

# CASHBOX

February 7, 1981

NEWSPAPER

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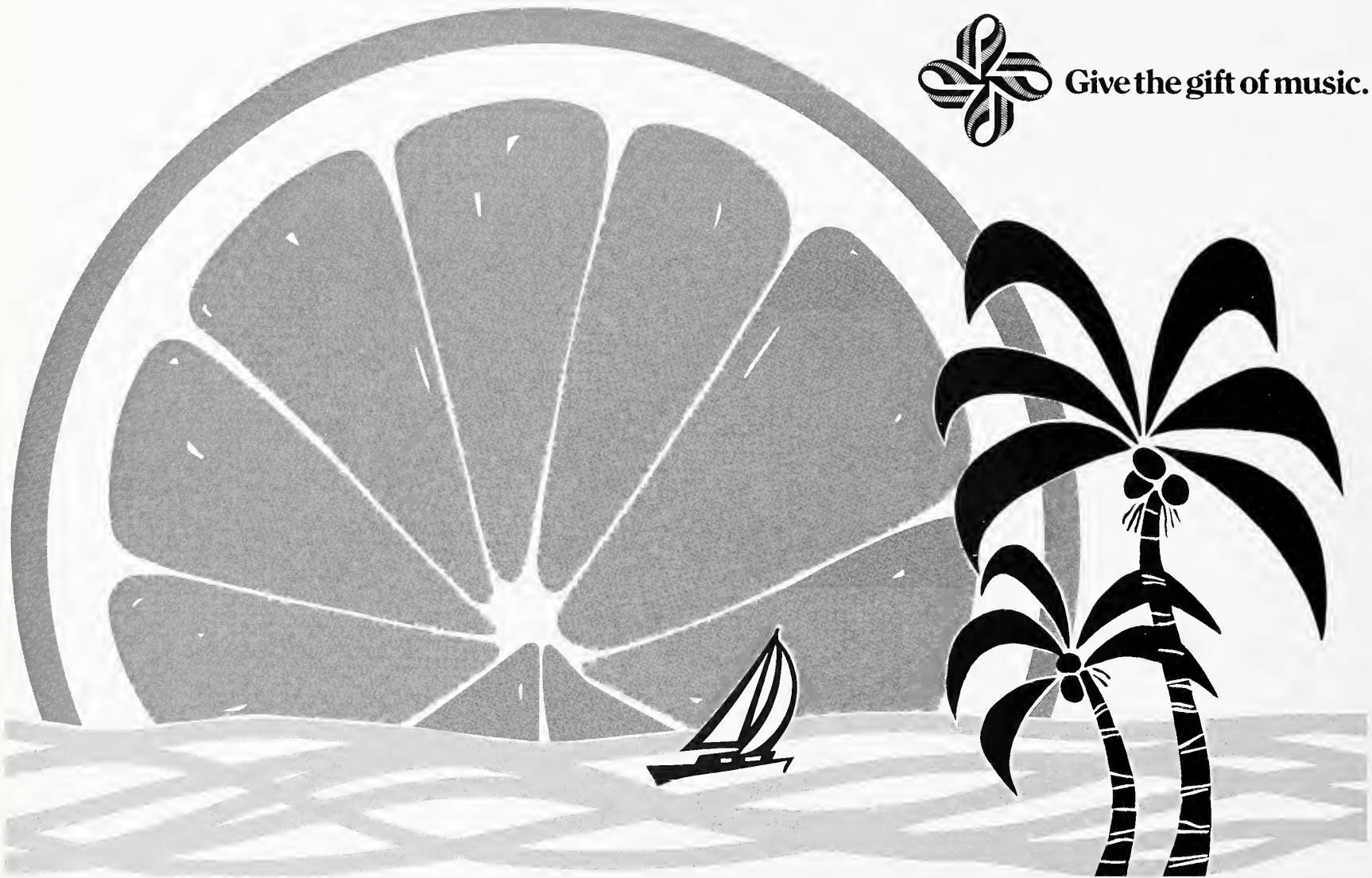


# NARM CONVENTION '81

"PLAN TO BE THERE"



Give the gift of music.



**APRIL 11-15, 1981 — HOLLYWOOD, FLORIDA**

NARM follows the sun to Florida for its convention in 1981. **PLAN TO BE THERE!** At the Convention? Yes! But more important, **PLAN TO BE THERE** when your industry emerges from the economic doldrums of the recent past into the warm sunshine of the future. **PLAN TO BE THERE** in 1982 and 1985, and 1989, when the planning you do *today* makes you an integral and successful part of that future.

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The energy and warmth of the Southern sun symbolizes the strength and optimism which guides the 1981 NARM Convention.

**PLAN TO BE THERE!**

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## EDITORIAL Working Together At MIDEM

At a time when the recording industry is struggling to right itself after experiencing the devastating effects of worldwide recession and inflation, it was encouraging to see so many at the 15th annual MIDEM last week going about their business with a seriousness that seems to have been missing lately. Labels, production companies, publishing companies and even artist managers all approached the opportunities of MIDEM with an attitude that made hype and self-aggrandizement unnecessary.

At times, such as the discussions on how to combat piracy and counterfeiting or the meetings on unravelling the intricacies of international law as they apply to the business, MIDEM gave a glimpse of the worldwide recording industry acting as a unit to solve its problems. At other times, especially when the deals are being hatched throughout the conven-

tion complex, it was reassuring to see MIDEM as a legitimate international marketplace.

Numerous new ideas were introduced at MIDEM, many others were dismissed outright. Ideas and approaches were exchanged, hashed over and developed to new potentials. MIDEM was a time of revitalization for those who participated — the old virtues of hustling for deals, putting in the required legwork and bartering in earnest flourished once again.

**Cash Box** would like to extend its congratulations to the MIDEM staff and participants for their parts in making the international convention what it was meant to be. In a time of economic crisis, only aggressive, well-thought-out efforts can effect a turnaround. It was good to see that those at MIDEM felt the same way.

# NEWS HIGHLIGHTS

- MIDEM spotlight shifts to independent companies (page 5).
- Judge orders RIAA to turn over all anti-piracy reports (page 5).
- Labels to more closely monitor costs in wake of discontrol of gasoline prices (page 5).
- Artists and consumers are demanding better quality control (page 5).
- "Captured" by Journey and 'EloiseLaws' self-titled LP (new and developing artist) are the top **Cash Box** Album Picks (page 9).
- "Fade Away" by Bruce Springsteen and Sheena Easton's "Morning Train (9 To 5)" (new and developing artist) are the top **Cash Box** Singles Picks (page 11).

| TOP POP DEBUTS |  |
|----------------|--|
| <b>SINGLES</b> | 61 <b>FADE AWAY</b> — Bruce Springsteen — Columbia |
| <b>ALBUMS</b>  | 80 <b>TURN BACK</b> — Toto — Columbia              |

|   |
|---|
| <b>POP SINGLE</b>   |
| <b>THE TIDE IS HIGH</b><br>Blondie<br>Chrysalis                               |
| <b>B/C SINGLE</b>   |
| <b>FANTASTIC VOYAGE</b><br>Lakeside<br>Solar/RCA                              |
| <b>COUNTRY SINGLE</b>   |
| <b>I KEEP COMING BACK/<br/>TRUE LIFE COUNTRY MUSIC</b><br>Razzy Bailey<br>RCA |
| <b>JAZZ</b>   |
| <b>WINELIGHT</b><br>Grover Washington, Jr.<br>Elektra                         |

## NUMBER ONES



Blondie

|   |
|---|
| <b>POP ALBUM</b>  |
| <b>DOUBLE FANTASY</b><br>John Lennon and Yoko Ono<br>Geffen |
| <b>B/C ALBUM</b>  |
| <b>HOTTER THAN JULY</b><br>Stevie Wonder<br>Tamla/Motown    |
| <b>COUNTRY ALBUM</b>  |
| <b>9 TO 5 AND ODD JOBS</b><br>Dolly Parton<br>RCA           |
| <b>GOSPEL</b>   |
| <b>THE LORD WILL MAKE A WAY</b><br>Al Green<br>Myrrh        |




# CASH BOX TOP 100 SINGLES


February 7, 1981

|           |   | Weeks<br>On<br>Chart |    |           | Weeks<br>On<br>Chart  |    |    | Weeks<br>On<br>Chart |   |    |    |
|-----------|---|----------------------|----|-----------|---|----|----|----------------------|---|----|----|
|           |   | 1/31                 |    |           | 1/31  |    |    | 1/31                 |   |    |    |
| <b>1</b>  | <b>THE TIDE IS HIGH</b><br>BLONDIE (Chrysalis CHS 2465)                               | 1                    | 13 | <b>35</b> | <b>AH! LEAH!</b><br>DANNIE IRIS (Carousel/MCA-51025)                                | 43 | 9  | <b>69</b>            | <b>WHILE YOU SEE A CHANCE</b><br>STEVE WINWOOD (Island IS 49656)                      | —  | 1  |
| <b>2</b>  | <b>CELEBRATION</b><br>KOOL & THE GANG<br>(De-Lite/PolyGram DE 807)                    | 3                    | 15 | <b>36</b> | <b>HEARTS ON FIRE</b><br>RANDY MEISNER (Epic 19-50964)                              | 53 | 3  | <b>70</b>            | <b>TURNING JAPANESE</b><br>THE VAPORS (United Artists UA-X1364-Y)                     | 61 | 22 |
| <b>3</b>  | <b>(JUST LIKE) STARTING OVER</b><br>JOHN LENNON (Geffen GEF 49604)                    | 2                    | 15 | <b>37</b> | <b>KISS ON MY LIST</b><br>DARYL HALL & JOHN OATES<br>(RCA JH-12142)                 | 54 | 3  | <b>71</b>            | <b>DON'T STAND SO CLOSE TO ME</b><br>THE POLICE (A&M 2301)                            | —  | 1  |
| <b>4</b>  | <b>PASSION</b><br>ROD STEWART (Warner Bros. WBS 49617)                                | 4                    | 12 | <b>38</b> | <b>TELL IT LIKE IT IS</b><br>HEART (Epic 19-50950)                                  | 30 | 12 | <b>72</b>            | <b>THEME FROM THE DUKES OF HAZZARD</b><br>WAYLON (RCA JB-12067)                       | 58 | 22 |
| <b>5</b>  | <b>9 TO 5</b><br>DOLLY PARTON (RCA PB-12133)  | 7                    | 10 | <b>39</b> | <b>SHINE ON</b><br>L.T.D. (A&M 2283)  | 42 | 13 | <b>73</b>            | <b>I DON'T WANT TO KNOW YOUR NAME</b><br>GLEN CAMPBELL (Capitol 4959)                 | 80 | 3  |
| <b>6</b>  | <b>I LOVE A RAINY NIGHT</b><br>EDDIE RABBITT (Elektra E-46656)                        | 8                    | 14 | <b>40</b> | <b>GUILTY</b><br>BARBRA STREISAND & BARRY GIBB<br>(Columbia 11-11390)               | 15 | 15 | <b>74</b>            | <b>UNITED TOGETHER</b><br>ARETHA FRANKLIN (Arista AS 0569)                            | 75 | 7  |
| <b>7</b>  | <b>LOVE ON THE ROCKS</b><br>NEIL DIAMOND (Capitol 4939)                               | 5                    | 15 | <b>41</b> | <b>MORE THAN I CAN SAY</b><br>LEO SAYER (Warner Bros. WBS 49565)                    | 37 | 20 | <b>75</b>            | <b>FLY AWAY</b><br>PETER ALLEN (A&M 2288)   | 81 | 3  |
| <b>8</b>  | <b>SAME OLD LANG SYNE</b><br>DAN FOGELBERG<br>(Full Moon/CBS 19-50961)                | 10                   | 9  | <b>42</b> | <b>ANOTHER ONE BITES THE DUST</b><br>QUEEN (Elektra E-47031)                        | 39 | 26 | <b>76</b>            | <b>AIN'T EVEN DONE WITH THE NIGHT</b><br>JOHN COUGAR (Riva/PolyGram R-207)            | 83 | 2  |
| <b>9</b>  | <b>KEEP ON LOVING YOU</b><br>REO SPEEDWAGON (Epic 19-50963)                           | 12                   | 11 | <b>43</b> | <b>ONE STEP CLOSER</b><br>THE DOOBIE BROTHERS<br>(Warner Bros. WBS 49622)           | 38 | 12 | <b>77</b>            | <b>FANTASTIC VOYAGE</b><br>LAKESIDE (Solar/RCA YB-12129)                              | 89 | 2  |
| <b>10</b> | <b>HEY NINETEEN</b><br>STEELY DAN (MCA-51036)   | 14                   | 11 | <b>44</b> | <b>MASTER BLASTER (JAMMIN')</b><br>STEVIE WONDER (Tamil/Motown T54327F)             | 40 | 20 | <b>78</b>            | <b>DON'T STOP THE MUSIC</b><br>YARBROUGH & PEOPLES<br>(Mercury/PolyGram 76085)        | 90 | 2  |
| <b>11</b> | <b>EVERY WOMAN IN THE WORLD</b><br>AIR SUPPLY (Arista AS 0564)                        | 9                    | 16 | <b>45</b> | <b>RAPTURE</b><br>BLONDIE (Chrysalis CHS 2485)                                      | 65 | 2  | <b>79</b>            | <b>LIPSTICK</b><br>SUZI QUATRO (Dreamland/RSO DL 107)                                 | 87 | 2  |
| <b>12</b> | <b>HIT ME WITH YOUR BEST SHOT</b><br>PAT BENATAR (Chrysalis CHS 2464)                 | 11                   | 19 | <b>46</b> | <b>WHO'S MAKING LOVE</b><br>BLUE BROTHERS (Atlantic 3785)                           | 46 | 8  | <b>80</b>            | <b>DREAMER</b><br>THE ASSOCIATION (Elektra E-47094)                                   | 88 | 2  |
| <b>13</b> | <b>GIVING IT UP FOR YOUR LOVE</b><br>DELBERT McCLINTON<br>(Capitol/M.S.S. P-4948)     | 16                   | 10 | <b>47</b> | <b>FLASH'S THEME AKA FLASH</b><br>QUEEN (Elektra E-47092)                           | 60 | 4  | <b>81</b>            | <b>SEASONS</b><br>CHARLES FOX (Handshake WS8 5307)                                    | 82 | 7  |
| <b>14</b> | <b>WOMAN</b><br>JOHN LENNON (Geffen GEF 49644)  | 22                   | 4  | <b>48</b> | <b>WHAT KIND OF FOOL</b><br>BARBRA STREISAND & BARRY GIBB<br>(Columbia 11-11430)    | 73 | 2  | <b>82</b>            | <b>FIREFLIES</b><br>FLEETWOOD MAC (Warner Bros. WBS 49660)                            | —  | 1  |
| <b>15</b> | <b>LADY</b><br>KENNY ROGERS (Liberty UA-X130-Y)                                       | 6                    | 19 | <b>49</b> | <b>LIVING IN A FANTASY</b><br>LEO SAYER (Warner Bros. WBS 49657)                    | 69 | 3  | <b>83</b>            | <b>KILLIN' TIME</b><br>FRED KNOBLOCK AND SUSAN ANTON<br>(Scotti Bros./Atlantic SB609) | 68 | 12 |
| <b>16</b> | <b>THE BEST OF TIMES</b><br>STYX (A&M 2300)   | 21                   | 3  | <b>50</b> | <b>BACK IN BLACK</b><br>AC/DC (Atlantic 3787)                                       | 55 | 9  | <b>84</b>            | <b>WYNKEN, BLYNKEN AND NOD</b><br>THE DOOBIE BROTHERS<br>(Warner Bros. WBS 49642)     | 77 | 4  |
| <b>17</b> | <b>HUNGRY HEART</b><br>BRUCE SPRINGSTEEN<br>(Columbia 11-11391)                       | 13                   | 14 | <b>51</b> | <b>(GHOST) RIDERS IN THE SKY</b><br>OUTLAWS (Arista AS 0582)                        | 59 | 4  | <b>85</b>            | <b>AND LOVE GOES ON</b><br>EARTH, WIND & FIRE<br>(ARC/Columbia 11-11434)              | —  | 1  |
| <b>18</b> | <b>MISS SUN</b><br>BOZ SCAGGS (Columbia 11-11406)                                     | 20                   | 11 | <b>52</b> | <b>I NEED YOUR LOVIN'</b><br>TEENA MARIE (Gordy/Motown G8-7189F)                    | 44 | 12 | <b>86</b>            | <b>JUST THE TWO OF US</b><br>GROVER WASHINGTON, JR.<br>(Elektra E-47103)              | —  | 1  |
| <b>19</b> | <b>I AIN'T GONNA STAND FOR IT</b><br>STEVIE WONDER (Tamil/Motown T 54320)             | 23                   | 9  | <b>53</b> | <b>LOVE T.K.O.</b><br>TEDDY PENDERGRASS<br>(Phila. Int'l./CBS ZS9 3116)             | 45 | 11 | <b>87</b>            | <b>EVERYBODY'S GOT TO LEARN SOMETIME</b><br>THE KORGIS (Elektra E-47018)              | 62 | 18 |
| <b>20</b> | <b>TREAT ME RIGHT</b><br>PAT BENATAR (Chrysalis CHS 2487)                             | 35                   | 4  | <b>54</b> | <b>SUDDENLY</b><br>OLIVIA NEWTON-JOHN/CLIFF RICHARD<br>(MCA 51007)                  | 41 | 17 | <b>88</b>            | <b>JUST BETWEEN YOU AND ME</b><br>APRIL WINE (Capitol 4975)                           | —  | 1  |
| <b>21</b> | <b>THE WINNER TAKES IT ALL</b><br>ABBA (Atlantic 3776)                                | 25                   | 12 | <b>55</b> | <b>FOOL THAT I AM</b><br>RITA COOLIDGE (A&M 2281)                                   | 57 | 9  | <b>89</b>            | <b>LONG TIME LOVIN' YOU</b><br>McGUFFEY LANE (Atco/American 7319)                     | 92 | 2  |
| <b>22</b> | <b>HEARTBREAK HOTEL</b><br>THE JACKSONS (Epic 19-50959)                               | 27                   | 10 | <b>56</b> | <b>MY MOTHER'S EYES</b><br>BETTE MIDLER (Atlantic 3771)                             | 47 | 12 | <b>90</b>            | <b>TURN ME LOOSE</b><br>LOVERBOY (Columbia 11-11421)                                  | —  | 1  |
| <b>23</b> | <b>TOGETHER</b><br>TIERRA (Boardwalk WS8 5702)  | 24                   | 14 | <b>57</b> | <b>GUITAR MAN</b><br>ELVIS PRESLEY (RCA JH-12158)                                   | 71 | 3  | <b>91</b>            | <b>HE'S SO SHY</b><br>POINTER SISTERS (Planet P-47916)                                | 66 | 29 |
| <b>24</b> | <b>CRYING</b><br>DON McLEAN (Millennium YB11799)                                      | 32                   | 3  | <b>58</b> | <b>TOO TIGHT</b><br>CON FUNK SHUN<br>(Mercury/PolyGram 76089)                       | 70 | 3  | <b>92</b>            | <b>I'M COMING OUT</b><br>DIANA ROSS (Motown M-1491F)                                  | 64 | 21 |
| <b>25</b> | <b>A LITTLE IN LOVE</b><br>CLIFF RICHARD (EMI-America 8068)                           | 29                   | 9  | <b>59</b> | <b>WHIP IT</b><br>DEVO (Warner Bros. WBS 49550)                                     | 49 | 24 | <b>93</b>            | <b>THE WANDERER</b><br>DONNA SUMMER (Geffen GEF 49563)                                | 63 | 21 |
| <b>26</b> | <b>GAMES PEOPLE PLAY</b><br>THE ALAN PARSONS PROJECT<br>(Arista AS 0573)              | 31                   | 10 | <b>60</b> | <b>COLD LOVE</b><br>DONNA SUMMER (Geffen GEF 49634)                                 | 52 | 10 | <b>94</b>            | <b>DON'T YOU KNOW WHAT LOVE IS</b><br>TOUCH (Atco/American 7311)                      | 98 | 2  |
| <b>27</b> | <b>HE CAN'T LOVE YOU</b><br>MICHAEL STANLEY BAND<br>(EMI-America 8063)                | 28                   | 13 | <b>61</b> | <b>FADE AWAY</b><br>BRUCE SPRINGSTEEN<br>(Columbia 11-11431)                        | —  | 1  | <b>95</b>            | <b>CAFE AMORE</b><br>SPYRO GYRA (MCA-51035)   | 97 | 2  |
| <b>28</b> | <b>SMOKY MOUNTAIN RAIN</b><br>RONNIE MILSAP (RCA PB-12084)                            | 33                   | 11 | <b>62</b> | <b>I BELIEVE IN YOU</b><br>DON WILLIAMS (MCA 41304)                                 | 50 | 21 | <b>96</b>            | <b>PROUD</b><br>THE JOE CHEMAY BAND<br>(Unicorn UNI 3-95001)                          | —  | 1  |
| <b>29</b> | <b>HELLO AGAIN (LOVE THEME FROM 'THE JAZZ SINGER')</b><br>NEIL DIAMOND (Capitol 4960) | 36                   | 2  | <b>63</b> | <b>WOMAN IN LOVE</b><br>BARBRA STREISAND (Columbia 11-11364)                        | 48 | 23 | <b>97</b>            | <b>NEVER BE THE SAME</b><br>CHRISTOPHER CROSS<br>(Warner Bros. WBS 49580)             | 67 | 18 |
| <b>30</b> | <b>SEVEN BRIDGES ROAD</b><br>EAGLES (Asylum E-47100)                                  | 34                   | 7  | <b>64</b> | <b>YOU'VE LOST THAT LOVING FEELING</b><br>DARYL HALL & JOHN OATES<br>(RCA PB-12103) | 51 | 20 | <b>98</b>            | <b>LOVELY ONE</b><br>THE JACKSONS (Epic 9-50938)                                      | 74 | 20 |
| <b>31</b> | <b>TIME IS TIME</b><br>ANDY GIBB (RSO RS-1059)  | 19                   | 12 | <b>65</b> | <b>GIRLS CAN GET IT</b><br>DR. HOOK<br>(Casablanca/PolyGram NB 2314)                | 56 | 15 | <b>99</b>            | <b>GOT TO ROCK ON</b><br>KANSAS (Kirshner/CBS ZS6 4292)                               | 84 | 8  |
| <b>32</b> | <b>DE DO DO DO DE DA DA DA</b><br>THE POLICE (A&M 2275)                               | 17                   | 16 | <b>66</b> | <b>PRECIOUS TO ME</b><br>PHIL SEYMOUR (Boardwalk WS8-5703)                          | 78 | 4  | <b>100</b>           | <b>LOOK UP</b><br>PATRICE RUSHEN (Elektra E-47067)                                    | 96 | 3  |
| <b>33</b> | <b>I MADE IT THROUGH THE RAIN</b><br>BARRY MANILOW (Arista AS 0566)                   | 18                   | 12 | <b>67</b> | <b>STAYING WITH IT</b><br>FIREBALL (Atlantic 3791)                                  | 76 | 3  |                      |   |    |    |
| <b>34</b> | <b>IT'S MY TURN</b><br>DIANA ROSS (Motown M 1498F)                                    | 26                   | 16 | <b>68</b> | <b>SOMEBODY'S KNOCKIN'</b><br>TERRI GIBBS (MCA-41309)                               | 79 | 4  |                      |   |    |    |

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

|   |    |   |    |   |     |   |    |
|---|----|---|----|---|-----|---|----|
| A Little In Love (ATV — BMI) .....  | 25 | Guitar Man (Vector — BMI) .....   | 57 | Living In A (Rare Blue — ASCAP/ATV — BMI) .....   | 49  | Somebody's Knockin' (Chirlin — ASCAP/<br>Tri-Chappell — SESAC) .....                | 68 |
| Ah! Leah! (BEMA — AECAP) .....  | 35 | He Can't Love You (Jebra/Bema — ASCAP) .....  | 27 | Long Time Lovin' (McGuffey Lane — BMI) .....  | 89  | Starting Over (Lenono — BMI) .....  | 3  |
| Ain't Even Done (H.G., Inc. — ASCAP) .....  | 76 | Heartbreak Hotel (Mijac — BMI) .....  | 22 | Look Up (Baby Fingers/Mims/Showbrere —<br>ASCAP) .....  | 100 | Staying With It (ATV/Braintree/Snow — BMI) .....                                    | 67 |
| And Love Goes On (Almo/Verdangel/Cherubim —<br>ASCAP/Foster Frees/Irving — BMI) ..... | 85 | Hears On Fire (Nebraska/United Artists/Glasco —<br>ASCAP) .....                               | 36 | Love On The Rocks (Stonebridge/EMA/Suisse —<br>ASCAP) .....                                   | 7   | Suddenly (John Farrar — BMI) .....  | 54 |
| Another One (Queen/Beachwood — BMI) .....   | 42 | Hello Again (Stonebridge — ASCAP) .....   | 29 | Love T.K.O. (Assorted — BMI) .....  | 53  | Tell It Like (Conrad/Olrap — BMI) .....   | 38 |
| Back In Black (J. Albert Ltd./Marks — BMI) .....                                      | 50 | He's So Shy (ATV/Mann & Weill/Braintree/<br>Snow — BMI) .....                                 | 31 | Lovely One (Ranjac/Mijac — BOI) .....   | 98  | The Best Of Times (Stylian Songs — ASCAP) .....                                     | 16 |
| Cafe Amore (Harlem/Crosseyed Bear — BMI) .....  | 95 | I Love A Rainy (Debdave/Brlarpatch — BMI) .....   | 6  | Master Blaster (Jobete & Black Bull (TM) — ASCAP) .....                                       | 44  | The Tide Is High (Gemrod, Inc. — BMI) .....   | 1  |
| Celebration (Delightful/Fresh Start — BMI) .....                                      | 2  | I Made It (Unichappell — BMI) .....   | 53 | Miss Sun (Hudmar — Ilcense pending) .....   | 18  | The Wanderer (Cafe Americana/Revelation/Ed.<br>Intro/Intersong Adm. — ASCAP) .....  | 93 |
| Cold Love (GMPC — ASCAP) .....  | 60 | I Need Your (Jobete — ASCAP) .....  | 32 | More Than I Can Say (Warner-Tamerlane — BMI) .....  | 41  | The Winner (Artwork — ASCAP) .....  | 21 |
| Crying (Acuff Rose — BMI) .....   | 24 | I'm Coming Out (Chic — BMI) .....   | 92 | My Mother's Eyes (Almo/Only Child/Mel-Dav —<br>ASCAP) .....                                   | 56  | Theme From The Dukes (Warner-Tamerlane/<br>Rich Way — BMI) .....                    | 72 |
| DeDo (Virgin, Adm. In U.S. by Chappell — ASCAP) .....                                 | 32 | It's My Turn (Colgems-EMI, Prince St. — ASCAP/<br>Unichappell & Begonia Melodies — BMI) ..... | 34 | Never Be The Same (Pop 'N' Roll — ASCAP) .....  | 97  | Time Is Time (Stigwood Adm. by Unichappell — BMI) .....                             | 31 |
| Don't Stand (Virgin (Adm. By Chappell) — BMI) .....                                   | 71 | Just Between (Northern Goody/Two-Tunes Ltd. —<br>ASCAP — CAPAC) .....                         | 88 | 9 To 5 (Velvet Apple/Fox Fanfare — BMI) .....   | 5   | Together (Mighty Three — BMI) .....   | 23 |
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| Don't You Know (Thames Talent — ASCAP) .....  | 78 | Keep On Loving (Fate — ASCAP) .....   | 9  | Passion (Riva/WB — ASCAP) .....   | 4   | Turn Me Loose (Blackwood/Dean Of Music — BMI) .....                                 | 90 |
| Dreamer (Rockslam (Adm. by Bug) — BMI) .....  | 80 | Killin' Time (Flowering Stone — ASCAP) .....  | 83 | Proud (Unicorn — BMI) .....   | 66  | Turning Japanese (Glenwood — ASCAP) .....   | 70 |
| Every Woman (Pendulum/Unichappell — BMI) .....  | 11 | Kiss On My List (Hot-Cha/Six Continents/<br>Fust Buza — BMI) .....                            | 37 | Rapture (Rare Blue/Monster Island — ASCAP) .....  | 45  | United Together (Jays Enterprise/Baby Love/<br>Chappell/Phivon Intl. — ASCAP) ..... | 74 |
| Everybody's Got To (WB Music Corp. — ASCAP) .....                                     | 87 | Lady (Brockman — ASCAP) .....   | 15 | Riders In The (Edwin H. Morris — ASCAP) .....   | 51  | What Kind Of Fool (Stigwood, Inc. (Adm. by<br>Unichappell) — BMI) .....             | 48 |
| Fade Away (Springsteen — ASCAP) .....   | 61 | Lipstick (Chinnichap (Adm. by Careers) — BMI) .....   | 79 | Same Old Lang Syne (Hickory Grove<br>Adm. by April — ASCAP) .....                             | 8   | While You See (Island/Irving/Blue SkyRider — BMI) .....                             | 69 |
| Fantastic Voyage (Spectrum VII/Circle — ASCAP) .....                                  | 77 |   |    | Seven Bridges (Irving — BMI) .....  | 30  | Whip It (Devo/Nymph Adm. by Unichappell — BMI) .....                                | 59 |
| Fireflies (Fleetwood Mac — BMI) .....   | 82 |   |    | Shine On (Almo/McRovscod/Irving/<br>Buchanan Kerr — BMI) .....                                | 39  | Who's Making Love (East Memphis — BMI) .....  | 46 |
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| Games People (Woolfongs Ltd./Careers Adm. by<br>Irving — BMI) .....                   | 26 |   |    |   |     | You've Lost That (Screen Gems-EMI — BMI) .....                                      | 64 |
| Girls Can Get It (Michael O'Connor — BMI) .....                                       | 65 |   |    |   |     |   |    |
| Giving It Up (Blackwood/Urge — BMI) .....   | 13 |   |    |   |     |   |    |
| Got To Rock On (DonKirshner/Blackwood — BMI) .....                                    | 99 |   |    |   |     |   |    |
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 = Exceptionally heavy radio activity this week

 = Exceptionally heavy sales activity this week



## Judge Orders RIAA To Give Up All Anti-Piracy Reports

by Dan Nooger

NEW YORK — In a sometimes stormy evidentiary hearing last week at the Federal courthouse in Brooklyn, Federal District Court Judge Thomas C. Platt ordered the RIAA to produce in open court on Feb. 2 all of its anti-piracy task force field reports dating back to Jan. 1, 1977, as part of the pre-trial maneuvers in the long-delayed Sam Goody counterfeit recordings case.

The hearing was granted by Judge Platt after a meeting on Jan. 28 in which chief attorney for Goody's, Kenneth Holmes, requested it to determine the extent or failure of the RIAA to comply with a subpoena originally requested in July 1980. Although Judge Platt is currently hearing a case on another, unrelated matter, he agreed to grant the hearing on certain days after the jury in that case had been dismissed in the afternoon.

Goody's lawyers contend that the RIAA reports will prove that there is a widespread traffic in counterfeit product, in which the retail chain was an unknowing participant. The RIAA counters that turning over the requested materials would compromise other, ongoing undercover investigations. In addition, RIAA counsel Roy Kulcsar has argued from the beginning that the papers are irrelevant.

Some RIAA materials covering the last six months of 1979 have already been turned over to the defendants, but Goody attorney Holmes claims they were inadequate and had been excessively redacted (portions blacked out).

Judge Platt directed RIAA attorney Kulcsar to produce all of the original reports or be held in contempt of court, stating that he would examine each one "line by line, day by day" to determine if the redacted material was relevant to the defendants' case, although he noted he would disclose the information "at the appropriate time."

Kulcsar requested that the documents be examined *in camera* or in judges' chambers, but Judge Platt ruled that he would conduct such examination in open court. Kulcsar stated for the record that if Judge Platt examined a given paper and ruled it was to be given to the defense, this would in effect present the prosecution with a *fait accompli*.

Kulcsar then noted that defense counsel had produced two "internal RIAA memos" relating to an ongoing FBI investigation, which he alleged had been stolen by defense counsel. Judge Platt responded, "Don't make allegations; you've got to

prove it. Bring charges to the district attorney if you want, you may have left them on the street." He further refused to ask Goody's attorneys how the documents had been obtained and expressed anger at the continued foot-dragging in the case.

The original felony indictments of Sam Goody, Inc. and its president, George Levy, and vice president, Samuel Stolton, for interstate transportation of stolen property (ITSP) and the related charge of violation of

(continued on page 14)

## Labels To Closely Monitor Costs As Fuel Prices Jump

by Michael Martinez

LOS ANGELES — The recording industry will implement more efficient management of production, manufacturing and marketing costs in the face of higher oil and gas prices, which will increase as a result of the federal government's move Jan. 28 to lift controls on price and allocation of domestic oil supplies.

Record manufacturers contacted by **Cash Box** anticipated the most immediate impact of higher gas prices will be increased freight costs. Manufacturers also felt that oil based-products such as PVC (Polyvinyl Chloride) may increase in the near future, and that the increased cost of oil used to heat and operate manufacturing facilities may also inflate overall manufacturing costs.

Retailers, on the other hand, were less certain as to what impact higher gas and oil prices will have on their business, although they acknowledged that the gas price increase would certainly impinge on consumers' disposable dollars, money usually spent on leisure products, including records.

None of those contacted relished the possibility of more cost increases being passed on to accounts and consequently to consumers, but some said that such a move is an eventuality.

What is also a certainty, according to energy experts, is that gasoline prices, now averaging about \$1.30 nationwide, will jump an average of 10 cents per gallon over the next several months. Domestic crude oil, now selling for an average of \$33 per barrel (there are 42 gallons per barrel), is expected to jump to \$37.50, an increase of 14%.

The real beneficiary of the decontrol move is the U.S. Dept. of Treasury, which stands to receive an immediate windfall of \$3 billion to \$4 billion in revenue.

While the federal government and oil companies will see an economic upswing as a result of the deregulation, record manufacturers foresee an immediate rise in certain expenses.

### Freight Costs

"As far as freight costs are concerned, I think we'll see an immediate impact," commented Jim Lewis, vice president of marketing and special projects for PolyGram Records. "But it's obvious that down the line we'll feel the effects in an overall sense."

Lewis also said that other cost increases such as printing, where the printers will experience operational costs jumps resulting from higher heating and energy bills, will be passed on to record manufacturers.

MCA Records, according to Dan Westbrooks, vice president of manufacturing for MCA Distribution Corp., will employ more contract carrying for delivery of product from the company's midwestern and upstate New York pressing facilities to

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**RIAA PRESENTS WHITE HOUSE RECORD LIBRARY ADDITIONS** — Former First Lady Mrs. Rosalynn Carter recently accepted the first volume of new selections for the White House Record Library from Stanley Gortikov, president of the Recording Industry Association of America, at a Jan. 13 White House ceremony. Pictured at the acceptance are (l-r): Frances Preston of BMI, who picked the country, folk and white gospel additions; Mrs. Carter, Gortikov; and John Hammond, chairman of the seven-member Commission named by Mrs. Carter to make the selections.

## MIDEM Spurs Indie Business Despite Drop In Attendance

by Paul Bridge

CANNES — "This 15th MIDEM should mark a new start after a period of uncertainty," said Commissaire General Bernard Chevry of the annual international convention here Jan. 23-29. "I think it will again prove indispensable at a time when professionals from all over the world are thinking of the future." In light of the tight economic conditions in the world today, Chevry's optimistic assessment of MIDEM '81 wasn't that far off the mark.

Attendance and the number of exhibit booths were down from 1979 and the participation of multinational majors was visibly reduced; but many at the convention felt such conditions provided a better climate for the numerous small labels, production companies and publishing houses to conduct business. Throughout the convention, numerous companies were

able to investigate new talent and make contacts with labels, artists and composers previously known only by reputation.

"I came back to finish off business that I started here last year," said Tony Roberts of the U.K.'s Tony Roberts Music publishing house and the John Brewer/Robert Patterson Organisation. "But I think the whole business has changed since I started coming here.

"It used to be far more of a jamboree than it was this year," Roberts added. "There was a much more serious attitude to business than there used to be. MIDEM this year was simply the best place for meeting everyone you wanted to meet worldwide in the business."

### Serious Business

The more businesslike atmosphere at MIDEM was actually enhanced by the lack of the majors, according to many representatives of the small companies present. With the great majority of smaller companies in attendance more serious about doing business because of the expenses involved in travelling to and staying at the convention, a marketplace atmosphere flourished at times.

"With the absence of the major distribution companies, smaller labels were in a better position to make deals, since they wouldn't be outbid by banking con-

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## Artists, Consumers Demanding Better Quality Control

by Michael Glynn

LOS ANGELES — With consumers and artists alike continuing to demand improved LPs and, particularly, pre-recorded tapes, major record companies are placing an ever-increasing emphasis on in-house quality control programs.

Label quality control experts indicate that standards within the various companies are continually being raised to satisfy the technical needs of such quality-conscious groups as Fleetwood Mac and Supertramp, on the one hand, and a consumer marketplace where home audio playback equipment is constantly being upgraded. As the standards are raised, research and development of new technologies in the areas of raw materials and manufacturing have been stepped up to meet more stringent guidelines.

A **Cash Box** survey revealed that while many company executives claimed a significant drop in the number of defective product returns in 1980 over previous years, the prevailing attitude among those interviewed was that quality control must now extend beyond manufacturing inspection to the entire production process, including mastering, plating of the lacquer, and even in-store product checks.

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**GIBB GETS PLATINUM AND GOLD FOR "GUILTY"** — Barry Gibb, who co-produced, with Alby Galuten and Karl Richardson; wrote or co-wrote all the songs, and sang on two of the cuts on Barbra Streisand's Columbia album, "Guilty," received platinum, gold and worldwide sales plaques from Walter Yetnikoff, president, CBS Records Group, and Dick Asher, deputy president and chief operating officer, CBS Records Group. More than seven million "Guilty" albums and over six million singles of "Guilty" and "Woman in Love" have been sold worldwide. Shown are (l-r): Asher, Gibb, Galuten, Yetnikoff and Richardson.

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# Court Lifts Restraints On Grateful Dead LP And Video

by Dave Schulps

NEW YORK — A heated dispute between the Grateful Dead and Radio City Music Hall has been partially resolved by a Court order lifting restraints on the group from releasing an album and videotape recorded during their week-long stint at the New York theater last October. The decision was made after the group agreed to change the design of a proposed album jacket and poster which shows two "macabre skeletons" leaning on the Music Hall's exterior, and delete certain portions of the videotape that the Music Hall management deemed objectionable.

Still to be considered are charges of damages sustained by the Music Hall resulting from the group's live simulcast from the theater last Oct. 31. In addition, the group has filed a grievance with the American Federation of Musicians (AFM) alleging that the Music Hall has withheld monies owed the Grateful Dead for their services.

In their complaint, filed Dec. 23, 1980 in the District Court, Southern District of New York, the co-plaintiffs, Radio City Music Hall Productions, Inc. and Rockefeller Center, Inc., sought to enjoin Grateful Dead Productions, Inc., G.D. Productions, Monarch Entertainment Bureau, Inc., John Scher and Arista Records, Inc. from unauthorized use of the name and trademark "Radio City Music Hall" and depiction of the building's exterior on the album cover in a manner they considered damaging. In addition, they alleged and sought damages for violations in their contract with the group, citing unauthorized references to "illegal drugs and sex acts" during the simulcast performance.

In his opposition, filed Jan. 6, John Scher, president of Monarch Entertainment Bureau, Inc. and tour manager for the Grateful Dead, maintained that it was the Music Hall that had violated the contract by unreasonably withholding authorization to use trademarks that had been provided in the contract, that Music Hall operators were aware of what they were getting into when they booked the group initially, and that the refusal of the Music Hall to approve the poster and album cover was done as an excuse to withhold payment of \$40,103.20 owed the group by the Music Hall.

On Jan. 22 federal District Court Judge Thomas P. Griesa granted a motion submitted by Grateful Dead Productions, et al., to lift the temporary restraining order. Included in that motion was the statement that the group had withdrawn its initial proposal for album cover art and was considering a design in which neither the trademark of Radio City Music Hall, nor any representation of the building itself would appear. On Jan. 23, a list was submitted of

portions of the proposed videotape that were objectionable to the Music Hall. It was agreed that none of these segments would appear on the final videotape, and that the final version of the videotape would be submitted to the Music Hall for approval.

The poster to which the Music Hall objected was a depiction of the Music Hall building with crowds of Grateful Dead concert ticket holders waiting outside, juxtaposed with the band's trademarked skeleton emblems, one of which wears a top hat with the emblem and colors of the United States flag. The poster, which was both used to advertise the concert in the New York Times and sold as a T-shirt inside the Music Hall during the run of the shows, was scheduled to be used as cover art for the live album the group and Arista Records plan to release of the shows in late February.

The Music Hall asserted that the poster damaged its image, suggested the Music Hall's impending death and was unpatriotic.

The portions of the simulcast and videotape to which the Music Hall objected consisted of comedy sketches by the team of Franken and Davis, who opened all the shows for the Grateful Dead during their week at the Music Hall.

The Music Hall protested that despite its strenuous objections prior to the simulcast, numerous unauthorized references were made to the Music Hall's name and trademark. In addition, statements were made concerning the use of drugs at the Music Hall, obscene language was used and scenes that purportedly depicted the

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# RCA Restructures Classical Division

NEW YORK — A fully self-contained Red Seal Artist & Repertoire/Marketing Center, headed by Thomas Z. Shepard as division vice president, Red Seal has been formed by RCA Records.

Jack R. Craig, division vice president, U.S.A. and Canada, RCA Records, said: "Under this concept, Red Seal will operate with its focus on the music, beginning with artists and their repertoire, and will utilize marketing in the most exacting way to provide greater efficiency and purpose in getting that music into the consumer's home.

"It is a form of creative exclusivity, virtually a company within a larger framework. It has been our experience with our Nashville and black music activities that we have derived definite benefits in sales, profits and label image from the A&R/Marketing center concept."

Craig noted that Red Seal traditionally has been a "name" artist label and that under the new set-up, Red Seal will be able to create cohesive campaigns for its releases, from the recording studio through the process until the music is in the consumer's hands.

Red Seal encompasses RCA's classics on the Red Seal, Victrola and Gold Seal labels, original cast Broadway show albums and selected motion picture soundtracks.

Reporting to Shepard in the new Red Seal organization will be John Pfeiffer and Jay David Saks, executive producers, Red Seal Artists and Repertoire; Nancy Swift, Red Seal literary editor, and Irwin Katz, director, Red Seal marketing.

Shepard is well-known in the music industry as a producer of classical, opera,

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To the Japanese the name Toto means that country's largest manufacturer of bathroom fixtures. And to film buffs the name conjures up thoughts of the dear little dog in the Wizard Of Oz. But music fans immediately associate the four letter word with one of America's most accomplished pop rock bands.

The sextet burst on to the pop music scene in a blaze of glory in December of 1978 with a self titled LP that, anchored by such classic pop rock songs as "I'll Supply The Love" and the Top 5 charting "Hold The Line," quickly went platinum.

The band's second LP, an ambitious concept album called "Hydra," featured the FM hits "All Us Boys" and "99." And while it didn't fare as well on the charts as its predecessor, it showed a maturity in the band's songwriting style.

Now, the accomplished six-piece has returned with its most adventurous and well crafted work yet in "Turn Back." Although the album has a distinct progressive rock edge, the band illustrates that it has lost none of the commerciality of its "Hold The Line" days.

The band's success has come as no surprise to industry insiders, however, as Toto was formed in 1978 by six of the most respected studio musicians in popdom. Collectively and separately they have backed such noted artists as Steely Dan, Boz Scaggs, Barbra Streisand, Hall & Oates and Alice Cooper.

Comprised of David Paich (keyboards), David Hungate (bass), Steve Lukather (guitar), Steve Porcaro (keyboards), Jeff Porcaro (drums) and Bobby Kimball (vocals), the band again destroys the myth of the clinical studio aggregation with such emotional tracks as "Goodbye Elenore," "Gift With A Golden Gun" and "A Million Miles Away" on the new album.

After a brief hiatus, Toto has come roaring back with a winner. And the public seems to agree as "Turn Back" is the highest debut on the **Cash Box** Pop LP chart this week at #80.

# RIAA Will Urge Court To Dismiss Opposition Appeals To CRT Decision

by Earl B. Abrams

WASHINGTON — Legal maneuvers begin next week to determine which federal court — New York or Washington — will hear the appeals against the Dec. 19 Copyright Royalty Tribunal decision boosting mechanical recording royalties.

Oral argument is scheduled for Feb. 10 in the Second Circuit Court of Appeals in New York on a petition by the Recording Industry Association of America (RIAA) asking dismissal of the appeals of the National Music Publishers Association (NMPA) and the American Guild of Authors and Composers (AGAC), and requesting that the case be moved to the District of Columbia Circuit Court of Appeals in Washington.

RIAA claimed that the petitions filed by NMPA and AGAC were premature, in that they were posted before the CRT's decision was published Jan. 5 in the *Federal*

*Register*. Both the NMPA and the AGAC appeals were filed in the New York court within minutes of the CRT's Dec. 19 decision; RIAA also filed its appeal in the Washington court about a half hour after that decision. Following the Jan. 5 publication of the decision, RIAA filed again in Washington.

In urging that the case be heard in the D.C. Circuit, RIAA argued that it is the aggrieved party and that its appeal should take precedence. It also claimed that Washington would be more convenient, not only for RIAA but also for the CRT, which is headquartered there. The RIAA brief noted further that there are other appeals involving CRT in the D.C. court — namely appeals from the Tribunal's cable TV royalty distribution ruling.

NMPA and AGAC were due to file responses to the RIAA petition Feb. 2.

In its Dec. 19 decision, the CRT ordered effective July 1 that mechanical recording royalties be raised from the present 2.75 cents a song per album or tape to 4 cents a song per album or tape. Alternatively, the fee based on playing time was raised from the present 1/2 cent per minute to 3/4 cents per minute for each tune in an album or tape. The Tribunal also provided for annual adjustments in mechanical royalties based on changes in suggested list prices from year to year, as calculated by CRT studies.

RIAA fought vigorously against any changes in mechanical royalties during the year-long hearings in Washington; now its battle shifts to the courts. NMPA and AGAC have gone to court because they object to the July 1 effective date. They seek to require the CRT to make the effective date of the new rates Jan. 1.

The new fees run to 1987. At that time the CRT is required to consider changes again. Fees established for 1987 will run for 10 years under the Copyright law.



**ALFA AND THE INDIES** — Newly established Alfa Records, the Japanese-backed label headed by Bob Fead, recently hosted its independent distributors during Alfa's first national distributor meeting under the supervision of Pete Jones, vice president of marketing; and the rest of the Alfa staff. Pictured are (l-r): Bernie Grossman, vice president of promotion, Alfa; Larry Howell, Big State Distributing; Jones; Fead; and Billy Emerson, Big State Distributing.

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# CONGRATULATIONS, STEPHANIE

*Once Again,  
You Followed  
Your Yellow Brick  
Road To  
Success.*

*"NEVER KNEW LOVE  
LIKE THIS  
BEFORE,"*

TC-2460

*Your  
Current  
Single,  
Is Certified  
SOLID  
GOLD.*

*From  
The RIAA  
Gold  
Album*

*STEPHANIE  
MILLS*

*"Sweet  
Sensation"*

F-603



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# NEW FACES TO WATCH



## Loverboy

The members of Vancouver, British Columbia-based rock quartet Loverboy, with the exception of classically trained keyboardist Doug Johnson, have each experienced the hard knocks that being a young musician in the competitive Canadian pop music market entails. Lead guitarist and co-founder Paul Dean has been alternately in and out of an assortment of faceless label and non-label acts, while drummer Matt Frenette came up through a fife and drum marching band. Lead singer Mike Reno started on the skins 13 years ago before finding his niche as a frontman.

However, according to Reno, "nobody has a hard luck story attitude at this point... we're just going out and making it happen." Indeed. In the short space of less than a year, the band, which is described by Reno as a "strong, consistent heavy, but not hard, rock" outfit, has earned a platinum LP up north for its self-titled debut. Originally signed through CBS International, the band was picked up by Columbia domestically not long after the album was completed, and a single, "Turn Me Loose," has been brewing up significant AOR action in various markets here and is now on the verge of breaking out.

Loverboy has managed to turn the experience of its members into a positive attribute. As Reno puts it, "The guys are really pros... which is why, when we all first started playing together, we attracted a mixture of older people and young kids." As for Loverboy's music itself, Reno admits that its sound "isn't so new and different" (favorable comparisons to the likes of Cheap Trick, Foreigner and Bad Company are inevitable... as well as quite complimentary to Reno), as it is lean, tight and skillfully played.

"The comparisons to groups like the Cars, Boston and Foreigner, I think, are more in terms of overall sound," states Reno. "It's a compliment to me when someone says that I sing like Lou Gramm... and I consider Paul Rodgers a great singer. Our guitarist, Paul Dean, has a very distinctive guitar sound, like a Tom Scholz of Boston."

But Reno makes it clear that he considers Loverboy an individual group with strong points of its own.

"You see, we win a crowd over by playing music that comes from our hearts," Reno points out, "and our personnel sets us apart from most groups. Loverboy may be one unit, but everyone in the group has an individual and unique character."

"We don't dress the same," Reno adds emphatically. "We prefer to stress the basics, both onstage and off... you know, like good sound and good lighting."

However, Reno admits that the band favors the color motifs found on the "Loverboy" LP cover art ("the group just sort of lends itself to blacks and reds... I suppose it gives us a little organization"), but then again, image is not paramount in the minds of the band members. Reno and Dean put all their energies into developing the band for a year before finally taking Loverboy into the clubs with a tight set of original compositions. Since that point, they've toured Canada four times within the last year with the likes of Kiss, Cheap Trick and Bob Seger. As Reno notes proudly, the band has 40 more tunes in the can so all it is waiting for now is a U.S. tour.



## Terri Gibbs

What Terri Gibbs has accomplished this year so far, many hopeful new artists dream of, but rarely attain. Her very first single ever, "Somebody's Knockin'," cracked the Top 10 of the **Cash Box** Country Singles chart, finally levelling at #9. Additionally, that same MCA single garnered the 26-year-old singer pop airplay and a position on the **Cash Box** Top 100 Singles Chart, bulleting at #68.

Gibbs' sudden rise to fame should not be a puzzle to anyone who knows the determined vocalist from Augusta, Ga. Blind since birth, she developed an interest in music at a very young age. When she was three years old, her aunt placed her in front of a piano and guided her hands through a simple melody. When her aunt walked away from the piano, the precocious three-year-old hopped back on the bench and repeated the melody without assistance. And so it began.

Although she had three-and-a-half years of piano lessons, Gibbs says she plays primarily by ear. Her musical talent led to a number of jobs through her adolescence with various country bands in the Augusta area, but it was in 1973 that she landed her first "real" job playing in the lounge of the Continental Hotel at the Augusta airport. That gig led to others, when finally she began her long running engagement at the Steak and Ale in Augusta in 1978, where she's been ever since.

Playing the Steak and Ale was good, steady income, but Gibbs wanted more out of a music career. "I'm a very impatient person," she says. "At the time I was about 22 or 23, I decided if I didn't hurry up and do something, make it, I was going to get out of the business. I told someone that if I didn't make it by the time I was 26, I was going to go into something else. I felt like I needed the security, something I could definitely depend on other than playing in a lounge from week to week."

The irony of the whole situation is that Gibbs recorded "Somebody's Knockin'" two weeks after her 26th birthday. It could be that patience paid off in this case.

Thanks to Nashville producer Ed Penney, who discovered Gibbs through a demo tape she had sent a publisher, patience wasn't required for an uncomfortable duration once he located her in Augusta.

"I know that this is kind of an unusual situation for a first record," she said. "I didn't expect it myself. It's not that I didn't have any faith in the song; it's just that it doesn't usually happen this way. I thought it might chart, but good heaven, I didn't think it would go Top 20, much less Top 10."

MCA is so pleased with the impact of the single that it moved the release of Gibbs' debut album up one month. The album, also titled "Somebody's Knockin'," shipped in mid-January. The variety of material on the LP demonstrates Gibbs' ability to handle any type of song, from country to rock.

Meanwhile, Gibbs is still living in Augusta with her pet chickens, who are, incidentally, named after some of country's top performers and is preparing to go on the road, perhaps in March. A concert tour is something Gibbs says she is looking forward to.

"I'm very excited about doing concerts," she says. "I did my first one in November in Knoxville, and even though I had always thought I wanted to do concerts, I knew it then. It was just sensational!"

## ARTIST PROFILE

# Slim Whitman: TV Spot Spurs Classic Crooner's Comeback

by Richard Imamura

LOS ANGELES — Comeback stories fill a valuable niche in the repertoire of the storyteller — from such modern day Hollywood inspirations as *Rocky* all the way back to Virgil's saga of the defeated Trojan Aeneas establishing the foundations of what would eventually become the Roman Empire, tales of persons overcoming hardship and adversity to return and revive former accomplishments have always had whatever it takes to hold audiences spellbound. While neither as fictional as *Rocky*, nor as heroic as the *Aeneid*, Slim Whitman's own comeback tale ranks as one of the most impressive (and most unlikely) success stories of 1980.

A veteran country-oriented crooner who cut his first record, "I'm Castin' My Lasso Toward The Sky," in 1948, Whitman prospered in the '50s and early-'60s with his smooth, melodic sound topped off with a distinctive yodel. His popularity was such that he recorded over 50 LPs, with combined sales of more than 50 million units worldwide, and 19 gold records. However, in the '70s, with the move toward highly produced rock 'n' roll, Whitman's career entered a "dormant" stage.

Then, almost as an afterthought, Whitman decided to help last year with the marketing of one of those TV-advertised "greatest hits" collections by cutting a brief lip synch spot. Against all odds, the 60-second spot, peppered with "live" shots of Whitman crooning such past favorites as "Una Paloma Blanca," "Cattle Call" and "Indian Love Call," launched him on a comeback trail that has even surpassed all of his former plateaus.

### New Career Launched

The TV spot, broadcast nationwide on late night shows, caught the public's imagination, and the momentum was started. Since that time, the record, "All My Best" on Long Island-based Suffolk Marketing, has sold over two million units and opened new doors for the crooner. In the wake of the buzz, Whitman signed a new contract with Cleveland International/Epic, and "Whitmania," the most unusual phenomenon of all, has resulted in a proliferation of fan clubs across the nation, including SWAMP, the Slim Whitman American Music Patrol.

"It's turned into a cult. I don't know how many times I've seen the line, 'who is this guy in my bedroom?,' in print (referring to the late night Suffolk Marketing commercials). It just goes to prove that age doesn't mean a thing," says Whitman, who turned 57 on Jan. 24.

Whitman's sudden resurgence of pop-



Slim Whitman

ularity, especially among young people, has been a pleasant surprise to the singer, who does not hide the fact that he and his music are wholesome and family-oriented — oftentimes, just plain old-fashioned. "I don't play supper clubs because kids can't come," explains Whitman, a teetotaler and non-smoker. "If parents want to bring their kids to my shows, they can. One of the first things I look for in a song is if there's any drinking in it. If there is, I throw it out. I'm making a good living without it."

Whitman's homespun manner and approach have nevertheless created a significant cult following among younger people — perhaps reflecting the appeal of his almost total divergence from the hard living rock 'n' roll style of many acts today. In keeping with the family-oriented approach, Whitman's six-piece band is fronted by his 23-year-old son Byron, an aspiring musician himself.

"At one of our first concerts in Cleveland, we were concerned that a lot of people thought it wasn't a for real thing, that there would be a lot of kids heckling," Whitman recalls. "As it worked out, there were a lot of kids in the audience, but there wasn't any heckling. They listened to the music and really enjoyed it."

The aplomb with which Whitman handles his success and fans can be traced to the experiences he gained during the early portion of his career — a period that saw him rise from a part time singer paying the bills with his mailman's paycheck to a million-selling artist. "I've been down the road," Whitman explains. "I used to dodge as many beer bottles as anybody. But while many people today consider me a headliner, don't forget that I was a headliner back in '52, '56. It's not that different today, just bigger."

Born in Tampa, Fla. on Jan. 24, 1924, Whitman embarked on a recording career

(continued on page 22)



**MOON FEVER** — Concluding his nationwide tour at the Country Club in his hometown, Los Angeles, Capitol recording artist Moon Martin later taught label executives the Cadillac Walk backstage. Pictured are (l-r): Dan Davis, vice president of creative services; Martin; Bruce Garfield, national director of talent acquisition; and Helmut Fest, vice president of operations.



**CAPTURED — Journey — Columbia KC2 37016 — Producer: Kevin Elson — List: 13.98 — Bar Coded**

Journey is no longer just an AOR staple; the San Francisco quintet is now an undisputed superstar act. And this live two-record set is a testament to that fact. Songs like "Lights" and "Lovin', Touchin', Squeezin'" made them a favorite in high schools throughout the nation, as the FM base broadened to the Top 40. Steve Perry's high powerful vocals and Neil Schon's expert guitar riffing power this successful journeyman rock act. All the hits including "Where Were You," "Any Way You Want It" and "Wheel In The Sky" are included in this collection.



**GREATEST HITS — Rita Coolidge — A&M SP-4836 — Producer: David Anderle — List: 7.98 — Bar Coded**

Lovely Rita has always been one of pop music's most successful interpreters as this "Best Of" package proves. Her smokey, sensual vocal style sounds best in a subdued, soulful blues setting as on "Born Under A Bad Sign," "Higher And Higher" and "Fever." But she also comes alive on the sprit "The Way You Do The Things You Do." A&M has always brought in the best studio men in the business for Rita's standard-filled outings, and she has always done the label justice.



**ELVIS COSTELLO AND THE ATTRACTIONS — Columbia JC 37051 — Producers: Nick Lowe and Roger Bechirian — List: 7.98 — Bar Coded**

Whether you love or hate him, Elvis Costello remains one of modern music's most distinctive and innovative artists. His angry young man stance, harsh tenor and knack for writing about relationships (both social and sexual) make him a true original. The songs on last year's somewhat disappointing "Get Happy" album were poorly mixed and almost hookless, but Costello has returned to form with "Trust." His new collection is brimming with memorable rock 'n' soul choruses. New wave or old, Costello remains at music's forefront.



**WELCOME TO THE WRECKING BALL — Grace Slick — RCA AQL1-3851 — Producer: Ron Frangipane — 8.98 — Bar Coded**

Lady Airplane can still scream like a banshee when asked to do a four on the floor rocker, as evidenced by songs such as the title cut and "Shot In The Dark." And while Slick's latest effort is dedicated to a hard rock, no holds barred sound, songs such as the folkish "Shooting Star" and the epic "No More Heroes" prove that she's lost none of her versatility. Singers like Pat Benatar and Heart's Ann Wilson might be on top of the charts these days, but they owe a great deal to Slick's siren-like style.

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

**THE FOOL CIRCLE — Nazareth — A&M SP-4844 — Producer: Jeffrey Baxter — List: 8.98 — Bar Coded**

This is the second time in a row that Nazareth has enlisted the help of Jeffrey (nee "Jeff 'Skunk'") Baxter as their producer. Consequently this album continues a musical trend that finds the band diving even deeper in Doobie Bros. waters. A denuded Nazareth still sounds okay enough for AOR, but several mid-tempo ballads liberally sprinkled throughout the album (plus a token reggae cut) could conceivably find themselves on A/C playlists.



**ELOISE LAWS — Liberty LP-1063 — Producers: Linda Creed and Ronnie Laws — List: 7.98**

Sister of Ronnie and Hubert Laws, Eloise represents the family well on this marvelously produced R&B/jazz affair. In fact, in this heavily orchestrated work, Laws has delivered what might well become the adult pop event of the season. A superb group of sessioners and the brilliant arrangements of Thom Bell make the album an unqualified success. This album is filled with sophisticated soul for the adult crowd and screams for airplay.



**GOLDEN TOUCH — Rose Royce — Warner Bros. WHK 3512 — Producer: Norman Whitfield — List: 7.98**

This funk-oriented quintet has matured greatly since B/C audiences heard them "workin' at the car wash." Producer Whitfield has given the band a glossy edge for "Golden Touch." And while there's a lot of "Funkin' Around" on the LP there is also some pretty tasty music. A lilting ballad called "And You Wish For Yesterday" and a lovely uptempo piece called "Love Is In The Air" should be warmly embraced by B/C programmers. Suited for pop as well.

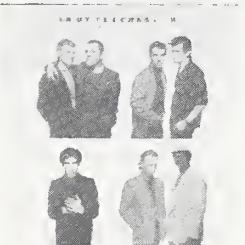


**KILIMANJARO — The Teardrop Explodes — Mercury/PolyGram SRM 1-4016 — Producers: Various — List: 7.98**

This Liverpool-based group has been labeled neo-psychedelic. But more accurately this may simply be new wave going from infancy to trauma riddled adolescence. The trend setting recorded simplicity is still there, but the lyrics and arrangements are being played with to the point of being fresh and challenging. Fans of Echo and The Bunnymen and the Psychedelic Furs should find a nice medium in The Teardrop Explodes.

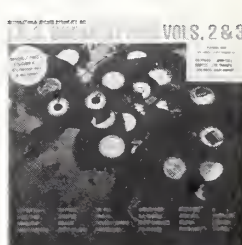
**LAUGHTER — Ian Dury & The Blockheads — Stiff/Epic JE 36998 — Producers: Chips Off The Old Block and Crooks — List: 7.98 — Bar Coded**

The Stiff roster's resident looney and his motley crew are back with more of their cockney hijinx on "Laughter." Mixing British musical hall, R&B, jazz, rock and every other style imaginable, Ian Dury & The Blockheads remain one of the most amusing units in modern rock. "Hit Me With Your Rhythm Stick" and "Wake Up And Make Love To Me" were minor hits for these London jesters, but their musical merriment has yet to break big in the States.



**I.R.S. GREATEST HITS VOLS. 2&3 — Various Artists — I.R.S. SP 70800 — Producers: Various — List: 9.98**

Tiny little I.R.S. has come a long way in a year and a half. The fledgling company, which A&M gamely took on as a distributed label, has been one of the most prolific diskeries around as far as new music is concerned. This two-record compilation album is a testament to the label's A&R abilities. Music by such new wave godfathers as John Cale, The Buzzcocks and The Stranglers as well as hot newcomers like Oingo Boingo can be heard on this curious label retrospective.



**CHAIN LIGHTNING — Don McLean — Millennium BXL1-7756 — Producer: Larry Butler — List: 7.98**

It's been awhile since we've heard from the American Pie man, but Millennium Records has given McLean new life with this LP containing his hit single, "Crying." There's nothing as evocative as "Starry Starry Night" or "And I Love You So" on this LP, but McLean has crafted some lovely folk ballads including "It's A Beautiful Life" and "It's Just The Sun." His light, charming voice is reminiscent of J.D. Souther on some of the tracks but cuts like "Words And Music" are all McLean.

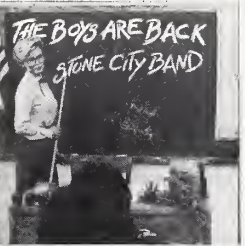


**KANO — Emergency EMLP 7505 — Producers: Stefano Pulga, Luciano Ninzatti and Matteo Bonsanto — List: 7.98**

Kano has delivered the dance club hit of the season with "I'm Ready," and fans of the Lipps, Inc. style of disco should love this lively debut album. Most of the cuts carry that engaging, hi-tech synthesizer sound that made "Funkytown" such a dance floor favorite. Robot-like hooks, steady kick drum, fat bass lines and chanted vocals are all part of Kano's sound. The added keyboard fills and simple lyrics give the music a European feel. Top cuts are "Super Extra Sexy Sign" and "Cosmic Voyager."

**THE BOYS ARE BACK — Stone City Band — Gordy G8-1001M1 — Producer: Rick James — List: 8.98**

Rick James' punk funk cut loose on their own this time around, and their bouncy, contagious sound should catch the ear of many a B/C programmer. Slick as a whistle, synthesized-funk is paced by high flying horns, and ever so funky breaks. Jazz influences and an occasional ballad also make appearances throughout this well crafted LP. Top tracks are "Freaky" and "Feel Good About Yourself."



**AIR RAID — 20th Century-Fox T-617 — Producer: Eddie Kramer — List: 7.98 — Bar Coded**

This east coast band falls right into the Styx category in that it combines prog-rock elements with straight ahead power pop. Grabbing hooks, nice melody lines and the superb production of Eddie Kramer make this a more than worthwhile debut LP. Songs with four on the floor riff lines and lovely synthesized interludes like "Nowhere Without Your Love" and "Love The Way You Look To-nite" pace the LP.





# Labels Monitoring All Costs

(continued from page 5)

combat higher freight costs resulting from increased gasoline prices.

"But to effectively deal with a set increase in fuel costs, there will just have to be better business management of overall costs like labor and other services," Westbrook added.

## PVC Costs

The price of PVC, used to manufacture disc records, may be subject to increases passed on by oil refineries to suppliers of such material.

But Joe Smith, chairman of Elektra/Asylum Records, said that the PVC suppliers "can never duplicate the dramatic rise of PVC experienced two or so years ago."

# PolyGram Records Reorganizes Black Music Department

NEW YORK — PolyGram Records, Inc. has reorganized its black music department and made several new appointments. Chief among those appointments are the naming of Tommy Young as director of field promotions, black music, and Ernie Singleton as director of black music marketing, West Coast. The appointments were announced by Bill Haywood, vice president, black music marketing, to whom both men will report.

As director of field promotions, Young will be responsible for developing promotion priorities, making promotion assignments, approving and monitoring all field promotions, directing the field staff and coordinating the flow of information to the staff and national trades.

As director of black music marketing, west coast, Singleton will develop and implement marketing and promotion campaigns, maintain artist contacts on the west coast, and serve as a liaison to the trades while representing the company at the promotion, marketing and A&R levels.

Other appointments include: John Brown, formerly with Casablanca, now northeast regional promotion manager, black music, PolyGram Records, Inc.; Marcus Martin, formerly with PolyGram Records East, now North Atlantic regional promotion manager; Gwen Franklin, formerly east coast regional promotion manager for Casablanca, now Carolina regional promotion manager; Luther Terry, formerly with PolyGram Records East, now southeast regional promotion manager; Brenda Smith, formerly with PolyGram Records East, now Carolina regional promotion manager; Deke Atkins, formerly with PolyGram Records East, now midwest regional promotion manager; Ken Bell, formerly with PolyGram Records East, now Great Lakes regional promotion manager; Willie Tueker, formerly with Casablanca Records, now the west coast regional promotion manager; Walter White, formerly with PolyGram Records East, now Ohio Valley regional promotion manager; Bruce Knight, formerly Midwest regional promotion manager, Casablanca Records, now Gulf regional promotional manager; and Joe Lewis, formerly with PolyGram Records East, now Memphis regional promotion manager.

In making the announcements, Haywood said: "We feel this is the best promotion/marketing organization in the field and the charts reflect that, with the success of acts like The Gap Band, Yarbrough and Peoples, Con Funk Shun, Cameo, Kool and the Gang, Bar-Kays, Fatback and Millie Jackson. Both Tom and Ernie are experienced, seasoned promotion people who fit right into the PolyGram style, consistent with our philosophy of promoting the best people from within the organization."

He noted that the last substantial PVC increase caused record manufacturing costs to jump from 24 cents a record to 50 cents.

"If the price of PVC does go up again, it will probably be only a few cents," Smith continued. "That increase will somehow translate to the consumer."

"If the price of manufacturing an LP goes up then it will probably be reflected in the price of the product," agreed Lewis.

Retailers, however, look at another price increase as a potentially substantial detriment to business.

"We're already getting our brains beat out," said Calvin Simpson, president of Detroit-based Simpson Wholesalers, Inc./Bad Records.

"People resist price increases because they have fewer dollars to spend, which means they buy fewer records," Simpson added.

"It used to be I had to compete with a new car, a television or a new suit; but now I'm competing against gas, electricity, the telephone bill and the supermarket."

From his vantage point as a one-stop operator, Simpson said that many of his accounts, the majority of which are single store retailers, have or are going bankrupt because they cannot maintain store traffic due to the spiraling prices.

Some chain retailers contacted, while noting that there may be a need to adjust operations to enhance or maintain store traffic, said that there would be no fundamental changes in store operations.

Some said that consumers will be doing less driving, making one-stop shopping an increasingly attractive alternative.

"During the last gas supply shortage, business held steady at our mall stores, while some of the free-standing stores were hurt," said Ed Berson, head buyer for the Durham-based, 110-store Record Bar chain, which is predominantly mall oriented.

Berson said that it may take a few more minutes to get to a mall location, but traffic at such locations usually remains steady allowing more potential for consistent record store traffic.

Conversely, Lou Fogelman, president of the 21-store Music Plus chain and City One Stop, both based in Los Angeles, said that a lot of independent dealers may experience better sales during a period of decreased driving, "because there might be more local shoppers."

He also said that because consumers may drive less if gas costs more, they may rely more on home entertainment, thus finding music and video a better value. He further said that the key could be having free-standing stores located adjacent to other high traffic businesses.

More advertised specials, in-store play and radio tie-ins will be carefully considered as store traffic generators, according to the retailers.

More aggressive advertising and promotion to maintain existing store traffic would benefit retailers, but record labels are also exploring alternative means to expose product.

"We'll try to reach people through TV, cable and mail order with some product, such as catalog items, if it will help sell records," said Lewis.

## Audiofidelity Forms Knockout Subsidiary

NEW YORK — Audiofidelity Enterprises, Inc. has formed a new, subsidiary R&B label, Knockout Records. In announcing the new label, Sam Goff, president of Audiofidelity Enterprises said that national independent promotion for the Knockout label would be handled by May James out of New York.

Knockout's first release is the Escorts' "Make Me Over" single, produced by Herschell Dwellingham.

# EXECUTIVES ON THE MOVE



Busby



Kwit



Somes



Frances

**Busby To A&M** — A&M Records has announced the appointment of Jheryl Busby to vice president of R&B promotion. He moves to A&M from Casablanca Records where he held a like position for the past three years. Prior to that he was west coast regional R&B promotion for CBS Records.

**Kwit Appointed At UA** — Nathaniel Troy Kwit, Jr. has been appointed United Artists senior vice president-television, video and special markets. He replaces Bart Farber, who asked to be relieved of his day to day duties, but has agreed to remain with the company to work on projects in other areas.

**Radio Names Gielbert** — Radio Records has announced that Jimmy Gielbert, for the past year-and-a-half the label's controller, has been appointed vice president sales and marketing. Prior to joining Radio Records, which recently concluded a distribution agreement with Atlantic Records, he was sales manager of the George Alexander Group for 18 years.

**PIR Promotes Heigler** — Philadelphia International Records has named Constance Heigler as the new vice president of The Mighty Three Music Group. She previously was director of publishing administration.

**Somes Named At CBS** — Lori Somes has been named to the position of manager, press and public information, CBS Records International. She joined the press and public information department of Columbia Records in October 1978 and went on to the product management department of Epic Records in December 1979.

**Millennium Appoints Frances** — Millennium Records announced the appointment of Andrew Frances to director of marketing and artist development, Millennium Records. Prior to this he was employed in press/artist relations and marketing positions at RCA and RSO Records.

**Wilson Named At RCA** — RCA Records has announced that Norro Wilson has been named executive producer of artists and repertoire for RCA's country division. Most recently he has served as an independent producer and head of A&R at Warner Brothers Records country operation.

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

**Hathorne Named** — Rich Hathorne has been named district manager, Cleveland, for the Capitol/EMI America/Liberty Records Group. He joined Capitol in October 1978 as territory manager for the Los Angeles area. Prior to that, he was operations manager for Pickwick International.

**Baird Named At Warner Bros.** — Steve Baird has been named payroll manager for Warner Bros. Records. He has been with Warner Bros. since September of 1972, when he worked in the purchasing department. In July of 1975 he moved to the personnel department where he eventually became assistant director.

**Plain Great Names Blomquist** — Plain Great Entertainment Corporation has announced the appointment of Roberta Blomquist to administrative assistant. She comes to Plain Great after serving as a rock tour travel consultant for such artists as John Denver, Diana Ross, Eric Clapton and The Moody Blues.



Wilson



Haverty



Littlefield



Livert

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

**A&M Names Haverty** — A&M has named Doug Haverty to international communications/operations manager. He joined the international department in 1977 as administrative assistant, and in 1980 was named international operations manager.

**Grady Named At CBS** — CBS Records Australia has announced the appointment of Kathy Grady to manager, A&R administration. She joins CBS after spending four years in the record business based in Los Angeles. Most recently she served in the A&R administration and production departments of Casablanca Records.

**Hively Named** — Custom Duplication Inc., Los Angeles, has announced the appointment of Bob Dean Hively as vice president, sales and marketing. He has also been elected to the Board of Directors of CDI. He has resigned from the Bank of America, San Francisco, where he has been vice president, retail market planning.

**Littlefield Returns To ASCAP** — Merlin Littlefield has been appointed associate director of ASCAP's Nashville Operations. He had been associated with ASCAP from 1975 to 1979, until his move to Southern Music Publishers last year.

**Catlin Elected** — David E. Catlin has been elected to the board of directors of K-Tel. He has been active in company operations since 1971 and presently serves as vp and gm of U.S.A. operations.

**Livert To Scott** — Scott Distributing Corp. of Island Park, N.Y. has announced the appointment of Paul Livert to vice president, sales and marketing.

**Hindman To House Of Gold** — House of Gold Music has announced the appointment of Dorothy Hindman to controller for the publishing firms of House of Gold, Bobby Goldsboro Music and Hungry Mountain Music. Prior to joining House of Gold, she spent the past ten years with the firm of Kraft Bros., Esstman, Patton and Harrell, certified public accountants.



## NEW AND DEVELOPING ARTISTS

**SHEENA EASTON** (EMI America 8071)  
**Morning Train (Nine To Five)** (3:20) (Unichappell Music — BMI) (P. Palmer) (Producer: C. Neil)

Originally titled simply 9 to 5, this Top Three U.K. chart item has made a name in Europe for young Scottish songstress Easton with its mixture of irresistibly bright English pop and music hall arrangements. The tune is relentlessly upbeat, as Easton's vocals display a sparkling exuberance, and the powerhouse pop production is already impressing programmers.



**RANDY GOODRUM** (Posse POS 5007)  
**Love** (3:37) (Golden Torch Music Corp., admin. by Colgems-EMI Music, Inc./Prince Street Music/Chappell and Co., Inc./Sailmaker Music — ASCAP) (M. Masser, R. Goodrum) (Producer: M. Masser)

Goodrum the hit writer, who has penned such chart toppers as "You Needed Me" for Anne Murray, turns into Goodrum the performer on this track from the motion picture *Stir Crazy*. A hit.



**APRIL WINE** (Capitol 4975)  
**Just Between You And Me** (3:31) (Northern Goody Two-Tunes Ltd. — ASCAP/CAPAC) (M. Goodwyn) (Producers: M. Goodwyne, M. Stone)

Canada's April Wine has been lumped into the heavy metal category here in the past, and while the band has had one hit to its credit, the rollicking "Roller," most of its airplay has been confined to AOR. That should change with this ultra-melodic, harmony-filled cut from "The Nature Of The Beast." Bonus poster included for retail.



**BARBARA DICKSON** (Columbia 1-11225)  
**January February** (3:35) (ATV Music Corp. — BMI) (A. Tarney) (Producer: A. Tarney)

Alan Tarney's bright production sound, which has most recently marked hits by Cliff Richard and Leo Sayer, fills this new one from Dickson with layers of cascading keyboards and a resounding bottom. Dickson's crisp, mellifluous lead vocal is backed nicely by a ripe chorus. Particularly timely theme adds to the pert pop. Already on L.A.'s KFI.



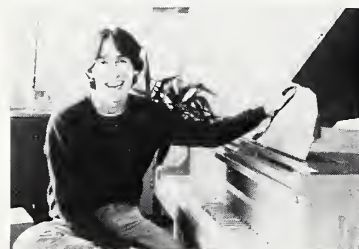
**BADFINGER** (Radio RR 3793)  
**Hold On** (3:30) (Dung Music — ASCAP) (T. Evans) (Producers: J. Richardson, S. Wittmack)

A revamped and revitalized Badfinger is sporting a more compact, driving pop/rock sound on its debut release from the Atlantic-distributed Radio Records label. Flashes of the Beatles influences, which marked most of the band's early material, do crop up here, but the group has come to rely less on those comparisons to carry its music. A re-developing act on the move.



**THE JAM** (Polydor PD 2155)  
**Start!** (2:37) (Bryan Morrison Music, Inc. — ASCAP) (P. Weiler) (Producers: The Jam, V. Coopersmith-Heaven)

Punk, new wave or whatever you want to call it, The Jam is presently one of England's preeminent rock bands. However, it has yet to match that popularity stateside. The band is off and running to a good "start," though, with its new LP, "Sound Affects," and this Beatle-ish track that has shades of "Taxman" written all over the bass and guitar beat.



**CHAS JANKEL** (A&M 2308)  
**Ai No Corrida** (4:07) (Heathwave Music Ltd./Lazy Lizard Music/Intersong, Ltd.) (C. Jankel, K. Young) (Producer: C. Jankel)

Don't let the rather deceptive title fool you; this is not a Spanish language composition. What it is, is the dance-oriented debut by English songwriter and guitarist Chas Jankel, a member of Ian Dury's Blockheads and co-writer of such Dury classics as "Hit Me With Your Rhythm Stick."



**BLUE ANGEL** (Polydor PD 2149)  
**I Had A Love** (2:46) (TuLarue Music — ASCAP) (Lauper, Turi) (Producer: R. Halee)

Producer Roy Halee goes for a Phil Spector girl group sound together with sixties-ish, urban flavored instrumentals behind Blue Angel vocalist Cyndi Lauper here and succeeds. While it won't top the Ronnettes or the Crystals, the cut is an inventive melange of '80s new wave romanticism and a wonderful bygone era pop.

## FEATURE PICKS

**HIROSHIMA** (Arista AS 0590)  
**Crusin' J-Town** (3:14) (Little Tiger Music — ASCAP) (P. Hata, T. Kusumoto, J. Kuramoto, D. Kuramoto) (Producer: W. Henderson)

With a blast from the *taiko* drum and a vocal roar, the listener is off on a musical tour of Los Angeles' J-Town. Guitars, keyboards and reeds provide the stops on this rhythmic cruise from the "Odori" LP.

**THE CHI-LITES** (Chi-Sound/20th Century-Fox TC 2418)  
**Have You Seen Her** (3:39) (Six Continents Music Pub. Inc. — BMI) (E. Record, B. Acklin) (Producer: E. Record)

The re-formed Chi-Lites, with Eugene Record at the helm, recovers its previous hit, with the wonderful high, floating vocals sounding as good as they did when the cut was first released. More than sentimental value here.

**PATRICE RUSHEN** (Elektra E-47113)  
**Never Gonna Give You Up (Part 1)** (3:27) (Baby Fingers Music — ASCAP/Freddie Dee Music — BMI) (P. Rushen, F. Washington) (Producers: C. Mims, Jr., P. Rushen)

There's no two ways about it; Rushen's latest from the "Posh" LP is made for the dance floor, with its heavy bass and kick drum accents. Rushen sings out sweetly here, too.

**KID CREOLE & THE COCONUTS** (ZE/Antilles ANS 4506)

**Yolanda** (3:35) (Puddle Records, Inc., admin. by Island Music — BMI) (A. Darnell) (Producer: A. Darnell)

Originally the B-side of the Kid and company's latest single, the club jocks flipped to this Latin carnival of sounds. August Darnell has come up with yet another sophisticated dancer that, with the right help, could become an international hit.

**TEENA MARIE** (Gordy G 7194F)  
**Young Love** (4:04) (Jobete Music Co., Inc. — ASCAP) (T. Marie) (Producer: T. Marie)

Marie displays an all-around virtuosity as producer/writer/arranger/performer on this mid-tempo R&B ballad that unquestionably harkens back to the '60s romantic soul stylings of Smokey Robinson, et al. A nice change of pace from "I Need Your Lovin'."

**CLIMAX BLUES BAND** (Warner Bros. WBS 49669)  
**I Love You** (3:59) (C.B.B. Music — ASCAP) (Holt) (Producer: J. Ryan)

"Gotta Have More Love," the first single from the "Flying The Flag" LP, made a nice chart impact and there's no reason why this highly melodic follow-up shouldn't surpass that performance. The full arrangements and layered vocals are joyous.

**GRAF** (Precision ZS6 9805)  
**Come To My Arms** (3:42) (Cactus Industries Music, Inc. — ASCAP) (F. Pellino) (Producer: S. Katz)

From a brief, countryish intro, Ohio pop newcomers Graf puts its collective vocal punch into a melody that's somewhere between old Orleans and the Doobie Brothers. Veteran producer Steve Katz pushes the rhythm into the forefront on this sleeper.

**NICOLETTE LARSON** (Warner Bros. WBS 49666)  
**OOO-EEE** (3:27) (McLooney Tunes — ASCAP) (A. McLoone) (Producer: T. Templeman)

"Radioland" is the name of Larson's latest LP and that's exactly what she's aiming for with this conga-spiced pop shuffle. Linda Ronstadt and producer Templeman help out on the back-up vocals on this bouncy little jaunt.

**RICK NELSON** (Capitol 4974)  
**It Hasn't Happened Yet** (3:32) (The Bug Music Group/Bilt Publishing — BMI) (J. Hiatt) (Producer: J. Nitzsche)

Nelson makes this southern blues-styled John Hiatt number his own here on this dreamy treatment, underscored by Hiatt's strong, wry lyrics. It would be a pleasure to hear this on A/C and pop stations.

**STEVE WINWOOD** (Island IS 49656)  
**While You See A Chance** (5:06) (Island Music/Irving Music/Blue Sky Rider Songs — BMI) (S. Winwood, W. Jennings) (Producer: S. Winwood)

Layers of reverent keyboards slowly give way to a more peppy tempo and Steve Winwood's upbeat vocals on this first single from the LP, "Arc Of A Diver." Solid pop, AOR fare from the veteran.

## HITS OUT OF THE BOX

**BRUCE SPRINGSTEEN** (Columbia 11-11431)

**Fade Away** (4:34) (Bruce Springsteen — ASCAP) (B. Springsteen) (Producers: B. Springsteen, J. Landau, S. VanZandt)

**FLEETWOOD MAC** (Warner Bros. WBS 49660)

**Fireflies** (3:30) (Fleetwood Mac Music — BMI) (S. Nicks) (Producers: R. Dashut, K. Caillat, Fleetwood Mac)

**SMOKEY ROBINSON** (Tamla T 54321F)  
**Being With You** (3:58) (Bertram Music Co. — ASCAP) (W. Robinson, Jr.) (Producer: G. Tobin)

**JIMMY BUFFETT** (MCA MCA-51061)  
**It's My Job** (3:10) (I've Got The Music Co. — ASCAP) (M. McAnally) (Producer: N. Putnam)

**TOTO** (Columbia 11-11437)  
**Goodbye Elenore** (4:52) (Hudmar Publishing Co., Inc. — ASCAP) (D. Paich) (Producers: G. Workman, Toto)



## Pop Labels Explore Gospel Field For Crossover Potential

by Dave Schulps

NEW YORK — The growing tendency of pop artists toward cutting gospel songs, combined with the growing share of the market occupied by inspirational and spiritual music, has caused the major labels to become increasingly interested in reaching the Christian music audience. A **Cash Box** survey has found that the major labels are cautiously testing the waters in this new area, with an eye toward possible increased involvement in the near future.

Recently, such traditionally pop, country, R&B and AOR-oriented acts as Bob Dylan, the Commodores, Billy Paul, Billy Preston, Donna Summer and Kerry Livgren of Kansas have recorded material that has found acceptance in the Christian marketplace. This is a phenomenon separate from that of pop artists, such as Al Green, Willie Nelson, Dan Peek and B.J. Thomas, who have recorded albums specifically targeted to the gospel audience.

On the other side of the coin, gospel star Andrae Crouch recently signed with WEA-distributed Qwest Records, which hopes to expand his already solid gospel following by crossing him over into the pop and R&B market; and Kenny Gamble and Leon Huff of Philadelphia International Records (PIR) have announced plans for a new gospel-oriented label, Salvation Records, to be distributed through CBS.

Bob Dylan's two most recent albums, "Slow Train Coming" and "Saved," are perhaps the most successful examples thus far of product by a pop artist crossing over to the gospel market. Yet, according to Barbara Cooke, director of East Coast merchandising for Columbia Records, who also acts as Dylan's product manager, the marketing and promoting of "Slow Train Coming," Dylan's first foray

into gospel, "was a research project for us, since we don't normally target to the gospel outlets."

### 'Slow Train' Campaign

Cooke outlined Columbia's campaign to break Dylan in the gospel market: "We advertised in national Christian publications, which include *Campus Life*, a religious magazine for high school and college age people; *Contemporary Christian Music*, and the newspapers of religiously-oriented colleges. In addition, we obtained a list of gospel radio stations and made advertising buys on some of the more youth-oriented ones."

Gospel radio, it seems, is already plugged into the crossover potential of Christian artists, sometimes even more than the artist's label. Kerry Livgren's "Seeds of Change" LP on Kirshner Records, was turned into a hit on gospel radio almost before the E/P/A promotion and sales staffs knew what was happening. Livgren's manager, Bud Carr, who also manages Kansas, the group in which Livgren is one of two "born again" Christians, tells that "even before Kerry had finished recording his solo album, we began to get calls from *Rock and Religion*, a syndicated Christian show on the West Coast, wanting to interview him. The initial approach of CBS/Epic was to go directly to the AOR/pop market. When the record had become a hit on the gospel stations, Epic launched a second wave of promotion and supplied the Christian marketplace the best they could.

### Lack Of Experience

"I'm sure the labels are all very interested in promoting product across the board, exposing artists to as big an audience as they can, but they just don't have much experience in dealing with the Christian marketplace," he adds. "That's a problem that every major label that has this kind of crossover is aware of and trying to deal with."

Another problem the major labels have had to face has been with distribution to outlets that retail gospel records. Many of these, according to Carr, are "ma and pa operations, which are not the kind of stores a CBS or WEA salesman normally calls on. Also, they don't have the same kind of credit arrangement as the stores the majors are used to dealing with."

(continued on page 16)

## NARM Gifts Former Hostages With Music

NEW YORK — The entire recording community has united to welcome home the former hostages with a gift of a special collection of the most popular music of the past year.

Joe Cohen, executive vice president of the National Association of Record Merchandisers (NARM) and Stanley M. Gortikov, president of the Recording Industry Association of America (RIAA), issued this joint statement: "For 444 days, the former hostages were denied many human joys, among them music, which is so integral a part of our everyday lives. We wanted to recreate for these brave people the musical year they missed and have prepared individual packages of a wide assortment of the music of 1980."

A seven-member commission appointed by former first-lady Rosalynn Carter, which recently presented on behalf of the RIAA additions to the White House library, chose the special musical gifts. Headed by the noted record producer John Hammond, the commission's selections encompass all categories of music.

Both NARM and RIAA are encouraging radio stations across the country to dedicate music to the former hostages. The albums are being distributed through the Family Liaison Group in Washington, the main organization for the hostage families.

## Allen Inks Lattisaw

NEW YORK — Atlantic recording artist Stacy Lattisaw has signed a personal management contract with Buddy Allen Management. Lattisaw is currently recording her new album, which will be produced by Narada Michael Walden. Allen also manages the Spinners.

## Posse To Release Soundtrack To Stir Crazy Film

LOS ANGELES — In the midst of the current box office success enjoyed by the Columbia Pictures film *Stir Crazy*, Posse Records recently released the soundtrack and singles by Kiki Dee and Randy Goodrum as part of a major cross promotion.

Posse was selected for the soundtrack project by Murray Deutch, president of motion picture music works and the album coordinator for Columbia Pictures, who said that the label's unique marketing and promotion operations made the partnership viable.

The soundtrack music for *Stir Crazy* is performed by veteran sessionist Tom Scott, who teamed with Rob Preston in writing four of the film's songs. The rest of the material was written by Goodrum, working with Michael Masser, and includes Kiki Dee's "Nothing Can Stop Us Now" and Goodrum's "Love."

Plans for a sequel to the film, which is directed by Sidney Poitier and starring Gene Wilder and Richard Pryor, have already been announced by Columbia Pictures head Frank Price.

**THIS MUSIC OF BUSINESS** — It's contract time for PolyGram rock division head Jerry Jaffe. Is the good doctor being courted by Geffen Records? . . . **Ray Caviano** has confirmed that he'll take RFC to Atlantic and come with an already completed **Change LP**. Ray will take right hand man **Bob Seigal** along . . . Island Records is looking for an upper West Side brownstone . . . the Sam Goody chain has substantially cut back on catalog and indie label purchases . . . **Michael Nesmith**, who just shipped a Mark Almond LP, has folded the record division of his Pacific Arts operation and will concentrate on video . . . Virgin may yet reenter the American market. Every key major wants the label's **Holly and the Italians** album, some badly enough, we think, to give head **Richard Branson** a label deal . . . Best wishes to **Frank F. Banyai**, VP, int'l, United Artists



**BROWN-EYED HANDSOME MAN** — *The Shaboo All-Stars, featuring Matt "Guitar" Murphy, recently performed at Trax, where they were joined for a jam by Rolling Stone Keith Richards. Richards is pictured above. (Cash Box photo by Lindsay LeBrecht.)*

Music, and his wife **Ruth**, on the birth of a son, **Daniel Scott**.

**HERE NOW THE SHMOOZ** — **Barbra Streisand** has requested the production services of **Stevie Wonder** for her next album . . . CBS sources report that **Diana Ross** is "talking" to Epic . . . RCA has signed **Mick Fleetwood** to a solo contract. For his debut album "Mick Fleetwood's African Odyssey" two 24 track portable machines have been flown into Ghana to record local drummers on location with Fleetwood and several other rock musicians. The excursion will be filmed for PBS TV . . . **Elvis Costello** grants a rare interview on Tom Snyder's *Tomorrow* show on Feb. 3. The show, which is stepping up its involvement with the current music scene, also features **B.B. King** on Feb. 4,

**Rupert Holmes** on Feb. 5, **Iggy Pop** on Feb. 16, **Rick Nelson** on Feb. 23, **The Gatlin Brothers** on Feb. 24, and **Manhattan Transfer** on the 25th . . . Talking Head **Jerry Harrison** will co-produce the next **Busta Jones** solo album . . . Casablanca has signed Funkadelic-cum-Talking Heads keyboardist **Bernie Worrell**. Label sources say **Brian Eno** will produce the album, though Eno's representatives, EG Records, couldn't confirm.

**MANAGING NEW YORK'S WAVE** — If **Cash Box's** New Faces feature could extend to managers and/or booking agents, our vote would have to go to **Bob Singerman**. With a roster consisting largely of local new wave bands, Singerman both manages and books the **Bush Tetras**, the **Raybeats**, the **db's** and **Lydia Lunch** and books **DNA**, the **Bongos**, the **Cosmopolitans** and jazz units led by **Sun Ra**, **Randy Weston** and **Oliver Lake (Jump Up)**. With a tough minded business attitude, combined with an unusual concern for his artists, Singerman has dramatically heightened the profiles of the acts he handles and has in at least one case (the Tetras) multiplied 20 fold their asking price within the space of a year. Singerman started out booking jazz acts for a non-profit organization, but shifted gears when he saw a performance by Lydia Lunch's Eight Eyed Spy. "After booking jazz," recalls Singerman, "I felt that working with a band in the popular sphere would be easy. With Eight Eyed Spy, especially, I felt that I was at their level. As opposed to dealing with lifelong master musicians, Eight Eyed Spy were at my level: broke, not knowing what they were doing, but with exciting ideas." Singerman paid his dues working the band, enduring a record company hassle and concurrent lack of funds but "came back from the end of tour with money, and feeling like professional musicians for the first time." Singerman's roster grew as members of the group spun off to form the Ray Beats, whose New York-leavened brand of instrumental garage and surf music Singerman can foresee, "being programmed between Waylon Jennings and Frank Sinatra." Singerman went on to formalize a management organization because, "there was nobody for these bands at the next level, and I wanted to take them beyond the same local gigs for the same low money from people who have a vested interest in keeping the scene down." What appears to be Singerman's greatest triumph will be a concert (conceived by Hurrah's **Ruth Polski**), featuring New York bands at England's Rainbow Theatre on Feb. 20.

**SNIFFS 'N' SNORTS** — Riva Records has signed ex-Vanilla Fudge drummer **Carmine Appice** . . . Epic will release a DOR four-song **Clash EP**. The group, incidentally, has expressed interest in scoring the next **Martin Scorsese** film . . . Rasta man **Peter Tosh** has begun work on his second EMI album. There will be no Rolling Stones production or performing involvement . . . **The Allman Brothers** have sustained the loss of drummer and founding member **Jai Johnny Johansen** . . . **The Gang of Four** is being produced by R&B group Slave's producer, **Jimmy Douglas** . . . **Richard Gottehrer** will produce the **Go-Go's** for I.R.S. . . . The Police's **Sting** has written "Demolition Man," for **Grace Jones**, who has recorded some tunes with British group **A Certain Ratio** . . . Two southern soul legends are collaborating in Memphis where **Chips Moman** is producing **William Bell** for Kat Family . . . **Ahmet Ertegun** seen checking out **Bebe Buell** at the Ritz . . . **Clive Davis** seen checking out punkabilly band **the Stray Cats** at Bonds. The latter is the most exciting trio in rock today. Fronted by **Brian Setzer**, who's got superstar appeal, the group has a combination of youthful, highly styled charisma, and a rarely heard "we want the world . . . and we want it now" urgency.

**LONDON CALLING** — Vocalist **Terry Hall** and organist **Jerry Dammers** of the **Specials** were recently fined 1,000 pounds in a British court for "inciting violence" among their fans. It was noted in the verdict, that two were "using words likely to cause a breach of the peace." The group's manager, **Rick Rogers**, told reporters that "it looks as if they (the court) were setting a precedent which makes bands accountable for the behaviour of their audience." . . . UK Virgin has released a single by Genesis' **Phil Collins** accompanied by a 12-page comic book . . . **Todd Rundgren** will produce the **Moondogs** for UK Sire .



**MOTORBIKIN'** — U.K. *Rak* recording artist **Chris Spedding** recently toured as both a solo act and as backup for **Snips**, an artist he's produced. Pictured above at a performance at Trax is Spedding and drummer **David Van Tieghem**. (Cash Box photo by **Ebet Roberts**.)

aaron fuchs



## TOP 40 ALBUMS

|   | Weeks<br>On<br>Chart |           | Weeks<br>On<br>Chart |
|---|----------------------|-----------|----------------------|
| <b>1 WINELIGHT</b><br>GROVER WASHINGTON, JR.<br>(Elektra 6E-305)                                  | 1                    | <b>13</b> |                      |
| <b>2 CARNAVAL</b><br>SPYRO GYRA (MCA 5149)  | 3                    | <b>15</b> |                      |
| <b>3 LATE NIGHT GUITAR</b><br>EARL KLUGH (Liberty LT-1079)  | 4                    | <b>10</b> |                      |
| <b>4 NIGHT PASSAGE</b><br>WEATHER REPORT<br>(ARC/Columbia JC 36793)                               | 5                    | <b>9</b>  |                      |
| <b>5 GIVE ME THE NIGHT</b><br>GEORGE BENSON<br>(Owest/Warner Bros. HS 3453)                       | 2                    | <b>27</b> |                      |
| <b>6 INHERIT THE WIND</b><br>WILTON FELDER (MCA 5144)   | 6                    | <b>16</b> |                      |
| <b>7 ODORI</b><br>HIROSHIMA (Arista AL 9541)  | 8                    | <b>12</b> |                      |
| <b>8 CIVILIZED EVIL</b><br>JEAN-LUC PONTY<br>(Atlantic SD 16020)                                  | 9                    | <b>17</b> |                      |
| <b>9 MR. HANDS</b><br>HERBIE HANCOCK<br>(Columbia JC 36578)                                       | 7                    | <b>12</b> |                      |
| <b>10 REAL EYES</b><br>GIL SCOTT-HERON (Arista AL 9540)   | 10                   | <b>8</b>  |                      |
| <b>11 FAMILY</b><br>HUBERT LAWS<br>(Columbia JC 36396)  | 11                   | <b>18</b> |                      |
| <b>12 SEAWIND</b><br>(A&M SP-4824)  | 12                   | <b>18</b> |                      |
| <b>13 LOVE APPROACH</b><br>TOM BROWNE (GRP/Arista 5008)   | 14                   | <b>30</b> |                      |
| <b>14 80/81</b><br>PAT METHENY (ECM 2-1180)   | 15                   | <b>14</b> |                      |
| <b>15 VOICES IN THE RAIN</b><br>JOE SAMPLE (MCA 5172)   | —                    | <b>1</b>  |                      |
| <b>16 THIS TIME</b><br>AL JARREAU<br>(Warner Bros. BSK 3434)                                      | 16                   | <b>34</b> |                      |
| <b>17 TWENNYNINE with<br/>LENNY WHITE</b><br>(Elektra 6E-304)                                     | 18                   | <b>14</b> |                      |
| <b>18 TOUCH OF SILK</b><br>ERIC GALE<br>(Columbia JC 36570)                                       | 17                   | <b>17</b> |                      |
| <b>19 MAGNIFICENT MADNESS</b><br>JOHN KLEMMER<br>(Elektra 6E-284)                                 | 19                   | <b>27</b> |                      |
| <b>20 RODNEY FRANKLIN</b><br>(Columbia JC 36747)  | 13                   | <b>12</b> |                      |
| <b>21 NIGHT SONG</b><br>AHMAD JAMAL (Motown M7-945RA)   | 20                   | <b>11</b> |                      |
| <b>22 RHAPSODY AND BLUES</b><br>THE CRUSADERS (MCA 5124)  | 21                   | <b>32</b> |                      |
| <b>23 IN CONCERT, ZURICH,<br/>OCTOBER 28, 1979</b><br>CHICK COREA and GARY BURTON<br>(ECM-2-1182) | 25                   | <b>9</b>  |                      |
| <b>24 THE CELESTIAL HAWK</b><br>KEITH JARRETT (ECM MSE 1175)                                      | 24                   | <b>10</b> |                      |
| <b>25 OUTUBRO</b><br>AZYMUTH (Milestone M-9097)   | 26                   | <b>7</b>  |                      |
| <b>26 4 X 4</b><br>McCOY TYNER (Milestone 55077)  | 28                   | <b>9</b>  |                      |
| <b>27 VICTORY</b><br>NARADA MICHAEL WALDEN<br>(Atlantic SD 19279)                                 | 22                   | <b>16</b> |                      |
| <b>28 LAND OF THE THIRD EYE</b><br>DAVE VALENTIN (GRP/Arista 5009)                                | 27                   | <b>20</b> |                      |
| <b>29 THE HOT SHOT</b><br>DAN SIEGEL<br>(Inner City IC 1111)                                      | 31                   | <b>3</b>  |                      |
| <b>30 ROUTES</b><br>RAMSEY LEWIS<br>(Columbia JC 36423)   | 30                   | <b>26</b> |                      |
| <b>31 LOVE AT FIRST SIGHT</b><br>SONNY ROLLINS (Milestone M-9098)                                 | 23                   | <b>13</b> |                      |
| <b>32 GOTHAM CITY</b><br>DEXTER GORDON<br>(Columbia JC 36853)                                     | —                    | <b>1</b>  |                      |
| <b>33 LOVE FANTASY</b><br>ROY AYERS<br>(Polydor/PolyGram PD-1-6301)                               | 33                   | <b>14</b> |                      |
| <b>34 "H"</b><br>BOB JAMES<br>(Tappan Zee/Columbia JC 36422)                                      | 32                   | <b>31</b> |                      |
| <b>35 HOW'S EVERYTHING</b><br>SADAO WATANABE<br>(Columbia C2X 36818)                              | 35                   | <b>20</b> |                      |
| <b>36 UTOPIA PARKWAY</b><br>MIKE MANDEL<br>(Vanguard VSD 79437)                                   | 38                   | <b>3</b>  |                      |
| <b>37 CATCHING THE SUN</b><br>SPYRO GYRA (MCA 5108)   | 36                   | <b>47</b> |                      |
| <b>38 USE THE STAIRS</b><br>STANLEY TURRENTINE<br>(Fantasy F-9604)                                | 29                   | <b>13</b> |                      |
| <b>39 PEACEFUL HEART,<br/>GENTLE SPIRIT</b><br>CHICO FREEMAN<br>(Contemporary 14005)              | 40                   | <b>2</b>  |                      |
| <b>40 NIGHT CRUISER</b><br>DEODATO<br>(Warner Bros. BSK 3467)                                     | 34                   | <b>24</b> |                      |

**A WHOLE NEW JAM** — When the major labels cut back on their commitment to jazz, the music doesn't go away. Instead, it always manages to find its audience through new channels and venues. The importance of the small independent labels that have so often carried the most important releases and trends becomes that much more obvious. Historically, independent labels like Black Swan, Savoy, Commodore, Dial, Debut and Apollo have been there to document the artists and trends. Today, with the majors enduring hard times, attention is being refocused on these small independents. The formation of JazzAmerica Marketing's JAM label is the most recent entry to this market. Based in Washington, D.C., the company is headed by **Richard Spring**, former national press spokesman for NPR's "Jazz Alive" series, and has slated four initial releases for the spring. The first, an as yet untitled all star session featuring drummer **Roy Haynes**, violinist **Michal Urbanlak**, pianist **Kenny Barron**, guitarist **Ted Dunbar** and bassist **Buster Williams**, will reach retailers in February. "City Lights," by soul organist **Jimmy McGriff**, "Farewell (Mingus)" by the **Toshiko Akiyoshi/Lew Tabackin Big Band** and "Black and Tan Fantasy" by **Lew Tabackin Trio** will round out the initial releases. Playing a prominent role as management consultant for Jazz America Marketing is founder and former owner of Prestige Records, **Bob Weinstock**. Producer **Michael Cuscuna** is JAM's music director, with other production duties being handled by **Bob Porter**. In the planning and building stage for some time, Spring told **Cash Box** that the product was not to have been released until he was confident that JAM had a solid enough economic base and would not be heavily dependent on the financial success of initial releases to stay in business. Distribution of the LPs, which will carry an \$8.98 list price, has been set with a network of independent regional distributors.



**ALL-STAR JAM** — Violinist **Michal Urbanlak** will be joined by **Roy Haynes**, **Kenny Barron** and **Buster Williams** on an initial release by **JAM Records** yet to be titled.

**JAZZ AT CARNEGIE HALL** — Frequently the site of historic jazz concerts, Carnegie Hall enjoys a special reputation with jazz fans. Presently celebrating its 90th anniversary, Carnegie Hall, in association with concert promoter **George Wein**, will honor its involvement with jazz through a series of three retrospective concerts. The first, on March 6, will recreate the program from a 1928 concert by **W.C. Handy**. Among the featured soloists will be vocalists **Carrie Smith** and **Bobby Short**, pianist **Don Shirley**, the **Jubilee Handy Orchestra** led by **Dick Hyman**, and special guest **Katherine Handy Lewis**, W.C.'s daughter. The second concert, on March 13, will feature the meeting of **Chick Corea** and **Dizzy Gillespie**, and the final event on March 20, will be a salute to **Count Basie**, featuring the Count and his orchestra along with **Sarah Vaughan** and **Joe Williams**.

**RECORDS RECORDS RECORDS** — Theresa Records of Berkeley, Calif. which scored so well last year with its double pocket LP "Journey To The One" by **Pharoah Sanders**, has two new releases: "Kabsha" is by drummer **Idris Muhammad**, which features **Ray Drummond** on bass and **George Coleman** and **Pharoah Sanders** on tenor saxes, and "Perpetual Stroll" by bassist **Rufus Reid's** trio, featuring **Eddie Gladden** on drums and **Kirk Lightsey** on piano. The trio is best known for its work as tenor man **Dexter Gordon's** rhythm section. . . Arista has issued "Wizard Island" by the **Jeff Lorber Fusion**. . . Collector specialty label **Jazz Archives** has released two volumes by trumpeter **Red Allen** entitled "Red Allen with the Blues Singers, Vol. 1 & 2" . . . Other independent releases include a bunch by pianists: **Progressive Records** offers "Time For the Dances" by **Sir Roland Hanna** with **George Mraz** and **Richard Pratt**; **Anima Records** has **Curtis Clark** on "New York City Wildlife" featuring saxophonist **David Murray** on two tracks; and the **Leo** label offers "Salute to Bessie Smith" by **Amina Claudine Myers**. **Leo** also has an interesting item with "Live in East Germany," recordings smuggled out of that country featuring a trio playing fifteen instruments. . . **Inner City's** City Lights label has "Put It All On Red," by singer/pianist **Graham Moses**, and "City Connection" by trumpeter **Terumasa Hino**. . . In a random note, **Fantasy Records** reports that **Sonny Rollins** has recorded as a soloist on three tracks for the **Rolling Stones**.

**WALRATH ON MINGUS** — Trumpeter **Jack Walrath** has been wearing a wide variety of hats recently. In the past he's been associated with **Ray Charles**, **Sam Rivers**, and most notably **Charles Mingus**, and Walrath last week led his own band with drummer **Mike Clark** at New York's Seventh Avenue South. Walrath also has a featured spot with **Dannie Richmond's** Mingus alumni band, does writing and performing with the **Charles Persip Big Band**, and has written much of the book for the **Red Rodney/Ira Sullivan** group. Having begun his association with Mingus in October 1974, Walrath continued with the bassist until his death, and became increasingly involved in arranging for the ailing band leader. During a recent conversation with **Cash Box**, Walrath described his collaborations with Mingus: "When I joined the band I arranged a few things for him, even though I don't like to do that too much, write out peoples music for them; I'd rather arrange my own stuff. But I needed the money, so I went ahead and did his last record date. He was sick, he didn't even want to look at what I wrote. But I was always into his stuff so I could pretty much capture his thing. He would just tinkle on the piano, play some scales and licks and say 'take this, make a tune out of it, and write arrangements.' So I'd take a lick out here, repeat it, formulate a whole thing, and add my own stuff. That was how we did the 'World of Drums' piece." We asked Walrath about his continued association with Mingus drummer **Dannie Richmond**. "I'm glad to see Dannie doing it," he said, "because he held it together just as much as Mingus did. Mingus would do such funny things with time, and Dannie was the only guy who could ever play with Mingus. Dannie would be right there with him. Sometimes he acually remembered Mingus' music better than Mingus could. We toured and got a nice response in Europe with Dannie's band, I think it was because we're more than just a bunch of cats playing 'All The Things You Are.' It's a band with a book, and with the exception of **Cameron Browne**, we've been playing together for years. I hope Dannie gets his due recognition for his role in Mingus' music." Richmond's "Quintet" and Walrath's "Demons In Pursuit" are both available on the **Gatemouth** label. Walrath is also a featured soloist and composer on the forthcoming "Charlie Persip Big Band" LP for **Stash**.

fred goodman

## JAZZ ALBUM PICKS

**ROCKET 88** — **Rocket 88** — Atlantic SD 19293 — Producer: **Ian Stewart** — List: 7.98

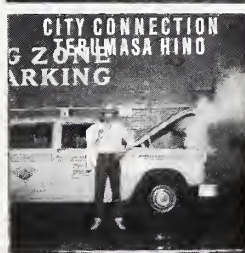
Something different from England: an aggregation fronted by pianist **Ian Stewart** featuring boogie woogie in the tradition of **Pete Johnson**, **Joe Turner**, and **Albert Ammons**. What sets this apart is a unique line-up featuring **Rolling Stones'** drummer **Charlie Watts**, bassist **Jack Bruce**, guitarist **Alexis Korner**, saxophonist **Hal "Cornbread" Singer**, and a double piano battery of **Bob Hall** and **George Green**, all of whom reaffirm their ability to still cut it when it counts. There's good rockin' tonight with this one.

**CITY CONNECTION** — **Terumasa Hino** — Inner City IC 6068 — Producer: **Kiyoshi Itoh** — List: 7.98

Trumpeter **Hino** gets a lush, supportive setting for this pop/fusion session. New York stalwarts **Dave Leibman**, **Randy Brecker**, **Leon Pendarvis**, **David Spinozza**, and **Marvin Stamm** are among the musicians, and **Lani Gorves** and **Janice Pendarvis** handle the vocal duties. From ballad to bounce, samba to soul, **Hino** is heard clear and sweet.

**THE MARKLEY BAND** — **The Markley Band** — Accord ST-7000 — Producer: **Mario E. Sprouse** — List: 7.98

Independent **Accord** kicks off its **Capitol** distribution deal with this strong fusion album from the Pennsylvania based **Markley Band**. The faith of the label is well founded: a tight unit with plenty of solo strength and compositional ability, this one should score well with fusion fans and AOR audiences alike. Outstanding tracks are "Planet Zero" and "Ain't No Way But Up." A good first outing from everyone.





# Judge Orders RIAA To Give Up All Anti-Piracy Reports

(continued from page 5)

the Racketeer Influenced Corrupt Organization (RICO) statute were handed down by a federal grand jury almost one year ago.

Judge Platt then ordered Jules E. Yarnell, who has been the RIAA's special counsel for anti-piracy since 1970, to take the stand so he could question Yarnell about the redactions of the documents which had already been turned over. Kulcsar objected, saying that he had not had a chance to talk with Yarnell since the previous day's courthouse meeting, but he was overruled.

The disputed documents have been the object of a bitter legal struggle since Goody's attorneys subpoenaed them in July, 1980. After a series of maneuvers by both sides, the RIAA agreed to produce selected, heavily redacted documents.

John Jacobs, prosecutor of the case for the Justice Department's Organized Crime Strike Force for New York's eastern district, requested the redaction of a number of names of investigators, informants and record stores, claiming that their revelation would compromise ongoing investigations. He also noted that certain of the reports contained names of people who might be called as witnesses in future prosecutions. In one case, Judge Platt sustained the redaction of the name of a store currently under investigation by a grand jury.

The general thrust of Judge Platt's rulings on the redactions of each document was to protect materials relating to ongoing criminal investigations while releasing cer-

tain materials relating to the RIAA's own investigations toward civil suits. As for the reasoning behind his rulings, Judge Platt stated, "This case is an extremely serious matter. The defendants could face prison terms of 20 years and the company faces forfeiture of its business."

Kulcsar objected that the judge was indirectly giving information relating to criminal matters to the defense, to which Judge Platt replied, "I'm giving them nothing." The judge sustained the redaction of names of stores where counterfeit products currently under investigation were purchased.

Judge Platt had originally agreed to Goody's July subpoena as part of the pre-trial process of "discovery," although he told the defendants, "I think you're wasting your time." (Cash Box, Dec. 27, 1980).

### Seek Additional Documents

Just prior to the close of the hearing, Goody's counsel indicated they would file on the following day a "Brady" subpoena (based on a decision by the U.S. 2nd Circuit Court of Appeals) for certain additional documents. Jacobs stated he would object on the grounds that these materials are irrelevant to the present case and dealt with free goods and pirate product and called the request "a fishing expedition."

The prosecution announced it intended to file a number of subpoenas for witnesses for the long-delayed trial itself. The defense objected not to the subpoenas, but to revealing the names in open court and they were given to Judge Platt to review in chambers.

# Labels Upgrade Quality Control

(continued from page 5)

"We are constantly in the process of upgrading our quality control services," said a CBS spokesman. "Every stage of production and manufacture is now scrutinized carefully. The quality control process starts with the master and lacquer; testing of the records once they come off the line is really an after-the-fact approach."

### Affirmative Steps

CBS' approach to quality control, continued the spokesman, also begins by "affirmatively working with the studios, producers and engineers." Such measures, he said, can help prevent such problems as skipping (or mis-tracking) on a record that was cut to accommodate unusually wide dynamic ranges (Cash Box, March 10, 1979).

"There is a problem now that many producers want to cut a record as 'hot' as possible, which can show up later as skipping on low-grade equipment," noted the spokesman. "When you have a skipping problem from a master, you don't get just one record back. Now, when there is a problem, we go to the producer and tell him what can and can't be done. Since we've started rejecting many of the masters, we've noticed a drop in skipping problems. And we've also become more selective in accepting the lacquers delivered by the mastering studios; if they're marginal we reject them."

### Red Seal Profit Center

(continued from page 6)

and Broadway original cast albums and composer of film scores. He has won 13 Grammys for records he produced and was awarded a gold album from the RIAA for producing the "Sesame Street" album.

He joined RCA Records in 1974 as division vice president, Red Seal Artists and Repertoire. In this capacity he produced such Broadway albums as "Sweeney Todd" and "42nd Street" and major classical and opera projects. Prior to joining RCA, he was director of Masterworks at CBS Records.

The CBS official concluded by pointing out that, as a result of such efforts, "our level of defectives has been significantly below the industry average."

The quality raw vinyl compounds used in making records, as well as tape stock, have also been a source of major concern among label experts. To solve this problem, such labels as CBS have built state-of-the-art computerized vinyl compounding facilities, while Warner Bros. Records, according to director of quality assurance Ed Outwater, has asked its manufacturers "to investigate new vinyl formulations."

### New Vinyl Advancements

"Vitec, one of the suppliers to the WEA and Capitol plants, in addition to Kaiser, has developed new vinyl formulations which would compare favorably to the Japanese and German vinyl used in the making of audiophile records," stated War-

(continued on page 15)

# Nominees For NARM Music Awards Set

NEW YORK — The nominees for the NARM Gift of Music Awards have been finalized, and the ballots sent to NARM Regular Members, including retailers, rack jobbers and one-stops. Now in their 23rd year, the awards encompass 19 separate categories, with four awards to be given in the all write-in Best Selling Album by a New Artist category. Kenny Rogers' "Greatest Hits" is this year's most nominated record. Appearing in three different categories: Best Selling Album, Best Selling Album by a Male Artist and Best Selling Country Album.

The NARM Gift of Music Awards are unique in the music industry in that they are the only awards which recognize and honor the best selling records and artists. The voting is based on actual units sold through the nation's retail outlets. The results will be announced and the awards presented at the 1981 NARM Convention, on April 14, at the Diplomat Hotel in Hollywood, Fla.

**STREET ILLEGAL** — The sign on the Starwood marquee may say it's closed for decorating purposes, but the shuttering is a tad more serious than that. The famous Hollywood club will be dark for at least 10 days while it continues to appeal a decision by the Los Angeles Superior Court to revoke its business licenses. The venue could be closed indefinitely if the court is not sympathetic. The club has been operating unlicensed on a Superior Court stay order for almost a year, since the Los Angeles County Business License Commission voted to revoke its licenses after complaints (which go back almost three years) from residents in the club's West Hollywood neighborhood. On Jan. 23, a Superior Court judge denied the club's appeal, upholding the commission's decision to revoke the Starwood's business licenses. "The step we're taking now is asking the Appellate Court of the State of California for an emergency stay order so we can go back into operation," said Starwood manager **David Forest**. "We've told them in a 15-page case summary letter that many people's livelihoods depend on the club, and that we could end up bankrupt if we don't get the order. It'll take 10-15 days to get their reply, and until then, we've been forced to suspend operations." After the Starwood is granted an answer on the emergency stay question, it will continue to pursue its appeal with State Appellate Court. Those unhappy with the Starwood's closure can complain to supervisor **Ed Edelman** at (213) 656-1923. For more information call **David Forest** at (213) 656-2200. . . **Eagles** co-founder **Don Henley** has appealed to an L.A. judge for a "divisatory program" (a drug rehabilitation program) as penance for his recent drug bust in lieu of going to jail. Word has it that if the application is accepted, Henley's sentence will come in the form of a benefit concert or an anti-drug film.

**INVESTIGATING THE I.R.S.** — If nothing else, the International Records Syndicate (I.R.S.) label has given the music industry a lesson in how to run a low budget record company. The "no frills" label has adhered to its motto of nixing the mega-dollar recording session, elaborate promotion/personal indulgence route and simply concentrated on the music. But the tiny label under the A&M umbrella has accomplished more than just breaking even — it has made money, proved a valuable A&R source for A&M and introduced a plethora of club acts to an international audience. The **Miles Copeland**-headed label is celebrating its second year of existence this month with the promotion of **John Cale** and **Oingo Boingo** to the A&M roster, new releases by **Tom Robinson's Sector 27** and **The Dead Kennedys** and a two-record compilation album entitled "I.R.S. Greatest Hits, vol. II & III." A&M took advantage of its option deal with I.R.S. for Cale and Boingo, and the double LP is proof positive of the boutique label's A&R abilities. The waxing is highlighted by domestically unreleased tracks by **The Police**, **Squeeze**, Cale and **Jools Holland**, as well as songs by **The Stranglers**, **The Buzzcocks** and **The Cramps**. The label, which has now grown to a staff of 12 with offices in New York, Los Angeles and Dallas, has effectively mined the club scenes of major markets as well. I.R.S. scooped up Boingo and **Wall Of Voodoo** from the L.A. area, **The Cramps** and **The Fleshtones** from the Big Apple circuit and **Skafish** and **Wazmo Nariz** from the Chicago area. And while **The Buzzcocks** (at 40,000+ units for "Singles Going Steady") and other English new music pioneers like Cale and **The Stranglers** have remained the biggest sellers, the local market has also paid off. L.A.-based Oingo Boingo has already passed 35,000 unit sales on its debut EP, and the Bay Area's own **Dead Kennedys** have passed the 15,000 copy plateau in the first week of domestic release. Apparently, A&M is also impressed with the London-headquartered label. Messrs. **Moss** and **Alpert** have financed the on-spec label handsomely for the next six months and are awaiting Cale's new "Honisoit" LP in March and Oingo Boingo's maiden voyage LP in May.



**CAREFUL BOB!** Motels lead singer **Martha Davis** (l) was recently interviewed on a segment of the *Midnight Special* by L.A. Times rock critic **Bob Hilburn**. The Motels performed "Danger" and "Envy" from their recent Capitol release "Careful."

months and are awaiting Cale's new "Honisoit" LP in March and Oingo Boingo's maiden voyage LP in May.

**STEELY MELEE** — **Steely Dan** co-leader **Walter Becker** has been slapped with a \$17.5 million lawsuit by a Beverly Hills woman who claims he caused her daughter's death a year ago. The suit was filed in a New York District court last week by **Lillian Wyshak**, who claims that her daughter, former ABC Records staffer **Karen Stanley**, was introduced and addicted to drugs by Becker. According to the suit, Stanley died in Becker's Manhattan apartment last Jan. 30. A spokesman for Frontline Management, Steely Dan's management company, said he "would not even dignify the suit with a statement."

### HOT VINYL

— Rock alchemist **Frank Zappa** is scratching his new "Crush All Boxes" LP from the release schedule, but Zappaites shouldn't despair. The debut release on his new Barking Pumpkin label (forever the Halloween fetishist) will be entitled "Tinsel Town Rebellion." It's a double live album recorded on his 1980 world tour. The record will be out in March, but we couldn't resist giving a sampling of the lyrics from the title cut: "In Tinsel Town the people there/ think substance is a bore/ And if your new wave group looks good/ they'll hurry back for more/ Of leather groups 'n plastic groups/ 'N groups that act real queer/ the Tinsel-Town aficionados/Come to see and not to hear." . . . According to **Lenny Waronker**, the long-awaited second LP from **Rickie Lee Jones** is eight songs finished, and we should see the finished product by early May. . . Most people have been expecting that upcoming **Little Feat** two-record set to be a "best of" album, but that isn't the case. The disc will feature an amalgam of songs by the five remaining Feat members, cuts from last year's **Lowell George** Benefit at the Forum, and live and studio tracks that were never released by the "Dixie Chicken" crew.

**AN OINK OINK HERE** — The word from Nashville these days is that **The Piggy**s are the hottest thing on the scene. The group's unique blending of power pop and a wild sense of humor has recently been packing shows at the Exit/In. The four-member group — **Tommy Deluxe**, **Ronnie Brooks**, **Howie Tipton** and **Richard Watson** — has been keeping crowds in stitches with such songs as "My Baby's Got Rabies," "Tough Boogers" and "Sex, Drugs and Country Music."

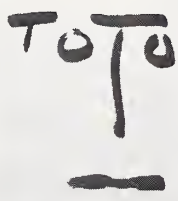
**FAMILY AFFAIRS** — Births and marriages have been rampant in the industry through the first part of the year. Congratulations to Epic promotion rep **Michael Alhadeff** and his wife, **Cindy**, who became the proud parents of **Ashley Marie** on Jan. 22. . . **Cash Box** also sends its best to the **Ian Hunters** and Mr. and Mrs. **Meat Loaf**, who hatched kidlets on "hostage release" day. . . PolyGram west coast, on the other hand, will hear wedding bells this February. Publicity rep **Eileen Schneider** will wed Columbia product manager **Rob Wunderlich** on Feb. 7, and publicity man **Dan Pine** and his lovely fiancée **Daryl** are tying the knot Feb. 14.

marc cetner



# MERCHANDISING

## ALBUM BREAKOUT OF THE WEEK



**TURN BACK • TOTO • COLUMBIA FC 36813**  
**Breaking out of:** Los Angeles, San Francisco, Phoenix, Denver, Seattle, Portland, Indianapolis, Milwaukee, Pittsburgh, Cleveland, Columbus, St. Louis, Cincinnati, Oklahoma City, Dallas, Houston, New Orleans, Atlanta, Nashville, Baltimore/Washington.  
**RADIO:** #7 Most Added album, Rock Album Radio Report.  
**MERCHANDISING AIDS:** Five multi colored posters, Toto logos, album flats.

## ALBUM BREAKOUTS

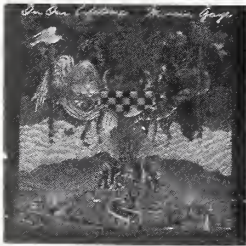
### SANDINISTA! • THE CLASH • EPIC E3X 37037

**Breaking out of:** New York, Boston, Hartford, Baltimore/Washington, Buffalo, Los Angeles, San Francisco, Phoenix, San Diego, Sacramento, Seattle, Portland, Denver, St. Louis, Cleveland, Chicago, Dallas, Atlanta, Houston, New Orleans.  
**RADIO:** Steadily increasing Rock album airplay.  
**MERCHANDISING AIDS:** 33x48 poster, Clash logos, catalog flats.



### IN OUR LIFETIME • MARVIN GAYE • TAMLA/MOTOWN T8-374M1

**Breaking out of:** Memphis, New Orleans, Atlanta, Houston, San Antonio, Richmond, Nashville, Charlotte, Philadelphia, New York, Buffalo, Boston, Baltimore/Washington, Chicago, Milwaukee, Cleveland, St. Louis, Detroit, San Francisco, Los Angeles.  
**RADIO:** Steadily increasing Black Contemporary album airplay.  
**MERCHANDISING AIDS:** Posters, easel back, album flats.



### ROWDY • HANK WILLIAMS, JR. • ELEKTRA/CURB 6E-330

**Breaking out of:** Dallas, Houston, San Antonio, Oklahoma City, Nashville, Atlanta, Charlotte, Denver, St. Louis, Salt Lake City, Portland, Cleveland, Milwaukee.  
**RADIO:** Texas Women (45): #47 Bullet, Top 100 Country Singles chart.  
**MERCHANDISING AIDS:** Banners, 1x1 flat.



### SOUND AFFECTS • THE JAM • POLYDOR/POLYGRAM PD-1-6315

**Breaking out of:** Boston, New York, Los Angeles, San Francisco, Seattle, Denver, St. Louis, Milwaukee, Oklahoma City, Atlanta.  
**RADIO:** Steadily increasing Rock album airplay.  
**MERCHANDISING AIDS:** 13x22 streamers, posters, trims.



### VOICES IN THE RAIN • JOE SAMPLE • MCA 5172

**Breaking out of:** Atlanta, Houston, Dallas, Nashville, Oklahoma City, Pittsburgh, Indianapolis, Columbus, Milwaukee, Chicago, Boston.  
**RADIO:** Strong Jazz airplay.  
**MERCHANDISING AIDS:** 1x1 flats, 18x36 blowup poster.



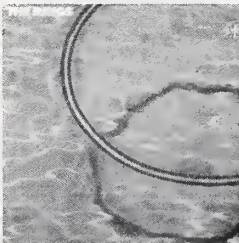
### LOVERBOY • COLUMBIA JC 36762

**Breaking out of:** Boston, Baltimore/Washington, Atlanta, Hartford, Minneapolis, Oklahoma City, St. Louis, Miami.  
**RADIO:** Turn Me Loose (45): #90 Bullet, Top 100 Singles chart.  
**MERCHANDISING AIDS:** 1x1 flats, 3x3 flats.



### THE RINGS • MCA 5165

**Breaking out of:** Boston, Hartford, New York, Baltimore/Washington, St. Louis, Denver.  
**RADIO:** #9 Most Added album, Rock Album Radio Report.  
**MERCHANDISING AIDS:** 1x1 flats, 2x2 cover blowup, 18" multi use display (header — bin — wall display).



## WHAT'S IN-STORE

**I HAD TO SAY IT** — Spring Records executives **Bill Spitalsky** and **Julie** and **Roy Rifkind** have devised special marketing plans to capitalize on initial cross-country reaction to **Millie Jackson's** latest Spring/PolyGram LP, "I Had To Say It." Spring is rush-releasing a 12" version of "I Had To Say It" for promotional use in clubs, discos and radio stations. One side of this promotional tool contains the uncensored version of the Jackson song, while the other side utilizes a bleeped version more suitable for airplay. Spring has also prepared a shorter 7" edited recording that is being rush-released for radio use; no commercial 45 is planned at this time. Commercial pressings of the Jackson LP are currently being serviced and re-serviced to dealers nationwide to stimulate maximum in-store play. According to Spitalsky, "Millie's previous 'Live and Uncensored' LP for Spring received a major boost from similar exposure, and to date, in-store play has been a strong factor in the success of the new release."

**WEA WINNERS** — The final votes have been cast, and the \$500 grand prize in the WEA "Our Candidates Can Be Bought (Cheap)" promotion goes to **Record Bar #69** in Bristol, Va. Manager **Jim Thompson** and his staff took first place honors by using the entire store to promote the WEA campaign message. The promotion, which coincided with the fall elections, featured all of the trappings of a campaign, and in many stores customers were invited to vote for their favorite artists in a mock polling booth. Second place prize of \$400 went to **Record Bar #86** in Morrow, Ga., which is managed by **Bruce Fussell**. The store devoted 14 separate product displays to the WEA promotion. The "Rockpublican Party" at **Record Bar #116** in Atlanta, Ga. urged its customers to cast their votes and dollars for WEA candidates. The displays, which included Bugs Bunny at a podium in the front window, won third place and \$300 for the Cumberland Mall store, which is managed by **Marion Jamison**. The following district winners each received \$100: **Julie Hoover (#35)**, **Evelyn Morgan (#36)**, **David Acree (#62)**, **Robb Houser (#12)**, **Leigh Bishop (#18)**, **Larry Hyjek (#58)**, **Nancy Billsborough (#106)**, **Tina Dalpiaz (#89)**, **Richard Smith (#79)**, **Lisa McLean (#99)**, **Debbie Houston (#117)** and a tie between **Mark Schreiner (#14)** and **Vicki Dame (#74)**.

**THE CAVAGE PATCH** — A special "Valentine's Day" promotion is going on at **Cavages Records**, in conjunction with radio station WPHD/Buffalo and Epic Records. The theme of the promotion is "Be My Valentine," and WPHD invites listeners to "Be Mine" and win a Valentine's Day full of gifts. To kick off the promotion, **Nancy** and **Ann Wilson of Heart** will be running promo spots on WPHD. There are in-store displays featuring Heart's latest Epic LP, "Greatest Hits/Live," for the sale price of \$9.88. The best in-store display will win any 20 CBS or Epic LPs for the store personnel. Grand prize in the promotion includes a champagne dinner for two, a dozen roses, a box of chocolates and a Heart catalog.

**THE DOCTOR'S APOTHECARY** — **Radio Doctors and Records** is having a **Blondie** promotion with all five **Mainstreams**, **Midwest Marketing**, **Chrysalis Records** and radio station **WQFM/Milwaukee**. All the stores will put up "Autoamerican" displays and grand prize is a car stereo.

**REGIONAL BREAKOUTS** — MCA recording artist **Amber** in the East and Midwest... **Terri Gibbs**, **Gene Dunlap** and **Kris Kristofferson** in the South... **Elvis Costello** and **Echo & The Bunnymen** in the East... **Rick Nelson**, **Cozy Powell**, **Rick Springfield** and **The Scooters** in the Midwest... **Black Flag** and **Dead Kennedys** in the West. **linda ardit**

## Labels Heed Demands By Consumers Artists For Better Quality Control

(continued from page 14)

ner's Outwater. "Of course, it's more expensive than regular vinyl. The question is whether the consumer is willing to pay more for a better record."

Outwater went on to note that the question of vinyl came about a year ago, just prior to the release of Fleetwood Mac's "Tusk" LP.

"The group was not happy with the amount of surface noise on its records and wanted to know if something could be done about it," continued Outwater. "At that point, our quality control committee sat down with a number of vinyl suppliers and asked them to develop new formulations."

"Batch problems," according to Terry Dunavan, mastering and quality control engineer for Elektra/Asylum, have also plagued vinyl suppliers in the past.

"Because of problems with certain batches of vinyl, no one has been able to come up with an answer to insure consistent quality," indicated E/A's Dunavan. "It's a problem that's symptomatic with various vinyl suppliers."

### Major Step Forward

However, both Outwater and Dunavan praised WEA Corp.'s recent purchase of the Sheffield Lab matrix facility, which handles plating for audiophile lacquers. (**Cash Box**, Jan. 31) as a major step in insuring quality metal parts used to create lacquers.

All of the label quality control representatives surveyed noted that most present cassette tape stock had been under investigation by quality control experts. While there was some debate as to whether it was the tape itself or duplication speed that created background noise or hiss, most quality control experts said that their respective labels had either made a recent move to new and better tape formulations

or were in the stages of researching and developing new stock.

"We have tested a number of tapes and we've been using a particular formulation that we believe to be the best in the country," said A&M vice president and director of quality control Marv Bornstein. "A&M started to develop a program to increase the quality of tapes and albums three years ago, before we came to RCA for our cassette product. Now we're looking at chromium dioxide formulations, lower speed duplicating and audiophile cassettes."

A&M's Bornstein added that, as another example of the involvement of artists with quality control, label act Supertramp sampled all the cassettes from other manufacturers currently on the market before deciding that they were satisfied with A&M's formulation.

### Rigorous Inspections

All quality control representatives stressed that product was rigorously inspected after coming off the production lines, with Warner's Outwater noting that the label is "looking at" utilizing automation "to give us more frequency of inspection." Joe Wells, manager of quality insurance for RCA in Indianapolis, said that he utilizes "feedback" from contact with the label's direct mail marketing record club, among other areas, to help judge effect of quality control measure, while A&M's Bornstein indicated that he personally purchases label product at retail outlets for inspection. Like CBS, most labels reported that their efforts had resulted in a drop in defectives last year.

"Audits and consumer returns told us we made quite an improvement in quality control in 1980," said RCA's Wells.





**THE MIGHTY CLOUDS REIGN** — To celebrate its recent pacting with Word Records, the Mighty Clouds of Joy presented two label representatives with special T-shirts. Pictured are (l-r): Paul Beasley of the group; Zach Glickman and Dan Hickling, Word; and Elmo Franklin, Richard Wallace and Joe Ligon of the group.

## Gospel Field Offers Crossover Market For Pop Music Acts

(continued from page 12)

With Dylan, Cooke says, CBS was "contacted by a one-stop in Memphis that fills orders for religious book and record stores, and we did a lot of our sales through them."

Skip Miller, vice president of promotion at Motown Records, says that unlike some of the other labels, Motown is experienced in dealing with the gospel market. "During the '60s, we had a gospel collection out that was dedicated to Berry Gordy's sister, and we have our Martin Luther King series. Many of our acts came out of churches and have recorded gospel material. These would include the Commodores, Stevie Wonder, Billy Preston, Teena Marie, Ozone and Syreeta. The gospel stations don't only play strictly religious music, they'll play 'message' music by our artists."

### Motown Moving Ahead

Recently, the Commodores had a gospel crossover hit, "Jesus Is Love" from the "Heroes" LP, which earned a Grammy nomination for Best Inspirational Performance. To promote the song, Miller says that Motown dealt with "some 5,000 gospel outlets, including Sunday radio gospel music hours, jukeboxes and churches where live music is performed, especially in the Bible belt area and the South." One method used by Motown to increase awareness of the song in churches was through sheet music giveaways. "As with R&B or country music," he concludes, "there's a large specialized gospel market out there. You can sell a ton of records in gospel without ever being visible on the pop charts."

There is a similar attitude of exploration in trying to cross proven gospel artists over into the pop market. Warner Bros./Quest will be seeking increased visibility for Crouch, states Cortez Thompson, national director of promotion, black music at Warner Bros. "Although it's new to us, we're determined to get gospel-oriented acts like Crouch and the Staples the same kind of crossover airplay as acts like George Benson and Ashford and Simpson are getting. We're going to approach Andrae Crouch the same way we approach all of our other artists. We want to get him into regular rotation on R&B stations. Do we know right now who to see and what to do regarding gospel radio? No, but we'll find out."

Dan Beck, director of merchandising, East Coast, at E/P/A, who has been involved in CBS' few forays into the gospel market, including Livgren and, earlier, the Mighty Clouds of Joy, who have since gone back to a strictly-gospel label, sees one of the keys to success as "having a big enough catalog to work with," and hopes that the forthcoming relationship with the Salvation label will give E/P/A some of that necessary

experience in the Christian marketplace.

Harry Coombs, executive vice president of PIR, sees the key to Salvation's success as "more merchandising and promotion. Up to now, gospel music has just been put out and left to grow its own legs. Crossover success has been hard because of the way it's been merchandised." PIR has already made some inroads into the gospel area with tracks by artists such as Billy Paul and the O'Jays receiving occasional airplay on Sunday gospel shows. Coombs feels that with Salvation looming on the horizon, PIR and CBS can together make an effective entry into the gospel field.

Still another marketing consideration for pop-gospel crossover involves a backlash against a pop artist whose religious message becomes too blatant. In order to avoid a possible negative reaction on the part of AOR music directors to the strongly Christian cover art of Bob Dylan's "Saved," Columbia's promotion strategy included sending out white cover advance copies with the purpose, according to Cooke, "of allowing the record to be judged on its musical merit rather than its religious aspects."

The reverse of this phenomenon occurred recently when Al Green, who now records strictly gospel for Myrrh Records, performed on TV's *Soul Train*. As a condition for Green's appearance, the show, which usually features dancing during musical numbers, agreed to suspend the practice. During a similar appearance on the show by the gospel group The Mighty Clouds of Joy a couple of years ago, dancing was allowed. "We got nothing but garbage back from that," says Zack Glickman, the Clouds' manager. "We paid the price for that appearance with our gospel audience."

Still, it seems likely that experiments in crossover by the major labels, both to and from the gospel market, are just beginning, with enthusiasm running high among the labels surveyed by **Cash Box**. As Warner's Thompson put it, "We want gospel music to come into its own. To us, it's a new horizon, a challenge that we're preparing ourselves to meet."

However, Charlie Shaw, director of marketing and distribution for MCA/Songbird Records, cautions that his label initially hoped to do all its distribution to the gospel market through "10 or so Christian distributors and not employ a field staff. We learned quickly that that was not the way to go about selling gospel product. We are currently in the process of aligning a reciprocal distribution deal with one of the major gospel labels that does have a field staff. You need field reps to sell records."

## TOP 20 ALBUMS

### Spiritual

|    |  | Weeks<br>On<br>1/24 Chart |     |
|----|--|---------------------------|-----|
| 1  | <b>THE LORD WILL MAKE A WAY</b><br>AL GREEN (Myrrh MSB 6661)                               | 5                         | 8   |
| 2  | <b>THE HAWKINS FAMILY LIVE</b><br>WALTER HAWKINS (Light LS 5770)                           | 6                         | 6   |
| 3  | <b>REJOICE</b><br>SHIRLEY CAESAR (Myrrh MSB 6646)  | 1                         | 28  |
| 4  | <b>TRAMAINE</b><br>TRAMAINE HAWKINS (Light LS-5760)  | 2                         | 48  |
| 5  | <b>MIRACLES</b><br>JACKSON SOUTHERNAIRES (Malaco M-4370)                                   | 9                         | 8   |
| 6  | <b>LOVE ALIVE II</b><br>WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5735)             | 3                         | 116 |
| 7  | <b>I'LL BE THINKING OF YOU</b><br>ANDRAE CROUCH (Light LS 5763)                            | 4                         | 66  |
| 8  | <b>PLEASE BE PATIENT WITH ME</b><br>ALBERTINA WALKER with JAMES CLEVELAND (Savoy SL 14527) | 8                         | 54  |
| 9  | <b>AIN'T NO STOPPING US NOW</b><br>WILLIE JOHNSON and THE GOSPEL KEYNOTES (Nashboro 7217)  | 7                         | 64  |
| 10 | <b>RISE AGAIN</b><br>GOSPEL KEYNOTES (Nashboro 7227)                                       | 15                        | 8   |
| 11 | <b>THE LORD IS MY LIGHT</b><br>NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7050)             | 11                        | 18  |
| 12 | <b>A PRAYING SPIRIT</b><br>JAMES CLEVELAND AND THE CORNERSTONE CHOIR (Savoy 7046)          | 10                        | 32  |
| 13 | <b>PEOPLE GET READY</b><br>SUPREME ANGELS (Nashboro 7226)                                  | 12                        | 24  |
| 14 | <b>ALL ABOUT JESUS</b><br>SENSATIONAL NIGHTINGALES (Malaco 4398)                           | 13                        | 28  |
| 15 | <b>EVERYTHING'S ALRIGHT</b><br>DR. CHARLES HAYES (Savoy 14580)                             | —                         | 2   |
| 16 | <b>TRUE VICTORY</b><br>MIN. KEITH PRINGLE (Savoy SGL 7053)                                 | —                         | 2   |
| 17 | <b>THE REMARKABLE INEZ ANDREWS</b><br>(Savoy SL 14591)                                     | 17                        | 4   |
| 18 | <b>MOTHER, WHY?</b><br>WILLIE BANKS (Black Label 3000)                                     | —                         | 2   |
| 19 | <b>GOD WILL SEE YOU THROUGH</b><br>WILLIAMS BROTHERS (New Birth 7048)                      | —                         | 2   |
| 20 | <b>ONE DAY AT A TIME</b><br>REV. THOMAS L. WALKER (Eternal Gold EGL-652)                   | 18                        | 14  |

### Inspirational

|    |  | Weeks<br>On<br>1/24 Chart |     |
|----|--|---------------------------|-----|
| 1  | <b>NEVER ALONE</b><br>AMY GRANT (Myrrh MSB 6645)                     | 1                         | 34  |
| 2  | <b>THANK YOU FOR THE DOVE</b><br>MIKE ADKINS (Mike Adkins MA 1061)   | 3                         | 24  |
| 3  | <b>BEST OF B.J. THOMAS</b><br>B.J. THOMAS (Myrrh/Word MSB 6653)      | 6                         | 13  |
| 4  | <b>FORGIVEN</b><br>DON FRANCISCO (New Pax NP 33042)                  | 2                         | 114 |
| 5  | <b>ONE MORE SONG FOR YOU</b><br>THE IMPERIALS (Dayspring DST-4015)   | 4                         | 54  |
| 6  | <b>FAVORITES, VOL. 1</b><br>EVIE TOURNOUIST (Word WSD 8845)          | 8                         | 14  |
| 7  | <b>THE PAINTER</b><br>JOHN MICHAEL & TERRY TALBOT (Sparrow SPR 1037) | 5                         | 32  |
| 8  | <b>YOU GAVE ME LOVE</b><br>B.J. THOMAS (Myrrh MSB 6574)              | 7                         | 80  |
| 9  | <b>BULLFROGS AND BUTTERFLIES</b><br>CANDLE (Birdwing BWR 2010)       | 9                         | 22  |
| 10 | <b>FOR THE BEST</b><br>B.J. THOMAS (Songbird/MCA 3231)               | 10                        | 44  |
| 11 | <b>GOT TO TELL SOMEBODY</b><br>DON FRANCISCO (New Pax NP 33071)      | 11                        | 64  |
| 12 | <b>PRaise VI</b><br>VARIOUS ARTISTS (Maranatha MM 0064)              | 12                        | 34  |
| 13 | <b>NEVER THE SAME</b><br>EVIE TOURNOUIST (Word WSB P306)             | 13                        | 86  |
| 14 | <b>MUSIC MACHINE</b><br>CANDLE (Birdwing BDWG 2004)                  | 14                        | 152 |
| 15 | <b>PH'LIP SIDE</b><br>PHIL KEAGGY (Sparrow SPR 1036)                 | 16                        | 12  |
| 16 | <b>IN CONCERT</b><br>B.J. THOMAS (Songbird/MCA 5155)                 | 19                        | 12  |
| 17 | <b>MY FATHER'S EYES</b><br>AMY GRANT (Myrrh MSB 6625)                | 15                        | 8   |
| 18 | <b>THE ROAR OF LOVE</b><br>2nd CHAPTER OF ACTS (Sparrow SPR 1033)    | —                         | 2   |
| 19 | <b>STRAIGHT AHEAD</b><br>JAMIE OWENS-COLLINS (Sparrow SPR 1035)      | —                         | 2   |
| 20 | <b>HEED THE CALL</b><br>THE IMPERIALS (Dayspring DST 4011)           | 20                        | 114 |

## ALBUM REVIEWS

**DEBBIE AMSTUTZ** — Greentree R3719 — Producers: Dallas Holm and Phil Johnson — List: 7.98

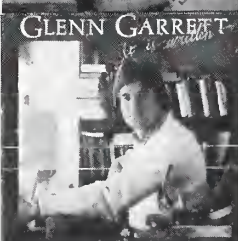
Debbie Amstutz debuts on this album with several points to her credit at the outset. Veterans Dallas Holm and Phil Johnson produced the album, and both are revered in Christian music circles for their astute musical capabilities. Amstutz also had the advantage of writing eight of the nine tunes. An overall R&B feeling prevails in "Don't You Think It's Time" and "Rose Petal Lady."

**IT IS WRITTEN** — Glenn Garrett — Greentree R3741 — Producer: Brown Bannister — List: 7.98

In the realm of contemporary Christian music, many new artists are emerging to deliver their messages. The messages are basically the same, but the deliveries are as diverse as the individuals themselves. Garrett encompasses several musical styles in the delivery of his message, from a folksy "Easy To Love" with simple guitar accompaniment to "I'm Born Again," a rockish tune with pulsing rhythm tracks.

**JAMES CLEVELAND PRESENTS A PORTRAIT OF HENRY JACKSON** — Henry Jackson — Savoy SGL 7059 — Producer: Rev. James Cleveland — List: 9.98

This live album was recorded at the Greater Faith Community Baptist Church in Los Angeles, and it must have been an all day "Sing In" because every song on the two-record set averages approximately six minutes. Quantity is certainly matched by quality, with traditional and contemporary styles performed with the same heartfelt conviction. The LP's only flaw is found in "Love Lifted Me."





# RADIO

## AIR PLAY

**WALL STREET SHUFFLE** — Dow Jones & Co., owners of the *Wall Street Journal* and other business services, is currently planning a new business service, Radio II, which would enable businessmen, doctors, lawyers and other professionals to be their own program directors for news and other information. As a less expensive alternative to subscribing to Dow Jones' financial ticker, subscribers would have use of a desktop receiver with a keyboard to select and punch in code numbers of only those news items that are preferred, rather than reading the entire ticker tape to get at selected reports.

**RADIO S&M** — A scratch and match radio contest promotion produced by The Broadcast Center is now in syndication. Called the "Radio Game," listeners can win up to \$1,000 by matching symbols on a "rub your radio" game card. The cards, which are distributed by participating sponsors, also have a "Lucky Number" that entitles the listener to win prizes if he or she hears the number announced over the air. "Radio Game" is available on a market exclusive basis, and the package comes complete with custom imprinted game cards, promo tapes, sales aids and graphic art displays. Stations interested in obtaining further information about the "Radio Game" should contact **Bob Harris** at The Broadcast Center in Tallahassee, Fla., at 904-385-6161.

**FOR RADIO ONLY** — RCA Records has shipped a pair of **Grace Slick** interview albums to radio stations. One of the Slick albums is the sixth in a continuing radio series of complete interviews that includes **David Bowie**, **Bruce Cockburn**, **Polyrock**, **Hall & Oates** and **Ellen Shipley**. The second LP is designed to allow a station to substitute its own DJs in place of the original interviewer. Any interested PD who has not yet received either of the LPs should contact a local RCA rep.

**COOP CAMPAIGN** — A \$250,000 campaign has been started by Torbet Radio to help increase its clients' use of coop advertising that has been successfully used in the print medium. The firm has planned a series of training seminars throughout the country for



local station sales personnel as part of the project.

**ANONYMOUS LETTERS** — Many DJs, program directors and people in the music industry received mysterious, unsigned perfume-scented letters before Christmas that simply said, "Darling, please call me as soon as possible . . . xxx." A New York, Los Angeles or Chicago phone number was included. Those who had their curiosity aroused enough to call the number were greeted by the sexy voice of singer **Lydia**, who promoted her Penthouse Records single, "We Are One," via this unusual promotion. According to Penthouse Records, a few stations actually called the number and then played the taped message over the air to their listeners. The promotion message was produced by **Joe Klein** of L.A. Trax.

**ABRAMS MEETS E/A EXECS** — *Lee Abrams* (r) of the *Burkhart/Abrams* consulting firm recently met with *Elektra/Asylum* execs to discuss the future of his AOR "Superstar" programming concept. Pictured with Abrams are E/A chairman **Joe Smith** (standing) and **Vic Faraci**, E/A vice president and director of advertising.

**OOPS . . . SNAFU** — **Bobby Cole**, PD at **KMEL**/San Francisco, said that street rumors of **John Sebastian** consulting the station were not true. Apologies to **KMEL** . . . Also, more apologies are extended to **Raechel Donahue**, morning personality at **KWST**/Los Angeles, who, through a typographical error, was mentioned as working at competitor **KLOS**.

**SYNDICATION INDICATIONS** — Westwood One is debuting four new programs during the first quarter of 1981, bringing the total number of shows produced by the national syndication firm to 14. Two of the programs are designed for black radio stations, one for rock stations and one for a variety of formats. The two shows for black radio, *Tellin' It Like It Was*, which spotlights the most memorable moments in black history, and *The Concert of the Month* are offered on a barter basis. *Daybook*, also offered on a barter basis, is hosted by newscaster **Brad Messer** and focuses on special events in the past and present. *Rock Years* is a 48-hour retrospective dealing with the last 15 years of rock 'n' roll (**Cash Box**, Jan. 17). *Rock Years* is offered on a cash basis only . . . **Roxxon Radio**, a division of **Maximedia Electronics Corp.** and producers and syndicators of sponsored radio programming, has signed **RKO Radio Sales, Inc.** as its national advertising sales representative. The first program series to be offered nationally by **RKO** is *Rockumentary*, an entertainment capsule airing 10 times weekly highlighting the music and careers of popular recording artists. The show is hosted by **Rhonda Kramer** and is scheduled for a March 30 debut. Another program, *Headliners*, will begin in early summer. This program is a live series of 26 adult-oriented rock concerts and 26 pop music concerts . . . **Radio Arts, Inc.** is preparing to bring back the old and popular radio program, *Your Hit Parade*. The show, spotlighting the major recordings from the '30s, '40s and '50s, will air with a weekly one hour recreation hosted by the program's original announcer, **Andre Baruch**. On hand with Baruch will be one of the former singing stars of *Your Hit Parade*, **Bea Wain**, a big band singer who introduced "Deep Purple" and "My Reverie." Any interested programmers should contact **Radio Arts, Inc.** at 213-841-0225.

**NEW JOBS** — **Ruth Meyer**, former vice president of programs for the **NBC Radio** network, has been named program director for the **ABC Entertainment** network . . . **Plough Broadcasting** has named **Sharon Smith** to the post of national music coordinator, and **Bob English** was elected vice president of the company . . . **Brian Pussillano** has become vice president and general manager at **WBBM-FM/Chicago** . . . **Andy Beaublen** is the new PD at **WCOZ/Boston**, replacing **John Sebastian**, who has formed his own consulting service. **WCOZ** has also named **Rob Lipshutz MD**, filling the vacancy left by **Kate Ingram**, who is leaving the station to become managing editor of *Boston Rock* and a partner in **D.B. Records** . . . **Virginia Westphal** was named director for the **ABC FM Network**. Westphal will be responsible for maintaining the network's affiliated stations, acquiring new ones and providing the stations with the **FM Network's** line-up of special programming . . . **KZEW/Dallas** PD **Tom Owens** has promoted **Janel Dolan** to music director, **John LaBella** to assistant program director and **Mike Rhyner** to programming assistant . . . **Ted Levan** has been named east coast regional director of the **Assn. of Independent Radio Producers (A.I.R.)**

mark albert

## PDs, GMs Look Forward To Arb's Extended Measurement

by Mark Albert

**LOS ANGELES** — Three weeks into Arbitron's application of the Quarterly Measurement format nationwide, program directors and general managers of stations in markets that have already undergone extended survey sweeps generally offered the opinion that the new system is an improvement since it can negate "hypoing" and dilute the effects of unforeseen and atypical situations, thus providing a more consistent and truer reflection of the marketplace.

Formerly confined to selected test markets, this year, Arbitron will implement Quarterly Measurement, or 10-12 week ratings sweeps compared with the usual four week sweeps, in all 241 markets.

Quarterly Measurement was first introduced three years ago in New Orleans and Seattle for test purposes and a year later in Indianapolis, and until January 1981, the system was used in 22 markets.

The schedule for the 1981 Quarterly Measurement periods is Winter, Jan. 8-March 18 (10 weeks); Spring, March 19-June 10 (12 weeks); Summer, June 25-Sept. 2 (10 weeks); and Fall, Sept. 24-Dec. 16 (12 weeks).

Last year **Connie Anthes**, manager of communications for Arbitron, explained that the new system was designed to prevent unusual occurrences from affecting the market results, as well as alleviate station "hypoing" on-air announcements and the use of unusual promotions (**Cash Box**, Dec. 6, 1980).

"I think Quarterly Measurement is fundamentally better research," commented **Les Elias**, general manager of **WLUP/Chicago**. "It smooths out unforeseen weather conditions like a blizzard or a special event like the World Series that can be more influential in four-week sweeps."

**Larry Berger**, PD at **WPLJ/New York**, agreed with **Elias** that Quarterly Measurement dilutes special circumstances. "With the tragedy of **John Lennon's** murder, for example," **Berger** explained, "more people than usual were probably listening to us, or with the return of the former hostages, greater listening would have been measured for the news stations. Occurrences like these do tend to be balanced out over a 12 week period."

### Marketing, Promo Adjustments

Generally speaking, most radio stations have been forced to adjust their marketing and promotion strategies, for although the ratings period has increased, most programmers said that the station budgets have not. Better planning and a more even spread of money for the majority has necessitated long term marketing campaigns, as opposed to one-shot promotion bursts usually associated with the shorter four-week sweeps. Buying up billboards and TV spots for months at a time is simply not feasible for the majority.

"Quarterly Measurement makes it very difficult to 'hype' unless you have unlimited resources at your disposal," said **Gary Havens**, PD at **WIRE/Indianapolis**. "I think that most programmers going into Quarterly Measurement for the first time will love it for various reasons, but they have to be careful. You can't have full blown promotions for a 12 week period. Your own people get tired, and after awhile, so do the listeners."

**Kyle Ermoian**, general sales manager at **KWST-FM/Los Angeles**, supported **Havens'** views that sustaining one promotion for 12 weeks was a difficult proposition. "The extended measurement period tends to inspire both the sales and programming departments not to water down any promotions," **Ermoian** explained. "Only a certain

percentage of your listeners are going to be interested in any given promotion, and while you don't want to neglect that percentage, you don't want to neglect that larger percentage either by running one promotion that may not interest them."

### Smoother Than Expected

When Quarterly Measurement was first implemented in the test market of Seattle three years ago, **Tracy Mitchell**, PD at **KJR**, said that the biggest fear among programmers was whether or not the pressure and hype associated with the four week sweeps would be present during a 10 or 12 week sweep. "Under the old method, stations prided themselves on spiking the books with a big contest," **Mitchell** said. "People still do it, but since we're always in a book, it balances out more consistently through the year."

"It was the same philosophy with music programming," **Mitchell** continued. "Where we once programmed nothing but power hits for four weeks, we stagger it now; maybe one week on, one week off."

Just as consistency was cited as vital to success in the areas of programming and marketing over a sustained period of time, consistency in performance by the on-air staff and other station personnel was also vital, perhaps more so. Many programmers felt, however, that while they always want their on-air people 'up' doing the best job possible, they cautioned against too much pressure and a subsequent burn-out.

(continued on page 37)

## WKTU Leads New York Fall 1980 Arb Ratings

**LOS ANGELES** — Dance-rock oriented **WKTU** has become the leading station in New York City, according to the latest advance Arbitron ratings for the Fall 1980 Quarterly Measurement survey period of Sept. 25-Dec. 17.

Ever since **WKTU** burst onto the New York market with its all-disco format in early 1979, competition has been fierce with black formatted **WBLS**. Through the Summer ratings period, **WBLS** remained steady with an 8.1, while **WKTU** dropped to 6.2. The Fall numbers, however, revealed a dramatic turnaround, as **WKTU** has forged ahead with more than a two point leap to 8.3, while **WBLS** dropped a full point to 7.1.

Another prime source of curiosity was how well **WKHK** (formerly jazz outlet **WRVR**) would fare with its new country format on the FM dial. Unfortunately, the station did not have a good debut, pulling less than a point, and two full points less than country music mainstay **WHN**, which remained steady with a 2.6.

Rounding out the top five in the overall market was talk/adult contemporary **WOR**, which climbed to 6.2, up from 5.7; followed by news stations **WINS** at 4.9, up from 4.6; and **WCBS-AM** at 4.8, down from 5.1.

In the AOR battle, **WPLJ** maintained its lead with a 3.7, down from 4.2; and **WNEW-FM** dropped a tenth to 2.8.

Top 40 leader **WNBC** held steady with a 4.7; while **WABC** continued its downward trend to 3.6 from 4.2 in the Summer book.

Additional gainers in the market were adult contemporary **WYNY** with a 3.2, up a full point from 2.2; Spanish formatted **WJIT** with a 1.9, up from 1.7; and beautiful music **WPAT-FM** with a 2.4, up from 2.3. **WPAT-AM** was the only beautiful music station to improve over the Summer ratings, as **WPAT-FM** held steady at 3.9, **WVNJ-FM** remained steady at 1.1, and **WRFM** dropped to 4.3, down from 4.7.

These figures represent average quarter hour shares, 12+ for the metro area, Monday through Sunday, 6 a.m. to midnight.



LP Chart Position

9 **AC/DC • BACK IN BLACK • ATLANTIC**  
**ADDS:** None. **HOTS:** WCOZ, KMG, WBLM, KZEW, WBAB, WWWW, KLLO, KBPI, KROQ, KMET, KWST, WLVO. **MEDIUMS:** WBCN. **PREFERRED TRACKS:** Title, Money, Shook Me, Bells.  
**SALES:** Good to moderate in all regions.

— **ANY TROUBLE • WHERE ARE ALL THE NICE GIRLS? • STIFF AMERICA**  
**ADDS:** WIOQ. **HOTS:** WCOZ, WOUR. **MEDIUMS:** WRNW, KOME, WMMS, KZEL, WBLM, WBAB, WWWW, WGRQ, WAAL, WLVO. **PREFERRED TRACKS:** Second Choice.  
**SALES:** Weak in all regions.

69 **APRIL WINE • THE NATURE OF THE BEAST • CAPITOL**  
**ADDS:** WABX, KSJO, KOME. **HOTS:** KSHE, WCOZ, WMMS, KNCN. **MEDIUMS:** WYFE, WLVO, WABX, KZOK, WSHE, WCCC, WORJ, WOUR, KMG, KZEL, WBLM, WBAB, KEZY, WWWW, KLLO, WYDD, KBPI, KROQ. **PREFERRED TRACKS:** Just Between.  
**SALES:** Moderate to fair in all regions; weakest in East.

123 **THE BABYS • ON THE EDGE • CHRYSALIS**  
**ADDS:** None. **HOTS:** KOME, KZEW, KROQ, KNCN, KSJO. **MEDIUMS:** WCOZ, WMMS, KMG, KZEL, WKDF, KWST. **PREFERRED TRACKS:** 17, Downtown, Turn.  
**SALES:** Weak in East; fair in all others.

3 **PAT BENATAR • CRIMES OF PASSION • CHRYSALIS**  
**ADDS:** None. **HOTS:** WIBZ, WSHE, WCCC, WMMS, KMG, WBLM, WBAB, WGRQ, KSJO, WBCN, KMET, KWST, WABX. **MEDIUMS:** WORJ, WCOZ, KEZY, KLLO. **PREFERRED TRACKS:** Treat Me, Best Shot, Prisoner.  
**SALES:** Good to moderate in all regions; strongest in West.

7 **BLONDIE • AUTOAMERICAN • CHRYSALIS**  
**ADDS:** None. **HOTS:** WBCN, KSJO, WIBZ, WRNW, KOME, WMMS, KZEL, WBLM, WBAB, KEZY, WLIR, WYDD, KROQ, WNEW, KNCN, WAAL. **MEDIUMS:** KWST, KZOK, WCCC, WOUR, KBPI, WKDF. **PREFERRED TRACKS:** Tide, Rapture.  
**SALES:** Good in all regions.

38 **THE BLUES BROTHERS • MADE IN AMERICA • ATLANTIC**  
**ADDS:** None. **HOTS:** WIBZ, WRNW, KOME, WGRQ, WAAL. **MEDIUMS:** WSHE, WCOZ, WOUR, WMMS, KMG, WBLM, WBAB, KNCN, KSJO, KZOK. **PREFERRED TRACKS:** Who's Making Love.  
**SALES:** Weak in West; fair in all others.

127 **THE BUS BOYS • MINIMUM WAGE ROCK 'N' ROLL • ARISTA**  
**ADDS:** None. **HOTS:** WLIR. **MEDIUMS:** WCOZ, WOUR, KMG, KZEL, KNCN, WLVO. **PREFERRED TRACKS:** Open.  
**SALES:** Fair in South and East; weak in others.

93 **THE JIM CARROLL BAND • CATHOLIC BOY • ATCO**  
**ADDS:** None. **HOTS:** KZEL, WGRQ, WBCN. **MEDIUMS:** WIBZ, WSHE, WCCC, KOME, WOUR, WMMS, KMG, WBLM, WBAB, WLIR, KNCN, KMET, WLVO. **PREFERRED TRACKS:** People, City, Too Late.  
**SALES:** Fair in East and West; weak in others.

101 **CHEAP TRICK • ALL SHOOK UP • EPIC**  
**ADDS:** None. **HOTS:** WCOZ, KMG, KZEW, KROQ, WKDF, KSJO, KZOK, WYFE. **MEDIUMS:** WCCC, KOME, WAAL, KMET. **PREFERRED TRACKS:** Baby Loves, Greatest, Stop, Can't Stop.  
**SALES:** Weak in East, fair to moderate in all others.

91 **THE CLASH • SANDINISTA • EPIC**  
**ADDS:** KSHE, WWWW. **HOTS:** WRNW, WBAB, WLIR, KROQ, WNEW, WBCN, KWST. **MEDIUMS:** WCCC, WMMS, KMG, KZEL, WBLM, WGRQ, WAAL, KSJO, KZOK. **PREFERRED TRACKS:** Open.  
**SALES:** Good to moderate in all regions; strongest in West.

### # 5 MOST ADDED

— **ELVIS COSTELLO AND THE ATTRACTIONS • TRUST • COLUMBIA**



**ADDS:** WBCN, WIOQ, WAAL, KROQ, WYDD, WLIR, WGRQ, WBAB, WBLM, WOUR, WCCC, WRNW, WNEW. **HOTS:** WNEW, WBCN, WLIR, WBAB. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.

LP Chart Position

### # 8 MOST ACTIVE

33 **DIRE STRAITS • MAKING MOVIES • WARNER BROS.**  
**ADDS:** WLVO. **HOTS:** WYFE, KMET, WBCN, KZOK, WIOQ, KINK, KNCN, WNEW, WIBZ, WRNW, WCCC, KOME, WOUR, WMMS, KMG, WBLM, KZEW, WBAB, KEZY, WWWW. **MEDIUMS:** WLVO, KSHE, KSJO, KROQ, KBPI, WSHE, WCOZ, KZEL, WLIR, WYDD. **PREFERRED TRACKS:** Skateaway, Expresso, Tunnel.  
**SALES:** Moderate in all regions; strongest in West.

13 **THE EAGLES • EAGLES LIVE • ASYLUM**  
**ADDS:** None. **HOTS:** WYFE, KWST, KMET, KZOK, KSJO, WKDF, WRNW, KOME, WMMS, KMG, KNX, WBAB, WWWW, WBLM, KINK. **MEDIUMS:** WSHE, WORJ, WCOZ, WOUR, KNCN, KEZY, WYDD, KROQ, WIOQ. **PREFERRED TRACKS:** Seven, Limit, New Kid, Life's Been.  
**SALES:** Good to moderate in all regions.

107 **FIREBALL • CLOUDS ACROSS THE SUN • ATLANTIC**  
**ADDS:** None. **HOTS:** WIBZ, KNX, WGRQ, KINK. **MEDIUMS:** WSHE, KOME, KZEL, WBLM, KEZY, WWWW, KBPI, KNCN, KSJO, KZOK, WLVO. **PREFERRED TRACKS:** Staying.  
**SALES:** Fair in Midwest; weak in all others.

20 **FLEETWOOD MAC • LIVE • WARNER BROS.**  
**ADDS:** None. **HOTS:** KMET, KSJO, WIOQ, KINK, KNCN, WYDD, WIBZ, WRNW, WCOZ, KOME, WMMS, KMG, WBAB, KEZY, WWWW, WGRQ, KLLO. **MEDIUMS:** WLVO, WABX, KWST, WBCN, KROQ, WSHE, WCCC, WOUR, KZEL, WBLM. **PREFERRED TRACKS:** Open.  
**SALES:** Good to moderate in all regions.

19 **HEART • GREATEST HITS/LIVE • EPIC**  
**ADDS:** None. **HOTS:** KWST, WRNW, KOME, WMMS, WBAB, WWWW, WGRQ, KNCN, KINK, KSJO, KZOK. **MEDIUMS:** KMET, WCCC, WCOZ, KMG, WBLM, KEZY, KROQ, WKDF. **PREFERRED TRACKS:** Tell It.  
**SALES:** Good to moderate in all regions.

102 **DONNIE IRIS • BACK ON THE STREETS • CAROUSEL/MCA**  
**ADDS:** None. **HOTS:** WAAL, WIBZ, WMMS, WBLM, KZEW, WWWW, WGRQ, KBPI. **MEDIUMS:** WBCN, KSJO, WKDF, WCCC, WORJ, WCOZ, KOME, KMG, KZEL, WBAB, KLLO, KROQ, KNCN. **PREFERRED TRACKS:** Ah! Leah!, Title, Hear You, Agnes.  
**SALES:** Fair in West and Midwest; weak in others.

137 **THE JAM • SOUND AFFECTS • POLYDOR/POLYGRAM**  
**ADDS:** WOUR. **HOTS:** WRNW, WLIR, WBCN. **MEDIUMS:** KZEL, WBLM, WBAB, KROQ, KSJO. **PREFERRED TRACKS:** Start!, Monday, Corner Shop, Pretty Green, Different Now.  
**SALES:** Moderate to fair in all regions; strongest in West.

### # 1 MOST ADDED

— **JOURNEY • CAPTURED • COLUMBIA**



**ADDS:** WYFE, WABX, KWST, KSHE, KMET, WBCN, KZOK, KSJO, WAAL, WNEW, WCCC, WSHE, WRNW, WCOZ, KOME, WOUR, WMMS, KMG, WBLM, KZEW, WBAB, KEZY, WWWW, WGRQ, WLIR, KLLO, WYDD, KROQ. **HOTS:** WYFE, WCCC, WBAB, KLLO. **MEDIUMS:** WABX, KMET, WSHE. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.

75 **NICOLETTE LARSON • RADIOLAND • WARNER BROS.**  
**ADDS:** WWWW. **HOTS:** WIBZ, WRNW, KNX, KEZY, KINK, WIOQ. **MEDIUMS:** WCCC, KOME, WMMS, WBAB, KBPI, KNCN, WKDF. **PREFERRED TRACKS:** Oo-eee, Title.  
**SALES:** Moderate to fair in all regions; strongest in West.

LP Chart Position

### # 1 MOST ACTIVE

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



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

154 **LOVERBOY • COLUMBIA**  
**ADDS:** None. **HOTS:** KSHE. **MEDIUMS:** WSHE, WORJ, WCOZ, KOME, WMMS, WBLM, WBAB, WWWW, WGRQ, WYDD, KBPI, KROQ, KNCN, KZOK, WYFE. **PREFERRED TRACKS:** Turn Me Loose.  
**SALES:** Weak in West, fair in all others.

114 **MANFRED MANN'S EARTH BAND • CHANCE • WARNER BROS.**  
**ADDS:** None. **HOTS:** WYFE, WBCN, WRNW, WCOZ, WOUR, KZEL, KEZY, WWWW. **MEDIUMS:** WLVO, KSHE, KZOK, KSJO, WAAL, KNCN, KROQ, WIBZ, WSHE, WORJ, KOME, KMG, WBLM, WBAB, WGRQ, WLIR, KLLO, KBPI. **PREFERRED TRACKS:** For You.  
**SALES:** Moderate to fair in all regions; strongest in Midwest.

87 **DELBERT McCLINTON • THE JEALOUS KIND • CAPITOL**  
**ADDS:** KBPI. **HOTS:** WSHE. **MEDIUMS:** WIBZ, WCOZ, KOME, WOUR, WBLM, WWWW, KLLO, KNCN, WAAL, KINK, WIOQ, WKDF. **PREFERRED TRACKS:** Giving It Up.  
**SALES:** Moderate to fair in all regions; strongest in South.

### # 8 MOST ADDED

— **IAN McLAGAN • BUMP IN THE NIGHT • MERCURY/POLYGRAM**  
**ADDS:** WAAL, WLIR, KZEW, KMG, KOME. **HOTS:** None. **MEDIUMS:** WRNW, KZEL, KROQ. **PREFERRED TRACKS:** Open.  
**SALES:** Initial response out of South and East.

182 **RANDY MEISNER • ONE MORE SONG • EPIC**  
**ADDS:** WSHE. **HOTS:** WMMS, KNX, WWWW, KBPI, KINK, WIOQ, WLVO, WYFE. **MEDIUMS:** WORJ, WCOZ, KOME, WOUR, KEZY, KNCN, WKDF, KZOK. **PREFERRED TRACKS:** Hearts.  
**SALES:** Fair in West; weak in all others.

### # 6 MOST ADDED

— **NAZARETH • THE FOOL CIRCLE • A&M**  
**ADDS:** WOUR, WCCC, WRNW, WMMS, KMG, KZEL, WBAB, KEZY, WNEW, KNCN, KSHE, WYFE. **HOTS:** WBAB. **MEDIUMS:** None. **PREFERRED TRACKS:** Oper  
**SALES:** Just shipped.

— **NIGHT • LONG DISTANCE • PLANET/ELEKTRA**  
**ADDS:** KZOK, KZEL. **HOTS:** None. **MEDIUMS:** WOU, WBAB, KEZY, WWWW, WGRQ, WYDD, KBPI, WAAL, KSJO. **PREFERRED TRACKS:** Airwaves. **SALES:** Weak in all regions.

31 **OUTLAWS • GHOST RIDERS • ARISTA**  
**ADDS:** None. **HOTS:** WYFE, KSHE, KSJO, WAAL, WIE, WCCC, WORJ, KOME, WOUR, WMMS, KMG, WBL, WBAB, WWWW, WGRQ, KLLO, KNCN. **MEDIUMS:** WLVO, KWST, KMET, WBCN, KZOK, WKDF, WS, WCOZ, KBPI. **PREFERRED TRACKS:** Riders. **SALES:** Good to moderate in all regions.

### #10 MOST ACTIVE

18 **THE ALAN PARSONS PROJECT • THE TURN OF FRIENDLY CARD • ARISTA**  
**ADDS:** None. **HOTS:** WYFE, WLVO, WABX, KZOK, KE, WKDF, WIOQ, KINK, KNCN, WYDD, WIBZ, WSHE, KQ, WOUR, WBLM, KNX, WBAB, KEZY, WWWW, WCCC. **MEDIUMS:** KMET, KROQ, KBPI, WCCC, WCOZ, KM, KZEL, KLLO. **PREFERRED TRACKS:** Games, Sr Price. **SALES:** Good to moderate in all regions.



Chart Position

### # 7 MOST ACTIVE

**10 THE POLICE • ZENYATTA MONDATTA • A&M**  
 ADDS: None. HOTS: WABX, KWST, KMET, WBCN, KZOK, KSJO, KNCN, WNEW, KROQ, WRNW, WSHE, WCCC, KOME, WOUR, WMMS, KMGN, KZEL, KZEW, WBAB, KEZY, WWWW, WGRQ, WLIR, KLLOL. MEDIUMS: WLVQ, KSHE, WKDF, WIOQ, KBPI, WIBZ, WCOZ. PREFERRED TRACKS: Don't Stand, De Do Do, Driven, Canary, Bombs. SALES: Good to moderate in all regions.

**16 QUEEN • THE GAME • ELEKTRA**  
 ADDS: None. HOTS: WWWW, KSJO, KMET. MEDIUMS: WCCC, WORJ, WCOZ, WMMS, WYDD, KWST. PREFERRED TRACKS: Another One, Rock It, Suicide. SALES: Good to moderate in all regions.

### # 5 MOST ACTIVE

**11 REO SPEEDWAGON • HI INFIDELITY • EPIC**  
 ADDS: None. HOTS: WYFE, WLVQ, WABX, KWST, KSHE, KMET, KZOK, KSJO, WKDF, WIOQ, WAAL, KNCN, KBPI, WIBZ, WSHE, WORJ, WCOZ, KOME, WOUR, WMMS, WBLM, KZEW, WBAB, KEZY, WWWW, WGRQ, KLLOL, WYDD. MEDIUMS: WBCN, KROQ, KMGN, KZEL. PREFERRED TRACKS: Keep On Loving. SALES: Good to moderate in all regions; weakest in East.

### # 9 MOST ADDED

**170 THE RINGS • MCA**  
 ADDS: WYFE, KSJO, WNEW, KOME. HOTS: WCOZ, WBLM, WBCN. MEDIUMS: WRNW, WCCC, WLIR, KSJO, KSHE. PREFERRED TRACKS: Open. SALES: Breakouts in East and West.

LP Chart Position

### # 3 MOST ADDED

**— GRACE SLICK • WELCOME TO THE WRECKING BALL • RCA**



ADDS: WYFE, WLVQ, KWST, KSHE, WBCN, KSJO, WAAL, WNEW, WYDD, WLIR, WWWW, KEZY, WBAB, WRNW, KZEW, WBLM, KZEL, KMGN, WMMS, WCOZ, WORJ. HOTS: WLIR. MEDIUMS: WLVQ, WBAB. PREFERRED TRACKS: Wrecking Ball, Mistreater, Shooting, Little, Sea. SALES: Just shipped.

### # 2 MOST ACTIVE

**15 BRUCE SPRINGSTEEN • THE RIVER • COLUMBIA**



ADDS: None. HOTS: WYFE, WLVQ, KWST, KSHE, KMET, WBCN, KZOK, KSJO, WKDF, WIOQ, WAAL, KNCN, WNEW, KROQ, WYDD, KLLOL, WLIR, WGRQ, WIBZ, WRNW, WSHE, WCCC, WORJ, WCOZ, WOUR, WMMS, KMGN, KZEL, WBLM, KZEW, WBAB, KEZY, WWWW. MEDIUMS: WABX, KINK, KBPI. PREFERRED TRACKS: Hungry, Fade, Cadillac, Ramrod, Ties, Title. SALES: Good to moderate in all regions.

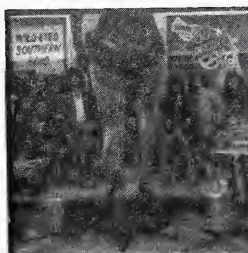
LP Chart Position

**67 TALKING HEADS • REMAIN IN LIGHT • SIRE**  
 ADDS: None. HOTS: WRNW, KOME, WNEW. MEDIUMS: KMGN, WLIR, KMET, KWST. PREFERRED TRACKS: Lifetime, Crosseyed, Under Punches. SALES: Weak in Midwest; fair in all others.

**— THE TEARDROP EXPLODES • KILIMANJARO • MERCURY/POLYGRAM**  
 ADDS: WBCN, WNEW, WLIR, KZEL. HOTS: None. MEDIUMS: WBCN, WLIR, WRNW. PREFERRED TRACKS: Drowning, Books, Dream. SALES: Initial response in East.

### # 2 MOST ADDED

**— .38 SPECIAL • WILD-EYED SOUTHERN BOYS • A&M**



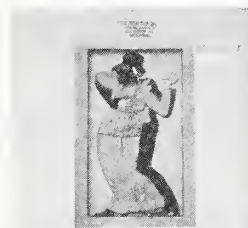
ADDS: WYFE, WLVQ, KSHE, KMET, WBCN, WSHE, WRNW, WIBZ, WCCC, WCOZ, WOUR, KMGN, KZEL, WBLM, WBAB, WGRQ, WLIR, KLLOL, WNEW, KNCN, WAAL, KSJO, KZOK. HOTS: WBAB, WLIR. MEDIUMS: WYFE, WLVQ, KMET, WCCC. PREFERRED TRACKS: Open. SALES: Just shipped.

### # 7 MOST ADDED

**80 TOTO • TURN BACK • COLUMBIA**  
 ADDS: WYFE, WAAL, WNEW, KROQ, WBLM. HOTS: WIBZ, WRNW, WCCC, WCOZ, KNX, WBAB, KNCN. MEDIUMS: WYFE, WLVQ, KWST, KSHE, KMET, KZOK, KSJO, WKDF, WSHE, WORJ, WOUR, WMMS, KMGN, KZEL, KEZY, WWWW, KLLOL, KBPI. PREFERRED TRACKS: Elenore, Live For. SALES: Major breakouts in all regions.

### # 3 MOST ACTIVE

**8 STEELY DAN • GAUCHO • MCA**



ADDS: None. HOTS: WYFE, WLVQ, WABX, KZOK, KSJO, WKDF, WIOQ, KINK, WAAL, KNCN, KBPI, WYDD, KLLOL, WLIR, WGRQ, WWWW, WIBZ, WRNW, WSHE, WCCC, KOME, WOUR, WMMS, WBLM, KZEW, KNX, WBAB, KEZY. MEDIUMS: KSHE, WBCN, KROQ, WCOZ, KMGN, KZEL. PREFERRED TRACKS: Hey Nineteen, Babylon. SALES: Good to moderate in all regions.

**73 UFO • THE WILD THE WILLING AND THE INNOCENT • CHRYSALIS**  
 ADDS: WSHE. HOTS: KOME, KMGN, KSHE. MEDIUMS: WYFE, WLVQ, KWST, WCCC, WORJ, WOUR, WMMS, KZEL, WBLM, WBAB, KLOL, KROQ, KNCN, WAAL, KZOK, KMET. PREFERRED TRACKS: Open. SALES: Good to moderate in all regions; weakest in East.

### # 9 MOST ACTIVE

**55 STEVE WINWOOD • ARC OF A DIVER • ISLAND**  
 ADDS: WABX. HOTS: WBCN, KZOK, WIOQ, KINK, WAAL, KNCN, WNEW, WIBZ, WRNW, WOUR, WMMS, KZEL, KZEW, KNX, WBAB, KEZY, WWWW, WGRQ, WLIR, KLLOL. MEDIUMS: WYFE, WLVQ, WABX, KSHE, KSJO, WSHE, KOME, WBLM. PREFERRED TRACKS: Chance, Night Train. SALES: Good to moderate in all regions.

### #10 MOST ADDED

**187 PHIL SEYMOUR • BOARDWALK**  
 ADDS: WBLM, KMGN, WOUR, WSHE. HOTS: WMMS, KZEL. MEDIUMS: KEZY, WWWW, WLIR, KSJO, KZOK, WBCN, KMET. PREFERRED TRACKS: Precious, Let Her. SALES: Breakouts in West and Midwest.

### # 6 MOST ACTIVE

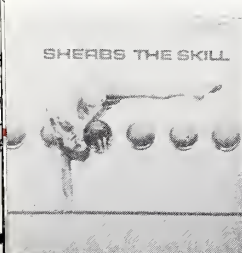
**14 ROD STEWART • FOOLISH BEHAVIOUR • WARNER BROS.**

ADDS: None. HOTS: WYFE, WLVQ, KWST, KSHE, KMET, KZOK, KSJO, WIOQ, KINK, KNCN, KROQ, WYDD, KLLOL, WRNW, WCOZ, KOME, WOUR, WMMS, KMGN, WBLM, KZEW, KNX, WBAB, KEZY, WWWW, WGRQ. MEDIUMS: WABX, WKDF, KBPI, WCCC, KZEL. PREFERRED TRACKS: Passion, Dance With, Title. SALES: Good to moderate in all regions.

**6 STEVIE WONDER • HOTTER THAN JULY • TAMLA/MOTOWN**  
 ADDS: None. HOTS: KNX, KNCN, WAAL, KINK, WIOQ. MEDIUMS: WBLM, KEZY, WLIR, WBCN. PREFERRED TRACKS: I Ain't, Blaster. SALES: Good to moderate in all regions.

### # 4 MOST ADDED

**— SHERBS • THE SKILL • ATCO**  
 ADDS: KSHE, KZOK, KSJO, WAAL, WNEW, WYDD, WLIR, WWWW, WBAB, WBLM, KZEL, WMMS, WOUR, KOME, WCCC, WRNW, WIBZ. HOTS: None. MEDIUMS: None. PREFERRED TRACKS: Open. SALES: Just shipped.



### # 4 MOST ACTIVE

**12 STYX • PARADISE THEATER • A&M**



ADDS: None. HOTS: WYFE, WLVQ, WABX, KWST, KSHE, KMET, KZOK, KSJO, WKDF, WAAL, KNCN, KBPI, KLLOL, WIBZ, WSHE, WCCC, WORJ, WCOZ, KOME, WOUR, WMMS, KZEL, WBLM, KEZY, WWWW, WGRQ, KZEW, WBAB. MEDIUMS: WIOQ, KROQ, KMGN, WLIR. PREFERRED TRACKS: Best Of Times. SALES: Good in all regions.

**98 XTC • BLACK SEA • VIRGIN/RSO**  
 ADDS: WCOZ. HOTS: WLIR, KROQ, WBCN. MEDIUMS: WRNW, WCCC, WOUR, KZEL, WBAB, KNCN, WAAL, KSJO, KZOK. PREFERRED TRACKS: Generals. SALES: Fair in East and West; weak in others.

### # 4 MOST ADDED

**155 SHOES • TONGUE TWISTER • ELEKTRA**  
 ADDS: WYFE, KSJO, WBLM. HOTS: WRNW. MEDIUMS: WYFE, WIBZ, WMMS, WWWW, KROQ. PREFERRED TRACKS: Open. SALES: Fair in Midwest; weak in others.

**54 WARREN ZEVON • STAND IN THE FIRE • ASYLUM**  
 ADDS: None. HOTS: KWST, KMET, WAAL, KNCN, WIBZ, WRNW, WCCC, WOUR, WMMS, KMGN, KZEL, WBLM, WBAB, KEZY, WWWW. MEDIUMS: WLVQ, WBCN, KZOK, KSJO, WSHE, KOME, WGRQ, KLLOL, KBPI. PREFERRED TRACKS: Werewolves, Lawyers, Poor, Title. SALES: Moderate to fair in all regions.



# TOP 100 SINGLES

FEBRUARY 7, 1981

# CASH BOX R

| LAST WEEK | THIS WEEK |   | WEEKS ON CHART              |
|-----------|-----------|---|-----------------------------|
| 1         | 1         | THE TIDE IS HIGH                                | BLONDIE 13                  |
| 3         | 2         | CELEBRATION                                     | KOOL & THE GANG 15          |
| 2         | 3         | (JUST LIKE) STARTING OVER                       | JOHN LENNON 15              |
| 4         | 4         | PASSION   | ROD STEWART 12              |
| 7         | 5         | 9 TO 5  | DOLLY PARTON 10             |
| 8         | 6         | I LOVE A RAINY NIGHT                            | EDDIE RABBITT 14            |
| 5         | 7         | LOVE ON THE ROCKS                               | NEIL DIAMOND 15             |
| 10        | 8         | SAME OLD LANG SYNE                              | DAN FOGELBERG 9             |
| 12        | 9         | KEEP ON LOVING YOU                              | REO SPEEDWAGON 11           |
| 14        | 10        | HEY NINETEEN                                    | STEELY DAN 11               |
| 9         | 11        | EVERY WOMAN IN THE WORLD                        | AIR SUPPLY 16               |
| 11        | 12        | HIT ME WITH YOUR BEST SHOT                      | PAT BENATAR 19              |
| 16        | 13        | GIVING IT UP FOR YOUR LOVE                      | DELBERT McCLINTON 10        |
| 22        | 14        | WOMAN   | JOHN LENNON 4               |
| 6         | 15        | LADY  | KENNY ROGERS 19             |
| 21        | 16        | THE BEST OF TIMES                               | STYX 3                      |
| 13        | 17        | HUNGRY HEART                                    | BRUCE SPRINGSTEEN 14        |
| 20        | 18        | MISS SUN  | BOZ SCAGGS 11               |
| 23        | 19        | I AIN'T GONNA STAND FOR IT                      | STEVIE WONDER 9             |
| 35        | 20        | TREAT ME RIGHT                                  | PAT BENATAR 4               |
| 25        | 21        | THE WINNER TAKES IT ALL                         | ABBA 12                     |
| 27        | 22        | HEARTBREAK HOTEL                                | THE JACKSONS 10             |
| 24        | 23        | TOGETHER  | TIERRA 14                   |
| 32        | 24        | CRYING  | DON McLEAN 3                |
| 29        | 25        | A LITTLE IN LOVE                                | CLIFF RICHARD 9             |
| 31        | 26        | GAMES PEOPLE PLAY                               | THE ALAN PARSONS PROJECT 10 |
| 28        | 27        | HE CAN'T LOVE YOU                               | MICHAEL STANLEY BAND 13     |
| 33        | 28        | SMOKY MOUNTAIN RAIN                             | RONNIE MILSAP 11            |
| 36        | 29        | HELLO AGAIN (LOVE THEME FROM "THE JAZZ SINGER") | NEIL DIAMOND 2              |
| 34        | 30        | SEVEN BRIDGES ROAD                              | THE EAGLES 7                |

| LAST WEEK | THIS WEEK |                            | WEEKS ON CHART   |
|-----------|-----------|----------------------------|------------------|
| 19        | 31        | TIME IS TIME               | ANDY GIBB 12     |
| 17        | 32        | DE DO DO DO DE DA DA DA    | THE POLICE 16    |
| 18        | 33        | I MADE IT THROUGH THE RAIN | BARRY MANILOW 12 |
| 26        | 34        | IT'S MY TURN               | DIANA ROSS 16    |
| 43        | 35        | AH! LEAH!                  | DONNIE IRIS 9    |

**ADDS:** WLS, WAPE, WNCI, JB105-35 **JUMPS:** 96KX 14 To 8, WBEN-FM 30 To 23, KRBE Ex To 28, KFMD 24 To 16, BJ105 Ex To 40, Y103 32 To 29, WANS Ex To 36, WSPT 23 To 18.  
**SALES:** Good in the Midwest. Fair in all other regions.

## PRIME MOVER

|    |    |                |                 |
|----|----|----------------|-----------------|
| 53 | 36 | HEARTS ON FIRE | RANDY MEISNER 3 |
|----|----|----------------|-----------------|

**ADDS:** WIKS, KBEQ-19, F105, KILT, Q102-35, WBEN-FM, KOPA, WGSV, WTIC-FM-30, KXOK-25, KGW, 14Q-27, KFI, KEEL, WGCL-25, WBBF. **JUMPS:** 96KX 28 To 25, WRFC Ex To 27, WDRQ Ex To 29, WHHY Ex To 30, WRVQ Ex To 31, WTIX Ex To 38, WAKY 27 To 24, KFMD Ex To 27, WSGN Ex To 25, WRJZ Ex To 29, WKBW Ex To 26, BJ105 39 To 34, WLS Ex To 43, WICC 28 To 25, KCPX Ex To 27, KTLK 36 To 28, KRAV Ex To 30, Q105 Ex To 26, KMJK-FM Ex To 30, KENO Ex To 30, KIMN Ex To 29, WAPE 24 To 19, 94Q 30 To 27, WBBQ Ex To 27, Z93 Ex To 30, WANS 28 To 22, 92Q Ex To 26, WISM Ex To 26, WSPT Ex To 28, KRQ 22 To 19, JB105 29 To 26.  
**SALES:** Moderate in the Midwest.

## HIT BOUND

|    |    |                 |                           |
|----|----|-----------------|---------------------------|
| 54 | 37 | KISS ON MY LIST | DARYL HALL & JOHN OATES 3 |
|----|----|-----------------|---------------------------|

**ADDS:** WPGC-28, WSGA-29, WAXY, WIKS, WRKO, KFRC, KVIL, WSPT, KBEQ, KRQ-29, F105, WTRY, WKBO-28, WABC, WSEZ, WZZR, WGSV, KFMD-29, KIMN, 14Q-29, KC101-29, KFI, WBBQ. **JUMPS:** WOW 26 To 23, WCAO Ex To 29, WRFC Ex To 30, WAKY 29 To 26, KCPX 22 To 16, KTLK 33 To 24, KRAV Ex To 29, KJR 23 To 20, KYYX Ex To 28, WAPE Ex To 26, WFIL Ex To 29, WQXI Ex To 20, 94Q 29 To 23, WPRO-FM 24 To 20, Z93 28 To 24, WGCL Ex To 29, WANS Ex To 33, KRTH Ex To 29, WFI Ex To 28, JB105 33 To 28.  
**SALES:** Moderate in the East.

|    |    |                            |                                  |
|----|----|----------------------------|----------------------------------|
| 30 | 38 | TELL IT LIKE IT IS         | HEART 12                         |
| 42 | 39 | SHINE ON                   | L.T.D. 13                        |
| 15 | 40 | GUILTY                     | BARBRA STREISAND & BARRY GIBB 15 |
| 37 | 41 | MORE THAN I CAN SAY        | LEO SAYER 20                     |
| 39 | 42 | ANOTHER ONE BITES THE DUST | QUEEN 26                         |
| 38 | 43 | ONE STEP CLOSER            | THE DOOBIE BROTHERS 12           |
| 40 | 44 | MASTER BLASTER (JAMMIN')   | STEVIE WONDER 20                 |

| LAST WEEK | THIS WEEK |  | WEEKS ON CHART |
|-----------|-----------|--|----------------|
|-----------|-----------|--|----------------|

## HIT BOUND

|    |    |         |         |
|----|----|---------|---------|
| 65 | 45 | RAPTURE | BLONDIE |
|----|----|---------|---------|

**ADDS:** WMC-FM, WBBQ-26, WPRO-FM, KSLQ, WFI, JB105-32, 13K, WCO, WRFC-29, WSGN, WTIC-FM-29, BJ105, WICC-26, KYYX, KERN, WAPE, WQXI, 94Q-28. **JUMPS:** WTRY Ex To 29, WDRQ Ex To 28, Q102 35 To 30, WHHY 29 To 25, WTIX Ex To 28, WBEN-FM 25 To 20, WAYS 21 To 16, KRBE 18 To 14, WRJZ 31 To 27, Q105 22 To 15, KJR Ex To 27, KENO Ex To 27, KFI Ex To 23, WGCL 22 To 7, Z93 29 To 25, WSGA 15 To 12, WIKS Ex To 35, WANS 8 To 6, KRTH Ex To 30, WWKX 21 To 12, WSPT 29 To 24.  
**SALES:** Breakouts in the Midwest.

|    |    |                   |                |
|----|----|-------------------|----------------|
| 46 | 46 | WHO'S MAKING LOVE | BLUES BROTHERS |
|----|----|-------------------|----------------|

## CASH SMASH

|    |    |                         |       |
|----|----|-------------------------|-------|
| 60 | 47 | FLASH'S THEME AKA FLASH | QUEEN |
|----|----|-------------------------|-------|

**ADDS:** WBEN-FM-30, CKLW-18, WRQX-27, Day Part WICC. **JUMPS:** WTRY 24 To 18, WDRQ 24 To 21, Q102 28 To 24, WRVQ 19 To 14, KTSA 20 To 15, WTIX 33 To 29, WGH 21 To 13, WKBW Ex To 20, BJ105 21 To 18, KTLK 28 To 19, Q102 Ex To 24, KMJK-FM 28 To 17, KENO 30 To 26, WBBQ 28 To 18, WBBF 26 To 21, WIKS Ex To 30, WANS 33 To 27, WWKX Ex To 30, WSPT Ex To 27.  
**SALES:** Moderate in the West, Midwest and South. Fair in the East.

## HIT BOUND

|    |    |                   |                               |
|----|----|-------------------|-------------------------------|
| 73 | 48 | WHAT KIND OF FOOL | BARBRA STREISAND & BARRY GIBB |
|----|----|-------------------|-------------------------------|

**ADDS:** WSGA-31, Y100-22, WIKS, WFLB, KRTH, WHBQ, KSTP-FM, WISM, WFI, KRQ-27, F105, JB105-37, KOFM-27, CKLW, KRAV, KIMN, KERN, Z93, WAPE, WBBQ-25, WPRO-FM, WGCL, WPGC-26, WKIX, WOW-26, WTRY, WCAO, WRFC, WHHY, WBEN-FM, WAKY-31, KRBE, KOPA, WGH, WRJZ. **JUMPS:** WRVQ Ex To 30, WGSV Ex To 26, WSGN Ex To 23, KXOK 24 To 16, Q105 30 To 23, KMJK-FM Ex To 26, KJRB Ex To 26, KYYX Ex To 26, WFIL Ex To 28, WAXY Ex To 26, KSLQ Ex To 14, JB105 34 To 30.  
**SALES:** Just shipped.

## HIT BOUND

|    |    |                     |           |
|----|----|---------------------|-----------|
| 69 | 49 | LIVING IN A FANTASY | LEO SAYER |
|----|----|---------------------|-----------|

**ADDS:** JB105-33, WAPE, WFIL, WQXI, WRQX, WSGA-30, WFLB, KSLQ, KSTP-FM, WWKX, KBEQ, KRQ-28, F105, WOW-25, WCAO, WKBO-29, WSEZ, WAYS, WAKY-29, KFMD, BJ105-38, KCPX, KTLK, KMJK-FM, KIMN. **JUMPS:** WRFC 30 To 26, WDRQ 30 To 26, WRVQ Ex To 29, KOPA Ex To 30, WGSV Ex To 27, WSGN Ex To 22, KJRB Ex To 28, 94Q 25 To 21, WBBQ Ex To 30, WANS Ex To 37, WISM Ex To 29, KILT Ex To 38.  
**SALES:** Fair in the West and Midwest.

|    |    |               |       |
|----|----|---------------|-------|
| 55 | 50 | BACK IN BLACK | AC/DC |
|----|----|---------------|-------|

**JUMPS:** 13K Ex To 27, KMJK-FM Ex To 22, WGCL 18 To 12, WIKS 29 To 24, WANS 29 To 25, KFRC 32 To 29, WSPT 10 To 6, WFI Ex To 30, JB105 30 To 27.  
**SALES:** Fair in all regions.

*Sheena Easton*

**MORNING TRAIN** (NINE TO FIVE)  
The #1 Single that established her in Europe  
—is about to take over America!

From her new LP—"SHEENA EASTON" ST-17049



On EMI Records



# RADIO CHART

# TOP 100 SINGLES

FEBRUARY 7, 1981

| THIS WEEK |  | WEEKS ON CHART |
|-----------|--|----------------|
| 51        | <b>(GHOST) RIDERS IN THE SKY</b> OUTLAWS<br>ADDs: KRBE, WRQX, WBBF, KSLQ, Day-Part WOW. <b>JUMPS:</b> 96KX 19 To 15, WTX 37 To 33, WBEN-FM 14 To 10, WAYS Ex To 29, KFMD 28 To 25, WSGN 25 To 20, WKBW 13 To 10, KJRB 17 To 13, WAPE 29 To 24, KEEL 33 To 27, WBBQ 11 To 8, WGCL Ex To 24, WIKS Ex To 34, WANS 12 To 8, WSPT 22 To 16, JB105 25 To 21.<br><b>SALES:</b> Fair in the Midwest. | 4              |
| 52        | <b>I NEED YOUR LOVIN'</b> TEENA MARIE  | 12             |
| 53        | <b>LOVE T.K.O.</b> TEDDY PENDERGRASS   | 11             |
| 54        | <b>SUDDENLY</b> OLIVIA NEWTON-JOHN/<br>CLIFF RICHARD   | 17             |
| 55        | <b>FOOL THAT I AM</b> RITA COOLIDGE<br>ADDs: KXOK 10 To 6, KIMN 28 To 23, Y103 31 To 28, WOXI 24 To 21, WANS Ex To 38, WZUU Ex To 24, WHB 16 To 9.<br><b>SALES:</b> Weak in all regions.   | 9              |
| 56        | <b>MY MOTHER'S EYES</b> BETTE MIDLER   | 12             |
| 57        | <b>GUITAR MAN</b> ELVIS PRESLEY<br>ADDs: WFI, WTRY, WTX, BJ105, WICC, KENO, KJRB, WAPE, WGCL, WFLB, KSLO, KVIL, WOKY. <b>JUMPS:</b> WHHY Ex To 29, WAYS Ex To 28, WGSV Ex To 28, WGH 13 To 8, KCPX 30 To 22, KERN Ex To 28, KEEL Ex To 34, KRTH 27 To 21, JB105 30 To 25.<br><b>SALES:</b> Fair in the Midwest.  | 3              |
| 58        | <b>TOO TIGHT</b> CON FUNK SHUN<br>ADDs: WTX, WAPE, KC101-27, WGCL, Z93, KRTH, WFI, WDOQ-28. <b>JUMPS:</b> WCAO 29 To 23, WSEZ Ex To 30, CKLW 25 To 17, KCPX Ex To 37, WBBQ Ex To 29, WPGC 28 To 25, Y100 31 To 28, WFLB Ex To 35, KFRC Ex To 30, JB105 35 To 31.   | 3              |
| 59        | <b>WHIP IT</b> DEVO  | 24             |
| 60        | <b>COLD LOVE</b> DONNA SUMMER  | 10             |
| 61        | <b>FADE AWAY</b> BRUCE SPRINGSTEEN<br>ADDs: WWKX, WISM, WSPT, KBEO, KRQ-30, JB105-35, WRFC, WHHY, WRVO, WKBO-30, WICC-30, KMJK-FM, KSFX, KYYX, Y103, 94Q-30, WBBO, WPRO-FM, WGCL, KSLO. <b>JUMPS:</b> 96KX 32 To 27, Q102 31 To 28, WTX Ex To 30, BJ105 38 To 33, Z93 Ex To 29. <b>ON:</b> WIKS, WBEN-FM, KRBE, WKXX, WFI, KEEL, WFLB, WANS, WGH, WSGA, WDRO.<br><b>SALES:</b> Just shipped. | 1              |
| 62        | <b>I BELIEVE IN YOU</b> DON WILLIAMS   | 21             |
| 63        | <b>WOMAN IN LOVE</b> BARBRA STREISAND  | 23             |
| 64        | <b>YOU'VE LOST THAT LOVING FEELING</b> DARYL HALL & JOHN OATES   | 20             |
| 65        | <b>GIRLS CAN GET IT</b> DR. HOOK   | 15             |
| 66        | <b>PRECIOUS TO ME</b> PHIL SEYMOUR<br>ADDs: WRVO, WAKY-30, KRBE, WRJZ, KTLK, 94Q, KEEL, 92Q, WSPT. <b>JUMPS:</b> WTX Ex To 39, WGSV Ex To 29, KCPX 34 To 29, KRAV 26 To 23, KYYX 22 To 17, Y103 Ex To 38, WAPE Ex To 27.   | 4              |
| 67        | <b>STAYING WITH IT</b> FIREFALL<br>ADDs: WOW-27, WTX, WZZR, KOPA, KENO, WIKS, Day-Part 92Q. <b>JUMPS:</b> 96KX 29 To 22, WAKY 30 To 27, KTLK 39 To 34, WAPE Ex To 25.<br><b>SALES:</b> Breakouts in the Midwest.   | 3              |

| LAST WEEK | THIS WEEK |   | WEEKS ON CHART |
|-----------|-----------|---|----------------|
| 79        | 68        | <b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS<br>ADDs: WHHY, WTX, KCPX, KJRB, WFLB, KRTH. <b>JUMPS:</b> WCAO Ex To 26, WGSV 27 To 21, WSGN Ex To 24, WRJZ Ex To 30, KOFM 23 To 17, KRAV Ex To 20, WFLB Ex To 34.<br><b>SALES:</b> Moderate in the South.   | 4              |
| —         | 69        | <b>WHILE YOU SEE A CHANCE</b> STEVE WINWOOD<br>ADDs: WSPT, KBEO, WTRY, WHHY, WAYS, KRBE, WGSV, CKLW, KTLK, KMJK-FM, KIMN, KYYX, WKXX, Z93, WIKS, WISM, Day-Part 92Q. <b>JUMPS:</b> WRFC Ex To 28, WRVQ Ex To 27, Y103 38 To 35, 94Q Ex To 29, WANS 35 To 28. <b>ON:</b> KJR.<br><b>SALES:</b> Just shipped. | 1              |
| 61        | 70        | <b>TURNING JAPANESE</b> THE VAPORS  | 22             |
| —         | 71        | <b>DON'T STAND SO CLOSE TO ME</b> THE POLICE<br>ADDs: WBEN-FM-39, KMJK-FM, KSFX, KERN, Y103, WAPE, KFI, WPGC-23, WFI, WKXX, WBBF, WBBQ, KRTH, Day-Parts KJRB, WOW. <b>JUMPS:</b> WRVQ Ex To 25, KRBE Ex To 30. <b>ON:</b> WDRO, WROX, WANS.<br><b>SALES:</b> Just shipped.                                  | 1              |
| 58        | 72        | <b>THEME FROM THE DUKES OF HAZZARD</b> WAYLON   | 22             |
| 80        | 73        | <b>I DON'T WANT TO KNOW YOUR NAME</b> GLEN CAMPBELL<br>ADDs: KFI, WOKY, Day-Part WICC. <b>JUMPS:</b> WTX 39 To 31, WBEN-FM 37 To 32, KCPX 38 To 34.   | 3              |
| 75        | 74        | <b>UNITED TOGETHER</b> ARETHA FRANKLIN<br>ADDs: WABC 28 To 23, Y100 21 To 18, WFLB Ex To 33, WHBO 13 To 10.<br><b>SALES:</b> Fair in the East. Weak in all other regions.   | 7              |
| 81        | 75        | <b>FLY AWAY</b> PETER ALLEN<br>ADDs: KJR. <b>JUMPS:</b> WCAO 15 To 11, WABC 38 To 35.<br><b>SALES:</b> Moderate in the East.  | 3              |
| 83        | 76        | <b>AIN'T EVEN DONE WITH THE NIGHT</b> JOHN COUGAR<br>ADDs: WHHY, WGCL, Day-Part 92Q. <b>JUMPS:</b> KCPX 39 To 35, KSLO Ex To 24, WRKO 24 To 14, WISM Ex To 30, WOKY Ex To 27.   | 2              |
| 89        | 77        | <b>FANTASTIC VOYAGE</b> LAKESIDE<br>ADDs: WTX, WGH. <b>JUMPS:</b> KFRC 27 To 19.<br><b>SALES:</b> Moderate in the West and South. Fair in the Midwest.  | 2              |
| 90        | 78        | <b>DON'T STOP THE MUSIC</b> YARBROUGH & PEOPLES<br>ADDs: WSEZ, KCPX, WBBO, KFRC. <b>JUMPS:</b> CKLW 18 To 7.<br><b>SALES:</b> Fair in all regions.  | 2              |
| 87        | 79        | <b>LIPSTICK</b> SUZI QUATRO<br>ADDs: KCPX, WGCL, WSGA-32, Day-Part 92Q. <b>JUMPS:</b> WAPE 27 To 23, WBBO 29 To 22, WSPT Ex To 30.  | 2              |
| 88        | 80        | <b>DREAMER</b> ASSOCIATION<br>ADDs: WSGN. <b>JUMPS:</b> WICC Ex To 29, Y103 Ex To 40, WFLB Ex To 32.  | 2              |
| 82        | 81        | <b>SEASONS</b> CHARLES FOX<br>ADDs: WKIX 21 To 15, WCAO 22 To 19, KIMN 12 To 8.   | 7              |
| —         | 82        | <b>FIREFLIES</b> FLEETWOOD MAC<br>ADDs: KRBE, WSGN, KYYX, KERN, WANS, WOKY, KBEO. <b>JUMPS:</b> WBEN-FM 33 To 27, 96KX 27 To 24, WRFC 19 To 16, WRVQ 27 To 23.  | 1              |

| LAST WEEK | THIS WEEK |   | WEEKS ON CHART |
|-----------|-----------|---|----------------|
| 68        | 83        | <b>KILLIN' TIME</b> FRED KNOBLOCK AND SUSAN ANTON   | 12             |
| 77        | 84        | <b>WYNKEN, BLYNKEN AND NOD</b> THE DOOBIE BROTHERS  | 4              |
| —         | 85        | <b>AND LOVE GOES ON</b> EARTH, WIND & FIRE<br>ADDs: WCAO, WGH, BJ105, KENO, WWKX, WFI. <b>JUMPS:</b> KJRB Ex To 30. <b>ON:</b> KJR. | 1              |
| —         | 86        | <b>JUST THE TWO OF US</b> GROVER WASHINGTON, JR.<br>ADDs: WGSV, KJRB, KYYX, Y103, WFLB, 92Q, WISM, 94Q. <b>ON:</b> WZZR.            | 1              |
| 62        | 87        | <b>EVERYBODY'S GOT TO LEARN SOMETIME</b> THE KORGIS   | 18             |
| —         | 88        | <b>JUST BETWEEN YOU AND ME</b> APRIL WINE<br>ADDs: WGH, KCPX, KTLK, Y103, WANS, WWKX, KBEO-20, Day-Part KJRB.                       | 1              |
| 92        | 89        | <b>LONG TIME LOVIN' YOU</b> McGUFFEY LANE<br>ADDs: WZZP. <b>JUMPS:</b> Q102 32 To 29, KFMD Ex To 28, 92X 8 To 5, KCPX 37 To 32.     | 2              |
| —         | 90        | <b>TURN ME LOOSE</b> LOVERBOY<br>ADDs: KENO, WIKS, WANS. <b>ON:</b> KIMN, KTLK, WKXX, WHHY, WBBQ.                                   | 1              |
| 66        | 91        | <b>HE'S SO SHY</b> POINTER SISTERS  | 29             |
| 64        | 92        | <b>I'M COMING OUT</b> DIANA ROSS  | 21             |
| 63        | 93        | <b>THE WANDERER</b> DONNA SUMMER  | 21             |
| 98        | 94        | <b>DON'T YOU KNOW WHAT LOVE IS</b> TOUCH<br>ADDs: WDRO. <b>JUMPS:</b> WBEN-FM 38 To 34, WSPT Ex To 29.                              | 2              |
| 97        | 95        | <b>CAFE AMORE</b> SPYRO GYRA<br>ADDs: WBEN-FM 28 To 22, WKBW Ex To 25, WBBF 27 To 23.   | 2              |
| —         | 96        | <b>PROUD</b> THE JOE CEMAY BAND<br>ADDs: KFMD, WGH, Y103. <b>JUMPS:</b> WSPT 30 To 25. <b>ON:</b> WKXX.                             | 1              |
| 67        | 97        | <b>NEVER BE THE SAME</b> CHRISTOPHER CROSS  | 18             |
| 74        | 98        | <b>LOVELY ONE</b> THE JACKSONS  | 20             |
| 84        | 99        | <b>GOT TO ROCK ON</b> KANSAS  | 8              |
| 96        | 100       | <b>LOOK UP</b> PATRICE RUSHEN   | 3              |

## LOOKING AHEAD

**OOO-EEE!** NICOLETTE LARSON  
ADDs: WANS, KRBE, WISM. **JUMPS:** KBEO 20 To 16, KTLK Ex To 38.

**GENERALS AND MAJORS** XTC  
ADDs: WRQX, WANS. **ON:** WFLB

**LET'S PICK IT UP** CHRIS MONTAN  
ADDs: WGH, KCPX

**CASH SMASH**—denotes significant sales activity.  
**PRIME MOVER**—denotes significant radio activity.  
**HIT BOUND**—denotes immediate radio acceptance.

# 1 CASH BOX

THE ONLY CHARTS YOU CAN COUNT ON!



# COUNTRY

## 'Whitmania' Spurs Renewed Interest In Slim Whitman

(continued from page 8)

in the late '40s, leaving behind a job at the local shipyards and a promising stint with a minor league baseball team. Playing the local circuit, Whitman was discovered by Col. Tom Parker, who was managing Eddy Arnold at the time and would find and guide Elvis Presley nearly a decade later. Col. Parker brought Whitman to RCA, where he recorded "I'm Castin' My Lasso Toward The Sky" in 1948.

### First Million Seller

Whitman moved to Imperial Records in 1952, and quickly scored with his first Top 10 single, "Love Song Of The Waterfall." "Indian Love Call," one of his favorite songs, followed soon after and became his first million seller. "Keep It A Secret," "Rose Marie" (the earnings from which enabled Whitman to quit his job as a mailman), "Red River Valley," "I'll Take You Home Again Kathleen," "Secret Love" and other hits kept him around the top of the charts throughout the '50s. Whitman also performed as a member of the Grand Ole Opry for six months during 1956, commuting to Nashville weekly from his home in Middleburg, Fla., a town about 20 miles south of Jacksonville.

Whitman's success on the home front also proved to be the springboard for establishing himself as one of the first country-oriented stars in the U.K. "When I first went to England in '56, the promoter said that they had never heard of country music," Whitman recalls. "The people didn't know country — it was just something different, something that they liked, that's all."

Almost immediately, Whitman became a hit in the U.K., with his "Rose Marie" topping the English singles chart for 11 consecutive weeks — a feat even the Beatles would never equal. "When people told me that 'Rose Marie' was in the British *Guinness Book Of World Records*, I didn't believe them," Whitman says. "I had to see it myself. But, after 26 years, it's still there."

Currently, Whitman is ready to start work on his third LP for Cleveland International. His first, "Songs I Love To Sing," released last year, reached the top 20 on the **Cash Box** Country Albums chart and spawned two hit singles — "When," which reached the Top 15, and "I Remember You," currently at #81. The second, "Christmas With Slim Whitman," also did well at retail and showed promise for continuous annual holiday sales. He is also considering a special "return engagement" at The Grand Ole Opry.

Nevertheless, Whitman is willing to take it slow and easy. "I've blocked off the whole month of July," says Whitman, who still resides in Florida. "I'll be fishing in the Keys. I'm not going to let the business end get ahead of me."

## Parton Set To Perform At 38th Golden Globes

NASHVILLE — Dolly Parton is scheduled to sing her current single, *9 To 5*, on the 38th annual Golden Globe Awards, which will be telecast on CBS-TV Jan. 31, from 9-11 p.m., EST.

In addition, Parton has been nominated by the Hollywood Foreign Press Assn. in three Golden Globe categories, including "Motion Picture Actress — Comedy or Musical;" "New Star of the Year In A Motion Picture — Female;" and "Original Song — Motion Picture."

The telecast, which airs directly from the Beverly Hilton Hotel in Los Angeles, is produced by Sullivan Prod. in association with the Hollywood Foreign Press Assn.



**CRYSTAL TOAST IN NASHVILLE** — Columbia Records in Nashville recently hosted a surprise champagne luncheon reception for Crystal Gayle in honor of her recent gold album, "Miss The Mississippi." Gayle was also honored for her #1 single, "If You Ever Change Your Mind," which marked her 10th chart topper. Pictured in the front row are (l-r): Bill Gatzimos, Gayle's manager and husband; Rick Blackburn, vice president and general manager, CBS Nashville; Gayle; Roy Wunsch, vice president, marketing, CBS Nashville; Allen Reynolds, Gayle's producer; Joe Casey, director, national promotion, CBS Nashville; and Mary Ann McCready, director, artist development, Nashville. Pictured in the back row are (l-r): Jim Carlson, Columbia product manager, CBS Nashville; and Jeff Lyman, Columbia promotion manager, CBS Nashville.

## Soundtrack Will Spearhead English Promotion Of 'Coal Miner's Daughter'

by Jennifer Bohler

NASHVILLE — A major cross promotional campaign between MCA Records and various companies associated with Loretta Lynn will spearhead the opening of the film *Coal Miner's Daughter* in the United Kingdom March 13. Promotional tie-ins will be augmented by the release of the movie soundtrack by MCA Feb. 13, with the single, "Coal Miner's Daughter/Honky Tonk Girl," to be released on approximately the same date.

The promotional campaign is the result of a series of meetings held in London Jan. 20. Among the various companies involved with the film were MCA Records, Universal/C.I.C. Distribution, Granada Books, Kenny Denton—Taylor Made Music, Coal Miner's Music, Compton Advertising of Europe and Turn Consolate Ltd. (the distributors of Loretta Lynn western wear in the United Kingdom).

The release of the soundtrack will be the first major effort at promoting the film and gaining consumer awareness. In support of the album, which will feature new cover art keyed to the film, MCA will offer a special in-store stand-up display piece that highlights both the soundtrack and the paperback book. The single will also be released in a special picture sleeve, while the soundtrack album will carry a special sticker noting that it is "CMA Album of Year."

The label also is planning to release a special Loretta Lynn album through Music For Pleasure (MFP), a television marketing company. This album will feature 16 of Lynn's biggest hits.

Additional tie-ins for *Coal Miner's Daughter*, which grossed more than \$80 million in the United States, making it the second leading money maker of the year, will involve Granada Books, publishers of the paperback novel. Although the book has been on the stands in the United Kingdom for more than a year, officials with the company are considering changing the cover artwork to coincide with Universal's key art ads and the newly designed soundtrack cover. The books, along with copies of the record single, will be distributed at the various sneak previews being held in February and March across the United Kingdom, including the Feb. 6 showing in Leeds.

Loretta Lynn and possibly principal actors from the film will participate in the March 13 premiere. Lynn currently does not have any plans to do a concert tour of the U.K., but will arrive in London March 9 for a series of promotional interviews with the London press. The possibility of a Loretta Lynn television special (taped in Reno last April) is also in the works.

Advertising will include a radio package consisting of 38 prime spots, which will begin March 7 and air up to the picture's premiere in London (it will open in 25 additional theatres across the country the following two weeks). London subways will carry 550 four-sheet spots Feb. 12 through March 12. The advertising blitz will culminate with half-page newspaper ads and 30-second radio spots in Glasgow, Birmingham, Scotland, Liverpool, Leeds, Newcastle and possibly Manchester, March 13-15.

## MCA Re-Releases 'Yellow Ribbon' 45

NASHVILLE — While the mind of America is pondering yellow ribbons and the release of the 52 Americans held hostage in Iran for more than 14 months, MCA Records has re-released Johnny Carver's 1973 #1 country hit "Tie A Yellow Ribbon Round The Ole Oak Tree," which was originally released on ABC Records. (Tony Orlando and Dawn also had the #1 pop hit with the same song that year.)

The new version, which shipped to all radio formats except R&B Jan. 29, features the original instrumental tracks and new vocals by Carver (who is signed with Tanglewood Records) and revised lyrics by the song's composers, Irwin Levine and L. Russell Brown (publisher Levine and Brown Music — BMI). The revised lyrics, of course, tie in with the recent hostage situation.

Noting that the time is definitely ripe for the reissue of the single, Tony Tamburrano, national promotion director, MCA Nashville division, said, "With the national news coverage and the yellow ribbon symbol, I think the public reaction will be very good. We've already had advance orders in excess of 150,000 copies." Tamburrano added that an initial 300,000 commercial copies have already been pressed.

## Waverly Consort Holds Medieval Music Show

NASHVILLE — Belmont College recently hosted the Waverly Consort for a demonstration of 13th century music and instruments to a crowd of students and musicologists in Belmont's Harton Hall. The Master Class was sponsored by the Nashville Chapter of the National Academy of Recording Arts and Sciences (NARAS), the 3M Corp. and Belmont College as a prelude to its Jan. 24 performance in the Tennessee Performing Arts Center's Polk Theatre.

The four instrumentalists of the troupe — Judith Davidoff, Michael and Kay Jaffee, and Sally Logemann — demonstrated their various medieval instruments including a psaltery (forerunner of the dulcimer), shawm (double reed instrument similar to a recorder), oud (moorish lute), a kemence (three-stringed fiddle) and a dumbeg (silver drum similar to bongo).



**GIVING IT UP FOR AN AUTOGRAPH** — Capitol artists Delbert McClinton and Deborah Allen recently performed two shows to two packed houses at the Exit/In in Nashville. Between shows, Allen (r) decided to be one of the first to sign McClinton's newly acquired cast. Pictured looking on are (l-r): Phil Graham, Broadcast Music, Inc. (BMI) Nashville; Bobby Cudd, Don Light Talent, Nashville; Michelle Peacock, Capitol Records, Nashville; Lynn Shults, vice president, Capitol/EMI/Liberty, Nashville; and Frances Preston, vice president, BMI, Nashville.







# CASH BOX TOP 100 COUNTRY

February 7, 1981

|  | Weeks On Chart | 1/31 Chart |
|--|----------------|------------|
| 1 I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC   | 2              | 12         |
| 2 I FEEL LIKE LOVING YOU AGAIN                 | 4              | 11         |
| 3 9 TO 5                                       | 1              | 11         |
| 4 WHO'S CHEATIN' WHO                           | 7              | 12         |
| 5 1959   | 6              | 12         |
| 6 SOUTHERN RAINS                               | 10             | 9          |
| 7 I'LL BE THERE (IF YOU EVER WANT ME)          | 8              | 11         |
| 8 FOLLOWING THE FEELING                        | 12             | 11         |
| 9 DON'T YOU EVER GET TIRED OF HURTING ME       | 11             | 11         |
| 10 YOUR MEMORY                                 | 13             | 13         |
| 11 DOWN TO MY LAST BROKEN HEART                | 3              | 15         |
| 12 ARE YOU HAPPY BABY?                         | 15             | 9          |
| 13 HILLBILLY GIRL WITH THE BLUES               | 16             | 9          |
| 14 GIRLS, WOMEN AND LADIES                     | 14             | 14         |
| 15 SILENT TREATMENT                            | 19             | 13         |
| 16 DO YOU LOVE AS GOOD AS YOU LOOK             | 21             | 4          |
| 17 ANY WHICH WAY YOU CAN                       | 18             | 12         |
| 18 CAN I SEE YOU TONIGHT                       | 23             | 8          |
| 19 CUP OF TEA                                  | 20             | 9          |
| 20 DON'T LOOK NOW (BUT WE JUST FELL IN LOVE)   | 24             | 10         |
| 21 ANGEL FLYING TOO CLOSE TO THE GROUND        | 30             | 5          |
| 22 WILLIE JONES                                | 26             | 10         |
| 23 YOU BETTER MOVE ON                          | 25             | 10         |
| 24 WANDERING EYES                              | 29             | 8          |
| 25 IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) | 31             | 4          |
| 26 COUNTRYFIED                                 | 27             | 11         |
| 27 ANYTHING BUT YES IS STILL A NO              | 28             | 9          |
| 28 WHAT'S NEW WITH YOU                         | 33             | 9          |
| 29 GUITAR MAN                                  | 35             | 4          |
| 30 DRIFTER                                     | 37             | 4          |
| 31 YELLOW PAGES                                | 34             | 11         |

|   | Weeks On Chart | 1/31 Chart |
|---|----------------|------------|
| 32 NOBODY'S FOOL                              | 32             | 11         |
| 33 BEAUTIFUL YOU                              | 5              | 13         |
| 34 I LOVE A RAINY NIGHT                       | 9              | 15         |
| 35 THIRTY NINE AND HOLDING                    | 49             | 4          |
| 36 WHAT I HAD WITH YOU                        | 51             | 3          |
| 37 WHISKEY HEAVEN                             | 39             | 8          |
| 38 CAROLINA (I REMEMBER YOU)                  | 40             | 8          |
| 39 YOUR GOOD GIRL'S GONNA GO BAD              | 46             | 7          |
| 40 KILLIN' TIME                               | 45             | 7          |
| 41 I JUST WANT TO BE WITH YOU                 | 43             | 10         |
| 42 IT TOOK US ALL NIGHT LONG TO SAY GOODBYE   | 42             | 11         |
| 43 READY FOR THE TIMES TO GET BETTER          | 47             | 7          |
| 44 A LOSER'S NIGHT OUT                        | 48             | 8          |
| 45 YOU'RE THE REASON GOD MADE OKLAHOMA        | 53             | 4          |
| 46 COW PATTI                                  | 52             | 5          |
| 47 TEXAS WOMEN                                | —              | 1          |
| 48 LOVIN' WHAT YOUR LOVIN' DOES TO ME         | 55             | 2          |
| 49 I HAVE A DREAM                             | 59             | 4          |
| 50 SOMETHIN' ON THE RADIO                     | 56             | 3          |
| 51 I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN | 60             | 4          |
| 52 PEACE OF MIND                              | 64             | 3          |
| 53 DIXIE MAN                                  | 62             | 4          |
| 54 GETTIN' OVER YOU                           | 54             | 9          |
| 55 TOO LONG GONE                              | 57             | 4          |
| 56 SOMEBODY'S KNOCKIN'                        | 17             | 19         |
| 57 EVERY NOW AND THEN                         | 69             | 2          |
| 58 CRYING                                     | 70             | 3          |
| 59 GIVING UP EASY                             | 22             | 17         |
| 60 20/20 HINDSIGHT                            | 77             | 3          |
| 61 COMPLETELY OUT OF LOVE                     | 81             | 2          |
| 62 BE MY LOVER, BE MY FRIEND                  | 65             | 5          |
| 63 SOMETIME, SOMEWHERE, SOMEHOW/LOVE IS FAIR  | —              | 1          |
| 64 I'VE LOVED ENOUGH TO KNOW                  | 67             | 5          |
| 65 ROCKABILLY REBEL                           | 68             | 7          |
| 66 DARE TO DREAM AGAIN                        | 66             | 7          |

|   | Weeks On Chart | 1/31 Chart |
|---|----------------|------------|
| 67 DIXIE ROAD                                   | 87             | 2          |
| 68 MY TURN                                      | 82             | 4          |
| 69 TAKE IT EASY                                 | —              | 1          |
| 70 I DON'T WANT TO KNOW YOUR NAME               | 89             | 2          |
| 71 BYE BYE LOVE                                 | 71             | 8          |
| 72 RAININ' IN MY EYES                           | 74             | 5          |
| 73 I THINK I'LL JUST STAY HERE AND DRINK        | 36             | 16         |
| 74 IT'S A HEARTACHE                             | —              | 1          |
| 75 SEVEN BRIDGES ROAD                           | 86             | 3          |
| 76 SHE'S A FRIEND OF A FRIEND                   | 79             | 5          |
| 77 PERFECT FOOL                                 | —              | 1          |
| 78 TWO OUT OF THREE AIN'T BAD                   | 83             | 3          |
| 79 ANY WAY YOU WANT ME                          | —              | 1          |
| 80 I KNOW AN ENDING (WHEN IT COMES)             | 80             | 5          |
| 81 I REMEMBER YOU                               | —              | 1          |
| 82 WITHOUT LOVE                                 | 84             | 3          |
| 83 IF YOU GO, I'LL FOLLOW YOU                   | 38             | 14         |
| 84 DON'T FORGET YOURSELF                        | 41             | 14         |
| 85 S.O.S.                                       | 90             | 3          |
| 86 IT WAS YOU                                   | —              | 1          |
| 87 WHEN IT'S JUST YOU AND ME                    | 44             | 13         |
| 88 I'VE NEVER GONE TO BED WITH AN UGLY WOMAN    | 88             | 7          |
| 89 FOOL THAT I AM                               | —              | 1          |
| 90 HAVE ANOTHER DRINK                           | 91             | 3          |
| 91 REACHIN' FOR FREEDOM                         | —              | 1          |
| 92 LIVIN' TOGETHER (LOVIN' APART)               | —              | 1          |
| 93 YOU'VE GOT THE DEVIL IN YOUR EYES            | 93             | 2          |
| 94 NEW YORK COWBOY                              | 94             | 2          |
| 95 WORKING GIRL                                 | 95             | 2          |
| 96 YOU ARE A LIAR                               | 50             | 9          |
| 97 ACAPULCO                                     | 58             | 14         |
| 98 NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER) | 61             | 15         |
| 99 DANCE THE TWO STEP                           | 63             | 14         |
| 100 I FALL TO PIECES                            | 78             | 8          |

## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

|   |    |   |    |  |    |  |    |
|---|----|---|----|--|----|--|----|
| 20/20 Hindsight (Lefty's Music — BMI)                                   | 60 | Don't You Ever Get Tired (Tree — BMI)                                       | 9  | It Took Us (Hall-Clement/Maplehill/Vogue — BMI)                              | 42 | Somethin' On (Music City — ASCAP)                                  | 50 |
| 9 To 5 (Velvet Apple/Fox Fanfare — BMI)                                 | 3  | Down To My Last (Chick Rains/Jensing — BMI)                                 | 11 | I Took Us (Hall-Clement/Maplehill/Vogue — BMI)                               | 42 | Sometime, Somewhere, Somehow (Chess — ASCAP)                       | 63 |
| 1959 (Taylor & Watts — BMI)   | 5  | Drifter (Pi-Gem — BMI/Chess — ASCAP)  | 30 | It Was You (Peer International — BMI)  | 86 | Southern Rains (Blackwood — BMI/Magic Castle — ASCAP)              | 6  |
| A Loser's Night (Temar — ASCAP/Hinsdale — BMI)                          | 44 | Every Now And Then (Tree — BMI)   | 57 | It's A Heartache (Pi-Gem — BMI)  | 74 | Take It Easy (Duchess — BMI)                                       | 69 |
| Acapulco (Senor — ASCAP)  | 44 | Following The Feeling (Screen Gems-EMI — BMI)                               | 8  | I've Loved Enough To Know (Blue Lake — BMI)                                  | 64 | Texas Women (Bocephus — BMI)                                       | 47 |
| Angel Flying Too Close (Willie Nelson — BMI)                            | 21 | Fool That I Am (Unichappell/Begonia/Fedora — BMI)                           | 57 | I've Never (Warner/Tamerlane — BMI)  | 88 | Thirty Nine And Holding (April — ASCAP)                            | 35 |
| Any Way You Want Me (Senor/Cibie — ASCAP)                               | 79 | Gettin' Over You (Phono/Big Crush — SESAC)                                  | 54 | Killin' Time (Flowering Stone — ASCAP)                                       | 40 | Too Long Gone (Blue Lake/Plum Creek — BMI)                         | 55 |
| Any Which Way You Can (Peso/Warner-Tamerlane/Wallet — BMI)              | 17 | Guitar Man (Vector — BMI)   | 29 | Live In Together (Lovin' Apart) (Southern Nights — ASCAP)                    | 92 | True Life Country (House of Gold — BMI/Bobby Goldsboro — ASCAP)    | 7  |
| Anything But Yes (Michael O'Connor — BMI)                               | 27 | Girls, Women And Ladies (Tree/Sugarplum/Gingham — BMI/ASCAP)                | 14 | Love Is Fair (Pi-Gem — BMI)  | 63 | Two Out Of Three Ain't Bad (Hitkig Music — BMI)                    | 18 |
| Are You Happy Baby? (Rock Garden — BMI)                                 | 12 | Giving Up Easy (April — ASCAP)  | 59 | Lovin' What Your Lovin' (Sawgrass — BMI)                                     | 48 | Wandering Eyes (Cross Keys Publ. — ASCAP)                          | 24 |
| Be My Lover (Mick Lloyd Music — SESAC)                                  | 62 | I Just Want To Be (Magic Castle/Blackwood — BMI)                            | 49 | My Turn (Unichappell — BMI/Chappell — ASCAP)                                 | 68 | What I Had With You (Tree Publ. — BMI)                             | 36 |
| Beautiful You (Sabal/Blendingwell — ASCAP)                              | 33 | I Keep Coming Back (House Of Gold — BMI)                                    | 1  | New York Cowboy (Magic Castle/Blackwood — BMI)                               | 94 | What's New (Chess — ASCAP/Pi-Gem — BMI)                            | 28 |
| Crying (Acuff-Rose Publ. — BMI)   | 71 | I Know An Ending (Tree — BMI)   | 80 | Nobody In His Right Mind (Pi-Gem — BMI)                                      | 98 | When It's Just You And Me (House of Gold — BMI)                    | 87 |
| Can I See You Tonight (Duchess Music/Posey Publ./Tree Publ. — BMI)      | 18 | I Love A Rainy Night (DebDave/Briarpatch — BMI)                             | 34 | Nobody's Fool (Duchess/Posey Co./Unichappell/Van Hoy/Cross Keys — BMI/ASCAP) | 32 | Whiskey Heaven (Peso Music/Wallet Music — BMI)                     | 37 |
| Carolina (I Remember You) (Hat Band — BMI)                              | 38 | I Remember You (Paramount — ASCAP)  | 81 | Peace Of Mind (Milene Music — ASCAP)   | 52 | Who's Cheatin' Who (Partner/Algee — BMI)                           | 4  |
| Completely Out Of Love (Mariposa — BMI)                                 | 61 | I Think I'll Just Stay Here (Shade Tree — BMI)                              | 73 | Perfect Fool (Brightwater/Strawberry Patch — ASCAP)                          | 77 | Willie Jones (Kama Sutra/Hat Band — BMI)                           | 22 |
| Countryfied (Partner — BMI)   | 26 | If Drinkin' Don't Kill Me (Her Memory Will) (Warner Tamerlane/Window — BMI) | 25 | Rainin' In My Eyes (Sun-Up — BMI)  | 92 | Without Love (Plangent Visions Music — ASCAP)                      | 82 |
| Cow Patti (Senor Music/Cibie Music — ASCAP)                             | 46 | If You Go, I'll Follow (Velvet Apple/Porter — BMI)                          | 83 | Reachin' For Freedom (Moonridge — ASCAP)                                     | 71 | Working Girl (Newwriters — BMI)                                    | 95 |
| Crying (Acuff-Rose Publ. — BMI)   | 58 | I'll Be There (Ernest Tubb — BMI)   | 7  | Ready For The Times (Aunt Polly's — BMI)                                     | 43 | Yellow Pages (ATV — BMI)   | 31 |
| Cup Of Tea (Fruit — BMI)  | 19 | I'm Gonna Love You Back To Loving Me Again                                  | 56 | Rockabilly Rebel (Magnet — ASCAP)  | 65 | You Are A Liar (Acuff-Rose — BMI)                                  | 96 |
| Dance The Two Step (World/Hit Cider — ASCAP)                            | 99 |   |    | Seven Bridges Road (Irving Music — BMI)                                      | 75 | You Better Move On (Keve — BMI)                                    | 23 |
| Dare To Dream Again (Everly and Sons — BMI)                             | 66 |   |    | She's A Friend Of (Atlantic Music Corp. — BMI)                               | 76 | Your Good Girl's (Al Gallico Corp. — BMI)                          | 39 |
| Dixie Man (Hall-Clement — BMI)  | 53 |   |    | Silent Treatment (Blue Moon/April — ASCAP)                                   | 15 | Your Memory (Chess — ASCAP)  | 10 |
| Dixie Road (Window/Little Jeremy — BMI)                                 | 67 |   |    | S.O.S. (Countless Songs — BMI)   | 85 | You're The Reason (Peso/Wallet — BMI/Senor/Cibie — ASCAP)          | 45 |
| Do You Love As Good As You Look (Chappell — ASCAP/Tri-Chappell — SESAC) | 16 |   |    | Sombody's Knockin' (Chiplin — ASCAP/Tri-Chappell — SESAC)                    | 56 | You've Got The Devil In Your Eyes (Annextra — BMI/Kay Sey — SESAC) | 93 |
| Don't Forget Yourself (American Cowboy — BMI)                           | 84 |   |    |  |    |  |    |
| Don't Look Now (House of Gold — BMI/Bobby Goldsboro — ASCAP)            | 20 |   |    |  |    |  |    |

⊘ = Exceptionally heavy radio activity this week

⊘ = Exceptionally heavy sales activity this week



# TWO'S A PARTY... BUT THREE'S...

*That's why we would like you to join  
Conway Twitty and Loretta Lynn in a very romantic happening.  
You are cordially invited  
to listen to their new album on MCA Records,  
Two's A Party  
We feel that you'll find the results  
infectious and that you'll like to pass the  
feeling along to a friend.  
That's Two's A Party. Conway and Loretta.*



*Featuring the smash hit  
"Lovin' What Your Lovin' Does To Me"*

## Other Gems From The Dynamic Duo...



MCA-2372



MCA-3164



MCA-3190

MCA RECORDS  
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# COUNTRY RADIO

## MOST ADDED COUNTRY SINGLES

1. TEXAS WOMEN — HANK WILLIAMS, JR. — ELEKTRA — 53 REPORTS
2. LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW — BARBARA MANDRELL — MCA — 45 REPORTS
3. TAKE IT EASY — CRYSTAL GAYLE — COLUMBIA — 32 REPORTS
4. IT'S A HEARTACHE — DAVE and SUGAR — RCA — 27 REPORTS
5. PERFECT FOOL — DEBBY BOONE — WARNER/CURB — 23 REPORTS
6. ANY WAY YOU WANT ME — GENE WATSON — WARNER/VIVA — 20 REPORTS
7. I REMEMBER YOU — SLIM WHITMAN — CLEVELAND INTERNATIONAL/EPIC — 20 REPORTS
8. LOVIN' WHAT YOUR LOVIN' DOES TO ME — CONWAY TWITTY and LORETTA LYNN — MCA — 18 REPORTS
9. DRIFTER — SYLVIA — RCA — 15 REPORTS
10. PEACE OF MIND — EDDY RAVEN — DIMENSION — 15 REPORTS

## MOST ACTIVE COUNTRY SINGLES

1. DO YOU LOVE AS GOOD AS YOU LOOK — BELLAMY BROTHERS — WARNER/CURB — 67 REPORTS
2. GUITAR MAN — ELVIS PRESLEY — RCA — 59 REPORTS
3. CAN I SEE YOU TONIGHT — TANYA TUCKER — MCA — 54 REPORTS
4. ANGEL FLYING TOO CLOSE TO THE GROUND — WILLIE NELSON — COLUMBIA — 54 REPORTS
5. IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) — GEORGE JONES — EPIC — 48 REPORTS
6. ARE YOU HAPPY BABY? — DOTTIE WEST — LIBERTY — 47 REPORTS
7. DRIFTER — SYLVIA — RCA — 47 REPORTS
8. WHAT'S NEW WITH YOU — CON HUNLEY — WARNER BROS. — 42 REPORTS
9. THIRTY NINE AND HOLDING — JERRY LEE LEWIS — ELEKTRA — 40 REPORTS
10. WHAT I HAD WITH YOU — JOHN CONLEE — MCA — 40 REPORTS

## Country Radio Seminar Committee Announces Theme And Deadlines

NASHVILLE — The theme for the 12th annual Country Radio Seminar, set for March 13-14 at the Hyatt Regency here, will be "Country Radio — Nobody Does It Better." "The thrust of this year's seminar will be of particular interest to all of us facing the 1981 challenge," said Mac Allen, seminar president. "While there seems to be a greater amount of advertising dollars available, there is also a comparable increase in competition. This 12th seminar takes aim at how to beat the competition and grab a longer share of the advertising dollar."

Kim Pyle, agenda committee chairman, said that while the agenda is not entirely complete, the seminar sessions will cover the latest in programming methods and new ideas in sales, promotions, management and career planning. "The seminar will be offering knowledge and suggestions that can be turned into dollars and personal progress immediately," she added.

The deadline for advanced registration is Feb. 20. After the deadline, the cost of registration will increase from \$140 to \$175.

Registration forms can be obtained by writing the Country Radio Seminar, P.O. Box 120548, Nashville, Tenn. 37212, or by telephoning (615) 327-4488.

The deadline for air check tapes is Feb. 9. The tapes should be mailed to Bob English, WUBE, P.O. Box 1232, Cincinnati, Ohio 45201. Videotape recordings should be mailed to Chris Collier, KYTE, 2040 SW 1st Ave., Portland, Ore. 97201 by Feb. 28. Printed matter, T-shirts, belt buckles, bumper stickers and like matter should be mailed to Frank Mull, care of the seminar post office box, no later than March 1.

### Powell Inks With RCA

NASHVILLE — Sue Powell, formerly with Dave and Sugar, has signed a recording contract with RCA Records. After four years with the trio, Powell will begin her solo career with the release of an album early in the spring. Powell was in the studio last week cutting her first single under the production of Jerry O. Bradley, division vice president, Nashville Operations, RCA Records.

## THE COUNTRY MIKE

KCRW AIRS *FREE COUNTRY* — KCRW/Santa Monica, Calif. has announced the signing of nine-year veteran of Midwestern radio, **Tim Bradley**, to host and produce a new country radio program entitled, *Free Country*. The program will be commercial free and unrestricted as far as playlist constraints. According to Bradley, "the program covers everything from **Cravy** to **craw-dads**, **Axton** to **Paxton**, **Muleskinner** to **Milsap**, the **Smokey Mountain Boys** to **Smokey and the Bandit**." In addition, the program will include special features and interviews pertaining to the industry and the artists. *Free Country* will become the only radio special of its kind in the Los Angeles market, being carried to a potential eight million listeners.

**PERSONALITY PROFILE:** **Danny McDuff** was initiated into the radio biz at the age of 13 while in junior high school in Eagle Pass, Tex. An aunt working at **KEPS**, a 1,000 watt rocker, invited McDuff to visit the station, where he became acquainted with the management and personnel. A short time later two jocks became disenchanted with station policy, quit, and gave McDuff his first on-the-air experience... at the age of 13. He remained with KEPS until 1963 when he finished school. For the next three years he traveled the circuit of southwest Texas stations, spending short periods with **KNOU/Uvalde**, **KDLK/Del Rio**, **KTEO/St. Angelo** and **KAYC/Beaumont**. Finally, McDuff found a home with **KLLL/Lubbock**, his first experience with country radio, a format he has stayed with ever since. After more than five years with KLLL, McDuff decided to go back to Del Rio, where he intended to program **KWMC**. However, he became displeased with certain station restrictions, and since he did not wish to leave Del Rio, McDuff bought the owner out. After six years of running KWMC, he headed for Dallas where he handled the afternoons for **KBOX** for nearly a year and a half. Ten months ago McDuff accepted the music director position with cross-town rival **KPLX**. In a new development just last week, McDuff was elevated to program director, replacing Hal Jay who went to another Dallas powerhouse, **WBAP**.



Danny McDuff

**WSAI-FM JOINS AM IN CINCINNATI COUNTRY** — On Jan. 30, **WSAI-FM/Cincinnati**, former 32,000 watt rocker, joins counterpart **WSAI-AM** in broadcasting a country music format. The Siamese stations will simulcast both morning and afternoon drives, and will share the same program and music directors, **Dale Turner** and **John Marks**, respectively.

**CFGM PRESENTS OPRY NORTH TAPING** — **CFGM/Richmond Hill, Ontario**, will present the first ever Toronto taping of *Opry North*, the Canadian nationally syndicated radio program, on Feb. 8. *Opry North*, now in its third consecutive year, is heard weekly on more than 20 Canadian country stations, featuring the finest in Canadian country music, recorded live. The Feb. 8 show at downtown Toronto's Masonic Temple will feature the winner of the 1980 Big Country Convention Male Vocalist of the Year, **Terry Carrisse**; **The Family Brown**, named the 1980 Group of the Year; **Lucille Starr**; **Eddie Eastman**; **Johnny Burke & Eastwind**; and a guest appearance by **Ronnie Prophet**.

**WAPE TO PROGRAM COUNTRY** — Rumors have been confirmed that 50,000 watt **WAPE/Jacksonville** will replace its present Top 40 programming with a country format. The Jacksonville area staple, recently purchased by the Eastman Radio Network, will reportedly begin broadcasting country music on Feb. 8. **Doug Wilson**, former program director from **KIDN/Pueblo, Colo.**, will take over the PD duties from **Paul Sebastian**. At this writing, future plans for Sebastian are undetermined.

**BARE RESIGNS AT WSDS** — **Jimmy Bare**, operations director and music director for **WSDS/Ypsilanti, Mich.**, has announced his resignation effective Jan. 30. Bare cited differences from within the organization as the reason for his resignation. Those who wish to contact Bare may call WSDS at (313) 484-1480. **Tim Shy** from the WSDS organization has been named to replace Bare as music director.

**ON STAGE AT THE OPRY** — **Opryland Radio Prod.** has named veteran air personality **Charlie Chase** to host the new nationally syndicated radio show *On Stage*, scheduled to air for the first time beginning April 1. The program, now scheduled to air on over 150 markets, will feature major country music artists being taped live at special performances at the Grand Ole Opry, followed by brief on-stage interviews with each artist. The first series of programs to be released include performances by such artists as **Roy Acuff**, **Bill Anderson**, **Merle Haggard**, **Grandpa Jones**, **Jimmy C. Newman**, **Jeanne Pruett**, **Dottie West**, **Hank Snow**, **Ronnie Milsap**, **Marty Robbins**, **Jim Ed Brown** and **Helen Cornelius**. *On Stage* is available in one hour segments, free of charge, to stations through arrangements with national sponsors.

**WNOE JOINS COUNTRY RANKS** — Former Top 40 station **WNOE/New Orleans** began broadcasting 50,000 watts of country music on Tuesday, Jan. 27. Veteran **Joe Patrick** leads **WNOE** into the country decade as program and music director.

country mike



**WHISPERING BILL AT WAXX** — Following a recent concert appearance in Eau Claire, Wisc., **Bill Anderson** joined some of the staff of WAXX Radio, who sponsored the concert, for a little backstage gathering. Pictured are (l-r): **Jim Adams** and **Bert O'Brien**, WAXX air personalities; **Anderson**; **Tim Wilson**, WAXX PD; and **Rusty Rogers**, WAXX MD. The concert also featured the **Po' Folks** and **Cristy Lane**.

## PROGRAMMERS PICKS

|                         |                            |  |
|-------------------------|----------------------------|--|
| <b>Janet Fort</b>       | <b>WSM/Nashville</b>       | <b>Pickin' Up Strangers</b> — Johnny Lee — Full Moon/Asylum  |
| <b>John Rafferty</b>    | <b>WELA/East Liverpool</b> | <b>Sometime, Somewhere, Somehow</b> — Barbara Mandrell — MCA |
| <b>Bill Warren</b>      | <b>KNOE/Monroe</b>         | <b>Texas Women</b> — Hank Williams, Jr. — Elektra/Curb       |
| <b>Willis Williams</b>  | <b>WLAS/Jacksonville</b>   | <b>Sometime, Somewhere, Somehow</b> — Barbara Mandrell — MCA |
| <b>Tom Phifer</b>       | <b>KRMD/Shreveport</b>     | <b>Texas Women</b> — Hank Williams, Jr. — Elektra/Curb       |
| <b>Stan Davis</b>       | <b>WVAM/Altoona</b>        | <b>Dixie Man</b> — Randy Barlow — Paid                       |
| <b>Tom "Cat" Reeder</b> | <b>WKCW/Warrenton</b>      | <b>Every Now And Then</b> — Brenda Lee — MCA                 |
| <b>Joel Raab</b>        | <b>WEPP/Pittsburgh</b>     | <b>Old Flame</b> — Alabama — RCA                             |
| <b>Steve Gary</b>       | <b>KOKE/Austin</b>         | <b>Texas Women</b> — Hank Williams, Jr. — Elektra/Curb       |







# COUNTRY

## SINGLES REVIEWS

### NEW AND DEVELOPING ARTISTS



**ROSANNE CASH** (Columbia 11-11426)  
**Seven Year Ache** (3:15) (Hotwire Music/Atlantic Music Corp. — BMI) (R. Cash)

The name Cash carries with it an awesome heritage, a heritage that might be difficult for some to carry on. But rest assured, that as long as Rosanne Cash wants to make music, this legendary name won't lose any of its glitter, or gold. This masterfully crafted country/pop tune, produced by husband Rodney Crowell, is indeed something to get excited about.

### HITS OUT OF THE BOX

- MERLE HAGGARD** (MCA 51048)  
**Leonard** (3:37) (Shade Tree Music — BMI) (M. Haggard)  
**MICKEY GILLEY** (Epic 19-50973)  
**A Headache Tomorrow (A Heartache Tonight)** (3:29) (Blue Lake Music/Chick Rains Music — BMI) (C. Rains)  
**LARRY GATLIN AND THE GATLIN BROTHERS BAND** (Columbia 11-11438)  
**It Don't Get No Better Than This** (3:05) (Larry Gatlin Music — BMI) (L. Gatlin)  
**WAYLON & JESSI** (RCA PB-12176)  
**Storms Never Last** (3:02) (Baron Music — BMI) (J. Colter)

### FEATURE PICKS

- KATHY WALKER** (Full Moon FMS 49659)  
**Send Me Somebody To Love** (3:25) (Combine Music — BMI) (T. Kregel)  
**MAX D. BARNES** (Ovation OV-1164)  
**Don't Ever Leave Me Again** (2:27) (Blue Lake Music/Plum Creek Music — BMI) (M. D. Barnes)  
**MARTY HAGGARD** (Dimension DS 1016)  
**Charleston Cotton Mill** (3:18) (Tree Publ. — BMI) (R. Lane/D. Kirby)  
**BILL ANDERSON** (MCA 51052)  
**Mister Peepers** (2:58) (Crazy Cajun Music/Points West Music — BMI) (M. Charron)  
**LOU HOBBS** (KIK 902)  
**Loving You Was All I Ever Needed** (3:03) (Criswood Music — BMI) (B. Wood/S. Kessler)  
**KRIS CARPENTER** (Door Knob DK81-146)  
**My Song Don't Sing The Same** (2:54) (Beechwood Music — BMI) (J. English)

## ALBUM REVIEWS

**INVICTUS MEANS UNCONQUERED** — David Allan Coe — Columbia JC 36970 — Producer: Billy Sherrill — List: 7.98 — Bar Coded

David Allan Coe is somewhat of a paradox — in appearance, he's an outlaw type: long hair and beard, with tattoos on his body and earrings dangling daringly from his ears. However, the songs he writes and performs suggest a thoughtful, gentle soul. Coe lends his special talents to some very solid country tunes on his latest album. Particularly noteworthy are his duets with Karen Brooks.

**WHEN IT'S JUST YOU AND ME** — Kenny Dale — Capitol ST-12126 — Producer: Bob Montgomery — List: 7.98 — Bar Coded

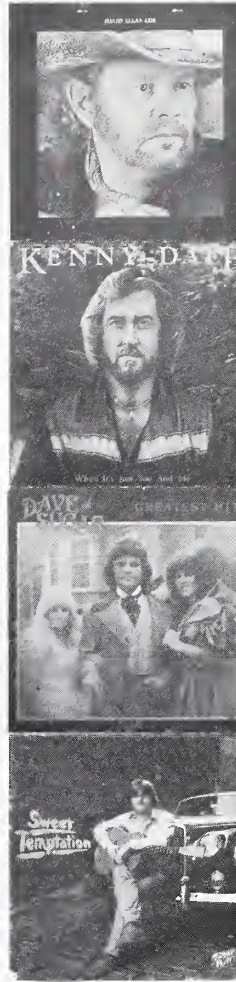
Like so many of his contemporaries, Kenny Dale has the potential to pop right out of the "strictly country" audience category right into the mainstream of the Adult/Contemporary crowd, a la Kenny Rogers, Jacky Ward, etc. This album, stamped with the indelible Bob Montgomery print, features some very good songs, including "I Wish That I Could Hurt That Way Again," "Alabama Eyes" and "Thank You, Ever-Lovin'," which is really the most country flavored cut on the album.

**GREATEST HITS** — Dave and Sugar — RCA AHL1-3915 — Producers: Jerry Bradley and Dave Rowland — List: 7.98 — Bar Coded

This greatest hits package capsulizes six years of music and personnel changes for Dave and Sugar, a trio whose distinctive harmonies have consistently enabled the group to strike the Top 10. The two female, one male line-up make the group country music's closest facsimile to ABBA. Included on this package are such Top 10 and #1 hits as "Queen Of The Silver Dollar," "My World Begins And Ends With You," "Don't Throw It All Away," "Tear Time," and several more.

**SWEET TEMPTATION** — Ricky Skaggs — Sugar Hill SH 3706 — Producers: Ricky Skaggs and Barry Poss — List: 7.98

As the liner notes proclaim, Ricky Skaggs possesses "very special musical talents." It's not surprising that those words were written by Emmylou Harris, since Skaggs was a member of her band, as well as being an instrumental part of her "Roses In The Snow" LP. Skaggs has received numerous accolades for his bluegrass/traditional country style, which is exemplified on this album.



Carryin' on the family names

## David Frizzell & Shelly West

"You're The Reason  
 God Made Oklahoma"  
 (WBS 49650)

Another reason  
 the Clint Eastwood  
 sound track album,  
*Any Which Way You Can*,  
 (HS 3499)  
 is one of the most solid  
 country albums of the year.

Produced by  
 Snuff Garrett and Steve Dorff



On Warner/Viva  
 records & tapes





# BLACK CONTEMPORARY

## TOP 75 ALBUMS

|    | Weeks On | Chart |  | Weeks On | Chart |
|----|----------|-------|--|----------|-------|
|    | 1/31     |       |  | 1/31     |       |
| 1  |          |       | <b>HOTTER THAN JULY</b><br>STEVIE WONDER<br>(Tamla/Motown T8-373M1)                            | 1        | 14    |
| 2  |          |       | <b>CELEBRATE</b><br>KOOL & THE GANG<br>(De-Lite/PolyGram DSR 9518)                             | 3        | 17    |
| 3  |          |       | <b>FANTASTIC VOYAGE</b><br>LAKESIDE<br>(Solar/RCA BXL 1-3720)                                  | 4        | 11    |
| 4  |          |       | <b>GAP BAND III</b><br>GAP BAND<br>(Mercury/PolyGram SRM 1-4003)                               | 5        | 7     |
| 5  |          |       | <b>TRUMP</b><br>THE JACKSONS (Epic FE 36424)   | 2        | 17    |
| 6  |          |       | <b>IMAGINATION</b><br>THE WHISPERS<br>(Solar/RCA BZL1-3578)                                    | 10       | 4     |
| 7  |          |       | <b>ARETHA FRANKLIN</b><br>(Arista AL 9538)   | 6        | 16    |
| 8  |          |       | <b>TOUCH</b><br>CON FUNK SHUN<br>(Mercury/PolyGram SRM-1-4002)                                 | 9        | 9     |
| 9  |          |       | <b>THE TWO OF US</b><br>YARBROUGH & PEOPLES<br>(Mercury/PolyGram SRM-1-3834)                   | 18       | 4     |
| 10 |          |       | <b>STONE JAM</b><br>SLAVE (Cotillion/Atlantic SD 5224)   | 13       | 17    |
| 11 |          |       | <b>AS ONE</b><br>THE BAR-KAYS<br>(Mercury/PolyGram SRM-1-3844)                                 | 12       | 9     |
| 12 |          |       | <b>LIVE AND MORE</b><br>ROBERTA FLACK and<br>PEABO BRYSON<br>(Atlantic SD 2-7004)              | 15       | 8     |
| 13 |          |       | <b>FEEL ME</b><br>CAMEO (Chocolate City/<br>PolyGram CCLP 2016)                                | 8        | 15    |
| 14 |          |       | <b>FACES</b><br>EARTH, WIND & FIRE<br>(ARC/Columbia KC 36795)                                  | 7        | 12    |
| 15 |          |       | <b>AT PEACE WITH WOMAN</b><br>THE JONES GIRLS<br>(Phila. Int'l./CBS JZ 36767)                  | 14       | 17    |
| 16 |          |       | <b>TP</b><br>TEDDY PENDERGRASS<br>(Phila. Int'l./CBS FZ 36745)                                 | 11       | 26    |
| 17 |          |       | <b>THREE FOR LOVE</b><br>SHALAMAR (Solar/RCA BZL1-3577)  | 24       | 4     |
| 18 |          |       | <b>WINELIGHT</b><br>GROVER WASHINGTON, JR.<br>(Elektra 6E-305)                                 | 19       | 13    |
| 19 |          |       | <b>TROMBIPULATION</b><br>PARLIAMENT<br>(Casablanca/PolyGram NBLP 7249)                         | 17       | 8     |
| 20 |          |       | <b>GREATEST HITS</b><br>MANHATTANS (Columbia JC 36861)   | 21       | 8     |
| 21 |          |       | <b>JERMAINE</b><br>JERMAINE JACKSON<br>(Motown M8-1499F)                                       | 16       | 10    |
| 22 |          |       | <b>DIRTY MIND</b><br>PRINCE (Warner Bros. BSK 3478)  | 20       | 15    |
| 23 |          |       | <b>IN OUR LIFETIME</b><br>MARVIN GAYE<br>(Tamla/Motown T8-374M1)                               | 48       | 2     |
| 24 |          |       | <b>CITY NIGHTS</b><br>TIERRA (Boardwalk FW 36995)  | 25       | 7     |
| 25 |          |       | <b>CANDLES</b><br>HEATWAVE (Epic FE 36873)   | 23       | 9     |
| 26 |          |       | <b>HAD TO SAY IT</b><br>MILLIE JACKSON<br>(Spring/PolyGram SP-1-6730)                          | 36       | 4     |
| 27 |          |       | <b>THIS IS MY DREAM</b><br>SWITCH (Gordy/Motown G8-999M1)                                      | 22       | 13    |
| 28 |          |       | <b>SKYYPORT</b><br>SKYY (Salsoul/RCA SA-8537)  | 29       | 9     |
| 29 |          |       | <b>POSH</b><br>PATRICE RUSHEN (Elektra 6E-302)   | 27       | 11    |
| 30 |          |       | <b>SHINE ON</b><br>L.T.D. (A&M SP 4819)  | 30       | 23    |
| 31 |          |       | <b>INHERIT THE WIND</b><br>WILTON FELDER (MCA-5144)  | 26       | 16    |
| 32 |          |       | <b>THE AWAKENING</b><br>THE REDDINGS<br>(Believe In A Dream/CBS JZ 36875)                      | 31       | 13    |
| 33 |          |       | <b>HURRY UP THIS</b><br>WAY AGAIN<br>THE STYLISTICS<br>(TSOP/CBS JZ 36470)                     | 28       | 18    |
| 34 |          |       | <b>GIVE ME THE NIGHT</b><br>GEORGE BENSON<br>(Owest/Warner Bros. HS 3453)                      | 34       | 27    |
| 35 |          |       | <b>SHADES OF BLUE</b><br>LOU RAWLS<br>(Phila. Int'l./CBS JZ 36774)                             | 40       | 4     |
| 36 |          |       | <b>ZAPP</b><br>(Warner Bros. BSK 3463)   | 35       | 21    |
| 37 |          |       | <b>IRONS IN THE FIRE</b><br>TEENA MARIE<br>(Gordy/Motown G8-997M1)                             | 37       | 23    |
| 38 |          |       | <b>THE WANDERER</b><br>DONNA SUMMER<br>(Geffen GHS 2000)                                       | 38       | 14    |
| 39 |          |       | <b>ULTRA WAVE</b><br>BOOTS (Warner Bros. BSK-3433)   | 33       | 10    |
| 40 |          |       | <b>SWEET VIBRATIONS</b><br>BOBBY "BLUE" BAND<br>(MCA 5145)                                     | 39       | 11    |
| 41 |          |       | <b>BETTER DAYS</b><br>THE BLACKBYRDS<br>(Fantasy F-9602)                                       | 44       | 7     |
| 42 |          |       | <b>SWEAT BAND</b><br>(Uncle Jam/CBS JZ 36857)  | 32       | 11    |
| 43 |          |       | <b>JOY AND PAIN</b><br>MAZE featuring FRANKIE BEVERLY<br>(Capitol S-12087)                     | 41       | 28    |
| 44 |          |       | <b>KANO</b><br>(Emergency EMLP 7505)   | 51       | 8     |
| 45 |          |       | <b>DIANA</b><br>DIANA ROSS (Motown M8-936)   | 45       | 35    |
| 46 |          |       | <b>RAY, GOODMAN &amp;<br/>BROWN II</b><br>RAY, GOODMAN & BROWN<br>(Polydor/Polygram PD-1-6299) | 42       | 19    |
| 47 |          |       | <b>SEAWIND</b><br>(A&M SP-4824)  | 43       | 16    |
| 48 |          |       | <b>THE DRAMATIC WAY</b><br>THE DRAMATICS (MCA-5146)  | 49       | 12    |
| 49 |          |       | <b>GAUCHO</b><br>STEELY DAN (MCA-6102)   | —        | 1     |
| 50 |          |       | <b>VOICES IN THE RAIN</b><br>JOE SAMPLE (MCA-5172)   | 57       | 2     |
| 51 |          |       | <b>CARNAVAL</b><br>SPYRO GYRA (MCA 5149)   | 46       | 13    |
| 52 |          |       | <b>LOVE APPROACH</b><br>TOM BROWNE (GRP/Arista 5008)   | 47       | 28    |
| 53 |          |       | <b>SWEET SENSATION</b><br>STEPHANIE MILLS<br>(20th Century-Fox/RCA T-603)                      | 50       | 41    |
| 54 |          |       | <b>14 KARAT</b><br>FATBACK<br>(Spring/PolyGram SP-1-6729)                                      | 53       | 15    |
| 55 |          |       | <b>HEROES</b><br>COMMODORES (Motown M8-993M1)  | 55       | 33    |
| 56 |          |       | <b>LET'S BURN</b><br>CLARENCE CARTER<br>(Venture VL 1005)                                      | 60       | 8     |
| 57 |          |       | <b>HOUSE OF MUSIC</b><br>T.S. MONK<br>(Mirage/Atlantic WTG 19291)                              | 61       | 3     |
| 58 |          |       | <b>ELOISE LAWS</b><br>(Liberty LT-1063)  | 63       | 2     |
| 59 |          |       | <b>ODORI</b><br>HIROSHIMA (Arista AL 9541)   | 52       | 12    |
| 60 |          |       | <b>GOLDEN TOUCH</b><br>ROSE ROYCE<br>(Whitfield/Warner Bros. WHK 3512)                         | —        | 1     |
| 61 |          |       | <b>SPECIAL THINGS</b><br>POINTER SISTERS<br>(Planet/Elektra P-9)                               | 54       | 24    |
| 62 |          |       | <b>ONE IN A MILLION</b><br>LARRY GRAHAM<br>(Warner Bros. BSK 3447)                             | 59       | 34    |
| 63 |          |       | <b>CAMERON</b><br>(Salsoul/RCA SA-8535)  | 62       | 30    |
| 64 |          |       | <b>PORTRAIT OF CARRIE</b><br>CARRIE LUCAS<br>(Solar/RCA BXL 1-3579)                            | 64       | 3     |
| 65 |          |       | <b>MR. HANDS</b><br>HERBIE HANCOCK<br>(Columbia JC 36578)                                      | 65       | 10    |
| 66 |          |       | <b>I LIKE WHAT YOU'RE<br/>DOING TO ME!</b><br>YOUNG AND COMPANY<br>(Brunswick BL 754224)       | —        | 1     |
| 67 |          |       | <b>THIS TIME</b><br>AL JARREAU (Warner Bros. BSK 3434)   | 66       | 34    |
| 68 |          |       | <b>WIDE RECEIVER</b><br>MICHAEL HENDERSON<br>(Buddah/Arista BDS 6001)                          | 58       | 25    |
| 69 |          |       | <b>HEAVENLY BODY</b><br>THE CHI-LITES<br>(20th Century-Fox/RCA T-619)                          | 56       | 13    |
| 70 |          |       | <b>WAITING ON YOU</b><br>BRICK (Bang/CBS JZ 36262)   | 68       | 31    |
| 71 |          |       | <b>LATOYA JACKSON</b><br>(Polydor/PolyGram PD-1-6291)  | 71       | 18    |
| 72 |          |       | <b>DEE DEE</b><br>DEE DEE SHARP GAMBLE<br>(Phila. Int'l./CBS JZ 36370)                         | 74       | 2     |
| 73 |          |       | <b>TWENNYNINE with LENNY<br/>WHITE</b><br>(Elektra 6E-304)                                     | 72       | 16    |
| 74 |          |       | <b>FAMILY</b><br>HUBERT LAWS (Columbia JC 36396)   | 67       | 9     |
| 75 |          |       | <b>LET ME BE YOUR ANGEL</b><br>STACY LATTISAW<br>(Cotillion/Atlantic SD 5219)                  | 70       | 37    |



**ONE WAY** — The writer/producer duo of Mtume and Reggie Lucas was on hand at the Warner Bros. headquarters in Burbank to preview recording artist Sadane's debut LP release, "One Way Love Affair," which the duo produced. Pictured are (l-r): Andre Perry, Sadane's manager; Lucas; Mtume; Sadane; Mo Ostin, president and chairman, Warner Bros. Records; and Tom Draper, vice president, black music marketing, Warner Bros.

## THE RHYTHM SECTION

**A PARTING** — **AI McKay**, an eight-year veteran with ARC/Columbia recording group **Earth, Wind and Fire**, recently parted ways with the group. McKay, who handled guitar, singing and songwriting chores with the band, and EWF decided to go separate ways for reasons undisclosed at press time. McKay recently completed production work on the upcoming LP by the **Mighty Clouds of Joy**, titled "Cloudburst." While on the lookout for independent projects to produce, McKay, who co-produced the Grammy Award winning single "Boogie Wonderland," is now putting together his own group.

**FUNCTIONING** — During a conversation recently with Mercury/PolyGram recording group **Con Funk Shun**, members of the outfit explained that the group was at an impasse in its development. The group, which has earned four consecutive gold albums for "Spirit Of Love," "Candy," "Loveshine" and "Secrets," is currently trying to expand its sales base beyond the U.S. The four gold LPs, according to group spokesmen, were achieved without benefit of a foreign tour. In fact, the last time the group left the hemisphere to perform on foreign soil was during the mid-'70s on a tour of Japan prior to signing its current record deal with Mercury. "We're at a crossroads now where we'd like to become more active doing things in the international market," commented **Cedric Martin**, bassist for Con Funk Shun. "Establishing yourself on the international market means additional record sales, and it's kinda nice when you become a household name in another country." But the group is not languishing in sorrow over yet-to-be-achieved goals. During the middle of February, Con Funk Shun is scheduled to embark on a major national tour, covering two months and all major markets, in support of its latest LP, "Touch," and the current single from that LP, "Too Tight." Both are #8 on the respective **Cash Box** B/C charts.

**MARCH ON** — In the aftermath of the Jan. 15 Washington D.C. march, organized by **Stevie Wonder**, aimed at establishing **Martin Luther King, Jr.**'s birthday as a nationally annual holiday, congressmen are now in possession of 2.5 million signatures on petitions urging congressional action on legislation that has been introduced with the goal of establishing the holiday. Many of the signatures were collected through petition drives sparked by radio stations participating in several markets. KJLH/Los Angeles, which is owned by Wonder, sent more than 25,000 petitions with a delegation of staffers who presented the signatures to representatives of Congress.

**BLUES MASTER** — Blues meister **B.B. King** recently embarked on an 18-city, month-long tour of the U.S., with several of the dates set for the south. King is set to release his latest MCA Records album, entitled "There Must Be A Better World Somewhere," which features material written by **Doc Pomus** and **Dr. John**. He is aided by illustrious sidemen, coming in the guise of **Hank Crawford**, **Hugh McCracken**, "Fathead" **Newman**, **Pretty Purdie** and **Wilbur Bascomb**.

**TRIBUTE RESCHEDULED** — The Brotherhood Crusade's planned concert tribute to Motown artist **Smokey Robinson** has been rescheduled from Jan. 31 at the Shrine Auditorium in Los Angeles to March 19 at the same venue. The Crusade announced that additional performers are being added to the line-up.

**HERDING IN THE PRAISE** — Rising from the dead or forgotten like **Lazarus**, **The Sheppards** received much belated kudos from major consumer newsmagazine *Time*, when the vintage soul group's re-released LP "The Sheppards," on Solid Smoke Records, was voted into the magazine's Top 10 for 1980. The rock-doo-wop group was also featured in a *Time* article in the Jan. 5, 1981 issue.

**AIRWAVES** — "The Budweiser Concert Of The Month" sponsored jointly by the beer maker and radio syndicator Westwood One, is set to feature a variety of black artists, including **War**, **The Pointer Sisters**, **Maze** featuring **Frankie Beverly** and the **Crusaders**. Budweiser recently purchased sponsorship rights for the program, which is supplied on a barter basis to black radio nationwide. . . . KJLH/Los Angeles and local station KTLA-TV jointly sponsored a simulcast telethon/radiothon recently that raised more than \$150,000 for the United Negro College Fund (UNCF). Also, Wonder, who performed for 21,000 people at Washington D.C.'s Capitol Centre Jan. 16, designated that proceeds from that show also go to UNCF. Wonder presented a check for the \$15,000 raised during the concert to **Christopher Edley**, executive director of UNCF Jan. 29 at the organization's headquarters in New York.

**HOT CROSSOVER VINYL** — "Gauch" by MCA group **Steely Dan** debuts this week at #49 bullet on the **Cash Box** B/C Top 75 Albums chart on the strength of black radio airplay of the single "Hey Nineteen" and the LP track "Glamour Profession" . . . "In Our Lifetime" (#100 bullet) by Motown/Tamla recording artist **Marvin Gaye** is the top black crossover this week on the **Cash Box** Top 200 Album chart . . . **Kool and the Gang's** De-Lite/PolyGram single, "Celebration" (#2 bullet), may overtake **Blondie's** #1 pop single, "The Tide Is High," on the **Cash Box** Top 100 Singles chart real soon.

**SHORT CUTS** — Due to release a self-titled debut LP during mid-February, vocalist **Ullanda McCullough** recently signed a long-term exclusive recording contract with Atlantic Records for the U.S. and Canada. Material for the LP was written and produced by **Nickolas Ashford** and **Valerie Simpson** . . . The title track from **Millie Jackson's** current LP, "I Had To Say It," is being rush-released as a 12" single promotional item to clubs, discos and radio, and contains the uncensored version of her gritty rap record spoof. A shorter 7" version is also being rush-released to radio stations not wanting to incur the wrath of the FCC . . . **Shirley Brown** recently released a single, "Same Time, Same Place," on the 20th Century-Fox label.

**FOR THE RECORD** — The picture on page 27 of last week's **Cash Box** was captioned erroneously. It should have read: "Harold Childs, senior vice president of sales and promotion, A&M; **Jerry Moss**, chairman, A&M." **Cash Box** regrets any inconvenience the error may have caused.

michael martinez



# CASH BOX TOP 100

February 7, 1981

|   | Weeks<br>On<br>Chart | 1/31 |
|---|----------------------|------|
| <b>1 FANTASTIC VOYAGE</b><br>LAKESIDE (Solar/RCA YB-12129)                                  | 2                    | 14   |
| <b>2 HEARTBREAK HOTEL</b><br>THE JACKSONS (Epic 19-50959)                                   | 1                    | 10   |
| <b>3 BURN RUBBER</b><br>GAP BAND (Mercury/PolyGram 76091)                                   | 7                    | 10   |
| <b>4 DON'T STOP THE MUSIC</b><br>YARBROUGH & PEOPLES (Mercury/PolyGram 76085)               | 11                   | 11   |
| <b>5 CELEBRATION</b><br>KOOL & THE GANG (De-Lite/PolyGram DE 807)                           | 3                    | 18   |
| <b>6 UNITED TOGETHER</b><br>ARETHA FRANKLIN (Arista AS 0569)                                | 5                    | 12   |
| <b>7 BOOGIE BODY LAND</b><br>BAR-KAYS (Mercury/PolyGram 76088)                              | 8                    | 11   |
| <b>7 TOO TIGHT</b><br>CON FUNK SHUN (Mercury/PolyGram 76089)                                | 9                    | 12   |
| <b>9 I JUST LOVE THE MAN</b><br>THE JONES GIRLS (Phila. Int'l./CBS ZS6 3121)                | 13                   | 11   |
| <b>10 LOVE OVER AND OVER AGAIN</b><br>SWITCH (Gordy/Motown G 7198F)                         | 10                   | 14   |
| <b>11 I AIN'T GONNA STAND FOR IT</b><br>STEVIE WONDER (Tamla/Motown T 54320F)               | 15                   | 8    |
| <b>12 REMOTE CONTROL</b><br>THE REDDINGS (Believe In A Dream/CBS ZS9 5600)                  | 6                    | 18   |
| <b>13 KEEP IT HOT</b><br>CAMEO (Chocolate City/PolyGram CC 3219)                            | 4                    | 16   |
| <b>14 AGONY OF DeFEET</b><br>PARLIAMENT (Casablanca/PolyGram NB 2317)                       | 14                   | 12   |
| <b>15 MAKE THE WORLD STAND STILL</b><br>ROBERTA FLACK and PEABO BRYSON (Atlantic 3775)      | 18                   | 10   |
| <b>16 LOVE T.K.O.</b><br>TEDDY PENDERGRASS (Phila. Int'l./CBS ZS9 3116)                     | 12                   | 17   |
| <b>17 TOGETHER</b><br>TIERRA (Boardwalk WS8-5702)   | 19                   | 12   |
| <b>18 WATCHING YOU</b><br>SLAVE (Cotillion/Atlantic 46006)                                  | 25                   | 9    |
| <b>19 IT'S A LOVE THING</b><br>THE WHISPERS (Solar/RCA YB-12154)                            | 29                   | 4    |
| <b>20 8TH WONDER</b><br>THE SUGARHILL GANG (Sugar Hill SH-753)                              | 26                   | 8    |
| <b>21 LITTLE GIRL DON'T YOU WORRY</b><br>JERMAINE JACKSON (Motown M 1499F)                  | 22                   | 13   |
| <b>22 WHO SAID?</b><br>THE ISLEY BROTHERS (T-Neck/CBS ZS6 2293)                             | 27                   | 7    |
| <b>23 YOU</b><br>EARTH, WIND & FIRE (ARC/Columbia 11-11407)                                 | 16                   | 12   |
| <b>24 I'M READY</b><br>KANO (Emergency EMS-4504)  | 34                   | 11   |
| <b>25 I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU)</b><br>MANHATTANS (Columbia 11-11398) | 21                   | 14   |
| <b>26 MELANCHOLY FIRE</b><br>NORMAN CONNORS (Arista AS 0581)                                | 28                   | 10   |
| <b>27 SHINE ON</b><br>L.T.D. (A&M 2283)   | 17                   | 13   |
| <b>28 LOOK UP</b><br>PATRICIA RUSHEN (Elektra E-47067)                                      | 23                   | 16   |
| <b>29 FULL OF FIRE</b><br>SHALAMAR (Solar/RCA YB-12152)                                     | 35                   | 8    |
| <b>30 HERE'S TO YOU</b><br>SKYY (Salsoul/RCA S7 2132)                                       | 36                   | 12   |
| <b>31 WHEN WE GET MARRIED</b><br>LARRY GRAHAM (Warner Bros. WBS 49581)                      | 31                   | 17   |
| <b>32 MASTER BLASTER (JAMMIN')</b><br>STEVIE WONDER (Tamla/Motown T 54317F)                 | 20                   | 20   |
| <b>33 DANCE</b><br>SILVER PLATINUM (Spector Record Int'l. SRI-00009)                        | 38                   | 9    |
| <b>34 ALL AMERICAN GIRLS</b><br>SISTER SLEDGE (Cotillion/Atlantic 46007)                    | 49                   | 2    |

|   |    |    |
|---|----|----|
| <b>35 TURN OUT THE LAMPLIGHT</b><br>GEORGE BENSON (Warner Bros. WBS 49637)          | 40 | 8  |
| <b>36 YOU'RE THE BEST THING IN MY LIFE</b><br>THE DRAMATICS (MCA 51041)             | 42 | 7  |
| <b>37 BE ALRIGHT</b><br>ZAPP (Warner Bros. WBS 49623)                               | 46 | 7  |
| <b>38 THIGHS HIGH (GRIP YOUR HIPS AND MOVE)</b><br>TOM BROWNE (GRP/Arista GS 2510)  | 52 | 3  |
| <b>39 GANGSTERS OF THE GROOVE</b><br>HEATWAVE (Epic 19-50945)                       | 32 | 15 |
| <b>40 BON BON VIE (GIMME THE GOOD LIFE)</b><br>T.S. MONK (Mirage/Atlantic WTG 3780) | 47 | 9  |
| <b>41 GLAD YOU CAME MY WAY</b><br>JOE SIMON (Posse POS 5005)                        | 44 | 7  |
| <b>42 FANCY DANCER</b><br>TWENNYNINE WITH LENNY WHITE (Elektra E-47087)             | 48 | 7  |
| <b>43 WHAT WE HAVE IS RIGHT</b><br>BLACKBYRDS (Fantasy F-904A-S)                    | 43 | 8  |
| <b>44 UPTOWN</b><br>PRINCE (Warner Bros. WBS 49559)                                 | 24 | 19 |
| <b>45 DON'T SAY GOODNIGHT</b><br>FIRST LOVE (Dakar/Brunswick DK 4566)               | 45 | 11 |
| <b>46 I HEAR MUSIC IN THE STREETS</b><br>UNLIMITED TOUCH (Prelude PRL 8023)         | 54 | 8  |
| <b>47 THE LOOK IN YOUR EYES</b><br>MAZE featuring FRANKIE BEVERLY (Capitol P-4942)  | 41 | 13 |
| <b>48 MAGIC MAN</b><br>ROBERT WINTERS & FALL (Buddah/Arista BDA 624)                | 55 | 7  |
| <b>49 INHERIT THE WIND</b><br>WILTON FELDER (MCA 51024)                             | 39 | 12 |
| <b>50 LOVE'S CALLING</b><br>ZINGARA (Wheel WH 5001)                                 | 58 | 7  |
| <b>51 STRENGTH OF A WOMAN</b><br>ELOISE LAWS (Liberty 1388)                         | 33 | 12 |
| <b>52 SUKIYAKI</b><br>A TASTE OF HONEY (Capitol P-4953)                             | 64 | 3  |
| <b>53 FREAK TO FREAK</b><br>SWEAT BAND (Uncle Jam/CBS ZS9 9901)                     | 30 | 16 |
| <b>54 I'LL NEVER LOVE THE SAME WAY TWICE</b><br>BARBARA MASON (WMOT WS8 5352)       | 56 | 10 |
| <b>55 PERFECT FIT</b><br>JERRY KNIGHT (A&M 2304)                                    | —  | 1  |
| <b>56 JESUS IS LOVE</b><br>COMMODORES (Motown M1502F)                               | 60 | 8  |
| <b>57 I WANT YOU</b><br>NARADA MICHAEL WALDEN (Atlantic 3783)                       | 57 | 8  |
| <b>58 CAREER GIRL</b><br>CARRIE LUCAS (Solar/RCA JB-12143)                          | 62 | 7  |
| <b>59 AND LOVE GOES ON</b><br>EARTH, WIND & FIRE (ARC/Columbia 11-11434)            | —  | 1  |
| <b>60 I HAD A TALK WITH MY MAN</b><br>LINDA CLIFFORD (Curton/Capitol P-4958)        | 61 | 7  |
| <b>61 I AIN'T JIVIN', I'M JAMMIN'</b><br>LEON HUFF (Phila. Int'l./CBS ZS6 3122)     | 68 | 4  |
| <b>62 SHAKE IT UP</b><br>THE DAZZ BAND (Motown M 1500F)                             | 65 | 9  |
| <b>63 STRETCH</b><br>B.T. EXPRESS (Columbia 11-11400)                               | 63 | 10 |
| <b>64 HEY YOU</b><br>SYMBA (Venture V-137)  | 72 | 4  |
| <b>65 EVERYTHING IS COOL</b><br>T-CONNECTION (Capitol P-4968)                       | 78 | 2  |
| <b>66 PASSION</b><br>ROD STEWART (Warner Bros. WBS 49617)                           | 75 | 3  |

|  | Weeks<br>On<br>Chart | 1/31 |
|--|----------------------|------|
| <b>67 UNDERSTANDING</b><br>TRUTH (Devaki/Mirus DK 4002)  | 69                   | 7    |
| <b>68 NEVER LIKE THIS</b><br>THE TWO TONS (Fantasy/Honey 906)  | 76                   | 2    |
| <b>69 IT'S MY TURN</b><br>DIANA ROSS (Motown M 1496F)  | 50                   | 15   |
| <b>70 PROVE IT</b><br>MICHAEL HENDERSON (Buddah/Arista BDA-623)  | 59                   | 15   |
| <b>71 ANGEL</b><br>FATBACK (Spring/PolyGram SP 3016)   | 81                   | 3    |
| <b>72 LOVERS AFTER ALL</b><br>MELISSA MANCHESTER and PEABO BRYSON (Arista AS 0587)                         | 87                   | 2    |
| <b>73 YOU'RE TOO LATE</b><br>FANTASY (Pavillion/CBS ZS6 6407)  | —                    | 1    |
| <b>74 HOW 'BOUT US</b><br>CHAMPAIGN (Columbia 11-11433)  | —                    | 1    |
| <b>75 COULD I BE DREAMING</b><br>POINTER SISTERS (Planet/Elektra E-47920)                                  | 51                   | 14   |
| <b>76 BE YOURSELF</b><br>DEBRA LAWS (Elektra E-47084)  | 84                   | 2    |
| <b>77 DIRTY MIND</b><br>PRINCE (Warner Bros. WBS 49638)  | 79                   | 3    |
| <b>78 HAPPY ANNIVERSARY</b><br>RAY, GOODMAN & BROWN (Polydor/PolyGram PD 2135)                             | 66                   | 14   |
| <b>79 JUST THE TWO OF US</b><br>GROVER WASHINGTON, JR. (Elektra E-47103)                                   | —                    | 1    |
| <b>80 LEGEND IN HIS OWN MIND</b><br>GIL SCOTT-HERON (Arista AS 0583)                                       | 80                   | 4    |
| <b>81 MESSING WITH MY MIND</b><br>LENNY WILLIAMS (MCA 51033)   | 85                   | 4    |
| <b>82 DO ME RIGHT</b><br>DYNASTY (Solar/RCA YB-12127)  | 70                   | 14   |
| <b>83 SO YOU WANNA BE A STAR</b><br>MTUME (Epic 19-50952)  | 73                   | 10   |
| <b>84 LOVELY ONE</b><br>THE JACKSONS (Epic 9-40938)  | 37                   | 19   |
| <b>85 WIND ME UP</b><br>R.J.'S LATEST ARRIVAL (Buddah/Arista BDA 625)                                      | 96                   | 2    |
| <b>86 WHAT CHA DOIN'</b><br>SEAWIND (A&M 2274)   | 71                   | 16   |
| <b>87 CAFE AMORE</b><br>SPYRO GYRA (MCA 51035)   | 91                   | 2    |
| <b>88 MUG PUSH</b><br>BOOTS (Warner Bros. WBS 49599)   | 53                   | 14   |
| <b>89 CAN YOU HANDLE IT</b><br>SHARON REDD (Prelude PRL 8024)  | —                    | 1    |
| <b>90 MY FEET WON'T MOVE, BUT MY SHOES DID THE BOOGIE</b><br>PEOPLE'S CHOICE (Casablanca/PolyGram NB 2322) | 86                   | 9    |
| <b>91 ANOTHER ONE BITES THE DUST</b><br>SUGAR DADDY (BC 4007)  | 94                   | 2    |
| <b>92 BABY DON'T STOP ME</b><br>LEON WARE (Elektra E-47093)  | —                    | 1    |
| <b>93 DON'T BE ASHAMED TO CALL MY NAME</b><br>BOHANNON (Phase II WS8-5654)                                 | —                    | 1    |
| <b>94 ONE CHILD OF LOVE</b><br>PEACHES AND HERB (Polydor/PolyGram PD 2140)                                 | 67                   | 11   |
| <b>95 LIKE SISTER AND BROTHER</b><br>FRANK HOOKER & POSITIVE PEOPLE (Panorama/RCA YB-12132)                | 74                   | 8    |
| <b>96 BABY LET'S RAP NOW</b><br>THE MOMENTS (Sugar Hill SH-551)  | 92                   | 13   |
| <b>97 LOVE UPRISING</b><br>TAVARES (Capitol P-4933)  | 83                   | 17   |
| <b>98 IF YOU FEEL THE FUNK</b><br>LATOYA JACKSON (Polydor/PolyGram PD 2137)                                | 88                   | 13   |
| <b>99 MORE BOUNCE TO THE OUNCE</b><br>ZAPP (Warner Bros. WBS 49534)  | 77                   | 25   |
| <b>100 FEEL MY LOVE</b><br>MICHAEL WYCOFF (RCA PB-12108)   | 82                   | 13   |

## ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

|  |  |  |  |
|--|--|--|--|
| Agony Of DeFeet (Malbiz — BMI) . . . . . 14  | Fancy Dancer (Mchoma/Cherubim — BMI/ASCAP) 42  | Keep It Hot (Better Days — BMI/Better Nights — ASCAP) . . . . . 13             | Remote Control (Last Colony/Band of Angels — BMI) 12   |
| All American (Walden/Gratitude Sky — ASCAP) . . . . . 34                           | Fantastic Voyage (Spectrum VII/Circle — ASCAP) . . . . . 1                                       | Legend In His (Brouhaha — ASCAP) . . . . . 80                                  | Shake It Up (Jazzy Autumn & Three Go — ASCAP) 62   |
| And Love (Almo/Verdangel/Cherubim — ASCAP/ Foster Frees/Irving — BMI) . . . . . 59 | Feel My Love (Crystalane — BMI) . . . . . 100  | Like Sister (Tic Toc S.A./Cookaway (Admin. by Dejamus) — ASCAP) . . . . . 95   | Shine On (Almo/McRovsod — ASCAP/ Irving/Buchanan Kerr — BMI) . . . . . 27                      |
| Angel (Fired-Up/Sign of The Twins — ASCAP) . . . . . 71                            | Freak To Freak (Rubber Band — BMI) . . . . . 53  | Little Girl (Jobete — ASCAP/Boots Bay — BMI) . . . . . 21                      | So You Wanna Be (Frozen Butterfly — pending) . . . . . 81                                      |
| Another One Bites (Queen/Beechwood — BMI) . . . . . 91                             | Full Of Fire (Spectrum VII/Mykinda — ASCAP) . . . . . 29   | Look Up (Baby Fingers/Mims/ Shownrere — ASCAP) . . . . . 28                    | Strength Of A Woman (Colgems-EMI — ASCAP) . . . . . 53   |
| Baby Don't Stop (Almo/Calunga/Outanda/ Double Virgo — ASCAP) . . . . . 92          | Gangsters Of The (Rodsons — license pending) . . . . . 39  | Love Over (Jobete — ASCAP) . . . . . 16  | Stretch (Triple "O" Songs — BMI) . . . . . 63  |
| Baby Let's Rap (Sugar-Hill — BMI) . . . . . 96                                     | Glad You Came (Posie — BMI) . . . . . 41   | Love T.K.O. (Assorted — BMI) . . . . . 10                                      | Sukiyaki (Beechwood — BMI) . . . . . 52  |
| Be Alright (Rubber Band — BMI) . . . . . 37  | Happy Anniversary (Dark Cloud/H.A.B. — BMI) . . . . . 78   | Love Uprising (Moore & Moore/Right — BMI) . . . . . 97                         | The Look (Amazement — BMI) . . . . . 37  |
| Be Yourself (Hulaws — BMI/New East — ASCAP) . . . . . 76                           | Heartbreak Hotel (Mijac — BMI) . . . . . 2   | Love Uprising (Moore & Moore/Right — BMI) . . . . . 97                         | Thigs High (Thomas Browne/Roaring Fork — BMI) 38   |
| Bon Bon (Unichappell/Featherbed/Larball — BMI) . . . . . 40                        | Here's To You (One To One — ASCAP) . . . . . 30  | Lovely One (Ranjack/Mijac — BMI) . . . . . 84                                  | Together (Mighty Three — BMI) . . . . . 17   |
| Boogie Body (Bar Kays/Warner-Tamerlane — BMI) . . . . . 7                          | Hey You (Celtone/Keka — ASCAP) . . . . . 64  | Lovers After All (Rumanian Pickleworks — BMI/ Leon Ware — ASCAP) . . . . . 72  | Too Tight (Val-je-Joe — BMI) . . . . . 8   |
| Burn Rubber (Total Experience — BMI) . . . . . 3                                   | How 'Bout (Dana Walden — License Pending) . . . . . 74   | Love's Calling (Platinum Ear — BMI) . . . . . 50                               | Turn Out (Rondor (London) (Admin. by Almo) — ASCAP) . . . . . 35                               |
| Cafe Amore (Harlem/Crosseyed Bear — BMI) . . . . . 87                              | I Ain't Gonna (Jobete & Black Bull — ASCAP) . . . . . 11   | Magic Man (Almo/Ray Jay/Simalar/Lucky Break — ASCAP/Irving — BMI) . . . . . 48 | Understanding (Mirus/Dava/Ke — ASCAP) . . . . . 67   |
| Can You (Diamond In The Rough/Trumar — BMI) . . . . . 89                           | I Ain't Jivin' (Piano (Admin. by Mighty Three) — BMI) 61   | Make the World (WB/Peabo/Very Every — ASCAP) 15                                | United Together (Jays Enterprises/Baby Love/Chappell/Phivin International — ASCAP) . . . . . 6 |
| Career Girl (Spectrum VII/Carrific/Mykinda — ASCAP) . . . . . 58                   | I Hear Music (Unlimited Touch/Phylmar — ASCAP) 46  | Master Blaster (Jobete & Black Bull — ASCAP) . . . . . 32                      | Uptown (Ecnirp — BMI) . . . . . 44   |
| Celebration (Delightful/Fresh Start — BMI) . . . . . 5                             | I Had A Talk (Chevis — BMI) . . . . . 60   | Melancholy Fire (Arista — ASCAP) . . . . . 26                                  | Watching You (Slave Song/Cotillion — BMI) . . . . . 18   |
| Could I Be (Braintree/Tira — BMI/Kerith — ASCAP) 75                                | I Just Love (Assorted — BMI) . . . . . 9   | Messing (Len-Loon/Donna-Tara — BMI/ASCAP) . . . . . 81                         | What Cha (Seawind/Black Bandana — BMI) . . . . . 86  |
| Dance (Bayard — BMI) . . . . . 33  | I Love (Spectrum VII/Mykinda — ASCAP) . . . . . 19   | More Bounce (Rubber Band — BMI) . . . . . 99                                   | What We Have (First Down/Blackbyrds — BMI) . . . . . 43  |
| Dirty Mind (Ecnirp — BMI) . . . . . 77   | It's A Love (Spectrum VII/Mykinda — ASCAP) . . . . . 19  | Mug Push (Rubber Band — BMI) . . . . . 88                                      | When We Get Married (Big Seven — BMI) . . . . . 31   |
| Do Me Right (Spectrum VII/Mykinda — ASCAP) . . . . . 82                            | It's My Turn (Colgems-EMI/Prince St. — ASCAP/ Unichappell & Begonia Melodies — BMI) . . . . . 69 | My Feet (Mured/People's Choice — BMI) . . . . . 90                             | Who Said? (Bovina — ASCAP) . . . . . 22  |
| Don't Be (April Bohannon — ASCAP) . . . . . 93                                     | Jesus Is Love (Jobete & Commodores — ASCAP) . . . . . 56   | Never Like This (Jobete — ASCAP) . . . . . 68                                  | Wind Me Up (Big Seven/Arrival — BMI) . . . . . 85  |
| Don't Say (Lena — BMI) . . . . . 45  | Just The Two (Antisia — ASCAP) . . . . . 79  | One Child Of Love (Peren-Vibes — ASCAP) . . . . . 94                           | You're The Best (Groovesville/Supercloud/ Arturus II — BMI) . . . . . 36                       |
| Don't Stop (Total X — ASCAP) . . . . . 4   |  | Passion (Riva/WB — ASCAP) . . . . . 66   | You're Too Late . . . . . 73   |
| 8th Wonder (Commodores Pub./Jobete — BMI) . . . . . 20                             |  | Perfect Fit (Almo/Crimsko — ASCAP) . . . . . 55                                |  |
| Everything Is Cool (T-Conn (Admin. by Irving) — BMI) 65                            |  | Prove It (Electrocord — ASCAP) . . . . . 70                                    |  |



# BLACK CONTEMPORARY

## MOST ADDED SINGLES

- 1. AND LOVE GOES ON — EARTH, WIND & FIRE — ARC/COLUMBIA**  
WRBD, WWRL, OK100, WWIN, KGFJ, WCIN, WAOK, V103, KDAY, WYLD-AM, WATV, KDKO, WOKB, KATZ, KPRS, WTLC, WGIV, WDAO
- 2. PERFECT FIT — JERRY KNIGHT — A&M**  
WRBD, WDIA, WEDR, WDAS, WWIN, KGFJ, WAOK, WUFO, WWDM, WNHC, WLLC, WYLD-AM, WSOK, WJLB, WOKB, WILD, KPRS
- 3. HOW 'BOUT US — CHAMPAIGN — COLUMBIA**  
WRBD, WWRL, WDIA, WEDR, WKND, WUFO, V103, KDAY, WYLD, KDKO, WOKB, KPRS, WTLC
- 4. JUST THE TWO OF US — GROVER WASHINGTON, JR. — ELEKTRA**  
WWRL, WDIA, WBMX, WUFO, KMJQ, KATZ, WILD, KPRS, WTLC, WDAO
- 5. YOU'RE TOO LATE — FANTASY — PAVILLION/CBS**  
WENZ, WRBD, WEDR, WDAS, V103, WLLC, WJLB, WPAL, KPRS
- 6. LOVERS AFTER ALL — MELISSA MANCHESTER & PEABO BRYSON — ARISTA**  
WDIA, KOKA, WCIN, WAOK, WLLC, WSOK, WGPR
- 7. SUKIYAKI — A TASTE OF HONEY — CAPITOL**  
WENZ, WKND, WCIN, V103, KDAY, WAMO
- 8. EVERYTHING IS COOL — T-CONNECTION — CAPITOL**  
WRBD, WNHC, KDKO, WGIV, WGPR, WDAO

## MOST ADDED ALBUMS

- 1. IN OUR LIFETIME — MARVIN GAYE — TAMLA/MOTOWN**  
WATV, WOKB, KATZ, WILD, KPRS, WENZ, WRBD, WWRL, WDIA, WEDR, WBMX, OK100, WYLD-FM, WKND, WWIN, KGFJ, WCIN, WAOK, WDAO, WGPR-FM, WJLB, WSOK, WYLD-AM, WAWA, WLLC, WNHC, V103, WUFO
- 2. VOICES IN THE RAIN — JOE SAMPLE — MCA**  
WGIV, WTLC, WNEZ, WDIA, WYLD-FM, WLUM, WDAS-FM, WUFO, V103, WJLB
- 3. CALL IT WHAT YOU WANT — BILL SUMMERS AND SUMMERS HEAT — MCA**  
WGIV, WTLC, KDKO, WDIA, WEDR, WCIN, WLLC, WAWA, WSOK

## UP AND COMING

- HARD TIMES — KURTIS BLOW — MERCURY/POLYGRAM**  
**GET TOUGH — KLEER — ATLANTIC**  
**ALL DAY AND ALL OF THE NIGHT — STONE CITY BAND — GORDY/MOTOWN**  
**AIN'T GONNA GIVE YOU NO MORE — WILSON PICKETT — EMI AMERICA**  
**MEDLEY: WAITIN' ON A LETTER/MR. POSTMAN—THE ORIGINALS—PHASE II**

## BLACK RADIO HIGHLIGHTS

### WVEE — ATLANTA — SCOTTY ANDREWS, PD — #1 — LAKESIDE

HOTS: Switch, Jacksons, Joe Simon, B.T. Express, Unlimited Touch, Yarbrough & Peoples, Gap Band, Jones Girls, Slave, Zapp, R. Flack/P. Bryson, Cameo, Whispers, Bar-Kays, Stylistics, S. Wonder, Kano, T. Browne, Earth, Wind & Fire. ADDS: Earth, Wind & Fire, Fantasy, Taste Of Honey, Champaign, LP ADDS: G. Washington, Joe Sample, M. Gaye.

### WAOK — ATLANTA — CARL CONNORS, PD

HOTS: Parliament, Yarbrough & Peoples, Jacksons, A. Franklin, R. Flack/P. Bryson, Gap Band, Tierra, S. Wonder, N. Connors, D. Ross, J. Jackson, Mtume, Silver Platinum, Slave, Sugar Hill Gang, B. Mason, Unlimited Touch, Blackbyrds. ADDS: Ashford/Simpson, G. Benson, Eloise Laws, Earth, Wind & Fire, J. Knight, M. Manchester & P. Bryson, T.S. Monk, S. Redd, R. Winters & Fall, Isley Bros. LP ADDS: M. Gaye.

### WWIN — BALTIMORE — CURTIS ANDERSON, PD

HOTS: Lakeside, Jones Girls, Bar-Kays, R. Flack/P. Bryson, Yarbrough & Peoples, A. Franklin, Gap Band, Tierra, Unlimited Touch, Isley Bros., G. Benson, Sugar Hill Gang. ADDS: S. Redd, E. Laws, Symba, J. Knight, E. Birdsong, Earth, Wind & Fire, S. Wonder, G.S. Heron, R. Royce, Grandmaster Flash, Seawind. LP ADDS: M. Gaye, Stone City Band.

### WATV — BIRMINGHAM — BILL GLOVER, MD

HOTS: Kool & The Gang, Sweat Band, Reddings, Parliament, Bar-Kays, Bootsy, Jones Girls, Maze, Manhattans, P. Rushen, Gap Band, Lakeside, Yarbrough & Peoples, Kano, Con Funk Shun. ADDS: Earth, Wind & Fire. LP ADDS: M. Gaye.

### WILD — BOSTON — BUTTERBALL, JR., PD — #1 — LAKESIDE

JUMPS: 37 To 28 — G. Benson, 34 To 27 — R. Flack/P. Bryson, 32 To 26 — Two Tons Of Fun, 33 To 25 — T. Browne, 30 To 24 — LAX, 28 To 23 — Dramatics, 27 To 20 — S. Wonder, 26 To 19 — Shalamar, 25 To 18 — Unlimited Touch, 24 To 17 — Whispers, 21 To 16 — L. Huff, 18 To 13 — T.S. Monk, 16 To 12 — Symba, 14 To 10 — Gap Band, 10 To 5 — Tierra, 8 To 4 — Jacksons. ADDS: G. Washington, Jerry Knight, Cameo, Funky 4 plus 1. LP ADDS: E. Laws, E. Phillips, B. Mason, M. Gaye, Stone City Band, Defunkt.

### WUFO — BUFFALO — DOUG BLAKELY, MD — #1 — PRINCE

HOTS: Whispers, Yarbrough & Peoples, Skyy, Gap Band, Lakeside, T. Browne, Tierra, Boz Scaggs, Slave, B.T. Express, Parliament, S. Wonder, Tavares, Spyro Gyra, Police, P. Rushen, Con Funk Shun, Dazz Band, W. Felder. ADDS: Champaign, Stone City Band, Dells, J. Knight, R. Winters & Fall, Sister Sledge, Unlimited Touch, G. Washington. LP ADDS: Kleer, M. Gaye, Stone City Band, S. Redd, Joe Sample.

### WPAL — CHARLESTON — THERON SNYPE, PD — #1 — GAP BAND

HOTS: T.S. Monk, S. Wonder, Skyy, Sugar Hill Gang, Silver Platinum, Slave, Symba, Con Funk Shun, R. Flack/P. Bryson, Zapp, F. Smith, Isley Brothers, L. White, Prince, R. Winters & Fall, M. Walden. ADDS: Fantasy, J.R. Funk, Sister Sledge, HFRS, K. Blow, Ashford/Simpson. LP ADDS: Mamataptee, T.S. Monk.

### WGIV — CHARLOTTE — JO ANN GRAHAM, PD

HOTS: Gap Band, Yarbrough & Peoples, Lakeside, Skyy, Jones Girls, LTD, Chi-Lites, Joe Simon, Jacksons, Whispers, Switch, People's Choice, Prince, Pointer Sisters, Zapp, O'Jays, Al Hudson, Dramatics, Mike Mandel. ADDS: Midnight Blue, B. Mason, Earth, Wind & Fire, Symba, Truth, T-Connection, Silver Platinum, Jeff & Derek, Osiris, G. Benson. LP ADDS: Joe Sample, Rose Royce, B. Summers.

### WGCI — CHICAGO — BARRY MAYO, PD

HOTS: Jones Girls, Gap Band, Slave, Switch, Manhattans, L. Graham, L. Jackson, L. Huff. ADDS: Dazz Band, Dells, Yarbrough & Peoples. LP ADDS: G. Dunlap.

### WBMX — CHICAGO — DON RASHID, MD

HOTS: Lakeside, Slave, Kano, Con Funk Shun, Gap Band, L. White, Kool & The Gang, Bar-Kays, Brass Construction, Jones Girls. ADDS: Bootsy, G. Washington. LP ADDS: M. Gaye, Shalamar.

### WCIN — CINCINNATI — BOB LONG, PD

HOTS: Slave, Sugar Hill Gang, Isley Bros., Switch, Jones Girls, S. Wonder, R. Flack/P. Bryson, Skyy, Shalamar, Lakeside, Kano, Con Funk Shun. ADDS: Earth, Wind & Fire, M. Manchester/P. Bryson, Unlimited Touch, Fatback, Truth, Taste Of Honey. LP ADDS: B. Summers, M. Gaye.

### WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — SWITCH

JUMPS: 34 To 30 — S. Wonder, 33 To 29 — T. Browne, 32 To 28 — Sugarhill Gang, 31 To 27 — Dramatics, 30 To 26 — E. Laws, 29 To 25 — Slave, 27 To 24 — Truth, 26 To 23 — Isley Bros., 25 To 22 — Yarbrough & Peoples, 24 To 21 — Kano, 23 To 14 — Whispers, 11 To 2 — Jacksons, 6 To 3 — Lakeside. ADDS: Sister Sledge, R. Winters & Fall, Skyy. LP ADDS: Manhattans, Bar-Kays.

### WJLB — DETROIT — TOM COLLINS, PD — #1 — JONES GIRLS

JUMPS: 40 To 35 — Green Sisters, 39 To 34 — Truth, 38 To 33 — J. Bristol, 37 To 32 — Zapp, 34 To 29 — Commodores, 36 To 26 — T.S. Monk, 35 To 25 — Shalamar, 27 To 22 — Zingara, 26 To 20 — Slave, 19 To 17 — G. Benson, 22 To 16 — Tierra, 17 To 14 — Manhattans, 16 To 11 — Dramatics, 15 To 4 — Skyy, LP To 38 — Whispers, LP To 37 — L. Huff, LP To 36 — M. Manchester/P. Bryson. ADDS: T. Browne, J. Knight, McCrorys, Stone City Band, Fatback. LP ADDS: M. Gaye, Stone City Band, Native Son, Spyro Gyra, Joe Sample.

### WGPR — DETROIT — GEORGE WHITE, PD — #1 — JONES GIRLS

HOTS: R.J.'s Latest Arrival, Bar-Kays, S. Wonder, Con Funk Shun, R. Flack/P. Bryson, Gap Band, G.S. Heron, Was, Moments, Yarbrough & Peoples, D. Ross, T. Browne, L. White, Enchantment, Zingara, W. Felder, Unlimited Touch, J. Bristol, Dynasty, N. Connors, F. Beck, Switch, Isley Brothers, Blackbyrds, Two Tons Of Fun, Truth, Sugar Hill Gang. ADDS: Debra Laws, M. Manchester/P. Bryson, Bohannon, Forecast, Impulse, Kleer, S. Redd, L. Santos, T-Connection, M & M. LP ADDS: T.S. Monk, M. Gaye, Yarbrough & Peoples, E. Laws.

### WRBD — FT. LAUDERDALE — JAMES THOMAS, MD — #1 — GAP BAND

JUMPS: 38 To 25 — J. Browne, 32 To 24 — Ashford/Simpson, 33 To 23 — King Tutt, 30 To 22 — L. White, 28 To 21 — Zingara, 31 To 20 — Joe Simon, 25 To 19 — C. Johnson, 27 To 18 — Mamataptee, 26 To 17 — Whispers, 24 To 16 — Symba, 22 To 14 — M. Henderson, 21 To 13 — Shalamar, 20 To 12 — Tierra, 18 To 11 — Dramatics, 17 To 9 — N. Connors, 11 To 8 — ZZ Hill, 10 To 6 — T.S. Monk. ADDS: S. Wonder, Earth, Wind & Fire, Champaign, Enchantment, J. Knight, Fatback, Bohannon, K. Blow, T-Connection, Fantasy, Kleer, R.J.'s Latest Arrival. LP ADDS: Yarbrough & Peoples, M. Gaye, L. Clifford, Millie Jackson.

### KMJQ — HOUSTON — BILL TRAVIS, PD — #1 — GAP BAND

HOTS: Lakeside, A. Franklin, Kool & The Gang, Reddings, T. Pendergrass, Prince, Cameo, Bar-Kays, T. Marie, Jacksons, Jones Girls, R. Stewart, P. Rushen, Tierra, Whispers, S. Wonder, Con Funk Shun, Cameron, S. Mills, Commodores, Sweat Band, Sugar Hill Gang, S. Wonder, Shalamar, Kano. ADDS: T.S. Monk, Yarbrough & Peoples, G. Washington, L. White. LP ADDS: Gap Band III.

### WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD

HOTS: Gap Band, Yarbrough & Peoples, Mamataptee, Sugar Daddy, Whispers, Silver Platinum, Slave, Kano, B.T. Express, Leon Huff, Zapp, Jones Girls, Unlimited Touch, L. White, Heaven & Earth, Two Tons Of Fun, Skyy, N. Connors, Truth, L. Ware. ADDS: G. Washington, Earth, Wind & Fire, E. Birdsong, Champaign, W. Pickett, B. Garrett, Sugar Hill Gang. LP ADDS: Perry & Sanlin, Bill Summers, Joe Sample.

### KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — YARBROUGH & PEOPLE

HOTS: Isley Bros., Lakeside, Gap Band, Con Funk Shun, Zapp, Shalamar, Whispers, Zingara, Silver Platinum, J. Simon, T.S. Monk, R. Stewart, Unlimited Touch, Skyy. ADDS: Kano, T. Browne, T.S. Monk, Skyy, Taste Of Honey, L. White, Earth, Wind & Fire, Champaign. LP ADDS: Whispers, Kano, T.S. Monk, Rose Royce.

### KGFJ — LOS ANGELES — J.B. STONE, PD

HOTS: Gap Band, Slave, Yarbrough & Peoples, Lakeside, Isley Bros., N. Connors, Futures, L.T.D., Heatwave, R. Flack/P. Bryson. ADDS: Tavares, Earth, Wind & Fire, J. Knight, Sister Sledge, T.S. Monk, Silver Platinum. LP ADDS: Crusaders, M. Gaye, Whispers.

### WDIA — MEMPHIS — MARK CHRISTIAN, PD

HOTS: Gap Band, Lakeside, Jones Girls, Slave, Jacksons, Bar-Kays, Switch, R. Flack/P. Bryson, Parliament, Joe Simon, L.T.D., N. Connors, Tierra, Whispers, Con Funk Shun, L. Huff, T. Browne, R. Winters, R. Franklin, R. Wilson. ADDS: Bohannon, Champaign, G. Washington, J. Knight, P. Rushen, M. Manchester/P. Bryson, S. Brown, Silver Platinum, Sister Sledge, Skyy, Moments, W. Pickett, Yarbrough & Peoples, Zapp. LP ADDS: Con Funk Shun, Gap Band, Joe Sample, B. Summers, M. Gaye, Rose Royce, Skyy, Two Tons Of Fun.

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

JUMPS: 15 To 10 — Jacksons, 27 To 7 — Staples, 14 To 6 — Lakeside, 8 To 3 — Mamataptee, Ex To 30 — Two Tons Of Fun, Ex To 27 — L. Thomas, Ex To 24 — Dramatics, Ex To 23 — Slave, Ex To 22 — N. Connors, Ex To 21 — Jones Girls, Ex To 19 — King Tutt. ADDS: Pure Energy, Kleer, Fantasy, Ike Noble, Champaign, J. Jackson, Cameron, Originals, Mantus, D. Brown, J. Knight. LP ADDS: T.S. Monk, B. Summers, M. Gaye, Millie Jackson, E. Laws.

### WLUM — MILWAUKEE — BILL YOUNG, PD

HOTS: T.S. Monk, Lakeside, Blackbyrds, P. Rushen, Heatwave, Yarbrough & Peoples, Whispers, Shalamar. ADDS: First Love, L. Ware, D. Laws, L. Clifford, Sister Sledge, Unlimited Touch, Azymuth, J. Lennon, B. Scaggs, L. White, Jones Girls, McFadden/Whitehead. LP ADDS: G. Dunlap, E. Laws, B. Summers, Joe Sample, Kano.

### WYLD-FM — NEW ORLEANS — KIM BOUTTE, MD — #1 — LP — STEVIE WONDER

HOTS: Kool & The Gang, Earth, Wind & Fire, A. Franklin, Jacksons, R. Flack/P. Bryson, Slave, G. Washington, Shalamar, Steely Dan. ADDS: Isley Bros., Lakeside, Skyy. LP ADDS: Joe Sample, Marvin Gaye, Reddings, Kwame.

### WWRL — NEW YORK — LINDA HAYNES, MD

HOTS: S. Wonder, J. Jackson, Zapp, M. Riperton, T. Pendergrass, Two Tons Of Fun, L. White, Jacksons, Whispers, T.S. Monk. ADDS: Champaign, J. Cliff, Earth, Wind & Fire, Wilson Pickett, S. Redd, G. Washington, R. Winters & Fall. LP ADDS: Ramona Brooks, G. Dunlap, M. Gaye, Mamataptee, J. Roberts, Tierra.

### WOKB — ORLANDO — BRETT LEWIS, PD — #1 — YARBROUGH & PEOPLES

HOTS: Sugar Hill Gang, Jacksons, Slave, Zapp, Gap Band, F. Smith, Tierra, Isley Brothers, Con Funk Shun, N. Connors, R. Robbins, G. Benson, Whispers, Shalamar. ADDS: J. Knight, Earth, Wind & Fire, R.J.'s Latest Arrival, Champaign. LP ADDS: E. Phillips, G. Dunlap, E. Laws, M. Gaye.

### WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — LAKESIDE

HOTS: Jacksons, A. Franklin, D. Ross, Kool & The Gang, Sugar Hill Gang, S. Wonder, Parliament, L.T.D., Yarbrough & Peoples, Whispers, Skyy, Cameo, Manhattans, P. Rushen, Tierra, N. Connors, Slave, N.M. Walden, Maze, E. Laws, Con Funk Shun, L. White. ADDS: Jerry Knight, Fantasy, Forecast, Charles Mann, Leon Ware, Joe Simon. LP ADDS: Joe Sample, Rose Royce, G. Dunlap.

### WLLC — RALEIGH — CAESAR GOODING, MD — #1 — LAKESIDE

HOTS: Skyy, F. Smith, Yarbrough & Peoples, Whispers, Gap Band, Sugarhill Gang, Kool & Gang, Slave, Switch, Bar-Kays, L.T.D., Unlimited Touch, Shalamar, Con Funk Shun, Zapp, Parliament, B. Scaggs, T. Browne, R.J.'s Latest Arrival. ADDS: M. Manchester/P. Bryson, J. Knight, Fantasy. LP ADDS: M. Gaye, B. Summers.

### WENZ — RICHMOND — PAUL CHILDS, PD — #1 — GAP BAND

JUMPS: 28 To 23 — Jones Girls, 29 To 22 — S. Wonder, 27 To 19 — Slave, 21 To 17 — Whispers, 13 To 9 — Yarbrough & Peoples, HB To 27 — Sister Sledge, HB To 26 — B. Mason. ADDS: L. Huff, Taste Of Honey, People's Choice, J. Jackson, Zapp, M. Starr, F. Gorman, L. White, LAX, Fantasy. LP ADDS: M. Gaye, R. Royce, Yarbrough & Peoples, Joe Sample, T.S. Monk, Kano.

### KSOL — SAN FRANCISCO — JJ JEFFRIES, PD — #1 — LAKESIDE

JUMPS: 20 To 15 — Slave, 17 To 12 — Sugar Hill Gang, 10 To 5 — Gap Band, 8 To 4 — Parliament. ADDS: G. Benson. LP ADDS: B.T. Express, T. Browne, Unlimited Touch, Steely Dan.

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

JUMPS: 39 To 33 — Yarbrough & Peoples, 38 To 32 — Zapp, 34 To 31 — Prince, 37 To 29 — C. Lucas, 35 To 28 — S. Wonder, 33 To 26 — R. Flack/P. Bryson, 30 To 25 — Silver Platinum, 26 To 23 — Jones Girls, 23 To 18 — Isley Bros., 21 To 17 — J. Jackson, 24 To 16 — Gap Band, 19 To 15 — N. Connors, 15 To 12 — Con Funk Shun, 16 To 11 — Kano, 11 To 7 — A. Franklin. ADDS: Earth, Wind & Fire, G. Washington, T-Connection, Grandmaster Flash. LP ADDS: M. Gaye, E. Laws, Kano, Millie Jackson.

### OK100 — WASHINGTON — DWIGHT LANGLEY, MD

HOTS: S. Wonder, Whispers, Unlimited Touch, Yarbrough & Peoples, Sister Sledge, Gap Band, Jones Girls, Tierra, Dramatics, G. Benson, Bar-Kays, Con Funk Shun. ADDS: C. Lucas, Earth, Wind & Fire, Prince. LP ADDS: M. Gaye.



# INTERNATIONAL

## MIDEM Spurs Indie Business In Spite Of Attendance Drop

(continued from page 5)

glomerates every time they were close to closing a deal," explained Peter Hauke of Germany's X Records and Rockoko Prod. "This year, we concentrated on deals with Eastern (European) countries, which have been neglected in previous years.

"Disco, for instance, is just becoming popular in Russia and other countries behind the Iron Curtain," Hauke added, "and since trade possibilities seem to have improved very much, we opened new business possibilities."

The international flavor of the convention was illustrated by such deals and contacts—and also created a viable market for one of the hottest forms of music in the U.S. currently, country. Numerous Nashville publishers attended MIDEM this year, and the music was well-received.

Among the deals announced was the pacting of Don Gant's newly announced Golden Bridge Music (ASCAP) and Old Friends Music (BMI) (**Cash Box**, Jan. 24) with Siegel Music of Germany for representation in that country, Belgium, The Netherlands and Luxembourg. Outside of the publishing field, the Mervyn Conn Organization was active in planning country music festivals for the coming months in Europe.

### Future Of MIDEM

Nevertheless, while many of the participants felt that MIDEM did indeed provide a viable marketplace for international deals, there were also pessimistic assessments of the convention. Citing the drop in attendance from 5,500 last year to 5,000 plus this year and the loss of more than 100 exhibit booths, some felt that the convention was in trouble. Although Chevy continuously denied that MIDEM was in real danger, he did acknowledge that that 1980's dire financial problems had caused the convention to

be more subdued this year.

Less optimistic was Uwe Lencher, editor of the German trade magazine *Der Musikmarkt*, who said, "It's obvious that MIDEM is losing ground, and it is questionable if there will be another next year, since there is only little justification for companies to go through the annual high expenses of attending this public relations fair."

The first day of the festival featured the sixth meeting of International Show Business Lawyers. The subject of this year's forum was tax planning. Paris lawyer Frederic Chartier, organizer and chairman of the meetings, summed up: "Our first topic was what happens when an artist tours or records in different countries. A U.S. artist who is touring in both France and Germany would have to pay tax on earnings both in the U.S. and in France and in the U.S. and in Germany. To prevent double taxation, most developed countries have signed bi-lateral tax treaties. But this is not the case everywhere, and besides, the mechanism used is not the same from country to country. The goal of our meeting was to help lawyers play that game, and therefore, to help the artist wherever he may be."

Video continued its spread across the face of the music business, and despite VIDCOM (the video industry's own trade show), many stands featured video either as a weapon in the promotional armory or as a consumer product.

In addition, the inaugural Video Clip Awards for the best musical videoclips of the last 12 months were introduced this year. Judged by a panel of journalists and celebrities, the awards were made for the Best Clip of the Year ("Ashes to Ashes," directed by David Bowie); Best French and International Productions; Best French International Directing; and Best Performance, again one for France and one International.

In a series of showcases, the festival organizers held galas throughout the festival. Featured artists were the Fania All Stars in an evening of salsa; Ozone, Billy Preston and Syreeta in concert; James Brown in concert; and a jazz evening with Gerry Mulligan, Max Roach, Ahmad Jamal and the Trio Urteger.

The Variety Club of France also hosted a Charity Gala for the European premiere of *Divine Madness*, starring Bette Midler, with all proceeds going to needy children. Chrysalis also premiered a new film, *Dance Craze*, featuring the best of British ska music. Bands included were Bad Manners, The Beat, The Bodysnatchers, Madness, The Selecter and The Specials, all filmed live.



**AWARDS FROM OZ** — A&M recording artist Rita Coolidge recently received a gold award for her "Love Me Again" LP and a platinum award for "Anytime . . . Anywhere" from Festival Records, her distributor in Australia. Pictured standing are (l-r): Doug Haverty, international communications/operations manager, A&M; Jason McCloskey, international publicity/promotion director, A&M; Louk de Mol, international creative promotion manager, A&M; and Jack Losmann, vice president, international, A&M. Pictured seated are Terry Rodgers (l), road manager, and Coolidge.

## U.K. Indies At MIDEM '81 Benefit From Decreased Participation By Majors

by Paul Bridge

CANNES — Many people attending MIDEM from the U.K. were somewhat taken aback by the apparent quiet at the Palais. With fewer exhibits and smaller crowds, many in the U.K. contingent were concerned for the first one or two days that MIDEM might ultimately prove less useful than before. However, by Sunday, four days into the convention, many had come to realize that, in some respects, the new face of MIDEM seemed to be working to their advantage — the smaller numbers cleared the way for business to be completed, and the missing majors were not dominating the exhibits with their enormous stands and prolific numbers.

CBS U.K. was the only British major to attend, and it kept a low profile with a moderate exhibit stand staffed by an mid-sized contingent flying down from Soho Square. On the other hand, upwards of 70 independent labels attended, many bringing their affiliated publishing offshoots, production companies and artist managers. In addition, a full spectrum of publishers also attended — from the giant companies with their enormous catalogs to one-act, one-man businesses.

With all aspects of a company's business easily available, both expected and unexpected business was carried out — signed, sealed and completed. One U.K. indie got

the shock of its life when its newly contracted licensee for the South American territories arrived at its stand 24 hours after completing the deal with a suitcase full of cash — payment in full!

While most people here to do business were a little shocked when they noticed to what extent attendance was down from previous years, they soon came to realize that in some ways this was working to their advantage; it certainly in no way stopped them from doing business. "Far less time wasters, no hoards milling around the stand looking for handouts and not letting those really interested see what we have to offer" was how one managing director described his view of this year's MIDEM.

Many U.K. independents were also encouraged by the absence of the majors. Too often, they felt, deals with other independents had been delayed or had faded away because a major had become involved. One indie who best described the feeling was Jon Brewer, joint chairman of the London-based Jon Brewer/Robert Patterson Organisation.

"Even if you agree to a deal with a major record company while you're here, it can take anything up to six months to get that contract down on paper and begin to do business," Brewer noted. "Now more than ever before, no company can afford to forego six months' income, and if you're

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**TOP PRIZE** — Singer Miss Shooody of Mozambique won the grand prize at the World Song Festival held recently in Seoul, Korea. Miss Shooody is pictured above receiving her trophies and prizes, which included \$10,000.

## INTERNATIONAL BESTSELLERS

### Argentina

- TOP TEN 45s**
- 1 Cansado De Hacerlo Bien — Rocky Burnette — EMI
  - 2 Ahora O Nunca — Angela Carrasco — Microfon
  - 3 Woman In Love — Barbra Streisand — CBS
  - 4 Solo Tu, Solo Yo — Toto Cutugno — Interdisc
  - 5 Felicidad — ABBA — RCA
  - 6 Estas OK — Patrick & Sue Timmel — Music Hall
  - 7 Mi Papito Me Hizo Un Arbolito — Almendra y Avellana — RCA
  - 8 The Wanderer — Donna Summer — WEA/EMI
  - 9 La Guerra De Los Ninos — Roberto Carlos — CBS
  - 10 Mi Gran Amor Se Ha Ido — Los Moros — RCA
- TOP TEN LPs**
- 1 Parchis — Los Parchis — Tonodisc/ATC
  - 2 20 Exitos De Oro — Beatles — EMI/ATC
  - 3 Super Trouper — ABBA — RCA
  - 4 Amore Mio — various artists — K-tel/ATC
  - 5 25 Anos Con El Exitos — Los Wawanco — EMI
  - 6 In Concert — various artists — Interdisc/ATC
  - 7 Winners, Vol. 2 — various artists — EMI
  - 8 40 Continuados Para Las Fiestas — Maracaibo Ensemble — Music Hall/ATC
  - 9 Guilty — Barbra Streisand — CBS
  - 10 Can't Stop The Music — soundtrack/Village People — RCA
- Prensario

### Australia

- TOP TEN 45s**
- 1 (Just Like) Starting Over — John Lennon — Geffen
  - 2 Shaddap You Face — Joe Dolce Music Theatre — Astor
  - 3 Duncan — Slim Dusty — Columbia
  - 4 The Time Warp — Rocky Horror Picture Show cast — Interfusion
  - 5 The Tide Is High — Blondie — Chrysalis
  - 6 State Of The Heart — Mondo Rock — Avenue
  - 7 One Step Ahead — Split Enz — Mushroom
  - 8 Another One Bites The Dust — Queen — Elektra
  - 9 On And On And On — ABBA — RCA
  - 10 Jesse — Carly Simon — Warner Bros.
- TOP TEN LPs**
- 1 Double Fantasy — John Lennon and Yoko Ono — Geffen
  - 2 Zenyatta Mondatta — The Police — A&M
  - 3 Guilty — Barbra Streisand — CBS
  - 4 Always — Willie Nelson — CBS
  - 5 Icehouse — Flowers — Regular
  - 6 Super Trouper — ABBA — RCA
  - 7 Back In Black — AC/DC — Albert
  - 8 Autoamerican — Blondie — Chrysalis
  - 9 Making Movies — Dire Straits — Vertigo
  - 10 The Very Best Of Elton John — DJM
- Kent Music Report

### Germany

- TOP TEN 45s**
- 1 Super Trouper — ABBA — DGG
  - 2 Angel Of Mine — Frank Duval and Orchestra — Teldec
  - 3 Woman In Love — Barbra Streisand — CBS
  - 4 Santa Maria — Roland Kaiser — Ariola
  - 5 Uber sieben Brucken . . . — Peter Maffay — Metronome
  - 6 Eldorado — Goombay Dance Band — CBS
  - 7 Some Broken Hearts Never Mend — Telly Savalas — EMI Electrola
  - 8 Felicidad (Margherita) — Boney M. — Ariola
  - 9 (Just Like) Starting Over — John Lennon — Geffen
  - 10 Johnny And Mary — Robert Palmer — Ariola
- TOP TEN LPs**
- 1 Hitparade der Schlumpfe — Die Schlumpfe — K-tel
  - 2 Super Trouper — ABBA — DGG
  - 3 Traumereien 2 — Richard Clayderman — Teldec
  - 4 Revanche — Peter Maffay — Metronome
  - 5 Lieder der Berge — Heino — EMI Electrola
  - 6 Double Fantasy — John Lennon and Yoko Ono — Geffen
  - 7 Guilty — Barbra Streisand — CBS
  - 8 The Turn Of A Friendly Card — Alan Parsons — Ariola
  - 9 Star und Stimme — Alexandra — Phonogram
  - 10 Der Jahrhundertball — Die Wiener Philharmoniker — Arcade
- Der Musikmarkt





**HOT PRODUCT** — Following sales of more than 250,000 units in Sweden for its eight LPs on Sonet, Finnish group Hurriganes was presented with the "Scandinavian Sonet Award." Pictured displaying the awards are (l-r): Albert Jarvinen of the group; Lars Olof Helen, Sonet/Sweden; Cisse Hakkinen of the group; Gugi Kokijuschkin, Sonet/Sweden; Remu Aaltonen of the group; and Dag Haeggqvist and Lasse Norres, Sonet/Sweden.

## Economic Crunch Reduces Level Of MIDEM Activities For Italian Labels

by Mario De Luigi

CANNES — In the wake of rising costs and an economic crunch in Italy that caused business to drop off 11% in 1980, MIDEM participation by Italian companies was down this year in both attendance and exhibit booths reserved. In addition, many of those who did attend cut their visits short after the conclusion of business deals they had initially sought.

Only a few of the Italian participants expressed satisfaction with the results of this year's convention. Some of the companies like Durium, CGD, Baby and others, which have well-established contacts with foreign producers, took advantage of the MIDEM rendezvous to discuss business and renew



**AUSTRALIAN MADNESS** — Atlantic recording artist Bette Midler, recently in Sydney for the premiere of her *Divine Madness* movie, took time out to attend a birthday party in her honor thrown by WEA Australia. Pictured at the party are (l-r): Des Steen, WEA Australia; Midler; and Paul M. Turner, managing director, WEA Australia.

friendships. Other companies like Bixio and Beat, which concentrate on original movie soundtracks, were also able to make beneficial contacts and deals.

In addition, Carlo Fontana, managing director of Fonit-Cetra (the Italian government-owned label), felt that MIDEM gave his company the opportunity to consolidate its image on an international basis; and Sergio De Gennaro, president of Panarecord, and Gianfranco Finamore, Ri-Fi international manager, announced the signing of various deals for licensing local releases in different countries.

However, on the other hand, many of the smaller companies that attended MIDEM in hopes of pushing their product came away disappointed. Including such movers as Mario Rapallo of Targa, Giorgio Pertici of Ciao, Pippo La Rosa of Dig-It, Aldo Pagani of Eleven, Alessandro Coppola of Atlas, Maurizio Cavalieri of Mr. Disc and many others, the contingent of small companies formed a higher percentage of the overall Italian delegation than in years past. Nonetheless, many expressed disappointment in the gap between costs of participation and the results and said that attendance next year was doubtful.

The majority of the complaints centered on the absence of the most important international groups and the difficulty of finding product of real interest for the Italian market.

Finally, Italian enthusiasm was off this year because of the proximity of the Sanremo Festival, Feb. 5-7, one of the most important annual events for the Italian industry. As a matter of expense, many Italian companies did not attend MIDEM in order to be able to go to Sanremo.

## More Businesslike Approach Helps Small German Companies At MIDEM

by Gerhard Augustin

CANNES — Mirroring a general trend that seemed to pervade the majority of delegations at MIDEM, the German contingent was also marked by its conspicuous lack of majors. This year, German participants consisted mostly of indie producers, young publishers and, of course, the Budde Family, Melodie der Welt and UFA Music.

Even though the EMIs, PolyGrams and WEAs were missing, they weren't really missed — in their absence, the smaller companies were able to take care of business on a one-to-one basis. As described by Ingo Kleinhammer of Inter-cord, this year's MIDEM for German participants featured "less people, better business opportunities and great weather. We all had a chance to make intensive contacts and didn't have to sell any goats, like last year."

The heightened level of professionalism on the part of companies doing business at MIDEM was acknowledged by many of the German participants, all of them feeling that the more earnest approach provided a better atmosphere to seriously negotiate. "Last year, we had 'Son Of Jamaica' and 'Real Good Feeling,' two number one records, and MIDEM seems to be a continuation of our excitement in the business," explained Rainer Pietsch, president of Autobahn Records. "This year is great because we have more sincere attitudes than ever before, and the bull is cut out. We are dealing in songs again, and not with big advances for a catalog that may consist of only one hit song and a lot of other crap thrown in." Echoing Pietsch's sentiments, Horst Bork of Teldec felt MIDEM this year was good because there were "no more rip offs. The business has become realistic again, and the music business might even become healthy again with the prevailing attitudes."

### Many Deals Cut

Such an aggressive attitude was exemplified by the small companies with Dr. Josef Bamberger; Rolf Baierle of Roba Musik; Branko Zivanovic of Bellaphon; Pietsch and Michael Holm of Autobahn; Ralph Siegel of Jupiter Records and Siegel Music; Hildegard and Irwin Schmidt of Spoon Records; Peter Haucke of X Records and Rockoko Prod.; Nobby Vahrenholz and Bork of Teldec and Dieter Dieks of Breeze Music all active in cutting international deals.

One of the most interesting developments on the international marketplace at MIDEM was the emergence of Iron Curtain countries as viable customers. Both Haucke of X and Rockoko, and Axel Martens of Moers Music, among others, openly investigated the new markets. "The Iron

Curtain in music is slowly but surely lifting," explained Martens, "and we are glad to make some business with countries there, like Russia, Hungary and Poland."

The major dissenting voice in the German contingent was Uwe Lencher, editor of *Der Musikmarkt*, the leading trade magazine in Germany. "It's obvious that MIDEM is losing ground," said Lencher, "and it's questionable if there will be another one next year, since there's little justification for companies to go through the annual high expense of attending this public relations fair."

## Majors' Absence Benefits British Indies At MIDEM

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licensing product to another territory, you also don't want to miss seeing your product in the marketplace for six months."

Radialchoice, an independent London-based company dedicated to developing its artists specifically for video presentation as well as record, continually drew one of the largest and most consistent audiences in the Palais. Managing director Simon Lait was able to report, "We came to MIDEM knowing what deals we wanted to do, with a shopping list almost. I'm able to report that after only five days here, we have finalized 80% of the business we came to do."

### New Ideas Tested

On the social side, MIDEM also presented a unique gathering of industry folk, providing both an opportunity for companies and licensees to meet and a thorough sounding board for new ideas. For example, last year, while at the convention, the idea of Celebrity Records was born. It was a simple concept — to construct a record company around an MOR artist, yet give the same marketing advantages, recording facilities and standard of sleeve artwork that mainstream pop rock artists receive. All those who were told of the new idea last year thought it either extremely good or a hopeless proposition. With such strong reaction, those involved knew they were onto something, though they perhaps didn't know what. Twelve months later, managing director Gavin Dare was happy to report the formula had worked.

"The label (Celebrity) has a mass of artists, all of whom are happy to be with us. We finally got our product into the shops on Dec. 19, and we sold 30,000 albums by the end of the month. MIDEM was indispensable as a place to meet within the industry and check our theories. The decisions we made, based on what was said at MIDEM last year, have now been proven correct."

## INTERNATIONAL BESTSELLERS

### Italy

- TOP TEN 45s**
- 1 **Upside Down** — Diana Ross — Motown
  - 2 **Master Blaster (Jammin')** — Stevie Wonder — Motown
  - 3 **The Wanderer** — Donna Summer — Geffen
  - 4 **Don't Stand So Close To Me** — The Police — A&M
  - 5 **How Long** — Lipps, Inc. — Casablanca
  - 6 **Anna Dai Capelli Rossi** — I ragazzi dai capelli rossi — CBS
  - 7 **Tunnel Of Love** — Dire Straits — Vertigo
  - 8 **Give Me The Night** — George Benson — Warner Bros.
  - 9 **(Just Like) Startling Over** — John Lennon — Geffen
  - 10 **La Balena** — Orietta Berti — Cinevox

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

—Musica E Dischi

### Japan

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

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

—Cash Box of Japan

### United Kingdom

- TOP TEN 45s**
- 1 **In The Air Tonight** — Phil Collins — Virgin
  - 2 **Ant Music** — Adam & The Ants — CBS
  - 3 **Imagine** — John Lennon — Parlophone
  - 4 **Woman** — John Lennon — Geffen
  - 5 **Rapture** — Blondie — Chrysalis
  - 6 **Vienna** — Ultravox — Chrysalis
  - 7 **Don't Stop The Music** — Yarbrough & Peoples — Mercury
  - 8 **Do Nothing** — The Specials — 2 Tone
  - 9 **I Am The Beat** — The Look — MCA
  - 10 **Young Parisiennes** — Adam & The Ants — Decca

- TOP TEN LPs**
- 1 **Kings Of The Wild Frontier** — Adam & The Ants — CBS
  - 2 **Double Fantasy** — John Lennon and Yoko Ono — Geffen
  - 3 **Super Trouper** — ABBA — Epic
  - 4 **Guilty** — Barbra Streisand — CBS
  - 5 **The Very Best Of David Bowie** — K-tel
  - 6 **Greatest Hits** — Dr. Hook — Capitol
  - 7 **Imagine** — John Lennon — Parlophone
  - 8 **Hotter Than July** — Stevie Wonder — Motown
  - 9 **Making Movies** — Dire Straits — Vertigo
  - 10 **Not The Nine O'Clock News** — various artists — BBC

—Melody Maker



# COIN MACHINE

## Industry Moves To Combat Video Game Infringement

### Williams' Stroll Gets Injunction To Remove Bogus ATE 'Defenders'

CHICAGO — While most Americans who attended the recently held Amusement Trades Exhibition (ATE) in London (Jan. 12-15) were generous in their praise of the noted international trade show, the most frequently aired grievance concerned the "blatant" exhibition of copied equipment. Among the first to react to the apparent infringement was Michael Stroll, president of Williams Electronics, Inc., who initiated legal action after viewing unauthorized models of the factory's new "Defender" video game on display at the show.

Defender is the first video game produced by the prominent pinball manufacturer and is the result of "a lot of hard work and energy" over a year-long period, Stroll pointed out. He added that before attempting to have the games removed from the exhibit floor, he played them and was convinced they infringed on Defender.

In relating the series of events that led to the ultimate ouster of the copies, Stroll told **Cash Box** that he spotted the pirated machines on Monday, Jan. 12, the "preview day" preceding the official opening of the show, when the exhibit floor was available only to exhibitors and distributors. There were two copied models of Defender displayed by a firm called Jeutel of Nemours (France) and they appeared to be exact duplicates, according to Stroll, with only very minor cosmetic revisions.

Stroll then took immediate action. "At 1

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### ITC Backs Midway's Claim Against Further Imports Of 'Galaxian'

CHICAGO — Midway Manufacturing Co. announced that on Jan. 9 an administrative law judge of the U.S. International Trade Commission (ITC) issued a Recommended Determination favorable to Midway on its complaint that was based on Midway's exclusive rights in the "Galaxian" game in the U.S.A. The complaint sought to obtain an order to exclude certain imported video games and game kits entry into the United States and also sought cease and desist orders against a number of individual companies infringing on these rights.

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

- 1) The word Galaxian as well as the Galaxian logo are valid trademarks of Midway.
- 2) The Galaxian video game is copyrighted subject matter.
- 3) Midway owns the United States copyrights in the Galaxian video game.
- 4) All of the accused games infringed Midway's copyrights in the Galaxian game.
- 5) Those games which had the Galaxian or similar name or logo also infringed Midway's trademark rights.
- 6) All of the respondents against whom

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## West Coast Teeming With New Amusement Game Locations

by Marc Cetner

LOS ANGELES — "Expansion" is quickly becoming the coin machine industry watchword as the amusement game boom thunders into 1981. Manufacturers and distributors are growing in size and clientele by leaps and bounds, while operators are capitalizing on the proliferation of innovative, blockbuster games. The accelerated growth rate has also reached the street level on the west coast, where coin machine executives are mining new and existing locations with a greater vigor than ever before.

And while everything from ski rental shops to liquor stores are being tested as locations in California, the most successful new areas of placement are proving to be convenience stores, theater lobbies and supermarkets.

Tom A. Stroud, vice president of El Cajon-based Cinematronics, feels that exploration of these sometimes overlooked locations is contributing to the upbeat profile of the industry.

### Locations Attract New Players

"Great games are responsible for higher collections, but locations like convenience stores and theater lobbies are also reasons for the boom as they spread the machines out to more of the population," said Stroud.

He added that adults feel more comfortable playing games in the surroundings of a theater lobby than in an arcade, where 13 and 14-year-olds abound.

Both Cinematronics and its competitor, Exidy Inc. of Sunnyvale, Calif. are aggressively courting potential new locations by advertising in such publications as Convenience Store Magazine, and they

maintain that growth in this direction will continue to blossom.

"A vast market is opening up in the area of convenience stores," said Howell Ivy, Exidy's vice president. "I think we'll see a great increase in the number of these locations in '81."

The convenience store trend, which started with such outlets as 7-11 and Stop & Go, has expanded to include a myriad of other business establishments. Betson/Pacific sales manager Oscar Robins explains the phenomenon thusly: "Once people saw how much money 7-11 and chain stores were making, the family markets and independent establishments became involved.

"The growth has been tremendous," continued Robins. "We have a client who runs a liquor/convenience store who has gone so far as to turn part of his building into an arcade."

### Some Drawbacks

However, placing games in convenience stores does have its drawbacks. Those who are unfamiliar with the business will find it rough going, according to Elliot Silverstein, executive vice president of Silco West.

"It's a service oriented business that is equipment intensive," said Silverstein. "There is also an investment problem with video. It's not like putting in cigarette machines, since every three months there are five new models and a machine's earning power lasts only six months."

Silverstein added that other drawbacks include tough competition and the 50/50 split, which makes it hard for an operator to keep his revenues up.

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**THANKS, EXIDY** — Pete Kauffman, (l) president of Exidy, recently accepted a special award from Robert Bland, president of the San Jose Van Club (and an Exidy employee as well) for the factory's contribution to the organization's "Vannin for Tots" charity event, which resulted in the collection of over 4,000 toys for underprivileged children. Exidy's "Targ" game was made available for play during the event, with all play proceeds donated for the fund raising drive.

## Jim Newlander Joins Gottlieb

CHICAGO — James P. Newlander has been appointed a regional sales manager at D. Gottlieb & Co., covering the eastern area of the United States, according to an announcement by Thomas L. Herrick, Gottlieb vice president.

"Jim Newlander's exceptionally broad experience in the field of coin-operated

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## Exidy Expanding Service Program

SUNNYVALE — A new service bulletin mailing program is being initiated by Exidy, Inc. as part of a plan to expand the customer services offered by the company. Anyone wishing to receive the bulletins may do so by sending name and address to Exidy or by calling the factory's new toll-free service number, (800) 538-8402 to be placed on the mailing list.

The bulletin is one of many new services being introduced by Exidy this year in an effort to better inform distributors and operators of up-to-date service related data on game products. Among the first steps in this endeavor was the installation last November of a toll free number for technical assistance.

### Valuable Information

"The bulletin is being designed to give useful service and technical information about Exidy games and enhance communication with the field," explained Joanne Anderson, who is in charge of editing the bulletin and supervising the new service program. "It will contain troubleshooting and repair information on specific problems as well as general service tips for product maintenance."

Pete Kauffman, company president, said, "Our customer service support plan has set goals to become a top rated service company in the industry. We encourage everyone who operates our products to participate by submitting their name to our mailing list."

## THE JUKE BOX PROGRAMMER

### TOP NEW POP SINGLES

1. WOMAN JOHN LENNON (Geffen GEF 49644)
2. THE BEST OF TIMES STYX (A&M 2300)
3. TREAT ME RIGHT PAT BENATAR (Chrysalis CHS 2487)
4. FLASH'S THEME AKA FLASH QUEEN (Elektra E-47092)
5. KISS ON MY LIST DARYL HALL & JOHN OATES (RCA JH-12142)
6. CRYING DON McLEAN (Millennium YB 11799)
7. (GHOST) RIDERS IN THE SKY OUTLAWS (Arista AS 0582)
8. LIVING IN A FANTASY LEO SAYER (Warner Bros. WBS 49657)
9. RAPTURE BLONDIE (Chrysalis CHS 2485)
10. HEARTS ON FIRE RANDY MEISNER (Epic 19-50964)

### TOP NEW COUNTRY SINGLES

1. I HAVE A DREAM CRISTY LANE (Liberty 1396)
2. IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES (Epic 19-50968)
3. GUITAR MAN ELVIS PRESLEY (RCA PB-12158)
4. COW PATTI JIM STAFFORD (Warner/Viva WBS-49611)
5. THIRTY NINE AND HOLDING JERRY LEE LEWIS (Elektra E-47095)
6. ANGEL FLYING TOO CLOSE TO THE GROUND WILLIE NELSON (Columbia 11-11418)
7. LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY & LORETTA LYNN (MCA 51050)
8. DRIFTERS SYLVIA (RCA PB-12164)
9. WHAT I HAD WITH YOU JOHN CONLEE (MCA 51044)
10. SOMETHIN' ON THE RADIO JACKY WARD (Mercury/PolyGram 57044)

### TOP NEW B/C SINGLES

1. IT'S A LOVE THING THE WHISPERS (Solar/RCA YB-12154)
2. I AIN'T JIVIN' I'M JAMMIN' LEON HUFF (Phila. Int'l./CBS ZS6 3122)
3. SUKIYAKI A TASTE OF HONEY (Capitol P-4953)
4. ANGEL FATBACK (Spring/PolyGram SP 3016)
5. ALL AMERICAN GIRLS SISTER SLEDGE (Cottillion/Atlantic 46007)
6. THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE (GRP/Arista GS 2510)
7. EVERYTHING IS COOL T-CONNECTION (Capitol P-4968)
8. PASSION ROD STEWART (Warner Bros. WBS 49617)
9. BE YOURSELF DEBRA LAWS (Elektra E-47084)
10. PERFECT FIT JERRY KNIGHT (A&M 2304)

### TOP NEW A/C SINGLES

1. A LITTLE IN LOVE CLIFF RICHARD (EMI-America 8068)
2. CRYING DON McLEAN (Millennium YB11799)
3. SOMEBODY'S KNOCKIN' TERRI GIBBS (MCA-41309)
4. SEVEN BRIDGES ROAD EAGLES (Asylum E-47100)
5. FLY AWAY PETER ALLEN (A&M 2288)



# COIN MACHINE

## Stern Releasing Cocktail Model Of 'The End' Video

CHICAGO — "The End," the latest video game from Stern Electronics, Inc. has been scheduled for production at the Chicago-based factory. The model in cocktail table version is currently being shipped to Stern's worldwide distributors, with an upright model to follow.

Cosmic warfare, portrayed in explosive, non-stop play action, is the game theme and the player is challenged by an on-screen invasion of aliens programmed to attack and dismantle the player's defense base. The object is to shoot down the attacking aliens before they transport the defense base units to the top of the screen and spell out E-N-D. Rousing sound effects signal the start of the game and exciting warfare sounds accompany play.

As a further enhancement, The End offers a number of innovative scoring features including the capacity for the player to score double by destroying the aliens that are transporting the defense base units. Additionally, the player may counterattack and dismantle units from the E-N-D formation by destroying the aliens during the third invasion.

The game's 10 highest scores to date are registered on the screen and every player's final score is displayed for comparison



'Space Invaders' Trimline

## Taito America Bows Compact Cabinet For 'Space Invaders'

CHICAGO — "Space Invaders," the internationally acclaimed video game, is being introduced by Taito America in a compact, "Trimline" cabinet. The new model measures 54 inches high, 20 inches wide and 24 inches deep and requires less than three and a half square feet of space. In addition, the Trimline offers the same exciting features as the original, full-size Space Invaders game and is geared for maximum earnings from minimal space and investment.

"It was inevitable that the hottest game ever created would ultimately be available in a compact size," observed Jack Mittel, president of Taito America. "The Trimline cabinet adds an extra profit dimension by making it ideal for locations where floor space is particularly limited, such as convenience stores, hotels and resorts, restaurants and retail stores." The streamlined, contemporary, wood-grain design makes it a sophisticated, attractive, go-anywhere, play-everywhere video, he added.

Further information about the availability of the new model may be obtained by contacting factory distributors or Taito America direct at 1256 Estes, Elk Grove Village, Ill. 60007.

## ADP-Automaten Is New Exidy Distrib

SUNNYVALE — Exidy video game products are now represented in the German market exclusively by ADP-Automaten of Espelkamp, West Germany, announced Exidy's marketing manager Lila Zinter. "ADP-Automaten is one of our largest European distributors and we are pleased that they have become one of the strongest links in Exidy's international marketing efforts," Zinter noted. "With this distribution agreement, Exidy became the first U.S. video game manufacturer to be directly represented by this dynamic company in the German market."

ADP-Automaten is known for its progressive marketing approach in Germany's coin-operated industry. In addition to import and distribution of equipment, the firm operates one of the largest arcade chains in the country and manufactures equipment from headquarters offices in the North area of West Germany. The company also maintains sales offices in the central and southern regions of Germany.

Zinter met with ADP-Automaten principal Paul Gauselmann and his executive staff Dr. Klaus Willman, Gunter Wiegman, Wolfgang Csury and Wilhelm Forrester last October and November to finalize the distribution pact.

## West Coast Teeming With New Amusement Game Locations

(continued from page 34)

And yet, large operators such as Silco and Games Unlimited here are enjoying success with convenience stores. "There are more money making games than ever before out there," explained Games Unlimited's Mike Mendelsohn. "And there are three times as many locations now as there were a few years ago. 'Asteroids' was the game that started bringing the people into the convenience store, and now games like 'Berzerk' and 'Pac-Man' are carrying on in a similar fashion."

Games Unlimited is also testing out Safeway supermarkets as a location, and while it's still a bit premature to tell how the placements are fairing, Mendelsohn says that convenience stores are more successful.

"You have to depend on a mother to bring her kids into the supermarket, while teenagers are always hanging out at the convenience stores. The convenience store is just a more profitable venture."

### Movies And Games

Unlike many new locations, which are still being used on a trial basis, the theater lobby has remained a successful location for several years. But it, too, is feeling the jolt of expansion.

"The lobby location really works, especially if the machines are in a theater lobby where there is an arcade nearby," said Daighn Dugally, operations director for United Artists Theater Amusements.

Dugally said that in a four-screen movie house with four machines the cash box pulls in about \$900 a week, and in a UA Theater with one screen and two machines the take is about \$350 per week.

The UA Theater chain is more sophisticated in the way it deals with amusement games compared to many of its competitors. According to Dugally, the chain now has a computerized system that informs it when a machine is starting to drop in income. "We can then sell the machine at a price close to what we paid for it," added Dugally.

In order to remain competitive and up to date with the expanding games market, UA is in the midst of working out a plan by which its operators will take 60 percent of the split instead of the usual 50 percent. Dugally feels this will be an incentive for the operator to be more inventive and concen-

ned about service.

UA, which now owns 20% of its machines, is also launching an incentive program that offers a five percent commission on the machines to the theater manager, thus encouraging him to keep a closer eye on the games.

George Robinson, assistant director of operations for the 45-theater San Francisco-based Syfy chain, explained that earnings depend on the type of picture and the time of year.

"We now have at least one machine in each of our theaters and have as many as nine in others, said Robinson, who recently completed a deal with Silco West to place machines in its San Jose-based theaters. "The biggest problem with the games is getting good service. But overall they are lucrative, and we plan to continue using the machines in our theaters."

Ira Bettelman, vice president of C.A. Robinson distributors here, said he is pleased to see locations opening up that, due to unprofessional placement, public misgivings or lack of machine sophistication, had not been used before.

However, he maintained the new locations are not an example of innovation, but rather an expansion of what had come in the past. "It's simply taking a new opportunity with an old philosophy," said Bettelman. "I think we need more innovation in concepts that are built around video games, like Pizza Time Theatre and PJ Pizazz."

"Sure we'll be able to put machines in all the McDonalds, 747 lounges and cruise boats someday, but that kind of expansion will die," he continued. "I'm all for new locations, but we have to develop more themes because this is a future-oriented business."

## Jim Newlander Joins Gottlieb

(continued from page 34)

equipment is well known to many Gottlieb distributors," said Herrick, commenting on the appointment. "Early in his career, he was on the executive staff of NAMA, and he subsequently spent 16 years with Rowe International, culminating his career at that company as vice president of marketing. Most recently, he was national sales manager-vending of LaCrosse Cooler Company."

"I have personally seen Jim in action at distributor sales meetings," Herrick continued, "and his commitment to independent distribution and special talents in working with coin-equipment distributors come across in a most convincing manner."

Newlander is currently on a series of trips throughout the Eastern half of the United States, contacting Gottlieb distributors and becoming re-acquainted with many of them.

He resides with his wife and two children in Chester, N.J. Newlander is an accomplished amateur dramatic actor with a variety of other hobbies.

## ITC Backs Midway

(continued from page 34)

evidenced of actual importation or sale existed and who had not entered into an approved settlement agreement violated Section 337 of the U.S. Tariff Act of 1939.

Midway intends to continue its policy of actively enforcing its exclusive rights in Galaxian and other games introduced since Galaxian. These games include "Pac-Man," "Rally-X," "Space Encounters" and "Space Zap" as well as its newest game, "Gorf."



'The End'

against highest score to date.

The End will be available through Stern distributors. Further information may be obtained by contacting the Stern factory at 1725 W. Diversey, Chicago, Ill. 60614.

## Stern Gets Preliminary Injunction In Lawsuit Over 'Astro Invaders'

CHICAGO — On Dec. 19, 1980, Stern Electronics, Inc. was granted a preliminary injunction against Omni Video Games, Inc. and Ferncrest Distributors, Inc., both of Warwick, R.I., in connection with the alleged infringement by Omni and Ferncrest of Stern's copyright on its "Astro Invaders" video game.

Stern filed suit in federal court in Brooklyn, N.Y., claiming that the "Zygon" video game sold by Omni and Ferncrest infringed the copyright on Stern's "Astro Invaders" game, and that Stern is the exclusive licensee under that copyright.

At a hearing before U.S. District Judge Eugene Nickerson, Stern presented a video tape of its "Astro Invaders" game and compared it with a video tape of Omni and Ferncrest's "Zygon" game. Stern advised the court that the copyright covered the audio visual work, in particular the presentation of the figures on the video screen.

The court enjoined Omni and Ferncrest from marketing the "Zygon" games during the pendency of the lawsuit and ordered that all "Zygon" games in their possession or control be impounded during the pendency of the suit.

## Williams' Stroll Gets Injunction At ATE

(continued from page 34)

p.m. I contacted my attorney in Paris, who put me in touch with a solicitor in London," Stroll said, putting the wheels in motion towards the ultimate removal of the machines. An injunction was served on Tuesday afternoon (13), the opening day of the convention, and at 6 p.m. that evening the pirated games were removed from the floor "and did not appear for the remainder of the convention," Stroll recalled. Stroll said that Williams is currently continuing with legal proceedings. "What I want is the opportunity for those of us who spend the time and engineering dollars in the creation of new and exciting products to enjoy the fruits of our labor and keep the pirates from copying and taking advantage of our energies," he concluded.



# COIN MACHINE

## CHICAGO CHATTER

Consensus of opinion among local coin people returning from the ATE London convention is that the show ran true to form, attracting a very large international attendance. Most seemed to agree that Olympia, this year's new convention site, is a far better locale for the show, in terms of accommodations but most importantly for its accessibility to the various hotels. Just about every major American manufacturer was represented at this noted exhibition as well as many prominent U.S. distributors. Preview day was an advantage everyone seemed to appreciate because it permitted key people to get a good look at the machines before the doors were officially opened to the crowds. On the minus side, however, many an American at ATE was perturbed by the prevalence of copied equipment. Several people told us that Williams' president **Michael Stroll** was applauded for acting on the spot in securing the removal of "Defender" copies.

**STEPHEN KAUFMAN**, PRESIDENT OF Stern's amusement game division, found ATE to be "interesting" and "a very good show for Stern." He said, "Olympia was only a 15 minute cab ride from the hotel," which is a plus factor as he pointed out. He felt the show was well managed and he was very impressed with the preview day because it allowed for closer scrutiny of the equipment without the encumbrance of heavy spectator traffic. Preview day preceded the actual show opening and was restricted primarily to exhibitors and distributors. "Berzerk" was among Stern's hit pieces, Kaufman added, along with "The End," which was premiered at ATE and is the factory's next scheduled video game. As a matter of fact, "we're building it now," he noted, meaning Stern has two videos in production simultaneously. Pinwise, the factory is shipping prototypes of "Free Ball," an upcoming pinball machine with "great artwork," according to Kaufman, and "some innovative new-old features." That's all he would divulge at present — so, watch for it.

**EMPIRE DIST.** president **Jerry Marcus** was also impressed with ATE. It was a "very good show" . . . "well attended" . . . and holding it in Olympia was "an improvement," he felt. However, "there were a lot of copies at the show and this was disturbing," Marcus told **Cash Box**. Japan, as well as European countries like France, Italy and Germany were among the noticeable offenders in this regard. How does ATE compare with AMOA Expo, we asked? "It's a different type of show," he answered, "with more emphasis on gambling equipment and kiddie rides." By comparison, it's a lot easier to tour the exhibits at AMOA where manufacturers sponsor their own booths, for the most part; at ATE, however, distributors are the key exhibitors so you have to spend time finding out where everyone is, he pointed out. As for hit equipment at the show, here are some of Marcus' picks: Midway's "Gorf," Gremlin's "Astro Blaster," Centuri's "Phoenix" and a couple of Japanese models "Scramble" and "Highway 16." Predominant pins, he said, included Bally's "Xenon" and "Flash Gordon" and Williams' "Black Knight."

**DATELINE SAN DIEGO**, home of Gremlin and one of the biggest hits of the ATE — "Astro Blaster." Referring to the new piece as the "ultimate space game," Gremlin's **Lynne Reid** advised that the first models are tentatively scheduled to come off the line by about March 1. She described some of the distinguishing features of "Astro Blaster," including the "sophisticated quality of the voice" (this is Gremlin's first talking video), which is not just "icing on the cake" but an actual player aid in that it gives instructions on "how to play a better game. . . how to improve your score" along with various warnings and advice during the course of play. The game has 29 different moving targets, each with individual motion patterns and there are 256 different colors on the screen during the play process. These are but a few of the reasons for the game's tremendous impact at ATE. Reid also mentioned that Gremlin is the recipient of two regional awards for graphic design and packaging on the "Space Firebird" and "Astro Fighter" video games. Sharing the honors is Pogue McJunkin & Associates, the factory's artist house. The awards were bestowed by the Communication Arts Group of San Diego.

## EASTERN FLASHES

**Seymour Pollak**, secretary of the Westchester Operators Guild (Port Chester, N.Y.), sends word that the 30-year-old op organization has a new president — **Jack Hearn** of LaSalle Vending. **Carl Pavesi**, who served in this capacity since the group was founded, retired from his post. Referring to the Guild's longevity and the continuous service of its former president, Pollak noted, "This has to be some kind of a record in our industry."

**AREA MANUFACTURERS AND DISTRIBUTORS** were present in full force at the London ATE convention. Bally Northeast president **Arnold Kaminkow** was among the many from this area who had high praise for the show and its new location, Olympia, which provided much nicer facilities and a far better atmosphere than Alexandra Palace, previous site of the ATE. He commented very favorably about preview day ("We should have this at

AMOA," he told us, "it gives distributors and manufacturers a chance to get together the day before the show opens"). ATE attracted a "huge attendance," he said, and was "very well organized." Additionally, he noted that there were special provisions for foreign guests, such as an information booth, transportation booth and other accommodations for visitors from the various countries represented at the convention. He listed the following as some of the hit pieces at the show: Midway's "Gorf," Gremlin's "Astro Blaster," Centuri's "Phoenix," Williams' "Defender," Stern's "Berzerk," Atari's "Red Baron" (in both sit-down and upright models) and the Japanese made "Scramble" and "Highway 16." Kaminkow also made a few general comments pertaining to the greatly stimulated cocktail table market in Europe ("tables are running 50/50 with uprights in some areas"); the revived interest in pinball machines ("especially the new, sophisticated versions") and the continuing popularity of videos.

**CHUCK ARNOLD** OF Rowe-Dedham shares some of his colleague's views regarding the show and the convention site. Having covered the ATE for the past nine years he found the '81 edition to be very impressive. The "gem of the show," according to Chuck, was the Rowe R-85 phonograph that was housed in the Music Hire Group exhibit. His hit game picks include Atari's "Red Baron," Williams' "Defender," Stern's "Berzerk," Midway's "Pac Man," Gremlin's "Astro Blaster" and the Japanese model "Scramble." Arnold said there were a number of excellent cocktail parties hosted by American firms, including those of Atari, Exidy and Gremlin. The Gremlin affair heralded the opening of the company's London office on New Bond St. During ATE, Rowe International president **Merrill Krakauer** received a gold record plaque from Music Hire in appreciation of the many services rendered by the Grand Rapids, Mich. factory.

## CALIFORNIA CLIPPINGS

Spoke briefly with **Tom Stroud** of Cinematronics, who told us that the manufacturer is currently testing several games, but that we would probably not see any new product until summer. The El Cajon-based company is currently backlogged on "Starcastle." Stroud also said he would be attending the opening of Advance Automatic's new distribution wing in Hawaii this month.

**THE CREW AT C.A. ROBINSON** is extremely busy with the current spate of hot new games, according to **Ira Bettelman**. The distrib is also eagerly anticipating the arrival of Midway's "Rally X," Centuri's "Phoenix" and Gremlin's "Astro Blaster." Bettelman added that C.A. was formulating plans for a large service school this quarter.

"THERE'S NO CHANGE IN THE VIDEO SITUATION," explained Betson Pacific's **Oscar Robins** during a recent phone conversation. "The manufacturers are still playing catch up with our orders." Robins went on to say that the distributor is getting a steady flood of re-orders on Nintendo's "Radar Scope," which sold out as soon as it came in. In addition, Betson Pacific has made tentative plans for a Gottlieb pinball/video service school in early March. The school will be held in San Francisco as well as L.A.

## INDUSTRY CALENDAR

- |   |   |
|---|---|
| March 26-29; Florida Amusement Vending Association; annual conv. & trade show; Sheraton Twin Towers; Orlando. | June 5-6; Wisconsin Music Merchants Assn.; annual conv.; Holiday Acres; Rhinelander.          |
| April 3-5; NAMA Western Convention; Phoenix Civic Center; Phoenix, Az.  | July 24-26; Amusement & Music Operators of Tennessee; annual conv.; Hyatt Regency; Nashville. |
| May 8-9; Ohio Music & Amusement Assn.; annual conv. & trade show; Columbus Hilton Inn; Columbus.              | Sept. 11-13; No. & So. Carolina (combined) state assn. meeting; Carolina Inn; Columbia, S. C. |
| May 8-10; Music & Amusement Assn. (N.Y.); annual conv.; Kutsher's Country Club; Monticello, N.Y.              | Sept. 11-13; So. Carolina Coin Operators Assn.; annual meeting; Carolina Inn; Columbia.       |
| June 4-7; Music Operators of Texas; annual meeting; Houston.  | Oct. 6-8; JAA convention; International Trade Center-Harumi bldg.; Tokyo, Japan               |

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## PDs, GMs Look Forward To Arb's Extended Measurement

(continued from page 17)

"The difficulty for programmers," explained Don Langford, PD at KLAC/Los Angeles, "is that there is no school or book to learn from. We're dealing with a high level of physiological and psychological needs and changes in people. If we subjected our employees to the same psyche for 12 weeks, as we do for four weeks, they'd burn out. I would prefer strong consistency throughout the year, but that is something that they need to adjust for themselves. I'm not going to add to that pressure."

### Risks Cited

Agreeing with Langford, Paul Sullivan, PD at KZAM/Seattle, said, "Similar to promotion strategy, if your method of running your station is under pressure for a 12 week period, you run the risk of peaking at the wrong time and falling apart during the final month of measurement, which is the most important."

Another aspect broadcasters say is a problem with Quarterly Measurement is the time lag in delivery of the numbers. Stations in many of the markets that are measured in more than one book will be well into a new book before the results are in for the previous sweep.

WLUP's Elias pointed out that, in the past, station personnel could utilize the lag time between books for analysis and to in-

corporate any necessary adjustments. Also, KWST's Ermoian noted that because advertising agencies want to see some justification (in numbers) before buying a spot, certain time buys could be, and in some cases, are held up. But more important, he felt, was the personal relationship with a client and the station's importance to a client.

Comments from broadcasters in markets that will be undergoing the Quarterly Measurement survey for the first time varied, but were generally optimistic.

Steve Rivers, PD at KOPA/Phoenix, expressed some of the mixed feelings of his fellow broadcasters. "I've been in markets where we were surveyed all year, and in those cases, you relax and tend to forget about it. But here, with only two books, I really don't know what to expect."

### Hype Will Continue

"Arbitron implemented this procedure to cut down on promotional hype, but promotional hype has existed since commercial radio began, and it always will. I think the stations with larger budgets will probably be affected very little, whereas those with smaller budgets may feel it more. It may become even harder for them to compete."

Others like PD David Cheney of KFAT/San Jose felt extended measure-

ment would benefit those stations that have made format changes and are trying to establish new identities. Others felt there was the possibility that Top 40s, beautiful music stations and, to a degree, adult contemporary stations might suffer due to the fact that these stations normally implemented heavier and more extravagant promotions and created high energy around the book.

Ironically, an extravagant promotion by an AOR station in Chicago has caused controversy. Tom Teuber, PD at WMET, said, "Until three weeks ago, I thought that a 12 week survey would stop all of the hype and extravagant promotions. But when the competition (WLUP) throws a \$500,000 promotion, that makes me wonder if Quarterly Measurement is really the answer to stopping that sort of thing."

W. Cody Anderson, general manager at

## Accord Reached In Dead Dispute

(continued from page 6)

Music Hall men's room were delivered.

The simulcast was shown in 14 theaters around the country on the evening of Oct. 31, 1980. The videotape was made by the Stanley Sherman Organization, Inc., for later sale to pay television. In a separate deposition before the Court on Jan. 22, Sherman, president and sole stockholder of the Stanley Sherman Organization,

WDAS/Philadelphia was optimistic. "I think it will be very good for our station because we have a very loyal listenership. We try to keep our format as consistent as possible for them. I believe that Quarterly Measurement will bring more parity to the marketplace for those stations with less extravagant budgets, but the jury is still out until we see the results."

Consistency in quality and consistency in performance and public service are what broadcasters anticipate most with Quarterly Measurement. KZAM's Sullivan noted, "I'm glad to see radio moving in this trend where everyone is striving to deliver consistently better product. When we are measured all year and run our stations more consistently and with less hyping, the listeners will be the ultimate winners."

## Accord Reached In Dead Dispute

declared that he, an innocent third party, would be irreparably damaged, if the restraining order were not lifted or modified immediately.

Grateful Dead Productions, et al., has until Feb. 9 to respond to the complaint of damages. No date has been set by the AFM for a hearing on the group's claim that the Music Hall has defaulted on its payment.



# CASH BOX TOP 100 ALBUMS

February 7, 1981

|           |   | Weeks<br>On<br>1/31<br>Chart |    |           | Weeks<br>On<br>1/31<br>Chart   |             |    | Weeks<br>On<br>1/31<br>Chart |   |              |    |
|-----------|---|------------------------------|----|-----------|--|-------------|----|------------------------------|---|--------------|----|
| <b>1</b>  | <b>DOUBLE FANTASY</b><br>JOHN LENNON and YOKO ONO<br>(Geffen GHS 2001)          | 8.98<br>1                    | 10 | <b>35</b> | <b>9 TO 5 AND ODD JOBS</b><br>DOLLY PARTON (RCA AHL 1-3852)                          | 7.98<br>43  | 10 | <b>67</b>                    | <b>REMAIN IN LIGHT</b><br>TALKING HEADS (Sire SRK 6095)                         | 7.98<br>67   | 15 |
| <b>2</b>  | <b>GREATEST HITS</b><br>KENNY ROGERS (Liberty LOO-1072)                         | 8.98<br>2                    | 17 | <b>36</b> | <b>ONE STEP CLOSER</b><br>THE DOOBIE BROTHERS (Warner Bros. HS 3452)                 | 8.98<br>31  | 18 | <b>68</b>                    | <b>THIS IS MY DREAM</b><br>SWITCH (Gordy/Motown G8-999M1)                       | 8.98<br>61   | 12 |
| <b>3</b>  | <b>CRIMES OF PASSION</b><br>PAT BENATAR (Chrysalis CHE 1275)                    | 8.98<br>3                    | 25 | <b>37</b> | <b>XANADU</b><br>ORIGINAL SOUNDTRACK (MCA-6100)                                      | 9.98<br>37  | 31 | <b>69</b>                    | <b>THE NATURE OF THE BEAST</b><br>APRIL WINE (Capitol SOO-12125)                | 8.98<br>96   | 2  |
| <b>4</b>  | <b>THE JAZZ SINGER</b><br>NEIL DIAMOND (Capitol SWAV-12120)                     | 9.98<br>4                    | 8  | <b>38</b> | <b>MADE IN AMERICA</b><br>THE BLUES BROTHERS (Atlantic SD 16025)                     | 8.98<br>39  | 7  | <b>70</b>                    | <b>JERMAINE</b><br>JERMAINE JACKSON (Motown M8-1499F)                           | 8.98<br>76   | 10 |
| <b>5</b>  | <b>GUILTY</b><br>BARBRA STREISAND (Columbia FC 36750)                           | 8.98<br>5                    | 18 | <b>39</b> | <b>HORIZON</b><br>EDDIE RABBITT (Elektra 6E-276)                                     | 7.98<br>44  | 30 | <b>71</b>                    | <b>TROMBIPULATION</b><br>PARLIAMENT (Casablanca/PolyGram NBLP 7249)             | 8.98<br>72   | 8  |
| <b>6</b>  | <b>HOTTER THAN JULY</b><br>STEVIE WONDER (Tamla/Motown T8-373M1)                | 8.98<br>6                    | 13 | <b>40</b> | <b>AGAINST THE WIND</b><br>BOB SEGER & THE SILVER BULLET BAND<br>(Capitol SOO-12041) | 8.98<br>35  | 48 | <b>72</b>                    | <b>CHIPMUNK PUNK</b><br>THE CHIPMUNKS (Excelsior XLP-6008)                      | 7.98<br>75   | 30 |
| <b>7</b>  | <b>AUTOAMERICAN</b><br>BLONDIE (Chrysalis CHE 1290)                             | 8.98<br>7                    | 10 | <b>41</b> | <b>WINELIGHT</b><br>GROVER WASHINGTON, JR. (Elektra 6E-305)                          | 7.98<br>42  | 13 | <b>73</b>                    | <b>THE WILD THE WILLING AND THE INNOCENT</b><br>UFO (Chrysalis CHE 1307)        | 8.98<br>89   | 2  |
| <b>8</b>  | <b>GAUCHO</b><br>STEELY DAN (MCA-6102)  | 9.98<br>8                    | 10 | <b>42</b> | <b>DIANA</b><br>DIANA ROSS (Motown M8-936)   | 8.98<br>38  | 35 | <b>74</b>                    | <b>GIVE ME THE NIGHT</b><br>GEORGE BENSON (Owest/Warner Bros. HS 3453)          | 8.98<br>70   | 27 |
| <b>9</b>  | <b>BACK IN BLACK</b><br>AC/DC (Atlantic SD 16108)                               | 8.98<br>9                    | 26 | <b>43</b> | <b>FREEDOM OF CHOICE</b><br>DEVO (Warner Bros. BSK 3435)                             | 7.98<br>41  | 36 | <b>75</b>                    | <b>RADIOLAND</b><br>NICOLETTE LARSON (Warner Bros. BSK 3502)                    | 7.98<br>82   | 4  |
| <b>10</b> | <b>ZENYATTA MONDATTA</b><br>THE POLICE (A&M SP-4831)                            | 8.98<br>11                   | 16 | <b>44</b> | <b>TOUCH</b><br>CON FUNK SHUN<br>(Mercury/PolyGram-4002)                             | 7.98<br>45  | 9  | <b>76</b>                    | <b>STONE JAM</b><br>SLAVE (Cotillion/Atlantic SD 5224)                          | 7.98<br>83   | 17 |
| <b>11</b> | <b>HI INFIDELITY</b><br>REO SPEEDWAGON (Epic FE 36844)                          | 8.98<br>14                   | 10 | <b>45</b> | <b>TP</b><br>TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36745)                          | 8.98<br>46  | 26 | <b>77</b>                    | <b>THE BEATLES</b><br>(Capitol SWBO-101)  | 9.98<br>81   | 7  |
| <b>12</b> | <b>PARADISE THEATER</b><br>STYX (A&M SP-3719)                                   | 8.98<br>18                   | 2  | <b>46</b> | <b>FACES</b><br>EARTH, WIND & FIRE (ARC/Columbia KC 2 36795)                         | 15.98<br>36 | 12 | <b>78</b>                    | <b>IMAGINE</b><br>JOHN LENNON (Capitol SW 3379)                                 | 7.98<br>85   | 7  |
| <b>13</b> | <b>EAGLES LIVE</b><br>THE EAGLES (Asylum BB-705)                                | 15.98<br>13                  | 11 | <b>47</b> | <b>IMAGINATION</b><br>THE WHISPERS (Solar/RCA BZL 1-3578)                            | 7.98<br>58  | 4  | <b>79</b>                    | <b>PARIS</b><br>SUPERTRAMP (A&M SP-6702)  | 13.98<br>69  | 18 |
| <b>14</b> | <b>FOOLISH BEHAVIOUR</b><br>ROD STEWART (Warner Bros. HS 3485)                  | 8.98<br>15                   | 10 | <b>48</b> | <b>HONEYSUCKLE ROSE</b><br>ORIGINAL SOUNDTRACK (Columbia S2 36752)                   | 15.98<br>49 | 23 | <b>80</b>                    | <b>TURN BACK</b><br>TOTO (Columbia FC 36813)                                    | 8.98<br>—    | 1  |
| <b>15</b> | <b>THE RIVER</b><br>BRUCE SPRINGSTEEN (Columbia PC2 36854)                      | 15.98<br>12                  | 15 | <b>49</b> | <b>LIVE &amp; MORE</b><br>ROBERTA FLACK and PEABO BRYSON<br>(Atlantic SD 2-7004)     | 13.98<br>54 | 8  | <b>81</b>                    | <b>THE WANDERER</b><br>DONNA SUMMER (Geffen GHS 2000)                           | 8.98<br>63   | 14 |
| <b>16</b> | <b>THE GAME</b><br>QUEEN (Elektra 5E-513)                                       | 8.98<br>10                   | 30 | <b>50</b> | <b>THE TWO OF US</b><br>YARBROUGH & PEOPLES<br>(Mercury/PolyGram SRM-1-3834)         | 7.98<br>71  | 8  | <b>82</b>                    | <b>POSH</b><br>PATRICE RUSHEN (Elektra 6E-302)                                  | 7.98<br>77   | 11 |
| <b>17</b> | <b>CELEBRATE</b><br>KOOL & THE GANG (De-Lite/PolyGram DE-9518)                  | 7.98<br>21                   | 17 | <b>51</b> | <b>GREATEST HITS</b><br>RONNIE MILSAP (RCA AHL 1-3277)                               | 8.98<br>56  | 16 | <b>83</b>                    | <b>HOLD OUT</b><br>JACKSON BROWNE (Asylum 5E-511)                               | 8.98<br>74   | 30 |
| <b>18</b> | <b>THE TURN OF A FRIENDLY CARD</b><br>THE ALAN PARSONS PROJECT (Arista AL-9518) | 8.98<br>19                   | 13 | <b>52</b> | <b>GREATEST HITS VOLUME TWO</b><br>LINDA RONSTADT (Asylum 5E-516)                    | 8.98<br>48  | 14 | <b>84</b>                    | <b>SKYYPORT</b><br>SKYY (Salsoul/RCA SA8537)                                    | 7.98<br>93   | 9  |
| <b>19</b> | <b>GREATEST HITS/LIVE</b><br>HEART (Epic KE2 36888)                             | 13.98<br>17                  | 10 | <b>53</b> | <b>ALIVE</b><br>KENNY LOGGINS (Columbia C2X 36736)                                   | 13.98<br>50 | 19 | <b>85</b>                    | <b>GREATEST HITS</b><br>DR. HOOK (Capitol SOO-12122)                            | 8.98<br>87   | 8  |
| <b>20</b> | <b>LIVE</b><br>FLEETWOOD MAC (Warner Bros. 2WB 3500)                            | 13.98<br>16                  | 7  | <b>54</b> | <b>STAND IN THE FIRE</b><br>WARREN ZEVON (Asylum 5E-519)                             | 8.98<br>59  | 4  | <b>86</b>                    | <b>BORDERLINE</b><br>RY COODER (Warner Bros. BSK 3489)                          | 7.98<br>98   | 4  |
| <b>21</b> | <b>CHRISTOPHER CROSS</b><br>(Warner Bros. BSK 3383)                             | 7.98<br>20                   | 54 | <b>55</b> | <b>ARC OF A DIVER</b><br>STEVE WINWOOD (Island ILPS 9576)                            | 8.98<br>64  | 4  | <b>87</b>                    | <b>THE JEALOUS KIND</b><br>DELBERT McCLINTON (Capitol ST-12115)                 | 7.98<br>106  | 12 |
| <b>22</b> | <b>SUPER TROUPER</b><br>ABBA (Atlantic SD 16023)                                | 8.98<br>25                   | 9  | <b>56</b> | <b>SHAVED FISH</b><br>JOHN LENNON (Capitol SW 3421)                                  | 7.98<br>62  | 7  | <b>88</b>                    | <b>THREE FOR LOVE</b><br>SHALAMAR (Solar/RCA BZL1-3577)                         | 7.98<br>102  | 4  |
| <b>23</b> | <b>FLASH GORDON</b><br>ORIGINAL SOUNDTRACK<br>MUSIC BY QUEEN (Elektra 5E-518)   | 8.98<br>24                   | 7  | <b>57</b> | <b>AS ONE</b><br>THE BAR-KAYS (Mercury/PolyGram SRM-1-3844)                          | 7.98<br>52  | 10 | <b>89</b>                    | <b>YESSHOWS</b><br>YES (Atlantic SD2-510)                                       | 13.98<br>57  | 8  |
| <b>24</b> | <b>ANNE MURRAY'S GREATEST HITS</b><br>(Capitol SOO-12110)                       | 8.98<br>23                   | 20 | <b>58</b> | <b>URBAN COWBOY</b><br>ORIGINAL SOUNDTRACK (Asylum DP-900002)                        | 15.98<br>51 | 42 | <b>90</b>                    | <b>MICKEY MOUSE DISCO</b><br>(Disneyland 2504)                                  | 4.98<br>86   | 51 |
| <b>25</b> | <b>LOST IN LOVE</b><br>AIR SUPPLY (Arista AB 4268)                              | 8.98<br>22                   | 39 | <b>59</b> | <b>GREATEST HITS</b><br>THE OAK RIDGE BOYS (MCA-5150)                                | 8.98<br>47  | 14 | <b>91</b>                    | <b>SANDINISTA!</b><br>THE CLASH (Epic E3X 37037)                                | 14.98<br>146 | 2  |
| <b>26</b> | <b>TRIUMPH</b><br>THE JACKSONS (Epic FE 36424)                                  | 8.98<br>26                   | 17 | <b>60</b> | <b>1967-1970</b><br>THE BEATLES (Capitol SKBO 3404)                                  | 9.98<br>68  | 7  | <b>92</b>                    | <b>SCARY MONSTERS</b><br>DAVID BOWIE (RCA AOL-3647)                             | 8.98<br>79   | 19 |
| <b>27</b> | <b>FANTASTIC VOYAGE</b><br>LAKESIDE (Solar/RCA BXL 1-3720)                      | 7.98<br>29                   | 11 | <b>61</b> | <b>ARETHA FRANKLIN</b><br>(Arista AL 9538)   | 8.98<br>55  | 16 | <b>93</b>                    | <b>CATHOLIC BOY</b><br>THE JIM CARROLL BAND (Atco SD 38-132)                    | 7.98<br>78   | 14 |
| <b>28</b> | <b>HITS!</b><br>BOZ SCAGGS (Columbia FC 36841)                                  | 8.98<br>27                   | 11 | <b>62</b> | <b>FEEL ME</b><br>CAMEO (Chocolate City/PolyGram CCLP 2016)                          | 7.98<br>53  | 14 | <b>94</b>                    | <b>ABBEY ROAD</b><br>THE BEATLES (Capitol SO 389)                               | 7.98<br>103  | 4  |
| <b>29</b> | <b>BARRY</b><br>BARRY MANILOW (Arista AL 9537)                                  | 8.98<br>28                   | 9  | <b>63</b> | <b>SECONDS OF PLEASURE</b><br>ROCKPILE (Columbia JC 36886)                           | 7.98<br>60  | 13 | <b>95</b>                    | <b>LIVING IN A FANTASY</b><br>LEO SAYER (Warner Bros. BSK 3483)                 | 7.98<br>84   | 15 |
| <b>30</b> | <b>GLASS HOUSES</b><br>BILLY JOEL (Columbia FC 36384)                           | 8.98<br>30                   | 47 | <b>64</b> | <b>I BELIEVE IN YOU</b><br>DON WILLIAMS (MCA-5133)                                   | 8.98<br>66  | 23 | <b>96</b>                    | <b>FULL MOON</b><br>CHARLIE DANIELS BAND (Epic FE 36571)                        | 7.98<br>80   | 27 |
| <b>31</b> | <b>GHOST RIDERS</b><br>OUTLAWS (Arista AL 9542)                                 | 8.98<br>34                   | 10 | <b>65</b> | <b>1962-1966</b><br>THE BEATLES (Capitol SKBO 3403)                                  | 9.98<br>73  | 7  | <b>97</b>                    | <b>CITY NIGHTS</b><br>TIERRA (Boardwalk FW 36995)                               | 8.98<br>116  | 7  |
| <b>32</b> | <b>GAP BAND III</b><br>GAP BAND (Mercury/PolyGram SRM-1-4003)                   | 8.98<br>40                   | 7  | <b>66</b> | <b>IRONS IN THE FIRE</b><br>TEENA MARIE (Gordy/Motown G8-997M1)                      | 7.98<br>65  | 23 | <b>98</b>                    | <b>BLACK SEA</b><br>XTC (Virgin/RSO VA 13147)                                   | 7.98<br>99   | 12 |
| <b>33</b> | <b>MAKING MOVIES</b><br>DIRE STRAITS (Warner Bros. BSK 3480)                    | 7.98<br>32                   | 13 | <b>67</b> | <b>1962-1966</b><br>THE BEATLES (Capitol SKBO 3403)                                  | 9.98<br>73  | 7  | <b>99</b>                    | <b>SGT. PEPPER'S LONELY HEARTS CLUB BAND</b><br>THE BEATLES (Capitol SMAS 2653) | 7.98<br>109  | 7  |
| <b>34</b> | <b>GREATEST HITS</b><br>THE DOORS (Elektra 5E-515)                              | 8.98<br>33                   | 15 | <b>68</b> | <b>1962-1966</b><br>THE BEATLES (Capitol SKBO 3403)                                  | 9.98<br>73  | 7  | <b>100</b>                   | <b>IN OUR LIFETIME</b><br>MARVIN GAYE (Tamla/Motown T8-374M1)                   | 8.98<br>—    | 1  |



# Cashbox top albums/101 to 200

February 7, 1981

|     |   | Weeks<br>On<br>Chart | 1/31   |
|-----|---|----------------------|--------|
| 101 | <b>ALL SHOOK UP</b><br>CHEAP TRICK (Epic FE 36498)                                      | 8.98                 | 97 13  |
| 102 | <b>BACK ON THE STREETS</b><br>DONNIE IRIS (Carouse/MCA-3272)                            | 7.98                 | 111 11 |
| 103 | <b>WILD PLANET</b><br>THE B-52's (Warner Bros. BSK 3471)                                | 7.98                 | 101 21 |
| 104 | <b>IN THE HEAT OF THE NIGHT</b><br>PAT BENATAR (Chrysalis CHS 123)                      | 7.98                 | 104 72 |
| 105 | <b>THE ROYAL ALBERT HALL CONCERT</b><br>CREEDENCE CLEARWATER REVIVAL (Fantasy MPF-4501) | 5.98                 | 114 8  |
| 106 | <b>GREATEST HITS</b><br>WAYLON JENNINGS (RCA AHL 1-3378)                                | 7.98                 | 105 94 |
| 107 | <b>CLOUDS ACROSS THE SUN</b><br>FIREFALL (Atlantic SD 16024)                            | 8.98                 | 117 4  |
| 108 | <b>GREATEST HITS</b><br>MANHATTANS (Columbia JC 36861)                                  | 7.98                 | 110 8  |
| 109 | <b>MIND GAMES</b><br>JOHN LENNON (Capitol SN 16068)                                     | 7.98                 | 120 7  |
| 110 | <b>HEARTLAND</b><br>THE MICHAEL STANLEY BAND (EMI-America SW-17040)                     | 7.98                 | 112 20 |
| 111 | <b>DIRTY MIND</b><br>PRINCE (Warner Bros. BSK 3478)                                     | 7.98                 | 100 14 |
| 112 | <b>AT PEACE WITH WOMAN</b><br>THE JONES GIRLS (Phila. Int'l./CBS JZ 36767)              | 7.98                 | 115 17 |
| 113 | <b>CARNAVAL</b><br>SPYRO GYRA (MCA-5149)  | 8.98                 | 94 15  |
| 114 | <b>CHANCE</b><br>MANFRED MANN'S EARTH BAND (Warner Bros. BSK 3498)                      | 7.98                 | 129 4  |
| 115 | <b>KANO</b><br>(Emergency EMLP 7505)  | 7.98                 | 126 9  |
| 116 | <b>OFF THE WALL</b><br>MICHAEL JACKSON (Epic FE-35745)                                  | 8.98                 | 107 74 |
| 117 | <b>SHINE ON</b><br>L.T.D. (A&M SP 4819)   | 7.98                 | 119 23 |
| 118 | <b>CANDLES</b><br>HEATWAVE (Epic FE 36873)  | 8.98                 | 88 9   |
| 119 | <b>GREATEST HITS</b><br>ANDY GIBB (RSO RX-1-3091)                                       | 8.98                 | 92 10  |
| 120 | <b>INHERIT THE WIND</b><br>WILTON FELDER (MCA-5144)                                     | 8.98                 | 125 16 |
| 121 | <b>REVOLVER</b><br>THE BEATLES (Capitol ST 2576)  | 7.98                 | 138 2  |
| 122 | <b>POPEYE</b><br>ORIGINAL SOUNDTRACK (Boardwalk SW 36880)                               | 8.98                 | 123 4  |
| 123 | <b>ON THE EDGE</b><br>THE BABYS (Chrysalis CHE 1305)                                    | 8.98                 | 113 14 |
| 124 | <b>SHADES OF BLUE</b><br>LOU RAWLS (Phila. Int'l./CBS JZ 36774)                         | 7.98                 | 135 4  |
| 125 | <b>LATE NIGHT GUITAR</b><br>EARL KLUGH (Liberty LT-1079)                                | 8.98                 | 91 11  |
| 126 | <b>HURRY UP THIS WAY AGAIN</b><br>THE STYLISTICS (TSOP/CBS JZ 36470)                    | 7.98                 | 118 18 |
| 127 | <b>MINIMUM WAGE ROCK 'N' ROLL</b><br>THE BUS BOYS (Arista AB 4280)                      | 7.98                 | 131 11 |
| 128 | <b>AEROSMITH'S GREATEST HITS</b><br>AEROSMITH (Columbia FC 36865)                       | 8.98                 | 90 13  |
| 129 | <b>URBAN COWBOY II</b><br>VARIOUS ARTISTS (Full Moon/CBS SE 36921)                      | 8.98                 | 132 7  |
| 130 | <b>ROWDY</b><br>HANK WILLIAMS, JR. (Elektra/Curb 6E-330)                                | 7.98                 | — 1    |
| 131 | <b>EMOTIONAL RESCUE</b><br>THE ROLLING STONES (Rolling Stones/Atlantic COC 16015)       | 8.98                 | 108 30 |
| 132 | <b>VOICES</b><br>DARYL HALL & JOHN OATES (RCA AQL 1-3646)                               | 8.98                 | 127 26 |
| 133 | <b>STARDUST</b><br>WILLIE NELSON (Columbia JC 36588)                                    | 7.98                 | 122 50 |
| 134 | <b>HAWKS &amp; DOVES</b><br>NEIL YOUNG (Reprise HS 2297)                                | 8.98                 | 95 12  |

|     |   | Weeks<br>On<br>Chart | 1/31    |
|-----|---|----------------------|---------|
| 135 | <b>ZAPP</b><br>(Warner Bros. BSK 3463)  | 7.98                 | 128 21  |
| 136 | <b>I HAD TO SAY IT</b><br>MILLIE JACKSON (Spring/PolyGram SP-1-6730)              | 7.98                 | 142 3   |
| 137 | <b>SOUND AFFECTS</b><br>THE JAM (Polydor/PolyGram PD-1-6315)                      | 7.98                 | 159 2   |
| 138 | <b>NIGHT PASSAGE</b><br>WEATHER REPORT (ARC/Columbia JC 36793)                    | 8.98                 | 137 9   |
| 139 | <b>BARBRA STREISAND'S GREATEST HITS VOL. 2</b><br>(Columbia FC 35679)             | 8.98                 | 133 14  |
| 140 | <b>STRANGER IN TOWN</b><br>BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11698)  | 7.98                 | 141 142 |
| 141 | <b>THE IDOLMAKER</b><br>ORIGINAL SOUNDTRACK (A&M SP-4840)                         | 8.98                 | 124 9   |
| 142 | <b>THE BEST OF THE DOOBIES</b><br>THE DOOBIE BROTHERS (Warner Bros. BSK 3112)     | 8.98                 | 144 47  |
| 143 | <b>PANORAMA</b><br>THE CARS (Elektra 5E-514)                                      | 8.98                 | 134 23  |
| 144 | <b>42nd STREET</b><br>ORIGINAL BROADWAY CAST (RCA Red Seal CBL 1-3891)            | 8.98                 | 149 7   |
| 145 | <b>RUBBER SOUL</b><br>THE BEATLES (Capitol ST 2442)                               | 7.98                 | — 1     |
| 146 | <b>ANY WHICH WAY YOU CAN</b><br>ORIGINAL SOUNDTRACK (Viva/Warner Bros. HS 3499)   | 8.98                 | 148 4   |
| 147 | <b>BETTER DAYS</b><br>THE BLACKBYRDS (Fantasy F-9602)                             | 7.98                 | 151 7   |
| 148 | <b>VOICES IN THE RAIN</b><br>JOE SAMPLE (MCA-5172)                                | 8.98                 | 181 2   |
| 149 | <b>REPLAY</b><br>CROSBY, STILLS & NASH (Atlantic SD 16026)                        | 7.98                 | 155 4   |
| 150 | <b>LOOKIN' FOR LOVE</b><br>JOHNNY LEE (A&M SP-309)                                | 7.98                 | 150 14  |
| 151 | <b>AUDIO-VISIONS</b><br>KANSAS (Kirshner/CBS FZ 36588)                            | 8.98                 | 121 19  |
| 152 | <b>ONE FOR THE ROAD</b><br>THE KINKS (Arista A2L 6401)                            | 13.98                | 145 33  |
| 153 | <b>BEAT CRAZY</b><br>THE JOE JACKSON BAND (A&M SP 4837)                           | 8.98                 | 136 14  |
| 154 | <b>LOVERBOY</b><br>(Columbia JC 36762)  | 7.98                 | 171 3   |
| 155 | <b>TONGUE TWISTER</b><br>SHOES (Elektra 6E-303)                                   | 7.98                 | 167 2   |
| 156 | <b>I'M NO HERO</b><br>CLIFF RICHARD (EMI-America SW-17039)                        | 7.98                 | 163 16  |
| 157 | <b>NOTHIN' MATTERS AND WHAT IF IT DID</b><br>JOHN COUGAR (Riva/PolyGram RVL 7403) | 7.98                 | 147 19  |
| 158 | <b>BI-COASTAL</b><br>PETER ALLEN (A&M SP-4825)                                    | 7.98                 | 162 7   |
| 159 | <b>FAME</b><br>ORIGINAL SOUNDTRACK (RSO RX1-3080)                                 | 8.98                 | 160 36  |
| 160 | <b>HOUSE OF MUSIC</b><br>T.S. MONK (Mirage/Atlantic WTG 19291)                    | 7.98                 | 178 2   |
| 161 | <b>THE GAMBLER</b><br>KENNY ROGERS (United Artists UA-LA-934)                     | 7.98                 | 152 112 |
| 162 | <b>ANNIE</b><br>ORIGINAL BROADWAY CAST (Columbia JS 34712)                        | 8.98                 | — 1     |
| 163 | <b>GOLDEN TOUCH</b><br>ROSE ROYCE (Whitfield/Warner Bros. WHK 3512)               | 8.98                 | 173 2   |
| 164 | <b>IN HARMONY</b><br>VARIOUS ARTISTS (Sesame St./Warner Bros. BSK 3481)           | 7.98                 | 164 7   |
| 165 | <b>BETTE MIDLER IN DIVINE MADNESS</b><br>ORIGINAL SOUNDTRACK (Atlantic SD 16022)  | 8.98                 | 143 11  |
| 166 | <b>MUSIC MAN</b><br>WAYLON (RCA AFL-3602)   | 7.98                 | 139 36  |
| 167 | <b>VAN HALEN</b><br>(Warner Bros. BSK 3075)                                       | 7.98                 | 170 160 |
| 168 | <b>McGUFFEY LANE</b><br>(Atco SD 38-133)  | 7.98                 | 172 4   |
| 169 | <b>PORTRAIT OF CARRIE</b><br>CARRIE LUCAS (Solar/RCA BXL 1-3579)                  | 7.98                 | 176 3   |

|     |   | Weeks<br>On<br>Chart | 1/31    |
|-----|---|----------------------|---------|
| 170 | <b>THE RINGS</b><br>(MCA-5165)  | 8.98                 | — 1     |
| 171 | <b>HIGHWAY TO HELL</b><br>AC/DC (Atlantic SD 12944)   | 7.98                 | 175 20  |
| 172 | <b>LET'S BURN</b><br>CLARENCE CARTER (Venture VL 1005)  | 7.98                 | 179 4   |
| 173 | <b>9 TO 5</b><br>ORIGINAL SOUNDTRACK (20th Century-Fox/RCA T-627)                                   | 8.98                 | 174 3   |
| 174 | <b>DEE DEE</b><br>DEE DEE SHARP GAMBLE (Phila. Int'l./CBS JZ 36370)                                 | 7.98                 | 180 3   |
| 175 | <b>I'M NOT STRANGE I'M JUST LIKE YOU</b><br>KEITH SYKES (Backstreet/MCA 5152)                       | 8.98                 | 153 14  |
| 176 | <b>A DECADE OF ROCK AND ROLL 1970 TO 1980</b><br>REO SPEEDWAGON (Epic KE2 36444)                    | 13.98                | — 1     |
| 177 | <b>THE SECOND ALBUM</b><br>707 (Casablanca/PolyGram NBLP 7248)                                      | 8.98                 | 186 2   |
| 178 | <b>BORDER WAVE</b><br>SIR DOUGLAS QUINTET (Takoma/Chrysalis TAK 7088)                               | 7.98                 | 190 2   |
| 179 | <b>LAUGHTER</b><br>IAN DURY & THE BLOCKHEADS (Stiff/Epic JE 36998)                                  | 7.98                 | — 1     |
| 180 | <b>ANYTIME, ANYPLACE, ANYWHERE</b><br>ROSSINGTON COLLINS BAND (MCA-5130)                            | 8.98                 | 183 30  |
| 181 | <b>TEN YEARS OF GOLD</b><br>KENNY ROGERS (United Artists UA-LA 835-H)                               | 7.98                 | 182 73  |
| 182 | <b>ONE MORE SONG</b><br>RANDY MEISNER (Epic NJE 36748)  | 7.98                 | 185 2   |
| 183 | <b>THE AWAKENING</b><br>THE REDDINGS (Believe In A Dream/CBS JZ 36875)                              | 7.98                 | 156 13  |
| 184 | <b>ELOISE LAWS</b><br>(Liberty LT-1063)   | 7.98                 | — 1     |
| 185 | <b>JOY AND PAIN</b><br>MAZE featuring FRANKIE BEVERLY (Capitol ST-12087)                            | 7.98                 | 154 28  |
| 186 | <b>NORTH SOUTH</b><br>PAUL BUTTERFIELD (Bearsville BRK 6995)  | 7.98                 | 187 3   |
| 187 | <b>PHIL SEYMOUR</b><br>(Boardwalk FW 36996)   | 7.98                 | — 1     |
| 188 | <b>THE CARS</b><br>(Elektra 6E-135)   | 7.98                 | 188 136 |
| 189 | <b>THIS TIME</b><br>AL JARREAU (Warner Bros. BSK 3434)  | 7.98                 | 165 34  |
| 190 | <b>INSIDE MOVES</b><br>ORIGINAL SOUNDTRACK (Full Moon/Warner Bros. FMH 3506)                        | 8.98                 | 191 3   |
| 191 | <b>THE WALL</b><br>PINK FLOYD (Columbia PC2 3618)   | 15.98                | 169 61  |
| 192 | <b>HEROES</b><br>COMMODORES (Motown M8-993M1)   | 8.98                 | 161 33  |
| 193 | <b>INTO THE FIRE</b><br>RUSS BALLARD (Epic NJE 36993)   | 7.98                 | — 1     |
| 194 | <b>THE LEGEND OF JESSE JAMES</b><br>VARIOUS ARTISTS (A&M SP-3718)                                   | 8.98                 | 158 10  |
| 195 | <b>CASTLE DONNINGTON: MONSTERS OF ROCK</b><br>VARIOUS ARTISTS (Polydor/PolyGram PD-1-6311)          | 7.98                 | 196 3   |
| 196 | <b>ONE TRICK PONY</b><br>PAUL SIMON (Warner Bros. HS 3472)  | 8.98                 | 168 23  |
| 197 | <b>SWEET VIBRATIONS</b><br>BOBBY "BLUE" BLAND (MCA-5145)  | 8.98                 | 184 7   |
| 198 | <b>THE BEST OF THE KENDALLS</b><br>THE KENDALLS (Ovation OV 1756)                                   | 7.98                 | 177 3   |
| 199 | <b>NEW CLEAR DAYS</b><br>THE VAPORS (United Artists LT-1049)  | 7.98                 | 140 26  |
| 200 | <b>MORE GEORGE THORGOOD AND THE DESTROYERS</b><br>GEORGE THORGOOD AND THE DESTROYERS (Rounder 3035) | 7.98                 | 166 14  |

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

|                     |                        |                              |        |                           |           |                    |           |                           |        |                        |     |
|---------------------|------------------------|------------------------------|--------|---------------------------|-----------|--------------------|-----------|---------------------------|--------|------------------------|-----|
| ABBA                | 22                     | Cooder, Ry                   | 86     | Jackson, Millie           | 136       | Mickey Mouse Disco | 90        | Scaggs, Boz               | 28     | Washington, Grover Jr. | 41  |
| AC/DC               | 9,171                  | Cougar, John                 | 157    | Jacksons                  | 26        | Millsap, Ronnie    | 51        | Seeger, Bob               | 40,140 | Weather Report         | 138 |
| Aerosmith           | 128                    | Creedence Clearwater Revival | 105    | Jam                       | 137       | Monk, T.S.         | 160       | 707                       | 177    | Whispers               | 47  |
| Air Supply          | 25                     | Crosby, Stills & Nash        | 149    | Jarreau, Al               | 189       | Murray, Anne       | 24        | Seymour, Phil             | 187    | Williams, Don          | 64  |
| Allen, Peter        | 158                    | Cross, Christopher           | 21     | Jennings, Waylon          | 106,166   | Nelson, Willie     | 133       | Shalamar                  | 88     | Williams, Hank Jr.     | 130 |
| April Wine          | 69                     | Daniels, Charlie Band        | 96     | Joel, Billy               | 30        | Oak Ridge Boys     | 59        | Sharp-Gamble, Dee Dee     | 174    | Winwood, Steve         | 55  |
| B-52's              | 103                    | Devo                         | 43     | Jones Girls               | 112       | Outlaws            | 31        | Shoes                     | 155    | Wonder, Stevie         | 6   |
| Baby's              | 123                    | Diamond, Neil                | 4      | Kano                      | 115       | Parliament         | 71        | Simon, Paul               | 196    | YTC                    | 98  |
| Ballard, Russ       | 193                    | Dire Straits                 | 33     | Kansas                    | 151       | Parsons, Alan      | 18        | Sir Douglas Quintet       | 178    | Yarborough & Peoples   | 50  |
| Bar-Kays            | 57                     | Doobie Bros.                 | 36,142 | Kendalls                  | 198       | Parton, Dolly      | 35        | Sky                       | 84     | Yes                    | 89  |
| Beatles             | 60,65,77,94,99,121,145 | Doors                        | 34     | Kinks                     | 152       | Pendergrass, Teddy | 45        | Slave                     | 76     | Young, Neil            | 134 |
| Benatar, Pat        | 3,104                  | Dry, Hook                    | 85     | Kool & The Gang           | 17        | Pink Floyd         | 191       | Springsteen, Bruce        | 15     | Zapp                   | 135 |
| Benson, George      | 74                     | Dury, Ian                    | 179    | Klugh, Earl               | 125       | Police             | 10        | Spyro Gyra                | 113    | Zevon, Warren          | 54  |
| Blackbyrds          | 147                    | Eagles                       | 13     | L.T.D.                    | 117       | Prince             | 111       | Stanley, Michael Band     | 110    |                        |     |
| Bland, Bobby "Blue" | 197                    | Earth, Wind & Fire           | 46     | LakeSide                  | 27        | Queen              | 16        | Steeley Dan               | 8      |                        |     |
| Blondie             | 7                      | Felder, Wilton               | 120    | Larson, Nicolette         | 75        | Rabbitt, Eddie     | 39        | Stewart, Rod              | 14     |                        |     |
| Blues Bros.         | 38                     | Firefall                     | 107    | Laws, Eloise              | 184       | Rawls, Lou         | 124       | Streisand, Barbra         | 5,139  |                        |     |
| Bowie, David        | 92                     | Flack & Bryson               | 49     | Lee, Johnny               | 150       | Reddings           | 183       | Stylistics                | 126    |                        |     |
| Browne, Jackson     | 83                     | Fleetwood Mac                | 20     | Lennon, John              | 56,78,109 | REO Speedwagon     | 11,176    | Styx                      | 12     |                        |     |
| Bus Boys            | 127                    | Franklin, Aretha             | 61     | Lennon, John And Yoko Ono | 1         | Richard, Cliff     | 156       | Summer, Donna             | 81     |                        |     |
| Butterfield, Paul   | 186                    | Gap Band                     | 32     | Loggins, Kenny            | 53        | Rings              | 170       | Supertramp                | 79     |                        |     |
| Cameo               | 62                     | Gaye, Marvin                 | 100    | Loverboy                  | 154       | Rockpile           | 63        | Switch                    | 68     |                        |     |
| Carroll, Jim        | 93                     | Gibb, Andy                   | 119    | Lucas, Carrie             | 169       | Rogers, Kenny      | 2,161,181 | Sykes, Keith              | 175    |                        |     |
| Cars                | 143,188                | Hall & Oates                 | 132    | Manfred Mann's Earth Band | 114       | Rolling Stones     | 131       | Talking Heads             | 67     |                        |     |
| Carter, Clarence    | 172                    | Heart                        | 19     | Manhattans                | 108       | Ronstadt, Linda    | 52        | The Legend Of Jesse James | 194    |                        |     |
| Castle Donnington   | 195                    | Heatwave                     | 118    | Manilow, Barry            | 29        | Rose, Royce        | 163       | Thorgood, George          | 200    |                        |     |
| Cheap Trick         | 101                    | In Harmony                   | 164    | Marie, Teena              | 66        | Ross, Diana        | 42        | Tierra                    | 97     |                        |     |
| Chipmunks           | 72                     | Iris, Donnie                 | 102    | Maze                      | 185       | Rossington Collins | 180       | Toto                      | 80     |                        |     |
| Clash               | 91                     | Jackson, Jermaine            | 70     | McClinton, Delbert        | 87        | Rushen, Patrice    | 82        | UFO                       | 73     |                        |     |
| Commodores          | 192                    | Jackson, Joe                 | 153    | McGuffey Lane             | 168       | Sample, Joe        | 148       | Van Halen                 | 167    |                        |     |
| Con Funk Shun       | 44                     | Jackson, Michael             | 116    | Meisner, Randy            | 182       | Sayer, Leo         | 95        | Vapors                    | 199    |                        |     |

## SOUNDTRACKS

|                       |     |
|-----------------------|-----|
| Annie                 | 162 |
| Any Which Way You Can | 146 |
| Divine Madness        | 165 |
| Fame                  | 159 |
| Flash Gordon          | 23  |
| 42nd Street           | 144 |
| Honeysuckle Rose      | 48  |
| Idolmaker             | 141 |
| Inside Moves          | 190 |
| 9 To 5                | 173 |
| Popeye                | 122 |
| Urban Cowboy          | 58  |
| Urban Cowboy II       | 129 |
| Xanadu                | 37  |





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