

CASHBOX

February 14, 1981

NEWSPAPER

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Pop single charts-all trades DE 807

#1 Gap Band **'Burn Rubber'**
(Why you wanna hurt me) 76091
Soul single charts-all trades

CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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EDITORIAL Do Unto Others

The recently released U.S. Department of Commerce figures on record exports for 1980 brought some interesting facts to light. First, unit volume of LP export was up — an encouraging development in light of lower sales domestically. However, on the other hand, sales revenues for the increased volume were lower than ever.

What does this mean? Clearly, American companies spent much of 1980 "dumping" their unsold product overseas. In order to ameliorate the effects of their own over-production and misjudgement of what the American public would accept, the American companies chose to flood overseas markets with cheap product.

The American music industry is the biggest and richest in the world; the American market is by far the most lucrative in the world; the Americans have always been the pacesetters. Why then do American

companies have to be so insensitive as to flood smaller, poorer markets with cheap, unwanted product?

In years past, buying American meant buying quality. American industry set an example for the world to follow. Americans built the best, sold it honestly, and the rest of the world could only look on in envy.

These latest figures from the Commerce Department are disturbing, to say the least. The American industry was indignant a year ago when it was discovered certain Canadian companies were dumping product here. If American companies are to retain their reputation as the best in the world, they should behave with more integrity than what these latest export figures imply. **Cash Box** would like to remind all involved that there really is something called the "Golden Rule."

NEWS HIGHLIGHTS

- Flood of cutouts, discount and midrange product reduces dollar value of U.S. disc exports in 1980 (page 5).
- Radio deregulation bills are introduced in both the Senate and House of Representatives (page 5).
- RIAA executives hit with fines, subpoenas for refusal to surrender documents in Sam Goody counterfeit case (page 5).
- "All American Girls" by Sister Sledge and "Kings Of The Wild Frontier" by Adam And The Ants (new and developing artist) are the top **Cash Box** Album Picks (page 11).
- "Keep This Train A-Rollin' " by The Doobie Brothers and "Who You Foolin' " by Diana Canova (new and developing artist) are the top **Cash Box** Singles Picks (page 13).

TOP POP DEBUTS	
SINGLES	64 MORNING TRAIN (NINE TO FIVE) — Sheena Easton — EMI/America
ALBUMS	59 TRUST — Elvis Costello and The Attractions — Columbia

POP SINGLE
CELEBRATION Kool & The Gang De-Lite/PolyGram
B/C SINGLE
BURN RUBBER Gap Band Mercury/PolyGram
COUNTRY SINGLE
I FEEL LIKE LOVING YOU AGAIN T.G. Sheppard Warner Bros.
JAZZ
WINELIGHT Grover Washington, Jr. Elektra

NUMBER ONES



Kool & The Gang

POP ALBUM
DOUBLE FANTASY John Lennon and Yoko Ono Geffen
B/C ALBUM
HOTTER THAN JULY Stevie Wonder Tamla/Motown
COUNTRY ALBUM
9 TO 5 AND ODD JOBS Dolly Parton RCA
CLASSICAL
PAVAROTTI'S GREATEST HITS Pavarotti London

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CASH BOX NEWS



ANKA PREMIERES NEW LP — RCA recording artist Paul Anka recently visited the label's New York office to preview his new album, "Both Sides of Love," scheduled for March release. Anka, who is celebrating 25 years in the music business this year, posed with members of his management organization and RCA executives. Pictured are (l-r): Andy Feinman, Anka's attorney; Bob Skaff, Paul Anka Organization; Jack Craigo, division vice president, RCA Records, U.S.A. and Canada; Norman Weiss, Paul Anka Management Organization; Anka; Bob Summer, president, RCA Records; and John Betancourt, division vice president, pop promotion, RCA Records.

Alcoa Aluminum Ups Price Of Lacquer Disc Element

by Michael Glynn

LOS ANGELES — A crisis for lacquer disc manufacturers for the recording industry was averted last week when Alcoa Aluminum, sole supplier of aluminum parts used in making the lacquers, notified accounts that it will continue to manufacture the product indefinitely.

A spokesman for Alcoa said that while the Pittsburgh-based company had previously considered halting production of the aluminum recording "circles" as they are known, Alcoa has instead initiated a price increase of approximately 28%. According to the spokesman, Alcoa had charged \$5-\$7 per pound for the recording circles, which under the new pricing schedule will now be upped to \$7-\$9 per pound.

The reason for the increase, continued the Alcoa spokesman, was that the company's "equipment is presently obsolete."

"The equipment we are presently using to produce this high quality, labor intensive product is outmoded and certain necessary capital expenditures are needed to upgrade the production line and thus maintain the high standards of quality," said the spokesman. "Unless the increase was secured, Alcoa faced a possible production shutdown. The fact that we are the sole supplier of this product to the recording industry was a factor in deciding whether we were going to continue production or not... we obviously didn't want to close down the entire industry."

Alternative Sources

Ed Khoury, president of Capitol Magnetics Products, a division of Capitol Records and one of three domestic manufacturers of lacquer discs for the recording industry, indicated that reliance on Alcoa as sole supplier of the aluminum circles has been "a source of concern." As a result, Khoury said Capitol has been "investigating alternate sources" of the aluminum product.

"We have feared for quite some time that Alcoa might feel the market for aluminum (circles) used in lacquers to be somewhat limited in scope," stated Khoury. "So, for about the last two years, we've been in stages of testing alternate sources of supply for this product, which, at this time, we are trying to develop."

Khoury went on to note that, up to this point, "the products secured for testing have varied in readiness and preparedness for coating" with the lacquer itself.

"In making the lacquer discs, the aluminum requires a highly polished surface, which is cleaned, put on a conveyor belt then sprayed or coated with the lac-

quer," said Khoury, detailing the lacquer disc manufacturing process. "After the formulation is run through an oven and then dried, the disc is returned to the beginning of the line and the process is repeated for the second side."

"In our testing, the surface of some aluminum circles needed to be polished before they could be used for coating, while others required modification of the coating process itself for adhesion (between the aluminum and lacquer)."

(continued on page 36)

RIAA Executives Hit With New Subpoenas

by Dan Nooger

NEW YORK — Following the refusal of the Recording Industry Assn. of America (RIAA) to surrender in court any more of its disputed anti-piracy task force field reports in the Sam Goody, Inc. counterfeit records case, Kenneth Holmes, chief attorney for the retail chain, issued subpoenas returnable Feb. 10 to Stanley Gortikov, RIAA president; Joel Schoenfeld, staff counsel to the RIAA's anti-piracy unit; and Jules Yarnell, RIAA special counsel, anti-piracy, to appear and surrender the documents.

The previous day, Federal District Court Judge Thomas C. Platt, stating that he

Record Shack In Chapter XI Filing

NEW YORK — Record Shack, the Edward Portnoy-owned one-stop chain based here, has filed for voluntary reorganization of debt under Chapter XI of the bankruptcy laws.

In a petition filed Feb. 4 in U.S. Bankruptcy Court for the Eastern District of New York, the five-unit chain listed assets of \$8,016,084 and liabilities of \$12,805,010.

Record Shack operates one-stops in New York, Atlanta, Los Angeles, Cleveland and Dallas. Major creditors, based on amounts owed by the various outlets, are as follows: Columbia Records, \$3,324,000; RCA Records, \$1,955,000; PolyGram Distribution, \$1,934,000; Capitol Records, \$1,667,000; WEA Corp., \$1,349,000; Pickwick International, \$445,000; Sugarhill Records, \$150,000; TDK Electronics, \$147,000; and MCA Distributing, \$109,000.

A branch-by-branch breakdown of assets and liabilities, respectively, revealed the following totals: Cleveland, \$2,303,452 and \$2,356,040; New York, \$2,022,621 and \$4,348,485; Dallas, \$1,559,842 and \$2,139,821; Atlanta, \$1,458,338 and \$2,293,337; and Los Angeles, \$671,831 and \$1,667,327.

Flood Of Cutouts Reduces Dollar Value Of U.S. Exports

by Michael Martinez

LOS ANGELES — United States record exports increased 37% in 1980 to 17.5 million units, as compared to 12.7 million in 1979, according to figures compiled by the U.S. Department of Commerce.

Although the number of record units exported during 1980 rose, based on January through November totals, the dollar value of the exported goods dropped from \$54.9 million in 1979 to \$53.5 million in 1980, reflecting the increase in American cutouts, discount and midrange product being merchandised overseas.

"Our exporting of cutouts has risen immensely," commented a spokesman for one export outfit. "The ratio of cutouts to mainline product has risen from maybe 2:1 to 5:2 over the last year."

The dollar value in tapes exported overseas also declined from \$8.6 million in 1979 to \$6.3 million in 1980, a drop of 27%.

The total dollar value of records and tape exports during 1980 was \$59.9 million, a decline of 6% from the 1979 figure of \$63.6 million.

According to the Commerce Department's International Trade Bureau, the dollar figure is based on the amount each overseas customer is charged, minus shipping costs.

Japan, Mexico, Argentina, Sweden and Canada were the top recipients of U.S. record exports, with Japan registering 2.1 million units at a dollar value of \$9.7 million. In 1979, the U.S. exported 2.1 million units

to Japan at a dollar value of \$12.6 million.

Mexico received 687,680 record units at a dollar value of \$2.5 million during 1980, compared to 499,728 record units at a dollar value of \$2.5 million in 1979.

Record exports to Argentina in 1980 totaled 537,919 at a dollar value of \$1.6 million, compared to 159,722 at a dollar value of \$593,032 in 1979.

Sweden imported 1.2 million units at a dollar value of \$1.9 million in 1980, compared to 557,282 record units at a dollar value of \$2.3 million in 1979.

Canada received 1.4 million record units

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Deregulation Bills Are Introduced In Senate, House

WASHINGTON — Separate bills regarding radio deregulation, with an emphasis on license renewal terms, have been introduced in Congress in both the Senate and House.

The bill introduced in the Senate by Sen. Harrison Schmitt (R-N.M.) includes the basic deregulation plan passed by the Federal Communications Commission (FCC) (**Cash Box**, Jan. 24), as well as procedural changes in licensing that would make future radio station licenses good for an indefinite period of time and, at the same time, permit any interested parties to peti-

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found no basis for RIAA's continuing refusal to deliver all of the original field investigation reports and the contents of the office file cabinet of Schoenfeld called for by Goody's July 1980 subpoena, fined Yarnell and Roy Kulcsar, RIAA attorney, \$1,000 each per day for each day the RIAA does not produce the subpoenaed files and documents, and until Yarnell agrees to resume his testimony in open court on the reasons for the redactions of portions of documents which have already been produced (**Cash Box**, Feb. 7).

Judge Platt made the ruling utilizing section 8-B of the court's calendar rules and refused to grant a stay of execution of the fine pending application of RIAA attorneys to the Second Circuit Court of Appeals for such a stay. Kulcsar delivered to the court clerk an inventory of the contents of Schoenfeld's file cabinet, but Judge Platt insisted on delivery of the contents themselves for his *in camera* (in judges' chambers) inspection.

The controversy over the documents took a sharp turn on Jan. 31, when Kulcsar submitted to the court a letter stating the RIAA's position that the defendants were not entitled to any anti-piracy reports that made no reference to the specific defendants or events involved in the indictments. The letter further noted that the speech given by Gortikov, which formed the basis of the defendants' claim of entitlement, was not in fact based on his review of the reports, and argued that there was an obligation on counsel for the defendants to show relevance.

The documents have been the subject of numerous legal maneuvers over the past several months that led to a decision by the Second Circuit that stated, "all the defendants could legitimately demand would be those documents or excerpts evidencing dealings in confirmed counterfeits by others during the relevant period with the place, time, number and name of the recordings, the size of each dealer's overall

inventory and the total number of dealers checked, and instances where suspected counterfeits proved to be genuine." It suggested "a preliminary investigation by the district court into the evidentiary nature of any relevant documents, informed by examination of samples submitted to the court of RIAA documents." The RIAA did submit to Judge Platt for *in camera* inspection its reports for a six month period, and while he noted that some of them were relevant, he warned that this did not mean "that they constitute admissible proof or that they will constitute a defense."

Sets of documents, redacted after extensive meetings between Yarnell, Kulcsar and Judge Platt's law clerk, were turned over to the court on Jan. 20 and 28, at which time Kulcsar alleged that certain documents had been stolen from RIAA files.

Judge Platt ruled that he would not protect names of stores of RIAA investigators (except those involved in criminal investigations), although Kulcsar contended that to do so violated both attorney/client privilege and the work-product rule, stating, "I haven't seen any material

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ZAPPERS GOLD — During the recent second annual Funk Awards ceremony held in Hollywood, Roger Troutman (l), leader of Warner Bros. group Zapp, received a gold album for the group's self-titled debut LP from the master trom-bipulator himself, George Clinton.

Top 40/Oldies KRLA Moves Into Music Radio Lead In L.A.

by Mark Albert

LOS ANGELES — The Fall Quarterly Measurement advance Arbitron ratings have been released for Los Angeles, Chicago and Philadelphia, revealing some major changes in the L.A. market.

The most significant L.A. development involved Metromedia's AOR kingpin, KMET, which, after a couple of years of dominating the active music stations, was knocked from the top position, falling to a 3.6, down from 5.0 in the Summer Quarterly book. KMET, usually second or third in the market overall for 12+ in the metro area behind all-talk, all-news and beautiful music stations, fell to eighth in the 12+ category. Equally significant was a full point jump by AM Oldies/Top 40 formatted KRLA, which made it the leading music station with a 4.1, up from 3.1 in the Summer book.

KRLA also moved to sixth in the overall market, 12+, behind talk radio KABC, which fell to 6.9 from 7.6 without Dodger baseball; beautiful music formatted KBIG, with 5.1, up from 4.8; all news KFWB, with 5.1, up from 3.8 beautiful music; KJOL, with 4.3, down from 4.6; and all news KNX-AM, with 4.2, up from 4.0.

Top 40 stations in general benefitted the

New 6X6 Cassette Packs Need More Testing — Retailers

by Michael Martinez

LOS ANGELES — A recent cassette packaging test conducted by three major labels has yet to yield conclusive results, according to comments from retailers who participated in the test.

Most accounts contacted by **Cash Box** noted that the 6x6 cassette package, developed by Shorewood Packaging for Columbia, Chrysalis and Arista, (**Cash Box**, Oct. 11, 1980), featured improved graphics and product information, which sparked increased consumer curiosity. However, the retailers also noted that the test packages confused consumers as to what was inside, although the display case used for the new packages clearly indicated there were cassettes inside.

Adding to the uncertainty of the results, the retailers further noted that the three titles offered in the test — Barbra Streisand's

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MARTELL FOUNDATION HOLDS KICK-OFF LUNCHEON — Last week, the T.J. Martell Memorial Foundation for Leukemia Research held its East Coast kick-off luncheon, attended by many leading figures of the music industry, for the Foundation's 1981 Dinner honoring Dick Asher, deputy president and chief operating officer, CBS/Records Group. Asher will receive the Foundation's Humanitarian Award on May 2 in the Grand Ballroom of the Waldorf Astoria. Pictured seated are (l-r): Allen Davis, executive dinner chairman; Tony Martell, president, T.J. Martell Memorial Foundation for Leukemia Research; Asher; Clive Davis, general dinner chairman; and Dr. James F. Holland, director, department of neoplastic diseases, Mount Sinai Medical Center. Pictured standing are (l-r): Gil Friesen, 1979 Honoree and a Foundation director; George Levy, a Foundation director; Aaron Levy, a Foundation director and vice president and treasurer of the Foundation; David Rothfeld, chairman of the board of the Foundation; Floyd Glinert, a Foundation director and executive vice president of the Foundation and this year's dinner chairman; and Jerry Moss, West Coast dinner chairman.

most from the Fall Quarterly Measurement in Los Angeles, with all of them jockeying for the top spot in that format. On the AM dial, KFI moved up to 3.0 from 2.7. On the FM dial, KHTZ registered the biggest gain, pulling a 3.0, up from 2.3; KIQQ jumped to 3.1 from 2.8; and KRTH remained fairly steady with a 3.2, down slightly from 3.4. In addition, dance oriented KIIS-FM moved up a tenth to 3.3.

KLOS Also Drops

Los Angeles' second leading AOR station, KLOS, also dropped, going to 2.7 from 3.4 in the Summer book. However, KWST showed good improvement, with a jump to 1.7 from 1.1; and KROQ also improved with a 1.8, up from 1.5. Soft rock KNX-FM fell to 2.8, down from 3.2.

KMET's sister station, country mainstay KLAC, dropped to a 3.7, down from 4.0; while KZLA-FM debuted its country format with a 1.6, down from its soft-rock format Summer number of 1.8. KHJ debuted its country format midway through the ratings period and pulled a 1.3.

KDAY maintained its lead among black formatted stations with a 1.9, up from 1.6; but it was KACE that improved the most with a 1.3, up from .8. KJLH moved up a tenth to 1.4, while KGFJ fell to .8 from 1.0.

In Chicago, adult contemporary WGN retained its market lead despite a sizeable drop to 9.7 from 12.0 in the Summer book when it carried the Cubs baseball games. Beautiful music WLOO, second in the overall market 12+, jumped to 6.9, up from 6.0. The big story in Chicago, however, was black formatted WGCI, which climbed into third place in the market with 6.0, up from 4.1. All news WBBM-AM was fourth with a 5.8, down from 6.6, and Top 40 giant WLS

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Country And Pop Promotion Teams Working Together For Crossover Hits

by Jennifer Bohler

NASHVILLE — The presence of so many country artists on the **Cash Box** Top 100 Singles chart would seemingly indicate more involvement on the part of record labels' pop promotion teams with their Nashville counterparts. A **Cash Box** survey of labels revealed that this observation is not necessarily accurate, with all of the labels citing close working relationships with the Los Angeles and New York staffs,



GOLD TIDE — Chrysalis recording artists Deborah Harry and Chris Stein of Blondie were recently honored with a gold record for the single "The Tide Is High" from "Autoamerican" LP, which also received a platinum award. Pictured are (l-r): Stein; Harry; and Sal Licata, president, Chrysalis.

Performers Are Set For Grammy Awards Show

NEW YORK — The initial lineup of Grammy Awards Show performers and presenters has been announced.

Among those who are already slated to appear on the 23rd annual Grammy Awards Show, to be telecast live over CBS-TV on Feb. 25 (9-11 p.m. EST), are Irene Cara, James Cleveland, Judy Collins, Rodney Dangerfield, Andy Gibb, Barry Gibb, George Jones, Kenny Loggins, Barbara Mandrell, Chuck Mangione, Manhattan Transfer, Bette Midler, Ann Murray, the Oak Ridge Boys, Barbra Streisand and Dionne Warwick.

Also appearing will be Reba Rambo, Donny McGuire, B.J. Thomas, Andrae Crouch, the Archers, Walter & Tramaine Hawkins and Cynthia Clawson, all of whom participated as co-performers on a gospel recording.

Pierre Cossette of Pierre Cossette Prod. and Jay S. Lowy, national president of the National Academy of Recording Arts and Sciences (NARAS), who announced the names, said that additional guests will be named shortly.

as well as field representatives, as standard procedure long before the current country craze swept the nation. The labels do, however, agree that the basic interest from the coast offices has increased during the past year or two, and give them much credit in helping to break country artists on the pop charts.

With the latest Dolly Parton single, "9 To 5", rapidly approaching the #1 position, Ronnie Milsap's "Smoky Mountain Rain" moving to #26, and Elvis' "Guitar Man" bulleting to #47, RCA appears to be one of the most successful labels crossing records to the pop charts. According to Joe Galante, vice president of marketing, RCA, Nashville, the success is due in part to radio's acceptance of country music, and in part to the efforts of the pop and country promotion teams.

"In terms of formats, there are more similarities between country and pop radio than there used to be — Top 40, to a degree, has softened up," he said. "We find ourselves not only with people leaving country stations and going to Top 40, but also Top 40 people going to country. Promotionally, it has developed into a two way street. What I mean by that is that we are working Don McLean, who is considered a pop artist. What happened was he exploded pop, and we crossed him country. Our pop staff has done the same for Ronnie Milsap, Dolly Parton, Waylon Jennings and Elvis. So definitely, the promotion men on both a regional and local basis are in constant communication, as are myself and the national pop staff. And it's worked out tremendously. I've got much praise for those guys. They're working their tails off. I don't know of any other country

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Young And Company is quickly becoming the dance club sensation of the year with the infectious disco song "I Like What You're Doing To Me." The Sextet led by the brothers Young (William, Kenneth and Michael) took their uncomplicated brand of party time, R&B/dance music to tiny little Brunswick Records early last year, and they are already on their way to stardom.

The East Orange New Jersey-based act are "still babies in the field," says female lead vocalist Jackie Thomas, "but I think we're professional and have our own unique sound that goes beyond disco as there are ballads and mid-tempo songs on our LP as well."

The band began when William, Mike and Kenneth formed a Jackson's styled unit back in the early '70s called The Young Movement. Soon afterward Young sister Doreena left the band to become a member of Slave. In 1974 the group decided to change its name to Fastflood, and became proteges of Slave, doing several dates with the Cotillion contingent.

All inspired vocalists, the Youngs were working out in a local East Orange studio with college friends Freddie Hank (bass, keyboards, guitar) and David Reyes (drummer, percussionist) and just missing a saleable sound. But in 1979, Jacqueline Thomas joined the outfit and all the pieces of the puzzle were in place. "We went into the studio and cut a 12" inch on our own," says Thomas, "and when Brunswick signed us we had almost a whole album ready for recording."

Written and produced by Michael and William and backed by top Jersey sessioners, the album has taken off on the East Coast. Its eclectic, purposely under-produced sound is also picking up in Detroit, Chicago and Los Angeles as well.

"We've played Studio 54, lots of New Jersey clubs and even done a mini-tour of Holland," says Thomas, "and now we're ready to play the whole country. So lookout world, here comes Young And Company."

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NEW FACES TO WATCH



Adam & The Ants

Adam & the Ants, whose album "Kings of the Wild Frontier" currently sits at the top of the U.K. charts and has just been released by Epic here, have their own name for the type of music they play. Appropriately, they call it "Antmusic," and refer to it as such numerous times throughout the course of the LP, which contains such intriguingly self-obsessive song titles as "Ant Music," "Ants Invasion" and "The Magnificent Five."

What is Antmusic? According to lead singer Adam Ant, who co-pens the group's tunes with guitarist Marco, "It started about three-and-a-half years ago in clubs, and it's developed from there. We'd been through various line-ups until about eight months ago, when I formed a writing partnership with Marco and an entirely new band. Until then, 'Antmusic' had been an ideal; after that, it became a reality. We decided we wanted our music to have a very distinctive sound, so that when the radio came on you'd know it was Adam & the Ants; just like when ABBA comes on, you know it's ABBA."

The sound Adam and Marco came up with is a potpourri of influences from rock 'n' roll's past, combined with an element that is rare not only to rock, but to most Western music: tribal chants and rhythms. "The two poles in our music are voice and drums," Ant explains, "which is basically what tribal music is all about. Everything in between is just there to achieve a fuller sound."

Joining Adam, whose impassioned anglicized vocalizing calls to mind both the glitter era David Bowie and Johnny "Rotten" Lydon, are two drummers, chosen, "because we couldn't get the sound we wanted with one. We needed one to sound very basic and another to cross over and complement the beat." Filling out the sound of "Antmusic" are Marco's guitar, a mixture of the twangy Duane Eddy sound and the more kinetic Link Wray power chord style, and Kevin Mooney's abrasive Bo Diddley-inspired bass.

Ant says he first became interested in tribal music after viewing the Lindsay Anderson film *If*, which used the African religious chant "Missa Luba" in its soundtrack. "After that, I just broadened it right out. I bought music by American Indians and creoles, and I decided to go deeper into the different tribal areas, everything from Burundi to Pygmi to Maori to Zulu. The attraction to me was to find something as far away from rock 'n' roll as I could and work it back into the rock framework. It's so ethnic that out of like six hours of tribal music you might find 10 seconds that can be used that will make sense to the Western ear."

And, indeed, the tribal sounds are used subtly on "Kings of the Wild Frontier," giving "Antmusic" its hoped-for distinctiveness without compromising its essentially rock 'n' roll flavor. "I can't really say that 'Antmusic' is this, that or the other," Adam concludes, "but we're quite open that if we want to write a spaghetti western like *Los Rancheros* or a heave-ho-over-the-sides pirate number like *Jolly Roger*, we'll do it. I've always demanded an element of unpredictability from myself. If your audience knows what you're going to do next you've had it. You just turn into this dinosaur that never knows when to die, and you end up playing your greatest hits every night, which is awful."



Sharon Redd

For Sharon Redd, veteran singer, actress and dancer, "show business is a school that may take years. Now I feel like I'm earning my master's degree." Her debut Prelude LP, "Sharon Redd," is filled with danceable R&B and, with the success of the single "Can You Handle It," Redd is achieving a new level of recognition as a solo performer.

Redd, born in New York City and raised in Norfolk, Va., came from such a musical family that her career choice was almost inevitable. Her father, Gene Redd Sr., was a bandleader and King Records A&R man; her stepfather played with Reuben Phillips' orchestra at the Apollo theatre and backed performers ranging from Ella Fitzgerald and Benny Goodman to touring Motown acts; and her brother, Gene Redd Jr., sang with the Fi Tones and, as producer and songwriter, was responsible for Kool & The Gang's early hits. Redd spent a lot of time at the Apollo and at King Records and also had classical voice training.

Her first break came when she beat out 1,500 contestants to become the "Shaefer Beer Girl" in New York and performed with Bobby Bland, Patti LaBelle & The BlueBelles and Lou Rawls. She then spent over two years as lead in the Australian production of *Hair* and had her own TV show. Back in New York, she was contracted by Joseph Papp for a co-starring role in *The Wedding of Iphigenia* in London. She performed in New York's Shubert Theatres and backed Petula Clark on stage and TV appearances.

Redd then spent five years with Bette Midler's Harlettes. "We became an important part of the show," she says. "We had to move scenery as well as sing, dance and go through costume changes." She also sang with Barry Manilow and Helen Reddy, appeared in *The Wiz* and did extensive session vocalizing.

In 1977, the Harlettes received an offer from Columbia, which, according to Redd, was "seeking a new Pointer Sisters/LaBelle-styled act." The resulting Rubinson-produced LP, "Formerly The Harlettes," was released by Columbia, which "did not know what to do with us because we didn't fit in a category." FTH never managed to shake the label's tag as a black music, disco/cabaret act and eventually fragmented.

Almost immediately Redd cut demos of "Love Insurance" and "You Got My Love" for MCA Publishing, which released "Love Insurance" on Panorama using the name "Front Page," although Redd says she received only a session fee for singing the substantial B/C and disco hit. The success of "Love Insurance" led to her signing with Prelude. The album was made with Washington, D.C.-based producers Willie Lester and Rodney Brown, already successful with Bobby Thurston and Gayle Adams.

The success of "Can You Handle It" was a textbook case of "up from the streets" promotion. "Judy Weinstein and Larry Patterson of the Disco Pool went crazy for 'Can You Handle It.'" "My manager, Ruth Carson, took it around to the discos every night from 1 a.m. to 8 p.m. while record company A&R men were asleep. DJs like Larry Levan, Rick Richardson and T. Scott were playing test pressings. One night, Frankie Crocker heard it at the Garage. Two weeks later, I was on WBLS, and the next week the first pressing sold out in New York!"

PROGRAMMER PROFILE

Pat Martin: Leading The Way In Cultivating Radio Talent

by Mark Albert

LOS ANGELES — In recent months, broadcasters have noted a growing trend or revitalization of personality radio on both AM and FM stations (*Cash Box*, Dec. 15, 1979 and Feb. 2, 1980). Program and music directors, as well as established personalities, offered various reasons for this trend, with the overall consensus that, in an age where many radio stations are playing virtually the same music, talented on-air people are a necessity to give a station personality and a character of its own.

Thus, in the recent past, program directors have had a new dimension added to their existing daily responsibilities — that of finding, hiring and developing fresh talent in the broadcasting industry. However, broadcasters have voiced an alarmed concern over the lack of and development of young, innovative on-air talent.

Pat Martin, program and music director at Top 40 WSPT and country formatted WXYQ in Stevens Point, Wisc., for five years, is one broadcaster who holds a contrary opinion to the notion that there is a lack of good, upcoming talent. In fact, Martin is currently gathering material and writing a book on the subject of hiring and developing air personalities.

Recognizing raw talent is the key, according to Martin, but equally important in the development of on-air talent is the need for a continual process of critiquing and motivation of that talent for self-improvement and self-recognition.

"People who say there is no good air talent around are negative thinkers and are a big part of the problem," Martin says. "It's easy for these people to be critical, and very few of them have solutions."

"If Larry Lujack at WLS/Chicago or any other major market personalities cut an audition tape from a small market radio station using every bit he or she now does and then sent it out," Martin continued. "Chances are they would not receive four calls in 100 offering them a job. The simple



Pat Martin

fact is, most operators cannot even recognize raw talent to begin with."

Where does the raw talent come from? Broadcasters agree that large market stations generally employ jocks who have paid their dues and worked their way up from the smaller and medium sized markets. Radio stations in smaller markets then, like Stevens Point, are usually the training and developing grounds for new air talent.

"Only a small market station can take people with little experience and groom them," Martin said. He explained that tapes he receives, many unsolicited, come from high school and college students, jocks at other small market stations and from people who made a tape at home. Martin related that one jock he hired, who walked in off the street, is now doing afternoon drive at WQFM/Milwaukee. He added that the tapes come in streaks and sometimes there are too many applicants for available positions.

"Hiring talent is much like music programming," Martin explained. "Too many programmers just look at a label, producers, or writers rather than listening

(continued on page 15)

Anne Murray Repeats As Four-Time Winner At 16th Annual Juno Awards

TORONTO — For the third year in a row, Anne Murray won in every category in which she was nominated at the 16th annual Juno Music Awards, held Feb. 5 at O'Keefe Center here. A capacity crowd of 3,800 was on hand for the event, which saw Murray repeat her performance of last year, winning as Female Vocalist of the Year and Country Female Vocalist of the Year and taking the top prize for Canadian Album of the Year for her "Greatest Hits" LP (the first time a "greatest hits" package has ever won a Juno) and tying with Martha and The Muffins' "Echo Beach" in the Canadian Single of the Year category with "Could I Have This Dance."

Bruce Cockburn was also a multiple award winning artist at this year's ceremony, walking away with Junos for Male Vocalist of the Year and Folk Artist of the Year.

Unexpected winner in the Group of the Year category was Prism, which beat out such acts as top-selling international band Rush for the coveted title. Carole Pope, a popular singer with the critically acclaimed group Rough Trade, earned the Most Promising Female Vocalist award; while Graham Shaw, a member of the Sincere Serenaders, took the Juno for Most Promising Male Vocalist.

The Powder Blues, a blues-based unit that received a Canadian platinum certification last year for its "Uncut" LP and eventually signed with EMI America/Liberty Records in the U.S., received the Most Promising Group award.

In the remaining country music categories, The Good Brothers received its third consecutive Juno as Country Group of the Year, while Eddle Eastman succeeded Murray McLauchlan as Country Male Vocalist.

Frank Mills, best known for his international hit "Music Box Dancer," repeated as Instrumentalist of the Year.

Perhaps the most delightful surprise of this year's Juno show, though, was the presentation of the Hall of Fame award to Joni Mitchell. Mitchell, currently in Canada to work on a movie in which she is starring, was on hand to receive her award from Canadian Prime Minister Pierre Elliott Trudeau.

In a break from past tradition, International Album and Single of the Year awards were not announced at the event. However, songwriter Eddie Schwartz won the Composer of the Year Juno for an international hit single, Pat Benatar's "Hit Me With Your Best Shot."

Gene Martynec nabbed a Juno for Producer of the Year, in recognition of his work on two singles, Juno winner Bruce Cockburn's "Tokyo" and Rough Trade's "High School Confidential." The Engineer of the Year award recipient was not announced at O'Keefe Center.

Jazz Recording of the Year honors went to Rob McConnell and The Boss Brass for the "Present Perfect" LP, while the Classical Recording of the Year category was scratched from this year's agenda.

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American Can '80 Earnings Dip 33%

LOS ANGELES — Citing "inflationary cost pressures and weak demand in many of the company's key markets," American Can Co. reported decreased earnings for both the fourth quarter and all of 1980.

The company also reported a loss for its Pickwick International subsidiary, reflecting "a continuing weak demand for pre-recorded music products."

Fourth quarter net income fell 22% to \$19.1 million, or 95 cents a share, from \$24.4 million, or \$1.23 a share in the similar 1979 period. Revenue increased 6% to \$1.23 billion from \$1.16 billion.

Despite record 1980 revenue of \$4.81 billion (up 6% from last year's \$4.52 billion), full-year net dropped 33% to \$85.7 million, or \$4.26 a share, from \$127.3 million, or \$6.44 a share, in 1979.

Commenting on the results, William S. Woodside, chairman and chief executive officer said, "We are confident that as the economy strengthens and demand returns to more normal levels, earnings will improve."

Cornelius Named To Exec Director Position At NMA

NASHVILLE — Music business veteran Dale Franklin Cornelius has been named executive director of the Nashville Music Assn. (NMA). The appointment, which followed months of extensive interviews, was announced by the organization's chairman, Jimmy Bowen. Cornelius will report directly to the NMA's nine-member board.

Cornelius, whose career in the business spans more than a decade, moved to Nashville in 1978 following a six-year association with the New Riders of the Purple Sage as the group's road manager. In her new position, she said the first order of business would be a series of fund raising events, including showcases by local talent and a possible television show. Additionally, she plans an extensive drive to attract new members to the NMA and hopes to reach the 1,000 mark by the year's end.

"We have many goals and objectives," Cornelius said. "We want to get the entire Nashville music community involved in the NMA, as well as our associates in Los Angeles, New York, Memphis, Atlanta and other music centers. There's so much music in Nashville, and for so long, people have associated Nashville with the country image — we want to include country, but we also want the other forms of music here recognized."

In addition to her association with the New Riders of the Purple Sage, Cornelius worked with the Grateful Dead as assistant to the group's manager from 1970-72. She had worked in radio, advertising and record distribution before being named assistant manager of New York's Fillmore East Theatre in 1968.



Dale Franklin Cornelius



Suzanne de Passe

De Passe Named To President Post At Motown Prod.

LOS ANGELES — Suzanne de Passe has been named president of Motown Prod., the corporate division handling theatrical projects, motion pictures, television production, internal creative development and a soundtrack music department. De Passe is the first president of Motown Prod., with creative autonomy.

Armed with a \$10 million budget for acquisition and development of properties, de Passe will head the operation that has already finished the television movies *Last Song*, starring Lynda Carter, and *Callie and Son*, starring Lindsay Wagner. "We have a backlog of concepts and properties that will now be developed," says de Passe. "We will place strong emphasis on creative talent existing in our organization, for that is the resource that made the record company unique in the industry. In addition, we are extremely interested in attracting the best outside material possible."

The music department at Motown Prod. will deal with acts on a variety of labels in the coming projects. "We want to expand the scope of our prior soundtrack experience," de Passe explains. In the past, Motown Records soundtracks have included two Academy Award nominations — the title cut from *Lady Sings The Blues* and "Do You Know Where You're Going To" from *Mahogany* — as well as "With You I'm Born Again" from Columbia Pictures' *Fast Break* and the current top 20 soundtrack single, *It's My Turn*.

In the area of Broadway-type musicals, "We have three shows in development," de Passe notes. The shows include *Satchmo*, based on the life of Louis Armstrong; *Hitsville U.S.A.* and *Daddy Goodness*.

De Passe joined Motown Records in 1968 as creative assistant to Berry Gordy, Motown Industries chairman. She later assumed the positions of vice president, creative division, then vice president of Motown Industries.

She received an Oscar nomination as co-author of *Lady Sings The Blues* and was also a writer for the ABC-TV special *Diana*, and head writer for the Jackson 5 special, *Goin' Back To Indiana*.

Creative Music Get RIP/KECA Catalog

LOS ANGELES — The Creative Music Group recently acquired the RIP/KECA Music catalogs, which contains more than 20 ASCAP performance awards and such Jim Weatherly standards as "Midnight Train To Georgia," "Neither One Of Us" and "The Need To Be."

Weatherly, who will now be writing under an exclusive agreement for Creative Music, has had his songs recorded by artists such as Gladys Knight and the Pips, Aerosmith, Dionne Warwick, Tanya Tucker, Mac Davis and Andy Williams.

EXECUTIVES ON THE MOVE



Anthony

Gross

Smith

MacNeill

Handleman Names Hennessey — Handleman Company has announced that Frank M. Hennessey has been elected president and chief operating officer and a director of the company. David Handleman, former president and chairman of the board, will continue as chairman and chief executive officer. Hennessey has been the group managing partner of the Coopers & Lybrand Detroit office for four years. He has been a partner of the international accounting firm for 10 years.

LAX Appoints Hess — LAX Records has announced the appointment of John Hess as vice president/A&R. He most recently was president of Marketing Ltd. specializing in record production and marketing of audiophile records.

Murphy Named — Warner Amex Satellite Entertainment Company has announced the appointment of Edward F. Murphy as vice president personnel and administration. Recently he was director of administration for Viacom International, Inc. in New York.

Anthony To E/P/A — Epic/Portrait/CBS Associated Labels has announced the appointment of Polly Anthony to manager, national pop/adult promotion, E/P/A. She joined E/P/A in 1978 as assistant to the director of promotion for the Portrait label. Prior to joining Portrait, she was national promotion assistant at Management III.

RCA Names Gross — The appointment of Barry Gross as manager, merchandising-west coast, was announced by RCA Records. Prior to his appointment, Gross, who joined RCA Records in May 1980, had been manager, product management, based on the west coast. He previously had been a product manager for Warner Bros. Records for two years.

Changes At WEA — The Warner/Elektra/Atlantic Corp. has announced the following appointments: Mike Smith as special project coordinator; Ed Richardson as sales representative for the Integrity account; and Linda Allison as inventory clerk. Smith, with WEA for the past seven years, started in the Los Angeles Branch warehouse. He was then promoted to inventory sales rep. He was most recently sales representative in the San Francisco sales office. Richardson started with WEA in 1973 in the warehouse and shortly thereafter was promoted to the order desk. In 1980 he was promoted to singles specialist and was most recently appointed to a sales representative position. Allison started with WEA in 1978 as the receptionist/order desk clerk in the Denver office. After a short time, she was promoted to inventory clerk, and was most recently named to a sales staff position in Denver.

Martine Named — Pat Martine has been appointed MCA Records west coast regional promotion manager. Prior to his move to MCA, he was local promotion manager, in New York, for Columbia. Previous to that, he held the same position with Infinity Records in New York.

Smith Named At E/A — The Warner/Elektra/Atlantic Corp. has announced the appointment of Roger Smith as Elektra/Asylum local promotion representative for the Phoenix market. Previously, he was a promotion representative for Associated Distributors for 1½ years. Before that, he spent 1½ years doing retail and warehouse related tasks for Odyssey and Circles Records.

MacNeill Appointed At CBS — Laurie MacNeill has been appointed director, product management, CBS Masterworks. She joined CBS Masterworks in 1978 as product manager. From 1976-1978 she served as administrative assistant to the vice president and to the director of publicity at Philips Records.

RCA Appoints Elliott — RCA Records' Red Seal has announced the appointment of Peter Elliott as manager, product management, Red Seal. He joins RCA Records after having spent seven years with Record Bar, Inc. in Durham, N.C., where he was classical buyer and promotions co-ordinator for classical product.

CBS Names Two — CBS Records Israel has announced two new appointments to its marketing staff. Tony Gadot has been named manager, international product and Judy Pinkas becomes assistant international product manager. Gadot joins CBS Israel after serving as A&R, international product and promotion manager, K-tel (International) Israel. Pinkas has been with CBS Israel for the past two years serving as secretary to the international A&R department.

Rosenman Named — Cherry Lane Music has named Adolf Rosenman, Jr. treasurer and chief financial officer.

Sternberg Named — LAX Records has announced the appointment of Harriet Sternberg as director of publicity & artist development. Most recently, she served as president of Starburst Management; with prior two-year stint at Far Out Productions as national publicity director.

Fret Promoted — Steve Fret, controller of Chappell Music and Intersong Music, has been promoted to director of finance for the PolyGram publishing companies. Fret, who joined Chappell in 1978 as assistant to the director of finance, was promoted to assistant controller in October 1979 and has served as controller since July 1980.

Swig Leaving Dreamland — Rick Swig, for the past year vice president of promotion and marketing at Dreamland Records in Hollywood, is resigning to take over as assistant managing director of Fairmont Hotel Co., based with the Fairmont Hotels company corporate offices in San Francisco. Prior to his affiliation with Dreamland, Swig had been vice president of promotion at Infinity Records for 1½ years, since its inception.

Blakely Leaves DMA — Troy Blakely has announced his resignation as vice president of Diversified Management Agency where he had worked for the past eight years. At DMA, Blakely was involved in booking tours for such acts as Ted Nugent, Nazareth, Sammy Hagar and Triumph. He can be reached at (313) 671-5123.

Santoro To Preferred Sounds — Preferred Sounds has announced the election of Albert R. Santoro to executive vice president - sales.

Changes At ASCAP — Tyrone Jenkins has been appointed New York membership representative for the American Society of Composers, Authors and Publishers (ASCAP). He was formerly associated with the Children's Television Workshop as manager of sales accounting and licensing. Prior to that he worked in the domestic and international royalties division of RCA Records. Jim Gianopoulos and Lisa K. Schmidt were recently promoted to eastern regional director of business affairs and eastern regional director of repertory, respectively, and Joan Robb was recently named membership rep.

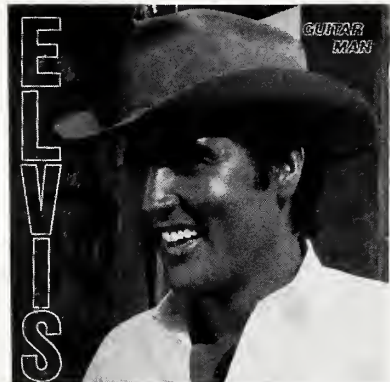
ALL AMERICAN GIRLS — Sister Sledge — Cotillion SD 16027 — Producer: Narada Michael Walden — List: 7.98

The title track has the anthemic, crowd participation feel of "We Are Family," but the Sledge girls don't rely on the same old song approach for the rest of the LP. Artist/producer Michael Walden is holding the reins this time out and the girls are guided through a melange of pop styles including rock, uptempo R&B and evocative ballads. "All American Girls" is bounding up the charts, but there are plenty of more hits to come. Songs like "Oooh You Caught My Heart" and "Music Makes Me Feel Good" stand out.



MONDO BONGO — The Boomtown Rats — Columbia JC 37062 — Producers: Tony Visconti and The Boomtown Rats — List: 7.98 — Bar Coded

Last year's international hit, "I Don't Like Mondays," confirmed that Rat leader Bob Geldof is one of the new rock's finest writers; and "Mondo Bongo" proves just how wild and adventurous this Dublin-based act is. Bowie producer Tony Visconti leads the band through a quirky melange of modern styles and, while it misses in spots, the album ultimately triumphs. The multi-layered production is a bit disconcerting, but ingenious compositions like "Another Piece Of Red" and "Up All Night" are the Rat's pajamas.



GUITAR MAN — Elvis Presley — RCA AAL1-3917 — Producer: Felton Jarvis — List: 8.98 — Bar Coded

"Guitar Man" was the late Felton Jarvis' last production project before his death last month, and it features Elvis' original vocals with a new '80s band. The King's vocals were somewhat in the background on the original tracks, and Jarvis brought up the voice and enlisted a top flight session band for added punch. Many of the songs, including "Too Much Monkey Business" and "I'm Movin' On," unfortunately, have a true re-recorded feel.



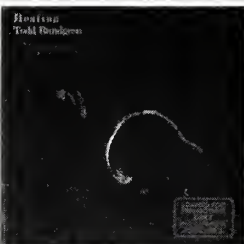
STIR CRAZY — Original Soundtrack — Posse POS 10001 — Producer: Tom Scott — List: 7.98

Stir Crazy is the comedy film hit of the season, and the soundtrack is every bit as amusing as Richard Pryor and Gene Wilder's zany antics. Much of the music was composed by arranger/producer/jazz man extraordinaire Tom Scott, but composers Michael Masser and Randy Goodrum also show off their talents. The album is highlighted by a Kiki Dee rendered uptempo track called "Nothing Can Stop Us Now." However, a ballad by Randy Goodrum and a hot dancin' number by Leata Galloway make the LP a sleeper sensation. Pop and B/C programmers should leap on this soundtrack.

FEATURE PICKS

HEALING — Todd Rundgren — Bearsville BHS 3522 — Producer: Todd Rundgren — List: 7.98 — Bar Coded

Rundgren's latest solo project compares with his "Initiation" album as far as scope and theme, but it contains none of the indulgences of the older work. And while as a whole it's not as strong as "The Hermit Of Mink Hollow," there are some incredible musical highs, most notably "Healing" and the poppy "Time Heals." The spiritually-themed LP centers on a complex, but easily flowing trilogy that reaffirms Rundgren's status as a studio wizard. A hypnotic, technically brilliant tour de force.



WILD-EYED SOUTHERN BOYS — .38 Special — A&M SP-4835 — Producer: Rodney Mills — List: 7.98 — Bar Coded

The Jacksonville dynasty is alive and well in the hands of .38 Special. And while there are comparisons to loud and proud neighbors like Molly Hatchet and Blackfoot, the band has a more melodic, pop approach to the genre. .38 Special manages to avoid the whiskey and woman cliché and incorporate British heavy metal with an ARS feel. Top tracks on this painstakingly crafted rock album are "Hold On Loosely" and the title track. Should be an AOR smash.

KENT STATE — Original Soundtrack — RCA ABL1-3928 — Producer: Ken Lauber — List: 8.98

In 1970 it was a media event that became the entire movement's touchstone; now, 11 convoluted years later, it's a TV movie. No, CSN&Y's "Ohio" isn't on the album nor is any other recording from that era. No matter. Of the nine tracks on "Kent State," four of them are, however, newly recorded efforts by three artists who were around in 1970: Grace Slick, Richie Havens and John Sebastian. And it is Slick who walks off with the honor of having her material outshine all others.

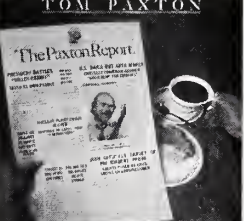


MY GIRLFRIEND'S DEAD — Ian North — Cachalot CA000 — Producer: Ian North — List: 7.98

This talented New Yorker is heavily influenced by such neighbors as Byrne, Verlaine and Reed, but his sober synth rock is totally his own. North was the leader of seminal New York band Milk and Cookies, but, after a hiatus in England, he has returned with a doomy collection called "My Girlfriend's Dead." North has a knack for turning an interesting rock 'n' roll phrase, and thankfully, doesn't use his synthesizer in a pretentious Gary Numa-like fashion. Top tracks are the title track, "The Naked City," and "Interview With The Vampire."

THE PAXTON REPORT — Tom Paxton — Mountain Railroad MR 52796 — Producer: Bob Gibson — List: 7.98

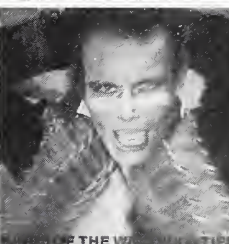
Paxton was one of the most politically outspoken folk singers of the '60s as well as one of the wittiest. And none of that wry humor is missing on "The Paxton Report." Songs about women's rights, the volatile Middle East situation and the state of the economy are rendered with a satirical smile that is missing in much of today's music. This pun-filled Paxton set is highlighted by "I Thought You Were An Arab."



NEW AND DEVELOPING ARTISTS

KINGS OF THE WILD FRONTIER — Adam And The Ants — Epic NJE 37033 — Producer: Chris Huges — List: 7.98 — Bar Coded

Antmusic is currently the rage in England, as this Brit fivesome, led by Adam Ant, has been lifted by the country's young teens to the top of the charts. Using infectious African rhythms, yo-ho-ho pirate-like chants, Ventures guitar and a torrid wall of sound, the band stands as one of the most unique musical entries in the past year. Ant, himself, cops the role of the adventurer in his music, as he writes of American Indians and pirates. AOR should take a chance on this one.



SEARCHING FOR THE YOUNG SOUL REBELS — Dexy's Midnight Runners — EMI-America SW-17042 — Producer: Pete Wingfield — List: 7.98

Could this be good old Stax/Volt R&B dressed up in new wave clothing? Indeed, this group of London-based wild boys mixes witty lyrics, "we mean it man" vocals with pumping organ and high flying horns reminiscent of R&B days of yore. AOR programmers might be a little taken aback by the vintage horn sound, but there are few albums currently in rotation that are as fun. Top tracks are "I'm Just Looking" and "Burn It Down."

LUMINOUS BASEMENT — The Tourists — Epic NJE 36757 — Producer: Tom Allom — List: 7.98 — Bar Coded

The Tourists' second LP on Epic follows right in the footsteps of its debut released last year, with a tasty, but somewhat uneven presentation of mid-'60s inspired rock. Featuring the guitar-bass-keyboards mix of most rock bands of this type, the group is propelled by the versatile voice of Annie Lennox on such cuts as "One Step Nearer The Edge," "Don't Say I Told You So," "Angels And Demons" and "Time Drags So Slow." For AOR and Top 40 PDs tired of playing the same old songs over and over again.



DON'T FOLLOW ME, I'M LOST TOO — Pearl Harbour — Warner Bros. BSK 3515 — Producer: Mickey Gallagher — List: 7.98 — Bar Coded

Pearl E. Gates was a party to one of best little DOR albums of last year with Pearl Harbor & The Explosions' debut LP; but, alas, Pearl split the temperamental San Francisco band and split to England to hang out with Blockheads like Mickey Gallagher and crew. While the British played and produced album has a distinct pub rock feel, it's a total rockabilly rave up in Rockpile fashion. Full of catchy novelty songs like "Cowboys And Indians," the album is an updated '50s dream.

ZIGURAT — Robox EQAD 7932 — Producer: Bud Reneau — List: 7.98

This Atlanta-based quintet has improved a hundredfold since last year's debut LP, and its' Southern-tinged progressive rock sound is in full bloom here. David Sansom's hard rock vocals are wrapped deftly in a glaze of triumphant bass lines, swirling synthesizers, power chords and clean harmonies. Influences of Kansas and Styx can be felt, but the band goes for a subtler, Dixie flavored sound. Top tracks are "Melathys" and "Sally Paradise."



AIMP Meeting Focuses In On Video Concerns

by Marc Cetner

LOS ANGELES — Buoyed by the Copyright Royalty Tribunal's assertion that the four-cent-per-tune mechanical rate was justified (see separate story), the Association of Independent Music Publishers (AIMP) held an enthusiastic meeting Feb. 5 that touched on such topics as the new home entertainment technology and exploitation of the audio video fields.

Featuring guest speakers Lester Sill, president of Screen Gems-EMI Music, and Chuck Kaye, president of Geffen-Kaye Music, the meeting drew close to a hundred members of the AIMP. Other business included the nomination of officers and board of directors for 1981.

Sill began the discussion section of the meeting by summarizing Screen Gems-EMI Music's point of view on the video field. "We're still truly searching for a medium on video cassette royalties," he said. "We will, after our lawyers okay it, have a floor and a ceiling on our percentage charge when we lease or give synchronization rights on video product. We will be charging 5% of the retail selling price and it will not go below a nickel."

Sill went on to say that while currently there is no specific answer as to what constitutes the right rate, publishers should bare up under the trial and error period because video is another source of income for the '80s.

While Sill addressed himself mostly to rights on video disc and cassette, Kaye concentrated on the area of cable TV.

"I think it's interesting to discuss software," said Kaye, noting the current videodisc compatibility problem, "but the real money is in cable. Cable is reaching

(continued on page 36)

Gordon Named RCA Music Service VP

NEW YORK — The appointment of Robert Gordon as division vice president, music service, was announced by Robert Summer, president, RCA Records.

Gordon, in his new position, will direct all activities of RCA's Record and Tape Club, as well as other direct marketing activities.

Prior to joining RCA Records, Gordon spent almost seven years in senior management positions with major direct marketing advertising agencies. These positions included senior vice president, Rapp & Collins; partner, TLK Direct Marketing, and executive vice president, Maxwell Sroge Company.

NYC Mayor Creates Music Industry Council

NEW YORK — In an attempt to "provide a forum for an exchange of ideas between government and industry representatives," New York mayor Edward I. Koch announced the formation of the Mayor's Advisory Council for the Music Industry.

The Council, patterned after a similar program now in operation in the fashion industry, is an 80-member panel made up of representatives of all sectors of the industry. Mayor Koch was to have addressed the first meeting, held Feb. 3 at City Hall, but was called away to lunch with President Reagan.

Herbert P. Rickman, special assistant to the Mayor, who will act as liaison to the industry, explained that he had "spent five months going door to door within the industry trying to ascertain if a council was needed," and found that it was. After a series of meetings with industry reps, the 80 panel members were finalized, although the names have not yet been released. An Executive Committee will be selected from the ranks to review things within the industry.

Rickman pointed to a number of industry-related projects that the city had become involved in, such as keeping businesses in the city, bringing in awards shows and conventions and creating a city-wide salute to the industry, all of which, he

(continued on page 45)

U.S. Disc Imports Up

(continued from page 5)

from the U.S. in 1980 for a dollar value of \$3.07 million, compared to 1.1 million record units at a dollar value of \$3.2 million in 1979.

Canada, Mexico, Japan, the U.K. and Australia were the leading recipients of U.S. tape exports during 1980. Tape exports to Canada totalled \$2.1 million, up from \$2.08 million in 1979; Mexico received \$1.1 million in U.S. tape exports in 1980, compared with \$732,173 in 1979. The U.S. shipped \$861,049 in tapes to Japan last year compared with \$286,677 in 1979; the U.K. received \$811,279 in U.S. tape exports during 1980, compared to \$570,000 in 1979; and Australia received \$502,929 dollars worth of U.S. tape exports in 1980 compared to \$291,746 in 1979.

The drop in total dollar value of U.S. tape exports may be attributed to the decline of such shipments to many of the Third World countries.

For The Record

It was erroneously reported in the Feb. 7 issue of *Cash Box* that gospel singer Andrae Crouch is an artist with Qwest Records. *Cash Box* regrets any inconvenience the error may have caused.

HERE NOW THE SHMOOZ — Paul McCartney has enlisted the help of long-time Beatle associate **George Martin** for his next album, which is expected to be finished by April . . . The release of the **George Harrison** album, "Somewhere In England," has again been pushed back, this time to March 25. It is rumored that the ex-Beatle, who has been described as "extremely depressed" over the death of John Lennon, is attaching a Lennon tribute song to the LP . . . Hot rumor at CBS has **Bruce Springsteen** marrying fiancée **Joyce Helser** in the spring. **Plasmatics** manager **Rod Swenson** has set up a **Wendy Williams** Defense Fund. The group, whose next LP is likely to be produced by **Ed Stasium** (the Ramones) plays **Bond's** on Feb. 27, followed by Wendy's day in a Milwaukee court on March 10 . . . **Doctor Buzzard's Original Savannah Band**



REED RETURNS TO RCA — Lou Reed has re-signed with RCA Records after five years away from the company. Shown toasting Reed's return are Robert Summer, president of RCA Records (l) and Reed.

will again reunite at Irving Plaza on Feb. 21 . . . The Police's **Sting** will sing **Bob Dylan's** "I Shall Be Released" on an upcoming TV film *Parole*, marking the first time that Dylan has authorized the use of his material for TV or film. **I FOUGHT THE LAW** — The future of live music at two of this city's leading music venues — Radio City Music Hall and Private's — may be in jeopardy. The AFM is set to hear charges brought by the **Grateful Dead** claiming that the Hall defaulted on some \$40,000 in payment for their recent performances (**Cash Box**, Feb. 7). If the Hall doesn't respond satisfactorily by Feb. 27 it may well be put on the union's defaulter's list. Meanwhile, farther uptown, entrepreneurs **David Leber** and **Marty Krebs**, who own Private's, recently lost the latest, and perhaps last, round of a bitter dispute with the local block association that wants the venue closed as a "cabaret." According to an attorney for the city, "we have a court action pending, ordering the venue to cease operating as a cabaret . . . The court could come down with a decision at any time." Both Leber and Krebs were unavailable for comment . . . In other legal activity, **Fabian** has sued the producers of *The Idolmaker* on the grounds that the character of Caesare, considered to be based on him, is portrayed as getting drunk and argumentative, and having stage fright . . . Finally, members of a Greenwich Village Community Planning Board are objecting to a plan filed by Blondie's **Deborah Harry** to use a part of a landmark warehouse she bought in the neighborhood as rehearsal studio. Harry purchased the building for \$200,000 under the corporate name of Joe Blow the Midget, Inc.

ROUGHER TRADE — Rough Trade, the British new wave music company with operations in Berkeley, Calif. is keeping the product flowing. The firm has just released two LPs — "The Modern Dance," by **Pere Ubu**, and "Colossal Youth," by **Young Marble Giants** — and a 12" EP by **A Certain Ratio**. Between now and March the company will also release three LPs — "Grottesque" by **the Fall**, "Voice of America" by **Cabaret Voltaire**, and "Closer" by **Joy Division** — and several more singles and EPs. According to **Alan Sturdy**, head of the alternative operation, the release of the Joy Division album will be the firm's largest-ever promotion. Rough Trade will press up 10 times its normal pressing of 5,000. According to Sturdy, "we've condescended to the terms of the business. We're talking to indie distributors, we're giving better credit terms and we may even advertise." The firm has recently relocated to 1042 Murray St., Berkeley, Ca. 94710.

BLUES IS STILL KING — It's ironic that the blues — which is about hard times — has fallen on hard times. But those old 12 bars, once the primary source or inspiration for young white musicians, have, in the past few years, been replaced alternately by reggae, country, jazz, punk and funk. While **B.B. King**, the acknowledged master and premier guitarist of the idiom has made concessions to changing times with consistent tastefulness, the changes have often demanded that he stray from his roots. Now, with the country in the throes of every condition that gives birth to the blues, B. has made his best album in years. His new MCA LP "There Must Be A Better World Somewhere," lays a fine contemporary sheen over the most bedrock hunk o' blues we've heard in a while. With writing and playing contributions by such esteemed veterans as **Doc Pomus**, **Doctor John**, **Dave "Fathead" Newman** and **Hank Crawford**, King has come up with an album that uniquely blends the old and the new. "The blues has not been getting the media exposure that it used to," notes King. "Whereas our audience used to be young whites and old blacks, we're now getting old whites and young blacks. With this new album we're hoping that we reached back for some of that old sound, which will hopefully please my purist fans. But things are changing so fast and so often, and I've been exposed to so many new changes that this album will reflect that, too. After all," he concluded, "if we don't deal with 1981 today, what kind of history will we have to look back on ten years from now?" King also pointed to the national emergence of ballroom type venues

(while in town he played the Ritz) as a more positive aspect of a changing scene. "These gigs take me right back to the '50s," he recalls, "and playing them makes me feel like a rabbit whose been thrown into the briar patch." King, however, would like to further decrease his time spent on the road; he has already cut down from roughly 350 one-nighters a year to 250 in the past couple of years, and has his sights set on a TV special. Ever even-handed, King notes that "it couldn't be hyped as a Vegas-type show. On the other hand, it couldn't only deal with the bottom of the Mississippi Delta." In the meantime, King has his share of extra-curricular activities to pursue. He pointed to his Doubleday-published biography, *The Arrival of B.B. King* and the endorsement of a B.B. King/Lucille model guitar, soon to be introduced by Gibson.



DEADLINE AT THE PEPPERMINT LOUNGE — Punk-jazz fusion group *Deadline* recently performed at New York's *The Peppermint Lounge*. Pictured onstage are (l-r): **Fred Maher**, **Bill Laswell** and leader **Phillip Wilson** of the group; and special guest **Robert Quine**, who has rejoined **Richard Hell**.



MILLENNIUM LANDS THE KNOCKOUTS — Millennium Records has signed **Franke & the Knockouts**. The group's self-titled debut album, and single, "Sweetheart," will be released in February. Pictured at the signing are (l-r): **Don Jenner**, vice president and director of national promotion, Millennium Records; **Franke Previte**, **Franke & the Knockouts**; **Jimmy Jenner**, president, Millennium Records; **Billy Elworthy** and **Blake Levinsohn**, **Franke & the Knockouts**; and **Ken Franklin**, manager of national secondary college promotion, Millennium Records.

aaron fuchs

NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

DIANA CANOVA (20th Century-Fox TC-2486)
Who You Foolin' (2:53) (20th Century Music Corp./Finally Vinyl Music — ASCAP) (D. Canova, S. Nelson) (Producer: S. Nelson)

"Who You Foolin'" has truly been a labor of love for former *Soap* star Canova, who financed this single and the forthcoming LP independently. She doesn't play it safe, either; gritty electric guitar and hot sax underscore the tough, honest emotions in the lyrics and vocals of this mid-paced mix of rock and pop.



RICK SPRINGFIELD (RCA PB-12166)
I've Done Everything For You (3:16) (Warner-Tamerlane Publishing — BMI) (S. Hagar) (Producer: K. Olsen)

In his present incarnation, Springfield has consciously shed the "teen idol" image he was saddled with several years back. Tough, passionate pop/rock is the focus of attention now, and the good-looking singer/guitarist proves he can belt it out with the best of them on this Sammy Hagar cover.



SADANE (Warner Bros. WBS 49663)
One-Way Love Affair (Frozen Butterfly Music — BMI) (J. Mtume, R. Lucas) (Producers: J. Mtume and R. Lucas)

This smooth, slick debut by Sadane should attract fans of crooners ranging from Teddy Pennergrass to Wilson Pickett. Mtume and Reggie Lucas are magical in their melding of sweet female backing vocals, well-placed guitar hooks, short horn blasts, swelling strings and Sadane's urgent, heartfelt vocals from the wilderness.

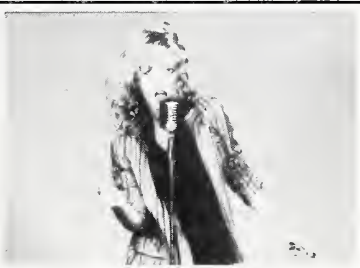


DOUG AND THE SLUGS (RCA PB-12167)
Too Bad (3:39) (House of Slug Publishing Inc. — CAPAC) (D. Bennett) (Producers: Doug and The Slugs)

Canada's Doug and The Slugs display the type of wry wit that will make even the most jaded of programmers (and listeners) crack a smile... and they've got the musical chops to hammer the humor home. This track from the "Cognac and Bologna" LP sports an accelerated (and slightly modified) reggae beat and 50's styled harmony.

HOLLY PENFIELD (Dreamland DL 110)
Souvenirs (3:02) (Chinnichap Publishing, Inc., admin. in the U.S. & Canada by Careers Music, Inc. — BMI) (H. Penfield, G. Barkin) (Producer: M. Chapman)

Penfield exudes an invitingly romantic innocence in her vocals on this crackling pop/rock from the "Full Grown Child" LP that will undoubtedly melt a lot of hearts. No coquettish poses or lusty come ons, just nice lyrical touches and crystalline delivery. Pristine pop/rock.



JONNY DESTRY & DESTINY (Millennium YB-11800)
Dance Away (3:14) (E.G. Music, Inc. — BMI) (B. Ferry) (Producer: S. Verroca)

Bryan Ferry and Roxy Music's tune from the "Manifesto" LP is given a dense, heavily-echoed "wall of sound" production on this pop/rock cover by newcomers Jonny Destry & Destiny. Destry's vocal does not delve as deep into romantic lamentation as Ferry's did, but there is a youthful enthusiasm in the hook.



DANA VALERY (Scotti Bros. SB 612)
Roses And Rainbows (3:20) (Red Bullet — ASCAP/Chappell Music & Co., Inc. — BMI) (C.B. Sager, M. Hamlish) (Producer: J. D'Andrea)

South African songstress Valery may be known to many TV viewers as the singer/model on the Sheraton Hotel commercials up to now, but her cover of this Carole Bayer Sager-Marvin Hamlish tune will change that. The sister of Sergio Franchi, Valery proudly carries the family tradition in her strong, somewhat dramatic voice.



THE JOHNNY AVERAGE BAND (Bearsville BSS 49671)
Ch Ch Cherie (3:42) (Fourth Floor Music, Inc. — ASCAP) (Average, McRee) (Producers: G. McRee, M. Hodgkinson)

Nikki Wills, featured lead singer for the Johnny Average Band, may be labeled by many as a Debbie Harry clone on this cut from the "Some People" LP, but there is a bubble-gummy infectiousness here that's hard to put a finger on.

FEATURE PICKS

HITS OUT OF THE BOX

HEATWAVE (Epic 19-51005)
Where Did I Go Wrong (3:45) (Johnny Wilder Music — BMI) (T. Gilliard, L. Phillips, J. Wilder, Jr.) (Producers: J. Guthrie, J. Wilder, Jr.)

Heatwave, with Johnny Wilder, Jr. at the helm, engage in a textbook display of soulful group harmonies on this doo-wop inspired track from the "Candles" LP. Full bodied horn, string and rhythm arrangement put it all together for max B/C, A/C play.

ATLANTIC STARR (A&M 2312)
When Love Calls (3:55) (Almo Music Corp./Newban Music/Audio Music Publishers — ASCAP) (D. Lewis, W. Lewis) (Producer: J.A. Carmichael)

Quite a prodigious debut effort from nine-member band Atlantic Starr. Sharon Bryant proves to be an accomplished, highly stylized R&B singer in the mold of Chaka Khan, with bass deep back-up on this classy mid-tempo affair. A B/C must.

THE SEARCHERS (Sire SRE 49665)
Love's Melody (3:25) (Ackee Music, Inc. — ASCAP) (A. McMasters) (Producer: P. Moran)

The spirit of the '60s lives on! Although only two original Searchers remain in the venerable English pop outfit since the band started, the group plays with the same verve and pop/rock power on Motor Andy McMasters' tune as they did on "When You Walk In The Room."

MIDNIGHT BLUE (Motown M 1506F)
I Who Have Nothing (5:50) (Yellow Dog Music, Inc./Walden Music, Inc. — ASCAP) (J. Lieber, M. Stoller) (Producers: M. Alford, D. Hodge, Jr.)

Midnight Blue give an intensely dramatic reading of the famous Lieber-Stoller standard, as sparse instrumentation allows the vocal muscle of the group to come rippling through.

ARETHA FRANKLIN (Arista AS 0591)
What A Fool Believes (3:49) (Snug Music/Milk Money Music — ASCAP) (M. McDonald, K. Loggins) (Producer: A. Mardin)

The Queen of Soul gives a funky twist to the Doobie Brothers hit and producer Arif Mardin polishes everything to a fine gloss on this very commercial effort.

KIKI DEE (Posse POS 5008)
Nothing Can Stop Us Now (2:40) (Golden Torch Music Corp., admin. by Colgems — EMI Music Inc./Chappell & Co., Inc./Sailmaker Music — ASCAP) (M. Masser, R. Goodrum) (Producer: M. Maeser)

The third single from the *Stir Crazy* soundtrack, this colorful little pop item finds Dee's pert and ultimately pleasing vocal framed by some grand string arrangements. For A/C, pop.

HARRY CHAPIN (Boardwalk WS8 5705)
Remember When The Music (3:51) (Chapin Music — ASCAP) (H. Chapin) (Producers: H. Albert, R. Albert)

A smart, almost country-flavored rhythm paces Harry's latest effort, a wistful look back at the hopes and promises of the past with the sort of drama that only Chapin can instill. Sprightly instrumentals keep it all upbeat for pop.

NITEFLYTE (Ariola OS 814)
You Are (3:29) (Torano Music — BMI) (M. Barney, B. Cole) (Producers: S. Torano, B. Mraz)

Niteflyte's uptempo love musings are tastefully couched in simmering falsetto harmonies, guitar and piano hooks offered up by Average White Band members Steve Ferrone and Hamish Stuart, the Brecker Bros. and David Sanborn.

MELANIE (Portrait 12-51001)
One More Try (3:42) (MCA Music — ASCAP) (M. Mueller) (Producers: P. Schekeryk, L. Petze)

Sans rollerskates, Melanie has an ample follow-up here to her early '70s hit "Brand New Key," with a heart rending love lament offered up in tremelo voice. This A/C ballad glides along a mid-tempo groove with swooning strings for added spice. A/C programmers will find their way to this one.

BILLY PRESTON (Motown M 1505F)
Hope (3:22) (Olga Music/Aller & Esty Music/Songs of Manhattan Island Music Co. — BMI) (P. Jabara, B. Esty) (Producers: P. Jabara, B. Esty)

A barrelling beat backs a passionate lyrical message from Preston here on this track from the forthcoming "The Way I Am" LP. The sheer power of Preston propels this most electric dancer.

THE DOOBIE BROTHERS (Warner Bros. WBS 49670)
Keep This Train A-Rollin' (3:29) (Tauripin Tunes — ASCAP) (M. McDonald) (Producer: T. Templeman)

SPINNERS (Atlantic 3798)
Yesterday Once More/Nothing Remains The Same (3:59) (Almo Music Corp./Hammer & Nails Music — ASCAP) (Sumac Music Inc. — BMI) (R. Carpenter, J. Bettis, M. Zager) (Producer: M. Zager)

PAUL SIMON (Warner Bros. WBS 49675)
Oh, Marion (3:59) (Paul Simon — BMI) (P. Simon) (Producers: P. Ramone, P. Simon)

QUINCY JONES (A&M 2309)
Ai No Corrida (4:10) (Heathwave Music Ltd./Lazy Lizard Music/Intersong Music Ltd.) (C. Jankel, K. Young) (Producer: Q. Jones)

Retailers Say New Cassette Packs Need More Testing

(continued from page 6)

"Guilty" (Columbia), Blondie's "Autoamerican" (Chrysalis) and Barry Manilow's "Barry" (Arista) — were not necessarily an accurate barometer of the new packaging's influence on sales because the product featured in the test was also doing well as LPs. Some retailers suggested that a more thorough testing of the package configuration and the potential it offers should include product from new or mid-range artists.

Finally, many of those contacted said that in order for any new cassette packaging configuration to be successful, standardization was essential.

While unable to provide the final disposition on how well the cassettes sold during the test, some retailers, nevertheless, said that the more attractive package promoted consumer browsing. The package configuration, according to Shorewood and label spokesmen, was also designed to

Berry Tribute Is Highlight Of 8th AMA Presentation

LOS ANGELES — Kenny Rogers led all winners with four American Music Awards, but the highlight of the two-hour television special broadcast Jan. 30 on ABC was a tribute to rock 'n' roll legend Chuck Berry.

Berry, who perhaps more than any single individual defined the style and attitude of rock music in its infancy, received the Distinguished Merit Award for his "outstanding contributions to musical entertainment of the public."

Among those taking part in the special tribute to Berry were Michael Jackson, Jerry Lee Lewis, Beach Boys Brian Wilson and Mike Love, Johnny Rivers, Grace Slick and Dick Clark, who presented Berry with the trophy. In addition, the audiovisual salute to Berry featured historical film footage including a 1972 duet with John Lennon.

Rogers was named favorite male vocalist in the pop/rock and country categories and two of his records — "Coward Of The County" and "The Gambler" — were voted top single and album, respectively.

Other top award winners included Diana Ross and Michael Jackson, with two trophies apiece. Ross was named favorite female vocalist in the soul category and her "Upside Down" was voted favorite single. Jackson, voted favorite male vocalist in the

Photo highlights appear on page 44.

same category, also took top honors for best album, "Off The Wall."

In the pop/rock category, Barbra Streisand was named favorite female vocalist and the Eagles were voted favorite group. Top single and album honors went to Queen's "Another One Bites The Dust" and Billy Joel's "Glass Houses", respectively.

Barbara Mandrell was named favorite female vocalist in the country category, while top group honors went to The Statler Brothers. Rounding out the soul category winners was Earth, Wind & Fire, named favorite group.

Liberty Records led all labels with four awards, followed by Columbia with three, Epic, Motown and Elektra/Asylum with two and MCA and Mercury with one each.

The American Music Awards was produced by Dick Clark Teleshows, Inc., and was hosted by Mac Davis, Crystal Gayle and Teddy Pendergrass.

For The Record

Michael Stewart founded Interworld Music Publishing, not Intersong as stated in the Jan. 24 edition of **Cash Box**.

curtail pilferage so that tape bins could be opened for consumer perusal.

Pilferage Reduced

"They definitely could cut down on pilferage, but all tapes must be merchandised in this or whatever format the industry decides on," said John Cohen, president of the 33-store Disc Records web based in Cleveland. Agreeing, Alan Levenson, president of the 16-store Turtle's chain based in Atlanta, said, "Unless all the labels decide on one package, I won't test anymore." Levenson was unsure if he would participate in the 4x9 tape packaging experiment upon which Capitol Records is preparing to embark.

Cohen and Levenson noted consumer confusion over the packaging, with many customers, according to Levenson, completely ignoring the test package display and product. "Our stores have an individual tape counter and customers usually walked right passed the 6x6 display and went straight to the tape counter," Levenson said.

He also said that while the display was in a high traffic area in most of the Turtle's stores that carried the test package, most customers still bought their tapes from the tape counter, requiring the stores to carry two inventories of the product being tested.

"The main problem is people didn't realize it was a cassette," said John Grandoni, head buyer and advertising director for the 19-store Cavages chain based in Cheekotowaga, N.Y. "Even after store personnel told customers that there were cassettes inside of the packages, and even though the display case had cassette written on it, customers remained reluctant to buy product from the display."

He further said that although the items did sell, he attributed the sales to the popularity of the acts whose product was being tested. "Sales were strong because the items were hit product and because we put the display rack in high visibility areas of each store," Grandoni said.

Disc's Cohen added that the test was not really fair because the labels didn't offer enough titles in the test.

New Fixtures Needed

Bringing up another point, some retailers felt that refixturing would remain an expense readjustment if the industry were to adopt the 6x6 cassette package. Tom Keenan, president of Everybody's Records, the nine-store Portland-based chain, said that existing fixtures now used for albums could be used to market cassettes in 6x6 packages, but there would be less visibility and fewer units could be stored in such bins. "We'd prefer a new cassette package in a configuration of four-by-something because it would cut down on refixturing costs," added Steve Marmaduke, vice president of Hastings Books and Records, the 50-store web based in Amarillo, which also includes Record Town and Sound Town stores.

Despite the uneven success reported by retailers, all those contacted maintained there is a need for new cassette tape packaging. "We believe in the concept, but we also believe in the concept working better," said Keenan, who added that he was willing to continue testing other configurations labels and packaging companies develop, an attitude echoed in the comments of most retailers contacted.

Waxie Maxie Changes Its Telephone Number

NEW YORK — Waxie Maxie's has a new phone number at its 2nd Street, NE, Washington, D.C. warehouse. Effective immediately, the new number is (202) 269-6260.

TOM PETTY IS NOT A SOUNDTRACK — As a retort to MCA Records' supposed policy of charging \$9.98 for its soundtrack and superstar product, it is believed that Tom Petty will change the name of his new LP from "Benmont's Revenge" to a wittily titled "\$8.98." Petty manager **Tony Dimitriades** commented on the rhubarb surrounding his platinum selling artist by saying, "There are rumors to the effect that it will be called '\$8.98'... I don't know, but I wouldn't completely rule it out. If they (MCA) want to sell shoes, that's one thing, but an artist like Tom Petty is quite another." The album is in the mixing stages right now, and it should see a March release if all goes well. But Petty has vowed to delay finishing the record until the price controversy is over. "I don't understand why there's all this controversy," said **Gene Froelich**, head of the MCA Records Group. "We've made no decisions on a \$9.98 price tag yet. We'll take a reading of the marketplace when we have the product in our hands, than we'll decide." In reaction to the published reports that MCA will pay out well in excess of \$1 million dollars in studio expenses and non-returnable advances (as much as the \$9.98 list **Steeley Dan** LP), Dimitriades said, "Whatever money they pay to Tom is predicated on two things: (1) When we originally drew up the contract we took a risk on the advance of the second album as we based it on the sales of the previous LP. (2) Tom's advance is recoupable from the royalties on the second album." Summarizing his own Lookout Management firm's stand on MCA's new \$9.98 list price policy, Dimitriades said, "Tom Petty is not a soundtrack."



LIVY AND THE BOYS — Olivia Newton-John was on hand to brighten up smiles at the MCA Records Group annual convention held Jan. 16-18 at the Sheraton Universal Hotel in Studio City, Calif. Pictured during the convention revelry are (l-r): Mel Albert, executive vice president and general manager, **Cash Box**, John and Bob Siner, president, MCA Records.

Midas to explain the religious beliefs of the Rasta man. Percussionist **Larry McDonald** was on hand to give a demonstration on reggae drumming. A highlight of the two-day seminar was Hewan-Lowe's showing of the slides that laid the foundation for the seminal reggae film *Rockers* (currently showing at the Continental Theatre in Hollywood). During a classroom break, Hewan-Lowe offered his thoughts on why the spirited reggae sound still remains cult music. "I believe it's a combination of ignorance, stupidity and a large chunk of racism," said Hewan-Lowe. "The people who control the music business are at fault. Reggae is just too honest for the music industry." Classroom back in session, Hewan-Lowe explained the differences in country and city life in Jamaica, and, during a slide show, pointed out such Kingston landmarks as the Tuff Gong Record shop and Ivan's Rest (the street corner that serves as a meeting place for top reggae musicians). Hewan-Lowe also lauded Island Records chief **Chris Blackwell** for his help in improving the musical and publishing awareness of the reggae artist. "Chris made them aware of such things as advances, copyrights and points," explained Hewan-Lowe. "**Duke Reid**, who wrote the current **Blondie** hit, 'The Tide Is High', many years ago, was not so lucky." The reggae music spokesman first came to California with his seminar two years ago and spoke at Cal State San Bernardino and U.C. Santa Barbara. Now, his smoothly flowing, informative sessions attract local acts, as well as fans and students. On hand at Dominguez Hills was RCA reggae/new wave act **Native** who Hewan-Lowe called upon to talk about its background and affiliation with **PIL** guitarist **Jah Wobble**. Hewan-Lowe closed out his latest California session with some classic vids of Jacob Miller in his last performance (just prior to his unfortunate death last year) and Toots and The Maytals circa 1967.

LIFE'S BEEN TOO GOOD — The **Eagles** may be nesting while the royalty checks from "The Long Run" roll in, and we probably won't see an album for more than a year, but the two most recent draftees to the team (**Joe Walsh** and **Tim Schmit**) have been chomping at the bit to play live. The yearning became so great on New Year's Eve, that Walsh and Schmit (under the guise of **Cannon and Perdido**) took over the Biltmore Hotel in Santa Barbara and played "all night long" for a crowd of about 300. Smokin' Joe, who resides in Santa Barbara, took the proceeds from the hastily organized gig and gave it to the financially ailing Santa Barbara County Bowl (located, of course, on the intersection of Cannon and Perdido Streets). The stray Eagles also brought their pick up band to Redondo Beach for two 1 1/2 hour gigs last week, and they've threatened to do more. The unannounced performances are apparently born out of fun, as Cannon and Perdido forego Walsh classics like "Funk 49" for '50s oldies in their outings... We have heard that Walsh's new solo LP is 80% finished. His new band consists of old **Spiriter Jay Ferguson** (keyboards), **Joe "Jo Bob" Vitale** (percussion) and **George "Chocolate" Perry** (bass). The album will see a May release.

SLAM DUNCES — Those who have an eye for the "old ultra violence" should be on hand at the Stardust Ballroom in Hollywood Feb. 11 for an evening of dance floor warfare with **Black Flag**, **The Circle Jerks**, **Fear** and **China White**. We're amused by Black Flag's heavy metal cum punk nihilism, but the music isn't strong enough for us to condone a show that will no doubt end with bloodied faces and broken windows. Those slam dunces, who emanate from Huntington Beach and Fullerton and attack anyone who strays from the skinhead fashion, are using Black Flag as a rallying point. Innocent bystanders should expect plenty of fracas with both police and the H.B. punks. Black Flag has been riding on the publicity it's gained from exposes by **Rona Barrett** and Channel 2's *Two On The Town* show, but there can't be too many gigs left in this city for a band whose crowd causes thousands of dollars worth of damage and thrives on bodily harm.

ENDS AND ODDS — **Debbie Harry** will host the St. Valentine's Day (Feb. 14) edition of NBC-TV's *Saturday Night Live*. Harry won't be performing, but she'll be involved in several comedy sketches.

marc cetner

RADIO

AIR PLAY

TAKING A CHANCE... AND SUCCEEDING — Black formatted KJLH/Los Angeles, Stevie Wonder's radio station, has a rather different, free form DJ in **Ted Terry**. Going against the grain of many of his peers, Terry has committed himself, or rather refuses to permit himself, to be corralled into playing only one type of music. For example, during his afternoon drive time, Terry's hour-long "Music Menu" segment will feature anything from **Judy Garland** records to interviews with artists as varied as **Barry Manilow**, **Herb Alpert** or **Deniece Williams**. He was also the only disc jockey in L.A. black radio to pay tribute to **John Lennon**, which, Terry says, he did in response to the requests of his listeners. "If I get flak at all, it usually comes from management. Sometimes they don't understand that there are a lot of black people out there who want to hear some rock and pop music." Terry admits that there has always been an "underlying prejudice" at black radio stations, where they might play music by a white artist, but never report that to the trades. (Many AOR stations may play music by black artists and not report it to the trades either.) "I just feel that variety is important for radio because all people enjoy some variety when it comes to music." And Terry's point about variety may well be supported in the L.A. market, where the latest Arbitron ratings (12+ metro area) reveal good numbers for those stations that offer more variety. For example, oldies formatted **KRLA** has become the leading music station behind news and beautiful music. Dance oriented **KIIS-FM**, sporting rock, funk and R&B, edged out all of the Top 40s, as well as all of the black formatted stations, and nearly all of the Top 40s improved. The common denominator here for all of these stations, including **KRLA**, is that there are a variety of styles being offered, regardless of the "hits" nature of the playlists. On the other hand, another example of variety winning out comes, unfortunately, at the expense of the two leading AOR stations in town. Close to each other on the dial, and playing the same music in a tight fashion to the point that a listener can only tell the difference when a DJ



CUEING UP WITH A BUNNY — KJLH/Los Angeles air personality **Ted Terry** is all smiles in the picture above with Playboy Playmate **Candy Loving** who paid him a visit at the KJLH studios. Terry had his picture appear in a recent issue of Playboy as well.

is speaking, both **KMET** and **KLOS** suffered in the Fall 1980 ratings. A couple of weeks ago in *Airplay*, under the heading "the marketplace will decide," it was mentioned that the two stations' fierce competition had even spread to live concerts as well, with both playing concerts by the same group on the same night. Two stations going at each other's throats apparently doesn't work; at least not in this case. The listener loses when there is no variety, and when the listener loses, eventually the station suffers.

ABOUT FACE REVISITED — The National Assn. of Broadcasters (NAB) officially came out of the closet on its position regarding the proposal to reduce AM spacing from 10kHz to 9kHz when its Radio Board passed a resolution on Jan. 28 to oppose the reduction in spacing. Previously, the NAB and broadcasting associations from other countries were opposed to the plan unless the Federal Communications Commission (FCC) conducted appropriate technical and economic studies on the feasibility of the proposal. However, the NAB Radio Board has concluded that the appropriate action has not been taken by the FCC; that studies undertaken on behalf of the NAB, the Canadian Broadcasters Assn. (CAB) and other organizations, point to "deficiencies associated with reduced channel spacing, such as increased interference, decreased service area, and disadvantages to consumers through disruptions in service and receiver obsolescence, and direct financial costs to the broadcasting industry in implementing such changes," and therefore has "opposed the shift and urges the U.S. government to retain 10 kHz as the AM spacing system in the U.S. and in Region 2." The NAB, it will be recalled, actually helped to block passage of the controversial FCC proposal last March when, prior to the Region 2 Administrative Radio Conference held in Buenos Aires, it sent letters to 22 Latin American countries expressing dissatisfaction with the proposal. Despite accusations by the FCC at last year's NAB convention that the association feared competition and undermined the proposal, NAB president **Vincent Wasilewski** refuted those charges then, and said, in fact, that the NAB supported the expansion of the AM band and never has opposed reducing AM channel spacing from 10 to nine kHz.

FOR YOUR INFORMATION — Tiny Rabbits! That's how Zaitchik translates in Russian. Zait-what, and so what you're probably asking. Talking to some programmers in New England, you get the idea that a six-piece, funk-rock outfit known as the **Zaitchik Brothers** is one of the hottest items to emerge from the Boston area since the **Cars**. And, despite the fact that the band is currently without a label (nobody's perfect), a select number of the band's songs made available by the group on tape have been welcomed with more than open arms by a handful of AOR stations in the New England area, including a few under consultation where playing tapes is usually frowned upon. While **WBCN** is currently airing "Give Me Those Lips," a rock/funk tune, they were forced to remove another one, "South Boston," when residents of that area of Boston took exception to the lyrical content. The tape was taken elsewhere and is now receiving healthy airplay on **WHCN** in Hartford. The point is that the band plays to SRO crowds, has material that is ripe for radio acceptance and has established an audience in a good market. All they need now is a record company to deliver them. How about it labels?

WORLD OF MUSIC — A couple of weeks ago, former **KRBE**/Houston program director **Clay Gish** told us about a new music related TV pilot he was working on for **RJ Prod.** in Ft. Lauderdale (**Cash Box**, Jan. 24). The program, *The World of Music*, will feature videos of groups, music-related news and stories from various markets around the country, as well as a special feature, "The Discovery of the Week." A notable list of correspondents confirmed by Gish include **Dave Sholin**, San Francisco; **Joel Denver**, Los Angeles; **Kal Rudman**, Philadelphia; **Bill Tanner**, Y100/Miami; **Dave Martin**, **WCFL**/Chicago; **Charley Van Dyke**, **WRKO**/Boston; **Tracy Mitchell**, **KJR**/Seattle; **Loren Owen**, **KIMN**/Denver; **Scott Shannon**, **Q105**/Tampa; **Jim White**, **Z97**/Dallas; **John Sebastian**, John Sebastian and Assoc., Phoenix; **Mike St. John**, **WWKX**/Nashville; **Dave Anthony**, **KLUC**/Las Vegas; **John Young**, **Z93**/Atlanta; and **Richard Davles**, all the way from London.

mark albert

L.A., Chicago And Philadelphia Arbs Reveal Top 40, B/C, Country Gains

(continued from page 6)
held steady at 5.7 for fifth place.

Whereas all of the country stations in Chicago fell in the Summer book, they all turned around with gains in the Fall. Leading the way was **WMAQ** with a 4.9, up from 4.7. The country station making the biggest jump in the market was **WJEZ**, which rose to 3.3, up from 2.3. **WJJD** was up a tenth to 1.1.

The only black station other than **WGCI** to show improvement was **WJPC** with a 2.3, up from 1.9. **WBMX** dropped to 2.9 from 3.6 and **WVON** slipped to 1.6 from 1.9.

In the AOR battle, **WLUP** maintained its lead with a 3.8, down from 4.7; while **WMET** pulled a 3.5, up from 3.2. **WXRT** also improved with a 1.7, up from 1.3.

Other gainers in the Chicago market were Top 40 **WEFM** with a 2.7, up from 1.8; and adult contemporary stations **WCLR**, with a 3.3, up from 3.1, and **WKQX**, with a 3.2, up from 2.9. Ironically, **WEFM** changed format to the Schulke-2 adult contemporary format after the book.

Shaping Talent Essential, Says Martin

(continued from page 8)

to the song. A lot of programmers don't take the time to listen to all of the tapes they receive, but you never know where the next great talent is going to come from.

Important To Keep Tapes

"It's important," he continued, "to develop a filing system of tapes and resumes for good talent, because you might not have an immediately available position for a good talent when they send you a tape. It's a good habit for a PD to stay in touch with these people and to keep track of them."

Many of the programmers in prior **Cash Box** surveys felt that too many jocks coming from small markets were technically adequate, but lacking in the areas of personality and communication. The main reason cited was the Drake methodology of time and temperature card reading. However, it was agreed by the programmers that perhaps they themselves were partly to blame by not devoting enough time to developing young talent.

"Unfortunately, a lot of programmers devote too much time to research and not enough time critiquing their people," Martin explained. "I have weekly, individual sessions with my people, and those are good for the jocks' self recognition and confidence. Believe it or not, some DJs really don't know they are good, and let's face it, these people are creative, they're artists and they need to be told they are doing a good job. Too many talented people wind up getting frustrated because some programmers simply don't communicate with them. You have to trust your people and instill confidence."

Part of the critiquing process that Martin employs at his stations, and a subject that will be covered in his book, has been the communications process that must exist between the jock and the listener. He stressed topicality, with the belief that a personable jock who can talk to listeners about current topics regarding the community and the country is more important than the music that is played. Martin said that humor was just as vital in attracting listeners. "These two areas are the difference between my station and an automated or automated sounding station."

Self-Confidence Stressed

Another area that Martin stresses along with instilling self confidence is motivation.

"We look for goals and participation from each member of the air staff," Martin related. "Each jock helps to develop some aspect of the programming and marketing

In Philadelphia, under its first Quarterly Measurement, all-news **KYW** maintained its lead with an 11.6, down from 12.1. Vaulting into second place in the overall market was adult contemporary **WMGK** with a 9.0, up from 6.9. Rounding out the Top five were adult contemporary **WIP** with a 6.6, down from 7.3; and beautiful music rivals **WWSH**, with a 6.1, up from 5.5; and **WEAZ**, with a 5.9, up from 4.5.

WMMR continues to lead the AOR stations with a 5.3, up from 5.1; followed by **WYSP**, with a 4.1, up from 3.8; and, **WIOQ** with a 3.4, down from a 4.0. Top 40 **WFIL** dropped a tenth to 3.1; while **WIFI** gained a full point jumping to 2.7.

Black formatted **WDAS-FM** maintained its edge in this area with a 5.3, down from 5.9; while **WCAU-FM** improved to a 3.6, up from 3.3. Adult contemporary **WPEN** jumped considerably to a 3.8, up from 2.5; and **WSNI**, also A/C, moved up a tenth to 2.4.

The figures represent average quarter hours shares, 12+ for the Metro area, Monday-Sunday, 6 a.m.-midnight.

of the radio stations, from selecting oldies to making public appearances. A personality can become a liability if he or she loses the desire to improve upon their own performance, as well as that of the station.

"Goals are actually a top criterion for me in hiring someone," Martin continued. "If a kid comes to me and tells me he wants to stay at **WSPT** for five years, I don't want him, because that individual has no ambitions. I prefer to choose individuals who have set goals to move on to larger markets."

Martin doesn't like negative thinking and feels that if programmers are convinced that there is no good air talent around, it in fact will become a self fulfilling prophecy.

"The key is to hire people who have goals, who are willing to follow direction and participate. You can't lose that way. I feel that my main talent is recognizing talent. It's my challenge and satisfaction to give an untapped or raw talent direction and see that individual become great. It's also the paradox of a teacher, I suppose, because it really is a bittersweet feeling when they move on."

If success in hiring and grooming talent for a small market program director can be measured by the number of people who moved on to larger markets, then Martin has been highly successful. In the past couple of years, seven former **WSPT** jocks have moved to Milwaukee, including **WOKY** music director **Dallas Cole**. **John Larson** is now programming **WLLZ**/Detroit and two others are currently handling air shifts at **KDWB**/Minneapolis and **92X**/Columbus, Ohio.

"I don't want to take credit for other people's successes," Martin asserted. "I've never met a great DJ who didn't have sound programming ideas of his own. All of these people have given me good ideas that I can pass on to the new people here. It's a two-way street based on trust and communication."

Washburn Announces Resignation From FCC

LOS ANGELES — Federal Communications commissioner **Abbot Washburn** publically announced that he will not seek another seven year term of office when his current term expires on June 30, 1982. Washburn joins senior commissioner **Robert E. Lee**, who announced his retirement from the Commission when his term ends June 30 this year, and **Tyrone Brown**, who has already departed from the Commission to pursue a career in law.

LP Chart Position

- 9 **AC/DC • BACK IN BLACK • ATLANTIC**
ADDS: None. **HOTS:** KZEW, WCOZ, KMG, WCCC, WBLM, WORJ, KBPI, WBCN, WBAB, WMMS, KLLO, WWW, KROQ, KMET, KWST. **MEDIUMS:** WOUR, WLIR. **PREFERRED TRACKS:** Title, Money, Shook Me, Hells. **SALES:** Good to moderate in all regions.
- **ANY TROUBLE • WHERE ARE ALL THE NICE GIRLS? • STIFF AMERICA**
ADDS: None. **HOTS:** WCOZ, WOUR, WRNW. **MEDIUMS:** KOME, WIBZ, KZEL, WCCC, WBAB, WWW, WAAL, WGRQ, KSJO. **PREFERRED TRACKS:** Second Choice. **SALES:** Breakouts in East and West.
- 60 **APRIL WINE • THE NATURE OF THE BEAST • CAPITOL**
ADDS: WGRQ. **HOTS:** KSHE, WCOZ, KMG, KEZY, WORJ, WMMS, KNCN, WYFE, KSJO. **MEDIUMS:** KZOK, WLVO, WABX, KWST, WKDF, KZEW, WOUR, WSHE, WLIR, WYDD, WBAB, KLLO, WWW, WAAL, KROO, KMET. **PREFERRED TRACKS:** Just Between. **SALES:** Moderate in all regions; strongest in Midwest and West.
- 152 **THE BABYS • ON THE EDGE • CHRYSALIS**
ADDS: None. **HOTS:** KOME, KZEW, KROQ. **MEDIUMS:** WCOZ, KMG, KNCN, WKDF, KWST. **PREFERRED TRACKS:** 17, Downtown, Turn. **SALES:** Fair in West and Midwest; weak in others.
- 4 **PAT BENATAR • CRIMES OF PASSION • CHRYSALIS**
ADDS: None. **HOTS:** WCOZ, WIBZ, KMG, WCCC, WBLM, WSHE, WBCN, WBAB, WMMS, KLLO, WGRQ, KSJO, KMET, KWST. **MEDIUMS:** KEZY, WORJ, WLIR, KMEL, WABX. **PREFERRED TRACKS:** Treat Me, Best Shot, Prisoner. **SALES:** Good to moderate in all regions.
- 7 **BLONDIE • AUTOAMERICAN • CHRYSALIS**
ADDS: None. **HOTS:** KOME, KZEL, WRNW, KNAC, WBLM, WBAB, WMMS, WNEW, WAAL, KNCN, KROQ, KSJO, WKDF, KMEL. **MEDIUMS:** KZEW, WCCC, KEZY, WLIR. **PREFERRED TRACKS:** Rapture, Tide. **SALES:** Good to moderate in all regions.
- 54 **THE BLUES BROTHERS • MADE IN AMERICA • ATLANTIC**
ADDS: None. **HOTS:** WIBZ, WSHE, WGRQ. **MEDIUMS:** WCOZ, KMG, WBLM, WORJ, KNCN, KSJO, KMET. **PREFERRED TRACKS:** Who's Making Love. **SALES:** Weak in West; fair in all others.

8 MOST ADDED

- **THE BOOMTOWN RATS • MONDO BONGO • COLUMBIA**
ADDS: WHFS, KSJO, KNCN, KNAC, WRNW, KMG. **HOTS:** None. **MEDIUMS:** WRNW, KMG. **PREFERRED TRACKS:** My Room, Go Man, Banana, Up All Night. **SALES:** Just shipped.

2 MOST ADDED

- **JIMMY BUFFETT • COCONUT TELEGRAPH • MCA**
ADDS: KOME, WOUR, WIBZ, KZEL, KZAM, WRNW, WSHE, WORJ, WYDD, WBAB, WMMS, WWW, WAAL, KNCN, WKDF. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** My Job, Title, Growing Older. **SALES:** Just shipped.



- 111 **THE JIM CARROLL BAND • CATHOLIC BOY • ATCO**
ADDS: None. **HOTS:** KZEL, WBCN, WGRQ. **MEDIUMS:** KOME, KZEW, WIBZ, KMG, WRNW, KNAC, WSHE, WBAB, WMMS, KNCN, WLVO, WHFS. **PREFERRED TRACKS:** People, City, Too Late. **SALES:** Fair in East and West; weak in others.
- 101 **CHEAP TRICK • ALL SHOOK UP • EPIC**
ADDS: None. **HOTS:** WCOZ, KMG, KROO, WYFE, KSJO. **MEDIUMS:** WCCC, WAAL. **PREFERRED TRACKS:** Baby Loves, Greatest, Stop, Can't Stop. **SALES:** Weak in West; fair in all others.
- 48 **THE CLASH • SANDINISTA! • EPIC**
ADDS: WYFE, KMG, KZEW. **HOTS:** WHFS, WOUR, WRNW, KNAC, WBCN, WLIR, WBAB, WNEW, WGRQ, KROO, KWST. **MEDIUMS:** KZOK, KOME, KZEL, WBLM, WYDD, WMMS, WWW, WAAL, KSJO, KMET. **PREFERRED TRACKS:** Call Up, Hitsville, Ivan Meets. **SALES:** Moderate in all regions; strongest in West.

LP Chart Position

3 MOST ADDED

- 59 **ELVIS COSTELLO & THE ATTRACTIONS • TRUST • COLUMBIA**



ADDS: WHFS, KWST, KSJO, KNCN, WSHE, WKLS, KEZY, KNAC, KMG. **HOTS:** KNAC, WRNW, WBCN, WLIR, WBAB, WNEW, KROQ. **MEDIUMS:** WCCC, WBLM, WGRQ. **PREFERRED TRACKS:** Clubland, Watch Your, Whisper, Own Gun. **SALES:** Major breakouts in all regions.

- 33 **DIRE STRAITS • MAKING MOVIES • WARNER BROS.**
ADDS: None. **HOTS:** KZOK, KMET, WYFE, WIOQ, KNCN, KINK, KOME, KZEW, WOUR, WIBZ, KMG, WCCC, WBLM, KEZY, WSHE, WBCN, WBAB, WWW, WNEW. **MEDIUMS:** WLVO, KSJO, KROQ, WCOZ, KZEL, WRNW, KNAC, WKLS. **PREFERRED TRACKS:** Skateaway, Romeo, Espresso, Tunnel. **SALES:** Moderate in all regions; strongest in West.

- 13 **THE EAGLES • EAGLES LIVE • ASYLUM**
ADDS: None. **HOTS:** KZOK, KMEL, KOME, WIBZ, KMG, KZAM, WBLM, WBAB, WMMS, WWW, KNCN, KSJO, KMET, WKDF. **MEDIUMS:** WCOZ, WRNW, KNX, KEZY, WSHE, WORJ. **PREFERRED TRACKS:** Seven, Limit, New Kid, Life's Been. **SALES:** Moderate in all regions.

- 105 **FIREBALL • CLOUDS ACROSS THE SUN • ATLANTIC**
ADDS: None. **HOTS:** WIBZ, KINK, WGRQ. **MEDIUMS:** KOME, KZAM, KNX, WBLM, KEZY, WSHE, WYDD, WWW, WAAL, KNCN, KSJO, WLVO, KZOK. **PREFERRED TRACKS:** Staying. **SALES:** Fair in Midwest; weak in all others.

- 22 **FLEETWOOD MAC • LIVE • WARNER BROS.**
ADDS: None. **HOTS:** KMEL, KNCN, WIOQ, KSJO, KMET, KOME, WIBZ, KMG, KZAM, WRNW, WBLM, KEZY, WBAB, WMMS, WWW, WNEW, WGRQ. **MEDIUMS:** WLVO, WCOZ, WSHE, WORJ, WBCN, KLLO. **PREFERRED TRACKS:** Open. **SALES:** Moderate to fair in all regions.

#10 MOST ADDED

- **PEARL HARBOUR • DON'T FOLLOW ME. I'M LOST TOO. • WARNER BROS.**
ADDS: WHFS, NEWS, WMMS, WLIR, KNAC, WRNW. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

- 19 **HEART • GREATEST HITS/LIVE • EPIC**
ADDS: None. **HOTS:** KOME, WWW, KNCN, KMET, KWST. **MEDIUMS:** WCOZ, KMG, WBLM, KEZY, WMMS, KROQ, WKDF. **PREFERRED TRACKS:** Tell It. **SALES:** Moderate to fair in all regions.

- 97 **DONNIE IRIS • BACK ON THE STREETS • CAROUSEL/MCA**
ADDS: WLVO. **HOTS:** WLVO, WGRQ, KOME, KZEW, WOUR, WIBZ, WCCC, WBLM, WORJ, KBPI, WMMS, WWW, WAAL. **MEDIUMS:** WABX, KMEL, WKDF, KROO, KNCN, WCOZ, KZEL, KMG, WKLS, WBCN, WBAB, KLLO. **PREFERRED TRACKS:** Ah! Leah!, Title, Hear You, Agnes. **SALES:** Weak in East; fair in all others.

- 116 **THE JAM • SOUND AFFECTS • POLYDOR/POLYGRAM**
ADDS: WWW. **HOTS:** WRNW, WBCN, WLIR, WHFS. **MEDIUMS:** KNAC, WBAB, KROQ, KSJO. **PREFERRED TRACKS:** Start!, Different, Monday, Corner Shop, Pretty Green. **SALES:** Weak in South; moderate to fair in all others.

- **JOAN JETT • BAD REPUTATION • BOARDWALK**
ADDS: WORJ, WCCC. **HOTS:** None. **MEDIUMS:** KZEL, WSHE, WBCN, WLIR, KROO. **PREFERRED TRACKS:** Open. **SALES:** Weak initial response.

#10 MOST ACTIVE

- **JOURNEY • CAPTURED • COLUMBIA**
ADDS: WLVO, KNCN, WIOQ, KZEL, WIBZ. **HOTS:** KZOK, WLVO, KWST, KSHE, KMEL, KNCN, KOME, WCOZ, KMG, WSHE, WORJ, WBAB, WMMS, KLLO, WWW, WGRQ, WYFE, KSJO, KMET. **MEDIUMS:** KEZY, WBCN, WAAL, KROQ, WKDF. **PREFERRED TRACKS:** Open. **SALES:** Weak initial response in East; breakouts in others.

LP Chart Position

- 69 **NICOLETTE LARSON • RADIOLAND • WARNER BROS.**
ADDS: KZOK. **HOTS:** WIBZ, KZAM, WRNW, KNX, KEZY, KINK. **MEDIUMS:** KOME, KZEL, WBAB, WMMS, WWW, KNCN, WKDF, KSHE. **PREFERRED TRACKS:** Ooo-eee, Title. **SALES:** Weak in East; moderate to fair in all others.

2 MOST ACTIVE

- 1 **JOHN LENNON/YOKO ONO • DOUBLE FANTASY • GEFEN**



ADDS: None. **HOTS:** KZOK, WLVO, WABX, KWST, KMEL, WKDF, KMET, KSJO, WYFE, KROQ, WIOQ, KNCN, WGRQ, WAAL, KINK, WWW, WMMS, WBAB, KZEW, WCOZ, WOUR, WIBZ, KZAM, WRNW, WCCC, WBLM, KEZY, WSHE, KBPI, WBCN, WLIR, WYDD. **MEDIUMS:** KLLO, KZEL, KMG, WORJ. **PREFERRED TRACKS:** Woman, Wheels, Starting, Beautiful Boys. **SALES:** Good in all regions.

- 133 **LOVERBOY • COLUMBIA**
ADDS: KLLO, WOUR. **HOTS:** WYFE. **MEDIUMS:** KLLO, KOME, WCOZ, WBLM, WSHE, WORJ, WYDD, WBAB, WWW, WGRQ, KROQ, KZOK. **PREFERRED TRACKS:** Turn Me Loose. **SALES:** Weak in Midwest; moderate to fair in all others.

- 104 **MANFRED MANN'S EARTH BAND • CHANCE • WARNER BROS.**
ADDS: None. **HOTS:** WYFE, WCOZ, KZEL, WRNW, KEZY, WBCN, WLIR, WWW. **MEDIUMS:** KZOK, WLVO, KSHE, KSJO, KROQ, KNCN, KOME, KZEW, KMG, WCCC, WSHE, WORJ, WBAB, KLLO, WAAL, WGRQ. **PREFERRED TRACKS:** For You. **SALES:** Weak in East; moderate to fair in all others.

- 78 **DELBERT McCLINTON • THE JEALOUS KIND • CAPITOL**
ADDS: None. **HOTS:** WSHE, WAAL. **MEDIUMS:** KOME, WCOZ, WOUR, WIBZ, WORJ, WBCN, WMMS, WWW, KINK, KNCN, WKDF. **PREFERRED TRACKS:** Giving It Up. **SALES:** Weak in West; fair in all others.

- 175 **RANDY MEISNER • ONE MORE SONG • EPIC**
ADDS: WABX, WBLM. **HOTS:** WSHE, KBPI, WMMS, WWW, KINK, WYFE, WLVO. **MEDIUMS:** WCOZ, WOUR, KZAM, KEZY, WORJ, KNCN, WKDF, KZOK. **PREFERRED TRACKS:** Hearts. **SALES:** Fair in West and East; weak in others.

- 127 **NAZARETH • THE FOOL CIRCLE • A&M**
ADDS: KMET, WAAL, WWW, WKLS, KOME. **HOTS:** KZEL. **MEDIUMS:** KEZY, WBAB, WMMS, KNCN. **PREFERRED TRACKS:** Open. **SALES:** Moderate breakouts in all regions.

- 186 **NIGHT • LONG DISTANCE • PLANET/ELEKTRA**
ADDS: WKLS, WCOZ. **HOTS:** None. **MEDIUMS:** KEZY, WORJ, WYDD, WBAB, WWW, WAAL, WGRQ, KSJO, KZOK. **PREFERRED TRACKS:** Airwaves. **SALES:** Fair in Midwest and West; weak in others.

- 28 **OUTLAWS • GHOST RIDERS • ARISTA**
ADDS: WABX. **HOTS:** WLVO, KOME, WCOZ, KMG, WSHE, WORJ, WBCN, WBAB, KLLO, WWW, WAAL, WGRQ, KNCN, WYFE. **MEDIUMS:** KZOK, KWST, KMEL, WKDF, KZEW, KZEL, WBLM, WLIR, KMET. **PREFERRED TRACKS:** Riders. **SALES:** Good to moderate in all regions.

7 MOST ACTIVE

- 17 **THE ALAN PARSONS PROJECT • THE TURN OF A FRIENDLY CARD • ARISTA**
ADDS: None. **HOTS:** KZOK, WABX, WKDF, KSJO, WYFE, WIOQ, KNCN, WGRQ, KINK, WWW, KLLO, WMMS, WBAB, KOME, KZEW, WOUR, WIBZ, KNX, KEZY, WKLS, WSHE, WYDD. **MEDIUMS:** WLVO, KMEL, KROO, WCOZ, KZEL, KMG, KZAM, WCCC, WBLM, WORJ, WBCN. **PREFERRED TRACKS:** Games, Price, Snake. **SALES:** Good to moderate in all regions.

9 MOST ACTIVE

- 12 **THE POLICE • ZENYATTA MONDATTA • A&M**
ADDS: None. **HOTS:** WHFS, KWST, KMET, KSJO, KROQ, KZEW, KZEL, KMG, WRNW, KNAC, KOME, WCOZ, WSHE, WBCN, WLIR, WBAB, KLLO, WWW, WNEW, WGRQ, KNCN. **MEDIUMS:** WLVO, KSHE, WKDF, WCCC. **PREFERRED TRACKS:** Don't Stand, De Do Do Driven, Canary, Bombs. **SALES:** Good to moderate in all regions.

LP Chart Position

18 QUEEN • THE GAME • ELEKTRA
ADDS: None. **HOTS:** KSJO, KMET. **MEDIUMS:** KZEW, WCOZ, WCCC, WKLS, WBAB, KMET, KWST.
PREFERRED TRACKS: Another One, Rock It, Suicide.
SALES: Moderate to fair in all regions.

5 MOST ACTIVE

6 REO SPEEDWAGON • HI INFIDELITY • EPIC
ADDS: None. **HOTS:** KZOK, WLVO, WABX, KWST, KSHE, WKDF, KMET, KSJO, WYFE, KNCN, WGRQ, WAAL, WNEW, WWWWM, KOME, KZEW, WCOZ, WOUR, WBLM, KEZY, WKLS, WSHE, WORJ, KBPI, WYDD, WBAB, WMMS, KLLOL.
MEDIUMS: KMET, KROO, KZEL, KMG, WBCN, WLIR.
PREFERRED TRACKS: Keep On Loving.
SALES: Good in all regions; strongest in Midwest.

158 THE RINGS • MCA
ADDS: WSHE. **HOTS:** WCOZ, WBLM, WBCN. **MEDIUMS:** WOUR, KMG, WRNW, WCCC, WLIR, KROO, KSJO, KSHE, WHFS, KZOK. **PREFERRED TRACKS:** Open.
SALES: Moderate in East; fair in all others.

80 ROCKPILE • SECONDS OF PLEASURE • COLUMBIA
ADDS: None. **HOTS:** KOME, KZEW, KNAC, WBCN, WLIR, WBAB, WWWWM, WNEW, KROO, KMET. **MEDIUMS:** WCOZ, KZEL, KMG, WCCC, KNCN. **PREFERRED TRACKS:** Heart, Book, Pet You, Nothing But.
SALES: Moderate in East; weak in all others.

1 MOST ADDED

TODD RUNDGREN • HEALING • BEARSVILLE
ADDS: WIOO, WBLM, WCCC, KNAC, WRNW, WOUR, KEZY, WORJ, WLIR, WBAB, WMMS, WWWWM, WNEW, WAAL, WGRQ, KNCN, WLVO, WHFS. **HOTS:** WLIR. **MEDIUMS:** KNAC, WRNW, WBAB, WLVO. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

180 PHIL SEYMOUR • BOARDWALK
ADDS: WIBZ, WCOZ. **HOTS:** KZEL, WBCN, WLIR, WMMS. **MEDIUMS:** WOUR, KEZY, WSHE, WWWWM, WAAL, KSJO, KMET, KZOK. **PREFERRED TRACKS:** Precious, Let Her.
SALES: Fair in West and Midwest; weak in others.

6 MOST ADDED

SHERBS • THE SKILL • ATCO
ADDS: WLVO, KMET, WIOO, KNCN, KMG, KZEW. **HOTS:** None. **MEDIUMS:** WLVO, KZEL, WMMS, WWWWM, WYFE, KSJO, KZOK. **PREFERRED TRACKS:** Open.
SALES: Weak initial response.

140 SHOES • TONGUE TWISTER • ELEKTRA
ADDS: WYDD, WOUR. **HOTS:** WRNW. **MEDIUMS:** WIBZ, WBCN, WWWWM, KROO, KMET, WHFS. **PREFERRED TRACKS:** Open.
SALES: Moderate in Midwest; weak in all others.

LP Chart Position

4 MOST ADDED

98 GRACE SLICK • WELCOME TO THE WRECKING BALL • RCA
ADDS: KMET, KNCN, WGRQ, WCCC, WIBZ, WOUR, KOME. **HOTS:** KZEL, WRNW, WLIR, WBAB, KSJO. **MEDIUMS:** WHFS, KZEW, WCOZ, KMG, WBLM, KEZY, WBCN, WYDD, WMMS, WWWWM, KSHE, WLVO. **PREFERRED TRACKS:** Wrecking Ball, Mistreater, Shooting, Sea.
SALES: Moderate breakouts in all regions.

1 MOST ACTIVE

15 BRUCE SPRINGSTEEN • THE RIVER • COLUMBIA
ADDS: None. **HOTS:** KZOK, WLVO, KWST, KSHE, KMET, WKDF, KMET, KSJO, WYFE, KROO, KNCN, WGRQ, WAAL, WNEW, WWWWM, KLLOL, WMMS, WBAB, WYDD, WLIR, KOME, KZEW, WCOZ, WOUR, WIBZ, KZEL, KMG, WRNW, WCCC, WBLM, KEZY, WKLS, WSHE, WORJ, WBCN. **MEDIUMS:** KINK, KZAM. **PREFERRED TRACKS:** Fade, Heart, Cadillac, Ties, Ramrod, Title.
SALES: Good to moderate in all regions.

106 THE MICHAEL STANLEY BAND • HEARTLAND • EMI-AMERICA
ADDS: WBLM. **HOTS:** WOUR, KBPI, WMMS, KLLOL, WWWWM, WGRQ, WLVO. **MEDIUMS:** WIBZ, WORJ, WLIR, KNCN, KMET, KMET, WABX. **PREFERRED TRACKS:** He Can't.
SALES: Weak in west; moderate to fair in all others.

4 MOST ACTIVE

10 STEELY DAN • GAUCHO • MCA
ADDS: KMET. **HOTS:** KZOK, WLVO, KMET, WKDF, KSJO, WYFE, WIOO, KNCN, WGRQ, WAAL, KINK, WNEW, WWWWM, WMMS, KOME, KZEW, WOUR, WIBZ, KZAM, WRNW, KNX, WBLM, KEZY, WSHE, KBPI, WLIR, WYDD, WBAB. **MEDIUMS:** KSHE, KROO, KLLOL, WCOZ, KMG, WORJ. **PREFERRED TRACKS:** Hey Nineteen, Babylon.
SALES: Good to moderate in all regions.

6 MOST ACTIVE

16 ROD STEWART • FOOLISH BEHAVIOR • WARNER BROS.
ADDS: None. **HOTS:** KZOK, WLVO, KWST, KSHE, KMET, KSJO, WYFE, KROO, WIOO, KNCN, WGRQ, KINK, WNEW, KOME, KZEW, WBLM, KMG, KZAM, WRNW, WBLM, KEZY, WKLS, WORJ, WYDD, WBAB, WMMS, WWWWM. **MEDIUMS:** WABX, KZEL, WCCC. **PREFERRED TRACKS:** Passion, Dance With, Title.
SALES: Good to moderate in all regions.

3 MOST ACTIVE

8 STYX • PARADISE THEATER • A&M
ADDS: None. **HOTS:** KZOK, WLVO, WABX, KWST, KSHE, WKDF, KMET, KSJO, WYFE, WIOO, KNCN, WGRQ, WAAL, WWWWM, KOME, KZEW, WOUR, KZEL, WRNW, WCCC, WBLM, KEZY, WKLS, WSHE, WORJ, KBPI, WLIR, WYDD, WBAB, WMMS, KLLOL. **MEDIUMS:** KROO, WBCN. **PREFERRED TRACKS:** Best Of Times.
SALES: Good in all regions.

74 TALKING HEADS • REMAIN IN LIGHT • SIRE
ADDS: None. **HOTS:** KNAC, WBRN, WNEW, KROO, WHFS. **MEDIUMS:** KMG, WRNW, KMET. **PREFERRED TRACKS:** Crosseyed, Lifetime, Under Punches.
SALES: Weak in Midwest; fair in all others.

LP Chart Position

5 MOST ADDED

112 .38 SPECIAL • WILD-EYED SOUTHERN BOYS • A&M
ADDS: KWST, WKDF, WWWWM, WYDD, KBPI, KOME. **HOTS:** WCOZ, WRNW, WCCC, WBAB. **MEDIUMS:** KZEL, KMG, WSHE, WORJ, WGRQ, KNCN, WYFE, KSJO, KMET, KSHE, WLVO, KZOK. **PREFERRED TRACKS:** Open.
SALES: Moderate breakouts in all regions.

63 TOTO • TURN BACK • COLUMBIA
ADDS: None. **HOTS:** KNCN, WCOZ, WIBZ, KMG, KNX, KEZY, WBAB. **MEDIUMS:** KZOK, WLVO, KWST, KSHE, WKDF, KMET, KSJO, WYFE, KROO, WAAL, WWWWM, KOME, KZEW, WOUR, KZAM, WRNW, WKLS, WSHE, WORJ, WYDD, WMMS, KLLOL. **PREFERRED TRACKS:** Elenore, Love For.
SALES: Moderate in all regions.

9 MOST ADDED

THE TOURISTS • LUMINOUS BASEMENT • EPIC
ADDS: WHFS, WBAB, KNAC, WRNW, KZEL, WOUR. **HOTS:** None. **MEDIUMS:** KNAC, WMMS. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

64 UFO • THE WILD THE WILLING AND THE INNOCENT • CHRYSALIS
ADDS: WCOZ. **HOTS:** KOME, KMG, WCCC. **MEDIUMS:** WOUR, KZEL, WSHE, WORJ, WBAB, KLLOL, WAAL, KNCN, KROO, WYFE, KWST, WLVO, KZOK. **PREFERRED TRACKS:** Open.
SALES: Moderate in all regions.

7 MOST ADDED

U2 • BOY • ISLAND
ADDS: WHFS, KSJO, WWWWM, WLIR, KNAC, WRNW. **HOTS:** WBCN. **MEDIUMS:** KNAC. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

8 MOST ACTIVE

43 STEVE WINWOOD • ARC OF A DIVER • ISLAND
ADDS: KWST, KBPI, KMG. **HOTS:** KZOK, WHFS, WYFE, WIOO, KNCN, WGRQ, WAAL, KZEW, WOUR, KZAM, WRNW, KNX, KEZY, WBCN, WLIR, WBAB, WMMS, KLLOL, WWWWM, WNEW, KINK. **MEDIUMS:** WLVO, WABX, KSHE, WKDF, KSJO, KZEL, WEHE, WORJ. **PREFERRED TRACKS:** Chance, Night Train.
SALES: Moderate in all regions.

11 STEVIE WONDER • HOTTER THAN JULY • MOTOWN
ADDS: None. **HOTS:** KZAM, WNEW, KINK, WAAL, KNCN, WIOO. **MEDIUMS:** KNX, WLIR, KZOK. **PREFERRED TRACKS:** Open.
SALES: Good to moderate in all regions.

96 XTC • BLACK SEA • VIRGIN/RSO
ADDS: WABX, KMET, WGRQ, WMMS, KBPI. **HOTS:** WBCN, WLIR, KROO, WHFS. **MEDIUMS:** KNAC, WCCC, WAAL, KNCN, KZOK. **PREFERRED TRACKS:** Generals.
SALES: Fair in East and West; weak in others.

49 WARREN ZEVON • STAND IN THE FIRE • ASYLUM
ADDS: None. **HOTS:** WHFS, KMET, KWST, KNCN, KOME, WIBZ, KMG, WRNW, KEZY, WORJ, WBAB, WWWWM, WNEW, WAAL. **MEDIUMS:** KZOK, WLVO, KSJO, WOUR, KZEL, WCCC, WBLM, WSHE, WMMS, WGRQ. **PREFERRED TRACKS:** Werewolves, Lawyers, Poor, Title.
SALES: Moderate to fair in all regions.

LAST WEEK	THIS WEEK		WEEKS ON CHART
2	1	CELEBRATION KOOL & THE GANG	16
5	2	9 TO 5 DOLLY PARTON	11
1	3	THE TIDE IS HIGH BLONDIE	14
6	4	I LOVE A RAINY NIGHT EDDIE RABBITT	15
9	5	KEEP ON LOVING YOU REO SPEEDWAGON	12
4	6	PASSION ROD STEWART	13
8	7	SAME OLD LANG SYNE DAN FOGELBERG	10
14	8	WOMAN JOHN LENNON	5
3	9	(JUST LIKE) STARTING OVER JOHN LENNON	16
10	10	HEY NINETEEN STEELY DAN	12
13	11	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON	11
16	12	THE BEST OF TIMES STYX	4
7	13	LOVE ON THE ROCKS NEIL DIAMOND	16
11	14	EVERY WOMAN IN THE WORLD AIR SUPPLY	17
20	15	TREAT ME RIGHT PAT BENATAR	5
12	16	HIT ME WITH YOUR BEST SHOT PAT BENATAR	20
19	17	I AIN'T GONNA STAND FOR IT STEVIE WONDER	10
18	18	MISS SUN BOZ SCAGGS	12
21	19	THE WINNER TAKES IT ALL ABBA	13
24	20	CRYING DON McLEAN	4
22	21	HEARTBREAK HOTEL THE JACKSONS	11
25	22	A LITTLE IN LOVE CLIFF RICHARD	10
29	23	HELLO AGAIN (LOVE THEME FROM "THE JAZZ SINGER") NEIL DIAMOND	3
26	24	GAMES PEOPLE PLAY ALAN PARSONS PROJECT	11
23	25	TOGETHER TIERRA	15
28	26	SMOKY MOUNTAIN RAIN RONNIE MILSAP	12
45	27	RAPTURE BLONDIE	3
30	28	SEVEN BRIDGES ROAD EAGLES	8
36	29	HEARTS ON FIRE RANDY MEISNER	4
37	30	KISS ON MY LIST DARYL HALL & JOHN OATES	4

LAST WEEK	THIS WEEK		WEEKS ON CHART
35	31	AH! LEAH! DONNIE IRIS	10
15	32	LADY KENNY ROGERS	20

PRIME MOVER

48	33	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB	3
27	34	HE CAN'T LOVE YOU MICHAEL STANLEY BAND	14
17	35	HUNGRY HEART BRUCE SPRINGSTEEN	15
31	36	TIME IS TIME ANDY GIBB	13

HIT BOUND

49	37	LIVING IN A FANTASY LEO SAYER	4
39	38	SHINE ON L.T.D.	14
32	39	DE DO DO DO DE DA DA DA THE POLICE	17
33	40	I MADE IT THROUGH THE RAIN BARRY MANILOW	13
34	41	IT'S MY TURN DIANA ROSS	17

LAST WEEK	THIS WEEK		WEEKS ON CHART
47	42	FLASH'S THEME AKA FLASH QUEEN	5
38	43	TELL IT LIKE IT IS HEART	13
42	44	ANOTHER ONE BITES THE DUST QUEEN	27
41	45	MORE THAN I CAN SAY LEO SAYER	21
51	46	(GHOST) RIDERS IN THE SKY OUTLAWS	5
57	47	GUITAR MAN ELVIS PRESLEY	4
50	48	BACK IN BLACK AC/DC	10

HIT BOUND

61	49	FADE AWAY BRUCE SPRINGSTEEN	2
40	50	GUILTY BARBRA STREISAND & BARRY GIBB	16
58	51	TOO TIGHT CON FUNK SHUN	4
66	52	PRECIOUS TO ME PHIL SEYMOUR	5

1 CASH BOX

THE ONLY CHARTS YOU CAN COUNT ON!

JAZZ

ON JAZZ

ARTISTRY IN RHYTHM — The obsessive jazz collector is a strange creature, capable of reciting alternate master numbers, recalling what **Bird** was wearing the day he was discharged from Camarillo or remembering exactly how many nights **Monk** played at Minton's Catalogers of obscure knowledge and jazz buffs alike will be pleased with a new, exhaustive biography and discography of band leader **Stan Kenton**. Entitled "*Stan Kenton: Artistry In Rhythm*," the book covers the lengthy and successful career of Kenton from his boyhood in Wichita, Kan., to his death in 1979. Touching base with many, many members of different Kenton bands, author **William F. Lee** presents a remarkably thorough portrait of the leader. In a recent conversation with **Cash Box**, Lee said that the impetus for the project came from "a very small publisher in Boston back in '78. But once everything got moving on the project, I discovered that the publisher was a very small library publisher placing too many restrictions on the project. They said I could only put one picture in the book, and would have to limit it to 200-300 pages. I said, 'well, I can't do that,' so I went to Creative World, which was Kenton's company, and said 'why don't you start a subsidiary press that won't put a limit on me.' They agreed, which is how the book came about." The results of Creative World's hands-off arrangement with Lee is an 832-page book featuring 64 pages of photographs. Chapters cover the evolution of the Kenton sound and the history of the constantly touring bands; the "Artistry in Rhythm" band of the early '40s, the "Progressive Jazz" band of the late '40s, his "Innovations Orchestra" with strings and the semi-classical "Neophonic Orchestra."



A PRECIOUS MOMENT WITH STAN — Stan Kenton (l) was the stuff of what legends are made of. The late, great jazz band leader is seen here with author William F. Lee, who has penned an exhaustive biography, *Artistry In Rhythm* in homage to the composer/pianist.

A detailed account of the formation of Creative World and other Kenton business interests is included as well as a chapter devoted to Kenton's pioneer involvement with music education in America and Canada. "Stan saw that jazz is an American art form," said Lee, "and he wanted to do what he could to educate young people and musicians in particular about jazz. He was one of the founders of the National Assn. of Jazz Educators." And Kenton's legacy? Said Lee: "I think his greatest contributions came from opening new avenues. Making money was never foremost with Kenton. For example, he kept his 44 piece orchestra going for two years, even though he wound up losing \$200,000. We all know that Stan was not a great writer or pianist, but as a leader and coordinator, he was unmatched for keeping egos down and making the sound of each of his groups say 'Kenton.'" "*Stan Kenton: Artistry In Rhythm*" is available by mail order from Creative Press, P.O. Box 35216, Los Angeles, Calif. 90035.

COMINGS AND GOINGS — The weather in New York remains cold, but the scene manages to stay hot, with jazz emanating from such diverse sources as The Bottom Line, The Whitney Museum and Club 57. Palsson's, jazz Mecca for the upper west side, has continued to show that it's more than a neighborhood joint with the likes of **Oliver Lake**, **Chico Freeman**, **Anthony Davis**, **Beaver Harris**, **Don Pullen**, **Joanne Brackeen** and **Dizzy Reece**. A regular feature for the 72nd St. club has been drummer **Pete LaRoca's** Sunday afternoon jazz matinees, his first jazz gig in several years. The club will also play host to National Public Radio's "Jazz Alive" program this week for taped segments featuring **Marion Cowings** and **Dewey Redman**. Downtown, **Mark Morganelli's** Jazz Forum is moving to a new, larger location at 648 Broadway. The old Jazz Forum, which was also Morganelli's apartment, featured such fine artists as **Chris Anderson**, **Jaki Byard** and **Clifford Jordan**. The new club will operate on a seven-nights-a-week basis. Mondays will feature Detroit pianist **Barry Harris** and his Jazz Workshops, Tuesdays will be given to drummer **Jo Jones, Jr.'s** (continued on page 44)

JAZZ ALBUM PICKS

YOU MUST BELIEVE IN SPRING — Bill Evans — Warner Bros. HS 3504 — Producers: Helen Keane and Tommy Lipuma — List: 8.98 — Bar Coded

With the passing of time, it will become clearer that the Bill Evans units were the outstanding piano trios of the last 20 years. Like so many other of Evans' projects, "You Must Believe in Spring" breathes with a life and independence of its own. With Eddie Gomez on bass and Eliot Zigmund on drums, the music flows with an uninterrupted grace from start to finish. It would be difficult to imagine a group that sounded more of one mind than this one.

CLASS REUNION — Bobby Shew Quintet — Sutra SUS 1002 — Producers: Bobby Shew and Dave Pell — List: 7.98

As a veteran of the Woody Herman, Buddy Rich, Louis Bellson and Toshiko Akiyoshi/Lew Tabackin bands, trumpeter Bobby Shew's credentials are in order. With fine support from reed man Gordon Brisker, Shew takes full advantage of his small group and leadership role to feature his compositional talents, as well as his trumpet chops. Good sounds from a new label.

IT'S JUST THE WAY I FEEL — Gene Dunlap — Capitol ST-12130 — Producer: Gene Dunlap — List: 7.98 — Bar Coded

Dunlap, who should be familiar to Earl Klugh fans as the guitarist's drummer, runs the gamut on this debut LP featuring progressive funky jazz to cheery R&B-tinged ballads and gospel-laced cantatas. Dunlap's smooth production offers layered vistas of sensuous music, especially on "Before You Break My Heart" and the title track, but you won't forget to dance to "Rock Radio."



Bobby Shew Quintet



Gene Dunlap

TOP 40 ALBUMS

	Weeks On Chart		Weeks On Chart
1	2/7	22	2/7
1 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	1 14	IN CONCERT, ZURICH, OCTOBER 28, 1979 CHICK COREA and GARY BURTON (ECM-2-1182)	23 10
2 CARNAVAL SPYRO GYRA (MCA 5149)	2 16	23 MAGNIFICENT MADNESS JOHN KLEMMER (Elektra 6E-284)	19 28
3 LATE NIGHT GUITAR EARL KLUGH (Liberty LT-1079)	3 11	24 RHAPSODY AND BLUES THE CRUSADERS (MCA 5124)	22 33
4 NIGHT PASSAGE WEATHER REPORT (ARC/Columbia JC 36793)	4 10	25 OUTUBRO AZYMUTH (Milestone M-9097)	25 8
5 GIVE ME THE NIGHT GEORGE BENSON (Qwest/Warner Bros. HS 3453)	5 28	26 IT'S JUST THE WAY I FEEL GENE DUNLAP featuring the RIDGEWAYS (Capitol ST-12130)	— 1
6 INHERIT THE WIND WILTON FELDER (MCA 5144)	6 17	27 GOTHAM CITY DEXTER GORDON (Columbia JC 36853)	32 2
7 CIVILIZED EVIL JEAN-LUC PONTY (Atlantic SD 16020)	8 18	28 THE HOT SHOT DAN SIEGEL (Inner City IC 1111)	29 4
8 ODORI HIROSHIMA (Arista AL 9541)	7 13	29 VICTORY NARADA MICHAEL WALDEN (Atlantic SD 19279)	27 17
9 VOICES IN THE RAIN JOE SAMPLE (MCA 5172)	15 2	30 LAND OF THE THIRD EYE DAVE VALENTIN (GRP/Arista 5009)	28 21
10 FAMILY HUBERT LAWS (Columbia JC 36396)	11 19	31 SAVANNA HOT-LINE NATIVE SON (MCA 5157)	— 1
11 SEAWIND (A&M SP-4824)	12 19	32 THE CELESTIAL HAWK KEITH JARRETT (ECM M5E 1175)	24 11
12 REAL EYES GIL SCOTT-HERON (Arista AL 9540)	10 9	33 ROUTES RAMSEY LEWIS (Columbia JC 36423)	30 27
13 MR. HANDS HERBIE HANCOCK (Columbia JC 36578)	9 13	34 LOVE FANTASY ROY AYERS (Polydor/PolyGram PD-1-6301)	33 15
14 80/81 PAT METHENY (ECM 2-1180)	14 15	35 UTOPIA PARKWAY MIKE MANDEL (Vanguard VSD 79437)	36 4
15 TWENNYNINE with LENNY WHITE (Elektra 6E-304)	17 15	36 HOW'S EVERYTHING SADAO WATANABE (Columbia C2X 36818)	35 21
16 THIS TIME AL JARREAU (Warner Bros. BSK 3434)	16 35	37 "H" BOB JAMES (Tappan Zee/Columbia JC 36422)	34 32
17 TOUCH OF SILK ERIC GALE (Columbia JC 36570)	18 18	38 CATCHING THE SUN SPYRO GYRA (MCA 5108)	37 48
18 LOVE APPROACH TOM BROWNE (GRP/Arista 5008)	13 31	39 PEACEFUL HEART, GENTLE SPIRIT CHICO FREEMAN (Contemporary 14005)	39 3
19 NIGHT SONG AHMAD JAMAL (Motown M7-945RA)	21 12	40 LOVE AT FIRST SIGHT SONNY ROLLINS (Milestone M-9098)	31 14
20 RODNEY FRANKLIN (Columbia JC 36747)	20 13		
21 4 X 4 McCOY TYNER (Milestone 55077)	26 10		

National Jazz Airplay

	Heavy Rotation	Milestone
McCoy Tyner	4 Times 4	Milestone
Ricky Ford	Flying Colors	Muse
Chick Corea/Gary Burton	In Concert, Zurich	ECM
Chico Freeman	Peaceful Heart, Gentle Spirit	Contemporary
Art Pepper	So in Love	Artist House
Weather Report	Night Passage	CBS
Ronnie Mathews	Legacy	Bee Hive
	Medium Rotation	
John Hicks	Hells Bells	Strata East
Oscar Peterson	The Way I Really Play	PAUSA
Grover Washington	Winelight	Elektra
Sir Roland Hanna	Swing Me No Waltzes	Storyville
Herbie Hancock	Mr. Hands	CBS
Pat Metheny	80/81	ECM
Chet Baker	Once Upon A Summertime	Artists House
	Light Rotation	
Art Farmer	Live at Boomers	Inner City
Cal Tjader	Gozame Pero Ya	Concord
Spyro Gyra	Carnaval	MCA
Dannie Richmond	Quintet	Gatemouth
Steve Kahn	Evidence	Arista
Babs Gonzales	At Small's Paradise	Chiarosuro
Mel Lewis Orchestra	Live at the Vangard	Gryphon

New adds:
Dexter Gordon/Gotham City CBS • J.J. Johnson/Concepts in Blue/Pablo Joe Sample/Voices In The Rain/MCA • Dan Siegel/The Hot Shot/Inner City

Compiled from the following playlists:
KCRW/Los Angeles, KLCC/Eugene, KMCR/Phoenix, KUHF/Houston, KCMU/Kansas City, WUWM/Milwaukee, WEMU/Detroit, WBFO/Buffalo, WBUR/Boston, WBGO/Newark.

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
	2/7		2/7
1 HOTTER THAN JULY STEVIE WONDER (Tamla/Motown T8-373M1)	1 15	38 ZAPP (Warner Bros. BSK 3463)	36 22
2 GAP BAND III GAP BAND (Mercury/PolyGram SRM 1-4003)	4 8	39 KANO (Emergency EMLP 7505)	44 9
3 FANTASTIC VOYAGE LAKESIDE (Solar/RCA BXL 1-3720)	3 12	40 SWEET VIBRATIONS BOBBY "BLUE" BAND (MCA 5145)	40 12
4 IMAGINATION THE WHISPERS (Solar/RCA BZL 1-3578)	6 5	41 BETTER DAYS THE BLACKBYRDS (Fantasy F-9602)	41 8
5 CELEBRATE KOOL & THE GANG (De-Lite/PolyGram DSR 9518)	2 18	42 VOICES IN THE RAIN JOE SAMPLE (MCA-5172)	50 3
6 TRIUMPH THE JACKSONS (Epic FE 36424)	5 18	43 JOY AND PAIN MAZE featuring FRANKIE BEVERLY (Capitol ST-12087)	43 29
7 THE TWO OF US YARBROUGH & PEOPLES (Mercury/PolyGram SRM-1-3834)	9 5	44 SWEAT BAND (Uncle Jam/CBS JZ 36857)	42 12
8 TOUCH CON FUNK SHUN (Mercury/PolyGram SRM-1-4002)	8 10	45 THE DRAMATIC WAY THE DRAMATICS (MCA-5146)	48 13
9 STONE JAM SLAVE (Cotillion/Atlantic SD 5224)	10 18	46 DIANA DIANA ROSS (Motown M8-936)	45 36
10 LIVE AND MORE ROBERTA FLACK and PEABO BRYSON (Atlantic SD 2-7004)	12 9	47 ULTRA WAVE BOOTSIE (Warner Bros. BSK-3433)	39 11
11 ARETHA FRANKLIN (Arista AL 9538)	7 17	48 RAY, GOODMAN & BROWN II RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6299)	46 20
12 AS ONE THE BAR-KAYS (Mercury/PolyGram SRM-1-3844)	11 10	49 CARNAVAL SPYRO GYRA (MCA 5149)	51 14
13 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	18 14	50 SEAWIND (A&M SP-4824)	47 17
14 FEEL ME CAMEO (Chocolate City/ PolyGram CCLP 2016)	13 16	51 LET'S BURN CLARENCE CARTER (Venture VL 1005)	56 9
15 THREE FOR LOVE SHALAMAR (Solar/RCA BZL 1-3577)	17 5	52 GOLDEN TOUCH ROSE ROYCE (Whitfield/Warner Bros. WHK 3512)	60 2
16 AT PEACE WITH WOMAN THE JONES GIRLS (Phila. Int'l./CBS JZ 36767)	15 18	53 ELOISE LAWS (Liberty LT-1063)	58 3
17 FACES EARTH, WIND & FIRE (ARC/Columbia KC 36795)	14 13	54 HOUSE OF MUSIC T.S. MONK (Mirage/Atlantic WTG 19291)	57 4
18 IN OUR LIFETIME MARVIN GAYE (Tamla/Motown T8-374M1)	23 3	55 THE WANDERER DONNA SUMMER (Geffen GHS 2000)	38 15
19 TP TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36745)	16 27	56 HEROES COMMODORES (Motown M8-993M1)	55 34
20 GREATEST HITS MANHATTANS (Columbia JC 36861)	20 9	57 LOVE APPROACH TOM BROWNE (GRP/Arista 5008)	52 29
21 CITY NIGHTS TIERRA (Boardwalk FW 36995)	24 8	58 14 KARAT FATBACK (Spring/PolyGram SP-1-6729)	54 16
22 JERMAINE JERMAINE JACKSON (Motown M8-1499F)	21 11	59 SWEET SENSATION STEPHANIE MILLS (20th Century-Fox/RCA T-603)	53 42
23 I HAD TO SAY IT MILLIE JACKSON (Spring/PolyGram SP-1-6730)	26 5	60 LICENSE TO DREAM KLEEEER (Atlantic SD 19288)	— 1
24 TROMBOLATION PARLIAMENT (Casablanca/PolyGram NBLP 7249)	19 9	61 I LIKE WHAT YOU'RE DOING TO ME! YOUNG AND COMPANY (Brunswick BL 754224)	66 2
25 THIS IS MY DREAM SWITCH (Gordy/Motown G8-999M1)	27 14	62 ODORI HIROSHIMA (Arista AL 9541)	59 13
26 SKYYPORT SKYY (Salsoul/RCA SA-8537)	28 10	63 PORTRAIT OF CARRIE CARRIE LUCAS (Solar/RCA BXL 1-3579)	64 4
27 DIRTY MIND PRINCE (Warner Bros. BSK 3478)	22 16	64 CAMERON (Salsoul/RCA SA-8535)	63 31
28 CANDLES HEATWAVE (Epic FE 36873)	25 10	65 THE BOYS ARE BACK STONE CITY BAND (Gordy/Motown G8-1001M1)	— 1
29 POSH PATRICE RUSHEN (Elektra 6E-302)	29 12	66 SPECIAL THINGS POINTER SISTERS (Planet/Elektra P-9)	61 25
30 SHINE ON L.T.D. (A&M SP 4819)	30 24	67 ONE IN A MILLION LARRY GRAHAM (Warner Bros. BSK 3447)	62 35
31 INHERIT THE WIND WILTON FELDER (MCA-5144)	31 17	68 MR. HANDS HERBIE HANCOCK (Columbia JC 36578)	65 11
32 SHADES OF BLUE LOU RAWLS (Phila. Int'l./CBS JZ 36774)	35 5	69 THIS TIME AL JARREAU (Warner Bros. BSK 3434)	67 35
33 THE AWAKENING THE REDDINGS (Believe In A Dream/CBS JZ 36875)	32 14	70 WIDE RECEIVER MICHAEL HENDERSON (Buddah/Arista BDS 6001)	68 26
34 GIVE ME THE NIGHT GEORGE BENSON (Owest/Warner Bros. HS 3453)	34 28	71 DEE DEE DEE DEE SHARP GAMBLE (Phila. Int'l./CBS JZ 36370)	72 3
35 HURRY UP THIS WAY AGAIN THE STYLISTICS (TSOP/CBS JZ 36470)	33 19	72 LATOYA JACKSON (Polydor/PolyGram PD-1-6291)	71 19
36 IRONS IN THE FIRE TEENA MARIE (Gordy/Motown G8-997M1)	37 24	73 WAITING ON YOU BRICK (Bang/CBS JZ 36262)	70 32
37 GAUCHO STEELEY DAN (MCA-6102)	49 2	74 TWENNYNINE with LENNY WHITE (Elektra 6E-304)	73 17
		75 HEAVENLY BODY THE CHI-LITES (20th Century-Fox/RCA T-619)	69 14



ULLANDA DEBUTS ATLANTIC DISC — Atlantic recording artist Ullanda recently completed the recording of her debut LP. Shown standing are (l-r): Record Logic president Tom Cossie; co-producer Valerie Simpson; Cotillion Records president Henry Allen; Ullanda's manager Maye James; Ullanda; Atlantic/Cotillion vice president of promotion Everett Smith. Pictured seated are (l-r): engineer Jimmy Simpson and co-producer Nickolas Ashford.

THE RHYTHM SECTION

LONG WAY FROM HARLOW'S — MCA recording group Rufus is on the verge of releasing its second album effort, "Party 'Til You're Broke," without the vocal services of energetic songstress Chaka Khan. But, as Rufus members Kevin Murphy and Tony Malden explained, it is not a permanent arrangement. "We've always been of the opinion that members of the band could go off and do solo work," said Murphy. It is the same ethic that led to the realignment of Rufus just prior to release of the "Rags To Riches," an interesting experience as Murphy tells it. He said that three of the original members of the band decided to stay on the L.A. studio scene after recording "Rags To Riches," while the remainder of the band had plans to tour. Before going on the road, guitarist Malden and bassist Bobby Watson joined the band. One date during the tour was set in Kansas City at Harlow's, whose owner had received some dated promotional material from the record label that featured the previous members of the band, who happened to be white. The owner had arranged for the band to stay in very plush, posh quarters and had also booked them for a four-week run. When the band arrived and the owner saw Murphy was the only white member of the new group, he switched reservation to, as Murphy put it, "a real slummy place," and reduced the engagement to one week. "He even hired two white musicians to sit on stage and pantomime like they were playing instruments while we were playing," Murphy added. Well, the band persevered through such tribulations and has managed to carve a niche as one of the foremost funky fusion bands to emerge during the '70s. The identity crisis that plagued the band during its formative years should now be put to rest, especially due to the notoriety of the band's members like Malden, Murphy, Watson and the newest additions, David "Hawk" Wolinski and John Robinson. While "Party 'Til Your Broke," produced jointly by Rufus with John Stronach, will feature the focals of Malden rather than Chaka, the basic elements of the Rufus sound remains intact.

AIRWAVES — Five Los Angeles-area radio stations, whose services are primarily aimed at the black community, have banded together to attack the crime problem. Stations KACE, KKGO, KGFJ, KDAY and KJLH have agreed to mount a collective editorial and public service announcement campaign aimed at highlighting the problem for their listeners. The campaign was the brainchild of KACE general manager Bill Shearer shortly after he witnessed a store manager shoot and kill a 16-year-old robbery suspect. . . Billy Love will join WOKB/Orlando doing middays from 10 a.m.-3 p.m. Love was previously program director at WORL/Orlando.

'NO PAY, I'LL PLAY WHAT I LIKE' — Much respected veteran reed man Joe Farrell, who at one time was one of the busiest sessionists in the studio industry, recently released "Sonic Text" on Contemporary Records. The material on this finely crafted and economical LP harkens back to Farrell's earlier days as a bebopist. Since the days when he ventured to ply his axe in the dark, still-growing forest of fusion, his acclaim and the demand for his services was at a zenith. When the recording industry began to have more studio calls for heavy-footed kick drummers instead of eloquent saxmen, the demand for his services diminished. But Farrell feels no undue regret over such circumstances. "If I can't make a lot of money, I might as well play some good music, which I truly enjoy," he said. Amen.

HOT CROSSOVER VINYL — The top B/C crossover story of the week is Kool & The Gang's De-Lite/PolyGram album title track, "Celebration," reaching the #1 bullet spot on the Cash Box Top 100 Singles chart. The other top pop single crossover is Champagn's Columbia single "How 'Bout Us," debuting #87 bullet on the pop singles chart. . . "The Two Of Us" by A&M recording group Seawind debuts #86 bullet on the Cash Box B/C Top 100 Singles chart.

SHORT CUTS — Philadelphia International's Teddy Pendergrass is set to appear and sing a Bernard Edwards and Nile Rogers tune in the upcoming Warner Bros. film *Soup For One*, which is produced by Marvin Worth and written and directed by Jonathan Kaufer. . . Actor Dorlan Harewood is set to star as Nat King Cole in the *Nat King Cole Story*, which will be produced by Ken Belsky. Harewood is billed to sing some of Cole's more memorable songs. . . Much lauded songscriber Allee Willis is scheduled to produce and write some of the songs on the next Narada Michael Walden LP for Atlantic Records. . . That same label recently released "Yesterday Once More/Nothing Remains The Same" b/w "Be My Love," a single that will be the first taken from the Spinners' upcoming "Labor Of Love" LP. . . Columbia's Cheryl Lynn was recently in the studio with Raydio's Ray Parker, Jr., who produced her third LP for the label. . . "Welcome Home" will be included on the upcoming PolyGram album by Gloria Gaynor, which is produced by McFadden and Whitehead. The song is a tribute to the former U.S. hostages held captive in Iran. . . Comedian Flip Wilson will be the master of ceremonies during the third annual Playboy Jazz Festival, to be held at Los Angeles' Hollywood Bowl this June.

michael martinez



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YARBROUGH & PEOPLES



GOODIE
(LP coming soon)

CLASSICAL

TOP 40 ALBUMS

		Weeks On Chart
1	PAVAROTTI'S GREATEST HITS London PAV 2003-4 (15.98/2 LPs)	34
2	BOLLING: Suite For Flute And Jazz Piano Rampal, Bolling/Columbia M33233 (7.98/1 LP)	214
3	PACHELBEL: Canon: Two Suites FASCH: Two Sinfonias and Concerto In D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (8.98/1 LP)	216
4	JAMES GALWAY: Annie's Song RCA ARLI-3061 (8.98/1 LP)	98
5	HANDEL: Messiah Academy Of Ancient Music (Hogwood), L'Oiseau-Lyre D189D 3 (25.98/3 LPs)	40
6	MOZART: The Magic Flute Karajan DG 2741001 (25.98/3 LPs)	8
7	PAVAROTTI: O Sole Mio London OS 26560 (8.98/1 LP)	64
8	TCHAIKOVSKY: 1812 Overture Cincinnati Symphony Orch. (Kunzel) Telarc Digital DG 10041 (17.98/1 LP)	54
9	MOZART: The Symphonies-Volume 3 Academy of Ancient Music (Hogwood) L'Oiseau Lyre D169D3 (29.94/3 LPs)	32
10	PAVAROTTI: Verismo Arias London LDR 10020 (8.98/1 LP)	8
11	MOZART: Symphonies, Vol. IV Hogwood, L'Oiseau Lyrie D170D3 (25.98 3/LPs)	8
12	SAINT-SAENS: Symphony #3 "Organ" Philadelphia Orch. (Ormandy) Telarc Digital 10051 (17.98/1 LP)	28
13	DEBUSSY: Images Pour Orchestre London Symphony Orchestra (Previn) Angel Digital DS 37674 (10.98/1 LP)	42
14	JAMES GALWAY: Song of the Seashore and Other Melodies of Japan RCA ARL 1-3534 (8.98/1 LP)	98
15	BOLLING: Picnic Suite Rampal, Bolling Columbia M35864 (7.98/1 LP)	214
16	BEETHOVEN: Nine Symphonies Vienna Philharmonic (Bernstein) Deutsche Grammophon 2740 216-10 (71.84/8 LPs)	32
17	SHOSTAKOVICH: Symphony #5 New York Philharmonic (Bernstein) Columbia IM 35854 (14.98/1 LP)	28
18	BOLLING: Concerto for Classic Guitar and Jazz Piano Romero, Shearing Angel Digital DS 37327 (9.98/1 LP)	36
19	BERG, STRAVINSKY: Violin Concertos Perlman, Boston Symphony Orchestra (Ozawa) Deutsche Grammophon 2531 110 (9.98/1 LP)	38
20	BRAVO PAVAROTTI: Pavarotti London PAV 2001 (15.98/2 LPs)	22
21	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577 (8.98/1 LP)	22
22	VERDI: Stiffelio Sass, Carreras, Manuguerra, Ganzaroli ORF Orchestra (Gardelli) Philips 6769-039	14
23	STRAUSS: Four Last Songs London Symphony Orchestra (Davis) Columbia M 25140 (7.98/1 LP)	22
24	ENCORES: Itzhak Perlman Angel SZ-37560	18
25	BRAHMS: Liebeslieder Waltzes (Complete) Los Angeles Vocal Arts Ensemble Nonesuch Digital D-79008 (11.98/1 LP)	1
26	TCHAIKOVSKY: Viola Concerto Perlman, Philadelphia Orchestra (Ormandy) Angel SZ-37640 (8.98/1 LP)	22
27	VERDI AIDA: Herbert Von Karajan Angel SZCX-3888 (25.98/3 LPs)	14
28	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568 (7.98/1 LP)	18
29	MOZART: Sinfonia Concertante: Ballet Music From "Idomeneo" Orpheus Chamber Ensemble Nonesuch Digital D-79009 (11.98/1 LP)	1
30	BEVERLY SILLS — A Farewell Angel SZCX 3911 (24.98/3 LPs)	8
31	CANADIAN BRASS PLAYS BAROQUE MUSIC: Pachelbel Canon RCA ARL 1-3554 (8.98/1 LP)	40
32	JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS RCA ARL13777 (7.98/1 LP)	8
33	CLEO LAINE AND JAMES GALWAY: Sometimes When We Touch RCA ARL 1-3628 (8.98/1 LP)	26
34	VERDI: La Traviata Callas, Angel ZBX 3910	14
35	DVORAK: "New World" Symphony Vienna Philharmonic (Kondrashin) London Digital LDR10011 (8.98/1 LP)	24
36	LEONEVALLO: i Pagliacci MASCAGNI: Cavalleria Rusticana Philharmonia Orch. (Muti) Angel SCZX 3895 (27.94/3 LPs)	36
37	PERLMAN: The Spanish Album Angel SZ 37590 (8.98/1 LP)	30
38	ITZHAK PERLMAN AND PINCHAS ZUCKERMAN PLAY MUSIC FOR TWO VIOLINS Angel SZ 37668 (8.98/1 LP)	30
39	BEETHOVEN: Violin Concerto Chung, Kondrashin London Digital LDR 10010 (8.98/1 LP)	24
40	STRAVINSKY: Petrouchka New York Philharmonic (Mehta) Columbia Digital IM 35823 (14.98/1 LP)	30

CLASSICAL CLIPS

LOS ANGELES — The first of its kind in the U.S., *Bravo*, the cable television service devoted totally to performing arts programming, recently taped concerts by the Houston Symphony Orchestra, marking the first time a cable television service has taped a major Southwest symphony. The Houston Symphony Orchestra program, which will feature works by **Mozart, Chausson and Mahler**, will be conducted by artistic advisor **Sergiu Comissiona**, with accompaniment by violin soloist **Ruben Gonzalez**.

Previous *Bravo* tapings have been done at Carnegie Hall, and most recently, the service taped a salute to composer **Aaron Copland's** 80th birthday, during which the American music legend conducted a program of his works with the American Symphony Orchestra, the Oratorio Society of New York and others. The television service also recently taped the 16 chamber musicians comprising the Academy of St. Martin-in-the-Fields, while performing the work of **Handel, Mendelssohn, Mozart, Vivaldi** and other composers who propelled the Baroque period.

Bravo, which is distributed by Rainbow Programming Services Network, debuted Dec. 8, 1980 and now airs each Sunday and Monday for six hours on cable networks subscribing to the service. The service covers 55 communities nationwide.

Ed Makowski recently joined the PolyGram Classics marketing department under marketing director **John Harper**. Makowski now serves as marketing assistant and handles a variety of activity, from distribution of promotional and marketing material to regional marketing offices to helping coordinate PolyGram Classics' involvement in concert appearances by label artists. Before coming to his new position, Makowski worked in the inventory management division of PolyGram Distribution, Inc., which distributes London, Phillips and Deutsche Grammophon classical music labels.

The Moss Music Group labels — Vox, Candide, Turnabout, and MMG — will be distributed in Brazil by WEA Discos Ltda. under a recently entered, three-year agreement with six-figure guarantees, announced **Ira Moss**, president of the Moss Music Group, and **Andre Midani**, president of the Brazilian affiliate of WEA International.

Under the direction of **Maurice Quadrio**, classical A&R director for the MMG lines, WEA Discos' initial MMG release will be an album featuring Brazilian pianist **Guimar Novaes'** six LP set of the repertoire of **Gottschalk's** "Fantasy On The Brazilian National Anthem."

The entire 100 title plus Chalfont Records catalog, including work such as **Beethoven's** Symphonies No. 5 and 7, the **Saint-Saens'** "Organ" Symphony, among others, will soon be available in digital form on dbx Encoded discs. Three albums among the 12 to be released this month by PolyGram Classics on the London Records label will be digital, including "Bruckner Symphony No. 5" with **Sir Georg Solti** conducting the **Chicago Symphony**, **Cherubini's** "Requiem in D Minor" and "Original Works For Cello & Bass," works by various composers performed by **Jorg Haydn** (cello) and **Klaus Stoll**, which will be on the London subsidiary label, Telefunken Records. PolyGram Classic label Deutsche Grammophon will also release its first digital this month, **Tchaikovsky's** Violin Concerto: "Serenade Melancolique," featuring violinist **Gidon Kremer** with the **Berlin Philharmonic** conducted by **Lorin Maazel**.

Proceeds from a recital featuring violinist **David Montagu** and pianist **Alice Shapiro** at the Wilshire-Ebell Theatre in Los Angeles March 1 will be donated to the Local 47's Musicians' Relief Fund of the American Federation of Musicians (AFM).

Already well-established on the concert circuit, at home and abroad, newly signed RCA/Red Seal violinist **Dylana Jensen** recently released a 33 1/3 single of her work featuring **Saint Saens** "Introduction And Rondo Capriccioso" b/w **J.S. Bach's** "Air On The G String." RCA/Red Seal will soon release Jensen's debut recording with **Eugene Ormandy** and the **Philadelphia Orchestra**.

In a joint venture with Los Angeles Philharmonic Assn. and L.A. public radio station KUSC-FM, The California Radio Music Network, will nationally distribute its programs to public radio stations nationwide. The free weekly service of live performance and informational music programming will be distributed to more than 200 stations via the National Public Radio satellite. **michael martinez**

CLASSICAL ALBUM REVIEWS



RAMPAL PLAYS AND CONDUCTS MOZART: English Chamber Orchestra featuring Pierre Pierlot and Marielle Nordmann; Jean-Pierre Rampal, conductor — CBS Masterworks M35875 — Producer: not listed — List: 8.98 — Bar Coded.

The enlivened verve that fueled these Mozart compositions is embodied by the performances of Rampal (flute), Marielle Nordmann (harp) and Pierre Pierlot (oboe). Truly a classic work, the "Concerto For Flute, Harp and Orchestra In C Major K.299" is festive music, simple, without pretention. The romanticism of the Adantino passages exude believable innocence. **NECTOR OF THE MOON: Vichitra Vina Music Of Northern India; Dr. Lalmani Misra — Nonesuch/Explorer Series H-72086 — Producer: Laxmi G. Tewari — List: 7.98**



Ethnic classicism can never be judged by Western standards, even as the two forms are fused. The East Indian raga form has never really been subjected to distorting assimilations, but has attained a level of classicism warmly accepted in the U.S. Dr. Misra's vichitra vina prowess blends the spiritual, amorphic and cerebral qualities with deft dexterity and supple extravagance.

MERCANDANTE: Concertos In D, In E and In Variations of A; English Chamber Orchestra with Jean-Pierre Rampal; Claudio Scimone, Conductor — Red Seal/RCA ARL 1-3727 — Producer: not listed — List: 7.98

The emphasis on this fine LP is couched in Jean-Pierre Rampal's articulate flute solos, which pace the contrapuntal passages without haste. The Mercandante compositions seem to chronicle the highs and lows of all men, which is perhaps a reason why his works, primarily written for flute and violin, were so popular during his lifetime. His work is performed with vigor here, although Rampal remains the center of the LP's production.



COUNTRY

Country, Pop Promo Units Work Together To Cross Acts

(continued from page 6)

label in town that has four records on the pop charts at the same time."

Liberty artist Kenny Rogers is perhaps the most obvious success story on the pop single and album charts, finding consistent favor with all formats, even cracking the Black Contemporary charts with "Lady." In fact, Rogers' album entries, which total three, are out-numbered only by John Lennon and the Beatles.

Rogers' enviable situation is due in part to the cross promotional strategies of his label, where, according to Jerry Seabolt, national country promotion director, Capitol/EMI-America/Liberty, a joint effort on the part of the company's promotion teams is stressed.

"We have always felt that because of our

Unique Marketing Thrust Used For 'Jesse James' LP

by Jennifer Bohler

NASHVILLE — Despite the decided disadvantage of having only one single legally available for release on his ambitious "The Legend of Jesse James" album project on A&M, composer Paul Kennerley and the label are making the best of an unenviable position by emphasizing the marketing aspect of the album over the usual radio promotional techniques, although radio does figure prominently in the overall promotion scheme.

The album has yielded one commercial single, Albert Lee's "Hunt Them Down." The medium is also picking up on certain album cuts, and Weedeck has done a one hour radio special on the album that has aired on some 400-plus radio stations across the country thus far.

In an effort to gain further exposure for the album, which has sold almost 85,000 units, A&M has also issued a special double sided single to all the major jukebox operators and one-stops. In addition, the label sponsored a number of display contests at the retail level. Kennerley's one-man trek across the country has been an aid in promoting the album, and while in Nashville he talked with **Cash Box**

The album, which features a stellar line-

(continued on page 34)

staff set-up, our relationship with the pop department is extremely important," Seabolt said. "I have two field staffers who are country specialists; however, the majority of my work and labor comes out of the field staff I share with the pop department. So, out of necessity, we have always had a very close relationship. My pop staff is my country staff, and vice versa.

A good example of cross promotional efforts is Rogers' success story. When his broad-based appeal became obvious, the label jumped on the opportunity to cross the artist back to the pop charts, where he had been a consistent favorite during his First Edition days in the '60s.

"I think the Kenny Rogers promotional success goes back to good marketing expertise on the part of the entire company," Seabolt said. "We realized we had an artist who demographically had a very wide appeal and took advantage of that situation by making the product available and working very closely with the management, which is very important in a case like this."

Careful Planning Needed

The crossing over of a record is a very carefully planned movement, according to Seabolt, and not all country records are capable of the move.

"Obviously, we don't try to cross every record, because not every record has crossover potential," he said. "It could be any one of our artists, depending upon what the particular piece of product is. We do, by the way, solicit opinions from people in the field and at radio to see if there is potential for a crossover record. When the timing is right and we reach the point where we realize we've got the record fairly well saturated in the country market and there is a possibility, indeed a probability, that the record has pop potential, then the staff goes to work."

Coordinated efforts include a close eye on individual radio chart movements and an especially keen glance at the retail level, a point Erv Woolsey, vice president of promotion, MCA, Nashville, labels the most crucial factor in mining a crossover record.

"The key indication of a crossover record is sales," he said. "Ideally, we'd love to have a record that sounds great and everybody loves, but that's rarely the case. When you start seeing those extraordinary sales figures coming in, that's what you need."

(continued on page 32)



DOUBLE METAL FOR THE STATLERS — Mercury recording group the Statler Brothers was recently presented with double platinum plaques for the "Best of the Statler Brothers, Volume I" album. The LP was originally released in July 1975, certified gold in June 1977, and platinum in June 1978. Pictured holding their gold, platinum and double platinum awards are (l-r): Phil Balsley of the group; Jerry Kennedy, vice president, A&R, country music, PolyGram Records, Inc.; Lew DeWitt of the group; Bob Sherwood, executive vice president and general manager, PolyGram; Don Reid and Harold Reid of the group; and Frank Lefel, national country promotion manager, PolyGram.

EMI-America/Liberty's Grierson Puts Emphasis On Open Communication

by Jennifer Bohler

NASHVILLE — Stressing the importance of an open communication line between his Nashville and Los Angeles offices, as well as with Nashville publishers, producers and artists, Don Grierson, vice president of A&R for EMI-America/Liberty, pointed to the close working relationship he shares with the label's Nashville office, which he considers to be among the chief reasons for the label's undaunted success.

Grierson, who is based in Los Angeles, was recently in Nashville on one of his frequent business trips, at which time he tries to see as many people as possible to further cement the ties the label has with the local music community.

"I want to emphasize the tie-in between Los Angeles and Nashville companies, and how committed we are to this market and the music that comes out of Nashville," he said in an interview with **Cash Box**. "Sometimes, when you're an L.A.-based company, even though you have a Nashville office, there are misunderstandings. I don't want that. The open communication between Nashville and Los Angeles is something we must continually emphasize so that everyone will know that we are completely serious about country music."

As vice president of A&R, Grierson makes many of the major decisions concerning Nashville artists, album material, single releases and even career direction. But, he says, it is not a one man show.

Teamwork Emphasized

"Everything is done as a team. I believe in that. Our company is based on the philosophy that you do it together," he said. "If the artist, record company and producer aren't all in synch, then it's not going to make a lot of sense. If one party is unhappy, then you've got a problem. I've really had no problem working with producers — they all want the same thing and that's success. If we are as excited as they are, they have a better chance.

"I work with them very closely — not as a dictator, but hopefully as an objective person, and as a company man trying to bring it all together," he continued. "I offer suggestions, and they sometimes don't like them. But that's okay, too. It's just everybody working as a team."

The teamwork not only includes his fellow label staffers, but also the producers, artists, publishers and, perhaps most important, artist management. He pointed to the unbounded success Kenny Rogers, Dottie West and Kim Carnes have enjoyed this year, and attributed it in part to the close working relationship the label has with manager Ken Kragen.

Defining his specific role in the careers of the label's roster of artists, Grierson said he sees himself as the objective listener, trying to determine what the public will accept, musically, and what it will not.

"I'm not a musician — I'm in A&R," he said. "I think if I have a specific talent, it is playing the role of Joe Public, from a company base, but at the same time being as conscious as possible of trying to understand what the market place or the public wants. I think, because I am a listener rather than a player, I can be objective because I'm coming from the other side and not trying to be hip by saying, 'Hey, if I was in here, I'd play it differently' — that's not my talent. If I'm listening to the radio and hear a song I've never heard before or a sound on the record, I go 'Well, what's that?' And I think that's what the public does. I try to play the same role. When you relay that kind of thinking to an artist or producer by saying, 'Keep these things in mind — is this song strong enough to capture that same kind of feeling or reaction?' Those are the kind of things that all play a part in making a hit record."

Though Grierson's trips to Nashville are at times limited because of various other L.A. duties, he said he keeps in constant contact via telephone. And when he is in Nashville, he continues to develop the all important contacts.

"When I am in Nashville, I want to see as many people as I possibly can, and not just the people we work with," he said. "I try to open up new avenues with people we've never done business with that could be the source of potential talent on down the line, or produce talent that we find. Again, it's that constant effort of making people aware of who we are and what we are."



Don Grierson



TENNESSEE AUTHORS, COMPOSERS AND PUBLISHERS HONORED — Tennessee governor Lamar Alexander recently issued a proclamation declaring Feb. 3 as a "Day of Tribute," honoring the nation's music authors, composers and publishers. The date is an important historical mark in that Andrew Jackson signed into law the Federal Extension of the Copyright Protection of Music on Feb. 3, 1831. Attending the ceremony at the state capital are (l-r): Maggie Cavender, Nashville Songwriters Assn. International; songwriter Rory Bourke; Connie Bradley, American Society of Composers, Authors and Publishers, (ASCAP); Judy Harris, April/Blackwood Music, Nashville; Jim Black, SESAC, Nashville; songwriter Jerry Gillespie; Governor Alexander; Don Butler, Gospel Music Assn.; Buddy Killen, Tree International; J.D. Sumner; and John Sturdivant, ASCAP, Nashville.

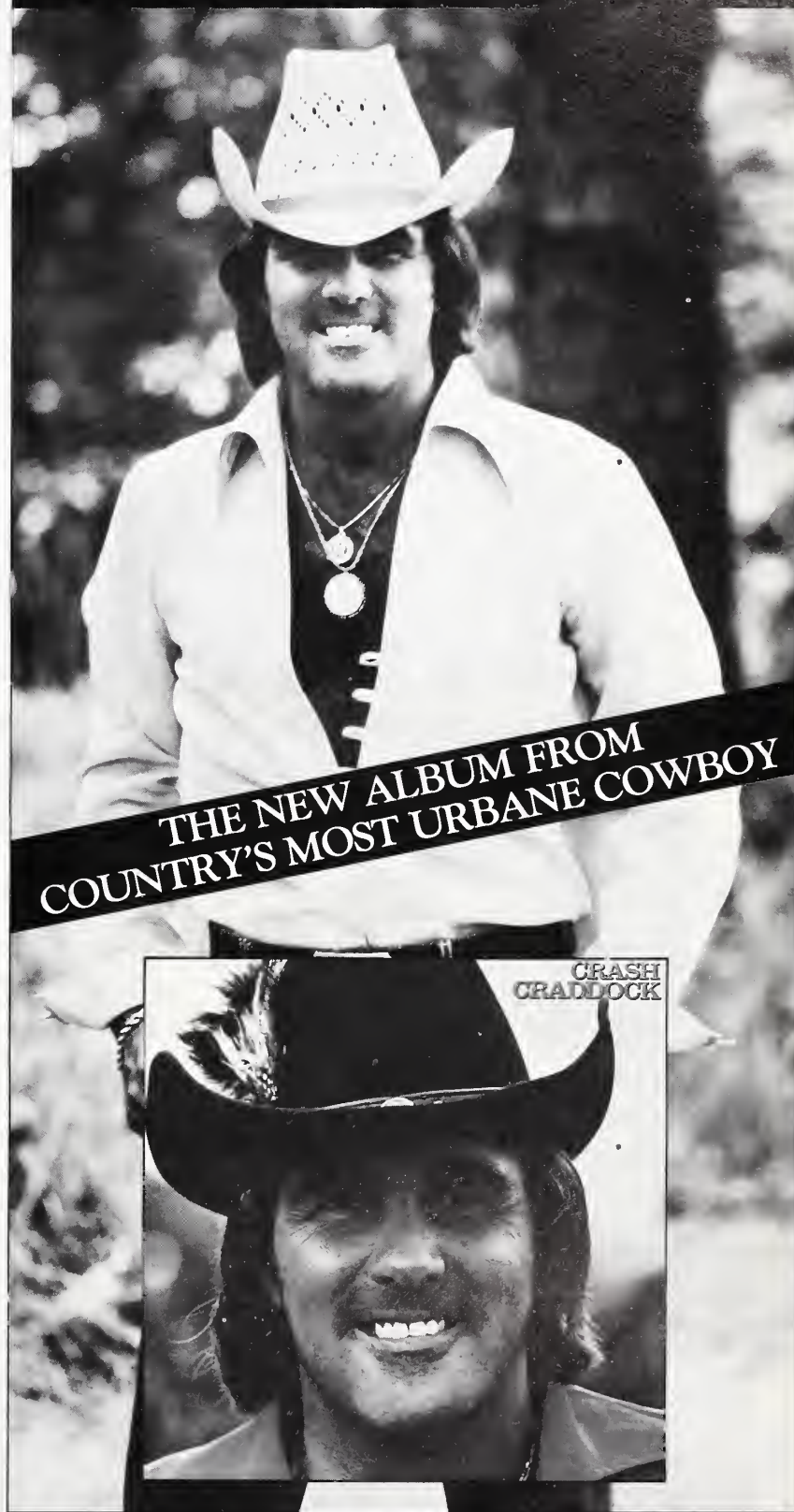
COUNTRY

TOP 75 ALBUMS

	Weeks On 2/7 Chart		Weeks On 2/7 Chart
1 9 TO 5 AND ODD JOBS DOLLY PARTON (RCA AHL 1-3852)	1	40 GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36488)	40 34
2 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	2	41 HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36582)	25 18
3 HORIZON EDDIE RABBITT (Elektra 6E-276)	4	42 HABITS OLD AND NEW HANK WILLIAMS, JR. (Elektra/Curb 6E-278)	39 36
4 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	3	43 REST YOUR LOVE ON ME CONWAY TWITTY (MCA-5138)	41 17
5 I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	5	44 I'LL NEED SOMEONE TO HOLD ME WHEN I CRY JANIE FRICKE (Columbia JC 36820)	46 13
6 GREATEST HITS ANNE MURRAY (Capitol SO-12110)	6	45 THE LEGEND OF JESSE JAMES VARIOUS ARTISTS (A&M SP-3718)	37 10
7 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	7	46 NO ONE WILL EVER KNOW GENE WATSON (Capitol ST-12102)	50 3
8 BACK TO THE BARROOMS MERLE HAGGARD (MCA-5139)	9	47 DREAMLOVERS TANYA TUCKER (MCA-5140)	47 17
9 GREATEST HITS OAK RIDGE BOYS (MCA-5150)	8	48 TO THE BONE KRIS KRISTOFFERSON (Columbia JZ-36885)	— 1
10 ANY WHICH WAY YOU CAN ORIGINAL SOUNDTRACK (Warner Bros./Viva HS-3499)	12	49 LOOKIN' GOOD LORETTA LYNN (MCA 5148)	31 15
11 LOOKIN' FOR LOVE JOHNNY LEE (Asylum 6E-309)	14	50 THE BEST OF DON WILLIAMS: VOL. II DON WILLIAMS (MCA 3096)	54 92
12 URBAN COWBOY ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	10	51 FRIDAY NIGHT BLUES JOHN CONLEE (MCA-3246)	51 33
13 I AM WHAT I AM GEORGE JONES (Epic FE 36586)	13	52 SMOOTH SAILIN' T. G. SHEPPARD (Warner/Curb BSK-3423)	56 23
14 SOUTHERN RAIN MEL TILLIS (Elektra 6E-310)	27	53 INVICTUS (MEANS) UNCONQUERED DAVID ALLAN COE (Columbia JC-36970)	57 2
15 HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia C236752)	15	54 TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H)	52 145
16 THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	19	55 SONGS I LOVE TO SING SLIM WHITMAN (Epic/Cleveland Int'l. JE 36788)	55 19
17 LOVE IS FAIR BARBARA MANDRELL (MCA-5136)	11	56 STRAIGHT AHEAD LARRY GATLIN (Columbia JC 36250)	53 40
18 MUSIC MAN WAYLON JENNINGS (RCA AHL 1-3602)	18	57 ROSES IN THE SNOW EMMYLOU HARRIS (Warner Bros. BSK 3422)	38 39
19 URBAN COWBOY II VARIOUS ARTISTS (Epic SE-36921)	20	58 GIDEON KENNY ROGERS (United Artists LOO-1034)	60 45
20 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	24	59 10TH ANNIVERSARY STATLER BROTHERS (Mercury/PolyGram SRM 1-5027)	44 27
21 ENCORE MICKEY GILLEY (Epic JE-36851)	16	60 LIGHT OF THE STABLE EMMYLOU HARRIS (Warner Bros. BSK-3484)	48 17
22 SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE (Columbia JC 36476)	22	61 THE GAMBLER KENNY ROGERS (United Artists UA-LA 934-H)	61 114
23 TEXAS IN MY REAR VIEW MIRROR MAC DAVIS (Casablanca/PolyGram NBLP 7239)	23	62 ALWAYS PATSY CLINE (MCA-3263)	62 17
24 STARDUST WILLIE NELSON (Columbia JC 35305)	21	63 A WOMAN'S HEART CRYSTAL GAYLE (Liberty LOO 1080)	58 10
25 SONGS OF THE SUN BELLAMY BROTHERS (Warner/Curb BSK-3491)	28	64 ED BRUCE ED BRUCE (MCA MCA-3242)	59 35
26 THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY (Epic JE 36493)	26	65 WHERE DID THE MONEY GO? HOYT AXTON (Jeremiah JG 5001)	65 30
27 ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	36	66 IT'S HARD TO BE HUMBLE MAC DAVIS (Casablanca/PolyGram NBLP 7207)	66 49
28 THE BEST OF THE KENDALLS THE KENDALLS (Ovation OV 1756)	29	67 CLASSIC CRYSTAL CRYSTAL GAYLE (United Artists LOO-982)	67 8
29 FULL MOON CHARLIE DANIELS BAND (Epic FE-36571)	17	68 REFLECTIONS CHET ATKINS and DOC WATSON (RCA AHL 1-3701)	71 13
30 RAZZY RAZZY BAILEY (RCA AHL 1-3688)	30	69 NICE 'N' EASY JOHNNY DUNCAN and JANIE FRICKE (Columbia JC-36780)	69 13
31 WHO'S CHEATIN' WHO CHARLY McCLAIN (Epic JE-36760)	34	70 THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE (RCA AHL 1-3548)	63 51
32 SOMEBODY'S KNOCKIN' TERRI GIBBS (MCA-5173)	42	71 TOGETHER AGAIN GEORGE JONES & TAMMY WYNETTE (Epic JE 36764)	64 18
33 HARD TIMES LACY J. DALTON (Columbia JC 36763)	33	72 SMOKEY AND THE BANDIT 2 VARIOUS ARTISTS (MCA-6101)	68 25
34 FOLLOWING THE FEELING MOE BANDY (Columbia JC-36789)	45	73 FAMILY BIBLE WILLIE NELSON (Songbird/MCA-3258)	70 20
35 PORTER AND DOLLY PORTER WAGONER and DOLLY PARTON (RCA AHL 1-3700)	35	74 YOU'RE ON MY MIND JOHNNY DUNCAN (Columbia JC 36829)	74 11
36 THESE DAYS CRYSTAL GAYLE (Columbia JC 36512)	32	75 KILLER COUNTRY JERRY LEE LEWIS (Elektra 6E-291)	72 19
37 I'LL BE THERE GAIL DAVIES (Warner Bros. BSK 3509)	43		
38 WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	49		
39 GUITAR MAN ELVIS PRESLEY (RCA AAL1-3917)	—		

RIDE THE RANGES OF ROMANCE WITH CRASH CRADDOCK

(ST-12129)



Featuring the hit singles
"(You Say You're) A REAL COWBOY"
 and **"IT WAS YOU"**
 4935

Produced by DALE MORRIS



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 12129 ST-12129

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CASH BOX TOP 100 COUNTRY

February 14, 1981

	Weeks On Chart	2/7
1 I FEEL LIKE LOVING YOU AGAIN	2/7	
2 WHO'S CHEATIN' WHO	4	13
3 SOUTHERN RAINS	6	10
4 1959	5	13
5 I'LL BE THERE (IF YOU EVER WANT ME)	7	12
6 I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC	1	13
7 FOLLOWING THE FEELING	8	12
8 DON'T YOU EVER GET TIRED OF HURTING ME	9	12
9 YOUR MEMORY	10	14
10 ARE YOU HAPPY BABY?	12	10
11 HILLBILLY GIRL WITH THE BLUES	13	10
12 DO YOU LOVE AS GOOD AS YOU LOOK	16	5
13 SILENT TREATMENT	15	14
14 CAN I SEE YOU TONIGHT	18	9
15 ANGEL FLYING TOO CLOSE TO THE GROUND	21	6
16 IF DRINKIN' DON'T KILL ME (HER MEMORY WILL)	25	5
17 ANY WHICH WAY YOU CAN	17	13
18 DON'T LOOK NOW (BUT WE JUST FELL IN LOVE)	20	11
19 CUP OF TEA	19	10
20 WANDERING EYES	24	9
21 WILLIE JONES	22	11
22 GUITAR MAN	29	5
23 YOU BETTER MOVE ON	23	11
24 WHAT'S NEW WITH YOU	28	10
25 DRIFTER	30	5
26 COUNTRYFIED	26	12
27 ANYTHING BUT YES IS STILL A NO	27	10
28 WHAT I HAD WITH YOU	36	4
29 THIRTY NINE AND HOLDING	35	5
30 YELLOW PAGES	31	12
31 9 TO 5	3	12
32 YOUR GOOD GIRL'S GONNA GO BAD	39	8

	Weeks On Chart	2/7
33 READY FOR THE TIMES TO GET BETTER	43	8
34 TEXAS WOMEN	47	2
35 YOU'RE THE REASON GOD MADE OKLAHOMA	45	5
36 LOVIN' WHAT YOUR LOVIN' DOES TO ME	48	3
37 WHISKEY HEAVEN	37	9
38 CAROLINA (I REMEMBER YOU)	38	9
39 KILLIN' TIME	40	8
40 PICKIN' UP STRANGERS	—	1
41 A LOSER'S NIGHT OUT	44	9
42 OLD FLAME	—	1
43 I HAVE A DREAM	49	5
44 SOMETHIN' ON THE RADIO	50	4
45 I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN	51	5
46 COW PATTI	46	6
47 PEACE OF MIND	52	4
48 DIXIE MAN	53	5
49 CRYING	58	4
50 TOO LONG GONE	55	5
51 EVERY NOW AND THEN	57	3
52 SOMETIME, SOMEWHERE, SOMEHOW/LOVE IS FAIR	63	2
53 DOWN TO MY LAST BROKEN HEART	11	16
54 20/20 HINDSIGHT	60	4
55 COMPLETELY OUT OF LOVE	61	3
56 I JUST WANT TO BE WITH YOU	41	11
57 TAKE IT EASY	69	2
58 A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT)	—	1
59 GIRLS, WOMEN AND LADIES	14	15
60 BE MY LOVER, BE MY FRIEND	62	6
61 PERFECT FOOL	77	2
62 DIXIE ROAD	67	3
63 MY TURN	68	5
64 IT'S A HEARTACHE	74	2
65 ROCKABILLY REBEL	65	8
66 I DON'T WANT TO KNOW YOUR NAME	70	3
67 SEVEN BRIDGES ROAD	75	4

	Weeks On Chart	2/7
68 LEONARD	—	1
69 ANY WAY YOU WANT ME	79	2
70 NOBODY'S FOOL	32	12
71 I REMEMBER YOU	81	2
72 IT WAS YOU	86	2
73 SHE'S A FRIEND OF A FRIEND	76	6
74 BEAUTIFUL YOU	33	14
75 I LOVE A RAINY NIGHT	34	16
76 ONE MORE LAST CHANCE	—	1
77 TWO OUT OF THREE AIN'T BAD	78	4
78 SOMEBODY'S KNOCKIN'	56	20
79 S.O.S.	85	4
80 WITHOUT LOVE	82	4
81 BLUE COLLAR BLUES	—	1
82 IT DON'T GET NO BETTER THAN THIS	—	1
83 FOOL THAT I AM	89	2
84 ARE WE DREAMIN' THE SAME DREAM	—	1
85 ANYTHING THAT HURTS YOU (HURTS ME)	—	1
86 SEVEN YEAR ACHES	—	1
87 WILLIE, WON'T YOU SING A SONG WITH ME	—	1
88 LIVIN' TOGETHER (LOVIN' APART)	92	2
89 NEW YORK COWBOY	94	3
90 HAVE ANOTHER DRINK	90	4
91 REACHIN' FOR FREEDOM	91	2
92 HONKY-TONK SATURDAY NIGHT	—	1
93 YOU'VE GOT THE DEVIL IN YOUR EYES	93	3
94 IT TOOK US ALL NIGHT LONG TO SAY GOODBYE	42	12
95 GETTIN' OVER YOU	54	10
96 GIVING UP EASY	59	18
97 I'VE LOVED ENOUGH TO KNOW	64	6
98 DARE TO DREAM AGAIN	66	8
99 BYE BYE LOVE	71	9
100 RAININ' IN MY EYES	72	6

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

20/20 Hindsight (Lefty's Music — BMI)	54	Don't Look Now (House of Gold — BMI/Bobby	18	It Don't Get No Better Than This (Larry Gatlin — BMI)	82	S.O.S. (Countless Songs — BMI)	79
9 To 5 (Velvet Apple/Fox Fanfare — BMI)	31	Goldsboro — ASCAP)	18	It Took Us (Hall-Clement/Maplehill/Vogue — BMI)	94	Somebody's Knockin' (Chiplin — ASCAP/	94
Don't You Ever Get Tired (Tree — BMI)	8	Don't You Ever Get Tired (Tree — BMI)	8	It Was You (Peer International — BMI)	72	Tri-Chappell — SESAC)	78
A Headache Tomorrow (Blue Lake/Chic Rains — BMI)	58	Down To My Last (Chick Rains/Jensing — BMI)	53	It's A Heartache (Pi-Gem — BMI)	64	Somethin' On (Music City — ASCAP)	44
A Loser's Night (Tamar — ASCAP/Hinsdale — BMI)	41	Drifter (Pi-Gem — BMI/Chess — ASCAP)	25	I've Loved Enough To Know (Blue Lake — BMI)	97	Sometime, Somewhere, Somehow (Chess — ASCAP)	52
Angel Flying Too Close (Willie Nelson — BMI)	15	Every Now And Then (Tree — BMI)	51	Killin' Time (Flowering Stone — ASCAP)	39	Southern Rains (Blackwood — BMI/Magic Castle — ASCAP)	3
Any Way You Want Me (Senor/Cibie — ASCAP)	69	Following The Feeling (Screen Gems-EMI — BMI)	7	Leonard (Shade Tree — BMI)	68	Take It Easy (Duchess — BMI)	57
Any Which Way You Can (Peso/Warner-Tamerlane/Wallet — BMI)	17	Fool That I Am (Unichappell/Begonia/Fedora — BMI)	83	Linin' Together (Lovin' Apart) (Southern Nights — ASCAP)	88	Texas Women (Bocephus — BMI)	34
Anything But Yes (Michael O'Connor — BMI)	27	Gettin' Over You (Phono/Big Crush — SESAC)	95	Love Is Fair (Pi-Gem — BMI)	52	Thirty Nine And Holding (April — ASCAP)	29
Anything That Hurts (April/United Artist — ASCAP)	85	Girls, Women And Ladies (Tree/Sugarplum/Gingham — BMI/ASCAP)	59	Love's What Your Lovin' (Sawgrass — BMI)	36	Too Long Gone (Blue Lake/Plum Creek — BMI)	50
Are We Dreamin' (Vogue/Baby Chick/Easy Nine — BMI)	84	Giving Up Easy (April — ASCAP)	96	My Turn (Unichappell — BMI/Chappell — ASCAP)	63	True Life Country (House of Gold — BMI/Bobby Goldsboro — ASCAP)	6
Are You Happy Baby? (Rock Garden — BMI)	10	Guitar Man (Vector — BMI)	22	New York Cowboy (Magic Castle/Blackwood — BMI)	89	Two Out Of Three Ain't Bad (Hitkig Music — BMI)	77
Be My Lover (Mick Lloyd Music — SESAC)	60	Have Another Drink (Davray Music — PRS)	90	Nobody's Fool (Duchess/Posey Co./Unichappell/Van Hoy/Cross Keys — BMI/ASCAP)	70	Wandering Eyes (Cross Keys Publ. — ASCAP)	20
Beautiful You (Sabal/Blendingwell — ASCAP)	74	Hillbilly Girl With The Blues (Algee — BMI)	11	Old Flame (I've Got The Music — ASCAP)	42	What I Had With You (Tree Publ. — BMI)	28
Blue Collar Blues (Music West of the Pecos — BMI)	81	Honky-Tonk Saturday Night (Al Gallico/Songbreaker/Mike Martin — BMI)	92	One More Last Chance (Andite Invasion — BMI/Intersong — ASCAP)	76	What's New (Chess — ASCAP/Pi-Gem — BMI)	24
Bye Bye Love (Best Way Music — ASCAP)	99	I Don't Want To Know (Seventh Son — ASCAP)	66	Peace Of Mind (Milene Music — ASCAP)	47	Whiskey Heaven (Peso Music/Wallet Music — BMI)	37
Can I See You Tonight (Duchess Music/Posey Publ./Tree Publ. — BMI)	14	I Feel Like Loving You Again (Tree — BMI)	1	Perfect Fool (Brightwater/Strawberry Patch — ASCAP)	61	Who's Cheatin' Who (Partner/Algee — BMI)	2
Carolina (I Remember You) (Hat Band — BMI)	38	I Have A Dream (Artwork — ASCAP)	43	Pickin' Up Strangers (Welbeck — ASCAP)	40	Willie Jones (Kama Sutra/Hat Band — BMI)	21
Completely Out Of Love (Mariposa — BMI)	55	I Just Want To Be (Magic Castle/Blackwood — BMI)	56	Rainin' In My Eyes (Sun-Up — BMI)	100	Willie, Won't You Sing A Song With Me (Rodeo Cowboy — BMI)	87
Countryfied (Partner — BMI)	26	I Keep Coming Back (House Of Gold — BMI)	6	Reachin' For Freedom (Moonridge — ASCAP)	91	Without Love (Plangent Visions Music — ASCAP)	80
Cow Patti (Senor Music/Cibie Music — ASCAP)	46	I Love A Rainy Night (De/Dave/Briarpatch — BMI)	75	Ready For The Times (Aunt Polly's — BMI)	33	Yellow Pages (ATV — BMI)	30
Crying (Acuff-Rose Publ. — BMI)	49	I Remember You (Paramount — ASCAP)	71	Rockabilly Rebel (Magnet — ASCAP)	65	You Better Move On (Keva — BMI)	23
Cup Of Tea (Fruit — BMI)	19	If Drinkin' Don't Kill Me (Her Memory Will) (Warner Tamerlane/Window — BMI)	16	Seven Bridges Road (Irving Music — BMI)	67	Your Good Girl's (Al Gallico Corp. — BMI)	32
Dare To Dream Again (Evelyn and Sons — BMI)	98	I'll Be There (Ernest Tubb — BMI)	5	Seven Year Ache (Hotwire/Atlantic Corp. — BMI)	86	Your Memory (Chess — ASCAP)	9
Dixie Man (Hall-Clement — BMI)	48	I'm Gonna Love You Back To Loving Me Again (Slabb/Mullet — BMI)	45	She's A Friend Of (Atlantic Corp. — BMI)	73	You're The Reason (Peso/Wallet — BMI/Senor/Cibie — ASCAP)	35
Dixie Road (Window/Little Jeremy — BMI)	62			Silent Treatment (Blue Moon/April — ASCAP)	13	You've Got The Devil In Your Eyes (Annextra — BMI/Kay Sey — SESAC)	93
Do You Love As Good As You Look (Chappell — ASCAP/Tri-Chappell — SESAC)	12						

⊘ = Exceptionally heavy radio activity this week

⊙ = Exceptionally heavy sales activity this week



*Get that
Country Feelin'*



Eddy Arnold—"A Man For All Seasons" AHL 1-3914

includes "Don't Look Now But We Just Fell In Love" PB-12136

Billboard 13● _____ Cash Box 18 _____ Record World 15● _____

Ray Stevens—"One More Last Chance" AHL 1-3841

including the title single PB-12170

Billboard 79● _____ Cash Box 76● _____ Record World 74● _____

Dave & Sugar—"Greatest Hits" AHL 1-3915 *includes "It's A Heartache" PB-12168*

Billboard 55●● _____ Cash Box 64● _____ Record World 64● _____



COUNTRY

THE COUNTRY COLUMN

CASH IN ON PRIME TIME — Be sure and have your television dial set on the CBS network March 3, lest you miss a rare dramatic television appearance by **Johnny Cash**. The legend will be starring in the title role of the two-hour television movie, *The Pride of Jesse Hallam*. Produced by **Frank Konigsberg**, the movie will take a candid look at illiteracy, which, unfortunately, is a major problem in this country. We hear the movie so convincingly captures the plight of the illiterate, it has earned an endorsement from the National Education Assn. As an added bonus, Cash, wife **June Carter Cash** and their band, **The Great Eighties Eight**, arranged and performed the original score.

MICKEY MOUSE, DONALD DUCK AND ALABAMA — What do these three names have in common? Mouse, Duck and RCA group **Alabama** will all help Celebrate Washington's Birthday, Feb. 13-15, at Disneyland.

A LITTLE HELP FROM HER LITTLE FRIENDS — **Cristy Lane's** latest Liberty single, "I Have A Dream," which entered the **Cash Box** Jukebox Country Chart at #1 last week, was recorded with a little help from a few young friends — the children of various Lane associates. The little voices lending an angelic sound to the tune were **Jason Clements, Ellen Parker, Jason Sheridan, Susie Puett, Heather Gillespie, Jennifer Tidwell, Marquitta Shannon, David Peterson and Monica Clark.**



Johnny Cash

While the country and the former American hostages are getting back to business as usual, the National Assn. of Recording Merchandisers (NARM) is doing all it can to help bring the released Americans up to date on what happened musically while they were away by putting together a package of albums released during the period (**Cash Box**, Feb. 7). The country albums include "Full Moon" by the **Charlie Daniels Band**; *Honeysuckle Rose* by **Willie Nelson and Family**; "Kenny Rogers' Greatest Hits"; "Loretta" by **Loretta Lynn** and "The Best of Strangers" by **Barbara Mandrell**.

ONE LINERS — **T.G. Sheppard** taped a guest appearance on the *Barbara Mandrell and the Mandrell Sisters* television show, Jan. 27-29. Check local listings for air date... **Stan Hitchcock** recently made a special guest appearance at the Federal Penitentiary Medical Center in Springfield, Mo., with lyricist **Johnny Mullins** on hand for the date... Tennessee governor **Lamar Alexander** has issued a proclamation honoring **Floyd Cramer** and established a scholarship fund at East Tennessee State University in Johnson City in the RCA artist's name... **Earl Thomas Conley** visited several Los Angeles radio stations Jan. 19-23, including KLAC, KHJ, KZLA, Armed Forces Radio, Earth Sound, Live Sound and KIKF... Sunbird Records has announced that **John Paul Jones** has been named director of marketing for the label... **Limelighters, Inc.**, a Nashville booking/management firm, will showcase some 20 acts at its annual Theater of Talent at the Maxwell House in Nashville April 5... **Jim Owens**, president of Nashville's Jim Owens Prod., has been appointed to the Tennessee Film, Tape and Music Commission for a two-year term, according to a recent announcement by Governor Alexander... Nationwide sound Distributors has signed a promotion and distribution pact with Wild Turkey Music, Inc. of Clearwater, Fla... Singer/songwriter **Henry Johnson** recently kicked off a 30-day promotional tour in support of his single "I'm Helping My Ecology"... **Gene Watson** will begin his first West Coast tour as an MCA artist in March... Music City Recorders of Nashville now boasts 24-track recording facilities... **The Rangers** and its band, **Deep South**, kicked off a month long tour of Saskatchewan, Canada, Feb. 1... **Johnnie Massey** has been named executive vice president of One Neters, Inc. of Nashville... The Smiley Wilson Agency is now booking **Tokyo Matsu**.

AND THEY WAITED — While members of the Nashville community who appreciate exceptionally good music were at the Exit/In last Sunday (Feb. 1) catching **Billy Burnette's** show, **Bruce Springsteen** fans began to line up down the street for the moment tickets for his concert would go on sale Monday morning at 9:30. And stand through the night they did, through below freezing temperatures, and the next morning's brief shower of snow. By the day's end, only a few crow's nest seats remained. The Boss will be in town Feb. 26. A belated thanks to *Performance Magazine's* **Bill Littleton** and the mention he gave us in the magazine.

And a belated congratulations to **John Hartford** and **Marie Barrett**, who were married at their home in Nashville Dec. 28. To coincide with his current three-month tour of the British Isles, **George Hamilton IV** and Warwick Records have released "20 Country Classics," a collection of country classics as performed by Hamilton. Sales will hopefully be increased via a television promotional campaign.

HAPPY BIRTHDAY — **Wesley Rose**, Feb. 11; **Moe Bandy**, Feb. 12; **Tennessee Eernie Ford**, Feb. 13; **Faron Young**, Feb. 25; **Johnny Cash**, Feb. 26; and **Joe South**, Feb. 28.

KUDOS FOR CLARK — Banjo/guitar picker **Roy Clark** was recently honored by Nevada governor **Ralph List** with a trophy for his "outstanding contribution to Nevada's fame as the entertainment capital of the world." The annual event is sponsored by the Reno/Sparks Chamber of Commerce, and this year was held at the Nugget in Sparks.



Roy Clark

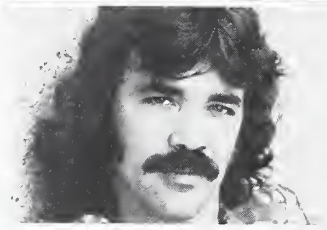
jennifer bohler



PICKING UP STRANGERS — When in Nashville recently, *Full Moon/Asylum* artist **Johnny Lee** stopped by the **Cash Box** offices to chat awhile and let everyone know about his latest single, "Pickin' Up Strangers," which is the highest entry on the **Cash Box** Country Singles chart this week. Pictured are (l-r): **Jim Sharp**, vice president, **Cash Box**, Nashville; **Lee**; **Tim Stichnoth** and **Denise Meek**, **Cash Box** and **Bruce Adelman**, national promotion coordinator, *Elektra/Asylum*, Nashville.

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS



GARY MORRIS (Warner Bros. WBS 49668)
Fire In Your Eyes (2:59) (Gary Morris Music/WB Music Corp. — ASCAP) (G. Morris, K. Welch)

Morris' second release for Warner Bros. is a strong, self-penned country tune that excellently showcases the singer's adept vocals. Acoustic guitar is the focal instrument of the nice, slow-paced tune that reflects elements of early Larry Gatlin.

RANDY PARTON (RCA PB-12137)

Hold Me Like You Never Had Me (4:00) (I've Got the Music Company — ASCAP) (R. Byrne and T. Brasfield)

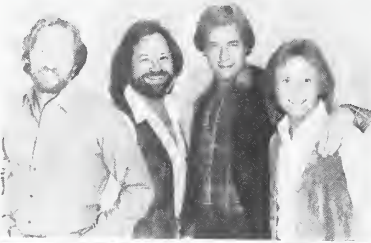
Yet another of the talented Parton clan has joined the RCA roster and country music. Young Parton shows much potential with this first release, excellently produced by Mike Post. The harmonies and soft ballad arrangement make this a single debut to remember.



THRASHER BROTHERS (MCA 51049)

Lovers Love (3:01) (Pi-Gem Music, Inc. — BMI) (Blake Mevis/Don Pfrimmer)

The Thrasher Brothers have often been favorably compared to labelmates the Oak Ridge Boys. However, producer Jim Foglesong tried to veer them away from that association somewhat with this debut release. But when the boys do vocalize on the chorus, it catches the listener hook, line and sinker.



HITS OUT OF THE BOX

DON WILLIAMS (MCA 51065)

Falling Again (2:47) (Hall-Clement — BMI) (B. McDill)

CONWAY TWITTY (MCA 51059)

Rest Your Love On Me (3:57) (Stigwood Music — BMI) (B. Gibb)

CONWAY TWITTY (MCA 51059)

I Am The Dreamer (You Are The Dream) (2:30) (Raindance Music — BMI) (R. Allison, D. Cody, D. C. Hall)

MAC DAVID (Casablanca NB-2327)

Hooked On Music (3:43) (Songpainter Music — BMI) (M. Davis)

FEATURE PICKS

DAVID ALLAN COE (Columbia 11-60501)

Stand By Your Man (3:29) (Al Gallico Music — BMI) (B. Sherrill, T. Wynette)

JIMMY BUFFETT (MCA 51061)

It's My Job (3:10) (I've Got The Music Co. — ASCAP) (M. McAnally)

TERRY ADEN (BB 920)

Stealin' The Feelin' (2:40) (Bridger Music — BMI) (T. Aden, G. Trampe)

THE CONCRETE COWBOY BAND (Excelsior SIS-1006)

Concrete Cowboys (3:06) (Captar Music — ASCAP) (E. Keeley, S. Vining)

ALBUM REVIEWS

EVANGELINE — Emmylou Harris — Warner Bros. BSK 3508 — Producer: Brian Ahern — List: 7.98 — Bar Coded

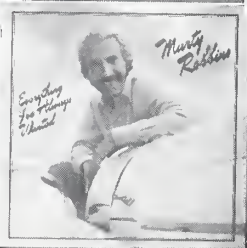
Emmylou Harris is one of the most versatile and capable, not to mention surprising, vocalists making records today. She refuses to be placed in any singular musical category, and her diverse tastes are clearly illustrated in this jewel of an album. She has a solid AOR hit with the Rodney Crowell-penned "I Don't Have To Crawl;" and a country chestnut or two with "Spanish Johnny" (that's Waylon Jennings singing harmony) and the title track, with Linda Ronstadt and Dolly Parton joining on vocals. Good choice for album of the year.

GREATEST COUNTRY HITS OF THE 70s, VOL. III — various artists — Columbia JC 36969 — Producers: various — List: 7.98 — Bar Coded

Continuing in the hallowed tradition of its two predecessors, this compilation package contains a variety of songs from the past decade, from the Willie Nelson chart topper, "Blue Skies," to the Oak Ridge Boys' "Rhythm Guitar." Other artists featured on the album include Charly McClain, Marty Robbins, Moe Bandy, Johnny Duncan, Larry Gatlin and the Gatlin Brothers Band, Tammy Wynette, Johnny Paycheck and Mickey Gilley.

EVERYTHING I'VE ALWAYS WANTED — Marty Robbins — Columbia JC 36860 — Producer: Eddie Kilroy — List: 7.98 — Bar Coded

Marty Robbins is perhaps one of the most consistent artists in country music, unflaggingly releasing product his fans support. Unfettered by an overabundance of strings, Robbins gets down to the simple task of making pure country music. Particularly note "An Occasional Rose," "My Greatest Memory" and "Completely Out Of Love."



Two Ways To Stay On Top of the Country.



Cristy Lane **I Have A Dream**

Includes the Hit Single
"I Have A Dream"

Produced by Lee Stoller



Billie Jo Spears **Only the Hits**

Includes the Hit Single
"Your Good Girl's Gonna Go Bad"

Produced by Larry Butler



On Liberty Records.

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COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. PICKIN' UP STRANGERS — JOHNNY LEE — FULL MOON/ASYLUM — 63 REPORTS.
2. OLD FLAME — ALABAMA — RCA — 61 REPORTS.
3. A HEADACHE TOMORROW (A HEARTACHE TONIGHT) — MICKEY GILLEY — EPIC — 43 REPORTS.
4. LEONARD — MERLE HAGGARD — MCA — 33 REPORTS.
5. TAKE IT EASY — CRYSTAL GAYLE — COLUMBIA — 25 REPORTS.
6. ONE MORE LAST CHANCE — RAY STEVENS — RCA — 25 REPORTS.
7. BLUE COLLAR BLUES — MUNDO EARWOOD — EXCELSIOR — 20 REPORTS.
8. ANY WAY YOU WANT ME — GENE WATSON — WARNER/VIVA — 20 REPORTS.
9. IT DON'T GET NO BETTER THAN THIS — LARRY GATLIN and the GATLIN BROTHERS BAND — COLUMBIA — 19 REPORTS.
10. TEXAS WOMEN — HANK WILLIAMS, JR. — ELEKTRA — 19 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. GUITAR MAN — ELVIS PRESLEY — RCA — 76 REPORTS.
2. DRIFTER — SYLVIA — RCA — 66 REPORTS.
3. DO YOU LOVE AS GOOD AS YOU LOOK — BELLAMY BROTHERS — WARNER/CURB — 65 REPORTS.
4. ANGEL FLYING TOO CLOSE TO THE GROUND — WILLIE NELSON — COLUMBIA — 61 REPORTS.
5. WHAT I HAD WITH YOU — JOHN CONLEE — MCA — 58 REPORTS.
6. IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) — GEORGE JONES — EPIC — 56 REPORTS.
7. THIRTY-NINE AND HOLDING — JERRY LEE LEWIS — ELEKTRA — 55 REPORTS.
8. WANDERING EYES — RONNIE McDOWELL — EPIC — 50 REPORTS.
9. SOMETHIN' ON THE RADIO — JACK WARD — MERCURY/POLYGRAM — 50 REPORTS.
10. LOVIN' WHAT YOUR LOVIN' DOES TO ME — CONWAY TWITTY and LORETTA LYNN — MCA 46 REPORTS

Country And Pop Promotion Teams Working Together For Crossover Hits

(continued from page 26)

MCA has experienced a good deal of success in the pop charts, particularly with Don Williams and his "I Believe In You" single. And most recently, newcomer Terri Gibbs has found formats in addition to country receptive to her sound. Her single, "Somebody's Knockin'," moved to #55 bullet on the pop chart this week. Gibbs recently showcased for more than 200 disc jockeys at the recent Southeast Radio Conference Jan. 30-31 in Nashville.

Close Coordination

Eddie Rabbitt is probably Elektra/Nashville's biggest success story, with his single, "I Love A Rainy Night," moving to #4 bullet this week. According to Jimmy Bowen, vice president, Elektra/Asylum, Nashville, his staff has always worked closely with its Los Angeles counterpart. In fact, he said, the entire Elektra field force actively participates in the promotion of Nashville releases from the initial shipment on.

"Our staff here has always been closely tied to the Los Angeles staff, because Elektra, Nashville is a division of Elektra Records — we are a part of Elektra, so the

entire field force of local and regional people carry our records from day one," Bowen said. "Once the record happens country, we don't have to go out and introduce it to our own people. They carry it to country stations, then automatically carry it to pop adult and Top 40 when it's mass marketed."

Roy Wunsch, vice president of marketing, CBS/Nashville, also lavished praise on his pop counterparts, and noted that they "are always the first ones to holler and jump on the bandwagon when there's something going on."

While Wunsch agreed that country music is experiencing one of its healthiest periods ever, he doesn't feel the idiom has peaked. "It doesn't take a rocket scientist to figure out what's happening here," he said. "We're talking about a major population shift that has occurred in the last two to three years, with half of the people in the United States now in 30-plus age bracket. I think we've barely touched the tip of the iceberg with country music's popularity. We're still seeing phenomenal growth. I expect it to continue, and I really think we're talking about the next five or six years. We're totally confident about that."



KHEY SENDS GET WELL CARD — Living up to the old adage that everything in Texas is BIG, KHEY/El Paso recently sent Marty Robbins a very large get well card, signed by hundreds of his fans. The 8'x4' card is pictured with two of KHEY's staff, morning man Charlie Russell (l) and the station's new MD, Mike Hinrichs. Similar cards were earlier sent to the Canadian government for its rescue of Americans in Iran and to the late John Wayne when he was hospitalized.

THE COUNTRY MIKE

MUTUAL ANNOUNCES HOLIDAY SPECIAL — Yet another in a series of holiday specials will be forthcoming from the Mutual Broadcasting System. According to **Terry Hourigan**, vice president of programming, Mutual will present a three-hour country music special throughout the Easter weekend, April 18-19. The special, entitled *Triple* will feature three of the top performers in music today — **Charlie Daniels**, **Barbara Mandrell** and **Larry Gatlin** — and will include the hits that put them on the top of the heap, as well as exclusive interviews with the artists. Producing the Easter weekend special will be Mutual-owned WHN's program director **Ed Solomon**, who also produced the specials, *The Johnny Cash Silver Anniversary* and *Country Music Countdown*. Hosting the 90-minute program will be WHN air personality **Mike Fitzgerald**.



Tommy Jett

PERSONALITY PROFILE — Upon completion of studies at Nashville's Mid-South Announcing School, **Tommy Jett** spent a few short months with **WAYX/Waycross**, Ga. before moving to Chattanooga where he has spent almost 20 years in broadcasting. Through the help of a friend, Jett hooked up with the #1 rock station in the market, **WFLI**, where he handled the afternoons for close to 10 years. Jett made the move to country radio in 1971, when he took over the afternoons at the #1 country station across town, **WDOD**. After a brief hiatus from the Chattanooga area, working at various stations, including **WPNX/Columbus**, Jett returned to **WDOD** and **Lookout Mountain**, where he regained his familiar air shift. Four months ago, however, **WFLI** relinquished its rock format for country. This was Jett's calling card to return to his mother station. Significantly, **WFLI** has recently become the country leader in Chattanooga, no doubt due, in part, to Jett's return. In addition to his radio responsibilities, Jett has promoted a variety of stage shows throughout the years, as well as trying his hand at writing. He is the co-writer of "Happy Birthday Elvis (We Wish You Were Here)," recorded by **Perry White** and **The Jordanares**, a song endorsed by the National Holiday for Elvis, and is still very popular among the Elvis fan clubs.

MAILING ADDRESS FOR WAPE — The mailing address for newest country station, **WAPE/Jacksonville**, is P. O. Box 486, Orange Park, Fla., 32073, for all the labels wanting to send much needed product.

KJZZ TO AIR SILVER EAGLE — **KJZZ/Phoenix** has begun to air a 90-minute concert recorded live, entitled *The Silver Eagle*, on a bi-monthly basis. The special consists of a series of concerts tracking the adventures of *The Silver Eagle* bus that travels across the country, stopping at various locations for live performances. The debut special for **KJZZ** on Jan. 31 featured Elektra recording artist **Eddie Rabbitt**.

BERG APPOINTED AT WWVA — Operations manager for **WWVA/Wheeling**, W.V., **Tom Miller**, has announced the appointment of **Bill Berg** to the position of music director, effective Jan. 20, 1981. In addition to his new music responsibilities, Berg will continue his mid-morning shift on **WWVA** and his afternoon drive show on adult contemporary FM sister station **WCPI**. Berg replaces **Bud Forte**, who resigned as **WWVA** music director to return to school. Forte, however, will continue his morning drive show.

KNIX ENGINEER ELECTED TO BROADCASTERS ASSN. BOARD — Corporate director of engineering for the Buck Owens Broadcasting Group and chief engineer for **KNIX/Phoenix**, **Elliott K. Klein**, has been elected to the board of directors of the Metropolitan Broadcasters Assn. The association is comprised of local radio and television execs who "monitor and lobby for national, state and local legislation that affects or regulates all areas of the local broadcasting industry." A resident of the Phoenix metropolitan area, Klein has been with **KNIX** for approximately nine years.

POCHAUKAS WINS WHK TOUCH-A-THON — **Wayne Pochaukas**, of Strongsville, Ohio, drove away in a brand new Ford Bronco after winning the 1981 "WHK Recreational Vehicle Touch-A-Thon" on Sunday, Jan. 10. Pochaukas outlasted 34 other contestants by touching a recreational vehicle while remaining standing for a record time of 85 hours, 50 minutes. The Lakeside Holiday Inn provided three meals per day for the contestants beginning on Wednesday at 4 p.m. and lasting until 5:50 a.m. Sunday, besting the previous 1980 record of 82 hours, 30 minutes.

HOSTAGES PASS TIME WITH WHN TAPE — **Michael T. Howland** and a few other American hostages were entertained by the music of **WHN/New York** when a station tape somehow filtered into Iran's foreign ministry. According to UPI, Howland stated, "For one short period of time, we had a tape recorder and someone sent us a WHN tape, and we got hours and hours and hours of enjoyment off that tape." Appropriately enough, Howland chose one song from the tape to accurately sum up the hostages' 444 days of captivity — **Freddy Fender's** "Wasted Days and Wasted Nights." country mike

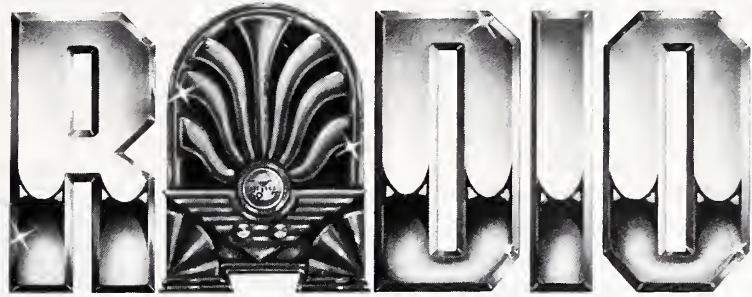
PROGRAMMERS PICKS

Coyote Calhoun	WAMZ/Louisville	Any Way You Want Me — Gene Watson — Warner/Viva
Maxwell Gregory	WQQT/Savannah	Pickin' Up Strangers — Johnny Lee — Full Moon/Asylum
Lee Ranson	WXCL/Peoria	One More Last Chance — Ray Stevens — RCA
Terry Slane	WGTO/Cypress Gardens	Seven Year Ache — Rosanne Cash — Columbia
Dan Hollander	WDXE/Lawrenceburg	It's A Heartache — Dave & Sugar — RCA
Troy Wayne	KFRM/Salina	Crying — Don McLean — Millennium
Dan Diamond	KCKN/Kansas City	Texas Women — Hank Williams, Jr. — Elektra/Curb
Don Walton	KFDI/Wichita	Old Flame — Alabama — RCA
Pam Green	WHN/New York	Crying — Don McLean — Millennium
Rusty Rogers	WAXX/Eau Claire	Pickin' Up Strangers — Johnny Lee — Full Moon/Asylum

T H E T W E L F T H A N N U A L



C O U N T R Y



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- **And much more**

**Advance Registration
Cut-off:
February 20th**

COUNTRY

Unique Promotional Strategy Used To Push 'Jesse James'

(continued from page 26)

up of talent, including Johnny Cash, Emmylou Harris, Charlie Daniels, Levon Helm, Rodney Crowell, Roseanne Cash and Albert Lee, is a concept project composer Kennerley began following his "White Mansions" album project in 1978. As the title suggests, it is a musical biography of the outlaw Jesse James. And, as the list of artists suggests, the album has an overall country feel to it. Kennerley, who grew up listening to the Beatles and Rolling Stones, said he developed a taste for country music after hearing Waylon Jennings on the British radio. He immersed himself into the sound and culture and emerged with the "White Mansions" notion and, subsequently, the Jesse James project. His delving into American history came about because, "since I didn't live in America, I couldn't write about riding down the road in my pickup with Mary Lou, so I started looking back into history to get ideas for my lyrics. It made me think about life in the South and the Confederacy. One thing led to the other, and here we are."

Even though the usual promotion of the album (release of singles) has been thwarted by legalities over the songs performed by non-A&M artists, Kennerley said he is not frustrated.

"I can't allow myself to be disappointed, because it's my fault," Kennerley said. "Glyn Johns (producer) and I were so indulgent, inasmuch as we wanted to make this album with these people. We knew from the beginning that there were certain things we weren't allowed to do. We went ahead regardless, and A&M gave us all their support. A&M has been better to me

than I have been to them, and I've promised them faithfully that the next album I make will be done in such a way that it can be promoted."

Kennerley's choice of artists for the album was rooted in his judgment of the act's ability to portray a character, he said. "For years, I've considered Levon Helm to be the epitome of the rural American. To me, he is Jesse James on the album. Johnny Cash is a great storyteller, as is Charlie Daniels, and Emmylou Harris has the most romantic voice — you can fall in love with it. She is the ideal wife for Jesse James. You can feel the compassion in her voice.

According to Kennerley, the album was all the things he has absorbed over the years, from the Rolling Stones to Waylon Jennings, but noted there might be a problem in trying to put all these musical influences on one album.

"I'm really the Jesse James of songwriters — stealing a little from everybody. This album is such a concoction of things — I'm just giving back to the artists what I took from them in the first place," he said. "But this variety might cause a problem. The trouble is, in America, the radio stations are such specialists — you're either country or heavy rock or Top 40, AOR or whatever. In England, you have variety

on the radio. This album has got a little bit of gospel, a little country, a little rock 'n' roll — there's a mixture there. Maybe that's a mistake, do you know what I mean? I wouldn't want to do it any differently, but commercially, perhaps it's a mistake."

Kennerley said he currently does not have any other projects of this nature under way, opting instead to do some songwriting for other artists. He is putting together a band in England for a possible tour in March. And if all works out, he may be in the studio again, recording country material for an album.

West Exits Music Row, Finds R 'n' W Talent

NASHVILLE — Roger West, former co-owner and general manager of Music Row Talent here, has resigned from that company, citing "internal differences with other owners" as the reason. Effective immediately, he has formed R 'n' W Talent, an agency that now represents Barbara Fairchild, Tommy Overstreet, Kay Adams, Kenni Huskey, Gene Watson, John Long and Dwayne Bowman.

Huskey is slated for her first tour of England Feb. 21, which will encompass 28 days. C.R.E. Records in England will release her first British single, "No Aces Up My Sleeve," in conjunction with the tour.

Adams has recently completed work on her Firstline album with producer Porter Wagoner. The album is set for an early February release.

R 'n' W Talent is located at 4515 Granny White Pike, Nashville, 37204. The telephone number is (615) 297-4661.



BELLAMYS PACT WITH APA — Warner Bros. group the Bellamy Brothers recently signed a long term booking contract with the Agency for the Performing Arts (APA). Pictured seated are (l-r): Howard and David Bellamy of the group. Pictured standing are (l-r): D.J. McLachlan, vice president, APA; Frank Jones, director, Nashville operations, Warner Bros.; and Andrew Wickham, vice president and director, Warner Bros. country.

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TALENT

Elvis Costello & The Attractions

L.A. SPORTS ARENA — The bespectacled little man on stage at the Sports Arena Jan. 10 may have looked a lot like the reticent bloke who played an all-too-brief show at the Long Beach Arena on Valentine's Day two years ago, but something had definitely changed. In the interim between those two concerts, Elvis Costello's label had released two albums, a 20-song collection called "Get Happy!!" and a potpourri of unreleased English tracks and B-sides titled "Taking Liberties," and the new wave kingpin who has gained a reputation as a sometimes surly and elusive character had turned into a surprisingly genial and generous performer.

At least that was the impression from his well-paced, 24-song set here. While the horn rimmed Costello hasn't exactly become an ingratiating host who gushes appreciatively at the drop of a note, his thoroughly energetic display, adeptly supported by the rhythm section of Pete and Bruce Thomas of The Attractions, endeared him to a crowd that could have just as easily been indifferent.

However, the crowd was not indifferent and perhaps the SRO audience's receptivity truly made a strong impression on Costello. But all conjecture aside, much credit is due the Englishman for his winning showmanship, beginning with the set opener "Shot With His Own Gun," an enticing ballad, all the way through the steamy ending of "Pump It Up," "Watching The Detectives" (which included the nice touch of a verse from Stevie Wonder's "Master Blaster (Jammin')") and the revved up soul of Sam and Dave's "I Can't Stand Up For Falling Down."

While a good portion of the ballads that cropped up midset, such as a rendition of Patsy Cline's "She's Got You" and Costello's own wonderful "Clowntime Is Over," may have been a bit offputting to some, they perfectly balanced some of the faster, better known tunes, such as the invective-laden "Radio, Radio" and "You Belong To Me." It was a measure of Costello's goodwill that he invited Glen Tillbrook, the singer/lead guitarist from opener's Squeeze, to join him onstage for one of the boisterous closing numbers.

In the context of the show, it is somehow fitting that the title of the little big man's newly released album is "Trust" something that it would seem he truly earned during the hour and a half onstage here.

To really appreciate supporters Squeeze at this juncture in their career, they must be seen in a club size venue, such as the Whisky, where they last played their pert and wry Anglo pop/rock. But it would seem that the band has made a good transition since the loss of jocular keyboardist Jools Holland and we should be hearing more good things from this outfit in the near future.

michael glynn

the addition of non-CBS pianists Kenny Barron, Eubie Blake, and Sir Roland Hanna could only be seen as an added treat. Featured guests performing with the pianists included bassists Ron Carter and Stanley Clarke, saxophonist Arthur Blythe, vibist Bobby Hutcherson, guitarist Earl Klugh, flutist Hubert Laws, violinist Noel Pointer, drummer Buddy Williams, and percussionist Manolo Bodreno.

Divided into solo, duo, trio, and small group settings, the evening's program was structured as a series of meetings progressing towards the grand finale, a seven man piano ensemble.

But despite the success of the finale, preceding performances and collaborations managed to stir considerably more excitement. A punk trio of George Duke, Stanley Clarke, and Herbie Hancock caused such audience pandemonium that it seemed doubtful that the program would be completed.

Other highlights of the evening included duo performances by Kenny Barron and Bobby Hutcherson, and Sir Roland Hanna and Arthur Blythe, with the alto saxophonist in particular making an impression on an audience that seemed somewhat unfamiliar with his music. A little down home cookin' was added to the menu by a double organ battery of Charles Earland and George Duke, facing off with just a drummer and the sold out concert hall to goad them on. Duke proved to be one of the surprises of the evening, performing impressively on organ, synthesizer, and piano.

But perhaps the highpoint of the evening was achieved by the concert's opener. At the age of 97, Eubie Blake proved himself to be the ringer of an all star team. Joking with the audience, reminiscing about compositions, and performing rags he composed almost 80 years ago, Blake was unmatched as the Grand Old Man of the Piano. His presence, coupled with the unique collaborations and the sheer pleasure of seeing artists like Blythe, Hutcherson, and Barron perform in Carnegie Hall, did in fact succeed in making it a very special one night stand.

fred goodman

Statler Bros. Brenda Lee

TENNESSEE TECH AUDITORIUM, COOKEVILLE — Whoever decided that Mom and apple pie should be synonymous with the good old USA left out another very important association — the Statler Brothers, a quartet that has become an institution as far as country music fans are concerned.

Considering the avid support they receive from their fans, it's not surprising that Don Reid, Phil Balsley, Harold Reid and Lou DeWitt break attendance records wherever they go. What might be a bit surprising, however, is that the quartet, teamed with little dynamo Brenda Lee, broke an attendance record on this particular night — on a college campus where rock is the kingpin and anything else an afterthought. The concert was also pitted against the segment of *Dallas* that revealed to the world just who shot J.R. As a matter of fact, the Statlers announced the culprit from the stage midway through their 90-minute set.

A concert with the Statlers is almost like a family outing — with fun and good music being the order of the day. The Statlers' own unique brand of humor is blended with their vast repertoire of songs — the concert could be compared to a double album's worth of greatest hits. Some of the

highlights included "Flowers On The Wall," "Mr. Atry," "Do You Remember These?" and "Movies."

The vocally powerful quartet also lent its incredible four-part harmony to a number of gospel classics, including "I've Got One Less Day To Go" and "How Great Thou Art." Encores are standard procedure at any Statlers concert, and on this night, they were obliged to do three — "Thank You World," "This Old House" and "Susan When She Tried."

All-American sweetheart Brenda Lee opened the red, white and blue show stopper for the Statlers and reassured all that the potent punch she packed at age 12 has, if possible, become even more powerful some 20 years later. Lee incorporated a number of medleys into her fast-paced show, including a good selection of her early hits, such as "I'm Sorry" and "Johnny One Time." Lee also dedicated a segment of her 45 minute show to some of the women who have influenced her most in her career — Mother Maybelle Carter, Patsy Cline, Loretta Lynn, Kitty Wells and Tammy Wynette — covering a select number of their hits.

To round out her set, Lee offered a well-balanced mixture of her current material, including "Broken Trust," "The Cowgirl and the Dandy" and "Tell Me What It's Like," a single released in 1979 that ended a four year hiatus from the business for the singer. She closed her show with a rousing gospel medley that would have had more than one hat filled had they been passed around.

jennifer bohler

Delbert McClinton Deborah Allen

EXIT/IN, NASHVILLE — There's nothing a Nashville audience relishes more than a hometown hero, and on this particular occasion, it had two to enjoy. Delbert McClinton isn't exactly a Nashville native, but the city considers him an adopted son, and when one of your own returns triumphantly with a Top 20 song, well it's time for the fatted calf to bid adieu to the world.

McClinton has been clicking his heels on the sidewalk for many a year now, waiting for that elusive vehicle to fame. It looks like years of releasing top quality albums, shuffling from ABC to Capricorn and finally to Capitol and consistently finding favor with the press have paid off. The thumbs up attitude finally caught him a ride via his current single, "Giving It Up For Your Love."

No matter what size venue he plays, McClinton always gives the impression that he is centerstage in some smoky barroom, playing to a small audience of sizzling blues fans. This attitude gives his concerts an intimate, one-on-one quality. Despite consistent complaints about this listening room's sound system, McClinton managed to lavish the majority of his attention on his 75 minute set, where he traced a brief history of McClinton the aspiring singer to McClinton the seasoned, streetwise and sometimes pleasingly cocky entertainer. Most of the audience seemed to know each song by heart, from "Just Plain Old Makin' Love" to material from his current album, "The Jealous Kind."

Deborah Allen hails from Memphis, but is also an adopted favorite with the Nashville community. The singer/songwriter is one of the most promising vocalists in town, and if treated in the right manner (label promotion, tour support, etc.), she should figure prominently in the coming years.

It's hard to pin a tag on Allen, so many could fit her. In a way, she's the country Stevie Nicks — a very prolific writer and

song stylist. But then again, she's got some definite rock in her bones. She transcends the country sound without alienating herself from it. To back Allen in her Exit performance, some of Nashville's finest musicians turned out, including her songwriting partner (and an excellent musician in his own right), Rafe Van Hoy.

Despite a fever of 102 degrees (she was suffering from the same flu that was plaguing the country), Allen delivered a potent 45 minute set that culled material from her "Trouble In Paradise" album, as well as a few extra gems. Without a doubt, the best number of the night was her self-penned "Let Me Down," which she growled and pranced her way through, challenging the band to meet her powerful vocals.

It's always gratifying to see artists like McClinton and Allen — the seasoned performer coming into his own and the newcomer setting out on a path — destined for better things.

jennifer bohler

Tom Scott

BOTTOM LINE, New York — Tom Scott returned to New York City with the New York rhythm section, composed of Eric Gale and Hugh McCracken on guitars, Richard Tee on keyboards, Marcus Miller on Bass, Ralph McDonald on percussion and Steve Gadd on drums. The Scott Septet played about a dozen tunes, highlighted by "We Belong Together" from his first movie score, *Stir Crazy*.

Scott, born in L.A., originally apprenticed as a follower of John Coltrane. However, after being baptized by rock and folk music, he became an innovator in pop/jazz and fusion music in the early '70s. Since then, he has found his own niche in commercial jazz without succumbing to overt commercial cliches. As an example, one may recall his early album "Hair To Jazz," a stunning jazz version of the *Hair* score.

As expected, Gadd's drumming was superb throughout the show, providing a solid and provocative backbeat. Gale was on second guitar and, unfortunately, did not take many solos.

During the show, the audience was treated to a surprise performance by Doctor John, who jammed with the band on "So Funky." The audience loved every minute of it.

eve harn

Peter Myers Band

GREAT GILDERSLEEVES, NEW YORK — The Peter Myers Band, one of the few Jersey shore bands carving out a niche with its own brand of rock 'n' roll, came to New York to preview its forthcoming Deli Platters release. Seasoned by continuous playing in its home state, the band was strong for a group new to this city. Myers is an engaging personality onstage, exhibiting boundless energy as he moves from song to song and from guitar to piano. The band is tight and comfortable, and it plays fervently, feeding on Myers' energy.

Favorites were "Real Tears," a showstopper with a Fats Domino feel; "Sweet Candlelight," a driving pop tune; and "I Need You More," a non-stop rocker. Myers performed the first three quarters of the set on guitar and then moved to piano for three tunes. The crowd called the band back for an encore, and it played a solid rocker entitled "Wake Up" that left no doubt that Peter Myers is an exciting new talent.

j.b. carmicle

One Night Stand

CARNEGIE HALL, N.Y. — CBS Records managed to pull out all the stops by presenting an overwhelming array of its jazz keyboard talent in a one night piano extravaganza. With a line-up featuring George Duke, Charles Earland, Rodney Franklin, Herbie Hancock, and Bob James,

Alcoa Aluminum Ups Price Of Lacquer Disc Element

(continued from page 5)

Khoury pointed out that while Capitol Magnetics "should eventually find a practical or workable product line" of aluminum recording circles outside of Alcoa, a production shutdown by Alcoa at this time "would've made things awfully difficult on us," as well as the remaining two lacquer disc manufacturers.

"If Alcoa had pulled out, I think the industry would find itself scrambling for a replacement," he summarized. "In the long term, it is our fervent hope that we can replace Alcoa with other sources."

At least one of the other lacquer disc manufacturers, New Jersey-based Transco Products, is also taking a hard look at alternative aluminum sources. Fred Buehler, Transco plant manager, said that the company has been "encouraged" by samples of recording circles delivered by other suppliers thus far.

"I think we will find something that will meet our needs," said Buehler. "We hope we can develop other sources before we have to pay the higher prices. However, we don't have an immediate substitute at present, although we do have adequate supplies on hand."

Steve Broadhead, production manager

Music Publishers Eye Video Market

(continued from page 12)

more homes than any other media right now — almost 100 million."

Other topics that were discussed at the meeting were alternative plans for monitoring videotape sales, the virtues of the video cassette as opposed to disc, the publishing community's quest for a six cents per tune mechanical rate, worldwide licenses on video, and the need for publishers to hasten their foray into the video copyright field.

"Our music is lying in those video discs and cassettes and we're not out in the market," said Sill. "To speed up our involvement we're thinking of doing a straight sell out on the songs, but will grant no license for more than three years."

The AIMP also took up the election of officers for 1981. The first order of business was to name Michael Goldsen, who will be succeeded as president by Martin Cohen, a permanent member and director of the four-year-old organization.

Besides Cohen, other nominees who are running unopposed are: incumbents Marshall L. Robbins (vice president), Molly Hyman (executive director), Kurt Hunter (secretary) and Hannah Russell (treasurer).

Incumbent nominees for the eight positions on the board of directors include Michael Goldsen, Kim Guggenheim, Bud Kahaner, Donald Kahn, Hadley Murrell, Jack Hoffman and Harold Spina.

Non-incumbent nominees for the board of directors are as follows: Al Schlesinger, Gary Wishik, Pat Shanahan, Willie Meyers, Bette Rose, John Reis, Michael O'Connor, Ned Shankman, Ronnie Schiff, Johnny Lang, Margaret Nash and Pat Navert.

'Woman' Video To Air On ABC-TV Feb. 12

LOS ANGELES — A video of the track "Woman," from John Lennon and Yoko Ono's "Double Fantasy" LP on Geffen Records, will be aired for the first time in the U.S. Feb. 12 on ABC-TV's 20/20, the weekly news magazine program.

Directed by Ono, the video will be introduced by Barbara Walters on the program. The video had previously been withheld from public viewing here.

for Allied Record Co. on the West Coast, the remaining lacquer disc manufacturer in the U.S., said that he was personally "not aware" of any intentions on Alcoa's part for pulling out of the recording circle business, and therefore he could not comment.

Dick Doss, general manager and technical advisor for the Warner Communications, Inc.-owned Sheffield Lab matrix facility, which presently does lacquer plating for the WCI record labels, explained that Reynolds Aluminum, along with Alcoa, originally supplied lacquer manufacturers with recording circles, but got out of the market because "they probably viewed it as a no-growth area."

"Most likely, Alcoa must feel the same way," said Doss. "At one time there were also two suppliers of lacquer nitrocellulose (lacquer compound) — DuPont and Randolph — and now there's just Randolph."

Doss predicted that if Alcoa were to pull out of the recording circle business in the near future, the record industry worldwide "would be in a whole helluva lot of trouble."

Although Transco's Buehler expressed strong reservations about Alcoa's price raise, Capitol Magnetics' Khoury noted that the increase was relatively "infinitesimal" in comparison to the price of the finished record.

"I don't really know if the impact of this price raise on the finished record will be significant at all, but I would venture to guess that it would not seriously affect it," said Khoury. "At Capitol we press as much as 20,000 LPs or 100,000 singles per lacquer, so those numbers pretty much tell the story."

Khoury summed up the situation by saying that, as a result of Alcoa's decision to stay in the aluminum circle business, "the crisis has eased" for the time being.

"However, this whole incident points to the need for us to continue to develop alternative sources of aluminum supply," Khoury said.

Video Label Set By Pacific Arts

LOS ANGELES — Pacific Arts Corp. is discontinuing the manufacture of all phonograph record product under its Pacific Arts label and forming Pacific Arts Video Records. The announcement of the move was made by Michael Nesmith, chairman of the board of Pacific Arts Corp., who noted that the staff from the records division will be integrated into the new company.

"Some of the job functions involved in video records are almost the same as in the audio record business and many are identical," said Nesmith, a former member of the pop band The Monkees and now based with his company in Carmel, Calif. "I don't anticipate any reduction of staff."

The first release from the new home video software company will be *An Evening With Sir William Martin*, which is scheduled for shipping Feb. 16. It is expected to carry a suggested list price of \$39.95. Nesmith notes that the video records will be available in both Beta and VHS configurations, and the company expects to custom press videodiscs in all three current formats — laser optical, Capacitance Electronic Disc (CED) and Video High Density (VHD).

"Everyone in the industry who knows us knows that this change has been coming for a long time. Our activities in the video business have become so large and profitable that we are unable to effectively continue in the audio-only field, since we need all of our workforce in the growing video area," Nesmith said.

SOUND VIEWS

MAG VIDEO HOLDS FIRST DEALER POW WOW — Magnetic Video, 20th Century-Fox video software subsidiary, is taking the initiative to open up more ongoing dialogue between the company and dealers by sponsoring a new Dealer Advisory Council. The Council, which includes among its charter members **Weston Nishimura** of Video One in Seattle; **Carl Forrest** of The Movie Store in Framingham, Mass.; **Denis Thomas** of Thomas Video in Royal Oak, Mich.; Video of Texas' **Craig Curtwright**; and **Mike Weiss** of That's Entertainment in Chicago, met for a full day with Mag Video's **Jack Dreyer**, vice president, consumer products division; **Robert Cook**, national sales manager; and others to exchange ideas on such topics as rentals, advertising and merchandising. According to Cook, dealers at upcoming Council meetings will be rotated "on and off", in order to provide "a good sampling across the dealer base." This also means, added Cook, that representatives of trade channels and software outlets other than standard video specialty stores will be included at future meetings, such as record retail and department store chain reps. "I can't say that we have a whole program laid out at this time," said Cook. "The whole purpose of the Council is simply to help us gain further insight into the immediate needs of dealers and promote a forum for discussion." Cook hastened to add that Mag Video is "doing strong direct business," as well as sales through distributors, which was a prime reason for opening this route of direct feedback.

AUDIOPHILE ON THE AIR — While it hasn't been uncommon in the past for classical formatted radio stations to program audiophile LPs (i.e. digital, half-speed mastered, etc.), a surprising number of AOR stations are beginning to block off "audiophile hours" across the country. **Marty Sobol**, program director for M105-FM in Cleveland, said that the station had received such positive response to its original "Audiophile Album of the Week" feature on Wednesday nights that it recently started to run a follow-up program, "Audiophile II," at 8 p.m. each Sunday evening. "It's been great for us," said Sobol. "Not only is it a service to our listeners, but retail accounts have told us that sales of the audiophile product we play have picked up all over town. Because of the quality of these albums, when we play a half-speed mastered LP, it's really an incentive to buy rather than tape." Ironically, certain labels, such as Mobile Fidelity Sound Lab (MFSL), have downplayed the promotion of audiophile product via radio, despite proven sales results. "We do not supply any product at all to radio stations on a demonstration basis," said **Leslie Rosen** of MFSL. "However, we do provide LPs for an 'accommodation price' that's substantially lower than retail cost for radio." Apparently, this hasn't dampened radio's enthusiasm for MFSL or other product; in fact, Sobol said that the local Peaches retail outlet supplies the station with LPs as a sales tool. As for other labels that specialize in half-speed mastered rock and pop product, **Joe Overholt**, president of Nashville-based Direct Disk Lab, said that his company has gone to the extent "where we have cooped ads in South Carolina with a local hi-fi store and Maxell for a series of 10-15 audiophile shows on a radio station there." That advertising, plus the supply of promotional LPs on a no charge basis, has translated into increased sales, according to Overholt. "I think a lot more could be done with radio to boost sales of this sort of product," Overholt continued. "In fact, this year, Direct Disk Lab will be concentrating a great deal more on promotion and publicity." Stations such as KBPI in Denver and KGB in San Diego are also among those radio outlets that have recently jumped on the bandwagon, with many more considering similar programming moves. At this point, only automated stations are staunchly resisting audiophile, according to Overholt. "I think the problem is that the albums sound so good they tend to show up the normal audio quality of those particular stations."

THE WOMEN'S NETWORK — ABC, Inc. has teamed up with the Hearst Corp. for a joint venture called Hearst/ABC Video Services that will supply programming for specialized cable TV networks. The joint venture, an independent subsidiary of both corporations, will initially be working on an advertiser-supported women's network, under the working title of BETA, that is scheduled to begin operation in late 1981, with four hours programming daily, five days a week. Hardly seems unusual for Hearst, which publishes such highly successful specialty women's magazines as *Cosmopolitan*, *Good Housekeeping*, *Harper's Bazaar*, *House Beautiful* and *Town & Country*. A performing and visual arts channel, under the working title of the Alpha Repertory Television Service (ARTS), is also on the boards for Hearst/ABC. It was announced in December of 1980 by ABC and is slated to premiere on April 5 on cable systems affiliated with Nickelodeon, Warner-Amex Satellite Entertainment's non-commercial children's programming service.

POP . . . AND OTHER CABLE TRANSMISSIONS — POP Network, Inc., which currently produces the *Pop Show* on Manhattan Cable's Channel J and WKID-TV in Ft. Lauderdale, Fla., will present its package of 18-34 age bracket programming, with a heavy emphasis on all styles of popular music, at the upcoming NATPE convene in March. POP already plans to target promotional support for the package by running ads and program listing in *Rolling Stone* and *N.Y. Rocker*, in addition to FM AOR radio stations in markets where there will be affiliates . . . Lexington Broadcast has licensed **Peter Allen** and the **Rockettes** at *Radio City* to both ON-TV and Showtime. The company also owns home video rights.

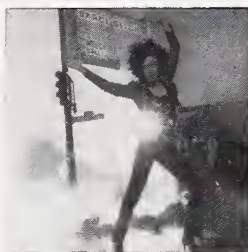
TV, VTR SALES JUMP IN 1980 — As predicted, sales of televisions, both color and monochrome (b&w), in addition to home VTRs, took a nice jump in 1980, according to the marketing services department of the Electronic Industries Assn./Consumer Electronics Group (EIA/CEG). Color TV sales hit 10,162,276 units, up 3.2% over the 9,846,487 figure in 1979, while black and white TV sales were somewhat flatter, rising only .5% to 6,285,516 from 6,254,601. Total TV sales were the highest ever since 1972. However, VTR sales took a hefty jump of 69.3% in '80, with sales of 804,663 units registered for the year, up over the 475,396 recorded sales in 1979. A promising highlight, to be sure, in a rather off year for consumer electronics manufacturers.

MORE VIDEO SOFTWARE NOTES — Columbia Pictures Home Entertainment counts such war film classics as *The Guns of Navarone* and *The Bridge On The River Kwai* among its latest releases, in addition to *Cat Ballou*, **Max Ophul's** *The Sorrow and the Pity*, and the **Marcello Mastroianni-Laura Antonelli** starrer, *Wifemistress* . . . Video Shack in New York reports that top sellers for the month of January was *Close Encounters of the Third Kind* — *The Special Edition* for the third month in a row in the feature category, followed by *Alien*, *All That Jazz* and *Star Trek*. Leading "adult" titles were *Inside Seka*; *Insatiable*, with the indomitable **Marilyn Chambers**; and *Tigress*.

michael glynn

MERCHANDISING

ALBUM BREAKOUT OF THE WEEK



WELCOME TO THE WRECKING BALL • GRACE SLICK • RCA AQL1-3851

Breaking out of: New York, Hartford, Boston, Chicago, Milwaukee, Cleveland, St. Louis, Indianapolis, Minneapolis, Atlanta, Oklahoma City, Dallas, Denver, Los Angeles.

RADIO: #4 Most Added album, Rock Album Radio Report.

MERCHANDISING AIDS: 1x1 Flats, Posters, Buttons, Display Centerpieces, Mobiles, 4x4 Blowups, Interview Record, College Radio Special.

ALBUM BREAKOUTS

WILD-EYES SOUTHERN BOYS • .38 SPECIAL • A&M SP-4835

Breaking out of: Atlanta, Memphis, New York, Baltimore/Washington, Denver, San Francisco, Cleveland, Milwaukee, Chicago.

RADIO: #5 Most Added Album, Rock Album Radio Report.

MERCHANDISING AIDS: 2x2 Posters, 1x1 Flats.



THE FOOL CIRCLE • NAZARETH • A&M SP-4844

Breaking out of: Milwaukee, Indianapolis, St. Louis, Chicago, Cleveland, Atlanta, Nashville, San Francisco, Denver, New York, Baltimore/Washington.

RADIO: Steadily Increasing Rock Album Airplay.

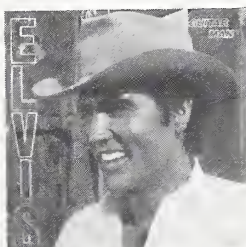
MERCHANDISING AIDS: 2x2 Posters, 1x1 Flats.

GUITAR MAN • ELVIS PRESLEY • RCA AAL1-3917

Breaking out of: Memphis, Nashville, Atlanta, Dallas, Oklahoma City, New Orleans, Detroit, Chicago, Indianapolis, Denver, Salt Lake City.

RADIO: Guitar Man (45): #47 Bullet, Top 100 Singles Chart; #22 Bullet, Country Singles Chart.

MERCHANDISING AIDS: 1x1 Flats, 22x22 Flats, Die Cut Mobile, 9x24 Streamer.



CHAIN LIGHTNING • DON McLEAN • MILLENNIUM/RCA BXL 1-7756

Breaking out of: Atlanta, Denver, Oklahoma City, New Orleans, Nashville, Dallas, New York, Baltimore/Washington.

RADIO: Crying (45): #20 Bullet, Top 100 Singles Chart; #49 Bullet, Country Singles Chart.

MERCHANDISING AIDS: 1x1 Flats, Posters, Interview Record, College Radio Special.

SOMEBODY'S KNOCKIN' • TERRI GIBBS • MCA 5173

Breaking out of: Atlanta, Nashville, Dallas, Oklahoma City, Houston, Memphis, Denver, Salt Lake City, Los Angeles.

RADIO: Somebody's Knockin' (45): #55 Bullet, Top 100 Singles Chart.

MERCHANDISING AIDS: 1x1 Flats, 18x24 Poster, LP Mini Sheets, Mobile, Radio Spots.



THE SECOND ALBUM • 707 • CASA-BLANCA/POLYGRAM NBLP 7248

Breaking out of: Detroit, St. Louis, Indianapolis, Minneapolis, Denver, Sacramento, Los Angeles.

RADIO: Steadily Increasing Rock Album Airplay

MERCHANDISING AIDS: 2x3 Posters, Trim Fronts

INTO THE FIRE • RUSS BALLARD • EPIC NJE 36993

Breaking out of: Portland, Seattle, Denver, Dallas, Houston, Cleveland, Indianapolis.

RADIO: Steadily Increasing Rock Album Airplay.

MERCHANDISING AIDS: 1x1 Flats, Posters.



WHAT'S IN-STORE

RETAILERS' CHOICE — The list of nominees for the annual National Assn. of Recording Merchandisers (NARM) Gift of Music Awards (previously known as the Best Selling Awards), should be reaching retailers by now. In case the ballots haven't arrived yet, here are the nominees in 17 of the 19 categories: Best Selling Album — "Against The Wind" by **Bob Seger**, "Crimes Of Passion" by **Pat Benatar**, "Double Fantasy" by **John Lennon** and **Yoko Ono**, "Glass Houses" by **Billy Joel**, "Guilty" by **Barbra Streisand**, "Kenny Rogers' Greatest Hits," "Off The Wall" by **Michael Jackson**, "The Game" by **Queen** and "The Wall" by **Pink Floyd**. Best Selling Movie Soundtrack Album — *Fame*, *Honeysuckle Rose*, *The Rose*, *Urban Cowboy* and *Xanadu*. Best Selling Original Cast Album — *A Chorus Line*, *Annie*, *Evita* and *42nd Street*. Best Selling Album By A Male Artist — "Against The Wind," "Christopher Cross," "Glass Houses," "Kenny Rogers' Greatest Hits" and "Off The Wall." Best Selling Album By A Female Artist — "Crimes Of Passion," "Diana" by **Diana Ross**, "Greatest Hits" by **Anne Murray** and "Guilty." Best Selling Album By A Group — "Back In Black" by **AC/DC**, "Emotional Rescue" by the **Rolling Stones**, "The Game," "The Long Run" by the **Eagles** and "The Wall." Best Selling Country Album By A Male Artist — "Greatest Hits" by **Waylon Jennings**, *Honeysuckle Rose*, "Horizon" by **Eddie Rabbit**, "I Believe In You" by **Don Williams** and "Kenny Rogers' Greatest Hits." Best Selling Country Album By A Female Artist — "Greatest Hits" by Murray, "Miss The Mississippi" by **Crystal Gayle** and "Roses In The Snow" by **Emmylou Harris**. Best Selling Country Album By A Group — "Full Moon" by the **Charlie Daniels Band**, "My Home's In Alabama" by **Alabama**, "Straight Ahead" by **Larry Gatlin & The Gatlin Brothers Band** and "Together" by the **Oak Ridge Boys**. Best Selling Black Music Album By A Male Artist — "Hotter Than July" by **Stevie Wonder**, "Let's Get Serious" by **Jermaine Jackson**, "Off The Wall," "One In A Million You" by **Larry Graham** and "TP" by **Teddy Pendergrass**. Best Selling Black Music Album By A Female Artist — "Diana," "No Night So Long" by **Dionne Warwick**, "Sweet Sensation" by **Stephanie Mills** and "The Wanderer" by **Donna Summer**. Best Selling Black Music Album By A Group — "Faces" by **Earth, Wind & Fire**, "Heroes" by the **Commodores**, "Ladies' Night" by **Kool and the Gang**, "Triumph" by **The Jacksons** and "Whispers." Best Selling Jazz Album — "Catching The Sun" by **Spyro Gyra**, "Give Me The Night" by **George Benson**, "One On One" by **Bob James** and **Earl Klugh** and "Street Life" by the **Crusaders**. Best Selling Gospel/Spiritual Album — "Changing Time" by **Mighty Clouds of Joy**, "I'll Be Thinking Of You" by **Andrae Crouch**, "It's A New Day" by **James Cleveland**, "Love Alive II" by **Walter Hawkins & The Love Center Choir**, "Saved" by **Bob Dylan** and "Tramaine" by **Tramaine Hawkins**. Best Selling Comedy Album — "Comedy Is Not Pretty" by **Steve Martin**, "Gallagher," "Holy Smoke" by **Richard Pryor**, "No Respect" by **Rodney Dangerfield** and "Reality . . . What A Concept" by **Robin Williams**. Best Selling Classical Album — "Annie's Song" by **James Galway**, "Greatest Hits" by **Luciano Pavarotti**, "O Solo Mio: Neopolitan Songs" by Pavarotti and "Suite For Flute And Jazz Piano" by **Rampal and Bolling**. Best Selling Children's Album — "Chipmunk Punk," "In Harmony," "Mickey Mouse Disco," *The Muppet Movie* and "The World Of Strawberry Shortcake." In addition to the 17 categories listed above, voters are also being asked to write in their choices for Best Selling Album By A New Artist and Best Selling Single. The award winners will be announced at the NARM national convention, April 11-15, at the Diplomat Hotel in Hollywood, Fla. Deadline for the completed ballots is Feb. 16. According to NARM executive vice president **Joe Cohen**, "NARM is having a very popular and overwhelming response to the ballots. This is the only award of its kind — based on sales according to the public."

BE MINE — All during Valentine's Week, the **National Record Marts** in the Pittsburgh, Youngstown, Columbus and Canton regions will be giving away free candy bars from the Clark Candy Co. The bars will be specially wrapped with Valentine wrappings and will be given away with the purchase of an album, tape or gift certificate. Advertising in print and 60-second spots on radio stations 96KX, WAMO and WDVE will promote the program . . . The grand opening of National Record Mart in the Huntington Mall in Huntington, W. Va. will take place during Valentine's Week. The new store will also be participating in the candy bar giveaway . . . There is another promotion going on at the **Oasis Record & Tape Superstores** in Pittsburgh, in which approximately 280 pairs of tickets to **Roman Polanski's** film *Tess* will be given away for a private screening of the film. Consumers who present store employees with either a home-made or store bought Valentine will receive two free passes to the movie.

RECORD BAR NEWS — Utilizing the theme "Play After Play, Memorex Comes Through Like A Champ," **Record Bar #86** at Southlake Mall in Morrow, Ga. came through with the grand prize in a Memorex/Savoy promotion and display contest. A \$500 grand prize went to #86, which is managed by **Bruce Fussell** and merchandised by **Dale Torbett**. A "Buy It, Try It" promotion for Memorex's Hi Bias cassettes was the focus for a window display, and #86 teamed a wall and floor display featuring both tape cases and tapes under the banner "Memorex and Savoy Team Up To Bring You a Winning Combination!" Both the tapes and tape cases were discounted 20% for the promotion. The winning Record Bar also offered a giveaway: five Hi Bias cassettes went to the customer who came closest to guessing the score of the Atlanta Falcons-St. Louis Cardinals football game. In addition to the grand prize, first, second and third place winners were chosen in each of Record Bar's 12 districts. Prizes were \$225 for first, \$150 for second, and a case of Hi Bias cassettes for third place winners . . . In another display contest, the Johnson City, Tenn. Bar won the first place prize of \$400 in a promotion for Anne Murray and Kenny Rogers' greatest hits albums. Managed by **Robb Houser**, Record Bar #12 combined the "Greatest Hits" with a boxing theme. A graphic of boxers, boxing gloves, and posters of the two artists were displayed under the heading "Hit After Hit After Hit" — two fantastic smash albums from two musical heavyweights." Second prize of \$300 went to the Arlington, Texas Record Bar, third prize of \$200 to #51 in Tallahassee, Fla. and fourth prize of \$100 went to #97 in Hickory, N.C. . . . Record Bar is currently conducting an extensive test of several lines of "boutique" items in eight of its stores. In the near future, the company will be looking at these items in detail, trying to judge their potential in the Record Bars. Items being tested now include ceramic and enamel pins, keychains, nylon wallets, greeting cards and window transparencies.

REGIONAL BREAKOUTS — **Todd Rundgren**, **Esther Phillips** and **Adam & The Ants** in the West . . . **David Allan Coe** and **Ian McLagan** in the South and Midwest . . . **Any Trouble** in the East and Western regions . . . and **Emmylou Harris**, **Bob James** and **The Boomtown Rats** in the Midwest.

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

linda ardit

INTERNATIONAL

Argentine Contingent At MIDEM '81 Finds Some Deals, Little Creativity

by Miguel Smirnoff

CANNES — Argentine attendance at MIDEM this year was somewhat higher than in the past — 10 companies as opposed to the normal four to six — due to the prevailing conditions in the Latin market. At this time, it is much easier (and cheaper) to acquire a foreign catalog and exploit it rather than to record locally.

In keeping with the general trend at MIDEM this year, the only one major to attend from Argentina was RCA, which has always maintained an aggressive profile in the Latin American market. The balance of the Argentinian delegation was comprised of locally based indie labels, sometimes with their affiliated publishing arms, and indie producers.

The absence of major labels at MIDEM gave more opportunities for smaller labels, but it also seemed to cut down on the number of attractive deals.

One of the busiest indie companies present at MIDEM obtained the rights to a major European catalog for a fraction (in terms of advance) of what was asked for it two years ago. It seems that the outrageous prices asked for some catalogs in 1979 and 1980 resulted in an actual loss for the owners of those labels, since they missed getting the money that more moderate demands would have reported. The sober

mood of last year has made possible arrangements that were out of sight during the crazy pace of the late-'70s.

Francisco Vidal, vice president of Tonodisc, reported the closing of several deals with Italian, French and U.S. labels; and advanced negotiations with two other companies whose previous contacts in Argentina recently expired.

German Klein of ATC Records (a subsidiary of TV station ATC in Buenos Aires) reported the closing of several deals with European and U.S. companies, and a joint project that includes a classical music contest in Argentina and the recording of the winners for release in Europe.

Carlos Alberto Farhi of Magnatec closed deals with two British companies, one from the U.S. and the Polish state-owned company, in this case covering first-rate classical music releases and also opening the road for pop product. He also acquired masters of several soundtracks.

In general, the execs attending MIDEM found it not as active as in previous years, but most of them were able to conclude profitable negotiations. The typical complaint was that the product exposed lacked creativity and was often too much alike. Disco music disappeared almost completely (it was always short-lived, in spite of the promotional efforts), replaced by funk,

(continued on page 39)

INTERNATIONAL DATELINE

Australia

MELBOURNE — "What's a-matter you?/Gotta no respect?/Aah, shaddapa you face." Believe it or not, that's just a sample of the lyrics to what has become Australia's best-selling single ever. "Shaddap You Face," written and performed by expatriate Italian-American **Joe Dolce**, has so far sold more than 290,000 units, easily passing the 260,000 units mark set last year by **Mike Brady's** "Up There Cazaly." Interestingly, Dolce records for Full Moon Records, which is owned by **Brady!** Negotiations have been finalized to release the single in Europe and America. More later . . . Veteran English bluesman **John Mayall** has arrived in Australia for a two month "pub crawl," giving shows in just about any pub or club that will have him — and there's plenty of them willing to give him free rein on stage. The tour is being promoted as "The Brain Damage Club Down Under." Mayall is featuring a mammoth show over 100 minutes long comprised of old and new material. A live album, "Roadshow Blues," has just been released locally by PolyGram Records.

Former **Beatles** producer **George Martin** has been confirmed to work on the next **Little River Band** album. Martin will arrive in Australia early in April to start work on the LP — the group's first studio record in two years — at AAV Studios in Melbourne, where LRB has recorded all of its past offerings. Some of the recording will also be done at Martin's own recording complex — Air Studios at Monserrat in the Caribbean. Negotiations with Martin have been going on for some months. On its U.S. tour late last year, Martin attended at least one LRB concert, something he told drummer **Derek Pellicci** he did only once or twice during his time working with the Beatles. LRB is currently touring Australia with special guests the **Charlie Daniels Band**.

A recent item in this column on the appointment of **Alan Blake** as managing director of Wizard Records stated that Wizard is distributed by PolyGram Records. PolyGram has no connection with Wizard Records. Apologies to those concerned . . . Which brings me to news that the Victorian Supreme Court has appointed a provisional liquidator for Wizard Records, chartered accountant **Neville Bird**. **Tony Hogarth** and Beano Pty. Ltd., successfully petitioned the court to wind up Wizard Records. The case is listed for hearing in Melbourne on Feb. 19. Hogarth is shareholder of Wizard Records, the company founded by **Robbie Porter**, a former pop star of the '60s then known as **Rob E.G.**

Although released on Elektra in the U.S., **Billy Thorpe's** album, "21st Century Man," will be handled locally by Mushroom Records. Release is scheduled this month (January). This follows negotiations between Thorpe and Mushroom MD **Michael**

Gudinski. Their relationship goes back before the formation of Mushroom when Gudinski ran a booking agency in Melbourne that handled Thorpe and his group, **The Aztecs**. Said Gudinski, "Billy is the original Australian superstar, and it is extremely pleasing to me that 21st Century Man will be released on Mushroom." Thorpe had a string of hits in Australia through the '60s and early '70s and was, in his time, the premier live act in the country. Thorpe might visit Australia from his home in Los Angeles to coincide with the release of the new LP.

allan webster

Italy

MILAN — The drop in record sales in Italy during 1980 among the major companies came out to about 11% less than 1979, with the slump particularly bad in the singles category.

The latest **Umberto Tozzi** album, "Live" on CGD, was released last month in Australia, France, Austria, Switzerland, Germany, Belgium and The Netherlands.

Gianni Ravera, organizer of the 31st edition of the Sanremo Festival, which will take place Feb. 5-7, announced the list of the songs and of artists slated to participate at the contest. The performers include **Loretta Goggi, Marcella, Ailce, Bobby Solo, Sterling Saint-Jacques, Ricchi & Poveri** and the **Passengers**; and special guest stars will be **Ornella Vanoni, Milva, Dire Straits** and **Bad Manners**. This edition of the Sanremo festival, anyway, seems to be troubled by many complications — RCA retired its artists — **Anna Oxa, Adriano Pappalardo, Ombretta Colli** — just two weeks before the show; while another Italian vedette, **Mia Martini**, refused Ravera's invitation.

Female singer/songwriter **Roberta D'Angelo**, previously with RCA, released her first album on Ricordi label, "Casablanca," produced by **Roberto Cacciapaglia**.

Gianni Bortolli was named managing director of the Usignolo music publishing group, connected to Fonit-Cetra record company, effective Jan. 1 . . . **Franco Vincenzini** resigned from his post of promotion manager at WEA Italiana .

The last album by **Roberto Vecchioni**, "Montecristo," has been published on Philips label after an agreement between CGD-MM (which will produce the next recordings of the artist) and PolyGram . . . Singer/songwriter **Gianfranco Manfredi**, formerly with Ultima Spiaggia, is recording his new LP for PolyGram . . . **Paolo Pietrangeli** switched from Dischi del Sole to Fonit-Cetra.

mario de iulgi

The Netherlands

HILVERSUM — Former **Luv'** singer **Patty Brard** recently finished recording her first solo album. In L.A., backed up by **Lee Ritenour** and **Billy Preston**, Brard recorded



CASH BOX AT MIDEM — Throughout the weeklong festivities at the 15th annual MIDEM international convention at Cannes, France, Jan. 23-29, a variety of industry personnel dropped by the **Cash Box** booth to greet Mel Albert, **Cash Box** executive vice president and general manager. Pictured in the **top row** are (l-r): **Dilek Koc**, correspondent, **France, Cash Box**; **Jim Tyrrell**, president, **T-Electric Records**; **Albert**; **Robert "Kool" Bell**, leader of **De-Lite/Phonogram** recording group **Kool & The Gang**; **Albert**; **Jochen Neubauer**, president, **Siegel Music of Germany**; **Ralph Siegel**, principal, **Siegel Music**, and one of the top German producers of 1980. Pictured in the **bottom row** are (l-r): **Michaelangelo Labionda** of **Italy**; **Albert**; **Harry Thumann**, recording artist and owner, **Country Lane Studios, Munich, Germany**; **George Webb**, director, artist relations, **Solar Records**; **Albert**; and **Dick Griffey**, president, **Solar Records**.

INTERNATIONAL BESTSELLERS

Argentina

- TOP TEN 45s**
- 1 **Ahora O Nunca** — Angela Carrasco — Microfon
 - 2 **Woman In Love** — Barbra Streisand — CBS
 - 3 **Cansado De Hacerlo Bien** — Rocky Burnette — EMI
 - 4 **Estas OK** — Patrick and Sue Timmel — Music Hall
 - 5 **Wanderer** — Donna Summer — Geffen
 - 6 **Fellicidad** — ABBA — RCA
 - 7 **El Mundo De Los Niños** — Roberto Carlos — CBS
 - 8 **Solo Tu Solo Yo** — Toto Cutugno — Interdisc
 - 9 **Another One Bites The Dust** — Queen — EMI
 - 10 **Mi Gran Amor Se Ha Ido** — Los Moros — RCA

- TOP TEN LPs**
- 1 **Parchis** — Los Parchis — Tonodisc/ATC
 - 2 **20 Exitos De Oro** — Beatles — EMI/ATC
 - 3 **Super Trouper** — ABBA — RCA
 - 4 **Amore Mio** — various artists — K-tel/ATC
 - 5 **Winners, vol. 2** — various artists — EMI
 - 6 **Gully** — Barbra Streisand — CBS
 - 7 **Amaneciendo** — Camilo Sesto — Microfon
 - 8 **Fama** — soundtrack — Phonogram
 - 9 **25 Anos Con El Exit** — Los Wawanco — EMI
 - 10 **Can't Stop The Music** — soundtrack/Village People — RCA

—Prensario

Australia

- TOP TEN 45s**
- 1 **(Just Like) Starting Over** — John Lennon — Geffen
 - 2 **Shaddap You Face** — Joe Dolce Music Theatre — Astor
 - 3 **Duncan** — Slim Dusty — Columbia
 - 4 **The Time Warp** — *Rocky Horror Picture Show* cast — Interfusion
 - 5 **The Tide Is High** — Blondie — Chrysalis
 - 6 **State Of The Heart** — Mondo Rock — Avenue
 - 7 **One Step Ahead** — Split Enz — Mushroom
 - 8 **Another One Bites The Dust** — Queen — Elektra
 - 9 **On And On And On** — ABBA — RCA
 - 10 **Jesse** — Carly Simon — Warner Bros.

- TOP TEN LPs**
- 1 **Double Fantasy** — John Lennon and Yoko Ono — Geffen
 - 2 **Zenyatta Mondatta** — The Police — A&M
 - 3 **Gully** — Barbra Streisand — CBS
 - 4 **Always** — Willie Nelson — CBS
 - 5 **Icehouse** — Flowers — Regular
 - 6 **Super Trouper** — ABBA — RCA
 - 7 **Back In Black** — AC/DC — Albert
 - 8 **Autoamerican** — Blondie — Chrysalis
 - 9 **Making Movies** — Dire Straits — Vertigo
 - 10 **The Very Best Of Elton John** — DJM

—Kent Music Report

Germany

- TOP TEN 45s**
- 1 **Super Trouper** — ABBA — DGG
 - 2 **Angel Of Mine** — Frank Duval and Orchestra — Teldec
 - 3 **Woman In Love** — Barbra Streisand — CBS
 - 4 **Santa Marla** — Roland Kaiser — Ariola
 - 5 **Über sieben Brücken . . .** — Peter Maffay — Metronome
 - 6 **Eldorado** — Goombay Dance Band — CBS
 - 7 **Some Broken Hearts Never Mend** — Telly Savalas — EMI Electrola
 - 8 **Fellicidad (Margherita)** — Boney M. — Ariola
 - 9 **(Just Like) Starting Over** — John Lennon — Geffen
 - 10 **Johnny And Mary** — Robert Palmer — Ariola

- TOP TEN LPs**
- 1 **Hilparade der Schlumpfe** — Die Schlumpfe — K-tel
 - 2 **Super Trouper** — ABBA — DGG
 - 3 **Traumerlen 2** — Richard Clayderman — Teldec
 - 4 **Revanche** — Peter Maffay — Metronome
 - 5 **Lieder der Berge** — Heino — EMI Electrola
 - 6 **Double Fantasy** — John Lennon and Yoko Ono — Geffen
 - 7 **Gully** — Barbra Streisand — CBS
 - 8 **The Turn Of A Friendly Card** — Alan Parsons — Ariola
 - 9 **Star und Stimme** — Alexandra — Phonogram
 - 10 **Der Jahrhundertball** — Die Wiener Philharmoniker — Arcade

—Der Musikmarkt

INTERNATIONAL

INTERNATIONAL DATELINE

10 songs, produced by Zebra Records and Brard's fiancée, **Carlo Nasi**. The record will first be released in Europe through a TV special in Holland sometime in February. The album's single is called "Hold On To Love."

Hans van Hemert and **Peter Koelewijn**, two of Holland's top producers, are teaming up for a new management and production company. Disillusioned by Holland's level of showbiz managers, van Hemert and Koelewijn are putting their thumbs into the dyke. Van Hemert's top AM group, Luv', will stay with its current manager, **Pim ter Linde**.

David Soul will record a new album in Holland. Producer **Will Hoebee**, who is also bringing singer **Vickey Leandros** back on records, is supervising this new soul action that Phonogram will release worldwide. The revenues of Leandros' album are destined for UNICEF. How many big names try comebacks by invading charity?

Hitkrant, Holland's leading hitpaper, has published its annual popularity poll. In AVRO's *TopPop* television program, the winners were handed their trophies — **Rob de Nijs** for Most Popular Singer, **Patricia Paay** for Most Popular Female Singer, **Golden Earring** as Most Popular Group, **Spargo** for being Best Soul-Disco Group, **Renee** for Most Promising Female Singer and **The Mo** for Most Promising Group. The International Awards went to **Rod Stewart**, **Kate Bush**, **Queen**, **Earth, Wind & Fire** and **Status Quo**. Most promising are **Freddy Aguilar**, **Stephanie Mills** and **The Korgis**.

Earth and Fire's hit, "Weekend," and **Kayak's** song, "Total Loss," have both been given the new title "Monte Carlo." Both songs were featured by Radio Monte Carlo during this year's MIDEEM in Cannes. Manager **Frits Hirschland** sold his products from his own festival booth for the first time. The last few years, Hirschland built a questionable reputation as Holland's weirdo numero uno in Cannes' bars and casino. Singer **Boudewijn de Groot** recently visited Holland for concerts and a TV show. De Groot, who is studying music in L.A., will record his new album in Holland in the summertime and has scheduled a tour for the fall.

constant meyers

United Kingdom

LONDON — The first ever rock concert to be held within Westminster Abbey in London has been scheduled for Feb. 24. With profits going to Amnesty International, the concert will feature **Sky**. An Amnesty International spokesperson commented, "We are excited by the event and the contrast it will create in people's minds between Sky's sensitive music, the beauty of Westminster Abbey and the plight of prisoners of conscience throughout the world."

Following a round-the-world in 80 days tour, **Dr. Feelgood** is now touring the U.K. in 17 ... Capitol Records has em-

barked on a massive TV campaign to promote *The Jazz Singer* album in conjunction with the film's distributors. The film is currently receiving its notices in the press, mostly favorable ... *Dance Craze — the best of British Ska ... Live*, the current offering of Chrysalis Films, opens in 39 U.K. cities during the next month. Chrysalis hosted an afternoon screening and disco party for roughly 700 London teenagers, who also received albums and T-Shirts. "Great fun, but a little crazy later on" was how one of the Chrysalis people described it, having been faced with the task of controlling the surging mob ... The second generation *Monty Python* TV program, *Fawlty Towers*, has spawned its first song (the soundtracks of four episodes are currently available on BBC records). Released on Rocket Records were "Shaddup You Face" and "Waiter There's A Flea In My Soup," sung by **Andrew Sachs**, who plays the Portuguese waiter in the series. The single has already reached No. 1 in Australia, where it is sung by **Joe Dolce**.

The "Battle of the Bands," the national contest to find the new **Beatles**, has announced the jury of judges for the final to be held at London's Hammersmith Odeon on March 1. Along with other "top media personalities" will be **Rick Wakeman**, **Noddy Holder**, **Mike Oldfield**, **Linda Lewis** and **Billy Idol**. The show will be compered by BBC disc jockey **Mike Read**.

Former RAK studio manager **Doug Hopkins** is now responsible for all of Island's studios in the U.K. — Basing Street, The Fallout Shelter and Island Mobile. Hopkins becomes managing director, Basing Street Studios, where he is joined by technical manager **Peter Jones**. Basing Street has now been entirely re-equipped for video work, including full video playback facilities with synchronization to multi-track. A full lighting grid is to be installed to allow video filming. The Island Mobile also now has video facilities and a doubled mike input, 60, into 48 channels. Island will also follow others this week by releasing its first cassette single. In a limited edition of 5,000 is "While You See A Chance," already a turntable hit single for **Steve Winwood** from his album "Arc of a Diver." Dealer price is 70 pence (\$1.62) with a list price of 1 pound 15 pence (\$2.69). Island is the first on the market with a new cassette marketing wheeze. Tagged "One plus One," it is releasing Steve Winwood's album on one side of a top quality chrome-tape cassette, while side two is blank with the erasure prevention lug in place to allow the purchaser to record his or her own material. Dealer price is 2 pounds 43 pence (\$5.64) against a usual 3 pounds 7 pence (\$7.12), with list prices 3 pounds 99 pence (\$9.26) and 5 pounds 29 pence (\$12.27), respectively.

paul bridge



Aart Dalhuisen

Dalhuisen Upped To Executive VP At Phonogram Int'l

BAARN/HAMBURG — Aart Dalhuisen has been named to the position of executive vice president for Phonogram International. The appointment of Dalhuisen, who is also vice president of PolyGram Record Operations (PRO) International, was effective Jan. 1.

In his new capacity, Dalhuisen is responsible for Phonogram International's activities in the field of popular music. He will work closely with Henk Th. Hoksbergen, who was recently named president of Phonogram International (**Cash Box**, Jan. 24).

Phonogram International is the division of PRO International that includes the Philips and Mercury labels. Philips is involved in both classical and pop recordings worldwide, while Mercury concentrates primarily on pop.

Dalhuisen joined PolyGram (which also includes Polydor International) in 1977 as assistant to the president of Phonogram International B.V., headquartered in Baarn in The Netherlands. A year later, he was promoted to vice president of Phonogram International B.V. and PRO International.

Prior to joining PolyGram, Dalhuisen served as managing director of the Dutch World Broadcasting System in The Netherlands.

Collins Inks With WEA

LONDON — Phil Collins, former drummer and lead singer for the group Genesis, has signed a long-term, exclusive contract with WEA International. The contract covers all worldwide territories except the U.S. and Canada, where Collins is on Atlantic, and the U.K. and Eire, where he is on Virgin. First product from the deal will be an LP, "Face Value," set for a simultaneous Feb. 13 release in major markets.

Von Stein Named To VP Position With Polydor Int'l

HAMBURG — Udo von Stein has been named to the post of vice president for Polydor International, the worldwide headquarters for the Polydor label. Based here, von Stein will be responsible for Polydor International's activities in the field of popular music.

Von Stein will handle worldwide coordination of Polydor International's A&R activities and supervise the international promotion and sales of Polydor International and its associated labels' product.

Von Stein, who retains his post as vice president of PolyGram Record Operations (PRO) International (the umbrella company covering the Polydor International, Phonogram International and Decca International labels), has been with the worldwide PolyGram Group since 1969. In his original capacity, von Stein worked in Polydor International's legal department, taking part in contract negotiations. Most recently, he was secretary to PRO International's management.

Polydor International is represented by the Polydor label in the pop field.

Argentine Contingent At MIDEEM Finds Deals

(continued from page 38)

punk and new wave in the heads of the producers. However, there were no new ideas.

Another backbone of the music industry, covers, were also decaying, but there is no clear replacement in sight. Besides the reduction in size and quantity of booths rented by the major international groups (still present in 1980), it was noted that many small and medium-sized European and American companies decided to come without booths, making it difficult to contact them.

The artistic side of the MIDEEM showed this year an upsurge in Afro and Black music, but no new names.



MIDEEM TRIO — The **Cash Box** booth at MIDEEM took on a Latin flavor when **Buddy McCuskey**, RCA South America marketing director (r), stopped by to visit with **Miguel Smirnoff**, **Cash Box** director of South American operations, and **Mel Albert**, **Cash Box** executive vice president and general manager.

INTERNATIONAL BESTSELLERS

Italy

- TOP TEN 45s**
- 1 **Master Blaster (Jammin')** — Stevie Wonder — Motown
 - 2 **Upside Down** — Diana Ross — Motown
 - 3 **Anna Dai Capelli Rossi** — I ragazzi dai capelli rossi — CBS
 - 4 **Don't Stand So Close To Me** — The Police — A&M
 - 5 **Woman In Love** — Barbra Streisand — CBS
 - 6 **The Wanderer** — Donna Summer — Geffen
 - 7 **How Long** — Lipps Inc. — Casablanca
 - 8 **(Just Like) Starting Over** — John Lennon — Geffen
 - 9 **You And Me** — Spargo — Baby
 - 10 **Tunnel Of Love** — Dire Straits — Vertigo

- TOP TEN LPs**
- 1 **Dalla** — Lucio Dalla — RCA
 - 2 **Zenyatta Mondatta** — The Police — A&M
 - 3 **Hotter Than July** — Stevie Wonder — Motown
 - 4 **Cervo A Primavera** — Riccardo Cocchiante — RCA
 - 5 **Guiltily** — Barbra Streisand — CBS
 - 6 **Making Movies** — Dire Straits — Vertigo
 - 7 **Double Fantasy** — John Lennon and Yoko Ono — Geffen
 - 8 **Diana** — Diana Ross — Motown
 - 9 **The Wanderer** — Donna Summer — Geffen
 - 10 **Kyrie** — Mina — PDU

—Musica E Dischi

Japan

- TOP TEN 45s**
- 1 **Sneaker Bruce** — Masahiko Kondo — RVC
 - 2 **Koyibitoyo** — Mayumi Itsuwa — CBS/Sony
 - 3 **Osaka Shigure** — Harumi Miyako — Nippon Columbia
 - 4 **Ai Wa Kagerou** — Gamu — Teichiku
 - 5 **Kaette Koyiyo** — Kazuko Matsumura — Victor
 - 6 **Hitorijozu** — Miyuki Nakajima — Canyon
 - 7 **Okuhida Bojo** — Tetsuya Ryu — Trio
 - 8 **Nemurenuyoru** — Hideki Saijo — RVC
 - 9 **Brandy Glass** — Yujiro Ishihara — Teichiku
 - 10 **Drif No Hayakuchikotoba** — Drifters — SMS

- TOP TEN LPs**
- 1 **Kogarashini Dakarete** — Chiharu Matsuyama — News
 - 2 **Koyibitoyo** — Mayumi Itsuwa — CBS/Sony
 - 3 **We Are** — Of Course — Toshiba/EMI
 - 4 **Happy Date** — The Nolans — Epic/Sony
 - 5 **Double Fantasy** — John Lennon and Yoko Ono — Geffen
 - 6 **North Wind** — Seyiko Matsuda — CBS Sont
 - 7 **Toshi '81** — Toshiniko Tawara — Canyon
 - 8 **Surf & Snow** — Yumi Matsutoya — Toshiba/EMI
 - 9 **Super Trouper** — ABBA — Discomate
 - 10 **Junko The Best** — Junko Yagami — Discomate

—Cash Box of Japan

United Kingdom

- TOP TEN 45s**
- 1 **In the Air Tonight** — Phil Collins — Virgin
 - 2 **Vienna** — Ultravox — Chrysalis
 - 3 **Woman** — John Lennon — Geffen
 - 4 **Imagine** — John Lennon — Parlophone
 - 5 **Rapture** — Blondie — Chrysalis
 - 6 **Antmusic** — Adam & The Ants — CBS
 - 7 **Fade To Gray** — Visage — Polydor
 - 8 **Don't Stop The Music** — Yarbrough & Peoples — Mercury
 - 9 **Young Parisiennes** — Adam & The Ants — Decca
 - 10 **I Am The Beat** — The Look — MCA

- TOP TEN LPs**
- 1 **Kings Of The Wild Frontier** — Adam & The Ants — CBS
 - 2 **Double Fantasy** — John Lennon and Yoko Ono — Geffen
 - 3 **Mondo Bongo** — The Boomtown Rats — Ensign
 - 4 **Imagine** — John Lennon — Parlophone
 - 5 **Super Trouper** — ABBA — Epic
 - 6 **The Very Best Of David Bowie** — K-tel
 - 7 **Guiltily** — Barbra Streisand — CBS
 - 8 **Paradise Theater** — Styx — A&M
 - 9 **Greatest Hits** — Dr. Hook — Capitol
 - 10 **The Wild The Willing And The Innocent** — UFO — Chrysalis

—Melody Maker

COIN MACHINE

Blumenshine, O'Donnell Are Appointed At Bally Corp.

CHICAGO — Robert E. Mullane, chairman of the board and president of Bally Manufacturing Corp., announced the appointments of Jerry A. Blumenshine and William T. O'Donnell, Jr. as vice presidents of the company.

Blumenshine will continue in his present position as corporate controller, a position he has held since 1974. O'Donnell will also continue as president of Bally's Pinball Division, a position he was appointed to in 1979.

In announcing the appointments, Mullane said, "Jerry Blumenshine and Bill

Industry Mourns Ed Shaffer, Head Of Top Distributor

CHICAGO — Ed Shaffer, president of Ohio-based Shaffer Distributing Company and a highly respected industry figure, died on Feb. 3.

Although still in his sixties, Shaffer was in the coin machine business for more than 40 years, starting out in the early '30s after graduating from Ohio State University. The distributorship, founded by his late father, Estel Shaffer (who died this past November at the age of 97), commemorated its 50th anniversary in 1979 with a huge celebration that attracted industrywide attention and throngs of well wishers from all levels of the business.

Ed Shaffer will long be remembered as a dynamic force in the successful rise of one of the industry's most prestigious distributorships. News of his death came as a profound shock to his friends and colleagues. Shaffer became ill on the day before his death and received medical attention. He presumably succumbed in his sleep that night.

Funeral arrangements were pending at presstime. Survivors include his mother; his wife Dorothy; two sons Steve (vice president of Shaffer Distributing) and Ed Jr. (of Denver); a daughter Jeanne Farmer; two sisters and several grandchildren.

Gottlieb Bows 'New York, New York,' Company's First Talking Video Game

CHICAGO — "New York, New York," the new talking video game from D. Gottlieb & Co., is now out on test, according to an announcement by Tom Herrick, Gottlieb sales vice president.

Even though most of the hard facts about the game have been a closely guarded secret, the Sigma Electronics-licensed video has been talked about for weeks in amusement game circles.

As the name of the game implies, Gottlieb's first talking video takes the player high above the city skyscrapers and the Statue of Liberty where the alien attack begins. Each player, armed with three missile bases, defends the city and builds high scores for skill shooting.

The lead ship, which must be hit seven times to be destroyed, is centered in the swirling formation of its escorts, each dropping laser bombs on the city while alternately teasing, taunting and complimenting the players for their shooting abilities. Each squadron destroyed brings on a special UFO, with a mystery value.

"In a market where competition is so enormously keen, only a top game can compete," said Herrick, "but early testing shows that New York, New York is able to produce income comparable to any other video on the market. Gottlieb distributors have been clamoring for this game for weeks, and we are happy to make it available."

O'Donnell, Jr. have each demonstrated unique capabilities in their respective positions at Bally Manufacturing Corp. Their loyalty and dedication to our company have proven highly valuable to our corporate development, and I greatly look forward to many more years of their association with Bally."

Prior to his current position, Blumenshine served as assistant corporate controller from 1972 through 1974. A certified public accountant, he was previously employed by Arthur Young & Co.

Bill O'Donnell, Jr., who has been with the company since 1971, was Bally's European director of marketing until his most recent appointment as president of Bally's Pinball Division in 1979.

New Board Members

Mullane also announced the elections of James M. Rochford and Walter Wechsler to Bally's Board of Directors.

Rochford has been vice president of corporate affairs and governmental relations for Bally Manufacturing Corp. since April 1980. He has served as vice president of corporate security since 1977. Wechsler has been a member of the board of directors of Bally's Park Place, Inc., an 83%-owned subsidiary of Bally Manufacturing Corp., and a member of its Audit Committee, since the Bally's Park Place Casino Hotel opened in December 1979.

"Bally Manufacturing is extremely fortunate to have the knowledge and experience of Jim Rochford and Walter Wechsler on its board of directors," commented Mullane. "Each will provide an integral and specific new dimension to the corporation's planned growth and development."

Prior to his current position, Rochford, who is a noted law enforcement official, was superintendent of the Chicago Police Department during the period from November 1973 to October 1977.

Wechsler has been distinguished throughout his career as a leading government official in the state of New Jersey. He

(continued on page 42)



'New York, New York'



'Rally-X' upright and mini-myte.

Midway Bows New 'Rally-X' Video Driving Game

CHICAGO — "It's a maze, chase and race game all in one," said Stan Jarocki, Midway's vice president of marketing, in describing the factory's latest video game. "It is a unique and different kind of driving game that requires skillful strategy and quick reactions." "Rally-X" is an exciting one- or two-player game with a full color video playfield, a radar screen that reveals positions of cars and check points along

(continued on page 42)

Chicago Set As Site For Jukebox Royalty Appeal

CHICAGO — AMOA executive vice president Leo Droste said last week that the 2nd Circuit U.S. Court of Appeals in Manhattan (N.Y.) has consented to transfer a recently rendered ASCAP appeal on the jukebox royalty decision to the 7th Circuit Court in Chicago. AMOA's legal counsel Nick Allen, who had filed the motion for transfer in behalf of AMOA, was present at a Feb. 2 pre-hearing in New York when the consent was granted. It was further reported that BMI also moved to intervene in joint appeal with ASCAP.

The ASCAP appeal came after AMOA had filed an appeal in the 7th Circuit Court (**Cash Box** Jan. 17) and with the granting of the consent the proceedings will take place in Chicago when a hearing date is set. The Copyright Royalty Tribunal is expected to submit all pertinent documents to Chicago for this hearing.

As the CRT decision now stands, the \$8 jukebox royalty fee will remain through 1981 but will be increased to \$25 in 1982, to \$50 in 1984 and then face an inflationary adjustment in 1987 which, depending upon the existing economic environment, could mean an additional increase.

THE JUKE BOX PROGRAMMER TOP NEW POP SINGLES

1. TREAT ME RIGHT PAT BENATAR (Chrysalis CHS 2487)
2. THE BEST OF TIMES STYX (A&M 2300)
3. RAPTURE BLONDIE (Chrysalis CHS 2485)
4. KISS ON MY LIST DARYL HALL & JOHN OATES (RCA JH-12142)
5. CRYING DONMCLEAN (Millennium YB11799)
6. HEARTS ON FIRE RANDY MEISNER (Epic 19-50964)
7. LIVING IN A FANTASY LEO SAYER (Warner Bros. WBS 49657)
8. WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB (Columbia 11-11430)
9. HELLO AGAIN (LOVE THEME FROM 'THE JAZZ SINGER') NEIL DIAMOND (Capitol 4960)
10. FADE AWAY BRUCE SPRINGSTEEN (Columbia 11-11431)

TOP NEW COUNTRY SINGLES

1. I HAVE A DREAM CRISTY LANE (Liberty 1396)
2. GUITAR MAN ELVIS PRESLEY (RCA PB-12158)
3. LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY & LORETTA LYNN (MCA 51050)
4. PEACE OF MIND EDDY RAVEN (Dimension DS-1017)
5. WHAT I HAD WITH YOU JOHN CONLEE (MCA 51044)
6. EVERY NOW AND THEN BRENDA LEE (MCA 51047)
7. TEXAS WOMEN HANK WILLIAMS, JR. (Elektra E-47102)
8. SOMETHIN' ON THE RADIO JACKY WARD (Mercury/PolyGram 57044)
9. COMPLETELY OUT OF LOVE MARTY ROBBINS (Columbia 11-11425)
10. IT'S A HEARTACHE DAVE & SUGAR (RCA PB-12168)

TOP NEW B/C SINGLES

1. ALL AMERICAN GIRLS SISTER SLEDGE (Cotillion/Atlantic 46007)
2. suklyaki A TASTE OF HONEY (Capitol P-4953)
3. ANGEL FATBACK (Spring/PolyGram SP 3016)
4. PERFECT FIT JERRY KNIGHT (A&M 2304)
5. THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE (GRP/Arista GS 2510)
6. EVERYTHING IS COOL T-CONNECTION (Capitol P-4968)
7. HOW 'BOUT US CHAMPAIGN (Columbia 11-11433)
8. JUST THE TWO OF US GROVER WASHINGTON, JR. (Elektra E-47103)
9. BE YOURSELF DEBRA LAWS (Elektra E-47084)
10. YOU'RE TOO LATE FANTASY (Pavillion/CBS ZS6 6407)

TOP NEW A/C SINGLES

1. CRYING DON MCLEAN (Millennium YB-11799)
2. SOMEBODY'S KNOCKIN' TERRI GIBBS (MCA-41309)
3. SEVEN BRIDGES ROAD EAGLES (Asylum E-47100)
4. CAFE AMORE SPYRO GYRA (MCA 51035)
5. WYNKEN, BLYNKEN AND NOD THE DOOBIE BROTHERS (Warner Bros. WBS 49642)

Midway Wins U.S. International Trade Commission 'Recommended Determination'

On January 9, 1981, an administrative law judge of the U.S. International Trade Commission issued a 'Recommended Determination' favorable to MIDWAY on its complaint which was based on MIDWAY'S exclusive rights in the GALAXIAN™ game in the U.S.A. The complaint sought to obtain an order to exclude certain imported video games and game kits entry into the United States and also sought cease and desist orders against a number of individual companies infringing on these rights.

The ITC initiated its investigation on June 20, 1980 (No. 337-TA-87) and after extensive evidentiary hearings were held in Washington, D.C., with actual games in evidence and depositions were taken of numerous witnesses who had been subpoenaed in various cities throughout the country, the judge found basically that:

1. The word GALAXIAN™ as well as the GALAXIAN™ logo are valid trade marks of MIDWAY.
2. The GALAXIAN™ video game is copyrightable subject matter.
3. MIDWAY owns the United States copyrights in the GALAXIAN™ video game.
4. All of the accused games infringed MIDWAY'S copyrights in the GALAXIAN™ game.
5. Those games which had the GALAXIAN™ or similar name or logo also infringed MIDWAY'S trade mark rights.
6. All the respondents against whom evidence of actual importation or sale existed and who had not entered into an approved settlement agreement violated Section 337 of the U.S. Tariff Act of 1939.

MIDWAY intends to continue its policy of actively enforcing its exclusive rights in GALAXIAN™ and its other popular games introduced since GALAXIAN™. These games include PAC-MAN™, RALLY-X™, SPACE ENCOUNTERS™, and SPACE ZAP™ as well as its newest game, GORF™.



MIDWAY MFG. CO.

A BALLY COMPANY

Franklin Park, Illinois 60131

COIN MACHINE

Arizona To Host NAMA Meet

CHICAGO — More than 100 exhibitors have reserved space for the 1981 NAMA Western Convention which will be held April 3-5 in Phoenix, Az. for the first time.

"We expect to top the record number of 144 exhibitors of 1980," stated Jack Rielley, NAMA director of sales, "and I am encouraged that we already have 14 first-time exhibitors signed up."

The 1981 show will mark the first time, since its inception in 1960, that the western convention is being held outside of California. "The beautiful exhibit hall in downtown Phoenix, the proximity of first class modern hotels and the chance to visit Arizona's sights and entertainment areas should attract a sizeable attendance this year," Rielley added.

G.H. Tansey, NAMA director of conventions and education, advised that the three-day convention program will, for the first time, be built around an integrated management seminar format. Key topics will be how to get employees to understand and contribute to company goals, achieving success in motivating employees through skillful supervision by management, managing time and conserving energy.

Workshops

Several of the workshop sessions will be conducted by management development

Midway Bows New 'Rally-X' Video

(continued from page 40)

with a fuel gauge indicator. Realism and excitement prevail throughout game play.

With the four-way joy stick, the player drives the car and tries to clear the 10 "Check Point" flags that appear randomly in the maze of city streets. The player checks the Radar Screen and plans strategy to use as little fuel as possible.

The excitement accelerates as play continues. Increasing point values are scored for "Check Point" flags. After the "Special" flag, all points double. Each player starts

consultant Harold Reimer of Reimer Associates (Menlo Park, Calif.). He frequently holds management development seminars for the University of California at Berkeley, Davis, Santa Cruz and Santa Barbara and for the California Institute of Technology. Last fall he presented a highly regarded session for the California Automatic Vendors Council, Tansey said.

Al Baron, president of American Hot Coffee Service (San Francisco) will be chairman of the convention. He is an officer and director of the California Automatic Vendors Council.

Mrs. Art Kaufman, wife of the president of Valley Vendors (Phoenix), will be chairperson of the Ladies' Activities Program and Newton Stewart of Frito-Lay, Inc. (Dallas) is chairman of the trade show advisory committee.

NAMA members will be able to register free of charge and the fee for non-member operating company personnel will be \$15 per person. Non-member manufacturer company representatives will be registered for \$75 for the first person and \$50 for any additional persons from the same firm.

Official convention hotels for the western show are the Adams and Hyatt Regency. NAMA will handle reservations at these hotels through its own Housing Bureau at 7 South Dearborn Street, Chicago, Ill. 60603.



'Rally X' cocktail

out with a full tank of fuel; remaining fuel adds to the final score.

Players start with three cars per game. An additional "bonus" car is awarded at 20,000 points (and this is operator adjustable).

Rally-X is produced by Midway under license from Namco, Ltd. and is available in three Midway models: the new Mini-Myte, Cocktail Table and Standard Arcade models.

Two-Level Playfield Highlights New Bally 'Flash Gordon' Pinball Game

CHICAGO — "Flash Gordon," the adventure-fantasy film, has been licensed by Bally Pinball Division for a completely unique pinball machine where players take on the character of Flash Gordon in his struggle to defeat Ming the Merciless as he tries to destroy the earth. There are three totally new pinball features on this game, along with four bonuses to attract player interest and generate "out of this world" earnings, according to the factory.

An unique first — a two-level playfield — is among the highlights of Flash Gordon. This captivating feature allows for fast-action pinball play on two levels, complete with three ramps and multi-directional kicker that kicks to either level. Each level contains two completely independent bonus systems.

The upper level, Ming's Palace, is a game in itself. It is entered by the shooter lane that sets up a single drop target guard and lights the shooter lane to collect the bottom level bonus. Once in the upper palace level, players can shoot for drop targets with a flashing 1-2-3 arrow that qualifies the mini-bonus, a stationary target and rollovers.

The lower level, which is loaded with skill shots, is also a challenge to play. A super bonus is activated on this level by a bank of flashing drop targets on the lower left. Matching these flashing colors to the right targets and the flippers return lane rollovers lites the super bonus for 100,000 points. This level also contains the Wood Beast in-line drop targets to multiply bonus 2X or 3X as well as score points and give extra balls. The bonuses can also be multiplied 4X and 5X, by the upper and lower drop targets when the Wood Beast targets are completed.

Along with the standard bonus multipliers, Flash Gordon contains another pinball first — a 15 second feature. Entering the palace saucer starts the timer and players then have 15 seconds to multiply all playfield scores. Completing the mini-bonus sets the Palace Saucer to award 2X playfield scores. Completing the Super Bonus sets the palace saucer to award 3X playfield scores and if both are completed the palace saucer will award 5X all playfield scores.

Graphic Highlights

Visually, Flash Gordon is another work of art from Bally for, in addition to the exciting innovations that have been incorporated into the playfield, the game's exterior design, visual effects and sound are truly outstanding. A flashing strobe light, geared to attract players, is entirely new to pinball.



'Flash Gordon'

Depicted in the artwork are dazzling, colorful likenesses of the film's major characters, including Ming the Merciless, Flash Gordon and Dale Arden.

The speech concept is another outstanding feature of the game. The voice of Ming the Merciless commands the shots and another voice warns and instructs players of opportunities and dangers in the course of play. There are also exciting inter-stellar background sounds that help to create a total Flash Gordon environment.

The Flash Gordon pinball was debuted on NBC-TV's Today Show with Max Von Sydow, who plays Ming the Merciless in the film, showing his pinball skills. Bally has also entered into an extensive co-promotion with Universal Studios to promote the opening of the film, which includes having the Flash Gordon pinball machine on display in theater lobbies.

The new model was being made available by Bally in late January.

Bally Names Two

(continued from page 40)

has held the office of controller of the treasury and budget director for that state, and in this capacity served as chief financial officer responsible for developing and executing the state's fiscal plan. He also serves as a director of the United States Savings Bank of Newark, and Yates Industries, Inc. of Bordentown, N.J.

Wechsler will continue as a member of the board of directors of Bally's Park Place, Inc.

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OTHER _____

COIN MACHINE

CHICAGO CHATTER

As previously reported in **Cash Box**, AMOA has filed an appeal on the CRT jukebox royalty fee increase in the 7th Circuit Court of Chicago, and is awaiting a hearing date. We have now learned that ASCAP, too, has filed an appeal — in Manhattan's 2nd Circuit Court. AMOA's executive vice president **Leo Droste** reports that, since AMOA filed first, the association has moved to transfer the New York appeal to Chicago, and is currently awaiting a decision . . . In other news, the association has expanded its mechanics school program to include courses on video games. The schools will be conducted by AMOA instructor **Don Miller**, who has effectively served in this capacity since the program's inception when instruction dealt exclusively with pinball machines. State associations are being informed of this new service and, thus far, two have signed up for video schools — Ohio Music & Amusement Assn. (Feb. 7-13) and Oregon Amusement & Music Ops Assn. (Feb. 16-22). Arrangements for the schools may be made by contacting the AMOA office at (312) 726-2810 . . . Droste also advised that the upcoming Notre Dame Seminar (March 6 and 7) at Chicago's O'Hare Hilton, has about 35 signed up — towards a limit of 75 persons; so, if you haven't registered, better do so as soon as possible. A great program is planned, with university faculty members again serving as moderators, and this year's operator panel will feature **John Estridge** (Tennessee) and former AMOA prexy **Bob Nims** (New Orleans).

EARLY FEBRUARY IS THE target date for domestic shipments of the hot new Bally "Flash Gordon" pin, which has been the subject of an extensive national promo tie-in with the Universal film, as we learned from Bally execs **Tom Nleman** and **Carol Porth**. Models of the pinball were placed in the theater lobbies where the movie was being premiered — in 21 markets nationwide. Bally distributes, in the respective areas, were serviced with complimentary theater tickets (in unlimited quantities) for attending the various premiers. Additionally, there were give-away tie-ins with local radio stations and grand prize awards of Flash Gordon pinball machines in each of the 21 participating markets. Heavy consumer and trade publicity backed up the promo — and the attractive Flash Gordon T-shirts are currently available through Bally distributors . . . Carol Porth noted that Bally Corp. has been very much involved in a popular local promo as a corporate sponsor of the Avon Tennis Tournament which was held at the International Amphitheater here in town during the week of Jan. 26. The event received extensive mass media exposure. There was a Bally "Xenon" and Midway "Galaxian" installed on free play in the locker room and a Midway "Gorf" and Bally "Xenon" in the public area of the auditorium during the entire run of the tournament . . . Incidentally, our congratulations to Carol on winning the all-time Ladies Champion trophy for trap shooting from the South End Gun Club. This competition is held every two years — and Carol did equally well last time around.

FLORIDA FLASHES — from the home of Centuri, Inc. where there's lots of concentration these days on the new "Phoenix" video game. A big hit at the ATE, according to director of communications **Laura Kreter**, the model is currently being "shipped in quantity" in both the upright and maxi versions. Based on mounting orders, they expect a very healthy run with it. Centuri is also placing a great deal of emphasis on internal R&D, the development of strong games and some impressive licensing agreements. With respect to the latter, Centuri has just concluded an exclusive licensing agreement with Tehkan of Japan for "Route 16" (another biggie at ATE) with manufacturing rights for North and South America as well as the European markets in the upright, cocktail and maxi versions. As for the "2001" jukebox, Kreter said the model was very well received at ATE. Production set up and tooling is well on the way and the new jukebox will be manufactured in Vestal, New York. Watch for it.

THINGS ARE MOVING ALONG swimmingly at Rowe International in San Francisco. Manager **Jack Sutton** tells us that Williams' "Black Night," Midway's "Pac Man" and "Rally X" and Nintendo's "Radar Scope" are scooping up most of the orders at present. The distrib is also being deluged with orders for its mother company's (Rowe) "Starlite" phonograph. "I believe the Rowe factory is backlogged for months with requests for this beautiful box," offered Sutton. Sutton and crew were also quite pleased with the service school they held for the new Rowe "406" model cold drink vending machine. More than 50 people assembled to view the innerworkings of the computerized machine on Jan. 21.

Seeburg Names New Canadian Distrib

CHICAGO — Tom Campbell, director of marketing at Stern Electronics, Inc., announced the appointment of New Way Sales of Ontario, Canada, as a full-line distributor of Stern's Seeburg phonograph line.

New Way Sales, already a full-line distributor of Stern solid state pinball and

video games, is located at 2050 Kipling Ave., Rexdale, Ontario, Canada. Company principals are Jerry Janda, Jr., president; Paul Janda, vice president, and Bill Rosenfield, sales manager.

The firm's new association with Stern's Seeburg division is effective immediately, according to Campbell.

INDUSTRY CALENDAR

March 26-29; Florida Amusement Vending Association; annual conv. & trade show; Sheraton Twin Towers; Orlando.

April 3-5; NAMA Western Convention; Phoenix Civic Center; Phoenix, Az.

May 8-9; Ohio Music & Amusement Assn.; annual conv. & trade show; Columbus Hilton Inn; Columbus.

May 8-10; Music & Amusement Assn. (N.Y.); annual conv.; Kutsher's Country Club; Monticello, N.Y.

June 4-7; Music Operators of Texas; annual meeting; Houston.

June 5-6; Wisconsin Music Merchants Assn.; annual conv.; Holiday Acres; Rhineland.

July 24-26; Amusement & Music Operators of Tennessee; annual conv.; Hyatt Regency; Nashville.

Sept. 11-13; No. & So. Carolina (combined) state assn. meeting; Carolina Inn; Columbia, S. C.

Sept. 11-13; So. Carolina Coin Operators Assn.; annual meeting; Carolina Inn; Columbia.

Oct. 6-8; JAA convention; International Trade Center-Harumi bldg.; Tokyo, Japan

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Markham, Richardson Sign With Plain Great

LOS ANGELES — Shelly Markham and Scott Richardson have been signed to Plain Great Entertainment Corp.

Composer/conductor/arranger Markham has worked as a staff composer with Don Kirshner and E.H. Morris, and was the composer/adaptor of the production of *The Babes In Toyland*, currently on national tour.

Richardson, a songwriter, singer, musician, actor and writer of screenplays, has signed to Plain Great in all areas. His most recent credit is his song "Rolling In My Rolls," which was recorded by Moon Martin.

ON JAZZ

(continued from page 20)

Jam Sessions, and the remainder of the week will be devoted to presenting bebop and modern bands. First attractions at the new location will include **Bill Saxton, Frank Foster, Jim McNeely and Joe LaBarbera.** Winds of change also seem to be blowing around Seventh Avenue South, where recent departures from the club's fusion-oriented program have included **Arthur Blythe, Jack Walrath, and George Adams.** But most notable has been the increased interaction between the new wave and jazz audiences. A recent bill at Club 57 brought **Dr. John** and **Sun Ra** together for an enthusiastic, on-its-feet dance audience. Sun Ra's book, which includes selections by his mentor, **Fletcher Henderson**, once more proved the durability of Henderson's sound. Who could imagine that a 1981 big band would be making people dance with "Hotter Than Hell"?

FOR YOUR INFORMATION — All inquiries regarding information on the National Jazz Air-play section should be referred to **John Hunt** at (716) 831-2555. **fred goodman**

Puerto Rican Concert Production Firm Set

NEW YORK — "Jerry Masucci and Lanolin Lecaroz Presents" has been formed by Fania Records president Jerry Masucci and concert promoter Manolin Lecaroz to promote U.S. and international rock acts in Puerto Rico.

Working together since 1976, Masucci and Manolin presented their first rock concert last month, featuring Peter Frampton.

Masucci and Lecaroz have established offices in New York and Puerto Rico. Inquiries should go to the New York office at 888 7th Ave., New York, N.Y. 10019. The telephone number is (212) 397-6730.



AND THE WINNERS ARE — A special tribute to rock 'n' roll legend Chuck Berry and a rare television appearance by Rod Stewart were among the highlights of the 8th annual American Music Awards, broadcast live Jan. 30 over ABC. Pictured above are (l-r): multi-

award winners **Diana Ross and Michael Jackson; Mary Crosby, Berry, Dick Clark; and Helen Reddy, Lou Rawls and Barbara Mandrell.** The program was hosted by **Crystal Gayle, Teddy Pendergrass and Mac Davis.**



20th FOLLOWS SIMPLE HEART — 20th Century-Fox Records has signed Carol Douglas to a recording contract. Gathered together to discuss her new single, "My Simple Heart," are (l-r): Jack Maher, product manager, RCA; Eddie O'Loughlin, producer, Plateau Prod.; Douglas; Lou DiBiase, Plateau Prod.; Norby Walters, Norby Walters Agency; and Neil Portnow, president, 20th Century-Fox.

Basie, Crusaders Top Talent Lineup For 3rd Annual Playboy Jazz Festival

LOS ANGELES — Count Basie, The Crusaders, Art Blakey & The Jazz Messengers and Weather Report are among the artists scheduled to appear at the third annual Playboy Jazz Festival, June 20-21, to be held at the Hollywood Bowl. The announcement came during a press conference held at the Playboy mansion in Beverly Hills, where festival promoter George Wein of Festival Prod. discussed the event.

Again augmenting the main event, which will be hosted by comedian Flip Wilson, will be a series of community events scheduled to begin March 20.

The Saturday, June 20 line-up features Count Basie, Herbie Hancock, Joe Williams, Don Pullen/George Adams Quartet, Vi Redd Quartet, and the Crusaders.

During the Sunday, June 21 show, the artist line-up consists again of Count Basie with Mel Torme, Earl Klugh, George Shearing, Art Blakey and the Jazz Messengers, an all-star group (featuring Dizzy Gillespie, Ray Brown, Bernard Purdie and LaLo Schiffrin) and Weather Report.

Wein also announced during the press conference that additional artists would be added to the line-up at a later date.

Also, the kick-off event of the featured community activity, which earned high praise last year, will be special concerts at Chaffey College, March 20-21, where a preliminary contest among Southland college jazz bands will be held to determine

Jacksons Pact With 20th Century-Fox Music

LOS ANGELES — The Jacksons recently entered a long-term, exclusive agreement to have 20th Century-Fox Music Publishing represent the group's interests in the U.S. and Canada.

The pact includes the songs written by Jackie, Tito Marlon and Randy Jackson that are contained in the Jacksons' current Epic album "Triumph." The Jacksons' individual sub-publishers will be serviced internationally by Fox Fanfare Music, Fox's BMI affiliate.

Cross Enters Limited Pact With Arista Music

LOS ANGELES — Warner Bros. recording artist Christopher Cross recently signed an agreement with Arista Music, a pact that is limited to songs the songwriter/singer has chosen for covers.

Cross, who wrote and performed a self-titled debut LP last year, was nominated for five Grammys, including Record of the Year, Album of the Year, Song of the Year, Best New Artist and Best Pop Vocal Performance, Male.

which one can open the Festival's Sunday show. The winner among six finalists in the contest, who will perform May 23 at the Mayfair Music Hall in Santa Monica, will earn the right to perform during the festival.

A mini-festival featuring jazz bands and artwork from local schools, display booths and performances by professional musicians will be held at Rancho Cienega Park May 31. A special senior citizens concert will be held June 5 at the Watts Labor Action Center, where more than 1,000 area residents will be provided lunch.

June 13-14 Playboy and the Los Angeles International Film Exposition will co-sponsor a Jazz and Art Fair at the Aquarius Theatre in Hollywood, featuring continuous entertainment, a jazz movie marathon and booths displaying jazz related souvenirs and foods from around the globe.

Martell Foundation Lauds Supporters

NEW YORK — The Board of Directors of the T.J. Martell Foundation for Leukemia Research wishes to thank the following companies for their support during the past holiday season: A&M Records, Almo-Irving Publishing Company, Arista Records, CBS Records, Handshake Records, MCA Distributing Corporation, Millenium Records, RCA Records, RSO Records, and Shorewood Packaging Corporation.

The T.J. Martell Foundation, the music industry charity, was established in 1975, and is totally supported by contributions from the music industry. In 1976, the Foundation established the T.J. Martell Memorial Leukemia Research Laboratory at Mt. Sinai Hospital in New York, and continues to be the largest single donor of funds to its research effort, with 97% of all donated dollars going directly to research.

NYC Mayor Creates Music Industry Council

(continued from page 12)

said, could be furthered through the co-operation of the Council.

Additional speakers at the meeting included Kenneth Schuman, commissioner of the Office of Economic Development, who announced a Hot Line number (212-233-2121) for any industry problems dealing with city services; Henry Geldzahler, commissioner of the Department of Cultural Affairs, who disclosed that the possibility of an American Music Museum being built in New York was currently under discussion; Prof. Phyllis Grodsky of the New School for Social Research told of a study involving music business employment and revenue statistics being conducted by her class and raised the question of how the city could retain an on-going data base for music industry-related material.

RIAA Execs Subpoenaed On Heels Of Judge's Fine

(continued from page 5)

that would fall under that heading. The investigators aren't attorneys or clients, and the fact that they give the reports to attorneys doesn't make them clients."

Appeal Strategy Thwarted

Kulcsar repeatedly asked the court to hold RIAA in civil contempt to permit it to bring the matter before the Second Circuit Court of Appeals, but his motions were denied by the judge.

John Jacobs, prosecutor of the case for the Justice Department's Organized Crime Strike Force for New York's eastern district, stated that he had only seen a few documents which he felt related to the defense theory of the prevalence of counterfeit and stolen recordings in the marketplace, adding that he doubted if even those relating to large quantities of the counterfeits named in the indictments were admissible evidence, but that the RIAA was willing to provide information it felt was relevant. He suggested modification of the subpoena to include only those documents relating to large quantities of counterfeits named in the indictments and further restricted to those stores named in them. However, Judge Platt, who noted that he had worked at the RIAA some 30 years ago, stated, "All of the information in the files might be relevant."

Barry Singer, chief attorney for Goody president George Levy, stated, "the government has produced no evidence that Goody's knew they were dealing in counterfeits. Just because someone comes in from a secondary source with product at a low price, the buyer doesn't necessarily have to know that it is counterfeit or stolen."

Retailers Deny Involvement

Jacobs countered that he had recently interviewed all of the major retailers in New York and asked them if they bought large amounts of product that proved counterfeit, and they all denied doing so.

On Jan. 28, Kulcsar, claimed illness, and Yarnell did not appear in court. On Thursday both appeared and Kulcsar stated that after consultation with general counsels of the RIAA and several major record companies, the RIAA position was that it could not comply with the subpoena and would produce no further documents, asking that the case be sent to the Second Circuit, noting that "(1) Mr. Yarnell's answers regarding the documents and redactions endanger undercover operatives, (2) the cost to RIAA for attorneys' fees and copying charges had already exceeded \$40,000, none of which the court has required the defense to pay, and (3) that requiring Yarnell's presence in court each day is taking too much time away from his regular duties." Kulcsar also stated that the RIAA "turns over information compiled by its civil investigations to the district attorney and government for criminal prosecutions. When I worked as a prosecutor 10 years ago, I handled a number of counterfeiting cases that were developed by the RIAA" and again stressed the irrelevance of the material to the case.

Resigned To Delay

Holmes stated, "We're resigned to the further delay of going before the Second Circuit to compel compliance with our subpoena" and requested Judge Platt to continue with examination of the documents that had already been produced.

Yarnell then read a statement prepared by RIAA and record company counsel that noted the RIAA's inability to comply with the court's order, noting that the court was, in effect, ordering RIAA attorneys to breach attorney-client privilege and the work product rule, that Judge Platt was not complying with the Second Circuit's ruling of RIAA privilege to protect operative iden-

ties and added, "going through all of the documents could take years, during which time all other activities of the anti-piracy unit would cease." He again cited the judge's refusal to ask defense counsel how the allegedly stolen internal documents had been obtained.

Judge Platt stated that he felt he had not in fact violated the Second Circuit ruling and could not make a resolution of the dispute between the parties regarding the documents without going through the material. He added that the case was not in a shape that could be considered presently by the Court of Appeals and that to put it before the court would merely delay the start of the trial — now scheduled for March 2 — for between six months to one year, and then imposed the fines on Kulcsar and Yarnell, who then walked out of the courtroom.

The judge then held a "side bar" conference (attorneys standing by the side of the judge's bench, with a court stenographer recording the conversation) with the government and defense attorneys. Holmes stated, "if we can't obtain the documents through the court, we never will. I want this on the record for a possible future contempt proceeding" and then announced he would issue the subpoenas for Gortikov, Schoenfeld and Yarnell.

John Jacobs stated that he would be willing to go to trial on the March 2 date, whether or not the documents have been produced by that time." In a later phone conversation, he added, "we think defense counsel will move for an adjournment, and while we will not oppose a week's wait, I will oppose one of longer than three or four weeks."

At press time, Holmes stated that he had not decided his position on whether he would be willing to go to trial.

Kulcsar was not available for comment.

Deregulation Bills Are Introduced In Senate, House

(continued from page 5)

tion the FCC to revoke radio station licenses at any time based on alleged violations of Section 312 of the Communications Act, and eliminate requirements regarding program content, commercial time, ascertainment and program logs.

Parties wishing to file for revocation of a license under this proposal would have 60 days from the day of an alleged violation of the Communications Act. The licensee would then have 30 days to respond. Should there be no existing dispute of a serious nature, the FCC would be allowed to act immediately to either revoke the license or discard the petition for revocation. If, however, there was a case of "substantial and material question of fact," the FCC would be bound to schedule a hearing and issue a decision within 30 days.

Schmitt's bill (S. 270) is currently scheduled for hearings by the Senate Communications Subcommittee for Feb. 26-27.

In the House, Rep. James Collins (R-Texas), introduced two bills. H.R. 1298 would extend licenses from three to 10 years and retain the standard of public interest service. This bill would also bar the FCC from considering cross ownership and owner involvement in management decisions when license renewal came up.

H.R. 1297 would completely eliminate the FCC's getting involved in programming, commercial time, ascertainment and program log requirements.

No hearing dates have been scheduled yet for these two bills.

CASH BOX TOP 100 ALBUMS

February 14, 1981

		8.98	Weeks On 2/7 Chart
1	DOUBLE FANTASY JOHN LENNON and YOKO ONO (Geffen GHS 2001)		1 11
2	GREATEST HITS KENNY ROGERS (Liberty LOO-1072)	8.98	2 18
3	THE JAZZ SINGER NEIL DIAMOND (Capitol SWAV-12120)	9.98	4 9
4	CRIMES OF PASSION PAT BENATAR (Chrysalis CHE 1275)	8.98	3 26
5	GUILTY BARBRA STREISAND (Columbia FC 36750)	8.98	5 19
6	HI INFIDELITY REO SPEEDWAGON (Epic FE 36844)	8.98	11 11
7	AUTOAMERICAN BLONDIE (Chrysalis CHE 1290)	8.98	7 11
8	PARADISE THEATER STYX (A&M SP-3719)	8.98	12 3
9	BACK IN BLACK AC/DC (Atlantic SD 16108)	8.98	9 27
10	GAUCHO STEELY DAN (MCA-6102)	9.98	8 11
11	HOTTER THAN JULY STEVIE WONDER (Tami/Motown T8-373M1)	8.98	6 14
12	ZENYATTA MONDATTA THE POLICE (A&M SP-4831)	8.98	10 17
13	EAGLES LIVE THE EAGLES (Asylum BB-705)	15.98	13 12
14	CELEBRATE KOOL & THE GANG (De-Lite/PolyGram DE-9518)	7.98	17 18
15	THE RIVER BRUCE SPRINGSTEEN (Columbia PC2 36854)	15.98	15 16
16	FOOLISH BEHAVIOUR ROD STEWART (Warner Bros. HS 3485)	8.98	14 11
17	THE TURN OF A FRIENDLY CARD THE ALAN PARSONS PROJECT (Arista AL-9518)	8.98	18 14
18	THE GAME QUEEN (Elektra 5E-513)	8.98	16 31
19	GREATEST HITS/LIVE HEART (Epic KE2 36888)	13.98	19 11
20	CHRISTOPHER CROSS (Warner Bros. BSK 3383)	7.98	21 55
21	SUPER TROUPER ABBA (Atlantic SD 16023)	8.98	22 10
22	LIVE FLEETWOOD MAC (Warner Bros. 2WB 3500)	13.98	20 8
23	FLASH GORDON ORIGINAL SOUNDTRACK MUSIC BY QUEEN (Elektra 5E-518)	8.98	23 8
24	FANTASTIC VOYAGE LAKESIDE (Solar/RCA BXL 1-3720)	7.98	27 12
25	ANNE MURRAY'S GREATEST HITS (Capitol SOO-12110)	8.98	24 21
26	GAP BAND III GAP BAND (Mercury/PolyGram SRM-1-4003)	8.98	32 8
27	TRIUMPH THE JACKSONS (Epic FE 36424)	8.98	26 18
28	GHOST RIDERS OUTLAWS (Arista AL 9542)	8.98	31 11
29	9 TO 5 AND ODD JOBS DOLLY PARTON (RCA AHL 1-3852)	7.98	35 11
30	LOST IN LOVE AIR SUPPLY (Arista AB 4268)	8.98	25 40
31	HITS! BOZ SCAGGS (Columbia FC 36841)	8.98	28 12
32	HORIZON EDDIE RABBITT (Elektra 6E-276)	7.98	39 31
33	MAKING MOVIES DIRE STRAITS (Warner Bros. BSK 3480)	7.98	33 14
34	BARRY BARRY MANILOW (Arista AL 9537)	8.98	29 10

		8.98	Weeks On 2/7 Chart
35	GREATEST HITS THE DOORS (Elektra 5E-515)		34 16
36	GLASS HOUSES BILLY JOEL (Columbia FC 36384)	8.98	30 48
37	THE TWO OF US YARBROUGH & PEOPLES (Mercury/PolyGram SRM-1-3834)	7.98	50 9
38	XANADU ORIGINAL SOUNDTRACK (MCA-6100)	9.98	37 32
39	WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	7.98	41 14
40	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND (Capitol SOO-12041)	8.98	40 49
41	IMAGINATION THE WHISPERS (Solar/RCA BZL 1-3578)	7.98	47 5
42	ONE STEP CLOSER THE DOOBIE BROTHERS (Warner Bros. HS 3452)	8.98	36 19
43	ARC OF A DIVER STEVE WINWOOD (Island ILPS 9576)	8.98	55 5
44	GREATEST HITS RONNIE MILSAP (RCA AHL 1-3277)	8.98	51 17
45	TP TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36745)	8.98	45 27
46	LIVE & MORE ROBERTA FLACK and PEABO BRYSON (Atlantic SD 2-7004)	13.98	49 9
47	HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36752)	15.98	48 24
48	SANDINISTA! THE CLASH (Epic E3X 37037)	14.98	91 3
49	STAND IN THE FIRE WARREN ZEVON (Asylum 5E-519)	8.98	54 5
50	FACES EARTH, WIND & FIRE (ARC/Columbia KC 2 36795)	15.98	46 13
51	SHAVED FISH JOHN LENNON (Capitol SW 3421)	7.98	56 8
52	FREEDOM OF CHOICE DEVO (Warner Bros. BSK 3435)	7.98	43 37
53	MADE IN AMERICA THE BLUES BROTHERS (Atlantic SD 16025)	8.98	38 8
54	1967-1970 THE BEATLES (Capitol SKBO 3404)	9.98	60 8
55	DIANA DIANA ROSS (Motown M8-936)	8.98	42 38
56	GREATEST HITS VOLUME TWO LINDA RONSTADT (Asylum 5E-516)	8.98	52 15
57	TOUCH CON FUNK SHUN (Mercury/PolyGram-4002)	7.98	44 10
58	1962-1966 THE BEATLES (Capitol SKBO 3403)	9.98	65 8
59	TRUST ELVIS COSTELLO and THE ATTRACTIONS (Columbia JC 37051)	7.98	— 1
60	THE NATURE OF THE BEAST APRIL WINE (Capitol SOO-12125)	8.98	69 3
61	URBAN COWBOY ORIGINAL SOUNDTRACK (Asylum DP-900002)	15.98	58 43
62	ALIVE KENNY LOGGINS (Columbia C2X 36736)	13.98	53 20
63	TURN BACK TOTO (Columbia FC 36813)	8.98	80 2
64	THE WILD THE WILLING AND THE INNOCENT UFO (Chrysalis CHE 1307)	8.98	73 3
65	GREATEST HITS THE OAK RIDGE BOYS (MCA-5150)	8.98	59 15
66	ARETHA FRANKLIN (Arista AL 9538)	8.98	61 17
67	STONE JAM SLAVE (Cotillion/Atlantic SD 5224)	7.98	76 18

		8.98	Weeks On 2/7 Chart
68	JERMAINE JERMAINE JACKSON (Motown M8-1499F)		70 11
69	RADIOLAND NICOLETTE LARSON (Warner Bros. BSK 3502)	7.98	75 5
70	AS ONE THE BAR-KAYS (Mercury/PolyGram SRM-1-3844)	7.98	57 11
71	I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	8.98	64 24
72	IN OUR LIFETIME MARVIN GAYE (Tami/Motown T8-374M1)	8.98	100 2
73	THE BEATLES (Capitol SWBO-101)	9.98	77 8
74	REMAIN IN LIGHT TALKING HEADS (Sire SRK 6095)	7.98	67 16
75	IMAGINE JOHN LENNON (Capitol SW 3379)	7.98	78 6
76	IRONS IN THE FIRE TEENA MARIE (Gordy/Motown G8-997M1)	7.98	68 24
77	CHIPMUNK PUNK THE CHIPMUNKS (Excelsior XLP-6008)	7.98	72 31
78	THE JEALOUS KIND DELBERT McCLINTON (Capitol ST-12115)	7.98	87 13
79	BORDERLINE RY COODER (Warner Bros. BSK 3489)	7.98	86 5
80	SECONDS OF PLEASURE ROCKPILE (Columbia JC 36886)	7.98	63 14
81	THREE FOR LOVE SHALAMAR (Solar/RCA BZL 1-3577)	7.98	88 5
82	SKYYPORT SKYY (Salsoul/RCA SA8537)	7.98	84 10
83	GIVE ME THE NIGHT GEORGE BENSON (Gwest/Warner Bros. HS 3453)	8.98	74 28
84	GREATEST HITS DR. HOOK (Capitol SOO-12122)	8.98	85 9
85	THIS IS MY DREAM SWITCH (Gordy/Motown G8-999M1)	8.98	68 13
86	ABBEY ROAD THE BEATLES (Capitol SO 389)	7.98	94 5
87	MICKEY MOUSE DISCO (Disneyland 2504)	4.98	90 52
88	FEEL ME CAMEO (Chocolate City/PolyGram CCLP 2016)	7.98	62 15
89	CITY NIGHTS TIERRA (Boardwalk FW 36995)	8.98	97 8
90	HOLD OUT JACKSON BROWNE (Asylum 5E-511)	8.98	83 31
91	PARIS SUPERTRAMP (A&M SP-6702)	13.98	79 19
92	SGT. PEPPER'S LONELY HEARTS CLUB BAND THE BEATLES (Capitol SMAS 2653)	7.98	99 8
93	TROMBIPULATION PARLIAMENT (Casablanca/PolyGram NBLP 7249)	8.98	71 9
94	LIVING IN A FANTASY LEO SAYER (Warner Bros. BSK 3483)	7.98	95 16
95	CREEDENCE CLEARWATER REVIVAL: THE CONCERT CREEDENCE CLEARWATER REVIVAL (Fantasy MPF-4501)	5.98	105 9
96	BLACK SEA XTC (Virgin/RSO VA 13147)	7.98	98 13
97	BACK ON THE STREETS DONNIE IRIS (Carousel/MCA-3272)	7.98	102 12
98	WELCOME TO THE WRECKING BALL GRACE SLICK (RCA AQL1-3851)	8.98	— 1
99	THE WANDERER DONNA SUMMER (Geffen GHS 2000)	8.98	81 15
100	FULL MOON CHARLIE DANIELS BAND (Epic FE 36571)	7.98	96 28

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