urging blacks and other minorities to participate in the 1980 census. The industry's involvement was organized by LeBaron Taylor, vice president and general manager of divisional affairs for CBS Records. Taylor worked in conjunction with the National Association of Black Owned Broadcasters, the Black Music Association, National Black Network and Sheridan Broadcasting Network. A number of CBS artists have also taped endorsement spots for the census. Pictured at the press conference are (l-r): Taylor, the Honorable Philippine Kitson, Secretary of Commerce, Sara Dash; Glenda B. Gracia, executive director of the Black Music Association; and Vincent Barrabas, Director of the U.S. Census Bureau.

THE RHYTHM SECTION
LEON HUFF GOES SOLO — One-half of the Gamble/Huff producing team has decided to add recording artist to his many other creative talents. Leon Huff is releasing an album entitled "Here To Create Music," which will feature instruments as well as vocal pieces. Teddy Pendergrass, Stevie Wonder, Jean Carn and The O'Jays will appear on the album, with Huff, either as featured vocalists or back-up singers.

GWEN DICKY EXPANDS CAREER — Gwen "Rose" Dickey, former lead singer of Rose Royale has left the group. Dickey explained the move by saying, "I am pursuing a career as a total entertainer. That thought led to my making the decision to leave, along with the fact there were business decisions at Whitfield Records that I didn't feel were good for me." From that same group bass player Kenji Brown also left to pursue a writing/producing career. His basic feeling is that he could better take his chances in the heights that he wanted as a solo artist rather than part of that group. Norman Whitfield recently re-negotiated the Whitfield Records deal with Warner Bros. Records. A spokesman from Rose Royce said the band is presently in the studio working on an upcoming album and interviewing girls to replace Gwen. They have replaced Kenji with Wah Wah Watson.

ARTIST ACTIVITY — Natalie Cole's upcoming album will be titled "Don't Look Back," and will feature a cut that was performed by her father and duo members, called "Sandman." Marvin Yancy and Gene Barge are putting the finishing touches on the album, which will be released in June. ... The Kool Jazz Festival has announced the artists that will appear June 6-7 in San Diego. Appearing on June 5 will be, Rufus & Chaka Khan, The Brothers Johnson, Peaches & Herb, Sister Sledge, and the Gap Band. June 7 will feature Dionne Warwick, Choc, Kool & The Gang, Bobby Bland, B.B. King and Cameo. ... In the midst of a 21-date performing tour, Patrice Rushen has also been invited to sing the national anthem for the Los Angeles Lakers during the playoffs. ... War recently drew a 500,000 audience to three venues, including a record-breaking date at Veteran Fairgrounds, which outgrossed the $53,000,000 record set by the Funkadelic in 1976. The War date grossed $877,775. ... Curtis Mayfield and Linda Clifford have recorded their first duet album, called "The Way You Do It," and will be released by RSO/Curtom records April 16. The album is called "The Right Combination," and the first single will be "Love's Sweet Sensation." ... Warner Bros. will begin releasing albums from its top black artists in a couple of weeks. Next will be, Rufus & Chaka Khan, The Brothers Johnson, Peaches & Herb, Sister Sledge, and the Gap Band. The album will hit the streets in June.

RADIO ACTIVITY — WWLY-AM/FM are New Orleans first black-owned radio stations in the city. The stations were purchased by Inter-Urban Broadcasting, a Chicago radio company. Certainly won through a metamorphosis this week with Lee Armstrong joining WJON as its new PD. Armstrong came to the station from WNOB in New Orleans. He is replacing Carl Connor, who resigned because of illness in his family. Bob Scott, who was most recently at WOL in Washington D.C., will be joining WBMX as its PD, replacing James Alexander, who will continue with the station in a different capacity. ... At WOL, Bobby Bennett is now handling programming duties.

PROGRAMMER'S PICKS

Jerry Rushian  WEDR/Miami
Bill Chapel  KGFJ/Los Angeles
Doug Blakely  WUFO/Buffalo
Brute Bailey  WIGO/Atlanta
Linda Haynes  WWR/LNew York
Eddie Jordan  WKN/Portland
Joe Fisher  WRAD/Pl Lauderdale
George Chester  KMJ/St, Louis

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Cash Box/April 19, 1980
1. STOMP!
2. DON'T SIT DOWN (IT'S TIME FOR LOVE) (P.T.S. & 2)
3. I DON'T BELIEVE YOU WANT TO GET UP AND OUTFIT (OOPS, UP SIDE YOUR HEAD)
4. DON'T PUNCH ME, DON'T FORCE IT (LEON HAYWOOD (20th Century-Fox/RC-A 2143))
5. OFF THE WALL
6. LADY
7. AND THE BEAT GOES ON (Raymer/Miscellaneous) (MCA-J 1184)
8. WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL
9. STANDING OVATION
10. TOO HOT FOR THE GANG (De-Lite/Mercury DE-602)
11. SPECIAL LADY
12. LET ME BE THE CLOCK
13. WELCOME BACK HOME
14. TWO PLACES AT THE SAME TIME
15. B.T. LOVE
16. EVERY GENERATION
17. COMPUTER GAMES
18. GET TO BE EVERYONE
19. WHY YOU WANNA TREAT ME SO BAD?
20. THE SECOND TIME AROUND
21. THEME FROM THE BLACK PEARL (PolyGram) (Atlantic J 11709)
22. HIGH
23. LET'S GET SERIOUS (Jackson/Motown M 1469)
24. SHINING STAR (Manhattan/Columbia 1-11222)
25. YOU ARE MY FRIEND
26. I'M BACK FOR MORE
27. IS THIS THE BEST (BOP-DOOWAH)
28. WE OUGHT TO BE DOIN' IT
29. MINUTE BY MINUTE
30. GOTTA GET MY HANDS ON SOME (MONEY)
31. TODAY IS THE DAY
32. RIGHT IN THE SOCKET
33. ALL NIGHT LONG

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

1. A Lover's Holiday (Cuba Macho) — ASCAP
2. After You (Sonnie) — BMI
3. All Night Thing (Aces) — ASCAP
4. And the Beat (Spickman/Vir-Roy) — ASCAP
5. Any Love (Doverly) — ASCAP
6. Baby Got Back (Ludacris) — ASCAP
7. Baby I'm For Real (Jacobus) — ASCAP
8. Beat It (Jackson/Thompson/Atlantic) — ASCAP
9. Best Of Friends (Midama — BMI) — BMI
10. Bouncing Ball (Sheik/Lynndalay/Boslye/Colten) — BMI
11. Bow Down (Lil' John/Atlantic/Atlantic City) — ASCAP
12. Computer Game (Alpha/Ams) — ASCAP
13. Deeper (Ray/Er — BMI)
14. Don't Push It (Jim-Ead — BMI)
15. Don't Push It (Johnson) — BMI
16. Emotional (Wells/Gaddot/B) — ASCAP
17. Every Time I Feel My Heart (Henderson) — ASCAP
18. Forever (Two Peepers — BMI)
19. From the Top (Stuart — BMI)
20. Funky Lady (Collaborative Wages) — BMI
21. Give Me Some (Weeble Back To Rock) — BMI
22. Give It All (Gates) — BMI
23. Give Up The Funk (Take 'O' — BMI) — ASCAP

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**4/12 Chart**

1. STOMP!
2. DON'T SIT DOWN (IT'S TIME FOR LOVE) (P.T.S. & 2)
3. I DON'T BELIEVE YOU WANT TO GET UP AND OUTFIT (OOPS, UP SIDE YOUR HEAD)
4. DON'T PUNCH ME, DON'T FORCE IT (LEON HAYWOOD (20th Century-Fox/RC-A 2143))
5. OFF THE WALL
6. LADY
7. AND THE BEAT GOES ON (Raymer/Miscellaneous) (MCA-J 1184)
8. WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL
9. STANDING OVATION
10. TOO HOT FOR THE GANG (De-Lite/Mercury DE-602)

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**4/12 Chart**

1. 68 EMOTION
2. 59 NOW I'M FINE
3. 27 THAT THANG OF YOURS
4. 21 YOU GAVE ME LOVE
5. 20 COMING DOWN HARD
6. 16 LET'S DANCE
7. 14 THE REAL THING
8. 10 SMOOTH SONG
9. 8 GIVE UP THE FUNK
10. 7 HOLD ON TO YOUR DREAMS

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**100 WHERE IS YOUR LOVE?**

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**100 WHERE IS YOUR LOVE?**

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**4/12 Chart**

1. DON'T SIT DOWN (IT'S TIME FOR LOVE) (P.T.S. & 2)
2. I DON'T BELIEVE YOU WANT TO GET UP AND OUTFIT (OOPS, UP SIDE YOUR HEAD)
3. DON'T PUNCH ME, DON'T FORCE IT (LEON HAYWOOD (20th Century-Fox/RC-A 2143))
4. OFF THE WALL
5. LADY
6. AND THE BEAT GOES ON (Raymer/Miscellaneous) (MCA-J 1184)
7. WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL
8. STANDING OVATION
9. TOO HOT FOR THE GANG (De-Lite/Mercury DE-602)
10. SPECIAL LADY

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**500,000+**

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**4/12 Chart**

1. DON'T SIT DOWN (IT'S TIME FOR LOVE) (P.T.S. & 2)
2. I DON'T BELIEVE YOU WANT TO GET UP AND OUTFIT (OOPS, UP SIDE YOUR HEAD)
3. DON'T PUNCH ME, DON'T FORCE IT (LEON HAYWOOD (20th Century-Fox/RC-A 2143))
4. OFF THE WALL
5. LADY
6. AND THE BEAT GOES ON (Raymer/Miscellaneous) (MCA-J 1184)
7. WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL
8. STANDING OVATION
9. TOO HOT FOR THE GANG (De-Lite/Mercury DE-602)
10. SPECIAL LADY
**WAO — ATLANTA — NOBERT BAIN, PD**

JAMES. HAYES, LaBELLE, BLAND. BAR-KAYS.

**SELECTED ALBUM CUTS**

**MOO — CHICAGO — JAMES ALEXANDER, PD**

JAMES. HAYES, LaBELLE, WILDLANDER. BAR-KAYS.

**BLACK CONTEMPORARY**

**MOON — ATLANTA — ROBERT BAIN, PD**

JAMES. HAYES, LaBELLE, BLAND. BAR-KAYS.

**BLACK CONTEMPORARY**

**WAO — ATLANTA — NOBERT BAIN, PD**

JAMES. HAYES, LaBELLE, BLAND. BAR-KAYS.

**SELECTED ALBUM CUTS**

**MOO — CHICAGO — JAMES ALEXANDER, PD**

JAMES. HAYES, LaBELLE, WILDLANDER. BAR-KAYS.

**BLACK CONTEMPORARY**

**WAO — ATLANTA — NOBERT BAIN, PD**

JAMES. HAYES, LaBELLE, BLAND. BAR-KAYS.

**SELECTED ALBUM CUTS**

**MOO — CHICAGO — JAMES ALEXANDER, PD**

JAMES. HAYES, LaBELLE, WILDLANDER. BAR-KAYS.

**BLACK CONTEMPORARY**

**WAO — ATLANTA — NOBERT BAIN, PD**

JAMES. HAYES, LaBELLE, BLAND. BAR-KAYS.

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JAMES. HAYES, LaBELLE, WILDLANDER. BAR-KAYS.

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**BLACK CONTEMPORARY**

**WAO — ATLANTA — NOBERT BAIN, PD**

JAMES. HAYES, LaBELLE, BLAND. BAR-KAYS.
Howard Carpendale: Bringing German Music To The World

by Harald Taubenreuther

COLOGNE — EMI Electrola's Howard Carpendale is one of the few artists living and working in Germany that has been able to break into the international market with domestic German material. Once primarily a domestic pop star, the 43-year-old singer has expanded his horizons beyond the German borders.

Born in South Africa and living now in Germany, Carpendale has for the last 10 years been one of a dozen leading interpreters of German pop music. During those years, he was able to steal the limelight every now and then as winner of the German Pop Festival in Baden-Baden, recipient of the much sought after “Goldener Lion” award from RTL, and yet again as winner of the “Goldene Europa” award from Eurovision-Song Contest.

But then, in 1975 to be exact, his climb to success came to a halt. His recordings, which were then acquired by RCA for distribution in Europe, were no longer getting picked up by German radio. Carpendale was forced to take a second look at his career progress. “I could either continue as I was then, or go out of the profession,” he recalled. “I could start with a new beginning in a new direction.”

Carpendale decided on the latter and started anew. He began composing and producing himself, and from that moment on, there was no stopping him. His songs hit the charts, often with his own compositions such as “Da nahm er seine Gitarre” or “Du kannst den Wind niemals ein,” but also with songs from other songwriter such as “Tur an Tur mit Alice” from Smoke or Umberto Cacchi’s “Ti amo.” He finally made it to the actual bestseller lists with “Wie frei willst du sein?”

However, this congenial singer has not only become, along with Udo Jursings and Sylvain Sylvain, one of the most important vocalists on the German pop charts.

INTERNATIONAL DATING LINE

Italy

MI LANC — The third edition of Discoespo, the annual record industry and music publishing fair scheduled for Genova from April 25-May 1, has been cancelled. Organizers Angelo Calosso said the decision was based on the absence of the major companies this year. He also announced the next edition of the new music fair will be on a date to be defined later.

Ezio Leoni has been named A&R manager of the Saar label. Arrangement was made by Walter Guertler, president of the company. Italian jazz-rock group Banco del Mutuo Soccorso received from Giuli Sgarbi, chairman of Klinic, a gold record for one million LPs sold in eight years of activity. Banco’s current album is “Capolinea,” a collection of the greatest hits of the group, on Ricordi label.

Deca has released 10 LPs on its new medium price line, “Profilme.” The series includes recordings by Cat Stevens, John Mayall, Ray Charles and other rock and jazz artists.

A new label, Misto, was born in Italy. It will be distributed by Editorialia Sciascia. First release is a single, “Fammi volare,” by Mimmo Feliano, previously at the Eleven label.

EMI label, in its Historical Archives series, will release in June three boxes (each including seven albums) of all the works recorded by conductor Wilhelm Furtwängler. The complete edition, which is expected to receive good reactions on classical market, will include a total of 49 LPs.

marco de luigi

Japan

TOKYO — Records and tape sales during February 1980 increased considerably over last year but dropped slightly from January this year, according to the Japan Phonograph Record Association (JPR). Record revenues of 12.9 billion yen ($17,710,000) were up 7%, while tape revenues of 6.6 billion yen ($82,556,000) indicated a 16% jump over January, 1979.

The Japan branch of Tower Records is expected to settle new franchise shops in Yokokama, Kyoto and Sendai this summer. The company has already opened eight franchise shops in the middle of this year in this country since starting business in Japan in June 1980. The company will have 11 franchise shops by the end of this year.

Canyon Record Co., Ltd. president Shigeaki Hazama announced the acquisition of exclusive rights to release Scotti Brothers product in Japan. Victor Music Industries Co., Ltd. is going vigorously promote the Commodores, who visited this country to take part in the Tokyo Music Festival held April 1, 1980.

INTERNATIONAL BESTSELLERS

TENTOP 45s

1. Crazy Little Thing Called Love — Queen — WEA
2. Another Brick In The Wall Pt. 2 — Pink Floyd — CBS
3. I Got You — Spinz — Festival
4. Dreaming My Dreams With You — Collette Hewett — RCA
5. Hey Mickey — Mickey Thomas — RCA
6. Do That To Me One More Time — Captain & Tennille — Polygram
7. Rock With You — Michael Jackson — CBS
8. Covered By The Candy — Kenny Rogers — EMI
9. Walking On The Moon — The Police — Festival
10. Day Trip To Bangor — Fiddler's Dram — RCA

TENTOP LPs

1. Off The Wall — Michael Jackson — CBS
2. The Wall — Pink Floyd — CBS
3. True Colors — Spinz — Festival
4. Record Of The Times — Pink Floyd — Polygram
5. Destiny — Jacksons — CBS
6. The Thing — Oingo, Book & Dwayne Moly — WEA
7. Against The Wind — Bob Seger & The Silver Bullet Band — EMI
8. The B-52's — The B-52's — WEA
9. Mad Love — Linda Ronstadt — WEA
10. Tusk — Fleetwood Mac — WEA

Kent Music Report

The Netherlands

AMSTERDAM — More news from Holland with Luv! This all-girl group received platinum plaque for their album “True Luv” on Phonogram, the group’s former record company. Luv! is now with RCA. After a year of working for Phonogram, Luv! will release a new single called “Givel It To Me.” Paay fought a contract battle with EMI, but decided to move to RCA. Richard Debois (of Ahkerman fame) is the new producer.

Dub systemic singer/guitarist Kay Kur has turned in a 25,000 guilders promotion film for breaking its new album, “Periscopie Life,” in the U.S.A. The band is now preparing for its show at BZN, one of Holland’s top groups originating from Volendam (the city on wooden shoes), sold 125,000 copies of its “Betz 01” album, with three weeks. Within the limits of Holland, this is a spectacular success. The group’s next tour is to Israel and one single . . . Classical guitar master Marco Bakker will start his own television series in Germany, opening in August.

Kool and the Buzz, The Laurel and Hardy of our times, have refused to accept platinum for their album “Hengstengel” (a ball where girls didn’t care to show up).” Jacobce & Van Es, their impersonators, will attend the ceremony and receive the award.

Martin den Berg, director of EMI’s Uden production plant, has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed. Van den Berg has left the company for reasons yet unrevealed.

The 11th Popkino festival will be held on May 11. Many feel that it is the biggest event in Europe and 50,000 people are expected.

At this time, the following acts are scheduled: Raymond van der Grauw (Belgian singer/songwriter) Van Halen, J. Geils Band, The Specials, Joe Jackson, Garland Jeffreys and Undertones.

Ten years ago the Beatles broke up. To
remember this tragedy, there will be a "Beatees Day" at Utrecht. No Beatees will attend the mourning. Allen Williams will again deliver his most eloquent eulogy.

Polymedia has announced a technological breakthrough in adapting pictures and sound to the television screen for international use. The new system has been developed together with Philips (Nortelco) and will cut back production costs by 30% for the average video program. Polymedia is a division of Polygram.

Herman Brood, the Dutch rock 'n roll performer who scored with "Saturday Night" on the American charts, will release a new album, "Go Nuts," in early May. Brood will visit the U.S.A. for promotion work. "Go Nuts" was recorded in L.A. by Tim O'Brien.

congregational

United Kingdom

LONDON — Art-movie producer/director Jack Hazan's latest piece of cinema-verte opened in London last week to unanimous critical acclaim. The movie, "A Taste of Blood," features the sadistic life and times of The Clash and stars an original friend, ligger and bohemian obsessed with the road Ray Gang. Hazan's last movie, made six years ago, revealed the homoerotic private life of artist David Hockney. His latest, virtually unknown work, gives an incisive glimpse into the original U.K. punker's behind-the-scenes life and the group's rise to new wave stardom. Hazan's spontaneous approach is painfully true in its vivid revelation of the contemporary English working class dilemma. By pointing to current U.K. social and political causes, Hazan has given the (and in the case of Gang, fall) of the modern English working class heroes. Joe Brum- mer's lyrics and The Clash's energetic, angry music is a perfect backdrop to Hazan's natural, documentary-like look at England in the late '70s.

Virgin Records' first signing from Australia is the Sydney band Mental As Anything, whose debut self-titled LP has just been released and has received highly favorable reactions in the U.K. ... Epic's Steve Forbert returns to the U.K. later this month to play five headlining dates around the nation. Epic is releasing a single, "Say Goodbye To Little Joe," from Forbert's "Jackrabbit Slim" LP to back up the dates ... And CBS's Judas Priest took to the road last week for its first extensive U.K. tour of the year.

Executive moves see Peter Bailey, previously with RCA and CBS, joining WEAT (South Bend, Ind.) as affiliate manager. Bailey ex-manager of Gang Of Four, joins the recently formed marketing area of EM Records as product manager.

nick underwood

WHERE IN THE WORLD

War (MCA) and Blood, Sweat and Tears (LAX/MCA) are currently on a tour of the U.K., Germany and the Netherlands. A 17-city tour will conclude on April 24. The Police (ASM) are currently on a worldwide tour that still includes dates in Italy, Germany, Switzerland, France, Spain, Belgium and The Netherlands. The 37-city, 19-nation tour concludes on April 24. MCA recording artist B.B. King is currently on an international tour that will include dates in the U.K., France, Finland, Sweden, Norway and Denmark until April 17; followed by visits to Brazil and Argentina from April 24-29. King will then tour France, Austria, Sweden and Denmark from July 3-23. The final leg of the tour will begin in Oct. 8 in Australia, to be followed by performances in Japan, Hong Kong, Singapore, the Philippines and Thailand.

Carpenters recording artist Al Martino is currently on a 12-city tour of Canada that will conclude on April 25.

Tom Petty & The Heartbreakers (MCA) is currently on a tour of Australia and Japan that will last until May 4.

Horace Silver (EMI America/USA) is currently on a tour of the U.K. and Europe that will last until May 10. Tour stops include the U.K., Sweden, Finland, Denmark, Switzerland, The Netherlands, Italy, Portugal and France.

Felicianos' new project on a Caribbean tour on April 18. To cover the Bahamas, Puerto Rico, Trinidad, Barbados and Bermuda, the tour will conclude on April 26.

Joan Armatrading (EMI) will embark on an international tour on April 19. The European leg, including dates in Germany, Norway, Sweden, Denmark, The Netherlands, France and Austria, will conclude May 22. U.K. dates from May 24-June 23 will follow, with Canadian dates from June 3-July 18 winding up the tour.

Who's Who In Jazz recording artist Lionel Hampton and his 13-piece big band will tour Europe from April 20-May 30. Tour stops will include France, Belgium, Germany, Switzerland, Lichtenstein, Spain, Luxembourg and The Netherlands. KC & The Sunshine Band (TK) will soon embark on a nine-date tour of Australia. Tour stops will include Melbourne, Adelaide, Sydney and Brisbane.

INTERNATIONAL DATINGE

J ETT SIGNS WITH ARIOLA—Joan Jett, former leader of The Runaways, has signed a long-term deal with Arrola Records U.K. Her debut LP for the label, titled "Get Off," is produced by Kenny Laguna and Ritchie Cordell for Jet Lag productions, has been set for release in May. Jett's first studio releases on Arrola throughout Europe. Pictured are (l to r): Laguna; Evert Wilbrink, Arrola International; Cordell; Jett; Robin Blanchard, manager, director, Arrola U.K.; John Briley, S.A.M.R, manager, Arrola U.K.; and Toby Mamis, Jett's manager.

Music World Ltd.
Reports Record Product Sales

NEW ZEALAND—Monumental record and tops sales during the last fiscal year were reported by Music World Ltd., one of the largest record operation in New Zealand.

According to Houghton Hughes, managing director of the company, the fiscal success for the year ending November 1979 could be attributed to a variety of factors including high export sales. $2 million in wholesale turnover, an increase in recording and distributed by the company, and physically selling more items than other local companies.

Hughes said that while internationally the record industry was experiencing an economic backslide, he was still optimistic about the industry's recovery this year and another important factors.

"The obvious two growth areas for us are the imports and booming cassette markets," Hughes commented. "Let's face it, the export potential is enormous, and car cassette players are no longer a luxury.

Music World exports most of its records and tapes to Australia, but also ships product to the Pacific Islands and North America.

First Polish Show Biz Journal Debuts In April

WARSZAWA—Intermusic, the first show business trade magazine for Poland, will debut in April 1980. The publication will cover the local and international entertainment world, technical innovations in musical and acoustic equipment and the record market.

INTERNATIONAL BESTSELLERS

Italy

Japan

The Netherlands

The Top 104s

1 Video Killed The Radio Star — Buggles — Island
2 Kool & The Gang — Jungle Boogie — Polydor
3 Another Brick In The Wall — Pink Floyd — Harvest
4 Una Giornata Uggiosa — Lucio Battista — Numero Uno
5 Su Di Noi — Baby Records
6 Spacer — Sheila & B. DevOTION — Carrere
7 My Sycophant — The Knack — Capitol
8 La Puntata — Paolo Franco — Devotion
9 D.C. E. — Elisa & Alita Bizarz — Ariston
10 Moscow Discos — Teles — RKM

The Top 10 Lps

1 Una Giornata Uggiosa — Lucio Battista — Numero Uno
2 The Wall — Pink Floyd — Harvest
3 I Love You Madly — Giorgio Muresanu — Numero Uno
4 Utta Utta — Edoardo Bennato — Records
5 Viva Maria — Tiziano Ferro — Polydor
6 Immorari Alia Mita Ete — Julio Iglesias — CBS
7 Eilein — Eilein — Eilein Records
8 Giuseppe Ridolfi — Ettore Schicchi — Baby Records
9 Buona Domenica — Antonello Venditti — Philips
10 L'Inferno — Vittorio De Sica — RCA

The Top 10 Lps

1 Love Songs — Marisah Takahashi — RVC
2 Greatest Hits — Ennio Morricone — Disco
3 Public Pressure — Yellow Magic Orchestra — Alfa
4 Ich, Die Menschheit — Can — Arista
5 Ashta No Kimiwe — Inaka — Groove
6 Yellow Magic Live — Kavy Band — Trinity/EMI
7 Yellow Magic — Billy Joel — CBS
8 Solid State Survivor — Yellow Magic Orchestra — Alfa
9 Oknahomisan — Miyuki Nakaoyama — Canyon
10 Super Takekawa Live — Masayoshi Itokura — Polydor

Cash Box Japan

Cash Box April 19, 1980

41
COIN MACHINE

PERSONALITY PROFILE
Jukebox 'Backbone Of Route,' Says ICMA President Lowry

CHICAGO — Wait Lowry entered the coin machine business in a rather roundabout way. His brother started the Lowry Music route, which is presently located at 303 W. Adams in Pittsfield, Ill., in the early 1930's. With the advent of World War II and the drafting of a key employee, Wait, then a junior in high school, joined the operation as a temporary replacement. The year was 1942. He was subsequently drafted himself, served three years with the U.S. Navy in torpedo service and, in December 1945, returned to Lowry Music, once again temporarily, while awaiting entry into college. He stayed on, needed to say, and ultimately took over the business when his brother died.

Lowry Music operates in a rural area encompassing three counties; the equipment lineup includes music and games as well as a few cigarette machines, with music the dominating product or "backbone of the route" as Wait put it. "The jukebox is a good, basic peace," he said, stressing that "the operator who places one in a location is opening the door, so to speak, for the installation of other machines in that location."

"His jukeboxes are priced at a quarter and he said that he normally purchases about 10 new models a year "which gives us solvability with our locations."

The top spots get the new machines and the others are moved down the route to lesser locations.

Fantastic Equipment

On the subject of pinball machines versus video games Wait observed, "First of all, let me say that I think today's equipment is fantastic, with respect to earnings and workability. Solid state is more trouble-free to operate which means you can cut down on service calls and in turn you can afford the higher prices of solid state machines."

Making a service call in a rural area is a costly proposition since locations are rarely in close proximity to each other. To defray transportation costs and avoid double trips, Lowry service people are supplied with kits containing all of the various boards for replacement on location. Additionally, Wait said he makes certain that his personnel take advantage of every opportunity available to attend service schools and learn all about the equipment for proper servicing.

The current swing in video games is in evidence on the Lowry route, he added, noting that "Space Invaders and Head On..."

Gottlieb Hosts Seminars On Its Star Series 80

CHICAGO — Key Gottlieb distributor solid state service personnel were in attendance at the company's recently held Star Series 80 Technical Seminars, which took place in Chicago at the O'Hare Holiday Inn, March 11 and 13.

The purpose of the two seminars was to familiarize the distributor personnel with the technical characteristics of Gottlieb's new "System 80" solid state electronics.

The program was hosted by Dick Finger, director of engineering, and the classes were conducted by George Offshack, Gottlieb field service engineer. Members of the Gottlieb management staff including Robert W. Bloom, Alvin Gottlieb, Gil Pollock, Jack Mittel and Tom Herrick were also in attendance.

The agenda included welcoming remarks by Bob Bloom and Alvin Gottlieb as well as a video presentation centering around the company's 50-year plus history. A get acquainted reception and dinner was also held each day.
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XCOR Posts 1979 Financial Results

CHICAGO — XCOR International’s financial results for the year ended Dec. 31, 1979 showed that the company, after deducting two non-recurring items, experienced a net loss of $2,448,000 on revenues of $139,192,000. This compared to revenues and net income of $133,996,000 and $5,412,000 respectively, the prior year.

On a per share basis, XCOR posted a loss of $.79 per share in 1979 versus income of $.86 per share during 1978, which includes a credit of $.015,000, or $.09 per share, from the utilization of tax loss carryforwards.

The first of the company’s non-recurring items in 1979 resulted from a tornado that struck XCOR’s choice vending machine manufacturing facility in Windsor Locks, Conn. on Oct. 3, 1979, substantially damaging the facility and halting all production until Jan. 14, 1980. The disaster created a significant shortfall in sales and earnings during the last quarter of the year. The company maintains insurance for damage to the property and its contents, as well as business interruption expense.

The company has reached agreement on its claims under its insurance coverage for damages to the building, equipment and inventory. However, the business interruption claim is still being filed. No estimate of recovery is reflected in the 1979 financial statements as resolution of the claim is dependent upon agreement with the insurance company.

The second item is related to XCOR’s October announcement of a loss provision for the third quarter of $5,200,000 relating to a full book value write-down of the Seeburg Corporation, the carrying values of receivables due from it and the cost of present and future operations of properties leased to it. The loss provision was enacted after the Seeburg Corp., the purchaser of XCOR’s coin-operated phonograph division, became delinquent in its payment to XCOR and filed for re-organization under Chapter XI of the Bankruptcy Code.

James J. Hughes, president and chief operating officer for XCOR, said that despite the loss reported for 1979, he is “optimistic about the company’s future” and is basically sound fiscal health and is well positioned to take full advantage of the various markets in which its subsidiary companies compete.

XCOR International is a manufacturing and servicing company which through its subsidiaries manufactures vending machines, amusement games, musical instruments and hearing aids.

Lowry Calls Jukebox ‘Backbone Of Route’

(continued from page 42)

generated a total turnaround in his once failing video business.

In addition to running a busy route, Lowry finds time to devote to industry related activities. He has served on the board of directors of the Illinois Coin Machine Operators Association. The state group has about 60 members and is striving very hard to sign up the approximately 250 potential members who are operating throughout the state.

"As a matter of fact, we are now working on a membership drive to try and enroll as many of these non-members as we possibly can," Lowry told Cash Box. "I want to further strengthen our representation in each of the various districts in the state." ICOA publishes a newsletter about 6-8 times a year and those operators are included in the mailing when there is something of interest to vending legislation or other pertinent matters.

License Fee Victory

A point of reference is the association’s recent victory over a proposal to increase the licensing fee on coin-operated machines in the state to $200. Through the efforts of ICOA, the cooperation of local distributors and manufacturers, along with that of the membership and non-members as well as businesses who participated in letter writing campaigns and were urged to contact their legislators, the fee now stands at $10.

ICOA was also instrumental in securing a training course for coin machine mechanics at the Washburn Trade School in Chicago. This project was spearheaded by former president Ken Thom.

In defining the various membership services offered by ICOA, Lowry referred initially to the association newsletter which he considers a must in a well organized state group. The ICOA pool tournament is another plus service for members. The association’s fifth edition is currently in progress and, as evidence of the enthusiasm this event has generated, locations have been known to call up and ask when the tournament will start. This year the event will be held April 20 at the Hilton Hotel in Peoria.

ICOA also subscribes to the AMOA school program. Each year the state association sponsors an annual convention which dwells as much on social activities as on loss and area distributions show their support by hosting dinner parties, golf outings and similar events for members and guests.

What are the advantages in belonging to OMAA President Hilligan Resigns

COLUMBUS — The OMAA (Ohio Music & Amusement Assn.) Board of Trustees, at its regular March 27 meeting, accepted the resignation of president Dennis R. Hilligan (Pioneer Service Co., Cincinnati). Hilligan asked to be relieved of his duties due to increased business and family considerations. In his letter to OMAA President Hilligan said, a state association, Lowry was asked.

"There are so many I don’t know where to begin. Communication for one thing; state association membership means an operator can keep up with the times and know what’s happening in the industry. Pertaining to ICOA, membership in our organization means an operator can better secure his locations through our pool tournaments which generate increased business. State association membership also affords members the opportunity for schooling and training in the servicing of equipment. Finally, it provides a means of contact with colleagues and a platform for the discussion of common problems," he said.

Lowry and his wife, Martha, who is founder and administrator of the Pike County Health Department and a very active woman in her community, have three daughters. They are Sandra, 32, who has a degree in accounting and currently resides in Atlanta; Vicki, 30, who is a nurse in Pittsfield; and Joyce, 29, who is a teacher and lives in Aurora.

Cash Box
April 19, 1980
Full Color Video Attraction From Midway

New...exciting space wars 1 or 2 player video game featuring full color monitor. Engineered by Namco Ltd./Manufactured by Midway.

Specifications:

Height: 68½" (1740 mm)
Width: 25" (630 mm)
Depth: 31½" (800 mm)
Weight: 204 lbs. (92 Kg.)
CHICAGO CHATTER
Fred Schwarzkopf, who is on the faculty of Triton College in suburban River Grove, Ill., implemented a training course for technicians at the facility and is currently in the process of expanding the program. The substance of the course deals with digital, microprocessor, basic electronics, troubleshooting, et al, and techniques of the past, present and future encompassing all facets of industry — which, naturally, includes coin-operated products. Funding has been provided for a new lab and other essentials. Schwarzkopf is now appealing to Chicago manufacturers and distributors to supply him with literature and equipment to be used for classroom study. The equipment, he said, will be on loan to the college and will be returned after the required period of time in class (possibly one or two weeks, he estimates). Triton is one of the area’s most noted facilities for career development. Schwarzkopf can be reached at: Triton College, 2000 5th Ave., River Grove, IL 60171. Phone is (312) 456-3030, ext. 419.

DATELINE MILWAUKEE, home of Hastings Distributing, Inc., where a big event took place on April 3 — a combination open house and regional showing of the Rock-Ola “Techno” phonograph. Occasion marked the official grand opening of Hastings’ spacious new facilities at 1718 N. First in Milwaukee, and, as we learned from John Whitehall, general manager of the firm’s coin machine division, a full turnout of customers, friends and trade people were present to join in the festivities.

AND WHILE WE'RE IN A FESTIVE MOOD — Cash Box felicitations to Paul Calamari, Bally Pinball Division’s director of sales, who celebrated his 43rd anniversary with Bally on April 1. Director of marketing, Tom Nieman, field service manager Bernie Powers, and marketing dept. staffers Margie Tumaz, Barb Kalsiki, Barb Keegan, Diane Guzzi, Joan Mason, took him to lunch on the big day. Here’s to the next 43, Paul. Bernie Powers, by the way, will be representing the company at the Milan Fair in Italy this month.

ATTENTION JUKEBOX OPS: The new Joe Sun single, “Shotgun Rider,” on Ovation Records, is getting some strong jukebox play, according to the label’s Cary Baker. The record made its initial impact in country locations. Cary said, and is now making the crossover to pop. Among key markets at present are Houston, Detroit, Minneapolis, Philadelphia, Denver and Miami with breakout action reported in Dallas, Salt Lake City and Tulsa. he added. Ops may obtain jukebox promo copies by contacting Cary at (312) 729-7199.

EASTERN FLASHES
The stage is set for the second annual International Coin Machine Trade Show, which gets underway this weekend (April 18-20) at the New York Statler Hilton, and producer Ben Chichlasky is looking for a big op turnout. On view will be a host of current and new coin-operated machines as well as vending equipment and related products.

MARCH WAS A BANNER MONTH in music sales, as we learned from Walter Koch at Rowe International headquarters in Whippany. The factory’s current phone line has been selling superbly well, he told us, and indications are that 1980 will indeed be a record year.

SPOKE WITH JACK SHAWCROSS of Bally Northeast-Syracuse — where business is excellent and everyone’s pretty busy. Jack was lending a hand at an outboard dock when we called. At any rate, here are some of their best sellers: Atari “Asteroids,” Bally “Silverball Mania,” Stern “Galaxy,” Williams “Laser Ball,” Exidy’s “Tank Tumbler” and Midway’s “Dodge Space Invaders.” Jack said the cocktail table version of the latter has “breathed new life into the market” and is selling very well.

ATTENTION PHONO OPS: “I Must Be Dreaming” by Tom Romano is starting to get some regional jukebox play, reports Ben Arrieta of Glenn Productions. The single is available on G.P. Records and ops may secure promo copies by contacting Ben at 157 W. 57th St., New York, N.Y. 10019.

CALIFORNIA CLIPPINGS
Talked to Betsen/Pacific president Peter Betti who is eagerly awaiting the newly named company’s grand opening in San Francisco and L.A., April 16-18. Betti reported that Gremian’s “Astrofighter” is coming on and that it has the good play features that are in the tradition of “Space Invaders” and “Astrofighter.” Betti also reported that Gottlieb’s “Spiderman,” which has just arrived at the distributor and will highlight the company’s party next week, has come at the right time of the year and should really give a lift to the pinball market. Rock Ola’s “little max” continues to be Betsen Pacific’s top earner music wise.

EXIDY’S LIL’A LASER Invaders” will be back gloating this month as she will be attending Betsen Pacific’s blowout in L.A. and she will hit the Milan Fair in Italy April 24. Zinter will also visit with Exidy accounts in Europe after her visit to Italy. Zinter also revealed that the manufacturer’s new electro-mechanical driving game should be ready by mid-May. The Exidy marketing manager added that she has found a good customer for the company’s player pianos in New York. The store is sort of a scaled down Neiman-Marcus operation.

COIN MACHINE

INDUSTRY CALENDAR
April 18-20, International Coin Machine Trade Show, New York Statler Hotel; New York City.
May 16-18, Ohio Music and Amusement Assn.; annual conv. & trade show; Columbus Hilton Inn; Columbus, Ohio.
May 16-18, Wisconsin Music Merchants Assn.; annual conv.; Holiday Inn; La Crosse, Wis.
June 5-7, Music Operators of Texas, Flagship Hotel, Galveston.
Sept. 19-21, North Carolina Coin Operators Assn.; annual conv.; Radisson Hotel; Charlotte.
Sept. 26-28, West Virginia Music & Vending Assn.; annual conv.; Ramada Inn; South Charleston.
Oct. 8-10, JAA (Japan Amuse. Trade Assn.), annual conv., Tokyo.
Oct. 10-11, Amusement and Music Operators of Virginia; annual conv.; Howard Johnson’s, Richmond.
Oct. 23-26, NAMA National Convention-Exhibit; H. Owe Barle Convention Hall; Kansas City, Missouri.
Oct. 31-Nov. 2, AMOA, annual exhibition; Conrad Hilton Hotel, Chicago.
Nov. 22-24, IAAPA annual convention; Rivergate; New Orleans, La.

THE CHAMP — Stern’s new Muhammad Ali pinball game was recently unveiled as top prize in a nationwide college fund-raising competition to benefit the American Heart Association. Details of the campaign were announced at a press conference in New Orleans by (l-r) Gerald L. Taylor, publisher of National Lampoon magazine (co-sponsor of the fund-drive); Phil Philipp, AHA Youth Committee chairman; Gary Stern, president of Stern Electronics, Inc. (co-sponsor) and Dr. Alton Ochsner, Jr., president of the AHA College Chapters and sororities throughout the U.S. were invited to enter the competition, which was designated a National Special Event by the AHA Youth Committee. Twenty “Ali” pinball games, retail valued at $2000 each, will be awarded to the top 19 income producers with one machine going to the fraternity or sorority that raises funds in the most innovative manner.

1319 West Pico Blvd., Los Angeles, Ca. 90015. (213) 664-1491
968 Howard St., San Francisco, Ca. 94102. (415) 141-1593

betson/pacific

Ready for Action

Rescue is just one of our many services...

fast, dependable help in coin-operated equipment purchase, maintenance and repair, when you need it. Plus, we offer strong back up from our large selection of parts. Whenever you really want action, call us. We’ll send our first regiment charging to the rescue.

Serving the West
betson/pacific
distributing company

Cash Box/April 19, 1980
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Picture Sleeves Are Catching On As Marketing Tool For 45s

(continued from page 15)
VINYL PIPELINE — The mailman’s gotten a herniated disc from delivering all the recent jazz and progressive stuff, so here goes. Columbus has just issued a nine-record “Best of,” releasing the important jazz-rock developments of the Mahavishnu Orchestra featuring guitarist John McLaughlin, albums by reedman Dexter Gordon, Stan Getz and Tom Scott, trumpeter Maynard Ferguson, drummers Tony Williams and Billy Cobham, and guitarist Steve Khan and Eric Gale. Several of the new arrivals fall into the cracks between categories (progressive) rock, R&B, blues, pop, crossover, fusion, punk (e.g., Television and what have you). Capitol has a new R&B effort from Meeke Maylin, Tom-eber teammates in a pair with guitarist Jorge Santana (“It’s All About Love”) and the unique singer-songwriter Annette Peacock (“The Perfect Release”). Side Effect debuts their jazz funk on Elektra with “After The Rain.” Geoff Muldaur mixes all kinds of music, from the Fleetwood Mac-teen members band The Fabulous Thunderbirds, have their second album on Chrysalis, “That’s The World.” Inner City Introduces a fine new keyboard artist, Dan Siegel, with a special assist from reedman John Klemmer. DavisVision, the slickly called former Freebee, and Frank Kimmel with Tonya leads a large ensemble (with references to jazz, rock, funk and multi-ethnic sources) on Party Music For The First Authenticated Landing. There are also numerous releases that we won’t even mention with mentions, specifically The Can, the last of the cash box. “Jazz Top 40.” On Inner City’s “Africa — Tears and Laughter,” Dollar Brand plays exquisite acoustic piano and leads a strong quartet. Gene Perla’s line independent label PM introduces a Roots and grooves group, The Daily Dollar. Another first class of jazz comes from Don Schlitten’s independent Xanadu label. Acoustic guitarist Peter Sprague debuts with “Dance of the Universe,” and also saxophone master Charles McPherson bridges the jazz gap. A new recording by the team of bassist Leroy Vinegar and drummer Frank Butler propels expanat pianist Kenny Drew on the latter’s “Home Is Where The Soul Is” and add fire to piano Dolo Coker’s collaboration with guitarist legend Harry Edison on “Third Down.” This is an earth some pivotal both sessions from 1952 by tenor saxophonist Wayne Mars with pianist Hampton Hawes, drummer Shelly Manne and bassist Joe Mondragon. Norman Grantz gives us some vintage 1956 Lester Young sessions from Washington, D.C. with “Lester” Lester Young Live at Olivia Davis’ Pavilion” on Pablo, while “Tivoli Gardens” on Pablo Live is a summit meeting between violin master Stephane Grappelli, guitarist Joe Pass and bassist Neil Henning Orsted Pedersen. Joe Field’s independent Muse label debuts Nappa, a talented young unit from 1979 with a big band, and a 1973 small group featuring some seminal guitar playing by George Benson. The main line on the label is “The Adventurer” which teams the reedman with pianist Tommy Flanagan, bassist Bill Lee and drummer Grady Tate, while the extra-sharp” line is “Tenderness.” Finally, the stylist Helen Humes teams up with saxophone greats Buddy Tate, Eddie “Cleanhead” Vinson and Arnett Cobb on “Helen Humes And The Muse All Stars.” Audiophile’s jazz label is keeping the Surprize release by vocalist-in-association Paul Horn, the Chris Woods and the Chris Gunning Orchestra and titled “Torme A New Album.” Chiaroscuro has two funny jazz dates, one by reedman Joe Thomas (“Flash”) with guitarist David Spinn- noro and Jimmy Johnson. The other LP, keyboardist-organist Lonnie Smith’s “When The Night Is Too Long,” was recorded in 1979 with a big band, and a 1973 small group featuring some seminal guitar playing by George Benson. Oh, almost forgot, syn- thesizer player Patrick Gleson is one of the true synthesizer innovators, perhaps best known for his work with Herb Jeffes. His new album, “Rainbow Delta,” is an evocative solo project with exciting textural and dance possibilities. It’s on PVC Records, distributed exclusively in the U.S. by JEM Records Inc. (3619 Kennedy Rd., South Plainfield, N.J. 07080).}

Pyke To Handle Uttal’s Earlobe Label

NEW YORK — Larry Uttal has formed Earlobe Records. The label will ship its first release, a single called “Mind Made” by The Instincts, on April 25 through Pyke Records in the U.K.

Uttal, the former president of Private Stock Records and Bell Records, said that Earlobe would seek distribution arrangements for its product in the near future. Earlobe’s licensing deal with Pyke was concluded last week by Uttal and Pyke Chairman Ralph Witten, the company’s managing director, Derek Hone. The label has also formed a publishing company, Earlobe Music.

“We are interested in building and developing major acts at Earlobe,” Uttal said. “I am excited that the label kicks off with the sign of a British band and I am also delighted to be working with the best British independent record company while renewing my long and helpful association with Louis Benjamin.”

Uttal added that he was “delighted to be associated with a new label that will unquestionably make an impact in the record industry.”

Uttal has long been involved in the sign- ing of major recording artists. Reparata and the Delrons, Del Shannon, Tony Orlando, the French, the Headliners, the John Dimension, the Bay City Rollers, Gary Glitter, the Boxtops, the Delphonics, David Cassidy and the Partridge Family were some of the artists who signed with Bell during Uttal’s tenure as president in the late 1960s and early 1970s. He also established Private Stock Records, which released records by such artists as David Soul, Rupert Holmes, the Rock and the Vals, Michael Zager Band and Blondie.

For that alone, he said, the extra investment in the release of the single “was worth every penny.”

“The picture sleeve is worth the added expense,” he said. “It’s needed to do it,“ said Mort Weiner, vice president of marketing and merchandising for 20th Century-Fox Records, which reviewed as part of an overall project that’s tied to the marketing of an LP. If the sleeve pictures an artist that no one has ever heard of or seen a picture of, then there’s no way a marketing effort is going to be taken to support the artist, then the sleeve isn’t going to mean a thing.”

When the plan was announced in May, Weiner said, the plan was two-fold. "Stephanie received a lot of media exposure from The Beatles in the U.S. There are kids in the U.S. who don’t know what she looks like. Since we shipped the single in advance of the LP, our hope was that the sleeve, which features the record’s artwork, would familiarize people with the 12-inch, in effect making the face as recognizable as the name. Also, given the marketing step that’s going to be taken to support the theme, the sleeve isn’t going to mean a thing.”

At JEM, according to Lawler, “We’re fully aware that we’re not going to reach the Top 10 with the single. We’re also not going to get a picture sleeve if the cut isn’t on the radio. We eventually hope to reach that audience, but in the interim, our marketing attack will involve a poster that we hope has the option of sampling a group first through a single,” JEM, he added, has never had a project where the sleeve single over the past two years on its PVC, Passport and Visa labels.

RIAA Economic Study Documents How Record Industry Was Hurt in 1979

(continued from page 7)

Other notable findings in the study in- clude the following:

- Between December, 1977 and June, 1979, the weighted average wholesale price for $5.98 lists rose from $3.87 to $3.99; the corresponding figure for $4.98 lists increased from $3.50 to $4.56. The average cost price of $13.98 list units actually dropped, from $6.87 to $6.50.

- Returns as a percentage of gross sales were 21.9% in 1976, 21.9% in 1978 and 28.6% in 1979.

- The number of employees in respondent companies rose from 17,687 in 1977 to 18,712 in 1978. The number of respondents accounted for 65% of total industry sales reported in April of 1980, that is, the end of the tax year, and the people who had cut their work force by approximately 1.385 people.

- The average royalty paid on a "regular price tune" (including songs on both 45 and albums) released by respondent companies in 1979 was 7.294%; the average playing time was 4:12 minutes. For a "record club tune" in the same survey, sales and reproduction rights were 2.11z and 4.13 minutes. For "budget/economy tunes," the numbers were 1.55z and 3.06 minutes.

As part of its submission to the Copyright Royalty Tribunal, the RIAA also presented its "Album Content and Tune Content" chart whichbreaks down the song content of 150 chart albums. The report showed that the average song content of pared with 12 tunes in 1965 and 10 tunes in 1973. Album musical content, however, has increased, the study showed, with the average song now containing 38:31 minutes in 1965 and 37:28 minutes in 1973. Average playing time per tune has risen to 4:13 minutes from 2.54 minutes in 1965 and

48
101  FREEDOM AT POINT ZERO
Days 4/12 Chart
102  GREATEST HITS VOL. 2
103  PARTNERS IN CRIME
Rupert Holmes (Infinity/RII 9020)
104  JAZZ
Original Soundtrack
105  THE SPECIALS
106  L.A. BOPPERS
(Marcy BMF 1981R)
107  BAILY GAMBS
13.98  (LP) Power Pacer (Cassette SWBK-1260)
108  LADY T
(feat. Kiyoko) (Gisto/Entown GT-99821)
109  THE BLUE ALBUM
Crowd Control (The Blue Note/SWBK-1263)
110  SUE SAAD & THE NEXT
(Parlen/Evra P-5)
111  DREAM COME TRUE
112  DREAM BABIES GO HOLLYWOOD
113  REACHING FOR TOMORROW
(Atlantic/SWBK-1263)
114  SACRED SONGS
(Order BMF 28378)
115  THE ROMANTICS
(Hermes/CBS 30378)
116  DUKE BUKES
(D&D/Atlantic TD-189)
117  LATE AT NIGHT
(Midwest/NW 1981R)
118  ONE ON ONE
Gil Scott Heron and Brian Jackson (Blue Note AN 951)
119  WELCOME TO THE HUT KLUB
Darien/Primary CDS 28378
120  THE STRANGER
121  KEEPING THE SUMMER ALIVE
(The Beach Boys/CBS FT 30381)
122  KEEP THE SUN BRIGHT
(Dickie/Poly Char 1-8472)
123  WILLE NILE
124  RELEASED
125  8 FOR THE 80's
Webber Lewis (LaVern/CJ 36312)
126  Private City Band
(Gordy/Motown GT-9911R)
127  HOT BOX
128  DANCING IN THE DRAGON'S JAW
[No Index]
129  RAMMUNI TRANSFER
(Atlantic/SWBK-1261)

130  Wonders
131  Freedom At Point Zero
132  Greatest Hits Vol. 2
133  Partners in Crime
134  Jazz
135  The Specials
136  L.A. Boppers
137  Baily Gamb's
138  Lady T
139  The Blue Album
140  Sue Saad & The Next
141  Dream Come True
142  Dream Babes Go Hollywood
143  Reaching for Tomorrow
144  Sacred Songs
145  The Romantics
146  Duke Bukes
147  Late at Night
148  One on One
149  Welcome to the Hut Klub
150  The Stranger
151  Keeping the Summer Alive
152  Keep the Sun Bright
153  Wille Nile
154  Released
155  8 for the 80's
156  Private City Band
157  Hot Box
158  Dancing in the Dragon's Jaw

Alphabetized Top 200 Albums (by Artist)

AC/DC
173  Bon Scott (1946-1980)
174  AC/DC

Aerosmith
175  Brad Whitford, Joey Kramer
176  ERIC JOHNSON
177  Brad Whitford

Algreen, Charles
178  "I Can't Help Myself" (Motown SD-173)
179  Stevie Wonder

Alpert, Herb
180  The Tijuana Brass
181  Herb Alpert

America
182  "A Horse With No Name" (Arista M7-925)
183  America

Ambrosio
184  "Funk You" (Motown SD-173)
185  Ambrosio

Angel City
186  Dr. Hook
187  Angel City

Angelo, Cheo
188  "Cuban Gold" (Columbia SM-6821)
189  Cheo and His DialogResult

Angelo, Jose
190  "Oye Como Va" (Cetra/RCA-LA-1377)
191  Jose Luis Llona

Angelo, Lynette
192  "I'm in Love With You" (Motown M-1925)
193  Lynette<br>

Angelo, Mario
194  "I Can't Help Myself" (Motown SD-173)
195  Marioбой

Angelo, Tony
196  "Spanish Harlem" (Columbia SM-1309)
197  Tony\n
Angelo, wyszar
198  "Spanish Harlem" (Columbia SM-1309)
199  Wyszar\n
Anguilla, Larry
200  "Get Down on It" (Motown M-1925)
201  Larry<br>

Animal
202  "Miss You" (Atlantic SM-1309)
203  Animal

Anthony, Tweetie
204  "Miss You" (Atlantic SM-1309)
205  Tweetie Anthony

Antonio, Patrice
206  "I'm Not the Only One" (Motown M-1925)
207  Patrice Antonio

Antonio, Patrice
208  "I'm Not the Only One" (Motown M-1925)
209  Patrice Antonio

April 13, 1981
SEE & HEAR

ELTON JOHN

Perform his new single:
Little Jeannie
Produced by Clive Franks and Elton John For Frank-N-Stein Productions. MCA-41236
from his forthcoming album:
21 at 33

Tonight
Monday, April 14, on the ABC TV special:
Olivia Newton-John “Hollywood Nights”
Includes the hit single
"
Funkytown"
NB 2233

Produced and Written by Steven Greenberg