

CASH BOX

May 16, 1981

NEWSPAPER

\$2.50



Tom Petty

ALL THE SIGNS OF A SMASH!

"SIGN OF THE
GYPSY QUEEN!"

THE NEW SINGLE BY

APRIL
WINIE



FROM THE GOLD ALBUM

THE NATURE OF THE BEAST

Produced by Myles Goodwyn & Mike Stone*
An Aquarius Records Production
*Mike Stone Enterprises Ltd

Capitol

CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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EDITORIAL

With school graduations, Father's Day and Black Music Month approaching, record retailers will have an opportunity to boost sales significantly in the next few weeks. While all three occasions certainly mean much more than the selling of records and tapes, retailers should give some thought to the possibilities that will arise.

Foremost among the approaches to school graduations and Father's Day sales should be the adoption of the National Assn. of Recording Merchandisers (NARM) "Give the Gift of Music" concept. NARM has spent the last year-and-a-half attempting to educate the industry on the vast potential of fostering this attitude among consumers, and if the "Gift of Music" is to succeed outside of the Christmas season, this is a most oppor-

tune time to try it.

On the other hand, Black Music Month was created in 1979 to recognize and celebrate the contributions of the genre to the American heritage. In this case, sales would be a by-product of increased awareness of black music and its contributions by consumers. The more consumers realize the true meaning of this special month, the more they will eventually be inclined to purchase product.

Cash Box urges retailers to consider well the possibilities that will arise in the coming weeks. Call the labels, NARM and anyone else who cares to find out how to benefit most from the coming celebrations; for as NARM has repeatedly pointed out, there is no better gift than music.

NEWS HIGHLIGHTS

- Digital developments to highlight 69th AES sessions and exhibits (page 5).
- Labels to launch merchandising campaigns during Black Music Month (page 5).
- Future of CRT to be considered at Congressional hearings (page 5).
- "Hard Promises" by Tom Petty and the Heartbreakers and "Ready for Love" by Silverado (new and developing artist) are the top **Cash Box** Album Picks (page 16).
- "All Those Years Ago" by George Harrison and "The One That You Love" by Air Supply (new and developing artist) are the top **Cash Box** Singles Picks (page 17).

TOP POP DEBUTS

SINGLES	58	THE ONE THAT YOU LOVE — Air Supply — Arista
ALBUMS	70	STEPHANIE — Stephanie Mills — 20th Century-Fox/RCA

POP SINGLE
MORNING TRAIN (NINE TO FIVE) Sheena Easton EMI America
B/C SINGLE
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Ray Parker, Jr. & Raydio Arista
COUNTRY SINGLE
I LOVED 'EM EVERY ONE T.G. Sheppard Warner/Curb
JAZZ
WINELIGHT Grover Washington, Jr. Elektra

NUMBER ONES



Smokey Robinson

POP ALBUM
HI INFIDELITY REO Speedwagon Epic
B/C ALBUM
BEING WITH YOU Smokey Robinson Tamla/Motown
COUNTRY ALBUM
SOMEWHERE OVER THE RAINBOW Willie Nelson Columbia
GOSPEL
THE LORD WILL MAKE A WAY Al Green Myrrh

CASH BOX TOP 100 SINGLES

May 16, 1984

	Weeks On 5/9 Chart
1 MORNING TRAIN (NINE TO FIVE) SHEENA EASTON (EMI-America 8071)	1 14
2 ANGEL OF THE MORNING JUICE NEWTON (Capitol 4976)	2 13
3 BEING WITH YOU SMOKEY ROBINSON (Temple/Motown T54321)	3 13
4 BETTE DAVIS EYES KIM CARNES (EMI-America 8077)	5 8
5 TAKE IT ON THE RUN REGGIE SPEEDWAGON (Epic 19-01054)	6 9
6 JUST THE TWO OF US GROVER WASHINGTON, JR. (Elektra E-47103)	4 15
7 KISS ON MY LIST DARYL HALL & JOHN OATES (RCA JH-12142)	7 17
8 WATCHING THE WHEELS JOHN LENNON (Geffen GEF 49695)	11 8
9 SUKIYAKI A TASTE OF HONEY (Capitol P-4953)	13 11
10 LIVING INSIDE MYSELF GINO VANNELLI (Arista AS 0588)	12 9
11 STARS ON 45—MEDLEY STARS ON 45 (Radio Records/Atlantic RR 3810)	23 6
12 TOO MUCH TIME ON MY HANDS STYX (A&M 2323)	16 9
13 HOW 'BOUT US CHAMPAIGN (Columbia 11-11433)	14 14
14 SOMEBODY'S KNOCKIN' TERRI GIBBS (MCA-41309)	10 18
15 YOU BETTER YOU BET THE WHO (Werner Bros. WBS 49658)	17 9
16 I LOVE YOU CLIMAX BLUES BAND (Werner Bros. WBS 49669)	18 14
17 RAPTURE BLONDIE (Chrysalis CHS 2485)	9 16
18 SWEETHEART FRANKE & THE KNOCKOUTS (Millennium JH-11801)	20 11
19 A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO (Arista AS 0592)	22 11
20 HER TOWN TOO JAMES TAYLOR AND J.D. SOUTHER (Columbia 11-60514)	8 18
21 THIS LITTLE GIRL GARY U.S. BONDS (EMI-America 8079)	25 4
22 I MISSED AGAIN PHIL COLLINS (Atlantic 3790)	24 10
23 AMERICA NEIL DIAMOND (Capitol P-4994)	26 4
24 WHAT ARE WE DOIN' IN LOVE DOTTIE WEST (Liberty 1404)	27 8
25 AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR (Rive/PolyGram R-207)	15 16
26 LOVE YOU LIKE I NEVER LOVED YOU BEFORE JOHN O'BANION (Elektra E-47125)	28 9
27 DON'T STAND SO CLOSE TO ME THE POLICE (A&M 2301)	19 15
28 SAY YOU'LL BE MINE CHRISTOPHER CROSS (Werner Bros. WBS 49705)	30 8
29 WHILE YOU SEE A CHANCE STEVE WINWOOD (Island IS 49656)	21 15
30 SINCE I DON'T HAVE YOU DON McLEAN (Millennium YB-11804)	34 8
31 THE WAITING TOM PETTY AND THE HEARTBREAKERS (Beckstreet/MCA BSR-51100)	48 3
32 HOLD ON LOOSELY .38 SPECIAL (A&M 02316)	33 11
33 FIND YOUR WAY BACK JEFFERSON STARSHIP (Grunt/RCA FB-1-2211)	36 7

	Weeks On 5/9 Chart
34 AI NO CORRIDA QUINCY JONES (A&M 2309)	38 6
35 JESSIE'S GIRL RICK SPRINGFIELD (RCA JH12201)	39 8
36 I CAN'T STAND IT ERIC CLAPTON AND HIS BAND (RSO RS 1060)	29 12
37 DON'T STOP THE MUSIC YARBROUGH & PEOPLES (Mercury/PolyGram 76085)	31 16
38 I LOVED 'EM EVERY ONE T.G. SHEPPARD (Werner/Curb WBS-49690)	41 8
39 WINNING SANTANA (Columbia 11-01050)	43 6
40 JUST BETWEEN YOU AND ME APRIL WINE (Capitol 4975)	32 15
41 BLESSED ARE THE BELIEVERS ANNE MURRAY (Capitol 4987)	42 8
42 IT'S A LOVE THING THE WHISPERS (Soler/RCA YB-12154)	40 13
43 WOMAN JOHN LENNON (Geffen GEF 49644)	35 18
44 IS IT YOU LEE RITENOUR (Elektra E-47124)	59 5
45 STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE (Casablanca/PolyGram NB2332)	53 5
46 TURN ME LOOSE LOVERBOY (Columbia 11-11421)	44 15
47 BUT YOU KNOW I LOVE YOU DOLLY PARTON (RCA JB-12200)	51 7
48 FOOL IN LOVE WITH YOU JIM PHOTOGLO (20th Century/RCA TC-2487)	57 6
49 GIVE A LITTLE BIT MORE CLIFF RICHARD (EMI-America 8076)	54 4
50 YOU MAKE MY DREAMS DARYL HALL & JOHN OATES (RCA PB-12217)	66 3
51 SAY WHAT JESSE WINCHESTER (Bearsville BSS 49711)	65 5
52 KEEP ON LOVING YOU REGGIE SPEEDWAGON (Epic 19-50963)	37 25
53 JUST SO LONELY GET WET (Boardwalk WSB 02018)	58 4
54 WASN'T THAT A PARTY THE ROVERS (Cleveland Int'l./CBS 19-51007)	46 13
55 TIME THE ALAN PARSONS PROJECT (Arista AS 0598)	62 5
56 CELEBRATION KOOL & THE GANG (De-Lite/PolyGram DE 807)	47 29
57 MISTER SANDMAN EMMYLOU HARRIS (Werner Bros. WBS 49684)	52 11
58 THE ONE THAT YOU LOVE AIR SUPPLY (Arista AS 0604)	— 1
59 NOBODY WINS ELTON JOHN (Geffen GEF 49722)	77 2
60 I CAN TAKE CARE OF MYSELF BILLY & THE BEATERS (Alfa ALF-7002)	67 4
61 TIME OUT OF MIND STEELY DAN (MCA-51082)	45 10
62 HURRY UP AND WAIT THE ISLEY BROTHERS (T-Neck/CBS ZS6 02033)	63 5
63 I'VE BEEN WAITING FOR YOU ALL MY LIFE PAUL ANKA (RCA PB-12225)	69 4
64 SEVEN YEAR ACHE ROSANNE CASH (Columbia 11-11426)	70 6
65 THE PARTY'S OVER (HOPELESSLY IN LOVE) JOURNEY (Columbia 11-60505)	55 12
66 YOU LIKE ME DON'T YOU JERMAINE JACKSON (Motown M 1503F)	72 4

	Weeks On 5/9 Chart
67 I DON'T NEED YOU RUPERT HOLMES (MCA-51092)	56 7
68 THE BEST OF TIMES STYX (A&M 2300)	49 17
69 MODERN GIRL SHEENA EASTON (EMI-America 8080)	83 2
70 SWEET BABY STANLEY CLARKE/GEORGE DUKE (Epic 19-01052)	79 3
71 SOMEBODY SEND MY BABY HOME LENNY LE BLANC (Capitol 4979)	61 8
72 ONE DAY IN YOUR LIFE MICHAEL JACKSON (Motown M1512)	74 5
73 MAKE THAT MOVE SHALAMAR (Soler/RCA YB-12192)	75 4
74 YOU'RE SO EASY TO LOVE TOMMY JAMES (Millennium YB-11802)	82 3
75 CAN YOU FEEL IT THE JACKSONS (Epic 19-01032)	76 4
76 ELVIRA THE OAK RIDGE BOYS (MCA-51084)	89 2
77 SUPER TROUPER ABBA (Atlantic 3806)	64 7
78 9 TO 5 DOLLY PARTON (RCA PB-12133)	50 24
79 MERCY, MERCY, MERCY PHOEBE SNOW (Mercury/Atlantic WTG 3818)	86 2
80 STRONGER THAN BEFORE CAROLE BAYER SAGER (Boardwalk WSB 02054)	— 1
81 SHADDAP YOU FACE JOE DOLCE (MCA-51053)	91 4
82 TWO HEARTS STEPHANIE MILLS (20th Century/RCA TC-2492)	90 2
83 THE STROKE BILLY SOUFER (Capitol P-5005)	— 1
84 THEME FROM "GREATEST AMERICAN HERO" JOEY SCARBURY (Elektra E-47147)	— 1
85 ARC OF A DIVER STEVE WINWOOD (Island IS 49726)	— 1
86 WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB (Columbia 11-11430)	60 16
87 LOVIN' THE NIGHT AWAY THE DILL MAN BAND (RCA PB-12206)	— 1
88 WHAT CHA' GONNA DO FOR ME CHAKA KHAN (Werner Bros. WBS 49692)	— 1
89 RAIN IN MAY MAX WERNER (Radio Records/Atlantic RR 3821)	— 1
90 ALMOST SATURDAY NIGHT DAVE EDMUNDS (Swan Song/Atlantic SS 72000)	— 1
91 THE TIDE IS HIGH BLONDIE (Chrysalis CHS 2465)	68 27
92 I LOVE A RAINY NIGHT EDDIE RABBITT (Elektra E-46656)	71 28
93 TREAT ME RIGHT PAT BENATAR (Chrysalis CHS 2487)	73 18
94 LET ME STAY WITH YOU TONIGHT POINT BLANK (MCA-51083)	95 5
95 WALKING ON THIN ICE YOKO ONO (Geffen GEF 49683)	80 12
96 THAT DIDN'T HURT TOO BAD DR. HOOK (Casablanca/PolyGram NB 2325)	85 7
97 LONELY TOGETHER BARRY MANILOW (Arista AS 0596)	78 10
98 HELLO AGAIN (LOVE THEME FROM "THE JAZZ SINGER") NEIL DIAMOND (Capitol 4960)	84 16
99 CRYING DON McLEAN (Millennium YB 11799)	81 17
100 SEDUCED LEON REDBONE (Emerald City/Atlantic EC 7326)	92 4

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Woman Needs Love (Raydole — ASCAP)	19	I Can't Stand It (Stigwood/Unichappell — BMI)	36	Modern Girl (Unichappell — BMI)	69	The Best Of Times (Stygian Songs — ASCAP)	68
Ai No Corrida (Heathwave/HG — ASCAP/Lezy Lizard — BMI)	34	I Don't Need You (WB/The Holmes Line — ASCAP)	67	Morning Train (Unichappell — BMI)	1	The One That You (Careers/Bestall Reynolds — BMI)	58
Aln't Even Done (H.G., Inc. — ASCAP)	25	I Love A Rainy (Debdave/Blerpetch — BMI)	92	Nobody Wins (Intersong — ASCAP)	59	The Party's Over (Weed High Nightmares — BMI)	65
Almost Saturday (Greasy King — ASCAP)	90	I Love You (C.B.B. — ASCAP)	16	No One In Your (Jobete — ASCAP)	72	The Stroke (Songs Of The Knight — BMI)	83
America (Stonebridge — ASCAP)	23	I Missed Again (Effectsound Ltd/Pun — ASCAP)	22	Rain In May (Dayglow — ASCAP)	89	The Tide Is High (Gemrod, Inc. — BMI)	91
Angel Of The Morning (Blackwood — BMI)	2	Is It You (Rit Of Habeas — ASCAP)	44	Rapture (Rare Blue/Monster Island — ASCAP)	17	The Waiting (Gone Gator — ASCAP)	31
Arc Of A Diver (Island/Hudson Bay — BMI)	85	It's A Love (Spectrum VII/Mykinde — ASCAP)	42	Say What (Fourth Floor/Hot Kitchen — ASCAP)	51	Theme From "Greatest American Hero" (In Dispute)	84
Being With You (Bertam — ASCAP)	3	I've Been Waiting (Al Gallico — BMI)	63	Say You'll Be Mine (Pop 'n' Roll — ASCAP)	28	This Little Girl (Bruce Springsteen — ASCAP)	21
Bette Davis Eyes (Plain & Simple/Donne Weiss — ASCAP/BMI)	4	Jessie's Girl (Robbie Porter — BMI)	35	Seduced (Warner/Tamerlane/Precedent — BMI)	100	Time (Woolfongs Ltd./Careers (Adm. By Irving) — BMI)	55
Blessed Are (Chappell/Unichappell — ASCAP/BMI)	41	Just Between (Northern Goody/Two-Tunes Ltd. — ASCAP — CAPAC)	40	Seven Year Ache (Warner/Tamerlane/Precedent — BMI)	100	Time Out Of Mind (Zeon/Freejunket — ASCAP)	61
But You Know (Tro-Devon — BMI)	47	Just So Lonely (Marvin Gardens/Beachbell, Inc. — ASCAP)	53	Shaddap You Face (Remix — BMI)	81	Too Much Time (Stygian (Adm. By Almo) — ASCAP)	12
Can You Feel It (Mijec/Siggy — BMI)	75	Just The Two (Antisia/Bleunig — ASCAP)	6	Since I Don't Have You (Bonnyview/Southern — ASCAP)	30	Treat Me (Blackwood/White Dog — BMI)	93
Celebration (Delightful/Fresh Start — BMI)	56	Keep On Loving (Fete — ASCAP)	52	Sombody Send (Muscle Shoals — BMI)	71	Turn Me Loose (Blackwood/Dean Of Music — BMI)	46
Crying (Acuff Rose — BMI)	99	Kiss On My List (Hot-Cha/Six Continents/Fust Buzza — BMI)	7	Sombody's Knockin' (Chirlin — ASCAP/Tri-Chappell — SESAC)	14	Two Hearts (Frozen Butterfly — BMI)	82
Don't Stand (Virgin Adm. by Chappell — ASCAP)	27	Let Me Stay (Hamsteln — BMI)	94	Stars On (Various Publishers — BMI/ASCAP)	11	Walking On (Lenono — BMI)	95
Don't Stop (Totei X — ASCAP)	37	Living Inside (Black Keys — BMI)	10	Still Right Here (Kentucky Wonder — BMI)	45	Wasn't That A Party (United Artists — ASCAP)	54
Elvira (Acuff-Rose — BMI)	76	Lonely Together (Kenny Nolan — ASCAP)	97	Stronger Than (Unichappell/Begonia Melodies/Fedore — BMI/Hidden Valley — ASCAP)	80	Watching The Wheels (Lenono — BMI)	8
Find Your Way Back (Lunetunes — BMI)	33	Love You Like I (Sixty-Ninth Street — BMI)	26	Suki-yaki (Beachwood — BMI)	9	What Are We Doin' (Chappell/Sallmecker — ASCAP)	24
Fool In Love (Nearytunes — ASCAP/Fanfane/Nearytunes — BMI)	48	Love You Like I (Sixty-Ninth Street — BMI)	26	Super Trouper (Countless Songs — BMI)	77	What Cha' Gonna (Average (Adm. by Ackee) Longdog — ASCAP)	88
Give A Little Bit (Paper Ltd. — PRS)	49	Lovin' The Night (Songs Of Manhattan Island/ZIB — BMI)	87	Sweet Baby (Mycenae — ASCAP)	70	What Kind (Stigwood Adm. by Unichappell — BMI)	86
Hello Again (Stonebridge — ASCAP)	98	Make That Move (Spectrum VII/Mykinde — ASCAP)	73	Sweetheart (Big Teeth — BMI/Bright Smile — ASCAP)	18	While You See (Island/Irving/Blue Sky/Rider — BMI)	29
Her Town Too (Country Road/Leedsheetland — BMI/Ice Age — ASCAP)	20	Mercy (Cotillon/Vonglo — BMI)	79	Take It On The Run (Buddy — BMI)	5	Winning (Island — BMI)	39
Hold On Loosely (Rocknocker/W.B./Eesay Action — ASCAP)	32	Mister Sandman (Edwin H. Morris/MPL Comm. — ASCAP)	57	That Didn't Hurt (I've Got The Music — ASCAP)	96	Woman (Lenono — BMI)	43
How 'Bout Us (Dene Welden — license pending)	13					You Better You Bet (Towser Tunes — BMI)	15
Hurry Up (Bovine — ASCAP)	62					You Like Me (Jobete — ASCAP)	66
I Can Take Care (WB/Vere Cruz — ASCAP)	60					You Make My Dreams (Hot Che/Six Continents — BMI)	50
						You're So Easy (Big Teeth/Tommy James — BMI)	74

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week

CASH BOX NEWS



NEW BUCKEROO — Fleetwood Mac singer/songwriter/guitarist Lindsey Buckingham recently signed an exclusive solo recording agreement with Elektra/Asylum Records. His first LP under the pack will be released during late summer or early fall. Pictured at the signing are (l-r): Owen J. Sloane, attorney representing Buckingham; Joe Smith, chairman of E/A; Buckingham; Jerry Sharrell, E/A senior vice president of creative services; Vic Faraci, E/A executive vice president/director of marketing; and Lou Maglia, E/A vice president of sales.

Labels To Launch Campaigns During Black Music Month

by Michael Martinez

LOS ANGELES — Major record manufacturers are avoiding direct tie-ins with Black Music Month in June, although most labels will launch promotion and marketing campaigns featuring black product during the month and the remainder of the Summer, a recent *Cash Box* survey revealed.

Calling current efforts to aggressively market and promote black products part of a year-round commitment, many label spokesmen contacted said that Black Music Month should be more than an opportunity to exploit merchandising potentials.

Label executives said they envision the month, which was established June 1979 by former President Jimmy Carter, as a time to heighten awareness about black music, its history and contributions to American culture. Efforts outside the industry — via television, press and other media — could do more to make the public aware of the value of black music than massive advertising and in-store merchandising campaigns, according to those contacted.

"We don't expect to do tremendous business during Black Music Month, but we do hope to bring home a few more converts," said Vernon Slaughter, vice president of black music promotion for Columbia Records.

"Taking advantage of Black Music Month as a merchandising opportunity would be like going to church on Sunday after a week of slinnin'," added Jheryl Busby, vice presi-

Future Of CRT To Be Considered At Gov't Hearings

by Earl B. Abrams

WASHINGTON — It isn't often that a three-year-old federal government agency has its existence called into question. But that's what's happening to the Copyright Royalty Tribunal (CRT).

When the 1909 Copyright Law was revised in 1976, becoming effective in 1978, the CRT was established to deal with various compulsory license provisions relating to mechanical recordings, jukeboxes and cable TV. CRT's function was to review the royalty rates established by Congress in those compulsory license areas and to make adjustments periodically where necessary in the light of the principle of fair use and fair return.

Suggestions on the future of CRT range from its abolition, proposed by former chairman, Clarence L. James Jr. (see

(continued on page 52)

Digital Developments To Cap 69th AES Sessions, Exhibits

by Michael Glynn

LOS ANGELES — Digital audio recording and related technical developments will again be the focus of attention in many of the hardware exhibits, technical sessions and workshops that make up the 69th Audio Engineering Society (AES) convention here May 12-15.

Convention organizers expect total attendance to reach the 6,000 mark for the four-day conclave, which will see Sony Corp. unveil its second generation digital audio processor and 3M demonstrate SMPTE compatibility of its digital recorder (see separate stories). The downtown Los Angeles Hilton will house the 186 pro audio exhibits on display.

Although convention chairman John Eargle noted that the AES has experienced "fairly flat" growth in terms of attendance and exhibits for the audio confab this year, he added that there have been more "invited papers" for the ten technical sessions than in past years. The "flood" of technical information resulted in an expanded convention format that includes a series of workshops, or "practical approach" sessions, to be held in the Hyatt Regency Hotel ballroom and, in several cases, run con-

currently with the technical meetings.

"Normally, in the past we've had a number of contributed papers, but that trend was reversed this year when the technical session chairmen solicited a record number of papers," stated Eargle, who is also an executive with James B. Lansing (JBL) Sound, Inc. "I think that in itself is a measure of the technical maturity of the audio electronics industry in general and bodes well for things to come."

Digital recording format meetings will begin May 10, prior to the start of the convention, and two technical sessions will deal with digital recording and signal processing, while one of the seven planned workshops will cover digital editing. Digital-related topics have also been slated for other technical "paper" sessions and workshops.

technology apart," added Eargle. "In the early days of quad (quadrophonic recording), we had special sessions on that as well. The same thing is happening to digital now, but its impact is spreading to other areas."

The recording industry will make its presence felt at the technical sessions when Louis Abbagnaro and two of his

(continued on page 20)

College Promotion Revived As Tool For Breaking New Acts

by Marc Cetner

LOS ANGELES — College radio promotion, one of the first cutback casualties when the industry wide recession hit in early 1979, is once again being utilized to successfully break new and developing acts. No longer simply recognized as a haven for the esoteric artist, the 1,100 or so college stations across the U.S. have grown significantly in wattage size and programming sophistication and again are proving to be a valuable alternative form of exposure for rock acts that have met resistance at the commercial AOR outlets.

While it has been argued that a big college radio act doesn't translate to blockbuster sales, recent developments like Adam and the Ants' initial movement of 100,000 units without AOR saturation or the Jam scoring its biggest selling U.S. album ever (55,000 units) without benefit of tour or AOR airplay prove that college airplay and promotion can play a significant role saleswise.

A majority of the labels involved in college promotion still approach the task with a staffer who mails product and promo

material to the 150 most prominent college stations and coordinates the occasional campus event with the local label representative, in addition to retail and radio tracking. However, several other companies are presently placing a greater emphasis on the college market.

A&M, which fielded a college promotion staff of 20 until Summer 1979, has reactivated its department and now has four interns working A&M/I.R.S. product on campus; Warner Bros. recently staged its first college-oriented promotion in two years to establish a base for Irish rockers U2; and CBS, which has had college level success with New Romantic propogators Adam and the Ants, will be taking its collegiate efforts a step further in September by boosting its involvement with campus vicinity retail stores.

"College radio in the '80s is becoming as significant as progressive AOR was in the 1960s," says Barry LeVine, head of the 25-person CBS college promotion department, "and we try and promote those acts that fit that alternative radio format. Adam and the Ants, The Boomtown Rats and the Psychedelic Furs are our priorities, not Billy Joel and Kansas."

Local Involvement

LeVine and department staff supervisor Steve Backer correspond every two weeks with their 25 regional representatives to discuss priority acts and upcoming promotions. The staffers (usually students in their junior or senior years) are then turned loose to develop an on-campus awareness for CBS acts through the college radio station, school and off-campus concert committees, college newspapers and off-campus and retail stores.

"We also try to get them to stage promotions that cross merchandise — tie in the radio station with a retail account and, say, the local stereo store or Budweiser distributor," adds LeVine.

Presently, CBS, which has the biggest college promotion staff in the country, is homing in on the retail front. The department is compiling a list of the key national college retail accounts. When school resumes in September, the staffers will

(continued on page 26)

dent of black music promotion for A&M Records.

Label spokesmen's comments appeared to address a predominant concern among retailers last year that there was not enough being done to build the value of Black Music Month and its significance outside promotion and sale of records (*Cash Box*, June 14, 1980).

But several plans to highlight black product during the early Summer months, particularly during June, are nevertheless being finalized. In the case of RCA, however, the label has plans to introduce an extensive in-store merchandising, radio and print ad campaign specifically keyed to Black Music Month.

Featuring 18 artists from its own stable, and label affiliates Salsoul, Solar and 20th Century-Fox, RCA plans to fortify last year's campaign by tagging all merchandising aids and advertising with the theme "The Sound to Count On. Give The Gift of Music. Celebrate Black Music Month."

Numerous Acts Featured

Artists to be featured in the promotion include Keni Burke, Frank Hooker and the Positive People, Thelma Houston, Evelyn King, Odyssey, Esther Williams, Michel Wycoff (all on RCA), Aurra, Cameron, Skyy (Salsoul), Lakeside, Shalamar, The Whispers (Solar), Carl Carlton, Gene Chandler, the Impressions, Ahmad Jamal and Stephanie Mills (20th).

Also being offered with the media campaign is a discount on the featured product that will be extended to retailers participating in the campaign, according to Keith Jackson, director of product

(continued on page 24)



MARTELL FOUNDATION HONORS ASHER — Dick Asher, deputy president and chief operating officer, CBS/Records Group, was honored last week by the T.J. Martell Memorial Foundation For Leukemia Research with its 1981 Humanitarian Award at a dinner at the Waldorf Astoria in New York. The dinner was attended by over 1,800 guests and raised over \$1 million for the foundation. Pictured are (l-r): David Rothfeld, chairman of the board and a director of the foundation; Floyd Glinert, vice president and a director of the foundation; Clive Davis, 1980 honoree; Asher, holding the 1981 Humanitarian Award; Sheila Asher; Tony Martell, president and a director of the foundation; and Dr. James Holland, professor and chairman, Department of Neoplastic Diseases, Mount Sinai Medical Center.



Tom Petty and the Heartbreakers has established itself as one of the most respected and beloved bands in rock 'n' roll in its three album history. But "The Waiting," the debut single from the just released "Hard Promises" LP, is an indication that the L.A.-based fivesome will climb to further heights as it has already jumped to #31 bullet on the **Cash Box** Pop LP charts after only three weeks.

"The Waiting" is a classic example of that powerful, sprinting rock style that Petty fans have come to know and love in songs like "American Girl," "Here Comes My Girl" and "I Need To Know." But the "Hard Promises" LP signals Petty's arrival as a master ballad writer as well. Two songs in particular, "Woman In Love (It's Not Me)" and a beautiful Stevie Nicks duet, "The Insider," feature some of the most memorable melodies and thoughtful lyrics that Petty has ever penned.

Now five years old, Tom Petty and The Heartbreakers formed in Los Angeles, but all members met in Gainesville, Fla., Petty's hometown, and assembled in the City of Angels over a period of four years. Composed of guitarist Mike Campbell, drummer Stan Lush, keyboardist Benmont Tench and bassist Ron Blair, the band's personnel has remained unchanged since its inception.

Understanding the rock roots, Petty and company have forged a sound that recalls the Byrds and the Stones, but remains pure Heartbreakers. Just as The Beatles borrowed from the Everly Brothers in the early part of their career, Petty was earlier influenced on his way to extending the rock 'n' roll tradition. His inclusion of old classics like Wilson Pickett's "Shout" and the Animals' "Don't Bring Me Down" in his live performances is a playful tip of the hat to those roots.

Having fought off numerous pricing and contractual difficulties with his record company, the 29-year-old son of an insurance salesman is determined to perform his songs before the public without any concessions to big business.

With the albums "Tom Petty and the Heartbreakers," "You're Gonna Get It," and the platinum "Damn The Torpedoes," plus the singles "American Girl," "Breakdown," "I Need To Know," "Listen To Your Heart," "Don't Do Me Like That" and "Refugee" behind him, Petty looks to "Hard Promises" for even greater success.

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Two Cooperating Goody Witnesses Sentenced In N.Y.

by Dan Nooger

NEW YORK — Two witnesses in the Sam Goody counterfeit trial who cooperated with the prosecution under plea bargaining arrangements have been sentenced to fines, suspended sentences and probation in Brooklyn U.S. District Court by Judge George C. Pratt.

Frank Carroll, principal of BCF Productions in Bohemia, N.Y. who pled guilty on Feb. 17 to charges of wire fraud and copyright infringement, was sentenced on April 30 to a three year suspended sentence and the maximum \$1,000 fine on one count of wire fraud, and a one year suspended sentence and the maximum \$25,000 fine for copyright infringement. He was also given three years probation.

Carroll was identified during the trial as one of the nation's largest counterfeit cassette manufacturers. He testified during the trial that he sold illicit product to middleman Norton Verner, who, in turn, resold it to the Goody chain (**Cash Box**, March 21).

In a separate proceeding on April 21, Judge Pratt sentenced distributor Murray Kaplan of Menands, N.Y. to a three year suspended sentence and a \$2,500 fine for one count of Interstate Transportation of Stolen Property (ITSP), a one year suspended sentence and a \$2,500 fine for one count of copyright infringement; and three years probation.

Kaplan originally pled guilty before Judge Pratt on Jan. 15, 1980 to the charges that arose from the trial of convicted 8-track counterfeiter George Tucker. Kaplan cooperated with the government in the Goody case by having a surreptitiously recorded conversation on Jan. 30, 1980 with Goody vice president Sam Stolon at the firm's Maspeth, N.Y. offices in an attempt to elicit incriminating statements from Stolon about counterfeit purchases (**Cash Box**, April 4).

Judge Pratt pointed out that the leniency of the sentences was attributable to Carroll's and Kaplan's cooperation with the

(continued on page 52)



BABY WAITE — Former Babys lead singer John Waite (l), who recently relocated to New York, jammed onstage with The Who's Pete Townshend during the latter's gig at Trax. Waite is in town organizing a band for his solo *Chrysalis* Records debut.

Ariola-America Folds Operations; Arista Takes Over

NEW YORK — Ariola-America Records has been discontinued, with the label's acts absorbed into the Arista Records operation. Effective immediately, Arista will assume all marketing and promotion responsibilities for current Ariola-America product and will review the Ariola-America roster shortly as to which artists Arista will keep.

Eliot Goldman, vice president, U.S. and Canadian operations, for the Ariola International Group and executive vice president and general manager of Arista, noted, "We found in assessing the Ariola-America operation and its penetration into the marketplace that it would be inefficient to maintain the label as an entity distinct from Arista. The catalog and roster contain exciting product from several outstanding artists. These artists and their product will benefit from the total attention of the Arista staff."

Goldman added that Arista will be "accepting returns under the standard Arista returns policy for all Ariola-America product released since the start of Arista's association with the label."

All Ariola-America personnel will either be phased out or placed in new positions at Arista.

Allen Tribute, Panels, Workshops To Highlight 3rd BMA Conference In L.A.

NEW YORK — Henry Allen, president of Cotillion Records and senior vice president of Atlantic Records, will receive the annual Black Music Assn. (BMA) Presidential Award at a special dinner tribute during the third annual BMA Conference, to be held May 23-27 at the Century Plaza Hotel in Los Angeles.

The award recognizes an individual's superior achievements in the entertain-

ment industry, as well as major contributions to the growth of black music. Ewart Abner, former president of Motown Records and personal advisor to Stevie Wonder, received the 1980 BMA Presidential Award.

Allen, associated with Atlantic Records since 1957, has been important in developing the careers of such artists as Wilson Pickett, Aretha Franklin, Sister Sledge, Roberta Flack, Ben E. King, the Drifters, the Spinners, Otis Redding, Les McCann and Herbie Mann.

David Braun, president and chief executive officer of PolyGram Records, will be guest speaker at a luncheon scheduled for May 26. His topic, "The Black Artist: Where Lenox Avenue Meets Rodeo Drive/Some Real And Imagined Problems," will explore the stereotypical attitudes of black artists by white artists, as well as those of white artists by black artists.

Braun's address will kick off the Performing Arts Program for the day and will be followed by a two-part afternoon panel presentation chaired by Ed Eckstine, general manager of Qwest Records/Quincy Jones Prod. and coordinated in conjunction with Don Wilson, Esq., of music business firm Mason & Sloane on artists' preparations for the future. Part I will cover "The Ascent To Stardom" and Part II, "What Do I Do When I'm No Longer Number One?"

Black Is Green

"Black Music Is Green," a two-part panel (continued on page 12)

Hearing Set In Elton John, MCA Contract Dispute

by Michael Martinez

LOS ANGELES — Federal Judge William Gray's courtroom here was the site May 11 of a hearing in the dispute between MCA Records and Elton John, his management and Geffen Records, his new label. Last week, MCA filed for a temporary restraining order (TRO) and preliminary Injunction to block distribution of John's debut Geffen project, "The Fox," which is set to ship in late May.

John, manager John Reid, and John's production company, Sackville Prods. Ltd., also filed a countersuit charging that MCA waited too long after being aware of the album's impending release to file the action.

The recent MCA action claims that MCA has an exclusive pact through manager Reid for the distribution of all John product and also charges conspiracy and copyright infringement.

John filed a lawsuit in U.S. District Court last March (**Cash Box**, March 28) charging breach of contract when MCA refused payment upon delivery of the sixth, and presumably final, album under his 1976 contract.

In its counterclaim filed March 24, MCA denied John's claims and asked the court for declaratory relief, saying that the John album did not meet with conditions of the contract, as some of the material on the LP had been previously released by MCA on an EP and as singles.

Clarence James Resigns From Post As CRT Chairman

WASHINGTON, D.C. — Clarence L. James, Jr., chairman of the Copyright Royalty Tribunal (CRT), resigned from that post and the Tribunal itself May 3. Acting as chairman will be Thomas C. Brennan, senior CRT commissioner, who was appointed to the CRT as its first chairman when it was organized in 1977.

James, who has made it plain that he believes there should be no CRT or compulsory copyright licenses, was appointed to the Tribunal in November 1977. He left a post with a private law practice in Cleveland.

Brennan joined the CRT following a stint as chief counsel of the Senate Judiciary Subcommittee on Tax, Trademarks and Copyrights. He is a native of New Jersey and was graduated Magna Cum Laude from Seton Hall University and received JD and LL.M. degrees from Georgetown University in Washington D.C.



COLUMBIA INKS BREWER — Columbia Records has signed singer Teresa Brewer. Two albums by Brewer, both tributes to Duke Ellington, will be issued by the label this month: "A Sophisticated Lady" and "It Don't Mean A Thing If It Ain't Got That Swing." The latter LP is part of the Columbia Jazz Odyssey Series, and features Ellington in one of his last recordings. Shown following the signing are (l-r): Patti Kean, product manager, Columbia Records; Brewer; Bruce Lundvall, president, CBS Records Division; Dr. George Butler, vice president, progressive and jazz music, A&R, Columbia Records; and Bob Thiele, producer and manager.

The Legend of Silverado



Who was that masked band turning heads from coast to coast? Two fast characters. A burst of talent. And an album with a silver bullet.



"Ready For Love."
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NEW FACES TO WATCH



Echo & the Bunnymen

When Sire recording group Echo & the Bunnymen first got together back in 1978, no one in the band knew how to play his instrument.

"The first gig consisted of one 15 minute song," says drummer Pete de Frietas, who replaced a drum machine in the group's line-up only after the band had signed to Sire last year. "However, everyone who was there thought it was great, so they figured it was worth continuing."

As for the name, says de Frietas, "a friend thought it up for that first show and it stuck. We think it's a great name, but we don't pay much attention to it."

Like fellow Liverpudlian The Teardrop Explodes, Echo & the Bunnymen were initially discovered and recorded by local independent Zoo Records, whose co-owner Bill Drummond now manages the group. The band's three Zoo singles helped the group garner national attention in Britain as a prime mover in the revitalized Liverpool music scene. Eventually, Sire's Seymour Stein saw the band perform at the Liverpool YMCA and offered a contract.

At that point, the group was a trio consisting of Ian "Mac" McCulloch on vocals and guitar, Will Sergeant on bass and Les Pattinson on bass, with the aforementioned drum machine supplying a regular, if decidedly unspectacular, beat. It was then, that de Frietas, who knew Zoo partner Dave Balfe, was called in to round out the foursome.

"They had gone as far as they could go with the drum machine," de Frietas contends. "It was important for them at the start because no one knew how to play and it provided a steady rhythmic pulse for them to play against. If they had a real drummer who also couldn't play, they probably never would have gotten anywhere."

With de Frietas in the ranks, the band has been able to grow considerably. "Crocodiles," its debut album, has won widespread critical acclaim both in Europe and America. On it, the band creates jarring, intense musical landscapes that combine Television-like dual guitar interplay with McCulloch's Jim Morrison-influenced vocals.

Oddly, McCulloch says he was unimpressed when he first heard the Doors. "I was 16 or so then," he recalls, "and I thought things like 'The End' and 'Celebration Of The Lizard' were the most pretentious piles of crap I'd ever heard." But, he's quick to add, the more he heard the more he liked, although he still thinks some of it is "corny." "I hear the Doors are more popular in America now than they ever were before. I hope they like us there, too."

For a group that is so obviously into building an atmosphere of intensity both on record and on stage, Echo & the Bunnymen harbor a disarmingly casual attitude toward what they consider to be "the show business side of music," as McCulloch puts it. During the band's live show, for instance, it is joined on stage by one of its roadies, who walks on, plugs in, plays and walks off, without any introduction or explanation. Similarly, the group eschews conventional song endings, preferring to stop abruptly when they've had enough. Why?

"So we can begin the next song," says Bunnymen McCulloch.



Earl Thomas Conley

Earl Thomas Conley is an artist with three separate goals that intertwine to create one inseparable entity. "I want to get myself to the point where I can be a fantastic writer, a fantastic performer on stage and a fantastic recording artist. I want to be all these people at the same time, and I want to be excellent at all three of them at the same time. It's a bigger job than I anticipated."

Conley's recent work with Sunbird Records indicates that he is getting that job done. His debut single for the label, "Silent Treatment," reached the Top 10 on the **Cash Box** Top 100 Country Singles chart in February, and his current release, "Fire & Smoke," is holding down a spot within the Top 40.

Both waxings, along with three singles released under a previous contract with Warner Bros., are contained on his first album, "Blue Pearl," a consistent collection of well-produced, top-flight country songs tinged with pop and rock influences. Conley seems pleased with this initial 12" working.

"This album is a good collection of my material," he says. "It's like bits and pieces of me coming together to form a whole. Technically, it probably could've been done better, but I love the rawness of it. I love the spontaneous thing about this album. I want to have that same amount of spontaneity in everything else that I do."

A native of Portsmouth, Ohio, Conley gained an interest in music while in the Army in the early '60s. In 1970, he left Ohio for Huntsville, Ala., where he met Nelson Larkin. Within the next five years, his material was recorded by many artists, including Mel Street, Conway Twitty, Bobby G. Rice and Larkin's brother Billy, who took four of Conley's songs into the Top 20.

In 1975, though, Conley began recording his own material on the GRT label. "It's easy to write for other people," says Conley. "It's harder to write for yourself — much harder — because you don't know who you are, and you just have some kind of an idea of what you want to be. By the time you get there, it's a little different than what you thought it would be. The writing takes up so much of your time that you've got to focus on your feelings and your emotional thing to such a degree that you forget to be an outgoing performer — at least I did."

His releases with GRT went relatively unnoticed because Conley "wasn't really into recording at the time," and he turned inward to discover who and what he is.

After two or three years of soul searching, he settled in with Warner Bros. in 1979, but by 1980 he grew restless and moved on to Sunbird. "There were so many other priorities that had to be priorities," comments Conley on the decision to leave the Warner umbrella. "I was in such a hurry to do what I'm doing now that I felt like it would take me longer than I wanted it to."

Since moving to Sunbird, where Nelson Larkin is president, Conley has become a top priority. With fewer artists on its roster, the label can focus more on each of its artists, and that fact has been very beneficial to Conley. Summer tour dates opening for Charley Pride should add to his acceptance, but Conley emphasizes his role in the process.

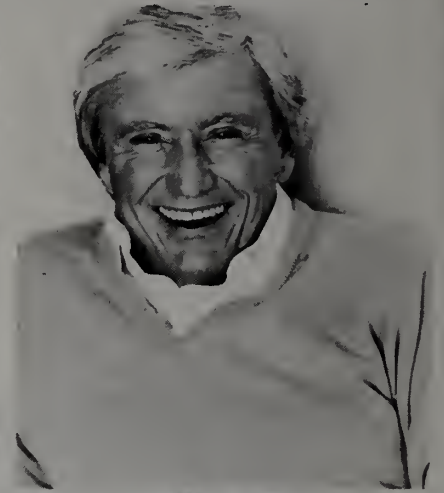
"I want to be #1," he states

Merv Griffin: Talk Show Host Bullish On Record Business

by Alan Sutton

LOS ANGELES — "Our affiliates really love the music shows; they've been some of the most arresting programs in our schedule." Merv Griffin was relaxing on the sofa in his dressing room at The Celebrity Theater near Hollywood and Vine, pacing himself for an especially demanding week that would see him tape six 90-minute shows in four days. After more than two hours in the studio watching rehearsals for an upcoming program devoted exclusively to music, the affable host of *The Merv Griffin Show* had just enough time before Monday evening's taping to grab a late lunch of fruit and cottage cheese. While picking at his meal, he described in detail why popular music works so well on America's only prime time talk show.

Griffin pointed out that television audiences have a much greater interest in music — and musicians — than was originally perceived by talk show pioneers like Jack Paar. "He (Paar) only put music on the show so people could get up and go to the refrigerator or bathroom," said Griffin, pausing momentarily to glance at the TV monitor where he could see Al Stewart and his band warming up in the 200-seat studio downstairs. "But there's always been a tremendous curiosity about the music business, and that's why we jumped in and decided to make it a major part of the show. I started in 1965 and a lot of artists got their first shot on national television with me. John Denver was a kid we found who sang and also had some great stories



Merv Griffin

to tell; the Village People really took off after multiple appearances on our show; Seals & Crofts got started with us, and the list goes on and on."

Indeed, not since the heyday of *The Ed Sullivan Show* has a TV personality rolled out the red carpet for recording artists the way Merv has. Through the years he has presented a wide spectrum of musical talent and styles — from classical to rock, from Bernstein to the Boomtown Rats. Recently Griffin expanded his coverage of the contemporary music scene with the introduction of two unique "theme" shows, wherein the entire program focuses on

(continued on page 18)

'Grammy Hall Of Fame' TV Special Set

LOS ANGELES — The National Academy of Recording Arts and Sciences (NARAS) will present the first *Grammy Hall of Fame* special, which will be aired May 18 on CBS-TV. The one-hour program will honor the five 1981 Hall of Fame winners and will salute a selected list of recordings inducted in previous years. The Hall of Fame awards have been an annual feature of the Grammy Awards for eight years, and to date, 31 recordings have been inducted.

The *Grammy Hall of Fame* special will be hosted by Andy Williams and will feature Peter Allen, Count Basie, Natalie Cole, Mary Crosby, Andy Gibb, Celeste Holm, Bob Hope, John Raitt and Joe Williams. The program was produced by Pierre Cossette Productions.

Prior to the special, Hall of Fame winning recordings, with eligibility criteria of having been released before 1958, were only announced on the Grammy Awards

national telecasts. Highlights of this special will include a salute to Nat "King" Cole's "The Christmas Song," sung by his daughter Natalie in duet with her father using kinescope; a salute to Bing Crosby's "White Christmas," performed by Andy Gibb; a salute to Count Basie's "One O'Clock Jump," performed by Basie; a medley of three Hall of Fame nominees including "Stardust," "I'm Getting Sentimental Over You" and "April in Paris," performed by Andy Williams; a salute to Judy Garland's "Over The Rainbow," featuring Garland in a film clip from *The Wizard of Oz*; a salute to the *Oklahoma* original cast album; a salute to Big Band Recordings; and the finale honoring "Sing Sing Sing," a Benny Goodman recording from 1938, claimed to have been the first live recording as well as marking the first occasion that jazz had ever been heard in Carnegie Hall.



T-SQUARE TOUR — Capitol recording group *The Tubes* recently previewed a new show for label execs and friends in its homebase of San Francisco. Pictured standing after the show are (l-r): Humberto Gatica, engineer; Bobby Colomby, vice president, A&R, pop division; Sandy Thompson, promotion; Jeff Bywater, sales; Bill Spooner of *The Tubes*; David Foster, producer; Paul Rose, district manager, promotion; Stan Forman, promotion; and Kevin McCaffrey, sales. Pictured kneeling are (l-r): Ray Tusken, national AOR promotion manager; Bruce Garfield, national director, talent acquisition; Don Zimmermann, president, Capitol/EMI/Liberty Records Group; Fee Waybill of *The Tubes*; and Dennis White, vice president, marketing.



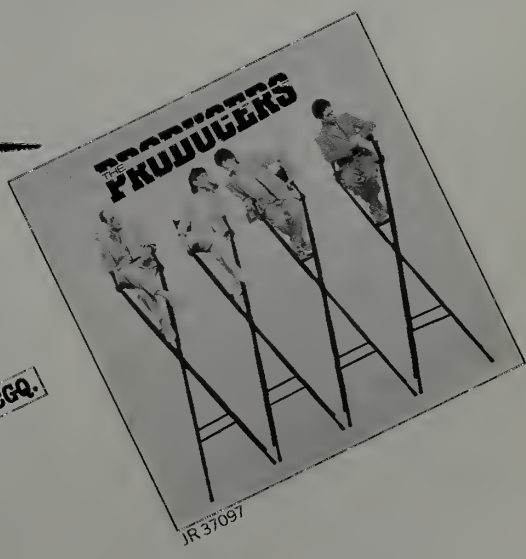
"Let's just say we've got a hunch."

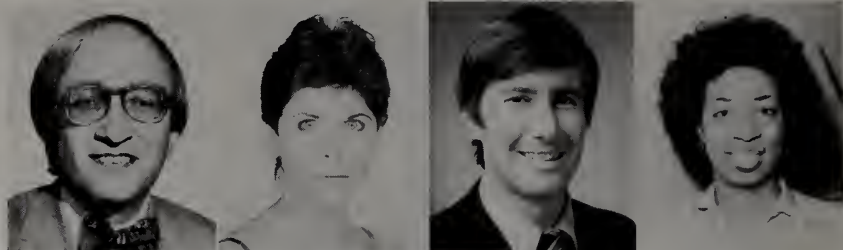
Fred Moore, The Album Network

Actually, Fred couldn't say enough about The Producers.
He went on to describe their music as
"...a complement of melodic hooks, precise pop craftsmanship
and the rough, tough taste of rock."
And to designate The Producers as that week's
Best New Music Debut Album
recommending: "What She Does To Me (The Diana Song),"
"Who Do You Think You Are?," "I Love Lucy,"
"You Go Your Way," "The End" and "Certain Kinda Girl."
Follow Fred's hunch. Play The Producers. It's a sure thing.

THE PRODUCERS
Their debut album featuring the single,
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On Portrait Records and Tapes. 12-02092

Added out of the box on WKLS, 293, 94Q, WGLE, KXX 106, WAGQ, WRFC and WCGQ.





Schneider

Schenker

White

White

Schneider Appointed at CBS — Stanley Schneider has been appointed assistant general attorney in the records section of the CBS Law Department. Prior to joining CBS in 1978, he was associated with the law firm of Linden and Deutsch in New York.

Schenker Appointed at A&M — A&M Records has announced the appointment of Kathryn Schenker to national publicity director. Prior to joining A&M in 1979, Schenker was national communications director for ESP Management, where she acted as the liaison between management and record company while coordinating national and international publicity for Foreigner.

White Named At CBS — Jeff White has been appointed director, financial analysis and budgets, CBS Records. Prior to joining CBS Records, he was director, merchandise management and distribution, CBS Specialty Stores.

Changes At WB — Warner Bros. Records has announced three new appointments within the company's dance music department. Craig Kostich has been named director/dance music, Bob Shaw has been named national promotion manager/dance music, Stephen Patrie has been appointed national promotion manager for dance oriented rock music, while Brenda Winfield will be the dance music department secretary. Prior to his appointment, Kostich was national promotion director for Warner Bros./RFC Records for a year and a half. Most recently he was president of the Los Angeles based production and management company, Fusion Productions. Formerly regional promotion men for Warner Bros./RFC Records, both Shaw and Patrie are based in Warner Bros.' New York City offices. Shaw will be responsible for all dance music promotion for both key clubs as well as record pools and radio on a national level, while Patrie's area of concern will be the continued exposure of appropriate rock music to dance music formats. Winfield, who has been a part of the Warner Bros. Dance Music effort for over two years will be based in Burbank.

White Appointed At Columbia — Cledra White has been appointed local promotion manager, Atlanta, black music and jazz promotion, Columbia Records. She joined CBS in 1979 as a college representative at Georgia State University where she was also music director of WRAS.

WEA Names Wieselberg — WEA Miami has announced the appointment of Marc Edward Wieselberg as a field merchandiser for the Florida market. He was a store manager for Disc Records and Zebra Records in Ohio and Florida.

Abramson To N.Y. — Chrysalis Records has announced the relocation of Michael Abramson to Chrysalis' New York office. Abramson, who is national promotion director, is switching coasts in order to further strengthen the east coast promotion operation.

Changes At WEA — The Los Angeles Branch for the Warner/Elektra/Atlantic Corp. has announced several upward appointments in the branch merchandising department. Marc Ruthenbeck, field merchandiser for the San Fernando and San Gabriel Valley region in Los Angeles, has been transferred to service the Hollywood/Westwood region. He joined WEA in 1972 as an order picker for the Chicago branch. After moving up to inventory clerk and display person, he was promoted to field merchandiser for the Los Angeles Branch in the Fall of 1978. Richard Stevens, an inventory clerk for just two months, has been promoted to field merchandiser. He joined the WEA Los Angeles Branch warehouse in 1978 as an order picker, and after one year was appointed the lead checker-packer. Mike Freeman, field merchandiser for Orange County, has been transferred to servicing the San Fernando Valley market in Los Angeles. Ten months after joining the WEA Los Angeles Branch warehouse in April, 1978, he was promoted to the promotion record and display service department. Renee Fuhrman, New-Release Coordinator for the past nine months, has been promoted to inventory person. She joined the WEA Los Angeles Branch warehouse in 1977, and subsequently spent 3½ years as a promotion-order control clerk.

Lucas Named At Warner — Thomas H. Lucas has been promoted to manager marketing services. It was announced by Richard A. Guilmeton, vice president, marketing for Warner Amex Satellite Entertainment Company. He joined WASEC in August of 1980 as marketing assistant. Prior to his position at WASEC, he was a sales manager for Tech Hi-Fi.

Sherlock Leaves AVI — George Sherlock, AVI/Nashboro West Coast director, marketing and trade coordination, has resigned from the company following the announcement that it will move its headquarters to Nashville. Sherlock can be reached at (213) 462-7151.

Landis Promoted At Bridge — Bridge announces the promotion of Barry Landis to director of development for the entire organization. Landis and his wife Sarah travelled with Bridge for two years as Road Directors. In November of 1980 Barry joined the home office staff as booking agent.

Changes At Scene Three — Wendell Davis has been appointed Lighting Director for Scene Three, according to a recent announcement by Kitty Moon, president. For several years prior to officially joining the staff, he worked on a freelance basis on numerous Scene Three projects as both assistant lighting director and art director. Larry Boothby was recently named video production coordinator for Scene Three Video. He has been with the firm since 1980 serving in the film division.

First Generation Records Names Lyman — First Generation Records has announced that Jeff Lyman has been named national promotion director for the Nashville based record label. He joins First Generation after two and a half years as the national promotion director for Columbia Records' Country Division. Prior to that he held a similar post with MCA Records.

Salidor Leaves ZE Records — David Salidor has left ZE Records after 14 months, serving as the label's Press Officer. He will return to fulltime duties with his DIS Publicity Company and is currently available at 212-794-1417.

Horton Appointed — Steve Horton has been named creative consultant for Asilomar/Dreana Music Divisions of RBR Communications. He previously served as east coast director of creative services, Peer Southern. Prior to that he has worked for Castle Music and Mercury Records.



Chuck Kaye

Kaye Named WB Music Chairman, Drops Geffen Post

NEW YORK — Chuck Kaye has been named chairman of Warner Bros. Music, effective June 1, 1981. He succeeds Ed Silvers who is retiring, but will serve as a consultant to the company.

Kaye will resign his current post as president of Geffen/Kaye Music, the publishing arm of Geffen Records. The firm, which will be renamed Geffen Music, has entered into an administration deal with Warner Bros. Music, so that Kaye in his new post will continue to administer the Geffen company catalogs.

Kaye began his music business career in the early 1960s in record promotion. He became general manager of Phillies Records and then served as general manager of Aldon Music. In 1966, he was hired by A&M to develop the company's publishing operations, Almo Music and Irving Music. Within a year he established Rondor Music, A&M's international publishing firm.

In 1974, after a two-year absence, he returned to Almo/Irving/Rondor as executive vice president and was named president a year later. In 1980, he formed Geffen/Kaye Music with David Geffen.

Alhadeff Named To E/P/A West Coast Promo Post

NEW YORK — Michael Alhadeff has been appointed director, promotion, West Coast, Epic/Portrait/CBS Associated Labels.

Alhadeff will be responsible for directing all West Coast promotional activities for the labels and will work closely with the E/P/A A&R and marketing staffs. He will report directly to Al Gurewitz, vice president, promotion, E/P/A.

Alhadeff began his career in 1969 as distributor promotion manager for ABC Records and Tapes in Seattle. He was named ABC's local promotion manager for that city in 1974.

He joined CBS Records in 1977 as E/P/A local promotion manager in Seattle, and in 1978, was named associate director, promotion, West Coast, E/P/A.



Michael Alhadeff

Eugster, Moran Named To Top Posts At Pickwick

LOS ANGELES — Jack W. Eugster was recently appointed president of the Musicland Group and James B. Moran was also appointed president of the Pickwick Distribution Companies.

In their new positions, both appointees will be responsible for the daily activity of their respective companies and will report directly to Theodore Delkel, newly appointed executive vice president of parent company, American Can Co., and chairman and chief executive officer of Pickwick International, umbrella firm for the Musicland Group and Pickwick Distribution.

Prior to joining Pickwick International in 1980, Eugster was executive vice president and member of the board of The Gap clothing stores. Prior to The Gap post, he was with the Target discount stores. Eugster then joined Pickwick last year as executive vice president and general manager of the Musicland Group.

Also joining Pickwick in 1980, Moran was most recently executive vice president and general manager of Pickwick Distribution Companies. Before joining Pickwick, he held a variety of positions with another American Can subsidiary, Fingerhut, including vice president of manufacturing and vice president of the company. Prior to Fingerhut, Moran was president of W.M. Chance and BASF Systems.

Boylan Appointed VP, Executive Producer At Epic

NEW YORK — John Boylan has been appointed vice president/executive producer, Epic Records. In his new capacity, Boylan will concentrate on producing select artists and handle A&R responsibilities for a number of Epic artists. He will report directly to Gregg Geller, vice president, A&R, Epic Records.

Boylan began his career in 1967 with Koppelman-Rubin Assoc. as staff producer and writer. He became an independent producer in 1969 when he established his own Great Eastern Gramophone Co. During that time, he produced Boston's debut album, Linda Ronstadt, Pure Prairie League, Roger McGuinn and others, and also served as Linda Ronstadt's personal manager from 1971-73. Boylan joined Epic Records in 1976 as executive producer, West Coast A&R.

Boylan's production credits since joining Epic include the Charlie Daniels Band's "Million Mile Reflections" and "Full Moon." He has also worked on albums by REO Speedwagon, Boston and Angel City, and produced releases by Michael Murphy, Barry Goudreau and Great Buildings. In addition to his work at Epic, he produced three platinum albums by Little River Band and a number of cuts on the *Urban Cowboy* soundtrack.

Aside from his production pursuits, Boylan founded Great Eastern Music Publishing Co. in 1974.

COMIC STRIP MAN
THE HIT SINGLE FROM THE NEW

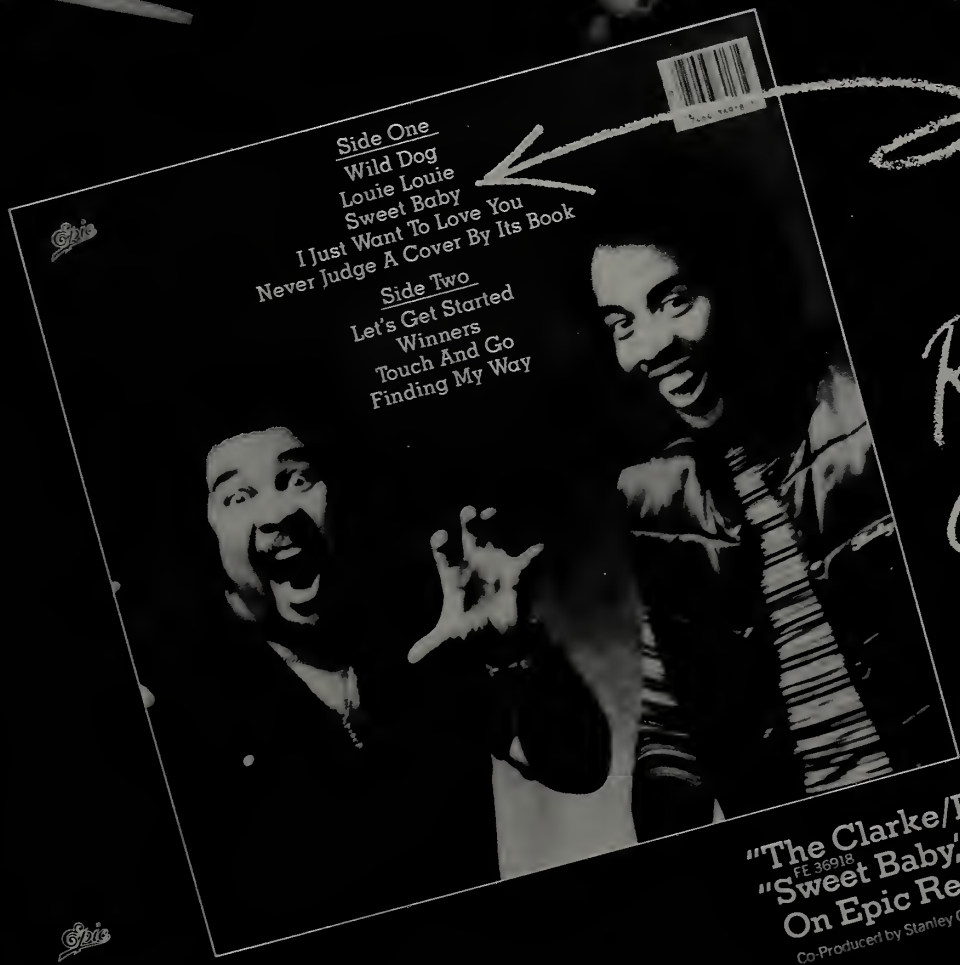
TINY TIM

BIFF BAM SLAM

WATCH YOUR MAIL

by RANDOM

SOLID BRASS/Distributed Nationally
134 East 70th Street, N.Y.C. 10021 (212) 734-4000




Radio is sweet
on "Sweet Baby"!!!

"The Clarke/Duke Project" is a smashing success. Never before have two men, with so many awards, had so much fun making an album. And now, the pleasure is all yours.

"The Clarke/Duke Project." Including "Sweet Baby," the single that radio is eating up! On Epic Records and Tapes.

Co-Produced by Stanley Clarke and George Duke for Contemporary Artist Enterprises, Inc. and George Duke Enterprises.



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Allen Tribute, Panels, Workshops To Highlight 3rd BMA Conference In L.A.

(continued from page 6)

discussion from the manufacturers' and merchandisers' point of view, is scheduled for Tuesday morning, May 26. Part I will be chaired by Bill Haywood, vice president, black music marketing, PolyGram Records. Haywood will discuss the black executive's role in the record company and the industry in general, the black executive's view of merchandising and the black executive's view of the artist — how he is promoted, developed and marketed.

Part II will be chaired by Ted Hudson, BMA board member and president of Ted's One Stop in St. Louis, who will discuss differences in amenities and credit treatment afforded black and white wholesalers and retailers by record companies, whether increased black music sales success is reflected by increased budgets for labels' black music departments and means of consolidating the sales gains made by black music in the last two years.

A full day session on Monday, May 25 will be devoted to BMA's Communications Division Program chaired by George Ware, BMA director of programs and special projects. Ware will present speakers and topics covering the entire spectrum of communications, using the theme "World Communications." The morning session will include Betram DeLooz, a member of the United Nations Secretariat, discussing "The New World Information Order" — a concept currently being debated in the UN; Henry Geiler, former assistant secretary of commerce and 1980 US representative to the World Administrative Radio Conference (WARC), speaking about "Policy: American, Domestic and Information"; and Abe Voron, senior vice president of the National Radio Broadcast Assn. (NRBA), describing the direction of "American Radio In The '80s."

Afternoon sessions moderated by Bob Law, program director of WWRI/New York and vice president of BMA's Communications Division, will focus on "Black Communications." Bill Shearer, board member of the National Assn. of Black Owned Broadcasters (NABOB) and general manager of KACE Los Angeles, will discuss problems and projected solutions of "Black Radio Ownership." J.J. Johnson, program director of KDAY, Los Angeles and co-founder of the Society of Radio Programmers and Personalities, will discuss "Radio Programming." Moderator Bob Law and Lynn Rogers, general manager of WBAQ Cleveland will present a discussion of "Broadcast Code — A Professional Code of Ethics For Black Radio Stations."

Late afternoon seminars will include



GROVER'S LIBERTY — Elektra/Asylum recording artist Grover Washington, Jr. recently received the coveted Liberty Bell award from officials in his hometown of Philadelphia. Several celebrities and city officials were on hand for the presentation, including Philadelphia 76er Julius "Dr. J" Erving. Pictured are (l-r): Washington's daughter Sheena; Washington; and Erving.

"Radio and the Black Music Artist" presented by Don Mizzell, general manager of KJLR Los Angeles; and a resolution workshop for program design involving members of BMA's Black Radio Advisory Council (BRAC).

A general session on Sunday, May 24 will feature a presentation of "The Importance of Television and the Video Boom to Black Music Artists." Chuck Smiley, Jr., vice president and assistant to the senior vice president of Theatrical Motion Pictures and Television Affairs for the ABC-TV network, and Topper Carew, president of the Rainbow Television Workshop — responsible for the current PBS series "Righteous Appeals" — will be co-chairmen of a two-pronged educational approach to the rudiments of television. Their discussion will encompass the structure of television from free TV to the videocassette/videodisc boom as well as such creative aspects of TV as production techniques, network requirements, state-of-the-art quality and "fitting" the TV mold.

Entertainment for the BMA conference will be headlined by a BMA Tribute to Gospel featuring the Hawkins Family and the Wynans; a BMA Tribute to Jazz with Hubert Laws and Rodney Franklin; and an evening with Brenda Russell.

Registration is \$225 per person. Further information is available from BMA at 1500 Locust Street, Suite 1905, Philadelphia, Penn. Phone number is (215) 545-8600.

PIR Will Release 12" LP To Benefit Atlanta

NEW YORK — In an effort to raise funds on an ongoing basis for the Atlanta Children's Foundation, Philadelphia International Records (PIR), a CBS Associated label, is releasing a special 12" single and album containing music by the Intruders in a package featuring a large green bow against a white background, the symbol of support and sympathy for the Atlanta situation.

The Atlanta Foundation implements programs in such areas as job training, placement, recreation and related fields targeted for children in low-income areas of Atlanta. Recent cutbacks in federal funds have created a financial drain for social service agencies within the city and limited their ability to respond, in particular, to the needs of the children and families affected by the tragic murders.

The project is the creation of Kenny Gamble and Leon Huff of Philadelphia International Records. Under the auspices of LeBaron Taylor, vice president and general manager of divisional affairs for CBS Records, all profits resulting from the sale of the single, which contains the Intruders' "Save the Children" b/w "Mother and Child Reunion," and album will be donated to the foundation. The profits will be jointly donated by CBS Records in association with PIR, Bob Thiele Music and Paul Simon Music. Both releases are scheduled for May.

Galdy, Ribner Form Concert Promotion Firm

NEW YORK — Elliot Galdy and Lloyd Ribner have formed Silk Stocking Productions, a concert promotion firm. Galdy was previously with O'Gilvie Management where he was responsible for overseeing artists' bookings and TK Records where he was assistant director of marketing and sales, northeast region. Ribner, who has his own printing company, will concentrate on the firm's business operations. Silk Stocking Productions is located at 216 West 18th Street, New York, N.Y. 10011. Telephone is (212) 255-4424.

HERE NOW THE SCHMOOZ — Look for Roger Daltrey to sign with WEA International as a solo artist . . . **Madness** has left Sire with the expiration of its option, although the group remains with Stiff UK. The group will be doing a short "Nuts In May" tour overseen by Stiff America, including the Ritz on May 21 and Privates on May 22 while label shopping . . . **Todd Rundgren**, fresh from producing **Jim Stelman**, is now working with **New England** at Utopia Studios . . . **Rick Wakeman** has just completed the soundtrack to *The Burning* (a horror film) at Workshoppe Recording . . . **Brian Eno** is currently recording with **Jon Hassel** for Editions EG . . . **The Lounge Lizards** are touring Europe with **Robert Fripp's Discipline**, with guitarist **Dana Vicek** replacing **Arto Lindsay** for the tour. Discipline will do an album after the tour with arranger/producer **Simon Jeffes**, whose credits include work with **Bow Wow Wow** and **Sid Vicious**.



MUSICAL MILITANTS — John Cale and his group recently performed at the Ritz. Pictured backstage are (l-r): Robert Medici, Cale, Jim Goodwin, Andy Warhol, Sturgis Nikides and Peter Munny.
Cash Box photo by Allen Brand.

by Reachout International Records, which promises a steady flow of high quality, recent live recordings. Further information is available from the label at (212) 477-0563.

SNIFFS 'N' SNORTS — NBC-TV's *Tomorrow Coast To Coast* continues to present a wide musical mix, with upcoming appearances by **Kool & The Gang** (May 11), the **Plasmatics** (May 20), the **Jam** (May 27) and **Joe Cocker** (May 28) . . . The Plasmatics will celebrate the release of "Beyond The Valley Of 1984" and kick off its "1984 World Tour" with two shows at Bond's International Casino, May 15 and 16 . . . **The Tubes**, currently in Europe, will release a new album, "The Completion Backwards Principle," on Capitol this week . . . The listening party is making a comeback as a cost-efficient way of launching a new album, with recent soirees for **Thelma Houston**, **Pat Metheny** and **Kraftwerk**, whose new single, "Pocket Calculator," adds to the growing bilingual recording trend with a B-side Japanese version titled "Dentaku."

TRAVELLIN' LIGHT — We recently had the pleasure of talking with **August Darnell** about his latest **Kid Creole** project, "Fresh Fruit In Foreign Places" (a June ZE/Sire release). He describes the album as a travelogue in which his alter ego, Kid Creole, and his loyal skipper, Coatmundi, make a worldwide journey to find the Kid's lost love, Mimi. They encounter different cultures, represented by every musical style from tropical exotica and Teutonic reggae to raw funk, and rapacious women — the lyrics of "Table Manners" must be heard to be believed. Darnell is starting four weeks of rehearsals to whip together a theatrical presentation that will feature the Kid Creole musical family, **Coconut Adriana's** six-girl **Coconut Chorus Line**, a rap narration to keep the spirit going as it describes the troupe's journey, and a total jungle environment. Plans call for the show to open in Boston, move to Philadelphia, Florida, London, five nights in New York at either the Savoy or the Village Gate, Los Angeles, San Francisco, then back to New York for an extended run. Darnell says "the customers will have to leave their westernized ways at the door." A new Savannah Band album is also in the works, promises Darnell, that will feature "more of a '50s sound."

FEELING ROMANTIC? — Britain's so-called "new romantics" launched a full scale invasion of New York this week, as **Spandau Ballet**, one of the groups in the forefront of the fashion-conscious dance-rock movement along with **Visage**, **Landscape**, **Ultravox**, **Duran Duran**, **Classix Nouveaux** and **Shock**, swept into town with its entourage of London fashion designers, hairstylists and various conceptualizers. Chrysalis, which recently released the group's "Journeys to Glory," already a hit in England, introduced the band and company at a lunchtime press conference, accompanied by videos of the group and its fashionable followers. The next evening, the group, which rarely plays live and never advertises its gigs, became the first band to perform at the city's newest ultrachic nightclub, the Underground. The performance was prefaced by an hour-long fashion show meant to go hand-in-glove with the group's music, which the group's producer, **Richard Burgess**, described as "obliquely influenced by funk and reggae dub." Indeed, Spandau kept the floor packed with dancers throughout its set and acquitted itself marvelously for a band with less than a dozen gigs under its belt. Most impressive was the sound of drummer **John Keeble's** touch-sensitive electronic drum kit, designed and built by Burgess (who is also a member of Landscape) and marketed by Simmons, which can be packed away in a suitcase-sized case.

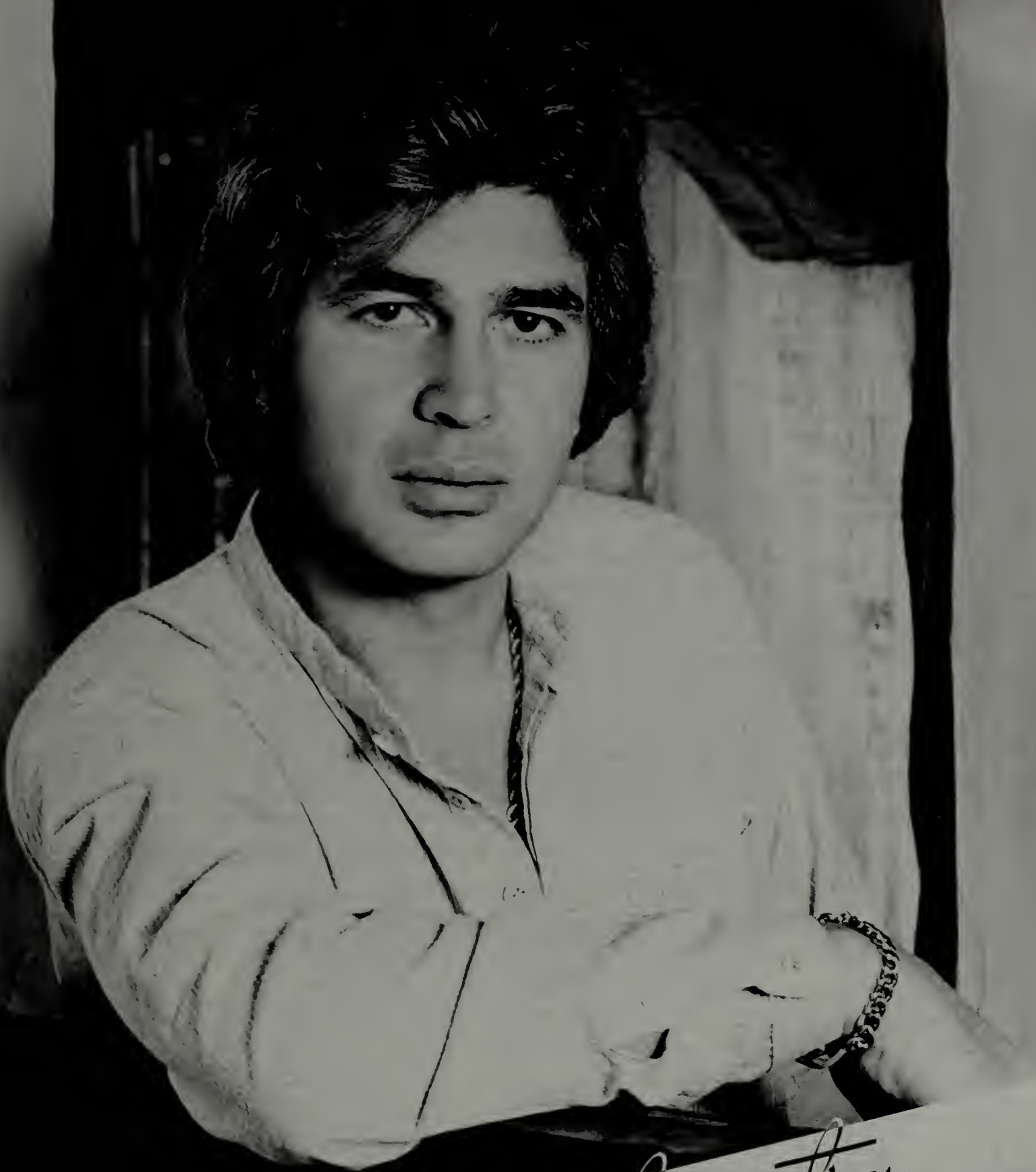
THE KILLER ROCKS ON — Of the "Million Dollar Quartet" — **Elvis Presley**, **Carl Perkins**, **Johnny Cash** and **Jerry Lee Lewis** — only Lewis hasn't been the subject of at least one book, a falling that will be remedied with the May 29 publication of *Whole Lotta Shakin' Goin' On* by **Robert Calm** (Dial Press). Liberally dosed with rare pictures, interviews with producers, record company executives and other performers who've crossed paths with the Killer, plus a discography, this overview of Lewis' 25-year career will appeal to all JLL fans — and there's enough of us around!

CONGRATULATIONS — To **Chuck Gregory**, president of Chumley Records, and wife **Mimi** on the birth of **Dina Anne**, 6 pounds 8 ounces, on April 17 in New York.

dan nooger and dave schulps



SWINGIN' ON A STAR — Band leader Sun Ra recently brought his Arkestra into Hurrah's in New York for an evening of intergalactic aural explorations. The *Swollen Monkeys* also appeared on the bill.
Cash Box photo by Jay Berman



Engelbert pops the question.

"Don't You Love Me Anymore?" The single and the album.
Already the phone response is a coast-to-coast chorus of yesses.

"Don't You Love Me Anymore?" New from Engelbert.
The single, written by Bruce Roberts and Carole Bayer Sager.
The album, produced by Nick DeCaro and Gary Klein for
The Entertainment Company.
On Epic Records and Tapes.

Personal Management: Han of Dawson
Epic are trademarks of CBS Inc. 1981 CBS Inc.



Capitol Launches Campaign Behind Tubes' Tour, LP

LOS ANGELES — Capitol Records has planned an extensive marketing and promotion campaign in support of The Tubes' worldwide tour and debut album for the label, "The Completion Backward Principle," which ships May 11.

Dennis White, vice president of marketing for Capitol Records, says that the campaign will include major radio, print and television advertising, supplemented with merchandising aids at distributor and retail levels such as posters, flats, banners and displays.

The Tubes' world tour began May 4 in Stockholm and will encompass 39 dates in 35 cities over a seven-week period. After Stockholm, the group was scheduled to perform in Norway, Germany, France, Belgium, Holland, Portugal, Spain, Italy, Scotland and England for a minimum of three dates at London's Hammersmith Odeon.

The Tubes return to the United States for a series of summer dates followed by tours through Canada, Australia, New Zealand, Japan and South America.

The show, which was previewed in San Francisco for label executives and friends on April 17, includes 12 costume changes by lead singer Fee Waybill and four by the other band members, choreography by Kenny Ortega (who has staged Las Vegas shows for Cher), a motorized stage and ancient Kabuki backdrops.

"The enthusiasm for the Tubes thus far has been phenomenal, from fans, media representatives and affiliates from our company," reports Helmut Fest, vice president of international operations. "This project has a very healthy air of excitement and importance to it."

NARM Readies Its 'Dads And Grads' Retail Campaign

LOS ANGELES — The National Assn. of Recording Merchandisers (NARM) has launched its "Gift of Music" campaign for Graduation and Father's Day. The NARM push will be implementing a marketing strategy to encompass gift-giving opportunities surrounding the graduation season that begins in May and runs throughout June, and Father's Day on June 21.

Included in the campaign are two custom art designs on 1' x 1' flats, urging customers, for graduation, to "Flip Their Lids With Music" and the other recommending consumers to "Give Dad a Musical Lift." These flats, which are free of charge to all record and tape retailers, one-stops and distributors, have been designed to work separately or together in in-store and window displays.

To help coordinate print and television advertising with in-store displays in developing the overall promotion theme of "Dads and Grads," art sheets are also being made available by NARM. The 1' x 1' flats and art sheets can be ordered by calling the NARM office at (609) 795-5555.

Joe Cohen, NARM executive vice president, commented, "Even before the final figures are in on NARM's 'Color Your Mother's World With Music' campaign, input from our member companies gave us every reason to proceed full-speed ahead on the gift giving opportunities offered by Graduation and Father's Day.

"More than \$45 is spent per household on Father's Day gifts," Cohen continued. "By urging consumers to 'Give Dad a Musical Lift,' the music industry should get a bigger share of the pie. Strong Father's Day messages in print, radio and TV advertising can be a key to increase June profits.

A&M Holds Five Regional Market, Strategy Meetings

LOS ANGELES — In efforts to fortify its current chart success, A&M Records executives recently held a marketing strategy meeting here to develop sales, promotion, advertising and merchandising plans for several new releases by some of the label's major artists. Under the banner theme, "the sweet smell of success," similar meetings sponsored by national staffers are scheduled to be held May 14 in New York, Atlanta, Dallas, and Chicago.

The meetings, in addition to plotting strategy for the upcoming releases, also represent an opportunity to continue the success of current releases such as Quincy Jones' "The Dude," "Wild Eyed Southern Boys" by .38 Special, "Paradise Theater" by Styx, The Police's "Zenyatta Mondatta" and "Radian" by Atlantic Starr.

Summing up the perceived value of the meetings, Harold Childs, senior vice president of sales and promotion, said, "These meetings are designed to congratulate the A&M staff and those in the distribution system for a great job done in the past months.

"They will also have specific goals on what we want to accomplish the rest of the year, especially with strong albums being released in the next 90 days," he added.

AFM Reaches Tentative Accord On Commercials

NEW YORK — The American Federation of Musicians (AFM) of the U.S. and Canada (AFL-CIO/CLC) has reached a tentative agreement with the Joint Policy Committee of the Assn. of National Advertisers/American Assn. of Advertising Agencies concerning musicians' services for radio and television commercials.

The proposed contract covers a two-year period, effective May 1. Victor W. Funtealba, International president of the AFM, said that details of the contract would be announced pending its approval by AFM members working the field. Results of the vote, conducted by a secret mail referendum, are expected within four weeks.

Funtealba also stated that the Federation's International Executive Board has recommended acceptance of the agreement.

Negotiations between the AFM and ad industry representatives began on April 21. Funtealba led the union's negotiating team, which included David Weinstein, AFM International vice president; J. Alan Wood, vice president of the AFM in Canada; J. Martin Emerson, secretary-treasurer; Robert Crothers, executive assistant to the president; members of the AFM's executive staff and representatives of AFM locals in New York, Los Angeles, Chicago and Nashville.

Leading the ad industry's negotiating team was John A. McGuinn.

All Night Formed

LOS ANGELES — All Night Entertainment was recently formed by former Yes keyboardist Tony Kaye and Scott Hurowitz, president of Geoff-Scott Management, Inc. The new company was formed to handle career development, including agency placement, production, promotion and management. For more information contact Scott Hurowitz at (918) 743-1262 or Tony Kaye at (213) 271-0158.

HSO Records Bowed

LOS ANGELES — HSO Records, Inc. was recently formed by Bill Harper and Nicholas Stoios, who announced that the 12" single "Jamaican Island Lady," sung by Tammy Scott, will be the first product released by the label. The new company is located at 920 Market St., Philadelphia, Pa. 19017. The telephone number is (215) 923-9473.

ODE TO THE HOUND DOG MAN — Not since the controversial **Rolling Stones** movie *Cocksucker Blues* has there been a film so chocked full of rare rock 'n' roll footage as *This Is Elvis*. And while the film falls short of its intended overall view of "The King," Presley's throngs and pop voyeurs alike will receive more than a few spine tingles from this **Malcolm Leo/Andrew Solt** written, produced and directed film, which has just opened nationwide. The Warner Bros. Pictures' docu-drama interweaves never before seen home movies, privately owned kinescope from TV's early years, classic outtakes from Elvis' 33 movies and dramatic re-creations of significant moments in the Hound Dog Man's life. A roving camera's tour behind the seemingly impenetrable walls of Graceland, home movie footage of a Christmas gathering, and some precious moments of Elvis and members of his Memphis Mafia cutting up in the Cadillac enroute to their hotel after a concert are worth the price of admission alone. But the film gets into trouble when it attempts to dramatically recreate young Elvis listening to his first blues singer or recording "My Baby Left Me" at **Sam Phillips'** legendary Sun Studios. With technical advice from **Col. Tom Parker** and Presley bosom buddies **Joe Esposito** and **Jerry Schilling**, the film is technically accurate, but doesn't offer much insight into the aloof, private figure who put rock 'n' roll on the map. What keeps the movie flowing is the tight editing of **Bud Friedgen** and the smooth direction of *Heroes of Rock 'n' Roll* lensers Solt and Malcolm. Revived footage of Elvis performing "Teddy Bear" in *Loving You* or appearing on a **Frank Sinatra** special in Miami as well as sequences featuring public reaction to his wild gyrations and heathen rock 'n' roll contrast nicely with the dramatic scenes. But the 99-minute movie turns trite via the saccharine narration of Elvis mimic **Rai Donner** and the visually arresting but bland acting sequences featuring **David Scott** (Elvis at 18) and **Johnny Harra** (Elvis at 42). The scenes of Presley's final concert, filmed six weeks before his death, are tearfully moving, focusing on a slit-eyed, bloated



SOLAR CALIFORNIA — California Governor **Jerry Brown** (l), in Los Angeles on official business recently, paid a call to *Solar Records* offices where he thanked label president **Dick Griffey** for his ongoing support of local community projects and lauded the company as one of the most prominent black economic entities in California.

"Veil" is moving from Cathay De Grande to Flippers Roller Disco Palace... The free concert season at the John Anson Ford Theater opens May 17 at 2 p.m. with a performance by the **Toshiko Aklyoshi** — **Lew Tabackin Big Band**. Rock concerts will begin June 11... **Carmine Appice**, drummer for the **Rod Stewart Band** and recent guest on the **Heather and Annie Show**, will host the "Second Annual KWST/Carmine Appice Memorial Day drum-off." The event will be held May 23 at the Crystal Springs area of Griffith Park in Los Angeles. The "Drum Off" is a serious competition to locate the finest amateur drummers in the Los Angeles area, with prizes being awarded to reflect the theme. This year's grand prize will be a drum kit furnished by the Ludwig Drum Company and Avedis Zildjian Cymbals respectively. Both companies will also donate additional equipment for other finalists. The 25 contestants will be chosen through radio call-ins by KWST's program director **Ted Ferguson** (details and qualifications will be announced on the air). Each will perform in front of a drum judges panel of **Martin Chambers (The Pretenders)**, **Alan Gratzner (REO Speedwagon)**, **Stan Lynch (Tom Petty and the Heartbreakers)**, **Michael Derosier (Heart)**, **Vinnie Appice (Black Sabbath)**, **Bruce Gary (The Knack)** and **Jocko Marcellino (Sha Na Na)**. The "Drum Off" will be highlighted by a drum jam featuring Carmine and special celebrity guest **Buddy Rich**.

VISITORS AT THE BOX — Two acts responsible for some of our greatest import thrills over the past few years, **The Stranglers** and fusionist **Yutaka Yokokura**, stopped by **Cash Box** recently to shed light on their latest vinyl ventures. First up was **Jet Black**, drummer for seminal British wave band **The Stranglers**. Black mused about the new LP, "Gospel According To The Men In Black," and future projects. "On the new album, we explored the interconnectedness of the occult, human catastrophe, UFOs, natural disasters — man's dark side," said Black. "We thought, 'what if the dark side is controlling man and not the light side of good and religion?'" Black went on to say that in one song on the album, "The Second Coming," the band even discusses the amusing possibility of Christ returning, but sporting acne and bad breath instead of a halo. The song illustrates that wry sense of humor in **The Stranglers** that has always offset the band's doomy, droning synthesized style. Ever since the first import copy of "Peaches" back in '78, **The Stranglers'** quirky yet haunting sound has qualified the band as heir to the **Doors** as pop's scariest band. But the foursome's ability for satire has always been a major source of musical pleasure and will once again rear its head in **The Stranglers'** next LP, which will be out before the end of the year. "The next album will be about love," says Black, "but not romantic love. It'll be about love of money, cars, material goods — all the wrong things"... Jazz import of the Summer two years ago was **Yutaka Yokokura's** "Love Light" LP on the Alfa label. The album was a classic example of American R&B blending with jazz and traditional Japanese instrumental influences, and we remember seeing copies floating around L.A. with a price tag as high as \$150. Now, thankfully, Alfa has released the three-year-old LP domestically. The album, produced by fusion great **Dave Grusin**, came as a result of **Yokokura** searching **Grusin** out. "He was the arranger of **Brazil '66**, and I'd always loved his film scores," **Yokokura** said. "So after I'd been in L.A. awhile, I tracked him down at Universal Studios." The result of the collaboration was a subtle fusion masterpiece, featuring such talents as vocalist **Patti Austin**, horn men extraordinaire **The Brecker Brothers** and drummer **Buddy Williams**. **Yokokura**, who has made his home in L.A. for the past several years, recently produced an LP for guitarist **Yoshiaki Masuo** and is finishing up his new LP at **Crimson Sound Studios** in L.A. "The next LP will have a Brazilian influence, as my assistant producer will be **Oscar Castro Neves**, a great Brazilian artist." The album, simply entitled "Yutaka Yokokura," is due in September.

marc ceter

BLACK MUSIC ASSOCIATION 3RD ANNUAL CONFERENCE

MAY 23-27, 1981

CENTURY PLAZA HOTEL, LOS ANGELES, CA

A SPECIAL MEMORIAL DAY FEATURE . . . MAY 25.

WORLD • AMERICAN • BLACK COMMUNICATIONS: MONDAY MORNING

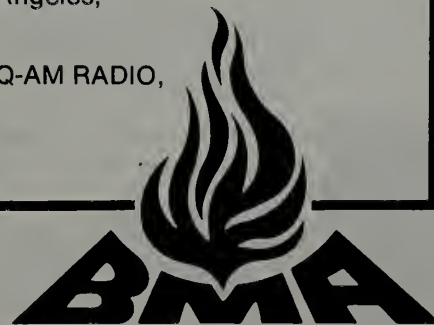
- **BERTRAM DE LOOZ**, United Nations Secretariat.
"The New World Information Order."
- **HENRY GELLER**, former Assistant Secretary for Information and Communications, U.S. Department of Commerce.
"American Domestic Communication Information Policy."
- **ABE VORON**, Executive Vice President, National Radio Broadcasters Association.
"The Future of American Radio in the 80's."
- **FRANK WASHINGTON**, Deputy Chief of the Broadcast Bureau, Federal Communications Commission.
"Reflections on the FCC: Broadcast Directions For Future Consideration."

MONDAY LUNCHEON FORUM:

- **BOB LAW**, Program Director, WWRL-AM RADIO, New York Moderator.
- **BILL SHEARER**, General Manager, KACE RADIO, Los Angeles. Board Member of National Association of Black Owned Broadcasters.
"Black Ownership . . . Emerging Problems."
- **DWIGHT ELLIS**, Vice President, Minority and Special Services, National Association of Broadcasters.
"Progressive Strategies for the Strengthening of Black Broadcast Owners and Managers in Telecommunications."
- **J.J. JOHNSON**, Program Director, KDAY RADIO, Los Angeles, "Society of Programmers and Personalities."
"Programming for Survival."
- **LYNN JOY ROGERS**, Former General Manager, WABQ-AM RADIO, Cleveland, Publisher, "Strictly Business."
"Advertising Sales in Black Radio."

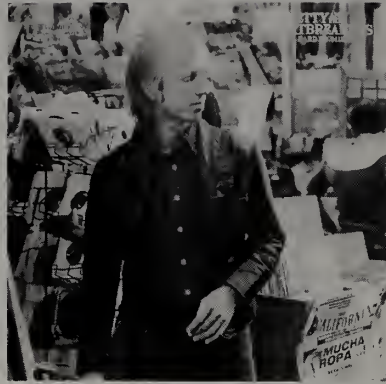
FOR CONFERENCE REGISTRATION
INFORMATION AND DETAILS
PLEASE CONTACT:

BMA
1500 LOCUST Street
PHILADELPHIA, PA 19102
215 • 545-8600



HARD PROMISES — Tom Petty and the Heartbreakers — Backstreet/MCA BSR-5160 — Producers: Tom Petty and Jimmy Iovine — List: 8.98

In three albums, T.P. has worked his way into the ranks of Great American Rock 'n' Roll Heroes. His fluid, spirited sound proves that he has a natural feel for the essence of the driving 4/4 beat and the emotional ballad. This time out, that jingly, jangly sound of Petty and his Heartbreakers is more refined and mature. The lyrics have that quality that comes from months of laboring and the vocals have been painstakingly planned out. Petty proves his songwriting talent on "Hard Promises" with such tunes as the Stevie Nicks duet, "The Insider," and "Something Big."



THE MARSHALL TUCKER BAND — Dedicated — Warner Bros. HS 3535 — Producer: Tom Dowd — List: 8.98 — Bar Coded

There's something about Southern bands that makes them put out superb albums in the wake of disaster. Marshall Tucker's new LP, dedicated to the sorely missed Tommy Caldwell, ranks right up there with tragedy aftermath albums like The Allman Brothers' "Brothers And Sisters" LP and The Rosslington Collins album. The heartfelt emotion translates to the fluid guitar breaks and resilient flute runs on "Dedicated." Lead vocalist Tom Gray and guitarist Toy Caldwell steer this accomplished Tennessee sextet through windy Southern swing rock that has been polished and worked to perfection.



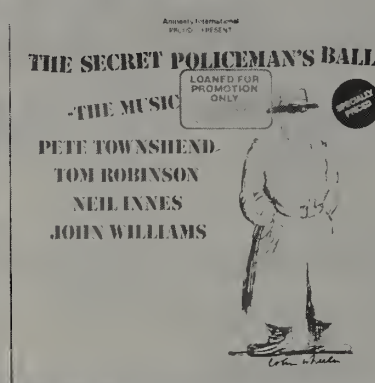
COME AN' GET IT — Whitesnake — Mirage WTG 16043 — Producer: Martin Birch — List: 7.98

Remember the good old days when kick-ass heavy metal booze ruled the world with bands like Deep Purple and Free? Whitesnake does, and its macho, hard rocking sound is better than ever. The driving raunch the band has always put forth has been tightened up and produced to perfection by Mr. Deep Purple himself, Martin Birch. David Coverdale's vocals are still powerful and the lyrics still owe a great deal to Paul Rodgers, but the band has a professionalism on "Come An' Get It" that comes from 15 years of rock experience. Already #1 in Britain, this is classic AOR material.



THE SECRET POLICEMAN'S BALL — Various Artists — Island IL 9630 — Producer: Martin Lewis — List: 5.99 — Bar Coded — EP

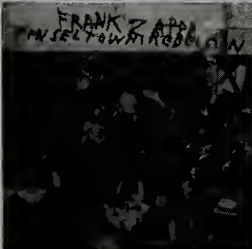
This eight-song EP was culled from performances at the 1979 Amnesty International Musical/Comedy Gala; and Who fans should not be without it, as it features the historic solo debut of one Peter Townshend. Superb acoustic guitar versions of "Won't Get Fooled Again," "Pinball Wizard" and "Drowned" highlight the EP, but poet rocker Tom Robinson's emotional renderings of "1967 (So Long Ago)" and "Glad To be Gay" are also riveting entertainment. Neo-classical star John Williams checks in with two beautiful guitar works, and comic musician Neil Innes also provides some musical mirth.



FEATURE PICKS

TINSELTOWN REBELLION — Frank Zappa — Barking Pumpkin PW2 37336 — Producer: Frank Zappa — List: 13.98

Fearless Frank never fails to amuse, impress and cool the critics with a few musical gems on each album. The debut effort for the recently christened Barking Pumpkin label is no exception. Most of the jazz rock fusion on "Tinseltown Rebellion" features hot guitar and those looney tune horn and xylophone breaks that everyone has come to know and love. With his usual rapier wit, Frank zaps ladies undergarments, the L.A. music scene and love in general here.

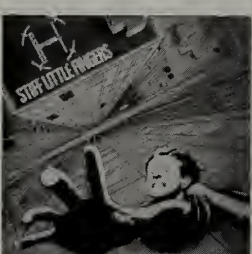


CLOSER — Gino Socclo — RFC/Atlantic SD 16042 — Producer: Gino Socclo — List: 8.98

Montreal's answer to Giorgio Moroder is back with more of that engaging techno disco sound that made him such a hit on the dance floor two years back. A steady kick drum is the canvas on which Socclo paints his various shades of synth dance music — R&B, rock and jazz. "Try It Out" has that R&B flavor of traditional disco, while "(It's Been) Too Long" is rock oriented, and "Closer" hits upon a Wes Montgomery, jazz-tinged mode. Socclo has turned out another prog disco stunner with "Closer."

GO FOR IT — Stiff Little Fingers — Chrysalis CHR 1339 — Producer: Doug Bennett — List: 8.98 — Bar Coded

This Belfast foursome has that raw abandon and fighting spirit in its music that made the early Clash so appealing. And while its fourth album tones down the aggression and incendiary lyrics somewhat from earlier songs like "Alternative Ulster" and "Suspect Device," it's still a wonderfully volatile sound. In concert, the band has the spirit and cocky attitude of the teenage rebel rousers, and on vinyl the group stands as one of Ireland's most gifted and energetic bands.

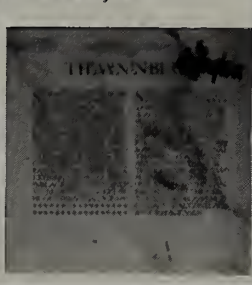


EAST SIDE STORY — Squeeze — A&M SP-4854 — Producers: Roger Bechirian and Elvis Costello — List: 8.98 — Bar Coded

Just off a triumphant U.S. tour with Elvis Costello, this superb British pop fivesome is back with its third and best LP yet. The group lost key cut up and keyboardist Jules Holland last year, but has since taken on former Roxy Music man Paul Carrack in his stead. The revamped unit still has that fast and fun style of "Argy Bargy," but Costello's influence is heavily felt.

THE MEN IN BLACK — The Stranglers — Stiff America USE 10 — Producers: The Stranglers — List: 7.98

Intact as a quartet since 1975, The Stranglers' interesting keyboard-oriented sound and doomsday vocal style has been one of the most influential forces on the new wave as a whole. The band's other worldly, juggernauting music has been termed by more than a few critics as "the most haunting sound in rock." As notorious for landing in jail as for its inventive lyrics and song themes, the band's debut on Stiff America is sort of gospel of the damned — taking a look at the dark side of the world rather than the religious point of view.



NEW AND DEVELOPING ARTISTS

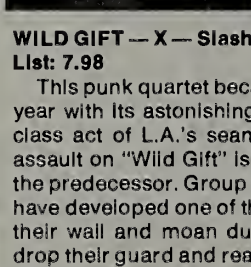
READY FOR LOVE — Silverado — Pavillion FZ 37049 — Producer: Don Orlolo — List: 8.98 — Bar Coded

With whips a cracklin', here comes Silverado ridin' onto the pop scene. The band has a knack for writing great country rock tunes; but there's a twist, it's got a Top 40 edge that hasn't been heard since early Eagles/Pure Prairie League. The strong hooks, "Hang 'Em High" guitar breaks and floating harmonies have all been done before, but the band adds synthesizer, slick production effects and a great deal of '60s pop enthusiasm into the whole project.



BAD FOR GOOD — Jim Steinman — Epic/Cleveland International FE 36531 — Producer: Todd Rundgren — List: 8.98 — Bar Coded

Meat Loaf's chief songwriter/keyboard player and all around main man Jim Steinman steps up and proves that he can muster a little "Paradise By The Dashboard Light" for rock 'n' rollers on his own "Bad For Good." Most of the material here seems to be tailor-made for Mr. Loaf, as old friends like Todd Rundgren, Karla DeVito and the E Street Band are along for the ride.



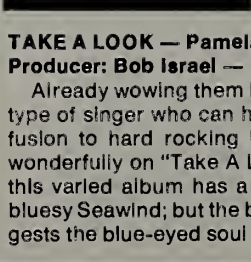
WILD GIFT — X — Slash SR-107 — Producer: Ray Manzarek — List: 7.98

This punk quartet became the darling of West Coast rock last year with its astonishing "Los Angeles" LP. X is definitely the class act of L.A.'s seamy no wave scene, and its revved up assault on "Wild Gift" is equally as haunting and disturbing as the predecessor. Group leaders Exene Cervenka and John Doe have developed one of the most unique vocal styles in pop with their wall and moan duet. It's time for AOR programmers to drop their guard and realize that X is simply quality music.



WE'RE GONNA ROCK — The Look — Plastic PR 8101 — Producer: Johnny Sandlin — List: 7.98

This Detroit-based fivesome's debut LP is proof that good things come from small labels. It has a rowdy hard rock sound that owes a little to latter day REO and other Midwest main-streamers, with the accent on energy. The opening track and the following title tune are four on the floor tunes that were custom made for AOR hot rotation. And the band doesn't stop there; "Been Used" and "Do You Want Me Too" are the kind of songs that FM DJs thrive on.



TAKE A LOOK — Pamela Moore — First American FA 7754 — Producer: Bob Israel — List: 7.98

Already wowing them in the Northwest, Pamela Moore is the type of singer who can handle any genre from cocktail lounge fusion to hard rocking R&B, and she illustrates that quality wonderfully on "Take A Look." The majority of the material on this varied album has a soulful quality that reminds one of a bluesy Seawind; but the breezy R&B sound of the title track suggests the blue-eyed soul pop of the Doobies.



NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

AIR SUPPLY (Arista AS 0604)

The One That You Love (4:07) (Careers Music, Inc./Bestall Reynolds Music Publishing Co. — BMI) (G. Russell) (Producer: H. Maslin)

Australia's Air Supply leaps back onto the charts with the title track from its forthcoming follow-up LP. A grandiose, string-laden number, with Graham Russell's unmistakable vocals, this recaptures the urgent romanticism of "Lost In Love" and "All Out Of Love" with plaintive backup vocals.



JIM STEINMAN (Epic/Cleveland Int'l. AE7 1232)
Rock And Roll Dreams Come Through (4:33) (Neverland Music/Lost Boys Music — BMI) (J. Steinman) (Producers: J. Iovine, J. Steinman)

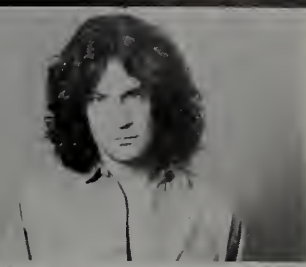
Meat Loaf's songwriting/singing sidekick steps out on his own and, as one might expect, the rock here is as grandly dramatic as anything on Mr. Loaf's smash "Bat Out Of Hell" LP. What Steinman lacks in Meat's vocal brawn he makes up for with a memorable piano melody, updated wall of sound production and arrangements.



BILLY SQUIER (Capitol 5005)

The Stroke (3:37) (Songs Of The Knight — BMI) (B. Squier) (Producers: Mack, B. Squier)

Guitarist/singer Squier sharpens his pen 'n' axe for some well-placed pokes at the "art" of stroking on this marching metal rocker from the "Don't Say No" LP. A wry gut cruncher, filled with musical and lyrical double entendres, it's right in stroke for AOR and adventuresome pop.



LINX (Chrysalis CHS 2521)

Together We Can Shine (3:55) (Solid Music/RSM Music) (Grant, Martin) (Producer: O.E. Brown)

The second single from London's Linx finds the duo of David Grant and Sketch stretching out on an impeccably produced R&B track that leans to the funk. Crisp, clean percussives crackle with sharpness and clarity, while Bob Carter's keyboards are used sparingly and effectively. Another B/C winner for the pair.



MIDNIGHT FLYER (Swan Song SS 72001)

In My Eyes (3:36) (To Much Toulouse Music, Inc. — ASCAP) (T. Stevens) (Producer: M. Ralphs)

It's good to hear Maggie Bell back again with a band that can have the ability to challenge her. Midnight Flyer weaves a seductive web of rock, blues and soul here and the Queen of the Night is pushed on to give one of her most passionate performances with that distinctively gritty, earthy voice of hers. Spellbinding and smokey AOR fare.



GREAT BUILDINGS (Columbia 11-02008)

Hold On To Something (3:46) (WildesWorth Music, adm. by Ackee Music, Inc. — ASCAP) (D. Wilde, I. Ainsworth) (Producer: J. Boylan)

The first song structure from L.A.'s Great Buildings is a potent piece of power pop, sung and played with youthful vitality and urgency. Lead guitarist Phil Solem's slashing riffs prod Danny Wilde's lead vocals on, while the Ainsworth-Sandford rhythm section pump the chorus up to a fiery finish for AOR.



FANTASY (Pavillion ZS6 02098)

(Hey Who's Gotta) Funky Song (3:58) (Lis-Ti Publishing/Pavillion Music, Inc. — BMI) (T. Valor) (Producer: T. Valor)

NYC dance club sensations Fantasy take it to the streets (and dance floors) of the U.S. with this high-stepping number from the foursome's self-titled debut. Synthesizer sparks fly, while Tami Hunt and Carol Edwards provide some vocal electricity, with tough trade-offs from Ken Robeson and Rufus Jackson.



FRANKIE SMITH (WMOT WS8 5356)

Double Dutch Bus (3:29) (WIMOT Music/Frashion Music/Supermarket Music — BMI) (F. Smith, B. Bloom) (Producer: not listed)

Although this novelty rap record has been out since last summer, pop programmers are just getting hip to this Top 30 B/C hit. Kids will immediately relate to this jump-rope jingle, with its unique rap that consists of the "pig latin" or slang used when skipping the clothesline in the schoolyard or the backyard. Top 40s, get with it!

FEATURE PICKS

HITS OUT OF THE BOX

CAROLE BAYER SAGER (Boardwalk WS8 02054)

Stronger Than Before (3:34) (Unichappell Music, Inc./Begonia Melodies, Inc./Fedora Music — BMI/Hidden Valley Music — ASCAP) (C.B. Sager, B. Bacharach, B. Roberts, (Producers: B. Bacharach, B. Arthur)

A virtual who's who of session players back Sager's endearingly vulnerable vocals on the first single from the "Sometimes Late At Night" LP.

WAR (LAX WS8 02120)

Cinco De Mayo (3:59) (Far Out Music, Inc. — ASCAP/Milwaukee Music, Inc. — BMI) (S. Allen, H. Brown, J. Goldstein, R. Hammon, L. Jordan, L. Oskar, L. Rabb, P. Rizzo, H. Scott) (Producers: J. Goldstein, L. Jordan)

Luther Rabb's fat bass, along with congas and other percussives, pace this festive tribute from multi-ethnic War to the Hispanic holiday.

BRUCE COCKBURN (Millennium YB-11806)

The Coldest Night Of the Year (3:57) (Golden Mountain Music — P.R.O. Canada) (B. Cockburn) (Producer: G. Martynec)

The newest cut from the Canadian singer/songwriter's recently compiled retrospective LP "Resume," this is less introspective than Cockburn's usual folk-tinged fare.

CRYSTAL GAYLE (Columbia 11-02078)

Too Many Lovers (3:46) (Cookhouse Music — BMI/Mother Tongue Music — ASCAP) (M. True, T. Lindsay, S. Hogin) (Producer: A. Reynolds)

Gayle makes a more conscious move in pop direction on the first cut from the forthcoming "These Days" LP. As the tune progresses, it builds a head of pop/rock steam, with the rhythm rolling with some feisty electric guitar work and boogie woogie electric piano.

KRAFTWERK (Warner Bros. WBS 49723)

Pocket Calculator (3:55) (Kling Klang Music — ASCAP) (R. Hutter, K. Bartos, E. Schult) (Producers: Kraftwerk)

It's been almost eight years since Germany's Kraftwerk rode the U.S. airwaves with "Autobahn," but the band hasn't abandoned its eclectic electronic noodlings.

SLAVE (Cotillion 46014)

Feel My Love (3:29) (Slave Song/Cotillion Music, Inc. — BMI) (S. Washington, M. Adams, R. Turner, M. Hicks, D. Webster, S. Arrington, C. Jones) (Producers: J. Douglass, S. Washington)

The stone jammers are back with another lyrical body dance, horn-filled and flavorful. Stephen Washington leads the Slave troops through the steps to another B/C sureshot.

GREG KIHN BAND (Beserkley B-47149)

The Breakup Song (They Don't Write 'Em) (2:50) (Rye-Boy Music — ASCAP) (G. Kihn, S. Wright) (Producer: M.K. Kaufman)

Radio picked the second single from the "Rockinroll" LP, and the label punched up the track. The rock solid bass leaps out of the speakers, along with the rocketing drum shots, as Kihn blasts out the chorus. Already on KFRC, this could be the one.

JOEY SCARBURY (Elektra E-47147)

Theme From Greatest American Hero (Believe It Or Not) (3:11) (no publisher listed) (M. Post, S. Geyer) (Producer: M. Post)

It's hard not to like this pop theme from the ABC-TV series, so relentlessly upbeat is the melody. Scarbury's vocals soar and glide with the rising riffs, and radio is following right along, as it's already a top add.

MANHATTAN TRANSFER (Atlantic 3816)

Boy From New York City (3:38) (Trio Music Co., Inc. — BMI) (J. Taylor, G. Davis) (Producer: J. Graydon)

This swing era bop number is given the Transfer's patently classy vocal treatment, with Cheryl Bentyne handling the smart high lead vocal perfectly. From the forthcoming "Mecca For Moderns" LP, this isn't mere nostalgia.

ENGLEBERT HUMPERDINCK (Epic 19-02060)

Don't You Love Me Anymore (2:47) (The EMP Company/Times Square Publications Co. — BMI) (B. Roberts, C.B. Sager) (Producers: G. Klein, N. DeCaro)

Time hasn't dulled the MOR sparkle of Englebert's voice, which finds plenty of room to work its magic on this superbly crafted A/C tune.

GEORGE HARRISON (Dark Horse DRC 49725)

All Those Years Ago (3:42) (Ganga Publishing, B.V. — BMI) (G. Harrison) (Producers: G. Harrison, R. Cooper)

ROBBIE DUPREE (Elektra E-47145)

Brooklyn Girls (3:24) (Captain Crystal Music/Screen Gems-EMI Music, Inc. — BMI) (B. LaBounty, R. Freeland) (Producers: P. Bunetta, R. Chudacoff)

BARBRA STREISAND (Columbia 11-02065)

Promises (3:53) (Stigwood Music, Inc., adm. by Unichappell Music — BMI) (B. Gibb, R. Gibb) (Producers: B. Gibb, A. Galuten, K. Richardson)

RUSH (Mercury 76109)

Tom Sawyer (4:07) (Core Music Publishing — ASCAP) (Lee, Lifeson, Peart, Dubois) (Producers: Rush, T. Brown)



MUSIC ON MERV — Syndicated by Metromedia broadcasting to 120 markets, The Merv Griffin Show reaches 20 million viewers and provides a unique showcase for recording artists and labels. Pictured above during various appearances on the show are (l-r): actress

Barbara Bach and husband Ringo Starr; Griffin; Boardwalk Entertainment Co. president Neil Bogart; Griffin; Boardwalk artist Carole Bayer-Sager; Burt Bacharach; Warner Bros. artist Nicolette Larson; and Griffin.

Merv Griffin: Prime Time Host Bullish On Record Business

(continued from page 8)

music-related topics. One such show consists of a 90-minute "salute" to a prominent record company and its artists. The other, an hour-and-a-half music special co-hosted by Kal Rudman, publisher of the *Friday Morning Quarterback*, features performances by top artists sprinkled with conversation about the music business.

Griffin credits his young staff, led by the show's 26-year-old producer, Peter Barsocchini, for booking the kind of musical guests that lend credibility to the show and also attract top ratings. (A former journalist from Northern California and rock reviewer for *San Francisco Magazine*, Barsocchini joined the staff of *The Merv Griffin Show* as talent coordinator whose job it is to "pre-interview" guests before they appear on the show. But when he began to submit proposals for entire 90-minute programs, including the idea for the record company salutes, Griffin realized that here was the kind of self-starter he wanted as his producer.) "You have to go with what's current," Griffin said of the talent selection process. "It would be a disaster if all we put on were piano bar singers."

Many Suggestions

Suggestions for potential guests come from all directions — press agents, personal managers, record companies and, of course, the research staff's recommendations based on close scrutiny of music-related items appearing in the trade and consumer press. Once an act is booked on the show, a pre-interview is conducted by a talent coordinator armed with reams of in-

formation compiled by the research department. The results are then presented to Griffin, who has the final say so as to who appears and when.

The Merv Griffin Show is syndicated by Metromedia broadcasting to 120 markets and boasts an audience of 20 million viewers. Five nights a week it is aired in prime time in Los Angeles, New York, Chicago and Philadelphia. Yet despite such impressive numbers, Griffin recalls that it took a while to convince record companies of the show's potential for artist development. "At first the heads of record companies thought the show only consisted of heavy conversation," he said. "So it became Peter's job to sell them, which he did by showing them performances by artists who had appeared on the show. Once they saw what was going on here, they realized it was a great showcase for their artists, and now we're deluged with requests for appearances."

Neil Bogart was one of the first record company executives to recognize the promotional possibilities offered by the show. Formerly president of Casablanca Records and now president of Boardwalk Entertainment Co., Bogart calls Griffin "probably the sharpest talk show host when it comes to knowing what's going on" in the record business. "I believe Merv's show is directly responsible for breaking some of my artists," said Bogart. "The Village People are a great example of an act that came to the public's attention through appearances on Merv's show. Carole Bayer-Sager is another example. We had Carole

do two shows before the album came out, and once it was released, there was already a demand for it in the stores."

Potential Sales Booster

Griffin himself is well aware of the show's potential for boosting album sales. Because it attracts young and old viewers alike, he said recording artists can reach a broad cross-section of the record-buying public with a single appearance. "Most rock bands don't want to have anything to do with a talk show until they come here," according to Griffin. "But then they realize there is a much larger audience out there that they have yet to tap, and they line up to get on the show."

"Take REO Speedwagon. Who would have expected to see them on our show? But within 10 days after their appearance, the record went to #1. Obviously they hit an audience that they couldn't reach with radio."

In return for such widespread exposure, Griffin expects his guests to not only perform their latest hits but also give an interesting interview. Rarely has he been let down. "Recording artists are the only colorful people left in our business," Griffin maintained. "I just had the Boomtown Rats on — and wait til that show airs! I said to their leader (Bob Geldof), 'You're a fine example of Irish youth,' and he took off after me and America and insulted us both really good. It was terrific!"

A self-made millionaire, Griffin is most interested in the story behind the artist, how he or she made it to the top. "Who they are, how they did it — these are the things I try to bring out during the interview," he said. "People are inspired by success stories. That's why we book artists like Robbie Dupree, who was laying carpet and six months later had a big hit with 'Steal Away.'"

With the exception of a few veteran artists who insist on performing live, Griffin said that most of the music heard on the show is lip-synched. "We try to get the best possible sound, but we're also wise enough

to know that we can't duplicate what you hear on record," he explained. "In any case, the audience is more concerned about the artist, the face, the song and the performance."

Music has played a major role in Griffin's show business career, which accounts in part for the fact that recording artists find him to be such a gracious host. In 1945, at the age of 20, Griffin was billed as the Mystery Singer and became a star on San Francisco radio. He later joined Freddy Martin's orchestra as its featured vocalist, hitting it big in 1950 with a three million seller called "I've Got A Lovely Bunch Of Coconuts." In 1965, Griffin became the first American journalist to interview one of the Beatles when he talked to John Lennon in Paris. At one time, Griffin had his own record label under an independent production deal with Mike Curb, then-head of MGM Records. Today Griffin's company produces TV's top rated music show, *Dance Fever*, which is beginning its fourth year in syndication. In addition, he owns three radio stations in New England.

Now that he is one of America's most popular celebrities, does Griffin ever get the urge to resume his recording career? "I get offers — six months ago I spent a lot of time with Richard Perry — but then I chickened out, to be very honest," he said. If Merv is reluctant to perform again, when it comes to songwriting, he is anything but. Besides penning the theme songs for *The Merv Griffin Show* and the various game shows he produces, Griffin writes all the incidental music for his TV productions.

Although Griffin believes music will never become a staple on prime time TV ("The days of Ed Sullivan are over. Today we're saturated with music; it's in our homes, cars, elevators."), he said it "works well in our format." The key, according to Merv, is the host. "Nothing is going to work on this show unless I'm excited about it," he said. "It's the host's enthusiasm that carries through the screen into people's homes."

The Merv And Kal Show

Boardwalk Entertainment Co. president Neil Bogart believes Merv Griffin's 90-minute music specials featuring Kal Rudman provide a tremendous boost for the record business. "The Kal Rudman shows not only promote particular artists, they promote an entire industry," said Bogart.

To be sure, the programs co-hosted by the gregarious publisher of the industry tip sheet *Friday Morning Quarterback* provide the television audience with a rare insider's view of the record business. Take a Rudman show that aired this past week in Los Angeles. Besides featuring performances by The Captain & Tennille, Rosanne Cash, Lauren Wood, The Whispers, Kenny Rankin and the Boomtown Rats, such topics as the consolidation of Casablanca and RSO into the PolyGram fold, the practice of record companies furnishing radio stations with free promotional copies of records and the importance of having a song with a strong melody line and "hook" were discussed in-depth. In addition, Griffin, Rudman and Boomtown Rats lead singer Bob Geldof got into a sometimes heated debate about radio's voracious appetite for programming oldies or "recurrents," as Rudman pointed out was the correct industry term for past hits songs that still get considerable airplay.

Motion picture and television stars for years have counted on Merv to give a generous plug to their current projects, and now recording artists are receiving the same treatment in exchange for a song or two and a few minutes of lively conversation. For example, whenever a band performs on the show, Griffin never fails to hold up a copy of its current album for the viewers at home to see; and oftentimes the LP graphics are splashed across the entire screen during an instrumental break in the song.

Griffin acknowledges that the music specials are "among our highest rated shows." They are so popular, in fact, that Merv scheduled one of the Rudman programs to air during the all-important May sweeps.

Why are the music specials so successful? For one thing, they provide TV viewers with a rare opportunity to see today's top recording stars during prime time. But perhaps more important is the unique chemistry between Griffin and Rudman. After all, what could be more entertaining than watching two middle age men trading rock 'n' roll gossip?

"When I announce that 'Here's the man with the golden ears who predicts all the hit records,' the audience expects some wild and freaky looking guy to walk out," Merv points out. "But then Kal comes out dressed like a conservative businessman, and it really blows their minds."

T-Shirt Bootlegger Sentenced In N.Y.

NEW YORK — In an unprecedented decision involving the sale of unlicensed concert merchandise, Judge Eugene H. Nickerson of the United States District Court for the Eastern District of New York recently sentenced convicted manufacturer of bootleg T-shirts, Leon Dymburt, to 60 days imprisonment and fined his company, Great American Screen, \$10,000.

The April 17 decision came as result of a finding that Dymburt and Great American Screen were guilty of criminal contempt for violating orders issued by Judge Nickerson in two separate cases — Musidor, B.V. and the Rolling Stones vs. Scorpio Screens and Great American Screen, aka Be Down Home Design, and Winterland Concessions et al vs. Plymouth Mills et al.

The conviction involved violations of two separate court orders (**Cash Box**, Feb. 21) preliminarily enjoining Great American Screen, Dymburt and the firm's officers, directors and employees from manufacturing, distributing, selling or otherwise commercially exploiting or dealing in any goods

on which the names "Rolling Stones" or "Grateful Dead" or the names and likenesses of the members of the groups appeared.

At the contempt trial, Pacher & Herbert, P.C., which had been appointed special prosecutors by the court in the criminal contempt matter, produced evidence on behalf of the Rolling Stones and the Grateful Dead/Winterland that Dymburt and Great American Screen deliberately continued to print and sell T-shirts with the Rolling Stones trademark, name and likeness in July 1978, distributing shirts at 14 concerts subsequent to issuance of the order in the Stones case; and that in May 1980, Great American and Dymburt printed, and thereafter distributed, T-shirts at concerts bearing the trademark, name and likeness of the Grateful Dead.

Dymburt and Great American Screen have since appealed the case and will present their argument in the Second Court of Appeals June 8.

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A lot of recording tapes sound good the first few times they're played. But after a few hundred plays, many end up sounding dull and lifeless.

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At Maxell, we've developed a binding process that helps to prevent this. Once oxide particles are bound onto our tape, they stay put. And so does the music.

It's this kind of engineering that's helped make Maxell so easy to sell.

And when a tape is this well made, not only do you profit from it, but so do your customers.



IT'S WORTH IT.

Digital Developments To Cap 69th AES Sessions, Exhibits

(continued from page 5)

colleagues from the CBS Technology Center in Stamford, Conn. present a paper on "A Compatible Audio Noise Reduction System for Disc Recordings." The presentation, set for the May 13 Signal Processing-Analog session, will cover CBS' newly-developed CX compression/expansion noise reduction system and its applications (see separate story).

In response to the increased diversification and involvement of recording studios in film scoring, AES has planned a special technical session May 12 at 7:00 p.m. on Motion Picture Sound at the Samuel Goldwyn Theater of the Academy of Motion Picture Arts and Sciences. The purpose of the evening session will be to acquaint audio engineers with the nuances of recording and reproduction for the film medium. Ioan Allen of Dolby Laboratories in San Francisco is slated to serve as chairman.

Video and its relation to current "audio only" recording studios is also expected to enter the picture at AES, as Audio/Video Futures will be the subject of a panel workshop the afternoon of May 15 at the Hyatt. In that workshop, various recording studio trade magazine editors, manufacturers' representatives and independent producers will discuss both the immediate and long-range outlook for integration between the two mediums in the studio. Bruce Apar is scheduled as chairman.

During the May 12 digital recording technical session, Matsushita Electric Industrial (MEI) Inc. representatives will be presenting a paper on the Large Scale Integrated (LSI) circuit chip and its SVP-100 digital audio recorder, part of the Technics RNV series. The company will also be demonstrating three pro audio mixers from its newly-formed RAMSA division, including two recording mixers and one for sound reinforcement. Hitachi representatives will also be present during the same session to present a paper on the LSI technology developed in creating the signal processing chip utilized in its VT-8500A VTR.

Ampex To Debut 466 Digital Tape At AES Confab

LOS ANGELES — Ampex Corp. will introduce the latest addition to its professional audio tape line, the new 466 High Energy digital tape at the 69th Audio Engineering Society (AES) confab here May 12-15.

According to Donald F. Bogue, business manager of audio tape products for Ampex' Magnetic Tape division, the new formulation features higher packing density, higher remanence and coercivity. It was developed through extensive field testing, during which time the 466 High Energy tape was used by CBS Records for remote digital mastering sessions at Lincoln Center. At last year's AES conclave in New York, prototype 466 tape was used to demonstrate Mitsubishi's X-80 two-track digital recorder.

The 466 tape utilizes a highly durable binder system that improves "runability" and reduces drop-outs for sustained low error rates. With its greater packing density, it can accommodate narrower track widths and is backcoated to reduce static generation and improve handling and winding characteristics.

Ampex first began making its 460 series digital tape commercially available in 1977. It has since been used exclusively by Soundstream for all its digital master recordings.

Mitsubishi executives are also slated to be on hand for the May 12 signal processing — digital technical sessions. They will present a paper on LSI circuits for digital signal processing based on the PCM standard format used in its X-80 and X-80A two channel, blade-editable digital recorders. The company also plans to unveil a completely operational production model of its 32-channel digital audio recorder, the X-800, in addition to its DDL-1 digital delay unit for lacquer cutting of two-channel digital tapes. Company spokesmen indicated that Mitsubishi's XE-1 electronic digital editor would be "coming shortly." The firm will be demonstrating several of its digital products in room 644 of the L.A. Hilton.

RIAA/SPARS Seminar

The Recording Industry Assn. of America (RIAA) Engineering Committee members, together with the Society of Professional Audio Recording Studios (SPARS), is set to hold a digital hardware/software interface seminar with representatives of Sony, Soundstream, 3M and Mitsubishi. The purpose of the meeting, which is scheduled for 9:30 a.m. at the Biltmore Hotel here, is to discuss results of last fall's RIAA-initiated survey on the "international interchange of digital master tapes," according to the RIAA's Stephen Traiman. The closed meeting will be followed by a regular RIAA Engineering Committee meeting.

Dr. Thomas Stockham's Soundstream Inc. of Salt Lake City will again offer a demonstration of its digital recording system with a specially compiled tape of original masters in the JBL exhibit area. Company reps can be contacted in suites 612-616 of the L.A. Hilton.

Approximately 99% of the audio hardware and software to be exhibited at the AES, according to convention organizers, falls under the following categories: audio measurement equipment, transmitting equipment, auxiliary equipment, broadcast mixing desks, devices for studio sound systems, digital-related equipment, disc cutting lathes, disc record players, film & video sound systems, headsets, magnetic audio tape and duplicating equipment, tape recorders, microphones, studio monitors, multi-track mixing desks, synthesizers, noise reduction systems, signal processing equipment, sound reinforcement equipment and loudspeakers.

Additional workshops will focus on such topics as "High Level Sound in the Body," with an emphasis on some of the psychological results of continuous high level listening, Martin Polon of UCLA and Ken Faure of Faure & Associates chairing; "Console Technology," featuring a panel discussion of recording console design; a look at changing "Stereo for TV" technology, with Ken Faure chairing the session and Richard Burden (Burden Associates), William Eisenberg (Cetec-Vega), Ed Green (Television Mixer) and Martin Polon on the panel; an in-depth overview of "Microphone Techniques," paneled by representatives of Teac and Shure Bros. and Audio Engineering Associates; a talk on the practical aspects of "Sound Reinforcement" by Richard Negus of Purcell, Noppe & Associates; and an update on "Digital Editing," chaired by Jeff Weber of En Pointe Prod. and paneled by representatives of Delos Records, Soundstream, Matsushita and Audio/Video Rentals.

Other technical sessions include: "Signal Processing-Digital, session A, May 12 9:00 a.m., Dennis Fink, U.R.E.I., chairman; "Digital Recording," session B, May 12 1:30 p.m.; Bart Locanthi, Pioneer Development

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BLONDIE WINS VIDEO AWARD — Blondie and Warner Home Video recently received an award for Eat To The Beat as "best made for video program" at the first annual VIRA Awards, sponsored by Video Review magazine. Pictured are (l-r): Milton Berle, master of ceremonies; Chris Stein, and Debbie Harry of Blondie; and Mort Fink, president of Warner Home Video.

CBS Demonstrates CX Noise Reducer Audio System In NY

NEW YORK — CBS Records demonstrated its CX noise reduction system at a press conference in New York May 7, and announced that the first CX-encoded LP, "Sanctuary" by New Musik, was released last week by Epic Records. Meanwhile, the owner of a major mastering operation said that CX would increase the longevity of the analog recording business.

CX is an audio process that virtually eliminates surface noise from phonograph records. The system requires a decoder to bring out the full range of the CX-encoded discs, but the records are playable on conventional stereo virtually the same as non-encoded discs if played without being decoded.

CBS spokespeople stressed the compatibility factor as being the main advantage of CX over other currently available noise reduction systems. Encoded records will be identifiable by CX logos appearing both on the back record jacket and on the label on both sides of the record.

Thus far, four audio hardware companies — Phase Linear, Audionics, MXR and Sound Concepts — have been granted licenses to manufacture CX decoders, which CBS estimated would initially sell for somewhere between \$50 and \$100 (Cash



CAPITOL REELS IN THE GOLD — Capitol Records engineer John Arrias (l) and Hollywood studio manager John Krause congratulate each other upon receiving Ampex Golden Reel Awards for Bob Seger and the Silver Bullet Band's "Against The Wind" LP.

Box, May 9). The CX decoders will be previewed at the forthcoming Consumer Electronics Show (CES) in Chicago May 31-June 1 and will commercially be available late this June. The system technology is being offered by CBS royalty-free to other record manufacturers. Decoder manufacturers will pay a 15 cent royalty per unit sold.

"We're here to pay our last respects to clicks and pops and surface noise," began Harry E. Smith, vice president, technology, CBS Inc. prior to presenting a brief history of the CX system, which he called the "most dramatic development in sound since stereo."

After a short technical explanation by Louis Abbagnaro, director, sound reproduction technology at CBS Technology Center, the system was demonstrated. A decoded CX-encoded record was compared to a regular non-encoded record, to a CX-encoded record

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Marantz Will Unveil Compact Disc Digital Audio System At CES

LOS ANGELES — Marantz Co., Inc., in conjunction with N.V. Philips, will introduce the Marantz Compact Disc (CD) digital audio system at the 1981 Summer Consumer Electronics Show (CES) in Chicago May 31-June 3.

While Matsushita of Japan has announced plans to market its own system utilizing Philips' CD digital audio technology under one or more of its companies — which include Technics, Panasonic, JVC and Quasar — only Sony and Philips have demonstrated compatible player systems thus far outside of Japan. Sony will announce further plans for its CD system here this week at a press conference May 12 during the 69th Audio Engineering Society (AES) convention.

Marantz, a division of Superscope, Inc., plans to reach the U.S. consumer market with its own CD player system as early as late 1982. If the company, a leading American manufacturer and distributor of stereo high fidelity components and audio home entertainment products, does meet its projected schedule, the Marantz CD player system could conceivably reach dealers' shelves approximately the same time as Sony's and Philips' units.

14
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A whole family of new, exciting digital products will be shown at AES, Los Angeles, May 12th-15th. Hear for yourself why Sony is the digital audio leader or call Roger Pryor at (415) 467-4900 to give Sony a try in your studio.

CBS Introduces CX Noise Reducer

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without decoding and to a digital two-track master tape.

In his closing remarks before a question and answer session, Al Teller, vice president, operations, staff of the deputy president and chief operating officer, CBS Records Group, said that CX mastering equipment is currently in operation at CBS' New York and Nashville mastering facilities and that all conventionally equipped pressing plants will be able to manufacture the discs immediately. He said international usage of the system is being planned and that the U.K. and continental Europe would be the first to have the necessary mastering equipment. Teller

Digital Topics To Highlight Talks At 69th AES Confab

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Laboratory, chairman; "Signal processing-Analog," session D, May 13, 9:00 a.m., Dennis Fink, chairman; "Transducers," session E, May 13 1:30 p.m., Jeff White, Electro-Voice, chairman; "Studio Acoustics," session F, May 13 7:00 p.m., James Cunningham, Studio Technologies, Inc. chairman; "Sound Reinforcement," session G, May 14 9:00 a.m., David Kellper, Klepper, Marshall & King Assoc. Ltd., chairman; "Psychoacoustics and Listening Tests," session H, May 14 1:30 p.m., Robert Berkovitz, Teledyne Acoustic Research; "Circuit Design," session I, May 15 9:00 a.m., Tomlinson Holman APT Corp., chairman; and "Broadcast Audio," Session J, May 15 1:30 p.m., Richard Burden, chairman.

Highlights of the AES convention's diverse social/cultural program, in honor of Los Angeles' bicentennial celebration, include a tour of re-constructed areas of the city May 12, with a special visit to St. Sophia's Greek Orthodox Cathedral and a visit to Clark Library and the Bradbury Building May 12. On May 13, the AES is sponsoring a day-long visit to San Juan Capistrano, while on May 14 there will be a "Pipe Organ Crawl," featuring a visit to Occidental College, Pasadena Presbyterian Church, Immanuel Presbyterian Church and First Congregation Church in Los Angeles. The tour, conducted by Dr. Harold Daugherty, will give AES attendees a chance to see and listen to four outstanding church organs and their soloists, as well as the acoustical environments of each.

The AES Awards Banquet will cap things off May 14, as several noted contributors to audio technology and the Society will be honored. Dr. Sidney Harman will be guest speaker of the evening and his subject will be the "Democratization of the Work Environment."

The AES social/cultural agenda will close May 15 with a tour of the spice works at Lawry's, including a luncheon.

SPARS NYC Meet Set

NEW YORK — The Society of Professional Audio Recording Studios (SPARS) will conduct a regional meeting on May 19 at 12:30 p.m. at Gallagher's Steak House, 228 W. 52nd St., N.Y.C. The luncheon/seminar is part of a continuing series that addresses topics of interest to the audio and video/film industries. This luncheon will be the last one open to non-SPARS member participation.

The featured speaker will be Alan Fierstein, president of Acoustilog, Inc. of N.Y. He will speak on "Acoustical Considerations for the Professional Recording Studios in the '80s" and offer an acoustical demonstration as part of his presentation.

Produced by David Teig, SPARS vice president/secretary (Atlantic Studios), the luncheon/seminar is \$20 per person. Reservations may be obtained by calling Teig at (212) 484-6093.

also stressed that the compatibility of the discs with non-decoded stereo units would make it possible for the consumer to build a library of CX records prior to buying a decoder.

During the question and answer period, Dick Asher, deputy president and chief operating officer, CBS Records Group, was asked whether the availability of better fidelity on regular discs would threaten the continuation of CBS' successful Mastersound audiophile line. "At a certain point, the public will have to come in," Asher replied. "We don't know now whether people will want to keep paying extra for the better pressings available via Mastersound if the sound on regular records is greatly improved." He stressed, however, that Mastersound is "as much a manufacturing process as it is a recording process" and that CX-encoding will ultimately be available on Mastersound discs.

As for the question to other media capability of the CX system to other media such as videodisc and magnetic tape, it was stated that CBS would soon be offering the system for licensing to videodisc manufacturers, although the possibility of adapting the system to home tape machines was still a ways off.

CBS has been offering demonstration model CX mastering equipment to various mastering studios. Tom Steele, owner of Frankford Wayne Mastering Labs, Inc., with studios in Philadelphia and New York, told **Cash Box** that both of his studios have been testing the CX mastering equipment for the past week. According to Steele, "CX mastering will definitely preserve the analog recording business for another 15-20 years, which should make a lot of people very happy."

3M Presentation At AES To Show Video, Audio Link

LOS ANGELES — 3M Corp. of St. Paul, Minn. will show a specially produced documentary videotape demonstrating SMPTE compatibility of its digital audio recorder for the first time at the Audio Engineering Society (AES) convention here, May 12-15. The 17-minute presentation, which will be shown at 3M's suite at the Los Angeles Hilton Hotel, is entitled *The Day It Came Together* and follows the production of one of the first television commercials to utilize digital audio.

"Since this is the first AES where this capability is being shown, we thought we'd present the actual application of digital to video," stated Clark Duffey, marketing development manager, digital audio products, 3M Magnetic Audio/Video Products division. "Recording studios are looking for ways to expand their capabilities and video production people are trying to achieve better sound, so this video will show how both can be achieved together."

Sound 80 Studios in Minneapolis provided the audio recording for the video, utilizing a 3M 30-channel pre-mix digital audio recorder. A standard controller and small prototype VCO box designed by 3M is used with the SMPTE-compatible system.

3M senior engineer Richard W. Moistad will also present a technical paper at the AES convention entitled "Design Considerations for Digital Cross-fade in Multi-Channel Recorders" during the digital recording session on May 12 at 1:30 p.m. in the L.A. Hilton.

Attending the AES meet on behalf of 3M will also be Frank D'Ascenzo, project manager, Magnetic Audio/Video Products division; Bob Landingham, national sales manager; Duffey; and technical and additional technical and sales personnel. The company staffers will be demonstrating *The Day It Came Together* in suite 529.



VITALE PROJECT — Veteran drummer Joe Vitale (r) recently completed work on his debut solo album for Elektra/Asylum "Plantation Harbor," with producer Bill Szymczyk. Vitale, who plays many of the other instruments on the LP's nine tracks, was assisted by old recording and touring cohorts Joe Walsh, Stephen Stills, Graham Nash and others.

MCI Follows Studer In The Adoption Of Sony Digital Format

LOS ANGELES — MCI, Inc. of Fort Lauderdale, Fla., a leading U.S. manufacturer of multi-track recorders and studio consoles, has become the second company to join Sony Corp. of Japan in the adoption of a common format for multi-channel stationary-head digital audio.

MCI's announcement was made nearly one year after Sony and Willi Studer of Switzerland jointly offered support for the 16 bit digital code at a press conference May 6, 1980 during the last Audio Engineering Society (AES) convention here (**Cash Box**, May 17, 1980).

In making the announcement, MCI president Jeep Harned said that the company is confident that the Sony format will be widely accepted as an international standard in multi-channel stationary-head digital audio recording.

According to Roger Pryor, general manager, digital audio products for Sony, "We've been talking to other companies and the agreement we presented was that we guaranteed to the industry that these machines (utilizing this standard) would be compatible."

Speaking on MCI's recent move, M. Morizono, Sony Corp. senior managing director, stated, "Sony welcomes MCI's decision to adopt our format. Along with MCI, Sony expects to explore possibilities for mutually utilizing technology for future research and development in a wide range of digital audio applications."

JBL To Bow Two New Studio Monitors At 69th AES Confab

LOS ANGELES — James B. Lansing (JBL) Sound, Inc. will introduce two new advanced-technology studio monitor loudspeakers, models 4430 and 4435, at the 69th Audio Engineering Society convention here May 12-15. The company will also debut two new 15-inch low frequency drivers, models 2225H/J and 2235H, and preview its 4345 and 4355 model studio monitors. The monitors are slated for market introduction later this summer.

The JBL 4430 and 4435 studio monitors represent a breakthrough in two-way monitor design for the company, as each system incorporates JBL's bi-radial horn. They also offer constant vertical and horizontal coverage, image stability and flat power response, according to the firm. The monitors will be exhibited in room 682 at the L.A. Hilton.

Additional products to be displayed by JBL include the 7510 automatic microphone mixer, the 2441 compression driver and the 2240H, 2245H and E155 18-inch low-frequency loudspeakers. JBL's exhibit will be located in the St. Louis and Foy Rooms of the L.A. Hilton.

Sony To Unveil PCM-1610 Digital Unit At '81 AES

LOS ANGELES — Sony Corp. will unveil its second generation digital audio processor, the PCM-1610, at the 69th Audio Engineering Society (AES) convention here May 12-15.

According to Roger Pryor, general manager, digital audio products for Sony, the PCM-1610 and 1600 models are "Identical... specification-wise," with the 16-bit processor providing better than 90 dB dynamic range, distortion less than 0.05% over the entire audio spectrum and unmeasurable wow and flutter. However, it does incorporate a number of new features unavailable with the 1600 model, such as a built-in SMPTE time code generator, a switchable transformer/transformerless function and a variable mute time selector for protection against bit errors.

"Master tapes are interchangeable between the 1600 and 1610, and there is no actual difference in signal quality," stated Pryor. "We've simply added a number of new features to the unit due to customer requests. There is a current trend toward the transformerless function, and we've added Dean-Jensen op amps."

Pryor did stress, though, that the new PCM (Pulse Code Modulated) system will be selling for 30% less than the original unit, carrying a \$28,000 price tag as opposed to the original \$40,000 price for the PCM-1600.

"We've offered our customers who bought the PCM-1600 a very liberal trade-in policy as well, which essentially reverts to almost a leasing situation," noted Pryor.

New Recorders Used

Like the PCM-1600, the new Sony PCM-1610 utilizes the company's broadcast U-matic videocassette recorders for the storage of information, incorporating an advanced error correcting code known as Cyclic Redundancy Check, which protects against any drop-out, analyzes and replaces missing information and eliminates any pulse noise or crossword error. The system protects against the hazards of bit errors with the addition of the mute selector.

Finally, with the integration of the automatic SMPTE time code generator, immediate editing and assemblage of recorded material can be achieved, utilizing the new Sony DAE-1100 digital editor or with a standard video editing console. As with the PCM-1600 model digital audio processor, there is no generation loss in re-recording or degradation of signal in the editing process, but there is uniform mastering of unlimited pressed discs. For maximum flexibility, the PCM-1610 can incorporate transformers at the input and output levels or allow for transformerless operation.

Sony will also discuss plans for its entire line of digital audio products during a press conference May 12 just prior to the opening of the convention, keying in on the future marketing of its own Compact Disk (CD) digital audio disc player system. A joint co-engineering venture with Philips, Sony's CD system will become available to the consumer audio market in 1982, according to Pryor (see separate story).



Sony PCM-1610

A work of art should be rewarded with another work of art.



Introducing the Scotty Award.

The Scotty Award is an original oil portrait commissioned for each of the best recording artists in the business. It's a work of art as unique as the honor it represents. And it represents quite an honor.

Just to qualify, you have to master on Scotch® Recording Tape and achieve RIAA gold or platinum status. Even then, only a select few will be chosen.

But these select few will not be the only ones who win. A \$5000 music scholarship will be awarded by 3M to a promising new artist chosen

by the Best of Show winner. An additional \$1000 will be awarded by 3M to the Muscular Dystrophy Foundation in the name of each winning artist. And \$100 will be awarded to Muscular Dystrophy for each qualified nomination.

Who will the first Scotty Award winners be? That's up to you. We're now accepting nominations for recordings that reached gold or platinum status during 1980.

So contact your 3M Field Representative for details and nomination forms. Help the fortunate, and the less fortunate, win a Scotty Award.

Scotch Recording Tape



Magnetic A/V Products Division

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MERCHANDISING

Labels To Tone Down Promo Links With Black Music Month

(continued from page 5)

management for RCA black music.

Jackson said that employing a more concentrated merchandising effort for black product during Black Music Month will give more marketing and promotion exposure at the street level.

He said that the use of two-color posters, calendars and plastic album bags at retail will give the music featured more prominence at retail, especially when coupled with advertisements in consumer press and on the radio.

The 24"x36" posters will feature all of the acts in the campaign, while the calendars are designed with an artist's picture tagged to a particular day. Flyers with pictures of all the artists in the program, and another set featuring each artist individually, will be offered to dealers for bag stuffing.

Jackson said that as a special offering to smaller ma and pa outlets, RCA will distribute about 50,000 plastic bags to such stores, "because they don't have enough money for advertising and this is one way we hope to firmly establish the campaign at the street level."

He also explained that radio was to receive an LP sampler presenting the artists in the campaign and a 60-second script on Black Music Month tagging the theme with a particular artist.

Jackson also said that more specific plans were developed by the branches in conjunction with the campaign, such as giveaway contests involving radio and retail. He said that in many markets, more specialized programs might be packaged to take advantage of a particular act's popularity there.

Developing Campaign

Because RCA's philosophy is to take advantage of all merchandising tie-ins to promote product, Jackson said there was no hesitation when developing a campaign around Black Music Month.

"Anybody who says they're not going to have a Black Music Month program is kidding you or themselves if they tell you they're not using that time to sell more black product," Jackson said.

But clearly a majority of the label spokesmen contacted believe that vigorous promotion and marketing of black product is a 365 day a year proposition and that campaigns they've developed for the summer months would be presented, Black Music Month or not.

Many of the programs offered this summer have specific campaign tags, but none make particular note of Black Music Month.

"Every month is black music month at Motown," explained Miller London, newly appointed vice president of sales there. "We don't do anything differently just because it's Black Music Month."

London said that it was coincidental that the label has plans to re-release several Motown classics as midlines during the second quarter, including product by Stevie Wonder, The Four Tops, The Temptations, Diana Ross, The Supremes, Marvin Gaye, The Isley Bros., Martha and the Vandellas, Miracles, The Jackson Five, The Marvlettes, Junior Walker, Mary Wells and Grover Washington, Jr.

Release of the new \$5.98 line product will be augmented by new product from Commodores, Billy Preston, The DeBarges and recent releases by Smokey Robinson and Rick James.

Historical Perspective

The trend to midline catalog black product was also a subject of interest to Busby, who said that part of what Black Music Month should be about is exposing today's young black consumer to some of the music of previous generations.

But, regarding A&M's plans to launch a Black Music Month promotion, Busby said there was no specific campaign highlighting the month. Instead, a plan oriented to the atmosphere of Summer, titled "Soulfest," will be held with the Peaches chain. Featured in the promotion, which will include in-store and advertising, are product by Brenda Russell, the new Brothers Johnson, Rockie Robbins, Atlantic Starr and Jerry Knight.

This May, Warner Bros., through its distribution arm, WEA, will bow a similar program, titled "Soul of Summer," which will feature the product of Chaka Khan, Sadane, David Sanborn, Grace Jones, Randy Crawford and Rose Royce. In-store display, radio and print advertising in major markets and a display contest are also planned.

While acknowledging that this program was under way, Hank Caldwell, vice president of black music marketing for WEA, said, "We have a saying around here at WEA: every day is black music day."

Caldwell asserted that all of WEA's current black music releases were going to be the subject of renewed promotion and marketing support throughout the Summer, although he indicated that the latter part of May and into June would be devoted to highlighting WEA's black product.

At MCA Records, a campaign similar to the gift giving theme of the National Assn. of Recording Merchandisers (NARM) will be employed through cluster image advertising featuring yet to be determined artists and point of purchase aids, according to Jerry Boulding, general manager for black product at the label.

At Columbia, releases by Herbie Hancock, Cheryl Lynne, the Manhattans, Gladys Knight and the Pips and Third World will be the subject of special tie-ins at radio and concentrated merchandising efforts. Slaughter said that local branches will be encouraged to develop promotion tie-ins with radio and other programs to feature the new releases.

But Slaughter also stressed that this was more than a time to sell additional black product. "Black Music Month is a period of reaffirmation of what we already know — that black product is viable in the marketplace."

Similarly, Bill Haywood, vice president of black music marketing at PolyGram, said that for the past two years, PolyGram has used the time to promote dealer awareness of what product was available and merchandising and marketing support offered in conjunction with the product.

"We try to use the time to strengthen the relationship between the dealer and manufacturer," Haywood explained. "We try to let them know we want to be of direct assistance on an ongoing basis."

Flying Fish To Bow Twelve New Albums

LOS ANGELES — Chicago-based Flying Fish Records, which recently changed pressing plants, is preparing release of 12 new albums to complement releases now available by artists such as Dillard-Hartford-Dillard, Simon and Bard, Jethro Burns, Sam Chatman, Jim Post and Shipshape.

Flying Fish artists scheduled to release product during the Spring and Summer include Blue Riddam Band, the Battlefield Band, a live recording of the Teituride Festival, solo LPs by Jim Ringer and Mary McCaslin, releases by Sweet Honey in the Rock, Hot Rize, the Harmony Sisters, the Red Clay Ramblers, Claudia Schmidt and Doc Watson.

SINGLE BREAKOUT OF THE WEEK

THE WAITING • TOM PETTY & THE HEARTBREAKERS • BACKSTREET/MCA BSR 51100
Breaking out of: Win One Stop — New York, Pickwick — Midwest, Disc Records — Texas, Poplar Tunes — Memphis, Waxie Maxie — Washington, Oz — Atlanta, Lieberman — Kansas City, Lieberman — Portland, Tape City — New Orleans, Father's & Sun's — Indianapolis, Tower — San Diego, Alta — Phoenix, P.B. One Stop — St. Louis.

SINGLES BREAKOUTS

STARS ON 45-MEDLEY • STARS ON 45 • RADIO RECORDS/ATLANTIC RR 3810
Breaking out of: Charts — Phoenix, Everybody's — Portland, Western Merchandisers — Amarillo, Hotline — Memphis, Lieberman — Denver, Spec's — Miami, Peaches — American Music — Minneapolis, Tower — San Francisco, Sounds Unlimited — Chicago

NOBODY WINS • ELTON JOHN • GEFFEN GEF 49722
Breaking out of: P.B. One Stop — St. Louis, Alta — Phoenix, Tower — San Diego, Father's & Sun's — Indianapolis, King Karol — New York, Record Theatre — Cleveland, Peaches — Columbus, Spec's — Miami

JESSIE'S GIRL • RICK SPRINGFIELD • RCA JH 12201
Breaking out of: Strawberries — Boston, Tower — Seattle, Spec's — Miami, Peaches — Columbus, National Record Mart — Pittsburgh, Sound Unlimited — Chicago

THIS LITTLE GIRL • GARY U.S. BONDS • EMI-AMERICA 8079
Breaking out of: Wherehouse — Los Angeles, Record Theatre — Cincinnati, National Record Mart — Pittsburgh, Sounds Unlimited — Chicago, Spec's — Miami, Tower — San Francisco

SEVEN YEAR ACHE • ROSANNE CASH • COLUMBIA 11-11426
Breaking out of: Great American Music — Minneapolis, Tower — Sacramento, Tower — San Francisco, Port 'O Cali — Nashville, Camelot — National, Richman Brothers — Philadelphia

SHADDUP YOU FACE • JOE DOLCE • MCA 51053
Breaking out of: Spec's — Miami, Camelot — National, Record Theatre — Cleveland, Richman Brothers — Philadelphia, Radio Doctors — Milwaukee

FASTEST MOVING MIDLINES

ABBA • The Album • Atlantic 19164
 (S) **AC/DC • Let There Be Rock • Atco SD 19132**
 (S) **Adam And The Ants • Kings Of The Wild Frontier • Epic NJE 37033**
Beatles • Rock 'N' Roll Vol. I • Capitol SN/16020
Beatles • Rock 'N' Roll Vol. II • Capitol SN/16021
David Bowie • The Rise And Fall Of Ziggy Stardust And The Spiders From Mars • RCA AYL 1-3843
 (S) **Devo • Live • Warner Bros. MINI 3548**
Doors • The Doors • Elektra EKS 74007
Doors • The Soft Parade • Elektra EKS 75005
Dan Fogelberg • Souvenirs • Full Moon/CBS P33137
 (S) **Billy Joel • Piano Man • Columbia PC 32544**
Judas Priest • Sin After Sin • Columbia PC 34787
 (S) **Carole King • Tapestry • Columbia PE 34946**
Don McLean • American Pie • United Artists LN 10037
Ted Nugent • Ted Nugent • Epic PE 33692
Tom Petty & The Heartbreakers • You're Gonna Get It • MCA DA 52029
 (S) **Pretenders • Extended Play • Sire MINI 3563**
REO Speedwagon • Ridin' Out The Storm • Epic PE 32378
Who • Meaty, Beaty, Big & Bouncy • MCA 37001
ZZ Top • Tres Hombres • Warner Bros. BSK 3270

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TOP SELLING ACCESSORIES *

- (S) Ailsop Cassette Head Cleaning Cassette 70300
- (S) Discwasher D-4 System
- (S) Discwasher D-4 Fluid Re-Fill 1 1/4 oz.
- LE-BO Outer LP Covers
- (S) Maxell UDXL II C-90
- Maxell LN C-90 5 Pack w/Case (promo item)
- Maxell LN C-90 2 Pack (promo item)
- Maxell UDXL II C-90 2 Pack
- Memorex MRX III C-60 2 Pack
- (S) Memorex MRX III C-60 Buy 2 Get 1 Free (promo item)
- Pickwick Pro Care Cassette Care System 805
- Pickwick Pro Care Record Care System 801
- Savoy Cassette Carrying Case 2130
- Sound Guard Record Cleaning Kit
- TDK Video Cassette Beta L-500
- TDK DC-90 2 Pack
- (S) TDK SA C-90
- TDK SAX C-90

COMPILED FROM: Musicland Group — National • Lieberman — Denver • Alta — Phoenix • Licorice Pizza — Los Angeles • Father's & Sun's — Indianapolis • Cavages — Buffalo • National Record Mart — Pittsburgh • Sound Warehouse — San Antonio • Gary's — Virginia • Lieberman — Kansas City

* Excludes T-Shirts & Paraphernalia

(S) Heavy Sales

MERCHANDISING

ALBUM BREAKOUT OF THE WEEK

STEPHANIE • STEPHANIE MILLS • 20TH CENTURY-FOX T-700

Breaking out of: Sound Unlimited — National, King Karol — New York, Soul Shack — Washington, Waxie Maxie — Washington, Strawberries — Boston, Cutler's — New Haven, Boatner's — New Orleans, Tape City — New Orleans, Poplar Tunes — Atlanta, Peaches — Atlanta, Poplar Tunes — Memphis, Peaches — Memphis, Port 'O' Call — Nashville, Sound Warehouse — San Antonio, Chicago One Stop, Radio Doctors — Milwaukee, Musicland
MERCHANDISING AIDS: 24x36 Poster, 18x27 Poster, Flats, Minis, VideoPromos.

ALBUM BREAKOUTS

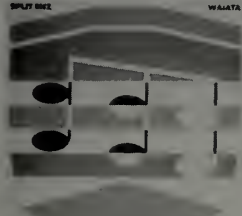
TWANGIN ... • DAVE EDMUNDS • SWAN SONG/ATLANTIC SS 16034

Breaking out of: Record Bar — National, Sound Unlimited — National, Flipside — Chicago, Radio Doctors — Milwaukee, Streetside — St. Louis, Peaches — Cleveland, Peaches — Oklahoma City, Wilcox — Oklahoma City, Sound Warehouse — San Antonio, Tape City — New Orleans, Poplar Tunes — Memphis, Richman Bros. — Philadelphia, Harvard Coop — Boston, Strawberries — Boston, Popcorn — Boston, Tower — San Francisco, Licorice Pizza — Los Angeles, Tower — Los Angeles, Lieberman — Portland, Mile High — Denver, Lieberman —
MERCHANDISING AIDS: 1x1 Flats, 2x2 Flats, Die Cut Streamer/Mini Standup.



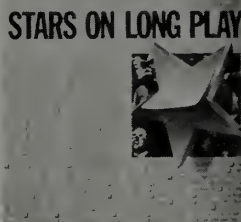
WAIATA • SPLIT ENZ • A&M SP-4848

Breaking out of: Sound Unlimited — National, Disc 'O' Mat — New York, King Karol — New York, Cutler's — New Haven, Harvard Coop — Boston, Waxie Maxie — Washington, Warehouse — Los Angeles, Licorice Pizza — Los Angeles, Tower — Los Angeles, San Francisco, Sacramento, Seattle, Lieberman — Portland, Mile High — Denver, Independent — Denver, Streetside — St. Louis, Radio Doctors — Milwaukee, Flipside — Chicago, Peaches — Cleveland, Memphis.
MERCHANDISING AIDS: 2x3 Flats, Color Poster, Split Enz Wallpaper.



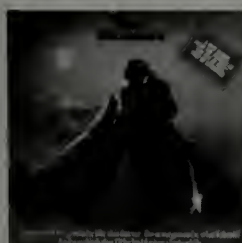
STARS ON LONG PLAY • RADIO RECORDS/ATLANTIC RR 16044

Breaking out of: Camelot — National, Record Bar — National, National Record Mart — Pittsburgh, Harmony House — Detroit, Flipside — Chicago, Peaches — Cleveland — Cincinnati, Oklahoma City, Port 'O' Call — Nashville, Wilcox — Oklahoma City, Sound Warehouse — San Antonio, Tape City — New Orleans, Turtles — Atlanta, Oz — Atlanta, Poplar Tunes — Memphis, Warehouse — Los Angeles, Licorice Pizza — Los Angeles, Independent — Denver, Mile High — Denver.
MERCHANDISING AIDS: 1x1 Flats, Streamers.



BAD FOR GOOD • JIM STEINMAN • CLEVELAND INTERNATIONAL/CBS FE 36531

Breaking out of: Sound Unlimited — National, Peaches — Cleveland, Indianapolis, Cincinnati, Father's & Sun's — Indianapolis, Flipside — Chicago, Lieberman — Kansas City, Poplar Tunes — Memphis, Turtles — Atlanta, King Karol — New York, Harvard Coop — Boston, Strawberries — Boston, Waxie Maxie — Washington, Lieberman — Portland, Warehouse — Los Angeles, Mile High — Denver.
MERCHANDISING AIDS: Logo, Flats, Giant Cover Blowup.



DON'T SAY NO • BILLY SQUIER • CAPITOL ST-12146

Breaking out of: Record Bar — National, Disc — Texas, Lieberman — Dallas, Wilcox — Oklahoma City, Port 'O' Call — Nashville, Turtles — Atlanta, Streetside — St. Louis, Harmony House — Detroit, Father's & Sun's — Indianapolis, Radio Doctors — Milwaukee, Great American Music — Minneapolis, Waxie Maxie — Washington.
MERCHANDISING AIDS: 1x1 Flats, 3x3 Component Poster, 20x30 Poster, Radio Spots, National Consumer Print Ads.



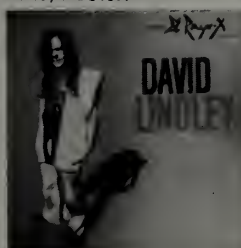
REACH UP AND TOUCH THE SKY • SOUTHSIDE JOHNNY AND THE ASBURY JUKES • MERCURY/POLYGRAM NBLP 7255

Breaking out of: Record Theatre — Cleveland, Peaches — Cleveland, Father's & Sun's — Indianapolis, Streetside — St. Louis, Peaches — Kansas City, Disc 'O' Mat — New York, Harvard Coop — Boston, Waxie Maxie — Washington, Tower — Campbell.
MERCHANDISING AIDS: 1x1 Trims, Poster.



EL RAYO-X • DAVID LINDLEY • ASYLUM 5E-524

Breaking out of: City One Stop — Los Angeles, Tower — San Francisco, Big Apple — Denver, Streetside — St. Louis, Flipside — Chicago, Record Theatre — Cincinnati.
MERCHANDISING AIDS: 2x3 Personality Poster, 1x1 Album Fronts.



WHAT'S IN-STORE

PAPERBACK WRITERS — The continued, massive appeal of the Beatles is demonstrated yearly by a flow of repackaged and unauthorized recordings. With only a finite number of recordings by the group, retailers and collectors who fear the river of new product may someday run dry should take heart: books about the Fab Four appear to be on the rise. In contrast to the fanzines and cheap exploitation books that made up the bulk of the market in the past, publishers are now turning towards more expensive and tasteful projects. **Paul McCartney Composer/Artist**, a collection of 48 compositions from both the Beatles and Wings repertoire, features original sketches by the bassist alongside McCartney music sheets. Printed in hardcover by Simon and Schuster, and softcover by Big Three, the book carries \$24.95 and \$12.95 price tags, respectively, with initial printings of 5,000 and 40,000 copies. A second run of the softcover is already planned. If the \$24.95 list price seems high for a music book, you're not thinking like the folks at Delilah Communications. Their two-volume boxed set, *The Complete Beatles*, featuring several hundred new arrangements by **Milton Okun**, paintings by **Milo Relce**, and essays and comments from **John Rockwell**, **Nicholas Schaffner**, **Lester Bangs**, **Vic Carbarini**, **Dave Marsh**, **Lenny Kaye** and others, is priced at \$39.95. Delilah, which in the past has published biographies of **Bruce Springsteen**, **Blondie**, **Kenny Rogers** and the **Bee Gees**, is planning a double-barrel marketing of the 512-page compendium, with distribution to book stores handled by Bantam, and sheet music outlets covered by Cherry Lane. With many record stores stocking sheet music, the challenge for Delilah will be to find a way to attract buyers accustomed to spending a lot less than \$40. "More thinking needs to be done on record stores," allowed Delilah's marketing director, **Eric Kampmann**. However, with an investment of close to a million dollars, the company is looking to make the book's release into a major publishing event. Along with posters, radio and print ads, Delilah will be lining up radio give aways, arranging local TV appearances by people connected with the project and providing retail outlets with a one-hour videotape, *Beatles Special*, for their respective television markets. "The scope of the project has more to do with the dimensions of the Beatles than anything else," said Kampmann. "We felt the Beatles deserved more, and we wanted to put together something to appeal to people who want the ultimate Beatle book." Delilah may in fact be a bit late on the draw. Pierian Press, an Ann Arbor, Mich. publisher of primarily academic works, has just published its fifth book on the Beatles, *You Can't Do That! Beatles Bootlegs and Novelty Records*. The Guide, with a list price of \$14.95 is in the serious reference tradition of its Pierian predecessors, surveying the tremendous number of Beatle bootlegs, pirates and counterfeits that have been issued over the last 17 years. "It's a complete fluke that we've wound up publishing Beatles books," publisher **Tom Schultheiss** told us, adding that the core of the company's titles are library reference books and in-house indexes. "Our first Beatle book, *All Together Now*, came to us because it had been rejected everywhere else. Since then we've published four more and sold the paperback rights to two of them. We also have a sixth Beatle book ready to go and have ten more in the works, as well as a 20th anniversary **Beach Boys** discography." Schultheiss added that despite the success of the Beatles' book Pierian will continue to prepare library indexes. The company has also found great interest among library clientele in the forthcoming Beatles concordance.

ATLANTIC ANTICS — Atlantic's New York branch has gotten together with WNEW-FM and the **Elroy** chain. Each of the chain's 34 stores features pictures of the station's DJs, and contestants able to match the face with the proper name win a **Phil Collins** "Face Value" LP. . . An **AC/DC** promotion in Boston is focusing on the "Dirty Deeds" album, and includes the **Strawberry Stores**, **WDNC** and the **Real Paper**. Contestants are invited to list their "dirtiest deed" ever done, and the owner of the selected deed will receive a trip for two to Atlantic City (*Atlantic City. Get It?*) . . . A **Phoebe Snow** promotion by the Dallas branch had the seven **Sound Warehouse Stores** giving away snowcones. . . Plenty of merchandising items are available from Atlantic, include 1x1s, 2x2s, posters and streamers on **Mass Production**, **Change**, **Midnight Flyer**, **the Rolling Stones**, **Slave** and many other roster artists.

GET ORGANIZED — Hartzell Custom Products in Saint Paul, Minn. is introducing new audio and video cassette cabinets for home storage. The audio unit will hold 60 cassettes, while the video will store 12 VHS or Beta cassettes. Each cabinet features molded shelves to hold each tape individually and can be either wall-mounted or placed free standing, with rubber feet to protect wood surfaces from scratching. Both organizers are packaged in full-color and silver cartons. More information is available from **Gary Jacob** at Hartzell. The telephone number is (715) 986-4407.

NEW STORES — **Vibrations Records** of North Miami, Fla., will soon be opening a 13,500 square foot store in Fort Lauderdale. The outfit plans to open three or four new stores each year. . . In New York, late-night television's prince of darkness, **Crazy Eddie**, unveiled a new store in mid-town Manhattan last week. Thousands of T-shirts and baseball caps were given out during the store's christening to complement the chain's usual TV and radio rantings. The chain has also been home to a **Tom Dickle & The Desires** crossword puzzle contest put together by the PolyGram branch office to promote the group's "Competition" LP. Thirty-eight gift certificates, ranging in value from five dollars to \$100 are being awarded.



COOK AMONG THE BOOKS — **Moss Music Group (MMG)** recording artist **Barbara Cook** recently stopped by the **Fifth Avenue Barnes and Noble** book store to autograph copies of her LP, "It's Better With A Band." Shown in the classical record department of the New York store are (l-r): **Ira Moss**, president, MMG; **Scott Ferguson**, buyer, Barnes and Noble; **Cook**; **Marvin Saines**, executive vice president, MMG; **Ben Belavista**, director of purchasing, Barnes and Noble; and **Barbara Glendinning**, advertising coordinator, Barnes and Noble.

TALENT

A DiMeola & Friends

THE SAVOY, New York — Originally assembled last summer for a European tour, the all-star guitar trio of Al DiMeola, John McLaughlin and Paco DeLucia managed to make it to America for a few quick appearances at the conclusion of the European sweep. The results of their San Francisco appearance were committed to vinyl by Columbia; hence, the trio is again on the road, this time to support the forthcoming "Friday Night in San Francisco."

The centering force of the group proved to be DeLucia's flamenco style. His quick shifts between rhythm and leads provided a steady pulse for others.

The first duet, with John McLaughlin, proved to be a real flagwaver involving tough unison parts, and forcing the duo to warm their chops in double-time. Unfortunately, the second duet proved to be something of a let-down, with McLaughlin replaced by DiMeola. Relying on muted, scaled runs to woo the crowd, DiMeola slowed appreciably when employing creative ideas instead of running scales, a dichotomy apparent in his playing throughout the program. As the performer least well known to the American audiences, DeLucia tended towards a somewhat more subservient role than the others, although he often excited the crowd.

In a final duet, McLaughlin and DiMeola performed the latter's "Tales From The Short Forest," employing the composition as a jump-off into other tunes including "Dueling Banjos" and riffs reminiscent of McLaughlin's "My Goals Beyond" album.

For the trio segment, the music took a decidedly Spanish turn, with "Tres Hermanos," "Morning Of The Carnival," "Spain" and an encore of "Splendido Sundance." Always upbeat, the performance frequently turned urgent as each guitarist seemed unable or unwilling to slow the pace. Trading leads throughout, the performance built to an exciting chase ending during the encore.

But it was McLaughlin more than the others who demonstrated command of the instrument. Combining a superior all-around technique with a goodly dose of flash, the former Mahavishnu made it plain that showmanship was as much a part of the program as was the music.

One of the first programs at the new Savoy club, the 990-seat hall appeared to be virtually sold out, with an enthusiastic and appreciative crowd. Although weighted down by displays of technique that constantly threatened to turn the program into a battle of the finger wigglers, the show didn't fail to excite.

fred goodman

Canned Heat

THE PALAMINO, L.A. — Canned Heat's recent performance here was sadly the last for group founding member and lead singer Bob Hite, who suffered a fatal heart

paul bridge

attack after a powerful first set.

Canned Heat was on the comeback trail after being absent from the scene for a few years, and if this performance was any indication, the veteran country blues outfit showed no signs of rust or lack of enthusiasm in their delivery.

The tight, rock and boogie set was, of course, highlighted by its '60s classics "Goin' Up The Country" and "On The Road Again," and generally was very well received by a full house crowd.

Receiving a very positive response usually reserved for veteran name acts was opening group Ringer. The local quintet comprised of Tamara Hall on lead vocals/keyboards, John Harris on bass, Jeff Hixon on drums, George Naufol on lead vocals/rhythm guitar and David Plehn on lead guitar/vocals, served up an energetic variety of good old commercial rock 'n' roll with a strong flair for melody and guitar punctuations. The highlights of the show in fact, were a rousing rendition of the Kenny Loggins song, "Easy Driver," which was co-written by Ringer's Plehn, and an original composition called "Brenda," where Plehn brought the house down with flashy slide guitar work using a long-neck Budweiser beer bottle.

mark albert

John Cale

LYCEUM, London — Since the demise of The Velvet Underground, John Cale has produced a multitude of solo albums in an almost equal number of styles, all with the extreme qualities of a powerful performer. It is hard to fathom that the same man who produced the eloquent and mostly elegant "Paris 1919" in 1973 was also the performer who pre-empted the anarchy and dissonance of punk with his solo albums "Heien of Troy" and "Fear" many moons before The Sex Pistols et al, put anything onto wax.

Time and again, Cale the solo artist, has approached a popular success but the fundamental changes in style and content (not forgetting the outings with Brian Eno and Laura Nyro) and the often over-the-top performance styles have made it difficult for radio programmers, marketing men and public alike to settle him in one category.

Cale's Lyceum set proved that he is still as diverse in talent as ever, though now his performance excesses seem tamed, and he provided one of the strongest sets seen in a long time. Backed by a quartet of American musicians, he opened the set playing bass guitar on a ruthless rendition of "Walking The Dog," but he split most of his time on stage between guitar and piano.

Throughout the material from his recent A&M release, "Honi Soit," and the older encores, "Mercenaries" and "Leaving It All Up To You," Cale's acutely paranoid and powerful stage presence was kept in check, gaining momentum and strength throughout, but leaving the audience hypnotized and affected. Cale proved once again that if he can stay still long enough for his audience to catch up with him, or at least to identify, then there is a place for him in the very top league of rock performers.

College Promotion Revived As Tool For Breaking New Acts

(continued from page 5)

begin to send promo packages containing a bio, poster, in-store play album on a certain college-oriented act, along with a letter explaining the label's efforts behind the artist.

Warner Bros.' new commitment to college promotion is also directed toward retail. Coordinated by national college/artist development director Larry Butler, the promotion involves the shipping of an album featuring U2 live on the Warner Bros. Music Show for a "U2 Can Win 2" contest.

The game, which revolves around the live broadcast, calls for the radio station to send out staffers to set up contest displays inside college vicinity retail stores for a drawing. Winners, who will be announced over the air on the local college station, will win a U2 album for themselves and a friend.

Butler said the contest is also an invitation for college radio stations to get their foot in the door as far as street level promotion was concerned. The stations have also been asked to monitor the promotion by reporting retail sales on the U2 album two weeks before and after the drawing.

Test Promotion

Butler went on to say that if the promotion was a success, Warner Bros. would step up its college activities when school resumes in the fall. The program would then be expanded to include such prizes as weekend vacation for two, etc.

"We geared this contest solely toward the college market as a thank you to them because they have built a solid following behind the band," explains Butler. "There probably would have never been a U2 tour if college radio had not jumped on the import like it did. It's simply a great time for the cult artist to be alive."

Two more labels that are capitalizing on this "cult artist" climate are the eccentric A&M affiliate I.R.S. and new music contemporary Stiff America, which both boast heavy commitments to college radio promotion.

"We reinstated the college department because we believe campus radio has changed for the better," says A&M director of marketing administration Manny Frieser, who coordinates his four member staff with I.R.S. college promotion director Lauren Manduke. "It's the viable alternative to AOR and is the perfect medium for newer artists like Dennis Brown and Hazel O'Connor."

In addition, I.R.S. has a subscription service for colleges, with a \$25 fee entitling radio stations to all new releases and catalog product, priorities on interviews when available, a biweekly newsletter on I.R.S. acts, artist itineraries and samples of all merchandise available to run a promotion.

I.R.S. weekly tracking correspondence

with 175 prominent campus stations, and its constant college-oriented free concerts, album give aways and unique retail display contests have helped such AOR-shunned acts as Oingo Boingo and The Buzzcocks to build sizable college audiences and garner sales in excess of 50,000 units for their label debuts.

Much of the success for the label in the college area should be credited to I.R.S. president Jay Boberg, who headed A&M's west coast college promotion staff in 1978.

"We try to pick out the holes and cater to an audience that the majors, for the most part, ignore," says Boberg. "The college audience has always been pretty much passed by. It's gotten to the point where we can cover the whole Northern California market by doing an artist interview on the three college stations, KUSF (University of San Francisco), KALX (University of California, Berkeley) and KFJC (Foothill Junior College, south of San Francisco).

I.R.S. Manduke explained that coordinating college promotion efforts to coincide with a band's touring schedule was most important, because a large portion of a band's in-concert audience is comprised of people whose only exposure to the act was college airplay. "When Tom Robinson and Sector 27 did their tour recently, Robinson did two college interviews in the bigger cities, and the promotion helped draw good crowds at the shows."

Wendy Price, who co-directs college promotion for Stiff America along with national promotion director Roy Rosenberg, also finds the artist interview with college stations much more effective than with AOR. "Right now, we have the Stranglers on tour, and it doesn't make much sense to have a medium that isn't even aware of our artists do an interview with them. College radio is open and viable and works very well for our acts."

Airplay and/or an artist interview on a station in a town heavy with college media like San Francisco, Boston, New York or Los Angeles can help boost sales, create that all-important "buzz" and, in some cases, lead to a label signing.

"Even the Cars gained their initial acceptance on Boston college radio station, which was playing the band's demo tape before it ever signed with the label," says Elektra/Asylum college promotion director Larry Braverman, whose efforts are augmented by the E/A field promotion staff.

Press Important, Too

The college press is another important wing of campus promotion. Both Stiff America and I.R.S. have utilized college newspapers extensively on recent tours for the Stranglers and Sector 27, respectively;

(continued on page 28)



HOT ICE — Bill Wray, who wrote the music score to the film Tilt, recently pacted with EMIA/Liberty Records and is scheduled to release his debut solo LP, "Fire And Ice," later in May. Pictured at the signing are (l-r): Mark Levinson, vice president of business affairs, EMIA/Liberty; Jim Mazza, president, EMIA/Liberty; Wray; Joe Petrone, vice president, marketing, EMIA/Liberty; Don Grierson, vice president, A&R, EMIA/Liberty and John Frankenheimer, Wray's advisor.

ON STAGE

Radio is our only business. That's why we're better at radio entertainment than anyone else.

The Dick Clark National Music Survey is the latest in a string of musical entertainment hits created by Mutual. Hosted by the man who turned the country on to contemporary music, Dick Clark will once again be making radio music history with this new weekly show.

Dick's show will feature three hours of hit music playing the top 30 songs of the week. But it's more than just a "countdown." Listeners will hear exclusive interviews with the artists; "Update"—the inside track on what's happening with and to music people; "Showcase"—playing the week's best new releases; "Chartbound"—charting the course of the record skyrocketing through the rankings; and, "Ask Dick Clark"—where Dick answers listeners' questions.

Dick Clark is probably the most visible man in contemporary music. He's a hitmaker whose launching of stars and songs is legendary.

He's on the same soundwaves as young America. And when he sells, they listen, they buy.

In addition to the weekly Dick Clark National Music Survey, Mutual will be broadcasting three Dick Clark Specials this year: Memorial Day, July 4th, and Labor Day.

Mutual has had a nonstop run of musical hits, from the "Johnny Cash Silver Anniversary Special," to "Jamboree in the Hills," to "Country Music Countdown-1980," which was carried by 705 stations reaching an estimated audience of 17.5 million.

Become a part of our greatest hit ever, The Dick Clark National Music Survey, and set new records for yourself. With Mutual it's a sure thing. We're better at radio entertainment than anyone else because radio is our only business. And because only Mutual has Dick Clark.



MUTUAL BROADCASTING SYSTEM 
Radio is our only business.

AIR PLAY



JIM STEINMAN PREMIERES SOLO ALBUM — CBS Records recently held a listening party at A&R Studios to introduce "Bad For Good," the debut solo album by Meat Loaf's songwriter and producer Jim Steinman on Epic/Cleveland International. The album features Todd Rundgren, Ellen Foley and Karla DeVito. Pictured at the party are (l-r): Stan Snyder, vice president, Cleveland International Records; Richard Neer, program coordinator, WNEW-FM; Scott Muni, program director, WNEW-FM; Steinman; Don Dempsey, senior vice president/general manager, Epic/Portrait/CBS Associated Labels; Karla DeVito, Epic artist featured on the LP; and Rory Dodd, vocalist also on the LP.

College Promotion Revived As Tool For Breaking New Acts

(continued from page 26)

but CBS has perhaps the strongest link to the campus dailies with its bi-weekly newsletter. Sent to 300 colleges with campus newspapers that have a circulation of 10,000 or more, the newsletter features information that often isn't available in the consumer press.

Other labels without the commitment or means to field a college promotion unit, but willing to acknowledge the market, have found helpful aids in the magazines and marketing firms geared toward campus life.

Two of the more influential magazines have been *CMJ/Progressive Media*, a full service publication featuring a bi-weekly chart based on airplay information from 400 rotating campus stations; and *Ampersand*, which doesn't have an alternative music chart, but does carry articles on new and developing bands and is featured as an insert in hundreds of campus newspapers across the U.S.

"The *CMJ* provides us with a useful tool because it not only makes us aware of what

Fowler Approved As FCC Chairman By Senate Panel

LOS ANGELES — Communications lawyer Mark Fowler, who has been nominated as chairman of the Federal Communications Commission (FCC) by President Reagan, easily passed a confirmation hearing conducted by the Senate Commerce Committee May 1.

Fowler's nomination was expected to go before the Senate for final confirmation on May 3; however, that date was pushed back.

In response to questions posed by Senate Commerce Committee chairman Sen. Barry Goldwater (R-Ariz.), Fowler said that the FCC would reevaluate a proposal to reduce AM spacing from 10 to nine kHz, but did not commit himself on whether the FCC would change its current supportive position. He did express "grave reservations" about the proposal, but said that he did not want to "prejudge it."

Fowler did promise total cooperation with the public and regulated industries and told the committee that he was not against the FCC going before the Senate every three years for reauthorization. He did say to the committee, though, that "that might cause some problems for Congress because some of you may have cases before the Commission under equal time, Fairness Doctrine or access rules."

stations we should be servicing with product, but lets us know how strong the buzz is on an act," says PolyGram national album promotion manager Jim Del Balzo, who coordinates the corporation's college efforts with Jerry Jaffe and the national promotion staff.

Marketing Firms

Two new marketing firms — AMP Marketing Systems, headed by former A&M college department head Bob Frymire, and Side One marketing, headed by former Capitol college promotion team of Dave Gerber and Will Botwin — have also augmented label college promotion efforts.

An example of a recent AMP promotion was a multi-part campaign that arranged for Lowenbrau Bandwagons to be sent to rock concerts, providing free tickets, albums, posters and beer to students in the process.

The Lowenbrau Bandwagon (a bus with the Lowenbrau banner) rolled May 2 when University of Massachusetts students saw A&M recording group .38 Special at Boston's Orpheum Theatre. Tickets for the concert were raffied off at a "kegger," a student party at which Lowenbrau supplied the beer, and others were awarded by campus station WAMI. The promotion involved A&M college staff, the concert promoter and Miller (Lowenbrau's parent company) regional representatives.

Side One Marketing is another firm designed to augment label efforts in college promotion. In operation since 1980, the company is in communication with 150 college radio stations, 180 campus newspapers and 150 college retail stores on a weekly basis.

On the retail level, the firm makes sure that stock is in and displays are up. It also monitors sales progress and the price the product is being sold at.

The firm is currently working The Teardrop Explodes for PolyGram, Jah Malla for Modern, the Cramps for I.R.S. and The Fools for EMI America. In the recent past, it has concentrated its promotion and publicity efforts on product for Chrysalis, Capitol and Robox.

Side One's Gerber points out that, while college radio promotion can be a complex venture with its wide open playlist and difficult to decipher markets, labels are benefitting from this largely untapped area of promotion.

"When an album like The Teardrop Explodes sells 30,000 units after returns with no commercial airplay or an artist like Jah Malla is selling well in Lawrence, Kan., you know the record is being heard and promoted somewhere other than the normal channels."

THOUGHTS ON TIGHT PLAYLISTS — A subject that has provided ongoing discussion among members of both the radio and record industries is tight playlists. Usually associated with AM Top 40s, tight playlists are now being cited as one of the main reasons why FM AORs have grown "stagnant" with diminishing audiences in various markets in the country. One broadcaster, fed up with hearing about all of this, has written an open letter to the industry, which we have excerpted below. **Bob Linder**, vice president and general manager of **WDHA/Dover, N.J.**, said he wrote the letter in response to the many radio/record people who "have increasingly voiced concern and frustration over tighter playlists, heavy modal unexperimental, clone radio." In discussing tight playlists many people say that the prime reason for this "problem" is the lack of good new product causing blandness in rotation. "Where are the superstars?" "Everything sounds the same," they say. Linder disagrees, and writes, "I think most aware people agree if there is any fault it does not lie in the music. There is a wealth of great new material and performers. Unfortunately, everyone wants an instant giant or supergroup. But stars take time to develop, and the real heroes have already died . . . what's changed is FM radio. Ten-20 years ago, an album rock format developed because there was room economically for a radio operator to experiment. FM had a relatively small share of listeners and advertisers compared to the powerful AMs . . . Unfortunately, as AM radio became increasingly stagnant, FM's new audience and advertising support was developed at AM's expense." Back in those days, as Linder explains, FM stations could be "bought cheaply, staffs were small and poorly paid, and audience figures could only go up . . . Today the roles are almost reversed. FM stations are extremely expensive to buy and operate. Staffs and salaries are large, promotions, consultants, prizes, research and lower commercial units all require higher advertising rates. Those higher rates require higher audience cumes. In a highly competitive



FOREIGNER THROG — NBC Radio's Source network will present The Foreigner Event, produced and hosted by Denny Somach, June 12-14. Pictured standing are (l-r): Lou Gramm and Mick Jones of the group; Jessica Falcon, E.S.P. Management; Somach; and Rick Wills of the band. Pictured seated is Dennis Elliot of the band.

market, higher cumes require more mass appeal radio, less experimentation and yes, to some degree, stagnation leading to frustration from record companies seeking airplay for new unproven artists, and from adventurous programmers who no longer can afford to experiment with new artists and undeveloped programming." In looking to the future, Linder writes that in the next five to 10 years, "AM technology will allow for a stereo audio signal comparable to FM's; and AM radio audience, advertising, costs, etc., will be so low that, like the FM's in the '60s, there will be a unique opportunity again to experiment and develop new artists and new programming." In closing, Linder suggests that FM programmers who would like a change should accept the situation as it is, that there is nothing wrong with mass appeal radio. "There will be enough creativity to keep FM album rock going strong for quite a while. There is a revolution coming. And the excitement builds because no one knows who the new heroes will be. Will **Beatles** make way for **Ants**?" Linder is right. There is a wealth of new groups expressing ideas, perhaps old ideas, but in a contemporary way with their own brand of music. And slowly, but surely, that music and those groups are gaining more airplay. And the listeners, the real jury, seem to be supportive, if recent Arbs are to be taken seriously, where the cumes of L.A. stations noted for going on early product like **KFI, KRTH, KIIS-FM** and **KNX-FM** continue to grow. It's true in other markets as well, it just takes time.

MUSIC CONTEST EXPANDS — Big Music America, the Houston-based firm that has been conducting a national music talent search contest in conjunction with a network of stations, has retained the services of the McGavren Guild, which is expected to clear an additional 50 markets and stations before the premiere edition of the 1981 contest this fall. Participating stations have assembled "homegrown" LPs of local talent, the best of which will compete for the grand prize of \$25,000 awarded by Big Music America.

SADLY ENOUGH — The Society of Radio Personalities and Programmers (SRPP) is going out of business due to "continued financial insolvency of the organization, coupled with a general lack of support." The Society's membership, which rose to 160 last year, lost 51 original members and gained few this year. Although the SRPP's management firm took a loss on the venture, a scholarship fund that was established will have its funds equally distributed between Syracuse and Northwestern universities.

NEW JOBS — **Ward Huey** has been named president and chief executive officer of Belo Broadcasting, which owns **KZEW/WFAA/Dallas**. In addition, **KZEW GM Jeff Poll** was named vice president of Belo . . . **Mike McVay** is once again leaving **WAKY/Louisville**. McVay is heading to **WWWE/Cleveland** where he will be the station's vice president of operations. He will be re-joining his old boss from **WAKY, George Francis**, who is the president and GM of **WWWE** . . . **Tony Berardinl**, PD at **WBCN/Boston**, has become the new general manager at the Boston AOR outlet. Replacing Berardinl as PD is **WBCN** air personality **Oedipus** . . . **Les Elias**, GM at **WLUP/Chicago**, has resigned that position and will form his own management consulting firm . . . **Kim Jeffries** was recently named assistant PD at **KSTP/Minneapolis** . . . **Richard Macaluso** was named vice president, sales, CBS Radio Network . . . Congratulations to **Elvin Ichiyama**, who has become the music director at **KYYX/Seattle**. Ichiyama replaces **Sean Lynch**, who became assistant in special projects for **Pat O'Day**, owner and PD of the station . . . **Tom Matheson** was named general sales manager at **KCBS-FM/San Francisco** . . . **Debbie Bernstein** has been promoted to supervisor of public relations for ABC Radio. She joined ABC in 1979 . . . **Scott Miller** has joined the **WWVA/Wheeling** air staff and will be on from noon-3 p.m. . . . **Denny Adkins** has been named senior vice president of the national syndication firm **Drake-Chenault**. Adkins has been with the firm for five years, most recently serving as vice president of programming research and development.

mark albert



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NBC Radio's Young Adult Network

LP Chart Position

3 AC/DC • DIRTY DEEDS DONE DIRTY CHEAP • ATLANTIC
ADDS: None. **HOTS:** KMGH, WYFE, KMET, WBCN, WAAF, WCCC, WSHE, WKLS, KZEL, WBLM, KZEW, WBAB, KROQ, WGRQ, WMMS, KLIR, KLOL, KWST. **MEDIUMS:** WCOZ, WNEW, WLVO, KBPI. **PREFERRED TRACKS:** Title, Balls, Problem, Squealer. **SALES:** Good in all regions.

56 ADAM & THE ANTS • KINGS OF THE WILD FRONTIER • EPIC
ADDS: KZEW. **HOTS:** WBCN, WRNW, KROQ, KNAC, WNEW, WLIR, KWST. **MEDIUMS:** WOUR, KZEL, WBLM, WBAB, KSJO, WMMS, KLOL, KMGH. **PREFERRED TRACKS:** Dog, Antmusic, Invasion, Rancheros, Human, Title. **SALES:** Moderate in East and West; fair in others.

30 APRIL WINE • THE NATURE OF THE BEAST • CAPITOL
ADDS: None. **HOTS:** WKLS, WBLM, KSJO, KNAC, WMMS, KSHE, KMET, KMGH. **MEDIUMS:** KZOK, KEZY, WCOZ, WCCC, KZEW, WABX. **PREFERRED TRACKS:** Gypsy, Future, Just Between. **SALES:** Moderate in Midwest and West; fair in others.

48 GARY U.S. BONDS • DEDICATION • EMI AMERICA
ADDS: None. **HOTS:** WYFE, WLVO, WOUR, WBCN, WRNW, WCCC, WSHE, KZEL, WBAB, WAAL, KNAC, WGRQ, WMMS, WNEW, KWST. **MEDIUMS:** KMGH, KMET, KBPI, KSHE, KZOK, KEZY, WAAF, WBLM, WLIR, KLLOL. **PREFERRED TRACKS:** This Little Girl. **SALES:** Moderate to fair in all regions; weakest in South.

29 KIM CARNES • MISTAKEN IDENTITY • EMI AMERICA
ADDS: KBPI. **HOTS:** KZOK, KEZY, WBCN, WRNW, WCCC, KZAM, KSJO, KINK, WAAL, KNX. **MEDIUMS:** WOUR, KZEL, WBLM, WBAB, KNAC, KMGH. **PREFERRED TRACKS:** Eyes, Hit, Break. **SALES:** Good to moderate in all regions; strongest in West.

6 MOST ACTIVE

13 ERIC CLAPTON • ANOTHER TICKET • RSO
ADDS: None. **HOTS:** KMGH, KMET, KBPI, WABX, KSHE, KMEL, WNEW, WMMS, WGRQ, KNAC, WOUR, KZOK, KEZY, WRNW, WYDD, WAAF, KZAM, WBLM, KZEW, WBAB, KSJO, KINK. **MEDIUMS:** KWST, KLLOL, WLIR, WBCN, WCOZ, WCCC, KZEL, KROQ, WAAL. **PREFERRED TRACKS:** I Can't, Rita. **SALES:** Good to moderate in all regions.

197 THE CLASH • SANDINISTA! • EPIC
ADDS: None. **HOTS:** WRNW, KROQ, KNAC, WNEW, WLIR. **MEDIUMS:** WBCN. **PREFERRED TRACKS:** Police, Murdered, Magnificent. **SALES:** Fair in East; weak in others.

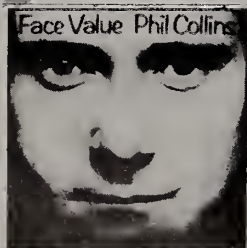
6 MOST ADDED

186 BRUCE COCKBURN • RESUME • MILLENNIUM/RCA
ADDS: WLIR, WAAL, KZEL, WCCC, WRNW, KZOK. **HOTS:** None. **MEDIUMS:** KNAC. **PREFERRED TRACKS:** Open. **SALES:** Fair in West and Midwest; weak initial response in others.

COLD CHISEL • EAST • ELEKTRA
ADDS: None. **HOTS:** None. **MEDIUMS:** WOUR, KZOK, WCOZ, WCCC, KINK, WMMS, KBPI. **PREFERRED TRACKS:** Open. **SALES:** Weak in all regions.

4 MOST ACTIVE

18 PHIL COLLINS • FACE VALUE • ATLANTIC
ADDS: None. **HOTS:** WYFE, KNX, KBPI, WLVO, KSHE, KLLOL, WLIR, WNEW, WMMS, WGRQ, KNAC, WAAL, KINK, WOUR, KZOK, KEZY, WBCN, WRNW, WCOZ, WAAF, WYDD, WCCC, KZAM, WBAB, KSJO. **MEDIUMS:** KMGH, WABX, KWST, WSHE, WKLS, KZEL, WBLM, KROQ. **PREFERRED TRACKS:** In the Air, Missed Again, I Must Be. **SALES:** Good to moderate in all regions.



regions.

31 CONCERTS FOR THE PEOPLE OF KAMPUCHEA • VARIOUS ARTISTS • ATLANTIC
ADDS: None. **HOTS:** KMGH, WYFE, KMET, WLIR, WNEW, WMMS, WGRQ, WOUR, KEZY, WRNW, WSHE, WBLM, WBAB, KSJO, KROQ. **MEDIUMS:** KBPI, WABX, KWST, KLLOL, KNAC, KZOK, WBCN, WCOZ, WCCC, WKLS, KZEL, KZEW, WAAL, KNAC. **PREFERRED TRACKS:** Open. **SALES:** Moderate to fair in all regions; strongest in West.

LP Chart Position

TOM DICKIE & THE DESIRES • COMPETITION • MERCURY/POLYGRAM
ADDS: None. **HOTS:** WBCN, WAAF. **MEDIUMS:** WCOZ, KZEL, KROQ, WYFE. **PREFERRED TRACKS:** Open. **SALES:** Weak in all regions.

LES DUDEK • GYPSY RIDE • COLUMBIA
ADDS: None. **HOTS:** WRNW. **MEDIUMS:** WOUR, KEZY, KZEL, WBLM, WLIR. **PREFERRED TRACKS:** Open. **SALES:** Weak initial response in all regions.

84 DAVE EDMUNDS • TWANGIN ... • SWAN SONG/ATLANTIC
ADDS: WAAF. **HOTS:** WBCN, WRNW, WBAB, KNAC, WNEW, WLIR. **MEDIUMS:** KMGH, WYFE, KMET, KWST, KZOK, KEZY, WCOZ, WCCC, KZEL, WBLM, KSJO, KROQ, WAAL, KNAC, WMMS. **PREFERRED TRACKS:** Almost, Cheap Talk, Living Again, Get Me Up. **SALES:** Major breakouts in all regions.

77 FRANKE & THE KNOCKOUTS • MILLENNIUM/RCA
ADDS: KZAM. **HOTS:** KZOK, KEZY, KINK, WAAL, WMMS, KSHE, KBPI, KMGH. **MEDIUMS:** WOUR, WSHE, WBLM, KNAC, WABX. **PREFERRED TRACKS:** Sweetheart. **SALES:** Moderate to fair in all regions; strongest in West.

134 ROBERT GORDON • ARE YOU GONNA BE THE ONE • RCA
ADDS: None. **HOTS:** WBCN, WRNW, WNEW. **MEDIUMS:** WOUR, WBAB, KSJO, KNAC, WLIR. **PREFERRED TRACKS:** Open. **SALES:** Fair in East; weak in others.

46 GRATEFUL DEAD • RECKONING • ARISTA
ADDS: None. **HOTS:** WRNW, WCCC, WBLM, WBAB, WAAL, WNEW. **MEDIUMS:** KZOK, WBCN, KZEL, KSJO, KNAC, WMMS, WLIR, KMET. **PREFERRED TRACKS:** Road, Ripple. **SALES:** Fair in all regions; strongest in West.

HAWKS • COLUMBIA
ADDS: None. **HOTS:** WCOZ, KMGH. **MEDIUMS:** KEZY, WBCN, WCCC, KZEW, KLLOL. **PREFERRED TRACKS:** Al Right, Need. **SALES:** Weak in all regions.

175 HUMBLE PIE • GO FOR THE THROAT • ATCO
ADDS: None. **HOTS:** WBCN, KZEL. **MEDIUMS:** WOUR, WCCC, WBAB, KSJO, KNAC, WGRQ, WMMS, KMGH. **PREFERRED TRACKS:** Shake Up, Teenage, Tin. **SALES:** Fair in Midwest and South; weak in others.

3 MOST ACTIVE

27 JEFFERSON STARSHIP • MODERN TIMES • GRUNT/RCA



ADDS: None. **HOTS:** KMGH, WYFE, KMET, KBPI, WLVO, KSHE, KMEL, KWST, KLLOL, WNEW, WMMS, WGRQ, KNAC, WOUR, KEZY, WBCN, WRNW, WCOZ, WAAF, WCCC, WSHE, KZEL, WBLM, KZEW, WBAB, KSJO, KROQ, WAAL. **MEDIUMS:** WABX, KZOK, WKLS. **PREFERRED TRACKS:** Way Back, Stranger, Title. **SALES:** Good in all regions.

66 GARLAND JEFFREYS • ESCAPE ARTIST • EPIC
ADDS: None. **HOTS:** WRNW, WBAB, WNEW, WLIR. **MEDIUMS:** WOUR, WAAF, WCCC, KROQ, KNAC, KMGH. **PREFERRED TRACKS:** R.O.C.K., 96 Tears. **SALES:** Fair in all regions; strongest in East.

5 MOST ADDED

178 TOM JOHNSTON • STILL FEELS GOOD • WARNER BROS.



ADDS: KNX, KBPI, WLVO, KSHE, KLLOL, KZAM, WSHE, WAAF, WOUR. **HOTS:** WRNW, KINK, KMEL. **MEDIUMS:** WLVO, KLLOL, KZOK, KEZY, WCOZ, WCCC, KZEL, WBLM, WBAB, KSJO, KNAC, WLIR, KMGH. **PREFERRED TRACKS:** Wastin', Desperado, Ticket. **SALES:** Fair in West; weak in others.

45 JOURNEY • CAPTURED • COLUMBIA
ADDS: None. **HOTS:** WBCN, KSJO, KMET, KMGH. **MEDIUMS:** WCOZ, KSHE, WABX. **PREFERRED TRACKS:** Party's. **SALES:** Fair in West and Midwest; weak in others.

LP Chart Position

38 JUDAS PRIEST • POINT OF ENTRY • COLUMBIA
ADDS: None. **HOTS:** KMGH, WYFE, WCOZ, WAAF, KNAC, WMMS, WLIR. **MEDIUMS:** KMET, WLVO, KSHE, KLLOL, WBCN, WCCC, WKLS, KZEL, WBLM, KZEW, KSJO, KROQ, WAAL, WGRQ, WNEW. **PREFERRED TRACKS:** Heading Out, Solar, Circles. **SALES:** Moderate to fair in all regions; weakest in East.

81 GREG KIHN BAND • ROCKINROLL • BESERKLEY/ELEKTRA
ADDS: None. **HOTS:** WLIR, WOUR, WRNW, WCOZ, WAAF, KSJO, KROQ, WGRQ, WNEW. **MEDIUMS:** KMGH, WYFE, KMET, KBPI, WLVO, KMEL, WBCN, WCCC, WSHE, WBLM, KZEW, WBAB, WAAL, WMMS, KNAC. **PREFERRED TRACKS:** Hurting, Breakup. **SALES:** Moderate to fair in all regions; strongest in West.

137 KROKUS • HARDWARE • ARIOLA/ARISTA
ADDS: None. **HOTS:** WCOZ, WAAF, KLLOL, WYFE, KMGH. **MEDIUMS:** WSHE, WGRQ, WBLM, KZEW, KSJO, WLIR. **PREFERRED TRACKS:** Easy, Burning. **SALES:** Fair in all regions; strongest in Midwest.

163 ROBIN LANE & THE CHARTBUSTERS • IMITATION LIFE • WARNER BROS.
ADDS: None. **HOTS:** WBCN, WRNW, WAAF. **MEDIUMS:** WCOZ, WCCC, KZEL, WBLM, KZEW, WBAB, KROQ. **PREFERRED TRACKS:** Solid, Send Me. **SALES:** Fair in East and West; weak in others.

9 JOHN LENNON/YOKO ONO • DOUBLE FANTASY • GEFEN
ADDS: None. **HOTS:** KEZY, KINK. **MEDIUMS:** WBCN, WYDD, WKLS, WABX. **PREFERRED TRACKS:** Wheels, Woman. **SALES:** Good to moderate in all regions.

9 MOST ADDED

140 DAVID LINDLEY • EL RAYO-X • ASYLUM
ADDS: WNEW, WMMS, KROQ, KZEL. **HOTS:** KINK. **MEDIUMS:** KEZY, WCCC, WLIR, KLLOL, KNX, KMET. **PREFERRED TRACKS:** Mercury. **SALES:** Moderate to fair in all regions; strongest in West.

23 LOVERBOY • COLUMBIA
ADDS: None. **HOTS:** WOUR, WBLM, KZEW, KSJO, KNAC, WGRQ, WMMS, KMET, WYFE, KMGH. **MEDIUMS:** KZOK, WYDD, KROQ, KSHE. **PREFERRED TRACKS:** Turn Me, Kid. **SALES:** Moderate to fair in all regions; weakest in East.

3 MOST ADDED

THE MARSHALL TUCKER BAND • DEDICATION • WARNER BROS.



ADDS: WOUR, KZOK, KEZY, WRNW, WCCC, WKLS, WBAB, WAAL, KNAC, WNEW, WLIR, KSHE. **HOTS:** WRNW, WCCC, WBAB. **MEDIUMS:** KEZY. **PREFERRED TRACKS:** This Time, Rumors. **SALES:** Just shipped.

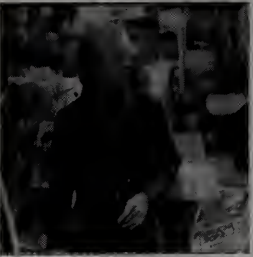
151 WILLIE NILE • GOLDEN DOWN • ARISTA
ADDS: None. **HOTS:** WRNW, WGRQ, WMMS, WNEW. **MEDIUMS:** WOUR, WCOZ, WAAF, WCCC, WBLM, WBAB, WAAL, WLIR, WABX, WLVO, WYFE, KMGH. **PREFERRED TRACKS:** Poor, Title. **SALES:** Moderate to fair in all regions; weakest in South.

54 OZZY OSBOURNE • BLIZZARD OF OZ • JET/CBS
ADDS: None. **HOTS:** WYFE, WLVO, WOUR, WCOZ, WAAF, WCCC, KNAC, WGRQ, WMMS, KWST. **MEDIUMS:** KMGH, KSHE, WBCN, WSHE, WBLM, KZEW, WBAB, KSJO, WLIR, KLLOL. **PREFERRED TRACKS:** Crazy, I Don't. **SALES:** Moderate to fair in all regions; strongest in Midwest.

LP Chart Position

1 MOST ADDED

TOM PETTY & THE HEARTBREAKERS • HARD PROMISES • BACKSTREET/MCA



ADDS: KMGH, WYFE, KMET, KBPI, WLVO, KSHE, KMEL, KWST, KLLOL, WLIR, WNEW, WMMS, WGRQ, KNCN, WAAL, KINK, WOUR, KZOK, KEZY, WBCN, WRNW, WCOZ, WCCC, WAAF, WKLS, KZEL, KZAM, WBLM, KZEW, WBAB, KSJO, KROQ. **HOTS:** KMGH, WYFE, KMET, KBPI, WLVO, KMEL, KLLOL, WLIR, WNEW, KEZY, WBCN, WRNW, WAAF, WCCC, KZEL, KZEW, WBAB, KROQ. **MEDIUMS:** None. **PREFERRED TRACKS:** Waiting, Nightwatchman. **SALES:** Just shipped.

168 POINT BLANK • AMERICAN EXCESS • MCA
ADDS: None. **HOTS:** WBCN, WCOZ, WSHE, KSJO, KNCN, KLLOL. **MEDIUMS:** WCCC, KZEL, WBLM, WABX, WLVO, KBPI, KMET, KMGH. **PREFERRED TRACKS:** Let Me, Getaway, Nicole. **SALES:** Fair in South and Midwest; weak in others.

15 THE POLICE • ZENYATTA MONDATTA • A&M
ADDS: None. **HOTS:** KZEW, KSJO, KROQ, KNCN, WNEW, WLIR, KWST. **MEDIUMS:** KEZY, WYDD, WMMS, KMET, KMGH. **PREFERRED TRACKS:** Don't Stand, De Do Do, Canary. **SALES:** Good to moderate in all regions.

28 PRETENDERS • EXTENDED PLAY • SIRE
ADDS: None. **HOTS:** KMGH, KMET, KWST, WLIR, WNEW, WOUR, WBCN, WRNW, KZEL, WBAB, KSJO, KROQ, WGRQ, WMMS, KNCN. **MEDIUMS:** KBPI, WLVO, WCCC, WSHE, WBLM, KZEW, WAAL, KNCN. **PREFERRED TRACKS:** Message, Porcelain, Precious.

112 PURE PRAIRIE LEAGUE • SOMETHING IN THE NIGHT • CASABLANCA/POLYGRAM
ADDS: None. **HOTS:** WRNW, KZAM, KINK, KNX. **MEDIUMS:** KZOK, KEZY, WCOZ, KZEL, WBLM, KBPI. **PREFERRED TRACKS:** Still Right. **SALES:** Moderate to fair in all regions; strongest in Midwest.

7 MOST ACTIVE

1 REO SPEEDWAGON • HI INFIDELITY • EPIC
ADDS: None. **HOTS:** KMGH, KMET, KBPI, WLVO, WABX, KWST, WOUR, KZOK, KEZY, WBCN, WCOZ, WYDD, WSHE, WKLS, WBLM, KZEW, WBAB, KSJO, WAAL, KNCN, WGRQ, WMMS. **MEDIUMS:** KSHE, KMEL, WNEW, WAAF, WCCC. **PREFERRED TRACKS:** Let Him, Tough, On The Run, Keep On. **SALES:** Good in all regions.

85 RAINBOW • DIFFICULT TO CURE • POLYDOR/POLYGRAM
ADDS: None. **HOTS:** WAAF, WBAB, WLIR, KMGH. **MEDIUMS:** WOUR, WBCN, WCOZ, KNCN, KWST. **PREFERRED TRACKS:** I Surrender, Can't. **SALES:** Fair in Midwest; weak in others.

8 MOST ACTIVE

7 RUSH • MOVING PICTURES • MERCURY/POLYGRAM
ADDS: None. **HOTS:** KMGH, WYFE, WLVO, KSHE, KWST, KLLOL, WOUR, WBCN, WCOZ, WAAF, WCCC, WSHE, WKLS, WBLM, KZEW, WBAB, KSJO, WAAL, KNCN, WGRQ, WMMS, WLIR. **MEDIUMS:** KMET, KBPI, WABX, KZEL. **PREFERRED TRACKS:** Limelight, Signs, Tom Sawyer. **SALES:** Good to moderate in all regions.

2 MOST ACTIVE

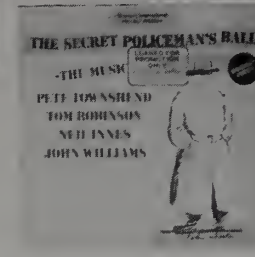
19 SANTANA • ZEBOP! • COLUMBIA
ADDS: None. **HOTS:** WYFE, KBPI, WLVO, KSHE, KMEL, KLLOL, WLIR, WNEW, WMMS, WGRQ, KNCN, WAAL, KINK, WOUR, KZOK, KEZY, WBCN, WRNW, WCOZ, WAAF, WCCC, WSHE, KZEL, KZAM, WBLM, WBAB, KSJO, KROQ. **MEDIUMS:** KMGH, KMET, WABX, KWST, WKLS, KZEW. **PREFERRED TRACKS:** Winning, Searchin'. **SALES:** Good to moderate in all regions; strongest in West.

regions; strongest in West.

LP Chart Position

2 MOST ADDED

THE SECRET POLICEMAN'S BALL-THE MUSIC • VARIOUS ARTISTS • ISLAND



ADDS: WOUR, KEZY, WAAF, WCCC, WKLS, WBLM, KZEW, WBAB, KROQ, WGRQ, WMMS, KNCN, WLIR, KMET, KMGH. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Pinball, Fooled, 1967, Drowned. **SALES:** Just shipped.

122 SOUTHSIDE JOHNNY & THE ASBURY JUKES • REACH UP AND TOUCH THE SKY • MERCURY/POLYGRAM
ADDS: None. **HOTS:** WRNW, WBAB, WMMS, WNEW. **MEDIUMS:** WCCC, KZEL, WBLM, KSJO, WAAL, KNCN, WGRQ, KLLOL, KMET, KMGH. **PREFERRED TRACKS:** Open. **SALES:** Moderate in Midwest and East; fair in others.

7 MOST ADDED

90 SPLIT ENZ • WAIATA • A&M
ADDS: KMGH, WMMS, KNCN, WAAL, WKLS. **HOTS:** WRNW, KNCN, WLIR. **MEDIUMS:** WBCN, KZEL, WBLM, WBAB, KSJO, KROQ, WNEW, KLLOL, KBPI, WYFE. **PREFERRED TRACKS:** Open. **SALES:** Moderate breakouts in all regions; weakest in South.

123 RICK SPRINGFIELD • WORKING CLASS DOG • RCA
ADDS: None. **HOTS:** WOUR, WAAF, KZEW, WAAL, WGRQ, WYFE. **MEDIUMS:** KMGH, KZOK, WCOZ, WCCC, KSJO, KNCN, KMEL, WABX, WLVO, KBPI. **PREFERRED TRACKS:** Jessie's, I've Done. **SALES:** Fair in East and West; weak in others.

111 BILLY SQUIER • DON'T SAY NO • CAPITOL
ADDS: None. **HOTS:** KMGH, WYFE, WBCN, WRNW, WAAF, WSHE, KZEL, WLIR. **MEDIUMS:** KBPI, WLVO, KSHE, KLLOL, WCOZ, WCCC, WBLM, KZEW, WBAB, KSJO, KROQ, KNCN, WGRQ, WMMS. **PREFERRED TRACKS:** Stroke, Dark. **SALES:** Good to moderate in all regions; strongest in Midwest.

47 STEELY DAN • GAUCHO • MCA
ADDS: None. **HOTS:** WRNW, KZAM, KZEW, KINK, KWST, KNX. **MEDIUMS:** KEZY, WYDD, KMEL. **PREFERRED TRACKS:** Time, Nineteen, Babylon. **SALES:** Moderate to fair in all regions; strongest in West.

107 JIM STEINMAN • BAD FOR GOOD • CLEVELAND INT'L/CBS
ADDS: WSHE. **HOTS:** WRNW, WBAB, WNEW. **MEDIUMS:** WYFE, WOUR, WCOZ, WCCC, KZEL, WBLM, KSJO, KNCN, WGRQ, WMMS, WLIR, KLLOL, WLVO. **PREFERRED TRACKS:** Title, Life And Death, Frying Pan. **SALES:** Moderate breakouts in all regions; strongest in Midwest.

5 MOST ACTIVE

2 STYX • PARADISE THEATER • A&M
ADDS: None. **HOTS:** KMGH, WYFE, KMET, WLVO, WABX, KSHE, KWST, WLIR, WOUR, KEZY, WBCN, WCOZ, WYDD, WAAF, WCCC, WSHE, WKLS, WBLM, KZEW, WBAB, KSJO, WAAL, KNCN, WMMS, WNEW. **MEDIUMS:** KBPI, KMEL. **PREFERRED TRACKS:** Too Much, Best Of, Rockin', Snowblind. **SALES:** Good in all regions.

10 JAMES TAYLOR • DAD LOVES HIS WORK • COLUMBIA
ADDS: None. **HOTS:** KZOK, KEZY, KZAM, WBAB, KINK, WAAL, KNCN. **MEDIUMS:** WBLM, KZEW, WMMS, WABX. **PREFERRED TRACKS:** Her Town, Stand. **SALES:** Good to moderate in all regions.

LP Chart Position

4 MOST ADDED

198 BRAM TCHAIKOVSKY • FUNLAND • ARISTA



ADDS: KSHE, WLIR, WNEW, KNCN, WAAL, KROQ, KZEW, WBLM, KZEL, WKLS, WBCN. **HOTS:** WNEW. **MEDIUMS:** WLIR, WBAB, KSJO, WMMS, KNCN. **PREFERRED TRACKS:** Shall We, Model, Stand, Used To. **SALES:** Fair breakouts in Midwest and South; weak initial response in others.

24 .38 SPECIAL • WILD-EYED SOUTHERN BOYS • A&M
ADDS: None. **HOTS:** KMGH, WYFE, KMET, KBPI, WLVO, KSHE, WBCN, WAAF, WCCC, WSHE, WKLS, WBAB, KSJO, KNCN, WGRQ. **MEDIUMS:** WABX, KMEL, WOUR, WCOZ, WYDD, WBLM, KZEW, WNEW, WLIR. **PREFERRED TRACKS:** Hold On, First Time, Title. **SALES:** Good to moderate in all regions; strongest in Midwest.

61 PAT TRAVERS • RADIO ACTIVE • POLYDOR/POLYGRAM
ADDS: None. **HOTS:** WYFE. **MEDIUMS:** WCOZ, WAAF, WSHE, WBLM, KZEW, KNCN, WGRQ, WMMS, WNEW, WLIR, KMET, KMGH. **PREFERRED TRACKS:** Life, New Age. **SALES:** Fair in all regions.

57 ROBIN TROWER • B.L.T. • CHRYSALIS
ADDS: None. **HOTS:** KMGH, KEZY, WRNW, WBAB, KNCN. **MEDIUMS:** WCOZ, WAAF, WCCC, WSHE, WKLS, KZEW, KROQ, WMMS, WNEW, WLIR, KWST, KMET. **PREFERRED TRACKS:** Money, Life. **SALES:** Moderate to fair in all regions; weakest in East.

114 U2 • BOY • ISLAND
ADDS: None. **HOTS:** WBCN, WRNW, KSJO, KROQ, WMMS, KNCN, WLIR. **MEDIUMS:** WSHE, KNCN, KWST, KMET, KMGH. **PREFERRED TRACKS:** I Will, Out Of, Another Time. **SALES:** Fair in East and Midwest; weak in others.

#10 MOST ACTIVE

JOE WALSH • THERE GOES THE NEIGHBORHOOD • ASYLUM
ADDS: WBCN. **HOTS:** WYFE, KBPI, WLVO, KMEL, KWST, KLLOL, WLIR, WNEW, WMMS, WOUR, WRNW, WCCC, WSHE, KZEL, WBLM, WBAB, KINK, WGRQ. **MEDIUMS:** KMGH, KMET, KZOK, KEZY, WYDD, WAAF, KSJO, KROQ, WAAL, KNCN. **PREFERRED TRACKS:** Open. **SALES:** Good initial response in all regions.

1 MOST ACTIVE

5 THE WHO • FACE DANCES • WARNER BROS.
ADDS: None. **HOTS:** KMGH, WYFE, KMET, KBPI, WLVO, WABX, KSHE, KMEL, KWST, KLLOL, WLIR, WNEW, KNCN, WMMS, WGRQ, KNCN, WAAL, WOUR, KEZY, WBCN, WRNW, WCOZ, WYDD, WAAF, WCCC, WSHE, WKLS, KZEL, WBLM, KZEW, WBAB, KSJO, KROQ. **MEDIUMS:** KZOK, KINK. **PREFERRED TRACKS:** You Better, Tricky. **SALES:** Good to moderate in all regions.

9 MOST ACTIVE

4 STEVE WINWOOD • ARC OF A DIVER • ISLAND
ADDS: None. **HOTS:** KNX, KBPI, WLVO, WABX, KMEL, KWST, KEZY, WRNW, WYDD, WSHE, WKLS, WBLM, KZEW, WBAB, KSJO, KINK, KNCN, WMMS, WNEW, KLLOL. **MEDIUMS:** KSHE, WBCN, WAAL. **PREFERRED TRACKS:** Arc, Chance, Train. **SALES:** Good in all regions.

#10 MOST ADDED

WISHBONE ASH • NUMBER THE BRAVE • MCA
ADDS: WLIR, WBAB, WBLM, WBCN. **HOTS:** None. **MEDIUMS:** KZEL. **PREFERRED TRACKS:** Get Ready. **SALES:** Just shipped.

8 MOST ADDED

ZED • ATLANTIC
ADDS: WLIR, WMMS, WBAB, KZEL, WOUR. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

LAST WEEK	THIS WEEK	WEEKS ON CHART
1	1 MORNING TRAIN (NINE TO FIVE)	SHEENA EASTON 14
2	2 ANGEL OF THE MORNING	JUICE NEWTON 13
3	3 BEING WITH YOU	SMOKEY ROBINSON 13
5	4 BETTE DAVIS EYES	KIM CARNES 8
6	5 TAKE IT ON THE RUN	REO SPEEDWAGON 9
4	6 JUST THE TWO OF US	GROVER WASHINGTON, JR. 15
7	7 KISS ON MY LIST	DARYL HALL & JOHN OATES 17
11	8 WATCHING THE WHEELS	JOHN LENNON 8
13	9 SUKIYAKI	A TASTE OF HONEY 11
12	10 LIVING INSIDE MYSELF	GINO VANNELLI 9
23	11 STARS ON 45/MEDLEY	STARS ON 45 6
16	12 TOO MUCH TIME ON MY HANDS	STYX 9
14	13 HOW 'BOUT US	CHAMPAIGN 14
10	14 SOMEBODY'S KNOCKIN'	TERRI GIBBS 18
17	15 YOU BETTER YOU BET	THE WHO 9
18	16 I LOVE YOU	CLIMAX BLUES BAND 14
9	17 RAPTURE	BLONDIE 16
20	18 SWEETHEART	FRANKE & THE KNOCKOUTS 11
22	19 A WOMAN NEEDS LOVE (JUST LIKE YOU DO)	RAY PARKER, JR. & RAYDIO 11
8	20 HER TOWN TOO	JAMES TAYLOR AND J.D. SOUTHER 10
25	21 THIS LITTLE GIRL	GARY U.S. BONDS 4
24	22 I MISSED AGAIN	PHIL COLLINS 10
26	23 AMERICA	NEIL DIAMOND 4
27	24 WHAT ARE WE DOIN' IN LOVE	DOTTIE WEST 8
15	25 AIN'T EVEN DONE WITH THE NIGHT	JOHN COUGAR 16
28	26 LOVE YOU LIKE I NEVER LOVED YOU BEFORE	JOHN O'BANION 9
19	27 DON'T STAND SO CLOSE TO ME	THE POLICE 15
30	28 SAY YOU'LL BE MINE	CHRISTOPHER CROSS 8
21	29 WHILE YOU SEE A CHANCE	STEVE WINWOOD 15
34	30 SINCE I DON'T HAVE YOU	DON McLEAN 6

LAST WEEK THIS WEEK WEEKS ON CHART

CASH SMASH

48 31 THE WAITING TOM PETTY AND THE HEARTBREAKERS 3
ADDS: Q102-35, WPRO-FM, KFMD, WISM, WGCL, KRTH, Z93, 15K. **JUMPS:** WTRY 30 To 26, WWXX 29 To 26, WICC 26 To 21, KEZR 26 To 23, KHFI 29 To 25, WKXX 28 To 25, WHHY Ex To 30, CKLW Ex To 26, KENO Ex To 29, WSKZ Ex To 29, WLS Ex To 42, KZZP 28 To 24, WSEZ Ex To 33, WXKS Ex To 30, KYYX Ex To 28, KERN Ex To 29, WBEN-FM 37 To 28, Z102 31 To 26, KINT Ex To 21, Y103 40 To 36, WBCY Ex To 23, KRQ Ex To 28, WPGC 30 To 27, WYYS 35 To 30, WIKS Ex To 33, WTIK 26 To 21, BJ105 39 To 35, WFI 30 To 24.
SALES: Good in all regions.

33 32 HOLD ON LOOSELY .38 SPECIAL 11
JUMPS: WHHY 28 To 24, KFMD 25 To 19, KINT 13 To 9, WPGC 18 To 14, WIKS 27 To 24, WLS 15 To 9, KIQQ Ex To 33, KDWB 20 To 17, WNCI 11 To 6, KSFX Ex To 19, KBEQ 6 To 3, WRQX Ex To 16.
SALES: Fair in the Midwest and South. Weak in the East and West.

36 33 FIND YOUR WAY BACK JEFFERSON STARSHIP 7
JUMPS: 96KX 18 To 14, KFI Ex To 28, WTRY Ex To 30, BJ105 29 To 25, WHHY 23 To 20, KSFX Ex To 20, KRBE 26 To 23, WYYS 25 To 21, Q102 28 To 24, WTIK 25 To 22, KFMD 26 To 22, KIMN Ex To 29, KYYX 28 To 25, KENO 26 To 21, KINT 21 To 14, WSPT 19 To 16, KEYN Ex To 28, WBCY 21 To 18, WRVQ Ex To 22.
SALES: Fair in the East.

PRIME MOVER

38 34 AI NO CORRIDA QUINCY JONES 6
ADDS: KYYX, KC101-29, WYYS, WKXX. **JUMPS:** KOPA Ex To 28, WKBW 11 To 8, KFRC Ex To 27, KEZR Ex To 30, BJ105 Ex To 38, WTIK 29 To 25, WHHY Ex To 26, WWXX Ex To 29, Z93 24 To 18, WSEZ 28 To 24, FM102 Ex To 24, WFI 26 To 22, WABC 20 To 16, WXKS 9 To 5, KVIL Ex To 25, Y100 21 To 17, KERN Ex To 31, KENO 30 To 24, WBEN-FM 9 To 6, Z102 29 To 24, KZZP 27 To 21, B97 9 To 5, WBBQ 28 To 25, KINT 33 To 16, 94Q 23 To 20, WVBF 29 To 26, WQXI 23 To 18, WSGN 27 To 22, Y103 Ex To 40, WFIL Ex To 27, KRQ 23 To 20.
SALES: Fair in the West, East and South. Weak in the Midwest.

PRIME MOVER

39 35 JESSIE'S GIRL RICK SPRINGFIELD 8
ADDS: KEZR, KEYN, KMJK-FM, KIMN. **JUMPS:** WTRY 23 To 18, WKBW 24 To 18, 92Q Ex To 30, WHHY 21 To 17, BJ105 35 To 31, WKXX 17 To 13, WSEZ Ex To 32, WWXX 27 To 20, KENO 18 To 14, B97 28 To 25, KHFI 20 To 16, WRQX Ex To 19, KINT 26 To 15, WXKS Ex To 27, WSPT 7 To 5, KERN 25 To 22, WBCY 23 To 19, Z102 23 To 18, WPGC 15 To 10, 94Q 19 To 14, WRJZ Ex To 31, Y103 19 To 16, WIKS 35 To 31, Z93 14 To 11, JB105 18 To 13, WFI 21 To 16, Q105 12 To 10, KBEQ 25 To 21.
SALES: Fair in the East, Midwest and South. Weak in the West.

29 36 I CAN'T STAND IT ERIC CLAPTON AND HIS BAND 12

31 37 DON'T STOP THE MUSIC YARBROUGH & PEOPLES 16

41 38 I LOVED 'EM EVERY ONE T.G. SHEPPARD 8
ADDS: WBEN-FM-38, WAYS, WROR-26. **JUMPS:** KEZR 19 To 15, KRAV 13 To 8, WSEZ Ex To 28, KOFM 26 To 23, WOKY 21 To 17, KSLQ 18 To 14, KFMD 28 To 25, KJR Ex To 28, WISM 20 To 16, KEEL 29 To 26, KINT 29 To 24, KVIL Ex To 24, WVBF Ex To 29, WZUU 23 To 19, KXOK 19 To 14, KEYN 28 To 23, WBCY Ex To 31, WRJZ 24 To 21, WFIL 30 To 25.
SALES: Fair in the Midwest and South. Weak in the East and West.

LAST WEEK THIS WEEK WEEKS ON CHART

43 39 WINNING SANTANA 6
ADDS: KFI-30, WFIL, WIKS, WWXX, WZUU. **JUMPS:** KOPA 25 To 21, Y103 32 To 28, WHHY 24 To 18, KRQ 30 To 26, KRBE 20 To 11, KRTH Ex To 29, KINT 23 To 18, WAXY Ex To 29, WSPT 28 To 25, WTIK Ex To 31, WBCY Ex To 26, KBEQ 10 To 8, KHFI 27 To 19, WKXX 19 To 15, WXKS 27 To 23, KIQQ 33 To 28, KJR 24 To 20, KMJK-FM Ex To 30, KERN Ex To 32.
SALES: Fair in the West. Weak in all other regions.

32 40 JUST BETWEEN YOU AND ME APRIL WINE 15

42 41 BLESSED ARE THE BELIEVERS ANNE MURRAY 8
ADDS: KXOK-28. **JUMPS:** WOKY 18 To 15, KYYX Ex To 30, WAYS 24 To 19, WSPT 22 To 19, WSGN 20 To 16, KOFM 12 To 7, KJR 22 To 17, 92Q 30 To 25.
SALES: Fair in the Midwest. Weak in all other regions.

40 42 IT'S A LOVE THING THE WHISPERS 13

35 43 WOMAN JOHN LENNON 18

HIT BOUND

59 44 IS IT YOU LEE RITENOUR 5
ADDS: WNCI, KERN, Z102-29, KJRB, KRQ, WTIK, WYYS-35, 14Q-30, KSTP-FM, KVIL, KZZP-28, KOPA, WTRY, WZZP, WSEZ-35, WVBF, KFI, KRAV, BJ105-39, WWXX, FM102, KC101-28, KENO. **JUMPS:** KEZR 29 To 24, 94Q 27 To 23, WZZR Ex To 28, Y103 Ex To 39, WISM Ex To 28, WFI Ex To 30, WBEN-FM 38 To 33, WKXX 26 To 23, KINT Ex To 30, WAYS Ex To 30, WBCY 29 To 25, WSGN 21 To 15, WRJZ Ex To 32, KCPX Ex To 30, KDWB 24 To 20, WBBQ 29 To 26.
SALES: Breakouts in the Midwest.

53 45 STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE 5
ADDS: WTRY, KEZR, WCAO, WZZR, WVBF, WAYS, KSLQ-22. **JUMPS:** 96KX 25 To 21, WICC Ex To 30, WHHY 30 To 25, WKXX Ex To 28, WISM 30 To 23, WGSV 26 To 21, KINT 31 To 28, WSPT 24 To 21, KCPX Ex To 38, KDWB 17 To 13, KEEL Ex To 30, WNCI Ex To 28, KERN Ex To 30, Y103 26 To 23.
SALES: Fair in the Midwest and South.

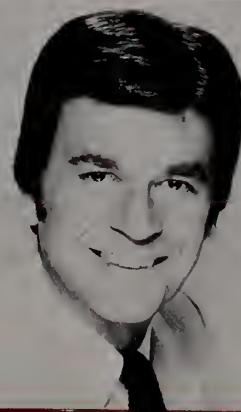
44 46 TURN ME LOOSE LOVERBOY 15

51 47 BUT YOU KNOW I LOVE YOU DOLLY PARTON 7
ADDS: KOFM-30, WBBF, WZUU. **JUMPS:** KINT 35 To 31, WQXI 27 To 24, 92Q Ex To 28, KVIL Ex To 23, WTIK Ex To 40.
SALES: Fair in the West. Weak in all other regions.

57 48 FOOL IN LOVE WITH YOU JIM PHOTGLO 6
ADDS: WHHY, WCAO, KFI, JB105-34, KHFI, KRLY, WNCI, KERN, KRQ, WROR-27. **JUMPS:** KINT 39 To 35, WSGN Ex To 30, BJ105 37 To 33, WWXX Ex To 30, KIQQ Ex To 35, KCPX 26 To 23, KEEL 35 To 31, Y103 27 To 24.
SALES: Weak in all regions.

54 49 GIVE A LITTLE BIT MORE CLIFF RICHARD 4
ADDS: WSEZ-34, WTIK, WICC, WKXX. **JUMPS:** KOPA 24 To 20, KCPX 30 To 26, WHHY Ex To 29, KEEL 32 To 29, WCAO Ex To 29, KERN Ex To 25, WISM Ex To 29, Y103 22 To 19, KYYX 27 To 23, KZZP 24 To 20, KINT Ex To 36, WSPT 18 To 13, WSGN 31 To 28, WFIL Ex To 28, WKBW Ex To 24, BJ105 31 To 28, KIQQ Ex To 32.
SALES: Fair in the Midwest.

BRING THE TALENTS OF DICK CLARK TO YOUR STATION.



"The Nati

PREMIERES A WEEKLY

LAST THIS WEEK WEEK WEEKS ON CHART

HIT BOUND

66	50	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES	3
<p>ADDS: WGCL, WQXI, KSFZ, KRQ-30, WAXY, 92Q, KVIL, KEZR, WCAO, WSEZ, B97, WRVQ, WRJZ, WKBW, KHFI, CKLW, WXKS, KC101-30, KMJK-FM. JUMPS: WHHY Ex To 28, WWKX 30 To 24, KRBE 30 To 27, KIQQ Ex To 38, WISM Ex To 26, KCPX 29 To 24, WBEN-FM 39 To 35, KERN Ex To 34, KINT Ex To 27, Z102 26 To 16, WSPT Ex To 28, 94Q 24 To 17, WBCY Ex To 30, Z93 Ex To 27, WSGN Ex To 23, WKXX Ex To 30, WPGC Ex To 30, KENO Ex To 30, KRAV Ex To 22, Q105 25 To 20, BJ105 40 To 36.</p>			
65	51	SAY WHAT JESSE WINCHESTER	5
<p>ADDS: WTIK, KOPA, WBEN-FM-37, WVBF, WBCY, WKBW, BJ105, CKLW, KMJK-FM, KRLY, Z102-30, Y103, KRQ. JUMPS: KEZR 25 To 22, KINT 36 To 32, WFIL Ex To 29, WWKX Ex To 28, KCPX 36 To 29, KEEL Ex To 34, KERN Ex To 33, WBBQ 30 To 19, 94Q Ex To 30, WFI Ex To 28, WKXX 30 To 27.</p>			
37	52	KEEP ON LOVING YOU REO SPEEDWAGON	25
58	53	JUST SO LONELY GET WET	4
<p>ADDS: FM102, WTIK, WICC. JUMPS: WTRY 29 To 24, KINT 34 To 29, WSGN 23 To 17, KFI 30 To 25, WXKS Ex To 28, KIQQ Ex To 36, WGCL 30 To 27, WQXI 28 To 25.</p>			
46	54	WASN'T THAT A PARTY THE ROVERS	13
62	55	TIME ALAN PARSONS PROJECT	5
<p>ADDS: WSPT, WFIL, WWKX, KHFI, KERN, WHBQ, WFI, KZZP-30. JUMPS: KRBE 24 To 19, KINT 40 To 34, WBCY 28 To 24, WSGN 25 To 20, WKBW Ex To 22, KEEL 34 To 27, 94Q 22 To 19, Y103 24 To 17, Z93 30 To 26, 92Q 27 To 21, WKXX 22 To 17.</p>			
47	56	CELEBRATION KOOL & THE GANG	29
52	57	MISTER SANDMAN EMMYLOU HARRIS	11

HIT BOUND

—	58	THE ONE THAT YOU LOVE AIR SUPPLY	1
<p>ADDS: WKXX, WGH, KENO, KMJK-FM, WGCL, WNCI-30, WBBQ, Z102-28, 94Q-28, Y103-27, WAXY, Z93, WICC, 92Q, KVIL, WRVQ, WSGN, WPGC-28, WRJZ, KRAV-24, Q105-26, WKBW, WWKX, KHFI, KCPX, KDWB-25, KC101-27, KOPA, WTRY, WHHY, KRBE, WCAO, KTS-30, KYXX, WGSV, Y100-31, WBEN-FM-39, KINT, WAYS, WOW-23, WSPT, KEYN. SALES: Just shipped.</p>			

HIT BOUND

77	59	NOBODY WINS ELTON JOHN	2
<p>ADDS: KJRB, WBBF, KIMN, WKXX, KZZP-29, WHHY, WKBO, WSEZ, KFMD, WISM, KEYN, WBCY, WRJZ, WFIL, WKBW, BJ105-40, WBBQ. JUMPS: WZZR Ex To 30, WGSV Ex To 27, WBEN-FM 40 To 36, KINT Ex To 26, KRAV Ex To 25, WWKX Ex To 27, KHFI Ex To 30, Y103 Ex To 37, KFRC Ex To 40, WHBQ Ex To 30, WYYS 34 To 27, WICC Ex To 26. SALES: Breakouts in all regions.</p>			
67	60	I CAN TAKE CARE OF MYSELF BILLY & THE BEATERS	4
<p>ADDS: KINT, WXKS, KENO, WNCI, WTIK. JUMPS: KEZR 28 To 25, WISM Ex To 30, KIQQ Ex To 39, KCPX 37 To 33, KJR Ex To 26, WKXX 29 To 26.</p>			
45	61	TIME OUT OF MIND STEELY DAN	10
63	62	HURRY UP AND WAIT THE ISLEY BROTHERS	5
<p>JUMPS: KINT Ex To 38, KFI 29 To 23, WXKS 21 To 18.</p>			

LAST THIS WEEK WEEK WEEKS ON CHART

69	63	I'VE BEEN WAITING FOR YOU ALL MY LIFE PAUL ANKA	4
<p>ADDS: WOKY, KRTH. JUMPS: WGSV Ex To 30, WFIL Ex To 30, KIQQ Ex To 40, WFI Ex To 29.</p>			
70	64	SEVEN YEAR ACHE ROSANNE CASH	6
<p>ADDS: WISM, WSPT, Z102-27, Z93, KVIL. JUMPS: KEZR Ex To 26, WHHY 19 To 15, WGSV 15 To 11, KINT Ex To 23, WRJZ 23 To 20, KOFM 23 To 20, 94Q 15 To 10, WQXI Ex To 23. SALES: Fair in the West, Midwest and South.</p>			
55	65	THE PARTY'S OVER (HOPELESSLY IN LOVE) JOURNEY	12
72	66	YOU LIKE ME DON'T YOU JERMAINE JACKSON	4
<p>ADDS: WSGN, FM102, 92Q, WGH. JUMPS: KIQQ 16 To 13, KEEL Ex To 33, Y103 10 To 8, KNUS 21 To 17. SALES: Fair in the West and South.</p>			
56	67	I DON'T NEED YOU RUPERT HOLMES	7
49	68	THE BEST OF TIMES STYX	17
83	69	MODERN GIRL SHEENA EASTON	2
<p>ADDS: 92Q, KVIL, WTRY, WZZR, KYXX, KINT, WSPT, WFIL, KRAV, WKBW, KHFI, KENO, WGCL, KJRB. JUMPS: WSGN Ex To 29, KCPX Ex To 37, KC101 29 To 26, Y103 Ex To 38.</p>			
79	70	SWEET BABY STANLEY CLARKE/ GEORGE DUKE	3
<p>ADDS: CKLW, WAXY, WFI. JUMPS: KYXX 30 To 26, KINT 16 To 8, WSGN 28 To 24, KIQQ Ex To 34, KC101 28 To 25, Y103 25 To 22.</p>			
61	71	SOMEBODY SEND MY BABY HOME LENNY LE BLANC	8
74	72	ONE DAY IN YOUR LIFE MICHAEL JACKSON	5
<p>ADDS: KINT. JUMPS: WRVQ 24 To 17, WSGN 18 To 8, KIQQ 28 To 25, WAXY 20 To 17.</p>			
75	73	MAKE THAT MOVE SHALAMAR	4
<p>ADDS: KINT. JUMPS: KRTH 12 To 10. SALES: Moderate in the South.</p>			
82	74	YOU'RE SO EASY TO LOVE TOMMY JAMES	3
<p>ADDS: KFI, WFIL, WFI. JUMPS: WGSV 30 To 26, WSGN 30 To 25, KCPX Ex To 40.</p>			
76	75	CAN YOU FEEL IT THE JACKSONS	4
<p>JUMPS: JB105 12 To 9, KIQQ 26 To 18. SALES: Fair in the West.</p>			
89	76	ELVIRA OAK RIDGE BOYS	2
<p>ADDS: WKIX, BJ105, WHB-20, 92Q-24, WKXX, WGH. JUMPS: WHHY 29 To 19, KFMD Ex To 28, WGSV Ex To 29, WAYS 30 To 18, WRJZ Ex To 29, KHFI Ex To 23, WQXI Ex To 21. SALES: Good in the Midwest and South.</p>			
64	77	SUPER TROUPER ABBA	7
50	78	9 TO 5 DOLLY PARTON	24
86	79	MERCY, MERCY, MERCY PHOEBE SNOW	2
<p>JUMPS: 96KX Ex To 30, KINT Ex To 39, KFRC Ex To 36.</p>			
—	80	STRONGER THAN BEFORE CAROLE BAYER SAGER	1
<p>ADDS: WGSV, WSGN, WFIL, BJ105, KIQQ, KCPX, 94Q, Y103, Z93, WFI, WGH.</p>			
91	81	SHADDUP YOU FACE JOE DOLCE	4
<p>ADDS: WABC-7, WAXY-30. JUMPS: Y100 20 To 13, BJ105 38 To 34. SALES: Good in the Midwest and East.</p>			

LAST THIS WEEK WEEK WEEKS ON CHART

90	82	TWO HEARTS STEPHANIE MILLS	2
<p>ADDS: KCPX. JUMPS: WXKS Ex To 22, WHBQ Ex To 28. SALES: Fair in the East and West.</p>			
—	83	THE STROKE BILLY SQUIER	1
<p>ADDS: WPRO-FM, KINT, WBCY, KFI, BJ105, Y103. JUMPS: KRBE Ex To 30, JB105 Ex To 35. ON: WXKS, KCPX, WKXX.</p>			
—	84	THEME FROM "GREATEST AMERICAN HERO" JOEY SCARBURY	1
<p>ADDS: WGSV, KINT, WBCY, KFI, WRVQ, WSGN, Q105-21. JUMPS: CKLW Ex To 30, KCPX Ex To 34, KFRC Ex To 34. ON: KEEL.</p>			
—	85	ARC OF A DIVER STEVE WINWOOD	1
<p>ADDS: KINT, WRVQ. JUMPS: KOPA Ex To 30, KEZR Ex To 29, KRBE Ex To 29, WBCY Ex To 27, WKXX 27 To 24. ON: KBEQ, WSKZ.</p>			
60	86	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB	16
—	87	LOVIN' THE NIGHT AWAY THE DILLMAN BAND	1
<p>ADDS: WTIK, WFI, WGH. JUMPS: KINT 38 To 33. ON: KIQQ, KFI.</p>			
—	88	WHAT CHA' GONNA DO FOR ME CHAKA KHAN	1
<p>ADDS: KRTH-27, WAXY. JUMPS: WXKS 20 To 17, KNUS 32 To 29. ON: KINT. SALES: Fair in all regions.</p>			
—	89	RAIN IN MAY MAX WERNER	1
<p>ADDS: WBEN-FM, KFI, KCPX, WFI.</p>			
—	90	ALMOST SATURDAY NIGHT DAVE EDMUNDS	1
<p>ADDS: WHHY, KIQQ. JUMPS: WKXX Ex To 29. ON: KFMD, JB105, KEZR.</p>			
68	91	THE TIDE IS HIGH BLONDIE	27
71	92	I LOVE A RAINY NIGHT EDDIE RABBITT	28
73	93	TREAT ME RIGHT PAT BENATAR	18
95	94	LET ME STAY WITH YOU TONIGHT POINT BLANK	5
<p>ADDS: KINT. JUMPS: KRBE 13 To 10. SALES: Fair in the South.</p>			
80	95	WALKING ON THIN ICE YOKO ONO	12
85	96	THAT DIDN'T HURT TOO BAD DR. HOOK	7
78	97	LONELY TOGETHER BARRY MANILOW	10
84	98	HELLO AGAIN (LOVE THEME FROM 'THE JAZZ SINGER') NEIL DIAMOND	16
81	99	CRYING DON McLEAN	17
92	100	SEDUCED LEON REDBONE	4

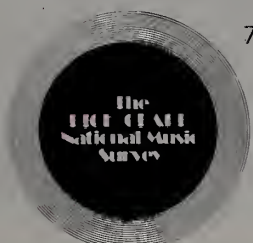
LOOKING AHEAD

YEARNING FOR YOUR LOVE GAP BAND	ADDS: WXKS, KIQQ, KRLY-24
PROMISES BARBRA STREISAND	ADDS: Y103, WGSV. JUMPS: Y100 28 To 24, KJR Ex To 22
BREAKUP SONG GREG KIHN BAND	ADDS: KBEQ-22, Day Part: WSPT. JUMPS: KFRC Ex To 39.

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'Teen Idol' Mania Trade Beckons To Country Artists

by Jennifer Bohler

NASHVILLE — In the past few years, country music has invaded television, movies, radio, print media, the clothing industry and even clubs in a big way; but there is still one bastion of the consumer market the idiom has yet to totally conquer — the teen idol industry. A multi-million dollar a year business that has seen such recording artists as Fabian, Frankie Avalon and Leif Garrett catapulted to superstardom, the wealth of the teen idol business is such that ABC-TV's *20/20* recently devoted a segment of the show to an examination of the phenomenon.

Until recently, the teen market was virtually overlooked by the country music industry; however, as music becomes more popular across the board and attracts younger fans, it is beginning to look more and more plausible as yet another source of record sales.

Also, in step with a trend towards younger fans, country artists themselves are beginning to dip into the mid- to late-'20s age bracket. RCA's Dean Dillon and Steve Wariner are only 25 years old. The members of Alabama range from 25-32, and Epic's Don King just hit 27. Taking these things into consideration, it is inevitable that country label executives cast more appreciable glances at the teen buying market as a viable outlet for its product.

RCA is one of the first country labels to delve into the possible riches lodged in the 12-19-year-old buying public. And one of the best and quickest means of reaching the teen market is through the several monthly "teen" magazines that cater to the tastes of the young buying market — publications like *Teen Beat*, *Tiger Beat*, *16 Magazine*, and numerous other publications that feature articles on and photographs of TV, movie and recording stars.

Teen Beat, an Ideal Publication that boasts a monthly readership of some 300,000, thus far seems to be the most receptive teen magazine to country artists. Dean Dillon will be featured in the July issue.

'Enormous' Potential

Sheila Steinbach, editorial director of both *Teen Beat* and sister publication *Country Music Scene*, thinks the possibility of country artists becoming teen idols is "enormous." Otherwise, she said, she would not have taken a chance on featuring them in *Teen Beat*.

Monthly surveys conducted by both magazines prompted Steinbach to consider featuring country artists in the teen-oriented publication, she said. "My surveys show me that young people are reading *Country Music Scene*, so there's no reason I can't feature country artists in *Teen Beat*," she said. "In the returned surveys, we have

(continued on page 52)



FRICKE AT THE STOCK-YARD — CBS Records in Nashville recently hosted a show featuring Janie Fricke at the Stock-Yard in Nashville, Fricke's debut showcase in that city. Pictured congratulating her on a successful show are (l-r): Rick Blackburn, vice president and general manager, CBS Nashville; Fricke; Joe Casey, director of national promotion, CBS Nashville; Frances Preston, vice president, BMI Nashville; and Jim Ed Norman, Fricke's producer.

CMA Seminar Focuses On Country Music Problems In European Market

by Jennifer Bohler

NASHVILLE — Lack of proper backing on the part of record labels and a muddled image as to how to promote country music in the European market are but two of the problems facing the genre in Europe identified at a seminar in London sponsored by the Country Music Assn. (CMA). The seminar, entitled "Country — The Music For the '80s," was part of the CMA's second quarterly board meet held at the Royal Garden Hotel in London, April 21-23.

Designed to acquaint the European music community with the potential of country music, the seminar attracted over 150 European music industry executives, who were invited to attend two panels addressing the marketing of country music in Europe and the current problems plaguing the industry. The morning session broached the "Country Music In America: A Business Success Story" theme, which was moderated by CMA lifetime board member and vice president of BMI Nashville, Frances Preston. Panelists included Helmut Fest, Capitol Records, Los Angeles; Dennis Knowles, marketing director, Tellydisc, London; Greg Roberts, CBS, Paris; Bob Stewart, disc jockey, Radio Luxembourg; and Andy Wickham, Warner Bros. Records, Los Angeles.

Panelists

The seminar's afternoon panel was moderated by CMA board chairman Bruce Lundvall, president of CBS Records Division, New York. Panelists for the discussion, "A Transatlantic Dialogue," were Arne Bendiksen, president of Arne Bendiksen A/S, Norway; Jim Fogelson, president MCA Records, Nashville; Ken Krage, president, Krage and Co., Los Angeles; and Cliff Busby, managing director, EMI Records, London.

The fact that the European country music market is far behind its American counter-

part was evident throughout the panel discussions. Noted Jo Walker-Meador, executive director of the CMA, the European market, "to a degree, is where we were 20 years ago." She added that record company officials in Europe do not know enough about country music to promote and market it properly. Citing radio air-play as another problem, she said the BBC does give country music some air play, but still treats it as a "minority."

Lack Of Interest

"Unfortunately, the labels are not interested enough in country music to give it their full support," Walker-Meador said following the London board meet. "It will take time and much effort to get them interested enough to the point that they can realize the full potential of country music in the European market. So far, those who are interested have not been able to muster enough support from their associates. This is the kind of situation the American labels can really be of some help to their British counterparts."

In addition to the seminar, the CMA board conducted business meetings, at which time various committee heads issued quarterly reports.

According to a report from the anti-piracy committee, which was delivered by Rick Blackburn, a letter has been developed to go to country artists asking them to discourage home taping and to consider the impact and implications of doing advertisements for manufacturers of blank recording tapes. It was also recommended that a letter from the CMA be sent to fair managers alerting them to the problems of pirated and counterfeit materials being sold on fairgrounds. The suggestion that the CMA sponsor a booth at the International Assn. of Fairs and Expositions in Las Vegas in late November

(continued on page 52)

Robbins, Mandrell Top Nominees For 'Cover' Awards

NASHVILLE — Marty Robbins, with nominations in seven of 14 categories, and Barbara Mandrell, with nominations in five categories, emerged as the top nominees in the 15th annual *Music City News* Cover Awards, which are determined via a poll of the consumer publication's readers. Originating from the Grand Ole Opry House here June 8, the awards show will be taped by Jim Owens Enterprises here and Multimedia Enterprises, Inc. for syndication across the nation.

For the second year in a row, Robbins swept the list of finalists, emerging as a top five contender in seven categories, including Musician, Single Record, Album, Comedy Act and Male Artist of the Year, an award he won last year. Additionally, the Marty Robbins Band and the Marty Robbins Trio are nominees in the Band and Vocal Group of the Year categories, respectively.

Mandrell's nominations include Female Artist and Musician of the Year. *Barbara Mandrell and the Mandrell Sisters* is nominated for Country Music TV Program of the Year, and Mandrell is joined by sisters Louise and Irlene in nominations for Comedy Act and Vocal Group of the Year.

Hoping to cap off what has been an extremely successful year for awards, George Jones has been named a finalist in four categories, including Male Artist, Single Record, Album and Duet of the Year.

The list of categories and nominees is as follows:

Female Artist of the Year — Emmylou Harris, Loretta Lynn, Barbara Mandrell, Anne Murray and Dolly Parton.

Male Artist of the Year — George Jones, Eddie Rabbitt, Marty Robbins, Conway Twitty and Don Williams.

Most Promising Male Artist of the Year — Billy "Crash" Craddock, Johnny Lee, Ronnie McDowell, Gene Watson and Boxcar Willie.

Most Promising Female Artist of the Year — Lacy J. Dalton, Gail Davies, Terri Gibbs, Louise Mandrell and Jeannie Pruett.

Duet of the Year — Rex Allen, Jr. and Margo Smith; Moe Bandy and Joe Stampley; Conway Twitty and Loretta Lynn; George Jones and Tammy Wynette; and Louise Mandrell and R.C. Bannon.

Vocal Group of the Year — Alabama, the Marty Robbins Trio, the Mandrell Sisters, the Oak Ridge Boys and the Statler Brothers.

Musician of the Year — Chet Atkins, Roy Clark, Mickey Gilley, Barbara Mandrell and Marty Robbins.

Band of the Year — Alabama, the Charlie Daniels Band, Barbara Mandrell's Dories, Marty Robbins Band and the Statler Brothers' Cowboy Symphony Orchestra.

Bluegrass Group of the Year — Emmylou

(continued on page 52)



'HAT' HIGHLIGHTS — The 16th annual Academy of Country Music (ACM) "Hat" awards were presented April 30 at the Shrine Auditorium in Los Angeles. Broadcast nationwide on NBC-TV, the "Hat" ceremonies honored achievement in country music during 1980. Pictured at the awards show are (l-r): Epic recording artist George Jones, winner of Top Male Vocalist and Best Single and Song of the Year for "He Stopped Loving Her Today;" MCA recording artist Barbara Mandrell, named Entertainer of the Year; Mark Herndon and

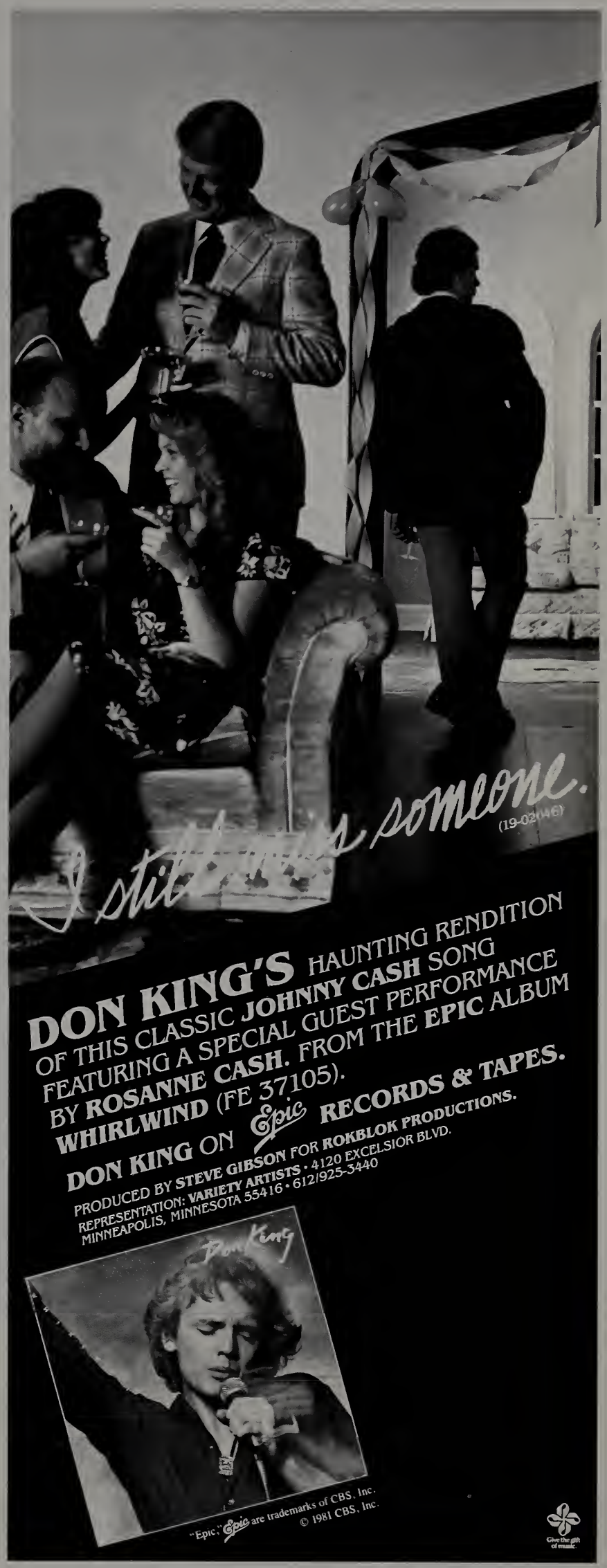


Teddy Gentry of RCA recording group Alabama, named Best Vocal Group; RCA recording artist Sylvia; RCA recording artist Razy Bailey; Randy Owen of Alabama; Randy Parton, who accepted sister Dolly's "Hat" for Female Vocalist of the Year; RCA recording artist Steve Wariner; Jeff Cook of Alabama; Joe Galante, division vice president, marketing, RCA Nashville; Full Moon/Asylum recording artist Johnny Lee, named Top New Male Vocalist; and country great Ernest Tubb with the special ACM Pioneer Award.

COUNTRY

TOP 75 ALBUMS

	Weeks On 5/9 Chart		Weeks On 5/9 Chart
1 SOMEWHERE OVER THE RAINBOW WILLIE NELSON (Columbia FC-36883)	1	9	
2 HORIZON EDDIE RABBITT (Elektra 6E-276)	6	44	
3 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	3	9	
4 EVANGELINE EMMYLOU HARRIS (Warner Bros. BSK 3508)	4	13	
5 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	5	30	
6 9 TO 5 AND ODD JOBS DOLLY PARTON (RCA AAL 1-3852)	2	24	
7 SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	10	9	
8 LEATHER AND LACE WAYLON AND JESSI (RCA AAL 1-3931)	9	9	
9 OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP (RCA AAL 1-3932)	15	5	
10 JUICE JUICE NEWTON (Capitol ST-12136)	11	10	
11 ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	8	15	
12 SOMEBODY'S KNOCKIN' TERRI GIBBS (MCA-5173)	12	15	
13 HEY JOE/HEY MOE MOE BANDY AND JOE STAMPLEY (Columbia FC-37003)	13	9	
14 REST YOUR LOVE ON ME CONWAY TWITTY (MCA-5138)	14	30	
15 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	16	108	
16 WILD WEST DOTTIE WEST (Liberty LT-1082)	17	11	
17 ROLL ON MISSISSIPPI CHARLEY PRIDE (RCA AHL 1-3905)	18	5	
18 I LOVE 'EM ALL T.G. SHEPPARD (Warner/Curb BSK-3528)	27	4	
19 GREATEST HITS OAK RIDGE BOYS (MCA-5150)	19	28	
20 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	7	29	
21 DRIFTER SYLVIA (RCA AHL 1-3986)	26	4	
22 LOOKIN' FOR LOVE JOHNNY LEE (Asylum 6E-309)	22	28	
23 I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	21	39	
24 GUITAR MAN ELVIS PRESLEY (RCA AAL 1-3917)	24	14	
25 WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY (Capitol SOO-12144)	27	3	
26 TWO'S A PARTY CONWAY TWITTY & LORETTA LYNN (MCA-5178)	23	12	
27 BACK TO THE BARROOMS MERLE HAGGARD (MCA-5139)	20	28	
28 ONE TO ONE ED BRUCE (MCA-5188)	33	3	
29 GREATEST HITS ANNE MURRAY (Capitol SO-12110)	29	33	
30 SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108)	—	1	
31 MR. HAG TOLD MY STORY JOHNNY PAYCHECK (Epic FE-36761)	25	6	
32 HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia C236752)	32	37	
33 I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY (Epic FE-37055)	38	2	
34 WASN'T THAT A PARTY THE ROVERS (Epic/Cleveland Int'l. JE-37107)	46	5	
35 MUNDO EARWOOD MUNDO EARWOOD (Excelisior XLP-88006)	35	5	
36 THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY (Epic JE 36493)	28	41	
37 THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	31	21	
38 I AM WHAT I AM GEORGE JONES (Epic FE 36586)	30	34	
39 CONCRETE COWBOYS THE CONCRETE COWBOY BAND (Excelisior XLP-88007)	39	4	
40 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	44	46	
41 THE BEST OF DON WILLIAMS: VOL. II DON WILLIAMS (MCA 3096)	41	104	
42 LOOKIN' GOOD LORETTA LYNN (MCA-5148)	34	28	
43 I'LL NEED SOMEONE TO HOLD ME WHEN I CRY JANIE FRICKE (Columbia JC 36820)	43	26	
44 I HAVE A DREAM CRISTY LANE (Liberty LT-1083)	45	8	
45 THIS IS ELVIS ELVIS PRESLEY (RCA CPL2-4031)	55	3	
46 MAKIN' FRIENDS RAZZY BAILEY (RCA AHL1-4026)	—	1	
47 STARDUST WILLIE NELSON (Columbia JC 35305)	47	159	
48 I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116)	48	11	
49 URBAN COWBOY ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	42	52	
50 BLUE PEARL EARL THOMAS CONLEY (Sunbird ST-50105)	50	8	
51 JOHN ANDERSON 2 JOHN ANDERSON (Warner Bros. BSK-3547)	53	4	
52 BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON (MCA-5170)	36	9	
53 TEXAS IN MY REAR VIEW MIRROR MAC DAVIS (Casablanca/PolyGram NBLP 7239)	40	30	
54 LOVE IS FAIR BARBARA MANDRELL (MCA-5136)	54	34	
55 THESE DAYS CRYSTAL GAYLE (Columbia JC 36512)	49	35	
56 DAKOTA STEPHANIE WINSLOW (Warner/Curb BSK-3529)	57	2	
57 BOBBY GOLDSBORO BOBBY GOLDSBORO (Curb/CBS JZ 36822)	59	2	
58 COCONUT TELEGRAPH JIMMY BUFFETT (MCA-5169)	58	9	
59 FOLLOWING THE FEELING MOE BANDY (Columbia JC-36789)	—	1	
60 HARD TIMES LACY J. DALTON (Columbia JC 36763)	64	51	
61 GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36488)	51	47	
62 SOUTHERN RAIN MEL TILLIS (Elektra 6E-310)	52	24	
63 DREAMLOVERS TANYA TUCKER (MCA 5140)	66	30	
64 LIVE HOYT AXTON (Jeremiah JH-5002)	—	1	
65 MUSTA NOTTA GOTTA LOTTA JOE ELY (MCA 5183)	65	7	
66 AFTER THE RAIN JOHNNY RODRIGUEZ (Epic FE-37103)	—	1	
67 SONGS OF THE SUN BELLAMY BROTHERS (Warner/Curb BSK-3491)	63	23	
68 IF I KEEP ON GOING CRAZY LEON EVERETTE (RCA AHL 1-3916)	60	7	
69 ENCORE MICKEY GILLEY (Epic JE-36851)	61	27	
70 WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	62	97	
71 SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE (Columbia JC 36476)	56	49	
72 SONGS I LOVE TO SING SLIM WHITMAN (Epic/Cleveland Int'l. JE 36788)	71	32	
73 BLUE KENTUCKY GIRL EMMYLOU HARRIS (Warner Bros. BSK-3318)	74	5	
74 STRAIGHT AHEAD LARRY GATLIN (Columbia JC 36250)	72	53	
75 MUSIC MAN WAYLON JENNINGS (RCA AHL 1-3602)	69	50	



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MCA-5173 Produced by Ed Penney

*Featuring "Somebody's Knockin'"
and the new single, "Rich Man"*

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. UNWOUND — GEORGE STRAIT — MCA — 24 REPORTS.
2. MIDNITE FLYER — SUE POWELL — RCA — 19 REPORTS.
3. LOVE TAKES TWO — ROY CLARK — MCA — 19 REPORTS.
4. I WAS COUNTRY WHEN COUNTRY WASN'T COOL — BARBARA MANDRELL — MCA — 18 REPORTS.
5. LIKIN' HIM AND LOVIN' YOU — KIN VASSY — LIBERTY — 17 REPORTS.
6. DON'T BOTHER TO KNOCK — JIM ED BROWN & HELEN CORNELIUS — RCA — 17 REPORTS.
7. LOVIN' HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN) — TOMPALL & THE GLASER BROTHERS — ELEKTRA — 16 REPORTS.
8. DREAM OF ME — VERN GOSDIN — OVATION — 16 REPORTS.
9. YOU MADE IT BEAUTIFUL — CHARLIE RICH — EPIC — 14 REPORTS.
10. FOOL BY YOUR SIDE — DAVE ROWLAND & SUGAR — ELEKTRA — 12 REPORTS.

MOST ACTIVE COUNTRY SINGLES

1. BLESSED ARE THE BELIEVERS — ANNE MURRAY — CAPITOL — 63 REPORTS.
2. LOVIN' ARMS — ELVIS PRESLEY — RCA — 62 REPORTS.
3. BY NOW — STEVE WARINER — RCA — 59 REPORTS.
4. THE MATADOR — SYLVIA — RCA — 57 REPORTS.
5. I'M JUST AN OLD CHUNK OF COAL — JOHN ANDERSON — WARNER BROS. — 54 REPORTS.
6. SURROUND ME WITH LOVE — CHARLY McCLAIN — EPIC — 54 REPORTS.
7. MONA LISA — WILLIE NELSON — COLUMBIA — 54 REPORTS.
8. WHAT ARE WE DOIN' IN LOVE — DOTTIE WEST — LIBERTY — 52 REPORTS.
9. FIRE & SMOKE — EARL THOMAS CONLEY — SUNBIRD — 51 REPORTS.
10. WHISPER — LACY J. DALTON — COLUMBIA — 48 REPORTS.

Arbs Reveal Country Radio Owns Larger Share Of Overall Market

by Tom Roland

NASHVILLE — The advance numbers for the Winter 1981 book released by Arbitron indicate that while the total audience for country music has increased, many of the older, established stations' market shares declined.

Of nine markets — Chicago, New York, Los Angeles, Detroit, Boston, San Diego, San Francisco, Houston and Cleveland — six show country music with a larger share of the market than it held during the 1980 January/February.

In Los Angeles, KLAC dropped to 3.2 from the 3.8 figure posted one year ago when it was the only country station in the market. New country stations KHJ, KZLA-AM, and KZLA-FM contributed 2.0, 0.5, and 2.5, respectively, this moving country from a 3.8 share overall to a surprising 8.2.

Charlie Cook, program director at KHJ, attributed much of country's current success to the splintering of pop radio. Said Cook, "A couple of weeks ago, the top three records on the **Cash Box** pop chart were Dolly Parton, Eddie Rabbitt and REO Speedwagon. How can you program that?"

By offering an alternative to the format of established competitor KLAC, Cook said KHJ has been successful in tapping a new market. "The music is different," he

stressed, "Take 'Seven Year Ache' by Rosanne Cash. They (KLAC) are not playing it because they think it's too pop, but it's our #2 record. We're also a little more service-oriented and a little less personality-oriented."

The Viacom Broadcasting chain was also in a rather unique position due to the book. While most established stations went down from last year, Viacom's two veteran outlets, KIKK/Houston and WMZQ/Washington, D.C., showed increases. KIKK-AM advanced to 1.8 from 1.3, while the FM mainstay jumped to 9.0 from 7.8. WMZQ was slightly up from 3.4 to 3.6.

"The whole reason for those stations' success is the news department," commented Bill Figenshu, Viacom's vice president in charge of programming. "Our ability to do news and sports got us through the winter. With snow in the north and adverse conditions in the south, we think that's what people are looking for."

Up In Houston

While KIKK was on an upward swing, Houston's other two country stations were not. KNUZ remained constant at 1.7, and KENR slipped to 3.1 from 4.0. Country's total share in Houston, however, increased from 14.8 to 15.6.

(continued on page 50)



KLIF'S COW PATTY CONTEST — KLIF/Dallas/Ft. Worth recently sponsored the opening weekend of the Mesquite Rodeo, which was televised by ESPN to over 25 million rodeo enthusiasts. One of the highlights of KLIF's Radio/Rodeo was the Cow Chip Chucking Extravaganza, a disgustingly fun event that attracted the interest of several KLIF personnel. Pictured with a couple of the rodeo clowns are (l-r): Jonathan Hayes, Steve Brodie and Don Harris, KLIF air personalities; and Carolyn "Crunch" Poland, promotions director for KLIF.

THE COUNTRY MIKE

KLAC, SAMMY JACKSON ACM AWARD RECIPIENTS — The Academy of Country Music (ACM) has named KLAC/Los Angeles country "Radio Station of the Year" and KLAC's morning man, **Sammy Jackson**, "Radio Personality of the Year." The formal announcement was made April 30 during the 16th annual Awards Presentation at Shrine Auditorium in Los Angeles. Commenting on the prestigious awards, station vice president and general manager **Don Kelly** stated, "With over 1,500 country music stations across this land of ours, we feel a special sense of pride and honor in being singled out by a jury of our peers. KLAC has been a tradition with Southern Californians ever since the station pioneered country music radio in 1970." KLAC has been the recipient of the Academy's "Station of the Year" award an unprecedented seven consecutive years, from 1970 through 1976, and has been honored a total of eight times by the ACM.



Gary West

PERSONALITY PROFILE — When Gary West was working as the public relations director with Sports Complex in New Castle, Penn., he became well acquainted with a microphone. Having always been interested in radio, it was a natural progression that West give up his director position and enroll in REI Broadcasting School in Sarasota, Fla. Taking the fastest avenue possible, West graduated from broadcasting school and made his way back to New Castle, where he did the nights for Top 40 station WKST. During his three year stay with WKST, West also traveled the night club circuit with a

production company of which he was a part, WHAMM-JAMM Prod. Then, in March of 1979, West sent a tape and resume to **Ron Aughinbaugh**, general manager of WELA/East Liverpool, Ohio. Aughinbaugh was obviously impressed with what he heard, and West was appointed music director of the Pittsburgh area station. In a recent in-office interview with West and his compadre, Cavaleer recording artist **James Marvell**, Marvell pointed out that WELA was the first station to break his new single, "Love Can Make You Happy."

NEW ARRIVAL — Congratulations to **Chris Warren**, program director of WGNA/Albany, N.Y., and his wife, **Marle**, on the birth of a 7 pound, 10 ounce boy, **Erlc**, Good Friday, April 17.

CHANGE OF ADDRESS — Effective May 1, 1981, WFMS/Indianapolis will be located at 8120 Knue Road, Indianapolis, Ind. 46250. The telephone number is (317) 842-9550. Music calls will be taken Wednesday through Friday from 10 a.m.-12:30 p.m. (EST).

STEWART TABBED AT KCEY — Program director **Kent Hopper** of KCEY/Modesto, Calif. has announced the appointment of **Michael J. Stewart** to the position of music director for the middle California country station. Stewart brings with him 17 years of radio experience. Previously Stewart had spent two years with **KBET/Reno, Nev.**

WEEP "WALKS AMERICA" — The "WEEP Family Of Feet" walked 30 kilometers in Pittsburgh, April 26, in support of the March of Dimes' "Walk America." An estimated 10,000 walkers paraded through the streets, the majority carrying WEEP balloons, and were joined by Foggy Bottom recording artist **Larry Lee Jones**. According to promotion director **Terri McKay**, an estimated \$500,000 had been pledged to the walkers to be donated to the March of Dimes. At the half-way point of the walk, the **Corbin/Hanner Band** provided weary feet with an afternoon of music in Schenely Park.

FICAP MINI CLINIC — The Federation of Country Air Personalities will hold a "mini Clinic" in Austin, Texas, June 26 and 27. Details are available through **Georgla Twlty** in Nashville at (615) 320-7287.

NEW SIGNING — **KCMX/Medford, Ore.**, has become the latest affiliate of the NBC Radio Network, effective June 16, as announced by NBC director of affiliate relations, **Meredith K. Woodyard**. The station will air the network's commentaries and hourly newscasts, in addition to obtaining first option rights on the network's long-form programs. Licensee of the 1,000 watt, 5 a.m.-1 a.m., country-formatted station is Rogue Radio Corp. of Ashland, Ore. General manager is **Dick Bennink**, sales manager is **Rudy Vsetecka** and program director is **Jonathan James**.

BRAUN APPOINTED VP AT WHOO — **Bucks Braun**, former program director of WHOO/Orlando, was elevated to the position of vice president/operations, effective April 24.

SERVICE TROUBLE — **KBMY/Billings, Mont.**, has reported serious difficulties in receiving product from a few major labels.

country mike

PROGRAMMERS PICKS

Tony Kidd	WZZK/Birmingham	The Matador — Sylvia — RCA
Bob Grayson	WIST/Charlotte	Lovin' Her Was Easier (Than Anything I'll Ever Do Again) — Tompall & The Glaser Brothers — Elektra
Bill Pyne	WQYK/St. Petersburg	I Was Country When Country Wasn't Cool — Barbara Mandrell — MCA
Willis Williams	WLAS/Jacksonville	What The World Needs Now Is Love — Billie Jo Spears — Liberty
Buddy Johnson	KLVI/Beaumont	I Was Country When Country Wasn't Cool — Barbara Mandrell — MCA
Dan Wells	WSDS/Ypsilanti	Clean Your Own Tables — Kay T. Oslin — Elektra
Jerry King	KKYX/San Antonio	Unwound — George Strait — MCA
Chris Taylor	KYNN/Omaha	Don't Bother To Knock — Jim Ed Brown & Helen Cornelius — RCA
Jim Murphy	WDLW/Boston	I Was Country When Country Wasn't Cool — Barbara Mandrell — MCA
John Buchanon	KNIX/Phoenix	You Made It Beautiful — Charlie Rich — Epic
Lee Brandell	WHOO/Orlando	I Was Country When Country Wasn't Cool — Barbara Mandrell — MCA

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS



GEORGE STRAIT (MCA 51104)
Unwound (2:24) (Pi-Gem Music, Inc./Pannin' Gold Music — BMI) (Dean Dillon/Frank Dycus)
 A catchy play on words and a traditional country arrangement highlight this debut release from George Strait. It should be a natural "add" for country formats, as well as a natch' for the jukebox.

HITS OUT OF THE BOX

- CRYSTAL GAYLE** (Columbia 11-02078)
Too Many Lovers (3:46) (Cookhouse Music — BMI/Mother Tongue Music — ASCAP) (H. True, T. Lindsay, S. Hoglin)
JOE STAMPLEY (Epic 19-02097)
Whiskey Chasin' (2:50) (Sabal Music — ASCAP) (B. Cannon)
JOHNNY LEE (Full Moon/Asylum E-47138)
Prisoner Of Hope (3:10) (Elektra/Asylum Music — BMI) (S. Whipple, G. Metcalf)
HANK WILLIAMS, JR. (Elektra E-47137)
Dixie On My Mind (2:36) (Bocephus Music, Inc. — BMI) (H. Williams, Jr.)

FEATURE PICKS

- EDDIE REASONER** (BNA 323)
Chunkin' & Windin' (2:26) (Vector/Shotglass Music — BMI) (E. Reasoner, W. Carson)
DIANA TRASK (Kari 121)
This Must Be My Ship (2:38) (Blackwood Music, Inc. — BMI/Magic Castle Music, Inc. — BMI) (R. Murrah, T. Murrah, S. Anders)
GAIL ZEILER (Equa S.P. 649)
It Ain't My Concern (2:47) (Equa Music — ASCAP) (G. Zeiler)

ALBUM REVIEWS

WHIRLWIND — Don King — Epic FE 37105 — Producer: Steve Gibson — List: 8.98 — Bar Coded

Unabashed enthusiasm, gutsy raw energy and an overall feel that's just to the left of country easily describe Don King's latest release, the logical step beyond last year's impressive "Lonely Hotel." King proves his versatility, as he easily glides from one end of the musical spectrum with the rockish "Over My Head" to the other with the bluegrass-tinted "I Still Miss Someone." King has paid a lot of dues and exhibited even more potential over the years, and now it's time to slide safely into home plate.

THE SOUTH COAST OF TEXAS — Guy Clark — Warner Bros. BSK 3381 — Producer: Rodney Crowell — List: 7.98 — Bar Coded

Guy Clark and Rodney Crowell are a natural teaming. With Clark singing, Crowell producing and throwing in occasional vocals, and all of the material penned by Clark (with the exception of two Clark-Crowell penned tunes), topped with a stellar line-up of musicians, how can the album help but be a small masterpiece? Clark's from-the-soul, Texas/country/rock is sure to shuffle right out of the Lone Star State and capture the fancy of the rest of the country.

WAITIN' FOR THE SUN TO SHINE — Ricky Skaggs — Epic FE 37193 — Producer: Ricky Skaggs — List: 8.98 — Bar Coded

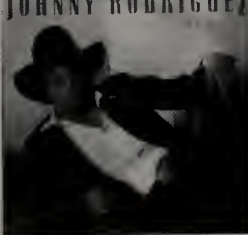
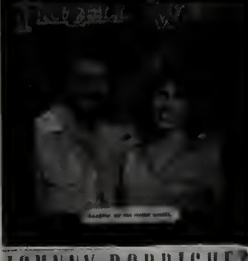
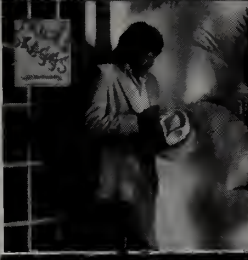
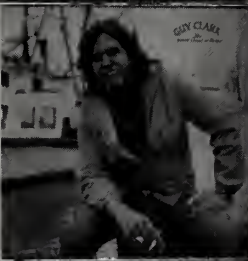
Bluegrass, like ska or reggae, has always boasted a rather eclectic audience. But like those two genres, bluegrass music is slipping more and more into the mainstream of popular music tastes and finding a larger audience. The bluegrass success is due in part to artists like Skaggs, who is an excellent representative of his field. Lauded for his work with Emmylou Harris, Skaggs is joined by Harris cohorts the White Girls (Sharon and Cheryl) on vocals on several of the numbers. As a musician, Skaggs is impressive on acoustic and rhythm guitars, mandolin and fiddle, and his bluegrass twang is ingratiating.

CARRYIN' ON THE FAMILY NAMES — David Frizzell and Shelly West — Viva/Warner Bros. BSK 3555 — Producers: Snuff Garrett and Steve Dorff — List: 7.98 — Bar Coded

Not only do Frizzell and West carry on the family names, they also carry on the tradition of making solid, grassroots country music in the hallowed sense of the word. The duo scored big with their first single, "You're The Reason God Made Oklahoma," admittedly a hard act to follow. But this album does have quite a few potential follow-ups, including "Yours For The Asking," an unusual song that features some interesting vocals on West's part, as well as some inspiring guitar work compliments of Merle Haggard.

AFTER THE RAIN — Johnny Rodriguez — Epic FE 37103 — Producer: Billy Sherrill — List: 8.98 — Bar Coded

Rodriguez has one of the most appealing and immediately identifiable voices singing country music today, and this album is full of pleasing tunes. His inspired, almost urgent version of James Taylor's "Fire And Rain" rivals the original rendition, while "Mexico Rain" is a smooth, easy-flowing number.



THE COUNTRY COLUMN

TILLIS PERFORMS FOR FLASHERS — He impressed them so when he performed at the Inaugural Ball for President Reagan that Mel Tillis has been invited to perform at the invitation-only White House News Photographers Dinner May 20. Held at the Washington Sheraton Hotel, the event will be attended by the Washington press corps, as well as President and Mrs. Reagan, members of the Reagan cabinet, the Joint Chiefs of Staff and a substantial congressional delegation. Following the Washington appearance, Tillis heads out to the Frontier Hotel in Las Vegas, where he has scheduled a four-week engagement.

HARPER VALLEY PTA — For those of you who live in the Nashville area, Jeannie C. Riley will be at Mill's Bookstore in 100 Oaks May 15, 7-9 p.m., autographing copies of her new book, *From Harper Valley to the Mountain Top*.



Mel Tillis

COUNTRY BETTE DAVIS EYES — One of the most unusual turns of events during the recent Academy of Country Music awards show was the use of the video *Bette Davis Eyes* to introduce Kim Carnes, who was nominated as New Female Country Vocalist. It's an excellent song, but probably not quite what the true country fans watching the show would expect. While on the subject of the video, we must say it was one of the best we have ever seen — very well produced and orchestrated. Carnes is a natural.

MAMAS AND PAPAS — Congratulations to Jackie and Don Cusick on the birth of their second child, a son named Jesse Michael, born April 28 at Southern Hills Hospital in Nashville. Mom and Pop recently released their first Gospel album . . . We hear the stork will soon be visiting Marianne and Kenny Rogers.

STUDIO TRACKS — In the Music Mill in Nashville, Jump 'n the Saddle Band with producer Mike Daniels . . . Cedar Creek with producer Andy DiMartino . . . At Creative Workshop, singer/songwriter Helen Hudson recently laid some tracks with Elliot Mazer producing and Brent Maher engineering. Session musicians included Weldon Myrick, Bobby Thompson, Kenny Buttrey and David Hungate. Overdubs are being recorded at Sound Stage with Brent King engineering . . . At Woodland in Nashville, Con Hunley is continuing work on his new Warner Bros. album with producer Tom Collins. Les Ladd is behind the boards with assistance from Steve Ham . . . Brown Bannister is beginning work on an album for the Benson Co. with his producer Mike Blanton. Gene Elchelberger is engineering with assistance from Rick McCollister . . . Eddie Rabbitt was recently working on vocal overdubs for his new Elektra album with producer David Malloy. Peter Granet engineered, with assistance from Russ Martin.

HERE AND THERE — Billie Jo Spears recently returned from a 15-day, 15-city tour of the United Kingdom . . . Ed Bruce will make his first appearance on the *Merv Griffin Show* May 11. He's scheduled to perform "Mama's Don't Let Your Babies Grow Up To Be Cowboys" and his current single, "Evil Angel" . . . MCA records has signed George Strait to the label, and released the singer's first single, "Unwound." Strait is an honest-to-gosh rancher in San Marcus, Texas, where he has been playing the honky tonk circuit every chance he gets for about seven years . . . Between May 1 and Oct. 31, Alabama has more than 75 dates scheduled. And this itinerary was released before the gang won Top Vocal Group from the Academy of Country Music . . . Willie Nelson, Ray Benson and "special friends" will do a tribute to swing music and Django Reinhardt on an upcoming *Austin City Limits*, which should air sometime in mid-August. The project, funded by a grant from the Lone Star Brewing Co., Inc., has a \$70,000 budget . . . It was nostalgia time April 24 in Fort Worth, Texas, when two legendary bands joined forces for a night of old time country music. Hank Williams' *Original Drifting Cowboys* and Bob Will's *Texas Playboys* provided a limitless supply of standards spanning some 35 years for 5,000 cowboys and cowgirls at Billy Bob's Texas . . . The World's Fair is scheduled for May 1-Oct. 31, 1982 in Knoxville, Tenn. Wonder if the CMA has thought of sponsoring a booth. What better way to bring country music to the world? Billy Joe Shaver and Buddy Lee Attractions are currently putting together a tour of the Southwest in conjunction with Shaver's album release, "I'm Just An Old Chunk Of Coal" . . . John Denver will kick off a seven-date tour of Japan May 14 . . . Sunbird artist Billy Larkin recently appeared at the Palomino in North Hollywood, and topped it off with interviews with KLAC, KHJ, American Forces Radio and Live Sound.

BOONE AT OLD COUNTRY — Debby Boone made a special appearance at the Old Country in Busch Gardens (Williamsburg, Va.) May 10. It's hard to believe that it has been more than 10 years since Boone debuted in Japan as part of the singing Boone Sisters, and four years since "You Light Up My Life" catapulted her to the top of the pop heap.

jennifer bohler



Debby Boone



**NEW
ON THE CHARTS!**

RON GILLIAM

WITH
"IF TEARDROPS COULD TALK"

(IRDA 643)

Distributed by:



Loadstone Records

GOSPEL



RESURRECTION BAND TOUR — During a recent 12-city tour of the West Coast, the Resurrection Band paid a visit to radio station KBRT in Los Angeles. Pictured chatting about the band's new Light album, "Colours," are (l-r) Glenn Kaiser of the band; air personality Rick Patton and Wendy Kaiser of the band.

Mann Set To Produce First 'Great American Choral Fest'

NASHVILLE — Grammy Award winner Johnny Mann has re-entered the national spotlight as producer of "The Great American Choral Festival," a nationwide opportunity for ensembles of four or more amateur singers to compete for cash prizes.

Nearly three years in the making, the festival will begin with competitive activities in each of the 50 states in January, February, and March 1982. Each state competition will be conducted in four divisions, which will include all groups from junior and senior high school choirs through university concert ensembles; from local barbershop quartets and choruses to civic groups and independent amateur units.

Re'Generation Expands Operation Capacities

NASHVILLE — Re'Generation, a Nashville-based Christian touring vocal group, will expand into publishing, films and a new record label, according to Ron Coker, chief operating officer.

For the past 11 years, Re'Generation has consistently made more than 500 yearly personal live appearances with its 10 singers and three support people, in concerts ranging from local churches to major conventions.

A series of "How To" films for music ministers centering on choirs and ensembles was also announced. The first will cover technical aspects of sound, lighting and multi-media.

The group has also formed Re'Generation Music Services with an April release of "Music of the People," a 10-song choral book by Larry Mayfield, featuring all-new arrangements of "Praise Ye The Lord; The Almighty," "May The Mind Of Christ, My Savior," "Alas; And Did My Savior Bleed?" and "And Can It Be."

Publishing projects will be available through Christian bookstores, distributors or by contacting Eric Wyse at Re'Generation Music Services, 2199 Nolensville Rd., Nashville, Tenn. 37211. The telephone number is (615) 256-2242.

Some of the best known names in the field of choral education will be represented, including Grant Beglarian of USC, Lloyd Pfautsch, Howard Swann, Dr. Jane Hardester and Paul Salaminovich. The list also contains major names in popular choral music as well, including Norman Luboff, Henry Mancini, Anita Kerr, Ray Coniff, Ray Charles and Fred Waring.

Composers like Eugene Butler, Jester Hairston, Edwin Hawkins and Frank Pooler are also included, as are conductors such as Roger Wagner, Robert DeCormier and John Nelson, who have been recruited along with a host of outstanding church, school and community choral directors regularly called upon to adjudicate major festivals.

The Great American Choral Festival competitors will be judged exclusively on the quality of their ensemble singing. With head-to-head competition planned throughout, groups of varying styles of music will compete against each other. Winners will be named in each division and trophies will be awarded, along with \$150,000 in cash prizes.

TOP 20 ALBUMS

Spiritual

		Weeks On 5/2 Chart	
1	THE LORD WILL MAKE A WAY AL GREEN (Myrrh MSB 6661)	1	22
2	THE HAWKINS FAMILY LIVE WALTER HAWKINS (Light LS 5770)	2	20
3	CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	3	14
4	20TH ANNIVERSARY ALBUM JAMES CLEVELAND & THE WORLD'S GREATEST CHOIRS (Savoy SQL 7059)	5	10
5	TRUE VICTORY MIN. KEITH PRINGLE (Savoy SQL 7053)	6	16
6	REJOICE SHIRLEY CAESAR (Myrrh MSB 6646)	4	42
7	EVERYTHING'S ALRIGHT DR. CHARLES HAYES (Savoy 14580)	7	16
8	MIRACLES JACKSON SOUTHERNAIRES (Malaco M-4370)	10	22
9	RISE AGAIN GOSPEL KEYNOTES (Nashboro 7227)	8	22
10	KEEP ON CLIMBING, WE GOTTA GO HIGHER PILGRIM JUBILEE SINGERS (Savoy 14584)	11	12
11	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7050)	9	4
12	MOTHER, WHY? WILLIE BANKS (Black Label 3000)	14	16
13	GOD IS OUR CREATOR ALBERTINA WALKER (Savoy SL 14583)	13	10
14	IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	—	2
15	TRAMAINE TRAMAINE HAWKINS (Light LS-5760)	12	62
16	A PRAYING SPIRIT JAMES CLEVELAND AND THE CORNERSTONE CHOIR (Savoy 7046)	15	46
17	NEW LIFE, NEW LOVE INSTITUTIONAL RADIO CHOIR (Savoy 14596)	17	4
18	GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS (New Birth 7048)	16	16
19	ONE DAY AT A TIME REV. THOMAS L. WALKER (Eternal Gold EGL-652)	19	28
20	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5735)	20	130

Inspirational

		Weeks On 5/2 Chart	
1	PRIORITY IMPERIALS (Dayspring DST 4017)	1	12
2	FAVORITES, VOL. 1 EVIE TORNQUIST (Word WSD 9845)	2	28
3	NEVER ALONE AMY GRANT (Myrrh MSB 6645)	3	48
4	THANK YOU FOR THE DOVE MIKE ADKINS (Mike Adkins MA 1961)	4	38
5	BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/World MSB 6653)	5	28
6	FORGIVEN DON FRANCISCO (New Pax NP 33042)	6	128
7	PRAISE IV VARIOUS ARTISTS (Maganatha MM 0064)	7	48
8	MUSIC MACHINE CANDLE (Birdwing BDWG 2004)	11	166
9	MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	8	22
10	ONE MORE SONG FOR YOU THE IMPERIALS (Dayspring DST-4015)	10	68
11	IN CONCERT B.J. THOMAS (Songbird/MCA 5155)	9	26
12	HE IS NEAR MIKE ADKINS (Mike Adkins MA 1062)	12	8
13	BULLFROGS AND BUTTERFLIES CANDLE (Birdwing BWR 2010)	15	36
14	GOT TO TELL SOMEBODY DON FRANCISCO (New Pax NP 33071)	13	38
15	THE PAINTER JOHN MICHAEL & TERRY TALBOT (Sparrow SPR 1037)	16	46
16	HEED THE CALL THE IMPERIALS (Dayspring DST 4011)	14	128
17	ARE YOU READY? DAVID MEECE (Myrrh 6652)	17	6
18	PH'LIP SIDE PHIL KEAGGY (Sparrow SPR 1036)	18	26
19	WITH MY SONG . . . DEBBY BOONE (Lamb & Lion LL-1046)	19	8
20	DALLAS HOLM LIVE DALLAS HOLM & PRAISE (Greentree R 3441)	20	10

Publishers Ready For Music Texas

NASHVILLE — MSI Press recently announced the participation of 19 publishers at Music Texas, a workshop to be held in Irving, Texas, June 21-25.

The publishers will conduct reading sessions aimed at church music directors and leaders from all denominations and areas of the country. Publishers scheduled to present reading sessions include Fine Arts, Good Life, Hope, Lexicon, Lellenas, Lorenz, New Benson, Singspiration,

Sparrow, Tempo, Covenant, Word, Psalter, Triune, Hinshaw, Trinity House, Brentwood, New Life and Crescendo.

In addition to the reading sessions there will be seminars and premieres of 10 new choral works from 10 of the participating publishers.

For further information on Music Texas may be obtained by writing Music Texas, P.O. Box 2130, Irving, Texas 75061.



ASCAP HONORS GOSPEL ARTISTS — During the recent Gospel Music Week in Nashville, ASCAP hosted a luncheon for more than 300 people at the Opryland Hotel. Plaques were presented to ASCAP writers and publishers who were nominated for Dove Awards in the Song of the Year and Songwriter of the Year categories. Pictured during the



luncheon are (l-r): ASCAP's Connie Bradley; Rusty Goodman; Word Inc.'s Bob Crawford; ASCAP's John Sturdivant; Word Music's Dennis Worley and Don Cason; Bradley; Chris Waters; Charlie Monk of April Music; Sturdivant; Word's Amy Grant and Gary Chapman, the Gospel Music Assn. Songwriter of the Year.



GOSPEL



FOSTER AND ATKINS PERFORM BENEFIT CONCERT — Bread 'n Honey recording artist Rick Foster recently opened a concert for Chet Atkins at the Lobero Theater in Santa Barbara, Calif. Atkins noted that Foster has long been one of his favorite guitarists. The concert raised in excess of \$1,800 for World Vision. Pictured following the concert are (l-r): Mark Craig, Bread 'n Honey executive producer; Atkins; and Foster.

Denny Correll Offers Christian Music For Younger Audiences

By Angela Ball

NASHVILLE — Denny Correll's pilgrimage to gospel music has been long and circuitous, with a career that has see-sawed between secular and gospel music. Correll is best known for his work with Blues Image, a '60s rock band known for its million-selling, "Ride Captain Ride."

Prior to working with Blues Image, Correll had been involved in gospel music through a self-formed band, Love Song, which, at the time, was one of the first contemporary rock/gospel bands in existence. After about three years with Love Song, Correll returned to the secular realm and began recording for A&M.

The stint at A&M brought Correll in contact with members of Blues Image and ultimately led to his joining that band in 1969. "I did touring with the band for about two-and-a-half years, and I was a Christian throughout that time, but I wasn't doing anything to put my faith into action," Correll explained. "I was hoping that some day I would have that chance, but at that time I was interested in being into secular records."

Correll's secular career continued with work in a group called Manna, and then, in 1976, he once again returned to gospel music after re-dedicating his life to Christ. Correll's ministry focuses primarily on the younger generation, which he says has been turned off by formalized religion.

"My particular ministry is to the rock generation, the kids who believe in the Lord, but don't belong or don't feel that they have a place of fellowship," he said. "They

feel as though Christianity has been too stuffy and too restrictive, and I'm here to tell them that God understands everything about what they're going through and to bring about worship through music they can understand."

Correll is a prolific songwriter, as well as performer, and has penned all the songs on his two gospel releases for Word Records, "Standing In The Light" and "How Will They Know." Writing and performing work hand in hand for me," he explained. "It's an exciting challenge to see how the music I write affects the audience. I feel that a song should convey a positive message that will open up our minds and hearts to the gospel according to the Lord and not necessarily according to the church."

"Bringing about a personal relationship with Christ is really why I'm doing this, and to help to bring about a positive change in music today will bring people to an awareness of God's love for them."

When contrasting life in a rock band with life as a Christian artist, Correll sees many parallels and differences. "The main difference is when you're performing — the people in the audience are receptive to what God is doing through the music as well as the spoken word," he explained.

Correll has recently done some producing as well as recording and plans an increased touring schedule in the future. A third album is scheduled for release in October or November and imminent plans include an East Coast tour with a May 23 appearance at the Jesus Festival in Pennsylvania.

ALBUM REVIEWS

COMING HOME — Mike Warnke — Myrrh MSB 6670 — Producer: Wes Yoder — List: 7.98

Mike Warnke is to gospel music what Jerry Clower is to country — good clean fun. On this live album, Warnke spoofs Christianity and leaves no denomination unscathed as his monologue runs the gamut from "Hell-I" to "Radio Preacher." Warnke's sincerity pervades throughout, and at several points, he talks openly to the audience about his beliefs as a Christian.

HORRENDOUS DISC — Daniel Amos — Solid Rock SRA 2011 — Producer: Daniel Amos — List: 7.98

Contemporary Christian music has never been this contemporary before, with several tunes that border on punk. Once beyond the unusual title and album cover, however, the message is worth listening to. Daniel Amos has approached gospel music in a unique way, conveying the message through innuendo so the listener has to really listen to the lyrics.

SWB — Scott Wesley Brown — Sparrow SPR 1049 — A — Producer: Dan Collins — List: 7.98

The songwriting talents of Scott Wesley Brown shine through on this album, with six self-penned tunes that blend profound lyrics with tight arrangements and production. Rockish tunes like "Out On A Limb" are blended with mellow cuts like "Learning To Live Like Jesus" and "Close To You" to give an overall crossover appeal.

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JAZZ

ON JAZZ

MONTREUX FESTIVAL SET — A tentative schedule has been set for the 15th Montreux International Jazz Festival. With dates running from July 3-19, this year's line-up continues the trend towards an increasingly diverse program, making us wonder how much longer it will be before the word "jazz" is dropped from the festival's name. Programs of reggae, Salsa, African, Brazilian, rockabilly, Swiss, rock and blues music take up the first nine days of the festival, with appearances by such non-jazz artists as **Third World, Eddie Palmieri, Mike Oldfield, Chuck Berry, Jan Hammer with Nell Schon, Magic Slim, Lightin' Hopkins, Al Green, Albert King, Pearl Harbour, Mighty Clouds of Joy, Stray Cats** and the **Staple Singers**. Happily, the last eight days of the festival have been set aside for a wide variety of jazz programs. Among the major events will be a **Dizzy Gillespie All-Stars** group, featuring **James Moody, Milt Jackson** and **Lalo Schifrin**; a tribute to **Louis Jordan**, organized by **Major Holley** and featuring **Ray Bryant, Doc Cheatham, Oliver Jackson, Budd Johnson** and **Eddie "Cleanhead" Vinson**; and a "Contemporary Records Night," featuring **Jay Hoggard, Joe Henderson, George Cables, Peter Erskine, Ron Carter** and **Freddie Hubbard**. Other artists scheduled to appear at the festival will include **Gil Evans, the Heath Brothers, David Sanborn, Al Jarreau, Chick Corea, Stephane Grappelli, Herbie Hancock, Ella Fitzgerald, Lionel Hampton** and **McCoy Tyner**. Loose talk around town has it that other bands will be added to the schedule; the **Lounge Lizards** being one strong possibility.



ON THE AIR — Trumpet great **Dizzy Gillespie** (r) recently participated on an interview segment of the **Radio Free Jazz** program. Taped in a **New York City music instrument repair shop**, the show was hosted by **Ira Sabin**, publisher of **Jazz Times**.

JAZZ ON THE AM DIAL — **WWRL**, 1600 AM in New York, has been sufficiently encouraged by the audience response to its jazz-and-black-contemporary format to scrap its three-hours-a-day of prime time sports talk programming. Program director **Bob Law** said that he's trying to do more than just fill the commercial jazz gap left by **WRVR**. "A lot of fusion has been played on the radio in the past, particularly on **WRVR**. Since then, stations formulating programs have tried to appeal to a narrow audience. I feel that there's a lot more music that can be played, so we've been incorporating jazz with progressive black music, featuring artists like **Charles Mingus, Miles Davis** and **John Coltrane**." The station will be taking a hard look at the next rating book: a major print and transit advertising campaign was undertaken at the beginning of this quarter to announce the jazz expansion. "Because the last book doesn't reflect the jazz and ad campaign, we don't know which advertisers will come in after the next book," said Law, who added that the station has received "great support from some of the record companies, particularly **CBS** and **Inner City**." As part of that support, the station recently gave away five complete **Columbia Jazz Odyssey** sets. "We're glad to work giveaways with small record companies, club owners and concert promoters," Law said, "or just to sit down with them and discuss how to effectively use radio. One thing the loss of **WRVR** has shown the jazz community is that they didn't know how to use radio."

BOTTOM LINE REMAINS UNCHANGED — A recent "Birdland Series" show at New York's **Bottom Line** featuring **Joe Morrello, Bill Hardman/Junior Cook** and **Slide Hampton** with **George Coleman** attracted our attention. The multiple group bills making up the series have been giving New York a taste of some of today's better bop bands. In addition, the club has also been booking an unusually high percentage of jazz on non-series nights: **Art Blakey, Clark Terry, the Heath Brothers, Phil Woods, Gary Burton** and **Melba Liston** have all been booked recently.

fred goodman

TOP 40 ALBUMS

	Weeks On Chart		Weeks On Chart
1 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	1 27	22 GIVE ME THE NIGHT GEORGE BENSON (Qwest/Warner Bros. HS 3453)	19 41
2 THE DUDE QUINCY JONES (A&M SP 3721)	2 6	23 ONE NIGHT STAND: A KEYBOARD EVENT VARIOUS ARTISTS (Columbia KC2 37100)	24 4
3 VOYEUR DAVID SANBORN (Warner Bros. BSK 3546)	4 5	24 DIRECTIONS MILES DAVIS (Columbia KC2 36472)	23 9
4 MAGIC TOM BROWNE (GRP/Arista 5503)	3 13	25 NIGHT PASSAGE WEATHER REPORT (ARC/Columbia JC 36793)	22 23
5 THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	7 3	26 EXPRESSIONS OF LIFE THE HEATH BROTHERS (Columbia FC37126)	31 2
6 MOUNTAIN DANCE DAVE GRUSIN (GRP/Arista 5010)	5 11	27 YOU MUST BELIEVE IN SPRING BILL EVANS (Warner Bros. HD 3504)	26 12
7 GALAXIAN JEFF LORBER FUSION (Arista AL 9545)	11 4	28 ODORI HIROSHIMA (Arista AL 9540)	28 26
8 VOICES IN THE RAIN JOE SAMPLE (MCA 5172)	6 15	29 THIS TIME AL JARREAU (Warner Bros. BSK 3434)	29 48
9 ALL MY REASONS NOEL PINTER (Liberty LT-1094)	10 6	30 LOVE LIGHT YUTAKA (Alfa AAA-10004)	33 2
10 "RIT" LEE RITENOUR (Elektra 6E-331)	16 2	31 80/81 PAT METHENY (ECM 2-1180)	30 28
11 IT'S JUST THE WAY I FEEL GENE DUNLAP featuring THE RIDGEWAYS (Capitol ST-12130)	12 14	32 PATRAO RON CARTER (Milestone M-9099)	35 3
12 'NARD BERNARD WRIGHT (GRP/Arista 5011)	9 12	33 BEYOND A DREAM NORMAN CONNORS & PHAROAH SANDERS (Novus/Arista AN 3021)	27 6
13 ALL AROUND THE TOWN BOB JAMES (Tappan Zee/Columbia C2X 36786)	8 13	34 EASY AS PIE GARY BURTON QUARTET (ECM 1-1184)	— 1
14 LET ME BE THE ONE WEBSTER LEWIS (Epic FE 36878)	14 6	35 M ABERCROMBIE QUARTET (ECM-1-1191)	— 1
15 LATE NIGHT GUITAR EARL KLUGH (Liberty LT-1079)	13 24	36 GOTHAM CITY DEXTER GORDON (Columbia JC 36853)	32 15
16 BY ALL MEANS ALPHONSE MOUZON (Pausa 7087)	17 9	37 WINTER MOON ART PEPPER (Galaxy/Fantasy GXY-5140)	— 1
17 CARNAVAL SPYRO GYRA (MCA 5149)	15 29	38 RELAXIN' AT CAMARILLO JOE HENDERSON (Contemporary 14006)	34 5
18 KISSES JACK McDUFF (Sugarhill SH 247)	25 2	39 AUTUMN GEORGE WINSTON (Windham Hill C-1012)	— 1
19 FAMILY HUBERT LAWS (Columbia JC 36396)	18 32	40 LIVE AT MONTREUX MINGUS DYNASTY (Atlantic SD 16031)	39 8
20 THE HOT SHOT DAN SIEGEL (Inner City IC 111)	21 17		
21 INHERIT THE WIND WILTON FELDER (MCA 5144)	20 30		

JAZZ ALBUM PICKS

CROSS ROADS — Sugar Blue — Europa JP 2002 — Producer: Dominique Buscall — List: 8.98

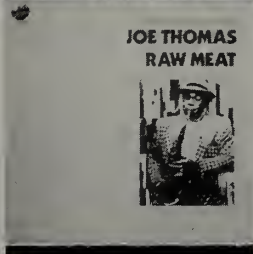
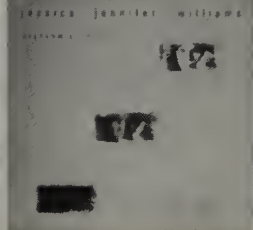
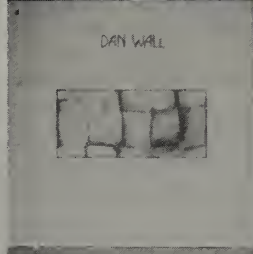
This is an excellent harmonica blues album. Fans of the Rolling Stones may already know Sugar Blue as the Paris street musician whose fine playing embellished "Miss You." As the leader on this date, Blue contributes a few of his own compositions and plays his heart out on covers of **Sonny Boy Williamson** and **Howlin' Wolf** tunes. A fine back-up band includes saxophonist **Steve Potts** and trombonist **Mike Zwerin**. Part of the first batch of releases from **Europa Records**.

SONG FOR THE NIGHT — Dan Wall — Landslide 1002 — Producers: Dan Wall and Michael Rothschild — List: 7.98

Pianist **Dan Wall** starts this record with some ethereal probing before quickly settling back down to earth with some comfortable and inventive grooves. The fine quartet features **Steve Grossman** on soprano, **Mike Richmond** on bass and **Jimmy Madison** on drums. Each contributes strongly to the group sound. The Atlanta-based label is also new.

ORGONOMIC MUSIC — Jessica Jennlfer Williams — Clean Cuts CC 703 — Producer: Jack Heyrman — List: 8.98

As one might deduce from the title, this is an album of music inspired by and dedicated to the works of **Wilhelm Reich**. **Williams** is a tasty pianist and fine group leader, and this outing is close to flawless. Aside from seven originals, an imaginative and thoughtful cover of **Coltrane's "Dear Lord"** deftly avoids replicating the saxophonist's approach. Highly recommended.



PISCES CALLING — Harold Mabern — Trident TRS 506 — Producer: Kelno Duke — List: 7.98

A real stalwart of the scene, **Mabern** is an imaginative and original journeyman who gets recorded far too infrequently. Joined here by bassist **Jamil Nasser** and drummer **Walter Bolden**, **Mabern** applies his touch to acoustic and electric piano and synthesizer, each with strong results. The title track is by producer **Kelno Duke**, and the rest are **Mabern** originals, all infused with soft warmth and a light swing. Worth running down.

RAW MEAT — Joe Thomas — Uptown UP 27.01 — Producer: Robert Sunenblick — List: 8.98

A former lynch pin of the **Jimmie Lunceford Orchestra**, tenor man **Joe Thomas** gets reintroduced to the public on this fine blowing date. An excellent rhythm section features **Jimmy Rowles** on piano, **Walter Booker** on bass and **Akira Tana** on drums. While the extensive liner notes of producer **Sunenblick** offer a good background for those discovering **Thomas** for the first time, his strong, gut-bucket style needs no explanation.

CARMEL BY THE SEA — The Jack Daugherty Orchestra — Monterey MS-100 — Producer: Jack Daugherty — List: 7.98

Powered by many of the contemporary sounds that are fashioning the current jazz scene, **Daugherty** presents an album here that has already found grooves in a variety of formats. From the mildly funky to the piercing and reflective, this album shows **Daugherty's** chops in diverse settings. Already noted as producer and much respected sideman, the artist shines out front on this item.

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On 5/9 Chart		Weeks On 5/9 Chart
1	11	37	23
2	7	38	5
3	5	39	3
4	21	40	31
5	11	41	4
6	10	42	12
7	27	43	22
8	4	44	12
9	18	45	7
10	5	46	8
11	14	47	6
12	3	48	11
13	9	49	13
14	7	50	13
15	18	51	30
16	18	52	7
17	13	53	5
18	9	54	9
19	8	55	31
20	25	56	21
21	28	57	22
22	17	58	2
23	8	59	15
24	9	60	23
25	1	61	4
26	9	62	2
27	31	63	1
28	6	64	3
29	10	65	18
30	6	66	1
31	10	67	29
32	2	68	15
33	24	69	16
34	12	70	29
35	11	71	27
36	10	72	16
		73	23
		74	30
		75	16



DUKE AT THE BOX — Epic recording artist George Duke recently stopped by the Cash Box West Coast office to visit and discuss his latest LP, "The Clarke/Duke Project," which he did with bassist Stanley Clarke. Pictured are (l-r): Craig Dudley, Dudiey-Gorov Organisation; Lenny Chodosh, Cash Box; Duke; Ken Kirkwood, Cash Box research manager; and Cliff Gorov, Dudley-Gorov Organisation.

THE RHYTHM SECTION

BMA CONVENTION — The much anticipated Black Music Assn. (BMA) Convention will host a plethora of black broadcasters who plan to address a variety of issues as part of the BMA's special emphasis this year on black radio. The convention, set for May 23-27 at the Century Plaza Hotel in Los Angeles, will cover topics pertinent to all segments of the industry, but radio issues — ranging from government involvement in deregulation to how more national advertising can be obtained by black radio — will be hot property. Though many of the topics to be discussed have been the subject of regional workshops conducted by the BMA's radio advisory board, broadcasters from around the country are expected to attend and participate in the BMA's convention activity. Most of the radio workshops and discussions are scheduled for Monday morning and during the convention's Monday luncheon Forum. Perhaps the highlight of the radio activity during the convention will be the Forum discussion, titled "Black Ownership . . . Emerging Problems," which will be moderated by **Bob Law**, program director at WWRL/New York.

AIRWAVES — Recently-resigned WBMX/Chicago program director **Spanky Lane** recently announced his involvement with **Jerry Clifton** in New World Communications, a radio programming consultancy firm which already serves KMJM and KMJQ. Lane recently relocated to San Diego . . . **Ben Tucker** recently returned to a mike spot at WSOK/Savannah where he can now be heard from 10 p.m.-1 a.m. Tucker used to be a bassist with the likes of **Art Pepper** and **Herbie Mann**, among others . . . WYJZ/Pittsburgh, which changed its format from pure jazz to B/C late last year, is preparing a promotion via three remotes in center city and weekly weekend specials, though specific plans for the promos have yet to be established. The Spring/Summer promotion is part of the station's efforts to re-orient the community to its new format, which includes R&B, contemporary jazz and pop music.

MULTI-TRACKING — New York's Sigma Sound Studios has been jamming with a bunch of projects. **Phyllis Hyman** recently completed over-dubbing vocals on an Arista LP with producer **Chuck Jackson**. The latest Columbia LP for **Gladys Knight and the Pips** is now being recorded under the guidance of producer **Jimmy Simpson** and engineers **Michael Hutchinson** and **John Potoker**. **Roy Ayers** is currently in the studio producing artists **James Bedford** and **Terry Wells** with engineer **Carla Bandini** for Ro-Ayer Prods. Mtume/Lucas Prods. principles **James Mtume** and **Reggie Lucas** are at Sigma Sound producing **John Lee's** "Shake." **Francoise Kevorkian** is at the studio mixing the single "You've Got My Love" for Prelude Records artist **Sharon Redd** . . . Blank Tapes recording studios is hosting an interesting session underway to produce **Busta Jones'** next Spring Records LP. Producing his own work, Jones has employed the diverse skills of keyboardist **Bernie Worrell**, drummer **Yogi Horton**, guitarist **Chris Spedding** and vocalist **Dolette McDonald**.

IN RACK — The small San Francisco-based Solid Smoke Records label is preparing release of five new soul and blues packages including product from the **Manhattans**, live performances by **Roy Brown**, **Lowell Fulson**, **Big Mama Thornton** and **Jimmy Rogers** and an LP by Washington D.C. quintet **The Velvets** . . . Blues guitar legend **Buddy Guy** is set to release his first American album in some time, titled "Stone Crazy!" on alligator Records. Helping Guy with the Mid-May release are long-time cronies **Junior Wells** and special guests **Eric Clapton**, **Dr. John** and the **J. Geils Band**. Recorded in Toulouse, France in 1979, while Guy toured Europe, the album was first released on the Isabel label.

TUBE ACTION — The rap phenom has become an international entity, as evidenced by the overseas chart success of the **Sugarhill Gang** and the application of that style to work by groups such as the **Clash** of the U.K. The next step is television and there's a serious possibility that ABC's 20/20 may examine the rap trend.

HOT VINYL CROSSOVER — **Stephanie Mills'** self-titled 20th Century-Fox LP (#70 bullet) is the top R&B/pop crossover debut this week on the Cash Box Top 200 Albums chart. The LP simultaneously jumped on the Cash Box B/C Albums chart at #25 bullet this week. "Iron Age" by Atlantic's **Mother's Finest** (#156 bullet) also debuted on the Cash Box Top 200 Albums chart. **Chaka Khan's** title track from her "What Cha' Gonna Do For Me" LP on Warner Bros. debuted #88 bullet on the Cash Box Top 100 Singles chart. **A Taste Of Honey's** "Sukiyaki" single has entered the Cash Box pop singles chart Top 10 at #9 bullet. Look for **The Gap Band's** second single from their "Gap Band III" PolyGram album, "Yearning For Your Love," to pop on that same chart quite soon.

SHORT CUTS — Work on the first full-fledged Qwest Records album project, **Patti Austin's** "Every Home Should Have One," under the guidance of Qwest leader **Quincy Jones**, was recently concluded. The project, due for August release, was recorded in New York and Los Angeles . . . EMI America's reggae offering **Peter Tosh** will be represented by the ABC Booking Agency in North America. The Rastaman is set to tour the U.S. and Canada the first week in August to support his LP "Wanted Dread And Alive." His tour of Europe is to begin June 1 . . . On the subject of tours, Salsoul recording group **Skyy** recently made four stops in Lagos, Nigeria and Benin while taking time out from a sojourn of the U.S. in support of their "Skyyport" album . . . **Grover Washington, Jr.'s** Elektra/Asylum LP "Winelight" recently did something few, if any, jazz LPs do — it went platinum. Move over **Van Halen**.

michael martinez

CASHBOX TOP 100

May 16, 1981

Weeks On Chart	5/9	Chart
1	4	11
2	1	14
3	3	12
4	2	17
5	7	9
6	6	15
7	5	13
8	12	8
9	10	10
10	8	15
11	11	21
12	9	18
13	13	14
14	16	8
15	15	11
16	14	25
17	21	6
18	23	8
19	19	12
20	20	11
21	30	4
22	22	10
23	31	6
24	29	5
25	25	12
26	27	12
27	26	12
28	17	17
29	18	12
30	36	7
31	33	8
32	32	7
33	34	9

Weeks On Chart	5/9	Chart
34	38	5
35	40	9
36	24	23
37	28	23
38	44	6
39	35	12
40	48	6
41	39	9
42	42	8
43	37	24
44	51	6
45	45	7
46	55	5
47	57	4
48	54	5
49	60	4
50	50	7
51	58	5
52	72	2
53	53	7
54	64	3
55	63	4
56		1
57	65	6
58	41	15
59	59	5
60	68	4
61	69	5
62	70	3
63	73	3
64	75	2
65	43	16

Weeks On Chart	5/9	Chart
66	81	2
67	67	6
68	79	3
69	77	3
70	74	4
71	71	5
72	--	1
73	83	2
74	76	4
75	86	2
76	78	3
77	87	3
78	82	3
79	89	2
80	88	2
81	66	7
82	--	1
83	80	6
84	92	2
85	--	1
86	--	1
87	91	2
88	--	1
89	--	1
90	--	1
91	47	13
92	--	1
93	94	4
94	--	1
95	95	2
96	46	9
97	61	12
98	56	10
99	49	13
100	85	10

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHER AND LICENSEES)

A Woman Needs Love (Just Like You Do) (Ray Parker, Jr. & Raydio) (Arista AS 0592)	1	ASCAP	100	Superlove (One To One) (ASCAP)	31
Being With You (Smokey Robinson) (Tomla/Motown T 54321F)	2	BMI/ASCAP	88	Sweet Baby (Mycena) (ASCAP)	23
When Love Calls (Atlantic Starr) (A&M 2312)	3	ASCAP	77	Take It Any Way (Clita) (BMI)	64
Sukiyaki (A Taste of Honey) (Capitol P-4953)	4	BMI/ASCAP	68	Take It To The (Delightful/Fresh Start) (BMI)	29
What Cha' Gonna Do For Me (Chaka Khan) (Warner Bros. WBS 49692)	5	ASCAP	63	Tell Me (Paddle/Simon-Redmond/Gaetene) (BMI)	48
How 'Bout Us (Champaign) (Columbia 11-11433)	6	BMI/ASCAP	50	Tell Me Where (Angelshell/Six Continents) (BMI)	54
Ai No Corrida (Quincy Jones) (A&M 2309)	7	BMI/ASCAP	49	The Electric Spinning (Malbiz) (BMI)	50
Yearning For Your Love (Gap Band) (Mercury/PolyGram 76101)	8	ASCAP	39	Thighs High (Thomas Browne/Roaring Fork) (BMI)	28
Make That Move (Shalamar) (Solar/RCA YB-12192)	9	ASCAP	36	Tonight We Love (Overdue) (ASCAP)	20
Just The Two Of Us (Grover Washington, Jr.) (Elektra E-47103)	10	BMI/ASCAP	35	Try It Out (Good Flavor/Sons Calistas/Shediac) (ASCAP)	76
Magic Man (Robert Winters & Fall) (Buddah/Arista BDA 624)	11	ASCAP	31	Turn It Out (Aimo/Crimsco) (ASCAP)	87
It's A Love Thing (The Whispers) (Solar/RCA YB-12154)	12	BMI/ASCAP	30	Turn Up The Music (Two Pepper) (ASCAP)	73
Get Tough (Kleeer) (Atlantic 3788)	13	ASCAP	29	Turn The Hands (Webiv/Paabo/WB) (BMI/ASCAP)	67
Your Love Is On The One (Lakeside) (Solar/RCA YB-12188)	14	BMI/ASCAP	28	Two Hearts (Frozen Butterfly) (BMI)	21
What Two Can Do (Deniece Williams) (ARC/Columbia 11-60504)	15	ASCAP	27	Watching You (Sieve Song/Cottillon) (BMI)	37
Don't Stop The Music (Yarbrough & Peoples) (Mercury/PolyGram 76085)	16	BMI/ASCAP	26	We Can Start (Masong) (ASCAP/Estus) (BMI)	74
Paradise (Change) (RFC/Atlantic 3809)	17	ASCAP	25	What A Fool (Snug/Milk Money) (ASCAP)	91
Give It To Me Baby (Rick James) (Gordy/Motown G 7197F1)	18	BMI/ASCAP	24	What Are We (Jobeta/Black Bull/Danbet) (ASCAP)	41
You Like Me Don't You (Jermaine Jackson) (Motown M 1503F)	19	ASCAP	23	What Cha' (Averaga Longdog) (ASCAP)	5
Tonight We Love (Rufus) (MCA 51070)	20	BMI/ASCAP	22	What Two (Ballboy/Kaa-Drick) (BMI)	15
Two Hearts (Stephanie Mills) (20th Century-Fox/RCA TC-2492)	21	ASCAP	21	When I Lose (Klongalc) (BMI)	63
Call It What You Want (Bill Summers and Summers Heat) (MCA 51073)	22	BMI/ASCAP	20	When Love Cells (Aimc/Nawban/Audio) (ASCAP)	3
Sweet Baby (Stanley Clarke/George Duke) (Epic 19-01052)	23	ASCAP	19	Yearning For Your Love (Total Experience) (BMI)	8
Hurry Up And Wait (The Isley Brothers) (T-Neck/CBS Z56 02033)	24	BMI/ASCAP	18	You And (Jobete) (ASCAP)	70
Keep On It (Starpoint) (Chocolate City/PolyGram CC 3223)	25	ASCAP	17	You Like Me Don't You (Jobete) (ASCAP)	19
Double Dutch Bus (Frankie Smith) (WMOT 4W85351)	26	BMI/ASCAP	16	Your Love (Spectrum VII/Circle) (ASCAP)	14
You're Lying (Linx) (Chrysalis CHS 2461)	27	ASCAP	15	You're Lying (Solid/RSM/Martin-Coulter/MCA)	27
Thighs High (Grip Your Hips and Move) (Tom Browne) (GRP/Arista GS 2510)	28	BMI/ASCAP	14		
Take It To The Top (Kool & The Gang) (De-Lita/PolyGram DE 910)	29	ASCAP	13		
Can You Feel It (The Jacksons) (Epic 19-01032)	30	BMI/ASCAP	12		
Superlove (Skyy) (Salsoul/RCA S7 2136)	31	ASCAP	11		
Lately (Stevie Wonder) (Motown T 54323F)	32	BMI/ASCAP	10		
Bad Company (Ullanda McCullough) (Atlantic 3804)	33	ASCAP	9		
			8		
			7		
			6		
			5		
			4		
			3		
			2		
			1		

BLACK CONTEMPORARY

MOST ADDED SINGLES

- RUNNING AWAY** — MAZE FEATURING FRANKIE BEVERLY — CAPITOL
OK100, WGCI, WJMO, WOKB, WRBD, WLLE, WKND, WEDR, WILD, WWIN,
WDIA, WENZ, WATV, KATZ, KPRS, WVKO, WDAO, WAMO, WGPR-FM.
- FREAKY DANCIN'** — CAMEO — CHOCOLATE CITY/POLYGRAM
OK100, WGCI, WPAL, WKND, WEDR, WENZ, WTLC, WWDM, WATV, WGIV,
WDAO, WAMO, WGPR-FM.
- PUSH — ONE WAY** — MCA
WPAL, WLUM, KDKO, KATZ, KPRS, WVKO, WDAO, WAMO.
- LET'S DANCE** — TOM BROWNE — GRP/ARISTA
WENZ, KDKO, WWDM, WAOB, WATV, KATZ, WAWA.
- SKINNY — OHIO PLAYERS** — BOARDWALK
WOKB, WBMX, WEDR, WWIN, WAOB, WGIV, WAMO.
- FOR YOUR PRECIOUS LOVE** — THE IMPRESSIONS — 20TH CENTURY-
FOX/RCA
WPAL, WEDR, WSOK, KDKO, WAOB, KATZ, KPRS.
- TELL ME WHERE IT HURTS** — WALTER JACKSON — COLUMBIA
WVEE, WWRL, WRBD, WKND, WUFO, WENZ.
- NIGHT (FEEL LIKE GETTING DOWN)** — BILLY OCEAN — EPIC
WYLD, WRBD, WKND, WWIN, WTLC, WWDM.

MOST ADDED ALBUMS

- STEPHANIE** — STEPHANIE MILLS — 20TH CENTURY-FOX/RCA
WAWA, WVEE, WYLD-FM, WDAS-FM, WOKB, WRBD, WLLE, KDAY, WEDR,
WILD, WDIA, WSOK, KATZ, WGIV, KPRS, WDAO.
- WHAT CHA' GONNA DO FOR ME** — CHAKA KHAN — WARNER BROS.
WPAL, WRBD, WKND, KDAY, WEDR, WSOK, WLUM, WENZ, KDKO, WWDM,
WCIN, WGIV.
- EXPRESSIONS OF LIFE** — THE HEATH BROTHERS — EPIC
WLLE, WLUM, WWDM, KMJO, WDAS-FM.

UP AND COMING

- I CAN MAKE IT BETTER** — THE WHISPERS — SOLAR/RCA
JONES VS. JONES — KOOL & THE GANG — DE-LITE/POLYGRAM
SHAKE IT UP TONIGHT — CHERYL LYNN — COLUMBIA
ROCK RADIO — GENE DUNLAP FEATURING THE RIDGEWAYS — CAPITOL
CINCO DE MAYO — WAR — LAX

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: Starpoint, Charge, R. Winters, Bill Summers, Lakeside, Atlantic Starr, Kleer, Taste of Honey, Raydio, Shalamar, Rufus, C. Khan, R. James, Gap Band, Champaign. ADDS: R. Brown, Sister Sledge, M. Wycoff, T. Gardner, D. Washington, Walter Jackson. LP ADDS: Aurra, Maze, J. Knight, R. Winters, Kim Carnes, Gary U.S. Bonds, S. Mills, G. Washington, D. O'Connor.

WAOB — ATLANTA — CARL CONNOR, PD

HOTS: F. Smith, S. Robinson, Raydio, C. Khan, R. James, Skyy, Change, Bill Summers, Ullanda McCullough, Sister Sledge, Clarke/Duke, L. Dozier, Isley Bros., A. McClain, Klique, R. Crawford, Strikers, Bernard Wright, S. Mills, G. Phillinganes, D. Washington, J. Knight, Joe Simon. ADDS: G. Jones, S. Feva, T. Gardner, Firefly, Ohio Players, Kool & Gang, Mystic Merlin, Tom Browne, Impressions.

WWIN — BALTIMORE — CURTIS ANDERSON, PD

HOTS: Change, F. Smith, Strikers, T. Gardner, C. Khan, Persuaders, Q. Jones, S. Robinson, G. Washington, Champaign. ADDS: Whispers, Maze, Empress, A. Bell, Ohio Players, Jimmy Castor, L.V. Johnson, C. Staton, Esther Williams. LP ADDS: Linx, Santana, Zingara.

WATV — BIRMINGHAM — BILL GLOVER, MD

HOTS: S. Robinson, Lakeside, D. Laws, S. Wonder, Fatback, F. Smith, One Way, Gap Band, Ohio Players, Isley Bros., T.S. Monk, Skyy, T. Marie, Jacksons, Taste of Honey, C. Khan, Rufus, Sun, Betty Wright, S. Mills, Raydio, Atlantic Starr, Mystic Merlin, J. Knight, General Cain, Starpoint, T-Connection, R. James, Side Effect. ADDS: L.V. Johnson, Sadane, Tom Browne, Archie Bell, Kool & Gang, Behannon, Maze, Cameo, Whispers, Mass Production, Lattimore. LP ADDS: Linx, B. White, Maer Harris, Unlimited Touch.

WILD — BOSTON — BUTTERBALL, JR, MD — #1 — T. GARDNER

JUMPS: 10 To 5 — Leprechan, 12 To 6 — C. Khan, 16 To 10 — Strikers, 20 To 12 — Change, 18 To 13 — Q. Jones, 19 To 14 — Ullanda McCullough, 23 To 16 — B. Wright, 25 To 17 — S. Mills, 28 To 21 — Aurra, 29 To 23 — T.S. Monk, 35 To 26 — Gap Band, 39 To 32 — E. Phillips, HB To 33 — Empress, HB To 34 — Clarke/Duke, HB To 35 — S. Feva, HB To 37 — Dazz Band, HB To 38 — G. Soccio, HB To 39 — B. Ocean, HB To 40 — B. Russell. ADDS: Maze, Sylvester, Noel Pointer, D. Laws, Kool & Gang, Klique. LP ADDS: S. Mills, T. Houston, E. Williams, Leon Bryant, Linx, Klique.

WUFO — BUFFALO — KEITH POLLARD, PD

HOTS: C. Khan, Taste of Honey, Change, R. James, G. Vannelli, Raydio, D. Laws, T. Gardner, S. Robinson, W. Lewis, S. Wonder, Gap Band, Ullanda McCullough, S. Mills, G. Soccio, Clarke/Duke. ADDS: Walter Jackson, Heaven & Earth, Stone City Band, Phil Collins, W. Felder, M. Gaye, Sister Sledge, John Lennon.

WPAL — CHARLESTON — DON KENDRICKS, MD — #1 — S. ROBINSON

HOTS: Atlantic Starr, Gap Band, Bill Summers, C. Khan, Shalamar, S. Mills, Raydio, B. Wright, Jacksons, Bernard Wright, R. James, Jones Girls, F. Smith, Lakeside, Change, Mass Production, Isley Bros. ADDS: Cameo, Fatback, One Way, A. Bell, Klique, Impressions, A. Meyers, Jack McDuff, Joe Simon. LP ADDS: C. Khan, A. McClain & Destiny, Joe Simon.

WGIV — CHARLOTTE — JOANN GRAHAM, PD

HOTS: R. Brown, S. Robinson, Gap Band, K.I.D., T. Houston, Conversion, Lakeside, Raydio, Q. Jones, Shalamar, Con Funk Shun, J. Jackson, R. Winters & Fall, S. Mills, Jacksons, R. James, Side Effect, Atlantic Starr, Sun. ADDS: Heaven & Earth, Cameo, Fatback, Sho Nuff, Ohio Players, Aurra, Mass Production, Sadane, Leprechan. LP ADDS: Change, C. Khan, Starpoint, S. Mills.

WGCI — CHICAGO — STEVE HARRIS, MD

HOTS: F. Smith, T. Gardner, Atlantic Starr, Q. Jones, Champaign, Kleer, Linx, G. Jones, C. Khan, S. Robinson. ADDS: Cameo, Rufus, Sadane, S. Clarke/G. Duke, T. Marie, Maze. LP ADDS: Mystic Merlin.

WBMX — CHICAGO — PAM WELLES, MD

HOTS: T. Gardner, Billy Ocean, F. Smith, Linx, Raydio, Change, C. Khan, Lakeside, S. Robinson, Kleer, G. Jones, F. Hooker, Bernard Wright, Starpoint, Shaamar, T.S. Monk. ADDS: Ohio Players, Blue Magic, Sadane.

WJLB — DETROIT — TOM COLLINS, PD — #1 — GAP BAND

JUMPS: 6 To 4 — Linx, 10 To 7 — D. Williams, 14 To 9 — Raydio, 15 To 10 — G. Vannelli, 18 To 11 — Shalamar, 19 To 12 — Blackbyrds, 20 To 13 — B. Russell, 21 To 15 — L. Hall, 22 To 16 — G. Dunlap, 23 To 17 — T.S. Monk, 25 To 18 — Change, 24 To 19 — E. Laws, 26 To 20 — Dazz Band, 27 To 21 — Betty Wright, 28 To 22 — One Way, 29 To 23 — G. Jones, 30 To 24 — Isley Bros., 31 To 25 — Noel Pointer, 32 To 26 — Sister Sledge, 33 To 27 — Blue Magic, 34 To 28 — S. Wonder, Heaven & Earth, Rufus, 36 To 30 — Starpoint, 37 To 31 — J. Knight, 38 To 32 — S. Mills, 39 To 33 — Roundtrip, 40 To 34 — Clarke/Duke, LP To 35 — Joe Simon, LP To 36 — Alicia Meyers, LP To 37 — B.B. King, LP To 38 — Michael Jackson, LP To 39 — D. Washington, LP To 40 — Switch. ADDS: A. Franklin, Jacksons, L. White, Joie, Mantra, M. Gaye, Markley Band, Ramsey Lewis.

WGPR-FM — DETROIT — GEORGE WHITE, PD — #1 — S. ROBINSON

HOTS: Kleer, J. Jackson, Champaign, D. Williams, Strikers, C. Khan, B. Wright, Blackbyrds, R. James, Gap Band, Linx, Raydio, F. Smith, Starpoint, G. Jones, Junie, G. Vannelli, Sun, S. Wonder, H. Mason, Revelation, Lakeside, Side Effect. ADDS: Mass Production, Rufus, Jacksons, Switch, Maze, Klique, Joe Simon, 5-Special, Cameo, Explosion. LP ADDS: W. Jackson.

WRBD — FT. LAUDERDALE — JAMES THOMAS, MD — #1 — F. SMITH

JUMPS: 14 To 11 — Blackbyrds, 15 To 12 — Con Funk Shun, 16 To 13 — Jacksons, 17 To 14 — Sun, 21 To 16 — Change, 22 To 17 — Sister Sledge, 23 To 19 — S. Mills, 24 To 20 — M. Wycoff, 25 To 21 — Funkadelic, 26 To 22 — Side Effect, 27 To 23 — Leprechan, 28 To 24 — Strikers, 29 To 25 — Mantra, 30 To 26 — Spectrum, 31 To 27 — J. Bell, 32 — T-Connection, 33 To 29 — Mass Production, 34 To 30 — One Way, 35 To 31 — J. Knight, 36 To 32 — G. Washington, 37 To 33 — S. Wonder, 43 To 34 — Heaven & Earth, Ex To 43 — Silver Platinum, Ex To 44 — T. Browne, Ex To 45 — Cameo. ADDS: Billy Ocean, R. Crawford, B. & G. White, Maze, Whispers, B.B. King, Aurra, Walter Jackson. LP ADDS: A. McClain, C. Khan, Blue Magic, R. Winters & Fall, W. Jackson, T. Houston, Side Effect, Dayton, S. Mills.

WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — GAP BAND

JUMPS: 11 To 7 — F. Smith, 12 To 8 — Starpoint, 14 To 10 — Lakeside, 17 To 12 — S. Mills, 21 To 15 — Bill Summers, 19 To 16 — Bar-Kays, 24 To 19 — Change, 29 To 20 — Linx, 27 To 23 — S. Wonder, 30 To 24 — P. Bryson, 31 To 27 — R. James, 32 To 28 — B. Wright, 33 To 29 — Clarke/Duke, 34 To 30 — Sister Sledge, 36 To 31 — Isley Bros., 35 To 32 — M. Wycoff, 37 To 33 — Cameo, 35 To 24 — S. Feva, 39 To 35

— Blackbyrds, 40 To 36 — Funkadelic, 41 To 37 — Marva King. ADDS: Side Effect, Fatback, Maze, Jacksons, R. Crawford, Kool & Gang.

KMJO — HOUSTON — BILL TRAVIS, PD — #1 — BILL SUMMERS

HOTS: G. Washington, J. Jackson, S. Robinson, Lakeside, T. Browne, Raydio, C. Khan, Atlantic Starr, Gap Band, Taste of Honey, One Way, S. Clarke/G. Duke, Biondie, Change, Yarbrough & Peoples, P. Bryson, Champaign, Cameo. ADDS: Change, S. Mills. LP ADDS: Heath Bros.

WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD

HOTS: Gap Band, S. Mills, Clarke/Duke, Isley Bros., F. Smith, C. Khan, R. Crawford, K.I.D., D. LaSalle, Jacksons, Con Funk Shun, Mass Production, Ohio Players, Walter Jackson, W. Felder, R. Brown, Passage, Switch. ADDS: Whispers, Sister Sledge, Fatback, Klymaxx, M. Gaye, S. Feva, D. Laws, Unlimited Touch, Cameo, Billy Ocean. LP ADDS: W. Jackson, Zingara, De Barges, Jay Hoggard, Clay Hunt, Mighty Fire, A. McClain, Lee Ritenour.

KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — R. JAMES

HOTS: D. Williams, Atlantic Starr, C. Khan, Clarke/Duke, Shalamar, Gap Band, Rufus, Con Funk Shun, Isley Bros., G. Phillinganes, Raydio, Skyy, F. Smith. ADDS: A. McClain, B. Russell, K.I.D., Lee Ritenour, R. Brown, G. Hunt, Flakes. LP ADDS: R. James, C. Khan, S. Mills, Clarke/Duke, Zingara, D. Sanborn, Passage.

KGFJ — LOS ANGELES — J.B. STONE, PD

HOTS: Raydio, Bill Summers, R. James, C. Khan, Atlantic Starr, S. Robinson, Shalamar, Gap Band, R. Royce, Switch. ADDS: Side Effect, S. Sledge, Lakeside, Isley Bros., General Caine. LP ADDS: Joyce Lawson, R. James, Thelma Houston, Futures.

WDIA — MEMPHIS — MARK CHRISTIAN, PD

HOTS: Taste of Honey, S. Robinson, G. Washington, Raydio, Bill Summers, C. Khan, Gap Band, Change, Shalamar, Bar-Kays, Michael Jackson, F. Smith, Lakeside, Switch, Atlantic Starr, Bernard Wright, Skyy, Spinners, Starpoint, S. Mills, Rufus, Con Funk Shun, B. Preston, J. Jackson, Cameo. ADDS: J. Knight, Lee Ritenour, Maze. LP ADDS: S. Mills.

WEDR — MIAMI — GEORGE JONES, MD — #1 — LEPRECHAN

JUMPS: 14 To 2 — ATLANTIC Starr, 15 To 3 — S. Robinson, 8 To 4 — T. Browne, Ex To 6 — C. Khan, 20 To 13 — Bill Summers, 17 To 7 — Champaign, Ex To 14 — R. Winters & Fall, Ex To 15 — M. Gaye, Ex To 16 — F. Smith, 18 To 17 — T. Thomas, 27 To 19 — Rufus, 28 To 20 — Firefly. ADDS: Carol Dion, Elation, Impressions, Maze, Fatback, G. Jones, Cameo, Ohio Players, Delegation, E. Phillips. LP ADDS: Blue Magic, C. Khan, S. Mills, Mighty Fire, A. McClain & Destiny, W. Jackson, Major Harris, Dayton.

WLUM — MILWAUKEE — BILLY YOUNG, PD

HOTS: Michael Jackson, R. James, Q. Jones, A. Mouson, G. Vannelli, Shalamar, Atlantic Starr, Gap Band, B. Wright, S. Robinson. ADDS: One Way, Side Effect, Firefly, T. Houston, Executive, Strikers, Starpoint, G. Dunlap, Isley Bros., T.S. Monk, T-Connection. LP ADDS: Santana, C. Khan, L.A. Boppers, Heath Bros.

WYLD-FM — NEW ORLEANS — PAUL STEPHENS, MD — #1 — C. KHAN

JUMPS: 5 To 3 — Gap Band, 12 To 10 — Sadane, 16 To 13 — S. Clarke/G. Duke, 17 To 15 — Heath Bros., 20 To 18 — Change, 23 To 20 — Raydio, 24 To 21 — Blackbyrds, 30 To 26 — Linx. ADDS: Billy Ocean, Lee Ritenour, G. Phillinganes, Eloise Laws. LP ADDS: S. Mills.

WWRL — NEW YORK — WANDA RAMOS, MD

HOTS: S. Robinson, G. Soccio, C. Khan, G. Jones, Isley Bros., N. Pointer, S. Mills, Jacksons, T. Browne, Billy Ocean, Gap Band. ADDS: Sylvester, Linx, R. Lewis, Spinners, Walter Jackson, Silver Platinum. LP ADDS: Jack McDuff, Santana, Dan Siegel.

WOKB — ORLANDO — BRETT LEWIS, PD — #1 — RAYDIO

HOTS: Shalamar, C. Khan, S. Robinson, R. James, Atlantic Starr, Sun, Gap Band, Starpoint, Bill Summers, S. Mills, F. Smith, Jacksons, Change, Linx, One Way. ADDS: Maze, Leprechan, T.S. Monk, Klymaxx, Wanda Williams, D. Laws, Kool & Gang, Ohio Players. LP ADDS: T. Houston, De Barges, Blue Magic, Linx, Dayton, S. Mills, Ohio Players.

WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — C. KHAN

HOTS: Raydio, Atlantic Starr, Champaign, J. James, Isley Bros., Change, Kleer, Shalamar, T. Gardner, Rufus, Linx, U. McCullough, D. Williams, Gap Band, S. Mills, G. Jones, C. Mann, Sister Sledge, Lakeside, Strikers, R. Brooks, S. Wonder, Heaven & Earth, N. Pointer, F. Hooker, Jacksons. ADDS: Klique, Sylvester, Unlimited Touch, D. Washington, Keni Burke, Debra Laws, Young & Company, W. Walden, G. Hunt. LP ADDS: S. Mills, Heath Bros., P. Bryson, Michael Jackson.

WLLE — RALEIGH — CAESAR GOODING, MD

HOTS: S. Robinson, Raydio, Change, Champaign, R. James, Sun, Q. Jones, R. Winters, Kleer, T. Gardner, Atlantic Starr, Shalamar, K.I.D., D. Williams, Heath Bros., S. Mills, G. Washington, Fatback, Mass Production, G. Soccio. ADDS: Elation, Maze, General Caine. LP ADDS: S. Mills, Heath Bros., H. Mason, G. Soccio, Side Effect.

WENZ — RICHMOND — PAUL CHILDS, PD — #1 — RAYDIO

JUMPS: 8 To 3 — Atlantic Starr, 7 To 4 — C. Khan, 16 To 10 — R. James, 20 To 16 — Gap Band, 21 To 18 — Change, 24 To 19 — Rose Royce, 23 To 20 — Lakeside, 25 To 22 — S. Mills, 26 To 23 — Linx, 27 To 24 — Starpoint, 30 To 26 — Skyy, HB To 25 — T. Gardner, HB To 30 — G. Jones. ADDS: Walter Jackson, Lee Ritenour, Aurra, Cameo, Tom Browne, C. Staton, Billy Preston, Maze. LP ADDS: C. Khan, D. Sanborn, Rufus, Joe Simon.

KSOL — SAN FRANCISCO — J.J. JEFFRIES, PD — #1 — S. ROBINSON

JUMPS: 8 To 4 — C. Khan, 14 To 11 — Lakeside, 17 To 13 — Change, 19 To 14 — F. Smith, 24 To 18 — S. Wonder, 21 To 15 — Ullanda McCullough, 23 To 20 — Bar-Kays. ADDS: Rick James, Isley Bros., S. Mills, Jacksons. LP ADDS: Sister Sledge, Strikers, D. Ross, G. Jones, R. Brown.

KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — RAYDIO

HOTS: S. Robinson, R. Winters & Fall, G. Washington, Yarbrough & Peoples, Gap Band, Cameo, Kool & Gang, Champaign, J. Jackson, Q. Jones, C. Khan, Rufus, Whispers, Bootsy, Starpoint, M. Gaye, D. Williams, P. Bryson, Funkadelic, Bernard Wright, Side Effect, Taste of Honey. ADDS: Impressions, L.V. Johnson, Maze, T. Browne, Silver Platinum, One Way, G. Dunlap, A. Bell. LP ADDS: R. James, S. Mills.

OK100 — WASHINGTON — JOHN MOEN, PD

HOTS: Atlantic Starr, S. Mills, Gap Band, Rufus, Lakeside, Starpoint, G. Jones, F. Smith, Change, S. Clarke/G. Duke, Con Funk Shun, Sadane, Billy Ocean, Champaign. ADDS: Mantra, Cameo, Maze, D. Washington, T. Gardner, U. McCullough, N. Pointer. LP ADDS: Sister Sledge.

COIN MACHINE

Cinematronics Wins Major Copyright Infringement Case

by Marc Cetner

EL CAJON — In a major victory in the area of copyright protection for video games, Judge Valdemar A. Cordova, of the U.S. District Court in Phoenix, Ariz. has ruled that Cinematronics, Inc., of El Cajon, Calif., holds valid copyrights to its Star Castle video. In addition, the court has levied a penalty against the infringing parties, K. Noma of Tokyo, Japan and Sutra Importers of New York City.

The decision represents the first time that the federal court system has ruled on such points as the following:

- U.S. District Courts have jurisdiction over copyright infringement cases.
- Video Game manufacturers have the right to copyright their original ideas.
- "Star Castle" is an original idea and the sole property of Cinematronics.
- All copies of "Star Castle" sold by the defendant will be returned by authority of the Court and sent, freight prepaid, to Cinematronics, Inc.
- The U.S. Customs Service was ordered to stop all copies from entering the United

States borders.

Under Judge Cordova's order and judgement, all buyers of the infringing copies will be served with a written notice ordering them to return copies, freight prepaid, to Cinematronics' facilities in El Cajon. No monetary damages were sought against the defendant in the case, Bernard Shapiro (d/b/a Bernie's Specialty Co.), who appears only to have been the sales agent. However, more than \$5 million in damages are sought against the manufacturer, Noma, and the primary distributor, Sutra.

Industry Breakthrough

"It's the new dawn of a new day," said Tom A. Stroud, executive vice president of Cinematronics, "a real breakthrough for the entire industry.

"It's very gratifying to know that the video amusement industry has the same type of protection enjoyed by other entertainment media, such as records and motion pictures," he continued. "This is the first time video game copyrights have been upheld

(continued on page 49)

Four-Phase Play Action In 'Quasar' Video Game Released By U.S. Billiards

CHICAGO — "Quasar," a new upright video game which offers a four-phase sequence of challenging offense/defense space combat, has been released by U.S. Billiards of Amityville, N.Y. The object of play is to successfully complete the four battle cycles without sacrificing all ships. If this is accomplished, the game restarts and the player is faced with greater difficulties each time.

In phase one, the player maneuvers his ship from left to right and uses a fire button for destroying flying saucers that appear from the top of the screen. The second en-

counter becomes a little more difficult as invading forces appear from both sides of the screen — so the player must maneuver his ship forward, as well as in a rotating motion, and also fire missiles at the enemy, by using all three buttons provided for this phase.

The score appearing at the top right of the screen is the energy for the ship and the player must complete phase two before the energy is exhausted, otherwise the ship will explode. The remaining energy score will be added to the principal score at the completion of this phase.

At the third encounter the ship enters the time tunnel and the player must maneuver it to avoid descending meteorites and must also fire missiles to hit the eye of the Quasar at the top of the time tunnel so that the ship will have a more rapid ascent. Action continues to accelerate into the final phase, where white meteors advance from all sides to further challenge the player. If all the meteors are destroyed the ship will descend to the bottom of the screen and the game will start again.

Quasar will be available through factory distributors. Further information may be obtained by contacting U.S. Billiards, Inc., 243 Dixon Ave., Amityville, N.Y. 11701.



'Quasar'



BALLY VISITORS — Luminaries from V.A.N., the Dutch coin-op industry trade association, recently visited the Bally Pinball Division plant in Bensenville, Ill. A highlight of the visit was a full tour of the new facilities, conducted by Bally's director of marketing services Bernard Powers (l), who is pictured (l to r) with H. Van Dessel, president of V.A.N., Stephen Rouvouet, the association's vice president, and Mrs. Van Dessel.

Universal USA Gains Full Factory Status

SANTA CLARA, Calif. — Paul C. Jacobs, president of Universal U.S.A., Inc., announced that after months of planning and effort Universal U.S.A. has now become a full-fledged manufacturer of video games in the United States. Up until now, the company has solely been importing games into the United States from its parent company, Universal Co., Ltd. of Tokyo, Japan. Jacobs stated that although Universal U.S.A. will continue to import games in the future, it

will do so on a more limited basis as its U.S. production capabilities increase.

As a result of Universal's new status, Jacobs also announced that on April 1 of this year the company officially joined the newly formed Amusement Device Manufacturers Assn. He said he is personally pleased to see such an organization formed and looks forward to participating in its activities "toward the betterment of the

(continued on page 48)

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. **THIS LITTLE GIRL** GARY U.S. BONDS (EMI-Amarica 8079)
2. **AMERICA** NEIL DIAMOND (Capitol P-4994)
3. **THE WAITING** TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-51100)
4. **IS IT YOU** LEE RITENOUR (Elektra E-47124)
5. **GIVE A LITTLE BIT MORE** CLIFF RICHARD (EMI-Amarica 8076)
6. **JUST SO LONELY** GET WET (Boardwalk WS8 02018)
7. **YOU MAKE MY DREAMS** DARYL HALL & JOHN OATES (RCA PB-12217)
8. **I CAN TAKE CARE OF MYSELF** BILLY & THE BEATERS (Alfa ALF-7002)
9. **NOBODY WINS** ELTON JOHN (Geffen GEF 49722)
10. **MODERN GIRL** SHEENA EASTON (EMI-Amarica 8080)

TOP NEW COUNTRY SINGLES

1. **THE MATADOR** SYLVIA (RCA PB-12214)
2. **LOVE TO LOVE YOU** CRISTY LANE (Liberty 1406)
3. **RODE HARD AND PUT UP WET** JOHNNY LEE (Full Moon/Epic 19-02012)
4. **LOVE DIES HARD** RANDY BARLOW (Paid PAD-133)
5. **GOOD OL' GIRLS** SONNY CURTIS (Elektra E-47129)
6. **LOVIN' HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN)** TOM-PALL & THE GLASER BROTHERS (Elektra E-47134)
7. **DARLIN'** TOM JONES (Mercury/PolyGram 76100)
8. **FOOL BY YOUR SIDE** DAVE ROWLAND and SUGAR (Elektra E-47135)
9. **I WAS COUNTRY WHEN COUNTRY WASN'T COOL** BARBARA MANDRELL (MCA 51107)
10. **DON'T BOTHER TO KNOCK** JIM ED BROWN & HELEN CORNELIUS (RCA PB-12220)

TOP NEW B/C SINGLES

1. **TWO HEARTS** STEPHANIE MILLS (20th Century-Fox/RCA TC-2492)
2. **HEARTBEAT** TAANA GARDNER (West End WES 1232)
3. **NEXT TIME YOU'LL KNOW** SISTER SLEDGE (Cotillion/Atlantic 46012)
4. **TELL ME WHERE IT HURTS** WALTER JACKSON (Columbia 11-02037)
5. **TELL 'EM I HEARD IT** SANDRA FEVA (Venture V-138)
6. **TAKE IT ANY WAY YOU WANT IT** FATBACK (Spring/PolyGram SP 3018)
7. **NIGHT (FEEL LIKE GETTING DOWN)** BILLY OCEAN (Epic 19-02053)
8. **IF YOU LOVE (THE ONE YOU LOSE)** BRENDA RUSSELL (A&M 2326)
9. **FREAKY DANCIN'** CAMEO (Chocolate City/PolyGram CC 3225)
10. **WHEN I LOSE MY WAY** RANDY CRAWFORD (Warner Bros. WBS 49709)

TOP NEW A/C SINGLES

1. **I LOVE YOU** CLIMAX BLUES BAND (Warner Bros. WBS 49669)
2. **WHAT ARE WE DOIN' IN LOVE** DOTTIE WEST (Liberty 1404)
3. **SINCE I DON'T HAVE YOU** DON McLEAN (Millennium YB-11804)
4. **I'VE BEEN WAITING FOR YOU ALL MY LIFE** PAUL ANKA (RCA PB-12225)
5. **STILL RIGHT HERE IN MY HEART** PURE PRAIRIE LEAGUE (Casablanca/PolyGram NB2332)

Hyatt Regency In Chicago To Host 1982 AMOA Expo

CHICAGO — The 1982 AMOA exposition will be held Nov. 18-20 at the Hyatt Regency hotel here, which is located on Wacker Drive near Chicago's loop area.

AMOA had originally scheduled the 1982 convention in Las Vegas and only recently announced that the show had been relocated to Chicago (**Cash Box**, May 9).

The Chicago Hyatt Regency is ideally situated in proximity to restaurants, shops, other hotels and Chicago's downtown area; and is among the city's newer, more modern facilities. It has substantial exhibit space as well as sleeping accommodations. The hotel's Wacker Hall exhibit area will house about 300 exhibits and there is additional exhibit space available in Columbus Hall, which is located directly above Wacker Hall and connected by two sets of high speed access escalators.

There is a Grand Ballroom, which will be utilized by AMOA for the annual banquet as well as the membership brunch and various meetings. This room holds about 2,800 people.

AMOA will be allotted a block of about 1,100 or more rooms to accommodate convention participants and there are over 200 suites available in the hotel.

In announcing the new convention site AMOA's executive vice president Leo Droste noted that the Chicago Hyatt Regency has modern, spacious accommodations and sleeping rooms that are somewhat larger than those found in some of the older hotels. "I think this will be an excellent facility for our convention," he added.

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1 or 2 player cocktail table:
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1 or 2 player cocktail table with base:
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COIN MACHINE

Bally Announces Record First Quarter Revenues, Earnings

CHICAGO — Robert E. Mullane, chairman of the board and president of Bally Manufacturing Corp., today announced record revenues and earnings for the first quarter ended March 31, 1981.

Revenues for the quarter were a record \$209.7 million compared to \$152.5 million in the 1980 first quarter. Net income for the three-month period was a record 125.9 million, nearly double the \$8 million earned in the first quarter of 1980. Earnings per share for the quarter were 60 cents, 94% above the 31 cents per share reported a year ago.

The first quarter 1981 results include a loss of \$1.6 million, or six cents per share, net of income tax credits and minority interests, from Bally's Park Place, Inc. ("Park Place"), an 83%-owned subsidiary, which operates a hotel and casino in Atlantic City, N.J. Park Place's loss included in the comparable first quarter of 1980 was \$3.3 million, or 12 cents per share, also net of income tax credits and minority interests. The Park Place 1981 first quarter results reflect a gain of \$1 million, net of income tax credits and minority interests, resulting from the sale of property. There was no comparable gain in 1980.

Mullane, commenting on the first quarter's results, noted that "revenues and earnings from Bally's manufacturing, distributing and equipment operating divisions were at record levels. Specifically, Midway Mfg. Co., our video game manufacturing division and Aladdin's Castle, our 225-unit chain of family amusement centers, both reported substantial increases in revenues and earnings. The results at Park Place in the quarter were negatively impacted by adverse winter seasonal factors and the high level of prime interest rates. We are pleased, however, with the improving operating results of Park Place, particularly in view of the increased competition resulting from the opening of three additional casinos in Atlantic City in 1980."

Commenting on the outlook for the second quarter and balance of 1981, Mullane concluded by saying that "we fully expect continued strong gains from Bally's manufacturing, distributing and equipment operating divisions. Demand for video games is continuing at an unprecedented rate, and we plan on opening approximately 50 additional Aladdin's Castle units in the remainder of 1981. These two factors, along with continued demand for our pinball games and slot machines, as well as an anticipated substantial improvement in the operating results of Park Place, should result in another excellent year."

asking for support in this project, there was no doubt in my mind that Universal wanted to be a part of this worthy cause," stated Jacobs. He also expressed Universal's commitment to continue to participate in future events and activities for the handicapped.

Universal U.S.A. Gains Full Factory Status As Video Game Manufacturer

(continued from page 46)
industry."

With 1981 being designated as "The Year Of The Handicapped," Universal decided to donate its first production "Space Panic" game for use in a tournament for severely handicapped persons.

Jacobs explained that for the past two years a "Quadriplegic Pinball Tournament" has been held in Pittsburgh exclusively for persons with severe physical handicaps and that this year Bell Telephone of Pennsylvania is co-sponsoring a combined pinball and video game tournament, in which the first issue Space Panic will be used.

Gary Marince of Aliquippa, Penn., has been the major force in establishing these tournaments. His involvement began over three years ago when he first modified a pinball game for use by his brother, Robert, who had become a quadriplegic as the result of a tragic automobile accident a year earlier.

"When we received a letter from Gary

asking for support in this project, there was no doubt in my mind that Universal wanted to be a part of this worthy cause," stated Jacobs. He also expressed Universal's commitment to continue to participate in future events and activities for the handicapped.

Sigma Introduces Multi-Player Game

CHICAGO — Sigma Enterprises of Japan recently introduced a newly developed arcade game called "Magic Toppers," which will accommodate as many as 10 players at one time. The large, multi-player model is described by the factory as a gaming machine which is used strictly for amusement purposes, employing the token in/token out system, since gambling is prohibited by law in Japan.

The game theme involves five different colored hats, the object being for the player to guess under which hat a silver ball is hid-

(continued on page 49)

Sega Announces Several Promotions, Executive Appointments At Gremlin

SAN DIEGO — A number of promotions and executive appointments have taken place at Gremlin Industries, as announced by Sega Enterprises, the parent company.

Peter W. Gorrie has been promoted to vice president of administration and controller of Gremlin. A native of Toronto, Canada and a graduate of San Diego State University, Gorrie joined Gremlin as corporate controller in 1978. He had previously served as controller for California Instruments. Gorrie is a member of the American Accounting Assn. and the Personnel Management Assn. He resides in University City with his wife and two children.

In another executive move, Ernest W. Williams has been named manager of manufacturing for Gremlin. He is a resident of Solana Beach and holds degrees from Pepperdine University and the University of San Diego. Before joining Gremlin, Williams served as production operations manager for NCR Corporation in Rancho Bernardo.

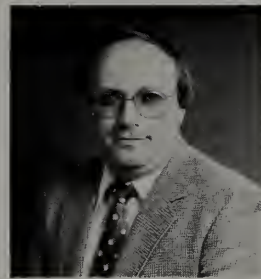
It was also announced that Ralph C. Hawkinson has been named manager of plant engineering. He is a veteran of 30 years in the maintenance and construction businesses and previously held positions with Spectral Dynamics, TWA and General Dynamics. Hawkinson is a native of Sioux City, Neb. He and his wife now reside in San Marcos.

Art Kohrmann has been appointed quality assurance manager. Prior to joining

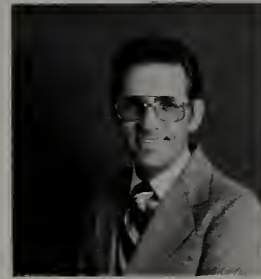
Gremlin he served as manager of quality assurance for Hydro Products. A graduate of San Diego State University, Kohrmann is treasurer for the American Society for Quality Control and is active in the Aero Space Electrical Society and the National Management Assn. He is certified by the A.S.Q.C. as a quality engineer. Kohrmann lives in San Diego with his wife and two children.

Robert L. Klinefelter, former quality assurance engineer, has taken on a new post at Gremlin as manager of customer service. He holds a degree from San Diego Evening College and studied at the Massachusetts Institute of Technology. Klinefelter previously served as a test engineer for General Dynamics Electronics Division. He is a native of New London, Conn. and has served in the U.S. Navy for 23 years.

Steve M. Margolin has been named supervisor of field service and technical publications. Margolin, who joined Gremlin in 1979 as technical writer, had most recently served as manager of the company's customer service department. His new duties include responsibility for technical publications, field service school instruction, technicians sent on location and production of service video tapes. A graduate of Southern Illinois University, Margolin had acted as advertising salesperson for the San Diego Daily Transcript before signing on with Gremlin.



Gorrie



Williams



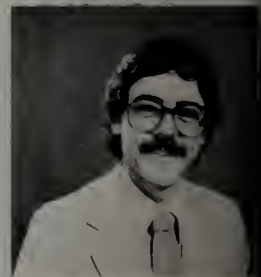
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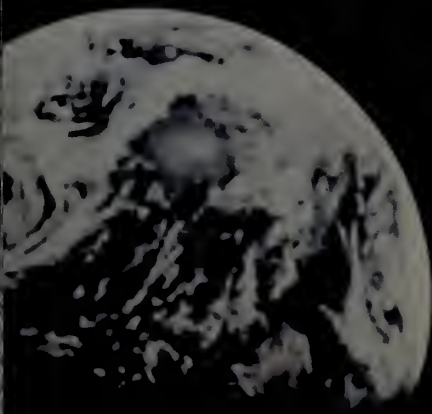
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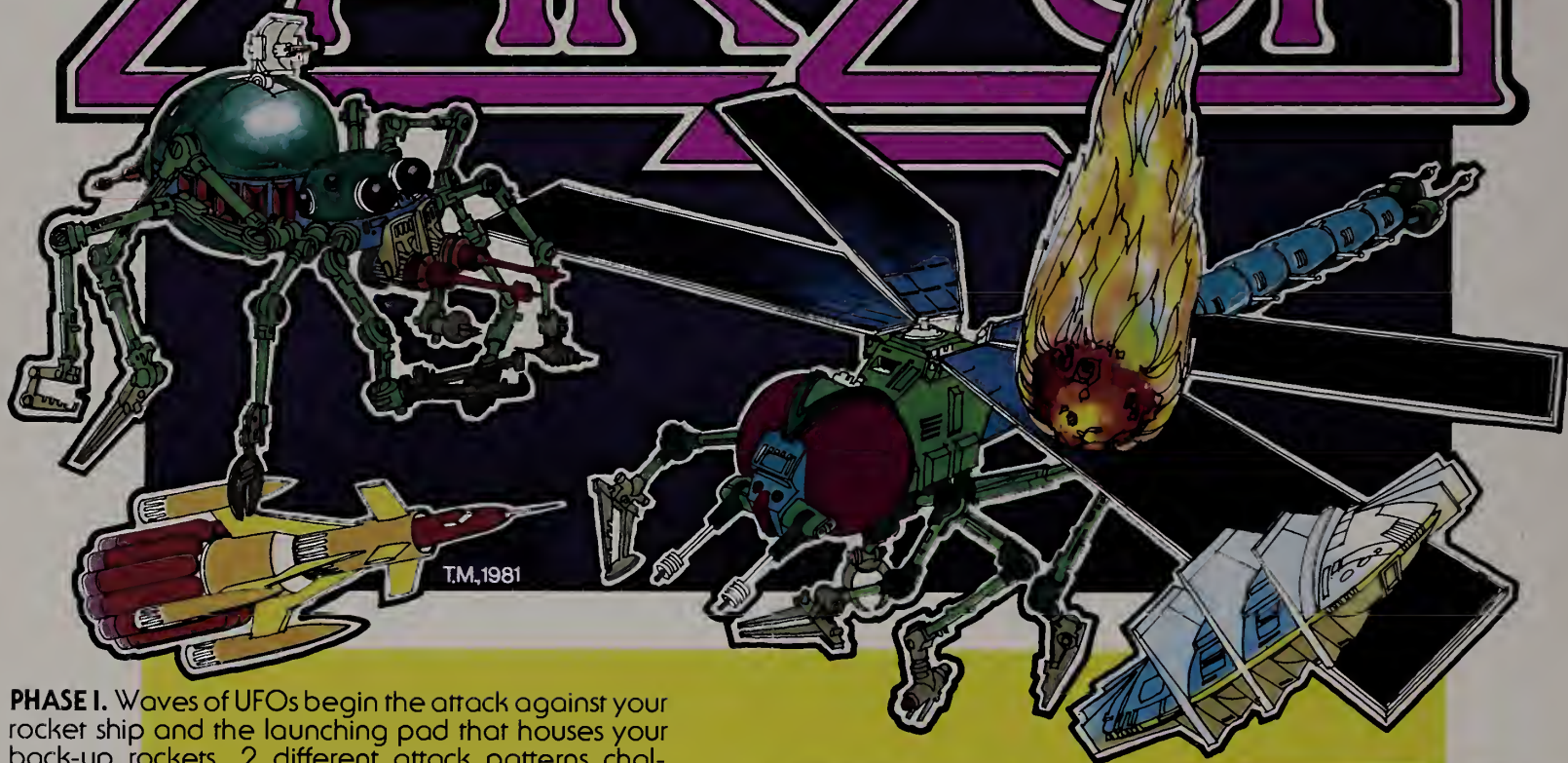
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COIN MACHINE

CHICAGO CHATTER

"Killer Comet," Game Plan's latest video game, is currently being shipped to distributors. Marketing vice president **Ken Anderson** is pleased to report that initial feedback on the new piece has been most gratifying. Increased demand has necessitated increased production on GPI's previously released video, "Tank Battalion." Anderson noted that Tank Battalion T-shirts and specially designed promo "panties" are available to operators, free, through Game Plan distributors. Coming up soon — the "Shark Attack" cocktail table, which GPI is releasing under licensing from Pacific Novelty. Anderson hastened to add — "we plan to produce our video games in both upright and cocktail table models."

STEPHEN KAUFMAN, president of Stern's amusement games division, items that the factory is delivering the new "Scramble" video game in upright and cocktail table models. The successful wrap-up of the hit "Berzerk" video, after it passed the 10,000 mark to become the biggest game in Stern's history, has everyone at the plant celebrating. The cocktail table version is now in delivery; along with the newly introduced "Lightning" pinball game — which offers multi-level, multi-ball, speech, and all sorts of great features. Also in daily delivery is the Seeburg "Phoenix" phono which, Kaufman notes, has been exceeding expectations.

DATLINE SANTA CLARA, Calif., home of Universal U.S.A. and the big selling "Space Panic" video game. Company president **Paul Jacobs** anticipates the model will remain in production through June — at its present rate of popularity. Paul departed for Tokyo to visit company headquarters and look over four of the new games that are under development out there — and determine which will be the follow-up piece to Space Panic.

THERE'S SO MUCH HAPPENING at D. Gottlieb & Co. these days it's hard to know where to begin. First off, there'll be some new personnel coming aboard at the company, which is in line with a whole new area of activity and spirit out there, and a number of forthcoming announcements over the next few months, as indicated enthusiastically by marketing vice president **Marshall Caras**. "Our new game will be sample shipped very soon," he said, hinting that it is a "super" product, very "timely" and equipped with some exceptional features that are "new to Gottlieb and the world of pinball." His concluding remark — "watch our next two or three games" . . . On the subject of "Mars . . . god of war," the upcoming Gottlieb pin has indeed been receiving rave notices on test — and that's putting it mildly. **John Margold**, music & games sales manager of the northeast region for Rowe-Dedham, arranged a posh dinner party, complete with cocktails and hors d'oeuvres, to launch the model in his area. "When 'Mars . . . ' was sent to us and we realized what an outstanding pinball game it is we decided to hold a special showing for just our key customers," he said. Arrangements were made to fly in **Irwin Margold** from his retirement retreat in Florida as a special guest at the affair. The presence of this highly respected industry figure was a perfect enhancement, as Margold pointed out, which attracted two generations of operators, many of whom came to pay homage to Margold. Caras addressed the group briefly — and a great time was had by all.

ATTENTION PHONO OPS **Walter Paas** of Chicago Ink is promoting a "melodic new rock and roll record" called "Some Day" by Chicago-based **Rocken Horse** on the Erect Records label. He sees it as a good jukebox record and invites ops to contact him at (312) 661-1616 for promo copies.

CALIFORNIA CLIPPINGS

The West Coast will be hopping in June with the Gremlin/Sega Show in La Costa and The Cinematronics Open House coinciding with each other June 11-13.

MEANWHILE BACK AT C.A. ROBINSON, **Ira Bettelman** says the distrib has just received three hot games in Cinematronics "Armor Attack" and Atari's two latest, "War Lords" and "Red Barron," C.A. is also excited about Bally's new pin, "Eight Ball Deluxe." "It doesn't have a multi-level playfield or a multi-ball feature, but it's testing better than any game we currently have in the field," enthused Bettelman. In other news at C.A., Bettelman added that the company was pleased to see the aggressive attitude that the manufacturers are taking in their prosecuting of video game copycats.

THE SUMMER SEASON is also a prime concern over at Betson Pacific, which is anxiously awaiting the arrival of Centuri's new "Route 16." "We're hoping that they've done as good a job with it as 'Phoenix,'" says **Oscar Roblins**. He also said that Betson was projecting a Gottlieb service school for June.

INDUSTRY CALENDAR

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

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

June 11-13; Illinois Coin Machine Operators Assn.; annual mtg.; Lincolnshire Marriott; Lincolnshire.

July 24-25; Montana Coin Machine Operators Assn.; annual meeting; Village Red Lion Motor inn; Missoula.

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.

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

Sept. 25-26; West Virginia Music & Vending Assn.; annual meeting; Ramada Inn; South Charleston.

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

Oct. 16-17; Amusement & Music Operators of Virginia; annual conv.; Holiday Inn; Richmond.

Oct. 29-31; AMOA annual exposition; Conrad Hilton Hotel; Chicago

Oct. 29-Nov. 1; NAMA national convention; McCormick Place; Chicago.

Game Plan Bows New 'Killer Comet'

CHICAGO — The release of "Killer Comet," a challenging, new video upright game, has been announced by Game Plan, Inc. Noteworthy for its unique attack mode that spawns monsters, bombs, space-pods, laser beams and more, the game calls upon the competitive spirit of the player and heated defense action, which is portrayed in exciting color displays on the TV monitor.

The Killer Comet presents an element of surprise once the game is activated as it goes into action coming at the player from any and all directions. A popular feature of the game is the optional left and right hand controls. As the game begins, the player chooses from four or five spacepods to attract the monsters, the challenge being to keep the spacepods from being eaten by monsters, bombed or hit by the Killer Comet.

The game will accommodate two players using different colored space-pods. The monsters, in different colors and sizes, begin drifting in from the top of the screen as bombs start raining down and these monsters attack in waves of 25 so the spacepod must be maneuvered by the player in order to get good shots at them.

The joystick control permits the player to fly the spacepod in simulated gravity-free space conditions. If the spacepod is endangered the "Hyperspace" button can be activated causing the spacepod to disappear and then reappear at an undisclosed location. If it lands on a monster or a bomb, it is destroyed.

The player can use energy laser beams, which can be fired straight up or to the right or left, as a further means of defense. Shots can be made simultaneously but not con-



'Killer Comet'

tinuously and when the beam strikes a monster or bomb it explodes with bright flash and audio blast. At unpredictable times, the killer comet screams out of the edge of the playfield directly at the spacepods. Skill is required to protect the spacepod from disaster.

Killer Comet is being produced by Game Plan under license from Centuri, Inc. of Florida. Further information and color brochures may be obtained by contacting Game Plan, Inc., 1515 Fullerton, Addison, Ill. 60101.

Cinematronics Case

(continued from page 46)

by a U.S. District Court and a specific penalty has been established. It should go a long way toward eliminating this recent scourge to our industry. Cinematronics has made the commitment to stop the problem wherever and whenever it rears its ugly head."

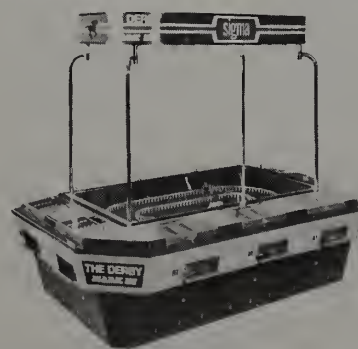
Sigma Introduces Multi-Play Game 'Magic Topper'

(continued from page 48)

den. The player registers his choice by activating the "Bet Now" lamp, pressing the button of the selected hat and inserting the coin.

Magic Topper is a product of Sigma's recently developed Mechatronics series that combines computer control and mechanical action.

This concept is also utilized in the firm's previously released "The Derby Mark III," which offers a horse racing theme for 1-10 players, utilizing the token in/token out system. In this game, five miniature horses race around an illuminated course to the accompaniment of realistic sound effects for a total of eight races.



'The Derby'



'Route 16'

Centuri Marketing 'Route 16' Video In Three New Sizes

FLORIDA — Centuri, Inc. is currently producing the "Route 16" video game under a licensing agreement with Tekhan International Corp. of Japan (**Cash Box**, April 18).

The game theme involves a car chase over 16 city blocks, or routes, where enemy cars are in hot pursuit of the player's vehicle. The player must choose one of the 16 routes as his course, trying to eliminate as many targets as possible along the way. Skill and maneuverability must be applied as the player tries to avoid not only the chase cars but various other hazards as well.

Centuri is producing the new game in standard upright, cocktail table and the new "elite" models. Further information may be obtained through factory distributors or by contacting Centuri direct at 245 W. 74th Place, Hialeah, Fla. 33014.

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Country Gains In Latest Arbs

(continued from page 38)

Most other markets showed favorable improvement for country music overall. In Chicago, although powerhouse WMAQ slipped to 5.1 from 1980's 5.4, WJEZ added onto its 1.8 figure to yield a 2.5 mark in 1981. Combined with a 1.1 from WJJD, WJEZ's sister station, the country share moved to 8.7 from 8.3.

In Detroit and San Diego, newcomers to the country format bolstered the market share in both areas. WWWW/Detroit, in its first book since abandoning an AOR format, scored a 1.9, which, combined with WCXI's 4.6 showing, gave country music a 6.5 share in the Motor City, up from the 4.8 WCXI held in 1980.

In San Diego, KSON-AM and KSON-FM slipped to 2.7 and 2.4 from 2.8 and 3.0, respectively; but KCBQ, previously an adult contemporary station, picked up an additional 2.5 share of the listening audience and increased the total country share to 7.6 from 5.8.

KNEW/Oakland took a larger chunk of the Bay Area market, capturing a 3.7 share, a gain over last year's 3.0. KSAN, in its first rating since leaving an AOR format, chipped in with a 2.1 score.

Down In New York

Country music falred rather poorly in New York. WHN dropped dramatically to 2.2 from 3.5, and Viacom-affiliated WKHK could muster only a 0.8 share. Figenshu

remained optimistic about the latter's future books. He stresses that Bill Ford, formerly PD with WCXI, took over the reigns at WKHK April 1 and missed the Winter book, which ran from Jan. 8 to March 18.

"We kind of had 'country muzak' over there," commented Figenshu, "but it's a relatively aggressive radio station with the staff we have now. Our first indications will be known in the Spring." Officials at WHN were unavailable for comment.

In Cleveland, WHK was down from last year's 6.7 to 5.3, while WKSW-FM upped its market share to 3.8 from 2.6; bringing country's overall share down .2. However, Joel Raab, PD with WHK since moving from WEEP/Pittsburgh during the final week of the rating period, felt the slip had little to do with the music.

"In Cleveland, you don't see country declining as much as you see AM listening declining," he said. "Last winter, Cleveland had 36% AM listening. This winter, it's 27%. We're facing the degeneration of AM — Not that we don't expect to recoup our losses. You should also remember that this is the first (nationwide) extended measurement (for Arbitron). It takes a few books for a methodology to settle in. It's strange when AM had a steady 36%, and then all of a sudden, they change their methodology and it drops nine percent."

In Boston, WDLW, the city's only country outlet, tied last year's 1.0 figure.

Paramount Pacts For Custom Video Disc Pressing With DiscoVision Assoc.

LOS ANGELES — Paramount Home Video, a wholly-owned subsidiary of Paramount Pictures Corp., has signed a custom-pressing agreement with DiscoVision Assoc. to produce a line of laser-optical videodiscs under the Paramount Home Video banner. U.S. Pioneer Corp. has been selected to distribute the line of discs to its network of approximately 1,700 retail outlets.

The initial eight titles under the contract, the first custom-pressing agreement for DiscoVision since the joint venture between MCA, Inc. and IBM was formed in September 1979, are scheduled for release later this month. They include recent Academy Award winner for Best Picture, *Ordinary People*, *Saturday Night Fever*, *Star Trek — The Motion Picture*, *Grease*, *The Warriors*, *Up In Smoke*, *Charlotte's Web* and *Airplane! Saturday Night Fever*, *Grease* and *Star Trek* will all be available in stereo.

Following releases for the months of June and July include *Popeye*, *The Elephant Man*, *Urban Cowboy*, *Starting Over* and *The Godfather*. Slated for release throughout the remainder of the year are *The Longest Yard*, *Death Wish*, *Chinatown*, *Barbarella*, *Heaven Can Wait*, *North Dallas Forty*, *Bon Voyage*, *Charlie Brown*, *American Gigolo*, *Foul Play*, *King Kong*, *War of the Worlds* and *The Godfather, Part II*, among others.

Suggested retail pricing for single disc titles from Paramount will be \$29.95, while double disc titles will carry a \$35.95 list. All of Paramount's titles will be available in the extended play "CLV" mode.

Paramount Home Video has also scheduled the release of 12 videocassettes for June. Heading the list are *Ordinary People* and *The Elephant Man*, with such titles as *Rosemary's Baby*, *When Worlds Collide*, *Hearts and Minds*, *A Place In The Sun* and *Samson and Delilah* included.

The remaining titles in the release are *Popeye*, *Serial*, *Goodbye, Columbus*, *My Bloody Valentine* and *Bottoms Up '81*.



SURFING U.S.A. — A night of good vibrations is in order May 15, when the California Surf and the San Jose Earthquakes soccer game at the Anaheim Stadium is followed by a concert by The Beach Boys. Pictured are (l-r): Steve Hellmich, California Surf; Mike Love, Beach Boys; and John Faulkner, California Surf.

INTERNATIONAL

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Spanish duet **Enrique y Ana**, one of the biggest sellers in that country, is coming to Buenos Aires for appearances on TV and a personal benefit concert. Channel ATC has been promoting the duo with a video clip aired every evening at 10 p.m., suggesting to the children in the audience to go to sleep. The record is distributed through Music Hall.

Also in Buenos Aires is Spanish chanteur **Emilio Jose**, who will also appear on TV and shows to promote his first album, recently released by Tonodisc in this country. Jose records for Belter in Spain, and Tonodisc promo manager **Julio Garcia** believes he may become a strong name in this market.

RCA is receiving Mexican chanteur **Emmanuel**, who enjoys Top Three status in his home country and is currently promoting himself strongly in the rest of Latin America. Emmanuel has been here before, and his career is guided by impresario and manager **Manolo Sanchez** (who also has **Camilo Sesto**) and composer **Manuel Alejandro**.

mlguel smirnof

Italy

MILAN — **Gianni Ravera** and **Vittorio Salvetti** have broken their "non-competition" agreement (stipulated last year) in organizing festivals and song contests. Ravera will organize, with the help of the Italian government radio and TV network, the festival themed "A Song For Our Summer" (which will take place in Saint Vincent next month); while Salvetti announced the organization of the music fair, "A Record For Europe," in Asiago, to be held May 19-23.

Singer/composer **Fred Bongusto** has switched from WEA Italiana to Dischi Ricordi. His first album on the new label, entitled "Fortunatamente Ancora Amore," will be released in May.

Gino Paoli (previously on RCA) released a single on WEP label, distributed by Panarecord. Also distributed by Panarecord is the new album by the **Nuova Compagnia di Canto Popolare** (formerly on EMI) on the new Concertazione label.

The Italian Phonographic Assn. (AFI) and the Independent Radio & TV Networks

Assn. (ANTI) signed an agreement for the payment of the broadcasting rights for recordings. This is the first agreement of this kind concerning Italian local stations.

Durium signed a distribution agreement with the Mister label, formerly distributed by Editoriale Sciascia. Among the recording artists on the label are **Mino Reitano**, **Frank Michael** and **Luca Chinnici**.

mario de iulgi

United Kingdom

LONDON — The local branch of EMI's Gramophone Co. of India has released worldwide the Indian disco album, "Disco Deewane," featuring 16-year-old **Nazla Hassan** and her 15-year-old brother, **Zohab**, who composed five of the tracks on the album. The album is produced by **Biddu**, who, so far in his career, has collected world sales of 27 million units. The album, recorded in Hindi and aimed at the Asian population throughout the world, went gold on its first day of release in India and was well on its way to platinum within a week. The title translates to "Disco Crazy."

As a result of the formation of a new company, Montreux Festival Recordings S.A., a series of collectors video recordings are expected following next year's Montreux Festival featuring some of the world's greatest jazz and blues artists. The new company is a joint venture between the organizers of the festival and Mountain Studios, the Montreux recording studios owned by the recording group **Queen**. The studios are located within the main Casino building and are considered among the best in the world. The facilities are constantly in demand and have recently been used by **The Rolling Stones**, **David Bowie** and **Led Zeppelin**, among others. The studios have made audio recordings of the festival each year, and now, direct line recording and closed-circuit TV links will allow for the video recordings along with the newly installed sync-pulse links. This set-up will allow for an advantageous multi-track remix, as well as live two-track mixes by resident engineer **David Richards**, who won a Grammy this year for his live recording of **Count Basie** and **Ella Fitzgerald** at Montreux.

paul bridge

Yamaha Music Foundation To Sponsor 'Int'l Original Concert' In November

TOKYO — The Yamaha Music Foundation, sponsor of the annual World Popular Song Festival, will present the inaugural International Original Concert (IOC) Nov. 21-22, at the Yubin Chokin Hall in Tokyo. The classical-oriented concert will be open to compositions in the solo, ensemble, concerto, symphony and other orchestral forms.

Entry in the IOC is open to anyone submitting original compositions that have not been previously performed in public, and composers whose work is accepted will receive all-expense paid invitations from Yamaha.

Capitol-EMI Acts Dominate CRIA's April Certifications

TORONTO — Capitol-EMI product dominated the April certifications of the Canadian Recording Industry Assn. (CRIA), taking 10 of the 11 multi-platinum album awards. Product by Pat Benatar, Bob Seger, Anne Murray, Alan Parsons and Blondie led the way for Capitol-EMI.

Top certifications went to Benatar's "Crimes Of Passion" and Seger's "Against The Wind," both receiving quintuple platinum awards, signifying sales of 500,000 units. "Crimes Of Passion" also garnered quadruple, triple, double and single platinum, as well as a gold award.

Also qualifying for quadruple platinum (400,000 units) were "Anne Murray's Greatest Hits" on Capitol-EMI and the **Rocky Horror Picture Show** on CBS. Triple platinum (300,000 units) went to Benatar's "In The Heat Of The Night" and Blondie's "Autoamerican," both on Capitol-EMI.

Double platinum awards, signifying 200,000 units sold, went to Alan Parsons' "The Turn Of A Friendly Card" and "Autoamerican."

Platinum awards for 100,000 units sold went to "The Turn Of A Friendly Card" and Streetheart's "Drugstore Dancer" on Capitol-EMI; David Bowie's "Scary Monsters" on RCA; REO Speedwagon's "Hi Infidelity" on CBS; and April Wine's "The Nature Of The Beast" on Aquarius.

Gold album certifications, signifying 50,000 units sold, went to "The Turn Of A Friendly Card" and Barry Manilow's "Barry" on Capitol-EMI; "Scary Monsters" and Dolly Parton's "9 to 5 And Odd Jobs" on RCA; "Baby Beluga" by Raffi on Troubadour and "The Nature Of The Beast" on Aquarius.

Three singles also received gold certifications during April. Gold records, signifying 75,000 units sold, went to Kenny Rogers' "Lady" and Blondie's "The Tide Is High" on Capitol-EMI and 9 to 5 by Dolly Parton on RCA.

Deadline for entry applications is July 10.

While not technically a competition, the IOC format will include a semi-finals session on Nov. 21 and a finals on Nov. 22, with audience reaction the determining factor in advancement. The concert is expected to draw heavy media coverage throughout Japan.

Adding to the concert (vs. competition) orientation, all composers will be required to play a "significant" role in the performance of their works — either as a player or the conductor.

The concept of IOC was initiated with the Junior Original Concert (JOC), in which children composed and performed their own music. The concept won worldwide acclaim, and in 1976, the first Senior Original Concert was held for older artists, many of whom simply outgrew the JOC.

Additional information can be obtained by writing Shinichi Sekimoto; International Original Concert Committee; Yamaha Music Foundation; 24-22, Shimo Meguro 3-chome; Meguro-ku, Tokyo 153, Japan.

INTERNATIONAL CERTIFICATIONS

Stephanie Mills

Twentieth Century-Fox/RCA recording artist Stephanie Mills had her "Never Knew Love Like This Before" single certified silver (250,000 units sold) in the U.K.

Anne Murray

Capitol recording artist Anne Murray had her "Let's Keep It That Way" LP certified platinum and her "A Country Collection" and "A New Kind Of Feeling" albums certified gold in Hong Kong.

Queen

EMI-Odeon recording group Queen had its "Crazy Little Thing Called Love" single certified gold and its "The Game" LP certified double platinum in Argentina.



COOKIN' IN JAPAN — Tamla recording artist Stevie Wonder seated and Motown recording artist Jermaine Jackson recently performed together for a special number at the recent Tokyo Music Festival, held at the Budokan Hall.

WHERE IN THE WORLD

Warner Bros. recording artist **Al Jarreau** is currently on a tour of the Far East. Scheduled tour stops include the Philippines, Tokyo, Osaka, Nagoya and Yokohama. The tour concludes May 14.

RCA recording artist **John Denver** will begin a four-city, seven-concert tour of Japan May 14. To conclude May 22, the tour will cover Tokyo, Osaka, Fukuoka and Sendai.

Columbia recording artist **Billy Joel** is currently on a six-city tour of Australia. To conclude May 25, the remainder of the tour will cover Brisbane, Sydney and Auckland.

Mirage recording group **Whitesnake** and Capitol recording artist **Billy Squier** will tour the U.K. from May 15-31.

Tamla recording artist **Stevie Wonder** is currently on a tour of continental Europe. The tour, which concludes June 3, includes dates in The Netherlands, Denmark, Sweden, Norway, Germany, Austria, Belgium and France.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 Tremendo Amor — Maria Celeste — CBS
- 2 Lanza Perfume — Rita Lee — RCA
- 3 Otro Muerte El Polvo — Queen — EMI
- 4 El Jugador — Kenny Rogers — EMI
- 5 Y Apago La Luz — Miguel Gallardo — Microfon
- 6 De 9 a 5 — Sheena Easton — EMI
- 7 Mujer Enamorada — Barbra Streisand — CBS
- 8 Ella Se Llamaba — Jose M. Napoleón — Microfon
- 9 Mi Pequeno Amor — Josele — CBS
- 10 Andante, Andante — ABBA — RCA

TOP TEN LPs

- 1 Caminando En El Sol — Eddy Grant — ATC
- 2 Para Enamorados — Sergio Denis — K-tel
- 3 Club 54, vol. 5 — various artists — Interdisc/ATC
- 4 The Game — Queen — EMI
- 5 El Espectacular — Camilo Sesto — Microfon
- 6 Greatest Hits — Kenny Rogers — EMI
- 7 Brasil Con Amor — various artists — K-tel/ATC
- 8 Memories — various artists — K-tel/ATC
- 9 Rita Lee — RCA
- 10 Parchis — Tonodisc

—Prensario

Italy

TOP TEN 45s

- 1 Gioca Jouer — Claudio Cecchetto — Hit Mania
- 2 Sara Perché Ti Amo — Ricchi e Poveri — Baby
- 3 Maledetta Primavera — Loretta Goggi — WEA
- 4 Amoureux Solitaires — Lio — Ariola
- 5 Alicora — Eduardo De Crescenzo — Ricordi
- 6 Woman In Love — Barbra Streisand — CBS
- 7 Per Elisa — Alice — EMI
- 8 Cervo A Primavera — Riccardo Cocciante — RCA
- 9 Semplice — Gianni Togni — CGD
- 10 Tunnel Of Love — Dire Straits — Vertigo

TOP TEN LPs

- 1 Making Movies — Dire Straits — Vertigo
- 2 Gully — Barbra Streisand — CBS
- 3 Sanremo 81 — Esecutori Vari — Polydor
- 4 Cervo A Primavera — Riccardo Cocciante — RCA
- 5 Rondo Veneziano — Rondo Veneziano — Baby
- 6 Pleasure — Steven Schlaks — Baby
- 7 Icaro — Renato Zero — RCA/Zerolandia
- 8 Dalla — Lucio Dalla — RCA
- 9 Le Mie Strade — Gianni Togni — CGD
- 10 Amanti — Julio Iglesias — CBS

—Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 Stars On 45 — Star Sound — CBS
- 2 Chi Mai — Ennio Morricone — BBC
- 3 Grey Day — Madness — Stiff
- 4 Making Your Mind Up — Bucks Fizz — RCA
- 5 Good Thing Going — Sugar Minott — RCA
- 6 Can You Feel It — Jacksons — Epic
- 7 Stand And Deliver — Adam & The Ants — CBS
- 8 Night Games — Graham Bonnet — Vertigo
- 9 Muscle Boundglow — Spandau Ballet — Reformation
- 10 Attention To Me — The Nolans — Epic

TOP TEN LPs

- 1 Future Shock — Gillan — Virgin
- 2 Kings Of The Wild Frontier — Adam & The Ants — CBS
- 3 Hotter Than July — Stevie Wonder — Motown
- 4 Come An' Get It — Whitesnake — Liberty
- 5 Hit 'n' Run — Girlschool — Bronze
- 6 Making Movies — Dire Straits — Vertigo
- 7 This Ole House — Shakin' Stevens — Epic
- 8 Sky 3 — Ariola
- 9 Falsh — The Cure — Fiction
- 10 The Jazz Singer — Neil Diamond — Capitol

—Melody Maker

Future Of CRT In Doubt

(continued from page 5)

separate story), to restructuring, presented by Commissioner Thomas C. Brennan. James made his recommendations to a House Judiciary subcommittee earlier this year; Brennan to the Senate Judiciary committee early in May.

One way or the other, CRT apparently is going to be a different body after Congress completes its current round of hearings. Although it is particularly oriented toward cable TV and the push by program suppliers and broadcasters for higher royalty rates, everyone agrees that CRT's future is bound to be taken into account.

Beginning May 14 and continuing into June, the House subcommittee has tentatively scheduled a series of hearings on this subject. The Senate committee plans to hold further hearings on cable TV in June.

Perhaps the principal congressional views on CRT's future are those of Robert W. Kastenmeier (D-Wisc.), chairman of the House Judiciary subcommittee that deals with copyright law. Kastenmeier is acknowledged to be one of the architects, if not the principal one, of the 1976 Copyright Act. So seriously has Kastenmeier considered the CRT's future that he asked the Government Accounting Office (GAO) — Congress' chief management investigative arm — to look into the effectiveness of the Tribunal. There has been one GAO briefing for the Judiciary committee staff and another planned for the chairman and members the end of May.

In an interview with *Cash Box* early in May, Kastenmeier, who has been chairman of the subcommittee since 1969 (and a member of Congress since 1958), declared, "The difficulty with the idea of

Robbins, Mandrell Top Nominees For 'Cover' Awards

(continued from page 34)

Harris' Hot Band, Grandpa Jones, Bill Monroe and the Bluegrass Boys, the Osborne Brothers, Wendy Holcombe and Buck Trent

Comedy Act of the Year — Jerry Clower, the Mandrell Sisters, Grady Nutt, Marty Robbins and the Statler Brothers.

Best Country Music TV Program of the Year — *Austin City Limits*, *A Tribute to Hank Williams: His Life and His Music*, *Hee Haw*, *Barbara Mandrell and the Mandrell Sisters*, and *PBS Live From the Grand Ole Opry*.

Gospel Act of the Year — The Blackwood Brothers, the Carter Family, Tennessee Ernie Ford, B.J. Thomas and the "Hee Haw" Gospel Quartet.

Best Single Record of the Year — "An Occasional Rose" by Marty Robbins; "Could I Have This Dance" by Anne Murray; "He Stopped Loving Her Today" by George Jones; "I Believe In You" by Don Williams; and "I'd Love To Lay You Down" by Conway Twitty.

Best Album of the Year — *Coal Miner's Daughter*, original motion picture soundtrack; "I Am What I Am," by George Jones; "I Believe In You," by Don Williams; "Tenth Anniversary," by the Statler Brothers, and "With Love," by Marty Robbins.

Country songwriters were also honored by the publication's awards with the addition of a 15th category, Songwriter of the Year. The category was incorporated into the *Music City News Top Country Hits of the Year* awards show, which was taped before an audience at the Grand Ole Opry House April 1. The ceremonies culminated in the announcement of the Songwriter of the Year recipients, Bobby Braddock and Curly Putnam, for their song, "He Stopped Loving Her Today."

abolishing the Tribunal is that it does perform functions that are needed. That is why we created it. Congress created it to set rates for a series of compulsory licenses on a periodic basis. I don't think anyone is in a position to suggest that we can just dispose of compulsory licenses . . .

"And, as long as we have compulsory licenses in the Copyright Act, someone has to adjust rates. I can say that Congress will not want to adjust rates. We are not a rate-fixing agency."

Kastenmeier, however, agreed that there are some questions that "legitimately have to be raised regarding the Copyright Royalty Tribunal. Should it remain as is? Should it be upgraded in its resources?" Kastenmeier noted that the CRT has no general counsel and no professionals, that its staff consists of the five commissioners and five secretaries. All of this, he noted, will undoubtedly come up during hearings planned by the subcommittee.

James' comments to Kastenmeier and the subcommittee about the future of CRTA were based on his doubt of the need for compulsory licenses. Brennan's testimony took place during the Senate Judiciary Committee's oversight hearings on the Office of Copyright as well as CRT. Brennan emphasized that it was up to Congress to determine the need for compulsory licenses. But, Brennan added, some improvements could be made on how CRT is structured. Among the Brennan ideas: Reduce the number of commissioners from the present five to three; provide the CRT with subpoena powers; and make other administrative changes.

CMA Seminar To Focus On Country Music In Europe

(continued from page 34)

was also offered.

Reporting for the membership committee, Leonard Feist stated that the Statler Brothers have written and recorded special jingles for CMA organizational radio station members. International committee chairman Ralph Peer reported that the international development committee would explore the possibility of presenting a country music seminar at Musexpo this year.

Scheduling Announced

Important dates for the country music industry were also announced. The Talent Buyers Seminar will be Oct. 9-12 at the Hyatt Regency Hotel in Nashville, with board members Bruce Lundvall, Ken Krager and Joe Talbot each moderating panels. The Post Awards Party, which follows the CMA Awards Show, is set for Oct. 12 in the Opryland Hotel's Tennessee Ballroom. Tickets for the party will remain \$40.

In other news, Charles Scully, country music month committee, announced that promotional packages for October/Country Music Month will be sent to all full-time country radio stations in mid-August. Finally, reporting that there are currently 2,900 stations playing country full or part time, Walker-Meador, speaking for the radio and DJ committees, announced that the nominating ballot for this year's DJ of the Year awards was mailed as part of the April "Close Up." Deadline for nominations is May 18 and the winners will be presented their awards during the October convention week.

Goody Witnesses

(continued from page 6)

government. Other Goody witnesses who testified under plea-bargaining arrangements, and whose cases are before Judge Thomas C. Platt, have not yet been sentenced because pre-sentencing reports have not yet been completed.



LOVERBOY MAKES LOS ANGELES DEBUT — Columbia recording group Loverboy recently made its Los Angeles debut at the Santa Monica Civic as part of a tour in support of its debut album. Pictured backstage are (l-r): Paul Dean and Mike Reno of the band; Hope Antman, vice president, press & public information, Columbia Records; George Chaitas, director promotion, Columbia West Coast; Matt Frenetta of the band; Mike Gusler, director artist development, Columbia West Coast; Scott Smith of the band; Lou Blair, manager; Jim McKeon, associate director, national album promotion, Columbia; and Ron Oberman, vice president, merchandising, Columbia West Coast.

Country Artists Become 'Teen Idols'

(continued from page 34)

had requests for features on Willie Nelson, Dolly Parton, Eddie Rabbitt and artists like that. It's basically the odd vote here and there, but that's enough for me."

What does it take to be a teen idol? According to Steinbach, there's the obvious — good looks. She added that the prospective teen idol must have a special kind of appeal, and that many country artists fit the bill. Noting that teens aged 12-15 are the nucleus of the *Teen Beat* readership, she acknowledged that the market, if properly tapped, could be highly lucrative.

"Teens that age generally have part-time jobs, baby-sitting or whatever, so they have money. And they spend it — on records, magazines, T-shirts, even concerts if the price isn't exorbitant. They buy everything," she said.

Randy Goodman, administrator of press and publicity, RCA Nashville, was perhaps the first publicist with a country division to not only explore the possibility of tapping the teen market, but carry it through by contacting editors of teen magazines and set up interviews with RCA artists. Goodman said an Alabama/Ronnie Milsap concert in Huntsville, Ala. gave him the idea.

Fruitful Idea

"When I joined RCA about three months ago, the first show I went to see was Ronnie Milsap and Alabama," Goodman said.

Schwartz Bros. Reports Sales, Earnings Up

NEW YORK — Schwartz Brothers, Inc., an East Coast retailer and wholesaler of music merchandise, reported a 40% increase in sales for the fourth quarter and increases in both sales and earnings for the year ended Jan. 31, 1981.

For the fourth quarter, net income was \$436,158 on sales of \$13.4 million, up from net income of \$88,915 on sales of \$9.6 million for the previous year.

Net income for the year was \$2.2 million on sales of \$35.6 million, compared with a loss of \$147,710 on sales of \$30.6 million for the previous year. Sales figures for the year reflected an increase of 16.5% from the year before.

James Schwartz, president, cited the creation of a new division, SBI Video, to distribute prerecorded home video tapes and accessories, the opening of six new Harmony Hut stores and the company's August 1980 move into expanded warehouse facilities in Lanham, Md. as factors contributing to the firm's increased sales. With the opening of the six new stores, the largest number in one year, the firm now owns 24 Harmony Hut stores in New Jersey, Pennsylvania, Maryland and Virginia.

"What blew me away was the number of young people who were there, especially young girls, screaming over the groups."

"With the rise of country's popularity, it seems that more and more young people are becoming country fans," he added. "That's a market that I don't think anyone in country music has ever really tapped. From a publicist's point of view, and even from a marketing point of view, the teen group is a prime target, and it's one that really hasn't been pursued yet."

Goodman added that the most interesting point of the country teen idol phenomenon is the fact that the artists are remaining true to their country base.

"It's important to understand that these young teenage girls are becoming fans of country music," he said. "It's not a matter of the artist moving away from country — it's more that country music is drawing these people to it."

As Steinbach pointed out, the degree of success country artists will experience as teen idols is yet to be seen. But as she also said, the possibility is "enormous."

Keysor Unveils New Vinyl Plant, Firm In Canada

TORONTO — Keysor Corp., the Saugus, Calif.-based supplier of the vinyls used to press records, recently opened a new plant in Ajax, outside of Toronto. In addition, a new company, Keysor Polymers, Ltd., was formed to administer the corporation's Canadian operations.

The 10,000 square foot facility "is a culmination of our experience and technology in the record industry," said Howard Hill, Keysor Corp. president. "This plant reflects our latest innovations in the development of quality product."

"We felt it was to our advantage to make a long-term commitment to the Canadian and international markets," Hill added. "With high tariffs and stiff Canadian competition, our continued growth in this market was solidified with the addition of Keysor Polymers, Ltd."

The Canadian operation will be supported by the Keysor Corp. headquarters operation in Saugus as far as research & development, new products and technical service.

"This is our first international expansion in manufacturing, and we consider this venture as key to our future international growth," Hill concluded.

Keysor Corp. is a leading manufacturer and supplier of high-quality products to the plastics compounding and recording industries.

Cash box top 200 albums/101 to 200

May 16, 1981

	Weeks On Chart	5/9
101 HOUSE OF MUSIC T.S. MONK (Mirage/Atlantic WTG 19291)	96	16
102 GLASS HOUSES BILLY JOEL (Columbia FC 36384)	91	61
103 FAME ORIGINAL SOUNDTRACK (RSO RX1-3080)	103	50
104 WILD WEST DOTTIE WEST (Liberty LT-1062)	115	12
105 LOST IN LOVE AIR SUPPLY (Arista AL 9530)	101	53
106 STONE JAM SLAVE (Cotillion/Atlantic SD 5224)	99	31
107 BAD FOR GOOD JIM STEINMAN (Cleveland Int'l/CBS FE 36531)	—	1
108 COCONUT TELEGRAPH JIMMY BUFFETT (MCA-5169)	89	13
109 MOUNTAIN DANCE DAVE GRUSIN (Arista/GRP 5010)	95	10
110 TURN THE HANDS OF TIME PEABO BRYSON (Capitol ST-12138)	105	12
111 DON'T SAY NO BILLY SQUIER (Capitol ST 12146)	133	2
112 SOMETHING IN THE NIGHT PURE PRAIRIE LEAGUE (Casablanca/PolyGram NBLP 7255)	123	3
113 THIS IS ELVIS ORIGINAL SOUNDTRACK (RCA CPL2-4031)	149	4
114 BOY U2 (Island ILPS 9646)	93	11
115 OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP (RCA AL1-3932)	125	4
116 VERY SPECIAL DEBRA LAWS (Elektra 6E-300)	128	8
117 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	109	108
118 ROCK AWAY PHOEBE SNOW (Mirage/Atlantic WTG 19297)	86	7
119 HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36752)	107	37
120 SUN: FORCE OF NATURE SUN (Capitol ST-12142)	124	7
121 THE RIVER BRUCE SPRINGSTEEN (Columbia PC2 36854)	100	29
122 REACH UP AND TOUCH THE SKY SOUTHSHORE JOHNNY and THE ASBURY JUKES (Mercury/PolyGram SRM 2-8602)	154	2
123 WORKING CLASS DOG RICK SPRINGFIELD (RCA AFL 1-3697)	129	8
124 IN OUR LIFETIME MARVIN GAYE (Tamla/Motown T8-374M1)	116	15
125 TRUST ELVIS COSTELLO and THE ATTRACTIONS (Columbia JC 37051)	112	14
126 I LOVE 'EM ALL T.G. SHEPPARD (Warner/Curb BSK 3528)	143	4
127 LOVE IS... ONE WAY ONE WAY (MCA-5163)	111	12
128 FLYING THE FLAG CLIMAX BLUES BAND (Warner Bros. BSK 3493)	138	3
129 JERMAINE JERMAINE JACKSON (Motown M8-1499F)	134	24
130 THE SKILL THE SHERBS (Atco SD 38-137)	119	12
131 GHOST RIDERS OUTLAWS (Arista AL 9542)	113	24
132 FUN IN SPACE ROGER TAYLOR (Elektra 5E-522)	146	3
133 MICKEY MOUSE DISCO (Disneyland 2504)	121	65
134 ARE YOU GONNA BE THE ONE ROBERT GORDON (RCA AFL 1-3773)	139	5

	Weeks On Chart	5/9
135 MY LIFE IN THE BUSH OF GHOSTS BRIAN ENO and DAVID BYRNE (Sire SRK 6093)	117	9
136 TURN UP THE MUSIC MASS PRODUCTION (Cotillion/Atlantic SD 5226)	142	4
137 HARDWARE KROKUS (Ariola/Arista OL 1508)	104	8
138 MUSTA NOTTA GOTTA LOTTA JOE ELY (Southcoast/MCA-5183)	140	8
139 ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-3300)	122	15
140 EL RAYO-X DAVID LINDLEY (Asylum 5E-524)	169	2
141 DIRTY MIND PRINCE (Warner Bros. BSK 3478)	141	28
142 GREATEST HITS THE OAK RIDGE BOYS (MCA-5150)	130	28
143 INTENSITIES IN 10 CITIES TED NUGENT (Epic FE 37084)	102	9
144 HEY JOE/HEY MOE MOE BANDY & JOE STAMPLEY (Columbia FC 37003)	148	8
145 MAKING MOVIES DIRE STRAITS (Warner Bros. BSK 3480)	126	27
146 GOLDEN TOUCH ROSE ROYCE (Whitfield/Warner Bros. WHK 3512)	150	16
147 STARDUST WILLIE NELSON (Columbia JC 36588)	152	63
148 LET'S BURN CLARENCE CARTER (Venture VL 1005)	137	18
149 AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND (Capitol SOO-12041)	135	62
150 ONE DAY IN YOUR LIFE MICHAEL JACKSON (Motown M8-956M1)	163	3
151 GOLDEN DOWN WILLIE NILE (Arista AB 4284)	155	5
152 HIGHWAY TO HELL AC/DC (Atlantic SD 12944)	177	2
153 IT'S JUST THE WAY I FEEL GENE DUNLAP featuring THE RIDGEWAYS (Capitol ST-12130)	156	9
154 CHANCE MANFRED MANN'S EARTH BAND (Warner Bros. BSK 3498)	118	18
155 KISSES JACK McDUFF (Sugarhill SH 247)	158	4
156 IRON AGE MOTHER'S FINEST (Atlantic SD 19302)	—	1
157 EAGLES LIVE THE EAGLES (Asylum BB-705)	114	25
158 ULLANDA McCULLOUGH (Atlantic SD 19296)	164	6
159 ALL AROUND THE TOWN LIVE BOB JAMES (Tappan Zee/Columbia C2X 36786)	144	13
160 FROM BRANCH TO BRANCH LEON REDBONE (Emerald City/Atlantic EC 38-136)	168	8
161 BILLY & THE BEATERS (Alfa AAA-10001)	167	3
162 FANTASY (Pavillion/CBS JZ 37151)	165	5
163 IMITATION LIFE ROBIN LANE & THE CHARTBUSTERS (Warner Bros. BSK 3537)	171	4
164 CLOSER GINO SOCCIO (Atlantic SD 16042)	—	1
165 WASN'T THAT A PARTY THE ROVERS (Cleveland Int'l. CBS JE 37107)	166	6
166 THIEF ORIGINAL SOUNDTRACK MUSIC BY TANGERINE DREAM (Elektra 5E-521)	173	4

	Weeks On Chart	5/9
167 ALL MY REASONS NOEL POINTER (Liberty LT-1094)	170	4
168 AMERICAN EXCESS\$ POINT BLANK (MCA-5189)	176	3
169 SHAKE RUSSELL/DANA COOPER (Southcoast/MCA-5192)	172	4
170 HIGH VOLTAGE AC/DC (Atco SD 36142)	—	1
171 DRIFTER SYLVIA (RCA AHL 1-3986)	180	4
172 THE MUSIC OF COSMOS VARIOUS ARTISTS (RCA ABL 1-4003)	178	3
173 ANNIE ORIGINAL BROADWAY CAST (Columbia JS 34712)	159	14
174 NIGHTHAWKS ORIGINAL SOUNDTRACK MUSIC BY KEITH EMERSON (Backstreet/MCA BSR-5198)	175	4
175 WELCOME BACK BLUE MAGIC (Capitol ST-12143)	184	2
176 GO FOR THE THROAT HUMBLE PIE (Atco SD 38-131)	181	2
177 ALICIA ALICIA MEYERS (MCA-5181)	179	4
178 STILL FEELS GOOD TOM JOHNSTON (Warner Bros. BSK 3527)	—	1
179 M.V.P. HARVEY MASON (Arista AB 4283)	—	1
180 BARRY & GLODEAN BARRY WHITE & GLODEAN WHITE (Unlimited Gold/CBS FZ 37054)	183	3
181 PASSAGE (A&M SP-4851)	185	2
182 I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	149	37
183 THE PRODUCERS (Portrait/CBS NJR 37097)	—	1
184 OFF THE WALL MICHAEL JACKSON (Epic FE-35745)	160	88
185 SEND YOUR LOVE AURRA (Salsoul/RCA SA 8538)	189	2
186 RESUME BRUCE COCKBURN (Millennium/RCA BXL 1-7757)	—	1
187 ALL AMERICAN GIRLS SISTER SLEDGE (Cotillion/Atlantic SD 16027)	151	12
188 SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER (Boardwalk AS 942)	—	1
189 VAN HALEN (Warner Bros. BSK 3075)	193	174
190 STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11698)	162	156
191 BILL WITHERS' GREATEST HITS BILL WITHERS (Columbia FC 37199)	—	1
192 KING BEE MUDDY WATERS (Blue Sky/CBS JZ 37064)	195	2
193 ARETHA FRANKLIN (Arista AL 9538)	174	30
194 LET ME BE THE ONE WEBSTER LEWIS (Epic FE 36878)	197	6
195 LIVE & MORE ROBERTA FLACK and PEABO BRYSON (Atlantic SD 2-7004)	188	22
196 FREEDOM OF CHOICE DEVO (Warner Bros. BSK 3435)	161	50
197 SANDINISTA! THE CLASH (Epic E3X 37037)	182	16
198 FUNLAND BRAM TCHAIKOVSKY (Arista AR 4292)	—	1
199 PERFECT FIT JERRY KNIGHT (A&M SP 4843)	132	8
200 SPIRIT OF ST. LOUIS ELLEN FOLEY (Cleveland Int'l./CBS NJE 36984)	187	9

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Taste Of Honey	65	Devo	55, 196	Jefferys, Garland	66	Monk, T.S.	101	Ross, Diana	76	Taylor, Roger	132
ABBA	74	Diamond, Neil	14	Jennings, Waylon	117	Mother's Finest	156	Rovers	165	Tchaikovsky, Bram	198
AC/DC	3, 17, 152, 170	Dire Straits	145	Joel, Billy	102	Murray, Anne	68, 80	Rufus	7	.38 Special	24
Adam And The Ants	56	Doors	91	Johnston, Tom	178	Nelson, Willie	36, 147	Rush	7	Travers, Pat	61
Air Supply	105	Dregs	87	Jones, Quincy	16	Newton, Juice	40	Russell, Brenda	94	Trower, Robin	57
Alabama	44	Dunlap, Gene	153	Journey	45	Nile, Willie	151	Russell/Cooper	169	U2	114
April Wine	30	Eagles	157	Judas Priest	38	Nugent, Ted	143	Sager, Carole Bayer	188	Van Halen	189
Atlantic Starr	41	Easton, Sheena	33	Kampungcha	31	Oak Ridge Boys	142	Sanborn, David	51	Vannelli, Gino	21
Aurra	185	Edmunds, Dave	84	Khan, Chaka	34	One Way	127	Santana	19	Washington, Grover Jr.	6
Bandy & Starpley	144	Ely, Joe	138	Kihn, Greg	81	Osbourne, Ozzy	54	Seeger, Bob	149, 190	Waters, Muddy	192
Benatar, Pat	12	Eno & Byrne	135	Kleer	88	Outlaws	131	Shalamar	37	Waylon & Jessi	67
Billy & The Beaters	161	Fantasy	162	Knight, Jerry	199	Parsons, Alan	97	Sheppard, T.G.	126	West, Dottie	104
Blondie	25	Flack & Bryson	195	Kool & The Gang	59	Parton, Dolly	71	Sherbs	130	Whispers	63
Blue Magic	175	Foley, Ellen	200	Krokus	137	Passage	181	Sister Sledge	187	White, Barry & Glodean	180
Bonds, Gary U.S.	48	Frank & The Knockouts	77	Lakeside	73	Point Blank	168	Slave	106	Who	5
Browne, Tom	89	Franklin, Aretha	193	Lane, Robin	163	Pointer, Noel	167	Snow, Phoebe	118	Williams, Deniece	72
Bryson, Peabo	110	Gap Band	26	Laws, Debra	116	Police	15	Soccio, Gino	164	Williams, Don	182
Buffett, Jimmy	108	Gay, Marvin	124	Lennon, John And Yoko Ono	9	Pretenders	28	Southside Johnny	122	Williams, Hank Jr.	139
Carnes, Kim	29	Gibbs, Terri	79	Lewis, Webster	194	Prince	141	Split Enz	90	Winters, Robert	99
Carter, Clarence	148	Gordon, Robert	134	Lindley, David	140	Producers	183	Springfield, Rick	123	Winwood, Steve	4
Cash, Rosanne	64	Grateful Dead	46	Lorber, Jeff	86	Pure Prairie League	112	Springsteen, Bruce	121	Withers, Bill	191
Champaign	52	Grusin, Dave	109	Loverboy	23	Queen	98	Squier, Billy	111	Wonder, Stevie	60
Change	58	Hall & Oates	32	Manfred Mann's Earth Band	154	Rabbitt, Eddie	69	Starpoint	100	Wright, Bernard	82
Clapton, Eric	13	Harris, Emmylou	75	Mason, Harvey	179	Rainbow	85	Stars On Long Play	95	Yarbrough & Peoples	49
Clarke/Duke Project	62	Hensel, Carol	53	Mass Production	136	Raydio	22	Steely Dan	47	SOUNDTRACKS	
Clash	197	Humble Pie	176	McCullough, Ullanda	158	Redbone, Leon	160	Steinman, Jim	107	Annie	173
Climax Blues Band	128	Isley Bros.	43	McDuff, Jack	155	REO Speedwagon	1	Streisand, Barbra	20	Cosmos	172
Cockburn, Bruce	186	Jackson, Jermaine	129	McLean, Don	83	Ritennour, Lee	93	Styx	2	Fame	103
Collins, Phil	18	Jackson, Michael	150, 184	Meyers, Alicia	177	Robinson, Смоkey	11	Summers, Bill	96	Honeysuckle Rose	119
Costello, Elvis	125	James, Bob	159	Mickey Mouse Disco	133	Rogers, Kenny	8	Sun	120	Nighthawks	174
Cougar, John	50	James, Rick	39	Mills, Stephanie	70	Rolling Stones	42	Sylvia	171	Thief	166
Cross, Christopher	35	Jefferson Starship	27	Milsap, Ronnie	92, 115	Rose Royce	146	Taylor, James	10	This Is Elvis	113

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