EDITORIAL

Bottom Line Realities

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

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

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

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

NEWS HIGHLIGHTS

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

TOP POP DEBUTS

53 “MASTER BLASTER (JAMMIN’)” — Stevie Wonder — Tamia/Motown

TIMES SQUARE — Various Artists — RSO

SINGLES

ALBUMS

NUMBER ONES

POP SINGLE

UPSIDE DOWN
Diana Ross
Motown

B/C SINGLE

UPSIDE DOWN
Diana Ross
Motown

COUNTRY SINGLE

OLD FLAMES CAN’T HOLD A CANDLE TO YOU
Dolly Parton
RC

JAZZ

GIVE ME THE NIGHT
George Benson
Qwest/Warner Bros.

Dolly Parton

POP ALBUM

THE GAME
Queen
Elektra

B/C ALBUM

GIVE ME THE NIGHT
George Benson
Qwest/Warner Bros.

COUNTRY ALBUM

URBAN COWBOY
Original Soundtrack
Full Moon/Asylum

GOSPEL

TRAMAIN
Tramaine Hawkins
Light
**Cash Box Top 10 Singles**

*September 27, 1980*

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Group</th>
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<tr>
<td><em>How Do I Survive</em></td>
<td>Captain &amp; Tennille</td>
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<td><em>Livin' on a Prayer</em></td>
<td>Bon Jovi</td>
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<td><em>Misty</em></td>
<td>Michael McDonald</td>
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<td><em>Sweet Vows</em></td>
<td>ABBA</td>
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<tr>
<td><em>Twist and Shout</em></td>
<td>The Isley Brothers</td>
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<tr>
<td><em>Lipstick on Your Collar</em></td>
<td>The E Street Band</td>
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<tr>
<td><em>Hold On</em></td>
<td>Heart (fronted by Ann Wilson)</td>
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<tr>
<td><em>Do What You Wanna Do</em></td>
<td>Freddi &amp; Stevie</td>
</tr>
<tr>
<td><em>Misery</em></td>
<td>Southside Gunns &amp; Col. Frank Blackwell, USMC</td>
</tr>
<tr>
<td><em>You're so Vain</em></td>
<td>Carly Simon</td>
</tr>
</tbody>
</table>

*Top 10 Singles from various sources:*

1. *How Do I Survive* - Captain & Tennille
2. *Livin' on a Prayer* - Bon Jovi
3. *Misty* - Michael McDonald
4. *Sweet Vows* - ABBA
5. *Twist and Shout* - The Isley Brothers
6. *Lipstick on Your Collar* - The E Street Band
8. *Do What You Wanna Do* - Freddi & Stevie
10. *You're so Vain* - Carly Simon

*Additional Top 10 Contemporary Classics:*

1. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
2. *For All We Know* - America
3. *(Theme from) The Jackson 5* - The Jackson 5
4. *I'll Be There* - Four Tops
5. *Stop! In the Name of Love* - The Miracles
6. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
7. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
8. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
9. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
10. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops

*Top 20 Classics from various sources:*

1. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
2. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
3. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
4. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
5. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
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9. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
10. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops

*Top 20 Contemporary Classics:*

1. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
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9. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
10. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops

*Top 20 Country Classics:*

1. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
2. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
3. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
4. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
5. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
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9. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops
10. *I Can't Help Myself (Sugar Pie, Honey Breeze)* - Four Tops

*Exceptionally heavy radio activity this week*
THE HUNT IS ON — M/V/Polypoly Records president Freddie Perren recently hosted a signing party at Studio City’s La Serre Restaurant in celebration of a pact with songwriter/producer artist Clay Hunt, who is currently preparing an LP with Perren producing. The LP is due in early 1981. Pictured standing (l-r) Christine Perren, executive vice president, M/V, William Cohen, attorney for Hunt, Sonny Golds and Paul Cohen, partners of Prime Time Prods, which manages Hunt, and Marty Goldtord, vice president and general manager, Polypoly West Coast. Pictured seated (l-r) Perren, Hunt, Dick Klein, vice president of promotion, Polygram East and Linda Green, Peaches in M/V recording duo Peaches and Herb.

SAG, Studios In Video Accord by Marc Cetner

LOS ANGELES — The main stumbling block in the eight-week old artist’s strike was overcome in the middle of last week when members of SAG-AFTRA and the Asn. of Motion Pictures and Television Producers (AMPTP) came to an agreement on the sharing of revenues from the burgeoning pay TV and home video market. The deal was thought to be the result of extensive market research before the change did not come as a result of the strike which has stymied the work of 67,000 actors and technicians. Echoing film technicians, craftsmen and support workers, such key and complex issues as minimum compensation, the ceilings on reruns payments and the residual structure for films going to free television remain to be resolved.

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

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

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

KZLA/Lo Angeles Joins Growing List Of Country Converts by Mark Albert

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

Norm Schutt, formerly the vice president and general manager of WKBW/Buffalo, replaced Peter Newell as the station’s general manager and explained that the change did not come about as a result of an overnight, bandwidth decision. “We didn’t undertake any promotion before the switch because we didn’t want to tip our hand,” he said. “We did undertake extensive market research and analyzed the moods and trends of the available listening audience and our parent company, Capital Cities, is satisfied that we can be very successful with our approach.”

KZLA’s approach will be similar to that of its highly successful sister FM, KSCS in Dallas. Newell explained that the KZLA brand of music will be played in long uninterrupted sweeps of four or five consecutive records. The number of com-mercials will be strictly limited, he said. “The only interruptions will be the right ones, each of the other formats in this city,” said Newell, who is joining Capital Cities’ network of stations.

Echoing Newell’s thoughts, Schutt told Cash Box, “There was an absolute glaring need for country music on the FM band. "Since we can offer country music in good stereo quality on our FM, we are giv-

Labels Looking To Pay-TV As Artist Development Tool by Michael Glynn

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

“Novest RCA promotional or marketing campaign is mounted without a videotape,” stated Don Wardell, product management, pop, RCA Records. “Of course we supply the videos to the traditional network and free TV outlets, but now we are making sure that those same videos are supplied to pay and cable TV programs.”

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

“If a video is shown on Top of The Pops or ‘The Old Grey Whistle Test’ in England, you can see record sales the very next day,” RCA’s Wardell indicated. “Due to conservative and restrictive video programming on the U.S. networks, the program does not recognize that video is an important tool for marketing and sales. However, pay TV is a totally different story. There are no restrictions on what video we can do, and the audience is directly interested.” Wardell is not alone in his belief. Many other label executives, such as Polygram’s John Cusimano, are also responsible for coordinating video programs with network TV and cable to promote acts which are not yet fully developed and are not on major label rosters.

Wardell’s position was carbohydrate with that of John Cusimano, who has been responsible for developing the acts on the Hit List. However, the one act that stands out is Country Converts.

POLYROCK MAKES TRAX — RCA Recording group Polyrack recently gave a special showcase performance at the Manhattan club Trax in support of their self-titled debut LP. Shown bacstage in the top row are (l-r) Don Wardell, manager of product management, pop, RCA Records; Susan Wax, manager of national singles promotion, secondary markets, RCA Records; Tommy Robinson of the band; Theresa Levy, manager, Joseph Yannace and Lenny Aaron of the band; Bill McGathy, director of national album promotion, RCA Records; and Don Burkehaim, division vice president, international marketing & acquisitions, RCA Records. Shown in the bottom row are (l-r) Curt Comessini of the band; Bob Schwab, management; Ethel Gabrielle, A&R producer. RCA Records and Billy Robertson of the band.

In part to cable, you’re going to see the traditional role of music-related video on TV changing here to the point where video can be translated into $10 million or $20 million Europe. When it hits that specific audience you want, it can make an impact.”

Wardell contends that independent video producers alike stress the idea that cable and pay TV coverage of music-related video programming is more likely to reach a greater portion, percentage wise, of its intended audience than network TV. “Network TV video coverage is now being recognized as ‘narrowcasting,’ as opposed to broad- casting. cable can cater to minority tastes, which is what pay and cable do,” said Paul Flat-

KZLA/Lo Angeles Joins Growing List Of Country Converts (continued on page 21)

Conservative Market Climate Spurs Trend Towards ‘Covers’ by Richard Gold

NEW YORK — The resurgent popularity of “tribute” songs as singles can be traced to the softening of Top 40 radio programming, the need for competitive ar-

At $13.6 million, the final 1980 Newsweek poll, with its budget for TV, video, radio and press, showed country being at #9 is now at #36 in its sixteenth week on the chart. Interestingly, Barnes has just released another cover single, a new ver-

(continued on page 32)
Deregulation Foes Bombard FCC Ascertainment Proposal
by Earl B. Abrams
WASHINGTON — Opponents of the Federal Communication Commission’s (FCC) proposal to substantially deregulate radio aimed their attack at a proposal to eliminate the requirement that broadcasters “ascertain” community needs. Such views were aired during a two-day hearing here recently before the FCC panel.

Of principal concern was an FCC proposal to eliminate the call for an annual “ascertainment” study for abatement of close regulation in the areas of ascertainment, percentage guidelines, local non-commercial programming and program log-keeping requirements.

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

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

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

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

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Tucker Sentencing Is Set As Counterfeit Probes Continue
by Richard Gold
NEW YORK — George Tucker, who was recently found guilty of perjury and obstruction of justice by a jury in a Federal trial here (Cash Box, Sept. 13 and Sept. 20), will be sentenced for his latest conviction on Sept. 26, the date previously slated for sentencing on his prior guilty plea to counts of wire fraud and copyright infringement.

Tucker, a former New York disc jockey and president of Super Dupers, Inc., a New Jersey tape duplicating firm which manufactured counterfeit eight-track tapes, faces a possible 15 years imprisonment and $15,000 fines on the wire fraud and perjury counts, and an additional year’s imprisonment and $25,000 fine on the copyright infringement count.

Tucker’s counterfeit product was sold to Sam Goody, Inc. by Norton Verner, a suspected “middle man” who has been granted immunity from prosecution in return for his cooperation in the Federal Government’s probe of the counterfeit recording businesses. During the cross-examination, Verner trial Tucker maintained that he did not know what Verner was doing with the counterfeit tapes manufactured at Super Dupers. Nevertheless, the Government has listed Tucker as a “co-conspirator” in the Federal case against Goody, and two of the top executives for allegedly dealing in counterfeit tapes.

Tucker’s listing as a “co-conspirator” in the Federal case against Goody would possibly be indicted in the Goody case. However, there are no indications that the Government, which may call Tucker as a witness in the Goody trial, plans further action against him at this time. The Goody defense steadfastly maintains that their clients did not know that the tapes they purchased from Verner were counterfeit.

A recent article in a national magazine discussed complaints by retailers that it was difficult to sell new products because of campaign of intimidation against them. The retailers pointed to the lack of follow-up in incidents after the government charged in June 1981. John R. Jacobus, the Federal prosecutor who is spearheading the counterfeit probe, told Cash Box: “The retailers and the public need to know what the Department of Justice is doing. Suffice it to say that this is an ongoing investigation. We don’t consider the investigation to have stopped with the indictment of Sam Goody.”

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

(continued on page 41)

Bandstand Slates All-Country Show
LOS ANGELES — American Bandstand is scheduled to air after Labor Day for an all-country music show featuring artists Lady J. Dalton and Alabama making their first appearance, Oct. 4 on the ABC-TV Network.

The Bandstand’s “In-Studio” dancers and TV audience will be served a solid hour of country music fan favors with Bands- land legend Dick Clark hosting the proceedings.

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

L.A. GETS WIND OF THE VAPORS — ENI-America/Liberty recording unit The Vapors pulled into the Sunset Strip’s Whisky to wrap up its world tour in support of the LP: “New Clear Days.” and the single, “Turning Japanese” Picture above the kickoff show are (l-r): Gary Guthier, MCA/Liberty A&R & manager; Don Gries, ENI-America/Liberty vice president of A&R; Bill Burks, ENI/Liberty & A&R manager; David Fenton, ENI-Liberty & A&R manager; Kathy Keep, ENI/Liberty manager of A&R administration; Ken Benson, ENI-Liberty director, AOR promotion, western region; Steve Smith, The Vapors; Dana White Horn, ENI/Liberty local promotion manager; L.A.- Howard Smith, The Vapors; Frenchy Gauthier, ENI/Liberty director, merchandising; Edward Bazaigel, The Vapors; and David Budge, ENI/Liberty publicity.

Record Conglomerates’ Ad Budgets Increased in ’79, Survey Shows
NEW YORK — A recent survey of the 100 leading national advertisers by Advertising Age magazine revealed that the four major conglomerates with record company subsidiaries — CBS, Inc., MCA, Inc., RCA Corp. and Warner Communications Inc. (WCN) — all increased their total corporate advertising budgets in 1979. Only the Warner subsidiary, however, provided figures on the specific ad budgets for their recordings operations. The survey showed that CBS, Inc., ranked as the 24th leading domestic advertiser in 1979, with a total advertising budget of $140,000,000. The company did not reveal the advertising budget of RCA Records. The survey did say that the RCA Music Service (the company’s record club) spent $6 million on advertising last year, with an additional $876,000 slated to support advertising prepared and budgeted independently for the records division.

CBS, Inc. was ranked as the nation’s 28th leading advertiser last year with a total corporate advertising budget of $146,118,000, up 19% from the previous year’s budget of $122,322,000. The company did not reveal the advertising expenditures of the CBS Records Group. The Columbia Record and Tape Club, which is operated by the CBS Columbia Group, was budgeted for $22,500,000, most of which went to print and television.

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

WGI was ranked as the 72nd largest domestic advertiser in 1979, with a total advertising budget of 57,600,000, up 21% from 1978’s spending of $47,500,000.

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When Con Hunley was just a youngster growing up in Knox County, Tenn., he picked up a guitar and had dreams of being another Chet Atkins. As he fondly recalls, he didn’t take them too seriously and discovered that another Chet Atkins he wasn’t.

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

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

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

Hunley’s incredibly rich voice and ever-growing local popularity soon attracted the interest of Prairie Dust Records, a new Nashville label. His subsequent signing to that label led to a number of chart singles and a flurry of interest from five other labels in signing Hunley. “Opening up to George T International Bros., Hunley enjoyed a grand initial success with the label”

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

Cash Box September 27, 1980
THE FIRST SINGLE
FROM STEVIE WONDER'S
SOON TO BE
RELEASED ALBUM

Hotter Than July

ON MOTOWN RECORDS
Black Russian

In the area of the performing arts, many of the U.S.S.R.'s greatest losses have been the free world's greatest gains. In the world of ballet alone, such inspired masters of dance, Rudolf Nureyev and Sergei Baryshnikov, and, most recently, Alexander Godunov each left their homeland and danced abroad. It wasn't until very small schedules (artists in the U.S.S.R. receive a very small royalty percentage from recordings) Siberian-born Natalia Vladimirovna and Vladimir Vladimirovich, who initially began composing songs as a hobby, while their offspring of a Russian folk singer and renowned accordionist, the two began their formal musical education at an early age (she at five, he at six). In their early adolescence, each was accepted to a prestigious musical institute, where they became members of respected groups (accomplished) in the disciplines and history of classical music. But at the same time, Vladimir was developing a love for jazz, while Natalia became enamored with rock and, especially, R&B. "I knew everything that was going on in Europe and America, musicaly," said Natalia. "The black market was probably our biggest source of information and records themselves... that and shortwave radio." However, while their musical tastes and traditions were a study in contrast, Natalia and Vladimir didn't meet up with Natalia's husband-to-be and bandmate until they both attended Florida State University, in Tallahassee, Florida. Then, in the fall of 1976, the Allman Brothers Band was in town for a concert and, according to Natalia, "they just wrote the songs and turned in a tight playlist..." The group had previously stayed at a hotel room they rented and, after a couple of days, they ran into the club owner's son. "It was my understanding that they were looking to add a female vocalist, a background singer, and some of the songs we were doing were so similar to those they were doing," Natalia remembers. She says that, while the group was impressed with her and her bandmate, "we couldn't have been more surprised when we got the call and started recording immediately.""The Johnny Van Zant Band

Johnny Van Zant, the youngest of the rock group's four siblings and, perhaps, the best known of the four, is feeling good about music and life these days. The debut Polydor LP by the recently re-formed band, which was released by Epic Records (and, appropriately named, "Deals," entered the Cash Box album chart with a bullet, and the future looks good for the hard-rocking band whose smoking sound is cut in the classic Southern tradition of the Allman Brothers Band and Lynyrd Skynyrd.

"I'm just proud to be here and proud to be on the charts for the first time," Van Zant says, "and I'm very happy to have the name out there again.

Johnny's parents, Lacy and Marion Van Zant passed the flame to three sons, the late Ronnie-styled vocalist, Van, Skynyrd, Donnie, who heads 38 Special, and Johnny, who was drawn to rock 'n' roll while his brother turned to country and encouraged the musical development of his mother and father.

Johnny, who is now 20 years old, began playing guitar and singing at an even younger age with his sang and influenced with a group of Saxon musicians, the men he had already become a household name.

As a young man, Van Zant played the role of lead singer so his young nephew Robbie Morris could handle the doctor in their AC/DC band. But Van Zant and Morris played the Jacksonville, Florida, circuit circuit, and "make a name for himself.

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

A turning point in the band's career came a year after when Van Zant and Campbell hooked up with High Tide Management in Atlanta. At this time the band began to tour the south, the group being signed for national distribution. "They said they wanted to be the Carpenters," campaigners, "and the band's debut effort, "I Need You," was a Top 40 AM radio, which (was the mainstay of) rock 'n' roll until the onset of FM's pop.

Agache-Willot group, which, in English, would be translated into Solid Gold, was a perfect fit for the band. "You have to work hard, because if you receive from the state censors were growing harder and harder to bear. When the trio formed as a group in 1976, they had to go underground to write and play. The compromises had become too great and, leaving all their possessions as well as their jobs behind, the three came to New York City in May of 1976 with their families and a pittance $17 between them.

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

"I think Black Russian has been trying to do, of late, is "crystalize" its sound, according to Serge, on the second LP. In any case, the self-titled debut LP has been receiving international acclaim and acceptance, and promo tours are being planned now in support of the album. A stage show is also being considered."

Conservative Market Climate Spurs Trend Towards "Covers"

(continued from page 5)

A few weeks ago, for example, Daryl Hall & John Oates re-make of The Righteous Brothers' "You've Lost That Look That Makes Me Love You" which was originally recorded by the group and produced by Phil Spector at the height of "his wall of sound" prowess in the early sixties.

Carole King, who wrote several Separator-produced million-selling singles in the fifties and sixties, re-made "One Fine Day," a hit for her in the mid-sixties, this fall. This track from King's latest LP, "Pearls: Songs of Goffin and King" climbed as high as #80 with the re-make, a recent 17-week tenure on the singles chart.

The duo of Ami Stewart & Johnny Bristol are currently charting at #62 with the new Handshake label with "My Guy/My Girl," a re-working of Mary Wells' mid-sixties hits "Hi My Guy." Rock songstress Pat Benatar was the latest to team up with the Rascals with "You Better Run." Current at #76, Benatar took the tune up to the #7 spot in the August 1 chart with "She's Out Of Her Mind." The single has sold a recent 17-week tenure on the singles chart.

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Angel City turns out the lights.

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

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

ANGEL CITY TOUR DATES
9/12 Detroit, MI
9/13 Cincinnati, OH
9/15 Madison, WI
9/17 Chicago, IL
9/20 Kansas City, MO
9/21 Tulsa, OK
9/25 Dallas, TX
9/26 Houston, TX
9/28 Lubbock, TX
10/3 Boulder, CO w/Kinks
10/4 Seattle, WA w/Kinks
10/5 Vancouver, B.C., CN w/Kinks
10/6 Portland, OR w/Kinks
10/7 Oakland, CA w/Kinks
10/9 Fresno, CA w/Kinks
10/10 Los Angeles, CA w/Kinks
10/11 San Diego, CA w/Kinks
10/12 Phoenix, AZ
10/16 Columbus, OH
10/25 Cape Cod, MA w/Kinks
10/28 Passaic, NJ w/Kinks
10/29 Providence, RI w/Kinks
10/31 Uniondale, NY w/Kinks

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PARIS — Supertramp — A&M SP-6702 — Producers: Peter Henderson and Russell Pope — List: 13.98 — Bar Coded Supertramp is one class rock act, and this high quality live album is a testament to that. The band has opted to showcase much of the material from their ground breaking "Crime Of The Century" on the two record set, recorded live at the Paris Pavilion in 1979, and it sounds as good as it did when it was recorded. The piano and all other musical nuances have a studio quality that have yet to be equaled in a live situation (hats off to Henderson and Pope) and this LP should become an AOR mainstay.

SCARY MONSTERS — David Bowie — AQL-3647 — Producers: David Bowie and Tony Visconti — List: 9.98 The world should finally catch up to David Bowie in 1980. He has always been a step ahead of music as well as the other arts, and "Scary Monsters" should return him to the warm embrace of AOR stations. The album combines the best elements of his Eno Trilogy ("Low," "Heroes" and "Lodger") and "Station To Station" and has a very 80's feel. Robert Fripp (singing his old Cambridge) and Pete Townsend provide added support. Top tracks are "Ashes To Ashes" and the brilliant title cut.

WALK AWAY — Donna Summer — Casablanca NBL 7244 — Producers: Giorgio Moroder — List: 9.98 The title cut on this greatest hits package is not a bad pun based on Summer's recent Casablanca exodus. But it is the only song on the waxing that cannot be found on last year's "On The Radio" package. Nevertheless these are the songs that created the enigma of La Summer. It represents her best work from the year's 1977-80 and owes as much to the sequencer filled, Munich Machine sound of Koppers, Jurgens and Moroder as to Summer's enthralling vocal style.

CODE BLUE — Warner Bros. BSK 3461 — Producers: Code Blue and Nigel Gray — List: 7.98 — Bar Coded The LP in the fancy blue package promises something special and the debut album by L.A.'s most promising '80s wave band is indeed that. The three-piece outfit mixes the best elements of mid-'60s Brit invasion pop, the early 1970's wave and the aloof '80s sound and delivers one of the debut albums of the year. The hooks are immediate, the pop is constantly eversensive and everyone from Zappa freaks to Jam fans should love Code Blue. There is life in L.A.

BILLY BURNETTE — Columbia NJC 36792 — Producer: Barry Seidler — List: 7.98 — Bar Coded The youngest of the notoriuous Burnette gang infuses the family antique (hard drivin' rockabilly) with the big beat, and the result is one of the lightest and most infectious cuts of this year. The old '50s rock style is given a new, almost Skylyn- dish edge and straight ahead rock fans will have trouble staying in their seats on cuts like "In Just A Heartbeat" and "Don't Say No." A killer in the Burnette tradition.

SPACE RACE — Mi-Sex — Epic JE 36744 — Producer: Peter Dawkins — List: 7.98 — Bar Coded This electronic wave band from Kiwi land found acceptance Stateside last year with a tour and a hot AOR cut called "Computer Games." The "techno-pop/rock livesome" with a hard edged piece of future-oriented vocal pop that is the "Space Race." The album has already gone platinum in Australia, and fans of a heavily synthesized, quirky hard rock sound should g. tape it over this LP. Led by the brothers Seidler in a shuttle of a rock group should, along with Split Enz, put New Zealand on the map as far as rock 'n' roll is concerned.

LITTLE DREAMER — Peter Green — Sail Records 0112 — Producer: Peter Vernon-Kell — List: 7.98 Last year's "In The Skies" album was a subtle masterpiece of a comeback album from this blues guitar wizard. After ten years in hiding Green's LP was treated by old Fleetwood Mac fans as though it were a family heirloom. "Little Dreamer" is miles apart from that most instrumentally classic. The new effort is marred by laughable female background singers and Green's penchant for crooning and not riffing. However, the effort does contain the brilliant "Albatross"-like title cut.

MAN OVERBOARD — Bob Welch — Capitol SOO-12107 — Producer: John Carter — List: 8.98 — Bar Coded The old French Kisser is back with a new record that should Please fans from Mac days as well as the technology oriented modern pop crowd. Lots of buzzing synthesizers and special effects soundscapes, courtesy of producer. Carter surrounding Welch's infectious rock and distinctive voice on the New LP. Songs such as "Nightmare" and the nuclear blues song "B666" are as contemporary as commercial pop can get. Welch has always had the ability to write gems ("Hypnotized" and "Sentimental Lady") and he has come up with a few here. "Fate Decides" and "The Girl Can't Stop." MOVIN' ON — Gloria Covington — Casablanca NBL 7241 — Producers: Kenny Lehman and Thomas Jones — List: 8.98 Covington's debut release is more or less a showcase of her many talents as she puts her energetic vocals to a multitude of different styles — funk, old Motown soul, modern R&B — on "Movin' On." She has enlisted the finest session man in New York for this well crafted B/C affair. The band infuses the dramatic "Time," the steamy, funkified "Sweet Love Affair" and the girl group styled "Get Down With The Get Down." For B/C formats.

KENNY LOGGINS LIVE — Columbia C2X 36738 — Producers: Loggins and Botnick — List: 11.98 — Bar Coded The furry faced heart throb of California's Mellow pop set is back with a live album that has been clattering for. The two-record live package, under the direction of Bruce Botnick, has a superior sound quality and contains the Loggins & Messina hits. Loggins has always been able to melt womens' hearts at ten paces, and its in fine form on this 18-song collection. Solo versions of "You Don't Know Me" and "Here There and Everywhere" highlight this scream-filled outing.

LITTLE STEVIE ORBIT! — Steve Forbert — Nemperor JZ 36595 — Producer: Pete Solley — List: 8.98 — Bar Coded The first album was brilliant but unwieldy, the second a tad too complex. Steve Forbert has finally harnessed his considerable talent and put out that controlled masterpiece everyone knew the late folkie could. The album is rife with strange melodies and the usual more than proficient lyric content. Get Well Soon," "Song For Katrina" and "I'm An Automobile" are as strong as anything he's done.

I'M NO HERO — Cliff Richard — EMI America SW-17039 — Producers: Richard's, Tarney, Spencer and Glennie Smith — List: 7.98 The iron man of the British Top 40 has returned with the beautifully produced, full, Euro-pop sound of last year's "We Don't Talk Anymore," and it looks like he should be able to follow up with "Take Another Look." The album is teeming with potential hits such as "I Ain't Nothin,' "In The Night" and the title cut. Richard might just be rock's most successful 30-year man if "I'm No Hero" is any indication. A must for Top 40 and A/C formats.

LA TOYA JACKSON — Polydor PD-1-6291 — Producers: Farrow, Brown and Jackson — List: 7.98 Toya's little sis has gladly received the help of such L.A. area heavies as Stevie Wonder, Ray Parker, Patrice Rushen and brother Michael guide her through that crucial, degenerate stage. With superb backing and坂 from some strong session players, La Toya's little girl voice should become a B/C radio staple. Lots of strong cuts on the disc, but the songs produced by Michael Jackson, "If You Feel The Funk" and "Night Time Lover" are the most infectious.

MUSICAL SHAPES — Carlene Carter — Warner Bros. BSK 3465 — Producer: Nick Lowe — List: 8.98 — Bar Coded Johnny Cash's stepdaughter is truly the renegade of Coun- try's first family as she not only is hobnobbing with new wavers she's married one. All kidding aside, Nick "The Basher" Lowe, Carlene's hubby, and the Rockpile gang have gotten together and gifted Carlene with a classic country wavening. Dave Ed- mund's fine guitar playing, Lowe's excellent production and the country gone pop vocals of Carlene make this package pure pop for AOR and country formats.

HURRY UP THIS WAY AGAIN — The Stylistics — TSOP 10112 — List: 7.98 This classy R&B foursome became the toast of Philadelphia after winning several battle of the bands contests in the City of Brotherly Love. It's been over a decade since that time and the alto voiced quartet has had a string of hits including "Betcha By Golly Wow" and "You Make Me Feel Brand New." "Hurry Up This Way" features a number of strong tracks -a mid-tempo B/C-pop tunes as well as backing by a bevy of stellar Philadelphia studio studs. For B/C and Pop lists.

BACK ON THE HUNT — The Hunt — Visa 7013 — Producer: Steve Vaughn — List: 7.98 Mollen heavy metal can be heard in all its head banging glory on "Back On The Hunt." This threesome doesn't do anything new here as far as musical invention is concerned — they just do it louder. Songs by Free and The Beatles are given the high decibel treatment as no one can seem to escape this power pop conduit blinkzink music these days. Move over AC/DC and Def Leppard here comes something new.

IN TRANSIT — RCA AFL-1367 — Producers: Various — List: 7.98 This west coast sextet plays a super slick brand of pop rock that should appeal to both AOR and Top 40 formats. The boys infuse a heavy southern rock feel into the music at times. But for the most part it's clear, clean, light harmonies and ensemble playing shine bright in the California rock vein. The guitar playing Garman and Siler and Bill Cuomoto's resilient keyboard in- ventions deserve high praise. An excellent first outing for Pop.

THRU THE BACKDOOR — Various Artists — Mercury SRM 1-3847 — Producers: Various — List: 7.98 This fine sampler LP showcases yet another of rock 'n roll talent the British Isles are. Although most of the music on the album could be termed new wave, each cut seems to be the complete after the fact rock revival. They cut the traditional "back to the futuristic Dalek 1," the pop-oriented Donkeys and the sub- limely modern Blitz Brothers lead the pack. An old High Numbers (The Who) track is also featured in the package.
With solid roots in raw and righteous American music, Billy Burnette strips down and rebuilds rock and roll from the ground up on his debut album, "Billy Burnette" — and you've never heard it so good.

He means business with a capital "B." On Columbia Records and Tapes.
and tune into RCA and its Associated Labels
to hear some great new releases.
From the very best of rock and Black music...
from country to our incomparable jazz and
classical performances, we have covered a
variety of musical tastes that present a
wide appeal to all.
Our focus remains constant...the strongest
presentation of our established artists, as we stay
tuned into new artists that deserve to be heard.
The Future Never Sounded Better.

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Windsor Marketing Acquires Greeting Card Operations

LOS ANGELES — Windsor Marketing Group, Inc. recently acquired from Ziff Corporation two greeting card producers, Norcross and Rust Craft; in addition to the Freedman Aircraft display fixture manufacturing operation, announced Windsor chairman C. Charles Smith. Smith is the former president of Pickwick International, said that the newly acquired operations are among the five largest domestic greeting card companies and that their product lines will constitute a significant marketing force in the greeting card industry. The companies’ current annual sales volume is $70 million.

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

Smith, Coogan Form Jazz Consultant Firm

LOS ANGELES — The Smith/Coogan Jazz Consulting Corporation, formed by Doug Smith and Diane Coogan, former radio and advertising executive.

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

I.T.A. Talent Formed

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

Segal Signs Grace

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

Casablanca Names Three VPs

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

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

Before joining Casablanca, Applegate was vice president of promotion for Arista. His other prior experiences include co-owner of Platinum Records, general manager of Jubilee Records and radio air personality at KPPC/Los Angeles.

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

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

The new vice presidents will report directly to Bird.

Clay Baxter

Baxter To Head EMI/Liberty Artist Development Dept.

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

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

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

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

EXECUTIVES ON THE MOVE

Myazil Kaiser

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

Shapiro Named At RCA — Steve Shapiro has been named a west coast promotion manager for MCA Records. He previously had been west coast product manager for MCA Promotions.

Changes At Atlantic — Atlantic Records has announced a realignment of the company’s national promotion staff. Sam Kaiser, formerly atlantic director of field operations, has been promoted to director of national singles promotion. Lou Scuressa, formerly regional pop promotion director for Atlantic (Cleveland branch), has been named director of field promotion. And Andrea Gans, formerly Atlantic director of national pop promotion, has been promoted to associate director of national singles promotion. Kaiser joined Atlantic as local promotion representative in St. Louis; and in November of that year he was promoted to midwest regional promotion/artist development manager. In August of 1978 he was named regional pop promotion director, and in 1979 he was promoted to be the company’s northwest regional promotion director.

Ganis to Head Artist Development — Jheryl Busby has been appointed manager of A&R/artist development at Warner Bros. Records. Busby replaces Bob Sasse, who is leaving the label to join GNP/CP Records. Busby had been with Warner Bros. since 1981, when he was responsible for the signing of new acts. He has also been involved in the successful careers of artists like Gary Moore and Rick James.

Sasse to Join A&M — Sam Sasse has been appointed vice president and general manager of A&M Records. He was with Warner Bros. Records for five years and is a former A&R executive for Epic Records.

Buskin Named at CBS — CBS Records International has announced the appointment of Berard Busklin to supervisor, reports and consolidations CBS Records International. Buskin joins CBS Records from Martin, Daniels, where he was the accounting consolidations supervisor for their Pharmaceutical Group.

RCA Promotes Jackson — Keith Jackson has been promoted to director, promotion management - black music at RCA Records. He joined RCA Records in September 1979, at which time he joined the company’s urban management department.

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

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

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

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

Terbusch Appointed — ElectroSound Group, Inc./NASDAQ has announced that Walter Terbusch has been appointed administrator. Before joining ElectroSound Group, he held various management positions in sales and marketing with the Western Union Corporation and its subsidiary operations.

David Headed MCA — MCA has announced that he will manage licenses and clearances for RCA “SelectaVision” Videodiscs has been announced. He was formerly with Katz, Levy, Rosensweig & Sindle, a New York law firm specializing in entertainment law.

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

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

O’Loughlin Leaves Heath/Levy — Jim O’Loughlin leaves four-year vice president position of CBS subsidiary, Health/Levy Music. He will make an announcement soon and can be contacted at: 212-506-0473.

Reno/Metz Inc. Relocate Offices

LOS ANGELES — Reno/Metz, Inc., has relocated its telephone number to 90069 and the new telephone number is publishing/production/management — (213) 278-7222. The company is now located at 3225 Cloverfield, Beverly Hills, California.

The company is still operated by Bob Reno and Steve Metz.

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Cash Box/September 27, 1980
THOSE OLDIES BUT GOODIES — Motown Records has announced its mid-price series at $5.98, with the following artists being featured: The Four Tops, Marvin Gaye, Gladys Knight & The Pips, Diana Ross & The Supremes and Martha Reeves & The Vandellas.

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

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

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

ATLANTIC AIDS — Atlantic Records reports that the following merchandising items are currently being held in inventory: Yes (“Drama”) 2 x 4s unmounted and 1 x 1s; Donny Hathaway (“In Particular”) 2 x 26 unmounted and 1 x 1s; Fingerprintz (“Distinguishing Marks”) 1 x 15; Thunder (“Thunder”) 2 x 2s unmounted and 1 x 1s, and Average White Band (“Volume V”) 8 x 1s. Items that will be available shortly include mobile/streamer and personality posters for Yes and all-personality posters for Whitesnake.

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

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

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

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

REGIONAL BREAKOUTS — Donna Summer in the East, West and Midwest... Kenny Loggins “Live” in the South, West and Midwest... Code Blue in the West... Joni Mitchell “Live” in the West and South... Southside Johnny in the Midwest... and Kansas is exploring everywhere.

FOR QUICK COVERAGE — Send items and photos for What’s In-Store to Cash Box, 6363 Sunset Blvd., Suite 930, Los Angeles, Calif. 90028.

www.americanradiohistory.com
Conservative Market Climate Spurs Trend Toward ‘Covers’

(continued from page 8)

ularity in the late sixties) was cited by several of those interviews as a factor in the upsurge of the cover song, according to Kenyon Butts, vice president of A&R for Elektra/Asylum Records, "It's hard to put your finger on just why the songs are popular now because you can't get them on Top 40 radio. And vice president Schuster said that although Joni Mitchell's decision to record "Why Do Fools Fall In Love?" was her own, it was the label's idea to release the track as a single. "It's nice to get a good, commercial sounding record from Joni," he said.

Butts's remark about the softening of Top 40 programming was echoed by Irwin Schuster, vice president, creative for Chappell Music Publishers. "Mellow music is back," Schuster said. "It's easier for the record companies to sell it to their acts, and the radio listeners enjoy it." He commented that, "If I really do think that an old song is right for an act, I do think that there's a tendency that a radio programmer will relate to the song."

Cuts the Risk

Robert Goy, executive vice president of Jobete Music, the publishing arm of Motown Records, said that one reason for the new acceptance of cover tunes is that, "black music is making great inroads into the white market just like Donnie, Goodman and greater than ever." Goy also focused on the high-stakes gambles involved in getting a hit in the contemporary marketplace. "You can invest in a song that's coming down in the record and come out with a hit, by taking a song that's proven winner going in, you've cut your risk," he said.

The coming to maturity of a new generation of listeners unfamiliar with the original versions of old hits, was cited by Goy, Eichner, Taylor, Harris and Michael Zager, vice president of Zager-Love Productions, the producers of the Spinners. Pointing to the young, dance-oriented listeners who made "Working My Way Back To You and 'Rupid' big hits this year, Zager, said, "That's the audience that's growing up today, because there's so much to choose from, even so that the younger generation won't remember them at all.

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

A more subtle, but still important, reason for the success of any cover tune, is the oldies of timeless classicism — a universal story. Sonny Bono, who has recently become the creator of unforgettable songs like The Drifters' "Save the Last Dance for Me" and "I'll Count the Tears" and Dion and The Bellmonts' "Teenager in Love," has written three new songs for Atlantic artist Mink DeVille's last Capitol album, "Le Chat Bleu," an LP steeped in the spirit of 1960. A lot of songwriters these days are writing songs similar to The Drifters' "Save the Last Dance for Me," and have been remarked, "A good song must be one that people can sing, and the less original material there is, the more cover songs you can find."

Scotti Bros. Inks Hurt

NASHVILLE — Singer-songwriter Jim Hurt has signed a long-term recording pact with Scotti Brothers Records. His first release for the label, "More Than a Memory," produced by Bob Montgomery and Johnny Slate for Bob Montgomery Productions, and released July 1, is a 2,000 copies. Hurt, a writer for House of Gold here, has penned hits for such artists as Gladys Knight, the Velvelettes and the Supremes. He is also a writer for Motown Records, the label's president, Richard Branson, has been in the town and has been seen at both Columbia and Epic headquarters. A spokesperson for the label would only say that "anything's possible." Rumors persist that Henry Stone has sold TK Records to Morris Levy again, no confirmation or denial. Jack Craig is in town for a round of meetings at RCA Records, and John Aussdorff, Sr., has to acknowledge that there's "too much money in labels." A source close to the company says over fifty people have left or been let go within the past three months. David Geffen reportedly has solicited John Lennon to a tenth album.東西東

HERE NOW THE SHMOOZE — Expect Geffen Records to announce the signing of the newly formed Carl Palmer-Rick Wakeman band. WLW Records has confirmed nineteen tour dates in the northeast and Midwest between Oct. 17 and Nov. 29. The group is most likely to get to New York will be a Nov. 4 date at the Spectrum in Philadelphia though a spokesman for the group says that the tour may be extended. The tour stops may be extended. Similarly, the Oct. 3 through 29 dates posted for the Bruce Springsteen tour, do not extend to the East. The Lennon LP, which will be cut from the 22 tunes he's just recorded, will be called "Double Fantasy." Radio people are falling all over the likes of session guitarist Hugh McCracken to get to the lowdown on Lennon and the album. Supertramp's guitarist Roger Hodgson is in the south of France writing the LP that will follow the group's live double album "Paris." They won't tour until the studio LP is finished. Boston has settled its lawsuit with manager Paul Ahern and has returned to the studio. Leon Huff is producing Bobby Rush's second PIR album. Full Moon Records has signed New Orleans' Little Queenie and the Percolators to a multi-album deal. Their first album, "Huck Finn," is scheduled to come out in January. Chicago, much of whose recently scheduled tour was cancelled due to poor audience turn-out, Robert Gordon has scrambled tapes of sessions he's done with Richard Grassiick Ponzing and Richard Spragings and Gary Talent, playing for him and to retrench to his tried 'n true rockabilly persona, backed by the Duke Robillard Band. Gordon is set to leave for Savannah, Georgia to star in a film made by Pioneer Films and Ronnie Dunkin. When asked if his recent tour was not successful enough so that the younger generation won't remember them at all, the audience reaction to cover tunes has created a new singing market for acts whose talents are suited for material in the classic vein whether covers or originals. RCA recently re-signed the Main Ingredient after a long hiatus. Vocal harmony groups like the Manhattanites and Ray, Goodman, and Brown, and singers like Tyrone Davis are enjoying new popularity. Sonny Taylor, producer to Dionne Warwick's current chart success, saying, "Dionne is singing just the way she always used to sing."

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EAST COASTINGS

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

SMOKING WITH THE PLASTICS — Wendy O. Williams, lead singer for Stiff recording group The Plastics is seen at the mugging in Central Park. (Photo by Bob Lea

Cash Box/September 27, 1980
**HE WILL BE MISSED — Pianist Bill Evans died Monday, Sept. 15. The exact cause of death was not known at press time. This week, an autopsy was pending to determine if complications from an ulcer condition were the principal cause of death. Evans was 51. There is little question that Bill Evans was the most influential pianist of the 1960's. He won numerous down beat awards and Swing and Swing Grammies. Among his many albums with the clarinetist Tony Scott he achieved his first major recognition with the Miles Davis Sextet which he joined in 1958. That band also included John Coltrane, Cannonball Adderley and Paul Chambers all of whom are now dead. When Evans went to the Gar aristocratic label Blue Note Records he formed a trio which included bassist Scott LeFaro; it was one of the most talked about groups in jazz during its existence. That group broke up after LeFaro's death in an auto accident. Evans continued to tour with a trio up to the time of his death. Earlier recordings were made for Riverside and most of those have been reissued in the Milestone reissue series. For most of the sixties he recorded for Verve where he appeared in a variety of contexts. There were solo albums, one pop date playing movie themes, a session with a symphony orchestra and a remarkable duo with guitarist Jim Hall. He made sessions for CTI, MPS and Columbia before being reunited with his Riverside producer Orrin Keepnews at Fantasy. His final recordings were for Atlantic recently. Evans has always been acknowledged as one of jazz's most sensitive artists. His music was an ongoing statement and spoke not about trends, but about things that remain true always, like his music. He will remain immortal.

**THE ART OF THE ALBUM**

**Jazz Album Picks**

**Top 40 Albums**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Give Me the Night</td>
<td>George Benson</td>
<td>CBS 5545</td>
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<tr>
<td>2</td>
<td>Love Approach</td>
<td>Chi Coltrane</td>
<td>Impulse 5008</td>
</tr>
<tr>
<td>3</td>
<td>Rhapsody and Blues</td>
<td>The Crusaders</td>
<td>MCA 5124</td>
</tr>
<tr>
<td>4</td>
<td>There's Nothin' You Can Do</td>
<td>Al Jarreau</td>
<td>Warner Bros. 3434</td>
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<tr>
<td>5</td>
<td>&quot;H&quot;</td>
<td>Bob James</td>
<td>Warner Bros. 3434</td>
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<tr>
<td>6</td>
<td>Magnificent Madness</td>
<td>John Adams</td>
<td>Elektra E 394</td>
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<tr>
<td>7</td>
<td>Routes</td>
<td>Herb Alpert</td>
<td>Columbia 36423</td>
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<tr>
<td>8</td>
<td>Strikes Twice</td>
<td>Herb Alpert</td>
<td>Warner Bros. 3368</td>
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<tr>
<td>9</td>
<td>Dream Washington, Jr</td>
<td>Milt Jackson</td>
<td>Verve 5303</td>
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<tr>
<td>10</td>
<td>How to Beat the High Cost of Living</td>
<td>Clifford Brown</td>
<td>Blue Note 5308</td>
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<tr>
<td>11</td>
<td>Beyond</td>
<td>Art Blakey</td>
<td>Verve 5308</td>
</tr>
<tr>
<td>12</td>
<td>Rocks, Pebbles and Sand</td>
<td>Stanley Clarke</td>
<td>EMI 36501</td>
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<tr>
<td>13</td>
<td>Catching the Sun</td>
<td>Spyro Gyra</td>
<td>MCA 3108</td>
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<tr>
<td>14</td>
<td>Night Cruiser</td>
<td>Herbie Mann</td>
<td>Blue Note 3437</td>
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<tr>
<td>15</td>
<td>Callin'</td>
<td>Al Jackson</td>
<td>Blue Note 1050</td>
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<tr>
<td>16</td>
<td>Party of One</td>
<td>Tim Weisberg</td>
<td>CBS 5121</td>
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<tr>
<td>17</td>
<td>The Swing of Delight</td>
<td>Dace'nton</td>
<td>Columbia 32050</td>
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<tr>
<td>18</td>
<td>Splendid Hotel</td>
<td>Joe McQueen</td>
<td>Columbia 32050</td>
</tr>
<tr>
<td>19</td>
<td>Wizard Island</td>
<td>Jeff Lorber</td>
<td>Arista 3016</td>
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<tr>
<td>20</td>
<td>Monster</td>
<td>Herbie Hancock</td>
<td>Columbia 34615</td>
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**Jazz Memories of Duke**

Clare Terry - Pablo Live 2312-118
Producer: Norman Grantz - List: 5.98

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

**The Phil Woods Quartet**

Vol: One - Clean Cuts/Adelphi Jazz CC 702 - Producer: Bill Goodwin - List: 7.98

The Phil Woods Quartet powers some upbeat swing cum bop with quite fluid articulation on this LP. The live recording is an example of how clean, competent mainstream jazz can still be and, most importantly, it is a collection. On tunes like Charlie Parker's "Blowin' the Thing," "Along Came Betty" and "Phil's Theme," the quartet links its experiments with the music boundaries in a most distinctive fashion. Accompanied by Steve Gilmore (bass), George Mel ello (piano), and Bill Goodwin (drums), the Phil Woods' alto has rarely sounded more interesting.

**Billie Holiday**

Commodore XFL 15351 - Producer: Milt Gabler - List: 8.98

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

**Krupa Swings**

Gene Krupa - Encore P-13739 - Producer: Michael Brooks - List: 8.98

The peak years of the Krupa big band coincided with the height of the Swing Era, late 1930s - early 1940s. Along with the reissues contained herein are several unreleased sides from the Brunswick, Columbia, and Okeh catalogues. Notable among them is a often recorded, but never issued, "Mam'dam Swings It." Vocalist Anita O'Day appears on two never-before heard sides, "Hop Do" and "Batero Attic." Krupa, whose eyes for arrangers led him to a top-rated army brass band, is on a roll. One critic has written that he is "the most complete, free-swinging drummer in the country," and his last recording session, which remained unissued, is a true gem. Moreover, Krupa's last recording session, which remained unissued, is a true gem. Moreover, Krupa's last recording session, which remained unissued, is a true gem. Moreover, Krupa's last recording session, which remained unissued, is a true gem. Moreover, Krupa's last recording session, which remained unissued, is a true gem. Moreover, Krupa's last recording session, which remained unissued, is a true gem.
Record Buy

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<tr>
<th>Label</th>
<th>October</th>
<th>November</th>
<th>December</th>
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<tr>
<td>A&amp;M</td>
<td>Seawind Police Joe Jackson Peter Allen Fist Supertramp (Live)</td>
<td>Cameo Devin Payne* 707 Kevin Moore* Captain &amp; Tennille People's Choice D.C. LaRue</td>
<td>Parliament Suzanne Fellini Skatt Brothers Robin Williams</td>
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<tr>
<td>Atlantic</td>
<td>Leif Garrett Ray Charles Humble Pie Rose Tattoo Ian Lloyd Fortress Charles Mingus</td>
<td>Babys UFO Maria Muldaur (Takoma) John Fahey (Takoma) Blondie</td>
<td>Still Little Fingers Robin Trower Charlie Dore Ian Hunter The Selecter</td>
</tr>
<tr>
<td>Arista</td>
<td>Alan Parsons Project Gino Vannelli Hiroshima John Scofield (Novus) Lou Reed</td>
<td>Gil Scott-Heron Ray Parker Jr. &amp; Raydio</td>
<td>Patrice Rushen Eagles (Live) Billy Thorpe Mel Tillis</td>
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<tr>
<td>Capitol</td>
<td>Henry Gross Dr. Hook Randy Hansen Delbert McClinton Terry &amp; Sanlin Moon Martin</td>
<td>Jazz Singer (Soundtrack) Mel McDaniel Tavares Cold Fire* Minnie Riperton (Greatest Hits)</td>
<td>Wilson Pickett Earl Klugh Ronnie Laws Hank Mobley (Blue Note) Bobby Hutcherson (Blue Note)</td>
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<tr>
<td>Columbia</td>
<td>Cameo Devin Payne* 707 Kevin Moore* Captain &amp; Tennille People's Choice D.C. LaRue</td>
<td>Parliament Suzanne Fellini Skatt Brothers Robin Williams</td>
<td>Hitmen Jo Jo Zep Deliverance Rockpile Bob James Johnny Cash (Christmas Album)</td>
</tr>
<tr>
<td>EMI America/Liberty</td>
<td>Earth, Wind &amp; Fire Herbie Hancock John Farrar Boz Scaggs Aerosmith Rodney Franklin Bruce Springsteen Moe Bandy Janie Fricke Johnny Duncan Duncan &amp; Fricke Bill Withers Manhattan Johnny Mathis</td>
<td>Long John Baldry Kate Bush Breathless Dexy's Midnight Runners* Elise Laws Heaven's Gate (Soundtrack) B.J. Spears Stanley Turrentine (Blue Note) Leo Parker (Blue Note)</td>
<td>Leo Parker (Blue Note)</td>
</tr>
<tr>
<td>Fantasy</td>
<td>Miles Davis (12-Record Set) Azymuth (Milestone) Sonny Rollins (Milestone) Blackbyrds Taxxi* Bread &amp; Roses Festival</td>
<td>Two Tons O' Fun (Fantasy/Honey)</td>
<td>Two Tons O' Fun (Fantasy/Honey)</td>
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</tbody>
</table>

1980 Fourth Q
er’s Guide

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

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

POLYDOR
OCTOBER
Fatback (Spring)
Roy Ayers
The Inmates

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

RSO
OCTOBER
Suzi Quatro (Dreamland)

NOVEMBER
Andy Gibb
Ian Matthews

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

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

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

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

NOVEMBER
Esther Phillips
Gap Band
Con Funk Shun
Moody Blues

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

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

NOVEMBER
Andy Gibb
Ian Matthews

MOTOWN
OCTOBER
Stevie Wonder
Jermaine Jackson
Switch
Ahmad Jamal
The Dazz Band
Billy Preston

NOVEMBER
Marvin Gaye
Nolan & Croxley
Diana Ross (Soundtrack)

WTea Tear Out and Post

This Schedule is Tentative and Subject to Change
Compiled by Linda Arditi

CASH BOX

*New Face to Watch

quarterer Albums

www.americanradiohistory.com
**AFM Heightens Strike Activities Begins Pickets**

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

**Talks On Hold**

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

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

Within the last month the AFM has managed to win endorsements from four of the five major film studios (the one studio hard to get on board being Walt Disney). The AFM said the endorsements were forthcoming because the strike is part-time. The AFM said it was able to get the endorsement because it is part-time.

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

While the actors may be close to settlement, there is no indication that a new agreement will be reached when a SAG-AFTRA agreement is reached, some actors may not cross picket lines.

**POINTS WEST**

THEY OUGHT TO BE IN PICTURES — It was only fitting that the morning after an "Even of Stars" (a Hollywood Bowl concert benefitting the Screen Actors Guild Employees Relief Fund) was held in Los Angeles to a terrific crowd, veteran producers and directors producers on the subject of home video rights. It almost seemed as if the high spirits and Woodstock-like "one people united" feeling of the night prior had seeped over into the阳间ities of the day.

On Monday afternoon, Leecallocs, Jane Fonda and Charlroy Heston rendered stirring speeches for solidarity while guest conductors Jeremy Immel and Bill Conti led the AFM Local 47 Union through such musical gems as "My Way," "Cats and Dogs." Just as importantly, the motion picture and TV business' sister industry, the music business, supported the AMPTP-Midway through the show, James Garner introduced Luenback's own Waylon Jennings and Band, who had flown all the way from in Georgia. The deep voiced outlaw purring his fist full time song "I'll Sell Me Through The Grapevine" over a guitar and drums while his back stall swayed back and forth so it was a rare moment.

The audience has to some members of the group who were seated in the front row. "I've been in the union a long time, but I've never seen a performance as well. The evening's mirth was supplied by Lily Tomlin, Billy Crystal (who quipped that Ronald Reagan supported the SAG strike but suggested that they could have ended the strike in one day by using nuclear weapons) and Robin "Popeye" Williams.

WESTWORDS — Trendsetting British comedy troupe Monty Python will prove that they’re still as fresh as "Terry Gilliam," "The Lumberjack Song" and "Nudge Nudge" are still timeless when they play the Hollywood Bowl Sept. 29. The two-night shows will be the group’s only 1980 American performances, and represent the first time the L.A. foursome will see them in a live situation. Sept. 29 will mark the 50th Anniversary of London’s Rainbow Theater, and Elvis Cigov has lined up the comedy phenomenon for a special event.

**FINE POINTS**

Following Epic recording artist Jeff Beck’s recent headline concert at Los Angeles’ Greek Theatre, the guitar dynamo performed with Dave Hulubeck (II) of the Molly Hatchet group, Beck’s performance at the Greek may well have been one of the best ever heard in Los Angeles in five years.

In one of the most significant issues of SAG’s 15 outstanding issues is the union’s demand for a 35% increase in salary minimums. The end of a three-year contract, the producer have countered with a 3% spread over a three-year period.

Another heated debate involves the question of ceilings on residual payments for network runurs. Presently, an actor is paid more than the minimum level his residuals are included in his salary. Such an actor would receive no payment on one of the film’s four quarters. The actor to receive a portion of the proceeds.

One of the most significant issues for the SAG actors is the question of residuals benefit from feature films sold to TV and increased overtime compensation are two major issues that should be determined of the strike. "Now that we’ve come to an agreement on the contract, we hope they will be able to get the nation’s mightiest entertainment news magazine show," said chairman Lee Leonard as a regular guest. "Amerson will be contributing segments on the music industry, interviewing top performers at home, backstage and in the recording studio. We will be discussing current music trends with Leonard in the CNN studio.

"The Tonight Show" airs nationally on over 343 cable systems and is produced and directed by Eddie Madison, with Byron Williams of New York and John Kalish as associate producer.

**For The Record**

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

**ATTENTION MAIL ORDER MARKETERS**

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Cash Box / September 27, 1980
Deregulation Foes Bombard FCC As Certification Proposal

(continued from page 2)

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

Drastic Curtailment

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

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

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

Perhaps one of the most significant...
<table>
<thead>
<tr>
<th>Chart Position</th>
<th>#4 MOST ACTIVE</th>
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<tbody>
<tr>
<td>9</td>
<td>THE CARS / PANORAMA / ELEKTRA</td>
</tr>
<tr>
<td></td>
<td>All Regions: None. HOTS: WHFS, KMEL, WABC, WBAL</td>
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<td></td>
<td>PREFERRED TRACKS: Thunder. FEELING: SALES: Fair in Midwest; poor in others.</td>
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<tr>
<th>#1 MOST ADDED</th>
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<tbody>
<tr>
<td>Kansas &amp; Audio-Visions/Kirshner/CBS</td>
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<th>#2 MOST ADDED</th>
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<tr>
<td>Peter Gabriel &amp; Mercury</td>
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<th>#3 MOST ADDED</th>
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<tr>
<td>Genesis &amp; Duke &amp; Atlantic</td>
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<td>Kenny Loggins &amp; Alive &amp; Columbia</td>
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<tr>
<td>AC/DC / Back In Black / Atlantic</td>
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<tr>
<td>Jackson Browne &amp; Hold Out &amp; Asylum</td>
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<tr>
<td>Barry Goudreau &amp; Portrait &amp; CBS</td>
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<td>ARISTA IN CYCLE, EPIC</td>
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<table>
<thead>
<tr>
<th>#8 MOST ACTIVE</th>
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</thead>
<tbody>
<tr>
<td>Daryl Hall &amp; John Oates &amp; Voices &amp; RCA</td>
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<table>
<thead>
<tr>
<th>#9 MOST ACTIVE</th>
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</thead>
<tbody>
<tr>
<td>Jethro Tull &amp; ‘A’ &amp; Chrysalis</td>
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</tbody>
</table>
#5 MOST ADDED

- JONI MITCHELL  
  SHADOWS AND LIGHT  
  ASYLUM  
  ADDS: WHFS, KINK, WAAL, WBLM, KNKN, WLR, WYDD, WBAB, KREM, WBGN, WIZL, KZEL, KZAM, WCCC, WSHE, WINK, WHTS-LD, WMR.  
  MEDIUMS: BCBN, WRCN, preferred tracks: Why Do Foots.  
  SALES: Poor in all regions.

#4 MOST ADDED

- MOLLY HATCHET  
  BEATING THE ODDS  
  Epic  
  ADDS: WXEW, KSHS, KZKZ, WOR, WKLZ, KBPI, WSMH, WCCC, KZEL, WAF, WWW, WGRQ, WLR, KNKN, WLLL, WDFR, MEDIUMS: KZWT, KZKM, KREM, KOME, WBAB, KLO, KSJO, preferred tracks: Few and Far, Dead and Gone.  
  TITLE: Good in all regions; strongest in South.

30 EDDIE MONEY  
  PLAYING FOR KEEPS  
  COLUMBIA  
  SALES: Moderate in all regions; weakest in South and East.

30 VAN MORRISON  
  COMMON ONE  
  WARNER BROS.  
  ADDS: WCCG, HOTS: WRAN, KNKN, KNCN, WLYR, KREM, WCBN, preferred tracks: Danger.  
  SALES: Fair in East and West, poor in others.

36 THE MotELs  
  CAREFREE  
  Capitol  
  ADDS: None. HOTS: KBPI, WBCN, KROO, KNK, WLYR, KNKN, MEDIUMS: KNKN, KOME, preferred tracks: Variety.  
  SALES: Fair in West and Midwest, poor in others.

36 NRQ & TIDDLY WINKS  
  RED ROOSTER/ROUNDER  
  WBLM, WLR, WGRQ, KLOL, WBAB, WMSH, WMR, WORY, WGT, KZEL, WCCC, WHTS, KNK, MEDIUMS: WBGC, preferred tracks: Me And The Boys.  
  SALES: Just shipped.

#3 MOST ADDED

- GARY NUMAN  
  TELEKON  
  ATCO  
  SALES: Just shipped.

HARRY PAUL BAND  
FEEL THE HEAT  
ATLANTIC  
TITLE: Reputation.  
SALES: Fair in West, poor in others.

POCO  
UNDER THE GUN  
MCA  
ADDs: None. HOTS: KBPI, KZAM, KMGoN, WMBZ, WMR, WORY, WGRQ, KLOL, KSJO, WAAL, KZEL, preferred tracks: Title.  
SALES: Poor in all regions.

47 AL STEWART  
SHOT IN THE DARK  
24 CARROTS  
ARTIST  
ADDs: None. HOTS: KPHH, WAB, W2GR, WKKC, KNK, KZAM, WZB, WMR, KREM, KEZL, WGRQ, KMKN, MEDIUMS: KMBL, WAB, W2GR, KROQ, preferred tracks: Nights In, Little Girl Home.  
TITLE: Moderate in all regions; strongest in West.

THE ROBBIN THOMPSON BAND  
TWO BY PLEASE  
OVATION  
ADDs: KINK, WSRH, KSJO, HOTS: None. MEDIUMS: WSHE, KNKN, KZEL, KNKN, KZAM, preferred tracks: Open.  
SALES: Just shipped.

117 TIMES SQUARE  
ORIGINAL SOUNDTR.  
Rso  
SALES: Poor in all regions; strongest in South.

132 THE JOHNNY VAN ZANT BAND  
NO MORE DIRTY DEALS  
POLYDOR  
ADDs: W2AF, HOTS: WGRQ, W2GR, KZAM, WZB, WAB, KNKN, WKBPI, WKKC, preferred tracks: Mondo Sinistro.  
SALES: Moderate in all regions; weakest in East.

139 HARRY PAUL BAND  
XANADU ORIGINAL SOUNDTRACK  
MCA  
ADDs: None. HOTS: WGRQ, W2GR, WLYR, WKKC, KNK, WKBPI, WKKC, preferred tracks: Theme.  
SALES: Poor in all regions; strongest in South.

139 BOB WELCH  
MAN OVERBOARD  
CAPITOL  
ADDs: KINK, KMBL, WAAL, W2GR, WKBPI, WKKC, W2GR, WGRQ, WLYR, preferred tracks: The Indian, Weep.  
SALES: Poor in all regions; strongest in East.

152 BRYAN ADAMS  
PLEASE  
CAPITOL  
ADDs: None. HOTS: WKB, W2GR, WGRQ, WLYR, KNKN, MEDIUMS: KNKN, WKB, WGRQ, KSJO, preferred tracks: Title.  
SALES: Poor in all regions; strongest in West.

163 THE VAPORS  
NEW CLEAR DAYS  
UNITED ARTISTS  
ADDs: None. HOTS: WGRQ, W2GR, WLYR, WKBPI, WSHE, WLYR, WKBPI, preferred tracks: The Invisible Waves.  
SALES: Poor in all regions; strongest in East.

163 TOM WAITS  
HEART ATTACK AND VINE  
ASYLUM  
ADDs: WHFS, W2GR, WSRH, W2GR, WGRQ, KNKN, preferred tracks: None.  
SALES: Moderate in all regions; weakest in South.

166 BRYAN ADAMS  
12-12-12  
CAPITOL  
ADDs: WHFS, KMBL, WAAL, W2GR, WGRQ, WLYR, preferred tracks: New Orleans.  
SALES: Poor in all regions; strongest in West.

166 JOE WOOD  
READY AN' WILLING  
MIRAGE/ATLANTIC  
ADDs: None. HOTS: KMGN, W2GR, W2GR, WKKC, KNKN, KNKN, preferred tracks: Foot For Your Loving.  
SALES: Fair in all regions.

166 XANADU  
ORIGINAL SOUNDTRACK  
MCA  
ADDs: None. HOTS: KNKN, W2GR, WGRQ, WLYR, WKBPI, KZAM, WKKC, preferred tracks: All Over.  
SALES: Moderate in all regions; weakest in South.

173 YES  
DRAMA  
ATLANTIC  
ADDs: None. HOTS: WGRQ, WGRQ, KZEL, WGRQ, WLYR, WGRQ, WGRQ, preferred tracks: Does It Really Happen?  
SALES: Moderate in all regions.
"LOVELY ONE" (9-50308)
THE NEW JACKSON SINGLE FROM THE FORTHCOMING ALBUM "TRIUMPH"
(Fe 36424)

For a world that needs to rock together

Produced/Written By
The Jacksons

"EPIC", "LOVELY ONE" and "TRIUMPH" are trademarks of CBS, INC. 1980, CBS, INC.
Believe In Don Williams
When He Sings
"I Believe In You"

(MCA 43304)

From The Album
"I Believe In You"

Produced By Don Williams & Garth Fundus

CASH SMASH—denotes significant sales activity. PRIME MOVER—denotes significant radio activity. HOUND—denotes immediate radio acceptance.
Keynote Speakers, Panelists, Schedule Announced For Talent Buyers’ Seminar


The seminar will kick off Oct. 11 with a discussion of current Consumer Trends, featuring speakers headed by Earl C. Joseph. Panel presentations will include “The Image Maker’s Viewpoint on Consumer Trends,” with panelists Steve Greil, Sound Seventy Corporation; Larry Butler, record producer; Jerry Rubin, Needham, Harper and Steers; Mary Ann McCready, CBS Records; Ralph Emery, radio and television personality; Lynn Schults, Capitol Records; and Myles Johnson, Clay County Fair (Iowa) and moderator of the presented program.

Also slated for the 11th is “The Explosion of Country In The Media: Help or Hindrance,” with speakers headed by Loretta Lynn’s manager; Bill Anderson, artist/composer; Don Reid of the Statler Brothers, spoken word; Tanya Tucker, producer of Her Hair; Robert Levinson, International Home Entertainment, Inc.; Jerry Reed, artist/manager, and Bette Kaye, Bette Kaye productions and moderator.

The Oct. 12 discussion will center on Economic Trends and feature keynote speaker Ron Martin, Marshall Gelfand. The first panel presentation will be “The Artist’s Viewpoint/Problems and Concerns,” with speakers Louise and Irv Mandrell, Harold Reid and Dick Blake, Larry, Steve and Rudy Gartin; Mingo Smith and Don Williams, and Barbara Mandrell, who will also serve as moderator of the presented program.

That presentation will be followed with “Country Artists in Clubs and Parks — The Present and Future,” with speakers headed by Sherwood Cryer, Gilye’s, Pasadena, Tex.; Bunky LeGate, Mr. Lucky’s, Phoenix; Tom Pauley, Ponderosa Park, Salem, Ohio; Bob John, Georgia Mountain Fair, Hiawassie, Ga.; Mama Wynette, Mama’s Country Club, Atlanta; John Bayouth, Jacky C. B. Jimmy Dickens, artist; and Billy Deaton, Billy Deaton Agency and moderator.

The Oct. 13 topic will be “Creative Trends” and will feature keynote speaker Neil Hickey. The panel presentation will be “Creative Ideas for Promotion Live, publicity, and” and feature speakers Ken Kragen, artist/manager; C.K. Spurluck, promoter; Jerry Retzloff, Lone Star Beer; and Cab Winans, The Nashville Network.

The seminar will conclude with a special luncheon featuring Bob Hope and Harry Belafonte, both of whom are scheduled to participate in the industry’s changing trends.

Nashville Capitol Records, Nashville. According to Roy Wunsch, Cumberland, vice president and general manager, CBS, Nashville, the appointment is part of a restructuring process to align the company with the industry’s changing creative role toward independent production streams. He will assume the position of A&R vice president of CBS, Nashville.

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

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

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

CMAF Embarks On Seventh Year Of Country Music Educational Programs

by Angela Ball

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

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

Staff members send teaching materials and then visit the classrooms, with whom they are met by songwriters or musicians who volunteer for the programs. Songwriters who have participated in the past include Linda Hargrove, Paul Craft and Dickey Lee. Students will visit Studio B where “a hands-on” session outlines the mechanics of the tour.

Develop Lyrics

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

A new program, “Masters of Country Music,” will present biographical information about four country music legends — Bill Monroe, Jimmie Rodgers, Hank Williams Sr. and Will Williams — as well as the techniques and the career of country music associated with each artist. This type of program funded by the Country Music Foundation, the Tennessee Arts Commission and the National Endowment of the Arts will begin in October and run through December. This “Artist In Schools” program will introduce songwriting techniques to students in 11 Nashville schools participating in the program.

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

ASCAP Restructures Its Nashville Staff

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

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

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

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

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

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

The Nashville staff also includes Jean Wallace, Ronda Smith, Charline White and Gina Morrison.
<table>
<thead>
<tr>
<th>Albums</th>
<th>Weeks On</th>
<th>9/20 Chart</th>
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</thead>
<tbody>
<tr>
<td>&quot;SWEET SEXY EYES&quot; from the album &quot;ASK ME TO DANCE&quot;</td>
<td>CB 25</td>
<td>BB 20</td>
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<tr>
<td>&quot;DON'T MAKE ME BE HUMBLE&quot;</td>
<td>63</td>
<td>2</td>
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<tr>
<td>&quot;THE WAY I AM&quot;</td>
<td>64</td>
<td>2</td>
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<tr>
<td>&quot;THE CHAMP&quot;</td>
<td>65</td>
<td>13</td>
</tr>
<tr>
<td>&quot;BLUE KENTUCKY GIRL&quot;</td>
<td>66</td>
<td>6</td>
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<tr>
<td>&quot;WITH LOVE&quot;</td>
<td>67</td>
<td>6</td>
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<tr>
<td>&quot;I'VE GOT SOMETHING TO SAY&quot;</td>
<td>68</td>
<td>10</td>
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<tr>
<td>&quot;CACTUS AND A ROSE&quot;</td>
<td>69</td>
<td>10</td>
</tr>
<tr>
<td>&quot;VOLUNTEER JAM VI&quot;</td>
<td>70</td>
<td>10</td>
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<tr>
<td>&quot;DALLAS&quot;</td>
<td>71</td>
<td>10</td>
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<tr>
<td>&quot;ONLY LONELY&quot;</td>
<td>72</td>
<td>10</td>
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<tr>
<td>&quot;SOMETIMES&quot;</td>
<td>73</td>
<td>10</td>
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**Top 75 Albums**

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<thead>
<tr>
<th>Albums</th>
<th>Weeks On</th>
<th>9/20 Chart</th>
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<tbody>
<tr>
<td>&quot;URBAN COWBOY&quot;</td>
<td>1</td>
<td>20</td>
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<tr>
<td>&quot;HORIZON&quot;</td>
<td>2</td>
<td>13</td>
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<tr>
<td>&quot;FULL MOON&quot;</td>
<td>3</td>
<td>8</td>
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<tr>
<td>&quot;BELIEVE IN YOU&quot;</td>
<td>4</td>
<td>6</td>
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<tr>
<td>&quot;NON-SUCKLE ROSE&quot;</td>
<td>7</td>
<td>4</td>
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<tr>
<td>&quot;10TH ANNIVERSARY&quot;</td>
<td>6</td>
<td>7</td>
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<tr>
<td>&quot;MUSIC MAN&quot;</td>
<td>10</td>
<td>16</td>
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<tr>
<td>&quot;SAN ANTONIO ROSE&quot;</td>
<td>11</td>
<td>16</td>
</tr>
<tr>
<td>&quot;HABITS OLD AND NEW&quot;</td>
<td>12</td>
<td>13</td>
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<tr>
<td>&quot;SMOKEY AND THE BANDIT II&quot;</td>
<td>13</td>
<td>15</td>
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<tr>
<td>&quot;MY HOME'S IN ALABAMA&quot;</td>
<td>14</td>
<td>13</td>
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<tr>
<td>&quot;GREATEST HITS&quot;</td>
<td>15</td>
<td>12</td>
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<tr>
<td>&quot;ROSES IN THE SNOW&quot;</td>
<td>16</td>
<td>7</td>
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<tr>
<td>&quot;STARDUST&quot;</td>
<td>17</td>
<td>9</td>
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<tr>
<td>&quot;PORTER AND DOLLY&quot;</td>
<td>18</td>
<td>4</td>
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<tr>
<td>&quot;RAZZY RAZZLY RAHY&quot;</td>
<td>19</td>
<td>3</td>
</tr>
<tr>
<td>&quot;ASK ME TO DANCE&quot;</td>
<td>20</td>
<td>21</td>
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<tr>
<td>&quot;THAT'S ALL THAT MATTERS TO ME&quot;</td>
<td>21</td>
<td>19</td>
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<tr>
<td>&quot;GREATEST HITS&quot;</td>
<td>22</td>
<td>14</td>
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<tr>
<td>&quot;THE GAMBLER&quot;</td>
<td>23</td>
<td>9</td>
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<tr>
<td>&quot;WILLIE AND FAMILY LIVE&quot;</td>
<td>24</td>
<td>6</td>
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<tr>
<td>&quot;GIDEON&quot;</td>
<td>25</td>
<td>4</td>
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<tr>
<td>&quot;ELVIS ARON PRESLEY&quot;</td>
<td>26</td>
<td>5</td>
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<tr>
<td>&quot;TOGETHER&quot;</td>
<td>27</td>
<td>18</td>
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<tr>
<td>&quot;IT'S HARD TO BE HUMBLE&quot;</td>
<td>28</td>
<td>31</td>
</tr>
<tr>
<td>&quot;WHERE DID THE MONEY GO?&quot;</td>
<td>29</td>
<td>31</td>
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<tr>
<td>&quot;THE BEST OF EDDIE RABBITT&quot;</td>
<td>30</td>
<td>26</td>
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<tr>
<td>&quot;SIX FREE DAYS&quot;</td>
<td>31</td>
<td>14</td>
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<tr>
<td>&quot;HANK ROGERS&quot;</td>
<td>32</td>
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<tr>
<td>&quot;THAT'S A LITTLE BIT OF HANK IN ME&quot;</td>
<td>33</td>
<td>53</td>
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<tr>
<td>&quot;HEART &amp; SOUL&quot;</td>
<td>34</td>
<td>31</td>
</tr>
<tr>
<td>&quot;A LEGEND AND HIS LADY&quot;</td>
<td>35</td>
<td>15</td>
</tr>
<tr>
<td>&quot;EDDIE ARNOLD&quot;</td>
<td>36</td>
<td>15</td>
</tr>
<tr>
<td>&quot;WHISKEY BENET AND HELL BOUND&quot;</td>
<td>37</td>
<td>41</td>
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<tr>
<td>&quot;HANK WILLIAMS JR.&quot;</td>
<td>38</td>
<td>37</td>
</tr>
</tbody>
</table>

Cash Box/September 27, 1980
NEW AND DEVELOPING ARTISTS

FEATURE PICKS

SHERRY BRANE (E.J.O. 1129) Falling In Trouble Again (2:20) (Sibel Music — ASCAP) (Raleigh Squires) Brane's latest number is an upbeat, snappy afair that should dress up any playlist. A heavy bass line and punctuation drum beats make a nice background for the singer's tight and steady vocals.

JIMMIE PETERS (Sunbird SBR-P7552) No One As Married As Me (2:52) (Tree Publishing — BMI) (C. Putnam) This slow ballad casts its net back to the early days of country when Hank Williams' voice dominated the airwaves. It's a slow number with a prevalent steel line that wonderfully acccents Peters' convincingly bluesy vocals.

REX GOSDIN (Grape Vine NR12046-1) Lovin' You Is Music To My Mind (2:58) (Bethel Music — BMI) (R. Gosdin-C. Alexander) A catchy hook, a bit of fancy guitar work and an underlying layer of percussion blend to make this song from Gosdin a real winner. The fact that Gosdin's vocals are particularly pleasing is an added bonus. Jukebox operators should pay close attention to this.

HITS • OUT OF THE BOX

MAC DAVIS (Casablanca NB 2305) Texas In My Rear View Mirror (4:15) (Songpainter Music — BMI) (M. Davis) BELLAMY BROTHERS (Warner/Curb WBS 48573) Lovers Live Longer (3:15) (Bellamy Brothers Music/Famous Music — ASCAP) (David Bellamy)

SINGLES TO WATCH


TONY JOE WHITE (Casablanca NB 2034) Mama Don't Let Your Cowboys Grow Up To Be Babies (3:09) (Tennessee Swamp Fox Publ. — ASCAP) (T.J. White/White)

WAYNE MASSEY (Polydor PD-2112) One Little Live To Live (3:22) (Silver Blue Music — ASCAP) (Ritchie Adams/Goria Nissenson)


THE BYRTY SISTERS (Door Knob KBD-136) We Might Find Something Beautiful Tonight (2:24) (Chip 'N' Dale Music — ASCAP) (Doug Barnes)

GREATEST HITS

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

THE COUNTRY COLUMN

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

ON THE ROAD — Johnny Lee will be hitting the concert trail hot and heavy this month, with dates scheduled from New York to Mississippi. Asleep At The Wheel will also be doing some heavy road work this month and next, with approximately 30 dates tentatively scheduled, including 36 at Nashville's Exit Inn. (Believe it or not, the Exit is scheduled to open on Sept. 19). And finally, Joe Sun and Shotgun will be heading to Germany Oct. 8-16 for a series of television and live appearances.

INDUSTRY NEWS — Total Concept Representation has moved. It is now located at 38 Music Square East, Suite 111 in Nashville. Ron Hult has re-signed with Barbara John Consultants here. McMillan, who is proficient on drums, percussion, piano, flute and harmonica, is featured on Johnny Cash's latest single. "Cold Lonesome Morning" playing one of the instruments he handles best, harmonica. Butcher Brothers Music (Warner/Curb WBS 48573) has re-signed with his next album for Autumn. August saw several artists and producers in Woodland Sound Studios here, including Con Hunley and producer Tom Collins with engineers Danny Hilley and Rick McCollister and Brenda Lee with producer Ron Chancey and engineers Les Ladd and Russ Martin.

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

Independent engineer Billy Sherrill was a guest lecturer on recording techniques at the Recording Workshop in Chillicothe, Ohio on Aug. 22. Some 70 students planning careers in the music industry attended the workshop. The Oak Ridge Boys' Band is changing its name to The Rockland Road Gang.

jennifer bohler

ALBUM REVIEWS

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

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

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

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

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

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


The Killer doesn't play piano—he attacks it with a vociferous fury that is second to none. He toys with it, he tickles it, he poudrs it, but he never simply plays it. Lewis' legendary status is pushed a little further down the yellow brick road with such wonderful little ditties as "Foilsom Prison Blues," "I'm Still Talkin' To You," "I'm On The Road Again" and "Over The Rainbow."
L.A. KZLA-FM Goes Country

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

Stu Levy, a 20-year veteran at KLAC and the station's vice president and director of sales, says he welcomes the competition. "Competiton is healthy for us," said Levy. "KLAC has always been in competition, not only with other formats, but with other country stations as well on both AM and FM."

Levy outlined that KFOX AM & FM were country 12 years ago and that KBQQ in Burbank was a country outlet from 1967-1972. KBGS AM & FM (later to become KTNQ) and now KTZZ-FM went country in 1965 through 1968 only to drop the format and return to it in 1975. "There were others," Levy said, "but we've remained constant through the years. We are established and have a very loyal audience."

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

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

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

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

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

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

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

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

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

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

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

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

MCA/Songbird Moves Offices To Nashville

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

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

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

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

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

SONGBIRD PLANS Two Oct. Releases

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

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

LNLDC Signs Morning Star For Distribution

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

As Hollywood page 32

Pay TV is becoming an important tool in artist development. "Goin' Platinum" director, Mike Holzman, said, "We have un-changeable sellout dates and high production and promotion value for the artist. Unlike TV, Pay TV is not killable by the artist."

Barnett added that "Goin' Platinum" is an original product program that serves as an in-depth study of an act, both on and off the stage. The label will sell in as far ahead as possible about the artists themselves and we take it from there," said Barnett. "We'll show the act, wants, and all about the artist."

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

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

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

In the area of pop and rock, visual impact is an important factor in deciding whether to tape a video for a particular act particularly if it can be used in more than one medium. As a result of this the label is working on establishing its own video operations.

In addition, there are many situations where radio is not the best method of promoting an act, so the label is exploring the possibilities of working with the cable industry. The label is also looking into ways of making sure that artists are getting exposure on television and in the press.

Furthermore, the label is working on the possibility of using Pay TV as a promotional tool for new acts. "We have a lot of acts that are not ready to go on the road yet," said Barnett. "But we can use Pay TV to give them the exposure they need to get started."
### Top 75 Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1980's Love Affair (Arista)</td>
</tr>
<tr>
<td>2</td>
<td>The First No. 1 (Warner Bros. BSK-3421)</td>
</tr>
<tr>
<td>3</td>
<td>We Still Have a Dream (Capitol)</td>
</tr>
<tr>
<td>4</td>
<td>Touched by an Angel (Arista)</td>
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<tr>
<td>5</td>
<td>Dream On (Atlantic)</td>
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<tr>
<td>6</td>
<td>The Face (Warner Bros. BSK 3438)</td>
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<tr>
<td>7</td>
<td>The Very Best of (Arista)</td>
</tr>
<tr>
<td>8</td>
<td>Play on Words (Warner Bros. BSK 3401)</td>
</tr>
</tbody>
</table>

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### THE RHYTHM SECTION

#### ON THE VERGE

Eric recording artist Melba Moore has become a household name in a diverse collection of endeavors including TV, concert and nightclub performances, as well as stage and film. Her leading role in the Broadway smash Hair, her co-starring role in the musical Purlie and her recent return to the theatre in the production Timbuktu underscore Melba’s versatility, as does her TV appearances, like on Love Boat and her portrayal of Harriett Tubman and film credits Coffin Comes To Harlem. These accomplishments would also seem to indicate that Melba has gained invaluable exposure for one striving to distinguish herself as a recording artist. With five albums already out including “Peach Melba,” “Melba” “This is It,” which contained the Grammy nominated single “Lean On Me,” “Portrait of Melba” and last year’s “Melba” — she hopes that her summer release, “Closer,” will stimulate the same audience reaction that other entertainment efforts have brought her. This aptly titled LP, which she co-produced and co-wrote with Bruce Hayes and Victor Carstarphen, represents, according to Melba, the closest duplication of her live persona, often described as dynamic and energetic. “My live performances show me what material the audience responds to best,” she told Cash Box. “On my other albums, producers had a difficult time creating that atmosphere and consequently some things seemed to be absent.” This album finds Melba lending her skills to the production of her own sweet, penetrating vocals while also providing tasteful lyrical and melodic stylings to some of the songs. Songs on “Closer” which she co-wrote include the first single released from the LP, “Everything So Good About You,” “Shame,” “Something In Your Mind,” “You Don’t Know What You Do To Me,” and the title track. In keeping with her new total involvement philosophy, Melba said that despite all other efforts, “you have to experience the music.”

#### SAIVIN’ IT ALL

Anheiser-Busch and, through his association with the company as spokesman for the Budweiser beer, Lou Rawls has joined the United Negro College Fund (UNCF) to raise more than $1.6 million through “The Lou Rawls Parade of Stars” which was presented live on local TV in 21 cities. With the telethon scheduled to air during the next five months in 25 additional cities, UNCF may stand to gain another $1.5 million to be utilized by the 41 black colleges which benefit from the fund. The telethon kicks off July 1 with Cosby, Lola Falana, The Mills Brothers, Charday Pride and Muhammad Ali. Cities where the telethon has already aired are: Portland, Baltimore, Sacramento, New Haven, Hartford, Atlanta, Orlando, Richmond, Denver, San Diego, Miami, New Orleans, among others.

#### SASSY CLASS

Electra recording artist Patrice Rushen, whose “Pazz” LP yielded the hot single “Haven’t You Heard?” recently drew 100 people to Conway Studios for a listening party featuring upcoming album, “Pazz.” Among artists-guests at the gathering were Bobby Caldwell, Dee Dee Bridgewater and Lynn Davis. Also on hand were Elektra/Asylum director of national promotion for special markets Primus Robinson, Reggie Utey of KJFFJ, and Paul Jackson, who plays guitar with Patrice’s band. While listening to “Pazz” which contains a more seasoned version of the tight, electric funk music characterizing the album “Pazz,” guests were shown a slide presentation on Patrice covering her “Pazz” tour and working in the studio. The affair was provided by Crass Act Enterprises, umbrella company for Patrice’s production outfit and other entertainment endeavors. Aside from Patrice, other principles in the Crass Act team are Charles Mims, Sheila Elridge and William Cope.

#### HOT CROSSOVER VINYL

Clearly the most explosive pop debut of the week is “Master Blaster (Umm,Hmm)” by Motown/Tamla recording legend Stevie Wonder, which scored #5 bullet on the Cash Box Top 100 Singles chart and also scored the highest debut (#34 bullet) on the Cash Box Black Contemporay Singles chart, “Lovely One.” By Eric recording family The Jacksons, debuted #61 bullet on the Cash Box Top 100 Singles chart.

#### SHORT CUTS

Philadelphia International’s Teddy “The Torch” Pendergrass will be joined by 20th Century-Fox recording artist Stephanie Mills for five consecutive nights of music at the Greek Theatre in Los Angeles. Arista artist Aretha Franklin will join the audacious cast of ABC-TV’s Fridays, Oct. 10, as the show’s music guest. Franklin may be the first soul artist to appear on the program as pop and rock artists such as Eddie Money, The Cars, Tom Petty and the Heartbreakers, Kim Carnes and Devo have also been guests on the show. Cash Box congratulations are extended to Linda Clifford and her husband, Nick Cocconato, who became the parents of Gina Cocconato, born Sept. 15 in Chicago.

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**ZAPPED!** — Warner Bros. recording group Zapp checked in at the label’s Burbank head quarters in a photo of the band’s self-titled debut LP and first single, “More Bounce To The Ounce,” Part 1.” At a luncheon for Zappari (1-1), Lou Dennis, WB vice president and director of sales, Cortez Thompson, WB director of black music marketing, Roger and Larry Troutman, Zapp, Bob Krasnow, WB vice president, talent, Tom Draper, WB vice president, black music marketing, Clyde Bakkemo, WB vice president, product management, Benita Brazier, WB product manager, and Carl Scott, WB vice president, artist relations.
1. **MASTERY BLASTER (JAMMIN')** — STEVIE WONDER — TALMAD/MOTOWN

2. **YOU ARE THE BEST** — PATTY LOVELESS — MCA

3. **DON'T STOP** — HEATHER RANDALL — EMI/WARNER

4. **WE DO** — ALL-4-ONE — JIVE

5. **I'M TELLING YOU** — TINA GAYE — MOTOWN

6. **HELLO** — LADY GAGA — SONY BMG/MADONNA

7. **THINK** — ERYKAH BADU — JIVE

8. **OVER YOU** — THE BLACK EYED PEAS — EMI/WARNER

9. **I'M NOT THE ONE** — KYLIE MINOGUE — VIRGIN

10. **DON'T MAKE ME WAIT** — JESSIE JAMES DECKER — COLUMBIA

11. **HOLD IT** — JAMES MURRAY — SONY BMG/MADONNA

12. **LET ME LOVE YOU** — THE BLACK EyED PEAS — EMI/WARNER

13. **THAT'S WHAT I LIKE** — KELLI NHOMI — T-STAR

14. **EVERYTHING** — LADY GAGA — SONY BMG/MADONNA

15. **BETTER DAY** — NELLY — UNIVERSAL

16. **WHAT IF** — ALEXIS PETRIE — COLUMBIA

17. **GET ME RIGHT** — DEMONICO — JIVE

18. **THANK YOU** — THE BLACK EyED PEAS — EMI/WARNER

19. **DON'T STOP** — HEATHER RANDALL — EMI/WARNER

20. **HELLO** — LADY GAGA — SONY BMG/MADONNA

Black Radio Highlights

**WASHINGTON, D.C.**

**WJLA**

1. **Black Contemporary**

2. **New Additions**

3. **Most Added Singles**

4. **TLC — Indianapolis**

5. **Norman Connors — Atlanta**

6. **Warner Bros.**

7. **KSLQ — Wild**

8. **Manchester**

9. **Black Contemporary**

10. **Up & Coming**

**Black Radio Network**

1. **Most Added Singles**

2. **TLC — Indianapolis**

3. **Norman Connors — Atlanta**

4. **Warner Bros.**

5. **KSLQ — Wild**

6. **Manchester**

7. **Black Contemporary**

8. **Up & Coming**

**WWMN**

**Baltimore - Curtis Anderson, PD**

**Specials**

1. **Aires**

2. **Ray**

3. **Brown**

4. **M. India**

5. **Black Contemporary**

**W UFO**

1. **Buffalo - Doug Blakeley, PD**

2. **New Additions**

3. **Most Added Singles**

**WVLG**

1. **Charlotte - Joan Grauman, PD**

2. **New Additions**

3. **Most Added Singles**

**WVGO**

1. **Chicago - Spunky Lane, PD**

2. **New Additions**

3. **Most Added Singles**

**WGCQ**

1. **Chicago - Steve Harris, PD**

2. **New Additions**

3. **Most Added Singles**

**WCIN**

1. **Cincinnati - Mike Roberts, PD**

2. **New Additions**

3. **Most Added Singles**

**WJMO**

1. **Cleveland - Brenda Moody, PD**

2. **New Additions**

3. **Most Added Singles**

**WDBL**

1. **Detroit - Tom Collins, PD**

2. **New Additions**

3. **Most Added Singles**

**WGPR-FM**

1. **Detroit - George White, PD**

2. **New Additions**

3. **Most Added Singles**

**WCAU**

1. **Philadelphia - Joby Joe, PD**

2. **New Additions**

3. **Most Added Singles**

**WZNC**

1. **Richmond - H. Lang, PD**

2. **New Additions**

3. **Most Added Singles**

**KSOL**

1. **San Francisco - Bernie Moody, PD**

2. **New Additions**

3. **Most Added Singles**

**KMJG**

1. **St. Louis - Cliff Winson, PD**

2. **New Additions**

3. **Most Added Singles**

**WZAT**

1. **Zapp**

2. **Warner Bros.**

3. **Most Added Singles**

**KSOI**

1. **Wild**

2. **WKBW**

3. **Most Added Singles**

**OK100**

1. **Washington - Dwight Langley**

2. **H. Ross**

3. **Warner Bros.**

4. **Most Added Singles**
U.S. Court Of Appeals Denies AMOA Location List Petition

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

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

CRT Hears Final Jukebox License Rate Arguments by Ear B. Abrams

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

ASCAP and SESAC in a joint filing, and BMI on its own advocate raising the license royalty fee. ASCAP-SESAC recommended a fee of $12 per box per year, with annual adjustments to be made based on the Consumer Price Index. BMI recommended a fee of $30 per box per year.

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

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

The U.S. Copyright Office has collected (continued on page 37)

Midway Introduces Cabinet Design On

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

The new ‘Mini-Myte’ cabinet design opens up a whole new world of locations to capture a new and wider range of players,” commented Stan Jarocki, vice president of marketing for the company. The dimensions are 19 inches wide, 24 inches deep and 58 inches high, for “a low profile unit with great profit potential,” he added.

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

Entertaining Diversion

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

Compared to standard arcade models that usually require at least 6% square feet of floor space, the Mini-Myte takes up just 3¾ square feet of floor space. An important consideration to existing game rooms and locations is that these Mini-Mytes can be placed in the space of two standard models to produce one-third more play action and income.

The name Mini-Myte is a trademark registered by Midway Mfg. Co.

Further information may be obtained by contacting Midway at 10750 W. Grand Ave., Franklin Park, Ill. 60131.

New ‘Mini-Myte’ ‘Space Encounters’

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

sequence update and file these lists on an annual basis.

AMOA strongly opposes this stipulation of the law and initially filed suit in October 1976 to "set aside the regulation." In February 1979 the suit was dismissed by the District Court in Washington. The operators then appealed the decision to the U.S. Circuit Court of Appeals for the District of Columbia and, after extensive briefings, the Court heard arguments in May 1980. The motion for a rehearing was denied on Sept. 10.

Despite the most recent setback, AMOA's assistant executive vice president Leo Droste emphasized that the association is optimistic and will vigorously continue its campaign against the location list regulation, possibly by seeking a hearing before the Supreme Court. He stressed, however, that inasmuch as the law is in effect and must be obeyed operators are required to file their updated lists with the Copyright Royalty Tribunal on Oct. 1.

List should be addressed to: Copyright Royalty Tribunal, 1111 20th St. N.W., Washington, D.C. 20036. The phone number for reaching CRT is 202-333-1757.

Rate Review

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

Should the CRT rule in favor of the performing rights societies (ASCAP, BMI, SESAC) the current $8 fee could be significantly increased as high as $70, which was a recommended figure. Droste stated, however, that AMOA has presented (continued on page 37)

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

Centuri Bows New Jukebox, Games At Florida Meeting

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

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

(continued on page 37)

The Juke Box Programmer

Top New Pop Singles

1. XANADU OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA (MCA-41280)
2. Jрес ЕРСА КЕРР СИМОН (Warner Bros. WBS 49518)
3. ANOTHER ONE BITES THE DUST QUEEN OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA (EMI/A&M 20576)
4. WE’RE IN THE MONEY STEVIE WONDER (Motown/Tobacco 103119)
5. LOOK WHAT YOU’VE DONE TO ME BOZ SCAGGS (Columbia 1-11349)
6. REAL LOVE THE DOOBIE BROTHERS (Warner Bros. WBS 49581)
7. DREAMER SUPERTRAMP (A&M 2269)
8. MASTER BLASTER (JAMMY) STEVIE WONDER (Tarak/Motown T 643/1179)

Top New Country Singles

1. OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON (RCA PB. 12047)
2. HEART OF MINE THE OAK RIDGE BOYS (MCA-41280)
3. BOMBED, BOOZE-D, AND BOATED JOE SUN (Columbia 1-1152)
4. SWEET SEXY EYES CRISTY LANE (United Artists UA-11956)
5. THEME FROM THE DUDES OF HAZZARD WAYLON JENNINGS (RCA PB. 12087)
6. STARTING OVER TAMMY WYNETTE (Capitol/1150)
7. I BELIEVE IN YOU DON WILLIAMS (MCA 41304)
8. I'M NOT READY YET GEORGE JONES (Epic-5-19922)
9. WHY LADY WHY ALABAMA (ARC 21091)
10. IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE (Columbia 1-11359)

Top New R&B Singles

1. WHERE DID WE GO WRONG T.D. (A&M 2250)
2. FUNKTIME PEACHES & HERB (Polydor PD 2115)
3. SOUL SHADOWS CRUSADERS (MCA 41287)
4. MORE BOUNCE TO THE OUNCE ZAPP (Warner Bros. WBS 49534)
5. POP IT ONE WAY FEATURING AL HUDSON (MCA 41286)
6. I TOUCHED A DREAM THE DELLS (20th Century Fox/RTC TC-2465)
7. I NEED YOUR LOVIN' TEENA MARIE (Motown-G7849)
8. NIGHT TIME LOVER LA TOYA JACKSON (Polydor PD 30171)
9. FREEDOM GRANDMASTER FLASH (Sugar Hill SH-549)
10. LET ME TALK EARTH, WIND & FIRE (ARC/Columbia 11-1327)

Top New Dance Singles

1. HOT HOT SUMMER DAY SUGARHILL GANG (Sugarhill SH-547)
2. I JUST WANNA DANCE WITH YOU STARPONIT (Chocolate City/CassieBlance CC1208)
3. CAN'T FAKE THE FEELING GERALD/DINE HUNT (Promo PSS 315)
4. IT'S NOT WHAT YOU GOT CARRIE LUCAS (Epic/RCA-JJ-12085)
5. S.O.S. (DIT DIT DASH DASH DASH DIT DIT DIT) THE S.O.S. BAND (Trabu/CBS Z59 5556)

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

"BLACKOUT"

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

BLAST INTO "ORBIT"!

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

EXCLUSIVE "LANE CHANGE" CHALLENGE!

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

CONDITION GREEN! CONDITION RED!

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

Make each red drop target for high power scoring. Make all 3 for "condition red". Any of the spinners rotates the red bank lights, putting the player on alert for changing drop target scores!
Puts total pinball control in the players’ hands...and total profit control in yours!

For the service back-up that keeps you out-front, call Williams toll-free at 800/621-4765. In Illinois, call toll-free at 800/972-7898.

Available for immediate delivery through your Williams distributor.

Height: 69½” • Depth: 52” • Width (cabinet): 22¼” • Width (backbox): 30¼”
Weight: 260 lbs. • Instruction manual in game.
NAMA Files Brief Backing Stand Of Soft Drink Makers

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

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

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

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

Court Denies AMOA Bid

(continued from page 38)

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

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

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

CRT Hears Arguments

(continued from page 38)

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

CENTURI BOWS NEW JUKEBOX, GAMES IN FLORIDA

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

Miller recalled the events of the past few months involving the changeover in name and policy from Allied Leisure Industries to Centuri, and introduced company executives and key members of the new management team.

Must React Quickly

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

He added that the announcement was forthcoming concerning an agreement with Atari. Joe Robbins, co-president of Atari, was in attendance at the meeting.

Centuri’s new “2001” cocktail table under license with Cinematronics and recently consummated a license agreement with Exidy for a “Targ” cocktail table.

Plans To Expand

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

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

Also shown were the “Targ” cocktail table produced for a new upright and Centuri’s own creation, which is currently on test in the Florida area, and “Eagle,” another upright produced by Centuri for the corner model, as Rothstein pointed out, has an

(continued from page 41)
Viking Conquers the Pinball World

Penny

PINBALL DIVISION

O'Leary Drive, Berwyn, Illinois 60106, U.S.A.
Telephone: (312) 869-6400
IN REVIEW: Presented is a photographic lineup of some of the new machines introduced by the various games manufacturers and dated according to their exposure in Cash Box.

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

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

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

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

GREMLIN 'DIGGER'. Colorful cabinetry and graphics, seven-digit scoring capacity and plenty of heated pinball action are highlights. (6/14/80).

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

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

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

EXIDY 'TARG'. A space fantasy video game in full color for one or two players innovative play tactics, terminology and advanced strategy add to the appeal. (6/7/80).

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

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

STERN 'ASTRO INVADER'. This model marked Stern's entry into the production of video games. Cosmic warfare is the theme and the factory included many pluses on this first time effort. (6/2/80).

STERN 'CHEETAH'. This is Stern's second wide-body pin. Colorful cabinetry and graphics, seven-digit scoring capacity and plenty of heated pinball action are highlights. (6/7/80).

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

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

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

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

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

STERN 'ASTRO INVADER'. This model marked Stern's entry into the production of video games. Cosmic warfare is the theme and the factory included many pluses on this first time effort. (6/2/80).
Cries of stranded astronauts, haunting the darkness, defying the forces of evil. Echoing throughout the vast galaxy... and throughout the video game industry!

These are the voices of

![STRATOVOX](image)

Score 50 or 100 points when you explode an alien ship into smitherens as you dodge lethal showers of enemy rockets! Score 100, 500 or 1000 points when you rescue a stranded astronaut from the clutches of the evil aliens and return him to his crew! The faster the ship tries to escape with its prisoner, the more points you tally when you destroy it!

As action continues and skill builds, the alien attack becomes progressively harder to repel. Several squads can now attack together and make off with more than one astronaut!

When your photon rocket is blasted by a direct alien hit, the planet surface ruptures into explosive booms and triggers a prism run of flashing colors throughout the galaxy!

The mission ends when all 10 astronauts are carried off or when all 3 (operator adjustable bonus rocket) of your photon rockets are destroyed!

1 or 2 player upright:

Dimensions:

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STRATOVOX speaks of unparalleled location earnings!

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CBS Convention Stresses Competition, Solid Product

by Paul Bridges

LONDON — Securing a more substantial share of the consumer dollar in a time when more entertainment options are available for disposable income was among the chief topics discussed during the 1980 CBS conference held by the CBS UK. The mood of the event was established during CBS UK sales direction by Amos Young, who addressed the conference hosted by (I-B) Bon Edmonds, EMI R & Bob Edwards, engineer; Steve Nicol, Hot Rods; Harry Malone, manager; Stewart Henderson, engineer assistant; T.C.; Hot Rods; and Al Cooper, producer.

Managing Director David Betteridge reminded the conference of the last year’s successes with UK acts Mike Batt, Barbara Dixon, Judas Priest, The Clash, Johnnie Logan and the Nolans. With successes like these and the many international talents handled by CBS, Betteridge headed over to the presentations “Looking to the Future with a Clear View.”

Autumn Campaign

Three album launches of catalogue material by Billy Joel, Earth, Wind and Fire, Bruce Springsteen, Santana, Johnnie Mathis, Barbra Streisand, Judas Priest and others were announced for autumn.

Spears To Host Own TV Special

LONDON — Liberty recording artist Billie Jo Spears will host her own 45-minute special, which will air on the BBC-TV network in late December or January. The program, which will be produced by Yvonne Littlewood, will be filmed Nov. 15 in the New London Theatre here before live audience. Spears will be accompanied by her band and a 26-piece orchestra. The show will also feature one guest artist. According to network officials, the prime-time special will be beamed to an audience of approximately 15 million people. Prior to the November taping, Spears is scheduled to make television appearances in the capital cities of France, Germany, Holland, Switzerland and Sweden.

ARGENTINA

BUENOS AIRES — The signing of folk chanter Eduardo Falu to a contract with TCF group (a division of CBS radio and TV channel in Buenos Aires) marked a turning point in the policy of the complex, which has been causing mixed feelings in the record industry. Up to now ATC had been working under license of established disc companies and contracting directly with record labels on its own, but now it is already producing local recordings. TV soap opera star Leonardo Bonett and another TV melodic charmer Estela Raval have also been signed by ATC. The most common complaint of the major record companies against ATC is that it has available a lot of time for advertising that would cost fortunes to them if they had to pay for it. The TV channel responded offering each of the majors and three medium-sized companies, although most of them have accepted the offer, there are some strained feelings and a rush of deals with the other TV channels in town and some in other cities. The point is that ATC is the only channel that has taken into account records on a serious basis; the others usually consider it just a merchandising deal, with results since there is little or no involvement at all from the TV station. ATC has also started increasing its presence at film festivals that have been listing most of the TV networks, in the UK also extends to the rest of the 1980 and the beginning of 1981, and has also hit the film festivals and contracting with a series of still publicity comic books and — in a few weeks — the Spanish-produced “Zarzuela” series.

Hinoes Come to their Smirnoff!

The Rolling Stones’ American tour will go without the usual hotel room smirnoff.

UNITED KINGDOM

LONDON — Launched on a national basis this year, and intended to be fully international within four years, is the “Battle of the Bands.” Twelve winners from regional events will be brought to London in February for the final at the Rainbow Theatre. “Our aim is to make this the premier international event in Rock music and to emulate the launching pad for the major rock stars of the future,” says Chief Executive Steve Lishman of the Battle of the Bands organization. Lishman sees the major difference between his competition and others as being the follow up after the competition ends. All heat winners will appear on a compilation album and all band parts will be paid. Lishman’s last words: “The industry badly needs a new Beatles.”

ITALY

MILAN — Summer charts in Italy saw the domination this year of Italian artists (mostly singers/songwriters like Alan Sorrenti, Umberto Tozzi, Renato Zero, Gianni Togni and others). Among the foreign performers who showed good results in the charts were Paul McCartney, France Gall and Roberto Benincassa. Last month, Al Bano, Roberta and Romina Power, met with great success.

The International Edition of SIM (International Music and Hi-Fi Fair) took place in Milan from Sept. 4-8, the fair was attended by 110,000 visitors.

The first congress on “Poetry and Music” was held in Treviso, near Venice, from Nov. 1-2, and some 110 songwriters and artists attended the event.

Licio Dall’Ava’s new album on RCA — including all new songs written by himself — is expected to be issued at the end of September. According to the opinion of the record’s LP is going to be one of the chartbusters in the new season.

Mario de Lui gi
CELEBRATION — John Star, sales manager, CBS UK, was honored recently during a CBS conference in England when he received a cake celebrating his 21 years in the in-
dustry and was also given a gold disc at the closing banquet. Pictured are (l-r): Mar- 
George Logan, area sales manager of the year, Maurice Oberstein, chairman, CBS UK; 
Peter Robinson, director of international A&R, A&M Records. CBS Sweden; Adrian Vogel, CBS International A&R, CBS Spain; Gerard Rute, 
international A&R, CBS Spain; Gilbert Sullivan and Michael Castric, Epic international A&R, CBS France; Jean Noel Ogier, CBS international A&R, France; Gus Dudgeon and Sally 
Shackleton, international A&R licensing managers, CBS London; Robinson; Maria Frances 
South Australian managing partner, and Dennis Kilen, vice president, Columbia 
Records International (CRI), CBS Paris. Mair delivered an opening address during the 
conference.

A COUPLING — Bellaphon Records GMBH of Germany and Avatar Records 
recently concluded licensing negotiations in London. Bellaphon will distribute Avatar 
product in Germany, Austria and Swit-
zerland, with first product releases expec-

ted through the rest of September. Pictured 
following the agreement signing are (l-r) 
Robert Patterson, co-chairman, Branco 
Zavonovic, Bellaphon, and John 
Brewer, co-chairman, Avatar.
Carlos Santana

UNIVERSAL AMPHITHEATRE, L.A. — It is true that guitarist Devadip Carlos Santana has moved his music to a decidedly more jazz-oriented arena, especially on his latest Columbia Records LP, "The Swing Of Delight." But during his recent set at the AmphiTheatre here, which lasted nearly two hours, Santana and his aggregation of rockers played his past hits to warm up a concert-dense, the chilly drying air of the Los Angeles Indian Summer.

And despite his recent move to more progressive Latin/jazz-rock music — encompassing a mesh of styles, from Samba, Latin and Reggae sounds — the fans who turned out for the Santana gig were of the rock ilk and seemed to spurn their ears well to the guitarist's more energetic bangers.

In fact, Santana appeared to warm up on songs like "Black Magic Woman," "Toussaint Louverture" and "Oye Como Va," among other hits that disintegrated as premier rocker in the dawn of the 70's.

But Santana's prowess with a guitar regalia belies and underlies whether the music comes from his uptempo rumba-up zone, or draws on more melodic and sensitive music from his latest LP, like his indulgence on the theme from the film Spartacus and his rendition of "Favorite Thing.

Santana's accomplishment rose to the occasion and provided their licks with a full blast of enthusiasm. Joining Devadip were keyboardist Richard Baker, Graham Leah (drums), Arestes Vitali (timbales), Paul Rekow (congas), percussionist Pezera, bassist David Margaret and vocalist Alex Ligertwood, who also provided guitar assistance.

Though this concert did not totally reflect his current music identity, Santana showed that he had lost no momentum and that he was capable of leaving his audience disoriented, and then some, for years to come.

ROXY, L.A. — Japanese jazzman Sadao Watanabe's showcase performance here recently sponsored by Columbia Records was quite a lavish affair which the band has accrued top honors for jazz music in his homeland and throughout the international marketplace, his penetration here was of gargantuan proportions. Watanabe's incisive, thoroughly engaging and well-attended show, which featured a host of guest performers with whom Watanabe has played before.

Much of the material during his show was drawn from his recently released double set "How's Everything" LP which shipped shortly before the showcase performance. The Watanabe band is an expertly combined industry execs and other musicians, but fans as well as guests received Watanabe's enthralling set with much enthusiasm and width. And how could they not?

If Watanabe's music wasUIng, genuine, humble stage presence, and seemingly honest-to-God joy at being in Los Angeles (he hadn't performed in L.A. since 1985 when he appeared with Gary McPharland), it was received with an usual reverence by the Los Angeles club scene.

It was clearly the music, though, that overwhelmed the audience. Songs from the "How's Everything" album, like "Up Country," "Nola," "Samba Party," "Samba Dance," "Seeing You," "All About Love," and "Mizu" were apt offerings of Watanabe's contemporary music tastes, and also good vamping stuff for his bandstand companions, who were composed of some of the most famous near-American violinists. They included Dave Grusin (keyboards), Lee Ritenour (guitars), Abe Laboriel (bass), Alex Acuna (drums), Paulinho Da Costa (percussion) and Don Grusin (keyboards), who also provided music for the "How's Everything" LP.

Sadao Watanabe

Sadao Watanabe

Sadao Watanabe

Sadao Watanabe

Sadao Watanabe

Sadao Watanabe

Sadao Watanabe

Sadao Watanabe

Tucker Sentencing Is Set As Counterfeit Probes Continue

CONTINUED FROM PAGE 61

revealed at Tucker's trial that the president of the "Pepsi Cola Company" had an "arrangement" with at least one of two major East Coast tape traffickers. The lawmaker producing the project was Frederick "Pepsi" Jones, who was previously regional sales manager for Columbia Magnetics Sales, based in New York. (Cash Box, Aug. 29, 16). When asked about the reasons surrounding Pope's recent departure from Capitol, spokesman said he could not comment on Pope's confidence in his ability to fulfill his responsibilities.

A part of the Goody trial, originally slated to begin this month, has been indefinitely postponed while the Recording Industry Assn. of America (RIAA) fights a subpoena for its anti-piracy field reports by the Goody defense. (Cash Box, Aug. 24, Aug. 30 and Sept. 6). The United States Court of Appeals for the Second Circuit has scheduled Oct. 16 as the tentative date for initial argument in the subpoena battle. The RIAA, speaking with a contemptuous citation by Federal District Judge Thomas C. Platt, faces heavy fines if the Appeals Court rejects its argument that the contested papers are protected by "lawyer-client privilege."

But the firm has not yet ruled on outstanding Goody motions to reduce the four racketeering felony counts in the government's 16-count indictment against defendants. The ruling will ultimately contain the Justice's opinion on whether or not counterfeit recordings can be legally defined as stolen merchandise. When Judge Platt does hand down his ruling, the decision will undoubtedly influence the future of the music industry and decision by retailers and others by the Government.

Record Conglomerates Increase Ad Budgets

From a study made by the Trade Group in 1985/4 advertising outlay of $47,585,300. According to Advertising Age, the corporation's three principal record labels — Warner Bros. Records, Elektra/Asylum Records and Atlantic Records — spent more than 25,352 outlays in "measured media advertising, which does not include outlays for point-of-purchase promotions. The survey said that Atlantic and Elektra/Atsym had spent most of their advertising dollars in magazines. In contrast, Warnac Bros. funneled most of its advertising funds into television spots.
In 1978, CASH BOX published the most comprehensive and authoritative Country Music Special in the history of the recording industry...

In 1979, CASH BOX once again was No. 1 in Nashville...

This year, in step with Country Music's spectacular impact on radio, television, films and records, CASH BOX presents the ultimate salute to Nashville—COUNTRY MUSIC 1980.

A stunning tribute to the artists, labels, publishers, DJs and, of course, songs that are making history in Nashville.

COUNTRY MUSIC 1980 is the perfect vehicle for your advertising message.

Reserve ad space now for bonus distribution at CMA Week in Nashville: October 14-18.

Advertising deadline: September 26.

Issue date: October 18.

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