

# CASHBOX

November 22, 1991

NEWSPAPER

\$2.20



Writer and Composer: Paul Kennerley



"THE LEGEND OF JESSE JAMES"

# Keith Sykes



the debut single "Love to Ride"

from the hot new debut album

# I'm not strange I'm just like you

now riding strong on these stations

KMET  
KWST  
KROQ  
KNAC  
WRNW  
WCAS  
WBRU  
WBLM  
WGIR  
WERI  
WECM  
WRXL  
WWWV  
WNOR  
WMYK

WZXR  
KEZY  
KGB-FM  
KAZY  
WVAQ  
WSLQ  
WKLC  
WIBZ  
WPLR  
WQBK  
WPDH  
WNCS  
WOUR  
WAQX  
WAER

WLUP  
KFML  
KZOK  
KREM-FM  
WMDI  
WOMP  
WGRQ  
WMJQ  
WCMF  
WWCK  
WILS  
WLAV-FM  
WHNN  
WLLZ  
WVUD

WMET  
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KBBC  
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KAAK  
KISW  
KIOK  
KINK  
KQFM  
KZEL  
KKSJ  
KLYX



WVUD  
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KQDS  
KYTX  
KPAS  
KLAQ  
KGOU  
KMOD  
KMBQ  
KRKE  
KLBJ  
KISS/KMAC  
KNCN  
KKRQ  
KKDJ

WNEW  
KTXQ  
KATT  
KILT-FM  
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K-99  
WLSQ  
WKDF  
WKQB

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KFMQ  
WKLS  
WRAS  
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WWWZ  
WKTM  
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WIMZ  
WQXM  
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WOWD  
WGLV  
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KTYD  
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KDKB  
KBBC  
KWFM  
KXFM  
KCAL  
KTIM  
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KOME  
KLIV  
KLRB

WBCN  
WAAL  
WMMS  
M105  
WXUS  
WDEK  
WBWB  
WLPX  
KD101  
KFMH  
KGGO  
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WJLP

on Backstreet Records & Tapes





# CASH BOX

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## EDITORIAL Something To Look Forward To

With the approach of the Christmas sales season, traditionally the busiest time of the year for retailers, there is much reason for optimism. The recently published annual report of the Recording Industry Assn. of America (RIAA) noted that sales have not been all that bad in late 1979 and 1980, and now the market is flooded with top quality product.

It has been seven months since the National Assn. of Recording Merchandisers (NARM) unveiled its "Give The Gift Of Music" campaign, and it appears that momentum is building up for a blockbuster of a holiday season. For the first time in months, the prospects appear very bright, and this holiday season is seeing retailers rallying around a common industry cause — the selling of good music.

In preparation for the holiday season, the labels have flooded the market with quality product for all tastes — from rock to country to R&B to MOR to Adult Contemporary and so on, there is something for everyone. With so much to choose from, complemented by the active support of the retailers, the public finds itself in its best position in a long time as far as buying records is concerned.

Cash Box is encouraged by these developments. The industry has survived its worst crisis in years, and it is stronger than ever now. With so much quality product from both superstar and developing acts on the market, it is impossible to see anything but good news for the coming holiday season.

# NEWS HIGHLIGHTS

- 'Gift Of Music' theme pervades holiday retail sales thrust (page 7).
- Court of Appeals reverses decision holding RIAA in contempt of court on Goody case (page 7).
- Retailers forecast public resistance to \$9.98 list price (page 7).
- Jay Lasker named president and chief operating officer of Motown Records (page 7).
- Robert Palmer's "Looking For Clues" and "Love To Ride" by Keith Sykes are the top Cash Box Single Picks (page 15).
- "Eagles Live" and "Greatest Hits/Live" by Heart are the top Cash Box Album Picks (page 18).

## TOP POP DEBUTS

<b>SINGLES</b>	40	TELL IT LIKE IT IS — Heart — Epic
<b>ALBUMS</b>	12	FACES — Earth, Wind & Fire — ARC/Columbia

### POP SINGLE

**LADY**  
Kenny Rogers  
Liberty

### B/C SINGLE

**MASTER BLASTER (JAMMIN')**  
Stevie Wonder  
Tamla/Motown

### COUNTRY SINGLE

**IF YOU EVER CHANGE YOUR MIND**  
Crystal Gayle  
Columbia

### JAZZ

**GIVE ME THE NIGHT**  
George Benson  
Qwest/Warner Bros.

## NUMBER ONES



Kenny Rogers

### POP ALBUM

**GREATEST HITS**  
Kenny Rogers  
Liberty

### B/C ALBUM

**HOTTER THAN JULY**  
Stevie Wonder  
Tamla/Motown

### COUNTRY ALBUM

**KENNY ROGERS GREATEST HITS**  
Kenny Rogers  
Liberty

### GOSPEL

**REJOICE**  
Shirley Caesar  
Myrrh



# CASH BOX TOP 100 SINGLES

November 22, 1980

	Weeks On Chart	11/15	Chart
1 LADY	1	8	
2 THE WANDERER	4	10	
3 ANOTHER ONE BITES THE DUST	2	15	
4 WOMAN IN LOVE	3	12	
5 MASTER BLASTER (JAMMIN')	7	9	
6 I'M COMING OUT	6	11	
7 HE'S SO SHY	5	18	
8 MORE THAN I CAN SAY	11	9	
9 DREAMING	10	11	
10 LOVELY ONE	12	9	
11 (JUST LIKE) STARTING OVER	17	4	
12 YOU'VE LOST THAT LOVIN' FEELING	13	9	
13 WHIP IT	14	13	
14 HIT ME WITH YOUR BEST SHOT	16	8	
15 LOVE ON THE ROCKS	19	4	
16 NEVER KNEW LOVE LIKE THIS BEFORE	8	16	
17 NEVER BE THE SAME	20	7	
18 HUNGRY HEART	24	3	
19 JESSE	15	17	
20 UPSIDE DOWN	9	20	
21 LET ME BE YOUR ANGEL	22	15	
22 GUILTY	32	4	
23 THAT GIRL COULD SING	23	10	
24 WITHOUT YOUR LOVE	26	10	
25 I'M HAPPY THAT LOVE HAS FOUND YOU	27	7	
26 DREAMER	18	10	
27 THEME FROM THE DUKES OF HAZZARD	30	11	
28 EVERY WOMAN IN THE WORLD	38	5	
29 SHE'S SO COLD	21	9	
30 EVERYBODY'S GOT TO LEARN SOMETIME	34	7	
31 DEEP INSIDE MY HEART	36	8	
32 TURNING JAPANESE	35	11	

	Weeks On Chart	11/15	Chart
33 THIS TIME	37	9	
34 DE DO DO DO DE DA DA DA	44	5	
35 I BELIEVE IN YOU	41	10	
36 ON THE ROAD AGAIN	29	12	
37 OUT HERE ON MY OWN	25	15	
38 SUDDENLY	48	6	
39 SEQUEL	46	4	
40 TELL IT LIKE IT IS	—	1	
41 IT'S MY TURN	52	5	
42 DRIVIN' MY LIFE AWAY	31	23	
43 LOOK WHAT YOU'VE DONE TO ME	33	14	
44 SOMETIMES A FANTASY	40	7	
45 HOLD ON	39	9	
46 YOU SHOOK ME ALL NIGHT LONG	42	11	
47 I'M ALRIGHT (THEME FROM "CADDYSHACK")	43	20	
48 REAL LOVE	28	12	
49 PASSION	—	1	
50 XANADU	47	16	
51 CELEBRATION	64	4	
52 IF YOU SHOULD SAIL	57	9	
53 GIRLS CAN GET IT	63	4	
54 I MADE IT THROUGH THE RAIN	—	1	
55 ONE-TRICK PONY	55	5	
56 TIME IS TIME	—	1	
57 THE TIDE IS HIGH	84	2	
58 TEXAS IN MY REAR VIEW MIRROR	62	6	
59 THIS BEAT GOES ON/ SWITCHIN' TO GLIDE	65	14	
60 ONE STEP CLOSER	—	1	
61 HOW DO I SURVIVE	49	16	
62 GIVE ME THE NIGHT	50	21	
63 LIVE EVERY MINUTE	53	12	
64 STOP THIS GAME	71	3	
65 WHO'LL BE THE FOOL TONIGHT	54	16	
66 LOOKIN' FOR LOVE	45	20	

	Weeks On Chart	11/15	Chart
67 TOGETHER	73	3	
68 CRY LIKE A BABY	56	8	
69 THE HORIZONTAL BOP	76	3	
70 I LOVE A RAINY NIGHT	79	3	
71 COULD I HAVE THIS DANCE	61	12	
72 TOUCH AND GO	60	12	
73 COULD I BE DREAMING	75	3	
74 WHO WERE YOU THINKIN' OF	66	7	
75 GOTTA HAVE MORE LOVE	82	3	
76 FAME	58	22	
77 MIDNIGHT ROCKS	51	14	
78 LATE IN THE EVENING	59	16	
79 HEP ME	86	2	
80 TURN AND WALK AWAY	87	2	
81 MORNING MAN	81	3	
82 HE CAN'T LOVE YOU	88	2	
83 SHINE ON	90	2	
84 YOU	—	1	
85 WALK AWAY	69	11	
86 MY MOTHER'S EYES	—	1	
87 DON'T SAY NO	—	1	
88 I NEED YOUR LOVIN'	—	1	
89 BRITE EYES	78	5	
90 SHERRY	70	5	
91 THE LEGEND OF WOOLEY SWAMP	67	14	
92 THE WINNERS TAKES IT ALL	—	1	
93 LOVE X LOVE	77	8	
94 ALL OUT OF LOVE	68	25	
95 KILLIN' TIME	—	1	
96 LET ME TALK	74	10	
97 HOT ROD HEARTS	83	19	
98 EMOTIONAL RESCUE	80	21	
99 LET'S DO SOMETHING CHEAP & SUPERFICIAL	91	5	
100 MORE BOUNCE TO THE OUNCE	92	6	

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

All Out (Careers/BRM — BMI/Rive — PRS) .....	94	Hot Rod (Captain Crystal/Bleckwood/Der Jen — BMI) .....	97	Love X Love (Rodsongs — ASCAP) .....	93	Texas In My (Songpinter — BMI) .....	58
Another One (Queen/Beechwood — BMI) .....	3	How Do I (April/Peul Bliss — ASCAP) .....	61	Master Blaster (Jobete & Bleck Bull (TM) — ASCAP) .....	5	That Girl Could (Swallow Turn — ASCAP) .....	23
Brite Eyes (Out There/Creative — ASCAP) .....	89	Hungry Heart (Bruce Springsteen — ASCAP) .....	18	Midnight Rocks (Frebjous/Approximate/Lobster — BMI) .....	77	The Horizontal Bop (Geer — ASCAP) .....	69
Celebration (Delightful/Fresh Start — BMI) .....	51	I Believe In You (Roger Cook/Cook House — BMI) .....	35	More Bounce (Rubber Bend — BMI) .....	100	The Legend (Hat Band Music — BMI) .....	91
Could I Be Dreaming (Braintree/Tire — BMI/Kerith — ASCAP) .....	73	If You Should Sell (Third Story/Poorhouse — BMI) .....	52	More Than I Can Sey (Werner-Temerlene — BMI) .....	8	The Tide Is High (B&C — In Dispute) .....	57
Could I Have (Vougue/Maple Hill c/o Welk Music Group/Onhisown — BMI) .....	71	I Love A Rainy (DebDeve/Brierpetch — BMI) .....	70	My Morning Man (WB/The Homes Line, Inc. — ASCAP) .....	81	The Wanderer (Cafe Americane/Revelation/Ed. Intro/Intersong Adm. — ASCAP) .....	2
Cry Like A Baby (Screen Gems-EMI Inc. — BMI) .....	68	I Made It (Unichappell — BMI) .....	54	My Mother's (Almo/Only Child — ASCAP) .....	86	Theme From The Dukes (Werner-Temerlene/Rich Way — BMI) .....	27
DeDo (Virgln. Admn. In U.S. by Cheppell — ASCAP) .....	34	I Need Your (Jobete — ASCAP) .....	88	Never Be The Same (Pop 'N' Roll — ASCAP) .....	17	The Winner (Artwork — ASCAP) .....	92
Deep Inside (Nebraska/United Artists/Glesco — ASCAP) .....	31	I'm Alright (Milk Money — ASCAP) .....	47	Never Know Love (Frozan Butterfly — BMI) .....	16	This Beat Goes On (Diamond-Zero) .....	59
Don't Say No (Dorsey — BMI) .....	87	I'm Coming Out (Chlc — BMI) .....	6	One Step (Noodle Tunes — No Aff./Long Tooth — BMI/Rare Blue/Carlooney Tunes — ASCAP) .....	60	This Time (H.G. — ASCAP) .....	33
Dreamer (Almo/Delicate — ASCAP) .....	26	I'm Happy That Love (ATV — BMI) .....	25	One Trick Pony (Paul Simon — BMI) .....	55	Time Is Time (Stigwood Adm. by Unichappell — BMI) .....	56
Dreaming (ATV/Rare Blue — BMI/ASCAP) .....	9	It's My Turn (Colgems-EMI, Prince St. — ASCAP/Unchappell & Begonia Melodies — BMI) .....	41	On The Road Again (Willie Nelson — BMI) .....	36	Together (Mighty Three — BMI) .....	67
Drivin My Life (DebDeve/Brierpetch — BMI) .....	42	Jesse (Queckenbush/Redeye — ASCAP) .....	19	Out Here On (MGM Affiliated — BMI/Verlety — ASCAP) .....	37	Touch And Go (Ric Ocasek — BMI) .....	72
Emotional Rescue (Colgems/EMI — ASCAP) .....	98	Killin' Time (Flowering Stone — ASCAP) .....	95	Passion (Riva/WB — ASCAP) .....	49	Turn And Walk Away (Peperweite/Celnstreet Adm. by Hudson Bay — BMI) .....	80
Everybody's Got To (WB Music Corp. — ASCAP) .....	30	Lady (Brockman — ASCAP) .....	1	Real Love (Tauripin Tunes/Monosteri/April Inc. — ASCAP) .....	48	Turning Japanese (Glenwood — ASCAP) .....	32
Every Woman In The (Pendulum Ltd./Unichappell, Inc. — BMI) .....	28	Late In The (Paul Simon — BMI) .....	78	Sequel (Chapin — ASCAP) .....	39	Upside Down (Chlc — BMI) .....	20
Fame (MGM — BMI) .....	76	Let Me Be (Walden/Gretteude Sky — ASCAP/Cotillon/Brass Heert — BMI) .....	21	Sherry (Clerridge — ASCAP) .....	38	Walk Away (Rick's Adm. By Rightsong — BMI) .....	85
Girls Can Get It (Michael O'Connor — BMI) .....	53	Let Me Talk (Saggitfire/Verdengel/Cherubim/Sir & Trln/Steelchest — ASCAP) .....	96	She's So Cold (Colgems-EMI — ASCAP) .....	29	Whip It (Devo/Nymph Adm. by Unichappell — BMI) .....	13
Give Me (Rodsongs — ASCAP) .....	62	Let's Do Something (Peso/Duchess Corp./MCA — BMI) .....	99	Shine On (Almo/McRovscod/Irving/Buchanan Kerr — BMI) .....	83	Who'll Be The Fool (Buzz Feiten — BMI) .....	65
Gotta Have More Love (World Song/Bobby Goldsboro — ASCAP) .....	75	Live Every (Rondor (London)/Almo — ASCAP) .....	63	Sometimes A Fantasy (Impulsive/April Inc. — ASCAP) .....	44	Who Were You (Imny — BMI) .....	74
Guilt (Stigwood, Inc./Unichappell, Admn. — BMI) .....	22	Look What You've (Boz Scegg — ASCAP/Foster Frees/Irving — BMI) .....	43	Starting Over (Lenono — BMI) .....	11	Without Your Love (H.G. — ASCAP) .....	24
He Can't Love You (Kejre/Berne — ASCAP) .....	82	Lookin' For Love (Southern Nights — ASCAP) .....	66	Stop This Game (Adult/Screen Gems-EMI — BMI) .....	64	Woman In Love (Stigwood Adm. by Unichappell — BMI) .....	4
Help Me (Stigwood Adm. by Unichappell — BMI) .....	79	Lovely One (Renjec/Mllec — BMI) .....	10	Suddenly (John Ferrer — BMI) .....	38	Xenadu (Jet/Unert — BMI) .....	50
He's So Shy (ATV/Menn & Walli/Breintree/Snow — BMI) .....	7	Love On The Rocks (Stonebridge/EMA/Suisse — ASCAP) .....	15	Switchin' To Glide (Diamond-Zero — BMI) .....	59	You (Seggitfire/Rutlend Roed/Almo — ASCAP/Foster Frees/Irving — BMI) .....	84
Hit Me With (ATV Corp. — BMI) .....	14			Tell It Like (Conred/Olrep — BMI) .....	40	You Shook Me (J. Albert Ltd./Merks — BMI) .....	46
Hold On (Don Kirschner/Bleckwood — BMI) .....	45					You've Lost That (Screen Gems-EMI — BMI) .....	12

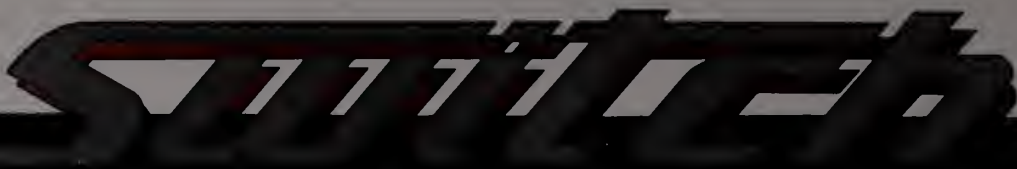


—To Lionel Richie Jr.  
Thanks for writing and producing it.  
—To Jim Mazza  
Thanks for putting it all together.  
—And to everyone at EMI America/Liberty  
Thanks for taking it all the way...

Kenny







T H I S I S M Y D R E A M



T H E I R H O T N E W A L B U M

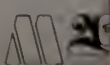
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O N M O T O W N R E C O R D S & T A P E S







**LIFE AFTER DEAF** — In support of its LP "Going Deaf For A Living," Liberty recording group Fischer-Z recently headlined the Whisky in Los Angeles, where label executives and friends of the group gathered backstage after the show. Pictured are (l-r): Larry Hathaway, L.A. branch manager, Capitol/EMI America/Liberty Records; Ben Edmonds, A&R manager, EMIA/Liberty; Tony Frazier, manager of the group; Burn and John Watts of the group; John Hey, promotion manager, EMIA/Liberty; Clay Baxter, director of artist development, EMIA/Liberty; Steve Liddle of the group; Don Grierson, vice president of A&R, EMIA/Liberty; Dave Graham of the group; Dale White Horn, local promotion manager, EMIA/Liberty; and Ken Benson, director of album promotion, EMIA/Liberty.

## Appeals Court Backs RIAA; Reagan Aide Supports Probe

by Richard Gold

NEW YORK — A United States Court of Appeals ruling issued here on Nov. 7 reversed a U.S. District Court decision holding the Recording Industry Assn. of America (RIAA) in contempt for refusing to surrender its anti-piracy field reports to Sam Goody Inc. However, the Court of Appeals ruling contained guidelines that indicate attorneys defending Goody and its executives on Federal counterfeit tape trafficking charges may still win access to portions of the contested documents.

The ruling, signed by a three judge panel of the U.S. Court of Appeals for the Second Circuit, stated that an Aug. 12 production order of the U.S. Court for the Eastern District of New York issued to the RIAA by Judge Thomas C. Platt was "patently overbroad and unreasonable."

U.S. Circuit Judges Henry J. Friendly, Walter R. Mansfield, and Thomas J. Meskill issued their ruling after hearing arguments by attorneys for Goody and the RIAA on Oct. 16 (*Cash Box*, Oct. 25). The Goody defense has been seeking the RIAA anti-piracy unit's field reports in an effort to establish the pervasiveness of counterfeit product in record outlets throughout the nation. Goody's attorneys hope to demonstrate that their clients were not alone in what they contend were unwitting purchases of counterfeit tapes they believed to be discounted promotional goods.

The Court of Appeals upheld the argu-

## Kline Resigns From Polygram VP Post

NEW YORK — A spokesman for Polygram Record Operations U.S.A. (PRO U.S.A.) said last week that Dick Kline, the executive vice president, had resigned from the company, effective immediately. His duties as national promotion director for the company have been temporarily assumed by Bob Sherwood, president of Phonogram Inc./Mercury Records and co-chairman of Polygram East.

At presstime, a Polygram spokesman could not confirm reports that Fred Haayen, president of Polydor Records, had also resigned. The spokesman said that "discussions regarding the future of a number of Polygram executives" were underway. Neither David Braun, president of PRO U.S.A., nor Haayen could be reached for comment.

The executive changes are believed to be part of an overall plan to centralize Polygram's operations in New York, while strengthening its A&R and marketing functions on the West Coast.

ments of Roy R. Kulesar, an attorney retained by the RIAA, that Judge Platt's original production order had been issued without first sufficiently determining whether the documents sought by Goody would be relevant as evidence in the case. Although Judge Platt had voiced doubt on more than one occasion as to whether the documents would be admissible as trial evidence, he allowed Goody access to them as part of the pre-trial process known as "discovery." On one occasion, Judge Platt said, "I think you've got to assume that they are going to be relevant in this day and age."

Acknowledging that Judge Platt's production order contained a "confidentiality stipulation" requiring that the names of RIAA undercover operatives and informants be struck from the documents before their surrender, the Court of Appeals ruled that the order still "requires disclosure of information in which the RIAA has a legitimate confidentiality interest, including the names and addresses of traders in counterfeits, the targets of RIAA and government investigations, and the special methods used by the RIAA to detect dealers in counterfeits."

Nevertheless, the Court of Appeals said the Goody defense could still "legitimately demand those RIAA documents or excerpts" concerning: "(1) dealings in confirmed counterfeits by others during the relevant period, with (to the extent shown) the place, time, number and name of the recordings, the size of each such dealer's overall inventory, and the total number of dealers or retailers checked for the presence of counterfeits in their stock; and (2) instances where suspected counterfeits proved to be genuine."

Kenneth Holmes, the Goody defense at-

(continued on page 16)

## RIAA Must Submit Documents To Judge

NEW YORK — Following guidelines set out by the U.S. Court of Appeals for the Second Circuit, Federal District Judge Thomas C. Platt said on November 14 that he would inspect all RIAA documents being sought by Sam Goody, Inc. for the period from July 1, 1979 through December 31, 1979. Based upon this inspection, the Judge will decide which, if any, of the contested papers should be turned over to the Goody defense. However, Judge Platt indicated that he might turn over portions of the documents to the Goody defense during the course of the inspection.

## 'Gift Of Music' Theme Paces Holiday Retail Sales Thrust

by Michael Glynn

LOS ANGELES — The "Give The Gift Of Music" theme will pervade most major retail and manufacturer holiday sales and merchandising campaigns during the Thanksgiving through Christmas sales period, spearheaded by an intensive National Assn. of Recording Merchandisers (NARM) logo and display push. Retailers are placing particular emphasis on in-store merchandising to capitalize on the anticipated high traffic throughout the holiday season, utilizing NARM-provided display materials, as well as incorporating the "Gift Of Music" theme in individual promotional and advertising campaigns.

According to Pat Gorlick, NARM director of special projects, the record trade merchandisers association has been "in contact with the top 10 mass merchandisers, top 60 retailers and all of the major manufacturers" drumming up support for the "Gift Of Music" campaign and that the response so far has been "incredibly enthusiastic."

"In many cases, we've received across the board coverage for Christmas impact advertising on the 'Gift Of Music,'" noted Gorlick. "On the manufacturers' side, Elektra/Asylum, Capitol and Columbia will all be using the theme in both displays and advertising, and WEA's Black Music department has an extensive radio campaign which will incorporate the 'Gift Of Music' theme."

"In addition, a number of manufacturers have sent out memos to their regional branches, reminding them to tag ads with the 'Gift Of Music' theme, if it's not already incorporated into the body copy."

### In-store Aids

On the retail side, NARM is presently making available to its members 9"x36" banners and 1'x1' jackets featuring the "Give The Gift Of Music" slogan and logo free of charge, according to NARM merchandising director Lori Silver. Silver added that personalized buttons, decals and bumper stickers bearing the "Gift Of Music" theme are also available, upon request, and that the trade organization has received orders for "Gift Of Music" postage meter stamps and key rings.

However, the bulk of the mass merchan-

## Motown Names Lasker To Top Posts

LOS ANGELES — Jay Lasker, former president of Ariola America, was recently named president and chief operating officer of Motown Records. His responsibilities will cover creative affairs, marketing and distribution of records in both domestic and international markets.

The Brooklyn-bred executive started in the record business at Decca Records, where he worked in the order services department while attending night classes at St. John's University Law School. Joining the New York bar in 1951, Lasker was then promoted to sales manager of Decca's Detroit office, before joining newly-bowed Kapp Records as national sales manager in 1955. He later became co-founder of Reprise Records. He then formed Dunhill Records in 1964, serving as vice president until the label was acquired by ABC in 1966.

In 1970 he was named president of ABC Records, a post he retained until 1975, when he formed Ariola America. Lasker served as president there through the acquisition of Arista Records in September 1979, and remained at the post until his departure in 1980.

Motown Industries board chairman Berry Gordy, commenting on Lasker's appointment, said, "His vast experience, knowledge and dynamic personality,

disers and retailers surveyed indicated they have developed, via in-house creative services and advertising departments, their own holiday sales campaigns, and either incorporates the "gift" theme in display and ad copy or integrated the NARM slogan directly into a campaign headline.

Pickwick International's rack services division, for example, has created the slogan, "When You Give The Gift Of Music, One Size Fits All," for its season campaign, the sales thrust of which will be centered on 10 current album titles, including Bruce Springsteen's "The River," Cheap Trick's

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## Retailers Forecast Public Resistance To \$9.98 List Price

by Michael Martinez and Mark Albert

LOS ANGELES — A drop in volume sales on Steely Dan's \$9.98 list "Gaucho" LP on MCA is predicted by a majority of retailers contacted by *Cash Box*, but many feel that if the album is successful, other major manufacturers may institute a \$9.98 list price for superstar product.

In a spot survey of 13 retailers and one-stops, *Cash Box* learned that sales on MCA's soundtrack to *Xanadu*, also a \$9.98 list single disc, have been solid and that initial sales on the Neil Diamond's *The Jazz Singer* soundtrack of Capitol Records have been good.

However, although other major manufacturers have denied they are preparing to list price certain items at \$9.98, many of the dealers contacted fear successful marketing of "Gaucho" at a price of \$9.98 may encourage other labels to consider such a move.

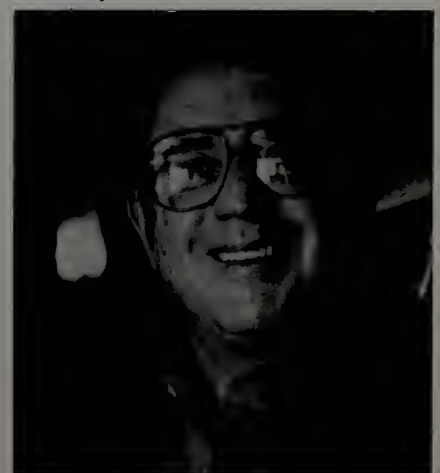
Other concerns centered on how potential list price hikes would expand the home taping problem and that crossover markets, particular at the black retail level, may not be as substantial, as was the case with Steely Dan's previous LP, "Aja."

Manufacturers' spokesmen contacted by *Cash Box* — including Polygram, RCA, Capitol/EMI/Liberty, WEA and MCA —

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coupled with our natural resources and creative expertise, should make a powerful combination and an even more unbeatable team for the '80s."

Lasker, commenting on his new position, said, "My first objective will be to direct the operations on a scale to meet the new economics facing the industry. In addition, I hope to further expand Motown internationally."



Jay Lasker



# Tax Provision On Inventories Pits Labels Against Dealers

by Leo Sacks

NEW YORK — Record merchandisers and manufacturers are sharply divided on the ramifications of a 1979 Supreme Court ruling which holds that businesses are not allowed to write down "excess" inventories for tax reasons. The decision, according to executives in the industry, could have a profound impact on the availability of slow-moving catalog product.

The Court's decision last year in the case of the Thor Power Tool Co. vs. Commissioner of Internal Revenue upheld an Internal Revenue Service (IRS) regulation stating that the value of warehouse inventory cannot be reduced for tax purposes unless it is scrapped or put on sale at a reduced price. In February, the IRS made the Thor Power decision retroactive to Jan. 1, 1980, and applied it to every kind of business that maintains an inventory.

While it is still too early to measure the effects of the decision as it applies to the record business, some executives feel that tax incentives that lead manufacturers to scrap inventories of slow-selling product might outweigh their desire to keep such product on hand. This would result in the disposition of many more records and tapes than usual to cutout suppliers, or the destruction of catalog that would otherwise remain available.

## Trade Associations Differ

Legal representatives of the Recording

# Industry Feelings Divided Over AM Spacing Reduction

by Mark Albert

LOS ANGELES — Industry feelings remain mixed over the issue of reducing AM spacing from 10 to nine kHz, according to the latest comments filed with the Federal Communications Commission (FCC).

Earlier this year, the FCC failed in its bid to have nine kHz accepted at the Region 2 Administrative Radio Conference held in Buenos Aires (Cash Box, April 12). Region 2 encompasses South and Central America, Mexico, the U.S. and Canada. Action on the proposal was postponed until November 1981, when the Region 2 conference resumes in Rio De Janeiro. Conflict arose due to the countries' disagreement regarding the spacing, as well as mixed views within the U.S. stance. Countries in Regions 1 and 3 already operate at nine kHz.

The United States would prefer that no station shift more than four kHz; while under the Canadian plan, a station may have to shift up to nine kHz.

The National Telecommunications and Information Administration (NTIA), whose

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Industry Assn. of America (RIAA) and the National Assn. of Recording Merchandisers (NARM) differ in their interpretation of the consequences of the ruling for members of their respective trade organizations. Manufacturers, said Ernest Meyers, general counsel for the RIAA and chairman of its Tax Committee, can still carry "excess" catalog at original cost and pay higher taxes, or they can sell the product to cutout dealers or scrap them. This would enable them to get the tax write-off immediately, instead of holding on to the goods. Merchandisers, on the other hand, are bound by the industry's new returns ceilings, and are therefore "limited in their options if they have a big stock," according to Charles Ruttenberg, chief counsel for NARM.

"I've got to believe that some of our larger member companies who carry heavy inventories are going to take a beating since they can't write down the way they once could," he commented. "Obviously, if the ceilings weren't in effect, our members could return unsold goods and the

(continued on page 44)

# Stuart, Coury In Negotiations On Fate Of Curtom

by Marc Cetner

LOS ANGELES — In the wake of the recent promotion staff re-arrangements at RSO Records, Marv Stuart, president of the black-oriented, RSO-affiliated Curtom label, revealed that he is actively pursuing a new record company for distribution.

At presstime Stuart was in negotiations with RSO president Al Coury at the label's L.A. offices. While both said their business dealings would be resolved within 48 hours, they took different stands on the status of the relationship between the labels.

Stuart, who feels Curtom has a potential hit single with Linda Clifford's new "Shoot Your Best Shot" (Cash Box, Nov. 15), said, "They really hurt me. They not only fired the black promotion staff and didn't tell me, but they did it in the middle of (Linda Clifford) my record as well."

Stuart also explained that if the outcome of his discussions with Coury weren't satisfactory, he would issue a letter to Robert Stigwood that would raise the possibility of a multi-million dollar law suit if he didn't receive immediate release from his contracts with the label and possession of all his masters.

However, Coury maintained the discussions with Curtom were proceeding amicably. While he said that the label had not come to a decision as to whether or not there would be a parting of the ways or if Curtom would remain with RSO and ad-

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# Unresolved Issues Dominate RIAA's Annual Report

NEW YORK — The 15 months from January 1979 through March 1980 have been "one of the most critical periods in the history of the recording industry," according to the 28th annual report of the Recording Industry Assn. of America (RIAA). Issues such as massive counterfeiting of product, an attempt to revise the mechanical royalty rate for compositions, the fight to gain performance royalties and the burgeoning potential of the video market overshadowed the statistics, which saw an overall industry volume of 683 million units shipped generating revenues of nearly \$3.7 billion based on suggested list price.

The report opened with a round-up of the RIAA's anti-plracy Intelligence unit activities, underscoring the importance the organization places on its continuing fight against plracy, counterfeiting and bootlegging of records and tapes. According to the report, the RIAA anti-plracy unit, the Federal Bureau of Investigation (FBI) and local law enforcement agencies confiscated more than \$100 million worth of illegally used duplicating equipment and finished counterfeit, pirated and bootlegged product during the period covered by the report.

The report cited strengthened anti-plracy statutes in New York and California, proposals for beefed-up Federal counterfeiting penalties and a series of convictions resulting from FBI undercover investigations such as "Operation ModSoun" as proof that the RIAA's efforts are beginning to pay off.

## Key Counterfeit Convictions

Among the key convictions won as a result of increased RIAA and Federal pressure on recording counterfeiters were those of George Tucker, president of Super

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# CBS Records Group Gets Columbia House

NEW YORK — Columbia House, the direct mail record and tape division of CBS Inc., has been reassigned from the CBS/Columbia Group to the CBS/Records Group. The Columbia House division, whose major operation is the Columbia Record & Tape Club, will now be headed by Nell Keating, who becomes senior vice president of the CBS/Records Group.

According to a CBS Internal memorandum, Keating, who reports to Walter Yetnikoff, president of the CBS/Records Group, will have additional, undefined "important responsibilities." Columbia House had previously been part of CBS/Records Group before its tenure of administration by the Columbia Group.

According to the CBS annual report, Columbia House, which dominates the domestic record club field together with RCA, posted record sales in 1979.



Paul Kennerley, the creator of the imaginative new "Legend Of Jesse James" album, is responsible for inventing a whole new genre, the biographical album. The almost unknown songwriter first introduced his historical films for the ear with a story in song about the American Civil War (1861-1865) called "White Mansions."

And while the 1978 critically acclaimed work didn't fare well saleswise, it led him to a detailed investigation of that notorious outlaw, Jesse James. His research has led to a second biographical LP.

Kennerley enlisted the greats of both country and rock music for his new A&M album, and it should become one of the blockbuster releases of the Christmas season. Such major U.S. music stars as Johnny Cash, Levon Helm, Emmylou Harris, Charlie Daniels and Albert Lee play the central characters in this unique concept LP. And such esteemed country rock artists as Emory Gordy, Bernie Leadon and Jesse Ed Davis help with the musical support.

In this extended story/song, the principal players and their respective roles are as follows: ex-Band member Levon Helm, Jesse James; Country legend Johnny Cash, Frank James; top female Country singer Emmylou Harris, Zerelda James; Country great Charlie Daniels, Cole Younger; and noted guitarist Albert Lee plays Jim Younger.

Other singers taking part in the elaborate production are songwriter Rodney Crowell (the officer), Roseanne Cash (Ma Samuel, Jesse's mother) and Jody Payne (Doc Samuel, Jesse's stepfather). In the final track, "One More Shot," Donovan Cowart (Bob Ford) and Martin Cowart (Charley For) play Jesse's assassins.

Author Kennerley also contributes the brief song, "The Plot," and the whole intricately woven story is brought together by famed producer Glyn Johns, who was also behind the mixing board on "White Mansions."



YMO'S BIG BROADCAST — A&M recording group Yellow Magic Orchestra was part of a little technological magic recently when it performed before 300 people in A&M's Chaplin soundstage and 20 million people in Japan by way of a satellite broadcast. Pictured after the show are (l-r): Bob Mothersbaugh, Devo; Yuki Takahashi.



YMO; Jeff Baxter, the concert's sound producer; Matt Leach, YMO tour manager; Dan Haverty, A&M recording studios; Shari Inoue, production assistant; (partially obscured) Neil Pedinoff, A&M recording studios; and Martin Kirkup, A&M vice president of artist development.

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FUNK WITH A LOT OF FEELING

# Con Funk Shun

*Touch*



The new single  
"Too Tight"



## NEW FACES TO WATCH



### The Reddings

"People have always expected a lot from us as musicians," says Otis Redding III, son of the late soul star, Otis Redding, and spokesman for The Reddings, newly signed to BID (Believe In A Dream) Records. "But that's all right, because my father was a great artist. Now we have to put our best foot forward to establish ourselves. It's a challenge."

The Reddings, who also include brother Dexter Redding, age 20, and a cousin, Mark Lockett, 23, take that first step on their debut album, "The Awakening." "Otis set a standard to live up to, and we respect that," says the young Otis, a 16-year-old high school senior at St. John's College in Washington, D.C. "But we deliberately chose the title of the album to reflect our feeling that a new legend is also in the making. It's more than just keeping the family name alive."

Otis, known affectionately as "Junior" around the house, has played guitar since he was 12. "I used to watch Dexter play it and when he switched to bass at 13, I picked up the guitar, and we've been playing together ever since. Mark has been playing keyboards and drums since he was a teenager, and while we have similar musical influences, each one of us learned to play on our own."

"I always listened to my father's records growing up," he continues, "and my favorite was his first, 'These Arms of Mine.' That was really neat. As I got older, I started to think more about my father's career, especially when people would ask me what I planned to do with myself. So the more I played, the more I thought about getting a group together. And that's when I told Dexter, 'Let's make something out of this!'"

Their first group, known as Father's Pride, was a Top 40 band that played at clubs and parties around Macon, Ga., where the Reddings and Lockett were raised. "We had a pretty good time playing copy songs and a medley of my father's hits — 'Dock of the Bay,' 'These Arms,' and 'Fa Fa' — but we were still too young."

The trio gave it a second try in 1977 and that time liked the results. Dexter and Otis travelled to Sea Saint Studios in New Orleans with producer Jackie Avery to record a demo tape, and while the results were mixed, according to Otis, "you could see some talent shining through." One of the individuals who received a tape of the sessions was Russel Timmons, president of the BID label, who signed the group after a showcase performance and later co-produced the new LP.

"We're under pressure from certain people who think that we have to be as good as our father," Otis admits.

The Reddings are managed by Zelma Redding, who Otis says "encouraged us to see what stardom was like for our father. And that's just what I want to do — see what the business is like and what it takes to make a name for yourself." Until then, he points out, his main goal is to finish school so that he can devote more time to his music, as Mark and Dexter are currently doing. Both are session players at Studio Ten in Washington, D.C.

"Living with Russel and the guys is all right, although home is home, and I do miss it," Otis says.



### Chris Montan

The song, as many a publisher will confirm, is the heart and soul of the music industry, and that simple philosophy is certainly not lost upon new 20th Century-Fox recording artist Chris Montan. In fact, Montan will add that the heart and soul is the essence of every timeless song, and that personal dictum carries over into his own songwriting and performance style, as reflected in his debut album, "Any Minute Now."

"The best stuff still comes from a person's soul, in terms of songwriting," says Montan. "Only when you believe in something and it reaches you, will it work."

Montan, who indicates that he "feels on safe ground writing about relationships," has filled "Any Minute Now" with a collection of delicate, yet probing, love ballads and reflective pop tunes, including the current single, "Is This The Way Of Love," a duet with Lauren Wood, who had her own Top 40 hit last year with "Please Don't Leave." The LP more than hints at Montan's dedication and devotion to songwriting as not only a personal art, but a developed skill.

"If you attempt to write in a style which has some substance to it, it can always be adapted," notes Montan. "So many songs are limited to their time but there are others which will last forever. As I got out of school and all the rock bands I was in, I started plugging into the older songwriters, such as Irving Berlin, Howard Arlen and, especially, Richard Rogers. I saw that all those writers had a strong sense of craft and discipline, and I tried to reflect that in my own music."

The 29-year-old transplanted New Jersey native, who had attended Cornell University but dropped out just a few credits short of a degree, came to a turning point in his life after moving to Boston in 1973 and getting fed up playing with various local rock outfits. Montan moved to L.A. in 1976 and quickly made the rounds of the label A&R departments and music publishers, hoping to attract interest in his songs. In the meantime, he started working with Karla Bonoff as her keyboardist and guitar player and ended up staying with the singer from 1977 to 1979.

However, his first real career break came when he hooked up with local music publisher Evan Archard and was signed as a staff writer to Archard's Special Music Group.

Archard encouraged Montan to pursue his own career as a solo artist, and when he signed with 20th in January of this year, on the strength of two song masters, including "Any Minute Now," Archard agreed to produce the "Any Minute Now" LP. With that accomplished, Montan set about writing the bulk of the record's material, which the two began cutting in June.

"When Evan and I were going around to the labels at the beginning of the year, it was pink slip city," he sighed. "Not very many artists were getting signed, period. We were very lucky not only to get a label deal but to find someone who took such a personal interest as (20th Century-Fox president) Neil Portnow."

Being "hungry," however, made Montan, like many a young artist, work all the harder, determined to see that his efforts aren't bypassed.

## ARTIST PROFILE

# The Police: Blazing New Trails With Unconventional Sound

by Marc Cetner

TORONTO — "Convention" is simply not a part of the vocabulary of A&M recording group The Police. Ever since bursting onto the American rock scene with "Roxanne," its reggae-tinged rock tale of red light district love in 1978, the trio has violated virtually every law of pop commerciality.

Such record industry myths as having to spend hundreds of thousands of dollars to make a hit album, the impossibility of successfully reaching a mass audience with an unconventional sound like reggae and the folly of touring without product acceptance were shattered by the clever, inventive threesome. The production of two platinum albums that cost less than \$10,000 apiece ("Outlandos d'Amor" and "Regatta de Blanc"), the pioneering of a reggae-influenced pop sound that has earned the group superstar status internationally and the blazing of a rock club trail that is now hopping throughout the U.S. have toppled what were once termed industry golden rules.

And while the unconventional tale of Andy Summers, Stewart Copeland and Sting (aka Gordon Sumner) has continued with a recent Police tour that took the group to such unheard of rock territories as Bombay and Cairo, the band came together rather conventionally in 1977 under the well-planned schematic of former Curved Air drummer Copeland.

"My experience in Curved Air helped us avoid a lot of the mistakes a young band can make," said Copeland, "specifically, selling yourself for dollars upfront before you've got a musical identity. Many groups are so eager to get the advance they don't check out royalty rates, and they end up selling themselves."

### Search For Tomorrow

With that in mind, Copeland, who had

## First Amendment Rights Threatened, Says Mutual Head

by Mark Albert

LOS ANGELES — Protection of broadcasters' First Amendment rights with a relaxing of government regulations covering radio stands as an issue "crucial to the very existence of this business," Mutual Broadcasting System president and chief executive officer Martin Rubenstein told the audience gathered at a meeting of the Federal Communications Bar Assn. held Nov. 6 in Washington, D.C.

In support of self-regulation, Rubenstein cited issue oriented programming and advertising, a dismantling of the "worst features" of the Fairness Doctrine and regulation of content and formats as problems facing broadcasters in their efforts and obligation to better serve the public.

Calling attention to the problem of what he characterized as governmental intrusion in the broadcasting industry, as opposed to the print media, Rubenstein said that "part of the reason for this less than equal treatment is that, theoretically, there are only a finite number of stations available." While he agreed that this may be true, Mutual's president argued that "in virtually every market, there are in reality far more radio and television stations available to a listener or viewer than there are daily newspapers."

"The Fairness Doctrine was intended to prevent a broadcaster from promoting only one side of an issue. That rule, however, actually makes it difficult to deal with con-

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The Police

formed the Police in London in 1976 with a Newcastle-born jazz bassist with the unlikely name of Sting and a guitarist (Henry Padovani), set out to find a sound for the band. But, as the trio searched for the lost chord, times grew tough and they had to support themselves through session work. It was at one such studio gig that Copeland and Sting met up with guitarist Andy Summers, whose credits included The Animals, David Essex and Kevin Ayers.

"I had always liked playing drums in the reggae style, and once Sting got a hold of

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## Parton LP To Get Major Promotion, Marketing Push

by Jennifer Bohler

NASHVILLE — The combined marketing and promotion forces of RCA's Country and pop divisions, as well as a heavy media campaign, will back the release of Dolly Parton's latest album, "9 to 5 And Odd Jobs," scheduled to ship this week. The multi-faceted campaign will culminate Dec. 5 with the Nashville premiere of Parton's first feature film, "9 to 5," in which she co-stars with Jane Fonda and Lily Tomlin.

A comprehensive program designed to saturate the market via advertising, the print and electronic media, radio contests and display materials has been implemented by the label. RCA's Nashville director of marketing services, Dave Wheeler, said that 10,000 9 to 5 display pieces have been manufactured, and that a conservative figure of 6,000 - 7,000 of those pieces will be found in retail and rack accounts across the country following the album's release.

"The entire sales force at RCA is tremendously excited about this project," Wheeler said. "We've got everybody involved, from the national label representatives to the regional directors to the local people. It is going to be our big project for the Christmas season."

### Biggest 1980 Project

Citing the project as one of the biggest of the year for the Nashville division, and perhaps in the long run for RCA Records overall, Joe Galante, RCA's division vice president of marketing in Nashville, told **Cash Box** that from the start, the entire sales and promotion force of RCA have been working at a "feverish pace" in preparation of the release of the album and companion film.

"Our campaign will involve a very extensive marketing program," Galante said. "We have a very unique opportunity here — we have a movie, we have a tremendous amount of television and print exposure coming up on Dolly, and certainly not least, we have the record. The album is rather a unique concept — I don't remember

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"IRONS IN THE FIRE"  
G8-997MI  
The Hot New Album From  
TEENA MARIE

On Motown  
Records & Tapes



Includes The Hit Single  
"I NEED YOUR LOVIN'"  
G 7189F



## Gould Named VP, Communications, For Paramount

LOS ANGELES — Jon J. Gould was recently appointed vice president of corporate communications for Paramount Pictures Corp. His responsibilities include overall coordination of all Paramount operating divisions in areas covering publicity, advertising and public affairs.

The divisions he will work with include motion picture, television production and distribution, studio operations and Famous Music Publishing.

Gould, a graduate of New England College and the Harvard Graduate Program in Publishing, began his career as East Coast sales manager for *Rolling Stone* and *Outside* magazines with *Straight Arrow* in 1977, before joining Paramount's motion picture division as director of marketing administration in 1978.

In 1979, Gould was appointed executive assistant to Frank G. Mancuso, then executive vice president of distribution and marketing. When Mancuso was named president of the motion pictures division earlier this year, Gould continued as his assistant.

Though he will work closely with all Paramount division heads, Gould will report directly to Arthur R. Barron, executive vice president, Paramount Pictures Corp., a member of The Leisure Time Group of Gulf + Western Industries, Inc.

## Jaffe Named VP For Polygram Publishing

LOS ANGELES — Ira Jaffe has been named to the newly created position of vice president, talent acquisition and development for Polygram Publishing in the United States.

Jaffe will be responsible for the acquisition of new and established talent for worldwide publishing agreements. In addition, he will work with Polygram Pictures for the purpose of fulfilling the company's music requirements, acting as liaison between Polygram Publishing, record operations and Polygram Pictures.

Prior to joining Polygram Publishing, Jaffe served as vice president, creative affairs for Screen Gems-EMI Music in Los Angeles.

## Maglia, Stein Upped At Elektra/Asylum

LOS ANGELES — In two major staff appointments, Elektra/Asylum Records has promoted Lou Maglia to vice president of sales and upped Bert Stein to the position of vice president of promotion.

Maglia was most recently sales manager at the label, and Stein was E/A's national promotion director before moving to his new position. The appointments were made at the label's recent annual executive meeting in Honolulu.

Commenting on the appointments, E/A chairman Joe Smith said, "1980 has been the best in Elektra/Asylum's history, and the team efforts of these gentlemen played significant roles in our success. Both Lou and Bert are extra-effort people who have



John Mangini

## Mangini Named VP Operation Services For RCA Records

LOS ANGELES — John Mangini was recently named division vice president of operation services for RCA Records. His new responsibilities include overseeing record manufacturing operations, distribution, warehouse operations, studio operations, purchasing and international facilities management.

Before joining RCA, Mangini, who received his bachelor of business administration and a master of business administration at Iona College, began his career in 1963 as marketing analyst with General Foods. He then spent three years with Olin Chemicals in capital and development, before moving on to the Grace Corp., where he served as manager of the company's automotive products division the next four years. He then joined RCA Corp. as director of financial analysis on group and corporate staff, a position he held for five years, before joining the records division.

## WCI Elects Samnick As Senior Vice President

LOS ANGELES — Norman K. Samnick has been elected senior vice president of Warner Communications Inc. (WCI).

Samnick will be responsible for the worldwide coordination and development of personnel and labor relations, employee compensation, and pension and benefits policies for corporate and its divisions, as well as general corporate administrative responsibilities.

## Maglia, Stein Upped At Elektra/Asylum

worked their way up through the ranks."

A 15-year veteran of the music business, the Boston-born Maglia has spent the last seven as an E/A staffer. He started out as the label's regional marketing manager in the Midwest and New England, and later was named national singles sales manager. He was promoted to national sales manager last March.

Stein, from Chicago, entered the music industry as the Chicago promotion representative for Elektra in 1972 and within a year had been promoted to Midwest regional promotion manager. He moved to L.A. in 1976 as national album promotion manager. He became national promotion director last April.



Lou Maglia



Bert Stein

## EXECUTIVES ON THE MOVE



Sages

Brown

McLean

Williams

**Sages Named At CBS** — CBS Records has announced the appointment of Douglas G. Sages to controller, manufacturing operations CBS Records. He joined CBS in 1976 as manager, management information systems audit of the Internal Audit Department. He was subsequently promoted to director, Internal Audit, and in 1978 was made regional general auditor of eastern operations.

**Changes At WASEC** — Carolyn Baker has been appointed director, Talent and Acquisition for Warner Amex Satellite Entertainment Company. Prior to joining WASEC, she was director, special projects for Warner Brothers Records. Paula M. Levine has been appointed senior producer for promotion and production for The Movie Channel. Prior to this position, she was a freelance producer of commercials, film, tape and slide presentations with clients including Panasonic, WHN Radio, and Eyewitness News. Susan L. Solomon has been named director of legal affairs for Warner-Amex Satellite Entertainment Company. Prior to this, she was an attorney with Debevoise, Plimpton, Lyons & Gates, where she specialized in copyright, entertainment and labor matters. Before that, she was artist and repertory director at Vanguard Records and a concert promoter for benefit concerts in San Francisco. Andrew Orgel has been promoted to director of affiliate relations from his position as eastern regional sales director. He replaces Richard Vanderbilt, who has been named director of special projects. Before joining WASEC, Orgel was eastern sales manager, CBS/FM National Sales. Prior to that position, he held successive positions with CBS Radio Network since 1974. Richard Vanderbilt has been appointed director of special projects. He was formerly director of affiliate relations. Before joining WASEC, he served as president of Big Tree Recording Co. And prior to that, was national promotion director for Laurie Records.

**Kaufman Named At Nonesuch** — Jill Kaufman has been appointed press & artist relations director for Nonesuch Records. She was formerly director of press & artist relations for Deutsche Grammophon. Prior to that post, she served as assistant to the vice president of Philips Records.

**Brown Appointed At CBS** — CBS Records, Nashville has announced the appointment of Allen Brown to press coordinator, press and public information, CBS Records, Nashville. He came to CBS Records, Nashville in September of 1979 as an intern from Belmont College in Nashville where he was active in the music business program. In July of 1980, Brown was appointed mail clerk, CBS Records, Nashville, a position which he held until his most recent appointment.



Berk

Koscis

Wright

Sill

**McLean Appointed At CBS Video** — CBS Video Enterprises has announced the appointment of Jock McLean as director, musical programming, CBS Video Enterprises. Since 1978, he has been director, artist development, east coast, Columbia Records. He joined CBS Records in 1975 as manager, artist services, Columbia Records.

**Appointments Announced At Boardwalk** — Joining the Boardwalk as regional music directors are Barry Freeman, west coast region; Carl Bence, midwest region; and Jim Francis, southeast region. Freeman comes to Boardwalk from Atlantic Records, and previously had been affiliated with UA, Kapp, and Capitol Records. Bence joins the company after holding posts at Casablanca and Pickwick International in St. Louis. Francis comes to Boardwalk after tenures at MCA, Twentieth Century, and ABC.

**Williams Appointed At WEA** — The Warner/Elektra/Atlantic Corp. has announced the appointment of Chicago sales rep Frank Williams as the WEA midwest regional black music marketing representative. In April, 1977, he joined the WEA Chicago branch as a field merchandiser and later advanced to the Chicago branch sales staff.

**Berk Appointed At Columbia** — Jane Berk has been appointed manager, tour publicity, east coast for Columbia Records. Since 1978 she has been tour publicist, east coast, Columbia Records. Prior to that she was with the Howard Bloom Organization as account executive since 1977.

**Koscis To CBS** — Susan Koscis has been appointed manager, press and publicity, CBS Masterworks. She comes to CBS Masterworks from London Records, where she worked for two years in the classical music department. Prior to that she was affiliated with Lincoln Center and the San Francisco Opera.

**Wright Joins RCA** — Robert Wright has joined RCA Records as a&r producer, black music. Before joining RCA Records he worked as an independent producer/writer. Most recently, he held the position of a&r director for Kalimba Productions and the ARC/Columbia label.

**Coleman Promoted** — SAM Records has announced the appointment of Bert Coleman to national r&b promotion director. He was the POP/r&b promotion manager of Pickwick International in St. Louis, Mo. Before that he was with Polygram Distribution in New York.

**Sill To Paramount** — Joel Sill has been named vice president, Music, for the Motion Picture Division of Paramount Pictures Corporation. Before joining Paramount, he was director of Almo Productions, a division of A&M Records, involved with the production of motion picture and television music. He has also been associated in executive capacities with CBS Records, MGM Music Publishing and ABC/Dunhill Records.

**Famous Music Names Neese** — Famous Music has announced the appointment of Charles G. Neese to Nashville creative director. Neese comes to Famous from previous positions as general profession manager for Moss Rose Music and the Jack Clement Publishing Company. He has served two terms as governor of the Nashville Chapter of NARAS.

**Rosen Joins Chappell** — Phillip L. Rosen has been appointed a staff attorney for Chappell Music and Intersong Music. Most recently he has been an attorney in the entertainment industry working in New York.



# 'Gift Of Music' Theme Paces Holiday Retail Sales Thrust

(continued from page 7)

"All Shook Up," Barbra Streisand's "Guilty," "Kenny Rogers' Greatest Hits," "Anne Murray's Greatest Hits," Pat Benatar's "Crimes Of Passion," Diana Ross' "Diana," Stevie Wonder's "Hotter Than July," the motion picture soundtrack from *Popeye* and the "Star Wars Christmas Album/Christmas In The Stars."

Each title will have its own header card and portion of a step down, according to David Hutkin, Pickwick rack services director of marketing, and merchandising support will include a custom designed 18"x24" poster of a family Christmas setting featuring each of the albums. In addition, Pickwick is making up 250,000 bag stuffers with poster graphics and a full color shopping guide, as well as a two foot stand-up with theme for its accounts.

## 'Tastiest Music'

The 28-store Licorice Pizza retail chain has also altered its slogan, "The Tastiest Music In Town," for the holiday season to "The Tastiest Gifts In Town." Lee Cohen, Licorice Pizza advertising director, stated that all holiday merchandising materials, which will include 4'x4' banners, 1'x1' die cuts, bin cards and buttons, will include the new theme.

"Thematic" holiday displays creating "unique store identity," while centering on the "Gift Of Music" theme, will be the focus of the 20-store Music Plus merchandising campaign, according to Show Industries' director of advertising Alan Schwartz.

"We're doing a lot of in-store signing dealing with gifts and music," stated Schwartz. "Music Plus has used the gift idea successfully before during other holidays, but now we're getting NARM and other materials to our City One-Stop accounts, as well as providing them with informational input about the NARM campaign, on a local and regional basis. A lot of these accounts haven't been made aware of it."

Schwartz also pointed out that the Music Plus Gift Pack will again, as in years past, be an important part of the chain's Christmas sales thrust. The Gift Pack includes the consumer's choice of a \$7.98 or \$8.98 retail list singles disc album, a T-shirt, Christmas wrap and greeting card for a discounted price of \$12.

The North Canton, Ohio-based Stark Record and Tape Service has devoted wall plaque display areas through its 100 Camelot Music stores to the NARM "Gift Of Music" theme, and will be utilizing "Gift Of Music" mobiles, indicated chain vice president of advertising Jerry Gladioux. Gladioux also noted that name badges with the "Gift Of Music" logo will be distributed to all store clerks. But a highlight of the holiday sales campaign will be gift pocket calendars, 500,000 of which will be given free of charge to customers from Nov. 24-Dec. 25. The pocket calendars are good for a 10% discount off all albums if presented on the days indicated, many of which are holidays, to encourage holiday buying.

"We're also getting bombarded with requests for gift certificates this year," said Gladioux. "We have been promoting the certificates on a regular basis, but the demand has risen, I think, due to the fact that consumers are becoming more aware of records as the perfect gift."

Evan Lasky, president of Denver-based Dan Jay Music, which franchises the 95 Budget Records and Tapes stores, said that the company has created a "Merry Music" campaign that utilizes the NARM "Gift Of Music" logo. The "gift" theme is also highlighted in all Budget print advertising, as well as in Christmas cards, flyers and camera board for a 30-second TV spot, for which Dan Jay has made heavy buys in the Denver, Seattle and Portland areas.

Although the survey revealed that less

money is being spent this year for holiday advertising by retailers, primarily due to less coop monies, retailers, as NARM's Gorlick pointed out, have planned a wider, more "efficient" spread of buys in both print and electronic media.

"Buys are becoming more efficient in terms of reach and frequency, due to more upfront planning, even though the ad dollars are less," said Gorlick. "We have, in the past, reacted to holiday sales with advertising rather than planning for them. Now, I think we're going to have good impact, especially with the 'Gift Of Music' campaign."

Show Industries' Schwartz seemed to confirm Gorlick's statements from the Music Plus viewpoint, saying that the company intends to mount "a good mixed media campaign" of TV, print and radio buys, which will not merely be tagged with the "Gift Of Music" theme, but highlight it as "a major part of Music Plus' copy . . . it will be central to our advertising."

## TV Ads Favored

Television advertising, despite its high cost, is still favored by many retailers as perhaps the most effective medium to generate sales during the holiday season, although heavy buys are not quite as commonplace in the industry as they once were. However, Portland, Ore.-based Everybody's Records is "going heavy into TV instead of radio" from Dec. 10 to Dec. 24 to "hit record buyers heavily," according to executive vice president Michael Reff, and Licorice Pizza's Cohen indicated that his chain would be making "more TV buys than we've ever done before in one period."

Both Reff and Cohen noted that their expensive schedules, a mix of generic and coop spots, were planned on the projection that this holiday sales season will be one of the strongest ever for record retailers, due to the encouraging initial sales for new superstar product and greatest hits packages.

"We're keeping our fingers crossed, because all these new LPs seem to be as strong as we, and the labels, hoped they would be," said Licorice Pizza's Cohen.

Camelot Music, on the other hand, will be "increasing print ads to four every other week" during its four week campaign, indicated the chain's Gladioux, with five to 10 flights of chainwide radio buys on a mix of AOR, Top 40 and Country stations set.

Elektra/Asylum Records is one label that will be supporting new releases with extensive radio and television spot buys, as well as merchandising display materials, as part of a consumer gift-giving campaign. The campaign, which will cover 32 cities between Nov. 24 and Dec. 28, will be launched on behalf of "The Doors' Greatest Hits," "Linda Ronstadt's Greatest Hits Volume II" and "Eagles Live" LPs. Capitol Records has also created specially designed TV spots for new albums which will run in a number of major markets.

Special record prices will also be an important aspect of the season. Buddy Lively, manager of Port O' Call in Nashville, said his store has already begun an extensive campaign behind the \$5.98 list lines that have been released by MCA, Capitol and CBS. The Wizards chain will also be relying on specials, according to manager Brad Smythe, adding that the bulk of the new releases will make its way to the special price tabloid.

The large majority of retailers stressed that they would like to see prices remain as stable as possible during the holiday sales season and maintain high sales volume without resorting to discounts of any sort. King Karol owner Ben Karol echoed most retailers' feelings, saying, "Profit is the name of the game during the Christmas season."



**SLIM'S EPIC BASH** — Epic Records recently feted Cleveland International artist Slim Whitman to celebrate his first album releases on the label, "Songs I Love To Sing" and "Christmas With Slim Whitman." In his career, Whitman has sold over 50 million records worldwide. Pictured standing at CBS headquarters in New York are (l-r): Roy Wunsch, vice president, marketing, CBS Records Nashville; Don Dempsey, senior vice president and general manager, E/P/A; Bruce Lundvall, president, CBS Records Division; Ann Wilson of Epic recording group Heart; Walter Yetnikoff, president, CBS Records Group; Whitman; Dick Asher, deputy president and chief operating officer, CBS Records Group; Steve Popovich, president, Cleveland International Records; and Joe Casey, director of national promotion, CBS Records Nashville. Shown kneeling are (l-r): Nancy Wilson of Heart and Ken Kinnear, Heart's manager.

## FBI 'Operation Turntable' Uncovers Counterfeiters; Stiff Sentences Result

NEW YORK — A Florida man last week received the stiffest sentence yet handed out for counterfeiting activities uncovered by the Federal Bureau of Investigation's (FBI) "Operation Turntable." Richard Turner was sentenced to seven years imprisonment by Judge Harold W. Melton of the U.S. District Court in Jacksonville after pleading guilty to a violation of the Federal Racketeer Influenced and Corrupt Organizations Act (RICO).

"Operation Turntable," an 18-month long undercover operation aimed at the manufacture and distribution of pirated eight-track tapes and cassettes, culminated in a series of FBI raids in April 1979. The raids resulted in seizures of illicit merchandise and equipment with an estimated value of \$800,000. In July of this year, Turner and 17 others were indicted under the RICO act and on additional counts under the Federal ITSP Act (Interstate Transportation of Stolen Property), wire fraud and copyright violation statutes. Of the indicted individuals, 11 have pleaded guilty and face sentencing this week. The remaining seven are awaiting trial set for Jan. 12, 1981. Turner also received a one-year prison term for copyright infringement that will run con-

currently with his sentence on the RICO violation.

In a related FBI investigation into counterfeit recordings, "Operation ModSoun," a Georgia woman was recently sentenced to four months in jail and fined \$2,000 after pleading guilty to one count of wire fraud and one count of mail fraud in Federal court in Westbury, N.Y.

Velma Hydock, who owned Morgan Custom Tape in Stockbridge, Ga., was sentenced by Federal District Judge George Pratt exactly five months after her July 7 indictment on five counts of wire fraud and one count of mail fraud. Hydock's indictment stemmed from coordinated multi-state FBI raids in December 1978. Judge Pratt will render a decision concerning confiscation of her equipment on Jan. 5, 1981.

## Disneyland Reports Record '80 Revenues

LOS ANGELES — Disneyland Records has reported record revenues for its Records and Music Publishing division in fiscal 1980, rising 45% from \$16.129 million in 1979 to \$23.432 million in 1980.

Led by the 2 million plus LP sales of "Mickey Mouse Disco," released in Aug. 1979, the Records division continues to report sales of 20,000 units per week for the album. The label also reports that a new LP, "Goin' Quackers!," has surpassed sales of "Mickey Mouse Disco" for its first month of release. The album, along with "Pardners," a Mickey Mouse country crossover disc, and "Yankee Doodle Mickey," a collection of patriotic songs by the well-known mouse, was shipped in October.

## CBS Posts Dividends

NEW YORK — CBS Inc. last week declared a cash dividend of 70 cents per share on CBS common stock payable Dec. 12 to shareholders of record Nov. 26.

CBS also declared a cash dividend of 25 cents per share on CBS preference stock, payable Dec. 31 to shareholders of record Nov. 26.

## Pacific, Pickwick Pact

LOS ANGELES — Pacific Arts Records and Tapes has entered a distribution deal with Pickwick International. Pickwick's newly formed Seattle distribution outlet will handle Pacific Arts distribution in the Northwest.

## Muzak To Offer New 'Foreground' Service

NEW YORK — Muzak, a subsidiary of the Teleprompter Corp., will introduce a "foreground" music service on Jan. 1. The service, according to Jack Carroll, counsel for Muzak, will feature currently charting product licensed from record companies and will be aimed at such public area locations as boutiques and restaurants. The "foreground" music tapes will consist of original recordings that can be programmed for up to 16 hours. Carroll said that several hundred titles will be included in each package, which will be tailored to individual types of businesses.

## MCA Releases WAR LP

LOS ANGELES — MCA recording group WAR, The Music Band, has released "The Music Band Live" during the third week of November, marking the third release in the WAR, The Music Band series.

The album was recorded last Oct. 12 during a concert performance at the Los Angeles Street Scene festival, where more than 150,000 people were on hand to hear the show



## Industry Sales Revenues Near \$7 Billion, According To RIAA

(continued from page 8)

Dupers Inc. in Hasbrouck Heights, N.J.; Frank Martino, principal of Raymart Printing Corp. in Central Islip, N.Y.; Joseph Peri, owner of Creative Disc Inc. and Dynasty Graphics Inc. in Mount Vernon, N.Y.; and David Heilman of Milwaukee, Wisc. The report also summarized raids, indictments and convictions resulting from joint RIAA-FBI and local law enforcement efforts in the Carolinas, Maine, Florida, Los Angeles, Georgia, Oklahoma, Suffolk County, N.Y., and Ontario, Canada. During the 15-month period the RIAA also introduced its national toll-free anti-piracy number, (800) 223-2328.

In the area of customs regulations, the report cited the November 1979 ruling that the RIAA secured from the U.S. Customs Service. The ruling increased the protection available to record companies against the importation of records bearing counterfeit trademarks.

The report devoted considerable space to the RIAA's activities concerning copyright royalties, performance rights and compulsory licensing regulations. The RIAA has been fighting to retain the present statutory mechanical royalty rate of 2 3/4 cents per tune (or four cents per minute, whichever is greater) that has been in effect since January 1978. Opposing the RIAA at the ongoing Copyright Royalty Tribunal (CRT) hearings in Washington, D.C. are the National Music Publishers' Assn. (NMPA) and the American Guild of Authors and Composers (AGAC), which are proposing that the CRT adopt a percentage royalty or a flat fee with an automatic adjustment keyed to the cost-of-living index. A decision by the CRT is required by law no later than Dec. 31.

The RIAA continued to press for performance rights royalties, using the argument that "the copyrighted recordings of record companies merit a performance royalty payment when used for the profitability and commercial benefit of others." Lining up in support of Congressional bill H.R. 997, which would impose statutory performance royalty fees on broadcasting companies' commercial establishments and jukebox operators are the RIAA, the American Federation of Musicians (AFM); the American Federation of Radio and Television Artists (AFTRA) and the professional employees department of the AFL-CIO. Opposing the bill are the National Assn. of

### Creditors, Court OK Capricorn Debt Plan

NEW YORK — Capricorn Records' long-pending reorganization plan was recently accepted by the label's creditors and was approved on Nov. 7 by Judge Henry D. Evans of the U.S. Bankruptcy Court for the Middle District of Georgia, in Macon.

Terms of the plan call for Polygram Records, Capricorn's largest creditor, to get the Capricorn catalog, which includes titles by the Allman Brothers Band and the Marshall Tucker Band. The Capricorn catalog has an estimated value of one million dollars. Polygram will also acquire Capricorn's copyright interests, which are valued at approximately \$450,000. Polygram will additionally receive Capricorn's unrecouped artist advance payments and recorded inventory valued at \$563,000.

Capricorn's other creditors will split \$500,000 in accordance with the reorganization settlement. Phil Walden, president of Capricorn, will make those payments over a seven year period, using real estate holdings as collateral. The settlement permits Walden to retain his Macon recording studio, the Capricorn name and the label's logo.

Broadcasters (NAB); the National Radio Broadcasters Assn. (NRBA); and the Amusement and Music Operators Assn. (AMOA). The report said prospects for enacting the legislation in the current session on Congress "appeared rather slim."

### Mechanical Licensing Standards

During the period covered by the report, the RIAA continued its battle with the NMPA over regulations governing compulsory mechanical licensing requirements. In November 1978, at the RIAA's request, the Federal Copyright Office scheduled adversary hearings on interim regulations that have been in effect since January 1978. As a result of that hearing, the Copyright Office issued a Notice and Background paper on Sept. 7, 1979 indicating that it intended to revise the interim regulations. According to the RIAA report, the Copyright Office indicated that it would reject the music publishers' request to have the "point in time" when a phonorecord is considered "permanently distributed" to be shortened from the one year from month of shipment date currently in force to the date of initial release. The Copyright Office also indicated that it would side with the RIAA on criteria for estimating reserves and procedures for "tracking" shipments of phonorecords, the report said. The RIAA expects the Copyright Office to publish its final regulations at the end of this year. According to the report, no Congressional action is yet scheduled on RIAA suggestions aimed at clearing up certain technical "ambiguities" in the Copyright law that pertain to the recording industry.

In tax matters affecting the recording industry, the RIAA secured an amendment to the Internal Revenue Code, effective Sept. 30, 1979, granted record manufacturers and distributors who use an accrual method of accounting an extended period in which to deduct returns. During the period covered by the report, the RIAA's ad

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### WEA To Sponsor Singles Specialist Philadelphia Meet

LOS ANGELES — WEA recently announced that it would sponsor a two-day Singles Specialist meeting, Dec. 4-5 in Philadelphia, with a special examination of pop, country and black music promotion among topics to be discussed.

Speakers during the seminar include Mark Maitland, national singles sales manager, Warner Bros. Records; Lou Maglia, vice president, sales, Elektra/Asylum; Larry Yasgar, national director of singles sales, Atlantic; Hank Caldwell, vice president of black music merchandising, WEA; Stan Byrd, national promotion director for country product, Warner Bros.; Ewell Rousell, director of sales and general manager, Elektra/Asylum; Nick Hunter, director of marketing and sales for country, Elektra/Asylum; and Sam Kaiser, national pop promotion director, Atlantic.

WEA singles specialists attending the meeting include Al Morris, Atlanta; Pamela Newman, Boston; Tony Camardo, Chicago; Blanche Young, Cleveland; Chickie Harris, Detroit; Cita Padilla, Dallas; Cory Connery, Los Angeles; Vickie Feller, New York; Bill Hendrickson, Philadelphia; and Rick Miller, Baltimore/Washington, D.C.

### For The Record

NEW YORK — The names of three digital tape recorders were incorrectly printed in last week's news story on the Audio Engineering Society convention. The machines are the Sony PCM 32/24 and PCM-1600, and the Mitsubishi PCM-32.

**EXECUTIVE TURNSTILE** — The recent changes at Polygram and RCA have certainly given the biz ample reason to keep its collective eyes on those two labels, especially in light of news at Polygram that the departures of Fred Haayen and Dick Klein were imminent and at RCA by news that Don Ellis had taken over the U.K. records operation, presumably freeing Jack Cralgo to take over as head of the American record operation . . . Home Run Systems, Billy Joel's management firm, has shuttered its New York offices . . . WBLB's program director, Frankle Crocker, is no longer an air personality at the station . . . Terry McDonell, set to take over as managing editor of *Rolling Stone*, told a reporter that he will try to attract "older, smarter, more sophisticated" readers who "aren't necessarily into rock."



**THEY CAN'T STOP (NO, NO, NO)** — Sire recording group *The English Beat* recently performed selections from their new LP, "I Just Can't Stop It," at the Ritz in New York. Pictured above are Ranking Roger (l) and David Wakeling.

**Squeeze LP.** Is the group label-switching in England from A&M to Jake Riviera's F-Beat? . . . Expect David Bowle to launch a tour in January.

**SNIFFS 'N' SNORTS** — Drummer David Haughton has left Joe Jackson . . . Seattle-based First American Records will release "Unreleased," by prototypical Northwest garage rockers *The Sonics* . . . Atlantic will put out a new Crosby, Stills, and Nash album in April . . . Island's Mango subsidiary is set to release new albums by *Steel Pulse* ("Reggae Fever"), *Inner Circle*, featuring the last recordings made by the late Jakob Miller ("New Age Music"), *Linton Kwesi Johnson* ("Bass Culture"), and a Christmas 12" by *Black Uhuru* ("Africa"). Antilles' subsidiary, Hannibal, has signed Joe "King" Carrasco, and will release a re-recorded version of *The Rumour's* "Purity of Essence" LP to avoid contractual hassling with Stiff . . . Bryan Ferry may produce the next album by *Dexy's Midnight Runners* . . . The psychedelic revival picks up steam. *The Buzzcocks* now close their set by smashing their equipment, vintage Who-style . . . U.K. Badge Records has signed local group *The Rudles* . . . Atlanta-based SLI Records will release an EP by the legendary William Perryman aka *Plano Red* aka *Doctor Feelgood* . . . Glen Kolotkin, of Beserkley fame, is producing the *Clams* at Kingdom Sound Studios in Syosset, Long Island.

**BULLETIN BOARD** — New York's finest, Jake Jacobs (of *Magicians*, *Bunky and Jake*, and *Family Jewels* fame) has recorded a three-song demo and has written a dozen new tunes. Interested parties should call (203) 389-0494 . . . A tip of our hats to critic/writer Dalsanne McClain, who made the leap to performer when she debuted a lovely folk-oriented show at Pok City. She'll be at the Other End on Dec. 12 and 13. The Other End, surprisingly, has become a place to see worthy local bands. We've recently seen appealing sets by multi-racial rockabilly band *Buzz and the Flyers* and by teen-poppers the *Colors*. The latter have released a Clem Burke-produced single on Infinite Records, an arm of the Village Records Shop. If you see them, ask for their anthemic "Growing Up American."

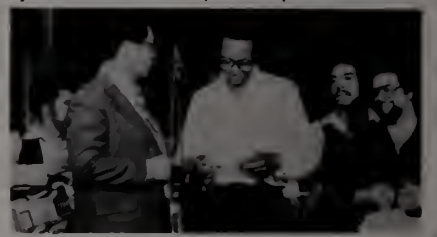
**IDOL TALK WITH BOB MARCUCCI** — *The Idol Maker* is the story of a manager who vicariously realizes his ambitions of singing stardom via his handsome teenage idols. And while we don't think that the movie, which features an A&M soundtrack by Jeff Barry, is Academy Award material, we value the film for its portrait of "the Philadelphia era" of rock 'n' roll when Bob Marcucci was running Chancellor Records and molding the careers of Frankle Avalon and Fabian (The latter's career is the era's perfect metaphor. Unable to sing a note, Fabian was the prodigy who Marcucci discovered sitting on the stoop of his South Philly apartment). We therefore found the opportunity to talk to Marcucci irresistible. "When I was a kid I saw *Pygmalion* with Leslie Howard, and later said 'I want to do that too.' I knew that with Presley in the army the kids needed a hero." With a \$10,000 advance from his father, Marcucci, and Chancellor, enjoyed a long run of success, which, he says, reached its zenith when "I fought with 20th Fox for a rock soundtrack to the Fabian movie *Hound Dog Man*, and got Lionel Newman the first Top 10 record of his career (with the song's flip, "Friendly World"). Marcucci got out of the music business at the dawn of the acid rock era, but returned in the early '70s via his management of producer Tony Camillo (*Gladys Knight's* "Midnight Train To Georgia"). He began writing *The Idol Maker* as a fictionalized autobiography, when Gene Kirkland, executive producer of *Rocky*, decided to turn it into a film. "I'd love to reactivate Chancellor," Marcucci said. "I feel that we again have a shortage of idols. I certainly feel that Peter Gallagher (who plays a Fabian-type character called Ceasare) could be a star. In the meantime," Marcucci concluded, "I think I saved myself thousands of dollars by taking my shrink to see the movie." Prior to our interview, we talked with Doc Pomus, who wrote Fabian's hits, and he described Marcucci as "one of the few people who surprise me with unexpected royalty payments." We indeed found Marcucci to be a gentleman to whom we wish all the best.

aaron fuchs

**HERE NOW THE SHMOOZ** — Under the terms of its purchase of Sire, Warner Bros. has relaxed the signing ceiling on head Seymour Stein. He's just signed U.K.-based *The Moondogs* . . . Expect Capitol and *The Shirts* to part ways come contract time . . . David Johansen has shot a video about a day in the life of Red Star boss and former *New York Dolls* manager Marty Thau. It's called *Thau In Love* . . . Polydor is deciding whether or not to pick up Robert Fripp's *League of Gentlemen LP* . . . The next *Clash* album may be a triple . . . The group is also working with Alan Frye on an off-Broadway show . . . Columbia is mulling the possibility of releasing its promotional Paul McCartney interview album for Christmas with a \$4.98 list . . . Dave Edmunds is producing the next

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**RAMSEY GETS THE KEY** — Sam Jones (l), president of the Indianapolis Urban League, recently presented pianist Ramsey Lewis with a key to the city at the inaugural Indianapolis Jazz Festival to benefit the Opportunities Industrialization Organization and the Urban League. Looking on are Super "Jay" Johnson, program director, WTLC radio, and members of Lewis's band.

**BULLETIN BOARD** — New York's finest, Jake Jacobs (of *Magicians*, *Bunky and Jake*, and *Family Jewels* fame) has recorded a three-song demo and has written a dozen new tunes. Interested parties should call (203) 389-0494 . . . A tip of our hats to critic/writer Dalsanne McClain, who made the leap to performer when she debuted a lovely folk-oriented show at Pok City. She'll be at the Other End on Dec. 12 and 13. The Other End, surprisingly, has become a place to see worthy local bands. We've recently seen appealing sets by multi-racial rockabilly band *Buzz and the Flyers* and by teen-poppers the *Colors*. The latter have released a Clem Burke-produced single on Infinite Records, an arm of the Village Records Shop. If you see them, ask for their anthemic "Growing Up American."

**IDOL TALK WITH BOB MARCUCCI** — *The Idol Maker* is the story of a manager who vicariously realizes his ambitions of singing stardom via his handsome teenage idols. And while we don't think that the movie, which features an A&M soundtrack by Jeff Barry, is Academy Award material, we value the film for its portrait of "the Philadelphia era" of rock 'n' roll when Bob Marcucci was running Chancellor Records and molding the careers of Frankle Avalon and Fabian (The latter's career is the era's perfect metaphor. Unable to sing a note, Fabian was the prodigy who Marcucci discovered sitting on the stoop of his South Philly apartment). We therefore found the opportunity to talk to Marcucci irresistible. "When I was a kid I saw *Pygmalion* with Leslie Howard, and later said 'I want to do that too.' I knew that with Presley in the army the kids needed a hero." With a \$10,000 advance from his father, Marcucci, and Chancellor, enjoyed a long run of success, which, he says, reached its zenith when "I fought with 20th Fox for a rock soundtrack to the Fabian movie *Hound Dog Man*, and got Lionel Newman the first Top 10 record of his career (with the song's flip, "Friendly World"). Marcucci got out of the music business at the dawn of the acid rock era, but returned in the early '70s via his management of producer Tony Camillo (*Gladys Knight's* "Midnight Train To Georgia"). He began writing *The Idol Maker* as a fictionalized autobiography, when Gene Kirkland, executive producer of *Rocky*, decided to turn it into a film. "I'd love to reactivate Chancellor," Marcucci said. "I feel that we again have a shortage of idols. I certainly feel that Peter Gallagher (who plays a Fabian-type character called Ceasare) could be a star. In the meantime," Marcucci concluded, "I think I saved myself thousands of dollars by taking my shrink to see the movie." Prior to our interview, we talked with Doc Pomus, who wrote Fabian's hits, and he described Marcucci as "one of the few people who surprise me with unexpected royalty payments." We indeed found Marcucci to be a gentleman to whom we wish all the best.

aaron fuchs



NEW AND DEVELOPING ARTISTS

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

**ROBERT PALMER** (Island IS 49620)  
**Looking For Clues** (4:08) (Bungalow Music N.V., admin. by Ackee Music, Inc. — ASCAP) (R. Palmer)

Palmer's been around awhile ("Clues" is his fifth album to date), but musically, he continues to shift gears and develop as an artist. On the second single, and title track, from his current LP, he has created an immensely infectious little electronic boogie, half pop, half funk, to support his high, multi-tracked vocals, with a neat vibe break.



**KEITH SYKES** (Backstreet MCA-51028)  
**Love To Ride** (3:30) (Keith Sykes Music — BMI) (K. Sykes)

A fan of the early Sun Studios rockabilly sound and, it would appear, bayou blues, Sykes, like contemporary Dave Edmunds, pays homage to his musical inspirations with a raw mid-tempo rocker of his own. Moving with the steady rhythm of a southbound train, the song gives a nod to Creedence Clearwater Revival (check out the tremelo guitar) and Chuck Berry.



**THE RAMONES** (RSO RS 1055)  
**I Wanna Be Sedated** (2:29) (Bleu Disque Music Co., Inc./Taco Tunes, Inc. — ASCAP) (The Ramones)

When this track originally appeared on The Ramones' Sire LP, "Road To Ruin," it was pretty much considered a headbanging example of classic punk rock. The record hasn't changed but times have and it's been included on the motion picture soundtrack to *Times Square*.



**THE POWDER BLUES** (Liberty 1390)  
**Don't It Right** (3:18) (Uncut Music — PRO) (T. Lavin)

Vancouver, B.C.-based Powder Blues has already reached platinum status in Canada with raucous, yet commercial, barroom blues rock, slickly laid down on the new "Uncut" LP. Neither as raw now or as unselfconsciously rowdy as the J. Geils Band in its bar burning "Full House" days, this track nonetheless captures a lost musical art — bar band boogie woogie — well.

**POLYROCK** (RCA PB-12141)  
**Romantic Me** (3:09) (Robertson Music Co. — ASCAP) (B. Robertson, T. Robertson)

It's easy to see why neo-classical electronic composer Phillip Glass ("Einstein On The Beach") has taken such an interest in N.Y.'s Polyrock. The band prefers to stick to an unvarying, mechanical rhythm and paint swatches of electrical colorations over the thick backbeat. The vocals retain a sense of tension, akin to the Talking Heads. Adventurous AOR fare.



**YARBROUGH & PEOPLES** (Mercury 76085)  
**Don't Stop The Music** (3:59) (Total X Publishing Co. — BMI) (L. Simmons, A. Peoples, J. Ellis)

Gap Band mastermind Lonnie Simmons is listed as co-producer and songwriter but manages to leave the indelible Gap stamp on this reverberating, mid-tempo techno-funk exercise from the talented new duo. Alisa Peoples' vocal part sounds a little to close at times to S.O.S. Band's "Take Your Time (Do It Right)," but the track moves in so many directions.



**IAN LLOYD** (Scotti Bros. SB 604)  
**Do You Wanna Touch Me (Oh Yeah)** (3:20) (Duchess Music Corp. (MCA) — BMI) (G. Glitter, M. Leander)

Lloyd is perhaps best known as the singer for the now-defunct Stories, which hit #1 with a tune called "Brother Louie." On his own for a couple of LPs now, he remains a much underrated solo rocker, as he proves with this amazingly faithful cover of an old Gary Glitter U.K. hit. Glitter's stomping rhythm is kept intact.



**BUS BOYS** (Arista AS 0570)  
**Johnny Soul'd Out** (2:42) (Maitre D' Music — ASCAP) (B. O'Neal)

Minimum wage rockers the Bus Boys tip their trays to Chuck Berry with a very obvious reference to "Johnny B. Goode," but the tune is a good introduction to a group of black rockers who, like the Johnny of the song, "are into rock 'n' roll and given up the rhythm and blues." Initial response to this track will most likely be from the AOR quarter, but pop should take a shot.

## SINGLES TO WATCH

## HITS • OUT OF THE BOX

**REO SPEEDWAGON** (Epic 19-50953)  
**Keep On Lovng You** (3:22) (Fate Music — ASCAP) (K. Cronin)

Quickly gaining a strong regional base in REO's native Midwest, the first single from the forthcoming "Hi Infidelity" LP is a dense, heavily echoed pop/rocker, as guitars, rhythm section, and backup vocals meld in resounding high tech production, akin to Boston.

**TAMIKO JONES** (Atlantis 157)  
**Ooh Baby, Baby** (3:57) (Jobete Music Co., Inc. — ASCAP) (W. Robinson, W. Moore)

Jones resurfaces on the small Atlantis label with a sultry, evocative and very jazzy cover of the Smokey Robinson and the Miracles classic, with some appropriately smokey and sensual sax work by Skip Lane. Self-produced, this is an R&B treat that should not be missed.

**CON FUNK SHUN** (Mercury 76089)  
**Too Tight** (3:16) (Val-ie-Joe Music — BMI) (M. Cooper)

Con Funk Shun could be sitting with a big crossover record here, as the first single from the forthcoming "Touch" LP melds supple, commercial R&B, a la E,W&F, with a swaying hook and high vocal, similar to Prince's "I Wanna Be Your Lover." Pop programmers should pay particularly close attention.

**DAVE DAVIES** (RCA PB-12147)  
**Doing The Best For You** (3:59) (Dabe Music Ltd. — PRS) (D. Davies)

Nothing Kinky about Dave Davies' second single from the "ALF1-3603" LP. Guitars flare in a wall of sound in front of the smoldering rhythm and electronic keyboard flourishes, while Davies provides the urgent vocal, from a whisper to a shout. Prime progressive pop.

**THE JONES GIRLS** (Philadelphia Int'l ZS6 3121)  
**I Just Love The Man** (3:45) (Assorted Music — BMI) (K. Gamble, L. Huff)

Sigma Sound session steadies turned artists The Jones Girls turn out a sweet and soulful second single from the "At Peace With Woman" LP that bears a melody highly reminiscent of Natalie Cole's "I Got Love" and a spoken intro.

**SIMMS BROS. BAND** (Elektra E-47079)  
**Klmgston Place** (3:35) (Flexible Music — BMI) (R. Sabino, Simms Bros. Band)

Sugary yet infectious pop ear candy, with bouncy keyboards, sprightly handclaps and sweet guitar licks, is served up by the Simms Bros. on this well-crafted neighborhood story song from the "Attitude" LP.

**DEBRA DEJEAN** (Handshake WS8 5306)  
**Goosebumps** (4:01) (Cookaway Music/United Artists Music — ASCAP) (T. Britten, B.A. Robertson)

A brooding, broiling cover of the recently released tune by Christie Allen on Polydor, "Goosebumps," is turned into an electro-popper with a mechanical beat and layers of synthesizer and electronic effects.

**T.S. MONK** (Mirage WTG 3780)  
**Bon Bon Vie (Gimme The Good Life)** (3:35) (Unichappell Music/Featherbed Music Co./Larball Music Inc. — BMI) (S. Linzer, L.R. Brown)

The latest Mirage newcomer is in the R&B category, one T.S. Monk, who turns in a sassy New York brew of highly stylized jazzy R&B. Posh female vocals scatting is one of the real treats here, as are clever arrangements. An extremely hot B/C choice.

**3-D** (Polydor PD 2134)  
**Blind Love** (3:41) (Centerfold Music, Inc. — BMI) (K. Ginsberg)

3-D tones it down to what could turn out to be a very commercially appealing piano pop song, with vocalist Rick Zivic turning in a rough-hewn, emotion-filled performance. Guitars and organ join in for a rousing crescendo. Programmers, pick it up.

**TOMMY DEE** (A&M 2282)  
**Here Is My Love** (2:48) (United Artists Corp., admin. by Unart Music Corp. — BMI) (J. Barry)

Jesse Frederick turns out to be a real pop find as the vocalist behind Tommy Dee, the Frankie Avalon-styled character from the UA film *The Idolmaker*. The Jeff Barry-penned tune is, admittedly, very lightweight pop, but Frederick's ingenuous performance makes it come alive.

**ROD STEWART** (Warner Bros. WBS 49617)  
**Passion** (4:45) (Riva Music, Inc./WB Music Corp. — ASCAP) (Stewart, Chen, Savigar, Cregan, Grainger)

**BARRY MANILOW** (Arista AS 0566)  
**I Made It Through The Rain** (3:57) (Unichappell Music, Inc. — BMI) (G. Kenny, D. Shepperd, B. Sussman, J. Feldman, B. Manilow)

**HEART** (Epic 19-50950)  
**Tell It Like It Is** (3:47) (Conrad Music Corp./Olrap Publishing — BMI) (G. Davis, L. Diamond)

**BOZ SCAGGS** (Columbia 11-11406)  
**Miss Sun** (4:10) (Hudmar Publishing Co., Inc. — ASCAP) (D. Paich, B. Scaggs)

**THE CARS** (Elektra E-47080)  
**Don't Tell Me No** (3:24) (No publisher listed) (R. Ocasek)

**BETTE MIDLER** (Atlantic 3771)  
**My Mother's Eyes** (2:24) (Almo Music Corp./Only Child Music/Mel-Dav Music, Inc. — ASCAP) (T. Jans)

**THE DOOBIE BROTHERS** (Warner Bros. WBS 49622)  
**One Step Closer** (4:09) (Noodle Tunes — no affiliation/Long Tooth Music — BMI/Rare Blue Music, Inc./Carlooney Tunes — ASCAP) (K. Knudsen, J. McFee, C. Carter)

**ROBIN WILLIAMS (POPEYE)** Boardwalk WS8 5701)  
**I Yam What I Yam** (2:15) (Famous Music — ASCAP) (H. Nilsson)



# \$9.98 Album List Price Source Of Concern Among Retailers

(continued from page 7)

generally indicated that their costs are the most practical motivation behind price hikes.

## New 'Superstar' Category?

MCA Music Group president Gene Froelich recently explained that the list price on the Steely Dan LP may be the signal of an era where superstar product is listed at \$9.98.

Froelich said the "Gaucho" album was one of the most expensively produced projects the label has released.

Al Bergamo, president of MCA Distributing, Inc., explained that manufacturers during the past year have had to increase wholesale prices and that such increases have inhibited the dealers' ability to offer the consumer a value on \$7.98 list product, which often ends up being sold at the same price as \$8.98 list product.

Bergamo noted that very few artists on the charts have product at a list price of \$7.98. He explained that MCA would initially release product by an artist such as Keith Sykes at \$7.98 and then after sales of 50,000 plus, the record would be sold to dealers with a suggested list of \$8.98.

"Dealers have got to be able to show the consumer a value off the list price and that's harder to do given wholesale increases on \$7.98 and \$8.98 list," Bergamo said.

## Court Backs RIAA

(continued from page 7)

torney who argued the matter before the Court of Appeals, said the defense team was "somewhat disappointed" over the reversal of Judge Platt's production order, but still interpreted the ruling as recognizing Goody's right to have access to some of the contested material. "I'm going to continue my interest in these documents," Holmes said.

## 'Needless Appeal'

The Circuit Court rebuked Judge Platt for what it called "a classic example of a case where the district court might have avoided a needless contempt proceeding and appeal." The ruling suggested that Judge Platt undertake a confidential inspection of sample documents offered by the RIAA to determine whether or not they would be evidentiary. This suggestion was in line with an offer previously made by the RIAA, which has strenuously objected to supplying Goody with the thousands of edited documents called for in Judge Platt's original production order.

The higher court, in remanding the decision to Judge Platt, instructed him "to induce the parties to agree upon a narrower production," or, if the two sides fail to agree, "to issue an appropriately tailored order." Accordingly, Judge Platt summoned all parties concerned to appear before him at the U.S. Courthouse in Brooklyn on Nov. 14 to decide upon what course to follow in the wake of the Circuit Court's ruling.

## Trial Delayed

The protracted legal battle between Goody and the RIAA over the contested documents has forced an open-ended delay in starting the trial of Goody, George Levy, its president, and Samuel Stolon, its vice president, for alleged interstate dealings in counterfeit eight-tracks and cassettes. Judge Platt recently indicated that the trial, which was originally scheduled to start in September, will begin no earlier than January.

Prosecutor John H. Jacobs, executive assistant attorney for the U.S. Organized Crime Strike Force, which is spearheading the counterfeit recordings probe in cooperation with the FBI and RIAA, told **Cash Box** that he now plans to press Judge

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Dealers also expressed concern at being able to offer consumers a sale value, but were more concerned at how they could justify \$9.98 list price to consumers, who have generally been slow to accept the \$8.98 list price.

"There will be less multiple sales if \$9.98 becomes the new standard," commented John Grandoni, head buyer and advertising director for the 16-store Cavages chain in Buffalo, N.Y. "Consumers haven't yet adjusted to the new prices. The price of \$8.98 on anything old doesn't seem justified to consumers."

Retailers contacted said they would sell the Steely Dan LP from \$6.99 to \$8.99. Many said that they would initially offer the album below their normal sales price, but later raise it.

"There's no question that if the price of an album, for that matter cigarettes, a loaf of bread or a car, is raised, you're going to lose volume sales," said Ben Karol, owner and president of the New York-based, seven-store King Karol chain and one-stop.

"I expect that every potential hit record that comes out will be list priced at \$9.98," Karol continued. "There's absolutely no question that other labels will release certain product at that price."

Many retailers do feel that if the Steely Dan product is "emotionally hot," it will sell despite the price.

"I think it will sell anyway and, unfortunately, I don't think volume sales are going to be significantly cut," said Steve Marmaduke, vice president of Western Merchandising, a distributor and one-stop which operates the 23-store Hastings Books and Music based in Amarillo.

"I mean, I definitely think it would be a mistake to release a Chuck Jackson and the Soul Searchers at \$9.98, but Steely Dan

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## AFM, Producers Still At Impasse In Strike Talks

LOS ANGELES — The American Federation of Musicians (AFM) and motion picture and television producers remain at an impasse in their talks over reuse fees for musicians who do work on TV and feature film soundtracks.

Union officials contacted last week by **Cash Box** indicated that they do not know when negotiations between the groups will resume.

One spokesman for the AFM said that the 2,500 plus musicians who regularly work on such soundtracks are losing substantial wages because of the strike, which began July 31, 1980 when the AFM contract covering such reuse (residual) fees terminated.

He said that on the average, each of the 2,500 musicians who work on such projects do two sessions a week at a base scale of \$132 a day. Based on the spokesman's figures, the 2,500 AFM musicians are losing more than \$660,000 per week on an average. Since the contract ended 15 weeks ago, the 2,500 members have lost more than \$9.9 million.

Talks between the union and producers collapsed when the management group submitted an offer Oct. 29 (**Cash Box**, Nov. 8) that included a provision seeking to eliminate musicians' reuse fees on original material supplied to supplemental markets such as cable/pay-TV, video cassette and disc. AFM officials maintain that supplemental market residuals was to be the subject of separate negotiations. A complaint filed with the National Labor Relations Board by the AFM attorneys resulted from the impasse.

**YELLOW MAGIC ON THE A&M LOT** — America's experience with Japanese music has mostly consisted of viewing kimono-clad ensembles doing their thing at one of those trendy Teriyaki gone sushi bar restaurants. But the new international profile of the **Yellow Magic Orchestra** should change all that. The Tokyo-based synthesizer trio opened up A&M Record's newly refurbished Chaplin soundstage with a combination live concert/satellite TV broadcast/sake party Nov. 7 that the L.A. record community won't soon be forgetting. Approximately 500 people viewed the show in a theatre-like soundstage or via a huge video screen in a specially constructed pavilion. The techno pop threesome, composed of **Harry Osono**, **Yuki Takahashi** and **Ryuichi Sakamoto**, and a two-man backup section sent its **Eno** meets **Moroder** sound through the A&M grounds, while at the same time the show was being beamed via satellite to New York's Private's dance club and throughout Japan by the Fuji TV network. The three-location musical party had been in the planning stages for four months and was part of YMO's five-city tour, which will also take the primarily instrumental band to San Francisco, Philadelphia, New York and Boston. On-stage, the group of art students turned avant poppers was all business, marching through a 1½ hour set that included material from its album releases "Solid State Survivor," "Public Pressure" and "Multiplies." The band's wild rave up of the **Archle Bell** and **The Drell's** soul spectacular, "Tighten Up," showed its dance/R&B direction and drew a strong response from the SRO audience. During the show's intermission, Fuji commentators roamed the audience **Dick Clark**-fashion, obtaining comments for the homeland audience. Prior to the concert, which also featured new wave fashions during the show, a lavish buffet complete with Japanese delicacies and hot sake was served to a charmed industry crowd. The broadcast was produced by **Jerry Kramer** of Kramer/Rocklin Studios, which will manage the Chaplin studio for A&M, and the supersonic sound production was handled by ex-



**WHISKY 'N' WOODS** — **Holly Woods** (l), lead singer for A&M group **Toronto**, gets a hug from label retail promotion director **Alice DeBuhr** after the band's successful Los Angeles dates at the Whisky. The band has been touring in support of the "Lookin' For Trouble" LP.

song, "Babylon Sisters," is a rather cynical ode to the false euphoria of Southern California life and the noble golden girls that people it, while "Hey Nineteen" (the album's first single, which will be backed by a live version of "Boddhisatva" that was recorded at the Santa Monica Civic in 1974) examines the generation gap between a 1967 Boston College fratman and his 19-year-old date. However, the side ends with the album's showcase piece, "Glamour Profession." The song begins with a sliding keyboard figure and bouncing bass line, and leads into a dark tale of L.A. nightlife and the netherworld of high-priced drug dealing. The duo's swirling jazz rock sound goes other places on side two, like to the street where a jealous man tries to look in on his lady's new lover in "My Rival" or the fantasy world of a mundane American playing at guerilla warfare in "Third World Man." The twosome's always prose-like, ever elusive lyrics will keep its fans in a quandry for days, as the songs are filled with triple meanings and three-way conversations. The music, while somewhat similar to "Aja," is sharper, with the sax lines more dynamic and the piano figures more anchored and funkified. And while Donald Fagen's distinctive whine is the one constant on the album, the harmony filled vocals are the Dan's most intricate to date. New music, prog rock, fusion et al, "Gaucho" is class music for all seasons.

**THE BIG BIRTHDAY BET** — What do a **Doobie Brothers** concert, a trip to Miami for 40 people and the Sausalito Record Plant all have in common? A \$10 birthday bet, that's what. It all started a few months ago, when new Sausalito Record Plant owner **Laurie Nicholas** surprised former studio family member **Bob Hoddls** with a surprise birthday party/cruise around the San Francisco Bay. Well, the culprit employed to lure Hoddls to the celebration, studio sales manager and vice president **Steve Malcolm**, told Nicholas at the time that she would never be able to surprise him, and Nicholas promptly bet him \$10 that she could. Malcolm forgot the bet but Nicholas didn't, and when Malcolm's Nov. 8 B-day drew near, he made plans to join friends the Doobie Brothers at their Miami concert date. Meanwhile, Nicholas drew up a lavish surprise plan, inviting 40 of Malcolm's friends and studio folk to pop down to Florida for a bash that was to include Doobie **John McFee** popping out of a cake at the all-night post concert soiree, held in the Coconut Grove Hotel. The nearly \$50,000 event naturally caught Malcolm a little off guard. "I had no idea it was going to happen, otherwise I never would've been there," he chuckled.

**DRIPS AND DRABS** — Rock nouveau act **Adam And The Ants**, who currently have one of the hottest selling import albums around with "Kings Of The Wild Frontier," have been signed by Epic... Two of popular music's most lovable platinum blondes, **Rod Stewart** and **Dolly Parton**, will have albums released post haste. The "Mod" will have his "Foolish Behavior" LP out in two weeks and The bountiful Ms. Parton's "9 to 5 and Odd Jobs" is on its way already... Vatican times reporter **Father Guldo Sarducci** won't be left out of the Christmas release schedule, the personable Padre is rushing his new single "I Won't Be Twisting This Christmas" to the stores. The 45 is backed with an Italianized remake of "McArthur Park" called "El Parko McArthur"... The new **Savoy Brown** band that is currently traipsing around the country has some pretty prestigious members. Of course **Kim Simmonds** is still playing lead. But, did you know that former **Heavy Metal Kid Barry Paul**, ex-**Bram Tchaikovsky** member **Keith Boyce** is sitting in on drums, old **Joe Perry Project** lead singer **Ralph Mormon** is handling vocals and Guitar institute professor **John Hemphrey** is leaning back on bass.

**THE TIES THAT BIND** — **Cash Box** sends out its congratulations to sax man **John Klemmer**, who married long time sweetheart **Katherine Spikings** on Oct. 22, and industry mogul **Artie Mogull**, who wed former U/A staffer **Kathy Van Stralen** Nov. 8 at his home in Benedict Canyon.



# JERMAINE

**"LITTLE GIRL DON'T YOU WORRY"**

*The new single from*

M 1499F

**JERMAINE JACKSON**

*From his soon to be released album*

**"JERMAINE"**

*On Motown Records*

M 8 94 M





**EAGLES LIVE** — Asylum BB-705 — Producer: Bill Szymczyk — List: 15.98

The favorite sons of Sunbelt rock should please their ever growing throngs with this superbly recorded two-record live package. It's the little things that make this in-concert retrospective so special. For instance, classics like "Desperado" and "Take It To The Limit" were recorded at the Forum in 1976, and the high harmony gem, "Seven Bridges Road," has never been waxed in the studio. This LP catches many of the highpoints of this L.A. band's long and prestigious career.

**AUTOAMERICAN** — Blondie — Chrysalis CHE 1290 — Producer: Mike Chapman — List: 8.98 — Bar Coded

One never knows what to expect from Blondie these days. One day it was CBGB's and the next it was disco. "Autoamerican" is simply a superb pop album. A variety of styles, including flapper era jazz, reggae, techno-rock and American musical are employed on this multi-faceted waxing. Producer Mike Chapman really shows us what he's made of as he guides the band through an almost anti-wave project. Slick, fun and adventurous, "Autoamerican" is a real head turner for pop and AOR.

**RISING** — Dr. Hook — Casablanca NBLP 7251 — Producer: Ron Hafkine — List: 8.98

This septet used to be a great novelty record band, but over the past few years they've developed a pop hit-making formula and the debut LP on Casablanca is no exception. Songs like "Girls Can Get It," "That Didn't Hurt Too Bad" and "S.O.S. For Love" are so soulfully rendered that both Top 40 and B/C stations should snap them right up. Both Ray Sawyer and Dennis Locorriere are not only great vocalists, but also provide the hooks for Hook.

**POSH** — Patrice Rushen — Elektra 6E-302 — Producers: Charles Mims and Patrice Rushen — List: 7.98

This album serves up some slickly arranged and produced progressive R&B with the jazz overtones, which distinguished Patrice as an outstanding pianist on her early Fantasy LPs. This is her third and most fully realized R&B/pop effort, and it looks to be a crossover smash. B/C stations are already jumping on "Dream" and a superb ballad, "I Need Your Love." Arranged and produced by "Miss Baby Fingers," this is sophisticated R&B.

**LATE NIGHT GUITAR** — Earl Klugh — Liberty LT-1079 — Producer: Earl Klugh — List: 7.98

Klugh has always been a strong seller in the adult contemporary jazz market, and "Late Night Guitar" shouldn't disappoint his many fans. The self-taught wizard of acoustic guitar doesn't quite render the excitement of his first two recordings on the LP, but his soothing fingerpickings are as lithe as mellow jazz gets. Lovingly felt renditions of "Jamaica Farewell" and "Mona Lisa" pace this aptly titled LP. Perfect for a romantic evening.

**THE TWO OF US** — Yarbrough & Peoples — Mercury SRM-1-3834 — Producers: Lonnie Simmons and Jonah Ellis — List: 7.98

Yarbrough & Peoples should turn R&B fan's heads around with their first release on Mercury. The duo sounds as soulful as Ashford and Simpson and twice as gutsy as Peaches & Herb on this beautifully produced R&B/funk affair. Gap Band guiding light Lonnie Simmons leads the talented twosome through a variety of styles — techno funk, straight ahead R&B and ballad heavy soul — on "The Two Of Us" and B/C programmers should indulge.

**SPOT OF INTERFERENCE** — Ian Matthews — RSO RS-3092 — Producer: Sandy Robertson — List: 7.98

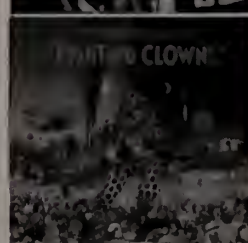
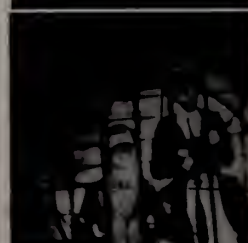
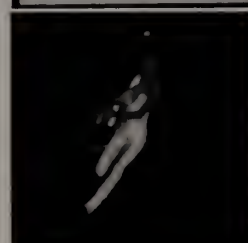
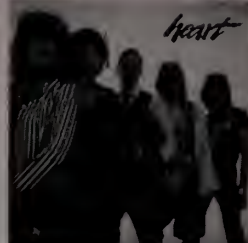
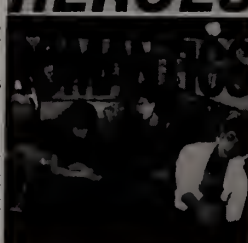
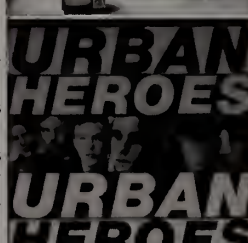
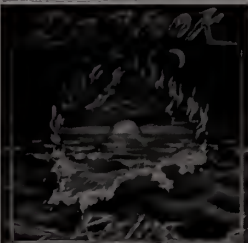
Matthews started out as the seminal English folkie, as he was the founding member of such acoustic traditional bands as Fairport Convention and Matthews Southern Comfort. But several years ago, he moved to California, and from each album thereon, he's become more of a rocker. "Spot Of Interference" is filled with bristling pop rockers that are perfectly complemented by his rich tenor. Top tracks on this sleeper LP are "I Can't Fade Away" and "Why Am I?"

**WHO SAID . . .** — Urban Heroes — Handshake JW 36962 — Producer: Shell Shelleckens — List: 7.98

This first release on Ron Alexenburg's Handshake Records introduces American ears to the modern pop sound of Dutch rockers Urban Heroes. The fivesome's cleverly crafted sound is a cross between synthesized prog rock and commercial new wave pop, and it's a great add for AOR. Top tracks on this danceable, hook-filled extravaganza are the driving "We Are Urban Heroes" and the quirky reggaefied "Saturday Nights In Peking."

**NATIONAL BREAKOUT** — The Romantics — Nemperor JZ 36881 — Producer: Peter Solley — List: 7.98 — Bar Coded

This Detroit-based quartet set FM ears on fire with a raucous three minute rave-up called "What I Like About You" last year, but it should become an AOR staple with "National Breakout." The boys have shed their red vinyl suits and the pretty boy image with the new album and just get down and rock. Top flight English producer Pete Solley keeps the boys' sound raw, but controlled, and the class A rockers here are "Tomboy," "New Cover Story" and "National Breakout." An AOR must.



**GREATEST HITS/LIVE** — Heart — Epic KE2 3688 — Producers: Varlous — List: 13.98 — Bar Coded

The Wilson Sisters and crew have been going strong for five albums, and this greatest hits/live package is the perfect reassessment of the Seattle-based fivesome's career. Both the FM hits like "Barracuda," "Magic Man" and "Straight On" and strong in-concert performances like "Rock 'n' Roll" and "Bebe Le Strange" are contained on this beautifully packaged double LP. Lots of in-studio and backstage hijinks are also caught on this waxing and provide much amusement between tracks.

**ANDY GIBB'S GREATEST HITS** — RSO RX-1-3091 — Producers: Gibb, Richardson and Galuten — List: 8.98

The solo member of the Brothers Gibb has been arguably the most consistent singles artist of the late-'70s, and this top tracks package carries all those Top 10 classics. His silky vibrato is a tad softer than his falsetto-prone kin, but it's easily as distinctive. All the chart toppers, including "I Just Want To Be Your Everything," "Love Is Thicker Than Water," "Shadow Dancing," "An Everlasting Love" and "Desire," are on the album here, as well as a hot new one, "Time Is Time."

**ADVENTURE** — Rupert Holmes — MCA MCA-5129 — Producer: Rupert Holmes — List: 8.98

Holmes scored big last Christmas with "Escape (The Pina Colada Song)" and followed it up nicely with "Him." Now, he returns in fine form with "Adventure." While he accents his A/C-pop-oriented short stories with too many synthesizer histrionics on the LP, he has come up with a gem of a ballad called "The O'Brien Girl." Hopefully it will replace the maudlin "Morning Man" as the pop single. Other top tracks on this beautifully produced LP are "Cold" and "I Don't Need You."

**FLY THE FLAG** — Cllmax Blues Band — Warner Bros. BSK 3493 — Producer: John Ryan — List: 7.98 — Bar Coded

This English foursome still throws out enough ballsy blues rock to hold true to its name, but the group has streamlined the sound to the point of being a perfect Top 40 candidate. Hot rockers like "Blackjack And Me" and "Horizontalized" have always been the band's bread and butter, but the limelight should be stolen by such Little River Band-influenced pop tracks as "Gotta Have More Love" and "Dance The Night Away." "I Love You" is the standout ballad on this superbly executed pop LP.

**THE BEST OF EMERSON, LAKE & PALMER** — Atlantic SD 19283 — Producer: Greg Lake — List: 7.98

The problem with this "Best Of" collection is that it is an album composed of all of ELP's top singles. Everyone knows that this pioneering classical rock threesome was an album band. There are no in-concert favorites like "Take A Pebble," "Knife Edge" or "Nutrocker," and yet it's the perfect primer for the band's marginal fans. Lake's acoustic guitar classics, "Lucky Man" and "Still You Turn Me On," still hold up, and Emerson's "Hoedown" and "Karn Evil 9" mellow like vintage wine.

**WYNNE JAMMIN'** — Phillippe Wynne — Uncle Jam JZ 36843 — Producers: George Clinton and Ron Dunbar — List: 7.98 — Bar Coded

Wynne should finally gain the solo success he's been deserving of on this initial release on George Clinton's new Uncle Jam label. His unique baritone was the heart and soul of the Spinners, and he's in particularly fine form on "Wynne Jammin'." The album opens with a lengthy bit of greased lightning R&B funk called "Never Gonna Tell It" and takes off from there. His smooth and silky vocals also shine on "You Make Me Happy (You've Got The Love I Need)" and "Breakout."

**UNIVERSAL JUVENILES** — Max Webster — Mercury SRM-1-3855 — Producer: Jack Richardson — List: 7.98

The Max Webster gang of rowdies bash out riff rock better than just about anybody these days, and it's about time that AOR stations took this Toronto band seriously. Webster guitar player Kim Mitchell grinds out excruciatingly beautiful solos here, and if that's not enough metal, fans should note that the gang from Rush is on the LP as well. Head banging is not the smartest music, but Max Webster's witty raunch numbers make him the genre's intellectual. Sure fire AOR.

**HEADS ARE ROLLING** — City Boy — Atlantic SD 19285 — Producer: Tim Friese-Greene — List: 7.98

This fine English quartet first impressed American ears several years ago with an intense harmony-filled opus called "Deadly Delicious." And while they've put a number of strong waxings out, the band has never quite cracked the American market. The group, under the leadership of guitarist Mike Slamer and lead vocalist Lol Mason, has come up with its catchiest hard pop effort yet with "Heads Are Rolling." Those who like inventive pop with a prog rock twist should love this LP.

**FIGHTING CLOWNS** — The Firesign Theatre — Rhino Records RNLP 018 — Producers: The Firesign Theatre and Fred Jones — List: 7.98

There are constant flashes of brilliance on this election month satire LP, but the Firesign has lost much of the sharp wit that graced "I Think We're All Bozos On This Bus" and "All Hail Marx and Lennon" in the '60s. The comedy quartet has fun with a Temptations spirited ballad entitled "Hey Reagan" and a send-up of laid-back California called "In The Hot Tub," but these bozos are riding on their laurels, not the bus.



# RADIO

## AIR PLAY

**GOLDEN GIRLS HOOP-LA** — Los Angeles Mayor Tom Bradley proclaimed Nov. 14 as "Golden Girls Night," marking the debut of the entertainment group **The Golden Girls** and its association with the Los Angeles Lakers basketball team. The troupe, produced by Brad Marks Prod., is comprised of actresses, singers, acrobats and dancers who will perform at all Lakers home games during the 1980-81 season, as well as make various TV and nightclub appearances. Six local radio stations were secured through Don Janklow Prod. to help promote the Girls' debut evening with week-long announcements and ticket giveaways to the Lakers' game that night. The stations included **KWST, KHJ, KHTZ, KDAY, KUTE**, and **KGIL**.

**DISCOUNTS** — One radio station that continues to work hand-in-hand with the record industry is **KWST/Los Angeles**. The station's *Albums of the Week* promotion not only spotlights two new albums a week on the air, but those albums are also discounted at various retail outlets around town during that week. Now, in response to a majority of the record industry lowering some of its catalog product from \$7.98 to \$5.98 (or 25%), **KWST** has discounted all advertising campaigns promoting \$5.98 product by 25%. "We at **KWST** feel the responsibility to boost recorded music sales should be shared by records, retail and radio," explained **Kyle Ermoian**, account executive at the station, "and any strides taken by one of these entities should be complemented by the other two."

**NO SURPRISE, NO SURPRISE** — Two of the nation's leading stations have changed formats, supporting weeks of industry speculation. **KSAN/San Francisco**, which has been a trendsetting AOR FM outlet for over a decade, has gone the ways of the bucking bull with a country format as of Nov. 15. Mutual's **WCFL/Chicago** launched its adult contemporary format on Nov. 10. A departure from Mutual's usual talk and news fare, it is expected that **WCFL** will once again give **WLS** a run for the money on the AM dial in Chicago as it did in the late '60s.



**RADIO REUNION** — Seattle listeners were treated to a little past and present when **KING** morning man **Tom McKay** (r) did a remote broadcast atop **Ivars Smith Tower** with **Al Cummings** (l) who was a **KING** announcer in the '50s and '60s. Joining the duo was **Smith Tower** owner **M. Ivar Haglund**.

**Springsteen's** Nov. 28 concert in New York. The station contest will send a listener and guest to New York to see **Springsteen's** concert at Madison Square Garden, as well as providing airfare, hotel accommodations and spending money. . . **KMEL/San Francisco** is teaming up with the Bay Area's Supertime Subscription television to simulcast the **Electric Light Orchestra** and **Blondie** on Nov. 22. . . On Nov. 15 and again on Nov. 28, **KWST** hooked up with ON subscription TV to simulcast a **Linda Ronstadt** concert.

**NETWORK NEWS** — **WYSP/Philadelphia** personality **Denny Somach** has been signed by **NBC's** *The Source* to write and produce a year-end special to air on New Year's Day, 1981. *The News That Rocked '80* will be two hours in length and feature music and conversation with **Tom Petty**, **Queen**, **Pink Floyd**, **Genesis** and **Bruce Springsteen**, to name a few. Last year's *News That Rocked* aired on 208 stations. . . **Kansas** will be featured on *The Source* the weekend of Dec. 5. . . **WNEW-FM** air personality **Pete Fornatale** will be the featured guest on the *Tom Snyder Show* (Tomorrow) on Dec. 4. . . **Johnny Paycheck** was the featured star on the **ABC** Entertainment Network on Nov. 15. . . The lineup for **National Public Radio's** *Jazz Alive!* New Year's show includes **The Brecker Brothers and Friends** from Seventh Avenue South in New York City; **Etta Jones**, **Houston Pearson Quartet** and the **Shirley Scott Trio** from Dummy George's in Detroit; **Clark Terry Quintet** and **Johnny Hartman** from Rick's Cafe American in Chicago; and the **Dexter Gordon Quartet**, **Sonny Stitt**, **Kenny Burrell** and the **Red Garland Trio** from the Keystone Korner in San Francisco. Any questions regarding *Jazz Alive!* should be directed to **Ruth Lee** at (202) 785-5425.

**NEW JOBS** — **John Bayliss**, most recently the president of Charter Media Company's Radio Division, has been named president of the Charter Broadcasting Group. Bayliss' appointment comes just weeks after the dissolution of the Charter Media Group which was a merger between the Charter Company and **Karl Eller**, former chairman of Combined Communications (**Cash Box**, Oct. 11). . . The lineup for the new adult contemporary **WCFL/Chicago** includes **Dean Richards** in the morning (6-10 a.m.); **PD Dave Martin** (10 a.m.-3 p.m.); **David Jones** (3-7 p.m.); and assistant **PD Jhani Kaye** (7 p.m.-midnight). Mutual's *Larry King Show* takes care of the all night programming. . . **NBC's** New York FM, **WYNY**, has a new vice president/general manager in one **Alexander B. Law**. Law, who begins on Dec. 1, is currently the PD at **WHDH/Boston**. But, you say, **Al Brady** is the PD at **WHDH**. You're right. Brady has decided to go back to New York using his real name. . . **John Benedict** has been promoted to vice president and general manager of **Radio Arts, Inc.** He was vice president and director of programming for the company. . . **Wolf Schneider** has been named marketing manager of **Merv Griffin Radio Prod.** She was formerly a producer for the Westwood One and Watermark syndication firms. . . **Tom Casey** has become the new PD at **KZLA/Los Angeles**. . . **Gary Rodriguez**, formerly vice president and general manager at **WIVY/Jacksonville**, was named VP/GM at **WDRV/WLVV/Statesville, N.C.** . . Watermark has tapped **Sam Thayer** and **Julie Spira** as regional sales managers. . . **Jon Holiday** was named as an account executive for **Radio Arts, Inc.** . . **Karen Craven** and **Helen Young** have joined the sales staff at **WRKO/Boston**. . . **Robin D. Fisher** has been named director of research for the **RKO Radio Network**. . . **Gerard Ferri** has joined **TM's** Special Projects Division.

mark albert

## Industry Feelings Divided Over AM Spacing Reduction

(continued from page 8)

petition for rulemaking prompted this proceeding, favors the nine kHz adoption, as it has all along. However, to minimize problems, the organization has now suggested that a mutual plan be adopted from the Canadian and U.S. proposals, according to a spokesman from the FCC.

### Reasons Cited

The spokesman said that many broadcasters who are against nine kHz cited increased interference between stations, the cutting of service to a small percentage of listeners and a possible foil to the future development of AM technology as reasons to oppose the plan.

However, the spokesman hinted that the cost a station would incur in order to convert to nine kHz and the added competition more stations would bring to the marketplace are also reasons why some broadcasters may be opposed to the proposal.

The National Assn. of Broadcasters (NAB), which has members both for and against the proposal, has remained neutral and requested an engineering advisory committee to study the full technical feasibility of the proposal before committing itself.

Comments were accepted by the FCC through Nov. 3, with a 20-day deadline for reply comments currently underway. The FCC spokesman said the Commission would probably not meet on this issue until January 1981.

## Weedeck Debuts Year End 'World Record Records'

**LOS ANGELES** — "The 1981 Edition of The World's Record Records" highlights new programming specials being released by the Weedeck Radio Network.

The year end "World's Record Records" special consists of 125 five minute, personalized on the air segments consisting of 75 1980 Record Records and 50 all time Record Records. Produced on 7½" reel tape, the shows will be available on or before Dec. 15. These segments will provide the answers to questions ranging from what the top selling record is of all time, and for 1980, to which artist has had the most records charted, to the most successful record company of 1980, and so on.

The shows are written, researched, produced and narrated by radio personality **Bob Hamilton**.

Another feature of this new program that separates it from the usual "countdown" holiday specials, is the inclusion of a 40-page book duplicating all the information on the show. The book will come with the station's call letters and a local sponsor line on the front cover. The stations get four pages to sell to local sponsors, promote the station and its personalities or list the station's Top 100, etc.

At the same time, Weedeck is also offering "The 1981 Country Edition of The World's Record Records." Narrated by historian **Hugh Cherry** and introduced by **Ron Martin**, "Country Edition" includes all the features of "World's Record Records" with the exception of the 40-page book.

In addition to these shows, Weedeck has been contracted by **A&M Records** to produce a one-hour special based on the just released **A&M** album, *The Legend of Jesse James* which features the music of **Johnny Cash**, **Levon Helm**, **Emmylou Harris** and **Charlie Daniels**. The special will highlight music from the LP, as well as contain interviews with some of the artists and writer/producer **Paul Kennerly**.

## First Amendment Rights Threatened Says Mutual Head

(continued from page 10)

troubling issues. Broadcasters fear that they will be accused of not covering the various sides of an issue and, thus, opt to cover none."

### 'Fairness Doctrine' Unfair?

**Rubenstein** further elaborated broadcaster's frustration with the Doctrine. "The broadcaster knows that he will have to deal with groups seeking to present contrasting points of view and, unfortunately, many, if not all, of those groups might not have any money, and therefore, will have to broadcast those spots free. . . What type of issue oriented advertising would newspapers carry if they had to give away space to all types of contrasting points of view."

**Rubenstein** then told the gathering that contrary to traditional practice, Mutual would begin to accept issue-oriented advertising effective immediately and would continue to "exercise our editorial discretion" as to what is aired on the network.

"We believe strongly," **Rubenstein** said, "that the American people would benefit from more issues being discussed on stations and networks, and thus have decided to break with the long-standing tradition of the networks not to accept such advertising."

"In addition, he continued, "the time has come to dismantle the worst features of the Fairness Doctrine. The NAB (National Assn. of Broadcasters) has asked the FCC (Federal Communications Commission) to begin a rulemaking that could lead to elimination or modification of the personal attack and political editorializing rules. The political editorializing rules, in particular, have clearly discouraged support of candidates by broadcasters. The FCC is now considering the NAB's petition; we hope some action will be taken in this area soon. . . Common sense and professional editorial judgement should be the final arbiter of content and taste. Not judicial fiat nor legislative gobbledygook," he added.

### First Amendment Abridged

Finally, **Rubenstein** expressed grave concern over governmental regulation of content and formats at the expense of First Amendment rights.

"A broadcaster must have the total and exclusive right to determine the format of his stations," **Rubenstein** stressed. "Anything less means that a broadcaster is being denied his First Amendment rights."

In explaining that Mutual's main product was news, **Rubenstein** emphasized that should the FCC deregulate non-entertainment programming guidelines, "any business which Mutual will lose as a result of this deregulation will be an insignificant price to pay for obtaining our First Amendment rights."

"Far from needing governmental regulation to assure fairness, I am confident that the marketplace will assure that we, as broadcasters are even-handed," he said. "The public will decide if we are being fair, if we are presenting balanced programming. If the public determines that we are not, then the public will withdraw its support and we will not survive. Even-handedness need not be mandated by the government."

## NAB Changes Dates

**LOS ANGELES** — The National Assn. of Broadcasters (NAB) has changed the dates of its 1981 Radio Programming Conference from Sept. 21-23 to Aug. 16-19, thus avoiding conflicting conference dates with the National Radio Broadcasters Assn. (NRBA), which had previously scheduled its conference dates for Sept. 21-23 in Florida. The NAB conference will take place in Chicago at the Hyatt Regency.



# ROCK ALBUM PROGRAMMER

NOVEMBER 22, 1980

# RAP

Chart Position

## #4 MOST ACTIVE

### 9 AC/DC • BACK IN BLACK • ATLANTIC



**ADDS:** None. **HOTS:** KSJO, KBPI, WABX, KWST, KMET, KYTX, WLIR, WLVO, KZOK, WYFE, WCCC, WORJ, KZEW, WKLS, WWWW, KOME, KZEL, WSHE, WCOZ, KMG, WBCN, WBAB, WWWW, WKDF, KROQ, WLAV, WBLM, WMMS, KNCN. **MEDIUMS:** KREM, WAAL. **PREFERRED TRACKS:** Shook Me, Hells Bells, Title. **SALES:** Good to moderate in all regions;

weakest in East.

### 120 ANGEL CITY • DARKROOM • EPIC

**ADDS:** WSHE. **HOTS:** WORJ, KZEL, WCOZ, KMG, WBCN, WYFE, KZOK. **MEDIUMS:** KZEW, WOUR, WWWW, KROQ, WABX. **PREFERRED TRACKS:** No Secrets, Face The Day. **SALES:** Weak in East; fair in all others.

### 43 THE B-52's • WILD PLANET • WARNER BROS.

**ADDS:** None. **HOTS:** KOME, WBCN, KROQ, WBLM, KNAC, WGRQ, WNEW, WABX, KSJO. **MEDIUMS:** WCCC, WORJ, KMG, WMMS, KNCN, WLIR, KYTX. **PREFERRED TRACKS:** Private, Strobe. **SALES:** Moderate to fair in all regions.

### 84 THE BABYS • ON THE EDGE • CHRYSALIS

**ADDS:** KLOL, WKLS. **HOTS:** KSJO, KBPI, KSHE, KMEL, KZEW, WWWW, KOME, KZEL, KMG, KROQ, KNCN, WYFE. **MEDIUMS:** KWST, KMET, KYTX, WLVO, KLOL, WORJ, WSHE, WCOZ, WOUR, WBAB, WKDF, WLAV, WBLM, WMMS, WAAL, KZOK. **PREFERRED TRACKS:** Turn And Walk. **SALES:** Weak in East; moderate in all others.

## #3 MOST ACTIVE

### 7 PAT BENATAR • CRIMES OF PASSION • CHRYSALIS



**ADDS:** None. **HOTS:** KSJO, KBPI, WABX, KWST, KMET, WLVO, KZOK, WYFE, WAAL, WNEW, WGRQ, KNCN, WMMS, WBLM, WORJ, KZEW, WKLS, WWWW, WIBZ, KOME, KZEL, WSHE, WCOZ, WOUR, KMG, WBCN, WBAB, KLOL, WKDF, KROQ, WLAV. **MEDIUMS:** KSHE, KREM, WRNW. **PREFERRED TRACKS:** Best Shot, Prisoner, Better Run. **SALES:** Moderate in East; good in

all others.

### 29 DAVID BOWIE • SCARY MONSTERS • RCA

**ADDS:** None. **HOTS:** KSJO, WHFS, KYTX, WLIR, WCCC, WWWW, WIBZ, KOME, KMG, WBCN, WBAB, WWWW, KROQ, KNAC, WMMS, WGRQ, WNEW, WAAL. **MEDIUMS:** KMET, KZOK, WORJ, WSHE, WCOZ, WOUR, KNCN. **PREFERRED TRACKS:** Ashes, Fashion, Backwards, Title. **SALES:** Weak in South; moderate in all others.

### 17 JACKSON BROWNE • HOLD OUT • ASYLUM

**ADDS:** None. **HOTS:** KWST, WKLS, WIBZ, KOME, WSHE, WCOZ, KZAM, WBAB, WWWW, KLOL, WKDF, WBLM, WMMS, WNEW, WIOO, KZOK, KYTX. **MEDIUMS:** KMEL, WCCC, KREM, KMET. **PREFERRED TRACKS:** Girl Could Sing, Hold On, Boulevard. **SALES:** Moderate in all regions.

### — THE BUS BOYS • MINIMUM WAGE ROCK & ROLL • ARISTA

**ADDS:** WSHE. **HOTS:** KNAC. **MEDIUMS:** KREM, WCOZ, KMG, WBCN, KLOL, KROQ, WGRQ, WHFS. **PREFERRED TRACKS:** Johnny. **SALES:** Weak in all regions.

### 146 THE JIM CARROLL BAND • CATHOLIC BOY • ATCO

**ADDS:** None. **HOTS:** WWWW, KZEL, WBCN, WLIR. **MEDIUMS:** WCCC, WORJ, KOME, WOUR, WBAB, KROQ, WAAL, WYFE, KZOK, KMET, WHFS, WABX, KSJO. **PREFERRED TRACKS:** Too Late. **SALES:** Moderate to fair in all regions.

Chart Position

### 24 THE CARS • PANORAMA • ELEKTRA

**ADDS:** None. **HOTS:** KBPI, WABX, KWST, KMET, WCCC, KZEW, WKLS, WIBZ, KOME, WOUR, KMG, WBCN, WBAB, KROQ, WBLM, KNAC, WMMS, KNCN, WGRQ, WNEW, KZOK, KYTX. **PREFERRED TRACKS:** Touch, Up, Slack. **SALES:** Moderate in all regions.

## #5 MOST ACTIVE

### 31 CHEAP TRICK • ALL SHOOK UP • EPIC



**ADDS:** None. **HOTS:** KSJO, KBPI, KMEL, KWST, KMET, KYTX, WLVO, KZOK, WYFE, WNEW, WGRQ, KNCN, WMMS, WLAV, KROQ, KREM, KZEW, WKLS, WWWW, WIBZ, KZEL, WSHE, WCOZ, WRNW, WOUR, WBAB, WYDD, KLOL. **MEDIUMS:** WABX, KSHE, WLIR, WAAL, WBLM, WKDF, WCCC, WORJ, KOME, KMG, WBCN, WWWW. **PREFERRED TRACKS:** Stop This

Game, Greatest Lover, Hate Your Friends, Can't Stop It. **SALES:** Steady growth in all regions; strongest in Midwest.

### 116 THE CLASH • BLACK MARKET CLASH • EPIC (10")

**ADDS:** None. **HOTS:** WLAV, WHFS. **MEDIUMS:** WBCN, WBAB, KROQ, KNAC, KSJO. **PREFERRED TRACKS:** Pressure Drop, Time Is Tight, Capital Radio. **SALES:** Major breakouts in all regions.

### — THE CLIMAX BLUES BAND • FLYING THE FLAG • WARNER BROS.

**ADDS:** KZOK, WAAL, WNEW, WMMS, KROQ, WYDD, KZEL, WIBZ. **HOTS:** None. **MEDIUMS:** WORJ, KREM, WWWW, WBLM, KNCN. **PREFERRED TRACKS:** Gotta Have. **SALES:** Breakouts in West.

### 100 BRUCE COCKBURN • HUMANS • MILLENNIUM/RCA

**ADDS:** None. **HOTS:** KREM, WRNW, KZAM. **MEDIUMS:** WWWW, WMMS, KNCN, WAAL, WLIR. **PREFERRED TRACKS:** Rumours. **SALES:** Fair in East; weak in all others.

### 87 ELVIS COSTELLO • TAKING LIBERTIES • COLUMBIA

**ADDS:** None. **HOTS:** KROQ, WHFS. **MEDIUMS:** WORJ, KOME, WSHE, WCOZ, KMG, WBCN, WBAB, WLIR, KWST. **PREFERRED TRACKS:** Crowded, Rally, Clowtime. **SALES:** Fair in all regions.

### 75 JOHN COUGAR • NOTHIN' MATTERS AND WHAT IF IT DID • RIVA/MERCURY

**ADDS:** WGRQ, KROQ. **HOTS:** WCOZ, WLAV, WAAL, WABX, KBPI. **MEDIUMS:** WORJ, KOME, KZEL, WSHE, WOUR, WBAB, WWWW, KNCN, WIOO, WYFE, WLVO, KMEL. **PREFERRED TRACKS:** This Time. **SALES:** Fair in South and West; weak in others.

### 25 DEVO • FREEDOM OF CHOICE • WARNER BROS.

**ADDS:** None. **HOTS:** KZEW, KOME, WBAB, KROQ, WGRQ, KSJO. **MEDIUMS:** WORJ, WBCN, WWWW, KNAC, KNCN, KYTX, KMEL, KMEL. **PREFERRED TRACKS:** Whip It, Girl, Steel, Title. **SALES:** Moderate in all regions; strongest in West.

### 45 DIRE STRAITS • MAKING MOVIES • WARNER BROS.

**ADDS:** KMET, KROQ. **HOTS:** WHFS, KYTX, WLIR, WNEW, WGRQ, KNCN, WMMS, WLAV, KREM, WKLS, KZEL, WRNW, WBCN, KZAM, WBAB. **MEDIUMS:** KSJO, WABX, KWST, WLVO, KZOK, WYFE, WAAL, WBLM, WCCC, WORJ, KZEW, WIBZ, WSHE, WCOZ, WOUR, KMG, WWWW, KLOL, WKDF. **PREFERRED TRACKS:** Les Boys, Romeo, Tunnel. **SALES:** Fair in East; moderate in all others.

### 6 THE DOOBIE BROTHERS • ONE STEP CLOSER • WARNER BROS.

**ADDS:** None. **HOTS:** KSHE, KMEL, KYTX, WLVO, KZOK, WYFE, WAAL, WIOO, WGRQ, KNCN, WMMS, WBLM, KNX, WORJ, KREM, WKLS, WWWW, WIBZ, WSHE, KZAM, WBAB, WYDD, WWWW, WKDF, WLAV. **MEDIUMS:** WCCC, KZEW, KOME, KLOL. **PREFERRED TRACKS:** Title, Real Love, Train. **SALES:** Good in all regions.

### 27 THE DOORS • GREATEST HITS • ELEKTRA

**ADDS:** WAAL, WSHE. **HOTS:** WBAB, WWWW, WBLM, WLIR. **MEDIUMS:** WGRQ. **PREFERRED TRACKS:** Open. **SALES:** Fair in South; moderate in all others.

Chart Position

## #1 MOST ADDED

### — THE EAGLES • EAGLES LIVE • ASYLUM



**ADDS:** KSJO, KBPI, WAAL, KSHE, KWST, WHFS, KMEL, KYTX, WLIR, KZOK, WAAL, WIOO, KNCN, WMMS, WBLM, WLAV, KROQ, WKDF, WWWW, WYDD, WBAB, KZAM, KMG, WOUR, WRNW, WCOZ, WSHE, KZEL, KOME, WIBZ, WORJ, KNCN, WBCN, KLOL, WGRQ, WNEW, WYFE, WLVO, KMEL, WLIR, WLAV, KLOL, WGRQ, WNEW, WYFE, WLVO, KMEL.

**MEDIUMS:** WBCN. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

### 126 STEVE FORBERT • LITTLE STEVIE ORBIT NEMPEROR/CBS

**ADDS:** None. **HOTS:** WYDD, WNEW, WAAL, WLIR. **MEDIUMS:** WCCC, KOME, KZAM, WBAB, WWWW, KNCN, KYTX. **PREFERRED TRACKS:** Cellophane, Lone Girl. **SALES:** Fair in East; weak in all others.

### 186 JACK GREEN • HUMANESQUE • RCA

**ADDS:** KNAC. **HOTS:** KBPI, KSJO. **MEDIUMS:** WORJ, KOME, WCOZ, KMG, WWWW, KNAC, KZOK. **PREFERRED TRACKS:** Open. **SALES:** Weak in all regions.

### — THE INMATES • SHOT IN THE DARK • POLYDOR

**ADDS:** KWST, WYFE, WOUR, WKLS. **HOTS:** WBCN, WHFS. **MEDIUMS:** KOME, KMG, KROQ, KYTX, KSJO. **PREFERRED TRACKS:** Heartbeat, Talk. **SALES:** Weak in all regions.

### — DONNIE IRIS • BACK ON THE STREETS CAROUSEL/MCA

**ADDS:** WNEW, KNCN, WRNW, WORJ, WLAV. **HOTS:** WCCC, WIBZ, WCOZ, WWWW, WMMS, WLIR. **MEDIUMS:** KREM, KZEW, KMG, WBCN, KLOL, WLAV, WBLM, WLVO, WABX. **PREFERRED TRACKS:** Leah!, Hear Yo. **SALES:** Breakouts in Midwest.

### 65 THE JOE JACKSON BAND • BEAT CRAZY • A&M

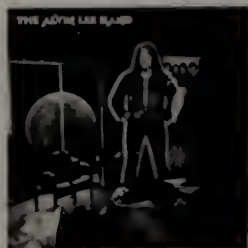
**ADDS:** KYTX. **HOTS:** WABX, WRNW, WBAB, KNAC, WNEW, WHFS. **MEDIUMS:** KSJO, WCCC, WORJ, KZEL, WBCN, KLOL, KROQ, WLAV, WBLM, WGRQ, WAAL, WYFE, WLIR. **PREFERRED TRACKS:** Pretty Boys, One Two One, Title. **SALES:** Moderate in all regions; weakest in South.

### 35 KANSAS • AUDIO-VISIONS • KIRSHNER/CBS

**ADDS:** None. **HOTS:** KBPI, WABX, KSHE, KMET, KZOK, WYFE, WAAL, KNCN, KZEW, WKLS, WWWW, WIBZ, KOME, WSHE, WCOZ, WOUR, KMG, WYDD, KLOL, WKDF, WLAV, WBLM. **MEDIUMS:** WLVO, WMMS, WCCC, WORJ, KREM, WWWW. **PREFERRED TRACKS:** Hold On, Curtain. **SALES:** Moderate in Midwest; fair in all others.

## #2 MOST ADDED

### — THE ALVIN LEE BAND • FREE FALL • ATLANTIC



**ADDS:** KSHE, KWST, WHFS, KMET, KYTX, WLIR, WYFE, WAAL, WNEW, KLOL, WWWW, WBAB, WRNW, KZEL, KOME, WIBZ, KZEW, WLAV. **HOTS:** None. **MEDIUMS:** KLOL, KMG. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

### 11 KENNY LOGGINS • ALIVE • COLUMBIA

**ADDS:** None. **HOTS:** WCCC, WIBZ, KOME, WWWW, KNCN, WIOO, KBPI. **MEDIUMS:** KNX, KREM, WMMS, KYTX. **PREFERRED TRACKS:** I'm Alright, This Is. **SALES:** Moderate to fair in all regions.

### 163 MOON MARTIN • STREET FEVER • CAPITOL

**ADDS:** None. **HOTS:** WMMS. **MEDIUMS:** KSHE, KWS, WCCC, KOME, KZEL, WCOZ, WOUR, KMG, WBCN, WBAB, WWWW, KLOL, WBLM, KNAC, KNCN, KZOK, KYTX, WHFS. **PREFERRED TRACKS:** Open. **SALES:** Weak in East; fair in all others.



Chart Position  
**MAX WEBSTER • UNIVERSAL JUVENILES • MERCURY**  
**ADDS:** WYDD. **HOTS:** KMGH. **MEDIUMS:** WWWW, KLOL, WGRQ, KZOK. **PREFERRED TRACKS:** Battle Scars. **SALES:** Weak in all regions.

**4 DELBERT McCLINTON • THE JEALOUS KIND • CAPITOL**  
**ADDS:** WLIP. **HOTS:** WHFS. **MEDIUMS:** WRNW, WKDF, WLAV, KNCN, KYTX. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in South and West.

**4 RANDY MEISNER • ONE MORE SONG • EPIC**  
**ADDS:** WWWW. **HOTS:** KSJO, KZEW, KZAM, WWWW, WAAL, WLVO, KBPI. **MEDIUMS:** KNX, WORJ, WRNW, WBAB, KLOL, WGRQ, WIOQ, KZOK, KYTX, KMEL, KSHE. **PREFERRED TRACKS:** Deep Inside. **SALES:** Fair in South and West; weak in others.

**6 MOLLY HATCHET • BEATIN' THE ODDS • EPIC**  
**ADDS:** None. **HOTS:** KBPI, KSHE, KYTX, KZOK, WCCC, WORJ, WIBZ, KOME, WCOZ, WOUR, KMGH, WYDD, WLAV, WBLM, WGRQ. **MEDIUMS:** WLVO, KREM, WWWW, WBAB, WKDF, WMMS, KNCN. **PREFERRED TRACKS:** Title. **SALES:** Fair in Midwest and East; weak in others.

### #5 MOST ADDED

**NEW ENGLAND • EXPLORER SUITE • ELEKTRA**  
**ADDS:** WABX, KWST, WLIR, WYDD, WOUR, WWWW, KREM, WORJ. **HOTS:** WBCN. **MEDIUMS:** KZEW, WIBZ, WCOZ, WBAB, WWWW. **PREFERRED TRACKS:** Open. **SALES:** Weak in all regions.

**3 ROBERT PALMER • CLUES • ISLAND**  
**ADDS:** None. **HOTS:** KSJO, KOME, WRNW, WOUR, WYDD, WNEW, WLIR, KYTX. **MEDIUMS:** WCCC, KREM, KZEW, WSHE, WBCN, WBAB, KROQ, WMMS, KNCN, WAAL. **PREFERRED TRACKS:** Johnny, Clues. **SALES:** Fair in all regions; weakest in West.

**6 THE ALAN PARSONS PROJECT • THE TURN OF A FRIENDLY CARD • ARISTA**  
**ADDS:** WIOQ, KROQ. **HOTS:** KSJO, KBPI, KSHE, WYFE, WGRQ, KNCN, WMMS, WLAV, KNX, WORJ, WBAB, WYDD, WWWW. **MEDIUMS:** KWST, KYTX, WLVO, KZOK, WAAL, WBLM, WCCC, KREM, KZEW, WWWW, WIBZ, KOME, WSHE, WCOZ, WRNW, KZAM, KLOL, WKDF. **PREFERRED TRACKS:** Games, Title. **SALES:** Good to moderate growth in all regions.

### #2 MOST ACTIVE

**5 THE POLICE • ZENYATTA MONDATT • A&M**  
**ADDS:** KYTX. **HOTS:** KSJO, WABX, KWST, WHFS, WLIR, WLVO, KZOK, WYFE, WAAL, WNEW, WGRQ, KNCN, WMMS, KNCN, WBLM, WLAV, KROQ, WCCC, WORJ, WKLS, WWWW, WIBZ, KOME, KZEL, WHSE, WRNW, WOUR, KMGH, WBCN, WBAB, WWWW, KLOL. **MEDIUMS:** KMEL, KMET, WKDF, KREM, KZEW, WCOZ. **PREFERRED TRACKS:** De Do. **SALES:** Good in East and West; moderate in others.

**9 SUZI QUATRO • ROCK HARD • DREAMLAND/RSO**  
**ADDS:** WBLM. **HOTS:** WMMS, WHFS. **MEDIUMS:** WWWW, KZEL, WCOZ, KYTX, WABX. **PREFERRED TRACKS:** Title. **SALES:** Weak in all regions.

**QUEEN • THE GAME • ELEKTRA**  
**ADDS:** None. **HOTS:** KSJO, KBPI, WABX, KWST, WCCC, WIRZ, KOME, WOUR, WBAB, WWWW, WKDF, KROQ, WBLM, WMMS, WNEW, KZOK, KYTX, KMET. **MEDIUMS:** KMEL, WWWW, WCOZ, WBCN, WAAL. **PREFERRED TRACKS:** Another One, Suicide, Rock It. **SALES:** Good in all regions.

Chart Position  
**60 ROCKPILE • SECONDS OF PLEASURE • COLUMBIA**  
**ADDS:** WABX, WLVO. **HOTS:** KSJO, KBPI, KWST, WHFS, WLIR, WNEW, WCCC, KZEL, WBCN, WBAB, KNCN, WMMS. **MEDIUMS:** WABX, KMET, KYTX, WLVO, KZOK, WYFE, KZEW, WNEW, WSHE, WOUR, KMGH, WWWW, KLOL, KROQ, WLAV, WBLM, KNCN, WGRQ. **PREFERRED TRACKS:** Teacher. **SALES:** Moderate in all regions; strongest in West.

**30 THE ROLLING STONES • EMOTIONAL RESCUE • ROLLING STONES/ATLANTIC**  
**ADDS:** None. **HOTS:** WIBZ, KOME, WCOZ, WWWW, KROQ, WBLM, WNEW, KYTX, KMET, KWST, KMEL, KSJO. **MEDIUMS:** KREM, WBAB, WKDF, WLIR. **PREFERRED TRACKS:** So Cold, Summer, Boys Go. **SALES:** Moderate in all regions; strongest in West.

### #3 MOST ADDED

**THE ROMANTICS • NATIONAL BREAKOUT • NEMPEROR/CBS**



**ADDS:** WABX, WHFS, WLIR, WAAL, WNEW, WMMS, KNCN, WLAV, WBAB, WBCN, KMGH, WOUR, WRNW, KZEL, WIBZ, WCCC, WWWW. **HOTS:** KNCN, WWWW. **MEDIUMS:** WLAV. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

**ROSE TATTOO • ROCK 'N' ROLL OUTLAW • MIRAGE/ATLANTIC**  
**ADDS:** WLVO. **HOTS:** KMGH, WLIR. **MEDIUMS:** WLVO, WCOZ, WWWW, KLOL, KYTX, WABX. **PREFERRED TRACKS:** Title. **SALES:** Breakouts in South.

**136 THE MICHAEL SCHENKER GROUP • CHRYSALIS**  
**ADDS:** WORJ. **HOTS:** KMGH. **MEDIUMS:** KOME, WSHE, WBAB, WLAV, WMMS, KZOK, KMET, KSHE, KSJO. **PREFERRED TRACKS:** Arena, Bijou. **SALES:** Weak in South; fair in all others.

**187 707 • CASABLANCA**  
**ADDS:** KLOL, WOUR, WSHE. **HOTS:** WWWW, WCOZ, WABX, KBPI. **MEDIUMS:** WCCC, WBAB, WWWW, WMMS, KSHE, KZOK. **PREFERRED TRACKS:** I Could Be. **SALES:** Breakouts in Midwest and East.

**38 PAUL SIMON • ONE TRICK PONY • WARNER BROS.**  
**ADDS:** None. **HOTS:** KNX, WIBZ, KZAM, WMMS, KNCN, WIOQ, KBPI. **MEDIUMS:** WBAB, WWWW, KMEL. **PREFERRED TRACKS:** Title. **SALES:** Moderate to fair in all regions.

**72 SPLIT ENZ • TRUE COLOURS • A&M**  
**ADDS:** None. **HOTS:** KOME, WBCN, WBAB, WMMS, WLIR, KBPI, KSJO. **MEDIUMS:** KZEW, WCOZ, WRNW, KNCN, WABX. **PREFERRED TRACKS:** I Got You, I Hope I Never. **SALES:** Moderate in East and West; weak in others.

### #1 MOST ACTIVE

**3 BRUCE SPRINGSTEEN • THE RIVER • COLUMBIA**  
**ADDS:** None. **HOTS:** KSJO, KBPI, WABX, KSHE, KMEL, KWST, WHFS, KMET, KYTX, WLIR, WLVO, KZOK, WYFE, WAAL, WIOQ, WNEW, WGRQ, KNCN, WMMS, WBLM, WLAV, KROQ, WKDF, KLOL, WWWW, WYDD, WCCC, WORJ, KREM, KZEW, WKLS, WWWW, WIBZ, KOME, KZEL, WSHE, WCOZ, WRNW, WOUR, KMGH, WBCN, KZAM, WBAB. **MEDIUMS:** None. **PREFERRED TRACKS:** Hungry Heart, Ramrod, Ties That Bind, Fade Away, Point Blank, Title. **SALES:** Good in all regions.

**85 THE MICHAEL STANLEY BAND • HEARTLAND • EMI-AMERICA**  
**ADDS:** None. **HOTS:** KSJO, KBPI, WWWW, WIBZ, WOUR, WWWW, WMMS, WNEW, KSHE. **MEDIUMS:** WABX, KOME, KZEL, WSHE, WCOZ, WBAB, WLAV, KNCN, WLVO, KYTX. **PREFERRED TRACKS:** He Can't Love You. **SALES:** Fair in Midwest; weak in all others.

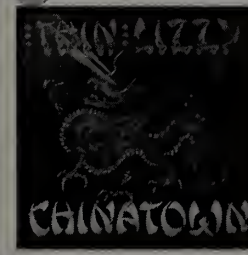
Chart Position  
**13 SUPERTRAMP • PARIS • A&M**  
**ADDS:** None. **HOTS:** KSJO, KSHE, KMEL, KWST, KMET, KYTX, KZOK, WAAL, WIOQ, WORJ, WWWW, WIBZ, KOME, WSHE, WBAB, WYDD, WWWW, KLOL, WLAV, WBLM, WMMS, KNCN. **MEDIUMS:** WCCC, KREM, WKDF, KROQ. **PREFERRED TRACKS:** Dreamer, School, Overture, Crime. **SALES:** Moderate in all regions; weakest in South.

**161 KEITH SYKES • I'M NOT STRANGE I'M JUST LIKE YOU • BACKSTREET/MCA**  
**ADDS:** None. **HOTS:** WWWW, KMET. **MEDIUMS:** WIBZ, KZEL, KROQ, WLAV, WGRQ, KZOK, KSJO. **PREFERRED TRACKS:** Open. **SALES:** Fair in South and West; weak in others.

**33 TALKING HEADS • REMAIN IN LIGHT • SIRE**  
**ADDS:** KSHE, KMET. **HOTS:** WABX, WHFS, WLIR, WNEW, WGRQ, WCCC, WRNW, WBCN, WBAB, KROQ, WLAV, WMMS. **MEDIUMS:** KSJO, KWST, KYTX, WLVO, WAAL, WORJ, WIBZ, KOME, KZEL, WSHE, KMGH, WWWW, WBLM, KNCN. **PREFERRED TRACKS:** Crosseyed, Lifetime, Listening Wind. **SALES:** Moderate in all regions.

### #4 MOST ADDED

**159 THIN LIZZY • CHINATOWN • WARNER BROS.**  
**ADDS:** KYTX, WLVO, WAAL, WBLM, KLOL, KOME, WIBZ, WKLS. **HOTS:** WLIR, WCOZ, KMGH, KNCN, KSJO. **MEDIUMS:** KWST, WLVO, KLOL, WCCC, WORJ, KZEL, WBCN, WBAB, WWWW, WLAV, WMMS, WYFE, KSHE. **PREFERRED TRACKS:** Killer, Title. **SALES:** Breakouts in all regions; strongest in Midwest.



**164 THE ROBBIN THOMPSON BAND • TWO "B"s" PLEASE • OVATION**  
**ADDS:** KMGH. **HOTS:** KBPI. **MEDIUMS:** WORJ, WIBZ, KOME, KLOL, WKDF, WBLM, KNCN, WYFE, WABX. **PREFERRED TRACKS:** Brite Eyes. **SALES:** Fair in South; weak in all others.

**88 GEORGE THOROGOOD & THE DESTROYERS • MORE GEORGE THOROGOOD & THE DESTROYERS • ROUNDER**  
**ADDS:** KYTX. **HOTS:** KBPI, KWST, KMET, WLIR, WNEW, WCCC, WIBZ, WCOZ, WRNW, WBLM, KNCN. **MEDIUMS:** KSJO, WABX, WHFS, WLVO, KZOK, WGRQ, WORJ, KREM, KZEL, WOUR, KMGH, WBCN, WBAB, KLOL, KROQ, WLAV. **PREFERRED TRACKS:** Wanted, Night Time, Bottom. **SALES:** Moderate to fair in all regions; strongest in West.

**138 BILLY THORPE • 21st CENTURY MAN • ELEKTRA**  
**ADDS:** KSHE, KMET. **HOTS:** WYFE. **MEDIUMS:** KZEW, KZEL, WSHE, WWWW, KLOL, WLAV, WMMS, KNCN, WGRQ, KZOK, WLVO, KYTX. **PREFERRED TRACKS:** Open. **SALES:** Fair in South; weak in all others.

**79 UTOPIA • DEFACE THE MUSIC • BEARSVILLE**  
**ADDS:** None. **HOTS:** WWWW, WMMS, WNEW. **MEDIUMS:** WSHE, KNCN, WLIR, KSJO. **PREFERRED TRACKS:** Touch You. **SALES:** Fair in East and Midwest; weak in others.

**57 THE VAPORS • NEW CLEAR DAYS • UNITED ARTISTS**  
**ADDS:** None. **HOTS:** KOME, WSHE, KROQ, WGRQ, KSJO. **MEDIUMS:** KMGH, KNCN, KNCN. **PREFERRED TRACKS:** Turning, News At Ten. **SALES:** Weak in Midwest; fair in all others.

**4 STEVIE WONDER • HOTTER THAN JULY • TAMLA/MOTOWN**  
**ADDS:** WRNW. **HOTS:** KNX, WCCC, WBCN, KZAM, KNCN, WIOQ, WLIR, WHFS. **MEDIUMS:** KREM, WBAB, WWWW, WLAV, WMMS. **PREFERRED TRACKS:** Master Blaster. **SALES:** Good in all regions.

**117 YES • DRAMA • ATLANTIC**  
**ADDS:** None. **HOTS:** KMET, KWST. **MEDIUMS:** KREM, KZEW, KMGH, KROQ, KNCN, WLIR, KSHE. **PREFERRED TRACKS:** Camera, Machine. **SALES:** Fair in South; weak in all others.

**71 NEIL YOUNG • HAWKS & DOVES • REPRISE**  
**ADDS:** KMET, KYTX, KLOL, KZEL, WIBZ. **HOTS:** KWST, WCCC, WORJ, WBAB, WYDD, WMMS, WGRQ, WNEW, WLIR. **MEDIUMS:** KLOL, WOUR, KZAM, WWWW, WLAV, KNCN, WAAL, WYFE, KZOK, WLVO, WHFS. **PREFERRED TRACKS:** Title. **SALES:** Major breakouts in all regions.



Table with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Contains top 30 songs including 'LADY' by Kenny Rogers, 'THE WANDERER' by Donna Summer, and 'ANOTHER ONE BITES THE DUST' by Queen.

PRIME MOVER section with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes 'DEEP INSIDE MY HEART' by Randy Meisner and 'TURNING JAPANESE' by The Vapors.

HIT BOUND section with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes 'THIS TIME' by John Cougar and 'DE DO DO DO DE DA DA DA' by The Police.

HIT BOUND section with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes 'I BELIEVE IN YOU' by Don Williams and 'ON THE ROAD AGAIN' by Willie Nelson.

HIT BOUND section with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes 'SUDDENLY' by Olivia Newton-John and 'OUT HERE ON MY OWN' by Irene Cara.

PRIME MOVER section with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes 'SEQUEL' by Harry Chapin and 'TELL IT LIKE IT IS' by Heart.

HIT BOUND section with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes 'IT'S MY TURN' by Diana Ross and 'LOOK WHAT YOU'VE DONE TO ME' by Boz Scaggs.

CASH SMASH section with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes 'SOMETIMES A FANTASY' by Billy Joel and 'HOLD ON' by Kansas.

HIT BOUND section with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes 'YOU SHOOK ME ALL NIGHT LONG' by AC/DC and 'I'M ALRIGHT (THEME FROM "CADDYSHACK")' by Kenny Loggins.

HIT BOUND section with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes 'PASSION' by Rod Stewart and 'XANADU' by Olivia Newton-John.

Large advertisement for 'SHINE ON' by LTD. The text reads: 'SHINE ON THE NEW SINGLE FROM LTD. FROM THE ALBUM SHINE ON ON A&M RECORDS & TAPES'. It includes production credits and promotional text.



LAST THIS WEEK WEEK WEEKS ON CHART

64 **51 CELEBRATION** KOOL & THE GANG 4  
**ADDS:** WHYY, WHBQ-27, WSPT, WCAO-28, WABC-31, WFLB-35. **JUMPS:** KCPX Ex To 40, WTIC-FM 29 To 26, WNOE 29 To 24, Y103 20 To 17, WKXX Ex To 24, KRTH 29 To 26, WRKO 30 To 26, KFRC 38 To 28, WANS 36 To 28, Z93 24 To 21, Y100 27 To 22, WSGA 21 To 18, JB105 18 To 10, WRFC Ex To 30, WSEZ Ex To 36, WAYS Ex To 26, WSGN Ex To 29, WAPE Ex To 23, WTIK 37 To 27, KFI 24 To 21.  
**SALES:** Moderate in the East and South.

57 **52 IF YOU SHOULD SAIL** NIELSEN/PEARSON 9  
**ADDS:** WBBQ, KSLQ, 96KX. **RE-ADD:** WGH-22. **JUMPS:** WDRQ Ex To 29, KCPX 33 To 28.  
**SALES:** Weak in all regions.

63 **53 GIRLS CAN GET IT** DR. HOOK 4  
**ADDS:** WICC, KJRB, KEEL, WPGC-21, F105, KRQ-27, WDRQ, WOW-28, WAKY-26. **JUMPS:** KCPX 31 To 19, KTLK 39 To 35, KERN Ex To 30, BJ105 29 To 26, WANS 32 To 27, Z93 Ex To 30, Y100 32 To 29, KTSA Ex To 28, Q105 Ex To 27, WKBO Ex To 30, WGSV 21 To 18, WFLB 24 To 15, WTIK 34 To 29, WRVQ Ex To 28, WGH Ex To 13.  
**SALES:** Breaking out in the Midwest.

### HIT BOUND

**54 I MADE IT THROUGH THE RAIN** BARRY MANILOW 1  
**ADDS:** Q105, WCAO-30, WTRY, WBEN-FM, WOW-26, WABC, WAYS, WFLB, WSGN, WAPE, WKBW, WRJZ, WTIK, KFI, WPRO-FM, Z93-28, WWKX, KVIL, WSPT, WRVQ, WGH, WFL, WICC, KCPX, Y103, KRAV, KYYX, KERN, KRTH, WHBQ, KSLQ, WGCL, WAXY, WSGA-34, WIFI, WBBF, WBBQ.  
**SALES:** Just shipped.

55 **55 ONE-TRICK PONY** PAUL SIMON 5

### HIT BOUND

**56 TIME IS TIME** ANDY GIBB 1  
**ADDS:** WBEN-FM, WRFC, WDRQ, WTRY, JB105, WKBO, WGSV, WFLB, WAYS, WSGN, WAPE, WIKS, WTIK, WPRO-FM, WPGC-25, WWKX, WDOQ-30, WIFI, WBBF, KFI, WGH, WFL, KCPX, Y103-38, KTLK, KRAV, KYYX, WHYY, BJ105-40, WRKO, KSLQ, WGCL, WANS, WBBQ.  
**SALES:** Just shipped.

### HIT BOUND

84 **57 THE TIDE IS HIGH** BLONDIE 2  
**ADDS:** WMC-FM, WQXI, KYYX, KERN, WKXX, WAXY, KRTH-28, WRKO, KFRC, Z93, KENO, KTSA, WSPT, WKBW, WRJZ, WTIK, WGH, Y100-33, F105, WOKY, KBEQ-24, WPRO-FM-27, WGCL-30, KCPX, WTIC-FM-30, WNOE-29, Y103-37, KJRB, KOFM-29, KROY, KRAV, WWKX, WBBF, WSGA-33, Q105, 13K, WTRY, WRFC, WBEN-FM, WGSV, KFYE, WAPE, Day-Part WHBQ. **JUMPS:** WICC Ex To 27, WANS 38 To 30, KRBE Ex To 29, WAYS Ex To 23, WSGN Ex To 25, KFI Ex To 30.  
**SALES:** Just shipped.

62 **58 TEXAS IN MY REAR VIEW MIRROR** MAC DAVIS 6  
**ADDS:** WSGA-32. **JUMPS:** WFLB 32 To 27, WTIK Ex To 40.  
**SALES:** Good in the Midwest and South.

65 **59 THIS BEAT GOES ON/ SWITCHIN' TO GLIDE** THE KINGS 14  
**ADDS:** KERN, WKXX, WRQX, Q105. **JUMPS:** WTIK Ex To 39.  
**SALES:** Fair in the Midwest, weak in all other regions.

LAST THIS WEEK WEEK WEEKS ON CHART

### HIT BOUND

**60 ONE STEP CLOSER** THE DOOBIE BROTHERS 1  
**ADDS:** WTRY, WBEN-FM, WKBO, WSEZ, WFLB, WAKY-28, KTLK, KFMD, 94Q, WICC, KRTH, WAXY, WANS, WNCI, KENO. **JUMPS:** KJRB Ex To 28, Y103 39 To 34, KRBE 27 To 23, WGSV Ex To 28, WSGN Ex To 27, Q105 Ex To 30, WCAO Ex To 29, WRVQ 29 To 20, KYYX 22 To 15, WHYY Ex To 27, BJ105 Ex To 39, KSLQ Ex To 23, WKXX Ex To 28, KBEQ Ex To 9, KRQ 27 To 24, WSGA 29 To 26.  
**SALES:** Just shipped.

49 **61 HOW DO I SURVIVE** AMY HOLLAND 16

50 **62 GIVE ME THE NIGHT** GEORGE BENSON 21

53 **63 LIVE EVERY MINUTE** ALI THOMSON 12

71 **64 STOP THIS GAME** CHEAP TRICK 3  
**ADDS:** Y103, WGCL, KRBE, WIKS, WTIK, Day-Part 92X. **JUMPS:** KCPX Ex To 37, WANS Ex To 37, WSPT 27 To 21.

54 **65 WHO'LL BE THE FOOL TONIGHT** LARSEN-FEITEN BAND 16

45 **66 LOOKIN' FOR LOVE** JOHNNY LEE 20

73 **67 TOGETHER** TIERRA 3  
**ADDS:** 94Q, KCPX, KRQ-29. **JUMPS:** KFRC Ex To 30, WWKX 25 To 20, Y100 28 To 23, WSPT Ex To 29, WSGA 32 To 27, KTSA 17 To 12, WDOQ 15 To 12, WGSV Ex To 27.  
**SALES:** Moderate in the West.

56 **68 CRY LIKE A BABY** KIM CARNES 8

76 **69 THE HORIZONTAL BOP** BOB SEGER 3  
**ADDS:** KYYX, KEEL, Q105, Q102-34, KENO. **JUMPS:** KCPX 36 To 32, WHYY Ex To 29.  
**SALES:** Breakouts in the Midwest.

79 **70 I LOVE A RAINY NIGHT** EDDIE RABBITT 3  
**ADDS:** Y103, KOFM-30, WZUU, KTSA, WCAO, WGSV, KFMD. **JUMPS:** 94Q Ex To 30, KCPX 26 To 14, KIMN Ex To 30, KRAV Ex To 30, KYYX Ex To 30, WSEZ Ex To 34, KRBE Ex To 30, WFLB Ex To 34.

61 **71 COULD I HAVE THIS DANCE** ANNE MURRAY 12

60 **72 TOUCH AND GO** THE CARS 12

75 **73 COULD I BE DREAMING** POINTER SISTERS 3  
**ADDS:** WAXY-27. **JUMPS:** 94Q 30 To 25, Y103 Ex To 40, KFRC Ex To 31, WQXI 21 To 18, Y100 23 To 17, WTIK Ex To 37.

66 **74 WHO WERE YOU THINKIN' OF** THE DOOLITTLE BAND 7

82 **75 GOTTA HAVE MORE LOVE** CLIMAX BLUES BAND 3  
**ADDS:** 96KX, WBEN-FM. **JUMPS:** WKXX 30 To 26, WBBQ Ex To 30.

58 **76 FAME** IRENE CARA 22

51 **77 MIDNIGHT ROCKS** AL STEWART 14

59 **78 LATE IN THE EVENING** PAUL SIMON 16

86 **79 HELP ME** MARCY LEVY/ROBIN GIBB 2  
**ADDS:** WKXX, WRFC. **JUMPS:** KCPX Ex To 31, Y103 40 To 36, WHYY Ex To 30.  
**SALES:** Fair in the South.

LAST THIS WEEK WEEK WEEKS ON CHART

87 **80 TURN AND WALK AWAY** THE BABYS 2  
**ADDS:** KERN, 96KX. **JUMPS:** KCPX Ex To 34, WTIK Ex To 36.

81 **81 MORNING MAN** RUPERT HOLMES 3

88 **82 HE CAN'T LOVE YOU** MICHAEL STANLEY BAND 2  
**ADDS:** WIFI. **JUMPS:** KTLK 40 To 36, 96KX Ex To 30.  
**SALES:** Fair in the East.

90 **83 SHINE ON** L.T.D. 2  
**ADDS:** WNOE, WRFC, WFLB. **JUMPS:** BJ105 38 To 33, WANS Ex To 35, WAYS 23 To 17, WTIK Ex To 38.  
**SALES:** Fair in the South.

**84 YOU** EARTH, WIND & FIRE 1  
**ADDS:** WFLB, WFIL, KCPX, KJRB, BJ105, WRKO, WIFI, WWKX.  
**ON:** KYYX.

69 **85 WALK AWAY** DONNA SUMMER 11

**86 MY MOTHER'S EYES** BETTE MIDLER 1  
**ADDS:** WABC, WOW-27, WCAO, 94Q, WANS-38.

**87 DON'T SAY NO** BILLY BURNETTE 1  
**ADDS:** WPRO-FM, KEEL, KSLQ, JB105. **JUMPS:** KCPX 39 To 35, BJ105 40 To 35.  
**ON:** WICC.

**88 I NEED YOUR LOVIN'** TEENA MARIE 1  
**SALES:** Good in the Midwest and South; moderate in the West and East.

78 **89 BRITE EYES** ROBBIN THOMPSON BAND 5

70 **90 SHERRY** ROBERT JOHN 5

67 **91 THE LEGEND OF WOOLEY SWAMP** THE CHARLIE DANIELS BAND 14

**92 THE WINNER TAKES IT ALL** ABBA 1  
**ADDS:** WGSV, WRJZ, KFI, Y103, WIFI.

77 **93 LOVE X LOVE** GEORGE BENSON 6

68 **94 ALL OUT OF LOVE** AIR SUPPLY 25

**95 KILLIN' TIME** FRED KNOBLOCK/SUSAN ANTON 1  
**ADDS:** KFRC, WZZP. **JUMPS:** WGSV Ex To 29.  
**ON:** KRTH.

74 **96 LET ME TALK** EARTH, WIND & FIRE 10

83 **97 HOT ROD HEARTS** ROBBIE DUPREE 19

80 **98 EMOTIONAL RESCUE** ROLLING STONES 21

91 **99 LET'S DO SOMETHING CHEAP & SUPERFICIAL** BURT REYNOLDS 5

92 **100 MORE BOUNCE TO THE OUNCE** ZAPP 6

### LOOKING AHEAD

**KEEP ON LOVING YOU** REO SPEEDWAGON  
**ADDS:** WIKS, KFMD, WLS, WKXX, Day-Part WGH.

**TEACHER, TEACHER** ROCKPILE  
**ADDS:** KCPX, BJ105, Day-Part WGH.

**GAMES PEOPLE PLAY** ALAN PARSONS PROJECT  
**ADDS:** WANS, WSEZ. **JUMPS:** 96KX 24 To 20.

Produced by Maurice White For Kalimba Productions

## HERE'S TO "YOU"

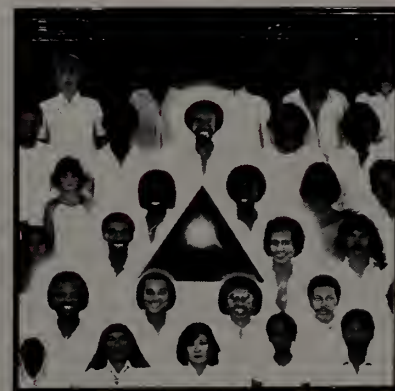
WFLB • WFIL • KCPX • KJRB • BJ105 • WRKO • WIFI • WWKX KYYX

## "YOU"

(11-11407)

The New Single From EARTH, WIND & FIRE

Debut (84)



(KC 236795)

On ARC RECORDS And TAPES



Distributed by COLUMBIA RECORDS





# MERCHANDISING

## WHAT'S IN-STORE

**TASTIEST GIFTS IN TOWN** — Licorice Pizza has announced its holiday campaign utilizing the slogan "The Tastiest Gifts In Town," which is a play on its usual "Tastiest Music" tag. The slogan will be supported through extensive in-store merchandising — including 4'x4' banners, die-cut wreaths, bin cards and buttons for all Pizza people. In addition, "The Tastiest Gifts In Town" will appear in all of Pizza's television, print and radio ads from Thanksgiving to Christmas, where it will be tied to the National Assn. of Recording Merchandisers (NARM) gift of music campaign.

**THE CAVAGES PATCH** — Cavages Record stores, in conjunction with Columbia Records, radio station WGRQ (97 Rock) and CBS recording group Rockpile, is holding a "97 Seconds of Pleasure" contest. All the contestants have to do is register at any Cavages for a random drawing that will be held Nov. 18 at local Buffalo club Uncle Sam's. The winner will be drawn by Rockpile, who will be appearing there that evening. The winner will get to run through a Cavages store and grab a "rock pile" of rock albums for 97 seconds. There are in-store displays and the "Seconds of Pleasure" LP and tape are on sale for \$5.97.

**RECORD BAR ACTION** — At the Tampa, Fla. Record Bar, three Tampa Bay Buccaneer receivers made an in-store appearance at the store on Oct. 11 in a promotion for Bud-dah/Arista recording artist Michael Henderson's latest LP "Wide Receiver." The National Football League players autographed footballs for their fans. . . On Halloween, the six best dressed "Scary Monsters" who went into the Cameron Village Record Bar in Raleigh, N.C. received a copy of David Bowie's latest LP, "Scary Monsters" . . . At the Gadsen, Ala. Record Bar, there was a special promotion entitled "Roses For The Ladies." The lady whose name was chosen in a daily drawing that was held from Oct. 27-31, received a vase of three roses and her choice of "Honeysuckle Rose" LP or tape . . . In the Jacksonville, N.C. Bar, employees asked their customers to fill out survey forms to give the store an idea of customer needs. Three customers, chosen in a drawing, will each receive 10 free albums . . . And lastly, the Tracks Records and Tape store offered customers a chance to win a \$4,000 bass guitar in an "Up With Rock & Roll" LeRoux promotion. To register, customers had to count and record on an entry blank the exact number of "UP" arrows on display at Tracks. LeRoux's "UP" LP was on sale during the promotion.

**GIVE THE GIFT OF MUSIC** — NARM has made available to retailers and rack jobbers a 1'x4' banner with the "Give the Gift of Music" logo, for use in their in-store merchandising displays. The banner is designed as one of the most attractive tools for igniting the spark in the consumers' mind that says records and tapes make great gifts. These banners can be displayed in store windows or in set-ups very close to the entrance in mall locations. The now-famous gift giving logo and slogan appears in virtually every piece of industry print advertising. Posters, mailing pieces and album jackets carry the bow/musical note graphic and its reminder to "Give the Gift of Music." The national public relations campaign by the Rowland Co. on behalf of the "Give the Gift of Music" effort becomes more visible each day as the holidays approach, with magazine features and recording artists' television appearances reinforcing the record and tape gift giving concept.

**FIGHT TO THE FINISH** — The 1980 "Fight to the Finish" contest sponsored by the Memorex Corp. recently ended with Lieberman Enterprises' St. Louis branch being named as the top producing branch. The "Fight to the Finish" contest was first conducted four years ago and has been an annual event ever since. The only difference this year from last year was the absence of the one-stop portion of the contest. Lack of participation in this area caused it to be cut out, however it will be continued in 1981. The contest was based on two areas — sales and displays. By being named the top producing branch, St. Louis will receive the travelling branch award. The trophy, which is engraved with the branch name, will be presented to the branch during a meeting which is to be held sometime this month. According to Memorex national accounts manager Ed Berris, his company was pleased with the results of the contest. He said, "Lieberman Enterprises' business was down in general this past year, but the contest had a real visual impact on its growth. Considering the way the market was this past year, the results were very good."

**REGIONAL BREAKOUTS** — Carrie Lucas and Kano in the East . . . Off Broadway usa and The Dramatics in the Midwest . . . Merle Haggard and The Chi-Lites in the South . . . Cllmax Blues Band in the West . . . and Eagles and The Jazz Singer soundtrack are exploding everywhere.

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

Linda arditl



**MONEY'S GOOD KARMA** — Columbia recording artist Eddie Money recently made a guest appearance at Karma Discount Records and Video in Indianapolis while on a concert tour. Money is pictured above signing autographs for over 500 fans.

## ALBUM BREAKOUT OF THE WEEK



**THIS IS MY DREAM • SWITCH • GORDY/MOTOWN G8-999M1**

**Breaking out of:** Memphis, Atlanta, New Orleans, Carolinas, Milwaukee, Detroit, St. Louis, Philadelphia, Boston, San Francisco.

**RADIO:** Love Over And Over Again (45): #41 bullet, Black Contemporary Singles chart.

**MERCHANDISING AIDS:** 3x3 poster, LP slicks.

## ALBUM BREAKOUTS

**BLACK MARKET CLASH • THE CLASH • EPIC 4E 38646**

**Breaking out of:** Portland, Seattle, San Francisco, Los Angeles, Boston, New York, Baltimore/Washington, St. Louis, Milwaukee, Cleveland, Memphis, Nashville, Atlanta, Oklahoma City.

**RADIO:** Steadily increasing rock album airplay.

**MERCHANDISING AIDS:** 29x48 poster, 1x1 flats, diecut logo.



**SEQUEL • HARRY CHAPIN • BOARDWALK FW 36872**

**Breaking out of:** New York, Hartford, Chicago, Milwaukee, St. Louis, Atlanta, Miami, Nashville, Phoenix.

**RADIO:** Sequel (45): #39 bullet Top 100 Singles chart.

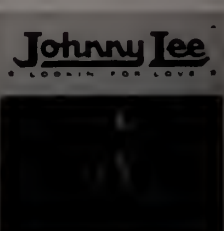
**MERCHANDISING AIDS:** 24x12 flats — 24x30 posters.

**LOOKIN' FOR LOVE • JOHNNY LEE • ASYLUM 6E-309**

**Breaking out of:** Houston, San Antonio, Dallas, Oklahoma City, Atlanta, Nashville, Memphis, Kansas City, Portland, Seattle, Denver.

**RADIO:** One In A Million (45): #14 bullet Country Singles chart.

**MERCHANDISING AIDS:** 1x1 flats, 12"x48" banner.



**ODORI • HIROSHIMA • ARISTA AL 9541**

**Breaking out of:** Los Angeles, San Francisco, Seattle, Portland, Chicago, Baltimore/Washington, Atlanta.

**RADIO:** Strong Jazz airplay.

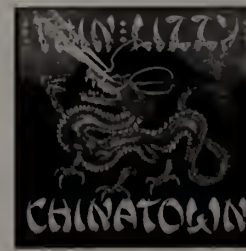
**MERCHANDISING AIDS:** 2x2 album art, 1x1 mini's.

**THE AWAKENING • THE REDDINGS • BELIEVE IN A DREAM/CBS JZ 36875**

**Breaking out of:** Memphis, Atlanta, New Orleans, Miami, The Carolinas, Baltimore/Washington, Boston, Chicago.

**RADIO:** Remote Control (45): #24 bullet Black Contemporary Singles chart.

**MERCHANDISING AIDS:** 2x3 poster — 1x1 flats.



**CHINATOWN • THIN LIZZY • WARNER BROS. BSK 3496**

**Breaking out of:** Chicago, St. Louis, Milwaukee, Cleveland, Oklahoma City, Baltimore/Washington.

**RADIO:** #4 Most Added Album, RAP Report, this week. #2 Most Added Album last week.

**MERCHANDISING AIDS:** 2'x2' poster — cover blow-up — 1x1 flats.

**STREET FEVER • MOON MARTIN • CAPITOL ST-12099**

**Breaking out of:** Dallas, Portland, St. Louis, Oklahoma City, New York, Cleveland.

**RADIO:** Steadily increasing Rock Album airplay.

**MERCHANDISING AIDS:** Radio spot — 3x3 4-color poster — note pads — mobile w/jackets — 1x1 flats.





# Manhattan's



Developed By  
J.B. Carmicle • Cashbox



# FROM GOLD TO GOLD...

Congratulations Manhattans! From your first gold single, "There's No Me Without You,"\*\* to your most recent gold single, "Shining Star,"\* you've made the world a more beautiful place.



...THE MANHATTANS HAVE COME FULL CIRCLE,  
ON COLUMBIA RECORDS.



# the manhattans

## The Manhattans: A Long Struggle To The Top

1980 has been quite a year for The Manhattans. The Columbia recording group had its first major crossover hit earlier this year with "Shining Star," which was taken from the gold LP "After Midnight," and which dominated the summer's airwaves. Coupled with television appearances and a gala homecoming concert at Radio City Music Hall in July, The Manhattans affirmed its stature as one of the most accomplished vocal groups of all time.

It is easy to overlook the years it took to build the act in light of its enormous success this year. The smooth, magical harmonies were born in the early 1960s, when Sonny Bivins joined Blue Lovett, Kenny Kelley, Ricky Taylor and the late George Smith to form a group that would enjoy limited success in the New York area on several independent labels but would not score its first big hit, "I Wanna Be (Your Everything)," until 1965. When Hermi Hanlin became its manager, the group really hit its stride. Two hit singles, "A Million To One" and "One Life To Live," were released, Gerald Alston of the New Imperials joined the outfit, and The Manhattans haven't looked back since.

Entering its third decade of music-making, The Manhattans still remain true to the ballad-style that it developed in its home town of Jersey City, N.J. The continued ability to relate to the hearts and minds of a worldwide listening audience attests to the fact that the group is not getting older — just better. **Cash Box** takes pride in presenting this special tribute to The Manhattans.

It's nearly been a two-decade journey for The Manhattans from Jersey City, N.J. and doo wopping on Harlem's famous Apollo Theatre stage to world-wide success and acclaim. But the members of The Manhattans have done it their way, taking much of the responsibility for every aspect of their craft, from writing and producing to developing choreography and stage presentation. It's easy to see why a common theme that emerges from conversations with those involved in the group's career is professionalism and dedication.

Winfred "Blue" Lovett, Edward "Sonny" Bivins, Kenneth "Wally" Kelley and Gerald Alston — The Manhattans — are best known for their beautiful ballad stylings, but they have proven their versatility with lively, uptempo songs, standards, and even a taste of the country flavor. But the secret

Everything)" broke out as a national hit in February 1965, and in fact, achieved the highest pop chart placement of any of the group's pre-Columbia recordings.

With functional, unobtrusive production, these early sides showcased the group's full-sounding harmonies, reflecting the influences of the Temptations, Coasters and Curtis Mayfield's work with the Impressions. The group was able to cover ground from the Motown-flavored "That New Girl" to purest street corner doo wopping like "Can I" (written by George Smith). Even in those early times, the group was writing much of its own material — Bivins penned "Follow Your Heart," "I'm The One That Love Forgot" and "What's It Gonna Be;" and Lovett wrote "Searching For My Baby" (which was rootsy enough for a capella group the Persuasions to cut as the lead

The group soon found itself in King's studio in Macon, Ga. cutting its second Deluxe LP, "A Million To One," with Bob Riley producing. It resulted in another big hit with the single "One Life To Live," written by Lovett. Although its records were charting regularly in the R&B field, pop success remained too elusive. "One Life To Live" caught the attention of Columbia's Mickey Eichner, and as King Records was in its death throes, he brought the group to Columbia late in 1972.

For the first time, the group was able to work on its own studio production, collaborating with Philadelphia Gamble-Huff veteran Bobby Martin. The first release was Bivins' "There's No Me Without You," featuring Alston's lead, which was also the title tune of the debut Columbia album. It brought the group its first FM and progressive airplay, and the pop and R&B success of "You'd Better Believe It" and "There's No Me Without You" helped the group tour more widely. Blue's tune, "Wish That You Were Mine," also kept The Manhattans' name before the R&B audience.

The next album, "That's How Much I Love You," yielded the singles "Don't Take Your Love From Me" (which was the first single to make the pop Top 40) and "Summertime In The City."

1976 proved an important year. The Manhattans began a fruitful association with Universal Attractions and broke into the European market with a successful English tour and shows in Germany at Army and Air Force bases. The catalyst for this big step forward was the LP "The Manhattans," which contained the Lovett-penned "Kiss And Say Goodbye," a single that took off like wildfire to top the R&B and pop charts, becoming only the second single ever certified platinum by the Recording Industry Assn. of America (RIAA) under its new standard of 2,000,000 sales, and introduced the group to the international market.

The album also included "Hurt," a revival of a song that had hit for Timi Yuro (1961), Little Anthony & the Imperials (1966) and Elvis Presley (1976), which sold well for The Manhattans in Europe; and "I Kinda Miss You," the follow-up to "Kiss And Say Goodbye." Although it wasn't as big a hit as "Kiss," The Manhattans were established as artists with a solid following who could break out with a hit at any time.

During the reign of "Kiss And Say Goodbye" as the #1 pop and R&B hit, The Manhattans were nominated for the prestigious American Music Award and made numerous well-received TV appearances. "Kiss" finished as one of the year's top five songs and was chosen WABC's Record of the Year. "The Manhattans" spent months on the charts and became the group's first RIAA-certified gold LP, and the "There's No Me Without You" LP eventually reached gold sales levels.

In January 1977, The Manhattans were selected to perform at the Presidential Inaugural Ball at the White House. However, by this time, the group had become a quartet, following Taylor's decision to join the Muslim order. Undaunted, the group made its Broadway debut at the Winter Garden Theatre (with Natalie Cole), and shared NATRA's "Outstanding Group Of The Year" award with the Commodores. The LP "It Feels So Good" became The Manhattans' second RIAA gold LP and spawned three hit singles "I Kinda Miss You" (by Blue), "We Never Danced To A Love Song" (by

(continued on page M-10)



The Manhattans — circa 1974 (l) and 1980 (r)



of success has been the group's polished vocal blend.

The roots of The Manhattans' style goes back to the '50s street-corner group sounds of New York City and Jersey City, where Lovett and Kelley sang in rival groups as teenagers. The genesis of the group was furthered at the turn of the '60s when Richard Taylor and Bivins (from Macon, Ga.) met while serving in the Air Force in Germany. Upon their return to New York City in 1961, Bivins, Taylor and another unnamed GI formed a group called the Dulcets with Buddy Bell and Ethel Samuels. The group's only recording was "Pork Chops," a single so obscure it isn't even listed in F.L. Gonzales' standard vocal group discography, *Disco-File*. By 1962, the Dulcets split up, and Bivins, Taylor, Lovett, Kelley and lead singer George "Smitty" Smith got together and took the name Manhattans, because they liked the name and used to spend time singing on 116th St. in Harlem. The group made four one-shot singles, including one, as Ronnie & The Manhattans on Enjoy, run by legendary Harlem record business entrepreneur Bobby Robinson. Although these releases didn't mean much at the time, they gave the group its first taste of the studio experience.

### Apollo Theatre Debut

The next phase of The Manhattans' career began with an appearance at an Apollo Theatre talent show, which netted third prize and caught the attention of Carnival Records president Joe Evans, a producer and songwriter based in Jersey City, who soon signed the group. The Manhattans' first Carnival releases, "For The Very First Time" and "There Goes A Fool," were New York area successes in 1964. Lovett's "I Wanna Be (Your

track of its debut LP), "Our Love Will Never Die" and the uptempo dance tunes "Teach Me (The Philly Dog)" and "The Boston Monkey." The group's biggest successes during this period were "I Wanna Be (Your Everything)," "Follow Your Heart" (which sold over 500,000 copies), "Baby I Need You" and "I Call It Love." Bivins also contributed an R&B hit tune, "When We're Made As One." The success of these records enabled the group to start touring the country.

In 1968, The Manhattans were named "Most Promising Group" by NATRA. Later in the year, Apollo Theatre manager/owner Billy Schiffman introduced The Manhattans to King Records personnel, which resulted in a contract with the Deluxe label and a renewed series of releases, including "The Picture Became Quite Clear," "It's Gonna Take A Lot To Bring Me Back," Kelley's "From Atlanta To Georgia" and "If My Heart Could Speak," which brought renewed pop attention in June 1970.

In 1970, while touring black college campuses in the South, The Manhattans appeared at North Carolina's Kittrell College, on the same bill as student Gerald Alston's group, the New Imperials. Alston set up the sound system, and when he sang as part of the sound check, The Manhattans were so impressed they asked him to join the group. He declined at that time, but after lead singer Smith died suddenly in the winter of 1970-71, Alston finally joined the group.

### New Manager Takes Over

Early in 1972, The Manhattans recorded "A Million To One," written by Teddy Randazzo, whose publishing was handled by Hermi Hanlin. The group was looking for new management at the time, and after "Million To One" charted, Hanlin took over.



# the manhattans



Harmonizing in New York City

## Constant Touring Builds New Audiences Around The World

Universal Attractions, under the direction of president Jack Bart, has been The Manhattans' booking agency for four years and four months. "We'd been after the group for a number of years," Bart says. "We felt we could assist in molding their career and book them into places that would do them the most good. We were successful in creating new venues and territories for them and opening up the overseas market. We got them prestige bookings, such as Carnegie Hall, the Winter Garden, Radio City Music Hall; played them at many of the theatres-in-the-round; and in short, elevated the act from playing average jobs to the prime venues. The idea of an agency is to book an act into those dates and locations that will do them the most good. An act has to be cared for. Our philosophy is we don't promise anything, but we sure as hell try.

"Hermi fights very hard for her group. She can be tough to deal with, but her bark is worse than her bite. She believes in what she's doing, and we also feel very strongly about the group. Although we may have differences of opinion, we have the same goal — what's best for The Manhattans. Every group's dream is to cross over, keep the soul audience and gain pop acceptance too, and I feel they have the ability to captivate both types of audiences."

Universal vice president Larry Myers, who personally looks after The Manhattans' bookings, amplifies on this. "I can honestly say that The Manhattans are at the absolute fringe of moving into headline, superstar status. What's important is not only the quality of their stage performance and professionalism, but the bottom line fact that they sell tickets.

"In a day when promoters are running scared and are reluctant to fire acts in advance because of changing musical trends and the state of the economy, this act is well sought after — they have a hard-core fandom," Myers explains. "They're not just a black act, although they've been shining in black show business all this time. They are very well-known to most white ticket buyers and are capable of going into any type of venue. In short, they are a triple threat — bordering on becoming headliners and going on to complete stardom; a solid com-

modity and good buy for any promoter; and now they have begun hitting the international markets in a big way.

### Good Reputation

"The Manhattans do a lot of promotion when they're in a city, such as in-store appearances, radio and TV interviews. They cooperate with the record company instead of just sitting in the hotel," Myers adds. "I think that's probably the reason that when the disco era was upon us, they didn't suffer from lack of work, or even if they're in between hits, which is a rare thing these days. Also they didn't confine themselves to a particular area of the country. They were serious-minded enough to go out, beat the bushes and go into areas a lot of acts ordinarily don't go into. They have a very good reputation with promoters, there's more demand for them than it's possible to meet — you can't be in two places at once! We work them hard, but The Manhattans know that the secret of success is to stay in the public eye and keep the image going.

"Another factor is that the group isn't content with the status quo, they're always striving to improve," Myers points out. "They re-do the act, re-choreograph, re-stage, re-sequence. They now carry a portable backdrop with them so they have a scenic effect on all their dates. I constantly have to go and see them again; for exam-

(continued on page M-10)



"The Manhattans"  
Certified Gold Oct. 7, 1976

## Always Moving Forward Under Manager Hermi Hanlin's Eye

"I'd really like to stress that a key factor in our success is that we stuck to our guns," says Manhattans' manager Hermine (Hermi) Hanlin, who has guided the career of the veteran vocal group since 1969. "During the disco era, when everybody was saying to me, 'What are you going to do?', I made an industry statement that disco, or dance music, satisfied your body's needs, but a ballad satisfies your emotional needs. When I'd turn on the radio, every station was blasting away with disco, and I said, 'Nobody's going to live through this. They need relief for their ears, and my group is it.' We worked all through the craze, and one of the reasons was that people needed relief for their ears. The Manhattans' songs are about people's lives and love problems, and people can relate to them. It's almost like psychology, you can listen to a song and say, 'somebody else out there has the same problem I do.'"

Hanlin also stresses the efforts of group booking agency Universal Attractions, which enabled the group to keep working steadily when its records were R&B hits without breaking through into major pop acceptance.

Still she notes that "weathering the disco storm was not an easy thing. Some of the fellows in the group were getting nervous, and we were feeling enough pressure that I realized if we were going to go into disco, we would have had to make an entire disco LP, and it would have to have been as good as any ballad LP we would record if we were going to get a hit from it." Fortunately, she said, Columbia "never lost sight of the fact that we are a ballad group and that a strong ballad can always top the charts in spite of the musical fad of the day." The across-the-board success of "Shining Star" has borne out her continued faith in the group's ballad stylings.

### Brought Up On Classical

Hanlin, who is 47, was born in Vienna and raised in England. She moved to New York in 1963 and became associated with producer/songwriters Teddy Randazzo and Don Costa. "Although I was brought up on classical music," she notes, "I came up in publishing through working with Teddy, and when I encountered these people and their writing, I thought it compared with the best of the classics." Then, in 1969, The Manhattans cut a tune penned by Randazzo called "A Million To One."

"I was handling Teddy's publishing at the time," she recalls, "and the group was looking for new management. After 'A Million To One' charted, my lawyer brought us together, and soon we were in the studio recording an LP for Deluxe that featured another big hit called 'One Life To Live.'"

The success of the single in late 1972 caught the attention of Columbia vice president of A&R Mickey Eichner, who signed the group to the label in early 1973. The group's first LP, "There's No Me Without You," was released in May 1973, and the title track became a substantial pop and soul hit single.

"During the time I've managed the group, they've never been off the R&B charts," Hanlin notes. "But from the first record they cut under my management, I've tried to bring them to the attention of the pop world. I realized along the way that there were certain obstacles, but we were determined not to stop until we achieved the pop recognition we felt we deserved. An important factor is material and production. I get material Project Coordinator — J.B. Carmickle; Copy by Dan Nooger.

from all over the country, and I always take the time to listen to it — we're always on the lookout for new material. When I choose a producer, I make sure he wants to produce The Manhattans and exploit their voices, not use them as a platform for his own sound. We loved the way that Bobby Martin did (as co-producer with Manhattans Prod. and, usually as arranger, he was responsible for "Kiss And Say Goodbye," "Hurt," "There's No Me Without You," "We Never Danced To A Love Song," "It Feels So Good To Be Loved So Bad," "I Kinda Miss You" and "Don't Take Your Love"), and we stopped working with him only because of scheduling problems since he's on the West Coast and we're on the East Coast.

### Elusive Pop Success

"The success of 'Kiss And Say Goodbye' delighted us, but for some reason, our follow-up single, 'I Kinda Miss You,' did not cement our pop following the way it should have. Many stations across the country did not even give us the courtesy of listening to the follow-up. We assumed that the hit would make us a force to be reckoned with at most stations, but because it did not happen like that, we had to, in effect, start all over again."

Nonetheless, she says, Columbia continued to stick with the group, "not only because Mickey believed in them, but also because of their consistency. There was never any flash-in-the-pan connotation with The Manhattans at CBS." The LPs "The Manhattans" (which featured "Kiss And Say Goodbye") and its follow-up, "It Feels So Good," attained RIAA gold status, but the group's next LPs, "There's No Good In Goodbye" (its last with Martin) and "Love Talk," sold disappointingly. Various producers, including Bert deCoteaux, Norman Harris, Jack Faith and Dennis Lambert and Brian Potter were tried out. Hanlin remained undaunted and set out to record "something better than just plain good, because when you've been at it for 10 years, good is not good enough."

That project culminated in the release of the "After Midnight" LP, which included three tracks produced by Leo Graham (also co-writer of the songs), among them the RIAA gold single "Shining Star" and its soul hit follow-up, "Girl Of My Dream." The album was certified RIAA gold in July 1980.

"As soon as I heard the first cuts Leo produced with the group, I knew he was the producer for us. His arranger and associate producer, James Mack, I think, is one of the best arrangers I've ever come across.

"We are in a romantic era," Hanlin summarizes, "and when the dancing is over, a

(continued on page M-15)



Hermi Hanlin



The Twist...The British Invasion...Woodstock...Disco...

# THE MANHATTANS WERE IN HARMONY THROUGH IT ALL.

For close to twenty years the Manhattans have been great singers, recording great-singing songs.

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\*Produced by Leo Graham. Management: Hermie Hanlin (212) 873-7179. Executive Producer: Mickey Eichner. Exclusive Representation: Universal Attractions, Inc. (212) 582-7575. "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.



# the manhattans

## Crossover Appeal Is The Manhattans' Goal At Columbia

Since The Manhattans signed with Columbia and released the single "There's No Me Without You" in May 1973, the group has been the subject of a total multi-faceted effort on the label's part to develop it from a group with an R&B following enjoying sporadic pop success into an entity with across-the-board appeal.

According to Guy Spellman, Columbia product manager, "The Manhattans have traditionally been put into a bag as a doo wop group, and with their many years in the business, their staying power is clearly evidenced. But they have now taken that

this with a number of people, and at an A&R meeting I had with my staff, asked who would be the person to come up with a smash hit for The Manhattans. Joe McEwen of my staff suggested that I talk to Leo Graham, who had been producing Tyrone Davis.

"Leo came up with some songs, and I flew into Chicago with Herml and the group and we listened to a bunch of tunes," Elcher continues. "When we heard Leo's demo of 'Shining Star,' everybody in the room said 'that's the one!' and he had other tunes that were very strong. When I heard the finished

have a sound that appeals to pop listeners without losing the R&B fans. This explains why even singles that have not been big pop hits consistently place high on the soul charts.

"Shining Star" made 1980 The Manhattans' year. In fact it was so great a success it created a pleasant promotional problem.

### 'Shining Star' Breaks Out

"We had lived with 'Shining Star' for about two weeks before it was released and felt it was a hit," says Greg Peck, Columbia black music marketing national director. "We set up a time period of three weeks to

stations picked up on "Star" and the pop play led to renewed requests for it on black stations, which re-added the record. In effect, "Girl" and "Star" were competing for airplay, and with "Shining Star" being such a long-lived hit, "Girl Of My Dream," while a substantial R&B chart item, never really broke pop and got the shot it deserved.

### Strong Promo Effort

With the new release "I'll Never Find Another," Peck says, "We ran with it based on the fact that The Manhattans are hot this year. We set out to have black airplay locked up in three weeks and used in-



Bruce Lundvall



Guy Spellman



Joe Mansfield



Mickey Eichner

base and expanded it. A certain amount of consumer and trade 're-education' had to take place, which began with the success of the 'After Midnight' LP and 'Shining Star.' I knew it was a hit out of the box as soon as Herml and Joe McEwen played it for me.

"In the music business, everybody must be a promotion person, and if anything, what I do best is talk about projects I believe in," Spellman adds. "Hopefully, my belief showed through in my actions. We're launching an intensive push on the 'Greatest Hits' album with a 33"x48" poster, which is a takeoff on the album cover graphics, trade ads, an extensive consumer ad program encompassing radio, TV, print and anything else we can find that will work during this peak buying season we're entering. It's much bigger than the program you usually find with a conventional 'Greatest Hits' package since it includes new tracks including the new single 'I'll Never Find Another (Find Another Like You),' which I hear as an across-the-board pop and R&B record, one of the strongest they've come with in a long time."

The responsibility for coming up with hit records rests with the A&R department, and this aspect of The Manhattans' career is overseen by Columbia national A&R vice president Mickey Eichner, who signed the group to the label and has served as executive producer of all of its records. He takes a crucial role in selecting the group's producers and songs. "We sit down, Herml Hanlin, the group and myself, and we decide who will be the appropriate producer or producers. Then we review the material, both group-written and outside songs, and decide which are the strongest. If there's a tie, I break the tie.

### New Producer

"When we were finishing 'After Midnight,' I gathered all the tapes — of course we were listening as they went along — but I felt they needed another 'Kiss And Say Goodbye,' which had been their biggest single so far that had crossed. In listening to the tapes, I heard a good strong LP, but didn't hear the magic I wanted. I discussed



LeBaron Taylor

record, I said 'It's even more than I hoped for.' Leo earned the right to produce their next album. He was able to capture the sound I thought The Manhattans should go to as the next step in developing their career.

"In selecting singles, I confer with the pop promotion people, as well as the black music marketing promotion people, and Joe Mansfield, who's head of marketing, and get everyone's feelings, but ultimately it's an A&R decision. For example with the new cuts done for 'Greatest Hits,' at first we felt there was another song that seemed like the choice for the single. But when we got the finished tapes back, I played them for black music marketing without giving my opinion and they agreed that 'I'll Never Find Another' was the single. The Manhattans are probably one of the most talented groups I've ever worked with. They're living proof of that fact that if one does what they do so well, they're going to be successful through any so-called trend."

In promoting and marketing the group's releases, the pattern has been to build on its strong black following and spread that success to the pop side. The Manhattans



Greg Peck

break it out, but with retail being the way it is, it took about five or six weeks before we felt we had a home run all the way.

"It broke out of Atlanta and the Southeast and sales did well on the West Coast," Peck adds. "The Midwest came in early on the record, even though that region, particularly Chicago, is not known as The Manhattans' market — Chicago always waits until last to play them. So when they came in, we knew we had a smash. It went Southeast, West Coast, then Midwest. That's the way it broke."

Columbia national promotion director Vince Pellegrino amplifies, "As the record broke out of the Southeast, the sales base was very strong, and there was a lot of interest at pop secondaries and Top 40s, so our plan was to develop the record in that region and spread it. It was just an outright smash and developed as a mass appeal record — soul, pop and as an adult contemporary record as well."

"Girl Of My Dream" was a strong pick for the follow-up, but "Shining Star" was such a huge hit that it refused to die. Both Peck and Pellegrino noted that black radio had been playing it for a long time when the pop



Vince Pellegrino

dependent promotion as well because we felt as strongly about it. To do what we've done with this record in two weeks is phenomenal. The pop department is now starting to look at this record for crossover. Usually a black record crosses over only after it reaches Top 10 R&B, but in this case, because of the strength of what the group has done and their being well-accepted on pop stations this year, they will wind up getting involved earlier on it, which will do both our departments a lot of justice because we'll be able to increase the rotation at all levels and also sell a lot of records."

Pellegrino notes that the initial pop buzz on "I'll Never Find Another" is coming from stations in the Northeast, West Coast and Southeast. "We're off to a better start now than we were with 'Shining Star' because we've got two more regions than we did the last time."

Since the international market is so large and important to an act's long-term success, the breakthrough into these markets achieved by "Shining Star" is seen as particularly gratifying by CBS Records

(continued on page M-15)





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# the manhattans



Leo Graham in the studio.

## Producer Leo Graham's Key to Hit Records Is Grounded In Teamwork

For Leo Graham, the songwriter/producer responsible for The Manhattans' singles "Shining Star," "Girl Of My Dream" and the current release, "I'll Never Find Another (Find Another Like You)," the key to successful recordings is a team effort. As he observes, "I work with good people; it's impossible to do it all by yourself. There's my associate producer and arranger, James Mack, my writing partner, Paul Richmond, my engineer, Stu Walder, and the people I work with at Universal Studios —

### Travelling In Comfort With Bus Associates

When The Manhattans are on the road in the U.S., their transportation service is Bus Assoc., a company set up by Jack Bart, who is also the president of the group's booking agency, Universal Attractions.

Bus Assoc. was formed 5½ years ago, Bart says, "because many artists booked by Universal and other agencies couldn't afford the regular charter companies' rates and had to cancel jobs that were already booked because it was too expensive to get there. I felt we could form a bus leasing company that could provide transport at a livable price because we didn't have the high overhead and large staff other charter companies have. We're not competing with companies offering very fancy equipment like the buses with videotapes that supergroups use. You might say we're like the low-cost airline that flies to Europe — it gets you there, but we have no frills. We currently have five buses on the road, and for the past 5½ years, we've had a perfect safety record. We haven't once had an artist come late or miss a date. Our customers have included Bill Curtis & the Fatback Band, Ray, Goodman & Brown, the Stylistics, Harold Melvin & the Blue Notes, Instant Funk, BT Express, Wilson Pickett and The Manhattans, who have used the service for a year and now have a permanent lease on one of our big sleeper buses."

Bart stresses that Bus Assoc. is not limited to Universal Attractions artists. "It's two separate companies, and we don't give a preferential rate. However, Universal artists are given preference if there are two acts and only one bus available.

it's like home. The Manhattans feel comfortable there; they trust my judgement, and with the help of Columbia, how can we lose?" He singles out Columbia's vice president of national A&R, Mickey Eichner. "Mickey is stern and strict in the way he selects material. He and his staff pick out what they think is best for an act. He takes the time to listen closely, and he gets involved. It's not just a guy doing a job."

Graham himself is no stranger to musical success. After early experience in Chicago singing with a couple of vocal groups and leading his own band, he got involved in songwriting for Tyrone Davis at Dakar. His hits included "Was I Just A Fool," "Was I Just A Feeling," "Your Love Keeps Haunting Me," "Without You In My Life," "There It Is" and "Could I Forget You" (the latter three made the pop charts). In 1976, he scored with his first production on Davis' "Turning Point." When Davis moved to Columbia late in the year, Graham continued producing him and came up with "Give It Up (Turn It Loose)," "Love And Touch" and the later "In The Mood." His work with Davis caught the ear of Joe McEwen of Eichner's staff while The Manhattans were involved in cutting "After Midnight." A meeting was arranged that led to Graham co-writing and producing the album's singles, "Shining Star" and "Girl Of My Dream."

"I thought 'Shining Star' had potential," he recalls, "although I didn't think it would be as big a success as it was. I think it had a little taste of the country flavor, and that enhanced it a bit. After it was recorded, we knew and felt it was a hit; but how big a hit, we didn't know."

Since then, Graham has cut the two new tracks included on The Manhattans' "Greatest Hits" — "I'll Never Find Another (Find Another Like You)" and "Do You Really Mean Goodbye?" He has also nearly completed the next Manhattans album, which will be released early in 1981.

"The Manhattans are lovable guys to work with," he says, "very nice guys. They write songs and have great ideas themselves. When you've got creative minds working together, sometimes there's a conflict, but it also helps make the whole project a success."

### A PERSONAL COMMENT

## Longtime Friend Bob Riley Looks Back On A Long Career

The Manhattans were very much into what I commonly refer to as "my kind of music," the ballad — filled with that old street corner churchy harmony. I had listened to them for years on Jo Evans' Carnival Records. But in 1972, there we were, face-to-face in the Starday-King Record's office in Nashville, Tenn.

My normal function with King had been strictly national R&B promotion. That particular morning, Hal Neely, the president, had requested that I make certain I was in the city for I was to meet with The Manhattans and their manager, Hermi Hanlin.

I walked in expecting to meet another cocky group with a manager full of "why nots" and "how comes." My notes were ready to cover the last single release, "A Million To One," the "why nots" and "how comes." Instead, here sat five guys smiling and an oval-faced, jovial female who immediately said, "okay Bob Riley, when do we start cutting our first hit record?" It was a challenge — more in jest. Although I had produced some Joe Henderson, Joe Tex and a couple of Midnigher sides along the way, I thought what kind of joke is this? Me, Bob Riley, producing The Manhattans!

But this is what Hal and Hermi had agreed on prior to my arrival. Immediately, it was a warm and open thing which seemed to flow among the seven of us — the five Manhattans, Hermi and myself. We actually forgot Hal was there for a few minutes as we talked about many things, mostly outside the realm of music.

It was agreed that I was to take the group down to Macon, Ga. to King's other studio which was handled by Bobby Smith, the actual discoverer of Otis Redding. The session became a team effort with the greater position of the input flowing around through Blue, Hermi and myself. This session produced a good album, out of which came one hit song, "One Life To Live."

As we prepared to leave, Hermi said, "partner, I think we got one." I took the partner to be just an expression. But in true Hermineese, she said, "Shit Head, we are going to be a helluva team" — and the looks and hugs from the fellows sealed the team.

We became one family with everybody dedicated to the success of The Manhattans. I became the out-front guy, staying on top of the stations, the small clubs, newspapers and whatever. My contribution was promotion.

Like all families, we sometimes went in different directions; but all the while working toward the ultimate goal — making The Manhattans. The times were rough! I took them into some little back woods club in the middle of corn fields, way out in the middle of nowhere. Blue and the fellows often wanted to strangle me, but we always found something comical about the situation — like as many people sometimes looking through cracks in the walls as there were paying people inside. There has always been something warm enough and strong enough between us to carry us through the most difficult situations.

### Strange Experiences

Perhaps the two things that stand out in my mind most vividly from The Manhattan yesteryears are the night in Chattanooga when things had been going so bad, so terribly bad — places with just a few people — and even when there was a good house, staying on the heels of the promoter trying to get some money. This particular night, Gerald seemed to be at the bottom. We were playing the Riverside Club and Gerald said, "Bob, I'm going to leave in the morning. I can't handle it anymore." I put my arm around him and we walked out of the club and walked down by the riverside. I told him, you are too close. You finally have the record, "Kiss and Say Goodbye." We talked again the next morning without the rest of the group. Some kind of way he believed me. I guess because I really believed myself, and for one memorable time I was right. "Kiss and Say Goodbye" is history. The other time was the night Richard Taylor stepped to the microphone as the fellows always did as Blue introduced them one-by-one and Richard suddenly, to the amazement of the other four guys and myself, plus the audience, simply stated, "This will be the last time you'll be seeing me as a Manhattan." I have never really gotten an answer to this one.

Being a member of The Manhattan Family is one of the warmest and most rewarding experiences of my life. It was the support of The Manhattan Family and my wonderful family that helped me in so many unforgettable ways toward pulling through three heart attacks in a 24 hour period. I am thankful to the Master above I am alive and able to see them receive this hard earned and well deserved recognition.

Bob Riley



The Manhattans with Herb Rickman, NYC Mayor's special assistant.



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# THANKS

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LEO • JAMES

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GERALD, EDWARD  
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# the manhattans

## Manhattans Still Coming On Strong After Nearly 20 Years

(continued from page M-3)

Gerald and Sonny) and "It Feels So Good To Be Loved So Bad" (co-written and arranged by Teddy Randazzo). The group also ventured into film, doing original motion picture soundtracks for *Moving* and *Class Of Mrs. McMichael*.

The 1978 LP "There's No Good In Goodbye" was The Manhattans' most wide-ranging release yet. In addition to the singles "Am I Losing You" and Billy Joel's "Everybody Has A Dream," it showcased the group's versatility with John D. Loudermilk's country/pop classic "Then You Can Tell Me Goodbye" and "Tomorrow" (from the Broadway musical *Annie*). By this time the disco era was in full swing and it seemed that The Manhattans' ballad groove was in danger of being left behind. The group's next album, "Love Talk," included Blue's lively, danceable tune, "New York City," which showed that it was more than ready to compete on the dance floor. It also included the singles "Here Comes The Hurt Again" and the performance favorite medley "The Way We Were/Memories," which served as "ear relief" from the pervasive disco beat.

### More Gold

For "After Midnight," The Manhattans pulled out all the stops. As Blue noted at the time, "There's a little something for everybody on the album. We used five different producers, and it took a year to complete." The centerpiece of the LP was, of course, the Leo Graham tune, "Shining Star," which bulletted up the pop and R&B charts and stayed there through most of the Spring and Summer. Both single and LP were certified gold by the RIAA in July.

The Manhattans made an extensive cross-country tour, which included its famous New York City homecoming date at Radio City Music Hall supporting Smokey Robinson. The group also received the Ampex Gold Reel award (and \$1,000, which was presented to the United Negro College Fund). The group made a celebrated appearance at Citicorp Plaza as part of New York Music Week, which was carried live on WABC. Ten days later, on Oct. 11, The Manhattans made an appearance for Governor Carey at the Mall in Albany before 92,000 people. Also on the show were Leonard Bernstein, the Duke Ellington Orchestra and Helen Reddy.

The New York State Cultural Commission has followed up by asking The

Manhattans to make further appearances in the future.

### International Action

International action on "Shining Star" was intense, with high sales and chart placements in England, Japan, New Zealand, Germany and Canada. In Japan, CBS/Sony has promoted the group's music under the name "City Ballads." The international market is now wide-open for the group, with many overseas appearances scheduled for 1981.

The Manhattans finished out the year with appearances in Jamaica, Nassau, Bermuda, the Bahamas and Canada, plus a first venture to South America, where an appearance on a Chilean TV show earned an invitation to perform in Chile's 1981 annual festival.

The group was also active in the studio, cutting the two new tracks on the "Greatest Hits" album, including the current single, "I'll Never Find Another (Find Another Like You)," which is currently bulletting in the *Cash Box* B/C chart at #37. The group also did much of the recording for their next, as-yet-untitled album set for 1981 release.

The Manhattans are seasoned veterans of the entertainment business, and 1980 proved to be a big payoff year after nearly 20 years of solid work without sacrificing its own style. For 1981, it's onward and upward!



"It Feels So Good"  
Certified Gold March 10, 1978



Attracting a crowd in NYC.

Courtesy of New York Music Task Force

## Constant Touring Builds New Audience Around The World

(continued from page M-4)

ple, their current act is brand new. They and their management have been very astute, they're not content just to take in money and not re-invest it.

"This past season The Manhattans have played many prestigious crossover venues, including the Valley Forge Music Fair outside Philadelphia, the Westbury Music Fair and the Dick Clark Westchester Premiere Theatre in the New York area, the Circle Star Theatre in San Francisco, the Mill Run Theatre in Chicago and the Front Row Theatre in Cleveland," Myers says. "They've also maintained their black roots, played concerts with black promoters in all the major cities, and have been featured with every big act in the field. They've been described as 'the strongest opening act in show business.' For instance, when they appeared at Radio City Music Hall last July 24 supporting Smokey Robinson, the hall was completely sold out, and there's no question that they were very much responsible for those ticket sales. They have now reached the point where they can headline major venues and negotiations are now going on for appearances in Las Vegas, Reno, and Lake Tahoe, probably in January 1981.

### International Momentum

"A wonderful thing has happened to the act internationally. They will be contestants in the next Tokyo Music Festival in March 1981, and a commercial tour of Japan will follow with dates in Nagoya, Osaka and three separate appearances in Tokyo," Myers continues. "We're also planning a week of shows in New Zealand, where 'Shining Star' reached #3 on the charts, and we're negotiating for Australian appearances. These will all be firsts for the group. We're also planning shows in Europe, particularly in England and Germany, where they've appeared before, and also in France, Austria and Scandinavia. CBS has mounted strong campaigns via their affiliates and naturally, with the record company supporting them overseas, the promoters are much more amenable to buying the act.

"They headlined a show at O'Keefe Center in Toronto and achieved a very large gross, which attracted the attention of other promoters, and now there's interest in a Canadian tour for them.

"I sent them to Chile to lip-synch a TV show for a major TV station," Myers concludes. "This was with practically no notice — they had never been there before. It went

so well, now they want to have the group play at Chile's annual festival in February. That projects to all of South America. Most recently, they've played a week in Bermuda; then Kingston, Jamaica; the Bahamas; Nassau. 1981 should be their biggest year yet internationally."

The last word belongs to Jack Bart. "We struggled with The Manhattans for several years. An interesting point is that their first 3½ years' association with Universal was without a contract. They have only recently signed a long-term contract with Universal because they were very pleased with what we did for them."

### A Personal Comment

## Howard Beldock: 'They Epitomize What's Good'

"I've had a happy association representing The Manhattans over the past five years and find that they epitomize, as far as I'm concerned, everything that's good about the entertainment business. They're professional, dedicated and responsive to the necessities of making a contribution to the public at large. They manifested that by appearing in this year's New York Music Week (Sept. 29-Oct. 3) as the opening main event attraction at Citicorp Plaza where they provided an audience of thousands who were there personally and who heard it on radio (the show was carried "live" by WABC) with a tremendous performance. They were not compensated for this sort of show because they felt they owed it to their public, and that's the kind of people they are. They give everything they have."

## Publishing A Breeze With Blackwood Music

Blackwood Music, Inc., has administered and published all original material written by The Manhattans since the group began its association with Columbia Records in 1972. The Manhattans' own publishing companies are Scorpion Music, Nattahnam Music and The Manhattans Co. The catalog includes such hits as "Kiss And Say Say Goodbye," "We Kinda Miss You," "There's No Me Without You" and all other songs the group has written and recorded as album tracks over the course of eight Columbia LPs, including the current "Greatest Hits" set.

## Congratulations!

Howard N. Beldock

Javits & Javits  
Attorneys-At-Law  
1345 Avenue of the Americas  
Suite 3602  
212 • 586-4050



To

Sonny • Kenny

Gerry and Blue

Four Super Guys!

One Super Group!

---

Love and Thanks

Hermi



# the manhattans

## The Manhattans Discography

### Albums

DATE	LABEL	NUMBER	TITLE
1965	Carnival	201	Dedicated To You



1965	Carnival	202	For You And Yours
1969	Deluxe	12000	With These Hends
1972	Deluxe	12004	Million To One
1973	Columbia	32444	There's No Me Without You
1974	Columbia	33064	That's How Much I Love You
1976	Columbia	33820	The Menhettans
1977	Columbia	34450	It Feels So Good
1978	Columbia	35252	There's No Good In Goodbye
1979	Columbia	35693	Love Talk
1980	Columbia	36411	After Midnight
1980	Columbia	36861	Greatest Hits

**CONGRATULATIONS!**

**TEDDY RANDAZZO**

### Singles

**As Duets:** Eddie "Sonny" Blvins, Richard Teylor, Buddy Bell, Ethel Semuels, unnamed GI "Pork Chops"/? unknown label end number

#### As Manhattans

DATE	LABEL	NUMBER	TITLE
1962	Piney	107	Live It Up
1962	Capitol	4730	Go Baby Go
1963	Enjoy	2008	Le Le Le
1964	Golden World	14	Sing All The Day
1964	Carnival	504	Come On Beck
1964	Carnival	506	(es "Ronnie & The Menhettans")
1-65	Carnival	507	Just A Little Lovin'
6-65	Carnival	509	Beautiful Brown Eyes
12-65	Carnival	512	For The Very First Time
3-66	Carnival	514	I've Got Everything But You
8-66	Carnival	517	There Goes A Fool
11-66	Carnival	522	Call Somebody Please
12-66	Carnival	524	I Wenne Be (Your Everything)
3-67	Carnival	526	Whet's It Gonne Be
7-67	Carnival	529	Seerching For My Beby
11-67	Carnival	533	I'm The One That Love Forgot
6-69	Carnival	542	Follow Your Heert
1969	Deluxe	109	The Boston Monkey
1-70	Deluxe	115	Bebby I Need You
3-70	Deluxe	122	(Teech Me) The Philly Dog
11-70	Deluxe	129	Can I?
3-71	Deluxe	132	That New Girl
6-71	Deluxe	136	I Bet'che (Couldn't Love Me)
1-72	Deluxe	137	Sweet Little Girl
9-72	Deluxe	139	It's That Time Of The Year
1-73	Deluxe	144	Alone On New Year's Eve
1973	Deluxe	146	All I Need Is Your Love
1973	Deluxe	152	Our Love Will Never Die
5-73	Columbia	45927	When We're Mede As One
9-73	Columbia	45971	Bebby I'm Sorry
6-74	Columbia	46081	I Cell It Love
1-75	Columbia	3-10045	Menhetten Stomp
5-75	Columbia	3-10140	I Don't Wenne Go
4-76	Columbia	3-10310	Love Is Breaking Out (All Over)
10-76	Columbia	3-10430	The Picture Beceme Ouite Clear
3-77	Columbia	3-10495	Oh Lord I Wish I Could Sleep
8-77	Columbia	3-10586	It's Gonne Teke A Lot To Bring Me Beck
2-78	Columbia	3-10674	Give Him Up
6-78	Columbia	3-10766	If My Heert Could Speak
3-79	Columbia	3-10921	Loneliness
7-79	Columbia	3-11024	From Atlente To Georgie
3-80	Columbia	1-11222	Fentestic Journey
7-80	Columbia	1-11321	Let Them Talk Part I
11-80	Columbia	1-11398	Let Them Talk Part II
9-76 Promo	Columbia	AS 263	I Can't Stend For You To Lееve Me
4-74	Columbia	4-33254	Do You Ever
11-75	Columbia	13-33274	A Million To One
11-76	Columbia	13-33330	Cry If You Wenne Cry
10-79	Columbia	13-33338	One Life To Live
			It's The Only Wey
			Beck Up
			Fever
			Loneliness
			Reinbow Week
			Do You Ever
			If My Heert Could Speak
			There's No Me Without You
			I'm Not A Run A Round
			You'd Better Believe It
			Soul Train
			Summertime In The City
			The Other Side Of Me
			Don't Take Your Love From Me
			The Dey The Robin Seng To Me
			Hurt
			Nursery Rhymes
			Kiss And Sey Goodbye
			Wonderful World Of Love
			I Kinde Miss You
			Gypsy Men
			It Feels So Good To Be Loved So Bad
			Up On The Street (Where I Live)
			We Never Denced To A Love Song
			Let's Start It All Over Again
			Am I Losing You
			Movin'
			Everybody Hes A Dream
			Heppiness
			Here Comes The Hurt Again
			Don't Sey Goodbye
			The Way We Were
			Memories (Medley)
			New York City
			Shining Star
			I'll Never Run Away From Love Again
			Girl Of My Dream
			The Closer You Are
			I'll Never Find Another (Find Another Like You)
			Rendezvous
			Kiss And Sey Goodbye (X-Reted)
			I Kinde Miss You
			There's No Me Without You
			You'd Better Believe It
			There's No Me Without You
			Don't Take Your Love From Me
			Hurt
			Summertime In The City
			Kiss And Sey Goodbye
			Hurt

#### Hell of Fame Series

4-74	Columbia	4-33254	There's No Me Without You
11-75	Columbia	13-33274	You'd Better Believe It
11-76	Columbia	13-33330	There's No Me Without You
10-79	Columbia	13-33338	Don't Take Your Love From Me



*A*pril Blackwood Music and CBS  
Songs International are pleased to participate in this  
tribute to America's most remarkable vocal group.

*The Mannhattans began their association with the  
CBS Family almost eight years ago. Ever since,  
they've redefined the meaning of the word  
"harmony" with each successive effort.*

*To our very own "shining stars,"  
thanks and congratulations.*



*April Blackwood Music CBS Songs International April Blackwood Publications*



# the manhattans

**!!!CONGRATULATIONS!!!**

**MANHATTANS**



**KEEP ON SINGING  
BEAUTIFUL SONGS**



**We look forward to seeing you in Japan soon.**



*Doo wopping for the world to hear.*

*Courtesy of The New York Music Task Force*

## State Of The Art Recording Is Available At Universal Studios

The association of The Manhattans and Universal Studios in Chicago began on a particularly happy note in early 1980 with the production of "Shining Star." The studio shared in the Ampex Gold Reel Award presented to The Manhattans for the "After Midnight" LP and "Shining Star." Since then Universal has been their recording base.

"The Manhattans were looking for studios and production teams," says Universal president Murray Allen. "We'd had success with other artists, Leo Graham had had success with Tyrone Davis, and he brought the project to Universal. We lucked out and got 'Shining Star' out of it. We got along with Herml right away. They've done the new cuts for the 'Greatest Hits' LP here, and now they're doing their next album here as well. Everybody on the project worked well as a team and it made for a good relationship."

"My vice president/studio manager Foote Kirkpatrick is instrumental in maintaining good relationships with clients. Our attitude when you're working with an artist is you're dealing with a family. We indoctrinate our employees that you treat everybody involved on a project as if they were the lead singer."

Long regarded as Chicago's biggest and most solidly founded recording complex, Allen believes Universal has seen the worst of the recession and come through stronger than ever, noting, "We're currently finishing the biggest quarter in the history of the company. We've recently had Styx, the Dells, Buddy Rich, Vic Damone, the Chi-Lites, Walter Jackson, Gene Chandler and of course, The Manhattans."

Universal, long involved in film audio work, has recently moved aggressively into the video field with the completion of the first 48-track video sweetening room in the Midwest, adding to an already impressive state-of-the-art complex encompassing three 24-track studios, two 8-track studios, four 4-track media rooms, two film re-recording theatres, four film transfer rooms, optical transfer and record mastering facilities, and a tape duplication plant.

Allen, who began in the music business in the 1950s as a musician, has been president of Universal since 1975. He has also recently been named president of SPARS (Society of Professional Audio Recording Studios), an association of the 35 largest studios in the country.



**Murray Allen and Foote Kirkpatrick**

If The Manhattans decide to delve further into movie soundtracks or video, it's quite possible that Universal is the studio they'll go to.



**"There's No Me Without You"**  
Released in May 1973



# the manhattans

## Shooting For Crossover Appeal At Columbia

(continued from page M-6)

International creative operations vice president Bunny Freidus. "We had some success with The Manhattans in 1976 in the U.K. and parts of Europe with 'Kiss And Say Goodbye,'" she notes, "although it wasn't as widespread as we would have liked. I think the two factors in 'Shining Star's' success are, first, that it's a great song, and second, that in many international markets, there's a trend toward softer, more melodic music. One reason I'm happy to see them starting to have success in this area is that they're an exceptionally nice act to work with. Hermi and the group are cooperative and understand the differences in markets and the importance of certain types of promotion work. I think that's a tribute to them, why they've lasted this long. If we say, for instance, 'we need 12 interviews for Japan,' some groups don't understand what good this rather distant thing means to their careers. But The Manhattans are very sensitive to our needs.

### Pacific Breakthrough

"We're especially pleased with what is happening now in Japan and the Australasia area," Freidus adds, "It's been very difficult to break relatively traditional black music in Japan, but CBS/Sony has gone all out behind 'After Midnight.' They've created an entire marketing campaign using the theme 'City Ballads,' in effect creating a new genre of music, and generated a large amount of merchandis-



Allen Davis

ing material using die cuts of a Manhattan skyline. Sales on the album are still building and will go into a second phase push when the group plays the Tokyo Music Festival in March. The 'Greatest Hits' LP will be treated as a major release in all markets. It's good to see them wake up to The Manhattans' special charms."

In summation, The Manhattans have worked themselves up to the top of the heap by making music based on its roots. In the words of LeBaron Taylor, vice presi-



Bunny Freidus

dent and general manager, divisional affairs, CBS Records, "I consider The Manhattans to be a role model for the black youth of America, primarily because they started at the bottom, struggled to reach the middle and are now successfully clinging to the top. Any time you have anyone in this industry or any industry or the private sector or government that can exhibit that kind of achievement, they are definitely a role model, not only for the black youth, but for blacks in general in America."



"After Midnight"  
Certified Gold July 10, 1980

## Hermi Hanlin

(continued from page M-4)

couple wants something nice and soft and sweet to listen to. I happen to have in Gerald Alston a lead singer with a gorgeous rich voice that comes out best on ballads, and I intend to pull out all the stops promoting the group to make sure the country knows it. I think The Manhattans have to be regarded as the Rolls Royce of vocal groups, and one of my future projects is a book on the group. There are only a few bona fide groups left of the street singer type, they've preserved the roots of their original doo wop sound, and I feel the value of them is the fact that they're together and still making hit records."

*A Well Deserved Salute To The  
Manhattan's "Family"*

*Bob Riley*



A very special thank you  
to MY

**“Shining  
Stars”**

**Gerald, Edward, Wilfred, Kenneth**

to

**Hermie**

for all of her assistance

and

I especially want to thank

**Mickey Eichner**

for putting the team together

*Les Graham*



## TOP 40 ALBUMS

	Weeks On Chart	11/15		Weeks On Chart	11/15
<b>1 GIVE ME THE NIGHT</b> GEORGE BENSON (Qwest/Warner Bros. HS 3453)	1	16	<b>21 MR. HANDS</b> HERBIE HANCOCK (Columbia JC 36578)	—	1
<b>2 LOVE APPROACH</b> TOM BROWNE (GRP/Arista 5008)	2	19	<b>22 BADDEST</b> GROVER WASHINGTON, JR. (Motown M9-940A2)	19	11
<b>3 CIVILIZED EVIL</b> JEAN-LUC PONTY (Atlantic SD 16020)	3	6	<b>23 LOVE FANTASY</b> ROY AYERS (Polydor PD-1-6301)	23	3
<b>4 THIS TIME</b> AL JARREAU (Warner Bros. BSK 3434)	4	23	<b>24 HOW'S EVERYTHING</b> SADAO WATANABE (Columbia C2X 36818)	24	9
<b>5 INHERIT THE WIND</b> WILTON FELDER (MCA 5144)	7	5	<b>25 USE THE STAIRS</b> STANLEY TURRENTINE (Fantasy F-9604)	29	2
<b>6 CARNAVAL</b> SPYRO GYRA (MCA 5149)	8	4	<b>26 TAKE IT TO THE LIMIT</b> NORMAN CONNORS (Arista AL 9534)	22	8
<b>7 SEAWIND</b> (A&M SP-4824)	6	7	<b>27 THE SWING OF DELIGHT</b> DEVADIP CARLOS SANTANA (Columbia C236590)	16	11
<b>8 FAMILY</b> HUBERT LAWS (Columbia JC 36396)	9	7	<b>28 RODNEY FRANKLIN</b> (Columbia JC 36747)	—	1
<b>9 WINELIGHT</b> GROVER WASHINGTON, JR. (Elektra 6E-305)	21	2	<b>29 STRIKES TWICE</b> LARRY CARLTON (Warner Bros. BSK 3380)	26	14
<b>10 RHAPSODY AND BLUES</b> THE CRUSADERS (MCA 5124)	5	21	<b>30 LOVE AT FIRST SIGHT</b> SONNY ROLLINS (Milestone M-9098)	31	2
<b>11 80/81</b> PAT METHENY (ECM 2-1180)	11	3	<b>31 CATCHING THE SUN</b> SPYRO GYRA (MCA 5108)	30	36
<b>12 TOUCH OF SILK</b> ERIC GALE (Columbia JC 36570)	15	6	<b>32 LARSEN-FEITEN BAND</b> (Warner Bros. BSK 3468)	25	12
<b>13 VICTORY</b> NARADA MICHAEL WALDEN (Atlantic SD 19279)	14	5	<b>33 ONE BAD HABIT</b> MICHAEL FRANKS (Warner Bros. BSK 3427)	28	29
<b>14 "H"</b> BOB JAMES (Tappan Zapp/Columbia JC 36422)	10	20	<b>34 HIDEAWAY</b> DAVID SANBORN (Warner Bros. BSK 3379)	32	39
<b>15 MAGNIFICENT MADNESS</b> JOHN KELMMER (Elektra 6E-284)	12	16	<b>35 HOW TO BEAT THE HIGH COST OF LIVING</b> ORIGINAL SOUNDTRACK performed by HUBERT LAWS and EARL KLUGH (Columbia JS 36741)	27	12
<b>16 TWENNYNINE with LENNY WHITE</b> (Elektra 6E-304)	20	3	<b>36 THE OTHER WORLD</b> JUDY ROBERTS (Inner City IC 1088)	36	4
<b>17 LAND OF THE THIRD EYE</b> DAVE VALENTIN (GRP/Arista 5009)	13	9	<b>37 SPLENDIDO HOTEL</b> AL DI MEOLA (Columbia C2X 35270)	34	22
<b>18 ODORI</b> HIROSHIMA (Arista AL 9541)	—	1	<b>38 PARTY OF ONE</b> TIM WEISBERG (MCA 5125)	33	17
<b>19 NIGHT CRUISER</b> DEODATO (Warner Bros. BSK 3467)	18	13	<b>39 BEYOND</b> HERB ALPERT (A&M SP 3717)	35	18
<b>20 ROUTES</b> RAMSEY LEWIS (Columbia JC 36423)	17	15	<b>40 MAKE IT COUNT</b> IDRIS MUHAMMAD (Fantasy F-9598)	39	12



**FIDDLIN' AROUND IN CLEVELAND** — Violinist Jean-Luc Ponty recently played in Cleveland, Ohio as part of his current cross-country tour in support of his eighth Atlantic LP, "Civilized Evil." Shown backstage in Cleveland are (l-r): Jane Snow, WMMS; Alan Wolmark, associate director, AOR promotion, Atlantic; Chris Hernandez, WMMS promotion director; Dan Garfinkle, Malrite marketing director; Tunc Erim, vice president, AOR promotion, Atlantic; Ponty; Dave Glew, executive vice president/general manager, Atlantic; Bob Clark, regional promotion director, Atlantic; unidentified guest; and Richard Nash, R&B promotion rep., Atlantic.

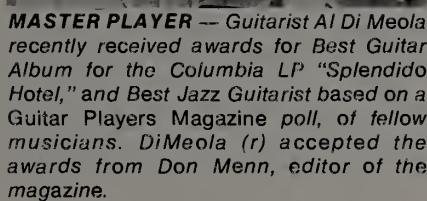
## ON JAZZ

**NEA PILOT FLYING** — Aiming to treat jazz musicians as community resources, the National Endowment for the Arts recently began a jazz pilot for its artists-in-school program. With 29 sites and 27 jazz artists participating, activities include lectures, demonstrations, clinics, master classes, community performances and workshops. Yet the artists-in-schools are not working specifically as teachers, but rather as active professional artists.

"The idea is that the jazz artist is there to back-up the resident instructor," explains program coordinator **Larry Ridley**. "We're encouraging artists to work interdisciplinary programs with other parts of the curriculum. The hope is that by doing this, the artists will develop something that's an on-going circumstance. We envision jazz integrated into the curriculum with the jazz artist utilized in classes like art or social structure, although the artist also works with a core group of students specifically interested in music. The goal is to make sure people are being exposed to jazz in the broad sense and understand jazz as an art form, as opposed to just being looked at as pop music."

Much of the program revolves around exposing and generating excitement for the music. As Ridley explains, "We're interested in the program not operating in a vacuum. We're hoping to involve jazz societies, local musicians, the media and other industries relative to the music industry, all as part of the program."

**RADIO WAVES** — Two New York FM stations recently jumped into the city's frayed jazz programming scene. Manhattan's ethnic and public affairs-oriented WEVD



airs *Jazz Through the Night* seven nights a week from midnight to 5 a.m. The program is independently produced by Jazz Media International Ltd., headed by former WRVR general manager **Robert Orenbach**. As well, Livingston, New Jersey's beautiful music station WVNJ begins broadcasting DJ **Les Davis** live from Michael's Pub in New York on Nov. 17. The program will be heard nightly from 8 p.m.-1 a.m., with the program replayed from 1 a.m.-6 a.m. Although these shows mark the re-emergence of jazz on commercial New York radio stations since this summer's change in format at WRVR, spokesman **Bob Frenay** of The Committee to Save Jazz Radio expressed continued dissatisfaction over the situation. "Our aim is to see that New York has a full time, full strength commercial jazz station," Frenay said. "The sooner that happens, the happier we will be." . . . In Buffalo, the state University of New York's public radio station, WBFO-FM, recently upped its power to 25,000 watts, juggled its approximately 80 hours of jazz programming into prime hours slots and came up with the highest jazz ratings for the Toronto-Rochester-Buffalo area . . . In Oakland, Calif., Bay area AM station KDIA last week unveiled *Jazz Chronicles*, a series to spotlight contemporary and mainstream jazz . . . National Public Radio's *Jazz Alive* will present its annual live New Years Eve broadcast from clubs in New York, Detroit, Chicago, and San Francisco. The broadcast will run seven-and-one-half hours in stereo, with music by the **Brecker Brothers, Etta Jones, Houston Person, Shirley Scott, Clark Terry, Johnny Hartman, Dexter Gordon, Sonny Stitt, Kenny Burrell and Red Garland**.

**IT'S ALIVE!** — Feminist directed Wise Women Records and Sight and Sound record distribution firm recently combined talents to form Women's Music Prod. The production group sponsored *Alive!*, a five-piece all-woman jazz group, in a concert at Columbia University's McMillan Theater . . . Trumpeter **Baikida Carroll** took two separate quintets into the Public Theater in New York this past weekend. Joined by drummer **Pheeroan ak Laff** for both groups, Carroll's other sidemen were bassist **Melvin Gibbs** and percussionists **Nana Vasconcelos** and **YaYa Diallo** on Friday, and bassist **Wes Brown**, pianist **Anthony Davis** and saxophonist **Julius Hemphill** on Saturday. Pianist **Randy Weston** also appeared on the bill both nights.

**RECORDS RECORDS RECORDS** — Artist House has released "Once Upon A Summertime" by trumpeter **Chet Baker**, and "So In Love" by alto saxophonist **Art Pepper**. Sidemen for the Baker LP are **Ron Carter, Mel Lewis, Gregory Herbert and Harold Danko**. For the Pepper disc, they are **George Cables, Hank Jones, Billy Higgins, Al Foster, Ron Carter and Charlie Haden** . . . From Italy, Black Saint has "Flat Out Jump Suite" by **Julius Hemphill** with **Olu Dara, Abdud Wadud and Warren Smith** . . . German-based Moers Music has three new releases and a new \$10.98 list price — "No Wave" is by the **Music Revelation Ensemble** featuring **Amin Ali, David Murray, Ronald Shannon Jackson and Blood Ulmer**; "Harrisburg Half-Life" is by **Ray Anderson** and his quartet, featuring **Allan Jaffe, Mark Dresser and Gerry Hemingway**; and "The Ethnic Heritage Ensemble" features **Kahlil El Zabar, Edward Wilkinson and Light Henry Huff** . . . Final release mention goes to trumpeter **Jack Sheldon**, who has a new one on Beez records entitled "Singular."

fred goodman

## JAZZ ALBUM PICKS

**SOMETHING LIKE A BIRD** — Charles Mingus — Atlantic SD 8805 — Producers: Ilhan Mimaroglu and Raymond Silva — List: 7.98

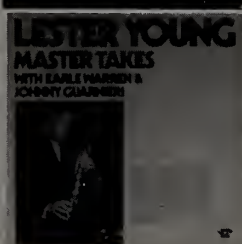
This is the most outstanding work by Mingus to be released in the last few years. Recorded at his final session, the music is arranged by Jack Walrath and Paul Jeffreys, and conducted by the latter. The title track features long trade-and-cut sections, with "Farewell Farewell" an excellent example of Mingus' peculiar and ponderous sensuality. A must.

**STANDING OVATION** — Larry Coryell — Arista Nova AN3024 — Producer: Larry Coryell — List: 7.98

With the exception of "Spiritual Dance," all pieces on this album are performed solo by guitarist Coryell. Originally recorded for the German label Mood in 1978, this collection continues to present Coryell on the acoustic road he has followed for the last few years. An abundance of chops remain Coryell's trump card, with particularly rewarding listening for guitar fans.

**MASTER TAKES** — Lester Young — Savoy SJL 1133 — Producers: Buck Ram, Teddy Reig, Bob Porter and Steve Backer — List: 6.98

Young's position as one of the greatest stylists in the history of jazz isn't even a debatable point. Unfortunately, there aren't enough recordings by the tenor giant, and every few years we get treated to re-packagings from the labels Young did records for. Even though all tracks in this set were released a few years ago as part of a complete Savoy set, this repackaging makes for an easy discovery of the tenor man's mid-'40s work.





## RCA Launches Massive Push To Back Latest Parton Album

(continued from page 10)

anybody doing an album like this out of Nashville or in pop music. As far as I'm concerned, these things combine to represent a potentially explosive situation in terms of record sales."

Designed to saturate both music and movie markets before the national release of the film in more than 700 theaters Dec. 19, the overall 9 to 5 promotion is an extensive cross-merchandising thrust by RCA sales and promotion staffs, centering upon trade and consumer print advertising, a 60-second radio spot, radio giveaways, and a line of four-color display material for in-store promotion based on album graphics. Additionally, a video of Dolly singing the title track (her current single) will be available for in-store promotion.

### Heavy Radio Coverage

Both pop and Country radio will be used extensively in the promotion. Local listeners will have the opportunity to engage in a number of contests sponsored by the stations, with specially prepared promotional items featuring 9 to 5 coffee cups, T-shirts, posters and coffee pots slated as prizes. Several stations across the country, capitalizing on Parton's role as a receptionist in the film, have announced plans for a "secretaries contest," where listeners will have the opportunity to join the "9 to 5 Club" — membership benefits to include a limousine to carry winners to and from the office, a day off from work, and use of a special maid at home for the day.

The sales division will launch an extensive in-store campaign centering upon four-color display material culled from the album cover, which is a Norman Rockwell style photo of Parton in coveralls carrying a host of props representative of several working environments. Mini standups and mobiles of Parton dressed as a secretary and punching a time clock are the center of an accompanying store display that also features 1'x1' and 2'x2' four-color posters. The single, serviced to pop, Country and adult contemporary radio formats earlier this month, features a four-color sleeve for rack/retail display.

### Consumer Press Involved

The national media blitz will involve current or upcoming covers of such magazines as *McCalls*, *Rolling Stone*, *Parade*, *People*, *Cosmopolitan*, *Country Music*, *Country Style* and *Country Hotline News*. Covers will be accompanied by articles discussing the entertainer's burgeoning career. Television will not be left out of the game, with the ABC-TV news/magazine *20/20* preparing a feature on Parton. Ad-

ditionally, she has made or will soon tape guest appearances on *Merv Griffin*, *Mike Douglas*, *Phil Donahue*, *The Barbara Mandrell Special* and *The Tonight Show* (Nov. 18 and Dec. 19), on which she will sing the current single.

It should be emphasized that Parton's album is not a soundtrack to the film (20th Century-Fox has plans to release a soundtrack in December, which will feature the Parton tune and instrumental variations on the theme). The nine additional cuts of non-movie material included on the Parton album encompasses a variety of musical styles, including Parton's versions of the Kenny Rogers and the First Edition classic, "But You Know I Love You," Woody Guthrie's "Deportee," Merle Travis' "Dark As A Dungeon" and four Parton-penned tunes.

In addition to the 9 to 5 film Parton has contracted to 20th Century-Fox for a three-film deal, which has led her to the role of "Miss Mona" in the forthcoming movie version of *Best Little Whorehouse In Texas*, scheduled to begin production at Universal Studios in January.

Colin Higgins, the director of 9 to 5 described Parton's cinematic debut this way — "She has the kind of on-screen charisma that demands attention. She's bigger than life, warm and vital. I predict she's going to be one of the superstars of the movies."

## Austin City Limits Bows 6th Season With Daniels

NASHVILLE — *Austin City Limits*, a syndicated Public Broadcasting television program, will kick off its sixth season in January with some 260 public television stations lined up to air its season premiere. Chronicling progressive, contemporary and traditional country music and its performers, the season opener (Jan. 8) will feature the Charlie Daniels Band, which first appeared on the program in 1975. Other performers slated to make appearances during the upcoming season include George Jones, Bobby Bare, Bill Monroe, Crystal Gayle, Rodney Crowell, Carlene Carter and Larry Gatlin.

The Daniels segment will feature the lead singer and big band, which will include, in addition to the core regulars, a five-piece horn section, two drummers and three back-up vocalists. The group's set will feature 12 songs, including "Long-Haired Country Boy," "In America," "Carolina," "The Devil Went Down To Georgia" and "Legend Of Wooley Swamp."



**THRASHERS MOVE TO MCA** — Gospel/Country group the Thrasher Brothers recently signed a recording contract with MCA Records. Jim Foglesong, president of MCA Nashville, will produce the group's first recording session for the label at Nashville's Sound Emporium Studio. Pictured in the studio are (l-r): Joe Thrasher, Buddy Thrasher, Jim Thrasher and Jim Gresham of the Thrashers, and Foglesong. The group's first country single, "To Make A Long Story Longer," shipped last week.

## THE COUNTRY COLUMN

**NASHVILLE'S DYNAMIC DUO** — Jerry Lee Lewis' Printers Alley Showroom (could we shorten the name a bit guys) was the scene recently of a highly effective coupling — **Sammi Smith** and the **Nashville Superpickers**. Smith's latest single, "I Just Want To Be With You," (on Sound Factory Records) was produced by Superpickers **Phil Baugh** and **Buddy Emmons**. The dynamic duo will continue their association on an upcoming tour, alternating headlining status.

**ROCK 'N' ROLL IN NASHVILLE** — For those of you who haven't figured it out yet, Nashville is more and more becoming the place to be, musically speaking. And we don't mean just country music — Music City is the spawning ground for all types of music. If you don't want to take our word for it, here are some concrete facts to support our theory. Producer **Steve Buckingham** recently moved here and plans to record **Donne Warwick** in December. He additionally pointed out the fact that **David Hungate** of **Toto** and **Larry Byron** have also made homes in Nashville.



Sammi Smith

Several cities in this country can boast of ace recording facilities, musicians and such, but the bottom line is inevitably going to be the quality of the product emanating from that city. We're happy to report that the rock product being recorded in Nashville is as good as, if not better, than anything either coast is churning out. A month ago (**Cash Box**, Nov. 1, Country Column), we spoke with ex-**U2** **Heeper Ken Hensley** and reported on his producing **Slopoke**, a solid rock group made up of **Jack Williams** and **Mike and Rick McDonald**. Hensley was busy recording a demo project on the group in Nashville's Quadrasonic Studio. Williams followed up on the Hensley conversation by stopping by our office to play the tapes — three songs he wrote — and all we can say is some smart label better pick these guys up fast. There is some of the hottest rock to go on tape in quite some time. Jack, Mike and Rick handle vocals, with **Ernie Harris** on drums, **Steve Buck** on bass, **Terry Hough** on keyboards, **Mike Morris** on drums, **Carmen Accioall** on steel guitar and Hensley on keyboards and guitar. **Willie Prevere** engineered the session. The guys are label shopping now, so be sure and keep an ear open for them.

**ARTISTS UNITE AGAINST CEREBRAL PALSY** — **Paul Anka** was in town last week playing host to a slate of country artists who were taping segments for his January (17-18 on ABC-TV) Cerebral Palsy Telethon. Some of the artists who will appear with Anka include **Bill Anderson**, **Bobby Bare**, **T.G. Sheppard** and **Johnny Duncan**, among others. Following a tape session, Duncan stopped by our local office to fill everyone in on his latest projects — a solo album just shipped on Columbia, and a duet album with **Janie Fricke**, also recently released on Columbia.

While on the subject, Anka was spotted at a local eatery/club dining with producer **Larry Butler** and **Bobby Goldsboro**. When Anka performed for the patrons later in the evening (with Butler tickling the ivories), producer **Norro Wilson** decided to have a little fun with Anka. It is a generally acknowledged fact that when someone in the audience stuffs peanuts up his nose and seats himself in front of the stage, the performer has no other recourse but to respond in some manner — often by falling off his seat in fits of laughter, which closely describes Anka's reaction to Wilson's peanut sniffing.

Our best wishes for a speedy recovery to Warner Bros.' **Stan Byrd**, who recently had a collision with would-be thieves.

MCA tells us that the **Oak Ridge Boys** are going to release a special a capella version of the "Star Spangled Banner" just to radio stations — all formats. It seems the label has felt such a response as a result of the Oaks performing the song before the final game of the World Series play-off, a rush release single is in order. By the way, there is absolutely no truth to the street rumor that several of MCA's artists are unhappy with the label. That's just one of those things that hit the streets and grew to monstrous proportions.

Following a successful gig at Caesar's Palace in Tahoe and a Nov. 15 date in Corpus Christi, Texas, **Hank Williams, Jr.** is on holiday through the New Year. We hear there may soon be a new addition to the Williams family.

Be sure and catch the premiere episode of **Barbara, Louise and Llene Mandrell's** television show, set to air Nov. 18 on NBC. **Dolly Parton** and **John Schneider** of the *Dukes of Hazzard* television show will be special guests. The next of six shows will air Nov. 29.

**ENTERTAINER OF THE YEAR** — Ace percussionist, harmonica player and performer **Terry McMillan** was recently awarded the Entertainer of the Year Award for the second year in the annual Grapevine Opry Awards In Grapevine, Texas. McMillan, who is one of Nashville's most sought after session musicians, has several projects in the works, including a solo recording session under the auspices of **Chet Atkins**, a showcase at the Exit/In, a guest stint on *Pop Goes The Country* in December and a co-starring role in a possible TV series, which should begin filming in January.

Jennifer Bohler



**BANDY RE-SIGNS WITH CBS** — Columbia recording artist Moe Bandy (seated, second from left) has renewed his recording contract with the label. The recent recipient of the 1980 CMA Duo of the Year Award (with Joe Stampley) is pictured with (front, l-r): **Paul Smith**, senior vice president and general manager, marketing, CBS; **Bruce Lundvall**, president, CBS; **Rick Blackburn**, vice president and general manager, CBS, Nashville. Pictured in the back row are (l-r): Bandy's producer **Ray Baker**; **Bob Perlstein**, director, Talent Contracts, CBS; and Bandy's attorney **Joel Katz**.



Terry McMillan



*The Acuff Rose Publishing Family would like to  
congratulate our writers on their  
award winning songs.*

### **ASCAP AWARDS 1980**

1. You've Got Those Eyes – Eddy Raven & David Powelson
2. Gone Away – Steve Collom
3. Kawliga – Fred Rose/Hank Williams
4. Dealin' With The Devil – Eddy Raven
5. Sweet Mother Texas – Eddy Raven

### **BMI AWARDS 1980**

1. Blue Bayou – Roy Orbison & Joe Melson
2. Then You Can Tell Me Goodbye – John D. Loudermilk
3. Sweet Memories – Mickey Newbury

*And a special congratulations to Mickey Newbury  
for being inducted into the Songwriters Hall of Fame  
and Bob Jennings for being inducted into the  
Country Music Disc Jockey Hall of Fame.*

*We are proud of you.*

*Wesley Rose*

*Acuff Rose*

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# CASH BOX TOP 100 COUNTRY

November 22, 1980

	Weeks On Chart	11/15		Weeks On Chart	11/15		Weeks On Chart	11/15							
<b>1</b>		<b>IF YOU EVER CHANGE YOUR MIND</b> CRYSTAL GAYLE (Columbia 1-11359)	3	<b>11</b>		<b>33</b>		<b>NO ONE WILL EVER KNOW</b> GENE WATSON (Capitol P-4940)	43	<b>5</b>	<b>67</b>		<b>STEPPIN' OUT</b> MEL TILLIS AND THE STATE SIDERS (Elektra E-47015)	37	<b>13</b>
<b>2</b>		<b>SMOKY MOUNTAIN RAIN</b> RONNIE MILSAP (RCA PB-12084)	4	<b>7</b>		<b>34</b>		<b>CHEATIN' ON A CHEATER</b> LORETTA LYNN (MCA 51015)	40	<b>5</b>	<b>68</b>		<b>THERE'S ALWAYS ME</b> JIM REEVES (RCA PB-12118)	87	<b>2</b>
<b>3</b>		<b>LADY</b> KENNY ROGERS (Liberty UA-X1380-Y)	7	<b>7</b>		<b>35</b>		<b>DON'T FORGET YOURSELF</b> STATLER BROTHERS (Mercury 57037)	44	<b>3</b>	<b>69</b>		<b>THEME FROM THE DUKES OF HAZZARD</b> WAYLON (RCA PB-12067)	39	<b>14</b>
<b>4</b>		<b>SHE CAN'T SAY THAT ANYMORE</b> JOHN CONLEE (MCA 41321)	5	<b>11</b>		<b>36</b>		<b>CAN'T KEEP MY MIND OFF OF HER</b> MUNDO EARWOOD (GMC 111)	38	<b>10</b>	<b>70</b>		<b>WHEN IT'S JUST YOU AND ME</b> KENNY DALE (Capitol P-4943)	84	<b>2</b>
<b>5</b>		<b>COULD I HAVE THIS DANCE</b> ANNE MURRAY (Capitol P-4920)	1	<b>12</b>		<b>37</b>		<b>IF YOU GO, I'LL FOLLOW YOU</b> PORTER WAGONER and DOLLY PARTON (RCA PB-12119)	47	<b>3</b>	<b>71</b>		<b>1959</b> JOHN ANDERSON (Warner Bros. WBS-49582)	—	<b>1</b>
<b>6</b>		<b>WHY LADY WHY</b> ALABAMA (RCA PB-12091)	10	<b>10</b>		<b>38</b>		<b>BEAUTIFUL YOU</b> THE OAK RIDGE BOYS (MCA 51022)	46	<b>2</b>	<b>72</b>		<b>I'LL LEAVE THIS WORLD LOVING YOU</b> WAYNE KEMP (Mercury 57035)	74	<b>5</b>
<b>7</b>		<b>BROKEN TRUST</b> BRENDA LEE (MCA 41322)	9	<b>10</b>		<b>39</b>		<b>OVER THE RAINBOW</b> JERRY LEE LEWIS (Elektra E-47026)	6	<b>12</b>	<b>73</b>		<b>BABY RIDE EASY</b> CARLENE CARTER (Warner Bros. WBS 49572)	75	<b>5</b>
<b>8</b>		<b>HARD TIMES</b> LACY J. DALTON (Columbia 1-11343)	8	<b>13</b>		<b>40</b>		<b>DOWN TO MY LAST BROKEN HEART</b> JANIE FRICKE (Columbia 1-11384)	50	<b>4</b>	<b>74</b>		<b>DEVIL'S DEN</b> JACK GREEN (Firstline FLS-709)	77	<b>4</b>
<b>9</b>		<b>YOU ALMOST SLIPPED MY MIND</b> CHARLEY PRIDE (RCA PB-12100)	12	<b>9</b>		<b>41</b>		<b>GOODBYE MARIE</b> BOBBY GOLDSBORO (Curb/CBS ZS9-5400)	51	<b>5</b>	<b>75</b>		<b>WHATEVER HAPPENED TO THOSE DRINKING SONGS</b> FOXFIRE (Elektra E-47070)	78	<b>3</b>
<b>10</b>		<b>THAT'S ALL THAT MATTERS</b> MICKEY GILLEY (Epic 9-50940)	14	<b>7</b>		<b>42</b>		<b>DON'T IT MAKE YA WANNA DANCE</b> BONNIE RAITT (Full Moon/Asylum E-47033)	42	<b>9</b>	<b>76</b>		<b>SILENT TREATMENT</b> EARL THOMAS CONLEY (Sunbird SBR-7556)	89	<b>2</b>
<b>11</b>		<b>THAT'S THE WAY A COWBOY ROCKS AND ROLLS</b> JACKY WARD (Mercury 57032)	13	<b>11</b>		<b>43</b>		<b>I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC</b> RAZZY BAILEY (RCA PB-12120)	—	<b>1</b>	<b>77</b>		<b>ANY WHICH WAY YOU CAN</b> GLEN CAMPBELL (Warner Bros./Viva WBS-49609)	—	<b>1</b>
<b>12</b>		<b>LOVERS LIVE LONGER</b> BELLAMY BROTHERS (Warner/Curb WBS 49573)	16	<b>7</b>		<b>44</b>		<b>BLUE BABY BLUE</b> LYNN ANDERSON (Columbia 1-11374)	52	<b>5</b>	<b>78</b>		<b>THAT SILVER-HAIRED DADDY OF MINE</b> SLIM WHITMAN (Epic/Cleveland Int'l. 19-50946)	83	<b>2</b>
<b>13</b>		<b>TAKE ME TO YOUR LOVIN' PLACE</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 1-11369)	17	<b>9</b>		<b>45</b>		<b>LOVE CRAZY LOVE</b> ZELLA LEHR (RCA PB-12073)	48	<b>7</b>	<b>79</b>		<b>LET ME LOVE YOU</b> FRED KNOBLOCK (Scotti Brothers SB-607)	79	<b>4</b>
<b>14</b>		<b>ONE IN A MILLION</b> JOHNNY LEE	19	<b>5</b>		<b>46</b>		<b>ON THE ROAD AGAIN</b> WILLIE NELSON (Columbia 1-11351)	11	<b>13</b>	<b>80</b>		<b>FIFTY WAYS TO LEAVE YOUR LOVER</b> SONNY CURTIS (Elektra E-47048)	82	<b>3</b>
<b>15</b>		<b>THE BOXER</b> EMMYLOU HARRIS (Warner Bros. WBS-49551)	15	<b>11</b>		<b>47</b>		<b>AN OCCASIONAL ROSE</b> MARTY ROBBINS (Columbia 1-11372)	57	<b>4</b>	<b>81</b>		<b>HALFTIME</b> J.W. THOMPSON (NSD NSD-62)	81	<b>8</b>
<b>16</b>		<b>THE BEST OF STRANGERS</b> BARBARA MANDRELL (MCA 51001)	20	<b>7</b>		<b>48</b>		<b>ACAPULCO</b> JOHNNY DUNCAN (Columbia 1-11385)	63	<b>3</b>	<b>82</b>		<b>BEERS TO YOU</b> RAY CHARLES & CLINT EASTWOOD (Warner Bros./Viva WBS-49608)	85	<b>2</b>
<b>17</b>		<b>TUMBLEWEED</b> SYLVIA (RCA PB-12077)	18	<b>12</b>		<b>49</b>		<b>GIRLS, WOMEN AND LADIES</b> ED BRUCE (MCA 51018)	64	<b>3</b>	<b>83</b>		<b>(SITTIN' HERE) LOVIN' YOU</b> TROY SHONDELL (Telefonik T 804)	86	<b>5</b>
<b>18</b>		<b>A BRIDGE THAT JUST WON'T BURN</b> CONWAY TWITTY (MCA 51011)	23	<b>6</b>		<b>50</b>		<b>NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER)</b> DEAN DILLON (RCA PB-12109)	56	<b>4</b>	<b>84</b>		<b>WHO'S CHEATIN' WHO</b> CHARLY McCLAIN (Epic 19-50948)	—	<b>1</b>
<b>19</b>		<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS (Casablanca NB-2305)	22	<b>8</b>		<b>51</b>		<b>PECOS PROMENADE</b> TANYA TUCKER (MCA 41305)	21	<b>14</b>	<b>85</b>		<b>IF I HAD IT MY WAY</b> NIGHTSTREETS (Epic 19-50944)	88	<b>2</b>
<b>20</b>		<b>I THINK I'LL JUST STAY HERE AND DRINK</b> MERLE HAGGARD (MCA 10649)	26	<b>5</b>		<b>52</b>		<b>HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS</b> MARGO SMITH (Warner Bros. WBS 49569)	55	<b>8</b>	<b>86</b>		<b>COLORADO COUNTRY MORNING</b> PAT BOONE (Warner/Curb WBS-49596)	90	<b>2</b>
<b>21</b>		<b>NORTH OF THE BORDER</b> JOHNNY RODRIGUEZ (Epic 9-50932)	24	<b>10</b>		<b>53</b>		<b>WILLOW RUN</b> RANDY BARLOW (Paid PAD-110)	58	<b>5</b>	<b>87</b>		<b>A LITTLE BITTY TEAR</b> HANK COCHRAN (Elektra E-47062)	91	<b>3</b>
<b>22</b>		<b>A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH</b> CHARLIE RICH (Elektra E-47047)	25	<b>7</b>		<b>54</b>		<b>LET'S DO SOMETHING CHEAP AND SUPERFICIAL</b> BURT REYNOLDS (MCA 51004)	59	<b>6</b>	<b>88</b>		<b>NO LOVE AT ALL</b> JAN GRAY (Paid PAD-106)	93	<b>3</b>
<b>23</b>		<b>REAL COWBOY</b> BILLY "CRASH" CRADDOCK (Capitol P-4935)	29	<b>7</b>		<b>55</b>		<b>OLD HABITS</b> HANK WILLIAMS, JR. (Elektra/Curb E-47016)	31	<b>13</b>	<b>89</b>		<b>ALWAYS</b> PATSY CLINE (MCA 41303)	41	<b>14</b>
<b>24</b>		<b>THERE'S ANOTHER WOMAN</b> JOE STAMPLEY (Epic 9-50934)	27	<b>9</b>		<b>56</b>		<b>YOUR MEMORY</b> STEVE WARINER (RCA PB-12139)	68	<b>2</b>	<b>90</b>		<b>ANOTHER TEXAS SONG</b> EDDY RAVEN (Dimension DS-1011)	45	<b>10</b>
<b>25</b>		<b>GIVING UP EASY</b> LEON EVERETTE (RCA PB-12111)	30	<b>6</b>		<b>57</b>		<b>TAKE IT LIKE A WOMAN</b> DEBBY BOONE (Warner/Curb WBS 49585)	67	<b>4</b>	<b>91</b>		<b>I MUSTA DIED AND GONE TO TEXAS</b> THE AMAZING RHYTHM ACES (Warner Bros. WBS-49600)	—	<b>1</b>
<b>26</b>		<b>I LOVE A RAINY NIGHT</b> EDDIE RABBITT (Elektra E-47066)	35	<b>4</b>		<b>58</b>		<b>SWEET RED WINE</b> GARY MORRIS (Warner Bros. WBS 49564)	61	<b>8</b>	<b>92</b>		<b>WHERE COULD YOU TAKE ME</b> SHEILA ANDREWS (Ovation OV-1160)	—	<b>1</b>
<b>27</b>		<b>I CAN SEE FOREVER IN YOUR EYES</b> REBA McENTIRE (Mercury 57034)	34	<b>7</b>		<b>59</b>		<b>LOST IN LOVE</b> DICKEY LEE (Mercury 57036)	70	<b>3</b>	<b>93</b>		<b>HOLD ME, THRILL ME, KISS ME</b> MICKI FUHRMAN (MCA 51005)	—	<b>1</b>
<b>28</b>		<b>NIGHT GAMES</b> RAY STEVENS (RCA PB-12069)	28	<b>11</b>		<b>60</b>		<b>AM I THAT EASY TO FORGET</b> ORION (Sun SUN-1156)	62	<b>8</b>	<b>94</b>		<b>YOU'RE A PRETTY LADY, LADY</b> RAY SANDERS (Hillside HS80-05)	—	<b>1</b>
<b>29</b>		<b>A LITTLE GROUND IN TEXAS</b> THE CAPITALS (Ridgeway R-01080)	33	<b>9</b>		<b>61</b>		<b>SEEING IS BELIEVING</b> DONNA FARGO (Warner Bros. WBS 49575)	65	<b>5</b>	<b>95</b>		<b>TEXAS BOUND AND FLYIN'</b> JERRY REED (RCA PB-12083)	49	<b>13</b>
<b>30</b>		<b>DRINK IT DOWN, LADY</b> REX ALLEN, JR. (Warner Bros. WBS-49562)	32	<b>9</b>		<b>62</b>		<b>WHO WERE YOU THINKIN' OF</b> THE DOOLITTLE BAND (Columbia 1-11355)	66	<b>7</b>	<b>96</b>		<b>IN MEMORY OF A MEMORY</b> JOHNNY PAYCHECK (Epic 9-50923)	53	<b>13</b>
<b>31</b>		<b>I'M NOT READY YET</b> GEORGE JONES (Epic 9-50922)	2	<b>14</b>		<b>63</b>		<b>DANCE THE TWO STEP</b> SUSIE ALLANSON (Liberty 1383)	71	<b>3</b>	<b>97</b>		<b>I BELIEVE IN YOU</b> DON WILLIAMS (MCA 41304)	54	<b>14</b>
<b>32</b>		<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS (MCA 41309)	36	<b>8</b>		<b>64</b>		<b>CHEATER'S TRAP</b> JOHN WESLEY RYLES (MCA 51013)	72	<b>3</b>	<b>98</b>		<b>BABY, I'M A WANT YOU</b> STEPHANIE WINSLOW (Warner/Curb WBS 49557)	60	<b>10</b>
						<b>65</b>		<b>WHO'LL TURN OUT THE LIGHTS</b> MEL STREET (Sunbird SBR-P7555)	73	<b>5</b>	<b>99</b>		<b>SWEET SEXY EYES</b> CRISTY LANE (United Artists UA-X1369-Y)	69	<b>15</b>
						<b>66</b>		<b>SWEET CITY WOMAN</b> TOMPALL AND THE GLASER BROS. (Elektra E-47056)	76	<b>3</b>	<b>100</b>		<b>NEVER BE ANYONE ELSE</b> R.C. BANNON (Columbia 1-11346)	80	<b>11</b>

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

1959 (Taylor & Watts — BMI)	71	BMI)	40	Let's Do Something Cheap And Superficial (Peso/Duchess — BMI)	54	Sweet Red Wine (Sweet Dreams — BMI)	58
A Bridge That Just Won't Burn (Blackwood/Megic Castle — BMI)	18	Drink It Down, Lady (Tree Publ. — BMI)	30	Lost In Love (Careers — BMI)	59	Sweet Sexy Eyes (Kevin Lee/Robchris — BMI)	99
Acapulco (Senor — ASCAP)	48	Fifty Ways To Leave (Paul Simon — BMI)	30	Love Crazy Love (Duchess/Posey/Tree — BMI)	45	Take Me To Your Lovin' Piece (Lerry Gettin Music)	13
A Little Bitty Tear (Tree — BMI)	87	Girls, Women And Ladies (Tree/Sugerplum/Gingham — BMI/ASCAP)	49	Lovers Live Longer (Bellamy Brothers/Famous — ASCAP)	12	Take It Like A Woman (Al Gallico/Turtle — BMI)	57
A Little Ground In Texas (Bobby Fischer Music)	29	Giving Up Easy (April — ASCAP)	25	Never Be Anyone Else (Matregun — BMI)	100	Texas Bound And Flyin' (Guitar Men — BMI)	95
A Man Just Don't Know What A Women Goes Through (Chess, Inc. — ASCAP)	22	Goodbye Marie (Music City — ASCAP/Combine — BMI)	41	Nobody In His Right Mind (Would've Left Her) (Pi-Gem — BMI)	50	Texas In My Rear View Mirror (Songpinter — BMI)	19
Always (Irving Berlin — ASCAP)	89	Halftime (Hitkit — BMI)	81	No Love At All (Screen Gems — EMI/Rose Bridge — BMI)	88	That Silver-Haired Daddy Of Mine (Duchess — BMI)	78
Am I That Easy To Forget (Four Star — BMI)	60	Hard Times (Tree — BMI)	8	No One Will Ever Know (Milene — ASCAP)	33	That's All That Matters (Tree — BMI)	10
An Occasional Rose (Singletree — BMI)	47	He Gives Me Diamonds, You Give Me Chills (Window/Little Jeremy — BMI)	52	North Of The Border (Algee Music — BMI)	21	That's The Way A Cowboy (Tennessee Swamp Fox — ASCAP)	11
Any Which Way You Can (Peso/Warner-Tamerlane/Wellet — BMI)	77	Hold Me, Thrill Me, Kiss Me (Mills — ASCAP)	93	Old Habits (Bocephus — BMI)	55	The Best Of Strengers (Pi-Gem — BMI)	16
Another Texas Song (Milene Music — ASCAP)	90	I Believe In You (Roger Cook/Cook House — BMI)	27	One In A Million (Time Square/Unichappell/Bundin — BMI)	14	The Boxer (Paul Simon — BMI)	15
Baby, I'm A Want You (Colgems/EMI Music)	98	I Can See Forever In Your Eyes (Combine — BMI)	27	Over The Rainbow (Leo Feist, Inc. — ASCAP)	39	Theme From The Dukes Of Hazzard (Good Ol' Boys) (Warner — Tamerlane/Rich Way — BMI)	69
Baby Ride Easy (Sea Three — BMI)	73	I Keep Coming Back (House Of Gold Music — BMI)	43	Pecos Promenade (Peso/Duchess (MCA)/Senor/Leeds (MCA) — BMI/ASCAP)	51	There's Always Me (Gledys — ASCAP)	68
Beautiful You (Sabel/Blendingwell — ASCAP)	38	I Love A Rainy Night (Debdave/Brierpatch — BMI)	26	Seeing Is Believing (Tree — BMI)	61	There's Another Woman (Mullet Music — BMI)	24
Beers To You (Peso/Wellet — BMI)	82	I Musta Died And Gone To Texas (Bad Ju-Ju — ASCAP)	91	She Can't Say That Anymore (Cross Keys — ASCAP)	4	True Life Country Music (House of Gold — BMI/Bobby Goldsboro — ASCAP)	43
Blue Baby Blue (Warner-Tamerlane/Flying Dutchmen — BMI)	44	If I Had It My Way (First Lady/Blue Leke — BMI)	85	Silent Treatment (Blue Moon/April — ASCAP)	76	Tumbleweed (Pi-Gem — BMI)	17
Broken Trust (Goldline Music — ASCAP)	7	If You Ever Change Your Mind (Dawnbreaker — BMI/Silver Nightingale — ASCAP)	1	(Sittin' Here) Lovin' You (Faithful Virtue — BMI)	83	Whatever Happened To Those Drinking Songs (Raindance/Ceseymer — BMI)	75
Can't Keep My Mind Off Of Her (Sabal Music/Mundo Earwood Music — ASCAP)	36	I'll Leave This World Loving You (Tree — BMI)	72	Smoky Mountain Rain (Pi-Gem — BMI)	2	When It's Just You And Me (House of Gold — BMI)	70
Cheater's Trap (Blackwood/Megic Castle — BMI)	64	I'm Not Ready Yet (Unichappell/Morris — BMI)	31	Somebody's Knocking (Chiplin — ASCAP/Tri-Chappell — SESAC)	32	Where Could You Take Me (Intersong/Cheppell — ASCAP)	92
Cheatin' On A Cheater (Music City — ASCAP)	34	In Memory Of A Memory (Bojen/Deayden)	96	Stepplin Out (Cherio Corp. — BMI)	67	Who'll Turn Out The Lights (Tree — BMI)	65
Colorado Country Morning (Mandina — BMI/Glenwood — ASCAP)	86	I Think I'll Just Stay Here And Drink (Shede Tree — BMI)	20	Sweet City Women (Covered Wagon — CAPAC)	66	Who Were You Thinkin' Of (Inny — BMI)	62
Could I Have This Dance (Vogue/Maple Hill/Onhisown)	5	Lady (Brockman — ASCAP)	3			Who's Cheatin' Who (Partner/Algee — BMI)	84
Dance The Two Step (World/Hit Cider — ASCAP)	63	Let Me Love You (Flowering Stone — ASCAP)	79			Why Lady Why (Millhouse Music — BMI)	6
Devil's Den (First Lady/Robchris — BMI)	74					Willow Run (Freber — BMI)	53
Don't Forget Yourself (American Cowboy — BMI)	35					You Almost Slipped My Mind (Irving/Denor — BMI)	9
Don't It Make Ya Wanna Dance (Prophecy Publ.)	42					(You Say You're) A Real Cowboy (Achor — ASCAP)	23
Down To My Last Broken Heart (Chick Rains/Jensing						Your Memory (Chess — ASCAP)	56
						You're A Pretty Lady, Lady (Air Cep — SESAC)	94

⚡ = Exceptionally heavy radio activity this week      \$ = Exceptionally heavy sales activity this week



# *The Ochs Ridge Boys*



**Say Thank You To Our Fans and Friends,  
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**# 1 Group or Duo of the Year (Billboard)**

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**# 1 Vocal Group Singles (Record World)**

**— 3 Gold Albums —**

**Y'All Come Back Saloon (certified gold in March 1980)**

**Have Arrived (certified gold in October, 1980)**

**Together (certified gold in October, 1980)**

**The Juke Box Awards  
1980 Country Group of the Year**



# COUNTRY

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# "A REAL COWBOY!"

The New Hit Single by

# BILLY "CRASH" CRADDOCK



Produced by Dale Morris



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FROM THE FORTHCOMING ALBUM

## TOP 75 ALBUMS

		Weeks On Chart		Weeks On Chart
1	<b>KENNY ROGERS GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1072)	11/15	3	5
2	<b>I BELIEVE IN YOU</b> DON WILLIAMS (MCA-5133)		1	14
3	<b>GREATEST HITS</b> RONNIE MILSAP (RCA AHL 1-3722)		5	5
4	<b>HONEYSUCKLE ROSE</b> ORIGINAL SOUNDTRACK (Columbia C236752)		2	12
5	<b>GREATEST HITS</b> ANNE MURRAY (Capitol SO-12110)		6	8
6	<b>HORIZON</b> EDDIE RABBITT (Elektra 6E-276)		4	20
7	<b>GREATEST HITS</b> OAK RIDGE BOYS (MCA 5150)		14	3
8	<b>LOVE IS FAIR</b> BARBARA MANDRELL (MCA MCA-5136)		8	9
9	<b>GREATEST HITS</b> WAYLON JENNINGS (RCA AHL 1-3378)		12	83
10	<b>URBAN COWBOY</b> ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)		9	27
11	<b>THESE DAYS</b> CRYSTAL GAYLE (Columbia JC 36512)		10	10
12	<b>I AM WHAT I AM</b> GEORGE JONES (Epic FE 36586)		13	10
13	<b>MUSIC MAN</b> WAYLON JENNINGS (RCA AHL 1-3602)		7	25
14	<b>BACK TO THE BARROOMS</b> MERLE HAGGARD (MCA 5139)		24	3
15	<b>FULL MOON</b> CHARLIE DANIELS BAND (Epic FE-36571)		11	16
16	<b>HELP YOURSELF</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36582)		20	6
17	<b>MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL 1-3644)		16	21
18	<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS (Casablanca NBLP 7239)		18	6
19	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE (Asylum 6E-309)		33	3
20	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE (Columbia JC 36476)		19	24
21	<b>REST YOUR LOVE ON ME</b> CONWAY TWITTY (MCA MCA-5138)		22	5
22	<b>SONGS I LOVE TO SING</b> SLIM WHITMAN (Epic/Cleveland Int'l. JE 36768)		32	7
23	<b>DREAMLOVERS</b> TANYA TUCKER (MCA MCA-5140)		34	5
24	<b>SMOKEY AND THE BANDIT 2</b> VARIOUS ARTISTS (MCA MCA-6101)		17	13
25	<b>PORTER AND DOLLY</b> PORTER WAGONER and DOLLY PARTON (RCA AHL 1-3700)		25	12
26	<b>ASK ME TO DANCE</b> CRISTY LANE (United Artists LT-1023)		26	23
27	<b>THAT'S ALL THAT MATTERS TO ME</b> MICKEY GILLEY (Epic JE 36492)		27	17
28	<b>RAZZY</b> RAZZY BAILEY (RCA AHL 1-3688)		28	11
29	<b>THE BEST OF EDDIE RABBITT</b> EDDIE RABBITT (Elektra 6E-235)		23	56
30	<b>LOOKIN' GOOD</b> LORETTA LYNN (MCA 5148)		31	3
31	<b>STARDUST</b> WILLIE NELSON (Columbia JC 35305)		38	134
32	<b>HABITS OLD AND NEW</b> HANK WILLIAMS, JR. (Elektra/Curb 6E-278)		15	24
33	<b>10TH ANNIVERSARY</b> STATLER BROTHERS (Mercury SRM 1-5027)		21	15
34	<b>TEN YEARS OF GOLD</b> KENNY ROGERS (United Artists UA-LA 835-H)		48	135
35	<b>ROSES IN THE SNOW</b> EMMYLOU HARRIS (Warner Bros. BSK 3422)		35	27
36	<b>TOGETHER AGAIN</b> GEORGE JONES & TAMMY WYNETTE (Epic JE 36764)		39	6
37	<b>KILLER COUNTRY</b> JERRY LEE LEWIS (Elektra 6E-291)		44	7
38	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON (Columbia KC-2-35642)		37	72
39	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36488)		43	22
40	<b>THE GAMBLER</b> KENNY ROGERS (United Artists UA-LA 934-H)		40	102
41	<b>LIGHT OF THE STABLE</b> EMMYLOU HARRIS (Warner Bros. BSK-3484)		47	5
42	<b>HARD TIMES</b> LACY J. DALTON (Columbia JC 36763)		36	27
43	<b>ENCORE</b> MICKEY GILLEY (Epic JE-36851)		55	2
44	<b>DRUNK AND CRAZY</b> BOBBY BARE (Columbia JC 36785)		51	5
45	<b>FRIDAY NIGHT BLUES</b> JOHN CONLEE (MCA MCA-3246)		41	21
46	<b>SMOOTH SAILIN'</b> T.G. SHEPPARD (Warner Bros. BSK-3423)		30	11
47	<b>FAMILY BIBLE</b> WILLIE NELSON (Songbird/MCA MCA-3258)		28	8
48	<b>ALWAYS</b> PATSY CLINE (MCA MCA-3263)		52	5
49	<b>THE BEST OF DON WILLIAMS: VOL. II</b> DON WILLIAMS (MCA 3096)		58	80
50	<b>NICE 'N' EASY</b> JOHNNY DUNCAN and JANIE FRICKE (Columbia JC-36780)		—	1
51	<b>REFLECTIONS</b> CHET ATKINS and DOC WATSON (RCA AHL 1-3701)		—	1
52	<b>ROCKABILLY BLUES</b> JOHNNY CASH (Columbia JC 36779)		42	6
53	<b>WHERE DID THE MONEY GO?</b> HOYT AXTON (Jeremiah JG 5001)		45	18
54	<b>GIDEON</b> KENNY ROGERS (United Artists LOO-1035)		46	33
55	<b>WHO'S CHEATIN' WHO</b> CHARLY McCLAIN (Epic JE-36760)		56	2
56	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS (Casablanca NBLP 7207)		49	37
57	<b>JOHN ANDERSON</b> JOHN ANDERSON (Warner Bros. BSK 3459)		57	17
58	<b>STRAIGHT AHEAD</b> LARRY GATLIN (Columbia JC 36250)		59	28
59	<b>ELVIS ARON PRESLEY</b> (RCA CPL8-3699)		54	13
60	<b>TEXAS BOUND AND FLYIN'</b> JERRY REED (RCA AHL 1-3771)		50	8
61	<b>TOGETHER</b> THE OAK RIDGE BOYS (MCA 3220)		53	39
62	<b>NEW YORK TOWN</b> JOHNNY PAYCHECK (Epic JE 36496)		62	10
63	<b>ED BRUCE</b> ED BRUCE (MCA MCA-3242)		63	23
64	<b>I'LL NEED SOMEONE TO HOLD ME WHEN I CRY</b> JANIE FRICKE (Columbia JC 36820)		—	1
65	<b>EVEN COWGIRLS GET THE BLUES</b> LYNN ANDERSON (Columbia JC 36568)		60	11
66	<b>GYPSY</b> JOHNNY RODRIGUEZ (Epic JE-36587)		66	5
67	<b>DIAMONDS AND CHILLS</b> MARGO SMITH (Warner Bros. BSK-3464)		61	9
68	<b>KENNY</b> KENNY ROGERS (United Artists UA-LWAK-979)		64	61
69	<b>THERE'S A LITTLE BIT OF HANK IN ME</b> CHARLY PRIDE (RCA AHL 1-3548)		69	39
70	<b>MILSAP MAGIC</b> RONNIE MILSAP (RCA AHL 1-3563)		65	34
71	<b>WHISKEY BENT AND HELL BOUND</b> HANK WILLIAMS, JR. (Elektra/Curb 6E-237)		67	55
72	<b>NO ONE WILL EVER KNOW</b> GENE WATSON (Capitol ST-12102)		68	11
73	<b>DON'T IT BREAK YOUR HEART</b> CON HUNLEY (Warner Bros. BSK 3474)		70	5
74	<b>HOW THE HELL DO YOU SPELL RYTHUM?</b> THE AMAZING RHYTHM ACES (Warner Bros. BSK 3476)		71	7
75	<b>COAL MINER'S DAUGHTER</b> ORIGINAL SOUNDTRACK (MCA-5107)		72	26



# COUNTRY

## NEW AND DEVELOPING ARTISTS

### FEATURE PICKS



**GAIL DAVIES** (Warner Bros. WBS 49592)  
**I'll Be There (If Ever You Want Me)** (2:18) (Ernest Tubb Music, Inc. — BMI) (R. Gabbard, R. Price)

In her latest single effort, Gail Davies assumes a western swing attitude, with fiddle, steel and very appealing vocals being the primary attraction. This song was a hit before, and Davies does it so well, it could be again.

**MEL McDANIEL** (Capitol P-4949)  
**Countryfied** (2:35) (Partner Music — BMI) (D. Hogan, R. Scaife)

Though this may have been better suited as a Spring or Summer release, the happy go lucky sound may be just what's needed to shake us from the Fall approaching Winter doldrums. Harmonica, a touch of fiddle and McDaniel's vocal treatment make this an excellent contender for radio play.



**ROGER BOWLING** (NSD 71)  
**Yellow Pages** (3:44) (ATV Music Corp. — BMI) (R. Bowling, G. Nowak)

Bowling slows the pace a bit with this solid country song — the kind jukebox operators and radio programmers immediately go for. Bowling plays against engaging backing vocals and a sparse instrumental layer, which combine to form an excellent release.

### HITS • OUT OF THE BOX

**T.G. SHEPPARD** (Warner/Curb WBS-49615)  
**I Feel Like Lovng You Agaln** (3:05) (Tree Pub. — BMI) (B. Braddock, S. Throckmorton)

**WILLIE NELSON AND RAY PRICE** (Columbia 11-11405)  
**Don't You Ever Get Tired Of Hurling Me** (3:39) (Tree Pub. — BMI) (H. Cochran)

**MOE BANDY** featuring **JUDY BAILEY** (Columbia 11-11395)  
**Following The Feeling** (2:54) (Screen Gems-EMI Music — BMI) (C. Craig)

**CHARLY McCLAIN** (Epic 19-50948)  
**Who's Cheatln' Who** (2:23) (Partner Music/Algee Music — BMI) (J. Hayes)

**EDDY ARNOLD** (RCA PB-12136)  
**Don't Look Now (But We Just Fell In Love)** (2:47) (House of Gold Music — BMI/Bobby Goldsboro Music — ASCAP) (J. Slate, J. Silber)

**ROY CLARK** (MCA 51031)  
**I Ain't Got Nobody** (2:54) (Unart Music/ATV Music — BMI) (L. Butler, R. Bowling)

**GLEN CAMPBELL** (Warner/Viva WBS-49609)  
**Any Whlch Way You Can** (3:13) (Peso Music/Warner-Tamerlane/Waliet Music — BMI) (M. Brown, S. Dorff, S. Garrett)

### SINGLES TO WATCH

**JOHNNY RUSSELL** (Mercury 57038)  
**Song Of The South** (2:25) (Hall-Clement — BMI) (B. McDill)

**BOBBY BARE** (Columbia 11-11408)  
**Willie Jones** (3:42) (Kama Sutra Music/Hat Band Music — BMI) (C. Daniels)

**LOUISE MANDRELL AND R.C. BANNON** (Epic 19-50951)  
**The Pleasure's All Mlne** (3:30) (Tree Pub. — BMI/Cross Keys Pub. — ASCAP) (C. Putman, K. Kane)

**DON GIBSON** (Warner/Curb WBS-49602)  
**Love Frles** (2:56) (Acuff-Rose Pub. — BMI) (K. Walker)

**JIM NORMAN** (Ovation OV-1159)  
**Worn Out Dreams & Dresses** (2:57) (Singletree Music — BMI) (D. Earl, R. Klang)

**BONNIE RAITT** (Full Moon FMS-49612)  
**Once In A Lifetlme** (4:01) (United Artists Music/Glasco Music — ASCAP) (E. Kaz, M. Zwilling)

**FRED KNOBLOCK AND SUSAN ANTON** (Scotti Brothers SB-609)  
**Killln' Time** (3:34) (Flowering Stone Music — ASCAP) (J. Harrington, J. Pennig)

**LINDA NAIL** (Churchill CR-7763)  
**Nobody's Fool** (3:21) (Press Music — BMI) (D. Penn, B. Emmons)

**ATLANTA RHYTHM SECTION** (Polydor PD-2142)  
**Silver Eagle** (3:51) (Eufaula Music/James Cobb Music — BMI) (Buie, Cobb)

## ALBUM REVIEWS

**SOUTHERN RAIN** — Mel Tillis — Elektra 6E-310 — Producer: Jimmy Bowen — List: 8.98

The title of this album is a good indicator of what the content is like. It's one of those albums that goes so easy on a turntable on a lazy, rainy afternoon. Just sit back and listen to the so smooth vocals of Tillis on such tunes as "Louisiana Lonely," "Sweet Desire," "One Night Fever" and the title track, and the magic of "Southern Rain" will take its course. An excellent album from a top performer.

**THE LEGEND OF JESSE JAMES** — Various Artists — A&M SP-3718 — Producer: Glyn Jones — List: 8.98 — Bar Coded

The star-studded vocal cast assembled for this ambitious recording, coupled with the audio film concept, should bolster the Jesse James Project to recognition as perhaps the biggest country crossover hit of the year. Composer Paul Kennerley should be highly commended for his work, as should lead performers Levon Helm, Johnny Cash, Emmylou Harris, Charlie Daniels and Albert Lee.

**ENCORE** — Mickey Gilley — Epic JE 36851 — Producers: Jim Ed Norman, Foster and Rice and Eddle Kilroy — List: 8.98 — Bar Coded

It's play it again Mickey time with Gilley's new release — an album's worth of top singles, including this year's big hit, "Stand by Me." The original urban cowboy sounds even better the second time around, particularly on that really fun cut, "Don't The Girls All Get Prettier At Closing Time," and the softly sentimental, "Here Comes The Hurt Again." Seven more Gilley hits are included.

**SONS OF THE SUN** — Bellamy Brothers — Warner/Curb BSK 3491 — Producers: Michael Lloyd and Howard and David Bellamy — List: 8.98 — Bar Coded

The Bellamy Brothers and their special brand of easy-listening country are back and in fine form. Hits "Lovers Live Longer" and "Do You Love As Good As You Look" are included on the album, as well as single contenders "Givin' Into Love Again," "Illusions Of Love" and "Classic Case Of The Blues." "Endangered Species," a number dedicated to the preservation of our wildlife, is also included in this package. David Bellamy's lyrics make for a compelling plea.

*Thanks. . . to everyone in our industry who helped to establish this new vocal group!*

## THE CAPITALS

Their Current Single  
**"A Little Ground In Texas"**



Ronnie Cochran • Terry Kaufman • Arti Portilla • Jack Crum

**Watch For Their New Album  
 To Be Released Soon!**



**RIDGETOP RECORDS: 1300 Division St. • Suite 204  
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# COUNTRY RADIO

## MOST ADDED COUNTRY SINGLES

1. I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC — RAZZY BAILEY — RCA — 46 REPORTS
2. BEAUTIFUL YOU — THE OAK RIDGE BOYS — MCA — 23 REPORTS
3. 1959 — JOHN ANDERSON — WARNER BROS. — 23 REPORTS
4. THERE'S ALWAYS ME — JIM REEVES — RCA — 18 REPORTS
5. ANY WHICH WAY YOU CAN — GLEN CAMPBELL — WARNER BROS./VIVA — 18 REPORTS
6. GIRLS, WOMEN AND LADIES — ED BRUCE — MCA — 12 REPORTS
7. WHO'S CHEATIN' WHO — CHARLY McCLAIN — EPIC 12 REPORTS
8. DON'T FORGET YOURSELF — THE STATLER BROTHERS — MERCURY — 11 REPORTS
9. SWEET CITY WOMAN — TOMPALL AND THE GLASER BROTHERS — ELEKTRA — 11 REPORTS
10. ACAPULCO — JOHNNY DUNCAN — COLUMBIA — 10 REPORTS

## MOST ACTIVE COUNTRY SINGLES

1. I THINK I'LL JUST STAY HERE AND DRINK — MERLE HAGGARD — MCA — 54 REPORTS
2. ONE IN A MILLION — JOHNNY LEE — ASYLUM — 51 REPORTS
3. I LOVE A RAINY NIGHT — EDDIE RABBITT — ELEKTRA — 48 REPORTS
4. THAT'S ALL THAT MATTERS — MICKEY GILLEY — EPIC — 60 REPORTS
5. TEXAS IN MY REAR VIEW MIRROR — MAC DAVIS — CASABLANCA — 58 REPORTS
6. SMOKY MOUNTAIN RAIN — RONNIE MILSAP — RCA — 57 REPORTS
7. A BRIDGE THAT JUST WON'T BURN — CONWAY TWITTY — MCA — 55 REPORTS
8. LOVERS LIVE LONGER — THE BELLAMY BROTHERS — WARNER/CURB — 54 REPORTS
9. LADY — KENNY ROGERS — LIBERTY — 51 REPORTS
10. A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH — CHARLIE RICH — ELEKTRA — 46 REPORTS

### Epic Set To Release 'Urban Cowboy II' LP

NASHVILLE — Epic Records will release "Urban Cowboy II" the first week in December, which will contain music from the movie *Urban Cowboy* that was not previously released on the first soundtrack.

Artist performers include Charlie Daniels Band, Mickey Gilley, Johnny Lee, J.D. Souther and the Bayou City Beats. Vintage material such as "Texas" and "Orange Blossom Special" by the Charlie Daniels Band; "Mamas Don't Let Your Babies Grow Up To Be Cowboys" by Gilley and Lee; "Rockin' My Life Away" by Gilley; and the "Cotton Eyed Joe" by the Bayou City Beats will be included, as well as four other selections.

Epic's advertising/merchandising campaign will include radio buys, point-of-purchase displays and print advertising.

The album graphics will feature John Travolta and co-star Debra Winger. The list price of "Urban Cowboy II" will be \$8.98.

### Hall Plays Special Date With Houston Orchestra

NASHVILLE — RCA artist Tom T. Hall was recently the special guest performer of the Houston Pops Orchestra in Houston, Texas. Under the direction of Ned Battista, the two-hour show featured Hall in a solo segment; performing with his band, the Storytellers; and with full accompaniment of the Orchestra.

### November Proclaimed 'Minnie Pearl' Month

NASHVILLE — Governor Lamar Alexander recently proclaimed November "Minnie Pearl Month" in Tennessee. In his proclamation, Gov. Alexander lauded Pearl's contributions to Country Music and stated that she "has delighted audiences and filled the air with the sweetest sounds and brightest glow of Tennessee tradition from the stage of the Grand Ole Opry since 1940."

## THE COUNTRY MIKE

**STATIONS IN NEED OF LABEL PRODUCT** — It has been brought to our attention during past several months that many radio stations throughout the country, especially new country converts, have been left off, or dropped, from the mailing lists of several major labels. It is, of course, vitally important to the labels and radio alike that distribution of new product not be restricted to the "selective few" who are major market stations or trade reporters. The new country radio stations are extremely dependent on label service, not only for new product, but also for recent and past catalogs. We urge the labels to review and up-date existing mailing lists to make sure that all those who should be receiving product, really are. Those who have indicated, this week, that they are in need of product are:



Fred Gardini, Jr.

**KRST/Albuquerque**, P.O. Box 3280, Albuquerque, N.M. 87109, a two-month-old country station; **WADI/Corinth**, P.O. Box 664, Corinth, Miss. 38834, under new ownership; and **WCHY-FM/Savannah**, P.O. Box 1247, Savannah, Ga. 31402, 100,000 watts, 24 hour country.

**PERSONALITY PROFILE** — Fred O Gardini, Jr. has been appointed general sales manager for **WWVA-AM** and **WCPI-FM/Wheeling**, West Virginia. Gardini joined WWVA in August 1975 as sales manager. He had previously been an account executive for **WTAE/Pittsburgh** and **WKLS/Atlanta**. In his new position, Gardini will be responsible for regional and national sales for both WWVA and WCPI and will coordinate sales for special programming such as Jamboree U.S.A., and Jamboree In The Hills. In making the announcement, **J. Ross Felton**, vice president and general manager of the Wheeling-based Columbia Pictures Industries, stated, "We are extremely pleased to have someone with Fred's knowledge of radio sales to oversee the consolidation of all of our sales efforts."

**KSSS/Colorado Springs** program director **Bob May** has divulged the new K-triple-S-Urban Cowgirl. The station's panel of judges have chosen **Rleta McCord** from the competition, which began in August. Over a six-week period, photo entries were accepted, then narrowed to the final 10. The finalists were asked to the station for personal interviews and judged on their speaking abilities, personalities, and general knowledge of country music. McCord will accompany the KSSS staff on remote broadcasts and make other appearances at station functions around the Colorado Springs area for the next year. Other prizes included a complete western wear outfit from a local western wear store.

**WKHK-FM/New York** recently broadcast "The First Lady of Country Music," a concert recorded live from Nashville, Ind., on Saturday, Nov. 1. The show not only featured the First Lady, **Tammy Wynette**, performing some of her greatest hits, but also an interview discussing the "rags to riches" story of the country queen. The 60-minute program was broadcast exclusively on WKHK-FM, a Viacom radio station.

Program director **Russ Cassidy** of **WCMS/Norfolk**, Va. is looking for three good air personalities. The slots that have opened are the 7:00 p.m. to midnight, morning drive and afternoon drive positions. Anyone interested should send a tape check and resume to: Russ Cassidy, WCMS Radio, 900 Commonwealth Pl., Virginia Beach, Va. 23464.

**Bill Warren**, music director of **KNOE/Monroe**, La. is trying something new in an attempt to get his listeners in tune with new artists. Every weekend, KNOE DJs play one cut per hour from an album by a relatively new artist. From Thursday through Saturday, listeners become exposed to artists and album cuts that might not be on a regular rotation. Scotti Brothers recording artist **Fred Knoblock** opened the special series with material from his new album "Why Not Me," followed by a telephone interview. According to Warren, the program met with tremendous listener response. Albums were also given away.

country mike

## PROGRAMMERS PICKS

King Ed IV	WSLC/Roanoke	9 To 5 — Dolly Parton — RCA
Tim Williams	WFAI/Fayetteville	Countryfled — Mel McDaniel — Capitol
Jim Bell	WPNX/Columbus, Ga.	I Keep Coming Back — Razy Bailey — RCA
Buddy Covington	KNUZ/Houston	Sweet City Woman — Tompall and the Glaser Brothers — Elektra
Buddy Johnson	KLVI/Beaumont	I Keep Coming Back — Razy Bailey — RCA
Nell Linton	WQIK/Jacksonville	I Musta Died And Gone To Texas — Amazing Rhythm Aces — Warner Bros.
Maxwell Gregory	WQQT/Savannah	I Keep Coming Back — Razy Bailey — RCA
Tim Byrd	WHK/Cleveland	Colorado Country Morning — Pat Boone — Warner/Curb
Ralph Hughes	KFH/Wichita	If You Go, I'll Follow You — Porter Wagoner & Dolly Parton — RCA
Lee Brandell	WHOO/Orlando	Beautiful You — Oak Ridge Boys — MCA
Stan Davis	WVAM/Altoona	I Keep Coming Back — Razy Bailey — RCA
Pam Green	WHN/New York	Beautiful You — Oak Ridge Boys — MCA
Bud Forte	WWVA/Wheeling	Acapulco — Johnny Duncan — Columbia
Tim Rowe	WMNI/Columbus, Oh.	Girls, Women, and Ladies — Ed Bruce — MCA



**CALIFORNIA COUNTRY CELEBRATES 10** — KLAC/Los Angeles recently celebrated its 10th birthday with a little help from its friends and staff. The contingent of well wishers gathered during Knott's Berry Farm's Country Music Party, which featured, among other top entertainers, the Oak Ridge Boys. Pictured during the cake cutting ceremony are, back row (l-r): Sam Benson, KLAC public affairs director; Cathy Hahn, KLAC MD; Joe Bonsall and Richard Sterban, Oak Ridge Boys; Con Hunley; Duane Allen, Oaks; Gail Davies; Bill Golden, Oaks; and Don Kelly, KLAC's general manager. Pictured in the front row are (l-r): Debby Boone and Marion Knott, family member in charge of entertainment at Knott's.



# GOSPEL

## TOP 20 ALBUMS

### Spiritual

	11/8	Chart	Weeks On
<b>1 REJOICE</b> SHIRLEY CAESAR (Myrrh MSB 6648)	1	14	
<b>2 TRAMAINE</b> TRAMAINE HAWKINS (Light LS-5760)	2	34	
<b>3 LOVE ALIVE II</b> WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5735)	4	104	
<b>4 I'LL BE THINKING OF YOU</b> ANDRAE CROUCH (Light LS 5783)	5	54	
<b>5 PLEASE BE PATIENT WITH ME</b> ALBERTINA WALKER with JAMES CLEVELAND (Savoy SL 14527)	3	42	
<b>6 AIN'T NO STOPPING US NOW</b> WILLIE JOHNSON and THE GOSPEL KEYNOTES (Nashboro 27217)	7	52	
<b>7 A PRAYING SPIRIT</b> JAMES CLEVELAND AND THE CORNERSTONE CHOIR (Savoy 7046)	6	20	
<b>8 KEEP ON CLIMBING, WE GOTTA GO HIGHER</b> PILGRIM JUBILEE SINGERS (Savoy 14584)	8	8	
<b>9 THE LORD IS MY LIGHT</b> NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7050)	16	8	
<b>10 SHOW ME THE WAY</b> WILLIE BANKS & THE MESSENGERS (HSE 1532)	9	48	
<b>11 PEOPLE GET READY</b> SUPREME ANGELS (Nashboro 7226)	10	12	
<b>12 ALL ABOUT JESUS</b> SENSATIONAL NIGHTINGALES (Malaco 4398)	12	18	
<b>13 IF YOU MOVE YOURSELF THEN GOD CAN HAVE HIS WAY</b> DONALD VAILS (Savoy 7039)	13	12	
<b>14 IT STARTED AT HOME</b> JACKSON SOUTHERNAIRES (Malaco M-4366)	11	38	
<b>15 ONE DAY AT A TIME</b> REV. THOMAS L. WALKER (Eternal Gold EGL-652)	—	2	
<b>16 GOD'S WILL, GOD'S WAY</b> BEN E. CUMMINGS (New Birth 7050)	—	2	
<b>17 SINCE I MET JESUS</b> TOMMY ELLISON (Nashboro 7224)	14	24	
<b>18 EVERYTHING'S ALRIGHT</b> DR. CHARLES HAYES (Savoy 14580)	18	4	
<b>19 HEAVEN</b> GENOBIA JETER (Savoy SL 14547)	15	12	
<b>20 IT'S A NEW DAY</b> JAMES CLEVELAND & THE SO. CAL. COMMUNITY CHOIR (Savoy SGL 7035)	20	58	

### Inspirational

	11/8	Chart	Weeks On
<b>1 NEVER ALONE</b> AMY GRANT (Myrrh MSB 6645)	1	22	
<b>2 FORGIVEN</b> DON FRANCISCO (New Pax NP 33042)	2	102	
<b>3 ONE MORE SONG FOR YOU</b> THE IMPERIALS (Dayspring DST-4015)	3	42	
<b>4 YOU GAVE ME LOVE</b> B.J. THOMAS (Myrrh MSB 6574)	6	88	
<b>5 FOR THE BEST</b> B.J. THOMAS (Songbird-MCA 3231)	5	32	
<b>6 THE PAINTER</b> JOHN MICHAEL & TERRY TALBOT (Sparrow SPR 1037)	9	20	
<b>7 NEVER THE SAME</b> EVIE TOURNOUIST (Word WSB 8808)	7	74	
<b>8 HEED THE CALL</b> THE IMPERIALS (Dayspring DST 4011)	8	102	
<b>9 THANK YOU FOR THE DOVE</b> MIKE ADKINS (Mike Adkins MA 1061)	12	12	
<b>10 GOT TO TELL SOMEBODY</b> DON FRANCISCO (New Pax NP 33071)	10	52	
<b>11 PRAISE IV</b> VARIOUS ARTISTS (Maranatha MM 0064)	14	22	
<b>12 BULLFROGS AND BUTTERFLIES</b> CANDLE (Birdwing BWR 2010)	15	10	
<b>13 SAVED</b> BOB DYLAN (Columbia FC 36553)	4	18	
<b>14 MUSIC MACHINE</b> CANDLE (Birdwing BDWG 2004)	11	140	
<b>15 THE BIRTHDAY PARTY</b> CANDLE & THE AGAPELAND SINGERS (Sparrow BWR-2024)	17	8	
<b>16 BEST OF B.J. THOMAS</b> B.J. THOMAS (Myrrh/Word MSB 6653)	—	2	
<b>17 FAVORITES, VOL. I</b> EVIE TOURNOUIST (Word WSD 8845)	—	2	
<b>18 MY FATHER'S EYES</b> AMY GRANT (Myrrh MSB 6825)	13	84	
<b>19 THE ROAR OF LOVE</b> THE 2nd CHAPTER OF ACTS (Sparrow SPR-1033)	19	34	
<b>20 NO COMPROMISE</b> KEITH GREEN (Sparrow SPR 1024)	16	34	

## PBS Network Set To Air 90-Minute Gospel Music Special In November

NASHVILLE — *More of That Great American Gospel Sound*, a 90-minute television special, will premiere Nov. 29 at 9 p.m. (EST) on PBS. A 1979 predecessor, *That Great American Gospel Sound*, surprised TV professionals and audiences alike. The program was the 10th highest rated show of all time on PBS and raised more pledge dollars per minute than any other program in the history of the network.

This phenomenal success points to the recent growth of Gospel music in all media. Twenty years ago there were only five publishing companies and about 30 groups producing Gospel music. Today there are over 40 publishing companies and well over 100 groups concentrating on the gospel field.

In 1979, as overall industry sales slumped, Gospel kept growing. Many secular labels started signing Christian artists and MCA formed a partnership with Songbird Records to promote more crossover between secular and Christian music.

Radio and television have also acknowledged public demand for Gospel music. There are currently well over 100 stations programming full-time gospel/religious music and over 1,000 that program six or more hours per week. There are also more than a dozen full time Christian television stations, and additional outlets are constantly being tapped, from cassettes to country-wide concerts. A Gospel announcers guild was recently organized to promote gospel nationwide.

#### Recorded At Grand Ole Opry

*More of That Great American Gospel Sound* was recorded live at the Grand Ole Opry and brings together some of the most popular talents from the worlds of gospel and country. Veteran Tennessee Ernie Ford will be joined by a diverse group of gospel performers, including Grandpa Jones and Ramona, Della Reese, Andrae Crouch, the Happy Goodman Family and the Nashville Sounds and The Bill Walker Orchestra.

Special guest star Andrae Crouch is an outstanding example of someone delivering his message via a wide variety of musical forms. Styles range from soft rock to jazz/spiritual. Tennessee Ernie Ford and Crouch will team up on two selections: "It Won't Be Long" and "I've Got Confidence," both penned by Crouch.

Grandpa Jones and Ramona convey their message in more traditional style, performing, "Come and Dine" and "Just Over in the Glory Land." Grandpa Jones has been performing for 50 years, most recently on the *Hee Haw* TV show.

A final musical high point comes in the performance of Della Reese, who begins the performance with a traditional gospel song, "Hush," "God Is So Wonderful," a Billy Preston adaptation of his original "You

## Gamble, Huff Establish Salvation Gospel Label

NASHVILLE — Kenneth Gamble and Leon Huff, chairman and vice chairman of the board of Philadelphia International Records (PIR) and The Sound of Philadelphia (TSOP) Records labels, recently formed a gospel label, Salvation Records. Earl Shelton, president of The Mighty Three Music Group, will temporarily head the newly formed label. Although the year is fast approaching a close, Shelton said he feels confident that a debut single release by The Young Delegation, expected in late November, will do well and have mass appeal.

He added that as the label progresses, he hopes to house two quartets, two choirs and two solo acts.

Are So Beautiful," made popular by Joe Cocker, is described by Reese as her "own personal song." Reese pairs with Ford on an old Ethel Waters number called "His Eye is On the Sparrow."

Executive producers of the special are C. Paul Corbin for KOCE and Cliffie Stone and Dale Sheets for Two Feather Productions. Producer/writer is Thomas V. Grasso; director is Bob Henry, and associate director is David Deutsch. The program is presented through the facilities of the Grand Ole Opry and Opryland Productions, Nashville, and is made possible by grants from the Corporation for Public Broadcasting and public television stations.

## Word Celebrates Tenth Anniversary Of Record Club

NASHVILLE — Word Music is celebrating the 10th anniversary of its Record & Tape Club program by offering a "Double Stamp" special to customers. Word selects two titles per quarter and places a double stamp on each album and tape. The offer allows customers to purchase two albums and receive a third free, when purchasing these double-stamped albums.

Merchandising aids include a special display, which holds both records and tapes, a "Double Stamp" header and posters. Each new release includes a new poster with the featured artists and a new radio spot.

Some of the artists featured so far include Steve Camp, Chuck Girard, Micki Fuhrman, Isaac Alr Freight, Debby Boone and Terry Clark.

Word's Nashville offices have been consolidated at 2300 Hillsboro Rd.; and the telephone number is (615) 383-8964. The Nashville staff includes Dennis Worley, director of music publishing, East Coast; Neil Joseph, director of A&R for Word, Myrrh, Dayspring, East Coast; Ken Harding, director of A&R for Canaan Records; Bob Crawford, general manager, Canaan; Grady Baskin, regional sales manager, and Janet Willoughby, receptionist.

## Pasadena Gospel Concert To Star Hart And Meece

LOS ANGELES — Spirit Record's Pamela Deuel Hart and Myrrh's David Meece will perform in a Dec. 6 Christmas concert at the Pasadena Civic Auditorium, which will be sponsored by KBRT-AM and Lindy Assoc. here.

The concert marks the first attempt by the Los Angeles area contemporary Christian station in Christmas concert promotion. Extensive on-air support of the event and ticket giveaway promotion will begin before the Thanksgiving weekend. The bulk of the tickets will be sold via local Christian bookstores.

## Matthews Enters Pact With Spirit Records

NASHVILLE — Singer/songwriter Randy Matthews has signed a recording agreement with Spirit Records. At the same time, Spirit's parent company, Hartsong Corp., announced the formation of Angelstream Music (ASCAP) to publish and administer Matthews' copyrights.

Matthews joined Spirit after a four-year recording hiatus. A self-titled album, which shipped in late September, marked the singer's debut with the label.

## ALBUM REVIEWS

**BEGINNINGS** — John Michael Talbot — Sparrow Records Inc. — SPR 1040 — Producer: John Michael Talbot — List: 7.89

This collection includes all previously released material ranging over two distinct style periods. Actually a compilation of two albums — "The Lord's Supper, Come to the Quiet" and "The Painter" — "Beginnings" shows a definite growth of writing style, while keeping the traditional appeal. Best cuts include "Prepare Ye The Way" and "New Earth."

**YOU'RE WELCOME HERE** — Cynthia Clawson — Triangle Records TR 124 — Producer: Marshall Morgan and Paul Worley — List: 7.98

From the foot-stomping "Angel Band" to the more mellow "He Chose To Live In Me," Clawson embraces a diverse range of styles with equal agility. A country flavored tune, "The Pilgrim" is a highlight, as is "Bring Back The New Again," a song smacked with a more contemporary sound. This album has something for everyone.

**LIGHTS IN THE WORLD** — Joe English — Refuge Records R3746 — Producer: Greg Nelson — List: 7.98

This album represents the first gospel release for Joe English, former drummer for Paul McCartney and Wings. The rock appeal of this album should please contemporary Christian listeners, while smooth vocals and tight production enhance the commercial appeal. Best cuts include "Shine On," "Get Ready" and "Keep In Touch."







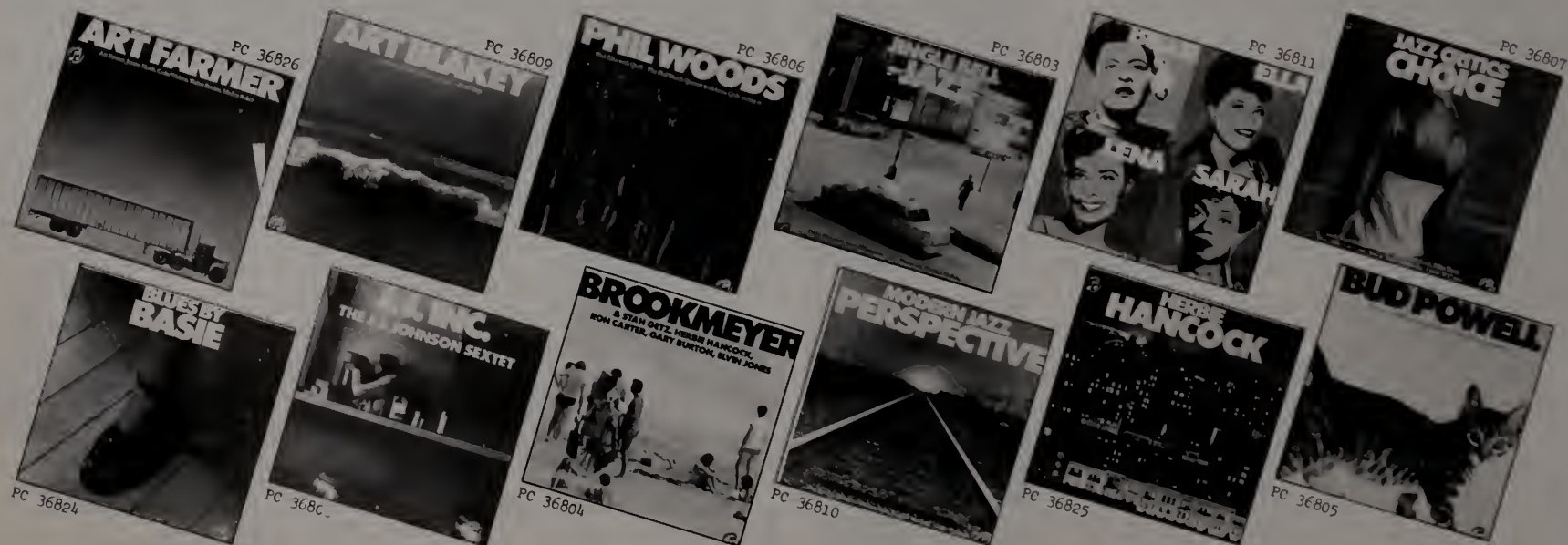
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Some of today's leaders, like Cedar Walton, Jimmy Heath, Freddie Hubbard and others, were just cutting their teeth when these recordings were originally made. Other albums present masters like Bud Powell and Art Blakey in important dates that have been long unavailable. Still others are collections for the pure joy of it all.

It's a true Jazz Odyssey. And at our special "Nice Price" (\$5.98 list), it's a rewarding one, too.



**More information about Columbia Jazz Odyssey:** In many cases, the sound quality of these recordings is even better than when originally released. The CBS DisComputer™ was used to remaster, re-engineer and clean up the sound whenever necessary and provide quality not possible years ago. Albums recorded in mono are

being re-issued in mono. All are packaged in beautiful new "concept" covers with all the original recording dates and record numbers, plus an inset of the original cover on the back. Wherever possible, all personnel have been listed.

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# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart	11/15		Weeks On Chart	11/15
<b>1 HOTTER THAN JULY</b> STEVIE WONDER (Tamla/Motown T8-373M1)	1	3	<b>38 14 KARAT</b> FATBACK (Spring/Polydor SP-1-6729)	40	4
<b>2 TRIUMPH</b> THE JACKSONS (Epic FE 36424)	2	6	<b>39 WINELIGHT</b> GROVER WASHINGTON, JR. (Elektra 6E-305)	50	2
<b>3 ZAPP</b> (Warner Bros. BSK 3463)	3	10	<b>40 SEAWIND</b> (A&M SP-4824)	45	5
<b>4 TP</b> TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36745)	4	15	<b>41 THIS TIME</b> ALJARREAU (Warner Bros. BSK 3434)	33	23
<b>5 GIVE ME THE NIGHT</b> GEORGE BENSON (Qwest/Warner Bros. HS 3453)	5	16	<b>42 CARNAVAL</b> SPYRO GYRA (MCA 5149)	52	2
<b>6 FACES</b> EARTH, WIND & FIRE (ARC/Columbia KC 2 36795)	—	1	<b>43 LET'S DO IT TODAY</b> LENNY WILLIAMS (MCA-5147)	43	5
<b>7 IRONS IN THE FIRE</b> TEENA MARIE (Gordy/Motown G8-997M1)	7	12	<b>44 CAMERON</b> (Salsoul/RCA SA-8535)	44	19
<b>8 SHINE ON</b> LTD (A&M SP 4819)	8	12	<b>45 TAKE IT TO THE LIMIT</b> NORMAN CONNORS (Arista AL 9534)	42	9
<b>9 CELEBRATE</b> KOOL & THE GANG (De-Lite/Mercury DSR 9518)	10	6	<b>46 S.O.S.</b> THE S.O.S. BAND (Tabu/CBS NJZ 36332)	39	22
<b>10 LOVE APPROACH</b> TOM BROWNE (GRP/Arista 5008)	9	17	<b>47 A MUSICAL AFFAIR</b> ASHFORD & SIMPSON (Warner Bros. HS 3458)	37	14
<b>11 FEEL ME</b> CAMEO (Chocolate City/ Casablanca CCLP 2016)	16	4	<b>48 I TOUCHED A DREAM</b> THE DELLS (20th Century-Fox/RCA T-618)	35	16
<b>12 DIANA</b> DIANA ROSS (Motown M8-936)	6	24	<b>49 NO NIGHT SO LONG</b> DIONNE WARWICK (Arista AL 9526)	46	15
<b>13 KURTIS BLOW</b> (Mercury SRM-1-3854)	13	6	<b>50 IN SEARCH OF THE RAINBOW SEEKERS</b> MTUME (Epic JE 36017)	41	8
<b>14 THE WANDERER</b> DONNA SUMMER (Geffen/Warner Bros. GHS 2000)	18	3	<b>51 BRASS VI</b> BRASS CONSTRUCTION (United Artists LT-1060)	49	12
<b>15 DIRTY MIND</b> PRINCE (Warner Bros. BSK 3478)	28	4	<b>52 LOVE FANTASY</b> ROY AYERS (Polydor PD-1-6301)	57	4
<b>16 SPECIAL THINGS</b> POINTER SISTERS (Planet/Elektra P-9)	17	13	<b>53 WORTH THE WAIT</b> PEACHES & HERB (Polydor PD-1-6298)	53	8
<b>17 ARETHA FRANKLIN</b> (Arista AL 9538)	20	5	<b>54 PUCKER UP</b> LIPPS, INC. (Casablanca NBLP 7242)	58	5
<b>18 JOY AND PAIN</b> MAZE featuring FRANKIE BEVERLY (Capitol S-12087)	12	17	<b>55 GARDEN OF LOVE</b> RICK JAMES (Motown G8-995M1)	51	16
<b>19 AT PEACE WITH WOMAN</b> THE JONES GIRLS (Phila. Int'l./CBS JZ 36767)	24	6	<b>56 I HEARD IT IN A LOVE SONG</b> McFADDEN & WHITEHEAD (TSOP/CBS JZ 36773)	54	8
<b>20 RAY, GOODMAN &amp; BROWN II</b> RAY, GOODMAN & BROWN (Polydor PD-1-6299)	22	8	<b>57 HEAVENLY BODY</b> THE CHI-LITES (20th Century-Fox/RCA T-619)	60	2
<b>21 LET ME BE YOUR ANGEL</b> STACY LATTISAW (Cotillion/Atlantic SD 5219)	19	26	<b>58 ODORI</b> HIROSHIMA (Arista AL 9541)	—	1
<b>22 WIDE RECEIVER</b> MICHAEL HENDERSON (Buddah/Arista BDS 6001)	11	14	<b>59 I'M YOURS</b> LINDA CLIFFORD (Curton/RSO RS-1-3087)	62	3
<b>23 THE GAME</b> QUEEN (Elektra 5E-513)	14	13	<b>60 I JUST CAN'T KEEP ON GOING</b> TYRONE DAVIS (Columbia JC 36598)	55	8
<b>24 SWEET SENSATION</b> STEPHANIE MILLS (20th Century-Fox/RCA T-603)	25	30	<b>61 THE DRAMATIC WAY</b> THE DRAMATICS (MCA-5146)	—	1
<b>25 STONE JAM</b> SLAVE (Cotillion/Atlantic SD 5224)	26	6	<b>62 THE AWAKENING</b> THE REDDINGS (Believe In A Dream/CBS JZ 36875)	68	2
<b>26 VICTORY</b> NARADA MICHAEL WALDEN (Atlantic SD 19279)	21	6	<b>63 ONE WAY featuring AL HUDSON</b> (MCA-5127)	48	22
<b>27 INHERIT THE WIND</b> WILTON FELDER (MCA-5144)	36	5	<b>64 UPRISING</b> ROB MARLEY & THE WAILERS (Island ILPS 9596)	61	14
<b>28 LOVE LIVES FOREVER</b> MINNIE RIPERTON (Capitol SOO-12097)	15	13	<b>65 CAMEOSIS</b> CAMEO (Casablanca CCLP 2011)	59	29
<b>29 HURRY UP THIS WAY AGAIN</b> THE STYLISTICS (TSOP/CBS JZ 36470)	32	7	<b>66 CALL ON ME</b> EVELYN "CHAMPAGNE" KING (RCA AFL 1-3543)	56	7
<b>30 TWENYNINE with LENNY WHITE</b> (Elektra 6E-304)	30	5	<b>67 THE GLOW OF LOVE</b> CHANGE (RFC/Warner Bros. 3438)	63	31
<b>31 LATOYA JACKSON</b> (Polydor PD-1-6291)	29	7	<b>68 BADDEST</b> GROVER WASHINGTON, JR. (Motown M9-940A2)	68	11
<b>32 THE YEAR 2000</b> THE O'JAYS (TSOP/CBS FZ 36416)	23	13	<b>69 THE FUNK IS ON</b> INSTANT FUNK (Salsoul/RCA SA 8536)	64	7
<b>33 ONE IN A MILLION</b> LARRY GRAHAM (Warner Bros. BSK 3447)	27	23	<b>70 LOVE TRIPPIN'</b> SPINNERS (Atlantic SD 19270)	71	23
<b>34 HEROES</b> COMMODORES (Motown M8-993M1)	31	22	<b>71 OFF THE WALL</b> MICHAEL JACKSON (Epic FE 35745)	69	65
<b>35 ADVENTURES IN THE LAND OF MUSIC</b> DYNASTY (Solar/RCA BXL-3576)	34	19	<b>72 NAUGHTY</b> CHAKA KHAN (Warner Bros. BSK 5385)	65	23
<b>36 THIS IS MY DREAM</b> SWITCH (Gordy/Motown G8-999M1)	47	2	<b>73 DON'T LOOK BACK</b> NATALIE COLE (Capitol ST-12079)	72	24
<b>37 WAITING ON YOU</b> BRICK (Bang/CBS JZ 36262)	38	20	<b>74 REAL PEOPLE</b> CHIC (Atlantic SD 16016)	73	18
			<b>75 TWICE AS SWEET</b> A TASTE OF HONEY (Capitol ST-12089)	67	17



**20TH CENTURY-FOX SIGNS BROWN** — Singer Shirley Brown, who scored in 1974 with "Woman To Woman," recently signed an exclusive recording pact with 20th Century-Fox Records, which took place at the Ardent Recording Studios. Brown is there finishing work on the singles "You've Got To Like What You Do" and "Same Time Same Place" for the label. Pictured seated are (l-r): Allen Jones, producer; Shirley; and Jim Zumwalt, manager/attorney. Pictured standing are (l-r): Neil Portnow, president, 20th; and William Brown, engineer.

## THE RHYTHM SECTION

**EXPANDING HIS WORLD** — New artists in the recording industry find it tough going in this age of conservative label support and slow acceptance at the radio level. But RCA recording artist **Michael Wycoff** has managed to earn a respectable share of label support and penetrate the staid institution of radio with his quite engaging solo debut album, "Come To My World." Wycoff's evolution from a predominately church-influenced pianist and vocalist to a multi-keyboardist/songwriter with reservoirs of potential for mass appeal success is documented through his work with a variety of black artists who have earned such kudos. Artists such as **D.J. Rogers**, **Natalie Cole**, **Stevie Wonder**, and **Phoebe Snow** have been vehicles through which the exuberant Wycoff sound has evolved. Having done backing vocals and piano with Rogers, been an organist and background vocalist with Cole on her live LP and in concert and having performed keyboard and vocal duties with Snow and Wonder, Wycoff, with producer **Steve Tyrell** has put together a seven-song package of sound that reflects his diverse music tastes. But his move from talented sideman to solo artist was not storybook, as the material that was to become the "Come To My World" album was shopped around tinseltown by the young artist for four years before Tyrell expressed enough interest in recording the product. The result was a spirited sound tapestry, offering a smooth flow from a progressive R&B/jazz sound to love noirs effectively exuding the mystery of such relationships. With the help of **Will Jennings** in lyric writing, the Wycoff-penned songs show a maturity and confidence that is often the weakest point in most debut efforts. What's next, according to Wycoff, is "working on new material for **Ray Harris** (vice president, black music division, RCA), for other RCA artists and trying to become an accredited producer." But, Wycoff is in no rush. His world is just beginning.

**OPENING THE AIRWAVES** — Following an announcement that it opposed more stringent equal employment opportunity guidelines now under consideration by the Federal Communications Commission (FCC), the National Assn. of Broadcasters (NAB) recently held a conference designed to explore other means for minorities to gain a higher profile in broadcasting. Titled "Minorities in Broadcast Management: Challenge of the '80s," about 41 broadcasters attended the Oct. 31 affair, which was sponsored by NAB's minority and special services department. Representing more than 20 broadcast groups and television networks, solutions broached by attendees included corporate networking with minorities now in management, formally organizing reservoirs of minority management talent and getting a commitment from top broadcasting brass that they would support minority sponsorship programs. Other suggestions included more trade and union group participation in involving more minorities in membership activity and encouraging minorities to organize more group and workshop activity. Luncheon speaker at the conference was broadcast management consultant **Bill Brower**, while FCC commissioner **Tyrone Brown** was the keynote speaker during the event. While NAB supports voluntary, industry-generated programs aimed at increasing minority broadcast management presence, the FCC is exploring means by which such presence can be monitored. NAB said that the proposed guidelines would "increase stations' paperwork burden and would increase federal regulatory intrusion into licensees' employment practices without benefitting the FCC's enforcement process." NAB also said that the FCC should not impose "new burdens beyond those promulgated by the Equal Employment Opportunity Commission."

**NEW COMPANY** — Salvation Records, a gospel label, was recently bowed by **Ken Gamble** and **Leon Huff**, chairman and vice chairman of Philadelphia International Records and The Sound of Philadelphia Records, respectively. Temporary head of the new gospel label will be **Earl Shelton**, president of Mighty Three Music Group. Slated for a late November release is a single from **The Young Delegation**, which was produced by **Tony Beck** for Son of Man Productions.

**HOT CROSSOVER VINYL** — Top B/C debuts on the **Cash Box** Top 100 Singles chart this week include: "Shine On" by A&M group **L.T.D.** (#83 bullet), "You" by ARC/Columbia group **Earth, Wind & Fire** (#84 bullet) and "I Need Your Lovin'" by Gordy/Motown artist **Teena Marie** (#88 bullet) . . . EWF also scored the top debut on the **Cash Box** Top 100 Album chart with its LP "Faces," #12 bullet on that chart. Other top pop album debuts includes "This Is My Dream" by Gordy/Motown group **Switch** (#111 bullet).

**SHORT CUTS** — The National Endowment for the Humanities (NEH) secondary education program recently granted WETA/26 \$198,930 for development of curriculum materials and teacher training workshops to be used in conjunction with WETA's 13-part PBS television series *From Jumpstreet: A Story Of Black Music*. Funded by the U.S. Department of Education through the Emergency School Aid Act (ESAA), the program debuted Oct. 2, subsequently gaining viewer and critic support . . . The first product released by a female artist on the Liberty label has come in the form of a single, "Strength Of A Woman," by songstress **Eloise Laws**, sister of **Hubert** and **Ronnie Laws**. Eloise's self-titled Liberty debut LP is forthcoming . . . Columbia Records recently released "A Natural 10," the first album by black comedienne **Alice Arthur**, who recorded the album live at the Village Gate in New York . . . **Barry Richards**, program director at WAIL/New Orleans, formerly WXEL, announced that the new DJ line-up there would be **Jim Lucas** (6 a.m.-10 a.m.), **Dave Baron** (10 a.m.-3 p.m.), **Richards** (3 p.m.-7 p.m.), **Quita Allen** (7 p.m.-midnight), **Ernest Cherry** (midnight-6 a.m.) and **R. Anthony** (weekends).

michael martinez



# CASH BOX TOP 100

November 22, 1980

	Weeks On Chart		Weeks On Chart		Weeks On Chart
<b>1 MASTER BLASTER (JAMMIN')</b> STEVIE WONDER (Tamla/Motown T 54317F)	11/15	9	<b>34 HERE WE GO</b> MINNIE RIPERTON (Capitol P-4902)	33	14
<b>2 LOVELY ONE</b> THE JACKSONS (Epic 9-40938)	2	8	<b>35 HURRY UP THIS WAY AGAIN</b> THE SPINNERS (TSOP/CBS ZS9 4789)	35	12
<b>3 MORE BOUNCE TO THE OUNCE</b> ZAPP (Warner Bros. WBS 49534)	3	14	<b>36 LOOK UP</b> PATRICE RUSHEN (Elektra E-47067)	44	5
<b>4 LOVE T.K.O.</b> TEDDY PENDERGRASS (Phila. Int'l./CBS ZS9 3116)	8	6	<b>37 I'LL NEVER FIND ANOTHER (FIND ANOTHER LIKE YOU)</b> MANHATTANS (Columbia 11-11398)	58	3
<b>5 ANOTHER ONE BITES THE DUST</b> QUEEN (Elektra E-47031)	4	14	<b>38 GANGSTERS OF THE GROOVE</b> HEATWAVE (Epic 19-50945)	47	4
<b>6 WHERE DID WE GO WRONG?</b> LTD (A&M 2250)	6	16	<b>39 CAN'T FAKE THE FEELING</b> GERALDINE HUNT (Prism 315)	40	8
<b>7 UPTOWN</b> PRINCE (Warner Bros. WBS 49559)	9	8	<b>40 I GO CRAZY</b> LOU RAWLS (Phila. Int'l./CBS ZS9 3114)	42	7
<b>8 FUNKIN' FOR JAMAICA (N.Y.)</b> TOM BROWNE (GRP/Arista GS 2506)	5	17	<b>41 LOVE OVER AND OVER AGAIN</b> SWITCH (Gordy/Motown G 7193F)	49	3
<b>9 LOVE X LOVE</b> GEORGE BENSON (Owest/Warner Bros. WBS 49570)	14	7	<b>42 WHAT CHA DOIN'</b> SEAWIND (A&M 2274)	51	5
<b>10 CELEBRATION</b> KOOL & THE GANG (De-Lite/Phonogram DE 807)	12	7	<b>43 OOH CHILD</b> LENNY WILLIAMS (MCA 41306)	43	8
<b>11 I NEED YOUR LOVIN'</b> TEENA MARIE (Motown G 7189F)	10	13	<b>44 LET'S DO IT AGAIN</b> FATBACK (Spring/Polydor SP 3015)	45	6
<b>12 I'M COMING OUT</b> DIANA ROSS (Motown M 1491F)	7	11	<b>45 FREAK TO FREAK</b> SWEAT BAND (Uncle Jem/CBS ZS9 9901)	54	5
<b>13 WIDE RECEIVER</b> MICHAEL HENDERSON (Buddah/Ariste BDA 622)	13	20	<b>46 HEAVENLY BODY</b> THE CHI-LITES (20th Century-Fox/RCA TC-2472)	52	4
<b>14 LET ME TALK</b> EARTH, WIND & FIRE (ARC/Columbia 1-11366)	11	9	<b>47 BOURGIE', BOURGIE'</b> GLADYS KNIGHT & THE PIPS (Columbia 1-11375)	53	5
<b>15 KID STUFF</b> TWENNYNINE WITH LENNY WHITE (Elektra E-47043)	17	9	<b>48 PROVE IT</b> MICHAEL HENDERSON (Buddah/Ariste BDA-623)	56	4
<b>16 HE'S SO SHY</b> POINTER SISTERS (Plenet/Elektra P-47916)	15	19	<b>49 THE GLOW OF LOVE</b> CHANGE (RFC/Warner Bros. RCS 49587)	59	5
<b>17 NEVER KNEW LOVE LIKE THIS BEFORE</b> STEPHANIE MILLS (20th Century-Fox/RCA TC-2460)	16	16	<b>50 EVERYTHING WE DO</b> RENE & ANGELA (Capitol P-4926)	50	7
<b>18 LET ME BE YOUR ANGEL</b> STACY LATTISAW (Cotillion/Atlantic 46001)	18	17	<b>51 COULD I BE DREAMING</b> POINTER SISTERS (Plenet/Elektra P-47920)	64	3
<b>19 GIVE ME THE NIGHT</b> GEORGE BENSON (Owest/Warner Bros. WBS 49505)	19	22	<b>52 HAPPY ENDINGS</b> ASHFORD & SIMPSON (Warner Bros. WBS 49594)	60	4
<b>20 THE REAL THANG</b> NARADA MICHAEL WALDEN (Atlantic 3764)	22	8	<b>53 REAL PEOPLE</b> CHIC (Atlantic 3768)	55	5
<b>21 THE WANDERER</b> DONNA SUMMER (Geffen/Warner Bros. GEF 49563)	23	8	<b>54 HAPPY ANNIVERSARY</b> RAY, GOODMAN & BROWN (Polydor PD 2135)	62	3
<b>22 WHEN WE GET MARRIED</b> LARRY GRAHAM (Warner Bros. WBS 49581)	31	6	<b>55 IT'S MY TURN</b> DIANA ROSS (Motown M 1496F)	63	4
<b>23 KEEP IT HOT</b> CAMEO (Chocolate City/Cesablenca CC 3219)	29	5	<b>56 TAKE IT TO THE LIMIT</b> NORMAN CONNORS (Ariste AS 0548)	38	12
<b>24 REMOTE CONTROL</b> THE REDDINGS (Believe In A Dream/CBS ZS9 5600)	27	7	<b>57 MUG PUSH</b> BOOTS (Warner Bros. WBS 49599)	65	3
<b>25 NOW THAT YOU'RE MINE AGAIN</b> SPINNERS (Atlantic 3757)	21	12	<b>58 GIVE IT ON (IF YOU WANT TO)</b> MTUME (Epic/CBS 9-50917)	37	15
<b>26 S.O.S. (DIT DIT DIT DASH DASH DIT DIT DIT)</b> THE S.O.S. BAND (Tebu/CBS ZS9 5526)	20	9	<b>59 SHINE ON</b> L.T.D. (A&M 2283)	73	2
<b>27 FUNKDOWN</b> CAMERON (Selsoul/RCA S7 2129)	34	7	<b>60 FANTASTIC VOYAGE</b> LAKESIDE (Solar/RCA YB-12129)	69	3
<b>28 THROUGHOUT YOUR YEARS</b> KURTIS BLOW (Mercury 76083)	28	8	<b>61 HOW LONG</b> LIPPS, INC. (Cesablenca NB 2303)	70	5
<b>29 PUSH PUSH</b> BRICK (Bang/CBS ZS9 4813)	25	13	<b>62 TOO TIGHT</b> CON FUNK SHUN (Mercury 76089)	—	1
<b>30 SOUTHERN GIRL</b> MAZE (Capitol P-4891)	24	20	<b>63 SHOOT YOUR BEST SHOT</b> LINDA CLIFFORD (Curtom/RSO RS 1053)	71	3
<b>31 FREEDOM</b> GRANDMASTER FLASH AND THE FURIOUS 5 (Sugar Hill SH-549)	26	14	<b>64 DO IT RIGHT</b> DYNASTY (Solar/RCA YB-12127)	66	3
<b>32 LOVE UPRISING</b> TAVARES (Capitol P-4933)	39	6	<b>65 YOU</b> EARTH, WIND & FIRE (ARC/Columbia 11-11407)	—	1
<b>33 I TOUCHED A DREAM</b> THE DELLS (20th Century-Fox/RCA TC-2463)	30	16	<b>66 AGONY OF DeFEET</b> PARLIAMENT (Cesablenca NB 2317)	—	1
<b>67 THE LOOK IN YOUR EYES</b> MAZE featuring FRANKIE BEVERLY (Capitol P-4942)	75	2	<b>68 HOW SWEET IT IS (TO BE LOVED BY YOU)</b> TYRONE DAVIS (Columbia 1-11344)	36	11
<b>69 UNITED TOGETHER</b> ARETHA FRANKLIN (Arista ASO569)	—	1	<b>70 GET IT</b> THE DRAMATICS (MCA 51003)	72	4
<b>71 GIRL, DON'T LET IT GET YOU DOWN</b> THE O'JAYS (TSOP/CBS ZS9 4790)	32	18	<b>72 LITTLE GIRL DON'T YOU WORRY</b> JERMAINE JACKSON (Motown M 1499F)	86	2
<b>73 SIZZLIN' HOT</b> SLAVE (Cotillion/Atlantic 46004)	81	2	<b>74 RAPP PAYBACK</b> JAMES BROWN (TK TKX-1039)	83	2
<b>75 IF YOU FEEL THE FUNK</b> LATOYA JACKSON (Polydor PD 2137)	87	2	<b>76 STRENGTH OF A WOMAN</b> ELOISE LAWS (Liberty 1388)	—	1
<b>77 YOU DON'T KNOW LIKE I KNOW</b> GENTY (Venture V-133)	79	4	<b>78 FEEL MY LOVE</b> MICHAEL WYCOFF (RCA PB-12108)	88	2
<b>79 HOLD ON</b> NATALIE COLE (Capitol P-4924)	46	8	<b>80 ONE IN A MILLION (GUY)</b> DEE DEE BRIDGEWATER (Elektra E-47046)	80	4
<b>81 I'M TALKIN' ABOUT YOU</b> A TASTE OF HONEY (Capitol P-4932)	84	2	<b>82 NON STOP</b> FORECAST (Arista/Arista OS-811)	90	2
<b>83 I BELIEVE IN YOU</b> IDRIS MUHAMMAD (Fantasy F-902)	57	7	<b>84 TOGETHER</b> TIERRA (Boardwalk AE7-5703)	—	1
<b>85 INHERIT THE WIND</b> WILTON FELDER (MCA 51024)	—	1	<b>86 LET'S GET FUNKY TONIGHT</b> EVELYN "CHAMPAGNE" KING (RCA PB-12075)	76	10
<b>87 HERE'S TO YOU</b> SKYY (Selsoul/RCA S7 2132)	—	1	<b>88 WE NEVER SAID GOODBYE</b> DIONNE WARWICK (Ariste ASO572)	—	1
<b>89 THE TILT</b> 7TH WONDER (Chocolate City/Cesablenca CC3212)	74	9	<b>89 ONCE IS NOT ENOUGH</b> THE O'JAYS (TSOP/CBS ZS6 4791)	—	1
<b>90 FAMILY</b> HUBERT LAWS (Columbia 1-11368)	91	3	<b>91 BABY LET'S RAP NOW</b> THE MOMENTS (Sugar Hill SH-551)	94	2
<b>92 THROW DOWN THE GROOVE (PART I)</b> BOHANNON (Phase II/CBS WS7 5650)	68	6	<b>93 YOU'VE GOT TO LIKE WHAT YOU DO</b> SHIRLEY BROWN (20th Century-Fox/RCA TC-2473)	—	1
<b>94 REAL LOVE</b> THE DOOBIE BROTHERS (Warner Bros. WBS 49503)	48	10	<b>95 WALK AWAY</b> DONNA SUMMER (Cesablenca NB 2300)	78	10
<b>96 NOW YOU CHOOSE ME</b> PLEASURE (Fantasy F-900)	61	7	<b>97 FUN CITY</b> VERNON BURCH (Chocolate City/Cesablenca CC 3211)	67	6
<b>98 SUNRISE</b> SLICK (WMOT/Fantasy F-892)	77	12	<b>99 I'VE JUST BEGUN TO LOVE YOU</b> DYNASTY (Solar/RCA YB-12021)	41	21

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

Agony Of DeFeet (Malbiz — BMI) . . . . . 66	Hold On (Chappell/Jay's Enterprise/Coleerema — ASCAP/BMI) . . . . . 79	Look Up (Baby Fingers/Mims/Showbreere — ASCAP) . . . . . 36	Strength Of A Women (Colgems-EMI — ASCAP) . . . . . 76
Another One (Queen/Beechwood — BMI) . . . . . 5	How Long (Anchor — ASCAP) . . . . . 61	Love Over (Jobete — ASCAP) . . . . . 41	Sunrise (Perker/Wimot/Across The Miles — BMI) . . . . . 99
Baby Let's Rap (Sugar Hill — BMI) . . . . . 92	How Sweet (Stone Agete — ASCAP) . . . . . 68	Love T.K.O. (Assorted — BMI) . . . . . 47	Take It To (Norman Connors/Tambeet — BMI) . . . . . 56
Bourgie, Bourgie (Nick-O-Vel — ASCAP) . . . . . 47	Hurry Up (Assorted Music — BMI) . . . . . 39	Love Uprising (Moore & Moore/Right — BMI) . . . . . 32	The Glow (Little Macho/Arpeesh Communications Unlimited Adm. by WB Music — ASCAP) . . . . . 49
Can't Fake (Rebera/Hyeroton) . . . . . 39	I Believe In You (Jonedey — BMI) . . . . . 83	Love X Love (Rodsongs — ASCAP) . . . . . 9	The Look (Amazement — BMI) . . . . . 67
Celebration (Delightful/Fresh Start — BMI) . . . . . 10	I Go Crazy (Web IV — BMI) . . . . . 40	Lovely One (Ranjek/Mijec — BMI) . . . . . 2	The Real Thang (Walden/Grettlude Sky — ASCAP/Bress Heert/Cotillion — BMI) . . . . . 20
Could I Be (Braintree/Tira — BMI/Kerith — ASCAP) . . . . . 51	I Need Your (Jobete — ASCAP) . . . . . 11	Master Blaster (Jobete & Bleck Bull — ASCAP) . . . . . 1	The Wanderer (Cafe Americane/Revelation/Ed. Intro./Intersong Adm. — ASCAP) . . . . . 21
Do Me Right (Spectrum VII/Mykinda — ASCAP) . . . . . 64	I Touched A Dream (Angelshell/Six Continents — BMI) . . . . . 33	More Bounce (Rubber Bend — BMI) . . . . . 3	Throughout Your Years (Original JB/Neutral Grey — ASCAP) . . . . . 28
Everything We Do (Moore & Moore — BMI) . . . . . 50	If You Feel (Seitu/Dorie Pride — BMI) . . . . . 75	Mug Push (Rubber Band — BMI) . . . . . 57	The Tilt (Spectrum VII/Mykindemusic — ASCAP) . . . . . 89
Family (Hulaws — BMI) . . . . . 91	I'll Never Find (Content — BMI) . . . . . 37	Never Knew Love (Frozen Butterfly — BMI) . . . . . 17	Throw Down The Grove (Intersong/April Bohannon — ASCAP) . . . . . 93
Fantastic Voyage (Spectrum VII/Circle — ASCAP) . . . . . 60	I'm Coming Out (Chic — BMI) . . . . . 12	Non Stop (Beyyen — BMI/Aminah — ASCAP) . . . . . 82	Together (Mighty Three — BMI) . . . . . 84
Feel My Love (Crystalane — BMI) . . . . . 78	I'm Talkin' About (Mycenae/Conducive — ASCAP/BMI) . . . . . 81	Now That Your (Sumec, Inc. — BMI) . . . . . 25	Too Tight (Vai-je-Joe — BMI) . . . . . 62
Freak To Freak (Rubber Band — BMI) . . . . . 45	Inherit The Wind (Four Knights — BMI) . . . . . 85	Now You Choose (Three Hundred Sixty — ASCAP) . . . . . 97	United Together (Jays Enterprises/Baby Face/Chappell/Phivln International — ASCAP) . . . . . 69
Freak To Freak (Rubber Band — BMI) . . . . . 45	It's My Turn (Colgems-EMI/Prince St. — ASCAP/Unichappell & Begonia Melodies — BMI) . . . . . 55	Once Is Not (Mighty Three — BMI) . . . . . 90	Uptown (Ecnirp — BMI) . . . . . 7
Freedom (Malaco/Thompson Weekly/Sugarhill — license pending) . . . . . 31	I've Just Begun (Spectrum VII/MykInde — ASCAP) . . . . . 100	One In A Million (Bellboy — BMI) . . . . . 40	Walk Away (Rick's Adm. By Rightsong — BMI) . . . . . 96
Fun City (Rick's Adm. By Rightsong/Send B — BMI) . . . . . 98	Keep It Hot (Better Deys — BMI/Better Nights — ASCAP) . . . . . 23	Ooh Child (Kame Sutra/Sleeping Sun — BMI) . . . . . 83	We Never Said (Rightsong/Angela — BMI) . . . . . 88
Funkdown (One To One — ASCAP) . . . . . 27	Kid Stuff (Mchoma — BMI) . . . . . 15	Prove It (Electrocord — ASCAP) . . . . . 48	What Cha (Seewind/Black Bendene — BMI) . . . . . 42
Funkin' For Jamaica (Thomes Browne/Roering Fork — BMI) . . . . . 8	Let Me Be (Walden/Gratitude Sky — ASCAP/Cotillion/Bress Heert — BMI) . . . . . 18	Push Push (W.B./Good High — ASCAP) . . . . . 29	When We Get Married (Big Seven — BMI) . . . . . 22
Gangsters Of The (Rodsongs — license pending) . . . . . 38	Let Me Talk (Sagglfire/Vandangel/Cherubim/Sir & Trini/Steelchest — ASCAP) . . . . . 14	Rapp Payback (T.K. Pub. — license pending) . . . . . 74	Where Did We Go Wrong (Irving — BMI/Almo/McRowcod — ASCAP) . . . . . 6
Get It (Conquistador/Baby Dump — ASCAP) . . . . . 70	Let's Do It (Clite — BMI) . . . . . 44	Real Love (Tauripin/Monster/April — ASCAP) . . . . . 95	Wide Receiver (Electrocord — ASCAP) . . . . . 13
Girl, Don't Let It (Mighty Three — BMI) . . . . . 71	Let's Get Funky (Mills & Mills/Six Continents/Aqualeo — BMI) . . . . . 86	Real People (Chic Adm. by Werner-Temerlene — BMI) . . . . . 53	You (Seggfire/Rutiand Roed/Aimo — ASCAP/Foster Frees/Irving — BMI) . . . . . 65
Give It On Up (Frozen Butterfly — license pending) . . . . . 58	Little Girl (Jobete — ASCAP/Boots Bay — BMI) . . . . . 72	Remote Control (Lest Colony/Bend of Angels — BMI) . . . . . 24	You Don't Know (East Memphis — BMI) . . . . . 77
Give Me (Rodsongs — ASCAP) . . . . . 19		Shine On (Almo/McRowcod — ASCAP/Irving/Buchanan Kerr — BMI) . . . . . 59	You've Got To Like (Cessess/Swelke — BMI) . . . . . 94
Happy Anniversay (Derk Cloud/H.A.B. — BMI) . . . . . 54		Shoot Your Best (Rightsong — BMI) . . . . . 63	
Happy Endings (Nick-O-Vel — ASCAP) . . . . . 52		Sizzlin' Hot (Sleavesong/Cotillion — BMI) . . . . . 73	
Heavenly Body (Angelshell/Six Continents — BMI) . . . . . 46		S.O.S. (Interior — BMI) . . . . . 26	
Here We Go (Dickie Bird/Art Phillips — BMI) . . . . . 34		Southern Girl (Amazement — BMI) . . . . . 30	
He's To You (One To One — ASCAP) . . . . . 87			
He's So Shy (ATV/Mann & Well/Braintree/Snow — BMI) . . . . . 16			



# BLACK CONTEMPORARY

## MOST ADDED SINGLES

- 1. TOO TIGHT — CON FUNK SHUN — MERCURY**  
V-103, WSOK, WENZ, WEDR, WILD, WYLD, WDKO, WWIN, KATZ, WDAS, WGIV, WAOK, WWDM, WEAL, WRBD, KPRS, WGPR-FM, WLOU, WVKO
- 2. YOU — EARTH WIND & FIRE — ARC/COLUMBIA**  
V-103, WAWA, WJMO, WWRL, WGCI, WILD, WYLD, WLLC, WGIV, WNHC, WAOK, WWDM, WEAL, KPRS, WLOU, WVKO
- 3. AGONY OF DEFEET — PARLIAMENT — CASABLANCA**  
WAWA, OK100, WENZ, WCIN, WILD, WLLC, WWIN, WWDM, WTLC, WRBD, KPRS, WLOU, WVKO
- 4. UNITED TOGETHER — ARETHA FRANKLIN — ARISTA**  
WAWA, WGCI, WILD, WLLC, WJLB, WDAS, WNHC, WSOK, WENZ, WDIA, WYLD, WTLC, KPRS
- 5. HERE'S TO YOU — SKYY — SALSOL/RCA**  
WENZ, WOKB, WILD, WLLC, KATZ, WDAS, WNHC, KPRS
- 6. TOGETHER — TIERRA — BOARDWALK**  
V-103, WAWA, WILD, WDKO, KATZ, WDAS, WGPR-FM
- 7. MUG PUSH — BOOTSY — WARNER BROS.**  
V-103, WSOK, WCIN, WYLD, WGIV, WAOK
- 8. SHINE ON — LTD — A&M**  
WILD, WDKO, KMJM, KDAY, KPRS, WGPR-FM

## MOST ADDED ALBUMS

- 1. FACES — EARTH, WIND & FIRE — ARC/COLUMBIA**  
WLLC, WWIN, KATZ, WGIV, WNHC, WWDM, WEAL, WRBD, KPRS, V-103, WAWA, KACE, WENZ, WWRL, WGCI, WDIA, WEDR, WOKB, WCIN, WILD, WGPR-FM
- 2. SWEET VIBRATIONS — BOBBY "BLUE" BLAND — MCA**  
KATZ, WGIV, WWDM, WAWA, WKND, WGCI, WDIA, WGPR-FM
- 3. FEEL ME — CAMEO — CHOCOLATE CITY/CASABLANCA**  
WNHC, WWDM, OK100, KACE, WENZ, WKND, WAMO

## UP AND COMING

- DON'T STOP THE MUSIC — YARBROUGH & PEOPLES — MERCURY**  
**LET IT FLOW — GROVER WASHINGTON, JR. — ELEKTRA**  
**TAKE ME AWAY — TEMPTATIONS — MOTOWN**  
**I JUST LOVE THE MAN — THE JONES GIRLS — PHILA. INT'L./CBS**  
**BOOGIE BODYLAND — BARKAYS — MERCURY**

## BLACK RADIO HIGHLIGHTS

### V-103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — LTD

HOTS: Brick, Zapp, Spinners, Prince, Kool & Gang, Queen, T. Browne, S.O.S. Band, Reddings, T. Pendergrass, Dells, S. Wonder, G. Benson, L. White, T. Marie, Seventh Wonder, L. Graham, Earth, Wind & Fire, Switch. ADDS: Earth, Wind & Fire, Bootsy, Heatwave, Con Funk Shun, Barkays, Tierra, K. Blow. LP ADDS: Earth, Wind & Fire.

### WAOK — ATLANTA — CARL CONNERS, PD

HOTS: T. Davis, Prince, L. White, Reddings, G. Benson, Kool & Gang, Seventh Wonder, S. Wonder, G. Hunt, Sweat Band, P. Rushen, Pleasure, L. Rawls, J. Taylor, L. Clifford, N. Connors, Cameron, Tavares, Fenderella, Ray, Goodman & Brown, G. Knight, Chi-Lites, Heatwave. ADDS: Earth, Wind & Fire, Con Funk Shun, Barkays, Bootsy, Tamiko Jones, A. Surratt, K. Rogers. LP ADDS: L. Graham, P. Wynne.

### WWIN — BALTIMORE — CURTIS ANDERSON, PD

HOTS: Zapp, Kano, T. Browne, T. Marie, G. Hunt, Grandmaster Flash, Young & Company, M. Henderson, Jacksons, S. Wonder, Spoony Gee, T. Pendergrass, Dells, McFadden/Whitehead, Rene & Angela, D. Warwick, B. Marley, S. Mills, Cameo, Reddings. ADDS: Con Funk Shun, Parliament. LP ADDS: Earth, Wind & Fire, Jacksons.

### WILD — BOSTON — BUTTERBALL JR., PD — #1 — S. WONDER

JUMPS: 40 To 35 — Genty, 38 To 33 — L. Rawls, 37 To 32 — Ashford/Simpson, 39 To 31 — Pointer Sisters, 36 To 30 — Chi-Lites, 30 To 23 — D. Ross, 28 To 22 — P. Rushen, 25 To 21 — K. Blow, 24 To 20 — Fatback, 26 To 18 — Cameo, 17 To 14 — L. Graham, 21 To 12 — Reddings, 16 To 9 — Seawind, 14 To 8 — Tavares, 8 To 4 — T. Pendergrass, Ex To 40 — Manhattans, Ex To 39 — Heatwave, Ex To 38 — James Brown, Ex To 37 — Lakeside, Ex To 36 — Bootsy, Ex To 34 — L. Jackson. ADDS: EWF, Parliament, LTD, A. Franklin, Con Funk Shun, Enchantment, C. Lucas, Tierra, Skyy. LP ADDS: EWF, G. Washington, Switch, Top Shelf.

### WGIV — CHARLOTTE — JOAN GRAHAM, PD

HOTS: Jacksons, Cameron, S. Wonder, T. Pendergrass, McCrarys, Kool & Gang, Al Jarreau, G. Knight, Flakes, Dramatics, Reddings, Bohannon, M. Walden, D. Summer, Jeff & Aleta, G. Benson. ADDS: Revelation, Bootsy, M. Henderson, W. Felder, Earth, Wind & Fire, Con Funk Shun, Moments, Lipps, Inc. LP ADDS: Earth, Wind & Fire, Bobby Bland.

### WBX — CHICAGO — DON RASHID, MD

HOTS: S. Wonder, Zapp, Ray, Goodman & Brown, Jacksons, T. Pendergrass, T. Marie, Shadow, Mtume, G. Benson, LTD, Dells, C. Mayfield, K. Blow, Doobie Bros., D. Summer, Prince, Change, G. Hunt, N. Connors, Omni. ADDS: Chi-Lites, M. Wycoff. LP ADDS: Chi-Lites, M. Wycoff.

### WGCI — CHICAGO — STEVE HARRIS, MD — #1 — S. WONDER

HOTS: Zapp, M. Henderson, T. Marie, T. Browne, T. Pendergrass, S. Lattisaw, Dells, Jacksons, Millie Jackson. ADDS: Brass Construction, C. Carlton, A. Franklin, Earth, Wind & Fire. LP ADDS: B. Bland, Hiroshima, Earth, Wind & Fire, Chi-Lites, A. Surratt.

### WCIN — CINCINNATI — MIKE ROBERTS, MD

HOTS: Prince, Reddings, Earth, Wind & Fire, Spinners, T. Pendergrass, L. White, K. Rogers, S. Wonder, L. Graham, Brick, Jacksons, G. Benson, Kool & Gang. ADDS: J. Jackson, Seawind, H. Laws, Sweat Band, Switch, Ashford/Simpson, Bootsy, Parliament. LP ADDS: Earth, Wind & Fire.

### WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — S. WONDER

JUMPS: 37 To 34 — J. Jackson, 30 To 25 — Switch, 24 To 21 — L. Rawls, 17 To 14 — T. Marie, 16 To 11 — T. Pendergrass, 14 To 9 — L. Graham, 7 To 4 — G. Benson, 8 To 3 — Jacksons. ADDS: Ray, Goodman & Brown, Earth, Wind & Fire, O'Jays, Pointer Sisters, M. Henderson. LP ADDS: T. Marie, Kool & Gang.

### WJLB — DETROIT — TOM COLLINS, PD — #1 — JACKSONS

JUMPS: 40 To 30 — N. Corinors, 39 To 28 — Tavares, 38 To 27 — Conquest, 34 To 24 — John Bros., 36 To 23 — Ashford/Simpson, 25 To 22 — Seawind, 24 To 21 — Shadow, 26 To 20 — Floaters, 29 To 19 — 7th Wonder, 30 To 18 — Bohannon, 35 To 17 — K. Rogers, 37 To 16 — Young & Company, 18 To 14 — L. White, 19 To 12 — N.M. Walden, 16 To 11 — Slick, 11 To 9 — D. Summer, 20 To 7 — Kano, 13 To 6 — G. Benson, Ex To 40 — G. Hunt, Ex To 39 — D. Ross, Ex To 38 — Lipps, Inc., Ex To 37 — I. Muhammed, Ex To 36 — L. Graham, Ex To 34 — Doobie Bros., Ex To 33 — N. Cole, Ex To 32 — Cameo. ADDS: A. Franklin, G. Knight, Switch, T. Pendergrass, P. Rushen, Kool & Gang. LP ADDS: S. Wonder.

### WGPR — DETROIT — GEORGE WHITE, PD — #1 — S. WONDER

HOTS: Jacksons, M. Riperton, Prince, T. Marie, Kano, K. Blow, T. Davis, Slick, S.O.S. Band, Spinners, Floaters, Kool & Gang, J.G. Watson, T. Pendergrass, Reddings, Lipps, Inc., N. Cole, A. Franklin, Dramatics, M. Walden, Tavares, Seawind, Cameo, G. Hunt, Manhattans, C. Staton, I. Muhammed, R.J.'s Latest, M. Henderson, Ashford/Simpson, Bohannon. ADDS: LTD, E. Laws, Con Funk Shun, Revelation, Coco & Brown Sugar, Doug Brown, Tierra, M. Wycoff, Dee Edwards, G. Washington, V. Burch. LP ADDS: B. Bland, L. Huff, EWF.

### WRBD — FT. LAUDERDALE — JAMES THOMAS, MD — #1 — JACKSON

JUMPS: 43 To 38 — Daybreak, 45 To 37 — J. Brown, 44 To 36 — J. Butler, 42 To 35 — Pointer Sisters, 41 To 34 — Change, 38 To 32 — Ashford/Simpson, 40 To 31 — Seawind, 39 To 30 — Slave, 36 To 29 — I. Muhammed, 37 To 28 — Switch, 35 To 27 — Dramatics, 32 To 26 — Tavares, 34 To 25 — K. Blow, 30 To 24 — Cameron, 29 To 23 — D. Hudson, 28 To 22 — Chic, 26 To 18 — L. Graham, 24 To 16 — Cameo, 25 To 15 — Taste of Honey, 23 To 13 — C. Mayfield, 16 To 12 — V. Burch, 18 To 11 — Coffee, 10 To 7 — Kool & Gang, 9 To 6 — Reddings, 8 To 5 — Slick, Ex To 45 — Love Unlimited, Ex To 44 — Dee Edwards, Ex To 43 — RGB, Ex To 42 — Forecast, Ex To 41 — Lakeside, Ex To 40 — Rene & Angela, Ex To 39 — Sweat Band. ADDS: Heatwave, Yarbrough & Peoples, Shirley Brown, Con Funk Shun, Parliament, Jermaine Jackson, T.S. Monk, Manhattans. LP ADDS: Switch, Wilton Felder, D. Summer, EWF.

### KMJQ — HOUSTON — BILL TRAVIS, PD — #1 — T. PENDERGRASS

HOTS: S. Wonder, S. Lattisaw, Jacksons, Zapp, Queen, Brick, LTD, Grandmaster Flash, M. Henderson, D. Ross, Kano, S.O.S. Band, G. Benson, L. White, Sweat Band, Dynasty, S. Mills, T. Marie, Cameo, Kool & Gang, T. Pendergrass, N.M. Walden, L. Graham. ADDS: T. Pendergrass, Sweat Band, Kool & Gang.

### WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD

HOTS: T. Pendergrass, Junie, Sweat Band, C. Mayfield, Switch, L. Graham, J. Jackson, L. White, Pointer Sisters, Platinum Hook, Cameo, Commodores, G. Benson, Five-Special, P. Rushen, Reddings, Al Hudson, Moments, Kool & Gang, Heatwave. ADDS: Parliament, Tavares, Change, Taste of Honey, Dazz Band, L. Clifford, A. Franklin, S. Brown. LP ADDS: Bohannon, P. Rushen, Hiroshima.

### KDAY — LOS ANGELES — JON BADEAUX MD — #1 — JACKSONS

HOTS: Prince, S. Wonder, Reddings, Kool & Gang, T. Pendergrass, Seventh Wonder, G. Benson, G. Knight, M. Walden, Heatwave, D. Summer, L. White, K. Blow, L. Graham, L. Williams, Cameo, Dynasty, L. Jackson, Rene & Angela. ADDS: E. Laws, Chi-Lites, LTD, Heatwave, Ashford/Simpson.

### WDIA — MEMPHIS — MARK CHRISTIAN, PD

HOTS: T. Pendergrass, Cameron, Cameo, Kool & Gang, Fatback, Zapp, Prince, Jacksons, Switch, J. Taylor, L. White, Reddings, S. Wonder, G. Benson, L. Williams, Al Jarreau, L. Rawls, T. Marie, Heatwave, D. Warwick. ADDS: A. Franklin, J. Brown, Jones Girls, L. Jackson, Lipps, Inc., N.M. Walden, Peaches & Herb, Seawind, W. Felder. LP ADDS: B. Bland, Earth, Wind & Fire.

### WEDR — MAIMI — GEORGE JONES, MD — #1 — M. RIPERTON

JUMPS: 13 To 9 — T. Browne, 10 To 5 — Cameo, 11 To 4 — Stylistics, Ex To 26 — Manhattans, Ex To 25 — S. Brown, Ex To 22 — Al Hudson. ADDS: Barkays, Rene & Angela, Con Funk Shun, F. Waters, T.S. Monk. LP ADDS: EWF, Dramatics, P. Rushen, McCrarys.

### WLUM — MILWAUKEE — BILLY YOUNG, MD

HOTS: E. Gale, C. Lucas, Jacksons, Seawind, W. Felder, Mike Mandel, L. Jackson, T. Browne, T. Marie, Stylistics. ADDS: P. Rushen, Heatwave, Reddings, Tavares, Ashford/Simpson, A. Surratt, M. Henderson, Al Hudson, Locksmith, Dynasty, W. Felder. LP ADDS: Kool & Gang, H. Laws, Dee Dee Bridgewater, R. Franklin, Spyro Gyra, Azymuth, G. Washington, B. Streisand, R. Ayers, S. Wonder, Zapp.

### WYLD — NEW ORLEANS — RON ASH, MD — #1 — S. WONDER

JUMPS: 40 To 37 — Lipps, Inc., 39 To 36 — Change, 38 To 33 — Switch, 33 To 29 — L. White, 32 To 28 — Reddings, 30 To 26 — Taste of Honey, 27 To 23 — K. Blow, 26 To 22 — T. Davis, 23 To 20 — Grandmaster Flash, 24 To 16 — L. Graham, 19 To 14 — Prince, 14 To 11 — Stylistics, 16 To 8 — T. Pendergrass, Ex To 40 — L. Williams, Ex To 39 — G. Benson, Ex To 38 — Kool & Gang. ADDS: Temptations, W. Felder, A. Franklin, Bootsy, H. Laws, Con Funk Shun, Peaches & Herb, F. Gorman, EWF, Yarbrough & Peoples. LP ADDS: A. Franklin, L. Jackson, Mtume, Peaches & Herb.

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

HOTS: C. Khan, Pointer Sisters, S. Wonder, G. Benson, Ashford/Simpson, H. Laws, A. Franklin, L. Graham, Kool & Gang, Ray, Goodman & Brown, T. Pendergrass, Seawind, Platinum Hook. ADDS: Earth, Wind & Fire, Slade, Symba, G. Washington.

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

ADD: S. Wonder, T. Pendergrass, L. Grrham, G. Benson, Kool & Gang, Prince, Cameron, Reddings, L. White, M. Walden, Bohannon, Cameo, L. Jackson, P. Rushen, Switch. ADDS: Lakeside, Pointer Sisters, L. Holloway, James Brown, Skyy. LP ADDS: Earth, Wind & Fire, Sweat Band, P. Wynne, Switch, Con Funk Shun.

### WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — S. WONDER

HOTS: Jacksons, T. Marie, Kool & Gang, Zapp, G. Benson, T. Pendergrass, Prince, Stylistics, Reddings, L. Jackson, Seawind, M. Walden, Doobie Bros., G. Hunt, Heatwave, L. Rawls, D. Summer, Sweat Band, K. Blow, D. Ross, Dynasty, G. Knight, Peaches & Herb, LTD, Lakeside, Instant Funk. ADDS: Skyy, Change, Tavares, A. Franklin, Tierra, Ashford/Simpson, M. Wycoff, First Love, Temptations, Con Funk Shun. LP ADDS: Dazz Band.

### WAMO — PITTSBURGH — KEN ALLEN, PD — #1 — S. WONDER

JUMPS: 39 To 31 — P. Rushen, 35 To 29 — G. Knight, 37 To 28 — Seawind, 33 To 27 — Flakes, 38 To 26 — Heatwave, 34 To 25 — Pleasure, 31 To 24 — Genty, 35 To 23 — Cameron, 30 To 22 — Slick, 29 To 21 — G. Benson, 28 To 20 — V. Burch, 23 To 18 — Cameo, 22 To 16 — N. Cole, 20 To 14 — Kool & Gang, 19 To 13 — L. Graham, 18 To 12 — Kano, 16 To 9 — T. Pendergrass, 14 To 7 — Grandmaster Flash, 13 To 6 — Jacksons, 12 To 5 — Stylistics, 10 To 3 — S.O.S. Band, 7 To 2 — Spinners, HB To 36 — Lipps, Inc., HB To 35 — Dramatics, HB To 34 — Manhattans. ADDS: O'Jays, M. Henderson, Pointer Sisters, Lakeside, Eloise Laws, L. Rawls. LP ADDS: Stylistics, Cameo.

### WLLC — RALEIGH — CAESAR GOODING, MD — #1 — S. WONDER

HOTS: Earth, Wind & Fire, Zapp, Dynasty, Jacksons, Kool & Gang, Sweat Band, L. Clifford, Queen, T. Pendergrass, D. Ross, Fenderella, Chi-Lites, V. Burch, Pointer Sisters, O'Jays, T. Browne, Lakeside, D. Summer, Switch. ADDS: Skyy, Jermaine Jackson, Parliament, A. Franklin, Earth, Wind & Fire, Temptations, Enchantment. LP ADDS: Earth, Wind & Fire, Chi-Lites, M. Wycoff, MFSB, Charles Earland, Sweat Band, P. Rushen.

### WENZ — RICHMOND — HARDY JAY LANG, PD — #1 — ZAPP

JUMPS: 29 To 24 — Maze, 26 To 19 — Lakeside, 23 To 14 — Cameo, 16 To 12 — Cameron, 14 To 9 — Kool & Gang, 13 To 8 — Prince, Ex To 30 — Con Funk Shun, Ex To 29 — Parliament, Ex To 28 — C. Lucas. ADDS: C. Lucas, Parliament, Jones Girls, Con Funk Shun, O'Jays, D. Ross, Skyy, A. Franklin, M. Henderson. LP ADDS: G. Washington, Earth, Wind & Fire, Chi-Lites, Cameo.

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

JUMPS: 23 To 19 — L. Graham, 24 To 17 — K. Blow, 17 To 14 — N.M. Walden, 15 To 11 — D. Summer, 14 To 7 — Kool & Gang, 18 To 6 — Stylistics. ADDS: Reddings, L. Williams, Rene & Angela, Cameron, Cameo.

### KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — S. WONDER

HOTS: Zapp, Jacksons, Prince, Kool & Gang, S.O.S. Band, L. White, Lipps, Inc., Seawind, Cameo. ADDS: Jermaine Jackson, D. Ross, Switch, P. Rushen, Change, Chi-Lites, L. Jackson, Roy C. LP ADDS: Bohannon.

### KMJM — ST. LOUIS — CHRIS TURNER, PD — #1 — QUEEN

HOTS: C. Cross, LTD, T. Browne, S. Wonder, M. Henderson, Jacksons, Dells, Earth, Wind & Fire, D. Ross, O'Jays, L. Graham, Pointer Sisters, S. Mills, G. Benson, D. Ross, Doobie Bros., Maze, Fatback, D. Warwick, Stones, K. Blow, Con Funk Shun. ADDS: LTD, Jacksons.

### KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — S. WONDER

JUMPS: 39 To 34 — M. Henderson, 38 To 33 — M. Wycoff, 40 To 31 — Manhattans, 35 To 30 — Spoony Gee, 34 To 29 — G. Knight, 33 To 28 — Heatwave, 31 To 27 — N.M. Walden, 30 To 24 — Rene & Angela, 32 To 23 — P. Rushen, 28 To 20 — L. Graham, 18 To 16 — Change, 20 To 15 — G. Benson, 23 To 12 — Cameo, 14 To 10 — Reddings, 11 To 9 — Sweat Band, 13 To 8 — Kool & Gang, 4 To 2 — Jacksons, Ex To 40 — V. Burch, Ex To 39 — Ray, Goodman & Brown, Ex To 38 — Chi-Lites, Ex To 37 — Parliament, Ex To 36 — Bootsy. ADDS: Skyy, Tierra, Mtume, Con Funk Shun, Brass Construction. LP ADDS: B. Bland, Earth, Wind & Fire.

### OK100 — WASHINGTON — DWIGHT LANGLEY, MD

HOTS: S. Wonder, M. Walden, Jacksons, Earth, Wind & Fire, Prince, Kool & Gang, D. Summer, G. Hunt, Spinners, C. Khan, Sweat Band, Earth, Wind & Fire, LTD, Dells, L. Rawls, Stylistics, Tavares, Ashford/Simpson, Switch, D. Ross, Brick, Seventh Wonder, Cameron. ADDS: Parliament, L. Clifford, Pointer Sisters, Rene & Angela. LP ADDS: Cameo.



# INTERNATIONAL

## Grand Entertainment Corp. Launches Home Video Operation For A/C Acts

by Kirk LaPointe

TORONTO — Three months after its initial marketing thrust into the home entertainment field, the Grand Entertainment Corp. is preparing for a substantial foray into the home video field early in 1981, says vice president John Williams.

Like PolyGram and WEA (both of which have instilled burgeoning video divisions within or as extensions to record operations in Canada during the past year), Grand's decision to enter the visual field stems from an anticipation on the part of many leading executives here that the advent of video will open up dramatically a new market to capitalizing entrepreneurs.

In fact, expansion into the video market has been in the cards for the T. Eaton Co. department store-financed corporation since its inception.

"We assume the (video) explosion will still take two to three years to happen here in Canada," explains Williams, who worked at CBS for 17 years and the ill-fated Cachet Record label before joining Grand Entertainment under Kenneth Walker, a Toronto-based businessman and president of the firm, and Thor Eaton, vice president of Eaton's Canada, the company's chairman who has been associated with Walker on several other ventures.

### First Signing

The first act lured to the Grand Records label, international recording artist Nana Mouskouri, has already seen her initial disc for the label, "Come With Me" (shipped two weeks ago in the U.S.), earn platinum certification within seven weeks of its release in Canada.

It is the intention of the label to sign up to

## Records, Tapes Sales Up In Japan During September

by Kozo Otsuka

TOKYO — Total record and tape sales for September rose in both volume and revenues in Japan, according to Saburo Watanabe, president of the Japan Phonograph Record Assn. (JPRO). Following a steady trend here, the greatest growth was in the sales of tapes — both eight-tracks and cassettes.

In the overall tape market, volume was just under seven million units, 11% and 40% up over the previous month and the same month last year, respectively. Revenues totalled 9.3 billion yen (\$44.3 million), up 11% and 25%, respectively, over the previous month and the same month last year.

By configuration, eight-tracks registered

(continued on page 39)



Williams, Moskouri and Walker

eight acts in its first year of operation, all within the adult contemporary music field, and all with well-established careers, Williams says.

A manufacturing-distribution deal has been cast for the label in Canada with Capitol-EMI, and the firm's U.S. operations will be overseen by two independent marketing firms, which will promote and sell Grand's products through an export agreement from Canada that will guarantee payment to the Canadian company through the federal government's Export Development Corp.

In the new year, Grand plans to make available through its company motion picture catalogs and other material on videocassettes.

"The idea of the firm is to let the record division establish a cash flow, then head into the video field," says Williams. The next few weeks will see further signing announcements, he adds. Mouskouri will also head off on a 40-city U.S. tour to support her new album. Her last disc, "Bread and Roses," sold in excess of 350,000 in Canada.

## Revenues Set Record At Music World Label

CHRISTCHURCH, N.Z. — Music World, one of New Zealand's top indie labels, registered record sales for both the third quarter ended Sept. 30 and the month of September. Total sales revenues of \$685,317 for the third quarter represented an increase of 35.5% over the same quarter last year; while September 1980 sales grew 102% over last year.

Commenting on the record-breaking revenues, Music World managing director Houghton Hughes attributed the growth to "Much stronger product, backed by intensive advertising.

"Our cassette growth, both in blank and pre-recorded configurations, has been dramatic, and our export sales to Australia are absolutely booming," Hughes added. "I've always said the 1980s will separate the men from the boys — and I don't look good in short pants."

## INTERNATIONAL DATELINE

### Argentina

BUENOS AIRES — The rise of the Added Value Tax (VAT in England, TVA in France, IVA here), has caused concern among producers, dealers and all affected by the measure. Although, in the particular case of records, this increase has been compensated by a reduction in social and labor expenses, measured in terms of percentage of wages paid, the IVA is now applied to food and has caused increases in prices that could easily divert the customer from thinking about records and tapes.

Under the previous arrangement, records paid a 16% IVA tax, which has been raised to 20%. Food paid no tax, while now it has a 10% IVA. In the case of cinema tickets, they carry now a full 20%, and the same applies to theater shows, with one exception: plays by local authors.

Although the measures are justified under the Government plans to fight inflation, there has been quite an uproar around them, and, incidentally, inflation hit a high point in October. The record market has been increasing slowly during the past three months, and a strong year end was expected, although the new situation may affect the buying spree to a certain degree. The TV campaigns, at least, will be there with good product.

The other point that keeps producers worrying is imports. Certain companies are importing directly instead of producing (meaning pressing the records and printing the jackets), and EMI recently started an ambitious plan to fight indie importers. The company salespeople are offering U.S. releases at about the same date applied in the States and importing them. Thus, certain artists that were made available previously through indie importers (and meant less sales for the product pressed or imported by the company) are now returning to the label ranks. It is considered that imports amount to 20% of the market, which, if added to the official figures, show a healthy attitude among buyers, in spite of the troubles of the industry.

miguel smirnoff

### Canada

TORONTO — Capitol has an armful of acts cloistered in the studio for post-Christmas album releases, including **Lisa Dal Bello**, **Red Rider**, **The Start**, **Photograph**, **Anne Murray** and **April Wine**. The latter band will finish off its 12th album for Aquarius (with Capitol distributing) in Britain soon, with **Mike Stone** (of **Queen** fame) co-producing with **Myles Goodwyn**, the band's singer-guitarist. A fourth European tour is slated for the band.

The **Teddy Boys'** debut, "On Air," is an album this writer has been repeatedly putting on the turntable. Inasmuch as the writing often is derivative of **Cheap Trick**

and other Beatlesque sources, the innocence and brash energy is well channeled on the WEA album. The single, "He Only Goes Out With Boys," should well be one of the few redneck anthems of the year and is but the first of several single possibilities from the polished pressing. Difficult as it may be to describe, the **Teddy Boys** may indeed be the first Canadian band to comfortably emulate the musical poststrings of the L.A.-based **Knack** et al sound. Immense U.S. potential, it's a clever set of tunes.

**Bomb Records**, much undiscussed in recent months, has inked local new wavers **Twitch** to the label . . . Although the Vancouver-based band **Private Lines** (on Passport Records) has been receiving considerable airplay here recently, the group is actually much of the same origin as **Heart**, which adopted Vancouver as a base to which they moved from the northwest U.S. The band, whose debut "Trouble with School" disc sounds remarkably like **Prism** and other West Coast groups like **Loverboy**, is actually from the U.S. . . . **Trooper's Ra McGuire** is an interesting study in character. Seemingly detached from what must undoubtedly be frustration at failing to duplicate the band's Canadian successes below the border (their "Greatest Hits" package is the all-time best-selling Canadian album), McGuire spoke recently about giving it another whirl in the U.S., in support of the band's seventh album, self-titled.

kirk lapointe

### Italy

MILAN — Effective Nov. 1, **Marco Bignotti**, formerly head of EMI in Greece, was named general manager at Polygram, replacing **Alain Trossat**. Bignotti, before taking his position in Greece, had been marketing manager and adjoint general manager of EMI Italiana.

**Vittoria Mereu** is the new managing director of Ri-Fi Record Co. Previously, she was administration manager of the same company. In the meantime, **Wladimiro Albera** left his post of head of the promotion department at Ri-Fi to create his own music publishing group.

A new project in the rack jobbing activity in Italy is now being studied by the major record companies, with the purpose to create a company directly controlled by the manufacturers. Rack jobbing in Italy had a short moment of interest in the early '70s, but failed after three years of attempts.

**Panarecord** signed a distribution agreement with a new label, **Andros Records**, born in Andria in Southern Italy. Recording artists of the new company are **Giancarlo Pica**, **Gabriella Fava** and others . . . **Armando Chiodini** has been named a member of the board of directors at Panarecord.

mario de iulgi

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 Solo Tu, Solo Yo — Toto Cutugno — Interdisc
- 2 Coming Up — Paul McCartney — EMI
- 3 S.O.S. — Dee D. Jackson — Microfon
- 4 Can't Stop The Music — Village People — RCA
- 5 Este Amor Es Un Sueño — Jose Luis Rodriguez — Epic
- 6 La Primera Vez — Manolo Galvan — Microfon
- 7 Amlstad — Chango Nieto/Daniel Toro — CBS
- 8 Nuestro Amor Es Un Himno — Jairo — RCA
- 9 Ayudala — Mari Trini — Music Hall
- 10 Refuglado — Tom Petty — Microfon

#### TOP TEN LPs

- 1 Can't Stop The Music — soundtrack — RCA
- 2 Emociones — various artists — Interdisc/ATC
- 3 Disco Top Hits, Vol. 2 — various artists — Phonogram
- 4 All That Jazz — soundtrack — Phonogram
- 5 Love Gun — Kiss — Phonogram
- 6 Al Estilo De . . . — Sergio Denis — Philips
- 7 Sabado Fiesta — various artists — Proarca
- 8 Los Mirlos — Los Mirlos — Microfon
- 9 Amlstad — Chango Nieto/Daniel Toro — CBS
- 10 Rock And Roll Story — various artists — K-Tel/ATC

—Prensario

### Australia

#### TOP TEN 45s

- 1 More Than I Can Say — Leo Sayer — Chrysalis
- 2 Bebooshke — Kate Bush — EMI
- 3 Ashes To Ashes — David Bowie — RCA
- 4 Women In Love — Barbra Streisand — CBS
- 5 Dreamin' — Cliff Richard — EMI
- 6 Upside Down — Diana Ross — Motown
- 7 Fame — Irene Cara — RSO
- 8 Meater Blaster — Stevie Wonder — Motown
- 9 The Winner Takes It All — ABBA — RCA
- 10 You Shook Me All Night Long — AC/DC — Albert

#### TOP TEN LPs

- 1 Scary Monsters — David Bowie — RCA
- 2 Gully — Barbra Streisand — CBS
- 3 Peris — Supertramp — A&M
- 4 Back In Black — AC/DC — Albert
- 5 Zenyatta Mondatta — The Police — A&M
- 6 East — Cold Chisel — WEA
- 7 Never For Ever — Kate Bush — EMI
- 8 Fame — soundtrack — RSO
- 9 Give Me The Night — George Benson — Warner Bros.
- 10 Icehouse — Flowers — Regular

—Kent Music Report

### Germany

#### TOP TEN 45s

- 1 Sente Maria — Roland Kaiser — Ariola
- 2 Sante Maria — Oliver Onions — DGG
- 3 Matador — Garland Jeffreys — CBS
- 4 Upside Down — Diana Ross — EMI Electrola
- 5 Ten O'Clock Postman — Secret Service — Teldec
- 6 Feels Like I'm In Love — Kelly Marie — Ariola
- 7 What You're Proposing — Status Quo — Phonogram
- 8 Xenadu — Olivia Newton-John & ELO — CBS
- 9 Dreamin' — Cliff Richard — EMI Electrola
- 10 Ashes To Ashes — David Bowie — RCA

#### TOP TEN LPs

- 1 Beautiful Moments — Carpenters — K-tel
- 2 Revenga — Peter Maffay — Metronome
- 3 The Turn Of A Friendly Card — The Alan Parsons Project — Ariola
- 4 James Last spielt Robert Stolz — DGG
- 5 Rom — Dschinghis Khan — Ariola
- 6 The American Superstar — Kenny Rogers — Arcade
- 7 Xenadu — soundtrack — CBS
- 8 Zenyette Mondette — The Police — CBS
- 9 Peris — Supertramp — CBS
- 10 Treumerlen 2 — Richard Clayderman — Teldec

—Der Musikmarkt



# INTERNATIONAL

## U.K.-Based Police Blazing New Trails With Unconventional Sound, Approach

(continued from page 10)

my Bob Marley records, things started to happen," offered Copeland. "But we were both pissed off at the limitations of Henry Padovani."

Within a few weeks, Summers was a fully deputized member of The Police, Padovani was on the streets, and the bleached blond trio was working hard on streamlining a new reggae rock sound.

"When we started out," explained Copeland, "we thought low overhead and small audience. We wanted to make a living as musicians, without having to play the industry game. We wanted to make music regardless of whether or not it got airplay. So, we set ourselves up in such a way that we could live and get by on a cult following."

However the Mayfair-based trio found a cult hard to obtain at first as London was in the throes of punk fever. "We were very out of fashion with the punks," said Copeland. "We were older and more sophisticated."

### New Label Formed

Meanwhile, Stewart formed his own homemade label, Illegal Records, and handled the marketing and distribution of the band's first single himself. The song, a four on the floor punker called "Fall Out," didn't turn a lot of heads, but Stewart felt the band was better for the experience.

"What's great about the independent record industry is that, although you won't have a hit record, it gives you the opportunity to have a record and develop yourself," said Copeland. "I think every group should put their first record out on an independent label and then, once they've got their sound together, pursue a major label."

Stewart's brother Miles, who had formed his own International Records Syndicate (I.R.S.) label, was deep into the punk scene at the time and held The Police at an arm's distance for a while. But once he heard the alluring reggae sound of "Roxanne," he signed on as the band's manager. Miles quickly inked the band with A&M England on the strength of "Roxanne." And while the Sting-sung lament didn't grab British listeners, it charmed A&M Records in the U.S., which put the song out on a compilation LP called "No Wave."

The single went Top 40 on the U.S. charts, and The Police became England's flagship new rock band. However, when the band wanted to tour the States on the eve of the release of the "Outlandos d'Amor" LP, the label execs were more than hesitant. But, the band made the trek via Laker Airways, anyway.

### Pre-FBI Involvement

Working with The Police on the tour was booking agent Ian Copeland (who now heads Frontier Booking Inc.), the third of

the notorious Copeland brothers. He was more than sympathetic with the band's low budget attitude.

"I was always the artist in the family, Miles always won at Monopoly, but Ian was always the best at selling things," said Stewart Copeland.

Ian's sales prowess made the band's first U.S. tour a success and the artist Copeland feels he is a true trailblazer as far as the American club circuit is concerned.

"I think partly because of the fact that we were a three-piece and partly because of Ian's dogged determination, we were able to pull the tour off," stated Copeland. "He'd somehow pull gigs out of nowhere. He'd find clubs through record stores and word of mouth, and while we played the big cities on the weekends, we'd be playing hole-in-the-wall towns on the week days. We were 12,000 miles from home and making \$12 a night, but we did break in the U.S. The tour created a consciousness and people said, 'Wow, the last time I'd gone to that club, I could have seen The Police. Next time I hear there's an English group, I'm going to go see them.' The club circuit started to flourish after we ignited the torch."

The Police are still outcasts among the hard core new wavers, but the three-year-old band is perhaps the most successful of the new rockers. The single "Roxanne" heralded "Outlandos d'Amor" LP is now gold in America, and all three of the band's albums have achieved platinum status in England.

While American FM and foreign listeners and critics were in praise of the pop reggae sound of hits like "Can't Stand Losing You," "Message In A Bottle" and "Walking On The Moon," The Police were skeptical about the reaction to its adventurous new "Zenyatta Mondatta" LP, as the music is a little more free form and Third World rhythms are more prevalent.

"On each of our three albums, we've gone in and said we're really going to get experimental and shake'em up," said Copeland. "On 'Zenyatta,' we avoided the tried and tested formulas and really tried to startle some ears. But our most experimental album is already our most successful."

Staying true to his pop commerciality outlaw mystique, Copeland remains the artist and claims he would rather discuss musical direction with his bandmates than how they are faring on the charts in America with "Zenyatta Mondatta."

"It's nice to get the latest chart reports, but I don't concern myself with it all that much," said Copeland. "I look at it as getting good news at the end of the day. And for the past few years, it's been very good news."



**POLICE RAID** — Currently touring in support of its "Zenyatta Mondatta" LP, A&M recording group The Police recently drew SRO crowds at its Canadian dates. Pictured at the Winnipeg gig are (l-r): Terry Demonte, CITI-FM air personality, and Stewart Copeland of the group.

## Jennings, Benatar Top CRIA October Awards

TORONTO — Waylon Jennings' "Greatest Hits" on RCA and Pat Benatar's "In The Heat Of The Night," distributed by Capitol, topped the October certifications of the Canadian Recording Industry Assn. (CRIA) with double platinum awards, signifying sales of more than 200,000 units.

The October total of 15 certifications also included two platinum and six gold albums; plus one double platinum and four gold singles.

The platinum album awards, signifying 100,000 units sold, were Peter Gabriel's self-titled LP on Polygram and the Jefferson Starship's "Freedom At Point Zero" on RCA. The gold LPs (50,000 units) included Kiss' "Unmasked" and Air Supply's "Lost In Love" on Polygram, Loverboy's self-titled album on CBS, Francis Lai's "Bilitis" on London, Graham Parker's "The Up Escalator" on Capitol and "Chipmunk Punk" on Pickwick Records.

The double platinum single (300,000 units) was Lipps, Inc.'s "Funkytown" on Polygram; and the gold singles (75,000 units) were Eric Clapton's "Cocaine," Mac Davis' "It's Hard To Be Humble," Martha & The Muffins' "Echo Beach" and Air Supply's "All Out Of Love," all on Polygram.

## ABBA LP Tops One Million Orders In U.K.

LOS ANGELES — Atlantic recording group ABBA has become the first group in history to have in excess of one million advance orders on an LP in the U.K. The group's "Super Trouper," featuring the single "The Winner Takes It All," will be released there Nov. 17.

The group, comprised of Bjorn Ulvaeus, Agnetha Faltskog, Anni-Frid Lyngstad and Benny Andersson, will also celebrate its 10th anniversary in November.

## Records, Tapes Sales Up In Japan During September

(continued from page 38)

11% and 52% gains in volume over the previous month and the same month last year, respectively; while cassettes rose 11% and 36% over the same respective totals. In revenues, eight-tracks were even with the previous month and 50% over the same month last year; and cassettes rose 13% and 21% over the previous month and the same month last year, respectively.

At the same time, record sales volume of 16.1 million units rose six percent and three percent over the previous month and the same month last year, respectively. Total sales revenues of 15.1 billion yen (\$71.9 million) were 14% and seven percent up from the previous month and the same month last year, respectively.

By configuration, seven-inch singles dropped one percent and eight percent, respectively, in volume from the previous month and the same month last year; while 12-inch LPs rose 16% and two percent, respectively, over the same periods of time. Revenue-wise, seven-inch singles earned five percent and one percent, respectively, over the previous month and the same month last year; while 12-inch LPs rose 17% and nine percent over the previous month and the same month last year, respectively.

## San Marino Prod. Bows Promo, Marketing Wing

LOS ANGELES — Expanding its efforts to bring top American artists' music to Spanish-speaking markets, five-month-old San Marino Productions has established a promotion and marketing wing to cover the Puerto Rican market.

The move augments the company's activity in assisting American artists in penetrating Spanish-speaking markets by selecting the songs with the most potential for adoption, translating and reproducing the lyrics from English to Spanish.

Puerto Rico's record industry consists 60% of American Music and its domestic market serviced by most companies' Miami branch operations and area distributors. San Marino currently works with Capitol, RSO, K-tel and Sesame Street Records.

## Polish Signs Canadian Distribution Agreement

LOS ANGELES — New York-based Polish Records has signed its first overseas licensing deal with Canada's House Of Lords Records, distributed by RCA. First product from the deal will be Ronnie Spector's debut solo LP, "Siren," set for Jan. 7 release.

## INTERNATIONAL DATELINE

### Italy

#### TOP TEN 45s

- 1 Amico — Renato Zero — RCA/Zerolandia
- 2 Upside Down — Diana Ross — Motown
- 3 You And Me — Spargo — Baby Records
- 4 Cantero Per Te — Pooh — CGD
- 5 Olympic Games — Miguel Bose — CBS
- 6 Many Klases — Krisma — Polydor
- 7 Firenze (Canzone Triste) — Ivan Graziani — Numero Uno
- 8 The Wanderer — Donna Summer — Warner Bros.
- 9 Luna — Gianni Togni — CGD
- 10 Master Blaster (Jammin') — Stevie Wonder — Motown

#### TOP TEN LPs

- 1 Dalla — Lucio Dalla — RCA
- 2 Stop — Pooh — CGD
- 3 Zenyatta Mondatta — The Police — A&M
- 4 Tregua — Renato Zero — RCA/Zerolandia
- 5 Diana — Diana Ross — Motown
- 6 Uprising — Bob Marley — Island
- 7 Sono Solo Canzonette — Ricordi
- 8 Plu Di Prima — Pupo — Baby Records
- 9 Miguel — Miguel Bose — CBS
- 10 Xanadu — soundtrack — Jet

—Musica E Dischi

### Japan

#### TOP TEN 45s

- 1 Kazewa Aklyro — Seyiko Matsuda — CBS/Sony
- 2 Dancing Slister — Noruns — Epic/Sony
- 3 Perplatown — Junko Yagami — Disco
- 4 Koyibitoyo — Mayumi Itsuwa — CBS/Sony
- 5 Watashiwa Piano — Mizue Takada — Teichiku
- 6 Jinseyl No Sorakara — Chiharu Matsuyama — News
- 7 Hattoshitel Good — Toshihiko Tawara — Canyon
- 8 Sayonara No Mukogawa — Momoe Yamaguchi — CBS/Sony
- 9 Sexy Night — Junko Mihara — King
- 10 Futarlzake — Biko Kawanaka — Teichiku

#### TOP TEN LPs

- 1 Junko The Best — Junko Yagami — Disco
- 2 Kolbitoyo — Mayumi Itsuwa — CBS/Sony
- 3 Inshoha — Masashi Sada — Free Flight
- 4 The Best Of Cheryl Ladd — Toshiba/EMI
- 5 This Is My Trial — Momoe Yamaguchi — CBS/Sony
- 6 Xanadu — ELO & Olivia Newton-John — CBS/Sony
- 7 Dancing Slister (25 cm) — Noruns — Epic/Sony
- 8 Scall — Seyiko Matsuda — CBS/Sony
- 9 Drink — Juicy Fruits — Nippon Columbia
- 10 Love — Nahoko Kawayi — Nippon Columbia

—Cash Box of Japan

### United Kingdom

#### TOP TEN 45s

- 1 The Tide Is High — Blondie — Chrysalis
- 2 Woman In Love — Barbra Streisand — CBS
- 3 Dog Eats Dog — Adam & The Ants — CBS
- 4 Special Brew — Bad Manners — Magnet
- 5 What You're Proposing — Status Quo — Vertigo
- 6 Fashion — David Bowie — RCA
- 7 Enola Gay — Orchestral Manoeuvres In The Dark — Dindisc
- 8 If You're Looking For A Way Out — Odyssey — RCA
- 9 I Could Be So Good For You — Dennis Waterman — EMI
- 10 The Same Old Scene And Lover — Roxy Music — Roxy

#### TOP TEN LPs

- 1 Guilty — Barbra Streisand — CBS
- 2 Zenyatta Mondatta — The Police — A&M
- 3 The River — Bruce Springsteen — CBS
- 4 Organisation — Orchestral Manoeuvres In The Dark — Dindisc
- 5 Just Supposin' — Status Quo — Vertigo
- 6 Hotter Than July — Stevie Wonder — Motown
- 7 Manilow Magc — Barry Manilow — Arista
- 8 Making Movies — Dire Straits — Vertigo
- 9 The Love Album — various artists — K-Tel
- 10 Absolutely — Madness — Stiff

—Melody Maker



# COIN MACHINE



**GREMLIN/SEGA ANNUAL MEET** — Numerous exciting events and timely announcements highlighted the recent Gremlin/Sega annual meeting. Pictured at various times during the meeting are (l-r): Gremlin/Sega's Jack Gordon and Frank Fogleman, assisted by

Marita Kiddeinis, announcing the distributor awards; Fogleman premiering the new "Space Tactics" game; Gremlin/Sega customer service chief Steve Margolin; and Gremlin/Sega's Lynne Reid (lacing camera) ushering distributors at the buffet luncheon.

## Gremlin/Sega Meet Highlights Growth, Services, Product

CHICAGO — Gremlin/Sega distributors representing the U.S., Canada and some 13 other foreign countries assembled at the McCormick Inn here on Thursday, Oct. 30, for the factory's second annual pre-AMOA meeting and product showing.

David Rosen, chairman and president of Sega, updated the group on some key organizational changes within the company "aimed at further strengthening our organization so that we can meet the challenges of the coming years." He announced the promotion of Frank Fogleman to vice chairman of Gremlin. In this capacity, the former Gremlin president will be channeling more effort into long range company plans and product development and assist Rosen on the corporate level. Duane Blough will be joining Gremlin as president. For the past five years, he has been with Sega in Japan, most recently serving as executive vice president of manufacturing/finance.

"We are currently embarked on another expansion program at our San Diego facilities," Fogleman announced. This effort will allow for greatly improved deliveries to distributors, a development that was well-received by everyone in attendance. A film of the plant was shown,

but Fogleman said more space is being added. The new Gremlin site, covering an area of approximately 128,000 square feet, will have significantly increased manufacturing facilities, and additional staff will be employed, he said. It will be ready for occupancy in 1981.

The subject of infringement and copyright protection of products, discussed at last year's meeting, was again a major issue. Fogleman stressed the important role of video tapes, not only as a promotion tool, but for protection as well. "The use of copyright tapes," he said, "will help us to protect our products. Copies of products often undermine the original, and we must do everything we can to encourage the proper implementation of copyright protection."

At this point, Gremlin/Sega staffers Lynne Reid and Ron Stein were singled out for their efforts in producing the "Digger" video tape, which recently received a top award as the best industrial video tape in this field. Gremlin/Sega launched its video tape program about a year ago and, as Fogleman pointed out, "many of our 'Carnival' games were sold through the use of our 'Carnival' video tape."

Director of sales Jack Gordon, who

welcomed distributors earlier in the program, returned to the dais to officiate at a special awards ceremony during which Gremlin/Sega paid tribute to distributors for their support and for the constructive suggestions made at the factory's meeting in San Diego several months back. About 77 awards were presented.

Reiterating Gremlin/Sega's policy of "listening to your suggestions," Fogleman introduced the company's new "Operators Cabinet" concept. "We have a new cabinet design that incorporates most of the features suggested at our meeting in San Diego, plus some that we added." The new cabinet employs a special protective process and allows operators to do "a better job in split-second fashion." It is custom designed and the features include easy

access to coin boxes and coin counters. easy access for cleaning and repairing, the capability for option selections to be made in a matter of seconds and the control panel which can be removed for extensive servicing. There is easy accessibility for cleaning the monitor, logo compartment access, wheels and hand holds.

"The most significant factor of this cabinet," Fogleman said, "is that the entire servicing can be done from the front." The cabinet has dual coin mechanism and can be set to accommodate the Susan B. Anthony dollar coin. It will be available in January production.

Fogleman informed distributors that commencing with "Moon Cresta," a current release, the factory will be providing ade-

(continued on page 44)

## Atari Bows New 'Cabaret' Cabinet

SUNNYVALE — "Battlezone" (tm) is the latest Atari space combat game to be offered in the firm's innovative "Cabaret" (tm) cabinet. Atari was the first to introduce this "mini" style cabinet to the market, as noted by marketing director Frank Ballouz, and the extra profit advantages have made this new style cabinet a "runaway success."

In citing the many advantages of the Cabaret, Ballouz noted, "Floor space investment is less than four square feet. Its smaller dimensions (54.24" high; 20.44" wide and 23.75" deep) and sophisticated appearance make it perfect for lounges, retail stores, convenience stores and restaurants, anywhere space is limited. And for the amount of floor space required, the return on investment is phenomenal. This new Cabaret cabinet is the key to unlocking new locations, and with Battlezone, it's a sure profit-maker."

Battlezone is a first person game where players maneuver supertanks in outer space, battling against enemy tanks and missiles. The player consults a radar screen display for location of the computer-controlled enemy tanks and fires when the message "Enemy in range" appears on the screen. Missiles also veer onto the screen for the player to shoot down and gain more points.

Unique features include Atari's exclusive QuadraScan (tm) display system, spectacular "3-D" screen graphics and exciting sound effects. A wide range of bonus and coinage options adds to the game play challenge. The "1812 Overture" is played at special bonus levels; and Atari's High Score display allows top players to enter their initials next to their high point total.

To encourage location play, Atari will also be offering dramatic full color Battlezone T-shirts and posters through distributors. Additional information may be obtained by contacting Atari at 1215 Borregas Ave., Sunnyvale, Calif. 94086.



'Battlezone'

## THE JUKE BOX PROGRAMMER. TOP NEW POP SINGLES

1. MASTER BLASTER (JAMMIN') STEVIE WONDER (Temple/Motown T54317F)
2. LADY KENNY ROGERS (Liberty UA-X-1380-Y)
3. LOVELY ONE THE JACKSONS (Epic 9-50938)
4. NEVER BE THE SAME CHRISTOPHER CROSS (Werner Bros. 49580)
5. MORE THAN I CAN SAY LEO SAYER (Werner Bros. WBS 49565)
6. TURNING JAPANESE THE VAPORS (United Artists UA-X1364-Y)
7. I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL (Epic 9-50931)
8. STOP THIS GAME CHEAP TRICK (Epic 19-50942)
9. TELL IT LIKE IT IS HEART (Epic 19-50950)
10. CELEBRATION KOOL & THE GANG (De-Lite DE807)

## TOP NEW COUNTRY SINGLES

1. I'M NOT READY YET GEORGE JONES (Epic 9-50922)
2. WHY LADY WHY ALABAMA (RCA PB-12091)
3. IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE (Columbia 1-11359)
4. OVER THE RAINBOW JERRY LEE LEWIS (Elektra E-47026)
5. BROKEN TRUST BRENDA LEE (MCA-41322)
6. THAT'S ALL THAT MATTERS MICKEY GILLEY (Epic 9-50940)
7. REAL COWBOY BILLY "CRASH" CRADDOCK (Capitol P-4935)
8. I YOU GO, I'LL FOLLOW YOU PORTER WAGONER and DOLLY PARTON (RCA PB-12119)
9. ACAPULCO JOHNNY DUNCAN (Columbia 1-11385)
10. BEAUTIFUL YOU THE OAK RIDGE BOYS (MCA 51022)

## TOP NEW R&B SINGLES

1. CELEBRATION KOOL & THE GANG (De-Lite DE-807)
2. LOVE T.K.O. TEDDY PENDERGRASS (Phile. Int'l./CBS ZS93116)
3. REMOTE CONTROL THE REDDINGS (BID/CBS ZS95600)
4. WHAT CHA DOIN' SEAWIND (A&M 2274)
5. KEEP IT HOT CAMEO (Chocolate City/Cesablen CC 3219)
6. GANGSTERS OF THE GROOVE HEATWAVE (Epic 19-50945)
7. SHINE ON L.T.D. (A&M 2283)
8. DO ME RIGHT DYNASTY (Solar/RCA YB-12127)
9. YOU EARTH, WIND & FIRE (ARC/Columbia 11-11407)
10. TOO TIGHT CON FUNK SHUN (Mercury 76089)

## TOP NEW DANCE SINGLES

1. IT'S NOT WHAT YOU GOT CARRIE LUCAS (Solar/RCA JH-12085)
2. S.O.S. (DIT DIT DIT DASH DASH DASH DIT DIT DIT) THE S.O.S. BAND (Tabu/CBS ZS9 5526)
3. THE REAL THANG NARADA MICHAEL WALDEN (Atlantic 3764)
4. THROW DOWN THE GROOVE (PART I) BOHANNON (Phasell/CBS WS7 5650)
5. HOW LONG LIPPS, INC. (Caseblence NB 2303)



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# COIN MACHINE

## Gottlieb Unveils 'Pinball Cabinet Of The Future' At AMOA Convention

CHICAGO — A totally new, experimental cabinet-and-lightbox combination for future Gottlieb pinball machines was previewed by the trade at the 1980 AMOA convention in Chicago.

In commenting on the new concept, Gottlieb's vice president, Tom Herrick, observed, "There really hasn't been a basic change in pinball cabinet design in the coin industry in several decades. The traditional plywood cabinet has served the industry well and, no doubt, there will continue to be a place for it. However, there have been basic design changes over the last few years in practically every type of manufactured product being made, and that alone would suggest that perhaps it's time for a change."

The striking new cabinet is made of an injection molded synthetic material in a highly contemporary design. The lines of the cabinet give the viewer an impression of streamlined motion that at once suggests the bustling tempo of today's kind of pinball.

"The cabinet is a real eye-opener," Herrick said. "In addition, it's substantially stronger and more durable than the traditional plywood cabinet, and one of its prime advantages is its fold-down lightbox, now possible for the first time."

### Potential Savings

"This obviates the need to disassemble the game when taking it on or off location, saving a good many labor dollars. Also, because the equipment can now be packed more compactly, it will permit the shipping of larger quantities of games through containerized trucking, resulting in savings all along the line," he concluded.

The lightbox itself features a new electronic digital display panel that is perfectly positioned immediately above the playfield. The player can easily check his progress on the score display while playing the game. The lightbox glass will be 100% dedicated to attracting players, Herrick noted. The display panel can also be programmed with attention-getting messages.

The company demonstrated the new cabinet through "mini-theatre" showings in its booth at AMOA Expo, but Gottlieb executives stressed that the cabinet was still experimental and would not be available in the immediate future.

## Midway Bows New 'Pac-Man' Video

CHICAGO — Among the key models introduced by Midway Manufacturing Co. at the recent AMOA convention is "Pac-Man," a "labyrinth of fun and amusement." As described by Stan Jarocki, Midway's vice president of marketing, "Pac-Man is not only sensational, it's 'amazing'! It's a unique, full-color video attraction for one or two players that tickles vision and is a stimulating challenge to reflexes. Adding to the fun are musical refrains, chanting and

A new single player, solid state pinball machine called "Asteroid Annie" was also featured in the Gottlieb exhibit at AMOA. Samples are being processed to distributors in selective markets throughout the world.

### Experimental Approach

"Annie" combines the durable and characteristically popular line of Gottlieb card game themes with a contemporary space theme in a compact standard-size single player format. It sports 10 targets, combinations of which make up poker hands that lead to big bonuses. Four rollovers activate each suit for individual card lights, and the player can play hand after hand during the course of a game.

"This is in the nature of an experiment," Herrick stated. "Games Industry veterans will acknowledge the fact that just about the time the industry seems to settle on a solitary game format as being able to answer all field requirements, someone comes along with something new — or possibly a different version of something old."

"We have all more or less accepted the idea, unconsciously perhaps, that the four-player pin game fulfills all market needs. In the meantime, costs of everything have escalated and the industry has been locked into this cycle," he continued.

(continued on page 44)

## Midway Files Copyright Suit Against Artic Int'l

CHICAGO — Midway Manufacturing Co., owner of exclusive copyright and trademark rights in the United States for the "Galaxian" video game, on Friday, Oct. 31, 1980, filed a complaint in the U.S. District Court in Chicago against Artic International, Inc. of Bridgewater, N.J., an exhibitor at the 1980 AMOA convention held in the Conrad Hilton Hotel in Chicago recently.

Midway's complaint charges Artic with infringement of Midway's copyright and trademark rights in the Galaxian game by the sale of printed circuit boards for use in building or modifying the game. The suit is a part of Midway's continuing efforts to protect its proprietary rights in its games against all who copy the game or sell infringing games or components for building or modifying the game.

action sounds, along with amusing cartoon shows between racks."

As the game play begins, the player uses a single handle control to guide the Pac-Man about the maze, scoring points by munching up the Dots in his path. Four Ghost Monsters — Inky, Blinky, Pinky and Clyde — chase after the Pac-Man trying to capture and deflate him, while the Pac-Man counterattacks by eating the big Power Capsule that enables him to overpower the Monsters for additional score.

After all the Dots are gobbled up, a new labyrinth appears and Pac-Man continues for another round. Each rack features a different special Fruit Target (cherry, strawberry, peach, etc.), which appears twice in the maze and, if eaten, earns bonus points. Players start with three Pac-Man. An additional Pac-Man is awarded for 10,000 points.

Pac-Man is produced by Midway under license from Namco, Ltd. It is available in three Midway models — a standard arcade style, cocktail table and the new "Mini-Myte."

Further information may be obtained by contacting Midway distributors or the factory direct at 10750 W. Grand Ave., Franklin Park, Ill. 60131.

## CHICAGO CHATTER

Area tradesters were unanimous in their praise of the recently held 1980 AMOA convention — the consensus of opinion being that it was not only the biggest and most heavily attended, but also a "selling" show and one that attracted a very noticeable "pure operator" presence. Whereas at previous conventions the elements of good p.r. and camaraderie were primary factors, so too at Expo '80 — only the plus feature this year was that a lot of business was written, as well!

STERN ELECTRONICS, INC. was both "surprised" and "impressed" by the show and the tremendous response to the company's AMOA effort. It was a "great convention," said Steve Kaufman, president of Stern's games division. In commenting on Stern's role at Expo, he added, "We went to the show with the best pinball available, namely, our 'Flight 2000.' We came away with what might be considered one of the best video games that has ever been conceived and produced — 'Berzerk.'" This is the factory's follow-up model in the video field, and besides outstanding earnings potential, Kaufman said that, from a technical standpoint and with the operator in mind, it far surpasses other videos on the market! What's more, "ongoing production of Berzerk has commenced!" . . . Another impressive attendance Steve talked about was the turnout at the firm's post Thursday night (Oct. 30) party (and floor show) at the Field Museum of Natural History. "I think we had more international people at this party than were present at AMOA five years ago!" he told us.

"DEFINITELY A BUYING SHOW," commented John Neville of Empire Dist. Inc. The distributor hosted a hospitality type booth at Expo with the Moyer-Diebel coffee machine providing an endless flow of hot coffee for visitors. Prexy Jerry Marcus, Neville and members of the sales staff were on hand throughout the show and, as Neville happily told us, "We wrote up a lot of domestic and international business!"

LARRY BERKE, MIDWAY's director of sales, mentioned to us prior to Expo that he anticipated doing a lot of business at this year's convention. Sure enough, that's exactly what happened. Daily crowds at the booth and lots of orders written for "Pac-Man," "Galaxian," "Space Encounters," "Space Zap," et al.

"OPERATOR TRAFFIC WAS THE HEAVIEST EVER," observed Mike Von Kennel of Taito America, "and the convention the best we've ever participated in." Of particular significance, he said, was the increased number of operators who came in to personally inspect the equipment. Highlights of the Taito America exhibit included "Stratovox" (upright and cocktail table); "Polaris" (upright and cocktail table); the follow-up talking video "Cosmopolis;" the "Star V" sitdown game and the factory's new trim line cabinet.

## EASTERN FLASHES

A sizeable contingent of coin people representing all levels of the business in this area were on hand at Chicago's Conrad Hilton Hotel (Oct. 31-Nov. 2) to take part in the 1980 AMOA Exposition — and they brought back glowing reports about the show. Most agreed the equipment lineup was super and the attendance exceptional!

"The show was very fast moving and the representation was good," remarked Sol Lipkin of American Shuffleboard, a longtime participant in Expo. "We were especially impressed with the heavy U.S. and international traffic," he added, "and the presence of top level distributors and trade people at this year's convention." He ranked Expo '80 as the association's biggest and best show to date!

BILL CURRIER OF Irving Kaye Co. told us he "did more business this year than at any previous show," due primarily to the efforts of "our aggressive distributor network." Among the products displayed by Kaye were the "Lion's Head" and "Silver Shadow" pool tables and the new "Silver Shadow Klub Pool." With respect to the latter, Currier said there's been a very noticeable resurgence of interest in the bumper-type pool tables. Kaye has booked a lot of orders for the Klub model in the past three months and the majority shipped are on 50 cent play. Additionally, there's quite a bit of operator interest in tournaments and leagues, so Kaye will be providing back-up promo material and other assistance in this regard. Bill departed on an eight-city business trip last week, during which he'll be devoting a lot of time to assisting operators in getting the bumper pool business rolling.

NYSCMA PRESIDENT MILLIE McCARTHY was among state group luminaries present at the pre-AMOA state conference on Thursday, Oct. 30. She said the meeting was quite productive and well attended by some 55-60 individuals representing many key groups. A main purpose of organizing the state groups, she pointed out, is to provide an effective line of communication among state associations for the exchange of ideas and, most particularly, to compare notes with each other on legislative issues. "I feel we should exchange newsletters, noting any specific legislative problems so that we are in a better position to help each other." The organization is still in the formative stage, and Milton Hobbs of North Carolina will be serving as chairman, McCarthy told us. Once established, the group will continue to work closely with AMOA, she added. Her suggestion for a name is Coin Amusement Board (CAB).

## CALIFORNIA CLIPPINGS

Things are hopping at Betson Pacific, as the West Coast coin community heads into winter. The L.A. distrib held open house in Long Beach at the Queen Mary (Nov. 18) and will sponsor another in San Mateo at Dumphy's (Nov. 19). A cocktail party and buffet will accompany both showings. Meanwhile, back at the Pico Blvd. store, Atari's "Battle Zone" and Gremlin's "Moon Cresta" are causing a lot of excitement among L.A.-area operators. The Betson gang is also eagerly anticipating the arrival of Gremlin's "Space Firebird," Exidy's "Spectre" and Gottlieb's "No Man's Land." All of those new games should arrive in time for the showings. Rock Ola's new "484" phonograph and Stern's latest video entry, "Berzerk," will also be on display at the pre-Thanksgiving affairs. In addition, the arrival of winter has brought the product lines of Seeburg, Stern and Gremlin to Betson Pacific's San Francisco outlet.

SUNNYVALE MANUFACTURER EXIDY has announced that it will begin shipping its new "Spectre" video by late November. Lila Zinter says the new space-themed game is based on the same premise as the company's wildly successful "Targ," but many new features have been developed for "Spectre." Zinter, who had been in Europe the past several months recruiting new Exidy distributors, also reports the AMOA was a big success for the manufacturer. "We found the show satisfying," said Zinter, "but we came away shaking our heads and trying to figure out if many of the games were American or just Japanese copycats. I think those manufacturers with their own game concept will find that virtue to their advantage over the next several months."



'Pac-Man'



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**FOR SALE:** 200 Antique slot machines, excellent condition. Contact: **Sal Miranda at 201-926-0700 — Hillside, New Jersey or Sandy Markowitz at 201-964-5230 — Union, New Jersey.**

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**FOR SALE:** 50 Seeburg 160 selection wall boxes \$25 each; 20,000 used 45 rpm records 1000 or less 10¢ each, over 1000, 9¢ each. **Walling 200 scale \$200; Rock-Ola Lowboy \$60. One-third down balance C.O.D. CENTRAL MUSIC CO., Box 284, Killeen, Texas 76541.**

**SEEBURG LPC 150, AMI 200, N 150.** Johnson coin sorter & counter 295, Tennis Tournay 200, Electro Dart 100. **BROWSER, 2009 Mott Ave., Far Rockaway, N.Y.**

**FOR SALE:** Bally Bingos, Mystic Gates, Hawaii's, Double-ups, Safaris, Bonus-75, Silver Sails, Bonanzas, and others all priced for immediate sale. **ISLAND COIN ENTERPRISES, P.O. BOX 2583 AGANA, GUAM 96910. TEL: 477-7515.**

**FOR SALE:** One penny falls like new \$4,000.00. Used OK Bingo machines, used flippers, and video games. Write for special prices. Also have five AMI Music M-1, and M-11. With dollar bill acceptors. **D. & P. MUSIC, 658 W. Market St., York, Pa. Box 243 ZIP 17405. PHONE 717-840-1846.**

**MATA HARI-\$695; Evel Knivel-\$495; Strikes & Spares-\$595; Airborne Avenger-\$295; Atarians-\$225; Dolly Parton, Getaway-\$395; Thunderbolt-\$395; Nugent-\$695; Hot Tip-\$495; Wheels II-\$395; Sheels-\$295; Hacer-\$295; M-4-\$495; Anti Aircraft-\$295. **MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207.****

### LEGAL

**NEED A LAWYER?** Call Law Offices of L. Rob Werner. (213) 705-0555, 462-1722, 6255 Sunset Blvd., 20th Floor, Hollywood, CA 90028 or 18075 Ventura Blvd., Encino, CA 91316. We desire to serve the legal needs of entertainers, managers, songwriters and producers.

### MISCELLANEOUS

**JUKEBOX SATURDAY NIGHT** and a year of Jukebox Trader both for \$24. Let me help you! **Rick Botts, 2545C SE 60th Ct., Des Moines, Iowa 50317.**



**NEW OFFICE** — Jeffrey Hersh (r) and Lloyd Segal recently merged their management offices where they will continue to handle such chores for Nick Gilder, Leda Grace, Bonnie Raitt and Manfred Mann. The new offices are at 1116 Cory Ave., Los Angeles, Calif.

### Snow Signed To Mirage

**LOS ANGELES** — Singer/songwriter Phoebe Snow has signed a long-term, exclusive worldwide recording contract with Mirage Records, distributed by Atlantic Records.

Snow is currently in the studio with producer Greg Ladanyi in New York. Snow's debut Mirage album is scheduled for release in early 1981.

## \$9.98 LP List Price Source Of Retail Concern

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is established enough that it will sell at the higher price," he added.

"I can understand MCA trying to recoup losses; *Xanadu* proved that a \$9.98 list can sell," said Don Simpson, buyer at the Indianapolis-based Fathers and Sons/Karna outfit, which runs a 12-store retail chain and provides wholesale service to more than 200 stores.

"If I had a complaint, it would be that this might set a precedent for higher prices," Simpson continued. "If the masses flock to the Dan LP, we won't have such resistance to the new price."

### Less Crossover Potential

But black retailers contacted said that the higher price of the "Gaucho" album would bite into the already moderate potential crossover sales in the black market place.

"The black consumer generally has less disposable income and will be less inclined to buy the Steely Dan than he would the strong R&B hit that they are sure to take home and enjoy," said Gerald Richardson, owner of the two-store Music Scene in Atlanta.

"We're not going to do too much pre-buying, just from week to week. We'll be taking a chance with a low stock at first," Richardson added.

But Cal Simpson, president of Detroit-based Simpson Wholesalers, Inc./Bad

Records, said that an MCA salesman who contacted him about the "Gaucho" LP refused to fill a small order.

"An MCA salesman came in, and we ordered what we thought was sufficient for our operation," Simpson explained. "He said that it wasn't enough and refused our order."

No other retailers contacted were aware of a minimum order required by the company. Simpson said that, regarding the black consumer, "the company should be concerned about a \$9.98 list black product because blacks don't have the money to even readily afford the \$7.98 product."

Simpson suggested that the higher prices would eventually encourage people to engage in home taping.

Agreeing with Simpson, Jeff Webb, chief buyer for the 33-store Sound Warehouse, based in Oklahoma City, said, "I think people will question the price. I don't think people are going to think of this LP being worth more than other LPs."

"I think there will be a backlash at this price with increased home taping the by-product," he added.

Retailers agreed that variable pricing was an inevitability and that in many cases it could help multiple sales.

"I hope they don't eliminate the \$7.98 list, because the midlines are great for new artists and catalog," Webb said.

Manufacturers expressed similar con-

cern that the consumer must be considered when price increases are planned. They also said that the consumers will pay for what they want.

## RIAA Annual Report

(continued from page 16)

hoc Tax Committee studied the applications of various new tax regulations to the recording industry. These included the application of the California Sales Tax to the transfer of "masters," withholding of foreign artist royalties and the implications of the accounting change on "excess inventory" related to the Thor Power Tool case (see separate story).

### Video Potential

The increasing significance of video developments as they relate to the recording industry was recognized with the formation of the RIAA/Video division in March 1980. The annual report stated: "Video recordings have many parallels and precedents in audio roots, and RIAA's current member companies are shaping ever-increasing roles in the creation, marketing, merchandising and distribution of video recordings."

The RIAA report also published statistics on the manufacturers' shipments of records and tapes in 1979. According to the report, total shipments for the year were 683 million units, net after returns.



# Tax Provision On Inventories Pits Label Against Dealers

(continued from page 8)

manufacturer could dispose of them. Now, our members must find a way to reduce their inventory to avoid paying higher taxes."

Ruttenberg said that while he did not know if any NARM members had begun to scrap their inventories in the wake of the decision, he planned to discuss the problem with the NARM board and to support any remedial legislation in Congress that would veto the retroactive application of the Thor Power decision.

## A Dead Issue?

The RIAA's Tax Committee met late last week to discuss a number of issues, including the Thor Power ruling and its applicability to record companies. Prior to the meeting, however, Meyers said, "As far as I'm concerned, it's a dead issue. A representative of the Assn. of American Publishers approached me earlier this year to look into the possibility of joining with them in sponsoring remedial legislation. But when I called the tax attorneys from the various record labels who serve on the Committee to see if they were bothered by the ruling, I got no reaction at all, and no one has raised the issue since."

Attorneys for the industry's leading record manufacturers declined to discuss the subject when contacted by **Cash Box**. However, Walter Solomon, assistant vice president and director of taxes for Warner Communications Inc. (WCI) said, "It would be an unusual record company that wasn't affected by the decision." In fact, he noted, WCI's 1979 tax return was "adversely affected" by the ruling. He explained that because the IRS did not issue its retroactive

# RSO, Curtom Talks

(continued from page 8)

ministrations its own black staff, he did mention that the "negotiations would end happily."

## Indie Promoters Retained

Meanwhile Stuart explained that "I've kept on as many indie promotion men as I could afford to. I kept seven of the original 17, because RSO has cut off my flow of dollars. I'm just trying to protect what I can."

Despite Stuart's claim that he was paying for Curtom's promotion men out of his own pocket, Coury said, "We're reimbursing him for that." He went on to say that when he relieved the black promotion staff of its duties, he agreed that he would keep a black staff that was "commensurate with the product."

"I don't feel we've breached our contract with Curtom, nor have they breached their contract with us," he said.

While much speculation about further cutbacks continues to circulate through the industry, Coury stated, "We haven't made any more cutbacks of our promotion or sales staff, nor do we intend to at this time."

ruling until February 1980, WCI was unable to scrap some of its inventory, since the company's fiscal year ended on Dec. 31 of the prior year. "This year," he remarked, "we are in the position to do something about it."

Record companies, he argued, "are not in the same position as book publishers. Labels aren't likely to hold on to 100,000 copies of a record the way a publisher might hold on to a book and then 'bleed it out' over the years. In the case of a protected artist, such as a Frank Sinatra, you move differently. But if you have inventory that you do not expect to get your normal price for, or at least your cost, either write it down or scrap it. You'll get the deduction anyway. And if you don't do it in '80, you still have the option of doing it in '81, assuming, of course, that you haven't already sold it."

## Bills In Congress

Legislation that would prohibit the retroactive application of the Thor Power decision to affected businesses was introduced earlier this year in Congress by Senator Gaylord Nelson (D-Wisc.) and Representative Barber Conable Jr. (R-N.Y.) The proposals, however, were attached to the \$39 billion general tax cut bill, which was blocked by Democratic leaders in Congress last week. The bills must now be re-introduced next year when the 97th Congress convenes in early January.

# RIAA Annual Report

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calculated at \$3.6761 billion suggested retail list price. The RIAA's Market Research committee said that these figures represented a six percent decline in units and an 11% dip in dollars from record 1978 levels. According to the report, however, 1979 was "the second best year in industry history for unit shipments, and the third best for equivalent dollars at suggested retail list prices, including record/tape club, mail order and premium product."

The report provided these statistics on the sales of specific configurations during 1979: pre-recorded cassettes rose 78.5 million units, up 28% from 1978 with a total sales volume of \$580.6 million, up 29% from 1978. Singles were up 12% to 212 million units, with a 36% sales volume increase to \$353.6 million, reflecting the higher-priced 12-inch disco format. Sales of LPs reached 290.2 million units, down 15% from 1978 with a sales volume fall-off of 17% to \$2.056 billion. Sales of eight-tracks plummeted 23% to 102.3 million units, with a sales volume decline of 28% to \$684.3 million.

According to the report, nearly 7,000 new singles and albums were released by American manufacturers in 1979, a five percent drop from the previous year's total of domestic releases.

# Appeals Court Backs RIAA; Reagan Aide Supports Probe

(continued from page 16)

Platt to set a trial date. Jacobs recently won the conviction of tape counterfeiter George Tucker on charges of perjury and obstruction of justice after a sensational trial before Judge Platt (**Cash Box**, Sept. 13, Sept. 20, and Oct. 11). The Tucker trial produced as-yet-unresolved allegations that several high-ranking executives at two major record companies "have committed Federal criminal violations." Tucker, who manufactured and sold counterfeit eight-tracks to Norton Verner, a middleman and key government witness in the Federal case against Goody, is now serving a five year prison term at the Federal penitentiary in Allenwood, Pa.

## Consequences of Election

The Organized Crime Strike Force, which was conceived during the administration of President Lyndon B. Johnson, is administered by the United States Attorney General through the Department of Justice. Although Attorney General Benjamin Civiletti and Edward R. Korman, U.S. Attorney for the Eastern District of New York, are likely to be replaced when President-elect Ronald Reagan takes office in January, the Strike Force attorneys are career government employees and cannot be fired by a new administration.

Jacobs acknowledged that a new Attor-

ney General would have the power to determine which Strike Force investigations would receive priority emphasis in Washington, but he felt that the counterfeit recordings probe would be allowed to continue unhindered. The Strike Force for the Eastern District of New York, which is headed by Thomas Puccio, has played a key role in the widely publicized "Abscam" investigations. Jacobs said that a new Attorney General would have the authority to transfer Strike Force attorneys, but that this seemed unlikely.

In Los Angeles, Joe Holmes, deputy press secretary for President-elect Reagan, said, "I could not foresee the Reagan administration interfering with the momentum from any legitimate ongoing investigation." Holmes noted that he lacked the "specific facts" pertaining to the counterfeiting probe and stressed that the Reagan transition team was not yet running the Justice Department. However, Holmes pointed to Reagan's "interest and participation" in California anti-crime strike force activities when the President-elect was Governor of that state. "I'm sure we would be most receptive to continuing the investigation," Holmes said. "I certainly guarantee that the activities of the Organized Crime Strike Force will not be diminished."

# Gremlin/Sega Annual Meet Optimistic

(continued from page 40)

quate spare parts and boards "before production," a point well received by those in attendance. The company is making a major effort to expedite project delivery and parts shipments and to maintain a top-drawer warranty program and full service backup.

Steve Margolin, who heads up the firm's Customer Service, briefly outlined some of the changes being instituted in this area, including the publication of the *Data Bus* monthly newsletter, the disbursement of vital technical material and maintenance procedures, and a response for gathering valuable input. A new toll free line for service calls (800) 854-1098, has been installed and the company has established a new parts ordering system to expedite this service and provide same day or next day delivery.

The Moon Cresta Test Kit, inexpensive and fully equipped to test all functions of the board, was also introduced at the meeting. Commencing immediately after the AMOA convention, Gremlin/Sega will launch an extensive service school program nationwide.

Just prior to the new product presentation, Fogleman talked briefly about the company's major progress in color and plans for the utilization, in 1981, of the "revolutionary" Color XY System, which was displayed at AMOA by Electrohome of

Canada. While this process was not employed in any of the games shown at the meeting, Fogleman advised that "Gremlin will have the first production of this color system."

The day-long event was climaxed by the unveiling of "Space Firebird," "Space Tactics" and "Moon Cresta," three exciting new video games.

# Gottlieb At AMOA '80

(continued from page 42)

"We have been considering whether or not there might still be a modest market for a single player game at an attractive price. In the music part of the business, there still seems to be the need for a 100-selection jukebox, even though the jumbo 200s and 160s dominate the market.

"We are not pushing the single player or trying to re-establish what may be an unneeded version of pinball," Herrick stressed. "We are doing this on a trial basis, so if there is an identifiable market out there of any appreciable size, our distributors will have it available. And by the way, don't underestimate the game — it's a flashy and interesting card game in the Gottlieb tradition, and I think we could all be surprised with the strength of this game!"

The company indicated that testing would continue through part of November prior to a decision.



**BREAKING IN THE BOARDWALK** — The Boardwalk Entertainment Company's record division recently held its inaugural corporate convention at its Beverly Hills headquarters. Staffers from both the East and West Coasts were introduced to the label's new music directors, Barry Freeman (West Coast region), Carl Bence (Midwest region) and Jim Francis (Southeast region) and discussed the campaigns for the company's upcoming releases. Pictured (l-r) in the first photo are: Gary Le Mel, vice president A&R and publishing; Brooks Arthur, co-producer of Carole Bayer Sager's new Boardwalk LP; Neil Bogart, president; Burt Bacharach, co-producer of Carole Bayer Sager's new Boardwalk album; Carole Bayer Sager; and Irv Beigel, executive vice president. Pictured standing in the second photo are (l-r): Biegel; Dick Sherman, senior vice president of sales; Elen Wolff,

vice president of creative services; Freeman; and Steve Brack, director national secondary promotion. Pictured seated are (l-r): Ruben Rodriguez, vice president of East Coast promotion; Carl Bence, Midwestern regional promotion director; Roberta Skopp, vice president of publicity and artist development; and Scott Kranzberg, vice president of promotion. Pictured standing in the third photo are (l-r): Stan Levy, member of the management team of newly signed Boardwalk act Tierra; Joey Guerra, Phil Madayag and Steve Falomir of Tierra; Amani Gardner, Tierra Management; Bogart; and Rudy Salas, Bobby Loya and Bobby Navarete of Tierra. Pictures seated are (l-r): Andre Baeza and Steve Salas of Tierra and a guest musician. Pictured in the fourth photo is Boardwalk flagship artist Harry Chapin.



# CASH BOX TOP 100 ALBUMS

November 22, 1980

		Weeks On 11/15 Chart		Weeks On 11/15 Chart		Weeks On 11/15 Chart			
1	<b>GREATEST HITS</b> KENNY ROGERS (Liberty LOO-1072)	8.98	3	6	69	<b>LOVE APPROACH</b> TOM BROWNE (GRP/Arista GRP 5008)	7.98	50	19
2	<b>GUILTY</b> BARBRA STREISAND (Columbia FC 36750)	8.98	2	7	70	<b>KURTIS BLOW</b> (Mercury SRM-1-3854)	7.98	73	6
3	<b>THE RIVER</b> BRUCE SPRINGSTEEN (Columbia PC2 36854)	15.98	1	4	71	<b>HAWKS &amp; DOVES</b> NEIL YOUNG (Reprise HS 2297)	8.98	—	1
4	<b>HOTTER THAN JULY</b> STEVIE WONDER (Tama/Motown T8-373M1)	8.98	5	2	72	<b>TRUE COLOURS</b> SPLIT ENZ (A&M SP-4822)	7.98	60	14
5	<b>THE GAME</b> OUFEN (Elektra 5E-513)	8.98	6	19	73	<b>RAY, GOODMAN &amp; BROWN II</b> RAY, GOODMAN & BROWN (Polydor PD-1-6299)	7.98	75	8
6	<b>ONE STEP CLOSER</b> THE DOOBIE BROTHERS (Warner Bros. HS 3452)	8.98	4	7	74	<b>WIDE RECEIVER</b> MICHAEL HENDERSON (Buddah/Arista BDS 6001)	7.98	59	14
7	<b>CRIMES OF PASSION</b> PAT BENATAR (Chrysalis CHE 1275)	8.98	7	14	75	<b>NOTHIN' MATTERS AND WHAT IF IT DID</b> JOHN COUGAR (Riva/Mercury RVL 7403)	7.98	82	8
8	<b>THE WANDERER</b> DONNA SUMMER (Geffen/Warner Bros. GHS 2000)	8.98	11	3	76	<b>SHADOWS AND LIGHT</b> JONI MITCHELL (Asylum BB-704)	13.98	62	8
9	<b>BACK IN BLACK</b> AC/DC (Atlantic SD 161018)	8.98	9	15	77	<b>THE GAMBLER</b> KENNY ROGERS (United Artists UA-LA-934)	7.98	79	101
10	<b>TRIUMPH</b> THE JACKSONS (Epic FE 36424)	8.98	10	6	78	<b>GREATEST HITS</b> RONNIE MILSAP (RCA HAL 1-3277)	8.98	89	5
11	<b>ALIVE</b> KENNY LOGGINS (Columbia C2X 36738)	13.98	12	8	79	<b>DEFACE THE MUSIC</b> UTOPIA (Bearsville BRK 3487)	8.98	55	6
12	<b>FACES</b> EARTH, WIND & FIRE (ARC/Columbia KC 2 36795)	15.98	—	1	80	<b>GREATEST HITS</b> THE OAK RIDGE BOYS (MCA-5150)	8.98	113	3
13	<b>PARIS</b> SUPERTRAMP (A&M SP-6702)	13.98	8	7	81	<b>ARE HERE</b> THE KINGS (Elektra 6E-274)	7.98	74	15
14	<b>DIANA</b> DIANA ROSS (Motown M8-936)	8.98	13	24	82	<b>JOY AND PAIN</b> MAZE featuring FRANKIE BEVERLY (Capitol ST-12087)	7.98	80	17
15	<b>ZENYATTA MONDATTA</b> THE POLICE (A&M SP-4831)	8.98	17	5	83	<b>2</b> GAMMA (Elektra 6E-288)	7.98	85	11
16	<b>CHRISTOPHER CROSS</b> (Warner Bros. BSK 3383)	7.98	16	43	84	<b>ON THE EDGE</b> THE BABYS (Chrysalis CHE 1305)	8.98	109	3
17	<b>HOLD OUT</b> JACKSON BROWNE (Asylum 5E-511)	8.98	15	19	85	<b>HEARTLAND</b> THE MICHAEL STANLEY BAND (EMI-America SW-17040)	7.98	86	9
18	<b>ANNE MURRAY'S GREATEST HITS</b> (Capitol SOO-12110)	8.98	19	9	86	<b>HEROES</b> COMMODORES (Motown M8-939M1)	8.98	76	22
19	<b>XANADU</b> ORIGINAL SOUNDTRACK (MCA-6100)	9.98	14	20	87	<b>TAKING LIBERTIES</b> ELVIS COSTELLO (Columbia JC 36939)	7.98	65	7
20	<b>GIVE ME THE NIGHT</b> GEORGE BENSON (West/Warner Bros. HS 3453)	8.98	20	16	88	<b>MORE GEORGE THOROGOOD AND THE DESTROYERS</b> GEORGE THOROGOOD AND THE DESTROYERS (Rouner 3035)	7.98	117	3
21	<b>URBAN COWBOY</b> ORIGINAL SOUNDTRACK (Asylum DP-900002)	15.98	21	28	89	<b>MUSIC MAN</b> WAYLON (RCA AFL-3602)	7.98	90	25
22	<b>TP</b> TEDDY PENDERGRASS (Phila. Int'l /CBS FZ 36745)	8.98	23	15	90	<b>GIDEON</b> KENNY ROGERS (United Artists LOO-1035)	8.98	87	33
23	<b>GREATEST HITS VOLUME TWO</b> LINDA RONSTADT (Asylum 5E-516)	8.98	28	3	91	<b>WALK AWAY</b> DONNA SUMMER (Casablanca NBLP 7244)	8.98	92	7
24	<b>PANORAMA</b> THE CARS (Elektra 5E-514)	8.98	18	12	92	<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS (Casablanca NBLP 7239)	7.98	96	7
25	<b>FREEDOM OF CHOICE</b> DEVO (Warner Bros. BSK 3435)	7.98	25	25	93	<b>THIS TIME</b> AL JARREAU (Warner Bros. BSK 3434)	7.98	83	23
26	<b>HONEYSUCKLE ROSE</b> ORIGINAL SOUNDTRACK (Columbia S2 36752)	15.98	24	12	94	<b>MORE SPECIALS</b> THE SPECIALS (Chrysalis CHR 1303)	7.98	99	5
27	<b>GREATEST HITS</b> THE DOORS (Elektra 5E-515)	8.98	34	4	95	<b>AT PEACE WITH WOMAN</b> THE JONES GIRLS (Phila. Int'l/CBS JZ 36767)	7.98	97	6
28	<b>CELEBRATE</b> KOOL & THE GANG (De-Lite/Phonogram DE-9518)	7.98	30	6	96	<b>WINELIGHT</b> GROVER WASHINGTON, JR. (Elektra 6E-305)	7.98	133	2
29	<b>SCARY MONSTERS</b> DAVID BOWIE (RCA AQL-3647)	8.98	22	8	97	<b>ONE FOR THE ROAD</b> THE KINKS (Arista A2L 6401)	13.98	68	22
30	<b>EMOTIONAL RESCUE</b> THE ROLLING STONES (Rolling Stones/Atlantic COC 16015)	8.98	26	19	98	<b>STONE JAM</b> SLAVE (Cotillion/Atlantic SD 5224)	7.98	103	6
31	<b>ALL SHOOK UP</b> CHEAP TRICK (Epic FE 36498)	8.98	49	2	99	<b>14 KARAT</b> FATBACK (Spring/Polydor SP-1-6729)	7.98	107	5
32	<b>ZAPP</b> (Warner Bros. BSK 3463)	7.98	31	10	100	<b>HUMANS</b> BRUCE COCKBURN (Millennium/RCA BXL 1-7752)	7.98	101	6
33	<b>REMAIN IN LIGHT</b> TALKING HEADS (Sire SRK 6095)	7.98	41	4	35	<b>AUDIO-VISIONS</b> KANSAS (Kirshner/CBS FZ 36588)	8.98	29	8
34	<b>FULL MOON</b> CHARLIE DANIELS BAND (Epic FE 36571)	7.98	32	16	36	<b>GLASS HOUSES</b> BILLY JOEL (Columbia FC 36384)	8.98	35	36
					37	<b>SPECIAL THINGS</b> POINTER SISTERS (Planet/Elektra P-9)	7.98	38	14
					38	<b>ONE TRICK PONY</b> PAUL SIMON (Warner Bros. HS 3472)	8.98	27	12
					39	<b>VOICES</b> DARYL HALL & JOHN OATES (RCA AOL 1-3646)	8.98	40	15
					40	<b>AGAINST THE WIND</b> BOB SEGER & THE SILVER BULLET BAND (Capitol SOO-12041)	8.98	36	37
					41	<b>SWEET SENSATION</b> STEPHANIE MILLS (20th Century-Fox/RCA T-603)	7.98	39	34
					42	<b>FEEL ME</b> CAMEO (Chocolate City/Casablanca CCLP 2016)	7.98	53	3
					43	<b>WILD PLANET</b> THE B-52's (Warner Bros. BSK 3471)	7.98	33	10
					44	<b>IRONS IN THE FIRE</b> TEENA MARIE (Gordy/Motown G8-997M1)	7.98	45	12
					45	<b>MAKING MOVIES</b> DIRE STRAITS (Warner Bros. BSK 3480)	7.98	69	2
					46	<b>BEATIN' THE ODDS</b> MOLLY HATCHET (Epic FE 36572)	8.98	44	10
					47	<b>COME UPSTAIRS</b> CARLY SIMON (Warner Bros. BSK 3443)	7.98	37	21
					48	<b>FAME</b> ORIGINAL SOUNDTRACK (RSO RX1-3080)	8.98	42	25
					49	<b>LOST IN LOVE</b> AIR SUPPLY (Arista AB 4268)	8.98	52	28
					50	<b>I BELIEVE IN YOU</b> DON WILLIAMS (MCA-5133)	8.98	61	12
					51	<b>SHINE ON</b> L.T.D. (A&M SP 4819)	7.98	43	12
					52	<b>CARNAVAL</b> SPYRO GYRA (MCA-5149)	8.98	66	4
					53	<b>TIMES SQUARE</b> ORIGINAL SOUNDTRACK (RSO RS-2-4203)	13.98	56	9
					54	<b>GREATEST HITS</b> WAYLON JENNINGS (RCA AHL 1-3378)	7.98	54	83
					55	<b>ANYTIME, ANYPLACE, ANYWHERE</b> ROSSINGTON COLLINS BAND (MCA-5130)	8.98	46	19
					56	<b>THE TURN OF A FRIENDLY CARD</b> THE ALAN PARSONS PROJECT (Arista AL-9518)	8.98	104	2
					57	<b>NEW CLEAR DAYS</b> THE VAPORS (United Artists LT-1049)	7.98	58	15
					58	<b>CHIPMUNK PUNK</b> THE CHIPMUNKS (Excelsior XLP-6008)	7.98	51	19
					59	<b>HORIZON</b> EDDIE RABBITT (Elektra 6E-276)	7.98	47	19
					60	<b>SECONDS OF PLEASURE</b> ROCKPILE (Columbia JC 36886)	7.98	78	2
					61	<b>OFF THE WALL</b> MICHAEL JACKSON (Epic FE-35745)	8.98	57	83
					62	<b>CIVILIZED EVIL</b> JEAN-LUC PONTY (Atlantic SD 16020)	8.98	63	6
					63	<b>DIRTY MIND</b> PRINCE (Warner Bros. BSK 3478)	7.98	77	3
					64	<b>ARETHA FRANKLIN</b> (Arista AI. 9538)	7.98	70	5
					65	<b>BEAT CRAZY</b> THE JOE JACKSON BAND (A&M SP 4837)	8.98	72	3
					66	<b>MICKEY MOUSE DISCO</b> (Disneyland 2504)	4.98	67	40
					67	<b>STARDUST</b> WILLIE NELSON (Columbia JC 35305)	7.98	64	39
					68	<b>CLUES</b> ROBERT PALMER (Island ILPS 9595)	8.98	48	7



# cash box top albums/101 to 200

November 22, 1980

		Weeks On Chart			Weeks On Chart			Weeks On Chart									
101	<b>THESE DAYS</b> CRYSTAL GAYLE (Columbia JC 36512)	8.98	11/15	81	10	135	<b>I'M NO HERO</b> CLIFF RICHARD (EMI-America SW-17039)	7.98	11/15	139	5	166	<b>MAN OVERBOARD</b> BOB WELCH (Capitol SOO-12107)	8.98	11/15	173	7
102	<b>AEROSMITH'S GREATEST HITS</b> AEROSMITH (Columbia FC 36865)	8.98		126	2	136	<b>THE MICHAEL SCHENKER GROUP</b> (Chrysalis CHE 1302)	8.98		106	11	167	<b>CONTRACTUAL OBLIGATION</b> MONTY PYTHON (Arista AL 9536)	7.98		171	5
103	<b>PUCKER UP</b> LIPPS, INC. (Casablanca NBLP 7242)	8.98		105	8	137	<b>IN SEARCH OF RAINBOW SEEKERS</b> MTUME (Epic JE 36017)	7.98		123	8	168	<b>DARKNESS ON THE EDGE OF TOWN</b> BRUCE SPRINGSTEEN (Columbia JC 35318)	7.98		—	1
104	<b>SEAWIND</b> (A&M SP-4824)	7.98		108	6	138	<b>21st CENTURY MAN</b> BILLY THORPE (Elektra 6E-294)	7.98		144	4	169	<b>VAN HALEN</b> (Warner Bros. BSK 3075)	7.98		163	149
105	<b>THE EMPIRE STRIKES BACK</b> ORIGINAL SOUNDTRACK (RSO RS 2-4201)	13.98		93	27	139	<b>LOVE FANTASY</b> ROY AYERS (Polydor PD-1-6301)	7.98		141	5	170	<b>THE BEST OF THE DOOBIES</b> THE DOOBIE BROTHERS (Warner Bros. BSK 3112)	8.98		176	36
106	<b>TELEKON</b> GARY NUMAN (Atco SD-32-103)	8.98		84	8	140	<b>PRETENDERS</b> (Sira SRK 6083)	7.98		130	44	171	<b>PLAYING FOR KEEPS</b> EDDIE MONEY (Columbia FC 36514)	8.98		100	16
107	<b>HELP YOURSELF</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36582)	7.98		112	6	141	<b>NURDS</b> THE ROCHES (Warner Bros. BSK 3475)	7.98		152	3	172	<b>SKY</b> (Arista A2L 8302)	13.98		180	4
108	<b>THE YEAR 2000</b> THE O'JAYS (TSOP/CBS FZ 36418)	8.98		98	13	142	<b>IT'S MY TURN</b> ORIGINAL SOUNDTRACK (Motown M8-947M1)	8.98		—	1	173	<b>ABSOLUTELY MADNESS</b> (Sire SRK 6094)	7.98		174	3
109	<b>BARRY GOUDREAU</b> (Portrait/CBS NJR 38542)	7.98		91	12	143	<b>BARBRA STREISAND'S GREATEST HITS VOL. 2</b> (Columbia FC 35679)	8.98		151	3	174	<b>U.S. 1</b> HEAD EAST (A&M SP-4826)	7.98		178	2
110	<b>80/81</b> PAT METHENY (ECM/Warner Bros. 2-1180)	7.98		120	4	144	<b>THE B-52's</b> (Warner Bros. BSK 3355)	7.98		114	44	175	<b>MY HOME'S IN ALABAMA</b> ALABAMA (RCA AFL 1-3644)	7.98		156	16
111	<b>THIS IS MY DREAM</b> SWITCH (Gordy/Motown G8-999M1)	8.98		—	1	145	<b>McVICAR</b> ORIGINAL SOUNDTRACK (Polydor PD-1-6284)	8.98		121	15	176	<b>WAITING ON YOU</b> BRICK (Bang/CBS JZ 36262)	7.98		189	2
112	<b>LOVE LIVES FOREVER</b> MINNIE RIPERTON (Capitol SOO-12097)	8.98		94	13	146	<b>CATHOLIC BOY</b> THE JIM CARROLL BAND (Atco SD 38-132)	7.98		165	3	177	<b>TOUCH YOU</b> JIMMY HALL (Epic NJE 36516)	7.98		179	4
113	<b>INHERIT THE WIND</b> WILTON FELDER (MCA-5144)	8.98		124	5	147	<b>TEN YEARS OF GOLD</b> KENNY ROGERS (United Artists UA-LA 835-H)	7.98		154	62	178	<b>UPRISING</b> BOB MARLEY & THE WAILERS (Island ILPS 9596)	7.98		153	16
114	<b>IN THE HEAT OF THE NIGHT</b> PAT BENATAR (Chrysalis CHR 123)	7.98		110	81	148	<b>RODNEY FRANKLIN</b> (Columbia JC 36747)	7.98		158	2	179	<b>ROCK HARD</b> SUZI QUATRO (Draamland/RSO DL-1-5006)	7.98		181	3
115	<b>A MUSICAL AFFAIR</b> ASHFORD & SIMPSON (Warner Bros. HS 3458)	8.98		111	14	149	<b>MINUTE BY MINUTE</b> THE DOOBIE BROTHERS (Warner Bros. BSK 3193)	7.98		150	101	180	<b>BLACK SEA</b> XTC (Virgin/RSO VA 13147)	7.98		—	1
116	<b>BLACK MARKET CLASH</b> THE CLASH (Epic 4E38846)	4.98		—	1	150	<b>THE AWAKENING</b> THE REDDINGS (Ballava In A Draem/CBS JZ 36875)	7.98		168	2	181	<b>THE LONG RUN</b> THE EAGLES (Asylum 5E-508)	8.98		187	58
117	<b>DRAMA</b> YES (Atlantic SD 18019)	8.98		71	12	151	<b>WOMEN AND CHILDREN FIRST</b> VAN HALEN (Warner Bros. HS 3415)	8.98		142	32	182	<b>HEAVEN AND HELL</b> BLACK SABBATH (Warner Bros. BSK 3372)	7.98		137	25
118	<b>LIVING IN A FANTASY</b> LEO SAYER (Warner Bros. BSK 3483)	7.98		129	4	152	<b>SONGS I LOVE TO SING</b> SLIM WHITMAN (Clavland/Epic JE 36768)	7.98		159	4	183	<b>"A"</b> JETHRO TULL (Chrysalis CHE 1301)	8.98		115	11
119	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE (Columbia JC 36476)	7.98		116	24	153	<b>I AM WHAT I AM</b> GEORGE JONES (Epic JE 36586)	7.98		160	9	184	<b>THE JEALOUS KIND</b> DELBERT McCLINTON (Capitol ST-12115)	7.98		—	1
120	<b>DARKROOM</b> ANGEL CITY (Epic JE 36543)	7.98		125	8	154	<b>BORN TO RUN</b> BRUCE SPRINGSTEEN (Columbia PC 33795)	7.98		183	2	185	<b>CAMEOSIS</b> CAMEO (Casablanca CCLP 2011)	7.98		175	29
121	<b>HURRY UP THIS WAY AGAIN</b> THE STYLISTICS (TSOP/CBS JZ 38470)	7.98		140	7	155	<b>RED CAB TO MANHATTAN</b> STEPHEN BISHOP (Warner Bros. BSK 3473)	7.98		157	4	186	<b>HUMANESQUE</b> JACK GREEN (RCA AFL 1-3893)	7.98		188	5
122	<b>LET ME BE YOUR ANGEL</b> STACY LATTISAW (Cotillion/Atlantic SD 5219)	7.98		95	25	156	<b>STRANGER IN TOWN</b> BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11698)	7.98		155	131	187	<b>707</b> (Casablanca NBLP 7213)	7.98		—	1
123	<b>SEQUEL</b> HARRY CHAPIN (Boardwalk FW 36872)	8.98		—	1	157	<b>THE WALL</b> PINK FLOYD (Columbia PC2 3618)	15.98		148	50	188	<b>GOLD &amp; PLATINUM</b> LYNYRD SKYNYRD BAND (MCA 2-11003)	12.98		191	50
124	<b>ONE MORE SONG</b> RANDY MEISNER (Epic NJE 36749)	7.98		135	4	158	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON (Columbia KC-2-35642)	11.98		128	15	189	<b>PETER GABRIEL</b> (Mercury SRM-3848)	7.98		138	24
125	<b>LATOYA JACKSON</b> (Polydor PD-1-8291)	7.98		127	7	159	<b>CHINATOWN</b> THIN LIZZY (Warner Bros. BSK 3496)	7.98		—	1	190	<b>THE STRANGER</b> BILLY JOEL (Columbia JC 34987)	7.98		184	182
126	<b>LITTLE STEVIE ORBIT</b> STEVE FORBERT (Namparr/CBS JZ 38595)	8.98		88	7	160	<b>FAMILY</b> HUBERT LAWS (Columbia JC 36396)	7.98		162	6	191	<b>THE FUNK IS ON</b> INSTANT FUNK (Salsoul/RCA SA 8536)	7.98		138	7
127	<b>TWENNYNINE with LENNY WHITE</b> (Elektra 8E-304)	7.98		132	5	161	<b>I'M NOT STRANGE I'M JUST LIKE YOU</b> KEITH SYKES (Beckstreet/MCA 5152)	8.98		169	3	192	<b>RANDY HANSEN</b> (Capitol ST-12119)	7.98		—	1
128	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE (Asylum 6E-309)	7.98		149	3	162	<b>DEEPEST PURPLE/THE VERY BEST OF DEEP PURPLE</b> DEEP PURPLE (Warner Bros. PRK 3486)	7.98		164	4	193	<b>NO NIGHT SO LONG</b> DIONNE WARWICK (Arista AL 9526)	8.98		172	16
129	<b>VICTORY</b> NARADA MICHAEL WALDEN (Atlantic SD 19279)	8.98		102	6	163	<b>STREET FEVER</b> MOON MARTIN (Capitol ST-12099)	7.98		177	3	194	<b>DARK SIDE OF THE MOON</b> PINK FLOYD (Harvest/Capitol SMAS 1163)	7.98		185	46
130	<b>ODORI</b> HIROSHIMA (Arista AL 9541)	7.98		161	2	164	<b>TWO "B's" PLEASE</b> THE ROBBIN THOMPSON BAND (Ovation OV 1759)	7.98		167	7	195	<b>ONE IN A MILLION YOU</b> LARRY GRAHAM (Warner Bros. BSK 3447)	7.98		119	23
131	<b>HIGHWAY TO HELL</b> AC/DC (Atlantic SD 12944)	7.98		131	9	165	<b>LET'S DO IT TODAY</b> LENNY WILLIAMS (MCA-5147)	8.98		170	4	196	<b>THE PSYCHEDELIC FURS</b> (Columbia NJC 36791)	7.98		198	2
132	<b>THE DOORS</b> (Elektra EKS 74007)	7.98		134	13							197	<b>SMOKEY AND THE BANDIT 2</b> ORIGINAL SOUNDTRACK (MCA-6101)	8.98		166	12
133	<b>THE CARS</b> (Elektra 6E 135)	7.98		122	125							198	<b>S.O.S.</b> THE S.O.S. BAND (Tabu/CBS NJZ 36332)	7.98		186	22
134	<b>MR. HANDS</b> HERBIE HANCOCK (Columbia JC 36578)	7.98		147	2							199	<b>HEART ATTACK AND VINE</b> TOM WAITS (Asylum 6E-295)	7.98		182	6
												200	<b>I TOUCHED A DREAM</b> THE DELLS (20th Century-Fox/RCA 1-017)	7.98		190	14

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

AC/DC	9,131	Daniels, Charlie Band	34	Jackson, Joe	65	Millsap, Ronnie	78	Roches	141	Thompson, Robbin Band	164
Aerosmith	102	Davis, Mac	92	Jackson, LaToya	125	Mitchell, Joni	76	Rockpile	60	Thorogood, George	88
Air Supply	49	Deep Purple	162	Jackson, Michael	61	Molly Hatchet	46	Rogers, Kenny	1,77,90,147	Thorpe, Billy	138
Alabama	175	Dells	200	Jacksons	10	Money, Eddie	171	Rolling Stones	30	Twinnynina	127
Angel City	120	Davo	25	Jarreau, Al	93	Monty Python	167	Ronstadt, Linda	23	Utopia	79
Ashford & Simpson	115	Dire Straits	45	Jennings, Waylon	54,89	Moon Martin	163	Ross, Diana	14	Van Halen	151,169
Ayars, Roy	139	Doobie Bros.	6,149,170	Jethro Tull	183	Mtuma	137	Rossington Collins	55	Vepors	57
B-52's	43,144	Doors	27,132	Joel, Billy	36,190	Murray, Anne	18	Sayar, Lao	118	Waits, Tom	199
Baby's	84	Eagles	181	Jonas, Georgia	153	Nelson, Willie	67,158	Schenkar, Micheal Group	136	Welden, N. M.	129
Banatar, Pat	7,114	Earth, Wind, & Fire	12	Jones Girls	95	Nelson, Willie and Ray Price	119	Seawind	104	Washington, Grover Jr.	96
Benson, George	20	Fatback	99	Kansas	35	Numen, Gery	106	Segar, Bob	40,156	Warwick, Dionna	193
Bishop, Stephan	155	Falder, Wilton	113	Kings	81	Oak Ridge Boys	80	707	187	Walch, Bob	166
Black Sabbath	182	Forbert, Steve	126	Kinks	97	O'Jays	108	Simon, Carly	47	Whitman, Slim	152
Blow, Kurtis	70	Franklin, Aretha	64	Kool & The Gang	28	Pelmer, Robert	68	Simon, Paul	38	Williams, Don	50
Bowie, David	29	Franklin, Rodney	148	Lattisaw, Stacy	122	Parsons, Alen	56	Sky	172	Williams, Lenny	165
Brick	176	Gabrial, Patar	189	Laws, Hubart	160	Pendagrass, Taddy	22	Slava	98	Wonder, Stevia	4
Brown, Jackson	17	Gamma	83	Lee, Johnny	128	Pink Floyd	157,194	S.O.S. Bend	198	XTC	180
Brown, Tom	69	Gatlin, Larry	107	Lipps, Inc.	103	Pointer Sisters	37	Specials	94	Yes	117
Cameo	42,185	Gayla, Crystal	101	Loggins, Kenny	101	Police	15	Split Enz	72	Young, Neil	71
Carroll, Jim	148	Goudreau, Barry	109	L.T.D.	51	Ponty, Jean-Luc	62	Springsteen, Bruce	3,154,168	Zapp	32
Cars	24,133	Graham, Larry	195	Lynyrd Skynyrd	188	Pretenders	140	Spyro Gyra	52	<b>SOUNDTRACKS</b>	
Chapin, Herry	123	Graen, Jack	186	Madness	173	Prince	63	Stanley, Micheal Band	85	The Empire Strikes Beck	105
Cheap Trick	31	Hall, Jimmy	177	Marley, Bob & The Wallers	178	Psychadelic Furs	196	Stralsand, Berbre	2,143	Fame	48
Chipmunks	58	Hall & Oates	39	Marie, Taana	44	Quatro, Suzl	179	Stylists	121	Honeysuckle Rosa	26
Clash	118	Hancock, Harbla	134	Meza	82	Quann	5	Summer, Donna	8,91	It's My Turn	142
Cockburn, Bruce	100	Hensen, Randy	192	McClinton, Delbart	184	Rebbit, Eddia	59	Supartramp	13	McVicar	145
Commodores	88	Head East	174	Malsnar, Randy	124	Rey, Goodman & Brown	73	Switch	111	Smokey And The Bandit 2	197
Costello, Elvis	37	Henderson, Michael	74	Matherly, Pat	110	Reddings	160	Sykes, Keith	161	Times Square	53
Cougar, John	75	Hiroshima	130	Mickey Mouse Disco	66	Richard, Cliff	135	Talking Heads	33	Urban Cowboy	21
Cross, Christopher	16	Instant Funk	191	Mills, Stephanie	41	Riperton, Minnie	112	Thin Lizzy	159	Xanadu	19



# Radio has got the "Klugh."



"I Don't Want To Leave You Alone Anymore."<sup>1386</sup>

From the Earl Klugh album Dream Come True.<sup>LT-1026</sup>

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**John Lennon**

**Yoko Ono**



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**Double Fantasy**

**The single**  
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**John Lennon**  
**Kiss Kiss Kiss**  
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