An unknown, Hazel O'Connor, starts a band in London... A film producer sees her and offers her a part... She ends up writing all the songs and starring in the movie... Hazel O'Connor is the real story behind BREAKING GLASS... It's the music that makes the movie move.

HAZEL O'CONNOR'S ALBUM FROM THE MOVIE...

BREAKING GLASS

FROM A&M RECORDS & TAPES.

Produced and arranged by Tony Visconti
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SP-4820
EDITORIAL

Who's Minding The Store?

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

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

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

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

Who's on first? If this thing isn't settled, maybe no one.
1 MAGIC
2 JULIA NEVON-JOHN (MCA-42147) 1 13
3 TAKE YOUR TIME (DO WHAT'S RIGHT)
   THE S.O.S. BAND (Funk/Chrysalis 55024) 4 12
4 IT'S STILL ROCK AND ROLL TO ME
   BILLY JOE (Columbia 1-11276) 2 13
5 EMOTIONAL RESCUE
   ROLLING STONES (Rolling Stones Atlantic 20021) 9 7
6 SAILING
   CHRISTOPHER CROSS (Warner Bros. WBS 49507) 10 11
7 LITTLE JAMESTON
   ELTON JOHN (MCA-41236) 3 16
8 TIRED OF TON' THE LINE
   ROCKET BUS (EMI America-10438) 6 15
9 SHINING STAR
   THE HENDRITTS (Columbia 1-11223) 7 17
10 THE ROSE
   BONNIE TYLER (Atlantic 3668) 5 22
11 CUPID/WE LOVED YOU FOR ALL TIME
   SHANNA (Atlantic 3664) 8 14
12 UPSIDEDOWN
   DONNA ROSS (Motown 19849) 32 6
13 LET MY LOVE OPEN THE DOOR
   PETE TONG (Polydor 8227) 16 11
14 MISUNDERSTANDING
   JEROME ROBBINS (Atlantic 3962) 15 13
15 BOULEVARD
   MICHAEL COURAGE (Asylum 4-10001) 19 7
16 LET ME TAKE A LITTLE RHYTHM
   ALL THOMSON (A&M 244) 17 18
17 LOVE THE WORLD AWAY
   KENNY ROGERS (United Artists X-1359) 17 10
18 IN THE MONEY
   BENNY MARDONES (Polydor 2011) 20 8
19 ALL OUT OF LOVE
   A-HA (EMI AS 5030) 22 11
20 FAME
   SUGAR RAY (RSO 104) 30 10
21 JO BO JU
   B. SCOTT (Columbia 1-11281) 21 10
22 OLD FASHIONED LOVE COMMODOR (Atlantic 14989) 25 9
23 STAND BY ME
   MICKEY GILLEY (Full Moon 16-062) 23 14
24 ONE IN A MILLION YOU
   WYCLEF JENNETTE (Warner Bros. WB-4951) 26 8
25 YOU'RE THE ONLY WOMAN
   ABBRASIA (Warner Bros. WBS 49508) 27 6
26 GIVE IT TO THE NIGHT
   GEORGE BENSON (Warner Bros. WB 49506) 30 5
27 CARRY ME
   OMA (Warner Bros. WB 49505) 30 5
28 MAKE A BIGGER LOVE
   B.T. EXPRESS (United Artists X-13561) 29 12
29 LATE IN THE EVENING
   PAUL SIMON (Warner Bros. WBS 49533) 32 3
30 LOOKIN' FOR LOVE
   JOHNNY LEE (A&M 4700A) 34 6
31 IN AMERICA
   THE CHARLES DANIELS BAND
   (Epic 9-80848) 11 12
32 HOT ROD HEARTS
   RODGIE DUPREE (Elektra 47006-A) 35 5
33 DRIVEWAY LIFE WAY
   EDDIE RABBIT (Elektra 4865) 38 3
34 WHY NOT ME
   FRED KNOCKOHL
   (Scotch 4068) 37 7

35 COMING UP (LIVE AT GLASGOW)
   PAUL McCARTNEY AND WINGS
   (Columbia 1-11265) 13 17
36 TULSA TIME
   GEORGE CLAPTON (RSO 1039) 36 10
37 YOU'LL ACCOMPANY ME
   BILLY JOE (Columbia 1-13111) 42 4
38 ALL OVER THE WORLD
   ELECTRIC LIGHT ORCHESTRA
   (A&M 4129) 43 13
39 EMPIRE STRIKES BACK
   MECO (RSO RS 1038) 24 10
40 DON'T ASK ME WHY
   LEMON PARADE (Capitol 4804) 19 12
41 LET'S GET DINNER
   JERMAINE JACKSON (Motown 14169) 14 22
42 STEAL AWAY
   ROGER DUFFY (Elektra E-46619) 39 19
43 I'M ALRIGHT (THEME FROM "CADDYSHACK")
   KENNETH LOGGINS (Columbia 1-11311) 51 6
44 FREE ME
   ROGER DALTRY (Polydor P 2105) 44 7
45 JESSE
   CARLEY SIMON (Warner Bros. WBS 49518) 56 3
46 WE'RE NOT LEAVING HOME
   THE ROLLING STONES
   (Atlantic 8049) 53 8
47 SOMEONE THAT I USED TO KNOW
   SANTANA (Capitol 4869) 58 2
48 ALL NIGHT LONG
   JOE WALCOTT (Asylum E-46639) 40 14
49 UNDER THE GUN
   BARRY BROTHERS & MCA (MCA-41279) 54 8
50 HE'S SO SHY
   JUDY MASTERS (Planet P-47416) 58 4
51 ONE FINE DAY
   CAROLE KING (Capitol 4869) 41 14
52 PLAY THE GAME
   QUEEN (Elektra E-46566) 45 8
53 GIMME SOME LOVIN'
   BLUES BROTHERS (Atlantic 3668) 46 13
54 YOU BETTER RUN
   PAT BENATAR (Chrysalis-2450) 59 4
55 FUNKYTONK
   EDDY RABBIT (Elektra 4865) 38 3
56 I'M ALIVE
   ELECTRIC LIGHT ORCHESTRA
   (A&M 41246) 47 13
57 HOW DOES IT FEEL TO BE BACK
   DARLYN HALL & JOHN DATES
   (EMI America-1984) 64 3
58 MAKE LOVE TO YOU TONIGHT
   BARRY BROTHERS & MCA (MCA-41260) 56 3
59 THE ROYAL MILIEU
   (SWEET DARLIN')
   GERREY RATTERTY
   (United Artists X-13591) 63 5
60 LOVE THAT GOT AWAY
   ABBREVIATED (Atlantic 3670) 55 8
61 XANADU
   JULIA NEVON-JOHN/ELECTRIC
   LIGHT ORCHESTRA (A&M-41282) 80 2
62 NO MORE THINGS TO MELT
   DONNIE WOODS (Arista 0257) 74 4
63 FIRST BE A WOMAN
   PHILLY JACKSON (Polydor 2055) 68 1
64 YOU'RE SUPPOSED TO KEEP
   YOUR LIPS ZIPPED
   JERMAINE JACKSON (Motown 14169) 69 1
65 DON'T MISUNDERSTAND
   THE WASHINGTON COLLINS BROTHER
   (Epic A-1483) 66 4
66 ANOTHER ONE BITES THE DUST
   QUEEN (Elektra E-47031) 75 1

ALPHABETIC TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

---

41 SHE'S OUT (Fiddleback/Papio/Kiddos - ASCAP) 83 4
42 SHOWING SOME CONTENT - BMG 8
43 SHOULDN'T WE JUST LET YOU GO (Kristiner - BMG) 87 9
44 ASCAP/April/Kiddos - BMG 87 9
45 Someone (Screen Gems-EMI/Prince Street/ Arista - BMG/ASCAP) 87 9
46 Stand By Me (Righteous/B'T/Rock & Roll... 83 4
47 Screen Gems-EMI/Prince Street/Arista - BMG/ASCAP 87 9
48 THE ROYAL MILLIEU (Columbia 2450) 89 8
49 ROXANNE (SWEET DARLIN') 83 4
50 LOVE THAT GOT AWAY 83 4
51 I'M ALIVE 83 4
52 XANADU 83 4
53 MAKE LOVE TO YOU TONIGHT 83 4
54 FIRST BE A WOMAN 83 4
55 YOU'RE SUPPOSED TO KEEP 83 4
56 DON'T MISUNDERSTAND 83 4
Philadelphia—
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We the artists
of the all-new TSOP label
are going to make
The Sound Of Philadelphia,
more than ever,
the sound heard
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McFadden & Whitehead

The O'Jays

McFadden & Whitehead
I Heard It In a Love Song

The Stylistics
Hurry Up This Way Again

Jean Carn

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Phonography: Dexter Wansel, John F. Evans, James Wells, Darrell Bryant, John Hall, Sr. I.T. Produced by Gene McFadden, John Whitehead, Jesse Clark

The O'Jays
The Year 2000

MFSB
Mysteries of the World

McFadden & Whitehead

The Stylistics
Hurry Up This Way Again

Jean Carn

Distributed by CBS Records. © 1980 CBS Inc.
YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME

JERMAINE JACKSON
The second single from Jermaine's smash lp Let's Get Serious

M-1490F
Blonstein Resigns, Goldstein Assumes Island Presidency

LOS ANGELES — Ron Goldstein, general manager of progressive music for Warner Bros. Records, will resign as president of Island Records, Los Angeles. He was named general manager of Epic Records for eight years. Previously, he had been director of national promotion for Epic Records.

At pre-issuance, no replacement had been named for Goldstein; however, it’s understood that Warners will realign the progressive division. Also, Bob Goodrich, who will have Arista Records to direct progressive music promotion and marketing for Warners on the west coast.

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

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

by Paul Bridge

LONDON — In spite of the recent abandonment of recommended retail prices by EMI, Polygram and CBS Records here, music publishers have no plans to block the release of new product. A recent recommendation issued to members of the Mechanical Rights Society (MRS) that urged rejection of statutory copyright notices for releases that eliminated the list prices had led to speculation that the publishers might take retaliatory action to prevent a diminished royalty base.

Ron White, president of The Music Publishers’ Assn. (MFA) told Cash Box that his organization has “no plans at all” to halt releases that were issued without a recommended retail price.

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

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

Arista To Bow Midline

NEW YORK — Arista Records is expected within the next few weeks to announce a $5.98 midline series within the next few weeks, Cash Box has learned. Although a final decision has not been made, a well-placed source at the company has indicated that there has been “interest” for some time and seems “positive about it.” He added, “Although we’re a relatively new label and we’re not the kind of catalog an old-line company has, it seems that we’ve been able to put something together that I think will be meaningful.”

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

Handshake Pacts With CBS, Quality For Distribution

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

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

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

According to Alexenburg, Handshake’s five-person promotion team, which will be headed by Peter and Trudy Meisel, will be in charge of independent promotion. The CBS branch distribution system will serve Handshake’s distribution needs.”

Indie Distributors Pessimistic About Viability Of P&D Deals

by Leo Sacks

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

WMOT Enterprises exemplifies such a company, having enjoyed success with a custom label with Atlantic and as a distributed label with Fantasy, but recently entering a pressing and distribution pact with CBS Records. Steve Bernstein, president, of WMOT, explained that under the CBS pact, the company stands to make more of a profit than it would as a funded or distributed label.

“A P&D deal guarantees immediate pay,” he said. “In contrast, in an indie distribution network, profit for product differs from market to market. There’s no uniformity.”

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

“The independent deals were even admitted by representatives of the independent distributors,” said Jim Crudgington, president of California Record Distributors.

“But with these new P&D deals, there are less illusions. Everybody knows just what expect. There are no great expectations.”

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

Harvey Korman, president of Pips Corp., agreed and pointed to the fact that most independent labels today have 30 days to pay the labels, “where they just can’t meet if they don’t have the capital.” Then there are the “pressers who have labels on COD, so financing being the major impetus to make such a deal.”

Disadvantages Perceived

At the same time, feel that the independent distributors perceived a number of inherent drawbacks in a P&D pact: On balance, noted David Seibert, president of Seibert’s Distributing, “a major can’t take care of an indie label the way an indie distributor can.”

“They are not doing anything that they can’t do better.”

But Seibert said they could be going to push their own product first and move the indie line as an afterthought.

Jim Downing, president of Hot Line Record Distributors, which also serves the (continued on page 25)
CRT Issues Eleventh Hour Request For Financial Data

by Earl B. Abrams

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

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

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

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

• Domestic and foreign revenues from mechanical royalties, performance, release, print license revenues and revenues from administrative service to controlled publishers (those owned by songwriters);

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

• Printing and miscellaneous income and total profit before taxes.

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

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

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

Polygram Breakdown

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

NARM Conference To Focus On Many Specific Issues Affecting The Racks

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

Emphasizing the strengthened position of record and tape rack jobbers in the future considerations of music merchandising, the conference will consider on also bolstering communication and cooperation among the rack jobber, manufacturer and chain store owner NARM anticipates that rack jobbers will experience increased economic growth opportunities through the opening of new stores by chain store mass merchandisers, which would provide avenues for expansion in the rack job business, despite the generally depressed economic circumstances.

Members from each element in the rack job operation — the manufacturer, the jobber and the chain store owner — will be represented during panel discussions and presentations.

Speaking on the topic "The Manufacturer Views the Three Way Relationship: Racked Account/Rack Jobber/Supplier," will be Paul Smith, senior vice president and general manager of CBS Records. Smith's address will come during the reception and dinner the first day of the conference. Later, the manufacturers will close the conference business with a panel discussion titled "The Manufacturer Responses To The Rack Is Back"

But perhaps the highlight of the conference will be the keynote address delivered by Kenneth A. Mackie, chief executive officer for Target Stores and a member of the chain store executive group. Mackie will speak on the future role of the merchandiser and chain store executive has been keynote speaker at this NARM conference (continued on page 48)

AFM Will Remain On Strike Pending Residuals Review

by Michael Martinez

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

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

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

Billy Hunt, chairman of the Motion Pic-

POLYDOR LANDS VAN ZANDT BAND — Polydor Records recently parted the Johnny Van Zandt Band, which is headed by the brother of the late Ronnie Van Zandt, Lynyrd Skynyrd. The group’s debut LP, “No More Dirty Deals,” was produced by Al Kooper and is slated for release this month. Picture standing at the signing in the New York offices of Polydor Records is Jim Doolin, assistant national AOR promotion for Polydor Records, Danny Clausman, Robbie Gay and Eric Lundgren of the band; Fred Haugen, president of Polydor Records; Charlie Brusco, manager; Lucy Van Zandt, Johnny’s sister; Mike Kinmon, road manager; and Willie Salmosn, vice president of finance for Polydor Records. Pictured seated are (l-r) Stu Fine, director of East Coast A&R for Polydor Records, Robbie Morris and Van Zandt of the band; and George Cappellini, manager.

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

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

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

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

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

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

Share it...
From "Heroes," their tenth album, on Motown Records & Tapes.
Dave Davies

With the release of his debut solo album on RCA, Dave Davies has finally realized an ambition that has been germinating within him for the last 50 years since he, his brother Ray and bassist Peter Quaife founded The Kinks in the early-60s. "It's been a long time coming," he says. "I've been working on it for a long time, and now it's finally out."

The album, entitled "AFL1-3603," contains 13 tracks that reflect Davies' love for classic rock and roll. It features a cover of the Rolling Stones' "Street Fighting Man," as well as original songs like "Walk The Streets" and "Tuff Baby," which are influenced by the Feelies and The Feelies.

Davies' recent work has seen him recording with his wife Shirlene, and the album's title track, "AFL1-3603," is a dedication to his late grandmother, who he says was the inspiration for his music.


Shandi

Although Dreamland recording artist Shandi became the talk of the town on the West Coast last year, success has been a long time coming. She has been working on her debut album for the last five years, and finally, her patience paid off.

Shandi's self-titled debut album is a blend of folk, country, and rock, and features guest appearances by George Harrison, Ringo Starr, and Elton John. The album's lead single, "Walk Through The Storm," was released to critical acclaim and reached #15 on the Cash Box Top 200 Albums chart.

With the release of her debut album, Shandi has been promoted heavily by RCA Records. She has been featured in numerous interviews and has appeared on several television shows.


Klodan Children Take A&R Posts With Geffen Label

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

"We are delighted to announce the appointment of Carole and John to the A&R team," said David Geffen. "Their extensive experience and expertise in the music industry will be invaluable to the company as we continue to build our roster of talented artists.

Carole Childs, who has recently left Intersong Music, will be based in New York and will oversee the A&R and marketing efforts for the company's artists.

John Kalodner, who has worked with such artists as Foreigner, AC/DC, Genesis, Roxy, Smith, and the Bay City Rollers, will be based in Los Angeles and will focus on artist relations and promotion.

Sears Will Carry RCA SelectaVision

NEW YORK — Sears, Roebuck & Co., the Chicago-based mass merchant, has signed a deal with SelectaVision,Inc., recently announced that it was in the midst of negotiations with RCA to market its DVD player and compatible discs. Sears plans to market the RCA player and video discs by the last quarter of 1980.

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

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

Intersong Music U.S.A. Pacts With Casablanca

NEW YORK — Intersong Music U.S.A. will rep the new band formed by Carlos Santana and Rick's (Mick's) B.M.I., the publishing companies of Casablanca Records in the U.S. and Latin America.

The band, helmed by Carlos Santana and managed in part by Bruce Bird, will be represented in the U.S. by Leslie Golding, vice president and general manager of Intersong Music U.S.A.
JAZZ ALBUM PICKS

**WITH A SONG IN MY HEART** — Ike Quebec — Blue Note L7-1052 — Producer: Michael Cuscuna — List: 7.98

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

**SATISFACTION GUARANTEED** — Mark Murphy — Muse MR 5215 — Producer: Michael Fremer — List: 7.98

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


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

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

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

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

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

**VINYL JUNOLO** — From the West Coast Pausa label come six more excellent releases. The Singers Unlimited are "Feeling Free" with the Pat Williams Orchestra; Rob McConnell and the Boss Brass are "Perfect Present:" the George Shearing Trio is "500 Miles High" with bassist Neil Pedersen (him again?); violinist Stephanie Grappelli is an "Afternoon in Paris" with Eberhard Weber and Kenny Clarke; Oscar Peterson has a solo recital on "My Favorite Instrument," and George Duke is featured at an earlier point in his career on "I Love The Blues" with Artie, Nudgi, Flora Purim and Lee Ritenour. Violinist Billy Bang produces "Sweet Space" on Animal (201 11.5th St., N.Y., N.Y. 10010), with the help of Frank Lowe, Luther Thomas, Butch Morris, Clark Carl, Wilbur Morris and Steve McCalli. Detroit tenorist Wendell Harrison "Dreams of a Love Supreme" on Wenha (81 Chandler, Detroit, M149482). Arias checks in with an explosive new set from Southern keyboardist/Big Band Lead, called "Ball Room" — bootlegged by an LP from the classic Concord label. There's "Tasty!" by Ray Brown and Jimmy Rowles; "Left Handed Complement" by pianist Dave McKenna; "Concord Super Band II" with Scott Hamilton, Warren Vache, Cal Collins, John Hank, others, a solo set by guitar and vocal master Scott Collins called "By Myself"; and a wonderful keyboard set by Marland McIntarsh, "At The Festival," chip stern.
MCA Revenues, Profits Up; Discs Stage Turnaround

LOS ANGELES — Sparked by a turnaround for its records and music publishing division, MCA Inc. reported Thursday first-quarter net income and revenues of $29.6 million, nearly up one percent from last year's record level. Extraordinary income of $12.3 million realized from successful resolution of lawsuits related to tax credits, boosted overall second quarter earnings to $41.9 million, or $1.76 per share, up 42% from last year.

Net income for the first half, again excluding the effects of extraordinary income, totaled $9.1 million, up 240%, from $2.2 million, from the same period last year. Extraordinary income of $12.3 million made the total second quarter earnings of $27.5 million, or $2.72 per share.

The records and music publishing division staged a remarkable turnaround for the first six months of 1980, with a significant increase in revenue for the second quarter to $40 million and a 12% jump for the first six months to $81.4 million, up 240% from $26.1 million.

For the quarter totalled $2.2 million, a 289% increase over losses of nearly $1.2 million over the last year, while first half operating income rose 240% to $2.5 million from losses of nearly $1.8 million in 1979.

The turnaround division experienced a 16% drop in operating income to $36.9 million during the quarter, which combined with the one percent growth for the half to $77.5 million.

Polygram ‘Looking At Plan’ To Settle Capricorn Debts

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

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

According to Charles Cork, Jr., one of Walden’s attorneys, Polygram’s attorneys had agreed to the plan, in principle. However, the Polygram spokesman termed Cork’s remark “an overstatement.”

According to Walden’s plan by Polygram would “completely satisfy” Capricorn’s debts to the distributor.

Although Polygram is Capricorn’s major creditor, there are other “trade and artist creditors” who may step in against the label, Cork said. To satisfy these claims, Capricorn intends to use the property it would receive under the plan to pay off its debts to Polygram as collateral to secure a note that would underwrite a $500,000 payment fund. According to Cork, payments from this fund would be “payable in installments.

Graziano Named President At New Vintage Records

LOS ANGELES — Leo Graziano was named president of the Vintage Records division of MCA Inc., it was announced Thursday.

Graziano, who is currently the 1979-80 president of the Chicago Chapter of the National Association of Record Retailers (NARRS), will be responsible for overseeing all functions of the label from A&R to manufacturing.

According to Graziano, “Vintage will be a budget-line label dealing in new versions of nostalgic masters and artists. We think the market for such music is about 2% of the current industry, based on the majority of today’s record buying public has never been exposed to a high-quality product. Our plan is to release re-recorded hits of years past, the label will be releasing product from the original artists’.”

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

Handshake, CBS Pact

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

“I’m looking for hits,” Alexenburg said, “and I’m not always sure that the particular category of music I’m looking for with mass appeal that I can have fun with.”

Although Alexola is a major investor in Handshake, Alexenburg pointed out that he will not have an “automatic” option on product that is not picked up by the Gerber Group’s U.S. subsidiary, Arista America.

Alexenburg attributed his “respect” for Gerber to the strong business relationship between the two companies. As a major factor in his decision to assign Handshake’s Canadian distribution rights to that company. “They’ve done very well with licensing product from outside the United States, and they have a need for this type of product,” Alexenburg remarked.

Alexenburg specifically singled out Elliot Goldman, vice president of U.S. and Canadian operations for the Arista International Group, the company’s vice president of CBS Records, for their “enormous effort in putting together the CBS package,” and his “business acumen, attention to detail, and their intellect, tact and perseverance was marvelous.”

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

Grass Forms Publishing Firms, Inks Jimmy Boyd

LOS ANGELES — Clancy Grass of Grass Management, has formed two new publishing affiliates for ASCAP and BMI, Albathe Music and Barak Music, respectively. The companies have been created so that Grass Management artists will receive a share of income from all copyrights. Both firms are currently seeking new material which may be handled via cassette and lyric sheet, to either Albathe Music or Barak Music, at 13548 Sunset Blvd., Los Angeles, 90024. Phone (213) 646-7423.

In addition, Grass Management has announced that Jimmy Boyd will be using the Vicki Light-Ron Agency Music, the Lloyd Harris Company, Boyd, a former child star who appeared in the film, “Andy Hardy,” will also appear in the television special, "I Saw Mommy Kissing Santa Claus," will be partner in a production company with Grass for television, TV and feature films, as well as recording.

EXECUTIVES ON THE MOVE

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| Changes At A&M — A&M Records has announced the appointment of Gary Steffen to vice president of promotion. Steffen, who has been assistant manager for national accounts in Chicago, will move to Los Angeles in 1977 to take over the position of regional sales manager west coast. He became national sales manager for a year ago. Before coming to A&M, Steffen was a regional sales manager for the company's subsidiary, Casablanca Records, in Chicago. He moved to regional sales manager in Chicago 18 months ago from the position of Boston branch manager.
| Changes At Capitol — Capitol Records has announced the appointment of Nick Stern, A&M's vice president of Los Angeles to corporate vice president at the Los Angeles office. Stern has been with the company for five years as chair for local promotion representative in Detroit before moving to his recent position. Also named was Joni Dlugatch as administrative assistant, working out of the Los Angeles office.

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

Reflected Names Ragin — Reflection Records has announced the appointment of Tom Ragin as vice president of sales and promotion. Most recently, he was manager for Citi Records.

Morrison To CHERIE — CHERIE Records of Detroit has announced the appointment of Guy Morrison to manager of promotion and sister to tape tape recording director. Morrison was previously regional manager for CHERIE, was with Warner Brothers, as their midwest regional promotion manager in Cleveland and their local promotion manager in Hartford. He also worked for Ariston Records in New York.

Blosser At BEARsville — Suzy Blosser has been named west coast artist relations director at Bearsville Records. She has been with Bearsville since late in 1979. She oversees the company’s A&R department replacing John Hughes as Electra/Asylum promotion representative. She comes from Phonogram where he handled promotion in the Chicago market. Prior to that he was involved with concert entrepreneurs.

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

Cavello Named At Atlantic — The Warner/Elektra/Atlantic Corp. has announced the appointment of Terence Cavello to be the company’s Philadelphia manager. He was most recently manager of the Philadelphia regional representative for CHERIE Records. Cavello is a twelve-year veteran of promotion and was recently named regional manager for Atlantic’s Philadelphia offices.

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

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

Chesnutt Named At Atlantic — The Warner/Elektra/Atlantic Corp. has announced the appointment of William Chesnutt to be the company’s New York sales manager. Chesnutt will be working with the company’s New York office at 235 West 45th Street.

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

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

WEA Names Brown — The Warner/Elektra/Atlantic Corp. has announced the appointment of Sandy Brown as in-house video sales representative in Los Angeles. She started with WEA six years ago as the LA branch sales secretary. Prior to that, she sold advertising for the News Chronicle.

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

Changes At Exit-In — The new owners of the Exit-In have named a three-man management. Dan Denniston, a 10-year veteran of the food and beverage industry, has been named general manager. Exit-In co-founder and former talent buyer Osley Manier will service as the club’s technical director and production supervisor, and David Harrell, formerly bar manager at Spats, becomes assistant manager. Prior to his association with the Exit-In, Schecter was assistant club manager at the Hillwood Country Club. Manier is currently the Southeastern dealer for Ceteve Vegal wireless microphone systems. The club is celebrating its 25th year of business this June.

Changes At Filmyrams — The Filmyrams Audio Group has announced the appointments of Bob Panek as executive vice president of Panek Audio Services, and director of manufacturing. Panek was formerly manager of production studios in Hollywood and Bill Schroberg as chief engineer of the Filmyrams Audio Services complex located in the San Fernando Valley.

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

Cash Box/August 16, 1980
ELVIS ARON PRESLEY — RCA CPL8-3699 — Producer: John Deary — List: 69.95
Like a set of rare, antique cutlery, comes this silver-bound, eight-album set from the RCA vaults. The limited edition package should truly be treated as a family heirloom, as it features 65 unreleased performances. Such hallowed moments as an early years live show and monolog are captured on this collection, and never-before-seen photos adorn the gatefold disc. While this collection of King chestnuts will be found in the record bins, Elvis fans had better snap it up quick.

CRIMES OF PASSION — Pat Benatar — Chrysalis CHE 1275 — Producer: Keith Olsen — List: 8.98 — Bar Coded
The lovely Benatar was one of AOR radio's most pleasant surprises last year, as her streamlined hard rock sound was defined in the explosive "Heartbreaker." Her unique vocal style, which sounds alternately tough and tender, works best this time around on "Never Want To Leave You" and "Out-A-Touch." Grinding rockers like "Hit Me With Your Best Shot" and "Little Paradise" should be right at home on FM rock playlists. Benatar is one of the prettiest faces to appear in the rock arena in some time, and her straight-ahead, hell raising sound guarantees an extended stay.

THE YEAR 2000 — The O'Jays — TSPF FZ 36416 — Producers: Various — List: 7.98 — Bar Coded
The trio from Cleveland have all but defined the Philadelphia soul sound with songs such as "Love Train," "Backstoppers," and "Used Ta' Be My Girl," and they continue on in fine Philly soul form with "The Year 2000." The title track is a dramatic social and emotional observance in the vein of "Backstoppers," but the majority of the album is devoted to a more subdued harmony-oriented sound.

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

For those who haven't been turned on to the wonders of Asleep At The Wheel, "Framed" is the perfect primer for this campy Texas band. A cross between the Texas swing of Bob Wills and the hefty jeryk '50s sound of Dan Hicks and his Hot Licks, Asleep At The Wheel is more fun than a ride on the mechanical bull at full speed. While it's a natural for country lists adventurous AOR programmers should love this band as well. Top tracks are "Slow Dancing" and "Don't Get Caught Out in The Rain."

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

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

HELMET BOY — Asylum 6E-280 — Producer: Jay Senter — List: 7.98
This self-titled debut effort offers a tasty smorgasbord of exuberant pop-rock, the likes of which haven't been heard since the Raspberries made guitar-based quartet rock with well-crafted harmonies respectible (briefly) in 1972. Tracks looking good for AOR/Top 40 spinning are "Don't Tease Me," "Red Eyes," "Hurt's Like Love" and a button-popping remake of the Chiffons' "Rebel (She's A)." An odd name for a band is nonaggressive in its careful creative tapping of Beatles-tinged production.

CHERRY — Platypus — Casablanca NBLP 7221 — Producer: Art Stewart — List: 7.98
Platypus displays that it is a truly capable contemporary R&B band on its first effort on Casablanca. The band's danceable style that comes through best on the spirited title cut, and the jam-oriented "Ice Cream Delight." Other party time cuts on "Cherry" include "Have A Good Time," "Smokin' On The One" and "N.Y. N.Y. (The World's My Home)."

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

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

SPECIAL THINGS — Pointer Sisters — Planet P-9 — Richared Stevie List: 7.98
The trio from San Francisco has eschewed its progressive rock hits of the '60s and '70s style for a much more soulful approach on "Special Things." The girls still have a strong harmony style, but they have opted for a more R&B cum A/C approach, as Jacksons-like songs like "Could I Be Dreaming" are offset by Bacharach & Sager songs like "Where The Time Again," "Hit Me With The Love Too Good To Last." Anita Pointer also shows off her songwriting ability as the light, infectious title track is an LP highlight. For pop and A/C formats.

CHANGING TIDES — Nigel Olsson — Bang JZ 36491 — Producers: James Stroud and Ed Seay — List: 7.98 — Bar Coded
Olsson scored big a few years back with "A Little Bit Of So..." and his former drummer now has come up with a pleasant, Top 40-oriented effort this time around. His pleasantly poppy voice is somewhat reminiscent of Peter Frampton, and songs like "Saturday Night" and "Showdown" are perfect AM fare. Slower material like "Should We Carry On?" "Only A Matter Of Time" and "That's How Long" should appeal to both pop and A/C.

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

NERVOUS EATERS — Elektra 6E282 — Producer: Harry Maslin — List: 7.98
The Nervous Eaters really sink their teeth into some AOR-tinged pop on this debut release on Elektra. Leader Steve Catania holds in the best elements of the '60s and '70s into the band's decidedly modern sound, making for strong and varied work. Such songs as "Get Stuffed," "Good Day," "Somewhere Out There," "The Sun Don't Go Down Tonight," "Into Your Arms" and "Walkout" are all as clean and commercial as FM radio gets. The album is a little unfocused, but fans of Planet label contemporaries the Cretones should enjoy the Nervous Eaters.

STARPOINT — Casablanca/Chocolate City CPLR 2013 — Producer: Lionel Job — List: 7.98
Already a huge success on the east coast, Starpoint should gain a strong B/C following on a national level with its debut release on Chocolate City. Fans of the slick R&B and silky male/female vocal style of Shalamar should pick up this set from New York City. The sound is danceable, clean and brimming with pop crossover potential. Best cuts are "Gonna Love You Up," "Don't Leave Me" and the spirited "Sunny Day.""
Indie Distributors Pessimistic About Viability Of P&D Deals

(continued from page 7)

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

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

Adequate fill was also seen as a problem. According to Marian Lightman, president of Rounder Record Distributors, "the inventory of a distributed label simply does not get checked the way it should. For instance, Wax Trax, which is on Pat Brown's list, but a lot of times the WEA people miss ECM catalog sales because they're too busy promoting Counting Crows and current artists. If a salesman can sell several boxes of a new release that's getting airplay and could break in that market, the distributed titles are going to get the short shift."

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

Allure Of A P&D

What is the allure of a P&D pact to a major vendor like CBS Records? Cal Roberts, senior vice president of operations and marketing for the company, noted that the arrangement "gives us incremental business at both the field sales and the manufacturing levels, without having to undergo major expansion. While we have a limited ability to make these kinds of deals, we'll probably conclude at least three more by the end of 1989." CBS, which has been approached to press and distribute product for 50 labels since April, according to Roberts, is currently contracted to Handshide, Midsong, and WMOT to fulfill these services.

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

Polygram Views Plan For Capricorn Debt (continued from page 12)

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

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

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

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

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

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

EAST COASTINGS

EXECUTIVE TURNSTYLE — Expect Solarco Records to make its move from RCA to Capitol. Reports have Solarco president Bob Crewe executive in the process... Phoebe Snow has ankled Home Run Management... NARM is set to pick a major PR firm to push its "Give The Gift Of Music" campaign... Bob Crewe sold his Saturday Music catalog as part of his move to most of the two major labels... Reports have sales of The Rolling Stones "Emotional Rescue" album nearing the 1.5 million mark... Stuart Love, brother of Jerry (the Spinners producer) resurfaces as VP of A&R for Carriere Records... Has Warner Bros. exec Dick Bidwell done some recording for Buddy Allen Management?... The BEAT GOES ON — The Elephant Man, starring David Bowie will come here on September 25 at the Booth Theatre... Joe Biddwell Group... "For Your Eyes Only"... Roger Daltry's next two acting roles will be in films called Get Off My Cloud, and The Hussars... John Lennon has reportedly done some recording, his first since his 1975 promo single "Love..."

Kudos to Polydor's top brass. We spotted Fred Hayen, Dick Kline, Harry Anger, Jerry Jaffe and Bill Cataldo digging the Atlantic catalog at the Video Expo this week. Dick Dangerfield and his cohorts in the fans... Rick Finch, Harry "KC" Casey's production partner, takes on his first assignment outside the TK axis when he produces the next Leif Garrett LP... Reports have Rolling Stone Keith Richards arranging a deal in which the Stones will produce an album for a major; Nick Stevens checked out the group's recent gig at Great Gildersleeve... How the Music Industry Works... The '80s."

MUSE JAM — A private party was held at Trax in celebration of the premier of the No Nukes movie. The party was highlighted by a 6 p.m. performance that lasted well into the morning. Pictured jamming (l-r): Bonnie Raitt, Rick Derringer, and Jackson Browne...
REVIEWS

NEW AND DEVELOPING ARTISTS

ROCKY BURNETTE (EMI-America 8050)
Baby Talks To Heaven (3:31) (Tro-Tone-Cheshire Music, Inc. — BMI) (R. Burnette, B.erman)
The essence of rock 'n' roll follows up its first Top 10 hit, "Thee Rock Talkin' To Heaven," with another pulsating pop/rockabilly romp, his high-pitched wail accenting the final syllable of the hook. Electronic effects whip through the song, with the unusual addition of a jean's harp and harmonica keeping pace in the background. Top 40 will be on the look for this one.

TEENA MARIE (Gordy G 7189F)
I Need Your Lovin' (3:36) (Jobete Music Co., Inc. — ASCAP) (T. Marie)
Lady T waives for all she's worth over a prominent bass line, percussives, arching strings and horns on this funk fest from the forthcoming "Irons In The Fire" LP. Multi-tracked vocals create some positive hot harmonies on a track which is both elegant and passionate. Already added to WBLS, this should take off quickly on B/C formats.

THE KINGS (Elektra E-47006)
Switchin' To Old (2:33) (Diamond-Zero Publishing — BMI) (D. Diamond, A. Zeron)
In the hands of crack producer Bob Ezrin, Canada's Kings knock out a marching rocker with pumped up instrumental backing of synthesizer, Aryan Zero's nervy guitar chording and David Diamond's forceful lead vocals. Colorful keyboards underscore the vein of the Cars, making this most attractive to pop as well as AOR.

QUIET STORM (Tamla T 54114F)
Heartbreak Graffiti (Part 1) (3:08) (Bertam Music Co. — ASCAP) (W. Robinson, W. Warner)
After one listen, it's easy to see that Smokey Robinson produced, co-wrote and co-arranged Quiet Storm's second single — the tune is an ear-apingastic of pop and R&B styles, with a dose of boogie woogie piano, percussive horn shots and a stick, up-tempo rhythm. Female lead vocals drive right along with the peppery pace. A sleeper for either pop or B/C formats.

SHARI ULRICH (A&M 2253)
Oh Daddy (3:39) (Sloth Music-PRO) (Sh. Urich)
Ulrich's piercing, plaintive vocal works nicely on this very sentimental piano ballad. Electric violin works itself into the song's core from the lyrics, making for the perfect touch to this tear jerker. Definitely for A/C.

MILLIE JACKSON (Spring SP 3013)
This Is It (Part 1) (4:00) (Taurpin Tunes/Milk Money Music — ASCAP) (K. Loggins, M. McDonald)
A censored version of the lead-off track from the out-spoken Millie Jackson's "For Men Only," LP, working an amusing, right-on rap over the lead to a loosely-based rhythm from the Kenny Loggins hit. Female backing vocalists underscore Jackson's feelings perfectly with a chorus of "This Is It" for B/C lists.

THE KORGIS (Asylum E-47018)
Everybody's Got To Learn Sometime (4:13) (WB Music Corp. — ASCAP) (J. Warren)
Synthesizer creates a harpsichord-like glissando on this very pretty cut from The Korgis first LP for Elektra, entitled "Dumb Waiters." Like the best work of 10cc, this is well-crafted pop with no excuses for the snazzy. Pop, A/C programmers, give this a try.

SAXON (Carrere CAR 7300)
Wheels Of Steel (4:24) (Carrere Music Ltd. — PRS) (Saxon)
Fans of some purveyors of heavy metal as AC/DC and Ted Nugent will undoubtedly go for the title track from European import Saxon's状态ide debut LP. Simple, ear-pounding guitar chords will drive this car tune into your brain, with solo shreds flying out. Rock hard for AOR, pop.

WAYLON JENNINGs (RCA PB-12067)
Theme From The Dukes Of Hazzard (Good Ol' Boys) (2:06) (Warner-Tamerlane Publishing Corp./Rich Way Music, Inc. — BMI) (W. Jennings)
Fans of both Waylon and the top-rated TV series will enjoy this country homage to those good ol' boys from the "Music Man" LP. Waylon's deep-throated vocals are punctuated by tasty pickin' and high spirited yips. A sure seller.

JUDIE TZUKE (Rocket FID-41299)
Tzuke, like her U.K. counterpart Joan Armatrading, proved herself to be most adept at fusion jazz and folk stylings in a refreshingly original manner on her last LP, "Stay With Me Till Dawn." On the first single from her new "Sports Car" LP Tzuke finds herself in more of a pop bag, with a jumpy R&B flavored rhythm base. A great hook for Top 40.

RODNEY CROWELL (Warner Bros WBS 49535)
Aint No Money (3:30) (Coolwell Music/Grande Music Corp. — ASCAP) (R. Crowell)
Singer/songwriter Crowell, who has penned hits for the likes of the Dirt Band and Emmylou Harris, unwraps a soft, wistful tune from his "But What Will The Neighbors Think?" LP, and the follow-up to "Ashes By Now." Sweet, country-flavored guitar pickin' rides over the muted, steady drumming while Crowell's echoed vocals work their spell. Highly recommended.

STANLEY CLARKE ( Epic 9-50924)
You/Me Together (3:30) (Clarkeee Music — BMI) (S. Clarke)
Clarke's bass takes a back seat on this swirling ballad from the "Rock, Pebbles And Sand" LP, as he teams up with Marcy Levy (who has been featured as backing vocalist with Eric Clapton) for a few swelling, jazzy crescendos. Synthesized string effects provide a smoothly flowing backdrop for the romantic theme. Look for pop, A/C action to build.

REVIEWs

NEW AND DEVELOPING ARTISTS

JOHN HAITT (MCA MCA-41300)
I Spy (For The F.B.I.) (2:39) (Tro Music Company, Inc. — BMI) (B.ert Bruce — BMI) (R. Wylie, H. Kelly)
Slapping snare drum beat and swirling organ crank into this catchy, cut from Haitt's "Two Bit Monsters" LP. Energetic pop/rock with humorous lyrics, this song is a pleasant intro to this talented compelling artist.

AL JARREAU (Warner Bros. WBS 49583)
Gimmie What You Got (Deja Vu Music/Ajarreau Music — BMI) (T. Canning, A. Jarreau)
Jarreau is back in more of the jazz/pop mold (as opposed to pop/Jazz) on his second single from the "This Time" LP, aided by Tom Canning's perfect keyboard punctuations. This is ripe for B/C, A/C and pop play.

MAXINE AFFORD
Take Your Heart (3:22) (Irving Music Inc./Sweet Lady Music — BMI/Almo Music Corp. — ASCAP) (A. Willis, D. Lasky)
The lady who made "Right Back Where We Started From" and last year's "Lead Me On" such hits teams up with producer Denny Diente once again for the soft and subtle track by Alex Willis and David Lasky. The hook is easily catchy as "Lead Me On," making this surefire hit material for pop, A/C.

SECRET AFFAIR
(See Sire SRE 49519)
My World (3:38) (Bryan Morrison Music Ltd.—U.K.) (Cairns)
The latest U.K. import from the current crop of London mod bands, critically acclaimed Secret Affair offer a rollicking combo of rock and pop on this remixed track from the "Glory Boys" LP. Sterile harmonies work well with the orchestrated rock backing and sax. A killer waiting to be discovered.

BRASS CONSTRUCTION (United Artists UA-X1371-Y)
I'm Not Gonna Stop (3:41) (Sumac Music Inc.—BMI) (F. Fuchs, A. Fields, E. Weathersby)
Brass Construction has turned out a finger poppin' ballad with a silky doo wop feel here, as piano, strings and french horns create glossy instrumental texture for the group's shimmering harmonies. B/C, A/C with delight in this.

JUDIE TZUKE (Rocket FID-41299)
Tzuke, like her U.K. counterpart Joan Armatrading, proved herself to be most adept at fusion jazz and folk stylings in a refreshingly original manner on her last LP, "Stay With Me Till Dawn." On the first single from her new "Sports Car" LP Tzuke finds herself in more of a pop bag, with a jumpy R&B flavored rhythm base. A great hook for Top 40.

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

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

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

SUGARHILL GANG (Sugarhill SH-547)

THE CHARLIE DANIELS BAND (Epic 9-50921)

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

GATEWAY (Columbia AE-17212)
Good Morning Girl/Stay Awhile (4:40) (Wheed High Nighttime Music/BMI) (S. Perry, N. Schon, concept by Steve Sesterhenn)

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

SINGLES TO WATCH

HITS • OUT OF THE BOX

JOURNEY (EMI-American 8053)
Tzuke, like her U.K. counterpart Joan Armatrading, proved herself to be most adept at fusion jazz and folk stylings in a refreshingly original manner on her last LP, "Stay With Me Till Dawn." On the first single from her new "Sports Car" LP Tzuke finds herself in more of a pop bag, with a jumpy R&B flavored rhythm base. A great hook for Top 40.
NAM Sets Rack Meet (continued from page 8)

conferec. Other members of the retail
chairs will have their views on the
recording industry expressed via an
audiovisual presentation. Representatives
from companies including Wool-
worth/Woolco, Montgomery Ward, Sears
and Hills will be featured during the presen-
tation.

Hawk jobber representatives will focus
their attention on the day-to-day operation
of the business. Harold Okiwos, president
of Lieberman Enterprises and chairmen
of NAM’s Rack Jobber Advisory Committee,
will focus on how space and limitations
in racked accounts affect tape merchandis-
ing. Herbert Donerman of Bee Gee Records
and Tapes and also a member of the Ad-
visory Committee, will aim his presentation
at in-store display, promotions and
merchandising. Additionally, a panel com-
prised of moderator Sydney Silverman of
United Record and Tape Industries; Robert
Hawley of Mid America Music; Richard
Greenwald, Interstate Record Dist.; John
Kaplan, Handler Co.; Eric Paulsen,
Pickwick International; and Donald Wessa.

Rack jobbing segment of the industry
needs to attract their targeted audience.
NAM counsel Charles Ruttenberg on “The
Responsibility and Liability. Counterfeiting
and the Racked Account.”

Hunt explained that

While the

including Wool-

consumers receive

and when the

American Radio

member companies

NO ONE GETS HERE OUT ALIVE

“Warm Leatherette”

disco diva Grace Jones made

10:00

Frontline Goods

LP and Tape

Disco • 45s • Budget • Cut-Outs

inventories

ODYSSEY RECORDS AND TAPES

WAREHOUSE

AUCTION

OVER

$2,000,000.00

AT

ORIGINAL WHOLESALE.

505,876 PIECES

AUGUST 25TH • 10:00 A.M.

AT

809 BAY AVENUE

CAPITOLA, CALIFORNIA

INVENTORY

AVAILABLE FOR INSPECTION

AUGUST 20TH THRU 24TH

ON SEX WEEKEND

Want to see the

Queen of the Whisky wasn’t having a Orange Sunshine-inspired flashum-

to the mar-

ving of 66 after all. The moniker was being

the hears

1964, the

weeks they saw The Doors on the mar-

SUNSET STRIPPERS

and the famous Sunset Club were deluged

sustainable

John... 3... 2... 1... Go!

One


and E A headquar-

ters and the famous Sunset Club were deluged phone calls for tickets to see the

group that once was the Whisky’s house band. It was all for a one minute

Dance

of Another Band from L.A.

... Those who almost wrapped their

Mercedes are at Sunset Strip when the moni-

K. L. L.

When the mar-

ipod

on the mar-

Queen of the Whisky wasn’t having a Orange Sunshine-inspired gushum-

Rush

in the

CMR

AVENUE

AUGUST

5:00 P.M.

ern& Broadcasting Industries Negotiating

Committee, said that granting rerun

residuals to the musicians would hangman

the economic survival of the employ-

ers.

Hunt explained that it was already dif-

ficult to market some series because of

the existing residual structure and that adding

other unions demanding additional reuse

fee requirements would only heighten that
dilemma.

Hunt indicated that the only cogent

proposal raised by the AFM was one for the

elimination of the union’s current

supplemental market provisions, under

which musicians receive additional monies

when commercial television product is sold
to such markets.

Fuentalba, who was in Los Angeles to

head up the AFM negotiating team, said,

“There is a long-standing, obvious and

illogical inequity whereby musicians receive

no re-use payment when TV films on which

they have worked are rerun on television,

while the producers make such payments
to actors, directors and writers.

Fuentalba acknowledged the union’s

tensions to force reconsideration of the re-use

proposals. Fuentalba further said, “Our

members are determined to correct this

inequity, and when the producers flatly

refused to consider any forum at all in this

area, we had absolutely no other choice

than to strike.

AFM negotiations met with SAG-AFTRA

negotiators to jointly plan strike strategy

and to discuss their mutual concerns.

While no further meetings between AFM and

AMPTP have been scheduled, sources in

the AFM said that all the striking unions

are preparing for lengthy outings.

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www.americanradiohistory.com

Cash Box/August 16, 1980
## BLACK CONTEMPORARY TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Label</th>
<th>Album Title</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DIANA ROSS (Motown M-9316)</td>
<td>SHARE YOUR LOVE</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>ONE IN A MILLION</td>
<td>GERALD GRAMHAM (Warner Bros. BSK 3447)</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>HERONY &amp; BLUES</td>
<td>THE CHAMPIONS (MCA 6124)</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>S.O.S. THE S.O.S. BAND</td>
<td>TRASH BE YOURSELF</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td>CAMEOS</td>
<td>CASE CLOSED (Cotillion/Atlantic)</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>REAL PEOPLE</td>
<td>7777!</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>NAUGHTY CHAIKAN</td>
<td>MAMMA MIA</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>LET'S GET SERIOUS</td>
<td>JAMIE JAMISON (Warner Bros. BSK 3383)</td>
<td>6</td>
</tr>
<tr>
<td>9</td>
<td>GIVE ME THE NIGHT</td>
<td>GEORGE BENSON (Warner Bros. BSK 3434)</td>
<td>11</td>
</tr>
<tr>
<td>10</td>
<td>ABOUT LOVE</td>
<td>JOY &amp; PAUL THE PIPS (Columbia JC 36387)</td>
<td>8</td>
</tr>
<tr>
<td>11</td>
<td>RHAPSODY AND BLUES</td>
<td>THE CHAMPIONS (MCA 6124)</td>
<td>13</td>
</tr>
<tr>
<td>12</td>
<td>THIS TIME</td>
<td>EDDIE CHANDLER (20th Century-Fox RCA T-605)</td>
<td>14</td>
</tr>
<tr>
<td>13</td>
<td>SWEET SENSATION</td>
<td>AL HUGGINS (20th Century-Fox RCA T-603)</td>
<td>16</td>
</tr>
<tr>
<td>14</td>
<td>GO AND TRIPPIN'</td>
<td>JASON ALTHAM (Atlantic ST 19270)</td>
<td>15</td>
</tr>
<tr>
<td>15</td>
<td>TWO PLACES AT THE SAME TIME</td>
<td>THE RIPPLES (CBS 3674)</td>
<td>8</td>
</tr>
<tr>
<td>16</td>
<td>LOVE JONES</td>
<td>JOHNNY GUITAR WATSON (Warner Bros. BSK 3421)</td>
<td>8</td>
</tr>
<tr>
<td>17</td>
<td>STEVE LAW</td>
<td>THE ISLEY BROTHERS (Cotillion/Atlantic)</td>
<td>19</td>
</tr>
<tr>
<td>18</td>
<td>ADVENTURES IN THE LAND OF MUSIC</td>
<td>GENE SIDELINE (Unidisc/CBS FZ 38208)</td>
<td>5</td>
</tr>
<tr>
<td>19</td>
<td>ONE WAY featuring AL HUDSON</td>
<td>24 HOURS (RCA T-1277)</td>
<td>24</td>
</tr>
<tr>
<td>20</td>
<td>HOT BOX</td>
<td>ERLING/POTTER PP-1-6276</td>
<td>21</td>
</tr>
<tr>
<td>21</td>
<td>KATE, ROLL</td>
<td>NATALI/DELLI ENTERTAINMENT (CBS 12709)</td>
<td>22</td>
</tr>
<tr>
<td>22</td>
<td>LOVE TRIPPIN’</td>
<td>THE ALL STARS (Columbia JC 36381)</td>
<td>23</td>
</tr>
<tr>
<td>23</td>
<td>ROBERTA FLACK featuring DONNY HAWTHAWAY</td>
<td>RAINING IN / RAINING OUT</td>
<td>15</td>
</tr>
<tr>
<td>24</td>
<td>YOU AND ME</td>
<td>JIMMY ROBBINS (A&amp;M SP-4805)</td>
<td>34</td>
</tr>
<tr>
<td>25</td>
<td>YOU AND ME</td>
<td>JIMMY ROBBINS/TOP TALKS</td>
<td>30</td>
</tr>
<tr>
<td>26</td>
<td>BEYOND</td>
<td>HERBERT ALPERT (A&amp;M SP-3717)</td>
<td>30</td>
</tr>
<tr>
<td>27</td>
<td>BOUNCE, ROCK, SKATE</td>
<td>WAYNE HADDOCK &amp; CREW (Brunswick BS-14221)</td>
<td>38</td>
</tr>
</tbody>
</table>

## SIDE EFFECT SINGLE

Copies of "George Porgie," the new single from Elektra Asylum Group Side Effect's LP "After the Rain," were personally delivered to the staff at WIGO-AM/Atlanta by group members Mike Howard and Augie Johnston. Pictures of the latter were also obtained at a recent party thrown by the label for artists, E. A. Howard, J. C. Floyd, WIGO program director; Forest Hamilton, Side Effect's manager; Bill Michael and Charlene Wilson, WIGO air personalities; Slack Johnson, regional promotion director; staff members, E. A.; and Johnston.

## THE RHYTHM SECTION

### PROMOTING AFFIRMATIVE ACTION

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

### HORATIO ALGER IN BLACK

Rags-to-riches stories are rare in this age of mega-buck financing and total corporate domination. So it is also rare to see small, meagin financed businesses independent of any corporate umbrella, survive. The Small Independent Record Manufacturers' Assn. (SIMA), recently formed in New York City, was created to address specific problems that hamper viable development of such businesses. Addressing the theme of "Survival of the Black Independent Record Manufacturer," an 11:40 panel of small label presidents, promotion people, artists and other interested parties gathered during a seminar to tackle the problems of the small independent record company and to present their views on how, as a group, these independents could strive for financial stability. Jimmy Dockett, president of Star Vision International (SVI) Records, was appointed interim chair- man of the group and has been largely responsible for organizing efforts to create SIMRA. He told Cash Box that some of the issues those who attended addressed were cross referencing information on indie distributors, seeking better quality pressings, gaining more viable financing mechanisms and developing a collective catalog. Some of the record labels involved include Authentic, VAP, Will Kerr, Red Raven, Silver Dollar, Cherry, Rota, Creative To, Panache and Emporio.

### HOT CROSSOVER VINYL

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

### SHORT CUTS

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

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**www.americanradiohistory.com**
Hinson's Host Reception in Nashville — To introduce the Nashville community to their latest album, “Song Vineyard,” gospel recording group the Hinsons recently hosted a listening party. Dr. Nelson S. Parker, Jr., president of Calvary/Lifefirst, coordinated the reception. Pictured are (l-r): Parker, Ronny and Yvonne Hinson of the group; Ron Drake, executive director of Calvary/LifeStream; Ken Hinson; and Rex Bedsoe, advertising director of the Song Vineyard project.

Sparrow Records Wins Cover Award From Booksellers

NASHVILLE — For the third consecutive year, Sparrow Records has received the Album Cover of the Year Award from the Christian Booksellers Convention, which recently convened in Dallas. This year’s recognition came for “Sir Oliver’s Song” cover art, the fourth book and record set from Candle, Mark Pendergrass and Janet Swinden designed the package from a Pendergrass illustration. Both are members of the Agape Force, the ministry responsible for the production of the Sparrow/Birdwing children’s series. “The Agapeland book and record sets’ album art is an integral part of the success the series has enjoyed,” noted Sparrow Records president Billy Ray Heart. “We are dedicated to a consistency of quality and are thankful for this recognition.”

Thompson Named VP At Black Gospel Firm

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

Thompson, who was formerly director of church affairs publicity and public relations, joined the company in 1979.

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

New Life Releases Youth Musical

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

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

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

CARLSON GOSPEL LP OUT

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

GOSPEL

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

NINGER

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Thompson, who was formerly director of church affairs publicity and public relations, joined the company in 1979.

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

New Life Releases Youth Musical

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

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

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

CARLSON GOSPEL LP OUT

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

MELBOURNE — Before leaving on a world tour, the group engaged in a notorious promotion (a widely publicized but relatively minor claim), "Screaming Targets," Jo Jo Zep and the Falcons lead singer Jo Camilleri launched his own record label, "Roadside Records," in Melbourne. The group simultaneously released six singles, all in limited editions of 1,000 copies, by the Falcons and a series of other performers. Former Gary Young, and outsiders Guilliver Smith, surf band The Creatures, R&B band manager Glenn Wheatley. Filming gets underway in September, with release scheduled for early next year. The story tells of a girl's search for her missing boyfriend, and features are expected not only to perform but also act in the film. The script is by Alan Hopgood, an actor and screenwriter.

A&M Records is a back midfield independent that last year scored a distribution deal with Festival Records, is enjoying great chart success with an album, "Mental As Anything. And Flowers." Mental As Anything, which already had a couple of charting singles and made the Top 20 with its debut album, "Get Wet," has just released a second album, "Espresso Bongo," which this week entered the Top 40 album chart.

U.K. Independents Announce New Ent License Pacts by Paul Bridge

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

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

In conjunction with the announcement of the licensing pacts, Chrysalis revealed its plan to cut its overseas advertising and marketing budget to a mere $7.41. Regular cassette tapes cost around $17, while other companies price their albums at $16. To lower costs, these figures may sound high, and even more if you consider that the monthly pay of a worker starts around $30-40. Thus, the purchase of an album affects up to six per cent of the monthly budget, and it is inevitable to be handled with care.

With all the data showing a sale of $40,000,000 it is not so gloomy a $1 million volume for the industry in Australia, but every increase in the price of singles may enhance its appeal and return some customers to the type of record. Besides, in an inflationary context (with inflation decreasing, but still at a yearly 100% level), the only news of a lower price may attract buyers. The other thing missing is pop stars, but, of course, this is not so easy to get. Local pop artists seldom sell more than 5,000 copies of their albums, and most of the chart items are selection albums with various artists. The lack of TV airplay and the introduction of a new sub-genre called "bubblegum" has contributed to this, but there are also artistic reasons.

SINGAPORE

A&M Records is to disperse its international office to a new sub-office in Singapore and Indonesia.

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

The court case, which has been tied up for more than two years, reviewed A&M's contracts in Canada and Australia in 1976. The company pleaded guilty to the charge. Although the profits gained by A&M during the court case were not disclosed, it was reported the company's sales doubled between 1975 and 1976 to about $12 million annually.

An A&M letter produced in court by Crown Attorney Robert Hubbard outlined the firm's advertising plans. In part, it stated, "A&M must at least advertise at its normal everyday cost. Such conditions cheapen the image of our product. Failure to comply with these conditions would result in forfeiture of any advertising monies contributed by A&M."

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

There was nothing surreptitious nor any subterfuge in their approach to their policy; it was open and obvious, nothing was done in the dark; it was all recorded, the judge said.

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

Rounder Signs Prince

Nico Mbarga Of Nigeria

ONITSHA, Nigeria — Rounder Records, the Somerville, Mass.-based label, has obtained license rights in the U.S. for the music of Prince Nico Mbarga, one of Nigeria's top selling singers. The agreement covered two records, and Rounder expects to release Prince Nico's big hit, "The Sweet Mother" LP, which has reportedly sold over 6,000,000 copies worldwide without even being available in the U.S.

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

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

CASH

Argentina

Note: The price of singles, effective Aug. 1, from $4.50 to $3.45, as a move to increase the sales of the type of record. This move is supported by the Chamber of Argentinian Record Producers, singles sold during the first four months of 1980 show a decline of 36% compared to last year, and 33.60% less than in the same month of 1978. Albums in April 1980, sold 14.6% less than in 1979 and 31.8% than 1978. The trend seems to be a transfer of sales from albums to cassettes, but the singles question remains a tough one, since most of the promotion budget (from 41%-12% of sales) is earmarked for singles. If the promotion expenses were directly accounted for, and the figures furnished by the Chamber of Argentinian Record Producers, singles sold during the first four months of 1980 show a decline of 36% compared to last year, and 33.60% less than in the same month of 1978. Albums in April 1980, sold 14.6% less than in 1979 and 31.8% than 1978.

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Seger, Rogers And Lipps Top CRIA July Certifications

LOS ANGELES — Multi-platinum awards for LPs by Capitol recording artists Bob Seger and Kenny Rogers and top singles awards for Polygram’s Times Inc. highlighted the July certifications of the Canadian Recording Industry Assn. (CRIA). Altogether, the CRIA announced one triple platinum, one double platinum, six platinum and six gold album certifications, plus one platinum and one gold single.

Seger’s “Against The Wind” topped the LP certifications with a triple platinum (300,000 units), followed by Rogers’ “Gi- don” with a double platinum award (200,000 units). In addition, platinum awards (100,000 units) went to Van Halen for its “Women & Children First” LP on WEA, Heart’s “Bebe Le Strange” on CBS and The Smurfs’ “Smurfing Song” on Polygram.

Scotti Bros. Pacts With Bellaphon Of Germany

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

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

INTERNATIONAL BESTSELLERS

ITALY

TOP TEN 45s

1. Non So Che Darei — Alan Sorrenti — CBS
2. Luna — Gianni Togni — CGD
3. Stella Stai — Umberto Tozzi — CGD
4. Il Tempo Se Va — Adriano Celentano — Clan
5. Canzone Per Te — Pappo — CGD
6. Olympic Games — Miguel Bose — CBS
7. Kobra — Retore — Ariston
8. Funkytown — L’Opos, Inc. — Casablanca
9. Comin’ Up — Paul McCarthy — Parlophone
10. Wanna Be Happy — ABC

TOP TEN LPs

1. Solo Canzone Contro — Edonardo Benno — Ricordi
2. Trequarti — Renzo Zero — RCA Zortarizda
3. Di Notte — Alan Sorrenti — CBS
4. Zuitti — Umberto Tozzi — CGD
5. Miguel — Miguel Bose — CBS
6. Natale — Gianni Togni — CGD
7. Un Po’ Artista Un Po’ No — Adriano Ceccani — Clan
8. Un Po’ Artista Un Po’ No — Adriano Ceccani — Clan
9. Una Giornata Uggiosa — Lucio Battisti — Numero Uno
10. Emotional Rescue — Rolling Stones — Rolling Stones

JAPAN

TOP TEN 45s

1. Dancing All Night — Monty & Brothers — Nippon Phonogram
2. Sakamori No Uta — Masashi Sada — Warner/Pioneer
3. Akihito Date — Toshibuko Tawara — CBS
4. Junke — Toshiyoshi Nagafuchi — Toshiba/EMI
5. Koyono Tsunekata — Akiko Nakamura — Tekuhi
6. Twilight — Chance — Epic/Sony
7. Wakeremone Sukahitohito — Los Nobis & Silva — Polydor
8. Kurutta Kaito — Alice — Polydor
9. You-Na — Tsuge — Toshiba/EMI
10. You Are Love — Jains Ian — Nippon Columbia

TOP TEN LPs

1. Solid State Survivor — Tokyo Trio — Toshiba/EMI
2. Monta & Brothers/ Act 1 — Nippon Phonogram
3. Sakamori No Uta — Masashi Sada — Warner/Pioneer
4. Zosouki — Toshiba/EMI
5. Monostro Sankatsu — Momoji Tamauchi — CBS/Sony
6. Akimoto No Yuu — Tokutaro Sato
7. Tokkinoyau Hotel — Yuki Matsumoto — Toshiba/EMI
8. T Waves — Masayoshi Takada
9. Suburu — Shintaro Taniguchi — Toshiba/EMI
10. Gokuryuu — Toshiyoshi Nagafuchi — Toshiba/EMI

CASH BOX 0f Japan

THE NETHERLANDS

TOP TEN 45s

1. The Game — Queen — EMI
2. Los 40 De La Musique Electrique — CBS
3. Mat je ogen dicht — Rob de Nij — Universal
4. The Beat — The Beat
5. De Best Of — Roger Whittaker — K-tel
6. Hey — Julio Iglesias — CBS
7. Emotional Rescue — Rolling Stones — EMI
8. Emotional Rescue — Rolling Stones — EMI
9. Emotional Rescue — Rolling Stones — EMI
10. Emotional Rescue — Rolling Stones — EMI

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10. Emotional Rescue — Rolling Stones — EMI

NAATIONALE HILKAMP PRODUKTE

INTERNATIONAL DATEDLINE

For one million copies sales of his album “Survival.” The ceremony was held at Polydor’s London offices.

CGD released on its Derby label an album dedicated to Radio Milan International, the oldest private radio station in Italy. (which celebrated its 50th anniversary of activity). The LP includes a compilation of hits chosen by all the DJs of RMI. The title of the album is “Viva Pop.”

The Durium label released a new series of records, dedicated to tourists in visit to Italy. The first four issues include songs from different towns — Rome, Naples, Venice and Florence.

Swee burpe

maro de luigi

United Kingdom

LONDON — Ramon Lopez, managing director of Polygram Record Operations, announced the appointment, effective Aug. 1, of Brian Shepherd as A&R director of Phonogram. Shepherd returns to Phonogram after six years at EMI, where he was A&R director and Dave Ambrose moves to the EMI Records U.K. A&R team, and Phil Sharp becomes head of A&R, EMI’s U.K. popular product, with Allen Jacobs reporting as part of his team.

"‘These amazing song pluggers were the backbone of the publishing industry, and we feel it is about time we got back to our roots," said Ron White, managing director of EMI Publishing London, when announcing the re-introduction of a song pluggers, Bob Clifford. It is expected he may surprise a few people, as an experienced musician, he will be able to play songs on the piano of his finds as simply as the switch of a cassette machine.

In the heart of the holiday season, albums and tours by major artists are thin on the ground. The signing of Rainbow in that is the natural break to release product by the less established acts and new signings.

Maddy Prior of the now-defunct Steeleye Span, has a new career as a solo artist and a new band that holds the surprising and novel title, The Maddy Prior Band.

The group’s first release for EMI’s MOR division is a single, “Wake Up.”

The calendar of outdoor festivals has a new entry this year. Situated at the Castle Donnington Racing Circuit in Leicestershire, Monsters of Rock has a distinctly heavy metal bias. Starting at 1 p.m. in the afternoon, the concert will run for approximately 10 hours and features Touch, Riot, Saxon, April Wine, Scorpions, Judas Priest and Rainbow in that line-up.
LONG LIVE ROCK — To avoid leap day ad at a simple push of the button! Mightier than I’m All Talk — I’m All News! Faster than Mellow Man! More entertaining than Disc-O Man! Preserving Rock ’N Roll against the same forces that have taken the legs off “N’ Roll Animals have come to the rescue of the Philadelphia airwaves in the guise of Metromedia Communications Group #1. In what is one of the best promotions ever to come out of a radio station, the WMMR staff has deployed themselves as comic book superheroes battling rock radio’s arch-enemies — as they see them. Owner for the station Rick O’Donoghue employed show the hard working “super jocks” preserving rock in the city of Philadelphia. WMWR presented its comic book at a recent Creation Comic Book Convention, which was attended by dealers and collectors from all over the country. The clever book, targeted specifically to WMWR’s audience, was distributed free to all listeners who turned out at the convention. Great idea.

O’Donoghue and Gary Sedated.” record movie Times Square. Besides Cavaliere client stations for disc jockeys, best

just won’t spread to the larger markets. It’s tougher to have a hit that way and make money. So, people in this business are now talking for the first time that you can never be hurt by what you don’t play.

“Secondary markets need to reevaluate,” added Andrea Ganis, national secondary for WMET/Chicago. Then, “This market, just as tough as a primary. Some of the cities have grown in population, and with more stations in competition with each other.

“ Arbitron ratings are a factor,” Ganis explicated. “You can ask people, if they can get better listenership catering to 25 + demos than that’s their business. But it is still the teens that do most of the record buying. If product is not exposed to the teens, especially new product, it gets harder to break a new act and make more profits. Unfortunately, you can’t make money on ads that cater to the teens.”

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

The decreased willingness of secondary radio stations to support new acts and acts has also altered its relationship to major market radio. Where major market radio could once look to the secondary markets to maintain momentum for a new record, the situation has changed significantly.

No Trends

“We haven’t had too many true trends to get a good reading or trend like we used to,” said Dave Sholin, national music director for the RKO chain, “You can’t get into the music, you can’t get into the market. You can’t get into the station, you can’t get into the radio. Where we used to be a trendsetter for the music, we used to be the one that set the trend. With the RKO network, as an example, we say 10 or 12 weeks instead of only four.”

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

Jay Clark, program director of WABC/New York, agreed and said small and medium markets had become a terrible mistake to try to emulate a successful large market station. “I like to see the medium markets put more entertainment and local flavor back into it.”

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

Guy Zapolian, music director of KRTH/Los Angeles, pointed out that while familiarity plays a vital role in gaining a competitive edge in a large market, it wasn’t as necessary in small markets. “To me, there is a problem for a new record to take a chance in a smaller market. It’s not necessarily the role of a secondary station to be the first one to play a new record, but if you have the unique opportunity to do so and become a hero.”

Nevertheless, the prevailing attitude of current secondary market programmers has been best summed up by WICC/Bridgeport music director Bob Mitchell, who said, “Many stations are lousy on going on new records and new artists. The mentality of some of the guys I talk to is let someone else make the mistakes and we’ll play the hits.”

“Lists have gotten much tighter,” added RKO’s Yoko Oppenheiser, director of the KPFE/Fresno, “The whole market has gone crazy. It’s like a Mexican stand-off. Everybody’s playing it as safe as Mother’s gonna wait until something happens across the-board national success before we go on it. Unfortunately or, fortunately, depending on how you look at it, we are more conservative we are, ultimately more successful.”

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

“Business encourages tight playlists,” said Yoko’s Yoko. “Most secondary and tertiary markets go through one ratings sweep a year, maybe two. They have to be tight all year to build momentum for that sweep and then we hit the ground running.”

Acknowledging the validity of York’s premise, Connie Anthes, manager of the WABE Broadcasting Company, maintained that the ratings service is aware of the problem and is prepared to take remedial steps.

“The question of marketing,” Anthes said, “A lot of smaller markets can only afford to be measured once a year. We are taking steps to correct that situation. Unfortunately, that makes it so that a record measured only once will be measured with the extended measurement period. That will cut us by 50%, but at least we will have a handle on what is going on. That shouldn’t prevent some of the hyping and tightening.”

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

While the new ratings procedures offered to small markets may lessen the possibility that a record will be lost, there is still concern that profits may deter the small market programmers from playing new acts. For example, the added cost of marketing, the Arbs might be a bit stingling, but they should be. If a program director learns his trade and knows his market and serves it well, it will be a good station. If a PD is afraid to make mistakes because of the ratings, he or she will never be a good station. If a PD can’t be successful, but they will never be good.”

The assumption of more and more of the major market radio’s characteristics by secondary radio has also brought with it the notion that the up is what that approach will be. While perhaps marketing its product with much of the efficiency needed at the major market stations, WABC/New York’s new plan to turn the Epien’s KMEL/San Francisco is sponsoring a special benefit concert by the Jefferson Starship. The group’s concert at Stanford University will benefit the Community Assn, for the Retarded Children. It is the first time in ten years that the Starship has performed in the San Jose, South Bay area.

New Jobs — Congratulations to Jim Conlee who has officially become the program director of WMET/Chicago. Conlee will be replacing the former program director, Herb Lamer, who resigned last week. Jim has been national sales manager for WMET and will be in charge of all new promotions efforts.

KBZT/San Diego, McCay left WAKY/Louisville after bringing the station to its numerical numbers in the last Arb period... Bob Moody was named program director at WAKY replacing McCay.

mark albert
# MOST ADDED

54 Prettenders • Sire

ADDs: None

HOTS: WLR, WBWN, KROQ, WMMS, KSJO, KZOK, Preferred Tracks: "The Dream Is Over, Breakout, Give Me Something Better"

SALES: Moderate in West and Midwest, poor in others.

# MOST ACTIVE

5 Queen • The Game • Elektra

ADDs: None

HOTS: KYTX, WLAV, KZOK, WMMS, WMFS, WMGM, Preferred Tracks: "I Want To Know What Love Is"

SALES: Good in all regions.

2 Most Active

1 Rolling Stones • Emotional Rescue • Atlantic

ADDs: None

HOTS: KYTX, WMMS, WMFS, WMGM, Preferred Tracks: "Emotional Rescue"

SALES: Good in all regions.

# Most Active

13 Rossington Collins Band • Anytime Anyplace Anywhere • MCA

ADDs: None

HOTS: KYTX, WMMS, WMFS, WMGM, Preferred Tracks: "Anytime Anyplace Anywhere"

SALES: Good to moderate in all regions.

4 Roxy Music • Flesh and Blood • Atlantic

ADDs: None

HOTS: WMMS, WMFS, WMGM, Preferred Tracks: "More Than This"

SALES: Good to moderate in all regions, weakest in South.

4 Urban Cowboy • Original Soundtrack • Full Moon/Astoria

ADDs: None

HOTS: WMMS, WMFS, WMGM, Preferred Tracks: "Urban Cowboy"

SALES: Good to moderate in all regions, weakest in South.

100 Bob Seger & The Silver Bullet Band • Against The Wind • Capitol

ADDs: None

HOTS: KSJO, WUIJ, WCOZ, KSJO, Preferred Tracks: " Against The Wind"

SALES: Breakouts in South and Midwest.

Legend:

1 • All regions.

2 Moderate in West and East; poor in others.

3 Moderate in all regions.

4 Most Active.

5 Most Added.

5 Most Added

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

The two-hour forum was opened by organizational board chairman Jimmy Bowen, who introduced Ed O’Dwyer, Nashville, who discussed the plans, policies and goals of the organization.

Mandrell To Perform In Oregon Penitentiary

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

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

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

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

Tennessee Coach Signs With ASCAP

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

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

McBride, Williams And Hart Announce Pact For Artist Management Merger

NASHVILLE — Larry McBride, president of the Dallas-based MDJ Records, has announced a new artist management merger with the Williams and Hart Management Companies.

The new company will be called McBride, Williams and Hart Management, which includes management by McBride and Hart, both of Nashville, and Williams, of the Dallas firm.

“More than 1,000 artists have been signed for the new company, which will offer artists a wide range of services, including record promotion and marketing,” Network said. “The new company will be a major force in the music industry, and we look forward to its success.”

Belle Distribution Pact With Music America

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

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

CLASSIC GOLD — Former EMI America/Uniteds Artists recording artist Crystal Gayle was recently presented a gold award for her LP “Classic Crystal,” which was recently certified gold by the RIAA. Shown at the presentation is (l-r): Mark Levinson, vice president, business affairs, EMI-A/UA; Gayle; and Joe Petrone, vice president, marketing, EMI-A/UA.
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<thead>
<tr>
<th>Weeks On Chart</th>
<th>Album Title</th>
<th>Artist(s)</th>
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<tr>
<td>1</td>
<td>URBAN COWBOY</td>
<td>Original Soundtrack &amp; Video</td>
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<tr>
<td>2</td>
<td>ROSES IN THE SNOW</td>
<td>Emmylou Harris (Warner Bros)</td>
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<td>3</td>
<td>HABITS OLD AND NEW</td>
<td>Hank Williams Jr. (Columbia)</td>
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<td></td>
<td>EDISON RABBITT</td>
<td>RCA</td>
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<td></td>
<td>MY HOME'S IN ALABAMA</td>
<td>Alabama (RCA)</td>
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<td></td>
<td>GREATEST HITS OF HANK WILLIAMS</td>
<td>Columbia</td>
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<td></td>
<td>MIGHTY MIGHTY COWBOYS</td>
<td>Mercury</td>
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<td>GIDEON</td>
<td>Willie Nelson &amp; Ray Price (Columbia)</td>
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<td>THERE'S A LITTLE BIT OF HANK IN ME</td>
<td>Mercury</td>
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<td>FRIDAY NIGHT BLUES</td>
<td>John Conlee (MCA)</td>
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<td>THAT'S ALL THAT MATTERS TO ME</td>
<td>Mickey Gilley (Epic)</td>
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<td>LUCY J. DALTON</td>
<td>Columbia</td>
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<td>BRONCO BILLY</td>
<td>Original Soundtrack &amp; Video</td>
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<td>TOGETHER THE OAK RIDGE BOYS</td>
<td>RCA</td>
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<td></td>
<td>IT'S HARD TO BE HUMBLE</td>
<td>Max Davis (Casablanca)</td>
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<td></td>
<td>COAL MINER'S DAUGHTER</td>
<td>Original Soundtrack &amp; Video</td>
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<td>BUT WHAT WILL THE NEIGHBORS THINK</td>
<td>Rodney Crowell (Capitol)</td>
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<td>DOUBLE TROUBLE</td>
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<td>GREATEST COUNTRY HITS OF THE '70s</td>
<td>Various Artists (Columbia)</td>
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<td>Jermaine Britt (ABC 101-1)</td>
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His new album features the "bulleted" single

**"THE LAST COWBOY SONG"**

(MCA-3212)

It's "The End of a Hundred Year Waltz"

Cash Box/August 16, 1980

www.americanradiohistory.com
COUNTRY

SINGLES REVIEWS

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

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

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

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

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

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

TANYA TUCKER (MCA MCA-41305)

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

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

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

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

An interesting play on words, this number from Williams shows the pace a little and allows the singer to experiment a bit with his vocals within the framework of the song. Waylon

WAYLON (RCB RB-12067)

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

RONNIE MCDOWELL (Epic 9-50925)
Goose (2:25) (Rightsong Music Corp./Richards Music Corp./Dore Music) — BMI (S. Rogers)

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

SINGLEs TO WATCH

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

CHARLIE DANIELS BAND (Epic 9-50921)

MEL TILLIS AND THE STATESIDERS (Elektra E-47015)
Stoppin' Out (2:58) (Cherio Corp. — BMI) (Billy Starr)

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

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

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

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

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

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

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

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

JO-EL SIONNER (Rounder 4529)
Cajun Life (2:28) (Wait to Wall Music — ASCAP) (Jo-El Sonnier)

ALBUM REVIEWS

I BELIEVE IN YOU — Don Williams — MCA MCA-5133

Producers: Don Williams and Garth Fundis — List: 7.98

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


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


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


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


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

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

THE COUNTRY MIKE

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

AIR PERSONALITY PROFILE — Tony George has been a country air personality for more than 13 years. George began his radio career in 1967 with WJBE (James Brown Enterprises) in Knoxville as news director and handling the morning drive. He moved to Nashville in 1970 for a four-year stint with WKDA, again taking the morning shift as well as becoming music director, Then came a series of year-and-a-half long stays at WPNX/Columbus, again at WKDA, WMAK/Nashville, KXLR/Little Rock, and WWOX/Miami. In addition to George’s experience as a disc jockey, he has had vast experience in record promotions supporting such artists as Mel Tillis, Ray Griff, Ronnie Sessions, Bobby Bare and Hank Williams Jr. George is presently working the morning drive at WBAM/ Montgomery.

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

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

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

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

PROGRAMMERS PICKS

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

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

Tony George
ARTIST DEVELOPMENT: NASHVILLE

Artist Development: An Ongoing Process in Nashville

In a business where "stars" rise and fall like yesterday's temperature, and you're only as good as your last record, it is refreshing to note the staying power of established country music performers. Even more exhilarating is the number of new artists that test the waters of the marketplace everyday, and the percentage who actually make a place for themselves. Success in the country music business is attained by the work of many. No one can do it alone. It's the right mixture of talent, dedication, persistence and business savvy. It takes a team of talented individuals working together toward one goal — success. The basic ingredient, of course, is talent. But that talent must be mixed with a powerful catalyst — a record company that is behind the artist and knows what it is doing when it sets out to develop an artist's career.

Nashville has gained an enviable reputation for successfully launching and developing new artists' careers. The definition of an artist development department is as varied as the labels that house them. It may be one person, functioning as an entire department. Or in the case of most Nashville labels, the artist development department is a combination of many departments. Marketing, promotion, publicity — all play an important role in the development of an artist's career.

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

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

RICHARD LEIGH

BILLIE JO SPEARS

CRISTY LANE

DOTTIE WEST

THE DIRT BAND

SUSIE ALLANSON
ARTIST
DEVELOPMENT:
NASHVILLE

WB Strives To Tailor Promo Campaigns To Acts' Needs

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

Warner Bros. artist development and publicity department is directed locally by Bonnie Rasmussen, who has been with the label since 1971. She is assisted by Carol Darist, a label veteran of three and a half years.

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

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

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

"As sales increase," noted Rasmussen, "publicity begins an ongoing process of developing the artist by making the consumer aware of this act through multimedia interviews. An obvious problem is the difficulty of creating interest in a new act—establishing the fact that the artist is worthy of being plucked from the midst of a sea of new faces and touted as someone fresh and exciting.

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

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

The artist development department may promote an emerging artist with an established act as the opening act on tour.

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

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

Rasmussen noted that at this point in the building process gains momentum and goals are again reappraised. "The time has come for the artist to make the jump from club dates to major concerts. Things are on the horizon for Warner Bros. acts."

NEW FACES TO WATCH

Gail Davies

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

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

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

John Anderson

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

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

Born in Apopka, Fla., one of six children, Anderson started playing guitar and singing at age seven. "It seems like I've always known I wanted to be a singer and play music," he recalls. By the age of ten he was an accomplished guitarist and in high school formed his first band, a rock and roll unit for which he wrote the music. It was around that time that his musical directions changed from hard rock to country and he's never looked back since.
In 1978, CBS Records established its artist development department in Nashville. Currently headed by Mary Ann McCready, director of artist development, CBS Nashville, the department operates within the national Columbia and Epic artist development networks, coordinating efforts for Nashville-marketed artists with the expertise of department counterparts on both coasts for both labels. McCready reports directly to Roy Wunsch, director, marketing, CBS Nashville.

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

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

“CBS’ artist development department is involved with its more established artists in their career planning and concentrates upon new and developing talents. The rapidly- emerging career of new-comer Lacy J. Dalton is an example of what carefully-coordinated planning can do. Less than five months ago, Dalton’s first album was released by Columbia. Artist development plans for her began six months prior to the release date. Once the date arrived, Dalton not only had the involvement of an agency—Variety Artists—but also a meaningful tour to expose her in the right markets, venues and packaging situations to support the release with high momentum and visibility out-of-the-box.”

Since March 1, when her first album was released, Dalton has opened shows for such artists as Christopher Cross, Jerry Jeff Walker, Bobby Bare, Johnny Paycheck and Mickey Gilley. Already her television credits include The Today Show, Sha Na Na, Hee Haw, That Nashville Musicale, Dinah, John Davidson, and The Tomorrow Show.

Dalton has appeared in over two-thirty CBS’ top fifty preferred markets. When Dalton’s second album is released in September, her audience appeal and visibility will be further reinforced. Lacy & The Dalton Gang are set for live dates with The Dirt Band, Pure Prairie League, Ronnie Milsap, The Oaks, Willie Nelson and Michael Johnson.

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

NEW FACES TO WATCH

Rosanne Cash
Lacy J. Dalton
Don King
Pam Rose

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

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

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

Following a brief stay in London and drama classes at Nashville’s Vanderbilt University, Cash moved to Hollywood and enrolled at the Lee Strasberg Theatre Institute—a school, she jokes, that “believed in acting.” While she was at Strasberg’s, Arista Records in Germany expressed an interest in hearing a demo tape she had recorded in Nashville in early 1978. She subsequently signed with the label and released the album in Europe.

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

Lacy J. Dalton

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

Dalton grew up in a small northeastern Pennsylvania farming town where the smell of steel mills and coal mines was as familiar as the sound of the radio. Dalton spent performing...
Created 30 months ago, RCA Records' Nashville artist development department has contributed significantly to the label's continued stature as an outstanding merchandiser of country music.

A department of the Nashville marketing unit under RCA marketing vice president, Joe Galante, the NASHVILLE ARTIST DEVELOPMENT DEPARTMENT is responsible for the organization and coordination of a substantial number of in-house and external services, structured to boost the careers of RCA's Nashville roster.

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

Consisting of Flowers, John Dotson, Miriam Longino and Ruth Cunningham, the RCA artist development staff works closely with Bob Beranato, manager, artist development, New York, and Roy Battochio, manager, artist relations, Los Angeles, functioning in such areas as artist relations, artist management, booking, creative services, product management, publicity and even sales promotion. In more specific terms, Flowers noted that the duties of his department might include such things as working with artist management, helping to build the artist's image, identifying new opportunities and showcases; production of promotional literature, photographs and visual materials needed for a release, promotion and television exposure; media coaching and staging consultation; artist development, radio and television production ideas and concepts. The job, he said, requires that each person in the department be capable of handling a number of different jobs, as well as coordinating activities with RCA's other departments in a close team approach to marketing.

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

Other new artists currently tasting their first success on RCA include Sylvia, Dean Dillon, Danny Wood, Steve Wariner and Alabama. The latter two are booked with Razzy Bailey and Gary Stewart on a whirlwind tour that will see performances in various combinations in such widespread locations as Wheeling, W.Va.; Wichita, Kan.; Phoenix; Los Angeles; Dallas; Atlanta; Louisville, Ky.; and Cincinnati. The tour will utilize several new marketing and staging approaches as well as expose the acts to key media and industry personnel. Alabama recently garnered its second number one record, "Still Waters Running," off an album ("My Home in Alabama") in its first outing on RCA, and is set to kick off a round of television appearances scheduled by the department.

Working With All Acts

Our artist development staff is not limited to the marketing of RCA's record acts. Galante, pointing to recent major label successes with Charley Pride and Ray Stevens, "In coordinated efforts between artist development, A&R, promotion and sales on two radically different LP projects (Pride's "A Little Bit Of Hank In Me" and Stevens' "Shiner's Convention"), we were able to move into the number one position on the album charts of different music trades."

The Pride album produced back-to-back number one singles, and Stevens reached top five in his first single for RCA, aided by major national print and television exposure and promotional ideas coordinated by artist development.

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

Alabama

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

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

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

While playing the Bowery and honing their song writing skills, the band members managed to set aside enough money to record the first single that garnered them any recognition, "I Wanna Come Over." Dallas businessman Jimmy House heard the single, called Owen and immediately signed the group to his M.D.J. label. The track that followed, "Who's Gonna Love You," in Alabama," scared up the Cash Box Country chart, reaching the top 20.

Sylvia

Sylvia was put on the label's radar screen by music manager Kent Galante and was signed as his first solo recording artist. Sylvia is a young singer blessed with a very good voice and has the ability to make a song her own. During the past few months Sylvia has been working with several producers to find the type of sound that she can sing and is beginning to find her own style.

Sylvia's first single was "When You Grow Up," written by Larry Collins and Red Pearsall. The song has a nice melody and good production. Sylvia's voice is very good and she sings with a lot of feeling. The arrangement is well done and the production is spot on. Overall, this is a good record that should do well on the charts.

Razzy Bailey

Razzy Bailey is a young country singer who has been a fan favorite in the Nashville area for several years. He has been with RCA Records for three years and has released three albums so far. His latest album, "Cold Fallin' Days," is scheduled for release in the fall of 1984.

"Cold Fallin' Days" is a collection of Razzy's original songs that showcase his talent as a songwriter. The album features a mix of country and pop styles, and Razzy's voice is clean and clear. The production is top-notch, and the arrangements are well thought out. Overall, "Cold Fallin' Days" is a great album that should do well on the charts.

Steve Wariner

Steve Wariner is a versatile musician who has been involved in many different projects throughout his career. He has worked with many different artists and has played on many different albums. Wariner is known for his ability to adapt to different styles and to bring a fresh perspective to each project he works on.

"Cold Fallin' Days" is a testament to Wariner's talent as a producer and as a musician. The album features a mix of country and pop styles, and Wariner's ability to adapt to each project he works on is on full display.

In addition to his work as a producer and musician, Wariner is also a skilled songwriter. "Cold Fallin' Days" features several of Wariner's original songs, and his ability to write songs that are both heartfelt and memorable is evident throughout the album.

Overall, "Cold Fallin' Days" is a great album that should do well on the charts. It is a testament to Wariner's talent as a musician and producer, and it is sure to be a hit with fans of country music.
ARTIST DEVELOPMENT: NASHVILLE

Career Maintenance Key To Capitol/UA A/D Philosophy

In Nashville, there's an old saying to the effect that the first hit may be difficult to get, but the second one is even harder. With that in mind, it's not difficult to understand Capitol-EMI/UA's total commitment to artist development. Whether the artist in question be considered new such as Susie Allanson or recording career. The Capitol-EMI/UA Nashville staff has been working closely with artist, producer, management agency and, of course, radio to coordinate a broad based and effective campaign to build Leigh’s career. The label is committed to Leigh as more than a one album act. It realizes the importance of nurturing a career gradually and has directed its promotion and marketing effectively toward solidifying the album and the artist as a multi-dimensional talent as opposed to a songwriter turned artist. This approach has also yielded significant results.

NEW FACES TO WATCH

Richard Leigh

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

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

Leigh has also indicated that up to now, the greatest moments of his career have been realized in "sharing my creativity with an artist who can express the full meaning of my song. As a matter of fact, I've heard them in my own inner ear." Crystal Gayle, Ronnie Milsap, Zella Lehr, Deebie Boo, The Bellamy Brothers, Randy Gurley, Freddy Wolfe, Debra Axley, Randy Rogers, Dottie West, Billie Jo Spears, Anne Murray, Billy "Crash" Craddock, the country staff at Capitol-EMI/UA is keenly interested in career building.

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

NEW FACES TO WATCH

Susie Allanson

Susie Allanson is both an accomplished actress and a chart-scoring singer. She managed to combine those two talents in her role as lead actress in the original touring companies of Hair and Jesus Christ, Superstar as well as a part in the movie version of the latter, in the early ‘70s.

Wishing to parlay her stage success into a total music career, Allanson called in Rich Leigh as "I'll Get Over You" jumped to the number one position of the country music charts.

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MCA Stresses Close Ties With Pop A/D Department

"The MCA Records team has been developing artists for years," said director of artist development Kirby Bailey. "But nobody started thinking about developing an artist development department until the MCA/Nashville."

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

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

Company Attitude

"The development of an artist calls for creative thinking," said MCA/Nashville President Tom Keiser. "We must be sensitive to the situation of each artist; the positive and the negative. And we must be able to coordinate the bulk of the activity, but the attitude of the company must start at the top and filter through the entire organization."

"Without strong product, the company can do very little," Foglesong continued. "It's misleading to think that an artist development department can develop artists," he explained. "At best an artist development department can detect and strengthen weak points in an artist's career. If very many links in the chain are weak, however, a record company can be very quickly overwhelmed.

Different Needs

Because the needs of artists are not the same, Bailey said, perhaps the worst problem facing a record company is the determination of what is a goal — securing airplay for MCA artists."

"If you don't get airplay," explained promotion director Ev Wooley, “you're never going to make a hit record. We sell sales and airplay dictate what we do. We want to think of a record as a hit, and a hit is a hit, but we're not free of the process of breaking new artists, we concentrate on getting records played and available in the marketplace, hoping radio and sales will confirm our opinions.

Ed Bruce

Ed Bruce calls his music “American music.” It certainly has a country flavor, but it's the sort that is currently the American rage.

Though Bruce is making headway into establishing a name for himself as a singer, he is best known to many as the man who penned such country classics as Mamma's Don't Let Your Babies Grow Up To Be Cowboys, (which was co-written with Waylon, Kris and Ira). He's also been associated with such groups as The Oak Ridge Boys, Randy Travis, Randy Cutler and many others. He has also been involved with the MCA/Nashville staff — discussing artist development at MCA is like trying to give new names to a team of well-trained horses.

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Micki Fuhrman

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

If Micki began singing at talent shows and in churches at the age of six, and in her early teens joined a gospel group called the Jesus Christ Power and Light Connection. At the age of 15, she joined the cast of the Louisiana Hayride as a solo act, and recorded three singles and one album for the locally affiliated Louisiana Hayride label, one of which made an impressive showing on the charts for small label. Micki has arranged to appear on the PBS-TV program That Great American Gospel Song hosted by Tensente Ernie Ford in March, where the song two songs, one of her original compositions.

She had her first recording session for MCA, and has recorded Foglesong. Micki's first single from this session was "Blue River of Tears." It's a beautiful song written by Randy Goodrum.

At the end of the month he will also begin promotional and radio airplay. If he is to have a hit record, it will be because the needs of artists are not the same, Bailey said, perhaps the worst problem facing a record company is the determination of what is a goal — securing airplay for MCA artists."

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E/A Aims To Build Careers Around Radio Acceptance

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

Electra/Asylum’s artist development department is headed by Marilyn Thompson, who, carefully observing the progress of the label’s artists’ records in terms of radio airplay, sales, and press interest, is making an effort to get the maximum amount of exposure for his department’s dollar.

The department also serves as an introduction to the Nashville Opry. Nashville operations will have a single released prior to the release of the product. Many of the newer artists come directly into the Nashville office. In order to gain radio acceptance, Elektra utilizes its 23 local promotion men, six regional promotion staffers and several independent promotions around the country in getting the artist heard by the consumer via radio.

When that is accomplished, the next phase is getting the product into the marketplace where it is being heard.

Multi-Stage Program

Once the product is in the stores and a steady, consistent development has taken place, then artist development kicks in with its specialties to support the product and artist. National director of artist development is Robert Hunter, who has a background in booking. He has experience in radio, in television, in the music business, and also in the entertainment industry.

“When we’re not in the trinket business anymore,” said Bowen, “We have left the promotional gimmicks and sales in-jackets in favor of the music. The key to a successful artist is a hit record, not a jacket. Without a hit, you cannot get an album into the streets.”

When an artist is on tour, the artist development department will surround each key date with radio time buys, print media buys supporting both the performance and the product and ticket buys, enabling the label to intrigue radio, press and retail accounts to see the artist in a live performance.

The department surrounds the artist with the most appropriate service, coordinating with the sales, promotion and publicity departments to insure a total label effort on behalf of the artist.

Larry G. Hudson

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

“From there it’s been a steady climb toward his personal goals. There have been several records on a small label which Hud- son considers a very important part of his career.

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

Following the demise of the label, Hudson signed with Mercury Records in late 1979 and his first Mercury single, “I Can Feel,” was released in February, 1980. While his second single, “I’m Still In Love With You,” was scheduled for August.

Reba McEntire

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

The beautifully freckled-faced, redheaded Oklahoman is currently enjoying one of her biggest hits, “You Lift Me Up To Heaven,” which is included on her second album, “Out Of A Dream.” The LP includes two other recent solo singles by Reba.

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

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

Her new album, “Out Of A Dream,” features two previous hits for Reba (“Last Night, Ey’Night” and “Runaway Heart”). Also included is her interpretation of the Fidostar hit, “The Warrior,” and her own tribute to her father in a song entitled “Daddy.”

Company-wide Effort Behind Phonogram/Mercury Artists

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

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

Radio Base

Lefter’s department, which includes Atlanta-based Doyal McCollum; assistant national country promotion manager; and Dallas-based Dave Smith, regional country promotion manager, keys in on radio airplay, the base on which everything else will grow. Mailers to radio are often used to spotlight the records of new artists. In addition, Lefter will occasionally send out press packages with the right timing — which serves to call attention to a record and get radio excited early on.

For instance, Reba McEntire’s “(You Lift Me) Up To Heaven” — her highest debuting single to date.

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

Coordination with sales branches and accounts is another important function of Leffel’s. He develops in the case of new artists, a promotional plan that includes translating airplay into records sold. According to Leffel, “We have our pulse on what is going on, airplay-wise, on each record in every market. It’s our job to make sure the accounts know that the record is happening, and that the branches get the records into the stores. After all, the bottom line is selling records.

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

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

Ovation, Agencies Build Acts Together

Robert John Jones, managing director of the Terrace Music Group, an affiliate of Ovation Records Inc., says that once an artist is signed to Ovation, the organization begins the artist's career by associating the act with professionals in other areas of the business. The initial goal is to create a team of competent people working with the artist's total career development in mind.

"For example," said Jones, "when the Kendalls signed with Ovation, they were already working with an excellent booking agency, Top Billing. But it wasn't until they hit with their country crossover, 'Heaven's Just A Sin Away,' that Top Billing could really go to work for them. Jones cited much the same situation when Joe Sun recorded a hit with his first single, "Old Flames (Can't Hold A Candle To You)."" "A booking agency's interest in an artist can be the difference in whether or not we are successful in breaking the artist," said Jones. "After talking to many fine agencies, Joe finally settled on the Halsey Agency."

Developing an image for an artist is also an important aspect of Ovation's artist development department. "Conceptually, we try to find a look or a direction that is right for a particular artist," said Jones. "We try to accomplish something visually in the area of graphics and attire that jibes with the artist's image and portrays something visually we created. Joe's image was that of a young, fresh star. His 'sound' is that of the Top Billing could expect to encounter with his image." Jones was well versed in the art of image making. "We are not necessarily trying to win over the record industry, but the radio industry," Jones said. "We are trying to convince the radio industry that this artist has something to offer." Jones spent hours analyzing songs and working out a formula for success for Joe Sun's next move.

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  Los Angeles, Ca. 90069
  213-968-7880
  ★ LACY J. DALTON
  ★ DON KING

- Artist Development
  CBS Records
  Nashville

Give the gift of music.
AMPEX TAPE PROMOTIONS — Two blank tape promotions will be offered by Ampex Corp. this fall, featuring new products introduced at the Consumer Electronics Show (CES) in Chicago this past June. The first promotion features the new EDR (Extended Dynamic Range) high-fidelity tape, designed for better performance in general stereo use. The Ampex performance gamma ferric tape formulation gives EDR special qualities that make it well suited for both home and auto use. EDR cassettes feature the newly engineered Quad-Track advanced cassette mechanism designed for both new cassette-manufacturing plants and for existing production equipment. Ampex will promote the new EDR tape in conjunction with new shelf display units. Ampex will also offer a special promotion for its new 'Stackette' storage rack at a 20% saving to the trade. EDR's wide dynamic range offers over 60 dB signal-to-noise, with an oxide formulation designed to minimize inherent tape noise. Shipping dates for both promotions are Aug. 15, 1980.

LET’S CELEBRATE — On Friday, Aug. 15, 1980, Schwab Bros., together with Harmony Hut, will celebrate the grand opening of its principal executive offices and distribution center. The new office will be located in the Washington Business Park, 4901 Forbes Blvd., Lanham, Md., Entertainment, edibles, and other festivities will be provided.

RIDE ‘EM COWBOY — Paul DeGennaro, New York branch marketing coordinator for the WEAP Corp., announced an Urban Cowboy cross-promotion with Sam Goody, WNEW-FM/New York and WEA. The promotion is set for Aug. 10-16, with winners being picked Aug. 25. Grand prize is a weekend at the Malibu Dude Ranch in Milford, Penn. Second prize is a pair of Tony Lama boots (the same as John Travolta wore in the movie) and third prize is a gift certificate for a complete western wardrobe. Sam Goody will provide signs and up-front merchandising, in addition to having ballot boxes at the point-of-purchase. WNEW-FM will announce the promotion and take ballots by mail, and WEA will send display material to all New York/New Jersey area stores.

RECORD BAR MANAGERS ON THE MOVE — Susan Brunam, who was formerly the manager of the Eastgate Mall store in Chattanooga, Tenn., has become manager of the 99th Record Bar that opened July 23 in Dalton, Ga. Managing the 100th store, which opened July 27 in Hayward, Calif., in the Cleveland community in Minneapolis, is the McAlister Group, a bar-in-bar-in-Chicago chain. The McAlister Group, a bar-in-bar-in-Chicago chain. The McAlister Group, a bar-in-bar-in-Chicago chain. The McAlister Group, a bar-in-bar-in-Chicago chain.

NARM NEWS — The National Assn. of Recording Merchandisers (NARM) initiated “Give the Gift of Music” video trailer for inclusion in all record and tape TV ads. The video trailer (available in both 3/4 and five-second formats) was developed by NARM in conjunction with K-tel International. It is in full color and is available to all industry members free of charge. The trailer is a video animation of musical notes spinning to form the core of the “Give the Gift of Music” logo. The bow in the logo builds around the notes to form the now-familiar logo appearing in a flash of brilliant light. The video trailer has already been incorporated by K-tel recordings in numerous 30- and 60-second TV ads, which will run between now and Christmas. They are scheduled to run in 125 domestic markets, with nearly 1,000 showings per market. The K-tel campaign will be supported in-store with specially designed point-of-purchase display materials. The retail chains have already announced plans to incorporate the video trailer into their Christmas TV ad campaigns — Crazy Eddie’s in the NYC area, and Hastings Books and Records, along with Record Town, in the Southwest.

FAIR WELL — With the Wisconsin State Fair in full swing, July 31-Aug. 9, Radio Directors & Records offered a sale featuring all the artists that performed at the fair. Participating artists included the Beach Boys, Alice Cooper, the Starr Brothers, Barbara Mandrell, Kenny Rogers & Dottie West, Charlie Daniels Band, Willie Nelson and Sha Na Na. All $7.98 LPs were on sale for $5.15 and all $8.98 LPs were $6.15. According to Wendy Birky, merchandising coordinator for the store, the sale and the State Fair were both big successes.

REGIONAL BREAKOUTS — Artful Dodger in the Midwest... Yellow Magic Orchestra in the West... Livingston Taylor and Martha & the Muffins both breaking out in the East... and look out for the new Elvis "Box Set," which is set to explode everywhere.

LADY T TAKES THE FREEWAY — Gordy/Motown recording artist Teena Marie (II) signed autographs for her fans at Freeway Records in Los Angeles as part of Motown’s salute to Black Music Month.
**Vending Industry Victorious In Landmark Illinois Case**

CHICAGO — The 2nd District Appellate Court of Illinois ruled unanimously in favor of vending industry in the landmark Burr Ridge case, opening the way for NAMA and the Illinois Automatic Merchandising Council to contest vending machine license fees in other Chicago area and Illinois municipalities.

“The court not only upheld the decision of the Illinois attorney general that the Burr Ridge license fee is unconstitutional, but also reversed the trial judge’s ruling regarding refunds of fees paid,” stated Brandstrader, NAMA counsel and director of state councils, who guided the litigation since its beginning five years ago.

Brandstrader further stated that the ruling directed the Circuit Court to issue an order for refunds.

The Burr Ridge ordinance, enacted in 1975, required a $50 per machine annual license fee for food and beverages, $75 for change machines and $125 for other machines. Following a lawsuit filed under direction of NAMA and the Illinois state council, the village reduced the fee to $40 and later to $30. Brandstrader said.

However, the trial judge who was upheld when the village appealed his decision, ruled that the fees bore no reasonable relationship to the cost of inspection.

“This landmark decision makes it possible to contest the unfair license fees in approximately 50 Illinois suburban communities,” stated Brandstrader.

He said this marks the first time anywhere in the country that an appellate court has ruled on the amount of what is a reasonable cost of regulating and licensing vending machines. “More importantly,” he explained, “the Burr Ridge ruling distinguishes away a 1939 Illinois Supreme Court decision (Larson vs. City of Rockford, 371 Ill. 441, 449) which held that the mere probability that a license fee may exceed, in some degree, the expense of issuing the license and inspecting the business may not render the ordinance invalid as a revenue measure.”

Brandstrader said that the 1939 ruling had been used as a basis for the existing exorbitant vending license fees in many communities in the state.

“We will pursue our case in many other suburban communities as soon as the Appellate Court decision is beyond the possibility of appeal to the Illinois Supreme Court,” said Brandstrader, adding that he does not expect the Burr Ridge authorities to contest the decision.

**Coin Industry Promotion Company Celebrating Its First Anniversary**

CHICAGO — Business Builders, a promotion agency serving the coin-operated amusement industry, is celebrating its first year.

“The NAMA COIN/PRO-MAC program is based in Cupertino, Calif.,” commented Carol Kantor, founder and president of the company. “I have enjoyed the work and look forward to continued growth.”

During the past year Business Builders has implemented advertising and promotion programs for several coin machine industry companies. Betson Pacific (Los Angeles) utilized the agency’s services for its recent name change with a new logo and special events to announce the new name. Kantor also initiated the familiar Betson Pacific ‘Betson Business Builder’ newsletter for Betson’s customers. Another prominent distributor, Benson Electronics (Philadelphia) implemented a “service oriented” ad campaign through Business Builders. Both were among the first “creative” institutional distributor ads, Kantor pointed out.

In addition to serving distributors, Business Builders has done marketing for operators. The agency has created player newsletters for Nickels & Dimes and Time Zone arcade chains. Musee Mecanique (San Francisco) and Golden Dome (Lancaster, Pa.) are also on Kantor’s operator client list.

**Atari Launches Seminar Campaign**

SUNNYVALE — Atari’s Field Service department began its ongoing extensive national seminar programs in the company’s history. Russ MacDonald and Sandy Suminski, also Dennis Cohn, the noted Fred McCord, are currently traveling throughout the country to personally explain and demonstrate to Atari distributors and technicians the latest state-of-the-art technology used in Atari games.

Commenting on the program, Mr. MacDonald said, “The objective of these seminars is to help distributors offer more technical support to operators. The whole idea is to keep our games earning longer without interruptions, so that profits are maximized.”

Beginning July 8, sessions were held at the following distributors: Peterson Coin Machine and H.A. Franz & Co., Houston, O’Connor Distg. Co., Dallas (July 10), S & H Distg., Shreveport (July 5), Greater Southern Distg. and Peach State Distg, Atlanta (July 17), McKee Distg., Port Clinton (July 21-25), Rove Intl., Nashville (July 24), Empire Distg. of Green Bay, Rhinelander (July 29), Lieberman Music Co., Minneapolis (July 26), Northwest Vending Sales, Oklahoma City (Aug. 5) and Southwest Vending Sales, San Antonio (Aug. 7).

Upcoming classes are scheduled as follows: Rowe Intl., Kansas City (Aug. 12); Silver Dollar Co., Oxnard (Aug. 13); Kentucky Coin, Louisville (Aug. 19); Cleveland Coin Intl., Cleveland (Aug. 21); Pioneer Sales & Service, Menomonee Falls (Aug. 26); Mondial Intl. Corp., Springfield (continued on page 47).

**Coin Machine**

**THE JUKE BOX PROGRAMMER**

**TOP NEW POP SINGLES**

1. HOT ROD HEARTS ROBBIE DURPERE (Elektra E-4700)
2. HEY THERE LONELY GIRL ROBERT JOHN (RPM-America 8249)
3. UPSIDE DOWN DIANA ROSS (Motown 1420)
4. FAME IRENE SULLIVAN (Columbia 348)
5. HE’S SO SHY PINTER SISTERS (Planet P-47918)
6. LATE IN THE EVENING PETER SIMON (Warner Bros. CBS 4951)
7. ALL OVER THE WORLD ELECTRIC LIGHT ORCHESTRA (MCA-4120)
8. XANDAN OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA (MCA-4120)
9. WHERE DID YOU GO WINIFRED TUPPER (Warner Bros. CBS 4951)
10. ANOTHER ONE BITES THE DUST QUEEN (Elektra E-4701)

**TOP NEW COUNTRY SINGLES**

1. STAND BY ME MICKEY GILLEY (Asylum/P-Full Moon E-46061)
2. LOVE THE WORLD AWAY KENNY ROGERS (United Artists UA-X13009)
3. COWBOYS ARE MADE OF STERLING WILLIE NELSON (United Artists UA-X13009)
4. MAKING PLANS PORTER WAGONER & DOLLY PARTON (RCA PB-11983)
5. IT’S TOO LATE JEANNE BRUETT (ABC 1050)
6. LET’S KEEP IT THAT WAY MAC DAVIS (Cass County/NB 2286)
7. DO YOU WANNA GO TO HEAVEN T.G. SHEPPARD (Warner Bros. CBS 4951)
8. OLD FLAMES CAN’T HOLD A CANDLE TO YOU DOLLY PARTON (RCA PB-1708)
9. HEART OF MINE THE OAK RIDGE BOYS (MCA-4120)
10. BOMBOB, BOOZED, AND BUSTED JOE SUN (Downtown CV-1150)

**TOP NEW R&B SINGLES**

1. BACK STROKIN’ FATBACK (Spring/Polystar SBP 3012)
2. GIVE ME THE NIGHT GEORGE BENSON (Warner Bros. CBS 4950)
3. RESCUE ME ME A TASTE OF HOME (Capitol 488)
4. REBELS ARE WE CHIC (Atlantic 3695)
5. BEYOND HER AlBERT (A&M 2246)
6. SHAKE YOUR PANTS CAN’T (Columbia/City/Carlton/CDC 320)
7. DON’T LET IT GET YOU DOWN THE BLUES (TOP/CBS Z59740)
8. SEARCHING CHANGE (RCA/Warner Bros. CBS 49512)
9. WHERE DID WE WRONG LTD (Warner Bros. CBS 49512)
10. FUTURE PEACERS & HERBIE PROCTOR (SBC 3011)

**TOP NEW DANCE SINGLES**

1. MAGIC OF YOU (LIKE THE WAY) CAMERON (Epic/PAC 57 2714)
2. PARTY ON PURE ENERGY (Pinn P-P311)
3. I’VE EXPLAINED (Bozo/REX 4664)
4. SEARCHING CHANGE (RCA/Warner Bros. CBS 49512)
5. HOT 77 SUMMER DAY SUGARHILL GANG (Sugarhill SH-574)

**Centuri States Distrib Meeting**

HIALEAH — Centuri Inc., formerly Allied Leisure Industries, will be holding its first distributor meeting Sept. 12 to 14 at the Doubletree Inn, Miami, Fla. announced company president Ed Miller.

The purpose of the meeting is to introduce the new ownership and management of the company and to outline Centuri’s plans for the balance of 1980. Also on the agenda will be the introduction of new products in multiple product lines and discussion of the various changes instituted in the company’s operational and service policies.

Stern, Inc. Completes Acquisition Of Seeburg

CHICAGO — Stern Electronics, Inc. has completed the purchase of major assets of Seeburg Corp., started Chicago-based jukebox manufacturer that filed a Chapter XII bankruptcy petition. Stern entered into an agreement for the purchase in May of the Cash Box, May 31.

The acquisition of Seeburg was completed under the terms of a $2 million plus the agreement approved by federal bankruptcy Judge Lawrence Fisher. Seeburg manufacturing equipment will ship to the world from the firm’s Danville, Ill. plant into the Stern facilities on Chicago’s near northwest side. Stern expects to begin production of Seeburg jukeboxes as early as October of this year.
If you had created 6 of the top 10 pinball games, We bet you'd be celebrating too!

Watch for "Blackout", our magnificent 7th, next month!

Williams ELECTRONICS, INC.
An XCOR International Inc., Company
3401 N. California Ave., Chicago, IL 60618
Cable Address: WILCOIN, CHICAGO
Classified Ads Close WEDNESDAY

Classifieds are updated weekly. See your paper for details. For help, call Classifieds at (231) 924-1122. Women are strongly encouraged to submit their ads for consideration. Please include phone number with your ad. All ads are subject to editorial approval. Questions? Contact Classifieds at (231) 924-1122.

Classified Ads

WHAT MAKES A HIT RECORD? For an exchange of $1.00 per word, 30 words minimum, see your file for details.

EXTRA READING: All brands phonograph records and picture tapes (ATSC and PAL). Also: 45 records for $1.00 each. For equipment, see your local dealer. Mailing list $5.00. Only. ALBERT SCHULTZ, INC., 151 West 14th St., New York, N.Y. 10011. Cable: ABERTONE Tel: 2358899 (Telephone 1212) 912-5292.

21 YEARS OF WIBBARD'S Top 1044's For Sale - Deal & Filed - All Like New - Make Offer - Send To LARRY MYERS, P.O. BOX 2399, Sandusky, Ohio 44870.

RARE RECORDS: We have many rare records not advertised elsewhere. Wholesale price to retailers and dealers. Large selection on request. Under $1.00 each, over $3.00 each. See your local dealer or send for list.

FOR SALE: All labels of phonograph records, cartridges, etc. Also extra finely priced selections of close-out. Nearly 30 years of personal service to record dealers and record lovers world over. Wholesale only. DARO EXPOR. LTD., 248-10 125th Ave. E., Jamaica, N.Y. 11438.


UNABRIDGED AT HOME: We will car'll and cut-out merchandise, accessories, equipment, records, books, etc., see your local trade ads. For free catalogs, CANDY STRIPE RECORDS, INC., 471 Main St., Sewickley, Penn., 15143. (301) 964-6888.

LEADING RECORD AND ACCESSORY DISTRIBUTOR: We sell current and cut-out merchandise, accessories, equipment, records, books, etc., see your local trade ads. For free catalogs, CANDY STRIPE RECORDS, INC., 471 Main St., Sewickley, Penn., 15143. (301) 964-6888.


CRITIC'S CHOICE: Musically selected albums of the Beatles, Nancy Wilson, John Coltrane, Ella Fitzgerald, Frank Sinatra, etc., 1.50 each, free shipping. JERRY DREYFUSS, 1032 Bayview Ave., Valley Stream, N.Y. 11580. (516) 525-8216. 86th yr. in business.

ACK LOCKS KEYED ALIKE: Send lock and key to: them with master to $2.15 each. 10% D/C in a set of 10. Attn: GLENDALE, CA 91210. All brands, $2.50. Telco 237-0421.

HOUSE OF RECORDS: 276 Block St., N.Y., N.Y. 10012.
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<th>Label</th>
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<td>THE GAME</td>
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<td>DIANA ROSS</td>
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<td>AL JARREAU (Warner Bros.</td>
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<td>Warner Bros.</td>
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<td>UNDER THE GUN</td>
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<td>JOY AND PATIN</td>
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<td>(Sire SRK 6063)</td>
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<td>GREATEST HITS</td>
<td>WATSON JENNINGS (RCM 23787)</td>
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<td>57</td>
<td>THE LONG RUN</td>
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**August 16, 1980**