MUSEXPO '80—WORLD RECORD
AND MUSIC MARKETPLACE

SEPTEMBER 26-30
MIAMI BEACH
BAL HARBOUR
AMERICANA HOTEL

6th Annual
International
Record/Video &
Music Industry Market

IF YOU'RE IN THE
MUSIC BUSINESS
YOU CAN'T AFFORD
NOT TO BE THERE!
EDITORIAL  Bright Future Ahead

A full year has passed since the Founder's Conference of the Black Music Assn. (BMA) kicked off the inaugural celebration of June as Black Music Month. In that time, the BMA has grown and matured, and on the eve of its second convention, the organization stands ready to forge ahead once again in its efforts to widen the horizons for Black Music and artists.

Since its inception, the BMA has worked to unify and strengthen the position of Black Music in the marketplace. It has provided a convenient forum for the discussion of issues and problems and has opened the doors to cooperation with such industry-wide organizations as the National Assn. of Recording Merchandisers (NARM). It has already begun to heighten public awareness through its programs.

Communication is the key. If information can pass freely and efficiently, great headway can be made in the pursuit of a goal — cooperation is facilitated and things can get done. The BMA has provided the vehicle for this most important responsibility.

Cash Box is proud to extend its congratulations to the BMA on its first successful year. Black Music has been, and always will be, part of the foundation of music in America, but the positive efforts of an organization like the BMA can't be overlooked. If the past year was any indication, the future is bright for the BMA and Black Music.

NEWS HIGHLIGHTS

- Loyal fans, FM Radio responsible for heavy metal's resurgence (page 5).
- Donna Summer is first artist signed to David Geffen's new label (page 5).
- ABC, D.I.R. announce production, programming pact (page 5).
- Cash Box spotlights 2nd Black Music Assn. Conference (Opposite page 22).
- "Can't We Try" by Teddy Pendergrass and John Travolta's "You Set My Dreams To Music" are the top Cash Box Singles Picks (page 9).
- "Xanadu" soundtrack and "Saved" by Bob Dylan are the top Cash Box Album Picks (page 13).
### Cash Box Top 100 Singles June 28, 1980

**Works First Week**

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<td>9 I Just Can't Help Myself</td>
<td>Mariah CARRIE</td>
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<td>10 A Night Thing</td>
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**AlphaBetizes Top 100 Singles (Including Publishers and Licenses)**

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<td>Michael ROBERTS</td>
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<td>17 She's Out of My Life</td>
<td>Gladys KNIGHT</td>
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<td>18 I'm Goin' Down</td>
<td>Joe B. SMITH</td>
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*Alphabetizes Top 100 Singles (Including Publishers and Licenses)*
Cash Box

Gortikov Assails New Proposals At CRT Hearings

By Earl B. Abrams

WASHINGTON — "Frankly, the proposals bandied about here scare the hell out of us," said agency of record M. Gortikov, president of the Recording Industry Assn. of America (RIAA), as he faced questions in the current proceedings before the Copyright Royalty Tribunal (CRT) on mechanical royalties.

"Songwriters and music publishers are pushing for the establishment of a new royalty rate of six percent of suggested retail price of a recording, and we believe that the existing royalty rate is "fair" and "reasonable." He reported that the average weighted mechanical payment per song was 2.92 cents, not 2.75 cents.

"This is a rate that is consistent with the statutory rate as established by Congress in 1972.

LOS ANGELES — A major three-year production deal between ABC-Paramount Network and D.I.R. Broadcasting Corp. was announced this week. Effective Jan. 1, 1981, the production company will supply ABC with a specified number of syndicated programs, in addition to production work on current ABC Network programs.

At present, the production arrangement calls for D.I.R. to produce 26 bi-weekly country-music specials, a rock music awards program, and certain other special programs, according to industry sources. D.I.R. will also produce the ABC FM Network's special series, beginning in early 1980.

The D.I.R. produced programs will probably be distributed to ABC's affiliates in the market of production as well as to ABC, according to industry sources.

An affiliate is usually given first option on all programs, so that it will be under obligation to run them. In that case, the network can offer the features to another station in the market in order to clear that market. It was not known at press time if the network's output was to be employed.

The arrangement will also authorize ABC to produce specialized programs for D.I.R. "because we feel that this will be a win-win situation for both companies," a network affiliate source said.

ABC, D.I.R. Join In Radio Program, Production Pact

By Mark Albert

IT'S OFFICIAL — The Los Angeles City Council honored L.A.'s own surfing songwriters, Jan and Dean, making them official ambassadors of the California lifestyle. Picture are (l-r): Jan Berry, Cousin Gilman Lindsay, Dean Torrence.

Rock, Pop/Adult Register Gains In April/May ARBs

LOS ANGELES — With spring fever behind and the summer months to come, rock-oriented formats have taken a healthy position in the Houston and Washington, D.C. markets, while Pop/Adult stations are leading the way in Philadelphia according to the latest advanced April/May Arbitron ratings.

In Houston, rock/dance programmed KRBE maintained the number one station that gained the Jan./Feb. book and jumped to 9.8, up from 9.1. Top 40 formatted KRBE, which had fallen in the last few books.

Summer Signs With Geffen

By Michael Martinez

LOS ANGELES — Ending months of speculation, David Geffen signed Donna Summer as the first artist for his new label, Geffen Records.

Under the terms of the long-term, exclusive agreement, Summer's product will be recorded and distributed by Warner Bros. Records in the North American territories.

Summer is scheduled to begin recording her first LP with long time producers Giorgio Moroder and Pete Bellotte. It is scheduled to be released fall.

The singer remains embroiled in a lawsuit filed against Casablanca Records, for which she last recorded; the label's former chief, Neil Bogart, Bogart's wife, Joyce, her former manager, and Casablanca's publishing affiliate.

The suit seeks to void her contract and to terminate her possession of all her master recordings for a trust for the singer. The action also seeks awards of $25 million in punitive and compensatory damages.

Shortly after Bogart sold his interest in Casablanca to Polygram and announced his subsequent resignation as the label's head, Summer's attorneys evoked the "key man" clause of her contract, permitting her not to honor the remainder of the agreement.

Commenting on Summer's signing with his label, Geffen said, "By any standards in the entertainment industry, Donna Summer is one of the most talented persons of our time and there certainly is no better way to launch our company than by in augmenting with her."

"Geffen would not comment on details of the agreement except to confirm that it would be in effect for about five years.

At press time it remained uncertain as to what overseas marketing and distribution package for Summer's product was being developed. However, Summer recently signed an agreement with Carpin Music to represent her publishing interests in the U.K.

Rock fans who are fans of the early days of rock and roll will be hearing a lot more of Donna Summer in the future.

Loyal Fans, FM Radio Spark Resurgence Of Heavy Metal

by Richard Gold

NEW YORK — The current resurgence of heavy metal has manifested itself through a spate of charting releases unparalleled since the genre's halcyon days in the late '60s and early '70s. The steadfast loyalty of an established but still growing concert-going and record-buying audience and changing attitudes at AOR radio are the key factors contributing to heavy metal's new popularity.

Bob Sherwood, president of Phonogram/Mercury Records, anticipated a "swing" toward heavy metal when his label signed the Scorpions and Def Leppard with the hope of augmenting the success they had achieved with their established heavy metal band, Rush. "We felt that there would be a move toward toughening-up the music, particularly on album radio," Sherwood said.

In the case of the Scorpions (whose second Mercury LP, "Animal Magnetism" is #84 on the Cash Box album chart), Sherwood and his staff relied on extensive touring to build a following among the German band when they released "Lovedev" in 1979.

"They sold over 200,000 units at a time of great difficulty in the industry," Sherwood said. "Every place we toured we could see a trail of record sales which we felt were a great investment in their future."

According to Sherwood, Mercury signed the British metal/punk group Def Leppard "because we felt and continue to feel that there is a large market for this type of music when the band is top-notch." Sherwood said that the label's experience with Rush (whose "Permanent Waves" reached #8 on the Cash Box album chart earlier this year) facilitated its radio and retail targeting for the group's LP, "On Through The Night."

Sherwood noted that radio has been of paramount importance in "understanding the heavy metal movement, radio opening their playlists," citing KMET-FM in Los Angeles and outlets in Chicago for creating new "major democratic markets" for the music in their market.

Sherwood said, there was a groundswell of popular demand from an emerging new generation of metal fans. "There was the feeling that the younger audience was looking for something with more detonating energy. We didn't need a hit single to break a heavy metal band."

Sherwood, as well as other industry observers interviewed by Cash Box, pointed to the success of the Warner Bros. group Van Halen as an indicator that there was a healthy market for heavy metal. Van Halen's current LP, "Women And Children First" is #9 on the Cash Box album chart, while the group's self-titled debut album rests at #104 after 12 weeks on the chart.

"This type of music is the first time a teenage boy latches on to..." said Kent Crawford, assistant to the vice president of sales for Warner Brothers Open.

According to Crawford, the label is gearing-up to exploit the initial success of the Warner Bros. group Van Halen as an indicator that there was a healthy market for heavy metal. Van Halen's current LP, "Women And Children First" is #9 on the Cash Box album chart, while the group's self-titled debut album rests at #104 after 12 weeks on the chart.

"Gonzo" King

"Gonzo" King, the veteran American "gonzo" king of heavy metal, "is doing what he's been doing all along" said Bruce Harris, director of east coast A&R for Epic Records, commenting on the chart-climbing movement of "Scream Dream," now #14 bullet, its fifth week. "AOR radio is going back to heavy metal, which they had been staying away from in a quest for trends."

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RCA To Raise Prices

NEW YORK — RCA Records will raise the wholesale price of its own retail tapes by 3.5% for retail accounts and 3.2% for rack accounts effective June 30, according to reliable field sources.

Single and classical product will not be affected by the increase.

(continued on page 57)

ROBERT COOK RETIRES FROM RCA — Robert Cook, who was most recently vice president for RCA Records operations in the Far East and South Pacific, has retired after 37 years in a number of key positions at the label. Pictured at a farewell reception at RCA headquarters in New York are (l-r) Arthur Martinez, division vice president, RCA Records International; Robert Summer, president, RCA Records, and Cook.

(continued on page 7)
Retailers Explore Alternatives In Face Of Recent Price Hikes
by Leo Sacks

This is the first of two articles assessing the strategies retailers are adopting as they cope with rising costs. While many deals with the increasing importance dealers are giving to such product lines as midlines, retailers continue to test some of the more innovative ways accounts are merchandising frontline goods.

NEW YORK — A renewed emphasis on midlines could revitalize some of these goods, buttressed by self-financed promotions, are shaping the strategies of the nation's record dealers in the wake of the recent wholesale price increase. According to experts from CBS, MCA, Capitol, WEA, and Polygram.

In Baltimore, Mort Barnett, president of the seven-store Record and Tape Collect-
tor, reported that the chain would begin marketing its midlines differently next month. "We're pulling them out of the bins and selectively promoting the obvious choices," he said. "There are certainly enough titles to choose from, especially if we are at all successful in getting them from $3.74 to $4.38 and up to $4.99. Between the midlines and the cutouts, we're making some pretty solid numbers. Together, they've become a very important piece of the pie."

In the wake of the wholesale price in-
creases, Barnett had to juggle pricing for his product. $7.98s are now priced at $5.24, $6.55, and $6.18 while $9.89s have been marked down to $5.75, $6.25, and $6.88. "This situation gives us maximum flexibility," he explained. "If our store managers are faced with a competitive pricing situation, we'll allow them to move AFM Adopts One Percent Dues Levy At Annual Meet
PORTLAND, Maine — The American Federation of Musicians' (AFM) International Executive Board (IEB) scored a major victory here last week when a proposal to adopt a one percent dues levy hall, of which would go to the international union and the remainder to be retained by the locals, was overwhelmingly approved. The levy, set to go into effect January 1, 1981, will require all locals to impose a minimum work of $2,680,000. Locals that already have work dues are to increase the levy automatically by July 1, unless the local union obtains a waiver from the International Executive Board. Additionally, locals may not decrease work dues levies without consent of the IEB.

The work dues may now be increased to a maximum of five percent (4½% for traveling musicians), which overrides the former ceiling of four percent.

AFM secretary/treasurer J. Martin Emerson estimated that the net income in the first year to the federation resulting from the new levy will be about $2,680,000. During deliberations, the original proposal, which called for a two percent work dues levy, was reduced. Additionally, the four percent levy ceiling was raised to five percent to appease locals which already imposed the levy.

In other action, the 1,000 AFM delegates and 604 locals present voted on the following:

A proposal to exempt over-65 mem-
bers who have paid dues for at least 25 years from the per capita dues requirement was approved.

Also defeated was a proposal to change reporting duties for per capita dues so that locals could pay the AFM an amount based on the number of members who actually paid them.

From an in-store sale price to an inventory sale price, and if need be, to the lowest sale price, all depending on the level of radio advertising we're up against.

Marc Freije, president of Karma Records, which has eight stores in Indiana and Kentucky, also said that he is commit-
ted to punishing multiple purchases "more than any other time in our history."

With shelf prices at $5.39 and $7.39 from $5.99 and $6.99 for $7.98 and $8.98 list merchandise, Freije said that the chain would look to heavily-discounted midlines and cutouts to "ease the consumer's ad-
justment to the new prices."

"Our feeling is that no one in the industry is enjoying multiple sales like they did in 78, simply because the cost of frontline goods are so high," he continued. "Many people are still living in the three for $10 era, and a new emphasis on proven midline retailers' rep cutout product is what's going to take to bring these people back."

Freije said that by selling his midlines for $4.88, his margin was about 3½ percent. (continued on page 12)

Video Dominates Summer CES In Chicago June 15-18
by Michael Gunn
CHICAGO — Video dominated the 1980 Intern-
tional Summer Consumer Electronics Show (CES) here, June 15-18, as dozens of manufacturers exhibited new lines of color television sets, ranging from lightweight minis to giant front and rear projection units; videocassette recorders; color TV cameras and new pre-recorded video software titles. In addition, compared to a square feet of space on the mall, lobby, (continued on page 2)

Black Music and Radio Top Issues At BMA Confab
By Michael Martinez
WASHINGTON D.C. — Defining the scope of black music, the Federal Communications Commission's (FCC) role in ensuring minority participation in broadcasting, improving the effectiveness of black retailers and reviewing new technology for the '80s are expected to be the key issues at the 1980 Black Music Assn. (BMA) Convention, to be held here June 26-29.

"The program this year will be business oriented, with a special emphasis on educating BMA members and participants to current realities the industry as whole faces," said Jules Malamud, senior vice president of the BMA.

He said that the five-day conclusive, to be held at the Sheraton Washington Hotel, is expected to be attended by at least 700 members and non-members, indicating that more than 500 have already pre-
registered.

The convention will consist of more than 25 workshops, seminars, exhibits and panels, which will highlight issues the BMA has tackled during the past year and issues it plans to address on a continual basis in the future.

Following a welcoming address at the opening session by BMA president and co-
founder Kenneth Gamble, Walter Yetnikoff, president of the CBS Records Group, will deliver the keynote address, titled "Black Music Sound for the '80s.

Malamud said that a panel on "What Is Black Music?" is also planned and will con-

Audio/Visual Show

Towards further defining what the BMA is, an audio/video presentation entitled "What Is BMA?" is also scheduled. Courtesy of RCA's Ray Harris, divisional vice president, black music marketing, the presentation will focus on the history of the organization.

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Price Hikes

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A record 56,287 electronics manufactur-
ers attended the show, compared to 31,000 at the previous year's CES, and an additional 10 percent of the show's visitors were retailers.

"The video is still growing," said Dr. W. Craig Haney, director of the BMA's Consumer Electronics Show and Conference. "In 1979, we had 320 exhibitors, including 104 manufacturers and 216 dealers. This year, we had 470 exhibitors, including 135 manufacturers and 335 dealers." (continued on page 3)

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www.americanradiohistory.com
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Loyal Fans, AOR Radio Sparking Resurgence Of Heavy Metal Music

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heavy metal acts to bed.” Harris added that Nugent’s concert audience is large and loyal “because Ted has established a clear image — the sexual front man and guitar hero. Now we will direct our marketing efforts towards radio, because that’s where the emphasis has always been.”

Nick Caris, chairman of DMA, the Detroit-based booking agency that handles Nugent, the Scorpions, Blackfoot, Triumph, Krokus, and other heavy metal acts, said that a period of neglect by radio made live concerts the last outpost of the music. “Radio was going to studio productions that could sell records without touring, but all along I felt that new wave, disco and formula-type rock would never replace the total emotional draining that heavy metal brings out.” Caris added that current economic realities have “forced fans to look at what’s most entertaining,” and predicted a return to three-act packages as a means of retaining the “loyalty and trust” of heavy metal audiences.

Radio Receptive

The lull in heavy-metal airplay cited by Caris may be over. Radio stations are becoming increasingly receptive to the music as the evidence of strong concert attendance and follow-up retail sales begins to mount. “I think heavy metal is now very prominent because it represents a return to familiar elements,” said Charlie Kendall, PD for WMMR-FM in Philadelphia. Kendall said that he is programming significantly more heavy metal than he has in the past. Among his most requested songs, Kendall said, are Judas Priest’s “Living After Midnight” from the British group’s latest LP, “British Steel” (now charting at #37), Van Halen’s “Jump,” Ted Nugent’s “Cradle Will Rock” and selections from the New Black Sabbath album.

Richard Neer, program coordinator for WNEW-FM in New York, said, “We always want to reflect what people want to listen to, and heavy metal is coming back.” Neer said that he has increased requests for Black Sabbath, Van Halen, Def Leppard, the Scorpions and Point Blank in recent weeks. “I think our ears will be more open to new stuff like this, especially if it starts to sell,” he remarked.

Pat Martin, PD for WSPT in Stevens Point, Wis., a Top 40 station, said, “I’m playing more metal. I do it to differentiate my station from the others in the market. Based on the album research I do, people want to hear Van Halen and Nugent, because they’re selling very heavily here.”

Retailers have noted a marked upswing recently in the movement of heavy metal product. “No question about it, heavy metal is back and we’re enjoying the sales,” said Lou Garrett, marketing coordinator for the Stark/Camelot chain, which has 100 outlets in 24 states. Garrett reports “monstrous” sales for the new Ted Nugent LP, as well as strong action for Black Sabbath, Judas Priest, and Def Leppard. A key Baltimore retailer said that “heavy metal and hard rock sales are increasing in our outlets. It’s never really gone away completely since the days of Led Zeppelin.”

Industry observers agree that heavy metal has never entirely disappeared from the pop music scene. Groups like the Preacher’s Wife, Children of the Corn, or the hair-ponderers, Triumphant, Krokus, and Triumph have been up Front and Center for a while now. However, the emphasis has been on radio, not retail. And it’s clear that the retail sales of heavy metal bands have been buoyed by the strong action in rock retailing.

Fan Fair Boasts Largest Crowd Ever; Nashville Reaps Close To $3 Million

By Don Cusic

NASHVILLE — This year’s Fan Fair, the annual country music gathering with 15,200 registrants coming from all over the U.S.A., as well as Japan, England, Sweden and Australia, for the week-long series of activities. The registration was stopped at 15,200, because of concern about safety and fire regulations at the Municipal Auditorium. According to WSM officials, registrants have passed the 16,000 mark if they had not decided on a cut-off point.

According to the Nashville Area Chamber of Commerce, Fan Fair brought roughly $2,775,000 in revenue. That figure, which is admittedly conservative according to chamber officials, came from computing the $35 registration fee with another $30 per day per person for rooms, meals, sightseeing and transportation.

On Wednesday morning, the exhibit section opened to the fans who visited the 283 booths sponsored by artists, fan clubs, record companies and publishers. The Plantation/Sun Records showcase featuring Charlie Walker, Roy Drusky, Dave Dudley, Rodney Lay and the Wild West Show, and Orion was the first show held on Wednesday morning. This was followed by the Monument Records show, which featured performances by Boots Randolph, Charlie McCoy, Tommy Jennings, Tommy Cash and Laney Smallwood.

Another group, the bluegrass show, was held that featured performances by Bill Monroe, James Monroe, Lonzo and Oscar, Wilma Lee Cooper, Jim & Jesse, Mac Wiseman, Ralph Stanley, the Sullivan


On Wednesday evening, the International Fan Club Festival presented its show, which featured performances by T.G. Sheppard, Randy Barlow, J.D. Sumner and the Stamps Quartet, Atlas Artists Cowboy Rhythm Band and Kelli Warren. Additionally, the Tex Ritter Award was presented to Jo Walker, executive director of the Country Music Assn. (CMA), by Kay, Loudilla and Loretta Johnson for efforts in establishing and promoting Fan Fair.

During the autograph sessions at the Fan Fair Booths on Wednesday afternoon, the appearance of Dolly Parton sparked a near riot as fans jammed together to get her autograph. It was the first time in four years that Parton had attended Fan Fair and the reception was overwhelming, as she signed autographs for 45 minutes before being whisked away by a cloud of security police and RCA executives.

Thursday morning began with the RCA show, hosted by Ralph Emery and featuring performances by Steve Wariner, Melba Montgomery, Dean Dillon, Alabama and Ronnie Milsap. While the first three artists did a couple of songs each, Alabama performed longer, bringing down the house with its patriotic medley. Between the performances of Alabama and Milsap, Emery went into the

(continued on page 45)

Music on the Radio in the 80s: Is the Record Industry Losing Its Foothold?

Will the record industry need radio to meet the competition from other forms of entertainment in the 1980s?

That is the crucial question confronting leaders from the record and broadcast industries who come from across the country to take a candid look at the role of radio in the music business, in panel discussions led by Bill Moran, music industry consultant, contributor to Billboard magazine and talk show host on KABC.

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Al Thomson

A&M recording artist Al Thomson could be excused for his record nepotism as he is the brother of Dougie Thomson, bass player for the notoriously successful Support System. However, a quick look at the young Glaswegian’s musical career should erase all suspicion.

At age 21, the singer/songwriter has virtually gone from waterboy to top chart recording artist. The title track from his debut album, “Take A Little Rhythm,” is already at 52 on the Cash Box Pop singles chart, and it looks like it’s Top 40 bound.

Thomson’s first big job in the music business came about when his former colleague for the Glasgow Herald Band, the group’s team leader, went on indefinite leave. After nine months of existing in hot water, the enterprising lad graduated to the label’s assistant publicist position. The new job led to a close association with SAHB keyboard player Hugh McKenna and marked Thomson’s progression as a songwriter.

As the eccentric Scottish five-piece was in its waning days, McKenna and Thomson were gearing up for their own collaboration; but contractual obligations made the pairing impossible. A despondent Thomson then journeyed to California on vacation.

“My brother urged me to get my voice and my together and we went to L.A.’s Topanga Canyon for several months,” recalled Thomson. “It’s very mellow there, and I twas there that I wrote the first batch of songs that I eventually recorded.”

Thomson returned to London with the idea of being a solo artist, but his manager Dave Margerison (his present manager) was totally occupied by the release of Supertramp’s “Breakfast in America” LP and had to drop Ali as a client. “I was stranded in London without any money,” recalled Thomson. “But I soon got a publishing deal with Bob Grace (Ron Doror Music) and kept writing songs until he said ‘this is stupid, let’s go get a record deal.’”

“We were approached by three record companies. At that time (approximately a year ago) it was really a new wave scene in London, and it really blew me away that these companies were interested in a melodico songwriter like myself.”

However, at the last minute, A&M stepped into the negotiations, signed Thomson and had him recording within days. He cut two songs, “Take A Little Rhythm” and “Love Every Minute,” and the label was so pleased that Thomson soon found himself making an album.

Recorded in autumn of 1979, “Take A Little Rhythm” is an amalgam of many pop influences. Traces of labelmates Supertramp and Peter Frampton can be seen in Thomson’s vocal approach, and the acoustic guitar-oriented California pop influence, which he absorbed during his stay in Los Angeles, can also be detected in his music. But it is Thomson’s Southern heritage of Thom-son’s distinctive, light pop sound, which seems a refreshing alternative in this era of rock.

“This album represents me making my statement,” said a future-oriented Thomson. “I got a lot of things out that I wanted to say, and it made the public aware of me. But, the next album is going to be more modern, I’m ready to pull out all the stops.”

Black Marketing, Radio To Top Agenda At BMA

But, according to BMA corporate executives, practical matters will dominate panel discussions, workshops and seminars.

Of particular interest, according to Ed Wright, executive vice president(secretary of the BMA, will be FCC issues concerning the federal agency’s ongoing commitment to ensuring each station provides community service, deregulation issues and the impact black broadcasters have on such affairs.

He also said that issues concerning trade charts, Arbitron ratings and how fairly black artists have been treated in consumer press, TV and films will also generate much discussion.

Gienia Gracia, executive director of the BMA, said that the 1980 convention will continue to identify and examine key merchandising issues, with hopes of bringing together manufacturers and smaller retailers as closer allies.

As part of this program, the National Association of Recording Merchandisers (NARM) will be represented with an audio/video presentation, titled “Give The Gift Of Music,” a campaign first unveiled at the NARM annual convention earlier in the year.

Other Highlights

Other highlights of the convention include:

- An exhibit and discussion on Technologies of the ‘80s,” which includes video, and digital audio hardware and software.
- A Songwriter’s Forum.
- A seminar titled “Building Careers: Shaping The Image of Black Artists in the ‘80s.”
- A workshop titled “Concert Promotion: How to Produce and Promote Black Music Concerts.”

Other workshops included “Ownership of Independent Record Stores: A Promotional Tour in Support of the New RCA Release.”

While playing the Bowery and honing their songwriting skills, the band members manged to set aside enough money to record the first single that garnered them any recognition, “I Wanna Come Over.”

Dallas businessman Larry McBride heard the single, called Owen and immediately signed the group to his MJ label. The release that followed, “My Home in Alabama,” soared up the Cash Box Country chart like a comet ablaze, reaching the Top 20.

Owen recalled that when McBride and producers Harold Shedd decided to go with “My Home’s,” as a single, he was a bit skeptical. “I had absolutely no idea that the song was good. I thought the whole record was so bad that if it was released, it would just die. I thought the song was so personal, it just wouldn’t do anything. I sure was wrong.”

Not only did that song gain the band national attention, Owen also said that it made many of the major labels, who before had ignored them, sit up and take notice. It was RCA that finally enticed the boys to come over to their label. McBride and Shedd will continue to work with Alabama as co-producers.

Cy Leslie

Cy Leslie Named Chairman, RIAA Video Division

NEW YORK — Cy Leslie, president of CBS Video Enterprises, has been elected chairman of RIAA/Video, whose 30 charter members met last week at the Summer Consumer Electronics Show in Chicago. Leslie, who was elected to the RIAA board of directors, will chair the 15-member RIAA/Video Council. Stanley Gortikov, president of the RIAA, and Stephen Truian, its executive director, have parallel responsibilities in RIAA/Video.

Leslie, who was named chairman of the CBS Video Enterprises division in February, indicated that RIAA/Video would convene again later this summer. Charter membership to the organization is limited to corporate divisions of firms which one-third of its work force. John Cook, a spokesman for the chain’s parent outfit, the CBS Corp., New York, indicated that the reductions would take place in the company’s headquarters here as well as in the field. Last year, RIAA, which operates 20 of its stores in the New York metropolitan area, eliminated a total of 3,000 jobs.

Korvettes To Axe 2,000

NEW YORK — Korvettes, the 36-unit department store chain, confirmed trade reports last week that it planned to lay off approximately 2,000 employees; about one-third of its work force. John Cook, a spokesman for the chain’s parent outfit, the CBS Corp., New York, indicated that the reductions would take place in the company’s headquarters here as well as in the field. Last year, Korvettes, which operates 20 of its stores in the New York metropolitan area, eliminated a total of 3,000 jobs.
TEDDY PENDERGRASS (Philadelphia Intl ZS9 3107)

Can't We Try (3:49) (Stone Diamond Music Corp. — BMI) (R. Smith, K. Hirsch)

Pendergrass rescues a rather ordinary ballad on this cut from the original soundtrack to the movie "Picture Late" that should strike a responsive chord with his many fans. Building from a rather typical R&B bailad base, Pendergrass handles the song in his own inimitable style, adding punch to material that would fall flat in other hands.

SHANDI (Dreamland DL 101)

Nobody Loves You Better (2:56) (Som Dame) (Shandi)

This hot rocker from Shandi's self-titled debut LP should prove an effective introduction for this fine new artist. While the tight rock sound is somewhat reminiscent of Pat Benatar's last effort, Shandi is just as good on this number. The production is tight, and Shandi is together enough to suggest that she'll be around for a long while.

VILLAGE PEOPLE (Casablanca NB 2261)

Can't Stop The Music (3:35) (Can't Stop Music — BMI and Op Scorpio Music (Black Scorpio) — SACEM) (J. Morali, H. Belolo, P. Furtt, B. Whitehead)

The title cut from the Can't Stop The Music movie and original soundtrack, this track is vintage VPs, reminiscent of the group's past hits. However, the VPs have refined the sound somewhat, emphasizing the music a bit more and softening the normally strident beat.

HEAT (MCA-41267)

Just Like You (3:54) (Koppelman-Bandier Music Corp. — BMI) (Tom Saviano-Jean Marie Arnold)

A swaying sax intro opens this lovely first cut from Heat's second single from its self-titled debut album. An easy-going dance record made for summer nights, accented with the group's vocal trade-off, full bodied chorus, brass and reeds punctuate at just the right moments to give the song added flair. Suitable for B/C, pop and DOR formats.

BRYAN ADAMS (A&M 2249-S)

Give Me Your Love (3:46) (Irving Music, Inc./Adams Communications — BMI) (Adams)

One of the top cuts from Adams' self-titled LP, this ballad has enough characteristic features to lift it above the typical. Lush string/vocals backups, a mellow rock-oriented guitar break and echoed lead vocals make this line for pop, A/C.

ADC BAND (Cotillion 45019)

Hangin' Out (3:40) (Two Pepper Pub — ASCAP) (T. Williams)

This discoured cut from the "Renaissance" LP offers a lot of vinyl excitement for the money. A wailing R&B lead vocal is pushed along by high female harmonies, a strident beat and a jazzy trumpet, keyboard and soprano sax ending. For B/C, DOR.

JOHNNY LOGAN (Columbia 1-11301)

What's Another Year (3:08) (Countless Songs Ltd.) (S. Healy)

Logan, from Eire, won the 1980 Eurovision competition with this cut and should garner an equal response here in the U.S. A mid-tempo ballad a la Glenn Campbell, this cut is characterized by its lush sound and floating flute background. For pop, A/C.

B.B. KING (MCA 545-1879)


B.B. and Lucille strike again on this cut from the "Now Appearing At Ole Miss" live LP. Blues is at its best when B.B. and Lucille get together, and the live setting spurs the group on to a cut much more exciting than something from the studio. For AOR, B/C, Top 40.

DAVE MASON (Columbia 1-11289)

Save Me (3:08) (Backwood Music, Inc./Brusier Music — ASCAP) (J. Krueger)

Following in the footsteps of Michael McDonald, Mason offers an R&B-flavored tune from his "Old Crest On A New Wave" LP. The cut is driven by Mason's fine guitar work, Michael Jackson's background harmonies and a top-flight rhythm section. For Top 40 and B/C.

PAUL DAVIS (Bang ZS9 4811)

Cry Just A Little (3:42) (Web IV Music — BMI) (P. Davis)

This master of the ballad has come through again with "Cry Just A Little." Davis is at his best, propelled by a sparse background of acoustic piano, guitar and drums. This smooth sound presents possibilities for Top 40, pop, A/C.

RANDY CRAWFORD (Warner Bros. WBS 49276)

Last Dance (At Danceteria) (3:29) (Four Knights Music Co./Irving Music, Inc. — BMI) (J. Sample, W. Jennings)

The continuation of a groove is what this single by the female vocalist on the Crusaders' "Street Life" hit from last summer is all about. Crawford scores again with this fine tune with much the same sound and appeal as before. For pop, B/C, jazz, pop.

NIUGU 'N THE CHOCOLATE JAM CO. (Epic 9-50901)

Take Some Time (4:05) (Hey Skemo Music — BMI) (L.N. Chanler)

An attractive mid-tempo groove set to smooth horn-tails and tricky strings, this catchy track accent the rangey vocals, while jazzman Niugu's steady drum work ties together the slick production. B/C and pop programmers can both find something here.

WILLIE NILE (Arista ASO 534)

That's The Reason (2:30) (Lake Victoria Music — ASCAP) (W. Nile)

A rockably groove with clicking, sometimes wailing, guitars focus the energy on this down-home cut. Nile's trembling vocals are quite believable on this piece. With country and pop programming promise here, this tune could find its way to A/C airwaves.

RONNIE SPECTOR (Polish PR-202)

Darlin' (3:09) (September Music Corp./Yellow Dog Music, Inc. — ASCAP) (Oscar S. Blandamer)

The first release from Genya Ravan's Polish Records label features the vocal talents of Ronnie Spector (remember The Ronnettes) on this spritely summer tune that is right on for the 80s, but is sure to remind some of those pleasant '60s.

GREY AND HANKS (RCA PB 12016)


This deal is a lot like its "sophisticated disco" sound and image, and this cut from the upcoming "Real People" LP can be held together with the power of the rhythm and harmony of the guitar, keyboard, vocal and drum work to keep the listener's interest.

JUDAS PRIEST (Columbia 1-11308)

Living After Midnight (3:30) (Arnataka Music/Adm. in U.S. and Canada by World Art Music Co. — BMI) (G. Tipton, R. Halford, K. Downing)

From its current "British Steel" LP, Judas Priest's brand of barroom, big beat heavy metal is quite danceable and incorporates enough hot guitar hooks to keep 'em coming for more. This cut should secure AOR and some progressive DOR airplay.

JON & VANGELIS (Polydor PD 2098)

I Hear You Now (3:37) (WB Music Corp./Speric B.V. — ASCAP) (J. Anderson, Vangelis)

Art-rock is synonymous with ex-Ves lead vocalist Jon Anderson, who teams here with Greek technok keyboardist Vangelis to create an inedible, textural soundscape. From their current "Short Stories" LP, this fantasy love ballad should attract AOR airplay.

PHILIP LYNOTT (Warner Bros. WBS 49272)

King's Call (3:37) (Pippin's The Friendly Ranger/Chappell Music — ASCAP) (Lynott)

With the first single from his "Solo In Soho" LP, Philip Lynott steps out from his Thin Lizzy vehicle with this mid-tempo ballad that is idiosyncratic and this song is centered on a deep horn and harp accompaniment that is steady and strong.

SKEAFISH (Illegal IR 9011)

Obession (2:52) (Skafish Music/Ilegal Songs, Inc. — BMI) (Skafish)

With a pulsating engine rhythm and pounding drums intro, this new cut from the World's "I Can See Miles" features Chicago native Skafish leaps into his first single with arresting vocals that will keep you guessing Perfect for adventorous AOR programmers.
Valente Ousted As RCA President

NEW YORK — RCA dismissed Maurice R. Valente, its president and chief operating officer, after less than six months at the job. The RCA board of directors unanimously accepted the resignation of Valente, who was asked to leave the $600,000 a year post by Edgar A. Griffiths, RCA’s chairman and chief operating officer.

At the same time the Board abolished Mr. Valente’s position, the creation of the Office of the Chairman, headed by Griffiths, and consisting of five executive vice presidents. They are George M. Fuchs, William C. Hittinger, Julius Kopelman, Frank A. Olson, and Roy H. Pollack. Fuchs, Hittinger and Pollack are members of the Board of Directors. RCA Mr. Olson, who had just been elected as executive vice president, was also elected chairman of the Hertz auto-remainder.

Spring Forms Posse For Indie Distribution

NEW YORK — Spring Records has formed a new independently distributed label to be known as Posse Records. Bill Spitalsky, the vice president of Spring, will serve as the new president at Posse. Julie Rikkind, the president of the London music firm, was appointed executive vice president, and Roy Rikkind, president of Guardian, Spring’s management firm, was named chief operating officer.

The label’s initial release will be Joe Simon’s single, “Baby, When Love Is In Your Heart” to be followed by an LP released in late July. Also scheduled for release is a 12” single, “I Wanna Get With You,” by Ritz, a Boston based group. Other artists signed include the Jones’ who, like Joe Simon, move over from Spring and Glory.

Schwartz Bros. Posts First Quarter Loss

NEW YORK — Schwartz Brothers Inc. last month reported a loss of $115,024 for the first quarter ended April 30. This compares to a gain of $5,252 reported in the same period last year. Sales for the period increased to $7.3 million from $6.6 million in the year-ago period.

In a statement, the company said that the results reflected the change to the first in the list of methods of accounting. Previously, Schwartz Brothers reported according to the first-in, first-out system. The sales increases, the statement continued, were augmented by the acquisition of a major portion of the company as the distributor of the Aristu and Moltoni labels in the greater Philadelphia area. The 21-store chain plans to open four new units in the current fiscal year.

Robert Knight
Knight Appointed As Marketing VP For DiscoVision

LOUIS ANGELES — Robert T. Knight has been appointed vice president of marketing for DiscoVision Associates. Knight was formerly western region manager for IBM’s Data Processing division, based in Los Angeles. He directed the company’s marketing efforts for immediate and large computer systems in seven western states.

DiscoVision Associates is a joint venture in the form of a partnership between BC Corp. and MCA Inc. The company develops, manufactures and markets laser-optical, videodiscs and video players.

Knight has held a variety of marketing management positions in a 20-year IBM career. He held posts in Olympia, Wash., Chicago, Dayton and Washington, D.C. He is a graduate of the University of Washington.

Sire Realigns Staff

NEW YORK — Sire Records, which has just undergone a major restructuring of the promotion and marketing departments, has named Daniel J. Kelley to the position of national promotion and marketing director of west coast operations.

Kelley, most recently a national promotion director with Warner Bros., began his career in radio at KGV and WDVE in Pittsburgh in 1966 and later became a local promotion manager for WEA in the same city.

The restructuring also called for John Montgomery to be appointed vice president of album promotion, Suzanne Emili to be named national promotion coordinator and for Kenny Ostin to be enlisted as Sire’s national promotion director of secondary markets.

EXECUTIVES ON THE MOVE

Mendelsonhoff
Levy
Willett
Sublette
Mendelsonhoff Appointed At CBS—CBS Video Enterprises has announced the appointment of Herbert J. Mendelsonhoff to vice president, marketing, CBS Video Enterprises. Since August 1979, he has served as vice president, marketing services, ABC Video Enterprises. From April 1978 through April 1979, Mendelsonhoff was director of ABC Record and Tape Sales Corp., and in 1978 he assumed primary responsibility for developing and supervising ABC Merchandising in the ABC Leisure Attractions division.

Butler Named At RCA — The appointment of Patrick H. Butler as staff vice president, executive vice president of RCA has been announced. In his new post, Mr. Butler will be responsible for publications and communications services, as well as speech writing. He recently resigned as special assistant to U.S. Senate Minority Leader Howard H. Baker, Jr. He served as a member of the Senate’s Senior Advisory Staff.

ASCAP Names Shea — ASCAP Southern Regional Executive Director Ed Shea has been appointed national coordinator of public affairs. He has served on the society’s Nashville operation for the past 12 years. Prior to joining ASCAP, he was executive vice president for the Nashville Area Chamber of Commerce, and until that time was director of development and alumni affairs at Vanderbilt University.

Chidli At Paramount — Richard Chidli has been named vice president of Paramount Home Video. He joined Paramount in April of 1978 as head of the non-theatrical sales division when ABC Films, which he founded, was acquired by Paramount.

Levy Appointed At Columbia — Arthur Levy has been appointed associate director, media services, press and public information, Columbia Records. He joined CBS Records in 1978 as manager, media services, press and public information. From 1975-1978 he served as chief writer, at Atlantic Records’ publicity department.

S E S A C Names Willett — SESAC Inc. has announced the appointment of John H. Willett, to the position of vice president of radio, southeastern and southwestern region.

Changes At ICM — Ralph Mann was named chairman and Jeffrey Tregg was named president of International Creative Management, it was announced by Marvin Josephson Associates Inc. Mann joined the predecessor company of ICM in 1969 and had been chairman of ICM’s executive committee. He is also vice chairman of Marvin Josephson Associates Inc. He had previously been with NBC and MCA. Berg joined a predecessor company of ICM in 1969 and has been a senior agent in ICM’s Los Angeles Motion Picture Department.

Bix Appointed — Radio Records has appointed Jerry Bix to west coast regional marketing director for the label. Prior to joining the label, he was involved with Dallas based, Radio Television Syndication Company. He has also worked in regional promotion capacities for RCA, Cassablanca, and United Artists.

Changes At ICM — Ralph Mann was named chairman and Jeffrey Tregg was named president of International Creative Management, it was announced by Marvin Josephson Associates Inc. Mann joined the predecessor company of ICM in 1969 and had been chairman of ICM’s executive committee. He is also vice chairman of Marvin Josephson Associates Inc. He had previously been with NBC and MCA. Berg joined a predecessor company of ICM in 1969 and has been a senior agent in ICM’s Los Angeles Motion Picture Department.

Top Billing Adds Sublette — Top Billing, Inc. has announced that agent Jack Sublette has been named a vice president within that agency’s sales division. He has been with the Nashville-based booking agency for four years and had led the staff in sales the last two years.

Chidli At Electric Lady — Electric Lady Studios has announced the resignation of Hal Selby who will redirect his energies into other interests of the Nautioid Corporation, thus giving sole management responsibilities to Alan Selby, president and owner of ELS. The newly appointed studio manager is Dory Lanier, former of Full Tilt Studios, assisted by Andi Ostrowe who is involved primarily with promotional projects and artist liaison. The technical staff is headed by Michael Frondel, long time engineer, as the director of operations.

B M I ' S T O P 9 2 — The 136 writers and publishers of the 92 most performed songs in the BMI catalog for the calendar year 1979 received citations of achievement at New York’s Plaza Hotel June 10. BMI president Edward M. Cramer, Jr. passed out the awards and presented Barry, Robin and Maurice Gibb, who co-wrote “Too Much Heaven,” with specially engraved glass plaques for penning the most performed BMI song of last year, donating the song’s proceeds to Unicef. Pictured at the event are (l-r): Bernard Edwards; Concrete City’s Brian J. Conner; R. G. B.’s Ron Tabor; and Barry, Robin and Maurice Gibb. (Photo: G. Rockwell, BMI)
BRUFRUD'S NEW BAND — Polydor recording group, and the new LP is called "Gradually Going Tornado," includes (I-r): Dave Stewart, John Clark, Jeff Berlin and Bill Bruford.

Polydor album is entitled "Gradually Going Tornado." I don't want to get locked in to that one big song, because that causes confusion so that everybody expects you to play that one big song over and over. I think we need to have a few new ideas. As always, Bruford's "Gradually Going Tornado" and his two earlier Polydor albums ("Feels Good To Me" and "One Of A Kind") have created an evolving musical fabric that employs elaborate rhythmic orientation, rich keyboard harmonies and aching guitar melodies; in no way does this approximates the monotonous union passages that made Return To Forever and Jean Luc Ponty so successful. "We have three or four tunes that pertain to that mood. It's a deliberate play, but I wouldn't want to proceed forever down that road with that form." At a recent Bottom Line gig (the latest in an exhaustive tour of the U.S.-western Europe), Bruford and company played with a looser, jazzier style that allowed for more physical intensity and deep personal soloing. The audience, a Bruford crowd, went quite tornado. "Our audience has been very enthusiastic for the first time, but the road with us. They're mostly teenage boys and musicians, many of whom never listen to the music, but just want to figure it out. I don't want to dig deep on them, because our audience will dutifully buy 100,000 albums every time one comes out, he reflected. "But I really want to broaden our audience to include American housewives."

STORYVILLE LEGACY — The Moss Music Group of New York (48 West 38th St., N.Y.C. 10018) has expanded their commitment to jazz music with the second release of Karl Knudsen's excellent Storyville label, containing vintage mambo, Đình, cha-cha, R&B, and swing vinyl. this Bruford, drummer for Charlie Parker in the late 1990s, has refined his own style to a dynamic new sound, and the result is an album thatヤ demonstrates the true diversity of his music. He has worked with many of the greats in the business, including John Lewis, Sonny Stitt, and Stan Getz, and his playing is both distinct and versatile. The album features a mix of originals and covers, with Bruford contributing arrangements and performance. Bruford's playing is a testament to his skill and dedication to the art of music, and the album is a must-listen for any jazz fan.


This specialty priced two record set is a bargain for those interested in the goodtime blues and dance music that spawed the popular traditions of today. Featured are the groundbreaking work of Fletcher Henderson from 1931 (spotlighting Coleman Hawkins), pianist Mary Lou Williams' septet from 1940, vocalist/violinist Stu Smith's rambunctious riffs from 1939, Trumpeter Charlie Shavers from 1940 (with Charlie Shavers and Benny Carter), trumpeter/violinist Hot Lips Page from 1944 (with Big Sid Catlett), plus a 1944 all-star session. NATURAL INGREDIENTS — Richard Tee — Columbia/Tappan Zee JC 3680 — Producer: Bob James — List: $7.98 — Bar Coded

The exotad feeling "of Snowbird Fantasy" is perhaps best typified by this LP of molot music. The sometimes overwhelming production qualities of this LP aid the coalescence of bebop, samba, calypso and big band attack ideas. As always, Bob James plays lyrical piano. The best cuts on this LP include "Birdland Fantasy," "Brighton By The Sea," "The Walkman" and "James'" cover of the recent Peaches and Herb classic, "Reunited."
Retailers Explore Alternatives In Face Of Recent Price Hikes

(continued from page 6)

with fighting competitive pricing.

To that end, many prominent retailers are giving greater attention to such low-cost, high-profit goods as midlines. Earlier this month, for example, Turtles Records and Tapes, which operates 14 stores in the Atlanta area, offered any three WEA or CBS midlines for $10. Alan Levenson, president of the chain, called it the most successful promotional campaign the company has undertaken in its three-year history. "Of course, the product costs close to three dollars and we only make 10 per cent, which is terrible," he said. "But it's a promotion which is a promotion where we're getting much fatter than ever."

In Chicago, Carl Rosenbaum, head of the 13-unit Flipside chain, has reduced his Top 25 offerings by five titles as a means of "making more money off the tonnage we were selling for next nothing. We're keeping our prices at $4.99 for $7.95s and $5.99 for $8.98s. We've offered our other products up an average of 20 cents. We're really trying to survive here, and if we just keep on reacting to this, we'll get in a lot of trouble. That's why I'm thankful for my accessory lines. They're about 30 per cent of our volume at this point, and it's likely to increase."

Ironically, the recent adjustments in shell and sale prices made by most retailers to offset the new pricing schedules comes at a time of year when lowballing tends to escalate. Yes, resistance by established dealers to the actions of lowballers in such cities as New Orleans, Boston, Philadelphia, New York, and Detroit indicates that most accounts are more concerned with increasing multiple purchase sales via secondary lines of product than惠山 Plea Denied

LOS ANGELES — The U.S. Supreme Court declined today to consider a case involving David Heilman's writ of certiorari June 16 and thus upheld a March 1979 copyright infringement conviction involving the reissue of the album. In essence, refused to hear the case.

Heilman was originally convicted of copyright infringement by the U.S. District Court in Chicago and sentenced to six months in prison, with a $9,000 fine. The conviction was upheld by the U.S. Court of Appeals, 7th District.

Can Music Really Charm Your Soul?... The Answer Lies In The Music of Leon Huff

The Way You Look Tonight


Born in Chicago in 1944, Huff began his musical career as a drummer for the group the Vibrations, and later formed the Blue Flames, which included future members of the Byrds and the Beach Boys. In the late 1960s, Huff formed the band the Blue Flame, which released a number of successful singles.

Huff's career took a significant turn when he began working with other musicians in the Chicago area, including future members of the Chicago Bears. In 1970, Huff formed the band the Blue Trees, which included future members of the Blue Trees and the Blue Jays.

Huff's most successful project was the Blue Trees, which released a number of successful singles in the late 1970s and early 1980s. In 1980, Huff formed the Blue Trees, which included future members of the Blue Trees and the Blue Jays.

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CASH BOX/June 28, 1980

SAVED — Bob Dylan — Columbia FC 36553 — Producers: Jerry Wexler & Bar | List: 7.98 — Bar Coded

Continuing in the vein of his ground-breaking gospel debut, "Slow Train Coming," Dylan proves he is the rockiest Chris- tan of all. His new choice of producer, Bob Rock, cut "Serve Somebody," and "Solid Rock" is another 4/4 toe tapper. The fine Muscle Shoals Gospel Blues Band supplies Dylan with a musical bite that he hasn't had since the late '60s. His disapp- ointed fans will just have to realize that the man is no longer a folk spokesman for a generation, but an inspired spokesman for the Lord.


Like the proverbial Phoenix rising from the ashes, the renegade southern rock guitar heroes have put Lynndy Skeynrd have enlisted new personnel, perfected a style and come up with a rip snorting debut. Gutsy lead vocalist Dale Krantz is the perfect comple- ment to the blazing guitar heroes of the Southern blues rock stylings of this seven piece band. Top tracks on the album are "Don't Misun- derstand Me," "One Good Man" and a frenzied "Opportunity."

CULTOSAURUS ERECTUS — Blue Oyster Cult — Columbia JC 365550 — Producer: Martin Birch — List: 7.98 — Bar Coded

The frightening graphics on the jacket of this album herald joy for the world's heavy metal fans as the latest serving from this thunder lizard of a rock band should satiate the ear plug crowd for months to come. Ground shakers like "Black Blade," "Fallen Angel" and "Divine Wind" should please BOC diehards, but side two's first three songs show a pop sensibility that the band has never offered before. "Godzilla" and "Don't Fear The Reaper"... For AOR.

SOMETHING BOUT YOU BABY I LIKE — Glen Campbell — Captial Records 1077 — Producer: Gary Klein — List: 7.98

Campbell has changed his clean cut image and opted for a furrier visual appearance of late, but his ability to find hit material remains stil there. The site track here is an excellent follow- up to "Southern Nights" and there is a strong mixture of up- tempo pop songs like Neil Diamond's "That Kind" and lovely ballads such as T. J. Kuenster's "Sigh My Eyes" on the LP as well. A duet with Rita Coolidge, "Show Me You Love Me," is another highpoint on the album.

AIRBORN — Mike Oldfield — Virgin VA 13143 — Producer: Mike Oldfield — List: 7.98

It's almost a shame that Mike Oldfield ever recorded "Tubular Bells," because his other work has been unnoticed since. In England, however, this melodic avant garde composition is somewhat of a legend, and "Airborn" should please fans of es-oterical rock on this side of the Atlantic. His first American release is rife with interwoven guitar and keyboard playing and is both soothing and transting. A must for this great rock eccentric's fans.

SOMETHING TO BELIEVE IN — Curtis Mayfield — RSD 3077 — Producers: Gil Askey And Curtis Mayfield — List: 7.98

Mayfield has certainly been prolific lately. After collaborating with Linda Clifford only a month ago he is back with "Something To Believe In." "Supernatural Man," the cutest track on the LP as well. A duet with Rita Coolidge, "Show Me You Love Me," is another highpoint on the album.


Dancin' Andy is back with another great collection of updated boogie woogie style rock 'n' roll. His material sounds like it was inspired by the hypnotic blues rock of J. C. Cale and latter day Clapton, only he injects the sound with humor and funk. Songs such as "Night Time Dijuka-ing" and "Hard Hat Boogie" have the irrevant flavor of vintage 10cc. Other highlights on this good time British artist's latest are "La Ya Beelde Lam Yam" and "3 Step Shuf- fle..."

ENDANGERED SPECIES — Klaatu — Capitol ST-12080 — Producer: Christopher Bird — List: 7.98

When Klaatu first came on the music scene a few years ago, a lot of us had high hopes and it was really some time. On her debut LP she introduces a gritty vocal style and a hard edged, new wavish sound. While her attitude is still brash and rebellious, Todd's songs, written with guitarist Bobby Orlando, have a melodic '80s post punk flavor. Top tracks on "Pinball Wizard," "I Need A Man" and "Metropolis Suite."
NARM Bows “Gift” Campaign Catalog

NEW YORK — NARM has prepared a catalog advertising specially priced gift catalog items tailored to its “Give The Gift Of Music Campaign.” The catalog items are designed to aid merchandisers in their efforts to bring the campaign’s message to their customers. The first in a series of catalogs includes promotional buttons, product stickers, window decals, bumper stickers, one-of-a-kind key chains, rubber stamps, the “gift of music” logo/slogan guidelines book, and camera-ready art sheets.

Patrick Gorick, director of special projects for NARM stated, “We designed many of these promotional pieces to allow merchandise buyers to distribute NARM items with their store name. Our strength in numbers gives us the necessary leverage with the suppliers of these items so that merchandisers can order very small quantities of these materials at little quantity price cuts.

In months to come, merchandisers can look forward to seeing four such catalogs from NARM. Future issues will be geared to specific holiday/special occasion items.

The next catalog due in August will contain primarily Christmas-oriented promotional materials such as gift wrap and packaging, die-cuts, greeting cards, gift certificates, T-shirts, banners, header cards, and other points of purchase display materials.

NARM has also prepared a memo to encourage to NARM for inclusion in their August catalog. To receive their current catalog, and for additional information contact them at (609) 795-5555.

Workshop In Lyric Writing Set By AGAC

NEW YORK — The American Guild of Authors and Composers (AGAC) will offer a four-week July workshop in lyric writing. The 20 hour course, which will be especially tailored for college students, will begin on July 7, and be held twice weekly on Mondays and Wednesdays each week for two and one half hour session beginning at 5:00 P.M.

Titled The Craft of Lyric Writing, the course will be taught by Sheila Davis, a member of the English Department of New York University. The course has garnered accreditation by Hunter College as well as fee reimbursement approval by the ABC network for one of its publicly written enrolled in the class.

Applications for the July course, which is limited to 12 students, are available at AGAC’s New York headquarters, 40 West 57th St., Suite 410, or by phoning (212) 757-8833.

WCI Honors Scholars

LOS ANGELES — Thirteen Warner Communications, Inc. Scholars have been awarded to WEA employees, who have children planning to enter college in fall 1980 or who are presently enrolled in high school programs, announced Henry Droz, president of the Warner/Elektra/Atlantic Corp.

Awarding up to a maximum of $1,000, the WCI Scholarship awards are given on the basis of the applicant’s general character, academic achievement and financial need.

Qualifications for the award call for employees to be full-time, having been with WCI for at least one year, and that the employee’s annual base salary must not exceed $35,000.

The following 13 youngsters were selected as recipients of the WCI Scholarships: Eric Banks, son of Maryanne Banks, Philadelphia branch; Melissa Carlson, daughter of Carol Carlson, Boston branch; Michael Dougherty, son of Johanna Dougherty, Philadelphia branch; Eric Edwars, son of Jenny Edwards, New York branch; William Henning, son of Ginny Henning, Cleveland branch; Ismael Cortes, daughter of Leobarda Maceda, central region; James Paolucci, son of Paul Paolucci, Cleveland branch; Gregory Pietak, son of Anthony Natello, Philadelphia branch; Walter John Radomski, son of Walter C. Radomski, Cleveland branch; Julie Rusnak, daughter of Raymond Rusnak, Cleveland branch; Scott Sklaver, son of Harvey Sklaver, New York branch; Donna Wimerby, daughter of Ruth Wimerby, Philadelphia branch; and Lisa Wood, daughter of James Wood, Atlanta branch.

‘Pioneer’ Bob Nolan, 72, Dies In Los Angeles

LOS ANGELES — Bob Nolan, one of the founding members of the Sons of the Pioneers, died June 15 in Los Angeles of a heart attack. He was 72.

Nolan, along with Roy Rogers and Tim Spencer, formed the original Pioneer Trio in 1932, which performed on KFWB Radio in Los Angeles. In 1934 their name was changed to The Sons of the Pioneers. Nolan is reputed to have written more than 3,000 songs, including “Tumblin’ Tumbleweeds,” and is a member of the Songwriters Hall of Fame and the Cowboy Hall of Fame. Nolan retired from the Sons of the Pioneers in 1949, but continued to record until 1957. In 1979 he returned to the recording studio and released “The Sound Of A Pioneer” on Elektra Records.

Services for Nolan were held at Forest Lawn Cemetery in Los Angeles.

Benatar A Awarded A Piece Of The Wood

CHRISYLS recording artist Patti Benatar was awarded a Hollywood Sign Commemorative from Barry Berger of Berger Enterprises Inc. Pictured are (l-r): Neil Geraldo, guitarist, Pat Benatar Band; Benatar, Berger, and Keith Olsen, producer.

Hot Fun In The Summertime—United Artists Film’s Roadie and Universal Pictures’ The Blues Brothers are the latest entries into this summer’s soundtrack-oriented movie race, and they lead the pack as far as laughs are concerned. Roadie is best described as the film version of what would happen if the Li’l Abner gang went rock ’n roll, as it is one long comic strip of a movie. The Alive Entertainment-produced film is a plot that’s thinner than shrink wrap, but some clever dialogue (courtesy of writers Big Boy Medlin and Michael Ventura), winning performances by Meat Loaf and Kaki Hunter, and some nifty rock and roll music saves the day. The answer to the question, “Rock ’n roll on the road is parodied to the hilt in the film, but the Middle America, in all its redneck glory, also takes a tongue lashing. Even the film’s theme song, “Cheap Trick’s” ‘Everything You Know If You Let It,” is a good song, but somehow unknown, and that is what Mr. Loaf as Travis W. Redfield exerts. In just give the ‘big fella’ a Bobby pin and he can fix a stick shift. And if you hand the beer truck driver turned roadie a few poutines, a can of beer and some paper clips, even the least elaborate rock concert becomes a grand spectacle. Cards play america, the plot is thin with the heart of Lola Boulli BASE (Hunter), a vaginal group whose goal in life is to sell to Alice Cooper. Because of his unyielding love for her, Meat Loaf turns Roadie and joins in on a road trip that takes them to rock and roll funhouses, such as Snake charmer himself. In the end, however, true loves prevails and Lola and Travis are reunited and greeted by Martians, indeed, it is a strange and silly plot. What saves the film from crashing and burning is the simple truth that unique, yet grotesque, performances of Loaf and Hunter and the script’s subtle one liners, which will go over the head of the early teen audience that will flock to see the film. An unusually good rock ’n roll score also adds credence to the movie, and songs by Jeezy and Cheap Trick, as well as live performances by Blondie, Hank Williams Jr., and Asleep At The Wheel, highlight the film.

Roadie was humorous, The Blues Brothers borders on the ridiculous and proves to be one great fender banger of a movie . . . literally. More cars (approximately a hundred) are used in this film of pure Saturday Night Live escapism than just about any movie ever made. Chase scenes and stunts enhance the slapstick, much of it supplied by actors Jake Blues (John Belushi) and his ex-roadie Eddie Wood (Dan Aykroyd) and their cast of characters. Soup, in a nearly believable job of playing a Poland orphanage they were brought up in. Director John Landis catches the blue-eyed soul sound of the 1960’s in a funny South Chicago locale and lets face it, any film about two white men whose ambition is life is to be black, loving wine, the blues and the hotel next to the railroad tracks and play the blues all day deserves applause. More important than the slapstick, is the fact that the film will expose a whole new generation to such drummers as Rick and Steve Ferrone and keyboard player Jocelyn Alice. The late Lee Hooker and Cab Calloway. A cameo appearance by Charles, who jumps into a rousing version of “Shake Your Tailfeathers,” and a comical version of a waitess-outrified Aretha Franklin performing “Think” are unforgettable. High speed car chases through a mall on the Illinois state highway are offset by scenes involving frequent run-ins with Illinois state troopers, flamethrowers and bazooka attacks by Jake’s former lover (Carrie Lucas) and performances by the superb Blues Brothers R&B Band. In the long run, the Robert K. Wells production, which combines a fabulous R&B oriented score, several different forms of comedy and more auto accidents than the Hollywood freeway, turns out to be a classic bit of summertime escapism.

Fleek Greeted By Friends—Atlantic Records producer Robert Fleck (r) was greeted by well wishers Robert Culp (l) and songwriter Carol Conner following her outstanding performance at Los Angeles Greek Theatre.

On The Beat — A 2-tone spectator, featuring These Days and The Selecter, set for a June 1 date at London’s Clapham Commons, was cancelled because of the threat of violence. More than 50,000 fans were expected for the ska extravaganza, but extreme tightening of national front members have forced the cancellation for more than a year and local residents complained to city officials that they might be caught in a gang war . . . In a recent presentation ceremony sponsored by the Performing Rights Society, the British Academy of Songwriters, Composers and Authors bestowed awards for Best Pop Song and Most Outstanding British Lyric upon Boomtalton Rap leader Bob Geldof for his band’s controversial hit single, “I Don’t Like Mondays.” The World’s Worl Outdoor, which featured such performances as Justin Hayward, David Essex, Phil Lynott, Chris Spedding and narrator Richard Burton is set to be made into a film. The LP’s composer/producer Jeff Wayne, who has been busy scoring Roger Galtry’s new film vehicle, McVicar, and a 90 minute version of The Hobbit, is looking for a director for a new film called Quest. The biggest work by Evita and Jesus Christ Superstar composer Andrew Lloyd Weber is soon to become a movie. The film, which will be directed by Norman Jewison, is the story of an Emperor who comes to America and experiences New York to Los Angeles . . . A dead ringer for Styx band member Dennis DeYoung has been impersonating the keyboard player at familiar L.A. haunts such as The Jockey Club and The Free House. His name sounds like Don Yeung . . . The well-known group De Young doesn’t return from a European tour until July 3, but some very exciting new faces may have found a large stack of bills from Gucci and Florooci . . . The amusing new Morrison biography Nobody Here Gets Out Alive debuted on the New York Times bestseller list at #83. The first 95,000 copies of the book have already sold out.

Spice — Due to mud, runners and the band members last week’s column item on the Busboys was incorrect. According to the group’s PR firm, the minimum wage rock band’s negotiations with Aristia and ARC has nothing to do with lemma fadista soloist Rosch. Cash Box apologizes for any confusion created.

Watcher Of The Crowds — Peter Gabriel, the enigmatic ex-leader of Genesis, played an unannounced gig at the Santa Ana Club House, June 17, as a warm up to his upcoming tour of the U.S. He played for a mere 14 minutes, which was actually secret concert got off on the wrong foot, and by the time the man of many masks walked out on stage with his band, more than 1,000 people had jammed their way into the tiny 350 seat club. Gabriel had played a bare bones show and was apparently upset about the treatment he received out of his system when the plug was pulled, and the crowd was told to disperse immediately. Gabriel has assembled a top flight band for the new tour that consists of drummer Jerry Marotta, bassist Tony Levin, synthesizer wizard Larry Fast and lead guitarist John Ellis.

Marc cetner
Digital Success
Part 2: And Audio Technology

CHICAGO — Preparing for the new audio electronics technologies and products of the 1980s, and how to better market, merchandise and sell these products to the consumer, were the major themes discussed at the June 17 audio conference, sponsored by the Electronics Industry Association (EIA) division.

Conference chairman and keynote speaker Herb Berkowitz, president and general manager of Panasonic-Techics, noted that as "electronics touch every part of our life," the impact of new electronics products is another example of how they can have a noticeable effect on the consumer's lifestyle than ever before.

In regards to the industry itself, Berkowitz said, "Digital technology will have more of an impact on the audio industry than the video industry. We're all aware that there are no standards yet for digital but, yet, one thing is for sure; all digital systems create an audio signal different when compared to the analog systems of today.

Audio dealers themselves will have to understand both the consumer's lifestyle and how the consumer's lifestyle is becoming more complex," according to Berkowitz, and that in order to survive and maintain a certain level of profit, "both manufacturers and retailers must become more sophisticated, more responsible, more sensitive and more astute.

Sales Down

Berkowitz asserted despite the fact that "retail sales are down five percent in the 1980s could be a very positive era for marketing." Before that happens, however, Berkowitz warned that consumers will not be as easy to please as in past years. "The consumer's lifestyle is becoming more complex," stated Berkowitz, "it is becoming more difficult to foster creative new products, and retailers must become more creative.

"Our only limitation is our own creativity," Berkowitz told the CES audience. "Today's retailer must become an entrepreneur. We have to learn to sell products on their benefits, as well as future applications. In conclusion, Berkowitz pointed out that now, more than ever, audio dealers and manufacturers will have to maintain the line between student and teacher, as "salesmen will have to adopt a more systems-oriented sales approach" in order to maximize sales, and "educate the consumer on the use of the most sophisticated tools at our disposal.

Discussing the impact of AM stereo on the marketplace, Jerry LeBow, a member of the AM Stereo Committee and Frank Barth, Inc., stated that AM stereo, which was first proposed in 1957, is "now almost reality," as it "may be late July or early August" before the Broadcast Bureau drafts the necessary Report and Order document (AMX-80, May 3, 1980).

AM Stereo

While LeBow indicated that the commission will most likely adhere to its decision to adopt the Magnavox AM stereo system, another possibility may be that it "may change the marketplace policy" for AM Stereo systems. LeBow, recounting the drawn out and unwieldy marketplace test for 4-channel systems, opined that such a route "doesn't seem very reasonable for AM Stereo parts." But LeBow's "wish list" was not an encouraging thought.

Because "the basic question is the bottom line," LeBow noted that manufacturers were hard to convince to adopt the Magnavox AM stereo system "between the Report and Order and implementation of the AM stereo system to sell off mono inventory," but he believed that "if the manufacturers do not like the system, hardware manufacturers would "be terrified."

LeBow told the audience that he believed RIAA/VIDEO LAUNCHED — Meeting the press after the launch of RIAA/Video Council, left to right, are: Vice Chairperson Richard Branson, Universal Records; Richard Pancake, Universal Records; Former Chairman Robert Berman, MCA Records; and Chairman David Geffen, Current Records.

Outlook Promising For Video Market In Coming Decade

by Michael Glynn

CHICAGO — Projected increases in discretionary income for families in the new decade and the availability of "reasonably priced electronics products" were cited by Ludwig A. Huck as positive indicators for the video industry. In his opening remarks in "Digital Consumer Electronics Show (CES) Video Conference here, Huck, manager of marketing for General Electric Television, emphasized that the future for video looks promising for the coming decade.

Other conference speakers indicated that the ever-growing, players, confusion about programming and applications, the rising quality and sophistication of video hardware and software, and the pre-recorded videocassette player pricing would all be conducive to a rapid consumer acceptance of video in the '80s. However, many of the same speakers sounded a note of caution for the video industry, pointing out that government regulations, format incompatibility and video players, confusion about software and lack of marketing direction could stymie industry expansion.

LeBow also said the FCC is "very interested" in communications and information for the U.S. Dept. of Commerce, stated that "government bodies such as the Copyright Royalty Board, and the CAB (the CAB) policy, the U.S. government should let broadcasters 'fight it out' in the marketplace, particularly noting pay TV offers AM.

He also said that the U.S. Dept. of Commerce was "very much opposed" to the FCC, considering its decision to ban TV into VHF and UHF in the late '40s as a mistake.

"Difficult Issue"

Geller also stated that multi-point distribution service (MDS) was a "difficult issue" under consideration at this time, but noted, that from his department's standpoint, dealing with the videodisc and videocassette issue was "very easy since there are no standards. It's a matter of being sorted out by the consumer.

Predicting that cable TV could be in one out of every two or three households by the end of the decade, Geller emphasized the tremendous growth potential for the various TV broadcast modes, but emphasized his address relating to the dangers of government intervention. "Once (a policy) becomes entrenched, it is very hard to change," he said. "We believe government policy is to let the marketplace decide.

At the Videoplay Report, the Videoplay Report noted that while performance quality has increased substantially in VCRs this year, the emphasis on more special effects, programming has "fallen off the edge." 1E

VidAmerica introduced a new line of special interest videocassettes at CES, including "Caring For Your Newborn," with Dr. Benjamin Spock, A Spectacular Evening In Paris, narrated by Lauren Hutton, Baseball Fun And Games, Boxing's Greatest Champions and Grudge Fights, Oh! Calculo! adult features Catherine 8 Co., Emancipation in Bangkok and Emollient and classics Citizen Kane, King Kong and Top Hat, among others on display.

CBS Video Enterprises announced that its "video on demand" concept featuring James Taylor, The Electric Light Orchestra and Chicago, in addition to CBS/MGM features such as The Wizard of Oz and Ben Hur, will be featured on CES.

In the video hardware field, Sony demonstrated its newly developed 723W wide screen video projection system, which features the capability of showing cinemascopic-size pictures, in addition to standard television screen picture. The equipment can be connected to the system to provide stereo sound. No marketing plans have yet been formulated for the system. Sony also introduced its Betamax SL-5800 VCR, the most advanced VCR yet by the company.

Panasonic demonstrated its new CinemaVision CT-4500 rear-screen projection TV at CES, while Advent displayed a new projection TV unit, Kloss was again on hand to demonstrate its Novabase Model one projection color TV.

A VIEW FROM THE TOP AT SUMMER CES — A record 56,878 attendees had gathered as of June 17 at the 1980 Summer Consumer Electronics Show in Chicago. Pictured here is a view of manufacturers' exhibits at McCormick Place Mall, one of three exhibition locations for the four-day show.

Cash Box/June 28, 1980

www.americanradiohistory.com
New Audio Advances, Product Promise Growth During 1980s

(continued from page 1)
half of the 4,500 AM outlets in the U.S. would be stereo capable "within three years." Adding that "under the right conditions, AM stereo can sound as good as FM," LeBow noted that it "can be particularly good in AM frequencies, as opposed to FM, offer stronger signals. Citing Magnavox projected sales estimates of 12 million AM stereo receivers, with half of those sales coming in AM car receivers, LeBow stressed the "big potential" the AM stereo could have on audio hardware sales. LeBow also felt confident that, barring any court restrictions, AM stereo would be in effect in the U.S. by the end of the year. In the end, LeBow ended his talk by saying that the simultaneous worldwide implementation of AM stereo is "probably not going to happen" and featured a brief demonstration of the system.

A decal of recent product innovations displayed at CES found a "long overdue maturing within the audio component industry," according to BIA audio consultant Ken Feldman, manager of the Audio Division of the JVC VHD/AHD videodisc system. Feldman told the audio conference crowd that "people are finally starting to realize that audio is linking up with video and computer technology," but underscores the fact that "digitally-encoded discs for audio are "looking at a coming a reality."

Other products of note were new Aiwa mini and micro components, which are "ideally suited to add on add-on audio and dollar value point of view "now make more sense," and a dbx computerized equalizer analyzer that "finally puts the equalizer in the position where it makes sense for the home." Kenwood remote control audio components were also singled out for special note by Feldman, as were Empire and Shure M97 cartridges. In speaker breakthroughs, Feldman lauded KLV minis for their "incredibly good bass" response, while also noting the "improved oxide formulations" in TDK's SA-X audio tape.

Feldman made special mention of 3M's entry into the record care business with a cleaner-presser anti-static fluid at the CES and Techtronic's indoor FM antenna. "Every cassette deck should have a tape cleaner," said Feldman, "innovation is not dead and it's my firm belief that innovation is what's going to pull audio out of this, as well as the matting of that innovation with the video technology via the digital technology, including the videodisc, which lends itself to audio and better audio at that."

Blank Tape Up

John Dale, vice president and general manager of Fujifilm's Magnetic Tape Division, noted that the expected 12% increase in sales of blank audio tape in 1980 could be largely attributed to a "new emphasis on metal biased cassette decks and metal tapes," as well as more leisure time spent at home. "We've achieved viability through software merchandising," Dale stressed that hardware dealers should take advantage of audio component sales as an add-on to software sales items, such as blank tapes.

"Every cassette deck should automatically signal a "blank audio cassette sale" said Dale. "If this doesn't happen, you've missed an important opportunity, so be well as the chance to insure that customer's return to your store."

Dale also pointed out that there are two ways in which the dealer can view cassette tape, that is, either as an impulse item, in which case it should be prominently displayed and merchandised in a high traffic area of the store or near the cash register, or as a hardware item, which can be promoted via a tape as a demonstration tape for a sound system. If its used as a hardware demonstrator, Dale said it's important to know the consumer has format for its obvious sonic benefits.

Dale also advised that the salesman might make a high-quality transfer himself, or get a professional recording studio to do the job. A high-quality transfer, Dale noted, would impress the customer and could be saved for repeated demonstrations.

Dale also urged dealers to use coop advertising allowances whenever possible, as well as extending commissions to tape salesmen as a form of incentive.

Dale concluded by saying, "it's time that we came up with some new, creative approaches to tape marketing. That's what we're trying to do at Fuji."

ITA Publishes Its New 1980 Source Directory

NEW YORK — The International Tape Assn. (ITA) has just published the 1980 edition of its Source Directory, listing the products and services of its member companies throughout the world. The Source Directory lists manufacturers and suppliers of blank and prerecorded tape, equipment, accessories, suppliers, components and facilities; video equipment, accessories, and facilities for industrial and broadcast use; and equipment, accessories, pre-recorded program distribution, facilities, supplies, and manufacturing components for home and video systems.

Video Manufacturers Anticipate Vast Growth In Wake Of New Technology

(continued from page 1)
become more complicated. In his talk on the maturing VCR market, Winslow added that "a-channel stereo sound capability in both the Beta and VHS industrial VCR market will make the configurations more attractive to software program producers and allow VCRs to be competitive with videodisc systems."

Vast Potential

Noting that the phrase "the maturing market" was a "very relative term" in regards to the VCR, Winslow stated that the 765.5 million homes currently equipped with broadcast televisions, VCRs are in fewer than two percent of those homes, adding that "a lot of the pie has yet to be cut up." He further pointed out that although the BASF and Toshiba LVR systems have been "aborted," there is still great potential for a new configuration, because the format utilizes 1/4 inch tape, the same size tape as used in audio cassettes.

Winslow projected lower VCR pricing, citing Sonya and Sharp models presently in production in Japan, and the possibility of the first million dollar sales year for the VCR market by 1983. He added that there are all current videodisc systems are in production by 1981, as scheduled, videodisc play sales could eventually surpass the VCR by 1984 or 1985, depending on quantity and quality of software. Winslow also predicted that an in-box fixed solid state video tape recorder would be on the market shortly.

Competing Systems

In discussing the emerging market for the videodisc, Theodore Anderson, a security analyst for the Argus Research Corp., stated that "three competing (videodisc) systems cannot survive," predicting that one of the manufacturers will eventually drop out of the race before the end of the decade. He also observed that price, software selection and supply would become pivotal elements in the future growth of the consumer videodisc market.

Because of its "superior information storage and educational capabilities," the videodisc should achieve "a prominent place" in consumers' homes, Anderson, and its "high quality" color picture and stereo sound features (in the optical videodisc systems) will make the videodisc immediately competitive with the VCR. He projected that videodisc systems sales could rise to four million units by 1985. In an upbeat close to the conference, Robert Reed of The National Video Clearinghouse, presented an amusing, "irreverent" retrospective on the state of video programming, indicating that there are currently 30,147 titles in the NVC data base, representing 373 national wholesale distributors, Reed indicated that the fastest growing number of titles were in the movies and entertainment categories. By the close of the year, Reed predicted 40,000 titles would be available from 400 national distributors.

In closing, Reed noted the plethora of software product categories on the market in the various domestic and European formats, and, underscoring this diversity, awarded NVC's "Most Unusual Program" award to "Hush, Hoggies, Hush; Tom Johnson's Praying Pigs," produced by the Center for Southern Folklore.

SOURCE DIRECTORY ISSUED — The Source Directory was released in June 1981, beginning with "One For The Road."
LISTENERS ON TOUR — Beginning last July, WMET/Chicago began its ongoing World Tour promotion. Each month since, SWX, KZEW, KNEW, and WRQX have sent two people to the world to see a rock ‘n roll concert. The first such event sent two people to England to see the Led Zeppelin concert at the knebworth Festival. Other world Tour stops have included the No Nukes Concert in New York, The Cars in Miami, Tom Petty and the Heartbreakers in San Diego, Pink Floyd in New York, and The Bay City Rollers in San Diego. The latest World Tour promotion sent two listeners to Los Angeles for five nights with all expenses paid. The occasion was to mark the Who’s return to L.A. in addition to seeing the Who’s opening night concert at the Forum. The tour also treated two Who fans; Quadrophenia, Tommy and The Kids Are Alright...

WABX IS SWEET — The latest in a long line of promotions for WABX on the West Coast is a trip for four to see and hear the England/New York concert of the Cure. To enter, listen for the Cure to be mentioned on air. The Cure’s 1984 LP, ”Kiss Me, Kiss Me, Kiss Me,” was recorded live at the London Astoria in December 1984 and was recently released on CD. The winner, to be chosen Saturday, will be invited to the hotel and a concert that evening. The Cure’s concert will be at the Capitol Theatre in Passaic, New Jersey, on June 21.

SYNDICATION INDICATIONS — Datsun has renewed its sponsorship with Golden Egg for the syndication company’s Future File series for another 13 weeks. Tom Hill, media director for the William Eshy Co., which handles Datsun, said, Future File is widely known in the Datsun show because we advertised right from the beginning. We find the vignette form to be effective as a solid showcase for our client.” Future File debuted on Jan. 1, 1980, and according to Hill, has continued to grow in popularity.

Peter Hartz, director of operations for Golden Egg, said the series now runs in 163 markets, including nine out of the top 10, and 80 out of the top 100. Future File is currently carried on WABC in New York, WFLD in Chicago, KIRO in Seattle, KSLX in Denver, WQAM in Miami, WOR in New York, WMAQ in Chicago, WOC in Davenport, and WQAD in Moline.

WAXIS IS SWEET ON DETROIT — WAXIS recently presented Columbia/Stiff recording artist John Hiatt with his first concert broadcast from Bookie’s Club 870. Picture before the show were (l-r) WAXIS-FM on Duncan, Sweet, WAXIS MD Steve Kostan, and Mark Westcott, Columbus, home from school. It’s drive time, the heaviest listening period in local radio. The stations involved were WNEW-FM, WDPD/107.9LP in Erie, WQUB-FM/Albany; WIBM-AM and WIZX-FM in Weehawken; WRKB/WRX in Philadelphia; WQBO/Biscayne/1540 WPXO/West Palm Beach; WCLO/1510; and WOCZ/3400 WOOC/Westfield. Waxis also featured Bob Dylan, who welcomed the audience and said, “Thank you for your support.”

STATION TO STATION — WETM helped present Chicago’s “Lake County Jam,” which was held June 21-22. The Jam featured six Chicago area bands each day amid the atmosphere of a rock ‘n’ roll fair market. WHPM of York personalities Lee Arnold and Jessie were the emcees for the recent “Country Sundaze” concert presented by the Giants Stadium in New Jersey. Thirty Thousand WHPM listeners attended the event, which featured John Cash, Waylon Jennings, Eddie Rabbitt and Asleep At The Wheel, a few of their songs.

KCRW/Los Angeles will be presenting the 27th Annual Newport Jazz Festival live from Carnegie Hall in New York via satellite beginning July 2. The festival features Dizzy Gillespie, Phil Woods, Jack DeJohnette, Curtis Fuller, George Duvall and the Akiyoshi/Tabackin Big Band. KCRW plans to follow up this special with a two-hour program entitled Off/Classic/ Jazz Connections. Focusing on the specific relationships between the two music genres, the special will feature rare LPs, as well as improvisations of jazz inspired by classical models and classical models inspired by jazz. .

KMKL/San Francisco and BAM Magazine have joined forces to present the Bay City with the third annual “Summer In The City” series. The series features free outdoor concerts at different public locations throughout June, July and August. New wave music has apparently found a solid home in San Jose as anarchy reigns on the air waves of KLV. The “Anarchy Top Ten” airs every Thursday night highlighting groups such as Devo, Specials, X, Clive Langer & The Boxes, Nervous Rex and Echo & The Bunnymen. .

As part of its tenth anniversary celebration, KLO/Atlanta will be simulcasting the Southside series which is produced by WTTW/Chicago public television. Another WTTW special recently aired Joan Armatrading and Tom Johnston of the Doobie Brothers. The special was produced and directed by Elvin Bishop and Southside Johnson, scheduled for June 24 and July 1, respectively.

On June 21 from midnight to midnight KSAN/San Francisco treated its listeners to interviews and music from San Francisco area bands. Listeners included the in the 24 hour salute were The Jefferson Airplane, QuickSilver Messenger Service, The Grateful Dead and current Bay Area raves STV, The Times Five and Huey Lewis and the News. The KCSN staff even held a news conference to announce concerts for KISS-AM/Los Angeles. The gospel station will now be called KFPR.

NETWORK NEWS — Alice Cooper has been signed by the ABC Radio Network for the Supergroups In Concert series. The special will air on the ABC-FM Network in August.

Senator Committee In Agreement On FCC Legislation

LOS ANGELES — The Senate Communications Subcommittee has reached a compromise on legislation that would encourage the deregulation of radio and TV, and eliminate some of the FCC’s current regulations and policies and bar the Federal Communications Commission (FCC) from ruling on key issues in the marketplace. The bill, S 2827, introduced by subcommittee chairman Elvin Bishop (D-S.C.), calls for the FCC to discontinue cooperation with radio and TV concurrent with more competition in the marketplace. The commission would be required to eliminate rules concerning maintenance of the top 40, news and public affairs requirements and the number and frequency of commercials. Omitted from the bill would be the broadcast frequency spectrum fee which he introduced in 1979 in S 661. As an alternative, the commission is being asked to study license fees and identify a fixed method for placing value on the use of the spectrum.

The bill would also call for the extension of license terms from three to five years. In response, cases for which the FCC would be authorized to set up an auditing branch similar to that employed by the IRS as a means of checking broadcasters.

Related Bill

Related to this is a bill sponsored by subcommittee member Rep. Al Swift, which would permit applicants owning 18 or more stations to employ broadcast licensees to amend their program format in order to increase or decrease the overall price of their programs. The FCC would be further authorized to change its certification policies by eliminating procedural formalities and allowing licensees to amend any deficiencies found.

S 2827, calling for the FCC to be barred from ruling on format changes, is a measure suggested by the National Association of Broadcasters. In fact, the FCC has petitioned the Supreme Court to overturn an appellate court decision that would force the commission to regulate the format in radio program format changes (Cash Box, June 21). As the condition is to grant everyone groups that a “unique format” in any market must be protected, while the FCC argues that it is the broadcas-

The FCC’s filing with the Supreme Court was supported by the National Assn. of Broadcasters (NAB), National Radio Broadcasters Assn. (NRA), the ABC, CBS and NBC networks, and Metromedia. The NAB feels that the Supreme Court’s decision will have an impact on the FCC’s authority to deregulate radio. Some groups argue that abandoning the public interest standard would be “contrary to the commis-

A mark-up of the legislation is scheduled for June 24.

POP CROSSOVER POTENTIAL

I’m Happy Just To Dance With You — Anne Murray — Capitol
Midnight Rider — Waylon Jennings — Columbia

Wayfarer Stronger — Emmylou Harris — Warner Bros.

Does She Have A Friend? — Gene Chandler — 20th Century-Fox/RCA

THE ROCK, POP/ADULT REGISTERED GAINS IN APRIL/MAY ARBS (continued from page 9)

finally turned around, placing fifth in the market with a 5.3 up from 3.9. Two other Top 40 rock stations reversed downward trends, rising to 5.9 from 5.4 and KILT-AM moving up to 4.1 from 3.7 in the Jan./Feb. book.

Both of Houston’s AOR stations showed upward movement in an ever tightening race. KLOL maintained its lead over KILT-FM with a 4.9 up from 4.6, and KILT-FM jumped to 4.8 up from 4.6. Black formatted KMJU, while placing sixth, dropped sharply to 5.1 down from 8.0 in the Jan./Feb. book.

In Washington, D.C., P/A giant WMAL dipped slightly to 10.3 from 10.9, but still holds the top spot in that market. However, Top 40 rockers WPWG and WRQX continue to make their bid for top honors. WPWG rose to 6.2 from 5.9, WMAL, which was simulcast, regained its lead from WRQX pulling an 8.4, up from 6.6. WRQX, which has been on a roller-coaster ride recently, also increased its market position, up to 7.9. AOR leader WAVA dropped to 4.5 from 4.9, a drop of only slightly over nearest competitor WWDC/FM which climbed to 3.0 up from 2.6.

Rising Ratings

Fourth ranked in the Washington, D.C. market is WKYS, which plays mass appeal black music and dance-oriented music. WKYS is probably the main reason that, in a city dominated in population by blacks, the remaining four black stations went down in the Jan./Feb. book.

The most interesting development in the Washington, D.C. market is that there were no incidents in the radio diary announcements. For the record, five of the seven stations cited for this practice in the Jan./Feb. book showed increases in the April/May book without them.

In Philadelphia, where news radio KKY is #1 in the marketplace, pop adult is the #2 station. However, WMMR, which was number two in the market overall, dropped two tenths to 6.8 from 6.6, while competitor WWRT/WMMR and WIOZ were both down from 5.9 to 5.4. Philadelphia’s other pop adult station, WUSL, climbed to 4.2 from 3.6. Soft AC station WMMR dropped to 5.3 from 6.5 while WYSP closed the gap slightly inching up to 4.3 from 4.2. Black formatted WUSL-FM was up in the overall market moving up to 5.5 from 5.2.

These numbers represent total shares, 12+ in the metro area, Monday through Sunday, 6 a.m. to midnight.

ABC D.I.R. Join
In Production Pact

(Modified from page 9)

Mel Karmazin, general manager of WNEW-FM said that his station has an opened contract with D.I.R. for the Flower Hour program and speculated that ABC would probably end up with exclusive ABC rights as a result of the contract for WNEW-FM and sister station KMET.

D.I.R. will remain an independent company, dealing with ABC will probably be handled by the company from offering its services to other clients.

Cash Box June 28, 1980

www.americanradiohistory.com
106 ANGEL CITY • FACE TO FACE • EPIC
ADDs: None. HOTS: KROQ, KZOK. MEDIUMS: WORJ, WCCO. KMM, WORJ, WCCO. Preferred Tracks: Rapture, Every Day. SALES: Good in West and Midwest; moderate in East and South.

20 JOAN ARMATRADING • ME MYSELF • A&M
ADDs: WLAV. HOTS: WBN. WHFS. WCCM. Preferred Tracks: Title. SALES: Strongest in East and West; steady increase in Midwest and South.

198 RUSSELL BALLARD • BARNET DOGS • EPIC
ADDs: None. HOTS: KRE, KZEL, KBPI. MEDIUMS: WORJ, WCCO. Preferred Tracks: Rebound. SALES: Fair in West; steady growth in South.

#2 MOST ADDED

JEFF BECK • THERE AND BACK • EPIC
ADDs: KSHE, WABX, WBLM. WGRQ, KZOK, WAAI, KJSO, WNN, WYDD, KBPI. WHFS, KLEM, WCCM. Preferred Tracks: Misery. Long Live Your Face. SALES: Moderate in West and Midwest.

#3 MOST ADDED

BLACK SABBATH • HEAVEN AND HELL • WARNER BROS.
ADDs: WLAV, WBB. WBN. HOTS: WBB. WCCM. Preferred Tracks: Monster. WORJ, WBN, WCCO. KZOK. MEDIUMS: KROQ, KJSO, WOGR, KZOK. WAAI, WGRQ, WCCM. Preferred Tracks: None. HOTS: None. SALES: Good in all regions; strongest in Midwest.

BLUE OYSTER CULT • CULTOSAURUS ERECTUS • COLUMBIA
ADDs: WABX, WGRQ. WFR. WAAL, WLYE. Preferred Tracks: None. HOTS: None. SALES: Good in all regions; strongest in Midwest.

#1 MOST ACTIVE

ERIC CLAPTON • JUST ONE NIGHT • RSO
ADDs: None. HOTS: KSHE, KMLE. KWST. KXLY. KXLO. Preferred Tracks: Train, Title. SALES: Good in East.

ALICE COOPER • FLUSH THE FASHION • WARNER BROS.
ADDs: None. HOTS: KNAC, WABX, WGRQ, KZOK, KROQ, WBB. WBN, WGRQ, WCCM. Preferred Tracks: Rock. SALES: Open.Favorite Tracks:

DEF LEPPARD • ON THE THROUGH THE NIGHT • MUSIC
ADDs: None. HOTS: WBB. WBN. WCCM. Preferred Tracks: None. HOTS: None. SALES: Good in all regions; strongest in West and Midwest.

DEVO • FREEDOM OF CHOICE • WARNER BROS.
ADDs: WSHE, WBB. WGRQ. WFR. Preferred Tracks: None. HOTS: None. SALES: Fair in West and South.

#1 MOST ADDED

BOB DYLAN • SAVED • COLUMBIA
ADDs: WABX, WGRQ. WAAL, WLYE. Preferred Tracks: None. HOTS: None. SALES: Good in all regions; strongest in Midwest.

THE BLUES BROTHERS • ORIGINAL SOUNDTRACK • ATLANTIC
ADDs: KSHE, WKLJ, WGRQ, KREM, WBB. WCCM. Preferred Tracks: None. HOTS: None. SALES: None.

HERMAN BROOD & HIS WILD ORANGEAN • NO FUZT.
ADDs: None. HOTS: KBPI. MEDIUMS: KZOK. WGRQ. WBLM. Preferred Tracks: None. SALES: Elegant.

ROCKY BURNETTE • SON OF ROCK AND ROLL • EMI-AMERICA
ADDs: WABX. HOTS: WBN. WGRQ, WCCM. Preferred Tracks: None. MEDIUMS: WABX. Preferred Tracks: None. SALES: None. Favorite Tracks:

CHEAP TRICK • FOUND ALL THE PARTS • EPIC (10"
ADDs: None. HOTS: WBB. WGRQ, WCCM. Preferred Tracks: None. MEDIUMS: WBB. Preferred Tracks: None. SALES: None. Favorite Tracks:

#2 MOST ACTIVE

#3 MOST ACTIVE

RAY GOMEZ • VOLUME • COLUMBIA
ADDs: WGRQ, WYDL. WCCM. Preferred Tracks: None. HOTS: None. SALES: Breakouts in South.

SAMY HAGAR • DANGER ZONE • CAPITOL
ADDs: WBB. WBN. KCO. Preferred Tracks: None. HOTS: None. SALES: Good in West and Midwest.

IRON CITY HOUSECROMERS • HAVE A GOOD (BUT GET OUT ALIVE) • MCA
ADDs: None. HOTS: WBB. WBN. WGRQ. Preferred Tracks: None. HOTS: None. SALES: Breakouts in East.

ELTON JOHN • AT 23 + MCA
ADDs: WBB. WBN. WGRQ. Preferred Tracks: Jeannie. SALES: Good in all regions.

#5 MOST ACTIVE

BILLY JOEL • GLASS HOUSES • COLUMBIA
ADDs: WBB. WBN. WGRQ. Preferred Tracks: None. HOTS: None. SALES: None. Favorite Tracks:

#1 MOST ADDED

#1 MOST ACTIVE

FLASH AND THE PAN • LIGHTS IN THE NIGHT • EPIC
ADDs: None. HOTS: KROQ, KREM, WYEE, WAAF. WJL. Preferred Tracks: None. MEDIUMS: WBB. Preferred Tracks: None. WGRQ. Preferred Tracks: Media Man. Universe. SALES: Fair in East and West.

FOGHAT • TIGHT SHOES • BEARSEILLS
ADDs: KMLE. HOTS: WBB. WBN. WGRQ, WCCM. Preferred Tracks: None. MEDIUMS: WBB. Preferred Tracks: None. SALES: None. Favorite Tracks:

#3 MOST ACTIVE

#1 MOST ADDED

PETER GABRIEL • MERCURY
ADDs: WYDD, KREM. HOTS: WBN, WGRQ, WBB. Preferred Tracks: None. MEDIUMS: WBB. Preferred Tracks: None. SALES: None. Favorite Tracks:

THE J. GEILS BAND • LOVE STINKS • EMI-AMERICA
ADDs: None. HOTS: WBN, WGRQ, WCCM. Preferred Tracks: Title. SALES: None. Favorite Tracks:

#1 MOST ADDED
### #1 Most Added

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<thead>
<tr>
<th>Artist/Song</th>
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<th>Comments</th>
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<tr>
<td>Rossington Collins Band</td>
<td>WBLM, WJKL, WBYB, WCRF, KDKF, WZKQ, KLQL, K-KYX, WBAY, Preferred Tracks: Everything Works</td>
<td>Moderate in all regions</td>
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<tr>
<td>Roxy Music</td>
<td>KSHE, WKBX, KJXL, WBLM, Preferred Tracks: Wake Me Up</td>
<td>Excellent in all regions; strongest in West and Midwest</td>
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<tr>
<td>Billy Squier</td>
<td>WBCN, WROX, WBBR, WYFE, WBBR, Preferred Tracks: Don't Break Down</td>
<td>Good in all regions; strongest in West and South</td>
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### #2 Most Active

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<td>Bob Seger &amp; The Silver Bullet Band</td>
<td>WABC, WMEX, Preferred Tracks: Turn the Page</td>
<td>Good in all regions; strongest in West and Midwest</td>
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<tr>
<td>Scorpions</td>
<td>KSHE, KJQZ, Preferred Tracks: Can't Hold Me Down</td>
<td>Good in all regions; strongest in East and Midwest</td>
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### #5 Most Added

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<th>Artist/Song</th>
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<tr>
<td>Jamie Sheriff</td>
<td>WCLM, WNYE, Preferred Tracks: Love Me Tonight</td>
<td>Good in all regions; strongest in Midwest</td>
</tr>
<tr>
<td>Carly Simon</td>
<td>WBAB, WKXW, Preferred Tracks: Let Me Love You Tonight</td>
<td>Good in all regions; strongest in Midwest</td>
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</table>

### Rock/Pop Chart

- **Gerry Rafferty** • **Snakes and Ladders** • United Artists
- **Roadie** • **Original Soundtrack** • Warner Bros.

### Rock Album Chart

- **Seven** • **The Game's Up** • Atlantic
- **Southside Johnny & The Asbury Jukes** • Love Is A Sacrifice • A&M

### Most Active

- **Pat Travers** • **Crash and Burn** • Polydor
- **Urban Cowboy** • **Original Soundtrack** • Full Moon/Asylum

### Most Added

- **Krokus** • **Metal redhead** • Arista
- **Phil Lynott** • **Solo in Solo** • Warner Bros.

### Other Charts

- **Country** • **Urban Cowboy** • Full Moon/Asylum
- **Rock** • **Original Soundtrack** • Warner Bros.
5
53
49
DIO

To KFMD, WKIX.

ALL NIGHT THING

GEE

WAXY

WPGC,

WHHY,

WICC,

EVERYTHING WORKS

15.

WRVQ

KROY

KTLK

To

35,

WBEN-FM

39

24.

KMJK-FM, 140,

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WOW, WRVQ, KRQ-29, WCUE, WAYS,

Y103, KROY, KEEL,

KYYX,

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Z93

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33,

LIKE

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WSPT

BJ105

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WGCL

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**WHAT'S IN-STORE**

**MERCHANDISING**

**SINGLES BREAKOUTS**

**ALBUM BREAKOUTS**

**THE SCREAMING MASSES** — Epic recording artist Ted Nugent recently visited Pontiac, Mich., where the rocker signed autographs at Full Moon Records and Tapes for his teeming fans, who numbered in excess of 2,000. The crowd remained on hand to help Nugent celebrate the release of his latest LP, "Scream Dream."
BLACK MUSIC:
SOUND
FOR THE EIGHTIES.
WE TURNED THE SPOTLIGHT ON BLACK
EPIC RECORDS SALUTES
MICHAEL JACKSON

CASH BOX AWARDS

POP SINGLES AWARDS
#1 Top Male Vocal
#1 Top Black Contemporary Male Crossover

POP ALBUM AWARDS
#1 Top Black Contemporary Male Crossover
#2 Top Male Vocal

BLACK CONTEMPORARY SINGLE AWARDS
#1 Top Male Vocal

BLACK CONTEMPORARY ALBUM AWARDS
#1 Top Male Vocalist

DISCO AWARDS
#1 Top Male Vocalist

"Epic" is a trademark of CBS Inc. © 1980 CBS Inc. Management: Weisner DeMann and Joe Jackson. Produced by Quincy Jones.
Fan Fair Draws Large Crowd; Generates Close To $3 Million

(Continued from page 7)

audience to give away albums to those who could sing a weld and (l). One Fan Fair registrant, a doctor from Mississippi, surprised everyone by turning in a very credible rendition of "Back On My Mind Again," as Miller's band blasted in and the audience applauded wildly. This was followed by Milsap performing for nearly an hour to climax the week.

The crowd problem reached a head at the MCA show on Thursday afternoon as the auditorium, which normally seats 10,000, was packed to the rafters with an overflow crowd to watch performances by Brenda Lee, John Conlee, Conway Twitty, the Oak Ridge Boys and Barbara Mandrell, who received a standing ovation. The show was emceed by Jerry Clower who worked hard to control the fans in front of the stage as the state fire marshall threatened to shut down the show because of the overcrowded situation.

The Elektra show Thursday evening brought forth the only spontaneous encore of Fan Fair when Tompall and the Glaser Brothers, reunited after their breakup over debts, brought forth a spontaneous encore, delighting everyone. "The biggest surprise of the show," said Kelli Morton, was the appearance of the Kellies (he and his wife Duane Allen, Joe Bonsai!, and the Kendalls. It was emceed by Dennis Weaver.

Cajun Show

A Cajun Show followed the mixed label show. Produced and hosted by Jimmie C. Newman, it featured his band, Cajun Country, backed by the Joe Long Trio, Alton Fontenot, Dulis Landry & Wade Benson Landry, Mona McCall and Justin With

The CMA's International show, written and produced by Bob Tubert, began Saturday's performances. Emceed by Charlie Daniels and Renae Prothe, the show featured appearances by Marie Bottrell, Canada; Polly Daniels, Eire; Marie Gibson, South Africa; Waldemar Matuska and KTO, Czechoslovakia; and Scotty Wiseman, U.K.

After lunch, the CMA presented the annual awards show, written and produced by Bill Collie. All of the awards were beamed live from Nashville via satellite to Sun City, South Carolina. It featured performances by Patsy Montana, Smokey Dawson, Hardrock Gunter, Tom Perryman, Hans "Sugarfoot" Garland, Laura Lee McBride, Jimmy Revard, Lulu Belle and Scotty Wiseman, "Fiddlin' Sid Harker, Boxcar Willie, Paul Howard, Shorty Sheran and Juanita, Zeke Clements, Jean Chapel, Betty Foley, Doc and Chickie Williams, the Stonemans and a tribute to Ernest Tubb and the Texas Troubadors by Bill Boyd, Steve Chapman, Pete Mitchell, Noel Stanley, Junior Pruheda, Ronnie Dale, Lynn Dickey, Johnny Cox, Bun Wilson, Wayne Jernigan, Jerry Don Borden and Rusty Adams. The show was emceed by four of the five living disc jockey Hall of Fame members — Joe Allison, Hugh Cherry, Bill Collie and Grant Turner.

On Sunday, the final day of Fan Fair, the Grand Master's Fiddlers Championship was held at Opryland with Grant Turner, Harri Hensley and Tony Lyons sharing the stage. The event also featured the first prize winner of the Grand Master's Fiddlers Championship held at Washington. The first contestant to ever win the event (he placed second last year). Runners-up were Randy Howard, Georgia; Wade Stockton, Texas; Jeff Guernsey, Indiana; and Vernon Soloman, Texas.

SLIM WHITMAN SIGNS WITH CBS — Slim Whitman, a 40-year music veteran with some 40 albums to his credit, has signed with Cleveland International and CBS Records. Though Whitman's American career may have seemed to be in a dormant state, the internationally popular singer has remained somewhat of a cult figure to his audience. Whitman is already at work on a new project with producer Pete Drake. Pictured during the recent signing are (l-r): Roy Wunsch, CBS; Rick Blackburn, CBS, Whitman; Steve Popovich, Cleveland International, Ronnie Gamer, CBS, Joe Casey, CBS, and Bill Calimo, Cleveland International.

New ASCAP President Hal David Chairs General Membership Meet

NASHVILLE — Newly elected ASCAP President Hal David made his first formal appearance June 12 at the Maxwell House Hotel where he chaired the ASCAP General Membership meeting before some 300 composer, lyricist and publisher members, David announced plans for the Society's first Nashville songwriters' workshop, tentatively set for sometime in September. The workshop will be headed by Hal Foster, Bill Rice and Buzz Cason. The lineup of guest panelists includes Bob Beckham, Roy Burke, Larry Butler, Tom Collins, Dick Frank, Steve Gibb, Randy Goodrum, Bill Hall, Henry Hunt, Archie Jordan, Buddy Killen, Richard Leigh, Bob Mackenzie, Ronnie Milsap, Bob Montgomery, Bob Morris, Mickey Newbury, Wesley Rose, John Schoweers, Bob Thompson, Billy Edd Wheeler and others to be announced.

"Those of us who have been able to earn a steady income as writers and publishers know how difficult it is to make it in this business," David said. "Whatever we can do to make it easier for the new guy with a song in his pocket is not only good for him, but good for all of us."

David's Past

David has been the lyricist on a number of hit tunes, including the Ronnie Milsap tune, "Almost Like A Song," which he co-wrote with Nashville songwriter Archie Jordan. The David/Jordan duet may be collaborating on some more songs in the future.

Also present for the membership meeting were staff members Paul Adler, Gerald Marks, Paul Marks, Gloria Massinger and Karen Sherry from the New York office. Representing the Nashville staff were Ed Shea, Connie Bradley, Judy Gregory, Rusty Jones, Bob Doyle, John Sturdivant, Janice Jackson, Gina Morrison, Ronaldal Smith, Jean Wallace and Charline Whitle.
# TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>Weeks On Chart</th>
<th>Weeks On Chart</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>2</strong>&lt;br&gt;KENNY ROGERS&lt;br&gt;<strong>United Artists</strong>&lt;br&gt;(UA 1-3384)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>3</strong>&lt;br&gt;LARRY GATLIN &amp; THE LEGENDS OF AMERICAN MUSIC&lt;br&gt;<strong>Capitol</strong>&lt;br&gt;(SOC 1-12012)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>4</strong>&lt;br&gt;LARRY GATLIN&lt;br&gt;<strong>United Artists</strong>&lt;br&gt;(UA 1-3384)</td>
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<td><strong>8</strong>&lt;br&gt;<strong>United Artists</strong>&lt;br&gt;(UA 1-3384)</td>
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# ALBUM REVIEWS

**HORIZON**<br>Eddie Rabbitt - Elektra 6E-276 - **Producer:** David Malloy - **List:** 7.98

With his good looks and strong music, Eddie Rabbitt is emerging as a true superstar in country music. This album features up tempo rockabilly type numbers on one side and slower, ballad-like numbers on the other to give a rich variety. Songs include "I Love A Rainy Night" and "Drive My Life Away" on the up tempo side and "Pretty Lady" and "Just The Way It Is" on the other side. This album, and Rabbitt's career, are stamped with quality all the way.

**THE CHAMP**<br>Moe Bandy - Columbia JC 36487 - **Producer:** Ray Baker - **List:** 7.98 - **Bar Coded**

Moe Bandy has emerged from the honky tonk jukebox. Nobody can sing the country drinkin' songs like he can and on this album Bandy once again takes his title into the ring and emerges the victor. Best cuts include "I Just Can't Leave Those Honky Tonks Alone," "Accidentally On Purpose Tonight," "The Cowboy's A Kitten At Home," and "The Giver Took All She Could." Stone country for the honky tonk lover.

**WHERE DID THE MONEY GO?**<br>Hoyt Axton - Jeremiah JH 5001 - **Producer:** Hoyt Axton - **List:** 7.98

Since forming Dixie Melody, Axton has released the fun-loving, creative product that is the trademark of his live shows. His unique vocals are immediately recognizable and his songs are full of melodies. Axton introduces "Where Did The Money Go?" "Some People Ride," "The House Song," "Boozers And Losers" and "When You Dance You Do Not Tango."

**HIS AND HERS**<br>Vernon Oxford - Rounnder 0123 - **Producer:** Bob Ferguson - **List:** 7.98

Nobody sounds anywhere a country music as Vernon Oxford, and his singing is fully prepared to accept that fact and present Oxford and his talent in the best possible light. Veteran producer Bob Ferguson came out of retirement to produce this album that is a commercial, albeit esoteric venture. Best cuts include "Bad Moon Rising," "They'll Never Ever Take Her Love From Me," "Always True," "Letters Have No Arms" and "This World Holds Nothing Since You're Gone."

**WHAT'S THAT MATTERS TO ME**<br>David Allan Coe - Columbia JC 36489 - **Producer:** Billy Sherrill - **List:** 7.98 - **Bar Coded**

Coe has a considerable cult following and this album is an attempt to provide country radio (which generally avoids his material) with a collection of single material for their audiences. He accomplishes that task with songs such as "Get A Little Dirt On Your Hands," "If You'll Hold The Ladder (I'll Climb To The Top)," "This Bottle" and "Back To Atlantis."

**DOUBLE TROUBLE**<br>George Jones and Johnny Paycheck - Epic JE 35783 - **Producer:** Billy Sherrill - **List:** 7.98 - **Bar Coded**

Paycheck has switched producers on this album and the result is a smooth sound that still keeps the Gilley touch. A nice balance of this in this album, highlighted by cuts such as "Headache Tomorrow (Or A Heartache Tonight)," "The Blues Don't Care Who's Got Em.," "Million Dollar Memories" and the catchy "Jukebox Argument."

**WITH LOVE**<br>Marty Robbins - Columbia JC 36507 - **Producer:** Marty Robbins - **List:** 7.98 - **Bar Coded**

Marty Robbins lends itself well to this collection, which features mostly ballads but does include "Sometimes When We Touch." "One Man's Trash (Is Another Man's Treasure)," "Wonderful World Of You" and "I'll Always Love You Tonight." Looks like he's got his most recent awards and that should be reflected at retail.

**IN MY DREAMS**<br>Johnny Duncan - Columbia JC 35080 - **Producer:** Billy Sherrill - **List:** 7.98 - **Bar Coded**

Duncan's showcase this collection with as he sings songs such as Eric Clapton's "Wonderful Tonight," Kenny Dall's "Soultown Woman" and "I'm Gonna Love You Tonight (In My Dreams)." Duncan has an excellent track record of acceptance on country radio and this album will further that reputation.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>BB</th>
<th>CB</th>
<th>RW</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dean Dillon</td>
<td>what good is a heart</td>
<td>47</td>
<td>48</td>
<td>44</td>
</tr>
<tr>
<td>Danny Wood</td>
<td>a heart's been broken</td>
<td>70</td>
<td>63</td>
<td>69</td>
</tr>
<tr>
<td>Gary Stewart</td>
<td>a cactus and a rose</td>
<td>63</td>
<td>68</td>
<td>64</td>
</tr>
</tbody>
</table>
Nonesuch Label Set to Release Three New LPS

LOS ANGELES — Nonesuch Records has announced three releases for June, including the "Beecham Edition" Concerto featuring Erich Gruenberg and the New Philharmonic Orchestra conducted by Julian Minna. Further_confirmation of Schubert's "Sonata in C Major and Three Klavierstucke," performed by Gilbert Kalish, will be performed during a tour of the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic and Philadelphia Orchestra.

The Los Angeles Philharmonic has announced a performance of Drei Konzerte fur Classic Guitar and a recording of a major work by Giorgio Ferroni. The performance will be held at the Hollywood Bowl on June 28, 1979.

L.A. Philharmonic Gets Endowment Grant From NEA

LOS ANGELES — The Los Angeles Philharmonic has received a grant of $300,000 from the National Endowment for the Arts. The award is the maximum allocation allowed to each major orchestra. The grant will help underwrite the Philharmonic's 1979-1980 season.

The Los Angeles Philharmonic has announced the release of a new LP featuring the works of Bolling and Boulanger. The recording will be released on June 23, 1979.

L.A. Philharmonic Gets Spirited Kudos Overseas

LOS ANGELES — The Los Angeles Philharmonic earned enthusiastic reviews recently on a 18-city, 26-concert tour in Europe. Under the leadership of music director Carlo Maria Giulini, the orchestra received widespread praise.

"From the first chord to the last," said the Los Angeles Philharmonic, "Carlo Maria Giulini has one of the very top ensembles in the world. Vienna's Die Presse opened coverage from the start, then 3-4.

"However patriotic we may be, we would be very happy to have the ensemble from Los Angeles regularly in Musikverenigung," said the publication.

"Opening on May 1 in Manchester, England, and closing May 24 in London, the Philharmonic did not fail to get outstanding audience reaction at each stop. The Philharmonic's European music excursion was the start to a tour of the orchestra's 1979-80 winter season. Directing the Philharmonic for the first time is Rudolph Mann. His Giulini will conduct the orchestra in three programs at four events during the Philharmonic's 11-week Hollywood Bowl Summer Festival, 9 series, which begins July 8.

The Los Angeles Philharmonic's 23-week 1980-81 season begins at the Dorothy Chandler Pavilion of the Music Center on October 23, with Giulini mastering the baton.

EMI Electra Releases First Digital Recording

COLOGNE — EMI Electra of Germany will enter the digitally recorded market with the release of the premiere by Previn conducting the London Symphony Orchestra's performance of Claude Debussy's Images pour Orchestre.

The performance was recorded July 2-3, 1979 at EMI's Abbey Road studios in the U.K., the new digital recording format. The recording features many of the topflight qualities offered by the computerized method. His, wax and flutter have been eliminated and the dynamic range is 90 db (as opposed to 70-75 db for conventional recordings).

Previn was reportedly impressed with the master and subsequent recordings.

German Classical Sales Continue To Increase

COLOGNE — Sales in Germany captured four percent of the LP market and sector sales were recorded. Sales during 1979, according to the music trade association Bundesverband der Phonoindustrie Wirtschaft, a total of 1,529 new and reissues during the year enlarged the classical selection to approximately 9,500 titles overall.

Further inflation over the years has resulted in marketing strategies borrowed from the pop fields and increased competition. The German industry, however, has benefited from the classical consumer's need to engage in such practices as home taping and bootlegging.

Still, despite these positive developments, further concentrated efforts and fuller cooperation internationally are now permanent fixtures in the German market. While release cutbacks are in effect, four or five new releases are in the stores daily.

Stein LP On Caedmon

NEW YORK — Caedmon Records has just completed recording the score of "Gerrit Gruner's Stein," the one woman showing starring Pat Carroll. According to label president Leon Hubert, the show has been recorded in its entirety and will be released in September both as a two-record album and a two-cassette package.
## BLACK CONTEMPORARY

### TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>RAY, GOODMAN &amp; BROWN</td>
<td>(Polydor PD-1-6240)</td>
<td>25</td>
</tr>
<tr>
<td>39</td>
<td>GENE CRANDALL</td>
<td>(RCA Victor T-6050)</td>
<td>24</td>
</tr>
<tr>
<td>40</td>
<td>SKYWAY</td>
<td>(Tamla/Motown T-504)</td>
<td>22</td>
</tr>
<tr>
<td>41</td>
<td>BUNNY RAY</td>
<td>(Motown MG-354)</td>
<td>21</td>
</tr>
<tr>
<td>42</td>
<td>OXAMOES</td>
<td>(Grammy Industry Awards)</td>
<td>20</td>
</tr>
<tr>
<td>43</td>
<td>THE GLOW OF LOVE</td>
<td>(Epic Records)</td>
<td>19</td>
</tr>
<tr>
<td>44</td>
<td>BOUNCING</td>
<td>(Ahmet/EMI)</td>
<td>18</td>
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<tr>
<td>45</td>
<td>ONE IN A MILLION</td>
<td>(Lamar Brown)</td>
<td>17</td>
</tr>
<tr>
<td>46</td>
<td>THIS TIME</td>
<td>(Ahmet/EMI)</td>
<td>16</td>
</tr>
<tr>
<td>47</td>
<td>BOUNCE, ROCK, SKATE, ROAR</td>
<td>(Mason &amp; Ray)</td>
<td>15</td>
</tr>
<tr>
<td>48</td>
<td>YOU AND ME</td>
<td>(Ahmet/EMI)</td>
<td>14</td>
</tr>
<tr>
<td>49</td>
<td>MIDNIGHT</td>
<td>(Mercury)</td>
<td>13</td>
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<tr>
<td>50</td>
<td>THE WHISPERS</td>
<td>(Epic Records)</td>
<td>12</td>
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<tr>
<td>51</td>
<td>THE SPARK OF LIFE</td>
<td>(Mercury)</td>
<td>11</td>
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<tr>
<td>52</td>
<td>NAUGHTY</td>
<td>(Warner Bros. BSK 3378)</td>
<td>10</td>
</tr>
<tr>
<td>53</td>
<td>AND AGAIN IS ABRAHAM</td>
<td>(Motown)</td>
<td>9</td>
</tr>
<tr>
<td>54</td>
<td>NATALIE COLE</td>
<td>(Cotillion/Atlantic)</td>
<td>8</td>
</tr>
<tr>
<td>55</td>
<td>THE WOODS</td>
<td>(Elektra)</td>
<td>7</td>
</tr>
<tr>
<td>56</td>
<td>LOVE SOMEBODY TODAY</td>
<td>(Epic Records)</td>
<td>6</td>
</tr>
<tr>
<td>57</td>
<td>CAT IN THE HAT</td>
<td>(Panda)</td>
<td>5</td>
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<tr>
<td>58</td>
<td>MIDNIGHT DESIRE</td>
<td>(Motown)</td>
<td>4</td>
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<tr>
<td>59</td>
<td>EVERY GENERATION</td>
<td>(Motown)</td>
<td>3</td>
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<tr>
<td>60</td>
<td>DELEGATION</td>
<td>(Mercury)</td>
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<tr>
<td>61</td>
<td>LADIES NIGHT</td>
<td>(De-Lite/Mercury)</td>
<td>1</td>
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<tr>
<td>62</td>
<td>NOW APPEARING</td>
<td>(RCA Victor)</td>
<td>1</td>
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<tr>
<td>63</td>
<td>THE HOOK</td>
<td>(RCA Victor)</td>
<td>1</td>
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<tr>
<td>64</td>
<td>MUSIC TRANCE</td>
<td>(Epic Records)</td>
<td>1</td>
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### THE RHYTHM SECTION

**SMALL INDEPENDENTS GAIN CHART MOMENTUM** — This week's singles chart features product from seven small independently distributed labels: "Gee Whiz" by Interlude on Star Vision International Records, "I Still Love You" by Windy City on Karlin-Allstar Records, "Stay With Me" by Jimmie Castor on Long Dist Plan, "Richard" by Vaughan Mason & Crew on Brunswick Records, "Figures Can't Calculate" by William D. Vaughn on TEC Records and "All Night Thing" by Invisible Man's Band on Antilles/Mango Records. 

**Hersy Corsack**, vice president at Antilles/Mango Records, says, "With the present economic situation, we feel that having a small independent label really gives independent distributors a chance to react much faster to a record sales situation, be it getting more product on the streets in a hurry or simply knowing that a record is not going to happen, and avoid wasting more time trying to make it happen." The independents are closer to the streets. They look at how many boxes of records they have moved off the floor rather than looking at a computer sheet that may not be totally accurate.

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**CHANGES** — Carl Connolly, morning program director at WAOX in Atlanta ... Jeffrey Floyd is the new program director at WIGO in Atlanta ... The Midwest office of TAR Productions as the director of promotion. She was previously at WVMO in Cleveland and has been involved in promotions in that area.

**ADVERTISING AGENCIES SEEK MINORITY CANDIDATES** — The American Assn. of Advertising Agencies recently opened its eighth annual 10-week Fellowship Program with a special orientation series. The program gives students an overview of the advertising agency business, allowing students to spend time actually working at one of the top agencies. The purpose of the program is to identify qualified minority candidates for employment in the advertising industry and increase minority student awareness of the advertising agency business as a viable career opportunity. For further information regarding this program, contact Kate Ferris at (212) 665-2500.

**WARNER BROS. GETS HOT** — Warner Bros. is hot this week, with the George Benson single debuting on the Black Contemporary chart at #35 bullet. With a total of seven chart singles, four of those singles have bullets: "A Lover's Holiday" by Change; "One In A Million" by Larry Graham; "Give Me The Night" by Bessie and "Looking For Love" by Candi Staton. Of the five albums on the Black Contemporary Album chart, three of those have bullets: "The Glow Of Love" by Change, "Naughty" by Chaka Khan and "One In A Million" by Larry Graham. The former two albums were released via the Chaka Khan album and "Love Don't Make It Right" from the upcoming Ashford and Simpson LP. Next week, we'll look for "Slow Dance" by David Ruffin and the Staton album.

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**THE BLUES BROTHERS MOVIE** — The Blues Brothers Movie gives a lesson in the history of black music, as it features performances by James Brown, Aretha Franklin, Chaka Khan, Cab Calloway, John Lee Hooker, Ray Charles and the Cleveland Choir. From the soundtrack album, "The Old Landmarks," by James Brown and the Cleveland Choir, is already receiving black-oriented radio airplay, as the Blues Brothers hit, "Gimme Some Lovin'," builds up the pop charts.

**ARTISTS ON THE SCENE** — Stephanie Mills, 20th Century Fox recording artist, and Jeffrey Daniels of the recording group Shalamar were married in Los Angeles last Friday. The couple will live in Los Angeles ... Rockie Robbins will become the first artist to perform on the annual Miss Black American Pageant for two years in a row. He will act as one of the judges on the program and sing "You And Me.

**L.A. MAYOR DECLARES JULY MINNIE RIPERTON MONTH** — Los Angeles Mayor Tom Bradley has declared the month of July Minnie Riperton month for the city of Los Angeles. The declaration will begin a month-long campaign for the prevention of breast cancer, honoring Riperton who died of the disease last July.

**CABLE HIGHLIGHTS — WYON** — In Chicago, 60 of the July's broadcast of that city. Paterson, program director at WGV for several years.

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**PASSING** — Maurice King, air personality at WATV for 17 years, passed away last week ... Manny Clarke, local promotion man for Motown Records in the Carolinas, also passed away last week ... Manny Clarke, program director at WGV for several years.

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cookie amerson
Rising Tape Sales Lead Surge In Japanese Industry Revenues

By Kozo Otsuka

TOKYO — Total record and tape sales for the 17 manufacturer associations affiliated with the Japan Phonograph Record Assn. (JPPRA) rose significantly in the last six months of the fiscal year ended in March, according to JPPRA figures.

Total sales revenues of 118.4 billion yen ($385.1 million) represented a 17% increase over the previous six months and a 12% jump over the same period last year. Record sales accounted for 67.2% of the total, up from 59.7 billion yen ($173.9 million) in the same period last year, and accounted for the remaining 32.8% of the total revenues of 79.7 billion yen ($236.3 million). The revenue represented a 13% increase over the previous six months and a 1% percent hike over the same period last year.

Pre-recorded tape sales, which accounted for the remaining 32.8% of the total, grew at a more significant rate than records during the same period. Revenues of 38.7 billion yen ($585 million) represented an increase of 26% and 37% over the previous six months and the same period last year, respectively.

While capturing a smaller portion of the market, Western music also experienced an increase in sales revenue for the period. Total revenues of 33.6 billion yen ($148.2 million) were 11% higher than the previous six months and four percent over the same period last year.

German Publishing Co. To Market Home Video

STUTTGART — The German journal for leading publishers of speciality magazines and juvenile media in Germany, has announced the formation of an independent video company, Select Video GmbH, to market and merchandise a series of 40 home video cassettes produced in Germany, Austria and Switzerland.

The videocassette series, which will be sold by department stores and big-box stores in Germany, will be distributed by a video retailer network of 400 dealers, includes feature length films, music-oriented cassettes, animation tapes, educational and juvenile programs. Catalogue brochures will be mailed to VCR owners throughout Germany, Austria and Switzerland.

George Huhne will head the operation as general manager and Angelika Mohr will be responsible for product acquisition efforts for the video division. The company plans to use its extensive in-house mailing and fulfillment capabilities to reach and service VCR owners.

Video, Piracy To Be Discussed At BPI Annual Meet

LONDON — This year’s British Phonographic Industry (BPI) annual general meeting will be held on June 28 at the Queen Elizabeth Hall. Reflecting the many problems now facing the future profitability of the U.K. record industry, the agenda for this year’s AGM will considerably longer than usual and will cover a wide range of imperatives issues. After the formal business has been concluded, there will be a general discussion on the future of home video, with references to the BPI’s recently formed video association, the chart, the ever-growing threat of mass-in-home taping, and the BPI’s current negotiations with the U.K. musicians union.

Commenting on the upcoming meeting, director general John Deacon said, “With the pressures now facing our industry, it is more important than ever that BPI members act in a concerted and unified way to combat problems. I am hoping that the AGM will provide a forum which will enable members, whether large or small, to make their views known.”

INTERNATIONAL BESTSELLERS

Argentina

**TOP TEN 45s**

1. **Another Brick In The Wall, Pt II** — Pink Floyd
2. **Despacito** — Martin
3. **Somos Los Amantes** — Valeria Lynch
4. **Canta** — Los Caprichos
5. **Desde El Altillo** — Tormenta
6. **Ritmo** — CBS
7. **Gracias Por La Musica** — EBA
8. **La Noche de Abril** — EBA
9. **Moscow** — Black Sabbath
10. **La Danza De Los Milgos** — Los Milgos

**TOP TEN LPs**

1. **Elgato** — Los Millones
2. **Rico** — Los Millones
3. **Record** — Los Millones
4. **Gracias Por La Musica** — EBA
5. **Remato** — Los Queros
6. **Estilo Nuevo, vol. 3** — Los Queros
7. **Hoy** — Julio Iglesias
8. **Cumbia Amazonica** — Los Milgos
9. **Tenderloin** — Los Queros

Canada

**TOP TEN 45s**

1. **Lips Inc.** — Polygram
2. **Blonde** — Capitol
3. **Tattoo** — Polygram
4. **Another Brick In The Wall** — Pink Floyd
5. **Coming Up** — Paul McCartney
6. **It's Hard To Be Humble** — Mac Davis
7. **The Torch** — Polygram
8. **Pledge My Love** — Polyanthum
9. **Christmas Day** — EMI
10. **Little Jeannie** — John Lenn —

**TOP TEN LPs**

1. **Glass Houses** — Billy Joel
2. **Against The Wind** — Bob Seger
3. **500 Days** — Paul McCartney
4. **McCartney II** — Paul McCartney
5. **Fire Of Love** — Paul McCartney
6. **Dusk** — Genesis
7. **Wea** — Wea
8. **Young And Restless** — Primal
9. **Peter Gabriel** — Polygram
10. **10 At 33** — Elton John

Mexico

**TOP TEN 45s**

1. **Esperanza** — Oscar Munoz
2. **Luna** — Los Caprichos
3. **Caribe** — Los Queros
4. **Gracias Por La Musica** — EBA
5. **Los Queros** — EBA
6. **El Grito de Dolores** — EBA
7. **La Calle** — EBA
8. **La Noche de Abril** — EBA
9. **Moscow** — Black Sabbath
10. **La Danza De Los Milgos** — Los Milgos

**TOP TEN LPs**

1. **Tres** — Los Caprichos
2. **Rico** — Los Millones
3. **Record** — Los Millones
4. **Gracias Por La Musica** — EBA
5. **Remato** — Los Queros
6. **Estilo Nuevo, vol. 3** — Los Queros
7. **Hoy** — Julio Iglesias
8. **Cumbia Amazonica** — Los Milgos
9. **Tenderloin** — Los Queros
10. **El Grito de Dolores** — EBA

**Cuba**

**TOP TEN 45s**

1. **Prensario** — CRIA
2. **10 At 33** — Elton John
3. **Crónica** — CRIA
4. **Los Queros** — EBA
5. **Cumbia Amazonica** — Los Milgos
6. **Rico** — Los Millones
7. **Record** — Los Millones
8. **Gracias Por La Musica** — EBA
9. **Remato** — Los Queros
10. **Estilo Nuevo, vol. 3** — Los Queros

Germany

**TOP TEN 45s**

1. **Der Nipper** — Mike Kruger
2. **What’s Another Year** — Johnny Logan
3. **SOS** — Paul McCartney
4. **Take That Off Your Face** — Mike Kruger
5. **SOS** — Paul McCartney
6. **Go Johnnie Go** — Ariola
7. **Andrea** — Goombay Dance Band
8. **Aloha-Oe, Until We Meet Again** — Goombay Dance Band
9. **Luna** — Los Caprichos
10. **El Grito de Dolores** — EBA

**TOP TEN LPs**

1. **Die besten Melodien der Welt** — Orchester Anthony Ventura
2. **Traumereien** — Richard Clayderman
3. **Die besten Melodien der Welt** — Orchester Anthony Ventura
4. **El Nipper** — Mike Kruger
5. **What’s Another Year** — Johnny Logan
6. **Go Johnnie Go** — Ariola
7. **SOS** — Paul McCartney
8. **SOS** — Paul McCartney
9. **Go Johnnie Go** — Ariola
10. **Andrea** — Goombay Dance Band

**Spain**

**TOP TEN 45s**

1. **Dance Band** — Electrola
2. **Dance Band** — Electrola
3. **Dance Band** — Electrola
4. **Dance Band** — Electrola
5. **Dance Band** — Electrola
6. **Dance Band** — Electrola
7. **Dance Band** — Electrola
8. **Dance Band** — Electrola
9. **Dance Band** — Electrola
10. **Dance Band** — Electrola

**Japan**

**TOP TEN 45s**

1. **One Day You Will Remember** — Pink Floyd
2. **One Day You Will Remember** — Pink Floyd
3. **One Day You Will Remember** — Pink Floyd
4. **One Day You Will Remember** — Pink Floyd
5. **One Day You Will Remember** — Pink Floyd
6. **One Day You Will Remember** — Pink Floyd
7. **One Day You Will Remember** — Pink Floyd
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6. **Go Johnnie Go** — Ariola
7. **SOS** — Paul McCartney
8. **SOS** — Paul McCartney
9. **Go Johnnie Go** — Ariola
10. **Andrea** — Goombay Dance Band

**Italy**

**TOP TEN 45s**

1. **Il Giro Del Mondo** — Pink Floyd
2. **Il Giro Del Mondo** — Pink Floyd
3. **Il Giro Del Mondo** — Pink Floyd
4. **Il Giro Del Mondo** — Pink Floyd
5. **Il Giro Del Mondo** — Pink Floyd
6. **Il Giro Del Mondo** — Pink Floyd
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9. **Go Johnnie Go** — Ariola
10. **Andrea** — Goombay Dance Band
Japan

1. Dancing All Night – Motia & Brothers – Nippon Phonogram
2. Run Away – Champs – Epic/Sony
3. It’s Just Like Drinking Milk – The Beatles – Polydor
4. Ride On Time – Tatsuo Yashima – RVC
5. She’s Not There – The Yardbirds – Polydor
7. Only You – Takaharu Takai – Poly

The Netherlands

1. Mr. Black – Champs – Epic/Sony
2. The Roxy – ABBA – Polydor
3. Bat Out Of Hell – Meat Loaf – Polydor
4. Oran – Chiharu Matsuyama – News
5. Shosho – Tatsuo Yashima – RVC
6. Mobbie Game – Harumasa Yamamura – Polydor
7. Ikkeiyo Oshidekusa – Miki Nakai/Makusa – Cannon
8. Live Like A Cop, Die Like A Star – Ramones
9. Glass Houses – Billy Joel – CBS/Sony

Cash Box of Japan

ROYAL AFFAIR – Australian recording stars Olivia Newton-John and Peter Allen recently headlined a Royal Charity Performance at the Sydney Opera House, which was attended by HRH Queen Elizabeth II and HRH The Duke of Edinburgh. The U.K. Newton-John sang “Don’t Cry For Me Argentina” and Allen did “I Still Call Australia Home,” both of which are currently distributed in Australia by Festival Records. Pictured after the show is Queen Elizabeth congratulating Allen and Newton-John.

EMI U.K. Enters In-Store Video Promo Field Via Pact With TV Rent Firm

By Nick Underwood

LONDON – EMI Records U.K. has entered the in-store video promotion system by linking an association with Radio Rentals Contracts Ltd. Both companies are members of the Thorn EMI Group. Record dealers throughout the U.K. will now be offered EMI videocassette recorders and television sets at special rental rates. Dealers who take up the offer will be supplied with videocassettes promoting EMI artists by EMI Records. The tapes will be compiled by EMI in half-hour formats and will be changed regularly to suit varying release dates of EMI record product.

Announcing the new venture recently, EMI Records managing director John Mitchell said “We at EMI are keen to pass on to the dealer the benefits which have resulted from the merger between Thorn and EMI, and this is the perfect example of what we have to offer.

In terms of promoting our recording artists, the strengths of this system are obvious,” Bush added, “but equally important is the way in which this will allow us to give appropriate support to those dealers wishing to move into selling home video software in the near future.”

On the flip side, Graham Jarrett, managing director of Radio Rentals Contracts, said “We believe our ability to offer dealers highly competitive rates on EMI equipment, the system which now accounts for 70% of the U.K. home video market, makes tremendous sense. It is obviously logical for dealers to feature the system which has widest commercial appeal.”

The half hour VHS cassette will be supplied free of charge to dealers taking up the video rental offer. It is the first deal of its kind to be put together by a U.K. record company. Geoff Kempin, EMI Records video projects manager, assembled the production team on inauguration, he said “Not only is in-store video a highly cost-effective means of promoting record sales, but this approach will enable us to move smoothly into in-store promotion of the home video product which we expect to be an important part of our mainstream business in the very near future.”

The first of the promotional cassettes, billed as “Frames Of Fame,” features recent EMI releases by Kate Bush, Paul McCartney, Queen, Cliff Richard, Pink Floyd, Rolling Stones, Dr. Hook, Sammy Hagar and others. The performance clips are interspersed with many of the television commercials used on recent EMI TV campaigns.

Itami, Side By Side Win All Japan Pop Contest

TOKYO – Tetsuya Itami and his group Side By Side won the grand prize at the 19th All Japan Popular Song Contest and will represent Japan in the upcoming World Popular Song Festival in November. Itami’s winning entry, “The City Was Crying,” was one of more than 15,000 songs submitted in the contest.

INTERNATIONAL BESTSELLERS

Japan

1. Dancing All Night – Motia & Brothers – Nippon Phonogram
2. Run Away – Champs – Epic/Sony
3. It’s Just Like Drinking Milk – The Beatles – Polydor
4. Oran – Chiharu Matsuyama – News
5. Shosho – Tatsuo Yashima – RVC
6. Mobbie Game – Harumasa Yamamura – Polydor
7. Ikkeiyo Oshidekusa – Miki Nakai/Makusa – Cannon
8. Live Like A Cop, Die Like A Star – Ramones
9. Glass Houses – Billy Joel – CBS/Sony

The Netherlands

1. Groostie Kix – BZN – Polydor
2. American – Manfred Mann’s Magic Orchestra – Alfa
4. The Magic Of Boney M – Polydor
5. Goobama – Journey Band – Freet
6. Women And Children First – Van Halen – EWA
7. 20 Grand Finale – Arcade
8. Sentimental Journey – Various Artists – Grammophon
9. Sun Of Jamaica – Goobama Band – Freet

Cash Box of Japan

Cash Box of Japan
Cocktail Table Revival — A Trend Reborn

by Frank Manners

CHICAGO — In 1980 a trend has been reported that indicated the sales volume of the mid-’70s and the subsequent disappointing growth of the late ’70s, have risen phoenix-like from the ashes. A president of one major distributor announced 1980 as the year of the cocktail, and a consensus of manufacturers, distributors, operators and players seems to corroborate his opinion.

Cocktails opened the door to new locations and new players, not only lounges and hotel lobbies as before, but arcades. One game room operator said, “The cocktails gave my arcade a new image, a night club atmosphere. There was no longer a stale lineup of pins and videos. The tables attract an older crowd, a higher class, and make the place more congenial, give it a positive, classier look.” I set the tables in a particular area and highlight them with chairs, carpets, and indirect lighting.” The cocktail styling, the packaging and “cocktail” become a significant. A manufacturer executive asserted, “The cocktail is part of a new marketing plan to take the table to the all player, to put the game in front of him in a form he’ll play.” Operators agreed: “A class cocktail that are constructing special areas to feature them, complete with carpeting, indirect light, raised floors, fancy stools or chairs.

After the initial resurgence, however, what gives the table staying power in a location? The reasons run from the tableroom’s ability to make a game intangible, the mundane to the arcan. The most obvious and most important is the healthy collections of cocktails are competitive with any game on the market and not just a filler piece. Multiples or banks of tables improve over single tables, and they do not drain earnings from other machines.

New Image And New Locations

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Operators acclaim

BEST IN INDUSTRY!
CATEGORY 1.
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Lou Kavouras
Kiski Coin Machine Co.

CATEGORY 2.
BEST SPECIAL EFFECTS.
"WOW! ! ! !"

David Nafus
Lookout Electronics

CATEGORY 3.
MOST ORIGINAL SCORE.
"Sensational game. Players love possibility of 3 balls in play at once. Right flipper controlling top of playfield is super idea—keeps players constantly on toes. Sound system excellent."

Bill Beckham
Red Baron of Ohio

CATEGORY 4.
BEST PERFORMANCE.
"Best pingame ever! ! Balls (are) everywhere! ! Love it! !"

Kay Lenzi
Kay's Music
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THE ULTIMATE SPACE MACHINE!

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Unique Features
In Bally's New 'Mystic' Pinball

CHICAGO — Bally Pinball Division announced the release of "Mystic," the firm's latest conventional size pinball game which, according to marketing vice president Tom Nieman, is "far from conventional in its play." The machine has three banks of drop targets that light the playfield's Mystic Eyes and Pyramids card for up to 72,000 bonus points for each lit line of three — vertical, horizontal or diagonal. This card is also adjustable to score replays and light the "special" after the bonus is collected.

A mystical power shot multiplies the bonus from 2x to 3x to 4x and special, and then scores 30,000 points. In addition, Mystic has an "Eye of the Pyramid" saucer that spots the ill star lanes and also lights the spinner and scores 500 points. These star lanes have optional recall as well as scoring points, extra ball and special for each sequence completion per ball in play. Mystic is uniquely designed in bold, colorful graphics for instant attraction on location. A realistic flashing eye and pyramid dominate the backglass art and mystical, enticing sound complete the picture.

Mystic is available through Bally's distributor network. Further information may be obtained by contacting the Bally Pinball Division, 90 O'Leary Drive, Bensenville, Ill. 60106.

CANTENE DEDICATES MUSEUM — Canteen Corp. president Howard C. Miller and Mrs. Bruce Teller, widow of Canteen's executive vice president, stand at the entrance to the Bruce Teller Museum, which is located at the company's Merchandise Mart headquarters in Chicago. The museum, dedicated by Canteen to the late executive, capitalizes the history and flavor of the food service industry and contains over 25 gum, peanut, candy, sandwich, coin changing and cigarette vending machines spanning this century, from the days when gum was a penny and sandwiches 15 cents. Ceremonies were held at company headquarters.

Cocktail Table Revival — A Trend Reborn

(continued from page 52)

restaurant wants a game with a low profile that matches the furnishings, games that blend with the décor.

Tables are more comfortable than uprights; in fact, they encourage repeat play. According to one factory executive, "A player is more apt to sit down. He's more relaxed. He plunks down a few quarters and plays and plays and plays." Players confirm the attraction of comfort: "Why stand? I like to sit down. Why should I wait in line in a restaurant or in any crowd when I can sit and play the game?"

Social and psychological intangibles complement the physiological factor of comfort. One manufacturer vice president stated, "Uprights are male and single player oriented. Cocktails possess a wider appeal. Women for that matter any unskilled players, are not as embarrassed or self-conscious about playing a table so a new audience is created." An arcade operator offered a different reason, equally valid: "I have some expert players at my place so when they become proficient they can spend fifteen minutes on a single game. They want to sit if they are going to stay at a game a long time." The same operator noticed that the tables were popular for guy and girl dates: "On an upright, it's difficult for her to look over his shoulder and admire his expertise. On a cocktail she can sit and watch comfortably while he plays. It's an ego factor. She can be impressed by how well he does." One player offered a still different slant on the cocktail's lure: "Yes," he agreed, "it was more intimate on a date, but I prefer the table because of the distinctly competitive flavor. You sit across from your opponent, face to face, rather than standing next to or behind him."

Logistics

Logistically, the cocktail provides advantages the upright does not. Its compactness allows it to go where other machines won't. Fast food chains with limited space choose cocktails and arcades can use tables to fill dead space in the center. And its compactness cuts operator overhead. One operator emphasized ease of handling: "I don't have to rent a truck or hire a helper to move it. One guy can do it by himself, just put it in his car trunk or station wagon."

The disadvantages of the cocktail table are few. Some loitering may occur, but in a restaurant a player will politely displace the person who simply sits, and in an arcade, the manager will diplomatically prevent any abuses. The tables do require financial investment.

Most operators, particularly arcades, caution that one or two tables will probably not be remunerative. You need multiples, a designated area so they won't get lost among the other equipment, and some decent stools or chairs. However, most operators believe, to make money you must spend money.

The cocktail table trend is still in swaddling clothes. Is it a fluke? Will there be a replay of past history — a rapid rise and an equally rapid fall? All parties are flushed with optimism, and the onus of success lies squarely upon the operator. "We've only touched the tip of the iceberg," declared one manufacturer vice president. "Only about 5% of the operators know about tables, especially in arcades. It's a helluva market, but it must be cultivated. The operator must gamble, but how much of a gamble is it an ' Asteroids,' Space Invaders,' or ' Galaxian'?" Another factory executive exhorts the operator "to try something new — cocktails — to get off his backside, get out and do it; be aggressive." He believes "cocktails won't reach their real potential until sometime in '81." In the current economic bind, cocktail tables may be a sensible way for the operator to increase his income, but he can't do it without taking the plunge.

NEWLYWEDS — Pictured following their May 10 wedding in Chicago are Gary Stern, president of Stern Electronics, Inc., and his bride, the former Denise Masef, Mrs. Stern. 28, is a former TWA airline employee from Birmingham, Ala.
CINCINNATI — Stern Electronics, Inc. has begun production of its latest wide-body pin, "Cheetah" — and, as we learned from marketing vice president Steve Kaufman, prototypes of the next scheduled standard size pin, "Quickster," have been processed for shipment. New addition to the sales staff out there is Tom Campbell, who joined the Stern organization in early June and will be handling domestic accounts. Welcome aboard!... Company president Gary Stern and Larry Siegel, vice president of sales administration, along with former Seeburg exec Joe Dillon who recently joined the Stern team, were enroute to Caracas last week on a business trip.

SEGA BOWS P.J. PIZZAZZ — Sega Enterprises, international manufacturer of coin operated electronic video games, staged a grand opening for its new P.J. Pizzazz family entertainment complex in West Covina's Eastland Shopping Center June 20. The futuristic amusement center features a full complement of advanced electronic games and introduced Sega's unique concept of video animation. In addition, the center contained a high quality pizza restaurant featuring unusual and unique recipes.

"We're very excited about P.J. Pizzazz," said David Rosen, chairman of the board of Sega Enterprises. "We've been working on the project for about four years now, and it's finally come to fruition. We believe it's going to fill the need for a family entertainment center in the '80s."

One of the most important aspects of P.J. Pizzazz is that a special area of the complex was designated for a different age group. Young children have a variety of kiddie rides at their disposal as well as a play area. Teens, who want to test their skills and expertise, can challenge any of the Sega games. An adult can relax in P.J.'s Corner, an adult lounge in which they can play Sega's more sophisticated cocktail games.

The demanding role of babysitter has been somewhat eliminated also, as parents can enjoy the children's activities and the lounge via a large overhead screen. Two 12-foot video screens present live coverage of sports events, motion pictures and listings of general announcements.

"We've worked out what we call the physical flow of the center," explained Rosen. "In that we accommodate the different age groups so they don't bump into each other. We segregate each group in different areas by the manner in which we staff and place the equipment."

Rosen also addressed himself to the center's new concept in computer video animation. He said that the system's graphics are like those of a ball park scoreboard and that they featured a variety of skits. Rosen went on to say that youngsters should also be able to enjoy the latest developments in computer technology via P.J., a friendly computer robot that functions as the center's mascot. He mingles with guests, delivers personal messages and emcees birthday celebrations and other festivities.

P.J. Pizzazz also features a restaurant area that serves the house special, pizza, large chocolate chip cookies, refreshments, and beer and wine for the adults.

According to Rosen, the P.J. Pizzazz entertainment center in West Covina represents the first of a planned network of regional entertainment centers. "We have plans to move as quickly as possible on taking the operation national," said Rosen.

EXIDE FINDS NEW DISTRIBUTOR IN GENERAL VENDING

SUNNYVALE—Exidy Inc. has appointed General Vending Sales Corporation as full line distributor for the Baltimore market, and the company said it already has a distributor serving General Vending. The announcement was made by Exidy's marketing director, P.A. Zorgati. The addition of General Vending to our distributor network is to be valued asset in distributing Exidy product line," Zorgati said.

"This is a very effective move during the recent Amusement Operator's Expo in New Orleans. This appointment is expected to expand sales in the Maryland area. General Vending Sales principals are Morton Hyatt and Joel Smeyne.

SEGA BOWS P.J. PIZZAZZ — Sega Enterprises opened its new Family Entertainment center, P.J. Pizzazz, in West Covina, Calif. June 20. The new complex is unique in that it contains a complete area of attraction for each age group. The new entertainment concept presents a variety of space age coin machine games, geared toward children and adults alike, and couples them with computer video animation and a high quality pizza restaurant.

Pictured in photos surrounding the center's computerized mascot P.J. are youngsters enjoying the amusement games and sampling the refreshments. According to Sega chairman David Rosen, the operation is set to expand nationally.
From NAMCO we come: GALAXIAN and fellow Crusaders: F-1, SHOOT AWAY, CLAY CHAMP, GEE BEE, SUBMARINE & BOMBEE. We embark on successful and continuing missions to the far reaches of the universe.

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But dark forces lurk in the shadow of Innovative Namco's enterprising skills. These aliens wish to mimic Namco's revolutionary developments, making it unsafe for the free existence and proliferation of our kind.

NAMCO has enlisted only the strongest companies, worldwide, to support our cause: MIDWAY, BELL-FRUIT, BERTOLINO, ZACCARIA, & INTERFLIP. Together we must fight the evil aliens. We must defend Namco's never-ending quest for new creations and excellence. We must protect Namco's investment in our future.

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Fans, Radio Spark Resurgence Of Heavy Metal

(continued from page 7)

Aerosmith, Queen and Kiss achieved enormous success in the mid-’70s (Kiss’ latest LP, “Unmasked” is bulleting at #43 on the week’s chart), and the audience for these established heavy metal supergroups has undoubtedly provided the momentum for the new wave of heavy metal bands.

Sales Story

“This music has been happening all along, but people only noticed this year when most record sales dropped sharply, heavy metal sales did not,” said Cliff Burnstein, vice president of marketing and promotion for the Alliance Communications Corp., which manages Nugent, the Scorpions and Def Leppard.

Although many industry observers point out that an exact definition of what is and what is not heavy metal is open to question, there is general agreement that this rock ’n’ roll genre emphasizes peak-amplitude guitar parts with matching vocals and a staged attitude of flashy, self-centered bravado. In heavy metal, lyric and melodic content are usually secondary and treat adolescent concerns in an unrelenting sonic context. On the other hand, hard rock ’n’ roll epitomized by the Rolling Stones is more directly related to the energetic back-beat of classic R&B.

There is, of course, a common ground of rock energy linking popular boogie bands like the Molly Holly, high-kicked, knee-shaking bands like the Clash, and the new practitioners of heavy metal. “Punk is an attitude,” said Erich Renshawa, “the American audience appreciates the Clash as a metal band.”

However, in Sherwood’s view, “Heavy metal is a sound more than a philosophy. Most heavy metal bands are not necessarily crazed against society.”

So, Paul David, a veteran, new English heavy metal band called Marseille, said that the punk and new wave movement in his country was a necessary corrective reaction to the excesses of rock and roll. Heavy metal bands like metal originators Led Zeppelin,” Dale added that the pop- rock and punk bands are not for the new audience. “Rock music has a different kind of energy,” Dale said, and the punk bands have a different kind of energy.

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Heavy metal connoisseurs can hear a broad sampling of these bands on “Metal For Muthas” volumes I and II (EMI/UK), which are distributed in the U.S. by Jem Records.

Fragemented Audience

An understanding of the roots and resurgence of heavy metal may be what CCC’s Burnstein (a former A&R man who signed Led Zeppelin and the Who) calls “a growing fragmentation of the rock audience.” According to Burnstein, the eclectic-minded rock audience of the mid-’70s is being replaced by a new generation of fans who like different bands. For example, a new group of fans is buying Led Zeppelin and the Rolling Stones.

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Gortikov Assails Change In Mechanical Rate Before CRT

(continued from page 11) payment on a time basis as an alternative to the fixed fee, he said.

Recording companies paid $120 million in mechanical royalties as of last month, he reported. If the six percent fee is imposed, he said, it will cost the record industry an extra $110 million, probably driving up the retail price of recordings to the point where sales might slump.

The RIAA president emphasized that the present practice of establishing a suggested retail price is a fiction and is being phased out. Most records and tapes, he noted, are sold at a discount from the so-called list price. If the six percent fee is imposed, he said, the RIAA will have to arrange for allowances for various costs, such as packaging and promotion as is done in countries that require percentage royalties.

One A&R position, Gortikov emphasized, is that the compulsory royalty figure should be set to: (1) maximize the direct income the record company earns in the public, (2) ensure a fair return to owners and fair income to users; (3) reflect the relative role of the owner and the user in such areas as creative and technological contributions.

CBS, Chryssalis Join Ban On Blank Tape Ads

LOS ANGELES — CBS and Chryssalis have banned all advertising for blanks that are marketed with records. The announced policies are in line with similar moves taken earlier this year by Aristar and Polygram.

In an industry first, CBS explains that the widespread use of blank taping for tape to record the label's product hurts sales to new and existing artists and that the company did not wish to give advertising support to any efforts that encouraged the uncompensated personal recording of CBS product. The correspondence went on the say that as of June 6 CBS would no longer “authorize payment for the whole or any part of a printed advertisement on a tape label or product which also includes a reference to a recording service.” In a similar letter, Chryssalis said that the company “will not participate in any advertising that includes an inducement to buy blank tape.

Sayles, Morgan Bow PR Firm, New Offices

LOS ANGELES — Sayles/Morgan Associates, a public relations firm offering general services aimed at books/authors and recording/performing artists, has been powed by even more success. One of the company's specialties is the management of the record business. The company, which will also house the five-year-old Morgan-owned Music Matters, has expanded to a full-service firm, the company announced last month. The new offices have been opened to accommodate the increase in demand for its services. The relocated offices are located in the heart of downtown Los Angeles.

NCCJ Fetes Newton

NEW YORK — Wayne Newton will be honored by the National Conference of Christians and Jews at a $750 person dinner to be held at the Waldorf Astoria on June 24 at Caesar's Palace, in Las Vegas. Newton will receive the "Distinguished Humanitarian" award from the Clark County chapter of the NCCJ. The award honors recipients for meritorious achievement contributing to the NCCJ's goals of improving human rights and fostering brotherhood and justice for all people.

Mirus, Devaki Pact

LOS ANGELES — Mirus Music, Inc. has signed an exclusive worldwide distribution agreement for the music of Devaki, the 24 year-old Celtic/Rock band, owned by Bobby Massay, former O-Jays member. The label is releasing its first album, "Unending," on June 11. The first single will be "Coming Home" b/w the long version of "Coming Home."

Consolidation Slated At CBS Canada

TORONTO — The A&A and ARS divisions of CBS Records Canada will merge July 1 in a major reorganization. CBS Canada senior vice president Brian T. Josling will assume top management responsibility for the consolidated division. The new management structure for the division will include Jacques Gagne, vice president, administration, and Jerry White, vice president, marketing, both of which will be in charge of A&A and ARS in Ontario, Quebec and the Maritime provinces, while Wip, formerly vice president of marketing for ARS, will assume operating responsibility for A&A and ARS in Manitoba, Saskatchewan, Alberta and British Columbia. Wip will work out of Calgary.

Redgors, who joined CBS Canada after restructuring with a major retailer, will be responsible for all administrative aspects of the consolidated division. Gagne will be responsible for head office liaison with major rack customers, and he will coordinate the merger. He will also be implementing new field procedures designed to greatly improve the service to franchised stores and department store accounts.

Music Agency Moves

NEW YORK — The Music Agency Ltd., has moved to new offices at 1414 Avenue of the Americas in New York City. The agency's new phone number is (212) 753-1331.

Wallace Sings The Blues" casts the great vocalist in settings with pianist Memphis Slim and Johnny "Hammond. The Best of the Blues" finds keyboardist Chuck Brown and Jack Duncan at the beginning of the European tour with telling results. "James Spaulding Plays The Legacy Of Duke Ellington" features the master reed player in the company of pianist Cedar Walton, bassist John Payton, drummer Matt Maloney and percussionist Mike. One of New York's finest and most overlooked reed players is John Stubblefield, his mate to the mantle of Coleman Hawkins and John Coltrane. On "Prelude," he's joined by trumpeter Cecil McBee, keyboardist Al Guts, bassists Cecil McBee, drummer Joe Chambers and percussionist Mike. Pianist Michael Smith performs his European flavored jazz with bassist Kent Carter, drummer Laurance Cook and percussionists Ivan Krilizar in "Reflections On Progress." Finally, it should be noted that the Moss Music Groups has issued an exclusive arrangement with the Swingin' Singers, which includes the release of their back catalog and a new recording "Swingin' Skyline."

Vanguard Redesigns New York Studio

— Vanguard Recording Society has opened its remodeled recording studios at 208 W. 23rd Street in New York City. Redesigned by Vanguard Recording engineer Jonathan Thayer, the studio now has the capability of 24-track recording (expandable to 32) and computerized mixing, via the MCI JH 63 computerized console. Control room acoustics have also been completely refurnished, with special monitor baffles added to accommodate high volumes. The studio has been handling all of Vanguard's in-house productions since it was built in 1967, in addition to the recording work of many major labels.

COMINGS AND GOINGS — Space is a tight this week, but I just have to give a nod to the great pianist Ahmad Jamal who played a magnificent set at Fat Tuesday recently. The intimal nature of this fine jazz room was the perfect complement to Jamal's delicate yet perceptive touch, his innovative chord voicings and his sensuous use of dynamics shift from a low, rich, full to a high, tender, emotive. His style somehow belongs in the universe of the 50's and the European classical tradition, and even if you've never heard Jamal, his style has certainly permeated your consciousness through his enigmatic and, on occasion, subversive playing. The two, long-time bassist of one of the most influential groups in the 50's and 60's, has been inspired by the music of Jamal's ideas without overpowering them, and guitarist Calvin Kaye was a pungent melodic foil to the pianist. His latest RCA release "Genetic Walk" combines Jamal's probing intimacy with some fully realized orchestral settings and fine overtones. Everything about Ahmad Jamal radiates class and taste, and you owe it to yourself to experience his beautiful music live.
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<th>Week On Chart</th>
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<th>Artist</th>
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TWO GREAT SINGLES

OLIVIA NEWTON-JOHN  ELECTRIC LIGHT ORCHESTRA

TEN GREAT NEW SONGS

PERFORMED BY OLIVIA:
MAGIC
SUDDENLY (Duet with Cliff Richard)
DANCIN' (Duet with The Tubes)
SUSPENDED IN TIME
WHENEVER YOU'RE AWAY FROM ME
XANADU
PRODUCED BY JOHN FAFFAF

PERFORMED BY ELO:
I'M ALIVE
THE FALL
DON'T WALK AWAY
ALL OVER THE WORLD
PRODUCED BY JEFF LYNNE

ONE SPECTACULAR SOUNDTRACK
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