

CASHBOX

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NEWSPAPER

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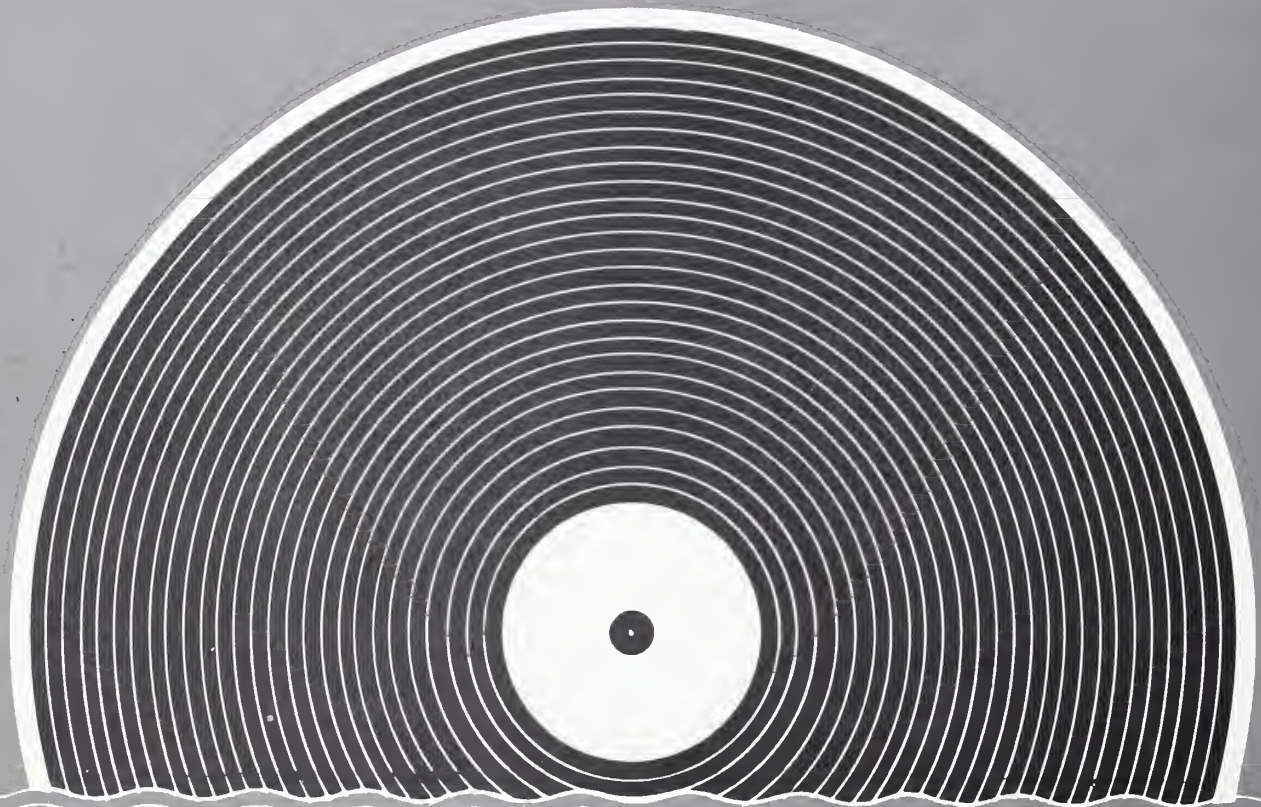
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Tel: (212) 489-9245
Telex: 234107

CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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PUBLICATION OFFICES
NEW YORK
1775 Broadway, New York NY 10019
Phone: (212) 586-2640
Cable Address: Cash Box NY
Telex: 666123

HOLLYWOOD
6363 Sunset Blvd. (Suite 930)
Hollywood CA 90028
Phone: (213) 464-8241

NASHVILLE
21 Music Circle East, Nashville TN 37203
Phone: (615) 244-2898

CHICAGO
CAMILLE COMPASIO, *Coin Machine, Mgr.*
1442 S. 61st Ave., Cicero IL 60650
Phone: (312) 863-7440

WASHINGTON, D.C.
EARL B. ABRAMS
3518 N. Utah St.,
Arlington VA 22207
Phone: (703) 243-5664

MIGUEL SMIRNOFF
Director of South American Operations

ARGENTINA — MIGUEL SMIRNOFF
Belgrano 3252, Piso 4 "B"
Buenos Aires, Argentina
Phone: 89-6796

AUSTRALIA — ALLAN WEBSTER
699 Drummond Street
Carlton, Victoria, Australia 3054
Phone: 347-0518

BRASIL Pandisc
RVA Conselheiro Crispiniano, 344 4 Ander
Sala 406 — Sao Paulo, Brasil
Phone: 222-9312/223-8907

CANADA — KIRK LaPOINTE
835A Bloor Street West — Unit E
Toronto, Ontario, Canada M6G 1M1
Phone: (416) 536-8824

FRANCE — DILEK KOC
12 Boulevard Exelmans
Paris, France 75016
Phone: 524-4784

GERMANY — GERHARD AUGUSTIN
Oettingenstrasse 66
8 Munich 22
Phone: 089-221363
Telex: 5-29378

ITALY — MARIO DE LUIGI
"Musica e Dischi" Via Giannone 2
20154 Milan, Italy
Phone: (02) 389-059/389-936

JAPAN — Adv. Mgr. SACHIO SAITO
Editorial Mgr., KOZO OTSUKA
3rd Floor of Chuo-Tatemono bldg.
2-chome, 11-1, Shinbashi, Minato-ku,
Tokyo Japan, 105
Phone: 504-1651

NETHERLANDS — CONSTANT MEIJERS
P.O. Box 1807
1200 BV Hilversum
Phone: 035-19841

NORWAY — TORBJORN ELLINGSEN
Stalsberg Terrasse 44,
2010 Strommen, Norway
Phone: 23-3280
Telex: 18 158 nck n

SPAIN — ANGEL ALVAREZ
Lopez de Hoyos 178, 5 CD
Madrid — 2 Spain
Phone: 415 23 98

UNITED KINGDOM — PAUL BRIDGE
608 Kings Road, London SW6 England
Phone: 01-731-2452

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EDITORIAL The Mouse That Roared

One of the most startling developments to come out of last week's National Assn. of Recording Merchandisers (NARM) convention was the aggressive stance adopted by independent distributors. Once the apparent weak link in the industry, the indies awoke to realize their true worth and voted to create a committee to investigate ways to aggressively seek out new accounts, especially in light of mounting costs for the branch operations.

In recent years, indie distributors have learned well the lessons a hard economy has to teach and, by and large, avoided some of the more critical problems that continue to plague the branches. Without the need for the astronomical volume required to make a massive branch operation worthwhile, the indies have learned to play it close to

the vest, especially in the acts and/or labels contracted and in the extension of credit to questionable retail outlets.

As a result, the indies have remained strong, providing the local knowledge and contacts the branches often lack, thus being able to give more individual attention to product than a branch can. For the indies, keeping the local flavor and knowing the local people has created the kind of people-to-people atmosphere that used to pervade the industry.

Cash Box would like to wish the indies well in their most recent endeavor. While this should not be construed as an attack on the branch system as a whole, more competition in any market can only help to sharpen abilities all around.

NEWS HIGHLIGHTS

- Calm replaces controversy at 23rd annual NARM convention (page 5).
- Independent distributors form committee to aggressively seek new accounts (page 5).
- Goody prosecutor, FBI promise further investigation into counterfeiting practices (page 5).
- Neil Diamond's "America" and "Just So Lonely" by Get Wet (new and developing artist) are the top **Cash Box** Singles Picks (page 11).
- Anne Murray's "Where Do You Go When You Dream" and "El Rayo X" by David Lindley (new and developing artist) are the top **Cash Box** Album Picks (page 13).

TOP POP DEBUTS

SINGLES	52	THIS LITTLE GIRL — Gary U. S. Bonds — EMI-America
ALBUMS	123	STREET SONGS — Rick James — Gordy/Motown

POP SINGLE
MORNING TRAIN (NINE TO FIVE) Sheena Easton EMI-America
B/C SINGLE
BEING WITH YOU Smokey Robinson Tamla/Motown
COUNTRY SINGLE
A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) Mickey Gilley Epic
JAZZ
WINELIGHT Grover Washington, Jr. Elektra



The Gap Band

POP ALBUM
HI INFIDELITY REO Speedwagon Epic
B/C ALBUM
GAP BAND III Gap Band Mercury/PolyGram
COUNTRY ALBUM
9 TO 5 AND ODD JOBS Dolly Parton RCA
GOSPEL
THE LORD WILL MAKE A WAY Al Green Myrrh

CASH BOX TOP 100 SINGLES

April 25, 1981

	Weeks On	4/18	Chart
1 MORNING TRAIN (NINE TO FIVE)	1	11	
2 KISS ON MY LIST	2	14	
3 ANGEL OF THE MORNING	4	10	
4 JUST THE TWO OF US	5	12	
5 RAPTURE	3	13	
6 BEING WITH YOU	8	10	
7 KEEP ON LOVING YOU	6	22	
8 HER TOWN TOO	11	7	
9 TAKE IT ON THE RUN	12	6	
10 WHILE YOU SEE A CHANCE	10	12	
11 DON'T STAND SO CLOSE TO ME	9	12	
12 SOMEBODY'S KNOCKIN'	13	15	
13 I CAN'T STAND IT	14	9	
14 WOMAN	7	15	
15 BETTE DAVIS EYES	30	5	
16 WATCHING THE WHEELS	22	5	
17 DON'T STOP THE MUSIC	17	13	
18 AIN'T EVEN DONE WITH THE NIGHT	19	13	
19 YOU BETTER YOU BET	20	6	
20 JUST BETWEEN YOU AND ME	21	12	
21 I LOVE YOU	23	11	
22 HOW 'BOUT US	25	11	
23 TIME OUT OF MIND	24	7	
24 TOO MUCH TIME ON MY HANDS	27	6	
25 IT'S A LOVE THING	26	10	
26 SWEETHEART	28	8	
27 LIVING INSIDE MYSELF	29	6	
28 SUKIYAKI	31	8	
29 I MISSED AGAIN	32	7	
30 A WOMAN NEEDS LOVE (JUST LIKE YOU DO)	34	8	
31 THE BEST OF TIMES	16	14	
32 9 TO 5	15	21	
33 TURN ME LOOSE	35	12	
34 LOVE YOU LIKE I NEVER LOVED YOU BEFORE	39	6	

	Weeks On	4/18	Chart
35 WHAT KIND OF FOOL	18	13	
36 CELEBRATION	33	26	
37 WASN'T THAT A PARTY	40	10	
38 WHAT ARE WE DOIN' IN LOVE	43	5	
39 HOLD ON LOOSELY	42	8	
40 SAY YOU'LL BE MINE	47	5	
41 THE PARTY'S OVER (HOPELESSLY IN LOVE)	41	9	
42 MISTER SANDMAN	37	8	
43 STARS ON 45	56	3	
44 THE TIDE IS HIGH	36	24	
45 CRYING	38	14	
46 FIND YOUR WAY BACK	53	4	
47 LONELY TOGETHER	49	7	
48 HELLO AGAIN (LOVE THEM FROM 'THE JAZZ SINGER')	44	13	
49 SINCE I DON'T HAVE YOU	64	3	
50 JESSIE'S GIRL	59	5	
51 BLESSED ARE THE BELIEVERS	57	5	
52 THIS LITTLE GIRL	—	1	
53 AMERICA	—	1	
54 WALKING ON THIN ICE	48	9	
55 I LOVED 'EM EVERY ONE	62	5	
56 TREAT ME RIGHT	45	15	
57 WINNING	71	3	
58 THE WINNER TAKES IT ALL	46	23	
59 PRECIOUS TO ME	51	15	
60 I LOVE A RAINY NIGHT	54	25	
61 HEARTS ON FIRE	50	14	
62 BUT YOU KNOW I LOVE YOU	70	4	
63 I DON'T NEED YOU	69	4	
64 AI NO CORRIDA	77	3	
65 SOMEBODY SEND MY BABY HOME	68	5	
66 WHO DO YOU THINK YOU'RE FOOLIN'	55	10	
67 ME (WITHOUT YOU)	58	7	

	Weeks On	4/18	Chart
68 FADE AWAY	52	12	
69 SUPER TROUPER	76	4	
70 I AIN'T GONNA STAND FOR IT	60	20	
71 SMOKY MOUNTAIN RAIN	65	22	
72 AHI LEAH!	61	20	
73 THAT DIDN'T HURT TOO BAD	73	4	
74 JUST SO LONELY	—	1	
75 FOOL IN LOVE WITH YOU	82	3	
76 HURRY UP AND WAIT	84	2	
77 STILL RIGHT HERE IN MY HEART	86	2	
78 TIME	87	2	
79 ONE DAY IN YOUR LIFE	90	2	
80 SHOTGUN RIDER	80	3	
81 IS IT YOU	89	2	
82 GIVE A LITTLE BIT MORE	—	1	
83 I'VE BEEN WAITING FOR YOU ALL MY LIFE	—	1	
84 SAY WHAT	88	2	
85 CAN YOU FEEL IT	—	1	
86 SEVEN YEAR ACHE	95	3	
87 YOU LIKE ME DON'T YOU	—	1	
88 I CAN TAKE CARE OF MYSELF	—	1	
89 LATELY	—	1	
90 MAKE THAT MOVE	—	1	
91 GUITAR MAN	63	14	
92 LIMELIGHT	72	7	
93 PLAYING WITH LIGHTNING	94	3	
94 MEMORIES	74	4	
95 SEDUCED	—	1	
96 LET ME LOVE YOU GOODBYE	96	4	
97 SHADDAP YOU FACE	—	1	
98 LET ME STAY WITH YOU TONIGHT	99	2	
99 LOVER	75	5	
100 RIGHT AWAY	78	6	

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Woman Needs (Raydiola — ASCAP) ...	30	How 'Bout Us (Dana Walden — license pending) ...	22	Love You Like I (Sixty-Ninth Street — BMI) ...	34	Suki-yaki (Beechwood — BMI) ...	28
Ah! Leah! (BEMA — ASCAP) ...	72	Hurry Up (Bovina — ASCAP) ...	76	Lover (Michael Stanley/Bema — ASCAP) ...	99	Super Trouper (Countless Songs — BMI) ...	69
AI No Corrida (Heathwave/HG — ASCAP/Lazy Lizard — BMI) ...	64	I Ain't Gonna (Jobete/Black Bull — ASCAP) ...	70	Make That Move (Spectrum VII/Mykinda — ASCAP) ...	90	Sweetheart (Big Teeth — BMI/Bright Smile — ASCAP) ...	26
Ain't Even Done (H.G., Inc. — ASCAP) ...	18	I Can Take Care (WB/Vera Cruz — ASCAP) ...	88	Me (Stigwood Adm. by Unichappell — BMI) ...	67	Take It On The Run (Buddy — BMI) ...	9
America (Stonebridge — ASCAP) ...	53	I Can't Stand It (Stigwood/Unichappell — BMI) ...	13	Memories (Marvin Gardens — ASCAP) ...	94	That Didn't Hurt (I've Got The Music — ASCAP) ...	73
Angel Of The Morning (Blackwood — BMI) ...	3	I Don't Need You (WB/The Holmes Line — ASCAP) ...	63	Mister Sandman (Edwin H. Morris/MPL Comm. — ASCAP) ...	42	The Best Of Times (Styglan songs — ASCAP) ...	31
Being With You (Bertam — ASCAP) ...	6	I Love A Rainy (Debdave/Briarpatch — BMI) ...	60	Morning Train (Unichappell — BMI) ...	1	The Party's Over (Weed High Nightmare — BMI) ...	41
Bette Davis Eyes (Plain & Simple/Donna Weiss — ASCAP/BMI) ...	15	I Love You (C.B.B. — ASCAP) ...	21	9 To 5 (Velvet Apple/Fox Fanfare — BMI) ...	32	The Tide Is High (Gemrod, Inc. — BMI) ...	44
Blessed Are (Chappell/Unichappell — ASCAP/BMI) ...	51	I Loved 'Em (Tree — BMI) ...	55	One Day In Your (Jobete — ASCAP) ...	79	The Winner (Artwork — ASCAP) ...	58
But You Know I (Tro-Devon — BMI) ...	62	I Missed Again (Effectsound Ltd/Pun — ASCAP) ...	29	Playing With (Lukerative — BMI) ...	93	This Little Girl (Bruce Springsteen — ASCAP) ...	52
Can You Feel It (Mijac/Siggy — BMI) ...	85	Is It You (Rit Of Habeas — ASCAP) ...	81	Precious (Hearmore/On The Boardwalk — BMI) ...	59	Time (Woolfsongs Ltd./Careers (Adm. By Irving) — BMI) ...	78
Celebration (Delightful/Fresh Start — BMI) ...	36	It's A Love (Spectrum VII/Mykinda — ASCAP) ...	25	Rapture (Rare Blue/Monster Island — ASCAP) ...	5	Time Out Of Mind (Zeon/Freejunker — ASCAP) ...	23
Crying (Acuff Rose — BMI) ...	45	I've Been Waiting (Al Gallico — BMI) ...	83	Right Away (Junior Wild/Chappell — ASCAP) ...	100	Too Much Time (Styglan (Adm. By Almo) — ASCAP) ...	24
Don't Stand (Virgin Adm. by Chappell — ASCAP) ...	11	Jessie's Girl (Portal/Muscleman — BMI) ...	50	Say What (Fourth Floor/Hot Kitchen — ASCAP) ...	84	Treat Me (Blackwood/White Dog — BMI) ...	56
Don't Stop (Total X — ASCAP) ...	17	Just Between (Northern Goody/Two-Tunes Ltd. — ASCAP — CAPAC) ...	20	Say You'll Be Mine (Pop n' Roll — ASCAP) ...	40	Turn Me Loose (Blackwood/Dean Of Music — BMI) ...	33
Fade Away (Springsteen — ASCAP) ...	68	Just So Lonely (Marvin Gardens/Beachball, Inc. — ASCAP) ...	74	Seduced (Warner/Tamerlane/Precedent — BMI) ...	95	Walking On (Lenono — BMI) ...	54
Find Your Way Back (Lunatunes — BMI) ...	46	Just The Two (Antisia/Bleung — ASCAP) ...	4	Seven Year Ache (Hotwire/Atlantic Corp. — BMI) ...	86	Wasn't That A Party (United Artists — ASCAP) ...	37
Fool In Love (Nearytunes — ASCAP/Fanfare/Nearytunes — BMI) ...	75	Keep On Loving (Fate — ASCAP) ...	7	Shaddap You Face (Remix — BMI) ...	97	Watching The Wheels (Lenono — BMI) ...	16
Give A Little Bit (Paper Ltd. — PRS) ...	82	Kiss On My List (Hot-Cha/Six Continents/Fust Buzza — BMI) ...	2	Shotgun Rider (House Of Gold — BMI) ...	80	What Are We Doin' (Chappell/Sallmecker — ASCAP) ...	38
Guitar Man (Vector — BMI) ...	91	Let Me Love You (Algee Corp.) ...	96	Since I Don't Have You (Bonnyview/Southern — ASCAP) ...	49	What Kind (Stigwood Adm. by Unichappell — BMI) ...	35
Hearts On Fire (Nebraska/United Artists/Glasco — ASCAP) ...	61	Let Me Stay (Hamstein — BMI) ...	98	Smoky Mountain Rain (Pi-Gem — BMI) ...	71	While You See (Island/Irving/Blue Sky/Rider — BMI) ...	10
Hello Again (Stonebridge — ASCAP) ...	48	Limelight (Core — ASCAP) ...	92	Sombody Send (Muscle Shoals — BMI) ...	65	Who Do You (First Night — SUIZA) ...	66
Her Town Too (Country Road/Leadsheetland — BMI/Ice Age — ASCAP) ...	8	Living Inside (Black Keys — BMI) ...	27	Somebody's Knockin' (Chirlin — ASCAP/Tri-Chappell — SESAC) ...	12	Winning (Island — BMI) ...	57
Hold On Loosely (Rocknocker/W.B./Easy Action — ASCAP) ...	39	Lonely Together (Kenny Nolan — ASCAP) ...	47	Stars On (Various Publishers — BMI/ASCAP) ...	43	Woman (Lenono — BMI) ...	14
				Still Right Here (Kentucky Wonder — BMI) ...	77	You Better You Bet (Tower Tunes — BMI) ...	19
						You Like Me (Jobete — ASCAP) ...	87



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

CASH BOX NEWS



NAB HIGHLIGHTS — More than 16,000 broadcasters and exhibitors participated in the 59th annual National Assn. of Broadcasters (NAB) convention last week in Las Vegas. The numerous workshops and panel discussions were highlighted by guest speakers, federal and FCC officials and entertainment provided by Bob Hope and Rich Little. Pictured above are (l-r): Vincent Wasilewski, NAB president, who delivered the keynote address; Senator Howard Cannon from Nevada, who proceeded Wasilewski with opening remarks; and Senator Barry Goldwater of Arizona during a question-and-answer session.

Federal, Technological Issues Highlight 59th NAB Meeting

by Mark Albert

LAS VEGAS — Technical and legislative issues such as the proposal to reduce AM spacing from 10 to nine kHz and radio deregulation, as well as the voluminous display of the latest in broadcasting and satellite equipment, highlighted the 59th annual convention of the National Assn. of Broadcasters (NAB) held here April 12-15.

For the more than 16,000 broadcasters and exhibitors (attendance was reported down from last year) attending the joint radio, TV and engineering gathering, the theme of less regulation and government control was echoed repeatedly, beginning with NAB president Vincent Wasilewski's keynote address on Sunday (April 12) and including Federal Communications Commission (FCC) chairman Robert E. Lee's speech at the closing luncheon on Wednesday (April 15).

In addressing the luncheon gathering, chairman Lee said, "The atmosphere is

Goody Prosecutor, FBI Vow Further Counterfeit Probes

by Dan Nooger

NEW YORK — Justice Department prosecutor John Jacobs, who recently completed the Sam Goody counterfeit trial which led to guilty verdicts against Sam Goody Inc. and its vice president Sam Stolon, said last week that he has met with high officials of the FBI regarding further investigations into counterfeit recording activity in the U.S.

"It has been determined that the investigation will definitely continue, and I expect that the FBI will be out shortly pursuing this case," Jacobs told *Cash Box*. "We're certainly going to follow up on the jury's verdict and if the FBI believes that there are other people who committed federal violations in connection with this case, we'll pursue that as well."

However Jacobs could not comment on further indictments or what is going to happen with respect to Goody's parent company, Pickwick International, which received several shipments of illicit tapes that were a crucial issue in the trial.

Goody was found guilty on April 9 of two counts of Interstate Transportation of Stolen Property (ITSP) and three counts of criminal copyright infringement. Stolon was found guilty of one count of ITSP and

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Calm Replaces Controversy At 23rd Annual NARM Confab

by Richard Imamura

HOLLYWOOD, Fla. — In a departure from last year, the 23rd annual National Assn. of Recording Merchandisers (NARM) convention here was a calm and collected affair, with more of an emphasis on nuts-and-bolts merchandising rather than controversial issues. Unlike the strident anti-counterfeiting tone of the 1980 convention, this year's gathering instead focused on such topics as the "Gift of Music" campaign and breaking into the home video market.

The one controversial development at the convention was the formation of a committee to help independent distributors "aggressively" seek new accounts, especially among the major branch systems currently struggling to maintain "break even" volume levels (see separate story). Spurred by a speech delivered by Arista executive vice president/general manager Elliot Goldman, the indies came away from their meeting enthusiastically awaiting the first moves towards the ailing branches and their accounts.

The tone of the balance of the convention, however, was set with the keynote address by WEA Corp. president Henry Droz. "Fully 90% of the manufacturer-merchandiser meetings held at NARM each year feature the same adversary rhetoric," Droz said. "We can do those meetings in our sleep. And, if that's in your agenda this year, I may decide to (do that). Or... we can keep awake by talking about our real target — not you, not me, the consumer!"



TAKE FIVE — Outgoing NARM president Joe Simone (l) shares a moment of rest with Henry Droz (c), president of WEA, and Joe Cohen, executive vice president of NARM, during the 1981 NARM convention held recently in Hollywood, Fla.

Using many of the facts and figures contained in the WCI consumer survey released at the convention (*Cash Box*, April 18), Droz called on the industry to give itself "the gift of cooperation" and to push ahead in the fight to attract the customer. Among the areas seen by Droz as potential volume builders were the rising sales activity in the gospel and country fields; the importance of paying attention to price in selling marginal, midline or budget items; the continuing health of the 8-track configuration, the calming of the returns situation, the popularity of record stores among consumers and the success of the "Gift of Music" campaign, which, he said, has already caused a noticeable upswing in

(continued on page 16)

Indie Distributions Form Group To 'Aggressively' Seek Accounts

by Richard Imamura

HOLLYWOOD, Fla. — A special committee to promote a more aggressive and cohesive market stance by independent distributors was created April 14 at the National Assn. of Recording Merchandisers (NARM) convention at the Diplomat Hotel here. The committee was created following an enthusiastically received address by Arista executive vice president/general manager Elliot Goldman, who urged the indies to take a more aggressive approach to capitalizing on business opportunities opening up in the wake of floundering branch operations at PolyGram, RCA and MCA.

To be coordinated initially by Joe Simone, out-going NARM president and head of Cleveland-based Progress Records, the committee will investigate

various means to implement concerted action by the indies to attract more labels to independent distribution.

(A complete list of the committee members was unavailable at presstime).

Major opportunities for indies are open today, according to Goldman, because branch operations like PolyGram, RCA and MCA are visibly in trouble, straining to meet annual overhead costs approaching \$200 million. With volume down and rampant speculation throughout the industry involving a "substantial merger" of the above-mentioned branches, PolyGram, RCA and MCA and their ancillary labels could be ready to go to indie distribution, Goldman said.

'Aggressive Pursuit'

"It's no longer necessary to constantly be on the defensive, wondering whether you are going to be able to sustain your existing position," Goldman told the indie distributors. "It is the opportune time for you to creatively and aggressively pursue the PolyGrams, MCAs and RCAs to utilize the facilities of independent distribution."

"There are many financial and business issues involved in such an understanding, but that is hardly sufficient reason for it not to be pursued," Goldman added. "The rewards on both sides could be significant. There need not be a total write-off of existing facilities for the branches, and there need not be a total absorption of those costs by independents. Properly thought through and planned, one side could realize extensive savings and the other could realize substantial volume benefits and improve market penetration and solidity."

Goldman went on to say that indies, by their nature, have an advantage over branch operations in that there aren't the

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A DAY FOR SPINNIN' — April 6 was recently proclaimed "Spinnin' Day" by Washington D.C. Mayor Marion Berry during a special reception in the mayor's office. The evening prior to the presentation, the Atlantic recording group played a sold-out concert at Washington's Constitutional Hall. Pictured during the presentation are (l-r): Zeke Zanders, Atlantic local R&B promotion rep; Steve Allen, group co-manager; John Edwards of the group; Mayor Berry; and Bobbi Smith, Henry Fambrough and Billy Henderson of the group.

WCI, CBS Announce Record First Quarter Music Profits

WCI Reports Earnings Jump 25%; Revenues Rise 18% Over 1980

NEW YORK — Aided by record earnings for its recorded music division, Warner Communications Inc. reported record first quarter revenues and net income. The company also reported a 57% increase in operating income over the 1980 figure, with much of the increase attributed to the continued strong growth of the Consumer Electronics and Toys division, which was paced by gains in Atari's coin-operated video games and consumer divisions.

WCI's first quarter revenues were \$602.1 million, compared with \$427 million in 1980. Net income was \$49.5 million, or 81
(continued on page 10)

Midlines Offer Retailers Vast Profit Potential

by Alan Sutton

HOLLYWOOD, Fla. — Midlines offer retailers the greatest profit potential of any record and tape product, participants at the April 14 NARM seminar on "Marketing Midline Catalog Product For Maximum Profit" were told.

The seminar provided the most glowing picture yet of the \$5.98 midline concept, introduced about a year ago by CBS Records and since adopted by all major labels and several independents.

Seminar chairman John Cohen, president of Disc Records, in his opening remarks even went so far as to say that midlines give "racks and retailers the opportunity to move on to the goal of the future — selling at list price."

Following Cohen's speech, Joe Bressi, vice president of marketing for the Stark/Camelot chain, introduced an audiovisual presentation on the history of midlines and their impact on record retailers. While terming the retail impact "monumental," the presentation went on to suggest that midlines are responsible for bringing "value, price and selection" back into record stores. In addition, it credited the popular price lines with resurrecting another dinosaur of the record business — multiple purchases.

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CAMEO CAPTURES GOLD — Chocolate City/PolyGram group Cameo recently received a gold LP for its latest album, "Feel Me," which has spent six months on the Black Contemporary charts. Pictured sitting are (l-r): Irwin Steinberg, chairman, PolyGram Records; Bill Haywood, vice president, black music marketing, PolyGram; Larry Blackmon of the group; Dave Braun, president/chief executive officer, PolyGram; and Bob Sherwood, executive vice president/general manager, PolyGram. Pictured standing are (l-r): Bill Levy, vice president, creative services, PolyGram; Jim Collins, vice president, pop promotion, PolyGram; John Brown, northeast regional promotion and marketing manager, black music, PolyGram; Anthony Lockett and Arnet Lettenant of the group; Lou Simon, senior vice president, marketing, PolyGram; Thom "TC" Campbell and Stephan Moore of the group; Tommy Young, director of field promotions, black music, PolyGram; Jeryl Bright, Tomi Jenkins, Nathan Lettenant, and Aaron Mills of the group; Don Colberg, vice president, promotion, PolyGram; and Randy Roberts, national singles sales director, PolyGram.

CBS Records Group Profits Equal Record Level Posted In 1980

NEW YORK — CBS Inc. pre-tax earnings declined eight percent in the first quarter of 1981, to \$20.3 million from \$22 million in the similar period a year ago. However, CBS Records Group profits equalled the record first quarter total achieved in 1980.

CBS attributed the drop in pre-tax earnings to increased development spending for the company's new operations in cable programming, theatrical film and home video.

Net income for the 1981 first quarter was \$14 million, up seven percent from the 1980 figure of \$13.1 million, due to a lower tax rate. First quarter revenues increased two percent to \$990.8 million from 1980's \$968.9 million.

The CBS/Records Group reported a six percent decline in revenues, reflecting sharply lower sales and revenues for the Columbia House division, which has been transferred from the CBS/Columbia Group to the Records Group. The decline more than offset increased revenues for the group's recorded music operations.

Revenues for the CBS/Broadcast Group rose 10% over the first quarter of 1980, while revenues for the CBS/Columbia Group declined slightly, CBS/Publishing
(continued on page 10)

Epic Breaks Adam & The Ants Without Help Of Radio Play

by Dave Schulp

NEW YORK — How does a record company break a new act whose album is selling without radio airplay? In the case of Epic Records, its marketing strategy for Adam & the Ants called for exploiting every possible alternative means of exposure and hoping that eventually AOR would come around.

The group first came to Epic's attention even before achieving massive success in Europe and particularly Britain, where the band's first CBS album, "Kings of the Wild Frontier," entered the LP charts at #2 and produced three top five singles: the title track, "Dog Eat Dog" and "Antmusic." Bruce Harris, director of A&R, East Coast, for Epic decided he wanted the group after hearing their first single for CBS U.K.,

Recorded Music TV Ad Spending Decreases In 1980

by Michael Martinez

LOS ANGELES — Once again paced by direct TV marketing firms, total TV ad dollars spent by the top 14 television advertisers of records and tapes decreased in 1980, to \$35.62 million from \$40.16 million in 1979, according to figures compiled by the Television Bureau of Advertising. While some companies substantially increased TV advertising outlays in 1980, several others sharply curtailed such expenditures.

K-Tel International continued to top the field in 1980, according to bureau figures, registering a total of \$12.1 million spent in 1980, up from \$9.3 million in 1979. CBS, Inc. remained the second leading record and tape TV advertiser with a total of \$7.8 million spent, up from \$7.53 million in 1979. Rounding out the top five was Suffolk Marketing at \$5.3 million, up from \$5.1 million in 1979; Audio Research Records and Tapes with \$2.7 million, down from \$4.6 million in 1979; and RCA with \$1.1 million, up from \$434,900 in 1979.

With RCA moving into the top 10, direct TV marketing firms' edge there was cut from eight to seven. Also moving into the top 10 at the number nine position was EMI-LTD. with \$727,000, down from \$753,800 in 1979. Rounding out the top 10 was Candlelight Music \$1.1 million; Imperial House Products with \$1.06 million; Ronco TelaProducts with \$843,000, down from
(continued on page 41)



The phenomenal rise of Scotland's Sheena Easton from a virtually unheard of artist here in the U.S. to #1 on the charts, with the single "Morning Train (9 to 5)," has been an event unparalleled in recent memory. Within a matter of just 10 weeks, the pert, unpretentious 21-year-old singer has taken the airwaves by storm without the usual fanfare that accompanies the latest musical fads or trends that travel across the sea from the U.K. with great regularity.

The principal reason for this is that Easton's honest, straightforward vocal style can't be pigeonholed. She certainly hasn't jumped on any bandwagon, be it punk rock, New Romantic, heavy metal or the like. It is good contemporary popular music, plain and simple, which is certainly to her advantage because good music never goes out of fashion.

"The music I perform speaks for itself," says Easton with all sincerity. "I don't have to over-dramatize."

Well said. The youngest of six children from a working class family which resides just outside of Glasgow, Easton displays a maturity well beyond her years. No star struck lass is this, but a hard working, determined young lady who has been blessed with success her first time around.

Easton initially got her big break on a BBC-TV talent show, but EMI Records' A&R man Brian Shepherd immediately saw her long-term potential. That potential was quickly realized when she was paired with producer Chris Neil. The single "Modern Girl" was the first result of the match and while that tune didn't take off right away, the success of the follow-up "9 to 5" (or "Morning Train" as it is known here) pulled the song back up the charts.

Two more hits followed and then she exploded on our shores virtually overnight. Easton credits the support of her mother and mentor Neil for her rapid climb, and she is quick to stress that this attention isn't going to her head. Right now, she doesn't have time for that, with recording on her new LP at Caribou Studios slated to begin in July and a tour planned.

"Kings of the Wild Frontier." "At that time," Harris pointed out, "the group's only selling point was the music; I thought it was one of the most extraordinary records I'd heard."

Because of what began to happen in Europe," Harris continued, "we had a story that you don't normally have on a new act. We were getting some amazing pieces of news every other day." As a result, according to Harris, A&R played a slightly more active role with Adam & the Ants than it might have with another act.

Utilized Lyrics

"We began sending out memos in-house each time there was news on the group; internal hype, if you will," he stated. "And the response was immense. We intrigued people who hadn't even heard the music and made them aware of the group's peculiarities by quoting a bit from the lyrics in each memo."

Because of the high level of enthusiasm for the group at the label even prior to the LP's U.S. release, Harris said that the company had "more time to set up things properly for the album and tour."

While reports of European success were heating things up in-house, the imported disc itself began to make the rounds at rock clubs and in college radio, both of which embraced the record immediately, thereby setting up an early domestic buzz.

According to Ron McCarrell, vice president of marketing for CBS Records' Epic, Portrait and Associated Labels, "we were fortunate that the import sales were just enough to help us get a buzz going, but not enough to hurt domestic sales too badly."

With the import available, Epic decided to increase the excitement by issuing a 3-track 12" promotional-only sampler composed of the three British hit singles. At the same time, artist development began to service "a handpicked network of key clubs in the northeast" with a two-track video of the group.

Video Campaign

"We didn't just drop the videos on the
(continued on page 41)

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NEW FACES TO WATCH



Sylvia

The road to fame is lined with a million success stories. There are those who spend countless years on the road, perfecting a craft and slowly but surely building a strong following. Then there are those who release single after single, album after album, finding some success, but are never quite able to vault over something known as cult status. Finally there are those who are the overnight successes, a label more often than not a misnomer.

Some might consider RCA recording artist Sylvia an overnight success. The visible evidence does point to that assumption — her first single, "You Don't Miss A Thing," was released in September of 1979. By the fourth single release, "The Drifter," the 24-year-old singer from Kokomo, Ind. had her first #1 (**Cash Box**, April 4). Consistent with a developing career, her new single, "The Matador," was the highest debut in the **Cash Box** Country Singles chart this week, entering at #67 bullet. Additionally, the album "Drifter," in only its second week of release entered the **Cash Box** Country Albums chart at #48 bullet.

Sylvia's trek from Kokomo to the top of the charts was six years in the making. As a young girl, she had always dreamed of being a singer, modeling herself after Patsy Cline. But, because of shyness, she never actually pursued that dream until after her move to Nashville. In fact, her first actual performance before an audience was after her first single release.

Prior to her permanent move to Nashville, Sylvia made a gutsy trip to the city. After knocking on what seemed like every door on Music Row, she had an appointment set up with producer Tom Collins, thanks to Glenn Keener, another producer who heard her sing. Collins listened to Sylvia and promised if he had any session work for her, he'd give her a call.

"I just knew when I left his office that he wouldn't call me in Kokomo, so I decided right then and there that I would have to move to Nashville," Sylvia says. "So my parents bought me a '74 Maverick (somehow appropriate for a singer who would build her reputation on the new sound of the old West) and I moved to Nashville in December of '75."

For her move to Nashville, Sylvia had devised a plan to break into the music business — something that would get her inside the inner workings of the business so she could learn it from the ground up. She sought a position as a secretary on Music Row, ultimately securing the position with Collins and his publishing company, Pi-Gem/Chess. Sylvia spent four-and-a-half years learning the business, until finally, in February 1979, Collins deemed her ready to record, took her in the studio and played the resulting tape for RCA division vice president Jerry Bradley, who signed her to the label.

The shy, somewhat naive and very green girl who rolled into town in a '74 Maverick is today a sophisticated and definitely more seasoned performer. In fact, she says she is booked almost solidly through September with concert appearances and a major television blitz.



Teardrop Explodes

Although Mercury recording group The Teardrop Explodes has been labeled in the press as part of the "neo-psychedelic" revival currently taking place in Britain, lead singer-songwriter Julian Cope claims the tag doesn't quite fit.

"It's revivalist," said Cope, "and this is the least revivalist music I've ever heard. Our major influences — the Doors and the Velvet Underground — weren't really psychedelic bands at all. I like some of the real psychedelic groups like the 13th Floor Elevators on a kitsch level, but I wouldn't say we were reviving their music. There are little touches like the occasional backwards guitar, but that's really about it. Also," Cope adds, "our music isn't shaped by drug experiences."

The Liverpool-based group formed two years ago after its four founders met at Eric's, the club which served as the center of that city's rock scene. At that time, only Cope had been in a band before: he'd had a stint in an outfit rather brazenly dubbed the Crucial Three because, Cope said, "we'd decided we were all going to be legendary in the future."

Things can happen fast for a new band in Britain these days. They did for The Teardrop Explodes. "After we'd done two gigs, Zoo Records (a Liverpool-based label, whose co-owner David Balfe eventually joined the group on keyboards for a while and co-produced their debut) took us into the studio to do a single. Next thing we knew we had the Single of the Week in one of the national music weeklies. We made our third public appearance on a major local television show."

In the two years since, the personnel and sound of the band has steadily evolved, with only Cope, who sings and occasionally adds 12-string guitar, and drummer Gary Dwyer remaining from the original group. On the band's debut LP, "Kilimanjaro," the band was a quartet, with Cope handling bass guitar chores. Currently, it is a quintet (with guitarist Troy Tate, bassist Alfie Agius and keyboard player Jeff Hammer rounding out the lineup), that also carries a trumpet player on the road to add an extra dimension to its live sound.

"A lot of the reason the band sounds like it does," Cope reasoned, "is because when we started I had no idea how to make a band sound like anything; we'd just jam and I'd rant over it. Now it's a more positive process. I write the songs and the band arranges them. We sculpture the songs to create a contrast of melody and sounds. I'm not into noise for noise's sake, but I think noise has its place in music. I think that the rest of the band is now aware why we have this noise that doesn't sound like other people in the background. To me, finding the right sounds, the right noises, is just such an exciting process."

While Cope stressed that he wants to retain the spontaneity and uniqueness he feels are The Teardrop Explodes' hallmarks, he also maintained that the band aims to be accessible as well, and the effervescent "When I Dream," from "Kilimanjaro" has indeed found a home on many AOR playlists.

ARTIST PROFILE

Merle Haggard: Standing On The Top After Years Of Trying

by Jennifer Bohler

NASHVILLE — Many labels have been applied to MCA recording artist Merle Haggard during his 16-year career in the business. Eclectic and enigmatic, a country artist whose music often strays beyond the strict boundaries of the genre, Haggard's consistent refusal to be limited to any one style has nonetheless earned a diverse range of fans through the years.

Starting with "All My Friends Are Gonna Be Strangers," a single he recorded on the small, local Tally Records label in 1965, Haggard's growth through the years has elevated him to superstar status, with the additional distinction of being the only country artist ever to be featured on the cover of *Down Beat*, the prestigious jazz publication.

Those who know Haggard say he is an honest, straight forward kind of man who would rather spend his time fishing than almost anything else — except playing his music. His fans are usually the die-hard kind — avid admirers of a man who has been called everything from a trail blazing rebel to a restless wanderer, a latter day Will Rogers.

Tell him that and he might run a hand through his hair, pull his Stetson low over the crown and drawl, "Naw, not me." It's only natural that something like fame wouldn't set quite right with him. Talk at any length with the man and it's immediately apparent that music is the primary passion in his life.

"One of the things I'd most like to be able to do is just go in some lounge with my guitar and not worry about the band or what song's coming up next and just play," Haggard says. But things like that don't usually happen. More often than not, Haggard is backed by one of the most prestigious and respected units on the road today, The Strangers, an ensemble that includes as many as 13 musicians.

On The Road Again

Haggard's life story reads like a favorite Jimmy Rodgers song. He was born in a converted boxcar in 1937 in Bakersfield, Calif., at a time when the land of plenty was barren. From the time he was 14 until he was almost 20, he was a wanderer, roaming throughout the Southwest, hopping freight trains from town to town and occasionally having minor brushes with the law. Then, in 1957, the wandering came to a halt when those minor brushes landed him in San Quentin with a one-to-15 year sentence for attempted robbery. (Haggard and some buddies were trying to break into the back door of a cafe. Unfortunately, the place was still open and they were caught.)

In the two years and nine months he spent in prison, Haggard's love for music began to blossom. Following his parole in 1960, he headed back to Bakersfield, a small town that was beginning to evolve into a West Coast country music center. With the help of Fuzzy Owen, Haggard started out on Tally and released that first single, "All My Friends Are Gonna Be Strangers." He then moved to Capitol Records, formed The Strangers and married Bonnie Owens.

From there, it was straight up. In 1965, Haggard was hailed by the Academy of Country Music (ACM) as Country's Most Promising Male Vocalist. By 1970, the ACM had crowned him Entertainer of the Year and The Strangers, Band of the Year. Likewise, the Country Music Assn. (CMA) named him Entertainer of the Year that same year. And the accolades have not ceased since. Even now, Haggard's self-penned single, "Leonard," a tribute to his close friend Tommy Collins, is bulleting



Merle Haggard

toward the top of the **Cash Box** Country Singles chart.

Working Man's Singer

But what can fame do to a person like Haggard, a man who cherishes his privacy; a man who loves his music, but who also loves to sit quietly on a house boat, fishing for small-mouth bass? Ever since the mid-'60s, Haggard has been something of a working man's hero. His "Mama Tried," "Hungry Eyes" and "Workin' Man's Blues" established him as a true folk hero — an untamed and often rebellious young man from the Dustbowl. The image altered somewhat when the never predictable Hag-

(continued on page 24)

Imperials, Clawson Sweep Honors At 12th Dove Awards

by Jennifer Bohler

NASHVILLE — The Roy Acuff Theatre in the Opryland Complex here last week (April 15) was filled with the sounds of gospel music as the Gospel Music Assn. (GMA) sponsored its 12th Annual Dove Awards. The Imperials and Cynthia Clawson topped the festivities with three honors each, while the 12 remaining awards were presented to a variety of gospel artists representative of the total spectrum of the genre.

The Imperials won Gospel Artist of the Year, Gospel Group of the Year and Gospel Album of the Year/Contemporary, for the "One More Song For You" on the DaySpring label. Clawson won Gospel Album of the Year, Inspirational, and Album Cover of the Year for her "You're Welcome Here" on Triangle; and Female Gospel Vocalist of the Year.

Hosted by Pat and Shirley Boone, the two-and-a-half hour program featured some of gospel's top entertainers as performers and presenters. The 17 categories and winners in each (producers are also recognized with an award), as well as the Hall of Fame inductees, were as follows:

Gospel Artist of the Year — Imperials.

Gospel Album of the Year/Contemporary — "One More Song For You"; Imperials; DaySpring Records; Michael Omartian, producer.

Gospel Album of the Year/Inspirational — "You're Welcome Here"; Cynthia Clawson; Triangle Records; JEN Prod.

Gospel Album of the Year/Traditional — "Workin'"; Hemphills; Heartwarming; Jerry Crutchfield, producer.

Gospel Album of the Year/Contemporary Black — "Give Me More Love In My Heart"; Larnelle Harris; Benson Records; Howard McCrary and Paul Johnson,

(continued on page 24)

When was the last time you had a little "Something In The Night"?



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EXECUTIVES ON THE MOVE

Ilberman Named To VP, GM Post At April-Blackwood

NEW YORK — Mel Ilberman has been appointed vice president and general manager of April/Blackwood Music Publishing, reporting directly to Michael Stewart, president of the company. Ilberman will be responsible for overseeing and coordinating April-Blackwood's entire U.S. operations, including the company's offices in New York, Los Angeles and Nashville. He will be based in New York.

Ilberman is a 28-year veteran of RCA Records, where he most recently served as vice president, business affairs. During his years with RCA his responsibilities encompassed a broad range of areas including A&R, marketing music publishing, manufacturing, international licensing and RCA Special Products. Since 1973 his duties have also included the overall direction of RCA's Nashville office.

In making the appointment, Stewart said, "Mel Ilberman's broad-based knowledge and expertise will be an enormous asset to the April/Blackwood organization. I am confident that under his direction our U.S. operations will attain even greater levels of success."

WCI's First Quarter Music Profits Rise

(continued from page 6)

cents a share, an increase of 41% over the 1980 figure of \$35 million or 62 cents a share. Operating income was \$91.1 million, compared with the 1980 figure of \$57.9 million.

The Recorded Music and Music Publishing division posted first quarter revenues of \$201.6 million, an 18% increase over the \$170.5 million reported for the 1980 first quarter. The division's operating income of \$22.3 million represented a 25% increase over the 1980 first quarter figure of \$17.9 million.

The Consumer Electronics and Toys division posted first quarter revenues of \$150.1 million, representing nearly two and a half times the 1980 first quarter figure of \$62.8 million. Operating income for the division was \$33 million compared to \$2.4 million in the 1980 first quarter.

The Filmed Entertainment division reported sharply higher revenues in theatrical distribution of \$110.2 million compared with \$69.1 million for the same 1980 period. However, operating income for the division slipped to \$26.5 million from \$34.8 million in the first quarter a year ago.

Moss Group Opens West Coast Warehouse

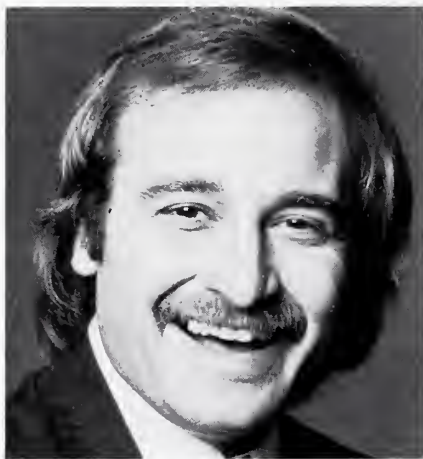
NEW YORK — The New York based Moss Music Group has opened a west coast warehouse and office. The new office will provide full sales and marketing services for all MMC lines (including Vox, Turnabout, Candide, MMG, Vox Cum Laude and Storyville) to both retail and wholesale accounts.

Chip Heath has joined MMC as regional manager for the eleven western states and will administer the new facility. Reporting to Heath are northern California field representative Larry Holmes, Oregon/Washington sales representative John Erling, and shipping director Richard Knack.

The warehouse is located at 155-14 Garfield Avenue, Paramount, Calif. Telephone number is (213) 633-1994.

ZEE Relocates Offices

LOS ANGELES — ZEE Management, which represents artists such as Rocken Horse, DRB, Three Story Brownstone and Joyce "Peaches" Faison, recently relocated to 7520 Broadway, Merrillville, Ind. 46410. The phone is (219) 769-0257.



John DeNigris

DeNigris Named VP Sales, Branch Distribution, CBS

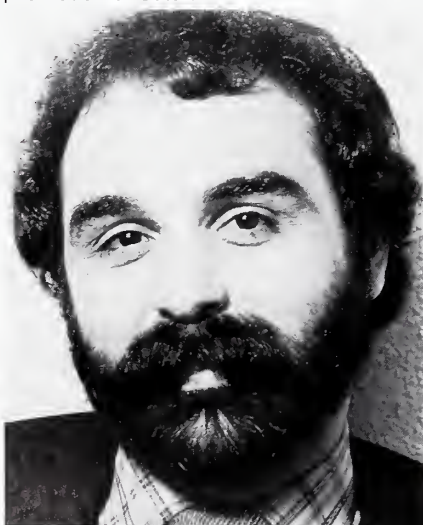
NEW YORK — John DeNigris has been appointed vice president, sales, branch distribution, CBS Records. In his new position, in which he will report to Tom McGuinness, vice president, marketing, branch distribution, CBS Records, DeNigris will provide direction to the CBS Records national sales staff in attaining sales objectives. He will develop and implement sales programs and policies as well as support materials for releases on the Columbia, Epic, Portrait, Associated and P&D (pressing and distribution) labels.

Most recently DeNigris was branch manager, Atlanta, CBS Records. Prior positions included CBS Records branch manager in Cincinnati, sales manager in Atlanta, and sales representative in Indianapolis.

Cataldo Named VP, Pop Promotion At PolyGram Records

NEW YORK — Bill Cataldo has been appointed vice president, pop promotion, PolyGram Records. In his new post Cataldo, who will report to Don Colberg, vice president, promotion, will be responsible for all aspects of pop promotion, including continued direction of PolyGram's field and regional promotion staffs.

Cataldo, who joined PolyGram in August 1979 as director of national pop promotion at Polydor Records, previously spent five years with Atlantic Records, starting in 1974 as local promotion representative in Miami. In January 1977 he became the company's New York local promotion man and was named Promotion Man of the Year by WEA. In January 1978 he was named Atlantic's director of national secondary promotion and in March 1979 was named national pop promotion director.



Bill Cataldo

RCA Names Oslander — The appointment of Barry Oslander as division vice president, artists and repertoire-west coast, was announced by RCA Records. For six years, he was an engineer associated with Bell Sound Studios, Associated Recording Studios and Mercury Records.

Wexler Appointed — Paul Wexler has been named A&R coordinator for Island Records. He had previously worked at Warner Brothers for five years as supervisor of quality control.

Berger Appointed At WEA — The Warner/Elektra/Atlantic Corp. has announced the appointment of Mel Berger as national traffic manager. Prior to joining WEA, he was with MCA Distributing for ten years.

McDowell Named — Capitol/EMI America/Liberty Records, Nashville, has announced the appointment of Gerrie McDowell to national promotion director, Nashville for the three labels. Prior to assuming her new duties, she served as western regional country promotion manager for Capitol/EMI America/Liberty from 1979-1981, an assignment she assumed after four years of service as southwestern regional country promotion manager for United Artists Records.

Delephant Named At Mirage — Jim Delephant has been named to director of A&R for Mirage Records (distributed by Atlantic Records). He has been Atlantic Records' vice president/director of A&R since August of 1977. He joined Atlantic in 1968 as an A&R staff member, and was later named assistant to Jerry Greenberg. He became the company's director of A&R in December 1974.

May Appointed At CBS — Yvonne May has been named director, film and tape production, creative services TV production department, CBS Records. She joined CBS in the Film/TV Production Department in 1976. In 1977 she became TV production coordinator, and was promoted to producer in 1978.

Nishikawa Promoted At Capitol — Colleen Nishikawa has been appointed production coordinator for the custom manufacturing department of Capitol Records. She joined Capitol in October 1979 as an executive secretary to the vice president of manufacturing and distribution. In August 1980 she was made a staff assistant assuming the responsibilities of updating and maintaining the operations handbook.

Richardson Named — Venture Records has announced that Ronnie Richardson has been appointed sales manager. He was the west coast regional promotional director in Los Angeles for Fantasy Records and Record Merch.

Miles To Regency — Regency Records has announced that independent publicist Claudia Miles, formerly with Aaron Russo/Paul Rothchild Mgmt., has been hired to handle public relations duties for the company. She will be assisted by former PolyGram employee Alicia Done.

Changes At 3M — Three appointments to 3M's Magnetic Audio/Video Products Division product evaluation and field service staffs have been announced. The three appointees are Dr. Gerald S. Anderson, manager of product evaluation and test development; Delos A. Eilers, manager of audio field service; and H. Lee Marks, manager of video field services. Dr. Anderson, whose most recent position was as manager of the "Metafine" Media Research and Development team, joined 3M in 1969. Eilers, an Electrical Engineer graduate from Iowa State University, was most recently technical service supervisor for audible range products for the division. He joined 3M in 1963 as a technical service engineer in the Magnetic Products Laboratory. Marks joined the Magnetic Products Division as a technical service engineer in 1968 after many years in the broadcast industry.

Langsam Appointed — Aucoin Management, Inc., has announced the appointment of Ida S. Langsam to director of publicity. Prior to joining Aucoin, she was senior account executive at the Howard Bloom Organization for over two years. She came to the Bloom Organization from Mike's Artist Management, Inc.

McCormack Named — Mike's Artist Management has announced the appointment of Cindy McCormack to promotion coordinator. Prior to this appointment she did national disco promotion for Panoram, a division of MCA Music.

Bogan Named — Tom Bogan has been named sr. financial analyst for Chappell Music and Intersong Music. He comes to Chappell from his position as sr. internal auditor for the PolyGram Corporation where he worked for two and a half years with the PolyGram Record companies and PDI.

Panasonic Names Dollacker — Panasonic Video Systems Division has announced the appointment of Michael Dollacker to national manager, product marketing and management, commercial and industrial video. Having joined Panasonic Company in 1976 as video systems division district sales manager for eastern Texas, eastern Oklahoma and Arkansas, he was then advanced to the position of regional manager, northeastern region in 1979. Dollacker is a 1974 graduate from the University of New Orleans with a Bachelor of Arts Degree in Communications and Drama and currently resides with his wife and two children in Nutley, N.J.

Diamond Appointed — Robert F. Diamond has been appointed director of production services for General Entertainment Corp., Pine Brook, New Jersey.

Goldrod Named VP, GM For Zappa's New Barking Pumpkin Label

LOS ANGELES — Marty Goldrod has been appointed to the position of vice president and general manager for Barking Pumpkin Records, a new label formed by musician Frank Zappa.

The first release scheduled for Barking Pumpkin is a two-disc Zappa package entitled "Tinsel Town Rebellion." Barking Pumpkin will be distributed by CBS in the U.S., while Zappa's records will be available on the Columbia label throughout the rest of the world. Marv Greifinger will serve as creative liaison with CBS, continuing as director of press information.

Goldrod, formerly vice president and general manager, west coast, for Polydor Records, will be based at Barking Pumpkin's headquarters at 7720 Sunset Blvd., Los Angeles, Calif. 90046. The telephone number is (213) 851-9275.

McDougall To Speak At ASK-A-PRO Session

LOS ANGELES — Allan McDougall, creative director of Famous Music Publishing and 15-year industry veteran, will be the guest speaker at the American Guild of Authors and Composers' (AGAC) ASK-A-PRO session April 21.

ASK-A-PRO is held on the first and third Tuesday of each month at Modern Musical Services, rehearsal studio 'F,' 1433 North Cole in Hollywood.

CBS Music Profits Up

(continued from page 6)

Group revenues were up six percent compared to the first quarter of 1980, paced by increased revenues in the Consumer Publishing Division.

CBS only reports operating group revenue breakdowns and operating income at the end of the year.

NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

GET WET (Boardwalk WS8 02018)
Just So Lonely (3:15) (Marvin Gardens Music/Beachball Music, Inc. — ASCAP) (Z. Beachfront) (Producer: P. Ramone)

Zecca and Sherri Beachfront, the boy-girl duo that makes up Get Wet, come off as an updated musical version of Annette Funicello and Frankie Avalon. The campy image also spills over into the music here, which is less surf-oriented than the B-52's and more '60s girl group sounding.



ADAM AND THE ANTS (Epic 19-02042)
Antmusic (3:36) (Colgems — EMI Music Inc. — ASCAP) (Ant/Marco) (Producer: C. Hughes)

Like it or not, Adam Ant and his crew of glittery pirates 'n' indians are causing quite a stir in the U.S., as they have in England, with their whooping and hollering. Leading the way up the charts was this tribal "Anthem," a sort of a cross between Gary Glitter big beat and a Sioux war dance. If nothing else, it's fun pop fare . . . and quite danceable.



DAVE EDMUNDS (Swan Song SS72000)
Almost Saturday Night (2:11) (Greasy King Music, Inc. — ASCAP) (J.C. Fogerty) (Producer: D. Edmunds)

It's been a long, dry spell between pop hits for Edmunds, who scored a decade ago with the old Smiley Lewis blues classic "I Hear You Knockin'." While Edmunds has continued to produce critically acclaimed solo LPs throughout, it was his recent work with Rockpile that regenerated mass interest. This Fogerty cover should nail it.



T.S. MONK (Mirage WTG 3812)
Candidate For Love (3:25) (Unichappell Music/Featherbed Music Co./Emerald Music Inc. — BMI) (T.S. Monk) (no producer listed)

Stylish and imaginative dance music is the order of the day from T.S. Monk, a confident trio of newcomers composed of leader Thelonius Monk, Jr., sister Boo Boo Monk and Yvonne Fletcher. The trio's last single, "Bon Bon Vie," scaled the B/C charts to the Top 15 and this should follow along as well.

SYLVIA (RCA PB-12214)
The Matador (3:20) (Pi-Gems Music, Inc. — BMI) (B. Morris, D. Pfrimmer) (Producer: T. Collins)

C&W bred songstress Sylvia recently achieved her first #1 country single with the tune "Drifter" and is now looking to Spanish out with this romantic fantasy. Framed by Spanish guitars and an enticing beat that will bring 'em out to the dance floor, this is a sleeper crossover effort worth watching.



THE JAGS (Island IS 49718)
Here Comes My Baby (2:52) (Mainstay Music Inc. — BMI) (Cat Stevens) (Producer: A. Sadkin)

This young, spirited English group has been slagged by the press for sounding a bit too much like Joe Jackson and Elvis Costello. Nevertheless, the blokes have pushed on, creating more of the appealing power pop/rock that made last year's sleeper, "Back Of My Hand," such a refreshing tune.



COLD CHISEL (Elektra E-47141)
My Baby (3:44) (Rondor Music (Australia) Ltd., adm. in the U.S. by Almo Music Corp. — ASCAP) (P. Small) (Producers: M. Opitz, Cold Chisel)

Australia's Cold Chisel scored Down Under with the top selling LP "East" last year, but judging from the first domestic single release from the album, it could've been called "West." Jim Barnes' lead vocal has a decided Midwest American quality to it, while the guitars ring with U.S. rock.



JERRY KNIGHT (A&M 2336)
Turn It Out (3:45) (Almo Music Corp./Crimsco Music — ASCAP) (J. Knight) (Producer: D. Kershenbaum, J. Knight)

Excellent production values and a crisp, clean instrumental style make just about every effort from Knight a pleasure to listen to. This is definitely an R&B party number, as the title indicates; but what separates it from standard funk fare is an almost rockin' edge, led by a walling axe. Try this one from the "Perfect Fit" LP on for size.

FEATURE PICKS

HITS OUT OF THE BOX

JAMES BROWN (Polydor PD 2167)
Give That Bass Player Some, Part 1 (3:52) (Third World Music — ASCAP) (S. Brown) (Producer: J. Brown)

The Godfather of Soul is back in the groove once again with his latest Polydor track (it's hard to keep track of which label is releasing his "latest" material). The man still leads the funk march, and he's right in step with this rhythm machine.

TOMMY JAMES (Millennium YB-11802)
You're So Easy To Love (3:44) (Big Teeth Music Pub. Corp./Tommy To Music, Inc. — BMI) (T. James, J. Roberge) (Producer: T. James)

There is no question that James is capable of making hit records; he proved that conclusively in the '60s and again last year with "Three Times In Love." He could well repeat here with this Alan Tarney (i.e. Cliff Richard, Leo Sayer) styled effort.

PHOEBE SNOW (Mirage WTG 3818)
Mercy, Mercy (2:29) (Cotillion Music, Inc./Vonglo Music — BMI) (D. Covay) (Producers: G. Ladanyi, R. Cannatta)

If the new Snow single sounds suspiciously like a Jackson Browne treatment, well, it could be because Jackson himself contributed backing vocals and his engineer, Greg Ladanyi, co-produced. Expect solid AOR response to this Don Covay cover.

GENE DUNLAP featuring **THE RIDGEWAYS** (Capitol 4996)

Rock Radio (3:40) (MCA Music/Akerue Music — ASCAP) (G. Dunlap, T. Ridgeway) (Producer: G. Dunlap)

This tune ain't about AOR. What it is, is a rockin' R&B track very much in the vein of the Isleys, from the male lead vocal right down to the rock steady rhythm and the Ernie Isley-styled lead guitar.

BADFINGER (Radio RR 3815)
I Got You (3:49) (Joekat Music — ASCAP) (J. Molland) (Producer: J. Richardson, S. Wittmack)

The boys in Badfinger put the pedal to the metal and engage in a little high-speed boogie on the second single from the "Say No More" LP. Rollicking rock 'n' roll.

BILLY PRESTON (Motown M 1511F)
A Change Is Gonna Come (3:47) (Kags Music Corp. — BMI) (S. Cooke) (Producer: M. Paich, B. Preston)

Preston shines on this reverent cover of the Sam Cooke classic. Preston's fervent vocal is more than adequately backed by his swelling gospel-flavored organ work, full horn accompaniment and female backing singer.

MFSB (TSOP ZS6 02022)
Mysterles of the World (3:45) (Mighty Three Music — BMI) (D. Wansel) (Producer: D. Wansel)

An exotic and rhythmically intoxicating instrumental excursion is offered up by MFSB, with Dexter Wansel at the production helm. Slightly spacey keyboards. Wansel's forte, guide the journey for B/C and dance lists.

FATBACK (Spring/Polydor SP 3018)
Take It Any Way You Want It (3:50) (Clita Music, Inc. — BMI) (B. Curtis, J. Flippin) (Producers: B. Curtis, G. Thomas)

Fatback continues to solidify its reputation as one of the most rhythmically compelling funk outfits working with this cut from the forthcoming "Tasty Jam" LP. The cross-rhythms and keyboard work here take "Backstrokin'" a step further.

WALTER JACKSON (Columbia 11-02037)
Tell Me Where It Hurts (3:54) (Angelshell Music, Inc./Six Continents Music Pub., Inc. — BMI) (E. Record, C. Davis) (Producer: C. Davis)

Ah, that lilting Chi-Sound! Like a smooth summer R&B breeze from the Windy City, Jackson's rich tenor blows across this ornately arranged ballad easily. Beautiful.

THE VENTURES (Tridex TDX 501)
Surfln' & Spyn' (2:18) (no publisher listed) (C. Caffey) (Producers: D. Phillips, D. Scott)

For those who thought surf music was dead, think again. The Ventures, the undisputed kingpin group of the genre, is back, sounding as fresh and exciting as on "Walk, Don't Run" and other surf classics. Charlotte Caffey, of L.A.'s Go-Go's, supplied the exhilarating instrumental tune here, along with the half background duo.

NEIL DIAMOND (Capitol 4994)
America (3:27) (Stonebridge Music — ASCAP) (N. Diamond) (Producer: B. Gaudio)

STEPHANIE MILLS (20th Century-Fox TC-2492)

Two Hearts (3:29) (Frozen Butterfly Music Pub. — BMI) (T. Mtume, J. Mtume, R. Lucas) (Producers: J. Mtume, R. Lucas)

HELEN REDDY (MCA MCA-51106)
I Can't Say Goodbye To You (3:46) (Al Gallico Music Corp. — BMI) (B. Hobbs) (Producer: J. Diamond)

PAT TRAVERS (Polydor PD 2169)
My Life Is On The Line (3:23) (Unichappell Music, Inc. — BMI) (P. Travers) (P. Travers)

Majors See Commercial Use For 12" EP In Rock Market

by Dave Schulps

NEW YORK — The commercially released 12" single/EP — long a staple of the R&B/disco market — is now gaining popularity as a promotional and sales vehicle for the rock market. But although there appears to be nearly industry-wide agreement that the format works well as a promotional tool for dance clubs and radio, opinion differs widely on how to best market the non-LP 12" to the consumer or, indeed, whether it should be marketed at all.

While the practice of releasing promotional 12" rock singles or EPs as a means of highlighting particular album tracks for dance club and AOR DJs is becoming standard practice throughout the business, up until now the bulk of activity in commercial non-LP 12" releases has been confined to three labels: Warner Bros., IRS/A&M and Epic. So far, the preferred format has been the mini-album, which usually consists of four to six previously unreleased tracks at a price considerably under that of an LP. Along similar lines, both IRS and Epic (with its Nu-Disk series) have experimented with mini-albums in a 10" configuration.

While most other companies have been taking a wait-and-see attitude toward marketing rock 12" non-LPs — RCA, though, did recently issue and sell out a limited 12" edition of David Bowie's "Fashion" single — Warner Bros., Epic and IRS are all pushing forward with the format. Warner Bros. released a second pair of mini-albums recently (the first two were by Robin Lane and the Chartbusters and Gang of Four) featuring two acts with already es-

Albums By Petty, Reddy Highlight MCA Releases

LOS ANGELES — "Hard Promises," Tom Petty's long awaited follow-up to 1979's platinum selling "Damn The Torpedoes," highlights MCA's release schedule for the month of May. Helen Reddy's debut on MCA, five double albums from the prestigious Impulse jazz label, the soundtrack to *American Pop*, a compilation LP from Delbert McClinton, Wishbone Ash's latest, a new Tommy Dorsey LP and debut albums from Klique and Round Trip will also be included in the upcoming release.

Tom Petty's new Backstreet/MCA album features the single "The Waiting" and two duets with Fleetwood Mac's Stevie Nicks. The LP was produced by Petty and Jimmy Iovine.

Helen Reddy's maiden voyage with MCA is entitled "Play Me Out." The record was produced by Joel Diamond.

Jazz critic Leonard Feather has compiled and produced five albums from the Impulse catalog featuring some of music's most respected musicians. The series on MCA will include double LPs by B.B. King, Keith Jarrett, McCoy Tyner, Sonny Rollins and Charles Mingus.

MCA will also be releasing the soundtrack to *American Pop*, which features songs by Pat Benatar, The Doors, Jimi Hendrix and Big Brother and the Holding Company.

"The Best Of Delbert McClinton," a compilation of the best tracks from the highly regarded roadhouse blues singer's two ABC efforts, is another key release for MCA.

Rounding out MCA's May release are the latest album from British rockers Wishbone Ash, a big band LP entitled "Tommy Dorsey Band Featuring Buddy Morrow" and R&B offerings from fledgling MCA acts, Klique and Round Trip.

tablished followings, Devo and the Pretenders. Epic is not only continuing its Nu-Disk line, but has released its first two commercial 12" rock singles — one consisting of two already available tracks from Adam & the Ants' "Kings of the Wild Frontier" album, the other, remixes plus dub versions of two cuts from the Clash's "Sandinista" LP.

Four Reasons

Those committed to the non-LP 12" cite four reasons for using the format: to capitalize on an act's hard-core following, to create an awareness of new artists, to serve as a less-expensive test-marketing device prior to signing an act to an LP deal, and continue momentum for established acts between album releases. In addition, the configuration may offer the most benefits to the small, budget-conscious independent label as a means of exposing the best tracks of its artists to the public, radio and the majors without having to foot large studio costs.

Bruce Harris, Epic East Coast director of A&R, who was instrumental in developing both the Nu-Disks and 12" singles, cited two of those reasons in discussing the label's move into commercial 12"s. "We felt that the Clash record would be viable, not only from a DJ and promotional standpoint, but would be of tremendous value to Clash fans as well, since these mixes and the dub versions would not be available elsewhere. Adam & the Ants was a different case. We've been having very strong retail response to the album with a minimum of action on the radio. Given that the ultimate goal is to sell LPs, by making the 12" available, we're providing another way for people to sample the act at retail, and if they like it, they'll be motivated to buy the album."

IRS was perhaps the first entrant into the new rock 12" arena when it issued the Cramps' "Gravest Hits" EP in October 1979. Although the 12" EP series from IRS has not yet produced any large volume sellers, according to sales director Bob Laul, the company "has gotten steady reorders" on 12" product. In addition, Laul said that a recent EP by the group Wall of Voodoo was used to gauge the group's potential as an album seller and directly led to the group's being signed to an LP deal.

Outlook Good

Although Lou Dennis, vice president/director of sales at Warner Bros., termed the response to the label's initial mini-albums "fair — good introductions to the groups;" he is optimistic that the current releases will fare significantly better due to the fact that "both acts (Devo and The Pretenders) are coming off gold albums, which will assure the mini-albums a different reception and far more airplay than the first ones were able to generate."

He said that Devo and the Pretenders were chosen for the mini-albums because neither group had enough new material recorded for an LP and the mini-albums would serve the purpose of "a holding action at a lower price." The Devo 12", he noted, was already available as a radio station promotional item and was "drawing very positive radio response."

Dennis, however, ruled out the likelihood of 12" rock singles from Warner Bros., at least for the moment, because "you've got to charge too much for them" to bring in good retail sales consistently. "The disco 12" may have been OK for New York," he stated, "but they didn't sell enough in the rest of the country to justify producing them."

Tony Montgomery, director, national singles sales at RCA, disagreed with Dennis, however. Although he said that at

(continued on page 33)

THIS MUSIC OF BUSINESS — CBS and Phil Walden are in discussions over a possible P&D deal. . . Fred Heller's management firm will close its doors here on the heels of the "departure" of its chief client **Garland Jeffreys**. . . Look for PolyGram promotion head **Don Colberg** to further boost the firm's department by bringing in Columbia's **Vince Pellegrino** to head up pop promotion. . . Ten independent promotion men have collectively sued Ovation Records for money owed for their services. . . **The Iron City Houserockers** have asked for, and been given their release from their management-production pact with **Steve Popovich**. MCA is attempting to move the group into the **Belkin/Maduri** fold. . . Look for Atlantic to beef up its TV department. . . Look for **Ron Delsener** to piggy-back Madison Square Garden dates at his A/C club, the Savoy.



THE PRICE IS WHITE — Green Dolphin recording artist, blue-eyed soul singer Billy Price, pictured above, recently brought his band *Keystone Rhythm* to *Tramps* in New York.

Cash Box photo by Dave Prelosky

O'Rourke will serve as executive producer. Production is set to begin shortly at Pine-wood Studios, on the outskirts of London. . . **Dave Edmunds** has repacted with Swan-Song. . . **NRBQ's** Red Rooster label will release LPs by cosmic jazzman **Sun Ra**. "The Blueprint of Happiness," and the pride of New York, **Jake and the Family Jewels**, "Geography." After years of grassroots touring and cult-building, looks like they're finally on the verge of cashing in their chips. . . Phonogram's **Nighthawks** are embroiled in a legal battle with former label Adelphi over the latter's reissue of a live album. The group is charging copyright infringement and insufficient royalty payments while the label is charging defamation of character. . . Chrysalis has put together a "Best of **Blondie**" LP, though no release date has been set. . . Talking Heads' **David Byrne**, **Jerry Harrison** and **Busta Jones** are guesting on each other's recording sessions at Blank Tape Studios. Jones has also used **Chris Spedding**. . . The **Who's** **Pete Townshend** is classic garage rock recording of "96 Tears" ("we did it on a Scully two-track in an hour"), duction work with **Elton John**. . . Capitol has decided to cull an album from those **Bob Seger** tapes cut live in Boston. . . **Ginger Baker** is now playing drums for **Public Image Ltd.**. . . A solid Memphis soul collaboration at Ardent Studios sees **Homer Banks** producing **Carla Thomas**. The duo's production for **Ann Peebles** has just been released on Cream. . . Stiff has set a May 18 release date for the **Plasmatics** album, "Beyond The Valley Of 1984." Lead singer **Wendy O. Williams**, who was just acquitted of pandering obscenity charges in Cleveland, will face resisting arrest charges in Milwaukee on June 3. . . Other Stiff news sees a mid-June release of an **Any Trouble** live promo LP. . . Muscle Shoals Sound Productions has signed **Levon Helm**. . . Little Feat's **Paul Barrere** is being courted by several majors. . . The **Miles Copeland**-produced soundtrack LP to the new wave movie *Urgh* has been recast by I.R.S. from a triple to a double. In addition, performances in the movie by the **Members** and **Invisible Sex** are now on the cutting room floor. . . New Orleans' **L'I' Queenie**, who is now managerless, has signed a production deal with **Jay Landers** of the Landers/Roberts Group. . . **Chris Stein** is producing **Snuky Tate** for **Blondie Prod.**

BULLETIN BOARD — Congratulations to Inner City's publicity head **Steve Haviland** on his engagement to **Johanna Singels**. Congratulations, too, to Epic's **Gall Sparrow** who is set to move to Warner Amex as talent coordinator.

THE MARKETPLACE — Capitol has impressed DJs with half-speed mastered cassettes of the new **Billy Squire** album, "Don't Say No." The label will also — for the first time — plug into the Northeast club scene with a 12" promotional single on **Duran Duran**. . . RFC has created lots of consumer interest in **Gino Socclo's** "Try It Out" by having it aired on WBLS for almost two weeks prior to release, identified only as "the secret weapon."

NO QUESTION MARKS ASKED — "A Mr. **Rudy Martinez** is calling from Michigan," the receptionist told us. The name nudged our memory so we took the call. "I'm calling to find out how a song I wrote is doing on the charts," he told us. "It's '96 Tears,' by Garland Jeffreys." Light bulbs went off as we remembered the credits on the old Cameo/Parkway original. "You're Question Mark," we asserted. "Yeah," he admitted. Martinez, the shades-wearing punk prototype, was back in his home town of Flint after an unsuccessful attempt at reviving his career out West ("my guitar player went Christian"). Although Martinez, and his group, **The Mysterians**, enjoyed tremendous success in the '60s with his classic garage rock recording of "96 Tears" ("we did it on a Scully two-track in an hour"), Martinez feels his career took a permanent downslide, first, with the demise of Cameo/Parkway, and then, with his subsequent signing of two contracts with Kasenetz and Katz's Super-K label, and **Ray Charles'** Tangerine Records. Matters have not been helped, reports Martinez, by the fact that he has not received a single royalty check, since Cameo was taken over by **Allen Klein's** Abkco. But Martinez prefers anonymity for the moment, even adding, "I always try to go by the name 'Question Mark.' Not too many people know me by Martinez. Even fewer people know my real name."



ADAM MEETS ASHER — Epic Records recently hosted a party for Adam and the Ants at the Mud Club in New York. Pictured at the party are the group's lead singer, Adam Ant (l), and Dick Asher, deputy president and chief operating officer, CBS Records Group.

aaron fuchs

WHERE DO YOU GO WHEN YOU DREAM — Anne Murray — Capitol SOO-12144 — Producer: Jim Ed Norman — List: 8.98 — Bar Coded

The Canadian thrush shows that there are truly two sides to her special light-on-the-ears musical style here, as the LP graphics point out. The songs on side one are those angelic A/C and lilting country ballads that we all know and love her for. "Blessed Are The Believers" and Larry Gatlin's "Bitter They Are, Harder They Fall" are the highlights of the Angel side of this album. But side two (the Devil side) reveals a Murray we don't often see, as most of the tunes are uptempo in nature and saucier lyrically than usual. Top tracks on this platinum-bound disc are "Call Me With The News" and "Another Sleepless Night."



MISTAKEN IDENTITY — Kim Carnes — EMI America SO-17052 — Producer: Val Garay — List: 8.98

Carnes finally gained national acclaim last year with her Kenny Rogers' duets and a riveting single, "More Love." But "Mistaken Identity" is still a surprise. The album is almost an avant garde approach to soft rock. Producer wunderkind Val Garay has pulled out all the stops for this LP, and one listen to "Bette Davis Eyes" and "Draw Of The Cards" is enough to show that this brilliant AC/Pop work is as adventuresome as pop gets without losing its commerciality. Synth drums, interesting fills and brilliant bass work highlight the music; but it's Carnes' raspy, Rod Stewartish vocals that make the album a real treat.



STREET SONGS — Rick James — Gordy GB-1002M1 — Producer: Rick James — List: 8.98

The punk funkier get slicker each time out; and on "Street Songs," the arrangements are tighter, the strings and horns are sweeter and the irrepressible Stone City Band is even more cohesive than past adventures. Of course, that hard pushing funk is still intact, and songs like "Give It To Me Baby" and "Call Me Up" have those naughty themes and X-rated bass lines. It also becomes more apparent that James likes playing the crooner. "Fire And Desire" proves he can sing with the best; yet he remains better off with the bouncy, uptempo style that he's famous for. Check out "Below The Funk (Pass the J)" for a tokin', smokin' smash.



DEDICATION — Gary U.S. Bonds — EMI America SO-17051 — Producers: Miami Steve Van Zandt and Bruce Springsteen — List: 8.98

With "The Boss" and The E Street band pushing him every step of the way, Gary U.S. Bonds makes a startling return to the musical limelight with "Dedication." Dramatic and fully blown like a Springsteen album, the album has all the chops, snarling vocals and '50s spirit to become an AOR and pop smash. Springsteen sings right with Bonds through most of the LP, and The E Streeters are at their hard pumping best throughout the venture. A rollicking, party album that also features material by the songwriter elite (Dylan, Lennon & McCartney and Browne), it should re-establish Bonds as major musical force.

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

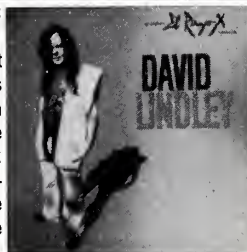
"SPACE CADET"/SOLO FLIGHT — KC — TK TK 614 — Producer: Casey and Finch — List 7.98

Harry Wayne Casey, a.k.a. KC, goes it along for his latest effort, and it's every bit as exciting as his outings with the Sunshine Band. A tad more funky and synthesized than his normal offerings, the album is no less danceable, Caribbean-flavored or horn-filled. KC's vocals are growled rather than sung on this gritty effort; and while most of the material is given over to dance/party tunes, the R&B crooner in his musical persona steps out on "Make Me A Star" and "Holdin' On So Long."



EL RAYO-X — David Lindley — Asylum 5E-524 — Producers: Jackson Browne and Greg Ladanyi — List: 8.98

Look out, Jackson Browne's second fiddle has stepped out from his role as a background musician and revealed himself as a rock 'n' roll wild man with this LP. A diverse LP that touches on reggae, rock, folk, country, R&B and even a taste of Japanese soul, "El Rayo-X" is definitely music from the kitchen sink school. Playing violin, sundry guitars and singing in an engaging nasal twang that sounds somewhat reminiscent of Joe Walsh, Lindley has managed to bring off an LP that is at once commercial and crazed.



REACH UP AND TOUCH THE SKY — Southside Johnny and the Asbury Jukes — Mercury SRM 2-8602 — Producers: John Lyon and Stephan Galfas — List: 13.98

Mercury has finally gone out and done it, putting out a smokin' live concert LP by Southside Johnny Lyon and his boys; and fans of hot, white R&B and roadhouse rock should be eternally grateful. A consummate club band, the 11-piece simply gets better as it gets drunker and crazier.



PSYCHEDELIC JUNGLE — The Cramps — I.R.S. SP 70016 — Producer: The Cramps — List: 7.98

The notorious New York band has had major changes in its personnel over the past year and has changed musical direction from punkabilly somewhat, but it's also improved drastically. The band still remains new rock's most accomplished garage band, but with "Psychedelic Jungle," Cramps have balanced the nihilistic '50s sound with a little swinging '60s. This LP represents the group's rather deranged attempt at a psychedelic experience.

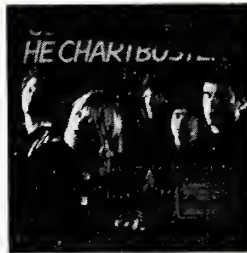
THE CLARKE/DUKE PROJECT — Stanley Clarke and George Duke — Epic FE 36918 — Producers: Stanley Clarke and George Duke — List: 8.98 — Bar Coded

These two accomplished jazzists have gone from the outer reaches of progressive music to the most accessible regions of fusion, but they've never sounded as commercial as they do on "The Clarke/Duke" Project." They hit on some lovely jazz excursions, but for the most part, these brilliant players go with straight ahead R&B/pop and funk.



IMITATION LIFE — Robin Lane & The Chartbusters — Warner Bros. BSK 3537 — Producer: Gary Lyons — List: 7.98 — Bar Coded

The darlings of Beantown, Robin Lane & The Chartbusters got their first break via local airplay in Boston and the Northeast. Last year's "When Things Go Wrong" single became an FM staple for a while, and the band should finally break nationally with "Imitation Life." Lane's folk background creeps into the music, making for a strange mixture of cold new rock and warm '60s Byrds stylings. A natural for AOR.



THE ADVENTURES OF KAPITAN KOPTER & COMMANDER CASSIDY IN POTATOLAND — Spirit — Rhino RNSP 303 — Producers: California, Lee and Lee — List: 7.98

When this album was recorded in 1973 as the follow-up to "The Twelve Dreams of Dr. Sardonicus" it was shelved by Ode Records because it was "a bit too out there." Thank God Rhino Records has finally come to the rescue and released this psychedelic masterpiece. Andes and Ferguson may have jumped ship by the time this was waxed, but Kaptain Kopter (Randy California) and Commander Cassidy (Ed Cassidy) were clearly at their creative peak.



PLASTICS — Island ILPS 9627 — Producer Alex Sadkin — List: 7.98

This ever-so-quirky new rock band from the Land of the Rising Sun will no doubt appeal to fans of Devo and the B-52's. The band puts the ideas and puns of Andy Warhol to work with its herky jerky musical style, and the results are winning. Choppy, frantic guitar rhythms support a blurted vocal style that suggests the styles of New York favorites like the Talking Heads and the 52's. Those who enjoy a bit of art nouveau in their music should glom onto this bold new Japanese entry.

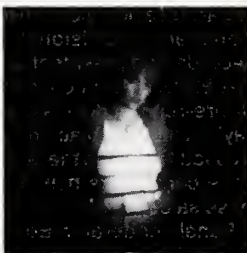
THE GHOST RIDERS — Anthem AR LP-333 — Producer: Barry Melton — List: 7.98

Produced by Barry (The Fish) Melton, this album has the freewheeling flavor of the best Grateful Dead traveling songs. The northern California band also has the ability to carry off those spacey, extended jams that were so prominent during the late-'60s and early-'70s. It is filled with Psychedelic era musical daydreams like "Moroccan Nights," "Journey To Ixtlan" and "Dream 13."



TEMPTATION — Holly Stanton — War Bride 9004 — Producer: John Rewind — List: 7.98

San Francisco's Solid Smoke Records bows its sister label, War Bride, with the debut release by Holly Stanton, and it's a stunner. A tad more new wave than Pat Benatar, but every bit as endearing, Stanton serves up a 12-song set of energy-filled, emotionally gripping rock 'n' roll. The title track and a revved up version of Los Bravos' old "Black Is Black" highlight the record, but there's a lot of inspired material here. Check out "Look Out Boy" and "What Did You Expect" for an adrenaline transfusion.





SAILING CELEBRATION — Cherokee recording studios' 90-foot yacht *Cherokee III* was the site of an ASCAP sponsored celebration for songwriter/performer Christopher Cross, who recently won five Grammys. Pictured aboard ship during the fete are (l-r): Hal David, ASCAP president; Michael Gorfaine, ASCAP western regional director; Warner Bros. artist Nicolette Larson; and Mr. and Mrs. Christopher Cross.

Enthusiasm, Questions Stirred By Video Seminars At NARM

by Richard Imamura

HOLLYWOOD, Fla. — Enthusiasm tempered by unanswered questions prevailed at the home video marketing seminars here at the National Assn. of Recording Merchandisers (NARM) convention April 13. Both seminars — one devoted to introducing record retailers to home video and the other a more in-depth follow-up — presented a rosy picture of the potential of the home video market, but several points relating to future options were left dangling.

Such speakers and/or panelists as Russ Bach of the WEA Corp., Al Bergamo of MCS Distributing Corp., Robert Blattner of Columbia Pictures Home Entertainment, Jack Dreyer of Magnetic Video, David Heneberry of RCA SelectaVision VideoDiscs and Herb Mendelsohn of CBS Video Enterprises (all representing the software manufacturing sector) felt that the

Selection Is Key To Boosting Sales Of Black Product

by Alan Sutton

HOLLYWOOD, Fla. — The two most important factors influencing the sale of black music are product selection and visibility. This was the consensus of panelists who addressed the April 13 NARM seminar, "Black Music Is Green."

The panelists — Howard Appelbaum, vice president, Kemp Mill Record Shops; James Cephas, president, King James Records; David Lieberman, chairman, Lieberman Enterprises; Sidney Silverman, president, United Record & Tape; and Calvin Simpson, president, Simpson's Wholesale — also agreed that black music has a quicker turnover than pop music and that it receives concentrated rotation at black radio. This, combined with the fact that black music returns are minimal, provides needed cash flow for record retailers, they concluded.

The seminar began with an audiovisual presentation documenting the opportunities for effectively merchandising black product, prepared by the Black Music Assn. (BMA). The film was introduced by LeBaron Taylor, vice president and general manager of divisional affairs for CBS Records and president of BMA, who noted that black music now accounts for 25% of all pre-recorded music sales. In addition, Taylor said that black music sales have increased tenfold in the last 10 years and that white consumers now account for 40% of these sales.

Panel moderator Ed Gilreath, national

(continued on page 33)

home video market would be a dominant force in the future, projecting that the business would have an annual sales volume of \$8 billion by the end of the decade.

One of the main sources of optimism was a profile of the video customer drawn by Gene Silverman of Video Trend. Using a market study of home video, Silverman said, "record retailers are more prepared than they think" to enter the home video market. "Of the two million or so owners of VCRs," he said, "98% buy from 10-20 videocassettes per year, and nearly every one of them also owns a stereo or (audio) tape player."

Referring to his study, Silverman noted that the typical VCR owner was male; 38 years old; married, with two children; a college graduate currently in a professional, managerial or technical field earning \$36,000 annually; and a homeowner.

'Perfect Position'

In addition, the optimists on the subject of home video felt that record retailers "are in the perfect position" to step in and claim the market for their own. "The time to hop on the bandwagon is now," said James Schwartz of the Schwartz Bros./Harmony Hut distribution/retail operation. "When accessories, 8-tracks and cassettes came on the scene, record stores weren't the first to pick them up."

"A record store is the natural place for video," Schwartz continued. "Our advantages are that we have already established locations and identities and we already have our customers. The time to gear up is now, or it may pass us by."

Such a commitment, which would eventually lead to record stores evolving into "home entertainment centers" providing both audio and video product, would take advantage of the potential of music-oriented videodiscs in particular. "Music will be very important, even though it won't be the most important sector of the business," said RCA's Heneberry. "Movies, of course, are destined to take the biggest segment of the market, but music will be a solid number two."

As an illustration of the potential of the market, Heneberry went on to say that the recently implemented SelectaVision roll-out (*Cash Box*, March 28) has been an "unequivocal success" and that "we will meet our goals of selling 200,000 (videodisc) machines and two million units" by the end of the year. In addition, MCA's Bergamo, whose MCA Videodiscs software has been on the market since late-'79, added that his company is "finally keeping up with the software demand."

(continued on page 18)

WESTWORDS — Look for the Virgin/Epic pact to materialize in the form of albums by **Mike Oldfield** and **Holly and the Italians** in the near future and **Orchestral Manoeuvres** and **XTC** later on in the year . . . Good news of the week is that **Eric Clapton** was discharged from United Hospital in St. Paul, Minnesota on April 17 to begin several weeks of rest and relaxation in the States. Recent tests have shown that the ulceration of the gastro intestinal tract that forced him to cancel 51 dates of his "Another Ticket" concert tour has 90% healed . . . Fresh from her stint on Broadway in the role of "Mabel" in Gilbert and Sullivan's *Pirate Of Penzance*, first lady of Malibu **Linda Ronstadt** is entering into a studio with producer Jerry Wexler to record an album of songs associated with famed blues/jazz singers like **Billie Holiday**, **Sarah Vaughn** and **Ella Fitzgerald**. Then in August she is scheduled to record her next **Peter Asher**-produced album. Both albums will be on E/A, but the timing of their release has not yet been decided . . . Regency Records, which signed British rock-blues legends **John Mayall** and **Long John Baldry**, has picked up Dutch wild man **Herman Brood**, as well as young Hollanders **Diesel** and **Blind Date** . . . Interesting to hear that rock 'n' roll dinosaur **Ozzy Osbourne** and crew played an unannounced gig at the Starwood April 19. The Starwood will also play host to the original *Surfaris* April 25. That's right, the gang that first waxed "Wipe Out" and "Surfer Joe" are following the trend of the **Ventures** and hitting the club scene. Also, look for the **Ventures** and the *Surfaris* to appear as a double bill at Disneyland in the future.

BAMMY TIME AGAIN — Despite its coming in between the landing of the space shuttle and the rush to get tax forms in by midnight April 15, the 4th Annual Bay Area Music Awards show at San Francisco's Fox Warfield Theatre got off without a hitch. Attended by the cream of the northern California rock community, the ceremony was highlighted by the president of the United States' (or someone who looked alot like Ronald) introduction of San Francisco Mayor



JAMMIN' WITH THE JOHNSONS — A total workaholic, **Louis Johnson** (r), whose first album production effort, "Passage," is just starting its run up the charts, is back in the studio. Louis and brother George are mixing the follow-up to their gold selling "Light Up The Night" LP at Ocean Way Studios in Hollywood.

musician; **Journey**, group; **Tazmanian Devils**, club band; **Boz Scaggs**' "Middle Man," album; "**Huey Lewis And The News**" self titled LP, debut album; "**David Grisman Quintet**" '80," jazz album; **Cornell Hurd**'s "Doing That Unholy Roll," independent label album; Lacy J. Dalton's "Hard Times," folk/country/bluegrass album; "**Back In The Saddle**," independent label single/EP; **Mark Naftalin**'s "Rhythm And Blues Review," blues/ethnic/gospel; **Steve Perry**, male vocalist; **Grace Slick**, female vocalist; **Ronnie Montrose**, best guitarist; **Greg Rolle**, best keyboardist; **Keith Knudsen**, best drummer/percussionist; **Phil Lesh**, bassist; **Earl "Fatha" Hines**, jazz keyboardist; **Pee Wee Ellis**, reeds player; **Marke Ishem**, brass player; **Cal Tjader**, jazz drummer; **Rob Wasserman**, jazz bassist and **Michael Nesmith**, special video award of excellence. This year's awards show, proceeds of which go to the Bay Area Music Archives, was sponsored by The Gap.

ANT MUSINGS — **Adam and the Ants**' recent shows at the Roxy (April 13 and 14) were packed tighter than any we've seen in years. And the furor over the Ants invasion also gave rise to a phenomenon not unlike the days of Mod and Rocker England. A mob turned out for the Ants at a Tower Sunset in-store, but a float made in Adam's honor was pelted with eggs by members of the local **Black Flag** contingent. Apparently, fed up with the glam rock/romantic trappings of Ants fans, the skin head punks also donned adhesive black and white stickers that read "Black Flag Kills Ants On Contact" and delivered them to a local radio station. Luckily no major skirmishes occurred between the two distinctly different camps.

DOIN' IT THE MANOEUVRES WAY — They come from the land of **Echo and the Bunnymen** and where **The Teardrop Explodes**. They've graduated from **Eno Prep** and earned a masters degree from the **Ultravox University of the Rhythm Machine**, and now they're bringing that special brand of synth/dance music to North America. Yes, everybody's favorite import band, **Orchestral Manoeuvres**, was in town last week for two sold-out shows at the Whisky. While there was some skepticism as to whether the band could bring off the multi-layered sound of its two brilliant DinDisc LPs, "In The Dark" and "Organization," in a live situation, all reservations were laid to rest after hearing superb renditions of "Electricity," and "Enola Gay." The new synth sound is often thought of as cold distant music, but bands such as the **Manoeuvres** and opening act, New York-based **Our Daughter's Wedding** (which has the dance hit of the season with "Lawn Chairs"), pack emotion and style into every perking, jerking tune. On a brief visit to **Cash Box**, **Andy McCluskey**, the wildly flailing front-man for the Liverpool-based **Manoeuvres**, commented that in England bands on independent labels were the rage. "The only thing that seems to be coming out of London these days is poseurs and pirates. You have to go to the Northern industrial zone if you want to find anything exciting." The **Manoeuvres**, which began as the duo of bassist/vocalist McCluskey and keyboardist **Paul Humphreys** in 1978 and later graduated to four members, is creating a little excitement of its own in Britain. The band's two albums have sold respectably and its brilliant 45 "Enola Gay" has earned a silver single in Jolly Old for sales in excess of 50,000 units. A strong cult following in the U.S. is most likely giving way to a deal with Epic. And their first stateside release will be a compilation of the best tracks from the band's first two British LPs. Presently the DinDisc synth-bop band is touring where its audience is, which means a detour around the United States. "We're only playing L.A., U.C. Davis, San Francisco and New York," said McCluskey. "We've got a label in Canada and that's where our real North American audience is." After hearing and seeing the innovative Britons live, we hope to see them on a U.S. tour by the time they release their third LP, "Liberator," next fall.

marc cetner

TALENT

Lorez Alexandria

OL' NEW YORKER CLUB, STUDIO CITY — Traveling the path of traditional jazz music — through a morass of pop music addictions — can be a taxing task for most, often causing some to terminate the trek or to stray into the pop jungle. Not the case with Discovery recording artist Lorez Alexandria and certainly not the case during her recent engagement here.

Alexandria through the years has resisted the wooing of big bucks for jazz music fused with popular forms and has maintained a level of excellence few jazz vocalists can equal. Yet versatility is still a key element in each performance she renders.

Her affable manner here was tempered with a sheen of professionalism that did not deter her from her soulful delivery of Ellington tunes like "Satin Doll" and transcendental interpretations of songs like Lennon/McCartney's "Here, There and Everywhere."

Her power was made more evident in the intimate setting of the new San Fernando Valley jazz venue, which offers a supper club atmosphere in the tradition of southside Chicago and downtown New York in their heydays. The jazz stylings that grew up in those cities, and some more contemporary mutations of the same, were deftly woven by Alexandria into a fabric mixed with the traditional and new for hearing, soothing results.

In fact, it was that balance that shirked the need for contemporary pop stylings or electronic sweetening to carry her act. Her tasteful use of traditional material like Mercer's ballad, "When A Woman Loves A Man," and Ellington's bluesy "Rocks In My Bed" made it clear that this woman needs no dukey stick or arp odyssey to be spacey, transcend time, or appear contemporary (compared to what?).

Alexandria's instincts prevailed as she flowed with the audience, either intent on her music or the Ol' New Yorker's house specialty — Red Snapper Acapulco. But gourmets quickly forgot their food and drink long enough to be served an eight-to-12 course dessert of music, from an artist impossible to ignore.

Pianist Art Hillary, bassist Allan Jackson and Clarence Johnston on drums were the veteran accompanists behind Alexandria and they found grooves, niches and textures to season the rich presentation.

No foolin'. This lady has stayed on the path of tradition while picking fruit from both worlds for a delightful music picnic.

m.m.

Donnie Iris

SAVOY, N.Y.C. — Murder, madness and love on the wild side all come together in the music of Carousal/MCA artist Donnie Iris. However, he comes across as no future shock vcltm, but a hot live performer as he

jerks, dances and drops to his knees, shedding jacket and glasses while singing about shock treatment and electric music.

"(I got my amp turned up to 10 so) I Can't Hear You No More" proved Iris to be an amazing raconteur, as well as a good rocker. Backed by his tight four-piece band, the Cruisers, consisting of Marty Lee (guitar), Mark Avsec (keyboards, synthesizer), Albritton McClain (bass) and Kevin Valentine (drums), the band rocked the 950-seat Savoy, promoter Ron Delsener's newly opened midtown rock/dance club, with power to spare.

Iris has gained substantial recognition and chart placement with his debut LP "Back On The Streets" and he played most of it, including "Daddy Don't Live Here Anymore," "Too Young To Love," "Shock Treatment," his new single, "You're Only Dreaming," and his current hit, "Ah! Leah!" He also punched out a strong reprise of "The Rapper," the late-'60s punker hit by his old group the Jaggerz. The combination of organ fills and economical guitar over a strong rhythm section made it perfectly complementary to his current material.

dan nooger

Hazel O'Connor

THE WHISKY, L.A. — A top draw in the U.K., where her starring role in the film *Breaking Glass* broke through big both there and on the European continent, A&M recording artist Hazel O'Connor showed a somewhat sparse audience why she has become so popular in her homeland in the past year.

Energetic, theatrical and sound musically, O'Connor's set, consisting primarily of self-penned tunes, was a joyful experience — raw rock 'n' roll with a sharp, but unpretentious, socio-political bite. Her backing band — consisting of brother Neil on guitar, Wild Oscar on bass, Andy Qunta on drums, Wesley Magoogan on sax and Ed Case on drums — was appropriate for the occasion, providing the proper backdrop for O'Connor's energetic leadership.

Balancing the set well with cuts from her first two American LPs — the soundtrack to *Breaking Glass* and her latest, "Sons And Lovers," both on A&M — O'Connor's high energy rock 'n' roll soon set the audience to moving in a groove that didn't quit until the end of the final encore number.

A dramatically electric stage presence, including a wide repertoire of facial expressions, jumps and moves that helped transmit the feeling of pure energy, enhanced the well-orchestrated set, highlighting rather than detracting from O'Connor's sharp-edged compositions.

Breaking Glass rockers like "Blackman," "Writing On The Wall" and "Big Brother" fused well with "Sons And Lovers" cuts like "D-Days," "Time" and "Gigolo," driving the set along under a full head of steam.

Especially outstanding were the *Breaking Glass* cuts "Will You," one of the finest new wave ballads since Lene Lovich's "Too Tender (To Touch)," and the anthemic "Eighth Day," along with the final number, "Bye Bye," from "Sons And Lovers."

An outstanding talent on the rise, O'Connor's set proved that American audiences lost out when the movie moguls decided that *Breaking Glass* was "too English" for the U.S.

Opening the show, the Zippers, an L.A.-based band consisting of Danielle Faye on bass, Bob Willingham and Louis Canarata on guitars and Malcom Murphy on drums, performed a tight, pop rock set that showed much promise for the future. Highlighted by material from its upcoming self-titled EP on Rhino Records, the Zippers' set certainly whet the audience's appetite for the treat that followed.

richard imamura

Twennynine with Lenny White

ROXY, L.A. — With greater ease than was employed a year ago when the band first hit the Roxy stage with its blend of eclectic musics, Twennynine, featuring Lenny White, went further to impress the audience and, more importantly, had fun doing it.

It was clear from the outset that touring together for a year and cutting one album had created for the Lenny White-led band, now fronted by vocalist/bassist Barry "Sonjohn" Johnson, a mutual groove to travel in. Material performed from the group's initial album release, "Best Of Friends," was sharper, crisper and not overembellished with the egotistic intentions of showing the audience, "See, look what we've learned!" It was subtle improvements like added energy and personality that distinguished this performance.

While obviously a hootin' and hollerin' dance opus, Johnson's vocals and the guitar work of Eddie Martinez and new touring band member Steve Williams on the other guitar gave the music to "Citidancin'" a harder, more rocky edge. In fact, Martinez' chops blind-sided any comparisons to former Twennynine lead guitarist Nick Muroch and established his space as a solid fret man. On songs like "Betta," the music was smoother, but also avoided inevitable comparisons to the "cream of wheat soul" syndrome.

And the tempo was faster on the band's rendering of the title cut of last year's LP, as the band delivered the music with an easy-going confidence and with a more churchy feel due to the vocalizing of the stunning female duo of Carla Vaughn and Jocelyn Smith.

Extended new wave dance stylings came in the form of "Fancy Dancer," although the music was far more accomplished than the title might imply. Controlling the polyrhythmic feel and pervading energy in one song was no small feat.

Speaking of feet, no Twennynine set would be complete without a rendering of the band's anthem, "Peanut Butter," performed, especially by keyboardist Sklp Anderson, with decidedly more abandon than in performances past.

Twennynine established a fact that eluded its grasp last year: that the members are all competent musicians capable of maturing and performing with more ease. Although the group closed the set with "Kid Stuff," this group wasn't playin'.

michael martinez

Sir Douglas Quintet

THE PALOMINO, North Hollywood — When a revamped Sir Douglas Quintet took the stage at this venerable country venue, gone were the '60s Mod-styled uniforms that marked the band's original image. Some legends don't have to justify the reasons for a comeback and Doug Sahm is definitely in that category. The music says it all; if anyone in the audience here thought that the band's revival was merely another hackneyed attempt to cash in on the newfound popularity of the Tex-Mex sound that Sahm and company made famous, such skepticism was quickly dispelled by a joyously rowdy performance that covered both past hits and present selections from its new Takoma LP, "Border Wave."

Original Quintet member Augle Meyers' high-pitched Vox Continental organ swelled and rolled right through such early classics as "She's About A Mover" and "Mendocino," but the San Antonio winds blew in such natural covers as "The Mysterians' "96 Tears" just to reaffirm the band's roots. However, it was the Quintet's steamy rendition of the 13th Floor Elevators rocker, "You're Gonna Miss Me," that proved it could go the distance with many bands half its age.

The contribution of the other Quintet members did not go unrecognized, as new guitarist and vocalist Alvin Crow, from the '70s unit Alvin Crow and the Pleasant Valley Boys, whipped into a few fine rockers of his own, such as the Buddy Holly-flavored "Tonight, Tonight."

The beat would not have been complete without original Quintet drummer Johnny Perez anchoring the proceedings, and he did so with both economy and power. No less effective was new bassist Speedie Sparks, who rounded out the rhythm with a forceful yet restrained style that allowed Sahm plenty of room to move.

michael glynn

Cynthia Clawson

ROY ACUFF THEATRE, Nashville — Cynthia Clawson could probably have made her mark in any style of music she chose, with a voice that transcends any stylistic label. Leading off with the title cut from her latest album, "You're Welcome Here," Clawson expressed a feeling that was obviously shared by the crowd, as the Houston native received a warm welcome.

Clawson showcased her vocal capabilities during the hour-and-a-half concert, which covered all styles of music, from traditional hymns to country-flavored tunes like "Angel Band" and "Pilgrim," both well-received by the home town crowd, which joined in on several foot-stomping, hand-clapping choruses.

In describing her musical preferences, Clawson emitted a mock glissando, intimating that she at one time aspired to be an opera singer.

angela ball

ON STAGE

MERCHANDISING



TOP MERCH — During the opening business session of the recent National Assn. of Recording Merchandisers (NARM) Convention held in Hollywood, Fla., Joe Bressi (c), vice president of marketing for the Stark/Camelot chain based in Canton, Ohio, accepted the NARM Merchandiser of the Year Award. Bressi is pictured with Stark/Camelot personnel attending the convention.

Calm Replaces Controversy At 23rd Annual NARM Confab

(Continued from page 5)

consumer activity since it was debuted last year.

'Gift of Music'

"'Gift of Music' has been a NARM smash," Droz added. "May I suggest another NARM project? Develop another week or month to rival the sales of Christmas and Thanksgiving. How about a Grammy week or month? With a captive audience of 60 million viewers (worldwide) turned on to music, it could be a monster."

Dividing the public into three segments — regular buyers, intermittent buyers and

non-buyers — Droz said the most efficient marketing methods would focus on luring the intermittent buyer while maintaining the regular buyer. With each segment totalling about one-third of the general public over the age of 10 (approximately 86 million persons), Droz said if a significant number of the intermittent buyers could be converted to regular buyers, the effect on the industry's annual revenues would be significant.

Following Droz' keynote address, NARM'S "Gift of Music" campaign was spotlighted, with an emphasis on a "one year later" perspective. An enthusiastically positive audiovisual presentation on the achievements of the program was shown, emphasizing, among other things, that the WCI survey found that records and tapes far outstripped other items like books, flowers, candy or toys and games as the most preferred gift.

The "Gift of Music" successes in educating the consumer were spotlighted during the presentation, with a special emphasis on various in-store and window displays; radio, print and television ads; and promotional cross-merchandising used throughout the year by various retailers.

Birthday Party

Capping the festivities, the first "birthday" of the "Gift of Music" campaign was celebrated with a rousing rendition of "Happy Birthday" by the University of Miami marching band and the debut of a special "Give the Gift of Music" song rendered by EMI America recording artist Gary U.S. Bonds.

The nuts-and-bolts merchandising attitude also carried over to the rest of the activities of the convention with presentations and seminars covering such topics as entrance into the home video market (see separate story); the merchandising of black music and midlines (see separate stories); the importance of accessories and audiophile product; the use of coop and television advertising; the current options in cassette packaging; and the potential benefits of industry-wide use of the UPC bar coding system.

The business-like atmosphere of the convention was apparent during the various seminars and presentations, with heavy use of the facts and figures of the WCI consumer survey worked each time, in addition to constant cries for more cooperation among the various segments of the industry.

The sessions on black music, midlines, accessories and midlines all emphasized that proper pricing and constant consistent stocking play an important part in the merchandising process — if the customer can't find what he's looking for in one store,

(continued on page 40)

Midlines Offer Retailers Vast Profit Potential

(Continued from page 6)

Representing the mass merchandiser view, Harry Suttmillier of the 42-store Gold Circle Stores chain said, "In 1980, midlines were the highest profit category of merchandise in the (record) department."

Next, a panel consisting of Marv Helfer, national sales manager, special markets for WEA; Gordon Bossin, vice president of sales and distribution for Arista Records; Tom McGuinness, vice president of marketing and branch distribution for CBS Records; Sam Passamano, Sr., executive vice president of MCA Distributing; Larry Gallagher, divisional vice president of national sales for RCA Records; and Walter Lee, vice president of marketing for Capitol Records, discussed various approaches to marketing midlines. All promised additional releases of midline titles as well as stepped up advertising and merchandising support.

The most effective advertising ploy, according to Helfer, is to include midlines in variable price ads with frontline goods. Not only does this expose a wide variety of product available at the record store, he said, but also it points out the attractiveness of the midlines' price.

From a merchandising standpoint, he said the greatest sell through is achieved by placing midlines in their own special display section in addition to mixing them in with frontline merchandise.

Gallagher perhaps best expressed what the introduction of midline series has meant to record manufacturers. "We look for two and a half times the sales rate for midlines over regular catalog," he said. "We've been 90% effective thus far."

He also said that recording artists have gotten over their initial scepticism of the midline pricing concept. "This year they are all for it, because they realize it is keeping their name before the public and they are getting increased royalties for more sales," he said.

SINGLE BREAKOUT OF THE WEEK

BETTE DAVIS EYES • KIM CARNES • EMI-AMERICA 8077

Breaking out of: Radio Doctors — Milwaukee, Tower — Sacramento, Strawberries — Boston, Father's & Sons — Indianapolis, Sounds Unlimited — Chicago, Everybody's — Portland, Poplar Tunes — Memphis, National Record Mart — Pittsburgh, Peaches — Columbus, Tower — Campbell, Tower — San Francisco, Disc Records — Dallas, D.J.'s One Stop Seattle.

SINGLES BREAKOUTS

STARS ON 45 • STARS ON 45 • RADIO RECORDS/ATLANTIC RR 3810

Breaking out of: Alta (Wherehouse) — Phoenix, Tower — West Covina, Wherehouse — Los Angeles, P.B. One Stop — St. Louis, Tower — Seattle, Waxie Maxie — Washington, Radio Doctors — Milwaukee, Strawberries — Boston, Father's & Sons — Indianapolis, National Record Mart — Pittsburgh, Peaches — Columbus.

FIND YOUR WAY BACK • JEFFERSON STARSHIP • GRUNT/RCA FB-1-2211

Breaking out of: Tower — San Diego, Oz — Atlanta, Alta (Wherehouse) — Phoenix, Waxie Maxie — Washington, Radio Doctors — Milwaukee, Father's & Sons — Indianapolis.

LIVING INSIDE MYSELF • GINO VANNELLI • ARISTA AS 0588

Breaking out of: Peaches — Memphis, Peaches — Columbus, National Record Mart — Pittsburgh, Strawberries — Boston, Poplar Tunes — Memphis.

SWEETHEART • FRANKE & THE KNOCKOUTS • MILLENNIUM JH-11801.

SINCE I DON'T HAVE YOU • DON McLEAN • MILLENNIUM YB-11804

Breaking out of: Tower — Sacramento, Father's & Sons — Indianapolis, Radio Doctors — Milwaukee, P.O.C. — Nashville, Record Theatre — Cleveland.

I LOVE YOU • CLIMAX BLUES BAND • WARNER BROS. WBS 49669

Breaking out of: Peaches — Kansas City, Lieberman — Dallas, Peaches, Columbus, Alta (Wherehouse) — Phoenix

FASTEST MOVING MIDLINES

- Ⓢ **AC/DC • Let There Be Rock • Atco SD 19132**
- Adam And The Ants • Kings Of The Wild Frontier • Epic NJE 37033**
- Beatles • Rock 'N' Roll Vol. II • Capitol SN/16021**
- Tommy Bolin • Private Eyes • Columbia C-34329**
- Sam Cooke • Best Of Sam Cooke • RCA ANL1-3466**
- Devo • Q: Are We Not Men? A: We Are Devo • Warner Bros. BSK 3239**
- Ⓢ **Doors • The Doors • Elektra EKS 74007**
- Doors • The Soft Parade • Elektra EKS 75005**
- Earth, Wind & Fire • That's The Way Of The World • Columbia PC 33280**
- Fleetwood Mac • Mystery To Me — Reprise MSK 2279**
- Dan Fogelberg • Netherlands — Full Moon/CBS PE 34185**
- Ⓢ **Billy Joel • Piano Man • Columbia PC 32544**
- Janis Joplin • Greatest Hits • Columbia PC 32544**
- Ⓢ **Carole King • Tapestry • Columbia PE 34946**
- John Lennon • Mind Games • Capitol SN 16068**
- Ted Nugent • Ted Nugent • Epic PE 33692**
- Tom Petty & The Heartbreakers • You're Gonna Get It • MCA DA 52029**
- Sex Pistols • Never Mind The Bollocks Here's The Sex Pistols • Warner Bros. BSK 3147**
- Who • Live At Leeds • MCA 3023**
- Who • Who Are You • MCA 3050**

COMPILED FROM: Peaches — Atlanta • Dan Jay — Denver • Cutler's — New Haven • Wherehouse — Los Angeles • Charts — Phoenix • Peaches — Oklahoma City • Disc Records — Dallas • Tower — Seattle • Peaches — Cincinnati • Sound Warehouse — San Antonio

TOP SELLING ACCESSORIES*

- Allsop Cassette Head Cleaner 70300
- Crestmark LP Rack
- Ⓢ Discwasher D-4 System
- Discwasher D-4 Re-Fill 1/4 oz.
- LE-BO Cassette Head Cleaning Cassette
- Marsand Cassette Case C-12
- Maxell UDXL I C-90
- Maxell UDXL II C-90
- Maxell UDXL I C-60
- Maxell UDXL II C-60
- Maxell Metal C-90
- Maxell Metal C-60
- Memorex C-90
- Memorex C-90 3 Pack (promo item)
- Savoy Cassette Case 2330
- TDK SA C-60
- Ⓢ TDK SA C-90
- TDK SA C-90 2 Pack (promo item)
- TDK Cassette Head Demagnetizer

COMPILED FROM: Licorice Pizza — Los Angeles • Disc Records — Dallas • Lieberman — Denver • Peaches — Indianapolis • Cutler's — New Haven • Peaches — Oklahoma City • D.J.'s One Stop — Seattle • Tower — San Francisco • Oz — Atlanta • Harmony House — Detroit

* Excludes T-Shirts & Paraphernalia

Ⓢ Heavy Sales

MERCHANDISING

ALBUM BREAKOUT OF THE WEEK



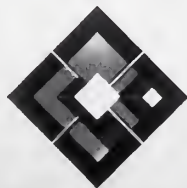
LIVE • DEVO • WARNER BROS. MINI 3548
Breaking out of: Music Plus/Los Angeles, Licorice Pizza/Los Angeles, Warehouse/Los Angeles, Tower/Los Angeles, Tower/San Francisco, Tower/Campbell, Everybodys/Northwest, Lieberman/Portland, Big Apple/Denver, Harvard Coop/Boston, Cutler's/New Haven, Waxie Maxie/Washington, Spec's/South Florida, Peaches/Memphis, Peaches/Atlanta, Wilcox/Oklahoma City, Peaches/Oklahoma City, Harmony House/Detroit.
MERCHANDISING AIDS: 1x1 Flats, Die Cut Devo Hat.

ALBUM BREAKOUTS

VOYEUR • DAVID SANBORN • WARNER BROS. BSK 3546

Breaking out of: Camelot/National, Everybodys/Northwest, Tower/Seattle, Licorice Pizza/Los Angeles, Lieberman/Denver, Big Apple/Denver, Rose Records/Chicago, Father's & Sons/Indianapolis, Peaches/Indianapolis, Peaches/Cincinnati, Peaches/Cleveland, Cavages/Buffalo, Boatners/New Orleans, Peaches/Dallas.

MERCHANDISING AIDS: 1x1 Flats, Streamers, Special Edition 24x36 Poster.



MIRACLES • CHANGE • RFC/ATLANTIC SD 19301

Breaking out of: Record Bar/National, Strawberries/Boston, Popcorn/Boston, Cutler's/New Haven, Soul Shack/Washington, Rose Records/Chicago, Chicago One Stop, Cavages/Buffalo, Tower/San Francisco, Independent/Denver.

MERCHANDISING AIDS: 1x1 Flats, 2x2 Flats, Die Cut Streamers.

BLIZZARD OF OZ • OZZY OSBOURNE • JET/CBS

Breaking out of: National Records Mart/Midwest, Sound Unlimited/National, Father's & Sun's/Indianapolis, Radio Doctors/Milwaukee, Harmony House/Detroit, Peaches/Columbus, Peaches/Cleveland, Streetside/St. Louis, Cavages/Buffalo, Disc 'O' Mat/New York, Waxie Maxie/Washington, Music Plus/Los Angeles, Licorice Pizza/Los Angeles, Peaches/Memphis.

MERCHANDISING AIDS: 1x1 Flats, Artist Poster.



UNsung HEROES • THE DREGS • ARISTA AL 9548

Breaking out of: Licorice Pizza/Los Angeles, Tower/San Francisco, Charts/Phoenix, Tower/Sacramento, Big Apple/Denver, Streetside/St. Louis, Harvard Coop/Boston, Cutler's/New Haven, Port 'O' Call/Nashville, Peaches/Memphis, Peaches/Atlanta.

MERCHANDISING AIDS: 1x1 Flats, 2x3 Poster.

STREET SONGS • RICK JAMES • GORDY/MOTOWN G8-1002M1

Breaking out of: Record Bar/National, Poplar Tunes/Memphis, Boatners/New Orleans, Port 'O' Call/Nashville, Webb's/Philadelphia, Soul Shack/Washington, Cutler's/New Haven, Radio Doctors/Milwaukee, Warehouse/Los Angeles, Tower/Sacramento, Tower/Seattle, All Records/Oakland.

MERCHANDISING AIDS: 1x1 Flats, Poster.



GALAXIAN • THE JEFF LORBER FUSION • ARISTA AL 9545

Breaking out of: Everybody's/Northwest, Tower/Seattle, Lieberman/Denver, Rose Records/Chicago, Radio Doctors/Milwaukee, Peaches/Indianapolis, Port 'O' Call/Nashville, Waxie Maxie/Washington.

MERCHANDISING AIDS: 1x1 Flats, 2x3 Poster.

KEEP ON IT • STARPOINT • CHOCOLATE CITY/POLYGRAM CCLP 2018

Breaking out of: Gary's/Virginia, Sound Warehouse/San Antonio, Port 'O' Call/Nashville, Disc 'o' Mat/New York, Chicago One Stop, Tower/Sacramento.

MERCHANDISING AIDS: Trim Fronts



IN STORE .38 — A&M recording group .38 Special recently visited Memphis for concerts and interviews in support of its current LP, "Wild-eyed Southern Boys." One of the stops during the Memphis visit was the Peaches outlet there. Pictured are (l-r): Larry Junstrom and Jack Grondin of the group; Allen Butler, RCA, A&M and Assoc. Labels (in background); Lee Durham, A&M; Don Barnes of the group; a Peaches employee; Donnie Van Zant, Jeff Carlisi, Steve Brookins (background) of the group; a Peaches employee; and Michael Sheppard, store manager.

WHAT'S IN-STORE

NARM TRAINING — The National Assn. of Recording Merchandisers (NARM) has scheduled its second series of Retail Management Certification Programs. The three regionally located seminars will be held May 4-8 in Falls Church, Va.; June 1-5 in Houston, Tex.; and Aug. 10-14 in Seattle, Wash. The five-day program, designed to improve retail store management skills, has been tailored to aid owners, chain supervisors and training specialists with special attention to managing, staffing, and operating procedures. Merchandising and promotion training will focus on market analysis, while promotional methods covered include visual merchandising, capitalizing on community events and optimum use of advertising dollars. Manager training will include insights on staffing, employee relationships, organizing, inventory controls, buying, pricing and developing good supplier relations. The course fee is \$300 for NARM members and \$400 for non-members, with all course materials and breakfast and lunch included. Additional information is available from Joan Chase at (609) 795-5555.

MIDLINE MERCHANDISING — PolyGram recently joined the growing list of labels offering a \$5.98 midline series. Close to one hundred titles on the Capricorn, Casablanca, Dream, London, Mercury, RSO, Polydor and MGM labels including artists like the **Allman Brothers, the Village People, Moody Blues, David Bowie, Rod Stewart, and Ted Nugent** have become part of the repriced catalog. Other labels like Fantasy and Columbia have been issuing harder-to-find material at the new price, and, finally, the CBS NJC and NJE prefix series has proven useful in attracting listeners to new acts like the **S.O.S. Band and Adam and the Ants**. But while the lower prices are nice, retailers agree that it's not just "found money," and that the product requires promotion and investment like any other. "Drawing attention to the midlines by the labels has been the key in their success," reports **Rob Edgar** of Record Bar's sales department. "Naturally, more promoting will help, but we're finding that overall, the labels are pushing the \$5.98 aggressively. It's as if they've suddenly found a way to keep a solid catalog in the store while keeping their cost down." Harmony Hut's **Chris Michaels** reports that that chain has been receiving "a good deal of support on the midlines. We've done print and radio ads with some of the companies, most notably CBS." **Vernon Slaughter**, vice president of black music and jazz promotion for Columbia told us that aside from his print campaign for the midline Jazz Odyssey series, the label is planning some "elaborate in-store merchandising aids such as header cards and other tasty things." Using the slogan "The Nice Price," the label has been trying to create a high enough profile to merit separate "Odyssey sections" in stores to reinforce the impact of the series. "We've been getting mostly urban sales," adds Slaughter, "and we're just starting to crack the college market. We got a lot of response from the series at the recent college radio conference, and I'm very happy about that. College is where a lot of jazz fans get indoctrinated. And at \$5.98, it's an excellent way to start a collection." With 15 more releases slated for June, Columbia intends to keep visibility high. The Odyssey series is also planning a major New York campaign with King Karol.

THE CAVAGE PATCH — Buffalo-based **Cavages** has been busy cross-merchandising with **WPHD radio, The Gap, and 7-11**. A promotion for CBS recording artist **Loverboy** entitled "Turn Me Loose," drew over 8,000 entries for a \$250 spring wardrobe from The Gap. Promotional announcements over WPHD directed listeners to Cavage and Gap locations for entry blanks, and the station picked a winner after 10 days of promos. The Loverboy album, featured on sale, has since risen into the Top 20 in Buffalo. . . . **Dolly Parton's "9-5"** was featured in area 7-11 shops as a "9-5 at 7-11" promotion which had Dolly displays at 7-11 and 7-11 merchandising ads at Cavages. The campaign featured Parton's album plus this special: buy a coffee at 7-11 to start your 9-5 day, and receive a \$1 discount at any Cavages for Parton's "9-5."

THAT'S SHOE BUSINESS — CBS Records continues to seek promotion tie-ins with other manufacturers outside the music sphere, and the most recent pact is with Candie's International, a manufacturer of women's shoes. Candie customers are being given a 7" EP featuring Epic, Portrait, and Associated labels artists **Randy Meisner, REO Speedwagon, the Reddings and Graf**, and the record also features the Candie's TV jingle. Aside from the disc, coupons good for discounts on albums by the featured artists are being tied with local record stores, and give-aways and contests involving record and shoe stores are being encouraged.

PETER'S PIAF PRODUCT — Piaf fever has hit the U.S.A. and especially New York, according to Peter's International. The company, which has license to four of "the little sparrow's" albums, reports that the recent opening of the Broadway production "Piaf" has re-awakened her fans and sent stores clamoring for any Piaf records they can lay their hands on. For the month of March, Peters reports a 500% increase in total Piaf sales. A recent broadcast of the one hour Piaf special on New York's WNET TV has compounded demand in that city, and as more Public Broadcast stations pick up the show, demand is expected to increase strongly throughout the country. Major New York City stores with window displays include King Karol, Disc-o-mat, Colony Records, and Rizzoli Books; and the Sam Goody chains, including its Philadelphia stores; all stores have shown a marked sales increase. Briggs and Briggs in Boston also reports that sales on Piaf albums definitely show an upward swing.

fred goodman



GLO-ING FOOL 20th Century-Fox Records artist Jim Photoglo (front row seated) is pictured above between takes of a promotional tape for his new "Fool In Love With You" single and album. Flying to Hollywood to direct the taping session and pictured in the middle row is Steve Kahn of RCA (20th's distributor) with production aids Brenda Geffner, publicity and artist relations coordinator, 20th; and Brian Francis Neary, producer of the LP.

Enthusiasm, Questions Stirred By Video Seminars At NARM

(continued from page 14)

"As far as the defective rate (that plagued the MCA software in its earlier days), we run about 10% defective now, and it's going down," Bergamo added. "I think the problem is finally going away. We'd like to get down to one percent or so in the end."

However, while the manufacturers and some of the retailers presented optimistic points-of-view, other dealers expressed concern over potential setbacks to be encountered once the commitment to video has been made. One of the most pressing problems was the myriad of formats and configurations available.

"We are being asked to stock numerous configurations per title in the current state of the market. What are we expected to do with all of the product?" asked Dave Rothfeld of Musicland in reference to the VHS and Beta videocassette formats and the CED (represented by SelectaVision software), laser optical (represented currently by MCA) and VHD (to be marketed by VHD Programs) formats in videodiscs.

The software manufacturers agreed that the plethora of formats presented a problem for the retailers, but emphasized that the opportunity was still there. "There will be a shake-out; the battle is on," said CBS's Mendelsohn. "Some formats might prove best for institutional use, others may win out as consumer items or for business, etc., and others may drop out altogether. But you've got to participate now to get in on the ground floor."

'Bearing The Burden'

In response to another question by Rothfeld, who wondered why dealers were being asked to bear the burden of costs in developing the market, Magnetic Video's Dreyer said that entry into the market shouldn't be looked on in that light, that it should be viewed as a "heck of an opportunity for record dealers."

Start up costs were also questioned by many retailers, who were baffled by the amount of product needed initially. No single figure was given, as each manufacturer essentially guessed according to his own personal experience and feelings. WEA's Bach felt the initial buy-in should be "approximately 100 units or enough to service the customer you want"; Magnetic Video's Dreyer felt that 200-300 titles would be best; RCA's Heneberry noted that the SelectaVision roll-out featured 60 titles for stocking in-store and another 40 on an order basis; Columbia Pictures Home Entertainment's Blattner felt "more than 100 units" would be needed; and Noel Gimbel of Sound/Video Unlimited preferred 300 titles as a good starting inventory.

Such a wide variety of opinions left many retailers without a clue as to the answer. Other dealer questions, such as the means of introducing and promoting original video product and what the future of rental would be, also provided a wide variety of opinions, and sometimes no answer at all.

RCA's Heneberry and Magnetic Video's Dreyer both felt that rental was counter-productive, while MCA's Bergamo announced that his firm would soon be dropping the "no rent" clause in their contracts. Adding to the confusion, CBS' Mendelsohn added that it was entirely conceivable that in the future, videodiscs would retail "for no more than two or three dollars more than an album" and that there wouldn't be a market for rental anymore.

However, not all retailers were as apprehensive, with Stark/Camelot's Jim Bonk pointing out that the 110-store chain has "fully committed to video, even though we are not yet fully functional." Referring to recent test marketing done in 32 of the chain's stores, he said, "We agree that video's an important part of the future. There are low profit margins now, but we're biting the bullet. However, we should be fully functional by June 1."

Newton Subject Of Major TV Push

LOS ANGELES — To reinforce a promotional push behind the recent release of the "Juice" LP by Juice Newton, Capitol Records has developed a television campaign to feature the artist performing her work.

Two video segments for promotional use incorporate shots of Newton and her band performing the selections from her album, "Angel Of The Morning;" and "Queen Of Hearts," on a soundstage. The clip will be offered to nationally-syndicated music shows, local shows and cable networks.

3M Names Judges To Scotty Awards Panel

LOS ANGELES — The five members of the selection panel for 3M's "Scotty" Master Music Maker Award have been finalized. The judges will include Tom Cahill, Howard Schwartz Recording; Guy Costa, Motown/Hitsville USA; Quincy Jones, producer; Glen Snoddy, Woodland Sound; and Joe Tarsia, Sigma Sound Studios.

Each "Scotty" award will honor the team of artist, producer, engineer and studio involved in creating an outstanding recording. In order to qualify for the award, the recording must have achieved gold or platinum status.

SOUND VIEWS

AND THE CASSETTE CASE, PLEASE — The Houston International Film Festival, April 21-26, will see the presentation of awards in its newly added music promotion video tape category and, according to the fest's organizer, the response from production companies, labels and others has been "exceptional." Over 60 entries had been received by the March deadline for the competition, which has been designed primarily for ¾ inch video cassette (but, it should be noted that 16mm and 35mm films were also accepted). The main category was divided into six separate sub-categories: video, documentary, shorts, TV commercials features and experimental films. Running, and heavily favored, in the competition are two excellent Warner Bros. Records videos of **Hilly Michaels'** "Calling All Girls" (which also won an award earlier this year at the Cannes Film Festival) an **Emmylou Harris'** "Mr. Sandman," along with a selection of tapes entered by N.Y.'s **Harold Friedman Consortium**. A series of demos has also been entered by San Francisco-based **V.A.M.P.** The committee also mentions a short feature entitled "Six Blade Knife," entered by **Rebo Associates**. Best of luck to all entrants for the 1981 "Home on the Range" Festival music video and film awards and may the best clips win.



A VIDEO KIIS — Mark Zea (r) of Pasadena, Calif. was one of two lucky winners of Magnavox VCR units and Warner Home Video "in concert" titles, including Rod Stewart and Fleetwood Mac, during a KIIS-FM listener party in West Hollywood. DJ Paul Freeman was on hand for the presentation, held in conjunction with Warner Home Video.

AMERICA IS WAITING FOR BYRNE-ENO VIDEO — David Byrne, lead Head from recording group the **Talking Heads**, is hoping to interest network and/or syndicated TV program producers in a project he recently completed for his company, Index Music. Byrne took the music track "America Is Waiting," from his recent LP collaboration with **Brian Eno** entitled "My Life In The Bush Of Ghosts," and put it together with a 4½ minute film by **Bruce Connor** of the same name. Whether the music inspired the film or the other way around we don't know, but Byrne transferred from 16mm with interlock to one inch video on the Rank Cintel Telecine at Devlin Prod. In New York, and then went to CMX to make use of its computer-controlled discrete two-channel audio editing capabilities on one-inch video. Plans are already underway to make the tape available to new wave clubs and cable TV.

QUBE PREMIERES "SIGHT ON SOUND" VIDEO JUKEBOX — We've already heard about Warner Amex's new 24-hour cable music channel, MTV, which is scheduled to begin service in August, but on April 3, the company's two-way interactive QUBE system in Columbus, Ohio bowed a 90-minute weekly program entitled "Sight On Sound." Cable TV's answer to the jukebox, where QUBE viewers are given the choice of selecting vid-music segments, "Sight on Sound" is underwritten by a major local retail outlet in the Columbus area, the **Gold Circle Stores** (the first ever to underwrite such a show, according to Warner Amex) and they will be providing prizes to be given away throughout the interactive quiz portions of the program. The show is hosted by a local on-air radio personality and simulcast on QUBE's stereo channel. No doubt the programming people over at MTV will keep a sharp eye on the success of such programming and viewer responses to the videos as part of the ongoing research for the Music Channel.

PIONEER ARTISTS UNVEILS SIMON, MINNELLI VID DISCS — The initial laser-optical videodisc programming from Pioneer Artists, which ships to dealers this month, includes "in concert" titles from **Paul Simon** and **Liza Minnelli**, according to company head Barry Shereck. *Paul Simon In Concert* features Simon performing at the Tower Theatre in Philadelphia during the artist's most recent national tour and includes such popular solo tunes as "Fifty Ways," "Late In The Evening," and "Me And Julio," in addition to such vintage Simon and Garfunkel songs as "Sounds Of Silence." Minnelli's program, *Liza In Concert*, was taped at the Theatre for the Performing Arts in New Orleans and includes her "New York Medley," as well as "Cabaret" and other selections.

VIDEO CLIPS — **Gowers, Fields & Flattery**, which recently produced and directed (Bruce Gowers) the Elton John teleconference for E.J.'s forthcoming LP "The Fox" (**Cash Box**, April 18), has had a rather busy shooting schedule of late. They wrapped up work on five songs from Columbia recording artist **Santana's** new "Zebop!" LP, including the current single "Winning," as well as doing two songs from new CBS act **Great Building's** "Apart From The Crowd" album. The song titles are "Hold On" and "Maybe It's You." This week, the video production company shoots some tracks from Arista recording artist **Gino Vannelli's** LP, "Nightwalker," including the Top 40 single "Living Inside Myself" . . . Capitol Records in Hollywood and EMI Music in Britain have been heavily involved in video production lately as well. Stateside, Capitol's video services department just finished work on two cuts from **Juice Newton's** "Juice" LP, including the hit "Angel of the Morning" and "Queen of Hearts," which were produced and directed by **John Goodhue**. Over in London, Capitol filmed an entire show by **April Wine** at the Hammersmith Odeon. Produced and directed by **Derek Burbridge**, the concert, like the Newton videos, will be offered for syndicated TV, cable and international use, as well as promo clips for the field. Also in London, EMI Music has recently made available a 30-minute video of heavy metal group **Iron Maiden**, filmed live in concert at the Rainbow Theatre, for the home market. The film, which was directed by **Dave Hillier**, comes in both Beta and VHS formats and is marketed in bright four-color packaging.

HALF-SPEED MASTERED SQUIER LP A CAPITOL IDEA — What do you do when a new artist delivers a particularly well-produced rock LP and you want to promote both the act and the LP's sonics? Well, for **Billy Squier's** "Don't Say No" Capitol Records went to **Mobile Fidelity Sound Lab** and utilized MFSL's mastering facilities to cut lacquers for a limited edition of half-speed mastered LPs and high-quality audio cassettes. Capitol cut directly onto virgin vinyl from the two-track stereo master (just like the audiophile labels) and the records were pressed at Whitfield and packaged inside anti-static rice sleeves.

michael glynn

AIR PLAY

DIRECTIONS: CONVENTION SIDELIGHTS — As the 59th annual National Assn. of Broadcasters (NAB) convention officially opened for business on Sunday, April 13, thousands of broadcasters scurried, shuffled, bumped and ran through 11 acres of the latest, most sophisticated technology and new equipment available to them. Not only was the cavernous Las Vegas convention center exhibit floor overflowing with people and equipment, but the parking lot outside looked like Mission Control in Houston, dotted with the latest earth satellites and receiving dishes. One observer even felt that the NAB was tracking the Space Shuttle Columbia, as it, too, blasted off on that Sunday. One satellite company in fact placed full page ads in local newspapers that said, "The big news at the NAB isn't inside. . . it's in the parking lot." A radio station engineer, who was primarily interested in stereo equipment for his station, said, "There is lots of equipment on the floor, but not much is new. Much of it is the same as last year's, with a different name tag. The only real new stuff is the satellites outside." The NAB convention gets a lot of local news coverage in newspapers, as well as on the radio and TV. One TV station announcer reported, "The NAB is back in town, and that's good news because it is expected that the conventioners will spend over five million dollars during their four-day stay." While those with an interest at stake combed the vast exhibit floor, many others took advantage of an opportunity to meet with and ask questions of such Washington officials as the FCC commissioners and Senator **Barry Goldwater**. Unknown to many in the audience posing questions to Goldwater was the fact that he was the first DJ on the air in Arizona, broadcasting from a 20-watt station. The Senator got quite a round of applause from his SRO gathering when he agreed that broadcasters should not be forced to make financial disclosures. "I'm opposed to anyone taking financial statements to the government because I don't trust them," he quipped. And while it was difficult to get anywhere in the Convention Center without a map and a



INTENSITIES AT THE SOURCE — Detroit's own "Motor City Madman," Ted Nugent (r), recently dropped by The Source's studios in New York to record an upcoming "Mini View" for the NBC young adult network. Pictured with Nugent is Source producer Dan Formento.

lot of patience, activity in the Las Vegas Hilton hospitality suites was fast and furious. Harkening back to a few years ago when record companies were noted for lavish food and beverage spreads, the major networks and syndication companies welcomed their guests with the same flair. It can be said that the suites were great for visibility and business, but a nemesis to the waistline. The Watermark syndication firm attracted many visitors to its suite, featuring **KMPC/Los Angeles** personality **Gary Owens**, who recently became host of the company's *Soundtrack of the '60s* show. Additionally, the company staffers handed out buttons and bumper stickers that read, "Radio People Do It With Frequency," something all radio people can be proud of. Traffic and business was also brisk at the Drake-Chenault and TM suites, where the latest shows and projects available from these companies could be seen and heard. On the network side, ABC boasted its successes with a theme of "The Touch of Gold" and gave away chunk-of-gold stick pins and playing cards, cologne and matches all tied in with the gold theme in conjunction with Kent Golden Light cigarettes. NBC offered visitors a chance to have their portraits done electronically with dots and lines, and RKO was passing out mugs and frisbees. Mutual Broadcasting System featured **Dick Clark** in their suite. Clark, who recently signed to do a series of music specials for the network, was surrounded for hours by fans who wanted to say hello and get his autograph. For both Owens and Clark, who are happier behind the mike, the evening was obviously a bit of an ordeal for them. Let us forget, NBC announced that two segments of its Source Report, broadcast on Sept. 7 and 14 last year, received the George Foster Peabody Award for distinguished and meritorious public service. The show, which was produced and hosted by **Jim Cammeron**, focused on the emerging power of the religious right wing. Speaking of religious influences, the *WKRP In Cincinnati* TV episode on the Saturday night before the convention was very timely in that its subject matter dealt with regulation of a sort with one religious leader using his power in the advertising community to force *WKRP* off of rock music that he considered blasphemous and bad for the community. Considering the magnitude in size and attendance of the NAB convention, there were few major problems encountered. Due to the fires at the Hilton and the MGM Grand, many participants were spread out to motels as far as three and four miles away from the Convention Center. Needless to say, there was a lot of frustration vented at that inconvenience. And the worst practical joke-of-the-year award at this or any convention goes to the prankster who pulled the fire alarm in Caesar's Palace at four in the morning on Monday. Not funny also were the two false alarms at the Hilton early Monday morning, but these were not the result of a sick jokester. The first time, at around 2:30 a.m., the fire alarm wires in the hotel somehow were severed and sent off the alarm. After fixing the problem, the Hilton management tested the alarm system at about 5:00 a.m. to make sure it was working. While it's comforting to know they tested the system to insure it was functioning, walking down anywhere from four to 29 flights of stairs didn't exactly thrill anybody. All in all, the NAB convention was considered a major success by its organizers, as well as the throngs of participants who attended. A mighty congratulations to the NAB staff, who obviously busted their chops in running the show with as little confusion and hardship as possible and to the many broadcasters and government officials who offered their time at the various workshops and seminars. And now back to reality.

NEW JOBS — The RKO Radio network announced at the NAB last week that vice president/general manager **Tom Burchill** was promoted to president of its newly formed radio networks (**Cash Box**, April 11) . . . **Art Camlolo**, general manager at **WIOQ/Philadelphia** for four years, has resigned. **Don Pettibone** was named to replace him . . . Joining **KROQ-FM/Los Angeles** is Frank Bennett as production director. Bennett will maintain his position as production engineer at Watermark Inc.

mark albert

Federal, Technological Issues Highlight 59th NAB Confab

(continued from page 5)

nership and provide an elixir that would satisfy Cuba's frequency demands. In fact, nine kHz spacing would cure none of these ailments."

The NAB president then charged that the engineering basis for the change was faulty and that all radio broadcasters would suffer increased interference as well as decreased sound qualities. He also asserted that the economics were wrong because the areas that would have new frequencies available could not support them and that the policies of the matter were "putrid." He blasted Cuba's demands that it be given a few 500,000 watt clear channel stations (instead of using directional transmitters), saying that such a move would wreak havoc on American stations. "Cuba's demands should be countered through a strong and aggressive U.S. foreign policy, not at the expense of American radio broadcasters," Wasilewski stated.

The AM spacing issue, in fact, is rapidly becoming one bathed in political overtones. The Canadian government, once avid supporters of the switch, recently made public its opposition to the move. In his speech, Wasilewski asked, "Is it too much to ask that our government represent American interests?"

Echoing Wasilewski's comments, A. Prose Walker, an international radio engineering expert, denounced the FCC for "running scared" in supporting the nine kHz proposal, labeling the U.S. negotiating position as "insidious and creeping." In his address at an engineering luncheon on April 14, Walker said this nation has a model broadcasting system for the world and stated that the Region 2 conference (where western hemisphere nations will discuss nine kHz), "is blackmail backed by the Soviet Union."

Goldwater Speech

While the FCC's overall position reflects guarded support for AM space reduction, Sen. Barry Goldwater (R-Ariz.), chairman of the Senate Communications Subcommittee, told broadcasters he didn't expect either the House or Senate to approve the shift to nine kHz. "When the members of Congress realize that the change means the abolition of most AM radio receivers," Goldwater said, "that alone is going to defeat it."

In the question and answer session entitled "Meet The Chairman — Legislative Forecasts for the 97th Congress," Goldwater also addressed the subjects of deregulation, AM/FM owned combinations and financial disclosures; and he strongly encouraged broadcasters to actively communicate with their congressmen and senators to urge passage of the deregulation bill (S. 270).

"We (radio) have been raised on government regulation and some people on the Hill still believe we need that," Goldwater said. "I implore you to get the word in support of S. 270 to your congressman." Goldwater also said that prohibiting AM/FM ownership didn't make sense in that "good programming is what we're after, good programming without government interference; that's the goal of deregulation." He added that he was opposed to broadcasters having to make financial disclosures because it was "inconsistent with the rhyme and reason of the free market." Finally, Goldwater said that he would like to see the Fairness Doctrine eliminated. "It's up to broadcasters," he said, "to prove that communications can operate in the free market and when it is proven, maybe we can even get rid of the FCC."

It was apparent at a deregulation workshop Tuesday morning, and again Wednesday morning at a joint session where four of the five present FCC commissioners participated in a "Look Into the Future" workshop, that while the mood in Washington is towards less regulation on the broadcast industry, it is up to broadcasters not to abuse the privilege or else run the risk of inviting government control. The commissioners on the panel included chairman Lee, James Quello, Abbott Washburn and Ann Jones.

Quello urged the gathering to start selling a commodity more precious than broadcast time. "I've said it before, that broadcasters should get off their seats and sell with all your resources, the principles of freedom of speech and freedom of press," he said. "The only regulation we should have is engineering regulation. There is no scarcity out there (in the quantity of existing stations), and no reason broadcasters should have to be regulated. But you are not going to get it unless there is total dedication on your part."

When questioned about reduced AM spacing and the reality of new technological advances like direct broadcast satellites (DBS), cable radio and other innovations that some broadcasters felt threatened by, Commissioner Jones was quick to remind the broadcasters that if they wanted the government off their backs, then they would have to "stand tall and face competition."

The commissioners openly disagreed on the nine kHz issue. Quello, who recently reversed his concurring vote to one of opposition, said, "The more I hear about it, the less enthusiastic I am. I don't think it's worth the interference, the disruption or the cost. Not the cost to you, which will be substantial if you are a directional station, but also the cost to the average radio listener."

Washburn seemed to take issue with former chairman Charles Ferris' belief that "more is better." "I'm afraid that this was a case of the FCC believing that more is better," Washburn told the audience. "We were proceeding without adequate technical studies. It has become more and more clear that the benefits are just not worth the costs."

(continued on page 33)

Wirth Bill Would Assess Radio Fee To Pay For FCC

LAS VEGAS — Three weeks after Sen. Robert Packwood (R-Ore.) introduced a bill (S. 821) that would require broadcasters to pay the Federal Communications Commission (FCC) fees to help defray the costs of regulation (**Cash Box**, April 11), Rep. Timothy Wirth (D.-Colo.), chairman of the House Subcommittee on Telecommunications, Consumer Protection and Finance, introduced a similar bill (H.R. 3239) in the House.

The prime difference between the two is that Packwood's bill calls for set, specific fees that can be revised according to the FCC budget where Wirth's bill would require the FCC to set the fee schedule. If either bill is passed, it is estimated that \$40 million in revenues (about half of the FCC budget) would be generated.

Addressing broadcasters in Las Vegas at the National Assn. of Broadcasters (NAB) convention, Wirth said that communications hearings will be held in May by the subcommittee and that broadcasters could expect specific legislation by June or July of this year.

April 25, 1981


CASH BOX ROCK

LP Chart Position

7 MOST ADDED

- 16 AC/DC • DIRTY DEEDS DONE DIRT CHEAP • ATLANTIC
 ADDS: WOUR, WKDF, WCOZ. HOTS: KZEL, KROO, WMMS, KZEW, KOME, WWWM, WCCC, WLIR, WBCN, KLLO, WBAB, WIBZ, KWST, KLIV, WBLM, KMG, WGRO, WAAF. MEDIUMS: WKLS, KBPI, KSHE. PREFERRED TRACKS: Title, Problem, Balls, Squealer. SALES: Good in all regions; strongest in West.
- 78 ADAM & THE ANTS • KINGS OF THE WILD FRONTIER • EPIC
 ADDS: None. HOTS: WWWM, WLIR, WBCN, WNEW, WHFS, KNAC, KROO. MEDIUMS: WCCC, WBAB, KWST, KSJO. PREFERRED TRACKS: Dog Eat Dog, Invasion, Antmusic, Human Beings, Title. SALES: Weak in South; moderate to fair in others.
- 21 APRIL WINE • THE NATURE OF THE BEAST • CAPITOL
 ADDS: None. HOTS: KZOK, KROO, WMMS, WOUR, KSJO, WKDF, WCOZ, KOME, KEZY, WWWM, WCCC, WBAB, WKLS, WIBZ, KSHE, KLIV, KNCN, KMG. MEDIUMS: KZEW, WYDD, WLIR, KMEL, WABX, KBPI, WBLM. PREFERRED TRACKS: Just Between, Future. SALES: Moderate to fair in all regions; weakest in East.
- 142 BADFINGER • SAY NO MORE • RADIO RECORDS/ATLANTIC
 ADDS: None. HOTS: None. MEDIUMS: WCOZ, KOME, WWWM, KSHE, WBLM, WSHE, WOUR, WMMS, KROO. PREFERRED TRACKS: I Got You, Hold On. SALES: Fair in West; weak in others.

2 MOST ADDED

- GARY U.S. BONDS • DEDICATION • EMI AMERICA

 ADDS: KZOK, KZEL, WMMS, WOUR, WSHE, KSJO, KOME, WCCC, WLIR, WBCN, KLLO, WNEW, WBAB, WKLS, WAAL, KWST, KMEL, KSHE, WABX, KLIV, WHFS, KNCN, WBLM, WGRO. HOTS: WCCC, WLIR, WNEW. MEDIUMS: KLLO, WBAB. PREFERRED TRACKS: This Little Girl. SALES: Just shipped.
- 70 JIMMY BUFFETT • COCONUT TELEGRAPH • MCA
 ADDS: None. HOTS: KZAM, KINK, WIBZ, KNCN, WSHE, WMMS, KZOK. MEDIUMS: KEZY, WBAB, KZEL. PREFERRED TRACKS: My Job, Growing Older. SALES: Fair in South and West; weak in others.

6 MOST ADDED

- KIM CARNES • MISTAKEN IDENTITY • EMI AMERICA
 ADDS: KNCN, WNEW, WBCN, WCCC. HOTS: WBCN. MEDIUMS: None. PREFERRED TRACKS: Eyes. SALES: Just shipped.

4 MOST ACTIVE

- 10 ERIC CLAPTON • ANOTHER TICKET • RSO

 ADDS: None. HOTS: KZOK, KZEL, WMMS, WOUR, WLVO, WSHE, KSJO, WAAF, WGRO, KMG, KNCN, KBPI, KLIV, KZEW, KOME, KEZY, WWWM, WYDD, KINK, WCCC, KLLO, WBAB, WKLS, WAAL, WIBZ, KMEL, KSHE, WABX. MEDIUMS: KROO, WKDF, WBLM, WCOZ, WLIR, WBCN, WNEW, KWST. PREFERRED TRACKS: I Can't, Rita, Floating. SALES: Good to moderate in all regions.

6 MOST ACTIVE


- 26 PHIL COLLINS • FACE VALUE • ATLANTIC
 ADDS: None. HOTS: KZOK, KZEL, WMMS, WOUR, WLVO, KSJO, WAAF, WGRO, WHFS, KBPI, KLIV, WCOZ, KZAM, KOME, KEZY, WWWM, KINK, WCCC, WLIR, WBCN, KLLO, WNEW, WBAB, WAAL, WIBZ. MEDIUMS: KROO, WSHE, WKDF, KMG, WBLM, KNCN, WABX, WYDD, WKLS, KWST, KMEL, KSHE. PREFERRED TRACKS: In The Air, I Missed. SALES: Good to moderate in all regions.

LP Chart Position

9 MOST ACTIVE

- 45 CONCERTS FOR THE PEOPLE OF KAMPUCHEA • VARIOUS ARTISTS • ATLANTIC
 ADDS: KBPI. HOTS: KZOK, KZEL, KROO, WMMS, WOUR, WLVO, WSHE, WAAF, WGRO, KMG, KEZY, WWWM, WCCC, WLIR, WBCN, WNEW, WBAB, WIBZ, KLIV, WHFS, WBLM. MEDIUMS: KSJO, KNAC, WKDF, WCOZ, KOME, WKLS, WAAL, KWST, WABX, KNCN. PREFERRED TRACKS: Open. SALES: Good to moderate in all regions.
- 99 ELVIS COSTELLO & THE ATTRACTIONS • TRUST • COLUMBIA
 ADDS: None. HOTS: WBCN, KNAC, KROO. MEDIUMS: KOME, WLIR, KZEL. PREFERRED TRACKS: Whisper, Clubland, Watch. SALES: Fair in East and West; weak in others.
- 84 JOHN COUGAR • NOTHIN' MATTERS AND WHAT IF IT DID • RIVA/POLYGRAM
 ADDS: None. HOTS: KOME, KEZY, WWWM, WKDF, KZOK. MEDIUMS: KZAM, KMEL, WMMS. PREFERRED TRACKS: Night. SALES: Moderate to fair in all regions.
- DOC HOLLIDAY • A&M
 ADDS: None. HOTS: None. MEDIUMS: WCOZ, KOME, WCCC, KWST, KLIV, WBLM, KMG, WLVO. PREFERRED TRACKS: Magic, I'm A Rocker. SALES: Fair in South; weak in others.
- 110 THE DREGS • UNSUNG HEROES • ARISTA
 ADDS: WHFS, WAAL. HOTS: WLIR. MEDIUMS: KOME, KINK, WKLS, KZEL. PREFERRED TRACKS: Open. SALES: Moderate in South; fair in others.
- 147 JOE ELY • MUSTA NOTTA GOTTA LOTTA • MCA
 ADDS: None. HOTS: None. MEDIUMS: WCCC, WLIR, WBCN, KNCN, WBLM, KNAC. PREFERRED TRACKS: Open. SALES: Fair in all regions; strongest in South.
- 126 FRANKE & THE KNOCKOUTS • MILLENNIUM/RCA
 ADDS: None. HOTS: KZOK, WMMS, WIBZ, KSHE, KBPI, KMG. MEDIUMS: WCOZ, KOME, KEZY, WWWM, KINK, WCCC, WBAB, WAAL, WABX, KNCN, WBLM, WKDF, WSHE, WOUR. PREFERRED TRACKS: Sweetheart. SALES: Fair in East and South; weak in others.
- 154 ROBERT GORDON • ARE YOU GONNA BE THE ONE • RCA
 ADDS: WBAB. HOTS: WBCN, WNEW. MEDIUMS: WBAB, WWWM, WLIR, KZEL. PREFERRED TRACKS: Open. SALES: Moderate to fair in all regions; strongest in East.
- 76 GRATEFUL DEAD • RECKONING • ARISTA
 ADDS: WIBZ. HOTS: WCCC, WLIR, WBCN, WBAB, KZEL, KZOK. MEDIUMS: KOME, WWWM, KINK, WNEW, WAAL, WHFS, KNCN, WBLM, KSJO, WMMS. PREFERRED TRACKS: Open. SALES: Moderate to fair in all regions; strongest in West.


3 MOST ADDED

- HUMBLE PIE • GO FOR THE THROAT • ATCO

 ADDS: WCCC, WWWM, KZEW, WLIR, WNEW, WBAB, WKLS, WIBZ, KWST, KLIV, WHFS, KNCN, KMG, WGRO, WOUR, WMMS, KZEL. HOTS: None. MEDIUMS: WCCC, WBAB. PREFERRED TRACKS: Shook Up, Tin Soldier. SALES: Just shipped.

- 100 DONNIE IRIS • BACK ON THE STREETS • CAROUSEL/MCA
 ADDS: None. HOTS: KZEW, KOME. MEDIUMS: WLIR, WBCN, WIBZ, KMG, WOUR. PREFERRED TRACKS: Dreaming, Ah! Leah!. SALES: Fair in Midwest; weak in others.

LP Chart Position

5 MOST ACTIVE

- 59 JEFFERSON STARSHIP • MODERN TIMES • GRUNT/RCA

 ADDS: KZOK. HOTS: KZEL, KROO, WMMS, WLVO, WSHE, KSJO, WAAF, WGRO, KMG, WBLM, KNCN, KZEW, WCCC, KOME, WWWM, WCCC, WLIR, WBCN, WNEW, WBAB, WABX, WIBZ, KWST, KMEL, KSHE, KLIV. MEDIUMS: WKDF, KEZY, KLC. PREFERRED TRACKS: Way Back, Title. SALES: Good to moderate in all regions; strongest in West.
- 66 GARLAND JEFFREYS • ESCAPE ARTIST • EPIC
 ADDS: None. HOTS: WMMS, WLIR, WBCN, WNEW, WBAB, WHFS, WGRO, WOUR. MEDIUMS: KZEL, KROC, KOME, WWWM, WCCC, WAAL, KLIV, KNCN, WBLM, KNAC, KSJO. PREFERRED TRACKS: 96 Tears. SALES: Fair in all regions; strongest in East.
- 25 JOURNEY • CAPTURED • COLUMBIA
 ADDS: None. HOTS: WMMS, KOME, WBCN, WKLS, WIBZ, KLIV, KNCN, KMG, KSJO, WSHE, WLVO, WOUR. MEDIUMS: WCOZ, KEZY, WLIR, KSHE, WABX, WBLM, WAAF. PREFERRED TRACKS: Party's, Stay. SALES: Moderate to fair in all regions; strongest in West.
- 42 JUDAS PRIEST • POINT OF ENTRY • COLUMBIA
 ADDS: WAAF, WWWM. HOTS: WCOZ, WCCC, WLIR, WIBZ, KNCN, WMMS. MEDIUMS: KOME, WBAB, WKLS, WBLM, WGRO, KSJO, WSHE, WLVO, WOUR, KROO, KZEL. PREFERRED TRACKS: Heading Out, Solar Circles. SALES: Good to moderate in all regions; strongest in Midwest.

10 MOST ADDED

- 108 GREG KIHN BAND • ROCKIHNROLL • BESERKLEY/ELEKTRA
 ADDS: WAAF, WCOZ. HOTS: KZOK, WOUR, KOME, WLIR, WNEW, KLIV, KSJO. MEDIUMS: KZEL, KROC, WMMS, WLVO, WWWM, WCCC, WBCN, KLLO, WBAB, WAAL, WIBZ, KBPI, WBLM, KMG, WGRO, WSHE. PREFERRED TRACKS: Sheila. SALES: Weak in South; moderate in others.
- 124 KROKUS • HARDWARE • ARIOLA/ARISTA
 ADDS: None. HOTS: KLLO, KMG, WAAF. MEDIUMS: KZEW, WCOZ, KOME, WLIR, WGRO, KSJO, WSHE, WLVO, WOUR, KZEL. PREFERRED TRACKS: Easy Rocker, Burning. SALES: Fair in South and Midwest; weak in others.

8 MOST ADDED

- 181 ROBIN LANE & THE CHARTBUSTERS • IMITATION LIFE • WARNER BROS.
 ADDS: KROO, KMG, WAAL. HOTS: WBCN, WAAF. MEDIUMS: KZEW, WCOZ, WCCC, WBAB, WBLM, KZEL. PREFERRED TRACKS: Open. SALES: Fair in East and West; weak in others.
- 5 JOHN LENNON/YOKO ONO • DOUBLE FANTASY • GEFEN
 ADDS: None. HOTS: KOME, KEZY, KINK, WIBZ, KZOK. MEDIUMS: KZEW, KZAM, WYDD, WBCN, WNEW, WKLS, WABX, WKDF. PREFERRED TRACKS: Wheels. SALES: Good to moderate in all regions.

- 22 LOVERBOY • COLUMBIA
 ADDS: None. HOTS: KZEW, KOME, WWWM, KLLO, WBLM, KMG, WGRO, KSJO, WMMS. MEDIUMS: WKLS, WIBZ, KSHE, WABX, KNCN, WOUR, KROO. PREFERRED TRACKS: Turn Me Loose. SALES: Good to moderate in all regions.

- 114 MANFRED MANN'S EARTH BAND • CHANCE • WARNER BROS.
 ADDS: None. HOTS: None. MEDIUMS: KZEW, KEZY, WWWM, WIBZ, KSHE, WOUR. PREFERRED TRACKS: For You, Stranded. SALES: Fair in Midwest; weak in others.

- 170 WILLIE NILE • GOLDEN DOWN • ARISTA
 ADDS: WAAF. HOTS: WLIR, WIBZ, WGRO, WMMS. MEDIUMS: WCOZ, WWWM, WCCC, WNEW, WBLM, WBLM, WSHE, WMMS. PREFERRED TRACKS: Open. SALES: Weak in South; fair in all others.

P Chart Position

58 **TED NUGENT • INTENSITIES IN 10 CITIES • EPIC**
ADDS: None. **HOTS:** KNCN, KMGV. **MEDIUMS:** KOME, WWWW, WBAB, WKLS, WBLM, WSHE, WMMS. **PREFERRED TRACKS:** Thousand Dances. **SALES:** Fair in all regions.

103 **OZZY OSBOURNE • BLIZZARD OF OZZ • JET/CBS**
ADDS: WSHE. **HOTS:** WMMS, WCOZ, WCCC, KWST, WGRQ, WAAF. **MEDIUMS:** KZEL, WOUR, KZEW, KOME, WWWW, WLIR, KLLO, WBAB, WIBZ, KLIV, KNCN, KMGV, KSJO, WLVO. **PREFERRED TRACKS:** Open. **SALES:** Moderate to fair in all regions; strongest in Midwest.

122 **THE PLIMSOUHS • PLANET/ELEKTRA**
ADDS: None. **HOTS:** KWST, KNAC, KROQ. **MEDIUMS:** WLIR, KMGV, KSJO. **PREFERRED TRACKS:** Now. **SALES:** Fair in West; weak in others.

— **POINT BLANK • AMERICAN EXCESS • MCA**
ADDS: KBPI, WBAB. **HOTS:** WCOZ, KLLO, KNCN. **MEDIUMS:** KZEW, WWWW, WCCC, WBLM, KMGV, WKDF, KSJO, WSHE, WLVO. **PREFERRED TRACKS:** Open. **SALES:** Fair in Midwest; weak in others.

14 **THE POLICE • ZENYATTA MONDATT • A&M**
ADDS: None. **HOTS:** KZEW, KOME, KEZY, WWWW, WLIR, WBCN, KWST, KNAC, KSJO, KROQ. **MEDIUMS:** WYDD, KMEL, KSHE, KNCN, KMGV, WOUR, KZEL. **PREFERRED TRACKS:** Don't Stand, Driven, De Do Do. **SALES:** Good to moderate in all regions.

52 **PRETENDERS • EXTENDED PLAY • SIRE**
ADDS: None. **HOTS:** KZEL, KROQ, WMMS, WOUR, KOME, WWWW, WLIR, WBCN, WBAB, WIBZ, KWST, KLIV, WHFS, KMGV, WGRQ, KNAC, KSJO. **MEDIUMS:** WCCC, KLLO, WABX, KNCN, WBLM. **PREFERRED TRACKS:** Open. **SALES:** Good to moderate in all regions.

3 MOST ACTIVE

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



47 **RAINBOW • DIFFICULT TO CURE • POLYDOR/POLYGRAM**
ADDS: None. **HOTS:** WLIR, WBAB, KLIV, KMGV, WAAF. **MEDIUMS:** WMMS, WCOZ, KOME, WWWW, WBCN, WAAL, KWST, KBPI, KNCN, WBLM, KSJO, WSHE, WOUR. **PREFERRED TRACKS:** I Surrender. **SALES:** Fair in all regions.

17 **THE ROLLING STONES • SUCKING IN THE SEVENTIES • ROLLING STONES/ATLANTIC**
ADDS: None. **HOTS:** KOME, WBAB, KMEL, WHFS, KNCN, KMGV, KROQ, KZOK. **MEDIUMS:** KINK, WLIR, WNEW, WKLS, WAAL, WIBZ, WBLM, WOUR. **PREFERRED TRACKS:** Open. **SALES:** Good to moderate in all regions.

8 MOST ACTIVE

4 **RUSH • MOVING PICTURES • MERCURY/POLYGRAM**
ADDS: None. **HOTS:** WMMS, WOUR, WLVO, WSHE, WAAF, WGRQ, KMGV, WBLM, KNCN, KZEW, WCOZ, KOME, WWWW, WCCC, WBCN, KLLO, WBAB, WKLS, WAAL, WIBZ, KWST, KSHE, KLIV. **MEDIUMS:** KZEL, KROQ, KSJO, WKDF, WLIR, KMEL, WABX, KBPI. **PREFERRED TRACKS:** Limelight, Tom Sawyer, Signs. **SALES:** Good in all regions.

#10 MOST ACTIVE

34 **SANTANA • ZEBOP! • COLUMBIA**
ADDS: None. **HOTS:** KZOK, KMEL, KZEL, WMMS, WOUR, KSJO, KNCN, KOME, KEZY, KINK, WCCC, WLIR, WBCN, WBAB, WAAL, WIBZ, KSHE, KLIV. **MEDIUMS:** KROQ, WLVO, WSHE, WAAF, WGRQ, WKDF, WBLM, KBPI, WCOZ, KZAM, WWWW, KLLO, WNEW, KWST. **PREFERRED TRACKS:** Winning. **SALES:** Good to moderate in all regions.

LP Chart Position

98 **SHERBS • THE SKILL • ATCO**
ADDS: None. **HOTS:** KZEW, WIBZ, KSHE, WOUR. **MEDIUMS:** KOME, KEZY, KLIV, KNCN, KMGV, KSJO, WMMS. **PREFERRED TRACKS:** The Skill. **SALES:** Weak in South; fair in others.

9 MOST ADDED

— **SHOT IN THE DARK • RSO**
ADDS: KZOK, KMGV, WBCN. **HOTS:** KINK. **MEDIUMS:** KZAM, KEZY, WWWW, KBPI, WKDF, WMMS. **PREFERRED TRACKS:** Lightning. **SALES:** Fair in Midwest; weak in others.

90 **PHOEBE SNOW • ROCK AWAY • MIRAGE/ATLANTIC**
ADDS: None. **HOTS:** KZAM, WLIR, KZOK. **MEDIUMS:** WWWW, KNCN, WBLM, KSJO, WOUR. **PREFERRED TRACKS:** Open. **SALES:** Weak in South; moderate to fair in others.

4 MOST ADDED

— **SOUTHSIDE JOHNNY & THE ASBURY JUKES • REACH UP AND TOUCH THE SKY • MERCURY/POLYGRAM**
ADDS: WMMS, KNCN, WHFS, WBAB, WNEW, KLLO, WLIR, WCCC. **HOTS:** None. **MEDIUMS:** WBAB, KLLO. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.



139 **RICK SPRINGFIELD • WORKING CLASS DOG • RCA**
ADDS: None. **HOTS:** WOUR, WSHE, WAAL, KBPI, WAAF. **MEDIUMS:** KZEL, WLVO, KSJO, WCOZ, KOME, WWWW, WCCC, WBCN, KMEL, WABX, KLIV, KNCN, KMGV, WKDF, WGRQ. **PREFERRED TRACKS:** Jessie's Girl. **SALES:** Fair in East and West; weak in others.

77 **BRUCE SPRINGSTEEN • THE RIVER • COLUMBIA**
ADDS: None. **HOTS:** WLIR, WNEW, KWST, WBLM, KSJO. **MEDIUMS:** KZEW, KEZY, WCCC, WBCN, WKDF. **PREFERRED TRACKS:** Fade, Cadillac, Title, Ramrod. **SALES:** Moderate to fair in all regions.

1 MOST ADDED

— **BILLY SQUIER • DON'T SAY NO • CAPITOL**
ADDS: KZEL, WMMS, WOUR, WLVO, WSHE, KSJO, WAAF, WGRQ, KMGV, WBLM, KZEW, WCOZ, WWWW, WCCC, WLIR, WBCN, KLLO, WNEW, WBAB, WKLS, WAAL, WIBZ, KWST, KSHE, KLIV, WHFS, KNCN. **HOTS:** None. **MEDIUMS:** WLVO, WLIR, KLLO. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.



32 **STEELY DAN • GAUCHO • MCA**
ADDS: None. **HOTS:** KZEW, KZAM, KOME, KEZY, KINK, KWST, KMEL, KZOK. **MEDIUMS:** WYDD, WABX, WKDF. **PREFERRED TRACKS:** Time, Nineteen. **SALES:** Moderate to fair in all regions.

2 MOST ACTIVE

2 **STYX • PARADISE THEATER • A&M**
ADDS: None. **HOTS:** WMMS, WOUR, WLVO, WSHE, KSJO, WAAF, WGRQ, KMGV, WBLM, KNCN, KBPI, KLIV, WABX, KZEW, WCOZ, KOME, KEZY, WWWW, WYDD, WCCC, WLIR, WBCN, KLLO, WBAB, WKLS, WAAL, WIBZ, KWSY, KMEL, KSHE. **MEDIUMS:** KZEL, KROQ, WNEW. **PREFERRED TRACKS:** Too Much, Best Of, Penny, She Cares. **SALES:** Good in all regions.



LP Chart Position

11 **JAMES TAYLOR • DAD LOVES HIS WORK • COLUMBIA**
ADDS: None. **HOTS:** KZAM, KEZY, WWWW, KINK, WBAB, WAAL, WIBZ, KNCN, WKDF, WMMS, KZOK. **MEDIUMS:** KZEW, WCCC, WBCN, WABX, WBLM, WLVO. **PREFERRED TRACKS:** Her Town. **SALES:** Good in all regions.

5 MOST ADDED

— **ROGER TAYLOR • FUN IN SPACE • ELEKTRA**
ADDS: WMMS, WOUR, KSJO, KMGV, WKLS, WBAB, WLIR, WCCC. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Future, Title. **SALES:** Just shipped.



30 **.38 SPECIAL • WILD-EYED SOUTHERN BOYS • A&M**
ADDS: WYDD. **HOTS:** KSHE, KSJO, WAAF, WGRQ, WCOZ, KOME, WCCC, WLIR, WBCN, KLLO, WBAB, WKLS, WIBE, KSHE, KLIV, KBPI, KNCN, KMGV. **MEDIUMS:** KZEL, WLVO, WKDF, WWWW, KMEL, WABX. **PREFERRED TRACKS:** Hold On, First Time. **SALES:** Moderate to fair in all regions.

36 **PAT TRAVERS • RADIO ACTIVE • POLYDOR/POLYGRAM**
ADDS: WCOZ. **HOTS:** KZEL, KOME, WBAB, KLIV, KMGV, KSJO. **MEDIUMS:** KROQ, WMMS, WOUR, KZEW, WWWW, WCCC, WBCN, WIBZ, KWST, KNCN, WBLM, WGRQ, WAAF, WSHE, WLVO. **PREFERRED TRACKS:** New Age. **SALES:** Moderate to fair in all regions.

35 **ROBIN TROWER • B.L.T. • CHRYSALIS**
ADDS: None. **HOTS:** WLVO, WSHE, KSJO, KOME, KEZY, WWWW, WCCC, WLIR, WBAB, KLIV, KNCN, KMGV, WGRQ. **MEDIUMS:** KZEL, KROQ, WMMS, WOUR, WAAF, KZEW, WCOZ, WNEW, WAAL, KWST, KBPI, WBLM. **PREFERRED TRACKS:** Open. **SALES:** Moderate to fair in all regions.

75 **U2 • BOY • ISLAND**
ADDS: None. **HOTS:** WBCN, WHFS, KNCN, KSJO, WMMS, KROQ. **MEDIUMS:** KOME, WWWW, WCCC, WLIR, KLLO, WBAB, WIBZ, KWST, KNCN, KMGV, WSHE. **PREFERRED TRACKS:** I Will Follow, Out Of Control, Another Time. **SALES:** Fair in all regions; strongest in East.

28 **GINO VANNELLI • NIGHTWALKER • ARISTA**
ADDS: WIBZ, WAAL. **HOTS:** KINK, KNCN. **MEDIUMS:** KEZY, WKDF. **PREFERRED TRACKS:** Open. **SALES:** Good to moderate in all regions.

1 MOST ACTIVE

3 **THE WHO • FACE DANCES • WARNER BROS.**
ADDS: None. **HOTS:** KZOK, KZEL, KROQ, WMMS, WOUR, WLVO, WSHE, KSJO, KNAC, WAAF, WGRQ, KMGV, WBLM, KNCN, WHFS, KBPI, KLIV, WABX, KSHE, KZEW, WCOZ, KOME, KEZY, WWWW, WYDD, WCCC, WLIR, WBCN, KLLO, WNEW, WBAB, WKLS, WAAL, WIBZ, KWST, KMEL. **MEDIUMS:** WKDF, KINK. **PREFERRED TRACKS:** You Better. **SALES:** Good in all regions.



7 MOST ACTIVE

6 **STEVE WINWOOD • ARC OF A DIVER • ISLAND**
ADDS: None. **HOTS:** KZOK, WMMS, WOUR, WLVO, WSHE, KSJO, WGRQ, KMGV, KNCN, KBPI, KLIV, WABX, KZEW, KOME, KEZY, WWWW, KINK, WBCN, KLLO, WBAB, WKLS, WAAL, WIBZ, KWST, KMEL. **MEDIUMS:** WBLM, KSHE, WYDD, WCCC, WLIR, WNEW. **PREFERRED TRACKS:** Chance, Arc, Train. **SALES:** Good in all regions.

LAST WEEK	THIS WEEK		WEEKS ON CHART
1	1	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON	11
2	2	KISS ON MY LIST DARYL HALL & JOHN OATES	14
4	3	ANGEL OF THE MORNING JUICE NEWTON	10
5	4	JUST THE TWO OF US GROVER WASHINGTON, JR.	12
3	5	RAPTURE BLONDIE	13
8	6	BEING WITH YOU SMOKEY ROBINSON	10
6	7	KEEP ON LOVING YOU REO SPEEDWAGON	22
11	8	HER TOWN TOO JAMES TAYLOR AND J.D. SOUTHER	7
12	9	TAKE IT ON THE RUN REO SPEEDWAGON	6
10	10	WHILE YOU SEE A CHANCE STEVE WINWOOD	12
9	11	DON'T STAND SO CLOSE TO ME THE POLICE	12
13	12	SOMEBODY'S KNOCKIN' TERRI GIBBS	15
14	13	I CAN'T STAND IT ERIC CLAPTON AND HIS BAND	9
7	14	WOMAN JOHN LENNON	15
30	15	BETTE DAVIS EYES KIM CARNES	5
22	16	WATCHING THE WHEELS JOHN LENNON	5
17	17	DON'T STOP THE MUSIC YARBROUGH & PEOPLES	13
19	18	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR	13
20	19	YOU BETTER YOU BET THE WHO	6
21	20	JUST BETWEEN YOU AND ME APRIL WINE	12
23	21	I LOVE YOU CLIMAX BLUES BAND	11
25	22	HOW 'BOUT US CHAMPAIGN	11
24	23	TIME OUT OF MIND STEELY DAN	7
27	24	TOO MUCH TIME ON MY HANDS STYX	6
26	25	IT'S A LOVE THING THE WHISPERS	10
28	26	SWEETHEART FRANKE & THE KNOCKOUTS	8
29	27	LIVING INSIDE MYSELF GINO VANNELLI	6
31	28	SUKIYAKI A TASTE OF HONEY	8
32	29	I MISSED AGAIN PHIL COLLINS	7
34	30	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER & RAYDIO	8

LAST WEEK	THIS WEEK		WEEKS ON CHART
16	31	THE BEST OF TIMES STYX	14
15	32	9 TO 5 DOLLY PARTON	21
35	33	TURN ME LOOSE LOVERBOY	12

JUMPS: 96KX Ex To 28, WIKS 19 To 16, WRVO 21 To 16, KRBE 10 To 8, KBEQ 9 To 7, KMJK-FM 16 To 12.
SALES: Fair in the West, Midwest and South. Weak in the East.

PRIME MOVER

39	34	LOVE YOU LIKE I NEVER LOVED BEFORE JOHN O'BANION	6
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ADDS: O102-34, KFYE, B97, 92X, KRLY, WBBF.
JUMPS: KOPA 30 To 27, WYYS 31 To 27, WCAO 28 To 25, JB105 30 To 27, 96KX Ex To 32, BJ105 40 To 35, WHHY 30 To 26, KCPX 37 To 31, WSEZ 22 To 19, KINT 22 To 18, WZZR 26 To 23, WNCI Ex To 25, WAYS Ex To 30, WICC 21 To 16, WPGC 27 To 24, WFIL Ex To 28, WAKY 21 To 17, KENO 28 To 24, KRO 30 To 25, WANS Ex To 29, WRJZ Ex To 28.
SALES: Fair in all regions.

18	35	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB	13
33	36	CELEBRATION KOOL & THE GANG	26
40	37	WASN'T THAT A PARTY THE ROVERS	10

ADDS: KJR, WFIL.
JUMPS: 13K Ex To 30, KFMD 6 To 3, WQXI Ex To 22, KEEL Ex To 34.
SALES: Fair in the East and Midwest. Weak in the West and South.

HIT BOUND

43	38	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST	5
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ADDS: WSKZ, WSEZ, 13K, KRQ, CKLW, BJ105, 140-28, WAXY, KC101-30.
JUMPS: WCAO Ex To 28, WAKY 22 To 18, WGSV 27 To 21, KOPA Ex To 29, WGH 15 To 10, KEZR 26 To 23, WWKX Ex To 23, FM102 Ex To 28, Z93 Ex To 29, WHHY 28 To 23, JB105 34 To 29, WFIL Ex To 27, WTRY 28 To 25, KYXX 27 To 24, KENO Ex To 29, WBEN-FM 38 To 31, 92O 20 To 16, WZUU Ex To 29, WVBF Ex To 29, KCPX 23 To 18, WZZR 30 To 27, KJRB 23 To 19, WAYS 25 To 19, KINT Ex To 29, KRAV 14 To 8, Y103 30 To 25, WPRO-FM 21 To 18, WOXI Ex To 26, WSGN 22 To 19, KEEL 27 To 21.
SALES: Fair in the West and Midwest.

42	39	HOLD ON LOOSELY .38 SPECIAL	8
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ADDS: WHHY, KJR, WICC.
JUMPS: WSPT 9 To 6, 96KX 17 To 14, WWKX Ex To 30, WDRO 29 To 23, WPGC Ex To 26, WANS 27 To 24, WBCY 11 To 3, CKLW 16 To 12, WLS 43 To 31, WNCI Ex To 19, Z93 29 To 26, KBEO 20 To 11.
SALES: Moderate in Midwest. Fair in all other regions.

HIT BOUND

47	40	SAY YOU'LL BE MINE CHRISTOPHER CROSS	5
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ADDS: KIMN, KGW, KFMD-26, WNCI-29, KC101-28, WICC, KSTP-FM, KVIL, WOW-23, KFYE-24, WZZP, WKBO, WVBF, WIKS, B97, WAKY-22, WRVO, KYXX, KJRB, WTIX.
JUMPS: WCAO 30 To 27, KINT 29 To 24, KOPA 16 To 13, 140 29 To 26, WSKZ Ex To 23, KFI Ex To 30, WWKX Ex To 24, WGSV 20 To 16, WBEN-FM 40 To 32, KEZR Ex To 26, WZZR Ex To 30, Z102 8 To 5, WPRO-FM 25 To 21, Z93 30 To 24, KRO 25 To 19, WFIL Ex To 29, WANS Ex To 30, KENO 30 To 26, FM102 Ex To 26, WBBF Ex To 25, KHFI 13 To 8, KCPX Ex To 29.
SALES: Fair in the Midwest.

41	41	THE PARTY'S OVER (HOPELESSLY IN LOVE) JOURNEY	9
37	42	MISTER SANDMAN EMMYLOU HARRIS	8

LAST WEEK	THIS WEEK		WEEKS ON CHART
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CASH SMASH

56	43	STARS ON 45 STARS ON 45	
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ADDS: KFMD-22, WOXI, WICC-15, Z93, WBBO, WSKZ, WWKX, KFYE, WZZR, KZZP-25, WAYS-24, 13K, 92X, WANS, WRJZ, WTIC-FM-14.
Day-Part: WNBC.
JUMPS: WSPT 27 To 22, 92O Ex To 29, WFIL Ex To 30, WTRY Ex To 27, KCPX 30 To 21, WBBF 25 To 19, WBEN-FM 19 To 2, KJRB 30 To 22, WSGN Ex To 24, WTIX Ex To 35, O105 23 To 17, Y103 31 To 21, WBCY Ex To 27, KFI Ex To 26, WKBW 18 To 3, WHBO 30 To 23, CKLW Ex To 27, WAXY Ex To 26, KHFI Ex To 27, KC101 15 To 11, BJ105 38 To 23, WGSV Ex To 26, KNUS 37 To 30, Z102 18 To 13, KYXX 29 To 22, WFI Ex To 29.
SALES: Breakouts in the West, East and Midwest. Fair in the South.

36	44	THE TIDE IS HIGH BLONDIE	
38	45	CRYING DON McLEAN	

PRIME MOVER

53	46	FIND YOUR WAY BACK JEFFERSON STARSHIP	
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ADDS: O102-35, KMJK-FM, WNCI-30, WICC-22.
JUMPS: WSPT 30 To 26, KHFI Ex To 29, 96KX 27 To 23, BJ105 Ex To 37, WWKX Ex To 28, KYXX Ex To 30, WHHY Ex To 30, Y103 Ex To 37, WIKS Ex To 33, KFRC 33 To 28, WDRO Ex To 28, KEZR 24 To 19, WPRO-FM Ex To 23, Z102 30 To 27, WBCY 29 To 26, KBEO 27 To 24, WYYS Ex To 33, WBBQ Ex To 30, KRBE Ex To 30, WLS Ex To 34, JB105 26 To 23.
SALES: Breakouts in the West, East and Midwest.

49	47	LONELY TOGETHER BARRY MANILOW	
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ADDS: KOFM-29.
JUMPS: WSEZ 32 To 27, KXOK 13 To 9, WOKY 24 To 21, KEYN 28 To 25, WROR 18 To 15, WGSV 19 To 14.
SALES: Weak in all regions.

44	48	HELLO AGAIN (LOVE THEME FROM 'THE JAZZ SINGER') NEIL DIAMOND	
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HIT BOUND

64	49	SINCE I DON'T HAVE YOU DON McLEAN	
----	----	--	--

ADDS: KC101-29, WICC, Z93, KSTP-FM, WZUU-28, WWKX, WTRY, WKBO, WPGC, O105-28, WANS, WRJZ, 140-29, KFMD, WGCL-27, WOXI, WHBO.
JUMPS: WCAO Ex To 29, WBBF Ex To 24, WSGN 25 To 21, BJ105 Ex To 38, KCPX 26 To 19, KJRB Ex To 30, WNBC 29 To 25, WTIX Ex To 37, WNCI Ex To 26, WAXY Ex To 30, KEEL Ex To 35, WGSV 29 To 24, KEZR Ex To 27.
SALES: Fair in the Midwest.

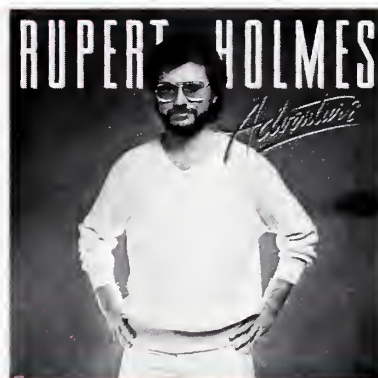
59	50	JESSIE'S GIRL RICK SPRINGFIELD	
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ADDS: WIKS, CKLW, WXKS, WTIX, Z102-28.
Day-Part: WOW.
JUMPS: WSPT 15 To 11, KIQQ 29 To 26, WHHY Ex To 29, WTRY Ex To 30, Q105 19 To 16, WBCY 28 To 25, JB105 31 To 28, Y103 36 To 30, WGCL Ex To 30, 940 30 To 27, WICC Ex To 29, Z93 26 To 22, KENO Ex To 27.
SALES: Breakouts in the Midwest.

57	51	BLESSED ARE THE BELIEVERS ANNE MURRAY	
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ADDS: WANS, WTIX, KVIL.
Day-Part: WAYS.
JUMPS: WSPT Ex To 30, WCAO Ex To 26, KRAV Ex To 25, WSGN Ex To 25, WOKY Ex To 23, KCPX 19 To 16, KJR Ex To 28, KOFM 30 To 23.
SALES: Fair in the East and Midwest.

**"I Don't
Need
You"**
MCA-51092



Rupert Holmes'
Smash New Single From The
Adventure Album
MCA-5129

Produced by Rupert Holmes
For The Holmes Line Of Records

Exclusively On
MCA RECORDS



April 25, 1981

LAST THIS WEEK WEEK WEEKS ON CHART

HIT BOUND

52	THIS LITTLE GIRL	GARY U.S. BONDS	1
<small>ADDS: KRLY, WTIK, KERN, Y103, KFMD, KFI, WGCL, 94Q, KFRC, KRTH, WHBQ, KEZR, KBEQ-20, KIQQ, Q105-27, WANS, WBCY, WRJZ, KRBE, WKBW, JB105-35, KHFI, BJ105, KMJK-FM, KCPX, WIFI, WBBO, WSP, KOPA, WSKZ, WWKX, WTRY, WBEN-FM-39, KZZP-28, KRAV, WPGC, WSGN, WRVQ, WICC, KENO. Day-Part: WAYS, KJRB. SALES: Just shipped.</small>			
53	AMERICA	NEIL DIAMOND	1
<small>ADDS: WGCL, JB105-33, WCAO, WOXI, KHFI, WWKX, WROR-27, BJ105-40, WHHY, KRTH, KYXX, WTRY, WAXY, 92Q-30, WBEN-FM-38, WGSV, WXKS, WVBF, WICC, KRLY, WPRO-FM, WIFI-30, KINT, WPGC-30, WHB-21, WNBC-30, WANS, WFIL, 14Q-30, WBCY, KIOO, KERN, WKBW, Y103, CKLW. JUMPS: WAYS Ex To 20, KKOK 28 To 20, KCPX Ex To 30, KJRB Ex To 29, KJR Ex To 30. SALES: Just shipped.</small>			
48	54 WALKING ON THIN ICE	YOKO ONO	9
62	55 I LOVED 'EM EVERY ONE	T.G. SHEPPARD	5
<small>ADDS: WCAO, KKOK-28, KEEL, WFIL, KENO. JUMPS: KRAV 25 To 21, WANS 30 To 27, WRJZ Ex To 29, 92Q 25 To 21, KCPX 17 To 12, 94Q 23 To 20, KEZR Ex To 30, Z93 24 To 21, WZUU 28 To 25. SALES: Fair in the Midwest.</small>			
45	56 TREAT ME RIGHT	PAT BENATAR	15
71	57 WINNING	SANTANA	3
<small>ADDS: WCAO, WBEN-FM-37, WPRO-FM, KRQ, WBCY, KHFI, KINT-36, KJR, KERN, Y103. Day-Part: KJRB. JUMPS: KZZP 30 To 27, KRBE Ex To 27, CKLW Ex To 29, WXKS Ex To 30, KSFX Ex To 20, KFRC 30 To 25, KEZR 27 To 24, WICC Ex To 28, KBEQ 22 To 16. SALES: Breakouts in the East.</small>			
46	58 THE WINNER TAKES IT ALL	ABBA	23
51	59 PRECIOUS TO ME	PHIL SEYMOUR	15
54	60 I LOVE A RAINY NIGHT	EDDIE RABBITT	25
50	61 HEARTS ON FIRE	RANDY MEISNER	14
70	62 BUT YOU KNOW I LOVE YOU	DOLLY PARTON	4
<small>ADDS: WCAO, WGH, WOKY, KYXX. JUMPS: WSGN Ex To 26, WRJZ Ex To 30, KCPX 24 To 20, KEEL 29 To 25, WGSV 30 To 25, KIQQ Ex To 34.</small>			
69	63 I DON'T NEED YOU	RUPERT HOLMES	4
<small>ADDS: KJRB. JUMPS: WCAO 21 To 18, Y103 Ex To 38, WGSV 28 To 23, WICC Ex To 30. SALES: Moderate in the West.</small>			
77	64 AI NO CORRIDA	QUINCY JONES	3
<small>ADDS: WBEN-FM-26, WSGN, KRO-30, WKBW, BJ105, WXKS, KJR, 94Q-30, WFIL. JUMPS: B97 27 To 20, WAYS Ex To 29, CKLW Ex To 28, WTIK Ex To 39, KIQQ 24 To 17.</small>			
68	65 SOMEBODY SEND MY BABY HOME	LENNY LE BLANC	5
<small>ADDS: WZZR, WBBQ. JUMPS: KCPX 31 To 28.</small>			
55	66 WHO DO YOU THINK YOU'RE FOOLIN'	DONNA SUMMER	10

LAST THIS WEEK WEEK WEEKS ON CHART

58	67 ME (WITHOUT YOU)	ANDY GIBB	7
52	68 FADE AWAY	BRUCE SPRINGSTEEN	12
76	69 SUPER TROUPER	ABBA	4
<small>ADDS: KINT, WZUU. JUMPS: WAYS 29 To 26, WXKS Ex To 27, Y103 20 To 16, KIQQ 33 To 23.</small>			
60	70 I AIN'T GONNA STAND FOR IT	STEVIE WONDER	20
65	71 SMOKY MOUNTAIN RAIN	RONNIE MILSAP	22
61	72 AH! LEAH!	DONNIE IRIS	20
73	73 THAT DIDN'T HURT TOO BAD	DR. HOOK	4

HIT BOUND

74	JUST SO LONELY	GET WET	1
<small>ADDS: WBEN-FM-40, KZZP-29, WAYS, WSGN, KRQ, WKBW, WXKS, Y103, WGCL, WQXI, WIFI. ON: WTRY, WGSV, O105, WBBQ, KYXX, KCPX, KIOO, KINT, KFI. SALES: Just shipped.</small>			
82	75 FOOL IN LOVE WITH YOU	PHOTOGLO	3
<small>ADDS: KCPX, KEEL, Z102-29. JUMPS: WSPT Ex To 29, Y103 Ex To 40, WGSV Ex To 27.</small>			
84	76 HURRY UP AND WAIT	THE ISLEY BROTHERS	2
<small>ADDS: BJ105, KINT, KRTH, Y100-30. JUMPS: KFRC Ex To 38, KIQQ Ex To 35.</small>			
86	77 STILL RIGHT HERE IN MY HEART	PURE PRAIRIE LEAGUE	2
<small>ADDS: WSPT, WSKZ, WHHY, KXOK-29, KHFI, Y103-39, KBEQ-29. JUMPS: WSGN Ex To 27, WGSV Ex To 29.</small>			
87	78 TIME	ALAN PARSONS PROJECT	2
<small>ADDS: WCAO, WBCY, 92Q, KDWB-24. JUMPS: WSGN Ex To 29, Y103 40 To 36, WGCL Ex To 28, 94Q Ex To 28.</small>			
90	79 ONE DAY IN YOUR LIFE	MICHAEL JACKSON	2
<small>ADDS: WPRO-FM, WSGN, KFI. JUMPS: WRVQ Ex To 25, WAXY Ex To 29, WICC Ex To 23, KIOO Ex To 33.</small>			
80	80 SHOTGUN RIDER	DELBERT McCLINTON	3
89	81 IS IT YOU	LEE RITENOUR	2
<small>ADDS: WSPT, KYXX, KINT. JUMPS: WSGN Ex To 28, WGSV Ex To 30.</small>			
82	GIVE A LITTLE BIT MORE	CLIFF RICHARD	1
<small>ADDS: KOPA, WHHY, KYXX, KFRC, KEEL. JUMPS: BJ105 Ex To 39, Y103 39 To 33. ON: WGH, JB105, WSPT.</small>			
83	I'VE BEEN WAITING FOR YOU ALL MY LIFE	PAUL ANKA	1
<small>ADDS: WTIK, KFRC, WIFI, WFIL. ON: WZZP, KCPX, KIQQ, WGH.</small>			
88	84 SAY WHAT	JESSE WINCHESTER	2
<small>ADDS: KCPX, KERN. Day-Part: 92Q. JUMPS: WGSV Ex To 28.</small>			

LAST THIS WEEK WEEK WEEKS ON CHART

85	CAN YOU FEEL IT	THE JACKSONS	1
<small>ADDS: KCPX, WGCL, KIQQ. JUMPS: JB105 25 To 20. ON: BJ105, KINT, WXKS, KRLY.</small>			
95	86 SEVEN YEAR ACHE	ROSANNE CASH	3
<small>ADDS: KXOK-30. JUMPS: WSGN 24 To 20, 92Q Ex To 26, 94Q 29 To 25, WGSV 25 To 19.</small>			
87	YOU LIKE ME DON'T YOU	JERMAINE JACKSON	1
<small>ADDS: CKLW, KRTH, KEEL. JUMPS: KRLY 21 To 14, Y103 16 To 12, KNUS 26 To 23, WXKS 23 To 12. ON: KIQQ.</small>			
88	I CAN TAKE CARE OF MYSELF	BILLY & THE BEATERS	1
<small>ADDS: WIFI, KEZR, WAYS. JUMPS: WSPT Ex To 28, WSGN Ex To 30, Z102 29 To 26. ON: 92Q, BJ105, WBCY, WBBQ.</small>			
89	LATELY	STEVIE WONDER	1
<small>ADDS: WPRO-FM, WGH, KCPX. JUMPS: WBCY Ex To 30, WXKS Ex To 24, WTIK Ex To 40. ON: 94Q.</small>			
90	MAKE THAT MOVE	SHALAMAR	1
<small>ADDS: KNUS-27. JUMPS: KRTH Ex To 28, KIQQ 20 To 14. ON: WXKS, KRLY.</small>			
63	91 GUITAR MAN	ELVIS PRESLEY	14
72	92 LIMELIGHT	RUSH	7
94	93 PLAYING WITH LIGHTNING	SHOT IN THE DARK	3
<small>JUMPS: KCPX 38 To 33.</small>			
74	94 MEMORIES	TIERRA	4
95	SEDUCED	LEON REDBONE	1
<small>ADDS: WQXI. JUMPS: WSEZ 25 To 20, WPGC 28 To 25, WTIK 32 To 28. ON: WKXX.</small>			
96	96 LET ME LOVE YOU GOODBYE	BOBBY VINTON	4
97	SHADDAP YOU FACE	JOE DOLCE	1
<small>ADDS: BJ105, 13K. JUMPS: WXKS Ex To 23. SALES: Fair in the Midwest and East.</small>			
99	98 LET ME STAY WITH YOU TONIGHT	POINT BLANK	2
<small>JUMPS: KRBE 22 To 19. SALES: Fair in the South.</small>			
75	99 LOVER	MICHAEL STANLEY BAND	5
78	100 RIGHT AWAY	HAWKS	6

LOOKING AHEAD

YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZELL & SHELLEY WEST
ADDS: KRAV. JUMPS: KOFM 15 To 9, KEZR Ex To 28. ON: KFI

I CAN'T SAY GOODBYE TO YOU HELEN REDDY
ADDS: WGH, Y103, WGSV

TWO HEARTS STEPHANIE MILLS
ADDS: Q105-26, WXKS, KRLY

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

ABBA'S SUPER SINGLE SUPER TROUPER

FROM THE SUPER TROUPER LP

ATLANTIC ON ATLANTIC RECORDS AND TAPES

WRITTEN, ARRANGED AND PRODUCED BY BENNY ANDERSSON AND BJÖRN ULVAEUS.



SD 16023

COUNTRY

Top Country Stars To Perform At 16th 'Hat' Awards Fest

LOS ANGELES — Mickey Gilley, George Jones, Loretta Lynn and Conway Twitty highlight the list of performers set for the 16th annual Academy of Country Music (ACM) "Hat" Awards, emanating live from the Shrine Auditorium in Los Angeles, Calif., on NBC-TV, April 30.

The Dick Clark production will also feature performances by the show co-hosts Larry Gatlin and Tammy Wynette, as well as live renderings by artists nominated for Top New Male and Female Vocalist, including Ed Bruce, Leon Everette, Terri Gibbs, Don King, Johnny Lee, Peba McEntyre, Sylvia and Steve Wariner. In addition, T.G. Sheppard and Dottie West will perform a medley of the five tunes nominated for Song of the Year.

"Hat" Awards show producers Al Schwartz and Gene Weed have set Claude Akins, Alabama, Bill Anderson, Susan Anton, Razy Bailey, Moe Bandy, the Bellamy Brothers, Barbi Benton, John Conlee, Lacy J. Dalton, Rudy Gatlin, Bobbie Gentry, Wendy Holcombe, Sonny James, Barbara Mandrell, Slim Pickens, Victoria Principal, David Soul, Jim Stafford, Joe Stampley, Ernest Tubb and Herve Villechaize as awards presenters.

This year's show also represents the first time in the ACM's 16-year history that the Academy's board of directors has voted to present a Special Achievement Award for "unprecedented, unique and outstanding individual achievement in country music during the past year."

Imperials, Clawson Sweep Honors At 12th Dove Awards

(continued from page 8)

producers. Gospel Album of the Year/Inspirational Black — "Rejoice"; Shirley Caesar; Myrrh Records; Tony Brown and Ken Harding, producers.

Gospel Album of the Year/Traditional Black — "Incredible"; Teddy Huffam and the Gems; Canaan Records; K. Harding, producer.

Album Cover of the Year — "You're Welcome Here"; C. Clawson; Triangle Records; Clark Thomas and Bill Barnes, art work and photography.

Gospel Album of the Year/Children's Music — "Very Best of the Very Best for Kids"; Bill Gaither Trio; Word Records; Robert MacKenzie, producer.

Gospel Album of the Year/Worship Music — "The Lord's Prayer"; Various Artists; Light Records; Dony McGuire, producer.

Gospel Album of the Year/Musical — "The Messiah"; Sparrow Records; Billy Ray Hearn, executive producer, Irving Martin, producer.

Gospel Instrumentalist of the Year — Dino Kartsonakis.

Gospel Album of the Year by a Secular Artist — "With My Song"; Debby Boone; Lamb & Lion Records; Brown Bannister, producer.

Male Gospel Vocalist of the Year — Russell Taff.

Female Gospel Vocalist of the Year — C. Clawson.

Gospel Songwriter of the Year — Gary Chapman.

Gospel Song of the Year — "Praise the Lord"; Brown Bannister and Mark Hudson; Home Sweet Home Music (BMI) Bug and Bear Music; (ASCAP).

Hall of Fame Living Category — John T. Benson, Jr. and Ira F. Stanphill.

Deceased Category — Mrs. J.R. Baxter.



WESTEX ONE-STOP AND ANDERSON, TOO — Prior to a recent concert in Dallas, Warner Bros. artist John Anderson spent the afternoon visiting local retail outlets and one-stops to promote his recently released album, "John Anderson Two." Anderson (far right) is pictured with (l-r): Frank Jones, Warner Bros., head of Nashville operations; Murray Nagle, Warner Bros. regional promotion; and Debbie Childress, Westex One-Stop.

Merle Haggard: Happy At The Top

(continued from page 8)

gard released "Okie From Muskogee" and, subsequently, "Fightin' Side Of Me" in the turbulent era of the late-'60s, a time when pro- and anti-war factions tore the nation apart. A song that had initially begun as a parody erupted into something akin to a small war, which consequently thrust Haggard even further into the eyes of the public.

Haggard has never been one to be accused of going commercial, or changing his style for the sake of bottom line sales. In fact, when "Okie" hit so big, it would have been understood, even expected, had he developed an image around that song and continued in the same vein.

Quite the contrary. His later albums reflected an almost intentional diversion from that route. He worked hard to get where he is today — virtually total artistic freedom when it comes to his recordings and concerts; but little personal freedom when it comes to walking down the street or going to the local McDonald's for a quick bite to eat. Haggard will say in a minute, however, that he can do without the trappings of fame.

Dangers Of Fame

"Fame tore my ass up in a few ways," Haggard says. "But there's nothing I can do about it. It's as much a part of me as my heart and arms are. It doesn't do any good to try and change that now. I could quit the business tomorrow and go out on my houseboat and probably have a houseboat full of people by tomorrow night."

"It's a fact that I did lay off for six months a couple of years ago and retire to my houseboat," he explains, "but after about 30 days I left my boat at 5:30 in the morning with 100 people on it and went back to town and got me a room. I realized then that I didn't have any choice. Really, there's no way out once you're well known. If you quit the good part, you'd still have the bad, and the music is the good part to me. I've always enjoyed it and probably always will."

More of the good part is Haggard's freedom to experiment in different modes of music. He recently completed work on a

gospel album, which he says he did for his mother. He also has a live album, recorded in Anaheim, Calif. last year, almost ready for release. He also has another album in the works for which he has written all the material with the exception of one song, which was written by David Allen Coe. Haggard points with pride to that accomplishment, saying, "this is the first time in my entire life that I have ever written all the material for one particular album."

Meanwhile, Haggard is trekking across the country with his Strangers, racking up hit songs and coping with the fame he worked so hard to earn. Being a living legend, which Haggard laughingly said is just another name for an "old act," has its ups and downs, but he has a solid approach to taking the good with the bad. "If I had my way, I'd be what I am or who I am until the show's over, then I'd go back to what I used to be."

'Decade Ahead' Is Theme Of October Talent Buyers Seminar In Nashville

by Jennifer Bohler

NASHVILLE — The 10th annual Country Music Assn. (CMA), Talent Buyer's Seminar, the prelude to the annual Grand Ole Opry Birthday celebration, is this year set for Oct. 9-11 at the Hyatt Regency Hotel here. Themed "The Decade Ahead: Chapter II," the seminar will be a continuation and update of last year's meet, which was themed "1980 — The Decade Ahead."

Joseph E. Sullivan, president of the Sound Seventy Corp. here, will chair the Talent Buyer's Seminar committee, which is comprised of committee members Bette Kaye, Bette Kaye Prod.; Dick Blake, Dick Blake International; Don Light, Don Light Talent; Jack D. Johnson, Jack D. Johnson Talent; Jimmy Bowen, vice president, Elektra/Asylum Records, Nashville; Len Ellis, WAKE/WLJE Radio in Valparaiso, Ind.; and Tom T. Hall, Hallnote Music.

Four subcommittees have also been constructed to aid in the seminar. They in-

First Generation Bows Special Opry Stars LP Series

NASHVILLE — First Generation Records here last week released the initial nine albums included in its "Stars Of The Grand Ole Opry" series. The label will emphasize sales of the records through alternative marketing means, including special racks and displays at tourist outlets and mail order and television sales.

Pete Drake, president of First Generation, said the different approach to selling this product will enable the label to reach the market most interested in "our special brand of artist" — namely the Opry fans. The initial nine albums released included product by Justin Tubb, Jan Howard, Ray Pillow, Billy Walker, Jean Shepard, Charlie Louvin, Stonewall Jackson, the Vic Willis Trio and the Wilburn Brothers. The series also includes two Ernest Tubb albums, "The Legend and the Legacy," which was the forerunner of the series when it was released two years ago, and "The Living Legend."

Singles will also be released from the albums, although not all at once like the album product. Additionally, many of the singles will be doubled sided — with one side a new contemporary song and the flip side a hit the artist had earlier in his or her career.

Drake has hired Rachel Brooks as national sales coordinator. Formerly with TeeVee Records, Brooks is in the process of organizing a direct to retail outlet campaign. Promotion will be handled by an in-house staff, as well as regional independent promo people.

clude a program and participants subcommittee, which includes Kaye, chairman, and committee members Blake, Steven J. Greil, president, Greilworks, Inc.; Andrea Smith, vice president, Top Billing, Inc.; Don Romeo, Don Romeo Agency; Ellis; Hall; and Bowen.

The showcase subcommittee is chaired by Light, and includes members Tony Conway and Dave Barton; the publicity subcommittee is chaired by Elizabeth Thiels and includes Billy Deaton; and finally, the registration subcommittee is chaired by Jack D. Johnston.

Seminar coordinators for the CMA are Helen Farmer, director of programs and special projects, and Debra Towsley.

An annual gathering of talent buyers, promoters, booking agents, artist managers, club owners, and representatives of fairs, auditoriums and parks, last year's seminar attracted more than 400 registrants and featured more than 40 speakers and panelists.



BILLY BOB'S BALLYHOO — Billy Bob's Texas, recognized as the world's largest country nightclub, opened in the heart of Ft. Worth's historic Cowtown April 1. The 127,000 square foot entertainment complex was christened with a week of festivities that included performances by Larry Gatlin, Waylon Jennings and Willie Nelson.



Pictured during the opening day celebration (l-r) are: publicist Bob Levinson; Billy Bob's Texas co-owner Spencer Taylor; Billy Bob's Texas house band leader Jerry Max Lane; Columbia recording artist Larry Gatlin; Taylor; Katherine Hellmond, star of ABC-TV's Soap; and club owner Billy Bob Barnett.

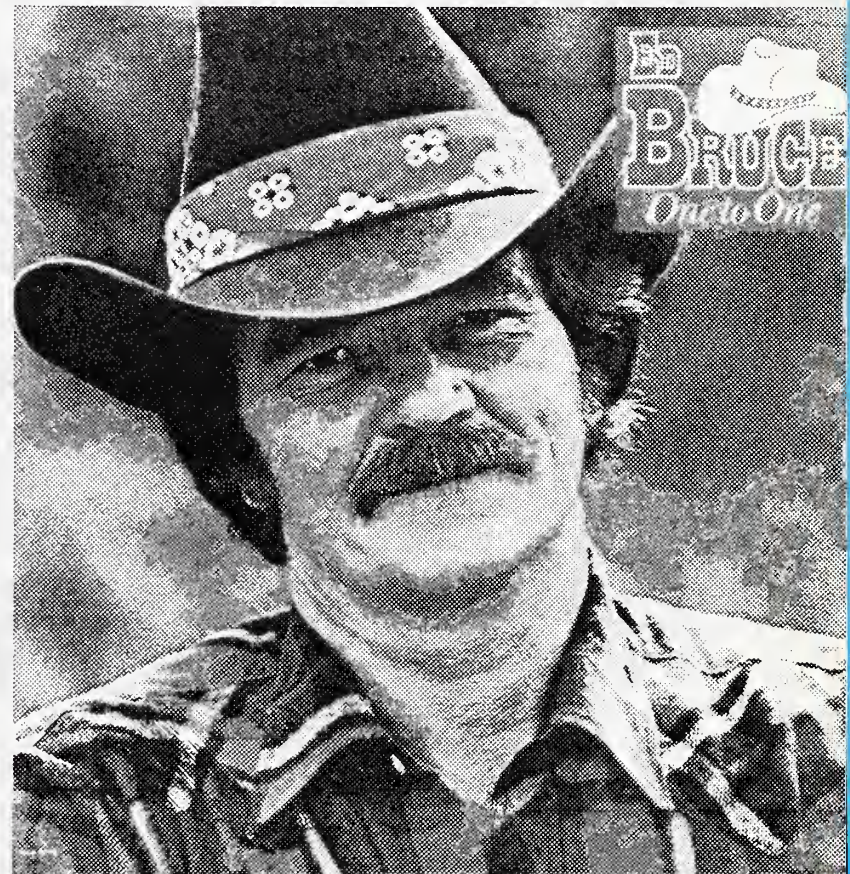
COUNTRY

WANTED

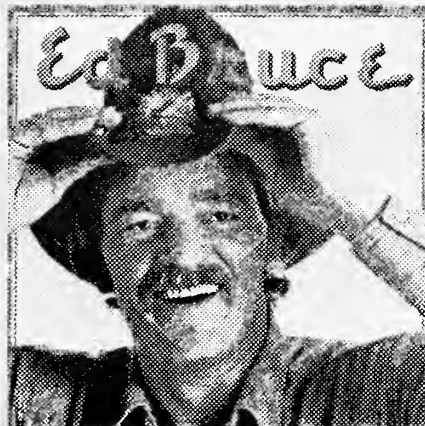
TOP 75 ALBUMS

	Weeks On Chart	4/18		Weeks On Chart	4/18
1	21	1	9 TO 5 AND ODD JOBS DOLLY PARTON (RCA AAL 1-3852)	21	1
2	6	3	FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	6	3
3	27	8	KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	27	8
4	6	5	SOMEWHERE OVER THE RAINBOW WILLIE NELSON (Columbia FC-36883)	6	5
5	10	7	EVANGELINE EMMYLOU HARRIS (Warner Bros. BSK 3508)	10	7
6	41	6	HORIZON EDDIE RABBITT (Elektra 6E-276)	41	6
7	12	2	ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	12	2
8	26	10	GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	26	10
9	6	4	LEATHER AND LACE WAYLON AND JESSI (RCA AAL 1-3931)	6	4
10	12	9	SOMEbody'S KNOCKIN' TERRI GIBBS (MCA-5173)	12	9
11	25	11	BACK TO THE BARROOMS MERLE HAGGARD (MCA-5139)	25	11
12	7	12	JUICE JUICE NEWTON (Capitol ST-12138)	7	12
13	36	28	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY (Epic JE 36493)	36	28
14	8	14	SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36985)	8	14
15	6	15	HEY JOE/HEY MOE MOE BANDY AND JOE STAMPLEY (Columbia FC-37003)	6	15
16	11	13	GUITAR MAN ELVIS PRESLEY (RCA AAL 1-3917)	11	13
17	38	16	I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	38	16
18	30	16	GREATEST HITS ANNE MURRAY (Capitol SO-12110)	30	16
19	105	17	GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	105	17
20	16	20	THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	16	20
21	27	21	REST YOUR LOVE ON ME CONWAY TWITTY (MCA-5138)	27	21
22	8	22	WILD WEST DOTTIE WEST (Liberty LT-1062)	8	22
23	25	23	GREATEST HITS OAK RIDGE BOYS (MCA-5150)	25	23
24	25	19	LOOKIN' FOR LOVE JOHNNY LEE (Asylum 6E-309)	25	19
25	9	31	TWO'S A PARTY CONWAY TWITTY & LORETTA LYNN (MCA-5178)	9	31
26	34	27	HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia C236752)	34	27
27	49	28	URBAN COWBOY ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	49	28
28	3	36	MR. HAG TOLD MY STORY JOHNNY PAYCHECK (Epic FE-36761)	3	36
29	25	29	LOOKIN' GOOD LORETTA LYNN (MCA-5148)	25	29
30	32	24	I AM WHAT I AM GEORGE JONES (Epic FE 36586)	32	24
31	2	45	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP (RCA AAL 1-3932)	2	45
32	156	32	STARDUST WILLIE NELSON (Columbia JC 35305)	156	32
33	8	33	I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116)	8	33
34	1	-	I LOVE 'EM ALL T. G. SHEPPARD (Warner/Curb BSK-3528)	1	-
35	4	35	IF I KEEP ON GOING CRAZY LEON EVERETTE (RCA AHL 1-3916)	4	35
36	31	25	LOVE IS FAIR BARBARA MANDRELL (MCA-5136)	31	25
37	6	48	BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON (MCA-5170)	6	48
38	24	38	ENCORE MICKEY GILLEY (Epic JE-36851)	24	38
39	2	51	ROLL ON MISSISSIPPI CHARLEY PRIDE (RCA AHL 1-3905)	2	51
40	5	40	CAT'S IN THE CRADLE REX ALLEN, JR. (Warner Bros. BSK-3530)	5	40
41	20	41	SONGS OF THE SUN BELLAMY BROTHERS (Warner/Curb BSK-3491)	20	41
42	20	42	ANY WHICH WAY YOU CAN ORIGINAL SOUNDTRACK (Warner Bros./Viva HS-3499)	20	42
43	5	34	BLUE PEARL EARL THOMAS CONLEY (Sunbird ST-50105)	5	34
44	26	50	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS (Casablanca/PolyGram NBLP 7239)	26	50
45	21	46	SOUTHERN RAIN MEL TILLIS (Elektra 6E-310)	21	46
46	2	73	MUNDO EARWOOD MUNDO EARWOOD (Excelstor XLP-88006)	2	73
47	43	30	MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	43	30
48	1	-	DRIFTER SYLVIA (RCA AHL 1-39886)	1	-
49	1	-	CONCRETE COWBOYS THE CONCRETE COWBOY BAND (Excelstor XLP-88007)	1	-
50	32	53	THESE DAYS CRYSTAL GAYLE (Columbia JC 36512)	32	53
51	46	49	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE (Columbia JC 36476)	46	49
52	44	64	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36488)	44	64
53	1	-	JOHN ANDERSON 2 JOHN ANDERSON (Warner Bros. BSK-3547)	1	-
54	5	39	I HAVE A DREAM CRISTY LANE (Liberty LT-1083)	5	39
55	12	56	I'LL BE THERE GAIL DAVIES (Warner Bros. BSK-3509)	12	56
56	23	58	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY JANIE FRICKE (Columbia JC 36820)	23	58
57	29	57	KILLER COUNTRY JERRY LEE LEWIS (Elektra 6E-291)	29	57
58	43	59	FRIDAY NIGHT BLUES JOHN CONLEE (MCA-3246)	43	59
59	6	37	COCONUT TELEGRAPH JIMMY BUFFETT (MCA-5169)	6	37
60	5	43	LEON RUSSELL & THE NEW GRASS REVIVAL — THE LIVE ALBUM LEON RUSSELL (Paradise PAK-3532)	5	43
61	24	61	WHO'S CHEATIN' WHO CHARLY McCLAIN (Epic JE-36760)	24	61
62	101	61	THE BEST OF DON WILLIAMS: VOL. II DON WILLIAMS (MCA 3096)	101	61
63	47	63	MUSIC MAN WAYLON JENNINGS (RCA AHL 1-3602)	47	63
64	29	65	SONGS I LOVE TO SING SLIM WHITMAN (Epic/Cleveland Int'l. JE 36788)	29	65
65	46	66	HARD TIMES LACY J. DALTON (Columbia JC 36763)	46	66
66	94	68	WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	94	68
67	4	47	MUSTA NOTTA GOTTA LOTTA JOE ELY (MCA 5183)	4	47
68	50	60	STRAIGHT AHEAD LARRY GATLIN (Columbia JC 36250)	50	60
69	36	69	FULL MOON CHARLIE DANIELS BAND (Epic FE-36571)	36	69
70	7	54	A TRIBUTE TO WILLIE & KRIS RAY PRICE (Columbia JC-37016)	7	54
71	2	71	BLUE KENTUCKY GIRL EMMYLOU HARRIS (Warner Bros. BSK-3318)	2	71
72	2	72	WASN'T THAT A PARTY THE ROVERS (Epic/Cleveland Int'l. JE-37107)	2	72
73	10	55	GREATEST HITS DAVE ROWLAND & SUGAR (RCA AHL 1-3915)	10	55
74	33	44	RAZZY RAZZY BAILEY (RCA AHL 1-3688)	33	44
75	27	75	DREAMLOVERS TANYA TUCKER (MCA 5140)	27	75

ANYONE Who isn't aware of two of the greatest albums ever recorded by one of the finest singer/songwriters anywhere...



THE NEW ALBUM... featuring the hit single, "EVIL ANGEL"



ED'S FIRST MCA album... already classic. Featuring "Diane," "The Last Cowboy Song," "Girls, Women, and Ladies," "Red Doggin' Again."

MCA RECORDS

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COUNTRY

THE COUNTRY COLUMN

GO WEST YOUNG MAN — Randy Parton recently completed a West Coast promo tour of radio stations in support of his debut RCA single, "Hold Me Like You Never Had Me." Parton's jaunt across the west took him to Portland, Seattle, San Francisco, Sacramento, San Diego, Los Angeles and Spokane, where he encountered perhaps the most unique event of the tour. Parton is, of course, Dolly's younger brother, so while in Spokane, he judged a Dolly Parton look-alike contest sponsored by radio stations KGA and KDRK. Speaking of the Parton clan, sister **Freda** had a bit of bad luck when she fell down some steps in Bears-ville, N.Y., where she had been working on her debut album for the Bearsville label. After a three week stay in the hospital, she was finally released. Randy tells us she is hobbling about now and is well on the road to recovery.



Randy Parton

MUSICAL CHAIRS — After six years with the company, Jerry Seabolt, formerly national country promotion director with Capitol-EMI America/Liberty, has been let go from the label. According to Seabolt, he will be "actively pursuing a career in the music business. At this point, I'm not sure what avenue I will take. The opportunities are innumerable and I intend to take advantage of them." Seabolt can be reached at (615) 361-1883. **Jerrl McDowell**, formerly western regional promo person with the company, has assumed Seabolt's prior position. She can be reached at the company's Nashville offices.

SPEEDY RECOVERY — Our heartfelt wishes for a speedy recovery to **Roy Clark**, who dislocated his shoulder and fractured his left arm below the elbow while horseback riding in Coffeyville, Kan. Due to the injury, Clark cancelled his April 16 appearance in the Main Room of the Frontier Hotel in Las Vegas.

WILL THERE BE A GOSPEL ALBUM? — Merle Haggard had a run of bad luck a couple of weeks ago when he was in Nashville trying to wrap up work on his upcoming gospel album, "For The Mama That Tried." He went through three half-inch Ampex two-track recorders within a matter of hours. The motor froze on the first recorder, the second caught on fire, and the third simply acted erratically. Fortunately, an Ampex repairman was able to right matters and work went on as scheduled. Haggard, by the way is sponsoring a bass tournament May 2 at Lake Shasta in northern California. Prize monies total upwards of \$10,000, so get that artificial bait ready. Haggard will be sharing a boat with **Porter Wagoner**.

AND THAT'S NO BULL — There's been much talk about the recent grand opening of Billy Bob's Texas in Ft. Worth — a mountain-sized piece of a cowboy club where even the meanest hombre can be tamed by those wild bucking bulls. **Randy Owen, Teddy Gentry, Jeff Cook** and **Mark Herndon**, collectively known as **Alabama**, certainly have a tale to tell about Billy Bob's. When they appeared at the club last week, the crowd's enthusiasm was such that they had to expand their 60-minute show to two foot-stomping, hand-clapping hours. But it didn't stop there. After the show, the boys from Alabama were involved in a bull-christening of sorts. Four of the live bucking bulls were named after Alabama songs — "Feels So Right," "Old Flame," "Hollywood" and "Why Lady Why."

CHARLES AND CASH DUET? — When **Ray Charles** was in Nashville not so long ago, he dropped by Columbia Recording Studio where **Johnny Cash** was working on his upcoming album. Producer **Billy Sherrill** and Cash took advantage of the unique situation and worked up a duet for Cash and Charles. The word from Columbia is it turned out so good, there may soon be a single release.

GOOBER'S CELEBRITY TOURNAMENT — Arrowhead Country Club in Montgomery, Ala. will again be the setting April 26 for the annual **George ("Goober") Lindsey** Celebrity Golf Tournament, which benefits Alabama's physically and mentally handicapped. Already committed to participate in the worthwhile benefit are **Anson Williams, Paul "Bear" Bryant**, Auburn University football coach **Pat Dye, Larry Mahan, Billy Barty, Morgan Woodward**, actor **James Best, Norman Alden, Leslie Nielsen, Jed Allan, Mark Slade, George Blanda, Bo Hopkins, Dale Robertson, Terry Bradshaw, David Doyle, Sheriff Joe Higgins, Fred MacMurray, Hank Stram, Tommy Neville, Fred deCordova** and **Bobby Quinn**. In addition, a host of country music artists will be featured in the Great Stars Show April 25, including the **Oak Ridge Boys, Roy Clark, Floyd Cramer** and **Wendy Holcombe**.

SALUTE TO WILLIS — A legend in the country music industry died April 13. Grand Ole Opry star **Guy Willis**, guitarist and emcee of the **Willis Brothers**, died at 65 of emphysema. With brothers **Vic** and **Skeeter**, Guy first joined the Opry in 1946. After three years, he left and didn't rejoin until 1960. After Skeeter's death in 1976, he and his brother continued the act with another member. Willis is survived by his wife **Elva Inez**; a son, **James** of Chattanooga, Tenn., and three grandchildren. **Cash Box** offers its condolences to the family and friends of Guy Willis.

SHOWCASE FOR JEBRY — IBC Records recently hosted a showcase at Jersey Lily in Nashville for **Jebry Lee Briley**, a Beverly Hills native who has come to call Nashville home. Her first single for the label, "Let Your Fingers Do The Walking," is set for a May 1 release.

jennifer bohler



PORTRAIT OF A MODEL BY A FAN — RCA recording artist **Sylvia**, whose last single, "Drifter," topped the country charts recently, displayed yet another of her talents when she guested on the Mike Douglas Show. While traveling to Los Angeles, she sketched a picture of the show's co-host, actress/model **Brooke Shields**, and presented the results to her on the nationally syndicated talk show, which is scheduled to air in major markets May 4. Pictured are (l-r): Douglas, Sylvia and Shields.

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS



RODNEY LAY (Sun 1164)

Seven Days Come Sunday (2:56) (Onhisown Music — BMI, Arian Pub. — ASCAP) (Bob House, Gil Francis)

Rodney Lay has left his Wild West behind and galloped off to more commercial pastures with this release, a highly palatable tune that should garner Lay a lot of country radio airplay. Vocally, it's a treat; production-wise, it's crisp and clean. A sure shot for instant add status.

LARRY RILEY (F&L 509)

Code-A-Phone (2:30) (Bobby Fischer Music — ASCAP, Naschal Music — BMI) (Bobby Fischer, Chris Blake)

This tune is just novel enough to attract country programmers. The real hook is the catchy vocal work on the bridge and a repetitive guitar line that snakes its way throughout the tune. Code-A-Phone is a great introduction to radio and music fans for Riley.



HITS OUT OF THE BOX

EDDY ARNOLD (RCA PB-12226)

Two Hearts Beat Better Than One (3:02) (St. Jude Music/First Lady Songs/Window Music — BMI) (D. Hoffman, R. Page, M.A. Kennedy)

DON KING (Epic 19-02046)

I Still Miss Someone (3:21) (Rightsong Music — BMI) (J. Cash, R. Cash, Jr.)

FEATURE PICKS

RICKY SKAGGS (Epic 19-02034)

Don't Get Above Your Raisin' (3:10) (Peer International Corp. — BMI) (L. Flatt, E. Scruggs)

JUDY BAILEY (Columbia 11-02045)

Slow Country Dancln' (3:12) (Baray Music — BMI) (L. Green, L. Walden)

PURE PRAIRIE LEAGUE (Casablanca NB-2332)

Still Right Here In My Heart (2:55) (Kentucky Wonder Music — BMI) (J. Wilson, D. Greer)

BILLY JO SHAVER (Columbia 11-02011)

Saturday Night (3:10) (House of Cash, Inc. — BMI) (B.J. Shaver)

BILLIE JO SPEARS (Liberty 1409)

What The World Needs Now Is Love (3:00) (Jac Music Co./Blue Seas Music — ASCAP) (H. David, B. Bacharach)

DAVE ROWLAND AND SUGAR (Elektra E-47135)

Fool By Your Side (2:34) (Kelly & Lloyd Music — ASCAP) (B. Cox)

JIM ED BROWN AND HELEN CORNELIUS (RCA PB-12220)

Don't Bother To Knock (2:21) (Pi-Gem Music — BMI) (K. Fleming, D.W. Morgan)

CHUCK HOWARD (Warner Bros./Curb WBS-49719)

A Thing Called Sadness (2:48) (Tree Publ. — BMI) (C. Howard)

BILL PHILLIPS (Tanglewood EQ-1907)

Dancln' The Night Away (2:29) (Rick Hall Music/Fourth Floor Music — ASCAP) (H.R. Smith, J.H. Brown, Jr.)

JOHNNY GATEWOOD (F&L 510)

The Love In My Lady's Eyes (3:39) (Leona Publ. — ASCAP) (G. Worf)

BOB SANDERSON (MSK 821)

Old Friends Don't Make Good Lovers (2:24) (Hot Licks — BMI) (R. Reynolds)

ALBUM REVIEWS



I'M JUST AN OLD CHUNK OF COAL (BUT I'M GONNA BE A DIAMOND SOMEDAY) — Billy Joe Shaver — Columbia FC 37078 — Producer: Eddie Kilroy — List: 8.98 — Bar Coded

Billy Joe Shaver is an exemplary performer and a consummate artist. He is a unique vocalist, a stylist in the vein of the great trend setters like George Jones, Johnny Cash and Willie Nelson. And he's finally got an album that proves it — commercial enough to sell, but still eclectic enough to appeal to those die-hard fans who have followed him for so many years. This album contains enough good ol' boy songs to satisfy the avid honky tonker; however, it is the more sensitive efforts like "It Ain't Nothing New Babe" and "The Road" that best exemplify the soul of Shaver the writer.



FOR THE SAKE OF THE SONG — The Corbin/Hanner Band — Alfa AAA-10003 — Producer: Tommy West — List: 7.98 — Barcoded

They're not quite stone country and they're not really straight ahead rock, but the music includes some of the best elements of both genres. The twang in the voices definitely gives the music that country feel, but some of the guitar licks and keyboard lines insinuate a Beatles influence ala "A Day In The Life." The strong harmonies, compliments of Bob Corbin, Dave Hanner, Al Snyder, Kip Paxton and Dave Freeland, and batch of Hanner- and Corbin-penned tunes should do much to garner attention for this release.

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. THE MATADOR — SYLVIA — RCA — 35 REPORTS
2. MONA LISA — WILLIE NELSON — COLUMBIA — 25 REPORTS
3. GOOD OL' GIRLS — SONNY CURTIS — ELEKTRA — 19 REPORTS
4. LOVE DIES HARD — RANDY BARLOW — PAID — 19 REPORTS
5. BY NOW — STEVE WARINER — RCA — 17 REPORTS
6. LOVIN' ARMS — ELVIS PRESLEY — RCA — 16 REPORTS
7. MY WOMAN LOVES THE DEVIL OUT OF ME — MOE BANDY — COLUMBIA — 16 REPORTS
8. FIRE & SMOKE — EARL THOMAS CONLEY — SUNBIRD — 14 REPORTS
9. FLO'S YELLOW ROSE — HOYT AXTON — ELEKTRA — 13 REPORTS
10. I WANT YOU TONIGHT — JOHNNY RODRIGUEZ — EPIC — 13 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. ELVIRA — OAK RIDGE BOYS — MCA — 76 REPORTS
2. I'M JUST AN OLD CHUNK OF COAL (BUT I'M GONNA BE A DIAMOND SOMEDAY) — JOHN ANDERSON — WARNER BROS. — 67 REPORTS
3. AM I LOSING YOU/HE'LL HAVE TO GO — RONNIE MILSAP — RCA — 64 REPORTS
4. FRIENDS — RAZZY BAILEY — RCA — 59 REPORTS
5. BUT YOU KNOW I LOVE YOU — DOLLY PARTON — RCA — 58 REPORTS
6. LOUISIANA SATURDAY NIGHT — MEL McDANIEL — CAPITOL — 57 REPORTS
7. PRIDE — JANIE FRICKE — COLUMBIA — 56 REPORTS
8. A MILLION OLD GOODBYES — MEL TILLIS — ELEKTRA — 55 REPORTS
9. BLESSED ARE THE BELIEVERS — ANNE MURRAY — CAPITOL — 52 REPORTS
10. IT'S A LOVELY, LOVELY WORLD — GAIL DAVIES — WARNER BROS. — 50 REPORTS

THE COUNTRY MIKE

PRO RODEO NETWORK DISTRIBUTES 'GREAT AMERICAN COWBOY' — The Professional Rodeo Network, Inc. has kicked off the new nationally syndicated radio program, *The Great American Cowboy*. As a follow-up to last December's highly acclaimed broadcast of the National Final Rodeo, the Professional Rodeo Network has scheduled 312 different programs this year, presenting six programs weekly, featuring interviews with the top professional cowboys, commentaries and rodeo specials. The Professional Rodeo Cowboys Assn. has authorized the Professional Rodeo Network to be the exclusive licensee for radio broadcasts of the PRCA rodeo circuit. Hosting *The Great American Cowboy* is none other than the nationally recognized "Voice of Rodeo," **Bobby Tallman**, who debuted the program on more than 50 stations on March 2. With new affiliates coming in daily, the network projects the number of station affiliates to swell to over 300 by June. For further information, contact the Professional Rodeo Network, Inc. at 1470 Chambers Street, Eugene, Ore. 97402, or call (503) 687-2068.



Charlie Cook

PERSONALITY PROFILE — By tuning into a television auction one evening in 1970, **Charlie Cook**, currently program director for **KHJ/Los Angeles**, found his avenue into the broadcasting world. Cook's modest bid, the sum of his income tax return, had bought his enrollment into Specs Howard School of Broadcasting in Southfield, Mich. After laying his broadcasting foundation, Cook took up with all formatted **WMBN/Petoskey, Mich.** in 1970, developing on-the-air experience. His first country gig opened in 1971 in Ypsilanti, Mich. with **WSDS**, doing the mornings, then taking over the reins as program director. But in '73, Cook was Denver bound, finding a morning spot with **KLAK**. There followed a series of one-to-two year stints with **WWVA/Wheeling, W.VA** doing the mornings as well as handling the PD responsibilities; **WHN/New York**, serving as assistant PD; and pop adult **WGBS/Miami**, handling his familiar air shift and PD chores. When it came time for then rock-formatted KHJ to begin to assemble its new country format in August 1980, the station management was looking for a seasoned vet with experience in both small and large markets. They chose Charlie Cook. Goals? Cook would simply like to make KHJ the most listened to radio station in the country. The station's first arb rating book for its country format coming out shortly should show great strides in that direction.

DRAKE-CHENAULT OFFERS 'THIRD EAR' — Drake-Chenault's director of specialized programming consultation, **Bobby Rich**, has announced the formulation of a regularly published newsletter, *Third Ear*, which will be made available to all stations free of charge. *Third Ear* will deal with problems in programming and other station-related concerns that may arise. In regard to the programming tool, Rich stated, "We are frequently asked the same questions or ones that are very similar, from our network of stations around the world. It is for this reason that we decided we would publish some of these issues as they come to our attention and provide some answers for concerned stations based on our research and experience." *Third Ear* will be available through Drake-Chenault.

Congratulations to **WLAS/Jacksonville, N.C.** afternoon jock **Bill Ward** and his wife, **Angel**, on the birth of 7 pound, 9 ounce **Dawn Marie**, April 7.

MUTUAL'S 'TRIPLE' SOLD OUT — **Frank J. Murphy III**, Mutual Broadcasting's vice president for station relations, announced that Easter weekend's country music special, *Triple*, aired on 580 radio stations throughout the nation. *Triple* is a three-hour program mixing exclusive interviews and music of country superstars **Barbara Mandrell, Larry Gatlin** and **Charlie Daniels**. The special was broadcast in all of the top 10 markets and 48 of the top 50. All national advertising spots were sold to Ford Trucks, Ford Tractor, International Spike, Monroe Shock Absorbers, Nabisco Cookies and Snacks and Quaker State Motor Oil. *Triple* was hosted by **WHN/New York** afternoon air personality **Mike Fitzgerald**, and produced by WHN program director, **Ed Salamon**.

MORE RUMOR SQUELCHING — Contrary to previous print, and probably popular belief, **WVAM-AM/Altoona, Pa.** will not relinquish its country format for gospel, nor will WVAM-FM trade in its stereo rock for a country format, according to music director **Stan Davis**.

country mike

Chipmunks Join RCA; May Release Set

NASHVILLE — Hot on the heels of the successful "Chipmunk Punk" LP, Alvin, Simon and Theodore, known collectively as the Chipmunks, and mentor Ross Bagdasarian, Jr. have pacted with RCA Records, with the first album for the label. "Urban Chipmunk," scheduled for a May release. The album is currently being recorded in Nashville under the production guidance of Grammy winning producer Larry Butler.

The Chipmunks were the creations of songwriter Bagdasarian, known as David Seville by Chipmunk fans. The threesome entered the recording scene in 1958 with the 4.5 million seller, "The Chipmunk Song." They subsequently released 11 albums, many of them garnering gold and platinum certifications, and winning their creator three Grammy Awards. Worldwide sales of the Chipmunk albums exceed 33 million copies.

In addition to signing with RCA, the Chipmunks have a regenerated television career with their own Saturday morning show, scheduled to begin on NBC in the Fall. Additionally, NBC has firmed two prime time specials: *A Chipmunk*

Christmas, which will air shortly after Thanksgiving this year, and *The Chipmunks At The Grand Ole Opry*, set for airing in the spring of 1982. Both specials will be produced by veteran Warner Bros. cartoonist Chuck Jones, with RCA set to release accompanying soundtrack/storybook albums.

RCA Plans Dolly Promo For Secretary's Week

NASHVILLE — In conjunction with National Secretary's Week this week, RCA Records, Nashville initiated a special promotion campaign based on Dolly Parton's current album, "9 To 5 And Odd Jobs."

Coordinated through RCA's five promotional regions, the promotion will involve special radio on-the-air giveaways, including 9 To 5 albums, "But You Know I Love You" singles, 9 To 5 paperback books and calendars, as well as autographed Dolly stand-ups. Radio stations will continue the giveaways with "secretarial prizes," including lunches, special memo pads and stationery, in addition to other office items.



HEARTTHROB ON THE RADIO — To commemorate the recent airing of a special, six-hour program on Conway Twitty, which was broadcast nationwide on 326 stations, Opryland Radio Prod. presented him with a set of stereo recordings of the radio special "Heartthrob: Then And Now." Pictured are (l-r): Tony Lyons, Opryland Radio Prod.; Twitty; and Ty Coppinger, Opryland Radio Prod.

PROGRAMMERS PICKS

Ralph Hughes	KFH/Wichita	Loving Arms — Elvis Presley — RCA
Mike Lee	KVOC/Casper	Fire & Smoke — Earl Thomas Conley — Sunbird
Stephanle Pflum	WDAF/Kansas City	Poor Folks Town — Dolly Parton — RCA
Ron Norwood	KMPS/Seattle	Good Ol' Girls — Sonny Curtis — Elektra
Jack Seckel	WIXZ/McKeesport	Spread My Wings — T. Rex and Oklahoma — Dee Jay/NSD
Lee Phillips	WKMF/Flint	Good Ol' Girls — Sonny Curtis — Elektra
Rusty Rogers	WAXX/Eau Claire	Slow Country Dancin' — Judy Bailey — Columbia
Don Walton	KFDI/Wichita	Without You — Buck Owens — Warner Bros.
John Marks	WSAI/Cincinnati	Footprints In The Sand — Edgel Groves — Silver Star
Kent Hopper	KCEY/Modesto	Mona Lisa — Willie Nelson — Columbia
Bo Richards	KBBQ/Ventura	Your Cheatin' Heart — Don McLean — Millennium
Gary West	WELA/East Liverpool	Flo's Yellow Rose — Hoyt Axton — Elektra
Bill Berg	WWVA/Wheeling	The Matador — Sylvia — RCA

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart	4/18		Weeks On Chart	4/18
1 GAP BAND III GAP BAND (Mercury/PolyGram SRM 1-4003)	1	18	39 CALL IT WHAT YOU WANT BILL SUMMERS and SUMMERS HEAT (MCA-5176)	44	6
2 BEING WITH YOU SMOKEY ROBINSON (Tamla/Motown T8-375M1)	2	8	40 GOLDEN TOUCH ROSE ROYCE (Whitfield/Warner Bros. WHK 3512)	32	12
3 GRAND SLAM THE ISLEY BROTHERS (T-Neck/CBS FZ 37080)	3	7	41 CITY NIGHTS TIERRA (Boardwalk FW 36995)	33	18
4 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	4	24	42 LOVE LIFE BRENDA RUSSELL (A&M SP-4811)	51	3
5 THE DUDE QUINCY JONES (S&M SP-3721)	10	4	43 IT'S JUST THE WAY I FEEL GENE DUNLAP featuring THE RIDGEWAYS (Capitol ST-12130)	46	7
6 THE TWO OF US YARBROUGH & PEOPLES (Mercury/PolyGram SRM-1-3834)	5	15	44 TENDERNESS OHIO PLAYERS (Boardwalk FW 37090)	47	3
7 RADIANT ATLANTIC STARR (A&M SP-4833)	11	8	45 GAUCHO STEELY DAN (MCA-6102)	42	12
8 MAGIC TOM BROWNE (GRP/Arista 5503)	6	10	46 MAGIC MAN ROBERT WINTERS AND FALL (Buddah/Arista BDS 5732)	57	3
9 IMAGINATION THE WHISPERS (Solar/RCA BZL 1-3578)	7	15	47 LIVE AND MORE ROBERTA FLACK AND PEABO BRYSON (Atlantic SD 2-7004)	38	19
10 HOTTER THAN JULY STEVIE WONDER (Tamla/Motown T8-373M1)	8	25	48 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	—	1
11 STONE JAM SLAVE (Cotillion/Atlantic SD 5224)	9	28	49 CONNECTIONS & DISCONNECTIONS FUNKADELIC (LAX JW 37097)	50	6
12 THREE FOR LOVE SHALAMAR (Solar/RCA BZL 1-3577)	13	15	50 TRIUMPH THE JACKSONS (Epic FE 36424)	48	28
13 LICENSE TO DREAM KLEENER (Atlantic SD 19288)	14	11	51 VOICES IN THE RAIN JOE SAMPLE (MCA-5172)	43	13
14 IN OUR LIFETIME MARVIN GAYE (Tamla/Motown T8-374M1)	12	13	52 FEEL ME CAMEO (Chocolate City/ PolyGram CCLP 2016)	52	26
15 HOUSE OF MUSIC T.S. MONK (Mirage/Atlantic WTG 19291)	16	14	53 AT PEACE WITH WOMAN THE JONES GIRLS (Phila. Int'l./CBS JZ 36767)	39	28
16 HOW 'BOUT US CHAMPAIGN (Columbia JC 37008)	20	6	54 TOUCH CON FUNK SHUN (Mercury/PolyGram SRM-1-4002)	53	20
17 FANTASTIC VOYAGE LAKESIDE (Solar/RCA BXL 1-3720)	17	22	55 AS ONE THE BAR-KAYS (Mercury/PolyGram SRM-1-3844)	49	20
18 TO LOVE AGAIN DIANA ROSS (Motown M8-951M1)	18	8	56 SUN: FORCE OF NATURE SUN (Capitol ST-12142)	58	4
19 TWICE AS SWEET A TASTE OF HONEY (Capitol ST-12089)	24	5	57 DIRTY MIND PRINCE (Warner Bros. BSK 3478)	55	26
20 CELEBRATION KOOL & THE GANG (De-Lite/PolyGram DSR 9518)	19	28	58 TURN UP THE MUSIC MASS PRODUCTION (Cotillion/Atlantic SD 5226)	—	1
21 PARTY 'TIL YOUR BROKE RUFUS (MCA-5159)	26	6	59 HAD TO SAY IT MILLIE JACKSON (Spring/PolyGram SP-1-6730)	59	15
22 ALL AMERICAN GIRLS SISTER SLEDGE (Cotillion/Atlantic SD 16027)	15	9	60 GLAD YOU CAME MY WAY JOE SIMON (Posse POS 10002)	65	3
23 LOVE IS... ONE WAY ONE WAY (MCA-5163)	25	9	61 KEEP ON IT STARPOINT (Chocolate City/PolyGram CCLP 2018)	66	2
24 MY MELODY DENIECE WILLIAMS (ARC/Columbia FC 37048)	30	4	62 POSH PATRICE RUSHEN (Elektra 6E-302)	54	22
25 A WOMAN NEEDS LOVE RAY PARKER JR. & RAYDIO (Arista AL 9543)	40	2	63 INHERIT THE WIND WILTON FELDER (MCA-5144)	60	27
26 MIRACLES CHANGE (Atlantic SD 19301)	45	2	64 DEE DEE DEE DEE SHARP GAMBLE (Phila. Int'l./CBS JZ 36370)	64	13
27 TURN THE HANDS OF TIME PEABO BRYSON (Capitol ST-12138)	21	9	65 FACES EARTH, WIND & FIRE (ARC/Columbia KC 36795)	56	23
28 AUTOAMERICAN BLONDIE (Chrysalis CHE 1275)	23	10	66 IRONS IN THE FIRE TEENA MARIE (Gordy/Motown G8-997M1)	63	34
29 SKYYPORT SKYY (Salsoul/RCA SA-8537)	22	20	67 SWEET VIBRATIONS BOBBY "BLUE" BLAND (MCA 5145)	61	22
30 JERMAINE JERMAINE JACKSON (Motown M8-1499F)	28	21	68 THIS IS MY DREAM SWITCH (Gordy/Motown G8-999M1)	62	24
31 LABOR OF LOVE SPINNERS (Atlantic SD 16032)	35	4	69 ALICIA ALICIA MEYERS (MCA-5181)	—	1
32 'NARD BERNARD WRIGHT (GRP/Arista 5011)	34	5	70 ELOISE LAWS (Liberty LT-1063)	67	13
33 LET'S BURN CLARENCE CARTER (Venture VL 1005)	29	19	71 I LIKE WHAT YOU'RE DOING TO MEI YOUNG AND COMPANY (Brunswick BL 754224)	71	12
34 EVERYTHING IS COOL T-CONNECTION (Capitol ST-12128)	27	8	72 GIVE ME THE NIGHT GEORGE BENSON (Owest/Warner Bros. HS 3453)	68	38
35 PERFECT FIT JERRY KNIGHT (A&M SP 4843)	37	5	73 ALL AROUND THE TOWN BOB JAMES (Tappan Zee/Columbia C2X 36786)	70	9
36 VERY SPECIAL DEBRA LAWS (Elektra 6E-300)	41	7	74 SHADES OF BLUE LOU RAWLS (Phila. Int'l./CBS JZ 36774)	72	15
37 THERE MUST BE A BETTER WORLD SOMEWHERE B.B. KING (MCA-5162)	36	10	75 DIANA DIANA ROSS (Motown M8-936)	74	46
38 ARETHA FRANKLIN (Arista AL 9538)	31	27			



'DIMPLES' ON BOARDWALK — Richard "Dimples" Fields recently entered a pact with Boardwalk Records and is currently putting the finishing touches on his debut release for the label. Pictured are (l-r): Gary LeMel, vice president of A&R and publishing, Boardwalk; Fields; Belinda Wilson, manager; and Neil Bogart, president, Boardwalk.

THE RHYTHM SECTION

IN THE GROOVES — How does a songwriter with a physical handicap successfully shop his material to performers? How is it possible to market a soul balladeer who croons from a wheelchair? By letting people listen to his music and stressing the fact that he writes the music with his mind and fingers and sings with his imagination and his voice, which have nothing to do with his feet, that's how. **Robert Winters**, who recently released the Buddah/Arista LP "Magic Man" with his group **Fall**, says the "biggest obstacle I had to overcome was the industry. When people heard my stuff, they'd all love it. Then they'd find out I was in a wheelchair and get reluctant about the product." But for Winters, in a wheelchair since he was struck by polio at age five, it was clear that with more enthusiasm and spirit than perhaps required by others, he could achieve whatever goal he fixed his sights on. Starting with the spirit of gospel music in the church ("like most black singers did"), Winters learned the bass, guitars and piano well enough to get gigs around his home of River Rouge (outside of Detroit). In a group called **Spic and Spade**. While unable to afford a professionally produced demo session with quality musicians to highlight the material he had been stockpiling, Winters was acting as sideman with the likes of **Stevie Wonder**, **Larry Graham**, **Wah Wah Watson**, **Greg Phillanges**, **Jimmy McCracken** and others. He later had songs recorded by the **Fifth Dimension** and **Walter Jackson**, but had yet to fulfill the goal of fronting his own group. But his music, the writing and performing soon triumphed over prejudice induced by his handicap. "I guess writing got me going well at first. It generated enough attention so that other opportunities began opening up," Winters said. The multi-instrumentalist/vocalist gained invaluable exposure as the subject of a Public Broadcast System (PBS) television presentation titled *Introducing Robert Winters*, which went on to earn honors in the music category during the sixth annual Oscar Micheaux Awards Ceremony of the Black Film Makers Hall of Fame. His performance of the National Anthem during an Oakland Raiders — San Francisco 49ers football contest provided the icing to a sudden surge of sweet exposure. When **Walter Turner**, who was to join Winters in the making of "Magic Man," told veteran industry exec **Jimmy Bee** about Winters, the ball was finally rolling for a solo LP venture. He said one of the major goals of the late April road tour with group **Fall** will be to inspire others. "Our primary role is to get some of these handicapped people out into the air and the sunshine. To get them to say 'if he can do it so can I.'" And whenever that happens, it is magic.

COUNTING ON THE SOUND — "The Sound To Count On — Black Music" is the theme of the Third annual Black Music Assn. (BMA) Convention to be held May 23-27 at the Century Plaza Hotel in Los Angeles. Topics ranging from marketing and merchandising strategies to developmental processes for the artist will be covered under the theme's umbrella. Radio is expected to be a featured topic during the confab. Early membership registration for the convention is \$175 per person (if received by May 8), and regular registration for BMA members will be \$225 per person. Further information can be obtained by phoning the BMA at (215) 545-8600.

RADIO VISION — The KJLH Radio Vision Art Exhibit was recently bowed at the station, featuring three local artists. Native Angelenos **Avery Clayton** and **Mark Greenfield** and Dayton native **Greg Edwards** had pieces in the exhibit, which remains open to the public on Saturday afternoons for the next six weeks. According to **All Kebede**, who organized the show with the support of KJLH vice president/general manager **Don Mizell**, the exhibit will change periodically and feature new art from other artists in the Los Angeles black community.

HOT CROSSOVER VINYL — "Can You Feel It" by Epic recording group **The Jacksons** (#85 bullet); "You Like Me Don't You" by Motown's **Jermaine Jackson** (#87 bullet); "Lately" by Tamala/Motown artist **Stevie Wonder** (#89 bullet); and "Make That Move" by Solar trio **Shalamar** (#90 bullet) were the top R&B pop crossovers on the **Cash Box** Top 100 Singles chart... **Rick James'** Motown LP, "Street Songs" (#123 bullet); "Turn Up The Music" by Cotillion/Atlantic's **Mass Production** (#153 bullet); and "Kisses" by Sugarhill's **Jack McDuff** (#168 bullet) are the top R&B crossover items on the **Cash Box** Top 200 Albums chart... Elektra/Asylum guitar jazzist **Lee Ritenour's** "Is It You" debuted this week #82 bullet on the **Cash Box** B/C Top 100 Singles chart.

SHORT CUTS — Psychedelic rock's original brainchild, **Jimi Hendrix**, who is featured in **Ralph Bakshi's** animated film *American Pop*, will have his legendary "Purple Haze" included on MCA Records' soundtrack release... Capitol's **Rene & Angela** recently completed work on their second album and so has labelmate **Frankie Beverly**... Cameo's "Freaky Dancer" single was shipped last week (April 15). The single is from the group's upcoming Casablanca LP "Knights of the Sound Table," which is set to ship May 16... **Teddy Pendergrass** is scheduled to embark on his first concert dates in England at the end of April. Pendergrass will do three nights at the Victorian Apollo Theater. Europe is to be the next frontier introduced to the Pendergrass sound later this year.

SIRMA SHOWCASE — Members of the Small Independent Record Manufacturers Assn. (SIRMA) and the International Disco Records Center (IDRC) record pool sponsored a showcase during the most recent SIRMA general meeting (April 18). Ten artists from 10 of the SIRMA labels and their product were presented to local booking agents, radio staffers and concert promoters. According to **Eddie Rivera**, president of IDRC, the occasion may have marked the beginning of a functional relationship between the groups. He explained that IDRC will be promoting station WXLO's summer concert series for the "Clean-up New York campaign," for which SIRMA label artist may be used. He additionally said that IDRC may help in the promotion of SIRMA label artists in the New York area.

michael martinez

ON JAZZ

NEWPORT SMOKERS SWITCH TO KOOL — The lineup for this summer's edition of the Newport Festival in New York was announced on April 13. Aside from presenting the festival's schedule, festival founder **George Wein** revealed that the annual event will now be called the Kool Jazz Festival New York. Initially staged in Newport, R.I., the festival has been centered in New York for the last nine years, and has had a growing affiliation with Kool cigarettes over the last few years. The name change prompted speculation that the festival has been purchased by the cigarette company, and while a call to the festival's office resulted in neither confirmation nor denial, a company spokesman told us that Kool is the "100 percent sponsor" of the festival. While the Newport name will continue to be used in Wein-produced events elsewhere, none of the New York Satellite events at Saratoga, Hempstead, the State University of New York's College of Purchase or Waterloo Village, N.J. will carry the Newport name. . . . Scheduled artists include **Sarah Vaughan, Lionel Hampton, Freddie Hubbard, Woody Shaw, Curtis Fuller, Herbie Hancock, Ron Carter, Helen Humes, Milt Jackson, Lee Konitz, Melba Liston, the Crusaders, Weather Report, Leroy Jenkins, Al, Anthony Braxton, Chico Freeman, Von Freeman, Dick Hyman, Marlon McPartland, Zoot Sims, Nell Carter, Dizzy Gillespie, Arthur Blythe, the Gil Evans Orchestra, Woody Herman, Chick Corea, Joe Williams, Johnny Hartman, Donald Byrd, Sipple Wallace** and others. Special programs include tributes to **Art Tatum, Roy Eldridge, and Art Blakey**, shows devoted to vocal styles, women jazz and blues artists, and as reported in this column



NEWPORT KOOL — Columbia recording artist **Herbie Hancock** will be among jazzists featured at the upcoming Newport Jazz Festival, which was recently re-named the Kool Jazz Festival because of the cigarette company's sponsorship of the event.

several weeks ago, a meeting of the **World Saxophone Quartet** and **Max Roach's M'Boom Ensemble**. Aside from the out-of-town events planned during the June 25-July 5 festival, a related "Celebrate Brooklyn" weekend series featuring artists associated with the borough will be tied to the festival over the July 4th weekend. Sponsored by New York's Department of Parks and Cultural Affairs, the office of borough president Howard Golden, and donations from the private sector, this is the department's third season of presenting music, dance and theater in Prospect Park. Among the Brooklyn heavyweights already scheduled to appear are **Max Roach, Randy Weston, Cecil Payne, Charlie Brown** and the **Roy Abrams Big Band** featuring **Willie Jones**. Series producer **Beryl Hash** told us that he also has tentative dates for **Hannibal Marvin Peterson** and **Noel Pointer**, and hopes to add **Reggie Workman** to the holiday weekend program. Also in the talking stage is a park extravaganza featuring the first lady of Brooklyn, **Betty Carter**, with **David Amram** and a philharmonic orchestra. . . . Another continuing development for the festival is the growing co-production with outside producers. Producers other than Wein involved in specific shows include *Village Voice* critic **Gary Giddins**, Rutgers Jazz Institute director **Dan Morganstern**, jazzmobile coordinator **Billy Taylor**, musician **Dick Hyman**, critic **Ira Gitler** and record producers **Michael Cuscuna** and **Maxine Gregg**. . . . Despite the changes and fairly conservative lineup, the festival looks to be one of the country's major cultural events.

FROM THE JAZZ VAULT — Caedmon Records at 1995 Broadway will soon start releasing albums by **Duke Ellington, Count Basie, Coleman Hawkins, Bobby Hackett, Chico Hamilton, Sy Oliver** and others on its new "From the Jazz Vault" label. . . . In other record release news, Inner City has added albums by **Jimmy Witherspoon, Gerry Mulligan, Jonah Jones** and **James Moody** to its Jazz Legacy series.

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JAZZ ALBUM PICKS

THE SONGS OF JOHNNY MERCER — Lorez Alexandria with the Mike Wofford Quartet — Discovery DS-826 — Producer: Albert Marx — List: 7.98

Her music swings, glides, bops and grooves with the blues, as Alexandria adds freshness to a fine collection of Mercer standards. Her style is where technique meets soul and dissolves into the distinctive, warm interpretive vocal entity she has honed over several vinyl outings. Wofford (piano), Herman Riley (reeds), Andy Simpkins (bass) and Carl Burnett (drums) are exceptional partners in her music interplay. From "Early Autumn" to "The Days Of Wine And Roses," Mercer never sounded this way.

RAIN FOREST — Jay Hoggard — Contemporary 14007 — Producers: John Koenig and Jay Hoggard — List: 8.98

Let us now praise Contemporary Records. In a career so far characterized by a series of alternately artistic and commercial recordings, vibraphonist Hoggard has finally found the place to put it all together. Stated directly, this is an album that manages to have a mass appeal while maintaining its integrity. The styles include Caribbean, South American, African, gospel, samba and funk.

HER GREATEST PERFORMANCES 1929-46 — Mildred Bailey — Columbia Special Products JC3L 22 — Producers: John Hammond and Irving Townsend — List: 18.98

A great vocalist who enjoyed popularity during her lifetime, many of the remarkable recordings Bailey made have been overlooked in the last 20 years. Even if you're not wild about Bailey or about her husband, Red Norvo, the sidemen are the very best, including **Chu Berry, Benny Goodman, Eddie Lang, Roy Eldridge, Johnny Hodges, Bunny Berigan** and **Teddy Wilson**.



TOP 40 ALBUMS

	Weeks On Chart		Weeks On Chart
1	4/18	WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	1 24
2		MAGIC TOM BROWNE (GRP/Arista 5503)	2 10
3		ALL AROUND THE TOWN BOB JAMES (Tappan Zee/Columbia C2X 36786)	3 10
4		THE DUDE QUINCY JONES (A&M SP 3721)	5 3
5		MOUNTAIN DANCE DAVE GRUSIN (GRP/Arista 5010)	6 8
6		VOICES IN THE RAIN JOE SAMPLE (MCA 5172)	4 12
7		CARNAVAL SPYRO GYRA (MCA 5149)	7 26
8		NARD BERNARD WRIGHT (GRP/Arista 5011)	9 9
9		LATE NIGHT GUITAR EARL KLUGH (Liberty LT-1079)	8 21
10		VOYEUR DAVID SANBORN (Warner Bros. BSK 3546)	24 2
11		LET ME BE THE ONE WEBSTER LEWIS (Epic FE 36878)	11 3
12		ALL MY REASONS NOEL POINTER (Liberty LT-1094)	15 3
13		IT'S JUST THE WAY I FEEL GENE DUNLAP featuring THE RIDGEWAYS (Capitol ST-12130)	12 11
14		GIVE ME THE NIGHT GEORGE BENSON (Owest/Warner Bros. HS 3453)	13 38
15		BY ALL MEANS ALPHONSE MOUZON (Pausa 7087)	17 6
16		INHERIT THE WIND WILTON FELDER (MCA 5144)	10 27
17		FAMILY HUBERT LAWS (Columbia JC 36396)	16 29
18		GALAXIAN JEFF LORBER FUSION (Arista AL 9545)	— 1
19		THE HOT SHOT DAN SIEGEL (Inner City IC 1111)	18 14
20		NIGHT PASSAGE WEATHER REPORT (ARC/Columbia JC 36793)	14 20
21		ODORI HIROSHIMA (Arista AL 9540)	19 23
22		DIRECTIONS MILES DAVIS (Columbia KC2 36472)	20 6
23		YOU MUST BELIEVE IN SPRING BILL EVANS (Warner Bros. HD 3504)	23 9
24		THIS TIME AL JARREAU (Warner Bros. BSK 3434)	22 44
25		GOTHAM CITY DEXTER GORDON (Columbia JC 36853)	21 12
26		TOUCH OF SILK ERIC GALE (Columbia JC 36570)	25 28
27		MR. HANDS HERBIE HANCOCK (Columbia JC 36578)	27 23
28		ONE NIGHT STAND: A KEYBOARD EVENT VARIOUS ARTISTS (Columbia KC2 37100)	— 1
29		BEYOND A DREAM NORMAN CONNORS & PHAROAH SANDERS (Novus/Arista AN 3021)	29 3
30		SAVANNA HOT-LINE NATIVE SON (MCA-5157)	26 11
31		CIVILIZED EVIL JEAN-LUC PONTY (Atlantic SD 16020)	31 28
32		80/81 PAT METHENY (ECM 2-1180)	30 25
33		LIVE AT MONTREUX MINGUS DYNASTY (Atlantic SD 16031)	33 5
34		OUTUBRO AZYMUTH (Milestone M-9097)	32 18
35		REAL EYES GIL SCOTT-HERON (Arista AL 9540)	34 19
36		RELAXIN' AT CAMARILLO JOE HENDERSON (Contemporary 14006)	39 2
37		MAGNIFICENT MADNESS JOHN KLEMMER (Elektra 6E-284)	36 38
38		A DIFFERENT KIND OF BLUES ITZHAK PERLMAN/ANDRE PREVIN (Angel/Capitol DS-37780)	28 4
39		LOVE APPROACH TOM BROWNE (GRP/Arista 5008)	38 41
40		SEAWIND (A&M SP-4824)	35 29

National Jazz Airplay

National Coordinator: John H. Hunt (716) 831-2555

Artist	Album	Label
Richie Cole	Side By Side	Muse
J.J. Johnson	Concepts In Blue	Pablo
Dexter Gordon	Gotham City	Columbia
Dan Siegel	Hot Shot	Inner City
Bill Evans	You Must Believe In Spring	Warner Bros.
Miles Davis	Directions	Columbia
Lorne Lofsky	It Could Happen To You	Pablo
Joe Henderson	Relaxin' At Camarillo	Contemporary
Rufus Reid	Perpetual Stroll	Theresa
Joe Sample	Voices In The Rain	MCA
Mingus Dynasty	Live At Montreux	Atlantic
Full Faith & Credit	Debut	Palo Alto
Grover Washington	Winelight	Elektra
Dave Grusin	Mountain Dance	Arista/GRP
Gismonti/Haden/Garbarek	Folk Songs	ECM
Jeff Tyzik	Prophecy	Prophecy
Jane Ira Bloom	Second Wind	Outline Records
Amina Claudine Myers	Salutes Bessie Smith	Leo
Previn/Perلمان	A Different Kind Of Blues	Angel
Louie Bellson	Side Track	Concord
Eddie Harris	Sounds Incredible	Angelaco
Spyro Gyra	Carnaval	MCA
Roland Hanna	Time For The Dancers	Progressive
James Williams	Images	Concord

Compiled from the following playlists:

KCRW/Los Angeles, KLCC/Eugene, KMCR/Phoenix, KUHF/Houston, KCMW/Kansas City, WUWM/Milwaukee, WEMU/Detroit, WBFO/Buffalo, WBUR/Boston, WBGO/Newark, WYRS/Stamford, KADX/Denver.

New Adds:

V.S.O.P./Live Under The Sky/CBS • Jimmy McGriff/City Lights/JAM • David Sanborn/Voyeur/Warner Bros. • Jeff Lorber/Galaxian/Arista • Various/One Night Stand — A Keyboard Event/CBS • Johnny Hartman/Once In Every Life/Bee Hive • Modern Jazz Quartet/More From The Last Concert/Atlantic.

Majors See Commercial Use For 12" EP In Rock Market

(continued from page 12)

one time the New York area did account for 70% of all 12" single sales and still commands a great portion of the market, it has not diminished the viability of the format. In addition, Montgomery said, 12" singles have recently been responsible for breaking acts outside the New York area and that the format continues to work well for RCA both as an artist development tool and moneymaker, with a successful disc selling over 100,000 units.

Indies Could Benefit

It could be possible that it will be the small independents that initially have the most to gain from 12" singles and EPs. Select Records, a new independent label, will be debuting with four 12" EP releases. According to Joseph Fleury, who co-owns the label with Fred Munao, "the EP format is especially useful to the indie because it enables the company to hold the price down to a figure a consumer might be willing to take a chance at.

"To expect someone to buy an indie at the same price as a major label release is unrealistic," he continued. "The 12" EP format enables us to put our artists' best material — and not all of them may have a full album's worth of great songs — out to the public and the industry without spending an absolute fortune in recording costs. At the moment, we're looking toward foreign licensing to keep us afloat. We should be able to do well through the underground market on some of our acts, but we want to be able to expose our acts to radio, and the EP gives us a great opportunity to do that."

Perhaps the most frequently used argument against the commercial 12" single is that it cuts into LP sales. "I can see possibly doing a small initial run of 20,000 to 50,000 on a hot act and letting the supply run out after that, but you can put your LP sales in danger if you don't limit it," says Ray Caviano. As head of the dance department at Warner Bros., Caviano was an early ad-

Selection Is Key To Boosting Sales Of Black Product

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sales manager, black music, Warner Bros. Records, cited a recent Warner Communications Inc. (WCI) survey in which one-third of both black and white consumers said "selection" was the main factor in determining where they shop for music. "The message," he said, "is that to attract and keep customers, you must have the goods and place them in high-traffic areas with proper merchandising."

Timing Important

Cephas said the key to effective merchandising of black music is "to have the product in the store when the consumer wants it. You must have the records in the store the day they come into the marketplace," he added, "and be aware of which ones are getting airplay and what merchandising displays are available."

Consistent advertising is another key to maximizing sales of black product, he said, and it should not be confined only to new releases and specials.

Simpson called on manufacturers to "make a substantial financial commitment to black music" in order to expand its retail base. "I would like to see more support for black acts at the merchandising level," he said.

Referring to the figure thrown out earlier that black music constitutes one-fourth of all prerecorded music sales, he continued, "I'm not sure we are receiving 25% of the merchandising aids or 25% of the ad dollars. I don't feel all the merchandising tools are being made available to black retailers on a 25% basis."

vocate of both the commercial and promotional use of the 12" single and EP in both disco and rock.

Now president of RFC Records, Caviano said that he still strongly believes in the medium as a promotional item. He calls the promo-only 12" disk "an incredible tool," and points to its role in breaking such acts as the B-52's and Devo. "It's great for creating awareness of an act at street level," he said.

Similar To Disco

Caviano also noted that the commercial use of 12" records for the dance-rock market "is similar to the disco situation in 1974. It's still a while before the onslaught, but it's chipping away . . . it's happening. In terms of my RFC/Quality set-up," he pointed out, "I will put out a 12" single on an unproven artist to generate exposure. But I won't on artists like Gino Soccio or Change," he concluded, "where 12" sales will cut into sales of albums."

RCA's Montgomery disputes the idea that a commercial 12" can cut into LP sales, although he believes that this thinking drove the other majors out of the 12" market. "The people who started to complain that they hurt album sales were the people who didn't have the foresight to move out of disco," states Montgomery. "You only have to look at our success with both 12" singles and the LPs by the same artists to see that it isn't necessarily true."

As for using the commercial 12" for rock acts, Montgomery believes "it has potential, it should be done." And, although RCA

Indie Distributions

(continued from page 5)

insatiable demands for volume just to break even. The cost of "bigness" for the branches, in fact, was the primary cause of their relentless pursuit of more labels to buy for bankroll and liberal credit terms extended to retailers. Such practices, Goldman pointed out, have led to a serious cash drain at the branches today.

"Several years ago, we had one of the more visible, predictable and spectacular retail disasters in the rapid rise and fall of Jimmy's (in New York City)," Goldman explained. "From that day to this, the overwhelming weight of the factual evidence relative to impending retail failures has constantly shown the branch operations high on the list of creditors, with independent distributors — except in the case of Jimmy's, which was a hard lesson that had to be learned, but seems to have been learned well — well down the list, if appearing at all."

Bob Fead, president of the newly formed Alfa label, which has gone with the indies, also extolled the advantages of this method of distribution. "You (indie distributors) have more salesmen nationally than the branches, with the possible exception of WEA and CBS. Why not go to 20th Century-Fox when its contract (with RCA) is up? You need to PR yourselves."

"The only suggestion I would make would be to take a harder look at paying the dollars needed to keep the top promotion men from going over to the branches," Fead added.

Responding to a question from Eric Paulson of the Pickwick rack and distribution arms on whether the indies could afford to compete with the branches in the buying of labels to increase volume, a la Casablanca two years ago, Goldman said it wasn't necessary.

"If money's going to be the main factor, there's not much that can be done," Goldman said. "Indies shouldn't repeat the mistakes of the branches. Instead, use the money to keep the top promotion men. Don't let them slip away to the branches. In the long run, it (a distribution deal) won't work based strictly on dollars."

has no immediate plans to follow up its Bowie disc, he says he thinks Epic will be successful with its 12" singles.

Testing Device

Jerry Jaffe, vice president, rock music division, at PolyGram, does believe that the 12" non-LP cuts into album sales, but says he is intrigued by the idea of using the format "to test market cuts by some of the British acts that we're not sure merit U.S. release." Jaffe also mentioned a possible one-off 12" project involving non-available tracks by a PolyGram artist, which would list for \$3.98.

But even among majors reticent to try the configuration, there is a tempering "wait-

and-see" attitude.

Bob Osborne, director of AOR promotion for MCA, says the 12" non-LP format only makes sense as a means of exposing tracks to radio. As for retail availability in the format, Osborne says, "Let someone else try it out."

Dennis White, vice president of marketing at Capitol, responds that, "Our marketing surveys have found that the 12" non-LPs are just not successful on a consumer level," but says that Capitol "will watch very closely" developments in the format. "We're certainly willing to give consumers anything they want if we see the demand is there."

Federal, Technological Issues Highlight 59th NAB Confab

(continued from page 19)

Jones, on the other hand, said that she had not seen anything that would persuade here that the FCC's decision was wrong; while Lee said the issue was a political one and that a reversal in the commission's stand would be embarrassing to the Department of State.

The nine kHz discussion led to another debate concerning minority ownership of broadcast properties. Quello said that a prominent argument in favor of nine kHz was that it would afford more opportunities for minority ownership. After pointing out 1979 figures that reveal how many radio stations, both AM and FM, have lost money in states like Virginia, Michigan, Florida and New York, Quello said, "It doesn't seem to me that this is a great opportunity to share a profit rich business. It might give somebody an opportunity, but how viable, I don't know."

Last year's most talked about subject, AM stereo, was hardly mentioned at this year's NAB. Only one broadcaster asked the FCC panel when they would expect to make a decision on it. Washburn said that they didn't have a time table on it, but that the Broadcast Bureau had placed a high priority on the matter. He indicated, though, that with 24 volumes of technical data yet to study, they might get to it by the end of the year.

The NAB added a new forum this year dealing with the latest technology available

to radio broadcasters. Unfortunately, as NAB Radio vice president Wayne Cornliss stated, "radio isn't paying enough attention to new technology like TV is."

In addition to the numerous workshops, forums and hundreds of exhibits, other highlights of the convention included:

- Pre-convention meetings by the major networks with their affiliates.
- The induction of President Ronald Reagan and entertainer Kate Smith into the Radio Hall of Fame.
- Entertainment provided by Rich Little on Sunday and by Bob Hope at the closing luncheon.
- A radio luncheon address on Tuesday featuring noted economist and author Howard J. Roff.
- The presentations of the Distinguished Service Award to Arch Madsen, president and chief executive officer of Bonneville International Corp., and the Grover Cobb Award to the late William Carlisle, former vice president, government relations, NAB.

Farewell Planned For AGAC Officer Green

LOS ANGELES — A farewell ceremony is planned for five-time Oscar winner John Green by the council members of the American Guild of Authors and Composers (AGAC) during a luncheon, Tuesday, April 28, at the Hollywood Brown Derby.

ON JAZZ

(continued from page 32)

PICTURE THIS — With the exception of the shows produced by jazz film historian **David Chertok**, far too little is made of the overlooked wealth of jazz history on film. For example, did you know that pianist **Cecil Taylor** has appeared and performed in four films? The films, *Ambitus*, *The Other Side of the Tracks*, *L'Invention*, and *Cecil Taylor and Allen Ginsberg*, will soon be joined by a fifth as yet untitled film being produced by *CODA Magazine* publisher **Bill Smith**. Aside from Taylor, the film will feature saxophonist **Archie Shepp**, trumpeter **Billy Dixon** and pianist **Paul Bley**, all of whom were filmed in Toronto last February. Still in the rough assemblage state, the film runs approximately 110 minutes, two-thirds of which are performance footage shot in a recording studio. Creative consultant for the film is **Emile D'Antonio**, whose *Milhaus* was an underground favorite, and the editor is **Sonia Polanski**, whose most recent work includes *Raging Bull*. Distribution will be through **Murray Swagman's Telefilms** in Toronto, with release set for late summer . . . At New York's Just-Above-Midtown/Downtown gallery, jazz has also played a large part in **David Jackson's America: Black and White in Color** film series. New York radio listeners may be familiar with Jackson from his involvement with WBAI, where he is the co-host with **James Brown** of "Stormy Monday," New York's finest program of black popular and classic music. The film series has included *Mingus*, the documentary concerning the eviction of bassist **Charles Mingus** from his apartment on the Lower East Side, and the 1954 version of *St. Louis Blues* featuring **Nat "King" Cole** as **W.C. Handy** and also starring **Cab Calloway**, **Eartha Kitt**, **Pearl Bailey** and **Mahalla Jackson**. Jackson told us that the Handy film attracted many members of the composer's family who had never seen the film. Other film programs at JAM/Downtown have included a **Louls Jordan** program featuring the "Caledonia" short with the **Tympani Five**, and two sixty minute features entitled *Reet, Petite and Gone*, and *Look Out, Sis. Jitterin' Jitterbugs*, and *Cab's Jitterbug Party* featured the Hi-De-Ho man, while *R&B Review and Rock 'N' Roll Review*, both filmed at the Apollo, featured **Joe Turner**, **Dinah Washington**, **Duke Ellington**, and **The Clovers**, among more than 30 acts. Upcoming films include *Murder With Music* featuring a score by **Noble Sissle**, and *Boarding House Blues*, which features **Moms Mabley** and **Bull Moose Jackson**. The series has even managed to unearth some westerns with a musical touch, among them *Two Gun Man from Harlem* featuring singer **Herb Jeffreys**, and *The Kid From Gower Gulch* with **Spade Cooley**. The gallery is located at 180 Franklin St. in New York. **fred godman**

INTERNATIONAL



JOEL GETS CRYSTAL GLOBE — CBS recording artist Billy Joel was recently presented with the Crystal Globe award, given by CBS Records International (CRI) to artists whose records have sold an aggregate total of five million albums outside the U.S. Pictured at the reception are (l-r): Allen Davis, president, CRI; Elizabeth Joel; Joel, holding the award; Bunny Freidus, vice president, creative operations, CRI; Dick Asher, deputy president and chief operating officer, CBS Records Group; and Frank Weber, Frank Management.

WEA U.K. Indie Promoter Fired After Chart 'Hyping' Activities Discovered

by Paul Bridge

LONDON — After only a short time as managing director of WEA U.K., Charles Levison found himself in the unenviable position of having to comment on contravention of the British Phonographic Industry (BPI) Code of Conduct by a freelance promoter working with WEA. Since the revelations of last year (**Cash Box**, Nov. 8, 1980), the attitude of the U.K. industry has changed substantially; and when promoter Paul Wreford was discovered to have been making false chart returns, Levison announced, "I am determined to eradicate manipulation of the charts. I am angry that someone connected in any way with this company should have acted in the manner alleged and I am taking appropriate action. I hope this investigation will show that this kind of activity is not only wrong, but pointless."

In mid-March, field investigators working to monitor sales returns used by British Market Research Bureau (BMRB) to compile the charts used by the BBC and BPI, advised the organizations of certain irregularities in sales returns made by certain shops on the chart panel. Subsequent inquiries revealed that over an eight-week period, false returns had been made regarding 17 WEA-distributed singles and one PVK album. In return, the shops involved had received quantities of free product.

(Three record shops — Our Price of Kingston, Earthshaker of Feltham and Record Scene of Staines have been suspended from the BMRB Chart Panel).

Derek Davis, forensic handwriting ex-

pert, examined the chart return diaries and reported to BPI and BRMB offices that Wreford had made over 700 false entries. Nearly all of the diaries concerned had been noticed by the now much more strict security checks of the BRMB security systems and, hence, were not used in chart compilation, and the actual effect of Wreford's efforts on chart placings was minimal.

WEA has accepted the investigators' reports as conclusive and, while it maintains that Wreford, now no longer working with them, was not acting on instructions from WEA, it has agreed to pay the 10,000 pound cost of the investigation in the interests of stamping out further contravention of the BPI Code of Conduct. The evidence has now been passed to the U.K. police for them to decide if any further action should be taken.

"Because of the vigilance of BMRB, the effect on chart placing has been minimal," said BPI director general John Deacon. "However, this does not alter the fact that Wreford's actions constituted serious breaches of the code of conduct and the BPI has consistently stated that attempts to influence the charts will not be tolerated.

"The industry must become more concerned with the proper exposure and development of artists and the service we provide to the customer than with the self-destructive competitive activities," Levison added.

Looking to the future, the BMRB/BPI investigators will, as a result of these latest findings, be making regular random yet detailed spot-checks on sales diary entries.

INTERNATIONAL DATELINE

Australia

MELBOURNE — Marc Hunter, former lead-singer with chart-topping New Zealand group **Dragon** in the mid-to-late '70s, has resurfaced to sign a solo contract with PolyGram Records. Hunter, who released a solo album shortly after **Dragon** split, will release a single, probably in April, to be followed by an album. Hunter was one of the most volatile and charismatic rock singers in Australia during **Dragon**'s reign, which saw the group tour America once after a string of local hit singles, including "April Sun In Cuba," "This Time," "Get That Jive," and "Are You Old Enough" from their albums "Sunshine," "Running Free" and "O Zambesi." Marc's brother, **Todd**, **Dragon**'s bass player, is now a member of Sydney combo **XL Capris**, who recently scored a minor hit in Sydney with the single "World War Three" on their own Axle Records label.

Little River Band is locked in for a U.S. tour in April and plans to release a studio album — being produced by **George Martin** at Air Studios in Monserrat — around August. Also on the LRB itinerary are concerts in Europe and Japan. Meantime, the group's manager, **Glenn Wheatley**, left the country last week with Melbourne singer **Lisa Bado** to record some demos in Los Angeles for A&M Records. She's had one single released locally, on Wheatley's WBE Records, with little success. But Wheatley is so convinced of her talent that he's making an all-out effort to get her career really rolling.

A 19th century Australian bushranger has provided **Dr. Hook** with one of its biggest Australian hit singles. "The Wild Colonial Boy" is the title of the song, which relates the adventures of **Jack Doolan**, early Australia's answer to Robin Hood. **Dr. Hook** did a rendition of the traditional Oz folk song live on the national TV variety program **The Don Lane Show** during a promo appearance for its recent tour and received such an enthusiastic response that the group members rushed to Alberts Studios in Sydney (home of **Flash and The Pan**) and put it down on tape. PolyGram Records had the single in the shops within a week and had shipped near gold in days. Which is good news, not only for **Dr. Hook** but also for PolyGram, which only recently signed the band and already has managed to get the album "Rising" and the single "Girls Can Get It" away. **Dr. Hook** first decided to do the song as a tribute to the warm welcome they've received on their past tours to this country. It was intended only as a live number but has turned up another hit record for the good Doctor.

Mushroom Records has gotten off to a bright start in 1981 by signing Sydney group **Sunny Boys**, the label's first inking for the year. The four-piece combo, which

recently released a self-financed EP, was first seen several months ago by Mushroom's MD **Michael Gudinski**. He was impressed enough to check out the band several more times before making approaches. And to make sure he keeps a close contact with the band, he's gone so far as to open a Sydney office, manned by former RCA promotions director **Annie Wright**. The group will record its first single for Mushroom in April, to be followed by its debut album. Producing will be veteran Australian rocker **Lobby Loyde**, who had close links in the '60s with **Billy Thorpe** and later established himself first with the **Wild Cherries** and the **Colored Balls**. He produced the independent EP, recording all four tracks in one night at Sydney's Trafalgar Studios. When news of the Mushroom deal came through, Loyde had the band in the studio and recorded demos of 17 songs in two days, capturing the **Sunny Boys'** infectious and earthy R&B rock style, reminiscent of '60s British rock.

allan webster

Italy

Dischi Ricordi and Fonit-Cetra decided to follow the steps of RCA in releasing Q-Discs (LPs including only four songs, at prices from \$3.50-4.50). Ricordi called its new record EP 30 and Cetra called its Disco 4.

Claudio Fabi left his place of A&R manager at PolyGram. He will continue to produce for the label singers **Alberto Fortis** and **Enzo Malepasso** and will head a new label distributed by PolyGram. He will be replaced in A&R by **Bruno Tibaldi**.

Decca announced a new classical medium-priced line called Reference. The series includes recordings from the German catalog Das Alte Werk.

Organizer **Marlo Acquarone** announced the 1981 edition of the New Talent Festival of Castellana Grotte. The contest will take place from June 4-6.

After the success obtained with his jazz series (with booklet included) sold through magazine kiosks, publisher **Armando Curcio** began a new series dedicated to the history of rock. Among the artists covered are **Bill Haley**, the **Rolling Stones** and others.

A new festival of the Neapolitan song will take place in Naples from May 8-10. Organized by the local Association of the Record Producers, 30 artists will attend the event.

marlo de luigi

Japan

TOKYO — According to Japan Phonograph Record Assn. (JPRA) president **Takami Shobochi**, the total sales of records in this country in February totalled 13 million units, nine percent and 14% down, respectively, from the prior month and the same month of the previous year.

INTERNATIONAL BESTSELLERS

Australia

TOP TEN 45s

- 1 **Antmusic** — Adam And The Ants — CBS
- 2 **Counting The Beat** — The Swingers — Mushroom
- 3 **9 To 5** — Sheena Easton — EMI
- 4 **Girls Can Get It** — Dr. Hook — Mercury
- 5 **Woman** — John Lennon — Geffen
- 6 **Rapture** — Blondie — Chrysalis
- 7 **The Wild Colonial Boy** — Dr. Hook — Mercury
- 8 **I Love A Rainy Night** — Eddie Rabbitt — Elektra
- 9 **Que Sera Mi Vida** — Gibson Brothers — RCA
- 10 **9 To 5** — Dolly Parton — RCA

TOP TEN LPs

- 1 **Greatest Hits** — Dr. Hook — Capitol
- 2 **Swingshift** — Cold Chisel — WEA
- 3 **Kings Of The Wild Frontier** — Adam And The Ants — CBS
- 4 **Double Fantasy** — John Lennon & Yoko Ono — Geffen
- 5 **Back In Black** — AC/DC — Albert
- 6 **Icehouse** — Flowers — Regular
- 7 **Zenyatta Mondatta** — The Police — A&M
- 8 **Making Movies** — Dire Straits — Vertigo
- 9 **Christopher Cross** — Christopher Cross — Warner Bros.
- 10 **Arc Of A Diver** — Steve Winwood — Island

—Kent Music Report

Germany

TOP TEN 45s

- 1 **Fade To Grey** — Visage — Polydor
- 2 **Shaddap You Face** — Joe Dolce Music Theatre — Ariola
- 3 **Looking For Clues** — Robert Palmer — Island
- 4 **Stars On 45** — CNR
- 5 **Stop The Cavalry** — Jona Lewie — Stiff
- 6 **In The Air Tonight** — Phil Collins — Atlantic
- 7 **Woman** — John Lennon — Geffen
- 8 **Flash** — Queen — EMI
- 9 **Ye-Si-Ca** — Secret Affair — Strand
- 10 **Angel Of Mine** — Frank Duval & Orchestra — Telefunken

TOP TEN LPs

- 1 **Die Grossten Erfolge** — Ernst Mosch — K-tel
- 2 **Double Fantasy** — John Lennon and Yoko Ono — Geffen
- 3 **Liebestraume** — Leonard Cohen — CBS
- 4 **Flash Gordon** — soundtrack/Queen — EMI
- 5 **Visage** — Polydor
- 6 **Super Trouper** — ABBA — Polydor
- 7 **Face Value** — Phil Collins — Atlantic
- 8 **Revanche** — Peter Maffay — Metronome
- 9 **Lieder Von Herzen** — Maria and Margot Hellwig — EMI
- 10 **Zenyatta Mondatta** — The Police — A&M

—Media Control

Italy

TOP TEN 45s

- 1 **Gloca Jouer** — Claudio Cecchetto — Hit Mania
- 2 **Sara Perche TI Amo** — Ricchi e Poveri — Baby
- 3 **Maledetta Primavera** — Loretta Goggi — WEA
- 4 **Per Elisa** — Alice — EMI
- 5 **Ancora** — Eduardo De Crescenzo — Ricordi
- 6 **Amoureux Solitaires** — Lio — Ariola
- 7 **Woman In Love** — Barbra Streisand — CBS
- 8 **Semplice** — Gianni Togni — CGD
- 9 **Cervo A Primavera** — Riccardo Cocciante — RCA
- 10 **Johnny And Mary** — Robert Palmer — Island

TOP TEN LPs

- 1 **Making Movies** — Dire Straits — Vertigo
- 2 **Sanremo '81** — Esecutori Vari — Polydor
- 3 **Gully** — Barbra Streisand — CBS
- 4 **Pleasure** — Steven Schlaks — Baby
- 5 **Cervo A Primavera** — Riccardo Cocciante — RCA
- 6 **Dalla** — Lucio Dalla — RCA
- 7 **Rondo Veneziano** — Rondo Veneziano — Baby
- 8 **Icaro** — Renato Zero — RCA/Zerolandia
- 9 **Amanti** — Julio Iglesias — CBS
- 10 **Le Mie Strade** — Gianni Togni — CGD

—Musica e Dischi

INTERNATIONAL

INTERNATIONAL DATELINE

At the same time, sales revenues of 12.1 billion yen (\$57.4 million), were five percent and seven percent down, respectively, from the previous month and the same month of the last year.

On the other hand, the gross turnover of tapes reached 6.3 million units, five percent and nine percent up respectively over the previous month and the same month of the prior year. At the same time, this result was in revenue 7.7 billion yen (\$36.7 million), two percent down from the previous month and 16% up over the same month of the last year.

Yasuhiro Igarashi, ex-chief of planning section of Polydor Records, is expected to establish a new record company with a capital investment of 150-200 million yen (\$750,000-\$1 million). The first release shall appear on the market in July this year.

Through the change of the structure of the company, Toshiba/EMI has established new planning and publication departments. By the change, the company is expected to achieve a strengthening of business management and the establishment of an elastic structure to meet diversification of needs of users.

Hiroshi Itsuki, a representative male singer of "Enka" (a traditional popular song of this country), has established a record company named New Creak. The new record company is located in Tokyo, and the capital of it is 20 million yen (\$100,000). **Yasuyoshi Takuma**, president of Tokuma Musical Industries, was named as the president of the company. The first release, "Minato Hitoriuuta," was shipped March 25.

kozo otsuka

United Kingdom

LONDON — Already the owner of The Venue, (recently voted Nightclub of the Year), Heaven Ultradisco and the Virgin group of companies, self-styled megalomaniac **Richard Branson** recently bought The Gardens club from its current owner, N.S. Ram. Ram bought the club and spent around three million pounds making it into the nightspot it is today — not least on his list of expenses was the 500,000 pounds it cost him to have international socialite **Regine** grace the premises with her name and occasional presence. Branson states that he will maintain the club's standards, though he will "liven it up a bit" and intends to investigate food prices. When Regine quit her alliance with the club, it became known as The Garden. Branson will name the club The Roof Gardens, after its most notable feature, for the club is situated in the Rainbow Rooms and the Roof Gardens of the ex-Derry and Toms department store in fashionable Kensington. Branson would not comment on the reported million pounds it cost him to acquire the club, but he did say, "I was always too scruffy to get into Regine's, so I bought it."

Following the breakdown of long talks on a possible merger between PRT and RCA, PRT is now up for sale "at the right price." PRT, as part of Lord Grade's ACC (Associated Communication Corp.), is reported to be making a profit and if the price needed to make a sale is not met, PRT will streamline its operations and continue to trade.

While the major record companies are now willing to use independent operators and companies to search out and develop new talent for them, there is a growing trend that must cause them some worry. Having achieved success with an act, there are, of course, early albums and demo tapes by acts sitting collecting dust on shelves just ripe for release at the right time. However, **Adam Ant**, under his real name of **Stuart Goddard**, was successful in getting a court injunction against Decca Records releasing an album of demo tracks he made for them in 1978. Adam, of course, is achieving great success with his album, "Kings Of The Wild Frontier," and so far in 1981, lies second only to the late **John Lennon** in the "totalled" charts. Also as a challenge to a CBS act comes the release of a single by **Shakin' Stevens** on the Battle of the Bands label, recorded some time ago when Stevens was touring the rock 'n' roll circuit. It has always been fair game, but the independent scene in the U.K. now has such strength as to boast comprehensive promotion teams a fair match for the majors' own. As the BOB label pushes Stevens' "Jungle Rock," watch the charts to see which follow-up to his #1 "This Ole House" climbs.

As the pound continues to be strong on the international currency markets, cheap import albums continue to flood into the country. "Sucking In The Seventies" by the Rolling Stones was not planned to be released in the U.K., but following a flood of imports, was shipped on April 13. Cheap import copies of **Phil Collins'** "Face Value" have prompted Virgin Records to reduce its dealer price from 3.20 pounds to 2.73 pounds.

Following his unsuccessful bid in the Houses of Parliament to have the internal workings of the Performing Rights Society investigated, MP **Leslie Huckfield** has written to PRS Chairman **Richard Toeman** restating his allegations that PRS affairs are "cloaked with secrecy." Toeman replied, asking Huckfield to visit PRS and see for himself what goes on.

As the Independent Broadcasting Authority announced that it has awarded the Independent Local Radio contract for the Wrexham and Deeside area to Marcher Sound/Sain-Y-Gororau, headed by **Lord Evans of Cloughton**, they also invited applications for the ILR contract for London-derry. Applications are requested by June 12.

paul bridge

U.K.'s Bucks Fizz Takes Top Honors. At 26th Eurovision Song Competition

DUBLIN — British vocal quartet Bucks Fizz won the 26th annual Eurovision Song Contest held in Dublin April 4. More than 100 million viewers throughout Europe watched the ABBA-like foursome perform "Making Your Mind Up," which finished four points ahead of West Germany's "Johnny Blue," sung by songstress Lena Valaitis. France's Jean Gabilou finished third in the running with "Humanahum."

Bucks Fizz has just garnered the #1 position on the British charts with the RCA released single, and its sales have topped the 250,000 mark. A follow-up to "Making Your Mind Up" and subsequent album is in the works, and the photogenic, blond-

Ikin Reassumes Post At WEA Australia

LONDON — Peter Ikin has left his post as director of marketing for WEA in London to re-join WEA Australia in his former position of marketing director there. Ikin assumed his most recent post at WEA last November at the request of WEA president Nesuhi Ertegun. He worked for the U.K. operation in a caretaker capacity pending the appointment of a new managing director.

Reflecting on Ikin's tenure at WEA U.K., Nesuhi Ertegun stated, "When I started to reorganize WEA U.K. last October, I contacted Peter Ikin at our Australian company and asked him if he would come to London for a few months. Ikin is one of the outstanding executives in WEA International, and I felt I needed his expertise as important policy changes were being made in our English operation. He has fulfilled his task admirably, and is returning to Australia with the best wishes of all the new friends he made in England during his brief stay."

Triumph Settles On Management Lawsuit

TORONTO — RCA recording group Triumph has reached an out-of-court settlement with Dixon-Propas on a lawsuit brought against its former managers. The locally based rock trio, which has garnered gold or platinum awards for its three albums in Canada, is presently handling all of its business affairs out of Toronto offices located at 3611 Mavis Rd., Unit 3, Mississauga, Ontario, Canada L5C 1T7. The telephone number is (416) 279-4000.

I.R.S. Inks With A&M

LONDON — The International Record Syndicate (I.R.S.) has signed a new distribution deal for the U.K. with A&M Records, its distributor in the U.S. First I.R.S. releases under the new deal will be albums by the Cramps and Psychedelic Jungle and singles by Payola\$ and Oingo Boingo.

haired group has kept its image up in the U.K. by way of last week's appearance at the London Palladium.

While it attracts a large television audience and boasts record sales, the contest has been under attack for the past few years by critics. They feel that the material performed is mediocre and does not accurately represent the best material each country has to offer. Giving fuel to that belief this year was Italy, which declined to compete at this year's event out of apathy.

Also concerned about the mediocrity of the music and the voters' penchant for frothy, pop stylings were supporters of German thrush Valaitis. They pointed out that fourth place finisher, Sweden, which entered a weighty song about a blind youth who overcomes his handicap, was passed over for Bucks Fizz' light, airy pop.

Another problem with the contest is that in the U.K., writers are required to appoint a performer for their song long before they know whether it will be selected to represent their country in the finals or not. It is not uncommon for an artist's name to be submitted and performers rounded up to form an instant group. Bucks Fizz is an example of an act that was organized solely for the sake of the contest.

Despite the chastisement, Bucks Fizz' professional showmanship and strong vocalizations garnered 136 points, edging out Germany's Valaitis, who earned 132 points.

Directing his comments at bands the style of Bucks Fizz, Music Publishers Assn. president Ron White explained that TV has given an overly visual slant to the event, emphasizing appearance rather than quality.

And while there is a growing consensus that the format and design of the contest is in need of drastic overhauling, the controversial event will go on as planned next April in Munich.



POINTING AHEAD — A&M recording group *Nine Below Zero* recently performed in-store at London's *Virgin Megastore* in support of its "Don't Point Your Finger" LP, due for U.S. release in April. Pictured during the in-store is group member *Dennis Greaves*.

INTERNATIONAL BESTSELLERS

Japan

- TOP TEN 45s**
- 1 **Ruby No Yubliwa** — Akira Terao — Toshiba/EMI
 - 2 **Machikado Twilight** — Chanels — Epic/Sony
 - 3 **Tsuppari High School Rock 'N' Roll** — Yokohama Ginbawe — King
 - 4 **Yokohama Creak** — Masahiko Kondo — RVC
 - 5 **Harusaki Kobeni** — Akiko Yano — Japan
 - 6 **Okuhida Bojo** — Tetsuya Ryu — Trio
 - 7 **Shadow City** — Akira Terao — Toshiba/EMI
 - 8 **Slow Na Bugi Ni Shitekure** — Yoshitaka Minami — CBS/Sony
 - 9 **E Kimochi** — Hiroyuki Okida — CBS/Sony
 - 10 **Junanasayi** — Nahoko Kawayi — Nippon Columbia

- TOP TEN LPs**
- 1 **Ringetsu** — Miyuki Nakajima — Canyon
 - 2 **Heart & Soul** — Chanels — Epic/Sony
 - 3 **BGM** — Yellow Magic Orchestra — Alfa
 - 4 **The Rainbow Goblins** — Masayoshi Takanaka — Polydor
 - 5 **Thank Ayl You** — Masahiko Kondo — RVC
 - 6 **BucchiGiri II** — Yokohama Ginbawe — King
 - 7 **Silkscreen** — Yoshitaka Minami — CBS/Sony
 - 8 **Isolde Kuchlde Suwel Snakeman Show** — Alfa
 - 9 **Go Nagafuchi Live** — Toshiba/EMI
 - 10 **Neppu** — Chage & Asuka — Warner/Pioneer
- Cash Box Of Japan

New Zealand

- TOP TEN 45s**
- 1 **Woman** — John Lennon — WEA
 - 2 **Counting The Beat** — The Swingers — CBS
 - 3 **Stop The Cavalry** — Jona Lewie — PolyGram
 - 4 **Do You Feel My Love** — Eddy Grant — RTC
 - 5 **The Bridge** — Dean Wareini — CBS
 - 6 **Girls Can Get It** — Dr. Hook — PolyGram
 - 7 **Could I Have This Dance** — Anne Murray — EMI
 - 8 **Gotta Pull Myself Together** — The Nolans — CBS
 - 9 **I Ain't Gonna Stand For It** — Stevie Wonder — EMI
 - 10 **Never Knew Love Like This Before** — Stephanie Mills — RCA

- TOP TEN LPs**
- 1 **Double Fantasy** — John Lennon and Yoko Ono — WEA
 - 2 **Making Waves** — The Nolans — CBS
 - 3 **Dr. Hook's Greatest Hits** — EMI
 - 4 **Hotter Than July** — Stevie Wonder — EMI
 - 5 **Making Movies** — Dire Straits — PolyGram
 - 6 **Anne Murray's Greatest Hits** — EMI
 - 7 **Flesh And Blood** — Roxxy Music — PolyGram
 - 8 **Dave McCartney & The Pink Flamingoes** — PolyGram
 - 9 **Freedom Of Choice** — Devo — WEA
 - 10 **Kings Of The Wild Frontier** — Adam & The Ants — CBS
- Record Publications Ltd.

United Kingdom

- TOP TEN 45s**
- 1 **Making Your Mind Up** — Bucks Fizz — RCA
 - 2 **Lately** — Stevie Wonder — Motown
 - 3 **Einstein A Go-Go** — Landscape — RCA
 - 4 **This Ole House** — Shakin' Stevens — Epic
 - 5 **Intuition** — Linx — Chrysalis
 - 6 **Night Games** — Graham Bonnet — Vertigo
 - 7 **It's A Love Thing** — The Whispers — Solar
 - 8 **Chi Mal** — Ennio Morricone — BBC
 - 9 **Good Thing Going** — Sugar Mynott — RCA
 - 10 **Kids In America** — Kim Wilde — RAK

- TOP TEN LPs**
- 1 **Face Dances** — The Who — Polydor
 - 2 **Kings Of The Wild Frontier** — Adam & The Ants — CBS
 - 3 **Sky 3** — Sky — Ariola
 - 4 **The Jazz Singer** — Neil Diamond — Capitol
 - 5 **Hotter Than July** — Stevie Wonder — Motown
 - 6 **Never Too Late** — Status Quo — Vertigo
 - 7 **Face Value** — Phil Collins — Virgin
 - 8 **Vienna** — Ultravox — Chrysalis
 - 9 **Making Movies** — Dire Straits — Vertigo
 - 10 **Journeys To Glory** — Spandau Ballet — Reformation
- Melody Maker

Cash Box Proudly Presents its Third Annual

*Spotlight
on
Black Music*

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COIN MACHINE

Bally Promotes Keane, Barrett To Corporate Staff

CHICAGO — John A. Britz, executive vice president-technology, of Bally Manufacturing Corp., announced two major appointments to the corporate staff of the Bally corporation.

James J. Barrett, former director of manufacturing for the pinball game and slot machine division, was named corporate director of manufacturing, with responsibility for all manufacturing operations of the corporation.

Dr. Martin A. Keane, former assistant of technology, was named corporate director of technology. He will be responsible for coordinating and supervising all engineering programs of the corporation.

Both executives will be based at Bally corporate headquarters at 2640 Belmont Ave., Chicago, and will report to Britz.

"Bally is recognized as the leader in all segments of the industry," commented Britz. "Both Jim Barrett and Dr. Keane have made significant contributions in our successful efforts to achieve this number one position. I am confident that the addition of Dr. Keane and Jim Barrett to our corporate staff will enable us to make even greater progress in developing games with even wider player appeal and in strengthening our production capability."

Barrett, who has been an executive with Bally for nine years, previously served as

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BALLY/NAMCO MEETING — Principal officers of Bally Manufacturing Corp. recently visited the Namco Limited headquarters in Tokyo for a series of talks dealing with future license agreements between the two companies and market trends in general. The problem of controlling unlawful copying was also discussed at length. Hide Nakajima, Namco's director of international marketing, noted that the meeting accomplished a great deal towards settling differences of opinion and building an even stronger relationship between the two companies. Pictured are (l to r): Manabe (Namco); Dave Marofski (Midway); Bally president Robert Mullane; Namco president Masaya Nakamura; John Britz (Bally); Hide Nakajima (Namco); Stan Jarocki (Midway); and Mr. Daira (Namco).

Rock-Ola/New Way Sales Celebrate 20 Years Of Exclusive Association

CHICAGO — Rock-Ola Manufacturing Corp. and New Way Sales of Canada are approaching their 20th year of exclusive association. New Way Sales Company in Rexdale, under the leadership of the Janda family, has been the exclusive Rock-Ola

music distributor for the Province of Ontario. "It is with extreme pride that we point to a factory/distributor relationship which will soon be 20 years old," commented Rock-Ola's Hugh Gorman.

Starting in the early 1960s with Jerry Janda, Sr., then-head of New Way, the long association between the two companies has proven that "the traditional principle of exclusive phonograph distribution marketing is still the key to success in the sale of coin-operated music equipment," according to Gorman.

Following the death of Janda Sr., an industry leader who contributed immensely to the coin-operated field, New Way continues to flourish under the capable and youthful leadership of his three sons, Jerry Jr., Paul and Peter, and the highly knowledgeable coin machine veteran Bill Rosenfield. Gorman noted that the Canadian distributor will also represent Rock-Ola exclusively for video games in the Province of Ontario.

Rosenfield commented, "Rock-Ola phonographs are firmly entrenched in the Canadian market as a result of high income generating features and service free engineering design which contribute to

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CRT Reconsiders Jukebox Location List Regulation

CHICAGO — In a major breakthrough for the AMOA, the Copyright Royalty Tribunal (CRT) has proposed to delete the regulation in the copyright law that requires the recording with the Tribunal of all jukebox locations.

This announcement by the CRT comes in the wake of the recent U.S. Supreme Court denial (**Cash Box**, April 4) of AMOA's petition for the removal of the location list regulation of the copyright law and casts a ray of hope that a favorable outcome might still be possible.

Under the timetable established by the CRT, AMOA must submit its brief to the Tribunal on or before May 16, 1981 and furnish reply comments by May 26, in preparation for the setting of a hearing date.

"We are optimistic," said AMOA executive vice president Leo Droste. "This decision by CRT indicates that they are willing to at least reconsider a prior regulation."

AMOA has vigorously opposed the location list regulation of the 1978 copyright law and has sought legal action in Washington, including a petition to the Supreme Court. Despite a number of setbacks, the association has persisted in its efforts and is encouraged by CRT's agreement to reconsider its motion for deletion of the location list regulation.

It was reported by chairman Clarence L. James of the Tribunal that since the requirement has been in effect and lists have been submitted by complying operators, there have been no requests for this information from any of the performing societies. This could be a contributing factor to the CRT decision.

Zorinsky Noted Distrib, Dead At 76

CHICAGO — Hymie Zorinsky, president and founder of H. Z. Vending and Sales in Omaha, Neb., died on April 6 at the age of 76. He had been in semi-retirement for the past couple of years but, despite a terminal illness, was still active in the business.

Zorinsky's 41-year tenure in the coin machine industry began as an operator of peanut machines. He ultimately went into distributing and established H. Z. Vending

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THE JUKE BOX PROGRAMMER TOP NEW POP SINGLES

1. **BETTE DAVIS EYES KIM CARNES** (EMI-America 8077)
2. **STARS ON 45 STARS ON 45** (Radio Records/Atlantic RR 3810)
3. **WHAT ARE WE DOIN' IN LOVE DOTTIE WEST** (Liberty 1404)
4. **SINCE I DON'T HAVE YOU DON McLEAN** (Millennium YB-11804)
5. **WINNING SANTANA** (Columbia 11-01050)
6. **BLESSED ARE THE BELIEVERS ANNE MURRAY** (Capitol 4987)
7. **FIND YOUR WAY BACK JEFFERSON STARSHIP** (Grunt/RCA FB-1-2211)
8. **AI NO CORRIDA QUINCY JONES** (A&M 2309)
9. **I DON'T NEED YOU RUPERT HOLMES** (MCA-51092)
10. **JESSE'S GIRL RICK SPRINGFIELD** (RCA JH12201)

TOP NEW COUNTRY SINGLES

1. **ELVIRATHE OAK RIDGE BOYS** (MCA 51084)
2. **IN THE GARDENTHE STATLER BROTHERS** (Mercury/PolyGram 57048)
3. **FRIENDSRAZZY BAILEY** (RCA PB-12199)
4. **WHAT ARE WE DOIN' IN LOVE DOTTIE WEST** (Liberty 1404)
5. **A MILLION OLD GOODBYESMEL TILLIS** (Elektra E-47118)
6. **BUT YOU KNOW I LOVE YOU DOLLY PARTON** (RCA PB-12200)
7. **I WANT YOU TONIGHT JOHNNY RODRIGUEZ** (Epic 19-01033)
8. **WHISPER LACY J. DALTON** (Columbia 11-01036)
9. **SURROUND ME WITH LOVE CHARLY McCLAIN** (Epic 19-01045)
10. **MY WOMAN LOVES THE DEVIL OUT OF MEMOEBANDY** (Columbia 11-02039)

TOP NEW B/C SINGLES

1. **WHAT CHA' GONNA DO FOR MECHAKA KHAN** (Warner Bros. WBS 49692)
2. **YEARNING FOR YOUR LOVE GAP BAND** (Mercury/PolyGram 78101)
3. **BAD COMPANYULLANDA McCULLOUGH** (Atlantic 3804)
4. **WHAT ARE WE GOING TO DO WITH IT BETTY WRIGHT** (Epic 19-51009)
5. **PARADISE CHANGE** (RFC/Atlantic 3809)
6. **SWEET BABY STANLEY CLARKE/GEORGE DUKE** (Epic 19-01032)
7. **REACTION SATISFACTIONSUN** (Capitol P-4981)
8. **CAN YOU FEEL IT THE JACKSONS** (Epic 19-01032)
9. **SUPERLOVESKY** (Salsoul/RCA S7 2136)
10. **THE ELECTRIC SPANKING OF WAR BABIES FUNKADELIC** (Warner Bros. WBS 49667)

TOP NEW A/C SINGLES

1. **HER TOWN TOO JAMES TAYLOR AND J.D. SOUTHER** (Columbia 11-60514)
2. **I LOVED 'EM EVERY ONE T.G. SHEPPARD** (Warner Bros. WBS 49690)
3. **SUPERTROUPER ABBA** (Atlantic 3806)
4. **I LOVE YOU CLIMAX BLUES BAND** (Warner Bros. WBS 49669)
5. **I DON'T NEED YOU RUPERT HOLMES** (MCA 51092)



MEET MIDWAY'S MARKETING TEAM — This handsome looking group is composed of members of the Midway Manufacturing Co. marketing team, who are pictured wearing promotional T-shirts for the recent introduction of the factory's "Rally-X" video game. Pictured in the **top row** are (l-r): Pat Jones (Consumer Products Dept.); Kathy Novak (Marketing Research); Betty Purcell (Parts Dept.); Stan Jarocki (Vice President of Marketing); Larry Berke (Director of Sales); Pati Crane (Service Dept.); Pat Richter (Consumer Products Dept.); and Andy Ducay (Service Manager — who also conducts service seminars all over the country and overseas). Shown in the **bottom row** are (l-r): Donna Crivolio (Sales Secretary); Fred Brickman (Asst. Parts Manager); Bob Norton (Field Service Technician); Brian Osowski (Parts Manager); Dick Konopa (Product Manager) and Cindy Modrzejewski (Marketing Services).

COIN MACHINE

'Appreciation Day' Promotion A Big Success For Galaxy Game Center

CUPERTINO, Calif. — In an effort to increase public awareness of his location and create more business, Gil Williams, owner of the Galaxy Game Center here, recently sponsored a special "Appreciation Day" as a tie-in with the noted Big Brothers and Sisters volunteer organization.

The event was held on a Sunday and involved high score competition play as well as short term contests throughout the day on the various games, with the Big Brothers and Sisters and their little brothers and sisters competing on the different machines. The organization's local membership of over 300 adults were matched with youngsters seven to 17 years of age, which is a good potential player cross section, as Williams pointed out.

All participants received five free tokens for playing the games and, in addition, the 300 adult members received 2 for 1 token coupons for future use over a three month period.

Contests and prizes were a highlight of the day. "These type contests are easier to administer and give the novice player a better chance of winning," explained Carol Kantor of Business Builders, who

organized the event. Among prizes awarded were free pizzas (donated by Stuff Pizza), Atari T-shirts and an Atari home video game which went to Renda Ajluni of San Jose as top prize for her high score of 427,200 on the "Firepower" pinball machine.

"We were pleased with the results of this day," reported Williams. "The collections for the day were the highest of the year for a Sunday. The residual effects are also positive," he added, "and the coupons are still being used indicating more new customers for my location."

The event received coverage in the local newspaper and other media exposure through the advance efforts of the Big Brothers and Sisters PR agency. "This was a great program that appealed to both the adults and the kids," commented Nzinga Jenkins-El, public relations director of the Santa Clara County chapter. "Everyone enjoyed the excitement of the games and contests." Jenkins-El added that the game center is a good alternative activity for the organization. "We are always trying to find new things for our volunteers to do with their little brothers and sisters."

Stern Releases New 'Scramble' Video With Synchronized Sound Effects

CHICAGO — "Scramble," the latest upright video game from Stern Electronics, Inc., has been scheduled for distribution in late April. The new model explodes with non-stop play action and synchronized sound effects and will accommodate one or two players. It has already proven popular in selected test markets, according to the factory.

Scramble is an exciting air combat game, the object being for the player to navigate his aircraft through enemy territory and successfully penetrate five Scramble defense systems; then reach and destroy the enemy base.

Play Action

In the play process, the player utilizes a joy stick control to maneuver the aircraft up and down, as well as accelerate and decelerate the speed, and the Laser and bomb buttons to destroy the attackers. Extra fuel is awarded for destroying the enemy fuel tanks and the player can receive additional aircraft at designated score values. For added challenge, the level of difficulty increases after penetration of each defense system.



'Scramble'

Scramble will be available through factory distributors and further information may be obtained by contacting Stern Electronics at 1725 W. Diversey, Chicago, Ill. 60614.



FUTURE HOME — Sometime this summer, New Orleans Novelty Company will move its headquarters from the present site at 1055 Dryades St. in New Orleans, to a new, million dollar complex at 3030 North Arnoult Rd. in Metairie, La., which is better known as Fat City. The new location is one block away from the famous Lakeside Shopping Center and within a short distance of the various expressways, causeways and roads leading in from all over Louisiana and Mississippi. New Orleans Novelty was established in 1932 and is a major distributor and operator of amusement games and arcade equipment.



Tina Zucchi



Doug Turley

Zucchi, Turley Named At Universal

SANTA CLARA, Calif. — Tina Zucchi has been promoted to sales administrator at Universal U.S.A. She has been with the company since Universal opened its facilities in Santa Clara and was formerly responsible for in-house administrative duties.

In her new position Zucchi will be responsible for customer parts, and equipment order processing and expediting as well as the many administrative functions that are involved in the daily sales department. She will also handle incoming sales calls when sales manager Hal Watner is unavailable.

"Tina is a very intelligent person who has a good understanding of our industry and has adapted quite well to the customer demands," commented Watner. "Since she started in her new position she has effectively improved our customer service

Bally Promotes Two

(continued from page 37)

director of manufacturing for the pinball and slot machine divisions. Before joining Bally he was an industrial engineer with the General Electric Corporation. He received his degree in electrical engineering from the Industrial Engineering College in Chicago where he served as an instructor.

Dr. Keane served as vice president of Midway Manufacturing Company, a wholly-owned subsidiary of Bally, and for the past year was assistant director of technology for Bally.

Zorinsky Dead At 76

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about 30 years ago. The company has maintained a longstanding representation of the Rock-Ola and Gottlieb product lines and close, personal family ties as well.

Zorinsky's grandson, Barry, who started with H. Z. in April of 1964 at the age of 12, has become president of the company.

Industry luminaries and friends from throughout the country attended graveside services on April 7.

Zorinsky is survived by his wife, Sonia; a son, Senator Edward Zorinsky, who was active in the business for several years; a daughter, Mrs. Esther Rice; seven grandchildren and three great grandchildren.

Rock-Ola, New Way

(continued from page 37)

profitable operation. Because of these important factors and our own personal efforts, operators in our area are well oriented to the Rock-Ola line of phonographs."

Hugh Gorman added, "Despite reports to the contrary, New Way Sales continues to provide the Rock-Ola factory with exclusive distribution for Rock-Ola phonographs. Also, New Way Sales has been appointed exclusive Rock-Ola video game distributor.

department through taking and expediting parts orders."

Zucchi is a native of the bay area.

It was also announced that Doug Turley has joined the staff of Universal as customer tech supervisor. He formerly served with Exldy, Inc.

Effective Troubleshooter

In making the announcement Watner said, "Doug has proven to be quite effective in dealing with customers in troubleshooting via phone and in person. His technical expertise has been a great step in improving our service time with customer problems. Doug will be supervising the customer technical service department and is adding on more techs to insure a 24 hour turnaround on service."

Turley is available to customers through the Universal toll free line, (800) 538-7548.

Accessory Legs Now Available For Midway Tables

CHICAGO — A set of durably constructed metal legs have been designed for use with Midway video games in cocktail table models. The set of four legs are available as an accessory to raise the 'sit-down' version games to a height of 38 inches for upright play.

Easy to install, the legs fit into the same threaded holes at the bottom of the unit that are also used for the levelers of these models. As noted by Midway, these legs are neater in appearance and have the practical function of enabling simpler cleaning under the table. While they are ideal for use in game rooms, the accessory legs are particularly effective in lounges where operators and location owners encourage play action and deter patrons from using cocktail tables for seating areas.



Pictured is a Midway cocktail game with accessory legs feature.

COIN MACHINE

CHICAGO CHATTER

Midway Mfg. Co.'s vice president of marketing **Stan Jarocki** advised that at the recently held FAVA Florida state convention March 26-29 action had to be taken against a company which had a product on the exhibit floor that infringed on the "Pac-Man" copyright. "The product was removed at our request," Jarocki told us, "and with the cooperation of the exhibitor." Yet another instance of this persistent "copiers" problem, which the manufacturers are obviously steadfast in their efforts to put a stop to. As Jarocki further noted, Midway is taking action in Canada on Pac-Man, Rally-X and Galaxian infringements. "We are continuing our actions against the known copiers with various litigations in at least three federal district courts," he said — adding that "as long as there are copiers, there will be legal action taken by Midway." . . . On the subject of the big three — "Pac-Man," "Gorf" and "Rally-X" — the video hits are in full production at the Midway factory, in a total of nine configurations — upright, cocktail and mini-myte. Needless to say, Midway has expanded production to accommodate the tremendous demand for these models.

WATCH FOR THE upcoming, new "Zarzon" video game from Taito America. Model has been testing out extremely well, according to sales manager **Mike Von Kennel**, and should be a big seller. It has a space theme and a few added attractions that must be experienced to be appreciated, he said. "Definitely a player's game." The recently debuted "Crazy Climber" video is another hot item for Taito America — which Mike feels will be in production for quite awhile. Both models will be available in cocktail and Trimline cabinets — as well as standard upright, of course.

BALLY'S DIRECTOR OF MARKETING SERVICES **Bernie Powers** and Midway's service manager **Andy Ducay** are hard at work on final details for the factories' Service Managers Seminar (**Cash Box**, April 11) which is set for May 18-20 at the Holiday Inn in Reno, Nev. This is a first time coinbiz event, open exclusively to Bally-Midway distributors and, at this point, about 30 have already signed up for it. Among guest speakers who'll be participating in the program are **Katie Lawson**, parts manager at Advance Automatic Sales (San Francisco) whose presentation will focus on data processing aspects of inventory control and order entry system for a distributor's parts dept.; and **Jim Sneed** of Kurz Kasch, who'll display and demonstrate KK's new signature analyzer (which is a sophisticated new test system). Other guests will be announced later. Powers is also planning some special activities for the spouses of seminar attendees.

EMPIRE DIST. president **Jerry Marcus** and marketing chief **John Neville**, along with all of Empire's branch managers, were in attendance at the big Atari meeting in Pebble Beach. Neville said the event drew an exceptional turnout, both from the U.S. and abroad, and the program was very well presented and most enlightening, in terms of the company's present and future products and plans. He also mentioned that the recently debuted "Asteroids Deluxe" has been garnering "superb" income reports on test — and at this point appears to be an even bigger earner than its illustrious predecessor. Atari's "Battlezone" is also continuing its consistency as one of the top three in game rooms, he added. Also in the video department, Empire just can't seem to get enough of the Midway trio — "Pac-Man," "Rally-X" and "Gorf" to satisfy present demands. Moving right along, there's a very potent, new pin on test which is currently ranking number one in game room and street location testing — and far surpassing even the toughest competition. It's Bally's "Eight Ball Deluxe," a new version of the factory's all-time best seller, but a definite "back to the basics" machine — and this is a key element of its popularity, as Neville sees it. "Eight Ball Deluxe" is a "good pinball game, with good features and a voice track that is clear and explicit in its instructions to the player," he added.

CALIFORNIA CLIPPINGS

Business is moving briskly at C.A. Robinson as operators have begun the mad rush to upgrade locations for summer, but **Ira Bettelman** took time out from his busy day to run down some of the fine new games that have recently been shipped to C.A. "Bally's new Eight Ball Deluxe," says Ira, "doesn't have the glitter of recent machines. But, judging from its prototype, the game is in a class all by itself. About Atari's new "Asteroids Deluxe," he commented that while supplies are still tight for the smash hit, orders are still being taken. Bettelman was also on hand for Atari's recent distributor meeting (March 28-April 1) and said he drew some favorable response from those in attendance about the newly formed Amusement and Vending Machine Distributor's Assn. He also mentioned that he saw some exciting new product that Atari would be bowing soon. More than 100 distributors from around the globe attended the showing/meeting/sales seminar in Sunnyvale.

INDUSTRY CALENDAR

- | | |
|---|---|
| May 8-9; Ohio Music & Amusement Assn.; annual meeting; Columbus Hilton Inn; Columbus. | Sept. 11-13; No. & So. Carolina (combined) state assn. meeting; Carolina Inn; Columbia. |
| May 8-10; Music & Amusement Assn. (N.Y.); annual conv.; Kutsher's Country Club; Monticello, N.Y. | Sept. 11-13; So. Carolina Coin Operators Assn.; annual meeting; Carolina Inn; Columbia. |
| June 4-7; Music Operators of Texas; annual meeting; Houston. | Sept. 25-26; West Virginia Music & Vending Assn.; annual meeting; Ramada Inn; South Charleston. |
| June 5-6; Wisconsin Music Merchants Assn.; annual conv.; Holiday Acres; Rhinelander. | Oct. 6-8; JAA convention; International Trade Center-Harumi bldg.; Tokyo, Japan. |
| June 11-13; Illinois Coin Machine Operators Assn.; annual mtg.; Lincolnshire Marriott; Lincolnshire. | Oct. 16-17; Amusement & Music Operators of Virginia; annual conv.; Holiday Inn; Richmond. |
| July 24-25; Montana Coin Machine Operators Assn.; annual meeting; Village Red Lion Motor Inn; Missoula. | Oct. 29-31; AMOA annual exposition; Conrad Hilton Hotel; Chicago |
| July 24-26; Amusement & Music Operators of Tennessee; annual conv.; Hyatt Regency; Nashville. | Oct. 29-Nov. 1; NAMA national convention; McCormick Place; Chicago. |

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COIN MACHINES FOR SALE

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MISCELLANEOUS

JUKEBOX COLLECTOR newsletter. \$15 year, sample \$1. Also Jukebox Saturday Night available at \$12 per copy. Rick Botts, 2545CB SE 60th Ct., Des Moines, Iowa 50317.

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PRODUCER/MANAGER wanted for Sizzling! Hot! Pop/Rock lead female singer/songwriter (BMI) with progressive, well rehearsed back-up band "ENTOURAGE". Professionals Only. (213) 466-6097 after 6 pm weekdays

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Calm Replaces Controversy At 23rd NARM

(continued from page 16)

chances are, he will leave empty-handed.

In the session on cassette tape packaging, representatives from Shorewood, AGI and Ivy Hill — the three largest record and tape jacket manufacturers in the U.S. — all agreed that the tape market is booming and that the next step forward would be to "take the product out from under the glass and into the open where the customers can browse through it."

The manufacturers and many of the retailers present all agreed that the recent tests on the 6x6 and 4x9 tape packages were inconclusive. However, because the need for a package is so great, they said, all concerned were in favor of conducting further tests to settle on one standard cassette packaging format.

Bar Code Savings

Finally, in the session on bar coding, the emphasis was upon the savings the system could bring to both retailers and the labels. On the retail side, the panelists said, significant savings in the area of inventory and ordering could be realized with the use of bar coding; while for the labels, the system could be extended to processing returns, as well.

Other highlights of the convention included:

- The announcement of new NARM officers for 1981-82. John Marmaduke of Hastings Books and Records was named

president; Harold Okinow of Lieberman Enterprises, vice president; Lou Fogelman of Show Industries, treasurer; and Calvin Simpson of Simpson's Wholesale/Bad Records, secretary. New NARM board members named at the convention included Paul David of Camelot Music; Noel Gimbel of Sound/Video Unlimited; George Port of Pickwick International and Leonard Silver of Transcontinent Record Sales.

Merchandise Of The Year

- The naming of Camelot Music as Merchandise of the year.

- The introduction of CBS' CX compressor/expander unit. The new unit, which can virtually eliminate surface noise on any appropriately pressed record, will be available for less than \$100. The pressing of the records will not be changed in any significant way, thereby stepping around a price hike, and will not affect any phonographs without the CX unit. Hailed as a "revolutionary" step forward in audio sound technology, the unit was touted for bringing "audiophile-quality" sound to normal frontline product.

- The debut Black Music and Gospel Music luncheons. Joining the Country Music luncheon as an official NARM event, the luncheons provided both entertainment and recognition for those in the specific genres. The Black Music luncheon was highlighted by a performance by Stephanie Mills; the Gospel luncheon featured Mighty

Clouds of Joy; and Emmylou Harris performed at the Country Music luncheon.

- Top-notch entertainment featuring Chuck Mangione (and surprise guest Dizzy Gillespie) on the opening night concert, the Charlie Daniels Band at the 15th annual NARM scholarship foundation dinner; and Peter Allen at the "Gift of Music" awards banquet, emceed by Larry Gatlin.

- The announcement that the 24th annual NARM convention would be held March 26-30, 1982, at the Century Plaza Hotel in Los Angeles.

American Song Festival Entries Being Accepted

LOS ANGELES — Entries for Lyric Competition 8 and the Eighth Annual Songwriting Competition are now being accepted by the American Song Festival, which will give away \$73,000 in cash prizes. Lyric Competition 8 has a postmark deadline of April 30, while the postmark deadline for the Songwriter Competition is June 4.

Image Mktg. Moves Up

LOS ANGELES — Image Marketing and Media has moved its offices to 6525 Sunset Blvd., eighth floor, Hollywood, Calif. 90028. The telephone number remains (213) 464-8341.

Caytronics To Distribute RCA Spanish Product

NEW YORK — RCA Records and Caytronics Record Corp. have announced the signing of a licensing agreement that appoints Caytronics as distributor in the U.S. and its possessions of Spanish-language product originating from RCA's subsidiaries. All new product will be released on the RCA and Camden labels.

Robert Summer, president, RCA Records, commented, "Over the past nine years, our dealings with Caytronics as distributor of our Spanish language product on RCA's Arcano and Carino labels have been most amicable and mutually beneficial. This new agreement is designed to produce greater penetration of the U.S. and Puerto Rican markets."

Goody Prosecutor

(continued from page 5)

one count of criminal copyright infringement (**Cash Box**, April 18).

Defense attorneys Kenneth Holmes and Martin Gold have already moved to have the jury's verdict set aside on grounds of insufficient evidence and will be filing briefs to support the motions on April 24. However, Federal District Court Judge Thomas C. Platt has not indicated that he even wants to hear arguments at this point.

Jacobs noted "I've talked to the U.S. Attorney about this and we certainly intend to vigorously support the conviction."

Epic Breaks Adam & The Ants Without Help Of Radio Play

(continued from page 6)

clubs and forget about them, either," stated Al DiMarino, vice president, artist development for E/P/A. "Dan Costagna, our associate director who coordinated the campaign, followed up every one with phone calls to the clubs to make sure it was being played and to get feedback on it."

When the video had proven successful in the northeast target clubs, it was supplied to more clubs in other regions of the country, such as the Country Club in L.A. and the Park West in Chicago. "In fact," said DiMarino, "WXRT in Chicago later picked up the record after seeing the enthusiasm the video was generating at the Park West."

DiMarino also noted the importance of college radio in creating a pre-release buzz on the group. "College radio is becoming a necessity because it is one of the few avenues of airplay open for the new and developing artist. In the last year, companies have come to have more respect for college radio." As an indication of Adam & The Ants' strength in the college market, DiMarino pointed out that the mere mention of the group's name produced an ovation from college radio people at this year's Intercollegiate Broadcasting System (IBS) convention.

While enthusiasm for the record was building in the clubs and through college radio, Lois Marino, associate director, press and public information for E/P/A explained that her department flew Adam Ant, the group's lead singer and spokesman, into New York for two press days with "tastemaker publications." It was during this time that he clarified what the group was trying to say with its pirate/Indian garb and constant references to its own "Antmusic" and fans, the "Antpeople."

"Kings of the Wild Frontier" was finally released in this country at the beginning of February. To spur early sales, the disc was made part of CBS' conditional-\$5.98 list "N series," a factor that Robert Smith believes has "absolutely affected sales."

Ron McCarrell, vice president of marketing for E/P/A, said that the label intends to keep the low list price in effect longer than it would for most other records because of the type of shops that the record is selling in buy from one-stops. "By keeping the list at \$5.98 we're allowing those smaller shops that buy through a middle man to still offer a competitive price," he said. In addition, McCarrell said that the "N series" price would help sell the album "until we break down the radio barriers."

"We're intending to hold the price, which normally would change after 100,000 sales, until we take it up to around 200,000," McCarrell stated. Thus far, with the group just starting its debut tour, sales of "Kings of the Wild Frontier" hovered around the 100,000 mark.

In its marketing campaign, Epic has looked to create excitement through more "grass roots, basic avenues such as fly posting and in-store displays as opposed to print and radio spots," according to McCarrell. "Initially the record began selling through word-of-mouth in small stores like Bleeker Bob's in New York that our branches don't normally service. Our job has been to advance that word-of-mouth sales into the bigger stores."

One strategy Epic has used to increase consumer awareness is the recent release of a commercial 12" single from the album. McCarrell said he feels that the 12" market has moved beyond the point where it can be thought of as only viable for the disco market (see separate story page 12).

Epic's final barrier was FM radio, which the label approached cautiously from the beginning, according to Bob Feineigle, director, album promotion for E/P/A. "AOR is looking at a higher age demographic than Adam & the Ants' target audience, who are teenagers," explained Feineigle. "When I first played the record to certain program and music directors they looked at me like I was crazy. So we initially worked the record outside of radio. Fortunately, there was such a retail buzz in certain areas that a few primaries and more of the secondaries began to pick it up while we kept the record on the back burner as far as a lot of the other stations were concerned."

Meanwhile, Epic sent its promo video to 35 to 40 stations around the country and waited for the group's tour before renewing the campaign.

Epic continued to count heavily on college radio to continue the exposure it had given the group's LP while still an import. "We hoped that later on the record would cross over to commercial radio in some of the key college markets on the strength of the college showing. Stations like WBCN in Boston and WNEW in New York are very aware of what's happening on

college radio," said Barry Levine, manager, college program, CBS Records.

To support the record, CBS' college department prepared packages of buttons and T-shirt iron-ons for college media people. In addition, there was a special mailing of the record to 300 college newspapers with over 10,000 circulation. The record eventually entered the *College Media Journal* charts at #9, the highest debut in the magazine's history.

"Our campaign for Adam & the Ants was not really unique," said Levine, "we'd done similar things for the Clash, Elvis Costello and the Boomtown Rats. But," he added, "those records were also being played simultaneously on 150 or so commercial stations; there were only a handful on this one at the beginning. In terms of the sales that we feel were generated by college radio, the only precedent would be the Psychedelic Furs record last year, which we also tried to cross from college radio over to AOR."

As an indication of the growing respect at CBS for the college market, it was announced that Adam & the Ants would be doing college media press conferences at five major stops during their current tour.

"The tour will only run three and one half weeks," said Al DiMarino, "but we planned each date so that it would sell out. Obviously, we're concentrating the dates on the coasts because that's where the buzz is, but we didn't want to exclude the midwest either. What we've done is to make sure that all the dates are in areas that are accessible to the CBS branches."

In addition to CBS employees, Feineigle said that radio people from areas the band will be missing will be brought in for the

Ernest Breuer Dies

NEW YORK — Ernest Breuer, composer of "Does Your Chewing Gum Lose Its Flavor On The Bedpost Overnight?" and "Oh, Gee, Oh Gosh, Oh Golly I'm In Love," died on April 3 in Miami, Fla. He was 95.

Breuer, a charter member of ASCAP, was born in Augsburg, Germany on Dec. 26, 1886. He studied music there and emigrated to the U.S. in 1903. For many years, Breuer was active as a pianist in vaudeville.

Breuer's catalog of songs also includes "It's A Long Way To Dear Old Broadway," "When The Boys From Dixie Eat The Melon On The Rhine," "In A Shelter From A Shower," "He Never Knew She Lived Next Door," "Kid You Got Some Eyes," "The Doodle Big Song," "Sally's Not The Same Old Gal," "Passionetta," "Continental Nights," "The Cat Came Back," and "Bigger Than The Moon."

He is survived by his wife, Edna. Funeral services were held on April 4 in Miami.



GOING-GOING — During a Polynesian Party at Los Angeles' Kelbo's, members of the L.A. rock outfit the Go-Go's signed a long-term contract with the International Record Syndicate (IRS) label. Pictured during the signing are (l-r): Belinda Carlisle, Gina Schock and Charlotte Caffey of the group; Miles Copeland, president of IRS; and Kathy Valentine and Jane Wiedlin of the group.

shows by CBS. In addition, many of these stations will run contests where listeners will have a chance to win a trip to the show. Both Feineigle and DiMarino pointed to the importance of the Chicago show as a means of introducing the group to branch and media people from the entire midwest region.

The group's unique costuming and stage act has made it an especially attractive act for television, and in light of the slow reaction from AOR, TV has also become an important alternative way to reach the group's audience. Thus far Epic has scheduled dates on *American Bandstand* and the *Tomorrow Show* for the group, according to Al DiMarino.

Feineigle, however, summed up what seemed to be the current feeling of many people at Epic when he said, "I think Adam & the Ants represents the tip of an iceberg that's going to emerge fully in the '80s. That is, that when you have something good and saleable and radio won't play it you can try alternatives that maybe you wouldn't have done a year ago. Communication has improved with the clubs and colleges and there is now potential in this marketplace."

"It's amazing that the album has sold nearly 100,000 out of just a street feeling. That represents an active, buying audience and there's no way radio can say their audience only wants to hear familiar music and oldies. That's a lot of research right there."

"You can never lose sight of the fact that the audience makes the final decision," he concluded. "It's not all radio; you can create a base for an artist on the street."

Dennis Davidson Bows New Music PR Division

LOS ANGELES — Dennis Davidson Assoc., a leading film, TV and leisure public relations consultancy firm with offices here and in London, in addition to affiliates in New York, Tokyo, Sydney and Toronto, has created a new division to handle PR activities in the music industry.

The new division is headed by Philip Symes, who will join Janet O'Hanlon in setting up offices. Symes began his career as a music journalist and has been active in the industry in a number of capacities, including management at Motown Records and director of the music department, international division for Rogers and Cowan, Inc. Most recently, Symes was involved in a number of projects for the Chrysalis Group of Companies, including "Babylon" and "Dance Craze." O'Hanlon has looked after PR for the Who Group Ltd. for the last two years.

Concert Firm Created

NEW YORK — Silk Stocking Productions, a concert promotion firm, has been formed by Elliot Galdy and Lloyd Ribner. Galdy was previously with O'Gilvie Management, where he was responsible for overseeing artists' bookings, and T.K. Records, where he served as assistant director of marketing and sales for the northeast region. Ribner had his own printing company and will concentrate on Silk Stocking's business operations. Silk Stocking Productions is located at 216 W. 18th St., New York, NY 10011. Telephone is (212) 255-4424.

April Wine Gets Gold

LOS ANGELES — "Nature Of The Beast," by Capitol recording group April Wine, was recently certified gold by the Recording Industry Assn. of America (RIAA), signifying sales in excess of 500,000.

Creative Music Moves

LOS ANGELES — Creative Music Group is relocating to larger offices at 6430 Sunset Blvd., Suite 1502, Los Angeles, Calif. The phone number will remain (213) 467-1135.

Recorded Music TV Ad Spending Decreases In 1980

(continued from page 6)

\$1.6 million; and Tee Vee Records \$688,000, which decreased its spending the most sharply from \$4.3 million in 1979.

Companies represented last year in the bureau top 14 spending list, such as Warner Communications, Inc., which spent \$1.1 million in 1979 on TV advertising, and MCA which spent \$459,000 in 1979, did not spend enough in 1980 to register in the top 14.

Rounding out the top 14 was Walt Disney Productions with \$566,700; Lake Shore Marketing with \$540,800, down substantially from \$1.47 million in 1979; HRB Music Corp. with \$498,100, down sharply from \$2.07 million in 1979; and Motown Industries with \$491,800 down from \$557,000 in 1979.

Total dollars spent on record and tape TV advertising in 1980 was \$50.9 million. Because the Television Bureau of Advertising has re-adjusted figures from 1979, no total for that year is available for comparison to 1980 stats. The pre-adjusted figure for 1979 was \$86.5 million.

The bureau's figures are based on data from broadcast advertising reports and Federal Communications Commission (FCC) surveys of the top 75 markets in the U.S.

According to Betsy Reynolds, research analyst for the bureau, "the broadcast advertising reports and FCC figures have been used to produce more accurate measurements of television advertising expenditures."

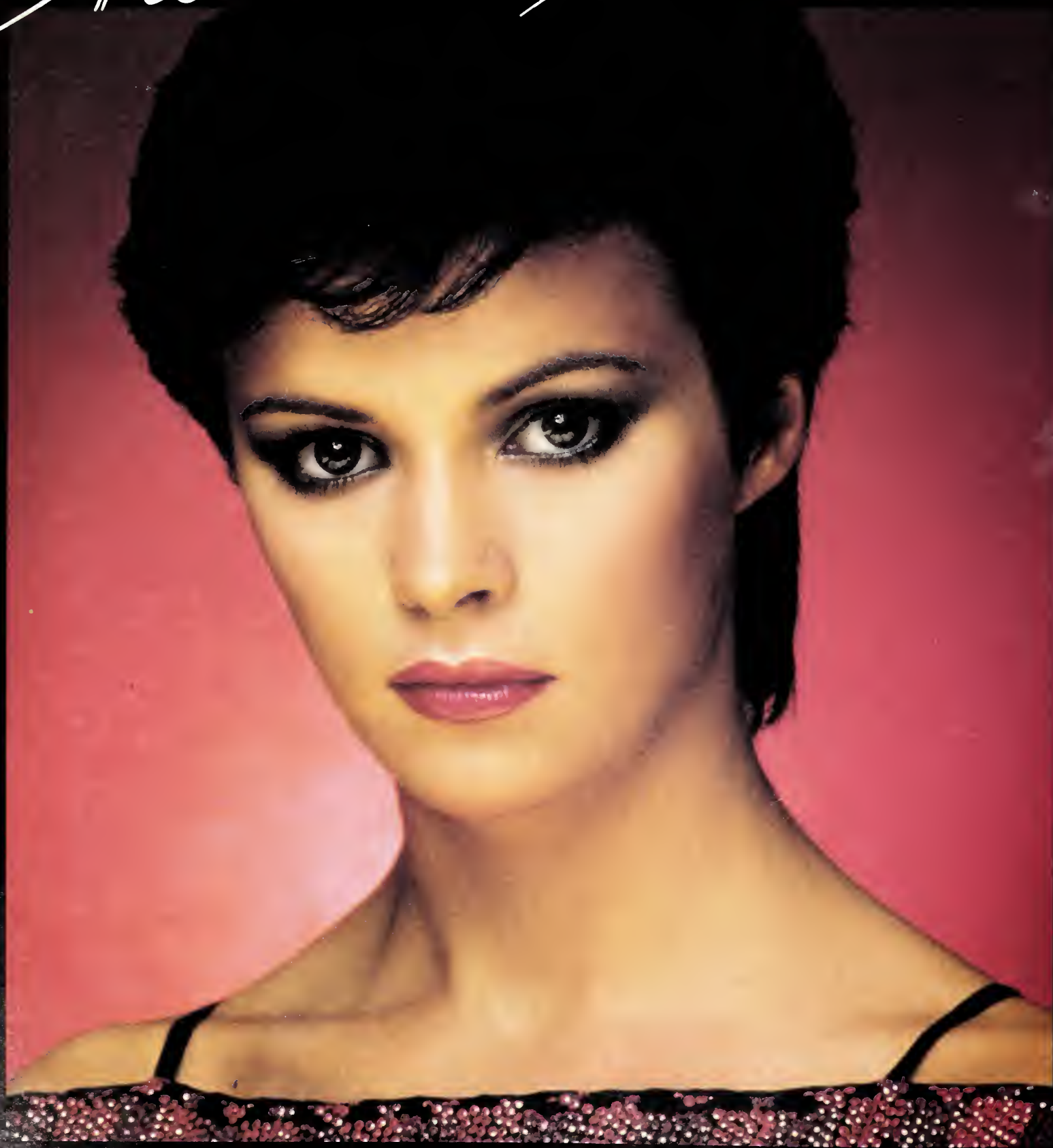
CASH BOX TOP 100 ALBUMS

April 25, 1981

		Weeks On Chart	4/18			Weeks On Chart	4/18			Weeks On Chart	4/18				
1	HI INFIDELITY	8.98	1	20	REO SPEEDWAGON (Epic FE 36844)	34	ZEBOP!	8.98	58	2	68	MY LIFE IN THE BUSH OF GHOSTS	7.98	52	6
2	PARADISE THEATER	8.98	2	13	STYX (A&M SP-3719)	35	B.L.T.	8.98	35	6	69	LICENSE TO DREAM	7.98	72	10
3	FACE DANCES	8.98	6	4	THE WHO (Warner Bros. HS 3516)	36	RADIO ACTIVE	8.98	38	5	70	COCONUT TELEGRAPH	8.98	59	10
4	MOVING PICTURES	8.98	5	9	RUSH (Mercury/PolyGram SRM-1-4013)	37	IMAGINATION	8.98	37	15	71	GLASS HOUSES	8.98	61	58
5	DOUBLE FANTASY	8.98	3	21	JOHN LENNON and YOKO ONO (Geffan GHS 2001)	38	CELEBRATE	8.98	31	28	72	STONE JAM	7.98	62	28
6	ARC OF A DIVER	7.98	8	15	STEVE WINWOOD (Island ILPS 9576)	39	HOTTER THAN JULY	8.98	34	24	73	PARTY 'TIL YOU'RE BROKE	8.98	81	6
7	GREATEST HITS	8.98	7	28	KENNY ROGERS (Liberty LOO-1072)	40	VOICES	8.98	43	37	74	THE GAME	8.98	67	41
8	WINELIGHT	7.98	13	24	GROVER WASHINGTON, JR. (Elektra 6E-305)	41	THREE FOR LOVE	8.98	42	15	75	BOY	7.98	79	8
9	THE JAZZ SINGER	9.98	4	19	NEIL DIAMOND (Capitol SWAV-12120)	42	POINT OF ENTRY	8.98	49	4	76	RECKONING	13.98	96	2
10	ANOTHER TICKET	8.98	10	6	ERIC CLAPTON (RSO RX-1-3095)	43	MAGIC	7.98	41	10	77	THE RIVER	15.98	56	26
11	DAD LOVES HIS WORK	8.98	12	6	JAMES TAYLOR (Columbia TC 37009)	44	SHEENA EASTON	8.98	54	8	78	KINGS OF THE WILD FRONTIER	5.98	88	10
12	CRIMES OF PASSION	8.98	9	36	PAT BENATAR (Chrysalis CHE 1275)	45	CONCERTS FOR THE PEOPLE OF KAMPUCHEA	13.98	66	2	79	IN OUR LIFETIME	8.98	69	12
13	GUILTY	8.98	11	29	BARBRA STREISAND (Columbia FC 36750)	46	EVANGELINE	7.98	36	10	80	GHOST RIDERS	8.98	64	21
14	ZENYATTA MONDATTA	8.98	14	27	THE POLICE (A&M SP-4831)	47	DIFFICULT TO CURE	8.98	48	9	81	LIVE	5.98	104	2
15	AUTOAMERICAN	8.98	15	21	BLONDIE (Chrysalis CHE 1290)	48	JUICE	8.98	57	8	82	SEVEN YEAR ACHE	7.98	89	6
16	DIRTY DEEDS DONE DIRTY CHEAP	7.98	45	2	AC/DC (Atlantic SD 16033)	49	THE TURN OF A FRIENDLY CARD	8.98	44	24	83	GREATEST HITS	8.98	80	26
17	SUCKING IN THE SEVENTIES	8.98	17	4	THE ROLLING STONES (Rolling Stones/Atlantic COC 16028)	50	HORIZON	7.98	40	41	84	NOTHIN' MATTERS AND WHAT IF IT DID	8.98	98	30
18	BEING WITH YOU	8.98	22	8	SMOKEY ROBINSON (Tamla/Motown T8-375M1)	51	9 TO 5 AND ODD JOBS	8.98	46	21	85	HOUSE OF MUSIC	7.98	78	13
19	BACK IN BLACK	8.98	16	35	AC/DC (Atlantic SD 16108)	52	EXTENDED PLAY	5.98	77	2	86	VOYEUR	7.98	137	2
20	GAP BAND III	8.98	20	18	GAP BAND (Mercury/PolyGram SRM-1-4003)	53	GREATEST HITS	8.98	55	27	87	HONEYSUCKLE ROSE	15.98	76	34
21	THE NATURE OF THE BEAST	8.98	21	13	APRIL WINE (Capitol SOO-12125)	54	FANTASTIC VOYAGE	8.98	51	22	88	MIRACLES	7.98	121	2
22	LOVERBOY	8.98	25	14	(Columbia JC 36762)	55	RADIANT	7.98	63	8	89	LOST IN LOVE	8.98	86	50
23	THE DUDE	8.98	27	4	QUINCY JONES (A&M SP-3721)	56	SUPER TROUPER	8.98	50	20	90	ROCK AWAY	7.98	102	4
24	CHRISTOPHER CROSS	7.98	18	65	(Warner Bros. BSK 3383)	57	LEATHER AND LACE	8.98	60	7	91	'NARD	7.98	93	8
25	CAPTURED	13.98	23	10	JOURNEY (Columbia KC2 37016)	58	INTENSITIES IN 10 CITIES	8.98	39	6	92	EAGLES LIVE	15.98	73	22
26	FACE VALUE	7.98	29	7	PHIL COLLINS (Atlantic SD 16029)	59	MODERN TIMES	8.98	87	2	93	TURN THE HANDS OF TIME	8.98	84	9
27	GRAND SLAM	8.98	28	7	THE ISLEY BROTHERS (T-Neck/CBS FZ 37080)	60	ANNE MURRAY'S GREATEST HITS	8.98	47	31	94	TWICE AS SWEET	8.98	107	6
28	NIGHTWALKER	8.98	32	3	GINO VANNELLI (Arista AL 9539)	61	CHAIN LIGHTNING	8.98	53	11	95	GREATEST HITS	8.98	90	105
29	SOMEWHERE OVER THE RAINBOW	8.98	19	6	WILLIE NELSON (Columbia FC 36883)	62	FEELS SO RIGHT	8.98	71	7	96	MAKING MOVIES	7.98	82	24
30	WILD-EYED SOUTHERN BOYS	7.98	33	11	.38 SPECIAL (A&M SP-4835)	63	SOMEBODY'S KNOCKIN'	8.98	65	11	97	MY MELDOY	8.98	111	4
31	THE TWO OF US	8.98	26	19	YARBROUGH & PEOPLES (Mercury/PolyGram SRM-1-3834)	64	HOW 'BOUT US	8.98	74	6	98	THE SKILL	7.98	100	9
32	GAUCHO	9.98	30	20	STEELY DAN (MCA-6102)	65	A WOMAN NEEDS LOVE	7.98	83	2	99	TRUST	8.98	91	11
33	TO LOVE AGAIN	8.98	24	8	DIANA ROSS (Motown M8-951M1)	66	ESCAPE ARTIST	8.98	68	7	100	BACK ON THE STREETS	8.98	70	22
						67	DANCERSIZE	8.98	75	10					

Following her number one debut single
MORNING TRAIN, we are proud to
announce the release of Sheena Easton's
MODERN GIRL, the new single from the
album...

Sheena Easton



Produced by Christopher Neil



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