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March 29, 1980

NEWSPAPER

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LOO-1035



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SUBSCRIPTION RATES \$90 per year anywhere in the U.S.A. Published weekly by CASH BOX (ISSN 0008-7289), 1775 Broadway, New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices. ©Copyright 1980 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX, 1775 Broadway, New York, N.Y. 10019.

EDITORIAL NARM's 'Gift Of Music'

As the first quarter of 1980 draws to a close, things are looking better than they have in a long time for the music industry. With plenty of hit product in the streets, a revival at the retail level and the ever-increasing potential of the home video market, it is eminently clear that the music industry is on the rebound.

This strength and resiliency on the part of the industry is reflected in the spirit of the current National Assn. of Recording Merchandisers (NARM) convention in Las Vegas. With "the gift of music" as its theme, the NARM convention has drawn the various elements of the industry together under one roof, both to celebrate the present and prepare for the future.

Cash Box recognizes the invaluable benefits to the industry provided by this convention and salutes the spirit that makes it possible. It is significant that this issue of **Cash Box** features spotlights on Black Music and Gospel Music. Music is a wide world, but not so far apart that it can't come together in celebration.

NARM's "gift of music" concept is a laudable one. As we all know, music is one of the finest gifts, given by its creators to the rest of mankind. It can be loving, sad, happy, mad or anything else we want it to be. Music is one of the few things that gives much more than it ever takes. If we didn't believe that, we wouldn't be in this industry.

NEWS HIGHLIGHTS

- "Gift Of Music" campaign debuts as 22nd annual NARM convention opens in Las Vegas (page 7).
- Police raids in Suffolk County yield \$12 million in pirated goods, manufacturing equipment (page 7).
- Gene Froelich named president of MCA Records Group (page 7).
- **Cash Box** spotlights Black Music (opposite page 28).
- **Cash Box** spotlights Gospel Music (opposite page 64).
- "Breakdown Dead Ahead" by Boz Scaggs and Stephanie Mills' "Sweet Sensation" are the top **Cash Box** Singles Picks (page 18).
- Little River Band's "Backstage Pass" and "Reaching For Tomorrow" by Switch are the top **Cash Box** Album Picks (page 21).

TOP POP DEBUTS

SINGLES ALBUMS

- 45 **DON'T FALL IN LOVE WITH A DREAMER** — Kenny Rogers/Kim Carnes — UA
- 92 **ROBERTA FLACK** featuring **DONNY HATHAWAY** — Atlantic

POP SINGLE
ANOTHER BRICK IN THE WALL Pink Floyd Columbia
R&B SINGLE
AND THE BEAT GOES ON The Whispers Solar/RCA
COUNTRY SINGLE
I'D LOVE TO LAY YOU DOWN Conway Twitty MCA
JAZZ
FUN AND GAMES Chuck Mangione A&M

NUMBER ONES



Conway Twitty

POP ALBUM
THE WALL Pink Floyd Columbia
R&B ALBUM
THE WHISPERS Solar/RCA
COUNTRY ALBUM
KENNY Kenny Rogers United Artists
DANCE/DISCO
HIGH ON YOUR LOVE Debbie Jacobs MCA

CASH BOX TOP 100 SINGLES

March 29, 1980

	Weeks On Chart	3/22	Chart
1 ANOTHER BRICK IN THE WALL (PART II)	1	11	
2 CRAZY LITTLE THING CALLED LOVE	2	15	
3 WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	4	16	
4 CALL ME	10	7	
5 LONGER	3	16	
6 HIM	7	11	
7 HOW DO I MAKE YOU	8	9	
8 TOO HOT	9	11	
9 RIDE LIKE THE WIND	15	8	
10 THE SECOND TIME AROUND	11	16	
11 REFUGEE	12	10	
12 SPECIAL LADY	14	10	
13 FIRE LAKE	17	6	
14 I CAN'T TELL YOU WHY	18	6	
15 ON THE RADIO	5	11	
16 WITH YOU I'M BORN AGAIN	21	14	
17 OFF THE WALL	23	7	
18 DESIRE	6	10	
19 GIVE IT ALL YOU GOT	20	10	
20 THREE TIMES IN LOVE	22	11	
21 YES I'M READY	13	20	
22 LOST IN LOVE	28	8	
23 AND THE BEAT GOES ON	27	9	
24 ROCK WITH YOU	16	22	
25 YOU MAY BE RIGHT	32	3	
26 HEARTBREAKER	19	15	
27 SEXY EYES	31	7	
28 HOLD ON TO MY LOVE	34	5	
29 AN AMERICAN DREAM	24	18	
30 SEPTEMBER MORN	26	15	
31 EVEN IT UP	35	8	
32 COME BACK	33	9	
33 PILOT OF THE AIRWAVES	38	7	
34 THINK ABOUT ME	40	4	

	Weeks On Chart	3/22	Chart
35 YEARS	37	10	
36 "99"	25	15	
37 I PLEDGE MY LOVE	42	9	
38 SET ME FREE	44	7	
39 BRASS IN POCKET (I'M SPECIAL)	48	6	
40 BABY TALKS DIRTY	30	8	
41 CRUISIN'	29	24	
42 ANYWAY YOU WANT IT	52	5	
43 DO RIGHT	51	4	
44 BACK ON MY FEET AGAIN	36	11	
45 DON'T FALL IN LOVE WITH A DREAMER	—	1	
46 DO THAT TO ME ONE MORE TIME	39	24	
47 WOMEN	49	7	
48 CARS	53	7	
49 CARRIE	55	6	
50 DAYDREAM BELIEVER	43	15	
51 KEEP THE FIRE	59	5	
52 COWARD OF THE COUNTY	41	20	
53 WHAT I LIKE ABOUT YOU	54	7	
54 STOMP!	66	3	
55 OUTSIDE MY WINDOW	57	4	
56 FIRE IN THE MORNING	62	6	
57 LET ME GO, LOVE	47	14	
58 ROCKIN' INTO THE NIGHT	50	10	
59 ONLY A LONELY HEART SEES	67	5	
60 BREAKDOWN DEAD AHEAD	—	1	
61 ROMEO'S TUNE	45	18	
62 THE SPIRIT OF RADIO	64	6	
63 LET ME BE THE CLOCK	78	3	
64 LOVE ON A SHOESTRING	68	4	
65 TODAY IS THE DAY	75	3	
66 HEART HOTELS	84	2	

	Weeks On Chart	3/22	Chart
67 MY HEROES HAVE ALWAYS BEEN COWBOYS	69	7	
68 I CAN'T HELP IT	—	1	
69 A CERTAIN GIRL	77	3	
70 THE ROSE	82	2	
71 TRAIN IN VAIN (STAND BY ME)	81	2	
72 THE SEDUCTION (LOVE THEME)	—	1	
73 SURVIVE	83	3	
74 IT'S HARD TO BE HUMBLE	—	1	
75 LET ME BE	86	2	
76 LET'S GET SERIOUS	88	2	
77 WONDERING WHERE THE LIONS ARE	87	2	
78 A LESSON IN LEAVIN'	80	3	
79 LUCKY ME	—	1	
80 YOU ARE MY HEAVEN	89	4	
81 TWO PLACES AT THE SAME TIME	90	2	
82 SOLITAIRE	—	1	
83 BABY DON'T GO	85	5	
84 BORROWED TIME	—	1	
85 HOLIDAY	91	4	
86 STAY IN TIME	94	3	
87 FUNKYTOWN	—	1	
88 WHEN THE FEELING COMES AROUND	—	1	
89 GEE WHIZ	—	1	
90 SHOULD'VE NEVER LET YOU GO	—	1	
91 AUTOGRAPH	93	4	
92 I WISH I WAS EIGHTEEN AGAIN	56	11	
93 WHEN I WANTED YOU	46	16	
94 DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) (Pts. 1 & 2)	—	1	
95 SHRINER'S CONVENTION	97	3	
96 I THANK YOU	60	10	
97 YOU'VE GOT WHAT I NEED	—	1	
98 WHERE DOES THE LOVIN' GO	63	7	
99 I WANNA BE YOUR LOVER	61	19	
100 DEJA VU	58	20	

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Certain Girl (Unart — EMI)	69	Don't Say Goodnight (Bovina — ASCAP)	94	Longar (Hickory Grove/April — ASCAP)	5	Stay In Time (Screen Gams/Modern Fun — EMI/BMI)	86
A Lesson I Leavin' (Cheppell/Sellmakar/Welbeck/Blue Quill — ASCAP)	78	Even It Up (Strange Euphoric/Know — ASCAP)	31	Lost In Love (Arista/BRM — ASCAP)	22	Survive (Corral Reeler/Crealay — BMI/ASCAP)	73
An American Dream (Jolly Cheeks — BMI)	29	Fire In The Morning (Hobby Horse — BMI/Cotton Pick'n' — ASCAP)	56	Love On A Shoestring (Vogue/Unichappell — BMI)	64	Stomp (State Of The Arts/Brojey — ASCAP)	54
And The Beat (Spectrum VII/Rosy — ASCAP)	23	Fira Leka (Gear — ASCAP)	13	Lucky Me (Chappell & Co. — ASCAP)	79	The Rose (Fox Fanfare — BMI)	70
Another Brick (Pink Floyd/Unichappell — BMI)	1	Funkytown (Rick's/Stava Greenberg — BMI)	67	My Heroes (Jack & Bill — BMI)	67	The Second Time (Spectrum VII/Rosy — ASCAP)	10
Any Way You Went (Weed High Nightmare — BMI)	42	Gee Whiz (East/Mamphs — BMI)	69	"99" (Hudmar — ASCAP)	36	The Seduction (Ensign — BMI)	72
Autograph (Cherry Lana — ASCAP)	91	Give It All You Got (Getas — BMI)	89	Off The Wall (Almo/Rondor — ASCAP)	17	The Spirit Of Radio (Core — CAPAC/ASCAP)	62
Baby Don't Go (Saagrapa/Velgovid — BMI)	83	Heartbreaker (Dick James — BMI)	26	Only A Lonely Heart (Kl — ASCAP)	59	Think About Me (Fleetwood Mac — BMI)	34
Becky Talks Dirty (Eighties/Small Hill — ASCAP)	40	Heart Hotels (Hickory Grove/April — ASCAP)	66	On The Radio (Rick's/Revelation/Sweet Summar Night — ASCAP)	15	Three Times In Love (Big Teeth/Tommy James — BMI)	20
Born On My Feet Agelin (Pendulum/Unichappell/Hudson Bay — BMI)	44	Him (WB/The Holmes Line Of Music — ASCAP)	6	Outside My Window (Jobeta & Brock Bull — BMI)	55	Today Is The Day (Bar-Kays/Werner Tamarlene — BMI)	65
Borrowed Time (Styglan Adm. By Almo — ASCAP)	84	Hold On To (Stigwood/Unichappell — BMI)	28	Pilot Of The Airwaves (Ackee — ASCAP)	33	Too Hot (Delightful/Geng — BMI)	8
Bress (Modern/Hynda/House Of Hits/ATV U.K.)	39	Holiday (Panache — ASCAP)	85	Rafugee (Skyhill — BMI)	11	Train In Vain (Riva — ASCAP)	71
Breakdown Dead Ahead (Boz Scagg — ASCAP/Fostar Fraes/Irving — BMI)	60	How Do I Make You (Billy Steinberg Music)	7	Ride Like The Wind (Pop 'N' Roll — ASCAP)	9	Two Places At The Same (Reydlola — ASCAP)	81
Call Me (Ensign — BMI/Rare Blue — ASCAP)	4	I Can't Help It (Stigwood Adm. By Unichappell — BMI)	68	Rock With You (Almo/Rondor — ASCAP)	24	What I Like About You (Forever Endevour — ASCAP)	53
Carrie (Unert/Cookewey — BMI/ASCAP)	49	I Can't Tell You Why (Jaddeh/Cass County/Rad Cloud — ASCAP)	14	Rockin' Into The Night (WB — ASCAP/Fitest/Saber Tooth — BMI)	58	When I Wanted You (Homegrown — BMI)	93
Cars (Beggars Banquet/Andrew Heath — PRS)	48	I Pladga My Lova (Parrin-Vibas — ASCAP)	37	Roma's Tune (Rolling Tide — ASCAP)	61	When The Feeling Come (Next Stop — ASCAP)	88
Come Back (Center City — ASCAP)	32	I Thank You (Birdes/Welden — ASCAP)	96	September Morn' (Stonebridge/EMA-Suisa — ASCAP)	30	Where Does The Lovin' Go (Kipahula — ASCAP)	98
Coward Of The County (Rogar Bowling — BMI/Sleepy Hollow — ASCAP)	52	I Wanna Be Your Lover (Ecntrp — BMI)	99	Set Me Free (Unearthly/Fiction — BMI)	38	With You I'm Born Agelin (Chack Out — BMI)	16
Crazy Little Thing (Baachwood/Queen — BMI)	2	I Wish I Was (Tree — BMI)	92	Saxy Eyes (April/Blackwood — ASCAP/BMI)	27	Woman (Somarset/Evansongs — ASCAP)	47
Cruisin' (Bertram — ASCAP)	41	It's Hard To Be Humble (Songpalnters — BMI)	74	Should've Never Let You Go (Kirshnar — ASCAP/April/Kiddio — BMI)	90	Wondering Where (Golden Fountain — PROCAN)	77
Daydraem Ballevar (Screan Gems-EMI — BMI)	50	Kaap Tha Fira (Milk Money — ASCAP)	51	Shriner's Convention (Rey Stevens — BMI)	95	Working My Way (Screen Gams-EMI/Season Four — BMI/Sumac — BMI)	3
Desire (Stigwood Adm. by Unichappell — BMI)	18	Let Me Be (Brother Bill's Music — ASCAP)	75	Solitaira (Mac's Million/Modern American — ASCAP)	82	Years (Pi-Gem — BMI)	35
Deja Vu (Right Song/Angale — BMI)	100	Let Ma Be The Clock (Bertam — ASCAP)	63	Special Lady (H.A.B./Dark Cloud — BMI)	12	Yes, I'm Ready (Dandallion — BMI)	21
Do Right (Wab IV Music — BMI)	43	Let Ma Go, Love (Snug/Big Stroke — BMI)	57			You Ara My (Jobeta/Black Bull — ASCAP/Stone Diamond — BMI)	80
Do That To Ma (Moonlight & Megnollas — BMI)	46	Lat's Get Serious (Jobeta & Black Bull (TM) — ASCAP)	76			You May Be Right (Impulsive/April — ASCAP)	25
Don't Fall In Lova With A Dreemar (Applen/Almo/Quixotic — ASCAP)	45					You've Got What I Need (Mad Ted — BMI)	97

= Exceptionally heavy radio activity this week = Exceptionally heavy sales activity this week

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Tour dates subject to change

A recording industry legend, Smokey Robinson, today, is hotter than ever! "LET ME BE THE CLOCK," his new single from "WARM THOUGHTS," promises to be every bit as hot as last year's "CRUISIN'" from the "WHERE THERE'S SMOKE..." lp!



THE PLAN

Posters, banners and other in-store display material is being shipped to complement all local radio and press buys surrounding the tour. For details, contact your local Motown Representative.



Indie Reaction Mixed To Arista Distribution Pacts

by Michael Glynn

LOS ANGELES — Nearly one year after Arista executive vice president and general manager Elliot Goldman told NARM convention attendees in Hollywood, Fla. that "we (Arista) will move ahead to discussions with all of our independent distributors" on the subject of a "formal contractual relationship" (*Cash Box*, March 31, 1979), Arista Records has contacted each of its distributors in regional meetings and is currently readying individual contracts.

This follows Arista's most recent announcement of a two-year distribution pact with Pickwick International (*Cash Box*, Jan. 26, 1980), the label's first formal agreement with any of its distributors, and is indicative of a renewed show of faith on the part of independent manufacturers toward independent distribution.

"All of the distributors, I think to a man, indicated they were interested in pursuing that (contracts) and we are accordingly in the process of drafting the documents," Goldman told *Cash Box*. "Each of them is tailored to the individual distributor and I assume we will have further discussions with them at NARM."

Reaction to the contract offer from Arista distributors has been generally positive. Leonard Singer, co-principal of Associated Distributors, Inc. of Phoenix, Ariz. said, "I'm very pleased to have been offered a contract. I think that it is meaningful and will suppress the apprehension that distributors will have from time to time. There is a mutual interdependency of need between a larger company with a steady product flow, such as Arista, and the distributor — and the contract reaffirms this."

Tony D'Alesandro, general manager for MS Distributing of Morton Grove, Ill., another Arista distributor, added, "Not only is a contract between the manufacturer and distributor a show of good faith, it's a necessity. I can see a lot more contracts coming along between independent distributors and manufacturers."

Downplays Contracts

However, a spokesman for at least one indie distributor that handles Arista product, Paks Distributing Corp. of Cleveland, Ohio, downplayed the need for a contract. "If I do my job right, then I don't need a contract," stated Harvey Korman, Paks vice president and general manager. "Contracts, I think, are for people who are scared of their position in this business. The manufacturers will always be there and our role will always be a necessary one."

(continued on page 89)

A&M Tests dbx Encode/Decode

by Dov Fuchs

NEW YORK — At presstime, *Cash Box* learned that A&M Records is testing the dbx encoding/decoding format (*Cash Box*, Feb. 16) on analog masters of pop-rock artists, according to Marv Borenstein, chief of quality control inspection for A&M.

The system, it was learned, is under observation at A&M's quality control laboratory. Jerome Rusika, vice president of marketing and sales for dbx, said that negotiations to license the format to A&M had not yet begun.

The dbx-encoded disc, which has been compared to digitally recorded sound, was recently licensed to Nautilus Records for use on a newly-released Tim Weisberg album, and Mushroom Records for "Dreamboat Annie" by Heart.



Gene Froelich

Froelich Named To Head Records Group For MCA

LOS ANGELES — Gene Froelich has been named to head the newly created MCA Records Group in a major restructuring of the MCA Inc. recorded music operations.

MCA Records president Bob Siner and Distributing Corp. president Al Bergamo both will report to Froelich under the set up, which includes all areas of recorded music.

Froelich, who was promoted to MCA Inc. vice president last April, said that while he does not anticipate "any immediate changes" in the existing record operation, "adjustments will be made when we feel it is prudent to do so."

Citing MCA's "strong artist roster," Froelich said he is confident that both the label and distributing organizations will "continue to improve and function aggressively so that we can maximize the sales potential of each act."

(continued on page 91)

Suffolk County, N.Y. Raids Net Pirated LPs, Recording Equipment Valued At \$12 Million

by Leo Sacks

NEW YORK — Suffolk County police on two occasions last week seized \$12 million worth of modern sound recording equipment and counterfeit and bootleg albums, and arrested two men in raids at three sites in the New York metropolitan area. Officials close to the investigation said that the operation raided, which was named M. & R. Records and was situated in buildings in Wyandanch and Deer Park, Long Island, was the largest such manufacturer of counterfeit albums in the northeast.

The raids, which were carried out under search warrants, followed a week-long investigation by Suffolk County police and the Suffolk County District Attorney's office. A spokesman for the District Attorney's office said they had been alerted to the operation by the anti-piracy unit of the RIAA, which had been searching for the factory since October 1979. Jules Yarnell, the RIAA's special counsel on anti-piracy, said that product manufactured by M. & R. had been found in retail outlets across the country.

At one of the sites in Wyandanch, located at 410 Long Island Avenue, three record pressers valued at \$40,000 apiece and capable of producing a total of 6,000 albums in an eight-hour shift, were seized, according to the police. Approximately 600,000 counterfeit and bootleg albums and singles, in addition to thousands of lacquers and hundreds of thousands of labels, were also discovered.

The police also executed search warrants at a warehouse at 50-N Brook

'Gift Of Music' Concept Bows As NARM Convention Opens

by Richard Imamura

LAS VEGAS — The full unveiling of the "gift of music" campaign, an in-depth presentation of the potential in merchandising home video entertainment and a hard look at the 1980s highlight the agenda of the annual National Assn. of Recording Merchandisers (NARM) convention currently under way at the MGM Grand Hotel here.

Over 2,000 representatives of nearly 500 companies in the industry are gathered here for the annual affair, which opens with a keynote address by former Casablanca Record and FilmWorks president Neil Bogart entitled "A New Year; A New Decade; A New Challenge."

Unlike previous conventions, this year's gathering will have a special importance, especially in light of the problems of 1979 and the burgeoning home video market, says Joe Cohen, NARM executive vice president. "For the first time in many years, the intangible benefit of a NARM convention — that of the interaction of the people, the communication, the dialogue that takes place between our members — is very important for the future."

"It is a very critical year for us in terms of development. It's a must year for us to turn this thing around," Cohen adds. "This convention has more purpose than it ever had before, in my mind. It is something that will carry on into the marketplace."

'Gift Of Music'

The primary theme of the convention — "the thread that will bring the whole thing together from a business session standpoint" — will be NARM's "gift of music" concept. Announced last year (*Cash Box*, Sept. 8, 1979), NARM's "gift of music" concept revolves around aiding manufacturers and merchandisers in the educating of the consumer on the buying of records as gifts throughout the year.

Pointing to a WCI market analysis that established that at least 12% of record and tape sales are for presents from the consumer to someone else, Cohen points out that a growth of only one percent could mean as much as \$40 million more business annually. "It's surprising that we do so little as an industry in unison to stimulate these sales," Cohen adds.

As a step in this direction, NARM will introduce the slogan and logo developed over the past few months for its "gift of music" campaign on Monday, March 24, the first business day of the convention. In addition, NARM will distribute guidelines on how to most effectively utilize the slogan and logo for advertising (print, radio, television and in-store), plus actual reproduction sheets of the logo that can be used for duplication immediately.

Right Ingredients

"We're pretty sure we've got the right material and ingredients to make this thing work," says Cohen. "All we need now is for the industry to participate."

"We've pre-sold the idea, so to speak, to some of the record companies and major merchandisers, so we'll get around that

Additional NARM Coverage Appears On Pages 8, 14, 88-90.

normal two month lag time between the decision and the time it hits the street," Cohen adds. "We'll start seeing display material with the slogan and logo immediately after the convention because they tied into this thing about six to eight weeks ago."

In addition to the distribution of the slogan/logo packet, there will be considerable discussion, a 45-minute presen-

(continued on page 88)

Road in Deer Park, where hundreds of jackets and sleeves were seized and at a second location in Wyandanch, at 82-A Wyandanch Avenue, where 200,000 counterfeit and bootleg goods were stored.

Two men, Michael Rascio, 35, of Richmond Hill, Queens, and Edmund Chaparo, 30, of Flushing, Queens, were arrested by Suffolk County police at the Long Island Avenue address and charged with manufacturing sound recordings without authorization. Five individuals were at work

at the location at the time, according to a spokesman for the Suffolk County District Attorney, but were not arrested. Rascio, identified as the owner of the building, and Chaparo were arraigned March 18 before District Court Judge Louis J. Ohlig and released on cash bail of \$750 and \$500, respectively. Both men are scheduled to appear for a felony exam April 10 in First District Court in Happaage, N.Y.

(continued on page 20)



RCA APPLAUDS JOHN DENVER — Following a recent concert at the Nassau Coliseum on Long Island, RCA recording artist John Denver was greeted by label executives. Shown backstage (l-r) are: Sal Bonafede, manager; Mel Ilberman, division vice president of business affairs for RCA Records; Arthur Martinez, division vice president of RCA Records International; Denver; Robert Summer, president of RCA Records; Milt Okun, producer; Bob Fead, division vice president of RCA Records for the U.S.A.; Jack Chudnoff, division vice president of marketing for the label; and Harold Thau, executive vice president of Windsong Records.

Bergman Cites Counterfeits, Economy As Leading Issues

by Ken Terry

NEW YORK — According to Barry Bergman, the outgoing president of NARM and the president of The Record Bar, the most important issues confronting the music industry right now are record counterfeiting and the economic situation.

The recent indictment of Sam Goody Inc. and its two top officials on charges that they knowingly dealt in counterfeits, said Bergman, places all record retailers under a cloud of suspicion that should be cleared

Goldman Named Vice President Of Ariola Group

by Ken Terry

NEW YORK — Elliot Goldman has been appointed vice president and board member of the Ariola International Group. In this new role, Goldman will be responsible for Ariola's North American entertainment operations, other than Arista Records, its affiliated and subsidiary companies, and Interworld Music. He will also serve as the U.S. representative on the Ariola Group's Management Committee, which will involve him in Ariola's worldwide activities and its long-range planning.

Goldman will, in addition, continue to serve as executive vice president of Arista Records. Thus, while Ariola Records' relationship with Arista has yet to be announced, it appears that the two labels will grow along parallel lines under the umbrella of the Ariola Group. According to Goldman, the exact nature of the structural ties between the two companies should be formulated after Monti Lueftner, president of the Ariola Group, returns to the U.S. next week.

At present, Goldman confirmed, Arista is "marketing and distributing" records by three Ariola acts — the Three Degrees, Herman Brood and Nitefjyte. No announcement has yet been made about the status of Ariola returns that were not delivered to Capitol by the cut-off date specified by Ariola's former distributor (**Cash Box**, March 22).

Separate Companies

Goldman stressed the fact that he will not be running Arista in any way, shape or form. "That is Clive's, and I will be helping him as much as I can," he commented.

In announcing Goldman's new appointment

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SCAGGS' 'MIDDLE MAN' PREVIEWED — Columbia recording artist Boz Scaggs recently previewed his new LP, "Middle Man," at a listening party for CBS Records executives. Shown seated (l-r) are: Ron Piccolo, northeast marketing vice president of CBS Records; Carmella Scaggs; Irving Azoff, president of Front Line Management; and Arma Andon, vice president of artist development for Columbia. Pictured standing at the reception (l-r) are: Larry Solters, vice president of Front Line; Michael Dilbeck, vice president of West Coast A&R for Columbia; Scaggs; Michael Klentner, executive vice president of Front Line; Bruce Lundvall, president of the CBS Records Division; Dick Asher, deputy president and chief operating officer of the CBS Records Group; Paul Smith, vice president and general manager of marketing for CBS Records; and Joe Mansfield, vice president of marketing for Columbia.

away as soon as possible. "We're getting all of this tip-of-the-iceberg business and intimations that there are a lot of people in the account structure involved, which makes it difficult to handle, because it sort of lumps everybody into a category and makes all merchandisers of records sort of tainted," he noted. "I wish the government would just come on and hand out all the indictments they're going to hand out, so we can get that monkey off our backs."

Bergman admitted that federal investigators might have been correct when they asserted that counterfeit records could be found in nearly every record store in the country. "From what we know so far," he said, "the people who were buying them were primarily returning them rather than them selling them. So quite possibly, we, as well as many other merchandisers, were buying them unknowingly from our proper distributional sources. But I think that's a most unfair rap for all of us for these people to say that, and then not explain what they mean. I've had to spend some time with my bankers and people like that, explaining to them what all this stuff is about. Because they're very frightened. This is doing irreparable harm to the merchandising segment of the record industry, and I don't think it's justified at all."

Bergman added that manufacturers have not helped the situation by taking the view that virtually all merchandisers have knowingly dealt in counterfeits. One top record company executive, said Bergman, even advocated a manufacturer boycott of the NARM convention. He couldn't persuade any other label to go along with him,

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Credit Card Crunch Prompts Defensive Measures At Retail

by Leo Sacks

NEW YORK — Faced with new credit controls in response to President Carter's new anti-inflation guidelines, the nation's retailers last week began to formulate programs designed to meet the credit control requirements.

A spokesman for Sears, Roebuck & Company, the country's largest retail chain, said last week that the company would increase the minimum monthly payments on its charge accounts, which number 26 million. The spokesman declined to reveal what the new monthly amount would be,



Sal Licata

Licata Named To Presidency At Chrysalis Records

LOS ANGELES — Sal Licata has been named president of Chrysalis Records, vacating his post as senior vice president, announced Terry Ellis, one of the company's co-owners. In making the announcement, Ellis and co-owner Chris Wright also said that both have adopted the titles co-chairman, Chrysalis International Group of Companies.

Commenting on the appointment, Ellis said, "He (Licata) has gained the considerable respect of Chris Wright and myself as a supreme record man with a unique understanding of the U.S. market."

Licata, who joined the company about the time it began, is largely credited for the

(continued on page 95)



"Glass Houses," Billy Joel's seventh album, marks a departure in style for the pride of Long Island. The lyrics are as insightful as ever, the music as full of melody and the tunes still as diverse, but Joel really puts on his rock 'n' roll shoes this time out.

While the hard rocking sound initially took his fans aback, they have since embraced the LP. The record, after only two weeks on the **Cash Box** Album chart, is at #7 bullet. Joel touches on a variety of different popular music genres, but the LP is more importantly a blossoming of his New York punk roots. The photo of a black leather jacketed Joel hurling a stone at the picture windows of his own home on the cover of the new LP, is the perfect metaphor for his transition to rock 'n' roll.

Joel grew up in Hicksville, Long Island and was playing in his first rock 'n' roll band at age 14. After gigging in several groups in high school, Joel joined The Hassels, a well known Long Island band. Two years, two United Artists albums and few sales later, Joel formed a hard rock band called Attila. The 1970 aggregation lasted for one obscure Epic LP.

After playing night clubs and doing some rock criticism for local magazines, he landed a recording contract with Family production. The 1972 album "Cold Spring Harbor" displayed the potential that the piano man had for writing strong ballads.

In 1973, after falling in love with a Joel single called "Captain Jack," Columbia signed the talented young artist. Six fine albums have followed since, the last two, "The Stranger" and "52nd St.," chalked up ten million sales, and Joel is recognized today as one of America's greatest singer/songwriters.

The platinum selling keyboard player has added to his legacy on the new album, as he has penned "Through The Long Night" (a ballad that stands nicely alongside "Always A Woman To Me"), "You May Be Right" (which compares well with "Big Shot") and "It's Still Rock 'n' Roll To Me," which signifies his new rock direction.

If "Glass Houses" is any indication, then Billy Joel and popular music are headed for an exciting and artistically more adventurous decade.

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NARM Program

In Las Vegas, Joe Cohen, executive vice president of NARM, said that the organization's credit card agreement with the Commerce Bank of New Jersey would not be affected by the Carter Administration's new anti-inflation rules. "NARM member companies who use our program will continue to have their cards processed at a rate of two-and-one-quarter percent," he said. "We're very lucky in that our ticket price will

(continued on page 14)

GRACE SLICK SOLO

DREAMS.

Includes the first single, "Seasons" PB-11939

G R A C E S L I C K

DREAMS



AFL 3544 Produced by Ron Frangipane



GRACE SLICK

NEW FACES TO WATCH



Marti Webb

"I've been tipped for stardom so many times before that I've learned to take all the ballyhoo with more than a pinch of salt," says Marti Webb, the British actress whose stunning vocals grace the new Polydor LP, "Tell Me On A Sunday." The album, with music by composer Andrew Lloyd Webber and lyrics by Don Black, tells the story of a young British woman and her various encounters with American men in New York and Los Angeles. It contains 17 cuts, including the single, "Take That Look Off Your Face," and serves as the basis for a television special that can be seen over Metromedia stations in April.

Webb, who recently took over the leading role in the play, "Evita," in London, says that it amuses her to think of herself as an "overnight sensation." "It's been the spotlight one moment, obscurity the next," she said after taping an appearance on the Merv Griffin Show during a recent visit to New York. "I have been the most discovered girl in the business — and the most forgotten."

Born and raised in London, Webb began her theatrical career as a member of the cast of "Stop The World, I Want To Get Off," which starred Anthony Newley. At 17, she co-starred with Tommy Steele in the production of "Half A Sixpence," which led to parts in "Oliver," "Godspell," "The Good Companions," and assorted television roles. She is also a regular member of the Edwardian Music Theatre and was a featured character in the BBC television series, "The Songwriters."

Webb says that she was first introduced to Webber by a friend who had mentioned to her that Elaine Page, the original Evita in the London production, was considering an offer to perform the role in New York. "I stopped by Andrew's flat one night to sing some of the songs from the play for him," she recalls. "He told me that even if I didn't get the part, he would use me in some of his other work, which I thought was fine." Webb eventually auditioned for the part in New York, and although she wasn't selected there, she was chosen to replace Page when the actress took a month's leave from the show last year. After playing the role on a part-time basis for several months, Webb finally took over the lead last month.

She says that when Webber first approached her with two songs from what would become the "Tell Me On A Sunday" LP, "I felt terribly lucky to have been asked to sing them. Andrew and Don are an amazing couple, and together, they bring out something wonderful in each other. I find Andrew's music very exciting and challenging to sing because he has such a subtle way of blending phrases. Don's lyrics are also easy to understand, which is probably one of the reasons why the album is so popular in England. It's easy to listen to, and the emotions have a universal quality. I've gotten mail from all different types of people commenting on how easy it is for them to relate to the record. It gives me every confidence that the American public will react to it in the same way the English have."



Amy Grant

For Amy Grant, making records is more than just making records. It's also spreading a message.

The message that Grant is spreading is her Christian belief. It is this belief that got her involved in music to begin with, and it keeps her involved.

Grant did not set out to get a record deal or be in the record business or any of that. She was in a high school Bible group headed by Brown Bannister and had written some songs expressing her belief. Some friends liked the songs, and wanted to make a tape copy of these songs. She asked Brown, an engineer and producer, to help her.

Bannister helped her get the songs on tape, and in doing so, heard some songs he liked. He played the tape for Chris Christian, with whom he was working, and Christian called Buddy Huey, head of A&R for Myrrh Records. Huey decided to sign her to the label.

At the time, Grant was 15 years old and did not have the foggiest notion about the record business. Still, she and Bannister went into the studio and recorded her first album, titled simply "Amy Grant." The album proved to be a resounding success in the gospel field as three songs were hits on the gospel charts.

This led to her second album, "My Father's Eyes," which also proved to be a hit, netting her a Grammy nomination and a Dove nomination.

With the success of the record on Christian radio, sales began to zoom upward and she signed a new, multi-year pact with Myrrh Records.

Since she was still in high school when the first record was released, she had to make a career decision when she graduated. She chose to attend Furman University at the urging of her parents and friends, and is still enrolled there as a student. However, since her albums were so successful, there was an immediate demand for personal appearances. Grant had sung in public only once before recording her album.

She has developed as a performer, and though the number of her appearances is limited because of her schooling, she took off last summer to tour regularly. She also does several concerts a month during the school term.

This spring and summer she will be touring with Bill Gaither, appearing as an opening act for his concerts, as well as a few limited engagements before the summer, when she will again tour full-time until school begins in the fall.

Recently, she went to Switzerland for a vacation and to write some new songs. Upon her return, she entered the studio to record her new album, scheduled for a late spring release, in Nashville and Los Angeles.

Still, though her recording career is in high gear, Grant chooses to let the light shine on the One she sings about rather than the singer. It is her strong Christian belief that caused her to sing at first, and it is this same belief that continues to provide the reason and substance for her songs.

MCA Distributing To Expand With Video, Book Lines

by Dennis Garrick

LOS ANGELES — Product lines sold by MCA Distributing Corp. will be expanded to include music-oriented books and videocassette feature films. In addition, the distribution of optical videodiscs, which began test marketing 18 months ago, will be increased from the current eight markets to 40 by the end of 1980.

Al Bergamo, president of MCA Distributing Corp., announced details of the product line expansion at the firm's semi-annual meetings, which took place in Scottsdale, Ariz. and San Juan, Puerto Rico. Beginning April 15, 24 feature films on videocassette will be marketed nationally. Titles include "Jaws", "Psycho", "Animal House", "The Deer Hunter", "Electric Horseman" and "The Jerk".

Videocassettes will be divided into three retail categories, according to Sam Passamano Sr., executive vice president of MCA Distributing. Suggested list prices will range from \$50 on the low end to \$82 for a double cassette feature like "The Deer Hunter".

Sales of videocassettes to music retailers will be handled by the current sales force, which also handles audio record and cassettes. Videocassette sales to video specialty stores will utilize a separate sales department.

There will be 30 day invoicing available to all retailers. However, there will be no rental of videocassettes.

Videodisc distribution will be expanded as disc players become available in new markets. Videodiscs will not, however, be made available to record dealers. Sales will be confined to Magnavision and, in the summer, Pioneer videodisc player dealers. According to Passamano, videodiscs will be distributed to record stores when production catches up with demand.

Books are also part of the expanded product line. Steve Martin's "Cruel Shoes" and "Growing Up With the Beatles", published by Putnam Press, will be distributed in pre-packs of 12. According to Bergamo, more titles may be distributed if they are relevant to music buying consumers.

E/A Opens Music Publishing Offices In L.A., Nashville

LOS ANGELES — Elektra/Asylum Records has created its own publishing company, with offices to be based in Los Angeles and Nashville.

Debbie Reinberg, vice president of business affairs for E/A, will administer the L.A. office, while Dixie Gamble-Bowen, a five year veteran of Tree Publishing in Nashville, will manage the other office.

BMI will be linked with Elektra/Asylum Music, and SESAC will handle Noreale Music. The division linked to ASCAP remains unnamed.

The company will particularly explore new artists to sign with the company and not just artists already signed to the label, according to Reinberg.

"We have a special interest in potential writer-artists, and we're considering several people now," Gamble-Bowen added.

The first writer signed to the company was Sterling Whipple, who is slated to release a debut LP in 1980.

"Though we have not previously been involved, music publishing is a natural adjunct to the record business," E/A chairman Joe Smith commented.

"Our publishing company will be in line with what exists at other record labels."



Jack Craig

Craig Appointed Head Of RCA's U.K. Operations

NEW YORK — Jack Craig has been appointed managing director of the RCA Records Division, RCA Limited (U.K.). He will report to Giuseppe Ornato, vice president of RCA Records Europe. Craig replaces Ken Glancey, former managing director of the RCA Record Division, RCA Limited (U.K.), who left the company earlier this year.

In making the announcement, Ornato said, "Jack Craig is one of the most respected executives in the recording industry, and his presence in London as managing director of our British company will give RCA Records an enormous advantage as a competitive force throughout Europe."

Robert Summer, president of RCA Records, added, "Jack's appointment as head of our British company constitutes a real coup for RCA Records. As one of the

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MCA DiscoVision Taps O'Shea, Gets More Music Rights

LOS ANGELES — Bud O'Shea has been named vice president of marketing for MCA DiscoVision, the video subsidiary of MCA Inc. At the same time, it was announced that the company has acquired the rights to expand its videodisc music programming to include performances by ABBA, Elton John, Loretta Lynn, Olivia Newton-John and Helen Reddy.

O'Shea, formerly senior vice president of Infinity Records, will play a principal role in the acquisition, development and marketing of original video musical programming for all home entertainment media, including the videodisc, according to Tom Wertheimer, vice president of MCA Inc.

In a statement, the company noted that "O'Shea's appointment underscores the

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Bud O'Shea

“For Sure!” Woody Shaw can blow!

Another classic album's been made by the man with the extraordinary talent on trumpet. And this time, Woody's introducing Judi Singh to sing (of course) on two of the tunes. “For Sure!” Woody's got another winner.

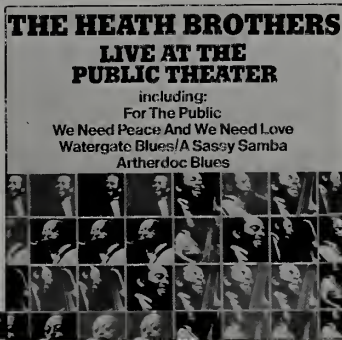


FC 36383



The Heath Brothers are “Live at the Public Theater” and lookin' good.

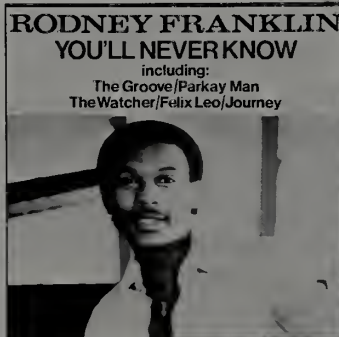
It's their first live album together after more than 30 years of leading jazz everywhere it goes. Jimmy and Percy are especially proud of their big single, “For the Public,”¹⁻¹¹²²⁰ because this one's really all in the family: Jimmy's son, Mtume, produced it.



FC 36374

Rodney Franklin's been playing since 3. Even then he knew.

21 now, Rod's on his second album, and he's writing and playing with that prodigious talent that's already teamed him with Freddie Hubbard, Bill Summers and George Duke. With all this at 21, what's for the future? Well, the new album's called “You'll Never Know,” featuring the breaking single, “The Groove.”¹⁻¹¹²⁵²



JC 36122



On Columbia Records and Tapes.

“Columbia” is a trademark of CBS Inc. © 1980 CBS Inc.



Dr. Ekke Schnabel

Schnabel Named Senior Legal VP For PRO-U.S.A.

NEW YORK — Dr. Ekke Schnabel has been appointed senior vice president of legal and business affairs for PRO-U.S.A., the umbrella organization for the Polygram Group's activities in the U.S.

As previously reported (*Cash Box*, March 15), Schnabel's primary responsibility will be to supervise artist deals made by Casablanca Records, Phonogram, Inc., Polydor Inc., and Polygram Classics Inc. In addition, Schnabel will provide guidelines for label policies on negotiations with artists and will be personally involved in making major deals for those labels. He will report directly to Irwin Steinberg, chairman and chief executive officer of PRO-U.S.A.

Schnabel, who relinquishes his position as senior vice president of business affairs for Polydor Inc., joined the Polygram Group's legal department in 1967. In 1971, he was named chief of Polydor International's legal department.

Bullard Appointed GM, Black Music, For Word Records

LOS ANGELES — James Bullard has been named to the position of general manager of the new Black Music division for the Word Record Group. Under his new post, Bullard will be reporting to Stan Moser, Word's senior vice president for records and music, and will act as liaison between Word Records' A&R, marketing and distribution divisions and the Black community, artists, composers and retail outlets.

Bullard was formerly vice president and general manager for Birthright Records, an independent gospel label, and has also held the post of vice president of the gospel division of Roadshow/Hob Records.

As general manager of the Black Music division of Word Record Group, Bullard will be working with black artists on the Myrrh, DaySpring and Word labels and will be headquartered in Los Angeles.

Casablanca Moves Its New York Offices; Ten Staffers Let Go

NEW YORK — Casablanca Records is moving its New York office this week from 137 W. 55th Street to 810 Seventh Avenue, according to Bruce Bird, president of the label. Bird said that Casablanca is trimming 10 people from its New York staff, and that Ruben Rodriguez, associate national director for R&B promotion, and Brian Interian, vice president of field promotion, would replace Irv Biegel as co-heads of Casablanca's New York operations.

Phonogram Sets New Regional Promotion Staff

LOS ANGELES — Phonogram, Inc./Mercury Records has announced the creation of a new regional promotion department under Jim Jeffries, vice president of national promotion for the label.

The new regional promotion staff will have five managers, based in New York, Atlanta, Dallas, Chicago and Los Angeles. Steve Greenberg will handle the Northeast U.S., while Gary Triozzi takes over the Southeast. David Bupp will be in charge of the southwest, including New Orleans, with Steve George in the Midwest and Carolyn Broner on the West Coast. The new staff will report directly to Jeffries.

Under the recent Polygram Distribution, Inc. restructuring, there are now 25 local promotion managers that will be working Phonogram/Mercury product, instead of the previous 16. The 25 also represent the Polydor and Casablanca labels.

Greenberg was previously local promotion manager for Mercury in New York City and prior to that, he worked in a similar capacity with Arista Records. Gary Triozzi was previously local promotion manager for Mercury in Atlanta and Miami, and has also been a merchandiser with the Polygram branch in Florida.

Bupp was most recently local promotion manager for Phonogram/Mercury in the Dallas/Houston/New Orleans territory and has also served as a regional promotion manager for RCA. For the past year, Steve George was local promotion manager for Phonogram/Mercury in Cleveland and, prior to that, worked for Ariola Records.

Broner has worked for Phonogram/Mercury for the past year.

Sony Earnings In First Quarter Increase By 343%

TOKYO — A 48% jump in sales led to first quarter profits more than 343% higher than the same period last year for the Sony Corp. A sales increase to \$889 million for the quarter ended Jan. 31 produced revenues of \$78.3 million, up from \$17.7 million for the first quarter of 1978-79.

Sony attributed the increase to enthusiastic reception of its products, particularly video products, and continuing efforts by the company to strengthen its worldwide sales and production network. If economic conditions don't fluctuate too much during the year, Sony officials expect to set a new annual earnings record.

Exports accounted for the bulk of the sales, jumping 70% to \$584 million. Sales in Japan rose to \$305 million, up 18%.

Sales of videotape recorders jumped 81% for the period, accounting for 21% of the sales revenues, and sales of tape recorders and radios rose 40% to 15% of the total sales.

To meet the response for its Betamax videotape recorders, Sony also announced that it will boost monthly production from 70,000 units to 95,000 units by September.

In addition to its hardware commitment in the videotape, radio and tape recorder fields, Sony is also involved with records and pre-recorded tapes through the CBS/Sony operation based in Tokyo.

MLO Changes Name To Steinberg Music

NEW YORK — MLO, the umbrella company for Kiddio Music (BMI) and Top Pop Music (ASCAP) has changed its name to the Steinberg Music Company, according to general manager Dick Stone.

The address and telephone number remain unchanged: 919 Third Ave., NYC 10022, (212) 758-0522.

EXECUTIVES ON THE MOVE



Maglia

Philbin

Weiss

Boris

Maglia Promoted At E/A — Lou Maglia has been promoted to national sales manager for Elektra/Asylum Records. He has been with E/A for six years, most recently as national singles sales manager. Prior to that, he was regional marketing manager for the midwest and New England.

Philbin Appointed At Columbia — Peter Jay Philbin has been appointed director, talent acquisition west coast a&r for Columbia Records. His most recent position was associate director, talent acquisition, west coast a&r, Columbia Records. He began at CBS Records in 1973 as a publicist for CBS Records International in New York. In 1976 he joined Columbia Records' west coast a&r department as manager of talent acquisition.

Douglas To Music Stop — Ron Douglas, former vice president national accounts MCA Distributing Corp. in Los Angeles, is the new executive vice president of sales and marketing at Music Stop Inc. in Detroit.

Stone To Aralos — Bob Stone has been named director of a&r of newly formed Aralos International Records reports label president Ken Ayoub. Previously, he was chief engineer at Larrabee Sound Studios from 1977 to 1979.

Siegel Named At RFC — Bob Siegel has been named general manager of RFC Records and of Warner Bros. dance music department. Siegel, who was formerly assistant to the president, has been with RFC and Warner Brothers dance music department since their inception. He was originally national disco promotion coordinator at TK Records.

Changes At ARC — ARC (the American Recording Company) has announced the following appointments: Maurice Watkins has been named national director of R&B promotion for the company. He comes to ARC from three years as regional director of R&B promotion in Atlanta for Twentieth Century Records. Dee Murray has been appointed pop promotion coordinator for the label, after more than two years as national secondary AOR promotion coordinator/a&r administrator at Phonogram/Mercury in Chicago. Leonard O. Smith has been named national artist relations representative for ARC. Prior to joining the company in 1978, he held the position of general manager for Kalimba Productions for two years. Genevieve Edwards has been appointed product research manager. She was most recently administrative assistant for Earth, Wind & Fire.

Weiss Named At 20th — Renee Weiss has been promoted to executive secretary to the president at 20th Century-Fox Records. Previously, she had worked in the a&r administration department for 20th, and for Peer Southern Publishing Company.

Boris Promoted — Joanne Boris has been promoted to director of publishing at The Entertainment Company. She had been publishing administrator at The Entertainment Company since 1978, and prior to that, she was an assistant international music representative of Overseas Music.

Jacknick To Bradley — Alan Jacknick has been named sales director at Bradley Publications. Before joining Bradley in the sales department one year ago, he was co-owner of VIP music, a print-jobber in Ithaca, N.Y.

Osterman Appointed — Larry Osterman has been appointed professional manager for The Entertainment Company. He joined the company in 1978 as production coordinator and then assistant director of a&r.

Tedesco To Rubicon — Rubicon Music has announced the appointment of Dale Tedesco to director of creative publishing services. He began working in music publishing at age 16 for Snuff Garrett Productions in 1967. From there he joined Warner Bros. Music as professional manager for six years. He then spent three years at MCA Music, and one year at ABC/Dunhill Music before coming to Rubicon Music.

MUSEXPO Names Goldberg — MUSEXPO has announced the appointment of Michael Goldberg to east coast marketing director for this year's MUSEXPO. Prior to joining MUSEXPO, Goldberg, a graduate of the New England Conservatory of Music, has since 1977 been affiliated with Big Boro Records as arranger and production assistant.

Polygram Pictures Formed By Guber, Polygram Group

by Ken Terry

NEW YORK — Polygram Pictures, an entertainment company encompassing film, television, publishing and theater, has been formed by the Polygram Group in partnership with Peter Guber, chairman of Casablanca Record and Filmworks, Inc. Guber will be chairman and part owner of the new company, which will have no direct connection with Casablanca Records, now owned wholly by Polygram.

Polygram is committing a nine-figure sum to the development of the Los Angeles-based entertainment firm, which will make use of all the projects, properties and personnel currently belonging to Casablanca FilmWorks. Among the Casablanca films to which Polygram Pictures now has the rights are *The Deep*, *Midnight Express*, *Thank God It's Friday*, and *Foxes*. In production are *The Hollywood Knights*, *Pursuit*, *Endless Love*, and *King Of The Mountain*.

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Qwest, Warners Announce New Label Agreement

LOS ANGELES — Warner Bros. Records and Qwest Records, a new label formed by Quincy Jones, have entered a long-term exclusive worldwide pact calling for Qwest's product to be manufactured and distributed by Warner Bros. The announcement was made jointly by Warner Bros. board chairman and president Mo Ostin and Quincy Jones, founder and president of Qwest.

Commenting on the agreement, Ostin said, "What especially excites us about the Qwest agreement is the fact that Quincy will not only be working with Qwest artists, but will also be intimately involved in Warner Bros. A&R in an expanded advisory capacity."

The first Qwest-Warner Bros. project will be joint release of an LP by Warner artist George Benson, which Jones will produce. Sessions for the LP have already started and release is expected in late spring on a joint Qwest/Warner Bros. Logo.

(continued on page 91)



MAC DAVIS

It's Hard To Be Humble

Includes the new hit single
"It's Hard To Be Humble"

NB-2244

Produced by Larry Butler

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Credit Card Crunch Spurs Defensive Measures At Retail

(continued from page 8)

remain the same because of the volume we have reached." Cohen said that NARM was currently processing approximately \$25 million worth of credit card transactions annually, and that within the next 12 months, the figure would increase to \$40 million.

While NARM's arrangement with the Commerce Bank of New Jersey will not change, Cohen said that he expected retail sales to be impacted "tremendously" because of the new credit restraints. "I'm worried by two things," he noted. "To begin with, people who are at the age where they are ready to assume responsibility for a credit card, namely those in their 20s, are not going to get them, and that's a large block of the record buying public. Furthermore, people who have cards at present will now find it more difficult to get a line of credit of any substantial amount, and in most cases, will probably have their current level of credit reduced. Of course, this will mean an almost immediate decrease in the frequency with which the cards are used."

Multi-Unit Purchases

Last year, Cohen said, the average ticket price for a credit card purchase at retail was \$21.82, compared to an average ticket

price of \$11 for a cash purchase. Six months ago, he indicated, the average credit card transaction by a NARM member was \$17.

"The less inclined people are to use their credit cards," he noted, "the more inclined they are to pay for albums in cash, which is the difference between selling three LPs and an average of one-and-one-half LPs. Obviously, the potential loss of those multiple purchases is of great concern to us."

Among the major retail record chains, several executives expressed concern that the guidelines would not only affect multiple purchase sales, but also their business during the Christmas season.

Joe Bressi, vice president of marketing and purchasing for the Stark/Camelot chain in Canton, Ohio, said the credit-tightening moves "won't be a killer, but could be an irritation, especially around Christmas. I don't think we'll notice a falloff in credit card purchases until then, because most of the tightening will be on purchases over \$50." Bressi said that the share of the chain's volume represented by credit card purchases — seven percent of last year's total — was certain to be affected by the government's policy.

In Los Angeles, David Marker, treasurer for the Music Plus chain, said that the new restrictions on credit-card users "will certainly have an impact to some degree on our business. I don't anticipate losing that much business during the holidays, because our credit card transactions are relatively constant throughout the year. While our average ring is holding its own, the frequency of consumer visits has definitely declined, and as money continues to get tighter, it's obviously going to curb the consumer's buying power. And credit card holders made up about 10% of our business last year."

'Squeeze Is On'

David Colson, vice president of Transcontinent Record Sales in Buffalo, N.Y., parent company of the Record Theatre chain, estimated that credit card sales in its retail division last year amounted to 20%. Colson said he was bothered by the fact that minimum financial qualifications would exclude a sizeable number of consumers of record-buying age; he was also annoyed by the prospect of having his monthly fee increased by his bank. "The squeeze is on," he said. "I can either raise my prices slightly, or I can absorb the additional one-to-one-and-one-half percent increase."

Commented John Cohen, president of the Cleveland-based Disc Records chain, "It's going to be very, very difficult for us in view of the fact that most manufacturers have already closed the credit door to retailers. What the government is doing only compounds the situation, as far as I'm concerned." The labels, he said, can ameliorate the situation to a certain extent by introducing a greater number of mid-priced LPs. Such a move, he said, at the very least, "is certain to bring some of the cash customers back into the stores."

New York Music Playoff Finals Set

NEW YORK — The finals of the New York Music Playoffs will take place on March 24 at New York University's Loeb Student Center, 566 LaGuardia Place in Manhattan, at 8 p.m. Seven groups will be competing for a CBS singles recording contract, among other prizes. The competition is sponsored by the New York Music Task Force.

Rush Captures Gold

LOS ANGELES — "Permanent Waves," the current LP from the Canadian-bred group Rush, has been certified gold by the RIAA.

ARBITRON KILLED THE RADIO STAR — The next Arbitron book will show that WPIX's ratings slipped to a dismal .9, almost justifying management's decision to change its format. But try telling that to the hundreds of protesters who will have marched on the *Daily News* building by the time this issue goes to press. Listener-sponsored WBAI will become the first station to ameliorate New York's vast radio wasteland when it expands the time allotted to new wave-oriented the Good City Rock Show. The station could not provide details at presstime . . . Meanwhile, ex-PIXers **Joe Piasek** and **Meg Griffin**, along with ex-Voidoid **Richard Hell**, are set to speak as part of Irving Plaza's upcoming Rock Against Ratings program. **Jane Hamburger** is putting a band together, and may do some dj work at a Long Island club.



JOAN VISITS WBSL — A&M recording artist Joan Armatrading recently visited Hal Jackson, vice president of Inner City Broadcasting, at the offices of WBSL. Armatrading's latest recording is called "How Cruel."

produce himself . . . Epic has signed **Delbert McClinton**. We hear Epic also has the inside track on funky, spunky **Betty Wright**, who anklebaited Aiston/TK after more than a decade, and **Garland Jeffreys**, who closed his tough set at the Bottom Line with a smoking version of "96 Tears." Jeffreys is one of the few people who can reconcile rock and roll and adulthood . . . People are asking when and if the Nervus Rex album on **Chin and Chapman's** Dreamland label will come out . . . **Richard Gottenhrer** has signed **Neighbors and Allies** to a production deal . . . **The Pretenders** will play the Palladium in May. I'm going to check out front-woman **Chrissie Hynde** so I can remember what **Debby Harry** was like before she became a pop rorschach . . . Emerald City, the 50,000-square-foot venue in Cherry Hill, New Jersey, which has become a key Northeast new wave venue, is for sale. Come with \$3.5 million and it's yours . . . Rounder has signed rockabilly cat **Sleepy LaBeef** . . . **Harry Maslin**, whose production credits range from **David Bowie** to the Bay City Rollers, will produce Nervous Eater for Elektra . . . A paper napkin signed by **Elvis Presley** was sold for \$1,125 at a London auction . . . **Jimmy Iovine** will again produce **Tom Petty** this summer. The two are in daily contact . . . Elektra has signed ex-Holly **Alan Clarke** . . . **Allen Toussaint** and Earth Wind and Fire's **Maurice White** will each produce half of **Ramsey Lewis'** next album . . . Armed robbery charges against **Sylvester** were dropped, according to the Manhattan district attorney's office. Sylvester, who was accused of robbing a New York coin dealer of \$10,000 in silver and \$15,000 in cash, was the victim of an imposter, according to the D.A. . . . A fact-finding conference was held by the local Commission on Human Rights to determine if WKTU-FM will be investigated for discriminating against three white disc jockeys, all of whom were replaced by blacks . . .

EASY TO BE HEARD — **Michael Butler**, who produced "Hair" and who is producer of the Broadway play, "Reggae," fired the leading lady, choreographer and director, and pushed the opening date to March 27. The delay and restaging will cost \$200,000.

WHERE ARE THEY NOW — **Handsome Dick Manitoba**, front man for proto-punk group the Dictators, is driving a truck for the **Steve Forbert** entourage . . . **Maurline Tucker**, formerly of the Velvet Underground, is recording for Boston-based Varulven Records . . . Flaming Groovy founding member **Roy Loney** is set to release a 12-inch, eight-track EP called "Phantom Tracks." . . . **Jimmy McGowan** of vintage doo-wop group the Four Fellows, will publish the group's story, "Hear Today, Gone Tomorrow." The United in Group Harmony Association floated McGowan \$2,000 for publishing costs . . . The latest opus from **Andrew Lloyd Weber** ("J.C. Superstar," "Evita," et. al.) is "Tell Me On A Sunday," about a young Englishwoman's experience in New York City . . . Muscle Shoals producer **Barry Beckett** is actively looking for rock and roll material for **John Prine** . . . Mango will release a "More Intensified" ska album . . . Ace writer **Robert Palmer**, who wrote the definitive Jerry Lee Lewis profile for *Rolling Stone*, is set to do the same for **Chuck Berry**. Should be interesting, since Berry is the most elusive interview in rock.

NEW ORLEANS ON MY MIND — A month from now, I'll be rolling on the Mississippi river, digging the sounds of **Allen Toussaint**, **Lee Dorsey**, **Tommy Ridgely** and the Untouchables, and the New Orleans All-Stars, featuring **Johnny Adams** and **James Booker**. The showboat ride is one of many great events that will compose the New Orleans Jazz and Heritage Festival, my favorite musical event of the year. Other highlights include a boat ride on the 24th featuring **Fats Domino**, **Doctor John** and the Neville Brothers Band. The festival will also feature its six typically star-studded fair ground dates, which will close on April 27 with a not-to-be-missed tribute to **Professor Longhair** by Toussaint. By the way, Tomato Records is set to release a Professor Longhair album, produced several years ago by critic **Albert Goldman** (the Lenny Bruce Story, Disco).

DON'T FORGET THE MOTOR CITY — We were delighted to hear from **Eli Fontaine**, the venerable sax man who tours with Michael Henderson and who has blown tenor for everyone from Jackie Wilson to Michael Jackson. Fontaine has recently branched into



BIRTHDAYING WITH THE ALIENS — Atco recording artist Gary Numan recently celebrated his birthday in Los Angeles. Pictured at the party are (l-r): Doug Morris, president of Atco; Numan; and Bob Greenberg, vice president and west coast general manager of Atlantic.

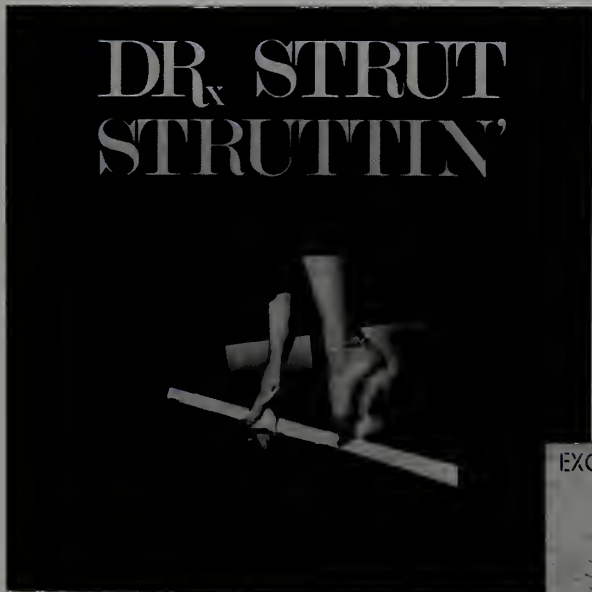


Elliot Goldman

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JAZZ

THREE JAZZY NEW ALBUMS FROM MOTOWN



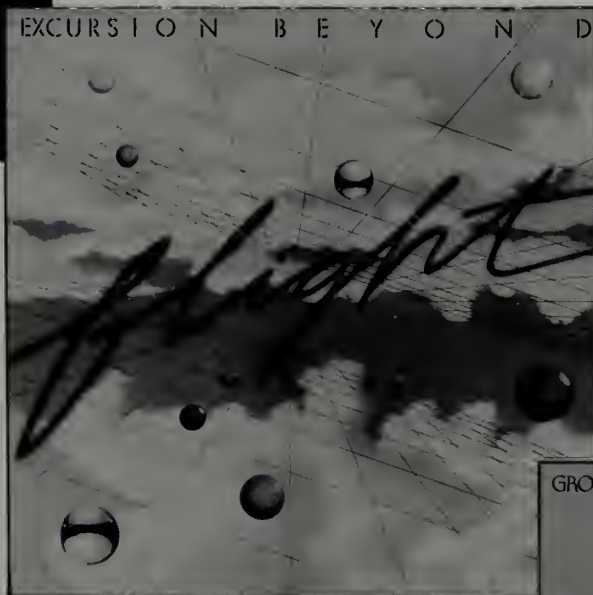
"STRUTTIN'"

DR. STRUT

Dr. Strut is six men – Tim Weston on guitar, Claude Pepper on drums, David Woodford on reeds, Everett Bryson on percussion, Peter Freiburger on bass and Kevin Bassinson on keyboards – who play some of the most refreshing music the jazz world has heard in years.

"If there's a sophisticated listener out there, there's something for him in our music. If there's a listener who wants to party, there's something for him. And that's what we want" says the band's Tim Weston.

Strut's premiere album met with excellent radio and consumer acceptance. "Struttin'", again produced by Lee Young Sr., is destined for even greater success!



"EXCURSION BEYOND"

FLIGHT

Flight's Motown debut, "Excursion Beyond", is an exciting adventure reaching beyond present musical boundaries via the "poly-trumpet", a fusion of trumpet and synthesizer developed by group leader Pat Vidas.

This new sound takes the five man ensemble to a different dimension in the fusion of progressive jazz and rock!

Flight's "Excursion Beyond". Ready to take off!

"SKYLARKIN'"

GROVER WASHINGTON, JR.

Grover's own writing and composing talents plus his unmatched abilities on soprano, tenor and baritone sax are mated to the music of Roland Kirk and Stevie Wonder on "Skylarkin'", another progressive step for one of today's most respected jazzmen – Grover Washington, Jr.

GROVER WASHINGTON, JR.

SKYLARKIN'



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One-Stops' Business Is Up; Increased Spot Buying Cited

by Richard Gold

NEW YORK — On the eve of NARM, one-stop operators around the nation reported business to be better than expected in many cases and expressed optimism about their business outlook for the rest of the year. However, some of the wholesalers complained about the manufacturers' billing and credit policies and they also expressed concern about inflation and rising costs.

Some one-stops have picked up spot business from retail accounts that used to deal directly with the major distributors before the 18-22% ceiling on returns for most front-line product was instituted. This corroborates speculation at the beginning of the year that such new buying patterns might emerge (**Cash Box**, Jan. 12).

Dennis Price, national one-stop manager for the Minneapolis-based Lieberman Enterprises, said, "We're seeing some trends in some market places where people who traditionally buy the bulk of their merchandise directly from the major distributors are now buying from us instead." Price cited the returns limit as the main reason for the surge in spot business, but he also said that sharp reductions in advertising allocations for small retailers and a "reduced information flow" about new releases, due to personnel layoffs at the labels, were contributing factors to an increasing reliance upon one-stops.

In Miami, Fred Held, sales manager for

Bill To Restrict Festival Seating In N.Y. Assembly

NEW YORK — A bill has been introduced into the New York State Assembly that would set strict limits on festival seating at concert halls and stadiums throughout the state. Sponsored by Ed Lehner, a Democratic Assemblyman from Manhattan, the bill also provides for beefed-up security forces and regulations on the number of doors to be opened and the times for opening at both festival and non-festival types of concerts. The bill applies to 18 New York State venues that can seat more than 5,000 people, including Madison Square Garden, Nassau Coliseum, and auditoriums in Buffalo, Rochester and Syracuse.

Ken Kwartler, an assistant to Lehner, said that initial response to the bill has been "favorable." Although some concert promoters disagree with specific provisions of the bill, he said, concert arena managers generally support the measure. "They're more concerned with the safety of their premises than with maximizing profits," he asserted.

The initial impetus for the bill, noted Kwartler, came from the recent tragedy at Riverfront Stadium in Cincinnati, where 11 people died as concertgoers tried to jam through a couple of doors before a Who concert. But the aide also pointed out that situations with a similarly destructive potential have occurred in New York as well. A Styx concert at the Rochester War Memorial in 1978, for example, was grossly oversold, creating riot conditions in which two people were stabbed and 50 were treated for injuries. A few weeks later, at a Grateful Dead concert in the same venue, seven people were hospitalized and five were arrested. In addition, there was a near-riot at Nassau Coliseum recently, caused by fans who couldn't get tickets for a Pink Floyd concert.

"We're looking to guard the health and safety of concert-goers in New York State," commented Kwartler. "We want to prevent tragedies like those in Cincinnati."

Tone Distributors, said that the major distributors' new returns policies have made his one-stop a more attractive alternative for retailers with selective but immediate purchasing requirements. "Without question, we are getting more business," he said. Held also noted that his traffic has increased over this time last year, and said that he felt that the business overall was operating in "a much more healthy atmosphere."

Oldies Demand

Ron Ricklin, vice president of California Music in Los Angeles, said, "our business has gone up a tremendous amount, 25 to 30 percent." Ricklin attributed the upsurge in traffic to pressures on retailers caused by the new returns limit. Another important factor in his case, Ricklin said, was an increased demand for oldies, which are a California Music specialty. In Denver, Harlan Heidelmeier, buyer for the Mile High One-Stop reported that his business has been good. Heidelmeier said that he has picked up spot orders from retailers because of the new returns restrictions, and that new releases from stars like Bob Seger, Elvis Costello, and Heart were moving well.

At Northern Record Sales in Cleveland, assistant branch manager Tom Hunter said that, as of now, additional spot ordering due to the returns ceiling "has not materialized." Nevertheless, Hunter said that "the onset of '79 was much worse" and that his business was up from this time a year ago. "We're running a very clean operation," Hunter reported. "There's no fat."

Although the new returns limit has benefited some one-stops by generating increased spot-ordering, the ceiling has also caused problems for the wholesalers. The one-stops' main objection to the limits was that they severely restricted the wholesalers' latitude in ordering new product from the labels. Complaining that the guidelines tended to be one-sided and stacked in favor of the manufacturers, some one-stop operators warned that the limits could be counterproductive and particularly damaging to the development of new artists.

New Artists Penalized

"The labels don't allow you anything to work with, it's all one way," commented George Weiss, vice president of Win Records in New York. Although he said that

(continued on page 90)

Crystal Clear To Stop Suggested List Pricing In U.S.

LOS ANGELES — Crystal Clear Records, a direct-to-disc recording company, has announced national retail list pricing in the United States will be eliminated beginning April 1.

"Specific local and regional economic needs deter us from determining a set national list price," said Bob Walker, director of marketing for Crystal Clear's distribution unit.

"Retail prices now range from \$14 to \$19.99, and wholesale prices will not change," Walker added.

He also said that dealers would be able to obtain an average list price based on the company's survey of regional and national averages.

"Individual dealers will be given the opportunity to assess their own pricing needs based on in-depth knowledge of their particular market," Walker commented.

Elimination of list pricing has also been tried by Polygram and other distributors in the U.K. and in Canada.

HONKY TONK WOMAN — Although the majority of the film has a glossy, fairy tale like feel a la the *Buddy Holly Story*, one can't help but root the young **Loretta Lynn** (**Sissy Spacek**) on to success in *Coal Miner's Daughter*. The movie is filled with excellent performances — **Tommy Lee Jones** as Lynn's husband, **Beverly D'Angelo** as **Patsy Cilne** and former **Band** member **Levon Helm** as Lynn's father — but Spacek has a vigor and innocence that one rarely sees in contemporary acting, and the characterization should earn an Academy Award nomination. The scenes of Lynn's early life in Kentucky are especially affecting and honest, as Spacek (who grew up in surroundings similar to Lynn in Texas) gives a portrayal of a 13-year-old girl with an imagination and backwoods wholesomeness that is totally realistic. The film does have its flaws — the relationship between Spacek and Jones is poorly motivated and unfocused, and the ending is ultimately unsatisfying — but the inspired performances of the principal characters make it a rewarding experience. Spacek's renderings of Lynn's classic songs and D'Angelo's dramatic renditions of songs by **Willie Nelson** and **Don Gibson** should please Lynn herself. The screenplay is based on the autobiography by Lynn and **George Vecsey**, and was written by **Tom Rickman**. *Coal Miner's Daughter* was directed by **Michael Apted** and produced by **Bernard Schwartz**.

DIARY OF THE DIVINE — **Bette Midler**, *The Divine Miss M*, puts her audacious wit into book form in *A View From A Broad*. The 150-page hardback diary is a rather humorous account of her first world tour, what Midler terms her "monumental schlep." The short term biography, which also contains the photographs of **Sean Russell**, follows Midler and her touring entourage of **Harlettes**, musicians, roadies, wardrobe coordinators and more than 2,000 pairs of shoes from Seattle to Sydney. The amusing on-stage patter that has made the singer/comedienne more famous than her songs translates nicely to paper, although some foreign prejudice creeps in every now and then. Highlights of the



GUITARS ON FIRE — **Don Felder** (left) and **Joe Walsh** of quintessential southern California band **Eagles** put their dueling guitar expertise to work during the group's recent four-night stand at the Forum in Los Angeles.

literary debut include Midler's first stage appearances as a hot dog, mustard and relish glistening in the footlights; her encounter with the worst wursts in Sweden; and the unveiling of one of her greatest stage personas — Dolores de Lago, the Toast of Chicago, a sequined mermaid in a starfish bra. The book is published by Simon and Schuster.

HOLLYWOOD SIGNS — In support of the new *Can't Stop The Music* soundtrack and film (due for a June 20 opening), producer Alan Carr will soon unveil one of the largest and most expensive billboards that eyes on the Sunset Strip have ever seen. Baskin-Robbins are also tied in with the film's promotion, and *Caçablanca* will distribute the original movie score . . . Those people who claimed they saw a change in the Hollywood sign on March 14 didn't have smog in their eyes after all. The sign read "Bankwood" instead of Hollywood, and it was a promotional ploy by a local L.A. band, The Bank.

DESPERADO — An armed man with a yen for the southern California sound walked into Elektra/Asylum headquarters in New York the morning of March 20 and took E/A office manager 58-year-old **Ruth Manne** hostage. After entering her office, he demanded to meet **Jackson Browne** and the **Eagles**. The police arrived, and after several frantic phone calls were placed to the west coast in search of the artists, the man gave up. A combination of New York's Finests' persuasiveness and WPLJ Radio's strategic cueing of Eagles' "Desperado" calmed the overzealous fan.

BANDSTAND JAMS ON — *American Bandstand* has had the same musical theme for the last 20 years, but the criteria for bands that play music that has "a good beat and is easy to dance to" is changing. Over the past few months such new wave bands as the **Talking Heads** and **Madness** have taped segments of the show. Most recently, **The Jam** played "Strange Town" and an energetic version of the classic "Heat Wave" for a started disco crowd. **Dick Clark**, in customary interview fashion, asked a sullen **Bruce Foxton** (The Jam's bass player) what he labeled this new sound coming from England. "It's Jam Music man," Foxton bluntly replied. The new rock is, indeed, hard to label, and so was the Jam's performance at the Santa Monica Civic the same day of the Bandstand taping. 300 pogoers leaped onto the stage during the final crashing chords of "David Watts." It was one of the most thrilling concert finales seen in the L.A. area in some time.

THE CLUB SCENE — One of Hollywood's most famous rock clubs, The Starwood, might not be long for the world. The Los Angeles County Business License Commission has voted to revoke the Starwood's business license following complaints from residents in the club's West Hollywood neighborhood. The grievances centered on vandalism, alcohol and drug abuse, trespassing and other activities by club goers in residential areas adjacent to the venue. The Starwood has filed an appeal.

TOTALLY HOT — **Olivia Newton-John**, whose ABC-TV special will prime audiences for the Academy Awards show, performed in a free concert with friends **Elton John**, **Andy Gibb** and **Cliff Richard** in Century City on March 19. The 8 p.m. gig was taped and will become part of the special. **Toni Tennille**, **Linda (Peaches) Green** and **Tina Turner** will also be on the show with Newton-John, and word has it that the foursome performs a hot version of Eagles' "Heartache Tonight."

A WEE BIT O' THE GREEN — Ireland's **Chieftains** appeared on the *Good Morning America* show on St. Patrick's Day. After an uplifting performance of jigs and reels for the American TV audience, the six-man band took its special brand of traditional Irish folk music to the corner outside the NBC building in New York and did ten minutes in front of the cameras for Ulster Television. **Paddy Maloney** and his band of rouges also play the Ahmanson Theatre in Los Angeles on March 23.

HATS OFF FOR LENNY — Jazz funkier **Lenny White** had his ubiquitous hat stolen at a gig in Chicago, and he is dead set on getting it back. It seems that the chapeau was misplaced during a performance, and a \$200 reward is being offered for the return of the famous White trademark.

BABY TALK — **Pat** and **Reina Scigliano** are the proud parents of **Christopher Joseph Charles**, who was born March 7 at Cedars-Sinai Hospital in Los Angeles. Father is vice president of Creative Services for Jet Records and mother is an independent publicist.

ENTRANCES AND EXITS — **Melissa Kohann** is no longer at Jet Records. The publicist can be contacted at (213) 254-9670.

marc cetner

Dancer's Jaguar Mask from Guerrero, Mexico used in the procession of San Francisco. Courtesy of the Southwest Museum. Los Angeles.



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FEATURE PICKS

BOZ SCAGGS (Columbia 1-11241)
Breakdown Dead Ahead (4:06) (Boz Scaggs Music—ASCAP/Foster Frees Music, Inc./Irving Music, Inc.—BMI) (B. Scaggs, D. Foster)

Scaggs delivers a rumbling, tumbling rocker as the first single from his long-awaited new "Middle Man" LP, as crack lead guitar work rips through the jangling rhythm section of heavy, steady bass and building drum rolls. Excellent use of piano and tambourine as additional rhythm instruments, cap this AOR, pop joy. Hitbound.



STEPHANIE MILLS (20th Century-Fox TC-2449)
Sweet Sensation (3:35) (Frozen Butterfly Publishing Co.—BMI) (J. Mtume, R. Lucas)

The title track from Mills' upcoming "Sweet Sensation" LP rocks to a smart, sensuous and totally infectious beat, powered by a joyous horn section, light strings and handclaps. Co-writers and producers Mtume and Lucas have layered the instrumentals perfectly, creating a full sound without overpowering Mills' sexy, sassy vocals. A multi-format pleasure.



ANDY GIBB AND OLIVIA NEWTON-JOHN (RSO RS 1026)

I Can't Help It (3:54) (Stigwood Music, Inc., admin. by Unichappell Music—BMI) (B. Gibb)

Olivia Newton-John manages to match the youngest Gibb quiver for shivering vocal quiver on this fully-orchestrated duet from the "After Dark" LP. Written by Bee Gee Barry Gibb, this wispy ballad seems destined for out-of-the-box Top 40 airplay, with its romantic lyrical theme and glossy instrumental. Also fine for A/C play.



THE KNACK (Capitol 4853)

Can't Put A Price On Love (3:35) (Eighties Music/Small Hill Music—ASCAP) (D. Fieger, B. Averre)

Opening with an electric guitar riff which bears an uncanny resemblance to the lead from the Stones' "Beast of Burden," The Knack, led by the cooing lead vocals of Doug Fieger, create a slow, plaintive followup to "Baby Talks Dirty." Trembly guitar and echoed snare shots give a raw edge to this pop-oriented teen pleaser

RAY, GOODMAN & BROWN (Polydor PD 2077)
Inside Of You (3:50) (H.A.B. Pub., Inc./Dark Cloud Music, Inc.—BMI) (A. Goodman, H. Ray, L. Waiter, H. Goodman)

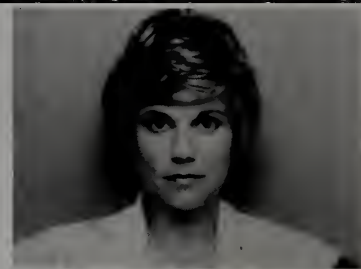
As Ray, Goodman & Brown's latest single, "Special Lady," continues to climb up the Top 15 on the pop charts, this shimmering second single from their self-titled LP should receive immediate B/C attention. Intricate vocal harmonies build with light bell chimes and brass for another heavy B/C contender and pop sleeper.



ANNE MURRAY (Capitol 4848)

Lucky Me (3:06) (Chappell & Co., Inc.—ASCAP) (C. Black, R. Bourke)

This wistful ballad seems tailor-made for Murray's low, rich vocal delivery. The gossamer-like strings build nicely with acoustic guitar and mournful piano, providing a lush background for the bittersweet lyric, which Murray handles with her usual graceful ease. From the forthcoming "Somebody's Waiting" LP, it's an unquestioned A/C, pop hit.



NEIL AND DARA SEDAKA (Elektra E-46615)
Should've Never Let You Go (4:17) (Kirshner Songs/April Music Publishing—ASCAP/Kiddio Music Co.—BMI) (N. Sedaka, P. Cody)

Father and daughter Sedaka turn in a bitersweet vocal duet here, as their lilting styles mesh perfectly with swelling strings in the background. Addition of french horns, harp and rolling drum crescendos fill out this ambitious MOR ballad, which should quickly find a home on A/C, pop playlists.



SISTER SLEDGE (Cotillion 45013)

Reach Your Peak (3:28) (Chic Music, Inc.—BMI) (B. Edwards, N. Rodgers)

Sister Sledge's mesmerizingly rhythmic vocal chant on the chorus is the high point of another fine Edwards-Rodgers concoction for the vocal group, but the sweltering horns, jazzy sax break, rock steady bass and arching strings also liven things up here. The beat is thick, quick and utterly danceable, making this an ideal pick for B/C, dance and pop lists.

SINGLES TO WATCH

STEVE FORBERT (Nemperor ZS9 7529)

Say Goodbye To Little Jo (3:53) (Rolling Tide Music — ASCAP) (S. Forbert)

Forbert turns in another musically upbeat followup to "Romeo's Tune," although the lyric deals with a love walking out the door. Rolling organ and piano combine with well-placed guitar licks for a righteous pop, AOR pick.

M (Sire SRE 49206)

That's The Way The Money Goes (3:50) (Platinum Productions Int. N.V.—ASCAP) (R. Scott)

M mastermind Robin Scott revamps the beat of "Pop Muzik" here and turns it into a jazzy Euro-pop riff with a whimsical lyrical theme concerning the world money market. Off the wall electronics amplify this timely theme for pop and AOR, DOR play.

NEIL DIAMOND (Columbia 1-11232)

The Good Lord Loves You (3:45) (All Seasons Music—ASCAP) (R. Fagan)

Diamond delivers a universally spiritual message for the masses on the second single from his "September Morn" LP. A marching anthem sung with Diamond's usual manly verve, backed by a heavenly choir, this is right for pop, A/C and gospel.

DAN HILL (Epic 9-50860)

I Still Reach For You (3:27) (Welbeck Music Corp.—ASCAP/Mann & Weil Songs, Inc./ATV Music Corp.—BMI) (D. Hill, B. Mann)

Hill recaptures the sensitive vocal quality which made "Sometimes When We Touch" such a big hit on this new single from his upcoming debut Epic LP "If Dreams Had Wings." Hill's vocals rise to a violent pitch on the lofty crescendos. Strong A/C and pop potential here.

STIX HOOPER (MCA MCA-41218)

Cordon Bleu (3:35) (Four Knights Music Co.—BMI) (J. Sample)

Sprightly, upbeat French accordion melody gives this bouncy cut from Hooper's "The World Within" LP the feel of gay Paris as the drummer keeps the snappy beat pumping with syndrums, snare work and various percussives. For jazz and A/C play.

BOB DYLAN (Columbia 1-11235)

Slow Train (4:15) (Special Rider Music—ASCAP) (B. Dylan)

Dylan combines nationalism and spiritualism effectively on the bluesy title track from his "Slow Train Coming" LP. The Grammy Award winner sings with the honesty of his convictions, backed by a full gospel chorus. For A/C, Inspirational and pop lists.

TONY SCIUTO (Epic 9-50865)

Cafe L.A. (3:54) (No publisher listed) (T. Sciuto, S. Egorin)

Floating electric piano segues into a pop samba on this unique but totally accessible track from Sciuto's "Island Nights" LP. Breezy sax break fits into the jazzy tone of the cut, which is perfect for A/C and pop playlists.

NARADA MICHAEL WALDEN (Atlantic 3655)

Tonight I'm Alright (4:10) (Walden Music, Inc./Gratitude Sky Music, Inc.—ASCAP) (N.M. Walden)

Swirling electronics zip into the steady dance beat, fueled by handclaps, funky bass scales, regal horn blasts and various percussives. Fade echo vocal on the hook hammers the song home for B/C, dance lists.

WISHBONE ASH (MCA MCA-41214)

Helpless (4:05) (Almo Music Corp.—ASCAP) (P. Kendrick)

Veteran hard rock unit Wishbone Ash has always maintained a fine balance between melody and metal in its music, as the British quartet proves on this new single from the "Just Testing" LP. AOR will love the tasty guitar soloing, while the strong simple melody is just right for pop lists.

BUZZCOCKS (I.R.S. IR-9010)

I Believe (3:26) (Nymph Music, Inc.—BMI/O.P. Virgin Music Ltd.) (Shelley)

Mixing raw four-piece rock attack with pop hooks, the Buzzcocks display lyrical wit and intelligence here, taking a back-handed swipe at those who take beliefs as dogma. If the lesson is a little obtuse, the musical message is straight on. From the "A Different Kind of Tension" LP.

BETH NIELSEN CHAPMAN (Capitol 4843)

If I'd Only Known (3:48) (Screen Gems-EMI Music Inc./Don Mosley Music — BMI) (B.N. Chapman)

Singer/songwriter Chapman evokes the tender stylings of Judy Collins on her debut single from the "Hearing It First" LP, but her resonant vocals here prove she is a distinctive artist in her own right. Passionate pop, A/C material.

ALTON McCLAIN & DESTINY (Polydor PD 2073)

I Don't Want To Be With Nobody Else (3:58) (Platinum Wizards Music—BMI) (R.R. Barnes, H. Bowens, J. Collier, M. Sharon)

A souped up and saucy dance-oriented tune is served up by the female vocal trio with seemingly limitless energy and enthusiasm. Shakin' guitar and horn blasts pump the instrumentals up with the vocals, packing a wallop for B/C, pop and dance lists.

LOU RAWLS (Philadelphia Int'l. ZS9 3750)

You're My Blessing (3:12) (Mighty Three Music—BMI) (K. Gamble, L. Huff)

Congas and organ add a stylish twist to this new single from Rawls' "Sit Down And Talk To Me" LP. Strings and mellow electric guitar arch with Rawls' vocals, joined at the close by female backup. Right on B/C, A/C add.

CHERYL LYNN (Columbia 1-11234)

In Love (3:48) (Koan Music/Ruchara-Garrett Music—ASCAP) (D. Cohen, L. Ruchala)

Lynn tackles the title ballad from her current LP with the same sort of spine-chilling vocal swoops that have been her trademark. A one of a kind stylist, Lynn packs more emotion into one note here than most do in an entire song. Recommended for B/C, pop lists.

FRENZY (Art 219)

A Little Love (2:50) (Artrec—BMI) (Tremblay, Zayle)

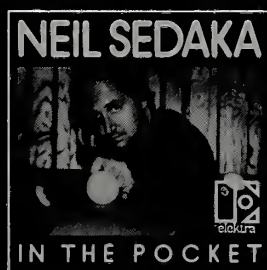
Busting out of the jukeboxes in the Southeast U.S., this single from the Ft. Lauderdale quartet Frenzy rocks to an insistently steady beat, powered by raw, gutsy dual guitars and unique drum sounds. For AOR, pop play.

A very special love song.
"SHOULD'VE NEVER
LET YOU GO"
(E-46615)

A duet by
Neil Sedaka and Dara Sedaka.



The first single from
IN THE POCKET.
(6E-259)



Neil Sedaka's new album on
Elektra Records and Tapes.

Produced and Arranged by Robert Appère and Neil Sedaka.



COUNTRY RADIO SEMINAR PROBES PROBLEMS — The Country Radio Seminar, held in Nashville recently, attracted almost 400 registrants who were concerned with probing the problems that face the radio community in the '80s. Pictured are (l-r): Don Boyles, Radio Seminar agenda chairman; keynote speaker Paul Harvey and Mac Allen, president of the Country Radio Seminar board.

Country Radio Seminar Looks Into 'Answers For The '80s'

by Don Cusic

NASHVILLE — Keynote speeches by Paul Harvey and Red Barber, the new faces banquet and show, and the election of new board members and an executive director were some of the highlights at the 11th annual Country Radio Seminar, held March 14-15 in Nashville at the Hyatt Regency. Almost 400 registrants attended the two-day work sessions, which were aimed at providing "answers for the '80s."

The seminar, which has remained relatively free of record company hype, has had full record company support to provide an intensive working session for those involved in country radio. It has become a key event for attracting the top personnel in country radio, as well as major executives and promotion people both with labels and independent.

The seminar began on Friday morning, March 14, with Harvey's keynote address. The popular radio and television personality spoke on radio, journalism and world politics in an upbeat, witty manner that forecast an American at the crossroads of survival and the decade of the '80s determining whether it will thrive or merely survive.

Panel Discussions

Following Harvey's talk were concurrent sessions on "How To Control Your Career," moderated by Bob English of WUBE, with panelists Kim Pyle, WOKX; Jim Ray, KOKE and Terry Wood, WSAI; and "How Do You Talk Arbitron," moderated by Ed Salamon, WHN, with members of the Arbitron Advisory Panel; Don Nelson, WIRE, and Jim Phillips, KHEY.

"How Will You Program In The '80s," moderated by Lee Masters, KLOZ-FM, with panelists Brad Messer and Barry Warner, KIKK, was a discussion of programming, news and sports.

Just before Friday's lunch there was a presentation by the Country Music Association entitled "Have You Heard The One About The CMA?," which was a comedy routine by President Jimmy Carter impersonator Carl Wolfson.

Following the Friday lunch were concurrent sessions, "Is Research The Answer To The '80s," with panelists Dr. Robert Balon, president of Multiple Systems Analysis; Bill Ford, WCXI; Bill Figenshu, KIKK, and John Randolph, WMPS; and "How Do You Motivate Sales People," with Jason Jennings, chairman and chief executive officer of The Jennings Company, Ltd.

Dr. James N. Farr, president of Farr Assoc. behavioral science consultants, spoke on "How Do You Manage Management People." Next was a video tape presentation of Dr. Morris Massey, University of Colorado, on the topic of "What You Are Isn't Necessarily What You Will Be."

Concluding the first day of sessions was

an audiovisual presentation by the Mutual Radio Network on "The Renaissance Medium — Radio/Network Radio/Mutual Radio." Friday evening featured a special private screening of "Coal Miner's Daughter," the story of the life of Loretta Lynn. Following the film, there was the traditional "rap room" where registrants discussed topics pertaining to radio not covered on the seminar agenda.

The sessions Saturday opened with an address by pioneer network sportscaster Red Barber, who discussed his 50 years of sports coverage, touching on many of the highlights of his career.

The first working session for that day was titled "How Well Do You Know The Record Business? — Where Does The Record Come From? Where It It Going? How Does It Get There?" The session was moderated by Moon Mullins, WDAF, with panelists Norro Wilson, producer, Warner Bros.; Ronnie Milsap, artist, RCA; Joe Galante, vice president, RCA promotion; Peter Svendsen, independent promotion; Mike Martinovich, CBS marketing, Bruce Hinton, independent promotion; and Jan Rhees, in-

(continued on page 61)

Craig Named

(continued from page 10)

most innovative figures in our industry, he is respected for his ability to recognize and acquire new talent, develop artists' careers, and create effective marketing concepts for their recordings. He is the ideal executive to lead our British company."

Craig was previously senior vice president and general manager of Columbia Records. He joined CBS Records in 1960, holding sales positions in the South, Midwest and Northeast regions. In 1972, he was appointed vice president of sales and distribution for CBS Records. Two years later, he was named vice president of marketing for CBS Records, and he was appointed vice president and general manager of marketing for CBS Records in 1976. He was promoted to the position of senior vice president and general manager of marketing for the company in 1977 and held that position until June, 1978, when he was appointed senior vice president and general manager of Columbia Records.

"I look upon this as an exceptional opportunity to join a company that has built a worldwide reputation of concern for artistry in the music business," said Craig. "The new appointment permits me to become part of a dynamic group of record executives at RCA in England, and I look forward to consummating the extensive plans for growth of RCA in Great Britain. I am particularly impressed with the commitment by the RCA Corporation and its Record Division to develop an even more competitive company in England, and I look forward to helping develop major careers for artists on labels marketed by RCA in Britain."

Suffolk Raids Net Pirate LPs, Equipment Worth \$12 Million

(continued from page 7)

At presstime, it could not be ascertained whether a grand jury would be convened to investigate the M. & R. operation or whether evidence in the case will be presented to the Federal grand jury in Brooklyn that has been hearing testimony into record counterfeiting.

According to the District Attorney spokesman, the March 18 raids on the M. & R. factory in Wyandanch and warehouse in Deer Park netted approximately \$8 million in finished goods and recording equipment. But he said that an anonymous telephone caller phoned Suffolk County police the day after the seizures were made public to report that Rascio had leased a warehouse from him in Wyandanch. The spokesman indicated that the caller went to the facility and observed cartons of finished product, whereupon he called the police to report his findings.

A search warrant for the Wyandanch Avenue warehouse was issued March 19 by District Court Judge Charles Tomasello, and the raid was conducted the following day. The spokesman said approximately \$4 million in recordings were seized at the address, including hundreds of cartons of jackets and sleeves, 200 masters, tens of thousands of labels and over 200,000 counterfeit and bootleg recordings.

Yarnell told **Cash Box** that the M. & R. operation had apparently been counterfeiting "a very, very large mix of just about everybody's product," including goods on such labels as CBS, Warner Bros., Atlantic, RCA, RSO and at least one other Polygram-

distributed label, which he did not identify. He said the majority of the counterfeit albums that were seized were specifically manufactured as white-label goods designated for promotional use only. A large quantity of bootleg and some counterfeit albums were also seized, including recordings by such artists as Wings, Blondie, Bruce Springsteen, Billy Joel, Led Zepelin, the Grateful Dead, Brian Eno, Buffalo Springfield and the Nazz. "Warner Bros. Music Show" promotional albums were also counterfeited.

Strike Force Absent

Yarnell would not confirm or deny reports that the Organized Crime Strike Force for the Eastern Division of New York, which was responsible for the 20-month joint investigation with the F.B.I. that resulted in the seizure of \$100 million worth of equipment and counterfeit product in December 1978, declined to take part in the Suffolk County raids, which involved up to 16 Suffolk County uniformed and plain-clothes officers on both occasions.

Yarnell indicated that he had been aware of an outfit on Long Island that might have involved Rascio and had been responsible for the manufacture and distribution of counterfeit recordings throughout the northeast since 1971, but declined to say whether or not it was the M. & R. operation. He added that while the bulk of last week's seizures consisted of counterfeit and bootleg albums, Rascio, a former U.S. postal employee, has also been linked to the manufacture and distribution of other kinds of bogus product.

RSO Announces Distribution Pact With Chinn, And Chapman's Dreamland

LOS ANGELES — The long-awaited announcement of RSO Records' worldwide agreement to distribute composer Nicky Chinn and co-writer/producer Mike Chapman's Dreamland Records label was made by Robert Stigwood, chairman and chief executive officer of the Stigwood Group of Companies, at a reception in West Hollywood March 18.

Under the terms of the multi-million dollar agreement, which had been in discussion for more than 6 months (**Cash Box**, Feb. 16), Dreamland becomes "a full-line record company, not just a custom label," according to co-principal Nicky Chinn. Chinn noted that he and Chapman will retain "full autonomy" over label signings, which now include L.A.-based Shandi, New York rock groups Spider and Nervus Rex, singer Holly Penfield, the group Consenting Adults and Michael Des Barres.

Chinn also pointed out that Dreamland "may sign one more act before the end of this year." The first product scheduled for release on Dreamland will be a single by the group Spider, to ship in April.

Michael Dundas, former RSO promotion staff member, and Rick Swig, previously director of national promotion for Infinity

Records, have been named vice presidents of AOR and pop promotion for Dreamland. The entire staff of Chinn and Chapman's L.A.-based Chinnichap, Inc. will also be working for Dreamland, according to Chinn, although the label will be "relying on RSO's promotion staff and their use of independents."

RSO itself has added three people and "will perhaps add one or two more for the promotion and marketing of Dreamland product," according to Al Coury, RSO Records president. Chinn added that Dreamland "may possibly add our own regional promotion people down the road."

Coury noted that the Dreamland deal was "the most important step in the growth of our company. The situation is ideal for both companies and I believe it will benefit everyone involved."

When asked why he finalized the agreement at this particular time, Stigwood replied, "The music industry needed a positive move at this point to help us forget the piracy which has hurt us all, and especially RSO. Chinn and Chapman have an agreed upon sum for marketing and promotion and we are backing them to the hilt."



BABES IN DREAMLAND — Robert Stigwood, chairman and chief executive of Stigwood Group, announced the worldwide, multi-million dollar distribution agreement for Nicky Chinn and Mike Chapman's Dreamland Records label at a reception at Le Dome restaurant in Los Angeles last week. Dreamland will be distributed through RSO Records and first product will be a single by the group Spider. Pictured at the reception are (l-r): Mike Chapman; Robert Stigwood; Nicky Chinn; George Albert, **Cash Box** president and publisher; and Al Coury, RSO Records president.

BACKSTAGE PASS — Little River Band — Capitol SWBK-12061 — Producer: Little River Band — List: 13.98 — Bar Coded

This fine live package was recorded partly in Australia with the Adelaide Symphony Orchestra and partly during The Little River Band's 1979 North American tour. It is a splendid showcase of this versatile band's talents as the Aussie fivesome swims deftly through a sea of styles — folk, rock, country and A/C. The LP's greatest moments are on "Reminiscing," "Red Shoes" and the hard rocking "It's Not A Wonder." Suited to a variety of formats.

UNDERTOW — Firefall — Atlantic SD 16006 — Producers: Albert, Albert, Lehning and Firefall — List: 7.98

This Boulder, Colorado rock band has picked up the mellow sound that the Eagles eschewed a few years back and has been carrying the laid back musical torch ever since. Rick Roberts writes some great love songs that are especially suited to 18-35-year-old female demographics in the A/C and Pop formats. As usual, the material is rife with acoustic guitar melodies and laden with soaring harmonies. A must for the surf and sun crowd.

DREAM BABIES GO HOLLYWOOD — John Stewart — RSO RS-1-3074 — Producer: John Stewart — List: 7.98

Stewart turned music into gold last time out, and this time around he has refined his driving, acoustic folk sound to commercial perfection. The ominous bass drum sound and the electric piano embellishment are the perfect vehicle for his haunting tales of mysterious lovers and life on the road. Stewart's low, warbling vocals are given fine support by such female friends as Nicolette Larson and Linda Ronstadt, and the harmonies are some of the most unique in contemporary rock. For AOR and Pop lists.

DREAM STREET ROSE — Gordon Lightfoot — Warner Bros. HS 3426 — Producers: Lightfoot, Waronker and Titelman — List: 7.98 — Bar Coded

Lightfoot is back with more of those great vagabond folk tales and simple acoustic ballads based around the philosophy of the man who walks to the beat of a different drum. This time out, his uncomplicated musical compositions are put through a 3M digital system and the sound is lustrous — chords cascade and notes shimmer. While he has been leaning toward more of a Pop sound on his last few outings, Lightfoot returns to his Canadian country roots on "Dream Street Rose."

LET'S GET SERIOUS — Jermaine Jackson — Motown M7-928R1 — Producers: Jackson and Wonder — List: 7.98

Jackson might be somewhat overshadowed by his younger brother these days, but he is a strong songwriter and singer in his own right. The LP starts off with an exhilarating Stevie Wonder Funkathon, but the record soon gives way to such fine Jackson-penned dancin' numbers as "You Got To Hurry Girl" and "Burnin' Hot." Jackson has an arresting, breathy voice and it is in peak form on the jumpin' "Feelin' Free." For B/C and Pop lists.

DAYTON — United Artists LT-1025 — Producers: Rich Goldman and David Shawn Sandbridge — List: 7.98

This R&B trio from Dayton, Ohio injects its ambitious funk compositions with a heavy dose of breezy jazz. Its vocals are loaded with a wild abandon that is sadly lacking in much of today's black contemporary music. The sassy, uptempo workouts are powered by the keyboard sound of Dean Hummons, the rhythm guitar of Shawn Sandridge and Chris Jones' energetic lead vocals. For B/C lists. A winning debut LP.

OO-LA-LA — Sarah Dash — Kirshner JZ 36207 — Producers: Gold, Slegel and Anthony — List: 7.98 — Bar Coded

Formerly a member of Patti Labelle's entourage, Dash comes up with a strong follow-up to her solo debut on Kirshner. She puts her incendiary vocals to a lot of varied material here — disco, gospel ballads, straight-ahead R&B, bubble gum pop and rock — and handles all of the genres with equal aplomb. Top tracks are "This Girl Is Hot," "After All The Love I Get" and the title tune.

HEARING IT FIRST — Beth Nielsen Chapman — Capitol ST-12050 — Producer: Barry Beckett — List: 7.98 — Bar Coded

While this folk, Carole King "Tapestry" era material might seem outdated to many, Chapman displays that she is a singer/songwriter to be reckoned with. Her lilting vocals waft over several songs here that almost scream standard. Most of the material is musically well thought-out and features insightful lyrics. One can tell that this artist has labored over each line and bar, and that she truly cares about the art of songwriting. Top tracks are "Tired Old Lady" and the title cut.

THE TIMES OF OUR LIVES — Aztec Two-Step — Waterhouse 9 — Producer: Richie Vetter — List: 7.98

Fans of Loggins & Messina and Poco will thrill to the sound of Aztec Two-Step. This midwestern duo has a contagious country pop sound that should catch the ears of AOR, Pop and country programmers. Top tracks on this out of left field LP include "Looking For Love," "You Who," "I Don't Wanna Go" and "Boys." The twosome should make a lot of friends with "The Times Of Our Lives" LP.



REACHING FOR TOMORROW — Switch — Gordy G8 993M1 — Producers: Various — List: 7.98

A brief listen to side one of "Reaching For Tomorrow" will tell you that Switch has lived up to its million-selling tradition. The band aims for Earth, Wind and Fire heights on this LP, and while it doesn't quite reach that plateau, it is one of the most invigorating contemporary R&B workouts this year. The band throws everything but the kitchen sink into this album — funky bass, rockin' guitar, classical strings, Memphis Horns et al — and it is a must for R&B and pop programmers.



SPIRIT OF LOVE — Con Funk Shun — Mercury SRM 1-3806 — Producer: Skip Scarborough — List: 7.98

This record is a strong follow-up to the "Candy" album, which was the band's third gold LP. The group's sound still has that old Southern feel to it, but the horns are filtered through slick production and Con Funk Shun emerges with a contemporary R&B sound. "Spirit Of Love" and the reflective "Honey Wild" should make pop and A/C programmers perk up their ears again. This LP should take the band into the lofty reaches of platinumdom.



TRIOLOGY: PAST, PRESENT & FUTURE — Frank Sinatra — Warner Bros./Reprise — Producer: Sonny Burke — List: 20.98

This album will serve as a greatest hits package for fans as well as a guide to Francis Albert Sinatra for those who are not old enough to know of his greatness. O! Blue Eyes sounds better than he has in 20 years on this milestone three-record set. Sinatra sings his heart out with the swing orchestra of Billy May, The MOR orchestra of Don Costa, and the contemporary orchestra of Gordon Jenkins. A must for his legions around the world and A/C programmers too.



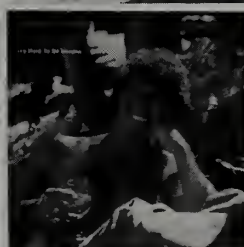
KEEPIN' THE SUMMER ALIVE — The Beach Boys — Caribou FZ 36283 — List: 7.98 — Bar Coded

"Keepin' The Summer Alive" is possibly The Beach Boys' most consistent and inspired work since "Holland." The harmonies are still as thick as melted surfboard wax, and the compositions are as wild and ambitious as anything on "Surf's Up." An all-star line-up of studio musicians and technicians have helped this classic act from Hawthorne, Calif. put out an album that is sort of a mysterious aural collage of an 18 year rock 'n' roll existence.



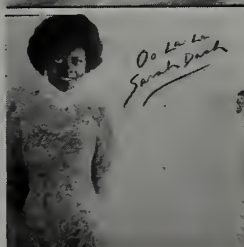
RELEASED — Patti Labelle — Epic JE 36381 — Producer: Allen Toussaint — List: 7.98 — Bar Coded

"Released" is Labelle's most streamlined effort yet. She holds on to her Philadelphia roots throughout the LP, but they blend beautifully with infectious New Orleans soul. The title track is a driving R&B number that should have fans and B/C programmers alike dancing around the speaker system. Allen Toussaint's brilliant Creole style production is the perfect kick in the soul that Labelle's career needed.



IT'S HARD TO BE HUMBLE — Mac Davis — Casablanca NBLP 7207 — Producer: Larry Butler — List: 7.98

The singer/actor/rhinestone cowboy is back with one of his strongest efforts since "Don't Get Hooked On Me" days. The title song has country hit written all over it, and it should fare well on A/C and pop stations as well. Other top tracks on Davis' latest include the mellow "It Was Time," the up-tempo "Gravel On The Ground" and a dramatic ballad entitled "I Know You're Out There Somewhere."



KEEP IT ALIVE — Stonebolt — RCA KKL1-0357 — Producers: Walter Stewart and Ray Roper — List: 7.98

This Canadian fivesome has a brisk hard rocking sound that is somewhat reminiscent of contemporaries like Journey and Styx. Stonebolt has a little more country in its sound than its peers, but its high soaring vocals are equally as poppy. The band is currently the toast of the Vancouver rock scene, and it should make a lot of friends state-side soon. For Pop and AOR lists.



JERRY KNIGHT — A&M SP-4788 — Producer: David Kershbaum — List: 7.98 — Bar Coded

It might be a little too avant garde for most R&B tastes, but this sleeper LP from a former member of Raydio is almost astonishing in its vision. Knight's brand of R&B cum hard rock could very well be the next direction in black music, and it is definitely worth the B/C programmer's listen. Dave Kershbaum, who has produced new waver Joe Jackson, sits behind the boards on this one and does some remarkable things with Knight's sound.



BOIL THE BREAKFAST EARLY — The Chieftains 9 — Columbia PC 36401 — Producer: Paddy Maloney — List: 7.98

This is the perfect release for a time when St. Patrick's Day and four leaf clovers are still on everyone's mind. The Chieftains are a museum piece of a band, as it renders traditional fiddle and pipe Irish tunes with the verve they were written with centuries ago. The Folk classics on the assemblages ninth album include "The March From Oscar and Malvina," "Ag Taisteal Na Blarnan (Travelling Through The Blarney)" and "Chase Around The Windmill."

Beth Nielsen Chapman

Aztec Two-Step

The Chieftains 9

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DANCE TOP 40 DISCO

	3/22	Wks. On Chart		3/22	Wks. On Chart
1 HIGH ON YOUR LOVE DEBBIE JACOBS (MCA — 12")	1	10	23 I CAN'T HELP MYSELF BONNIE POINTER (Motown — LP)	13	13
2 FUNKYTOWN LIPPS INC. (Casablanca — 12")	2	8	24 THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR (Solar/RCA — LP/12")	19	20
3 RIPE!! (ALL CUTS) AVA CHERRY (RSO — LP)	3	7	25 NOW I'M FINE GREY & HANKS (RCA — 12")	33	2
4 STOMPI THE BROTHERS JOHNSON (A&M — LP)	6	4	26 I WANT YOU FOR MYSELF GEORGE DUKE (Epic — 12")	25	6
5 IN LOVE (ALL CUTS) CHERYL LYNN (Columbia — LP)	7	7	27 I ZIMBRA/LIFE DURING WARTIME TALKING HEADS (Sire/W.B. — 12")	26	7
6 CALL ME BLONDIE (Polydor — 12")	10	4	28 KIND OF LIFE (KIND OF LOVE) NORTH END (West End — 12")	27	7
7 DON'T PUSH IT DON'T FORCE IT LEON HAYWOOD (20th Century — 12")	9	6	29 POP POP SHOO WAH EROTIC DRUM BAND (Prism — 12")	35	2
8 EVITA (ALL CUTS) FESTIVAL (RSO — LP)	5	10	30 TONIGHT'S THE NIGHT SHARON PAIGE (Source/MCA — 12")	28	6
9 DANCE OF LIFE (ALL CUTS) NARADA MICHAEL WALDEN (Atlantic — LP)	4	9	31 HIGH/SKYY ZOO SKYY (Salsoul LP/12")	38	2
10 MANDOLAY LA FLAVOUR (Sweet City — 12")	8	10	32 DON'T BRING BACK MEMORIES/IN NEW YORK PASSION (Prelude LP/12")	37	2
11 GOT THE FEELING TWO TONS O'FUN (Fantasy — LP/12")	18	4	33 YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR (De-Lite LP/12")	—	1
12 SABU (ALL CUTS) SABU (Ocean — LP)	11	10	34 GET DOWN MELLOW SOUND/WE GOT THE GROOVE PLAYERS ASSOCIATION (Vanguard LP/12")	—	1
13 ALL NIGHT THING INVISIBLE MAN'S BAND (Mango — 12")	17	5	35 MIDNIGHT MESSAGE ANN MARGRET (MCA — LP)	—	1
14 AND THE BEAT GOES ON THE WHISPERS (Solar/RCA — 12")	12	10	36 THANK GOD THERE'S MUSIC/I CAN'T DANCE WITHOUT YOU THEO VANESS (Prelude — LP/12")	29	15
15 TWILIGHT ZONE MANHATTAN TRANSFER (Atlantic — LP/12")	21	5	37 BEHIND THE GROOVE/ YOU'RE ALL THE BOOGIE I NEED TEENA MARIE (Gordy/Motown — LP)	—	1
16 WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL SPINNERS (Atlantic — 12")	14	10	38 JUST A TOUCH OF LOVE SLAVE (Atlantic — LP/12")	31	8
17 WALK THE NIGHT SKATT BROS. (Casablanca — 12")	20	4	39 HOW'S YOUR LOVE LIFE BABY JACKIE MOORE (Columbia — 12")	32	9
18 YOU GOT WHAT IT TAKES BOBBY THURSTON (Prelude — LP)	23	4	40 GOT TO LOVE SOMEBODY SISTER SLEDGE (Cotillion/Atlantic — 12")	30	9
19 MUSIC TRANCE BEN E. KING (Atlantic — 12")	24	3			
20 VERTIGO/RELIGHT MY FIRE DAN HARTMAN (Blue Sky — 12")	15	19			
21 HAVEN'T YOU HEARD PATRICE RUSHEN (Elektra — 12")	16	13			
22 AFRICAN SUITE (ALL CUTS) AFRICAN SUITE (MCA — LP)	22	6			

Compiled from audience response as reported from top Disco programming artists.

PROGRAMMERS PICKS

Bob Smith Charlotte	Behind The Groove Teena Marie — Gordy/Motown	You And I Together Brenda Gooch — Salsoul/RCA
Danny Krivit New York	Release (The Tension) Patti LaBelle — Epic	Got To Be Enough Con Funk Shun — Mercury
Peter Lewicki Chicago	Step Aside For A Lady Cissy Houston — Columbia	A Lover's Holiday Change — Warner/RFC
Paul Curtis Seattle	Got The Feeling Two Tons O'Fun — Fantasy	A Lover's Holiday Change — Warner/RFC
Steve Nadar Detroit	Get Down Mellow Sound Players Association — Vanguard	To The Boys In The Band La Flavour — Sweet City
Steve Salmacia Los Angeles	A Lover's Holiday Change — Warner/RFC	All Night Thing Invisible Man's Band — Mango
Bill Stooke Boston	All Night Thing Invisible Man's Band — Mango	Can't Help Myself Common Sense — BC
Frank Lembo Philadelphia	Rub-A-Dub Passport — Atlantic	Back Together Again Roberta Flack — Atlantic
Jose Martinez Newark	Behind The Groove Teena Marie — Gordy/Motown	Now I'm Fine Grey & Hanks — RCA
Scott Tuchman Phoenix	A Lover's Holiday Change — Warner/RFC	Is It Love Machine — Hologram/RCA
Chuck Weissmuller Chicago	Start My Motor Peggy Scott — RCA	Ain't Nothin' Missin' (But Music) Wee Gee — Cotillion
Tony Smith New York	Walk The Night Skatt Bros. — Casablanca	Where Did All The Lovin' Teddy Pendergrass — Phil. Int'l
Ken Jason Chicago	Get Down Mellow Sound Players Association — Vanguard	Winners Kleeeer — Atlantic
John Prentice Milwaukee	Hard Rock And Disco The Trammps — Atlantic	Winners Kleeeer — Atlantic
Danae Jacovidis Boston	A Lover's Holiday Change — Warner/RFC	Breakout (ENTIRE LP) Arpeggio — Polydor

RADIO NEWS

AIR PLAY

REQUEST LINE NOTES — Let's hear it for the listeners. Six stations actually had the same request from listeners to hear a certain **Barry Manilow** tune called "**Coco Banana**." And if that's not enough, **Ron McKay**, MD at **WKIX/Raleigh** was asked if he could play **John Stewart's** last record, "Lobster in The Sun."

FOR YOUR INFORMATION — With sales breakouts reported everywhere, **Journey's** single "Anyway You Want It" jumped ten points on the **Cash Box** Top 100 Singles Chart to #42 bullet. Also bulleting mostly on the strength of sales is "Stomp" by the **Brothers Johnson**, which jumped 12 points to #54 bullet. . . The three most added albums on FM this week are **John Stewart's** "Dream Babies Go Hollywood," **Grace Slick's** "Dreams" and **The Joe Perry Project's** "Let The Music Do The Talking."

STATION TO STATION — On March 26, A&M's .38 Special will be broadcast live from Denver's Rainbow Music Hall to a number of major markets. The broadcast will be carried live by AT&T microwave to participating stations via Denver anchor **KAZY**. Some of the stations carrying the .38 Special broadcast include **WRNO/New Orleans**; **KGB/San Diego**; **KTXQ/Dallas**; **KYYS/Kansas City**; **KKDJ/Fresno**; **KRST/Albuquerque**; **KLOL/Houston**; **KILO/Colorado Springs**; **KDKB/Phoenix**; **KZAP/Sacramento**; **KSAN/San Francisco**; **KQFM/Portland**; **KSHE/St. Louis** and **KMET/Los Angeles**. . . **WBAB/Long Island** rocked in March and most certainly won't roll out like a lamb. The station recently featured a "Rock Powerhouse Weekend" playing nothing else but the **Beatles**, **Rolling Stones**, **Led Zeppelin**, **Pink Floyd** and the **Who**, followed by another weekend called "Album Sides," featuring complete sides of classic rock LPs without commercial interruption. The icing on the cake is **WBAB's** "Perfect Weekend of Rock" coming up March 28/30. The plan is to air the 52 "Most Perfect" hours of rock as submitted by listeners, giving credit on the air to the listeners responsible for programming each hour. . . For the second year in a row, **KMEL/San Francisco** hosted a benefit for the Greenpeace Foundation. Broadcasting live from X's, **KMEL** air personalities were joined by **Grace Slick**, **Steve Perry**, **Neal Schon** and **Steve Smith** from **Journey**; **Sammy Hagar**; **Marty Balin** and **Bill Graham**, who lent their support to the cause. . . **Van McLain** and **Gary West** of **Shooting Star** took over the noon to 3 p.m. air waves at **KY102/Kansas City** on March 10 and 11 as guest DJs. . . **WSB/Atlanta** featured **Anne Murray** in a two-hour NBC music special March 22. . . **WHBQ/Memphis** recently sponsored the city's third "Half Price Free Fair" on March 16. **WHBQ** broadcast live from the free admission fair, which offered half-price savings on thousands of items presented by participating merchants. . . **WAXY/Ft.**



PUBLIC IMAGE LTD. ON KPFK — *John Lydon (l) and Keith Levine of Island recording group Public Image Ltd. recently stopped by Pacifica radio station KPFK to chat with personality Richard Meltzer (r), who hosts the "Hepcats From Hell" program on the station.*

Lauderdale, with **WPLG-TV**, broadcast a **Melissa Manchester** concert live from the Dade County Youth Fair March 21. **WAXY** also sponsored its annual "oldies" concert at the fair, which featured **The Association** and **The Coasters**. These events and others in the future are all part of **WAXY's** celebration for its PD **Rick Shaw** and his 20 years on south Florida radio. . . **WGRQ/Buffalo** PD **Irv Goldfarb** is still seething over the impersonator who claimed he was Goldfarb and solicited an interview with **Triumph's Gil Moore**. Goldfarb is still trying to track the impersonator down and has managed to trace the telephone (from which the alleged interview was made) to a pay phone booth across the street from **Dan Creed's** Used Car dealership. Creed is reported to be the **Cal Worthington** of New York. . . Beginning in April, **WDAI/Chicago** will hit the airwaves with a new format, adult rock. The ABC-owned FM has been granted permission to use new call letters **WRCK** and will be known to its listeners as **W-ROCK**.

SYNDICATION INDICATIONS — **KXL/Portland** has joined the Mutual Broadcasting System. . . "Medical Uses of Marijuana," "Expanding Your Mind Without Drugs," "The New Sexuality," "Male Contraceptives," and "Battered Teenagers" are among the forty different topics concerning lifestyles of the '80s that are scheduled for upcoming programs of "Spaces and Places." The nationally syndicated public affairs feature is produced by Westwood One and is hosted by **KSAN/San Francisco's David Perry**. "Spaces and Places" is targeted towards the 18-34 year-old audience group.

NETWORK NEWS — On April 7, the ABC FM Network will debut "Inside Rock," a one-minute, five-times-a-week program which will report on the events and personalities in the world of rock music. Hosting the new program is **Lou O'Neill**. . . Also from the ABC FM Network, a special encore presentation of **The Cars** will be broadcast on April 19 by most of the ABC FM affiliates. The program was originally aired last year as part of the network's "Supergroups in Concert" series. . . And speaking about the competitive rivalry brewing between networks and syndications for listeners' ears and the national advertising dollar (**Cash Box**, March 1), check out the March 17 issue of **Broadcasting** for an in-depth look at radio network's approach to the listeners and to Madison Ave. . . **Charlie Stelner**, former news director at **WXLO/New York**, was named sportscaster anchor for the new **RKO Radio Network** weekend sportscasts.

NEW JOBS — **KVOO/Oklahoma City** MD **Billy Parker**, has been promoted to director of operations and program director. He will also continue his 9 a.m.-noon air shift. Former **KVOO** PD, **Jay Jones** has become the station's creative services director. . . MD **Don Perry's** exit from **WTRY/Albany** has left PD **Dan Martin** with a vital opening to fill. Contact Dan at (518) 785-9061. . . **Dan McCarney** was named general sales manager at **WBZ/Boston**. . . **KOFM/Oklahoma City** PD, **Mike Miller**, is looking for part time air talent. Send tapes and resumes to Mike Miller, KOFM, P.O. Box 14806, Oklahoma City, Oklahoma, 73113, M/F EOE. . . New lineup at **WWKX/Nashville** has **Coyote McCloud** 6-10 a.m., **Amazing Steven Kelly**, assistant PD and co-MD, 10 a.m.-2 p.m., **Craig Stevens**, new from **WGBF/Evansville**, 2-6 p.m., **Lee Master**, co-MD 6-10 p.m., **Rocky Knight**, new from **WJZM/Clarksville, Tenn.**, 10 p.m.-2 a.m., and **B.J. Harris** has moved from part time to full handling the 2-6 a.m. shift. . . **Jlm Althoff** recently moved from **KGO/San Francisco** to **KXL/Portland** as host of the midday talk show. . . **Susan Kennedy** has joined the **KSFJ/San Francisco** air staff as a news announcer. Kennedy comes to San Francisco from **WHAS/Louisville**. mark albert

Beautiful Music Leads Way In Jan./Feb. Arbitron Ratings

by Mark Albert

LOS ANGELES — The continued success of beautiful music formats is apparent in the latest advanced January/February Arbitron ratings for New York, Los Angeles, Philadelphia, Chicago and San Diego. The measured success of black formats, AOR, Pop Adult and Top 40, however, vary considerably from market to market.

Beautiful music took top honors in San Diego, where **KJQY** pulled a 7.6, down from 7.7. **WLOO/Chicago** finished second with a 7.8, also down from 8.2. In New York, **WRFM** was up to 5.2 from 4.7, placing fourth in the market. **WWSH** was fourth in Philadelphia with a 6.1, down from 7.1 and in Los Angeles, beautiful music radio **KJOI** and **KBIG** came in third and fourth respectively. **KJOI** pulled a 5.2 share, up from 4.9, while **KBIG** dropped to 5.0 from 6.1.

In New York, black formatted **WBLS** increased its dominance with a 7.5 (up from 7.1) and widened its gap over closest competitor **WKTU**, which slipped to 6.0, down from 6.8. On the other hand, AOR stations are struggling. Although **WPLJ** climbed to 3.7, up from October/November's rating of 3.2 (placing it tenth in the marketplace), the only other measured AOR is **WNEW-FM**, which slipped to 2.5 from 2.7 placing it 14th in the market. **WPIX**, which dropped its rock 'n' roll format two weeks ago, fell to .9 from 1.2.

The black formats of **WBLS** and **WKTU** also continue to beat Top 40 giant **WABC**, which slipped a tenth to 4.5 (sixth in the market), and other Top 40 outlets like **WXLO** at 2.1, up from 1.7 and **WNBC** at 4.0, up from 3.2. Pop adult/Talk **WOR** finished second with a 6.3, down from 6.6, and Pop

FCC Continues Probe Of RKO/General Tire

LOS ANGELES — General Tire & Rubber Co., parent company of **RKO General**, has filed a proposal with the FCC to spin off a new broadcasting corporation and to sell **RKO's** Boston TV station, **WNAC**.

The new broadcast company would consist of 12 radio stations and one TV station. Stock in the new company would be distributed to General Tire shareholders.

A General Tire spokesman said that the spinoff would benefit shareholders because of the recent FCC ruling that **RKO General** wasn't qualified to continue holding licenses for three television stations due to the parent company's admitted bribery of foreign officials, illegal political contributions in the U.S. and inadequate record keeping. (**Cash Box**, Feb. 2)

The spinoff of all the **RKO** stations was originally proposed by General Tire in 1976, but the FCC never acted on it.

Minority-owned **New England Television (NETV)** would like to purchase **WNAC**, thus enhancing the diversity of media ownership in Boston. According to a spokesman from the Broadcast Bureau, **NETV's** proposal to buy the station and goodwill for \$54 million is premature because of the current troubles affecting the station's connection with General Tire's charges still pending before the FCC.

In turn, **RKO** has petitioned the FCC to allow the spinoff, which would sever any legal binding to General Tire and is hoping that the FCC will approve the sale of **WNAC** because of the Commission's policy of "encouraging minority participation."

This proposal too is premature, according to the Broadcast Bureau spokesman, who said that further requests, hearings and appeals could go all the way to the Supreme Court, and could keep the matter in litigation for months or even years.

adult **WNEW-AM** was up to 3.1 from 2.0.

AOR Strength

Latest figures in Los Angeles and San Diego show a greater strength for AOR and Top 40 outlets compared to black and disco formats.

In Los Angeles, AOR **KMET**, although unchanged at 5.8, is clearly the dominant musical force, placing second only to all-talk **KABC**, which pulled a 6.5, up from 6.0. **KLOS** held steady at 2.2, and **KROQ** doubled its share to 1.2 from .6.

Black-oriented **KDAY** went down to 1.9 from 2.4, and **KGfJ** fell to 1.0 from 1.2. L.A. disco outlet **KUTE** also dropped to 2.3 from 2.6. Only **KJLH** showed improvement, with a 1.3, up from .8. Top 40s **KRTH** held steady at 3.8, **KHJ** was up again to 3.0 from 2.4, and **KIQQ** was up to 2.2 from 1.5.

In San Diego, where there is no specifically black-oriented radio station, AOR **KPRI** jumped to 6.7 from 5.6 and placed second to beautiful music radio **KJQY**. Another AOR, **KGB-FM** pulled a 5.1, and although that figure is down from 5.7, the station is still in the top five, tied for fourth place with Top 40/Oldies **KBZT** which jumped to 5.1 from 3.7. The most intriguing story in San Diego, however, is **KGB-AM**. The station changed its image by calling itself 13K (ever since the "chicken" affair) and programming more black music than any other station in that market. The results have been very positive, as **KGB-AM** jumped nearly four points to 6.4, up from 2.6, for third place overall in the market.

In Philadelphia and Chicago, pop adult led the ratings for music oriented stations. **WGN/Chicago** dropped to 9.6 from 10.5, but is still number one. **WIP/Philadelphia** finished second to news radio **KYW** with a 6.8, up from 6.0.

AORs in Chicago are experiencing the same lull as in New York. **WLUP** dropped again, falling from 4.9 to 4.4. **WMET** gained a tenth to 2.3, and **WXRT** remained at 1.8.

On the other hand, Philadelphia's AOR giant, **WMMR**, was a solid third, despite dropping to 6.5 from 6.9. The nearest competitor, **WYSP**, dropped to 4.2 from 4.5.

Chicago Top 40 **WLS** again slipped, falling to 5.3 from 6.2, while **WEFM** climbed to 2.6 from 2.2. Philadelphia Top 40 **WIFI** gained a tenth to 2.7 and Pop Adult **WFIL** was also up to 4.4 from 4.2.

The leading black stations in both **Chicago** and **Philadelphia** took surprising drops. In **Chicago**, **WBMX** was down to 4.0 from 4.2 and **WVON** dropped to 1.9 from 2.8. **WDAS-FM/Philadelphia** dropped to 5.2 from 7.0.

These ARB numbers represent total shares, Monday through Sunday, 6 a.m. to midnight.

NBC's Source Affiliate Roster Grows To 103

LOS ANGELES — The affiliate roster of NBC's young adult radio network **The Source**, has grown to 103 stations. This reflects a net increase of 27 stations since the charter station group was announced in mid-January, according to **Richard P. Verne**, NBC Radio president.

With this expansion, **Verne** noted that on an ADI (Area of Dominant Influence) basis, **The Source** stations now have measurable listening audiences in markets that account for 43% of the population of the country, according to the latest ARB data for Monday to Sunday, 6 a.m. to midnight. **The Source's** average quarter-hour (AQH) audience is nearing 550,000.

TOP FM ROTATION

TW	LW	WKS	TITLE	ARTIST	LABEL	TOP 200 POP	PRIME CUTS
1	1	4	Against The Wind	Bob Seger	Capitol	4*	Fire Lake, Her Strut, Title
2	2	16	The Wall	Pink Floyd	Columbia	1	Brick Pt. 2, Hey You, Numb, Run
3	3	5	Bebe Le Strange	Heart	Epic	6	Even It Up, Pilot, Heaven, Title
4	4	5	Mad Love	Linda Ronstadt	Asylum	3*	Make You, Girls Talk, Let Go, Title
5	7	2	Glass Houses	Billy Joel	Columbia	7*	Maybe Right, For Leyna, Don't Ask
6	5	3	Departure	Journey	Columbia	27*	Any Way, Someday, Line Of Fire
7	6	9	Love Stinks	The J. Geils Band	EMI-America	19	Anchovies, Come Back, Can't Wait, Title
8	8	22	Damn The Torpedoes	Tom Petty	Backstreet	5	Refugee, Don't Do Me, Losers, Girl
9	9	10	Pretenders	Pretenders	Sire	26*	Brass, The Wait, Sobbing, Kid, Mystery
10	13	5	Bad Luck Streak In Dancing School	Warren Zevon	Asylum	21*	Jeannie Needs, Certain Girl, Gorilla
11	15	9	Permanent Waves	Rush	Mercury	13	Radio, Entre Nous, Freewill
12	12	8	London Calling	The Clash	Epic	28	Train In Vain, Clamp Down, Title
13	10	4	Get Happy!!	Elvis Costello	Columbia	22*	Stand Up, Opportunity, Beaten, Motel
14	16	17	Phoenix	Dan Fogelberg	Epic	10	Longer, Face The Fire, Hotels, Title
15	17	4	Victims Of The Fury	Robin Trower	Chrysalis	40	Jack, Ring, Title
16	14	10	Adventures In Utopia	Utopia	Bearsville	63	Second Nature, Road, New Wave, Set Me
17	11	6	... But The Little Girls Understand	The Knack	Capitol	16	Baby Talks, Rave Up
18	—	1	Crash And Burn	Pat Travers Band	Polydor	—	Whiskey, Big Event, Title
19	20	7	Malice In Wonderland	Nazareth	A&M	49	Holiday, Fast Cars, Big Boy, New Leaf
20	19	11	Union Jacks	The Babys	Chrysalis	57	Back On, Rendezvous, True Love, Title
21	21	4	Christopher Cross	Christopher Cross	WB	36*	Ride Like The Wind
22	22	2	Tenth	Marshall Tucker Band	WB	69*	Cattle, It Takes Time, My Blues
23	23	19	Deguello	ZZ Top	WB	37	Sunglasses, Thank You, Bad
24	18	26	The Long Run	Eagles	Asylum	11	Title, Shoes, King, Tell
25	—	1	Let The Music Do The Talking	The Joe Perry Project	Columbia	—	Various
26	—	1	The Pleasure Principle	Gary Numan	Atco	46*	Cars, Engineers
27	24	19	Freedom At Point Zero	Jefferson Starship	Grunt	60	Eyes, Jane, Rock Music, Title
28	26	21	In The Heat Of The Night	Pat Benatar	Chrysalis	17	Heartbreaker, No You Don't
29	—	1	Tenement Steps	The Motors	Virgin	177	Love And Loneliness
30	27	9	No Ballads	The Rockets	RSO	99	Desire, Sally

FM STATION REPORTS — NEW ADDS/HOT ROTATION

KRST-FM — ALBUQUERQUE — SAM CORNISH

ADDS: Axe, Red Rider, Grace Slick, Cretones, Joe Perry, Pat Travers
 HOTS: Heart, Journey, Linda Ronstadt, Robin Trower, Pink Floyd, Shooting Star, Triumph, Rush, Tom Petty, Bob Seger, J. Geils, Jefferson Starship, Babys, Nazareth, 38 Special, Cherie & Marie Currie, Blondie (45), ZZ Top

KYTX-FM — AMARILLO — DON SITTON

ADDS: Joe Perry Project, John Stewart, Axe, Triumph, Red Rider
 HOTS: Nazareth, Fleetwood Mac, Bob Seger, Heart, Rush, Utopia, Linda Ronstadt, Knack, Jefferson Starship, Steve Walsh, Pink Floyd, Marshall Tucker, Journey, Pat Travers, Tom Petty, Robin Trower

KEYZ-FM — ANAHEIM — LARRY REISMAN

ADDS: Grace Slick, Beach Boys, Gordon Lightfoot, Boz Scaggs (45)
 HOTS: Styx, Heart, Dan Fogelberg, Bob Seger, Linda Ronstadt, Fleetwood Mac, Knack, Warren Zevon, J. Geils, Journey, Billy Joel, Elvis Costello, Eagles

KMGN-FM — BAKERSFIELD — MIKE BELL

ADDS: Motors, Danny Spanos, Joe Perry Project, Daryl Hall, Red Rider, Angel City
 HOTS: Bob Seger, Linda Ronstadt, Rush, Nazareth, Tom Petty, Angel, Pink Floyd, Knack, UFO, Utopia, Babys, Pat Benatar, J. Geils, ZZ Top, Heart, Pat Travers, Humble Pie (45)

WAAL-FM — BINGHAMTON — DICK BASCOM

ADDS: Beach Boys, John Stewart, Grace Slick, Daryl Hall, Boz Scaggs (45)
 HOTS: Pink Floyd, Utopia, Heart, Knack, Linda Ronstadt, Elvis Costello, Warren Zevon, Marshall Tucker, Bob Seger, J. Geils, Billy Joel, Christopher Cross, McGuinn/Hillman

WBCN-FM — BOSTON — TONY BERARDINI/KATE INGRAM

ADDS: Angel City, Beach Boys, John Cale, Selecter, Grace Slick, "Cruising," John Stewart, Tommy James (45), Magazine (45 imp), Pylon (45), Box Scaggs (45), Specials (ep imp)
 HOTS: J. Geils, Bob Seger, Linda Ronstadt, Pretenders, Fools, Tom Petty, Elvis Costello, Pink Floyd, Joe Perry Project, Heart, Private Lightning, Marianne Faithfull, Daryl Hall, Pearl Harbor, Manhattan Transfer, Motors, Ruts, Specials, Blondie (45), David Bowie (45 imp), Rocky Burnette (45 imp), Peter Gabriel (45 imp), New Musik (45), Slits (45 imp)

WMMS-FM — CLEVELAND — KID LEO/JOHN GORMAN

ADDS: Grace Slick, John Stewart, Beach Boys, Tazmanian Devils, Daryl Hall, Humble Pie (45)
 HOTS: Bob Seger, Pink Floyd, Linda Ronstadt, Journey, Pretenders, Pat Benatar, J. Geils, Clash, Billy Joel, Heart, Warren Zevon, Rachel Sweet, John Cale, Knack, Tom Petty

M-105 — CLEVELAND — T.R./MARTY SOBOL

ADDS: Grace Slick, Girl (imp), Boz Scaggs (45), Tom Petty (12" imp)
 HOTS: Pink Floyd, Bob Seger, Linda Ronstadt, Tom Petty, Billy Joel, Journey, Pretenders, Rush, Pat Benatar, Heart, Gary Numan, Elvis Costello, J. Geils, Warren Zevon, Babys, Christopher Cross, Utopia, ZZ Top, Joe Perry Project, Mike Rutherford, Rachel Sweet, Angel City, Clash, Cretones, Sue Saad, Mahogany Rush, Robin Trower, Willie Nile, Red Rider

WLVO-FM — COLUMBUS — TOM TEUBER/STEVE RUNNER

ADDS: Joe Perry Project, Triumph, Marshall Tucker
 HOTS: Tom Petty, Dan Fogelberg, Pink Floyd, Rush, Linda Ronstadt, J. Geils, Heart, Warren Zevon, Bob Seger, Journey, Billy Joel, Robin Trower, Pretenders

C-101 — CORPUS CHRISTI — BOB FAZIO/CHARLIE PALMER

ADDS: Joe Perry Project, Grace Slick, John Stewart, Passport, Gallagher, Humble Pie (45), Boz Scaggs (45)
 HOTS: Pink Floyd, Journey, Heart, Linda Ronstadt, Bob Seger, Billy Joel, Spyro Gyra, Dan Fogelberg, Chuck Mangione, Marshall Tucker, Tom Petty, Warren Zevon, Bros. Johnson, Elvis Costello, Babys, Triumph, Pat Travers, Christopher Cross, J. Geils, Rush, Robin Trower, Nazareth, Utopia

KZEW-FM — DALLAS — TOM OWENS/DORIS MILLER

ADDS: John Stewart, Private Lightning
 HOTS: Bob Seger, Heart, Babys, Journey, Pink Floyd, Linda Ronstadt, Billy Joel, ZZ Top, Jefferson Starship, Pat Benatar, J. Geils, Knack, Gary Numan, Robin Trower, Tom Petty

KBPI-FM — DENVER — FRANK CODY

ADDS: John Stewart, Grace Slick, Tazmanian Devils, Marshall Tucker, Boz Scaggs (45) Humble Pie (45)
 HOTS: Babys, Blondie (45), Christopher Cross, Heart, Journey, Tom Petty, Pink Floyd, Linda Ronstadt, Queen (45), Bob Seger, Clash

KFML-AM — DENVER — IRA GORDON

ADDS: Grace Slick, John Stewart, Gordon Lightfoot, Fools, Red Rider, Pat Travers, Cretones, Danny Spanos, Mike Rutherford, Humble Pie (45)
 HOTS: Bruce Cockburn, Linda Ronstadt, Paula Lockhart, Bob Seger, Warren Zevon, Robin Trower, Billy Joel, Journey, Duke Jupiter, Jesse Barish

WABX-FM — DETROIT — JOHN DUNCAN

ADDS: Marshall Tucker, Gentle Giant, Cretones, Grace Slick, Willie Nile, Motors, Private Lightning, John Stewart
 HOTS: Gary Numan, Romantics, Bob Seger, Billy Joel, Rockets, J. Geils, Knack, Heart, Joe Perry Project, Elvis Costello, Linda Ronstadt, Journey, Nazareth

WJKL-FM — ELGIN — TOM MARKET/WALLY LEISERING

ADDS: Squeeze, Grace Slick, Cretones, Rodney Crowell, Firefall, Humble Pie, Paula Lockhart, Robert Bookbinder
 HOTS: Bob Seger, Madness, Prof. Longhair, Clash, Lene Lovich, Wreckless Eric (imp), Dirk Hamilton, Elvis Costello, Marshall Tucker, XTC, Doug Sahm, Boomtown Rats, Nighthawks, Specials, Bruce Cockburn, Tourists, Jam, Alda Reserve, ZZ Top, Fools

KZEL-FM — EUGENE — PEYTON MAYS/CHRIS KOVARIK

ADDS: John Stewart, Joe Perry Project, John Mills, Roadmaster, Beach Boys, Numbers, Grace Slick, D.B. Cooper, Danny Spanos, Humble Pie (45)
 HOTS: Pat Travers, Bob Seger, Pretenders, Journey, Billy Joel, Sue Saad, J. Geils, Clash, Heart, Warren Zevon

WSHE-FM — FT. LAUDERDALE — NEAL MIRSKY

ADDS: Triumph, Daryl Hall, John Miles, Humble Pie (45)
 HOTS: Pink Floyd, Bob Seger, Tom Petty, Linda Ronstadt, Heart, Babys, Rush, Pretenders, Dan Fogelberg, Journey, ZZ Top, Gentle Giant

WLAV-FM — GRAND RAPIDS — DAVE LOGAN/TONY GATES

ADDS: Private Lightning, Marshall Tucker, Pat Travers, Joe Perry Project
 HOTS: Nazareth, Linda Ronstadt, Gary Numan, Utopia, Bob Seger, Journey, Pink Floyd, Billy Joel, J. Geils, Heart, Clash, Dan Fogelberg, Tom Petty, Rush, Rockets, Pretenders, ZZ Top, Christopher Cross

WCCC-FM — HARTFORD — HAL LICHENBAUM

ADDS: Boz Scaggs (45), Motors, Rodney Crowell, Bruce Woolley, Tourists, Lene Lovich
 HOTS: Pink Floyd, Bob Seger, Heart, Journey, Billy Joel, Robin Trower, Elvis Costello, Nazareth, J. Geils, Warren Zevon, Utopia, Marshall Tucker, Red Rider, Pretenders, Babys, Knack, Pat Travers, Johnny Winter, Romantics

KL0L-FM — HOUSTON — PAUL RIANN/VANESSA CARGO

ADDS: Cretones, Axe, Angel City, Rachel Sweet
 HOTS: Journey, Bob Seger, Heart, Robin Trower, Mahogany Rush, Billy Joel, Pat Travers, Pink Floyd, Van Wilks, Linda Ronstadt, Elvis Costello, J. Geils

WBLM-FM — LEWISTON/PORTLAND — JOSE DIAZ

ADDS: John Stewart, Daryl Hall, Squeeze, Rodney Crowell, Christopher Cross, Grace Slick, Humble Pie (45), Boz Scaggs (45)
 HOTS: Bob Seger, Pink Floyd, Warren Zevon, Eagles, Linda Ronstadt, Tom Petty, J. Geils, Jefferson Starship, Dan Fogelberg, Marshall Tucker, Billy Joel, Utopia, Knack, Pretenders, Clash, Elvis Costello, Aerosmith, Motors, Fools

KNAC-FM — LONG BEACH — PAUL FUHR/DENISE WESTWOOD

ADDS: Joe Perry Project, Billy Joel, Tourists, Motors, Private Lightning, Boz Scaggs (45)
 HOTS: Blondie, Pretenders, B-52's, Elvis Costello, Bob Seger, Journey, Rush, Linda Ronstadt, Pink Floyd, Tom Petty

WBAB-FM — LONG ISLAND — MARTY CURLEY/MARC COPPOLA

ADDS: Selecter, Grace Slick, Squeeze, Ian Dury, Cowboys International, John Stewart, Beach Boys, Passport, Joe Perry Project, Humble Pie (45), Boz Scaggs (45), Blood, Sweat & Tears (45)
 HOTS: Pink Floyd, Heart, Billy Joel, Linda Ronstadt, Bob Seger, Tom Petty, J. Geils, Clash, Journey, Rush, Pretenders, Dan Fogelberg, Warren Zevon, Nazareth, Utopia

#1 Most Added

#2 Most Added

#3 Most Added

#4 Most Added

#5 Most Added

#6 Most Added



JOHN STEWART
Dream Babies Go Hollywood
RSO

GRACE SLICK
Dreams
RCA

THE JOE PERRY PROJECT
Let The Music Do The Talking
Columbia

RED RIDER
Don't Fight It
Capitol

THE BEACH BOYS
Keepin' The Summer Alive
Caribou/CBS

THE CRETONES
Thin Red Line
Planet/Elektra

#1 Most Added
JOHN STEWART — *Dream Babies Go Hollywood* — RSO
ADDED THIS WEEK — KREM, WABX, KMEL, KZOK, WHFS, WBLM, WIOQ, WNEW, WKDF, KSJO, KZEW, WYDD, WAAL, WBAB, KYTX, KOME, KBPI, KFML, WBCN, WIBZ, WRNW, KZAM, KNX, KZEL, C-101, WOUR, WLIR, WMMS
HISTORY TO DATE — KEZY

#2 Most Added
GRACE SLICK — *Dreams* — RCA

ADDED THIS WEEK — WABX, KSHE, KMEL, KRST, WHFS, M-105, WJKL, WBLM, WIOQ, KSJO, WYDD, WAAL, WBAB, KOME, KBPI, KFML, WBCN, KROQ, WRNW, KEZY, KZEL, C-

101, WOUR, WLIR, WMMS, WNEW
HISTORY TO DATE — Prior single activity

#3 Most Added
THE JOE PERRY PROJECT — *Let The Music Do The Talking* — Columbia

ADDED THIS WEEK — KREM, KRST, WHFS, KNAC, WLVQ, KMG, WKDF, WLAV, WYDD, WBAB, KYTX, KOME, WIBZ, KXEL, ZETA-7, C-101, WOUR, WLIR, KROQ
HISTORY TO DATE — WBLM, KWST, KSHE, WABX, WJKL, WMMS, KLOL, WAAL, KZEW, WCCC

#4 Most Added
RED RIDER — *Don't Fight It* — Capitol
ADDED THIS WEEK — KREM, KSHE, KRST,

KZOK, WHFS, WAFF, KMG, KYTX, KOME, KFML, WLIR

HISTORY TO DATE — WBLM, KSJO, WMMS, WYDD, WAAL, WBAB, KZEL, WRNW, KZAM, WOUR, ZETA-7, C-101, WCCC

#5 Most Added
THE BEACH BOYS — *Keepin' The Summer Alive* — Caribou/CBS

ADDED THIS WEEK — WHFS, WAAL, WBAB, WBCN, WIBZ, KEZY, KZAM, KNX, KZEL, WOUR, WMMS

HISTORY TO DATE — WNEW, WIOQ, WRNW, WLIR

#6 Most Added
THE CRETONES — *Thin Red Line* — Planet/Elektra
ADDED THIS WEEK —

KREM, WABX, KWST, KRST, WJKL, KLOL, WKDF, KFML

HISTORY TO DATE — WYDD, WAAL, KBPI, WBAB, KZEL, WBCN, KYTX, WLIR, WHFS, KMG, WBLM, WNEW, KROQ, KNAC, KSJO, WRNW, C-101, WSHE, WOUR, WMMS, KZEW, WIBZ, WCCC, ZETA-7

#7 Most Added
SQUEEZE — *Argy bargy* — A&M

ADDED THIS WEEK — KSHE, WJKL, WBLM, WNEW, KSJO, WBAB, WOUR, WLIR

HISTORY TO DATE — Prior import activity

#8 Most Added
RODNEY CROWELL — *But What Will The Neighbors Think* — Warner Bros.

ADDED THIS WEEK — KREM, WHFS, WJKL, WBLM, WRNW, WCCC, WOUR, WLIR

HISTORY TO DATE — None

#9 Most Added
THE MARSHALL TUCKER BAND — *Tenth* — Warner Bros.

ADDED THIS WEEK — WABX, KWST, WLVQ, WKDF, WLAV, KBPI, KZAM

HISTORY TO DATE — KMET, WHFS, KMG, KMEL, WNEW, WMMS, KXEL, KXEW, WYFE, W-4, KOME, KFML, WIBZ, WKLS, ZETA-7, KYTX, KSHE, WJKL, WBLM, KREM, KLOL, WBAB, KROQ, WYDD, KSJO, KINK, WRNW, C-101, WHSE, WOUR, WCCC, WLIR, WAAL

#10 Most Added
DARYL HALL — *Sacred Songs* — RCA

ADDED THIS WEEK — KZOK, WSHE, WBLM, KMG, WAAL, KROQ, WMMS

HISTORY TO DATE — WHFS, KREM, KEZY, WABX, WJKL, KSJO, WBAB, KZEL, KINK, WYFE, WRNW, KZAM, W-4, KOME, WOUR, KFML, WBCN, WLIR

#11 Most Added
TRIUMPH — *Progressions Of Power* — RCA

ADDED THIS WEEK — WAAF, WLVQ, WSHE, KYTX, KOME, ZETA-7, WLIR

FM STATION REPORTS — NEW ADDS/HOT ROTATION

WLIR-FM — LONG ISLAND — DENIS McNAMARA/LARRY KLEINMAN
ADDS: Joe Perry Project, Red Rider, Grace Slick, Ian Dury, Squeeze, Danny Spanos, John Stewart, Frank Weber, Rodney Crowell, Triumph, Selecter, Gordon Lightfoot, Humble Pie (45), Boombtown Rats (ep), Boz Scaggs (45), Pearl Harbor (ep), High Numbers (45 imp)
HOTS: Pink Floyd, Billy Joel, Pretenders, Tom Petty, D.L. Byron, Specials, Clash, Marshall Tucker, Utopia, Elvis Costello, Pat Travers, Steve Howe, J. Geils, Motors, Led Zeppelin, Lynyrd Skynyrd, Joe Perry Project, Charlie Daniels, Johnny Winter, Mike Rutherford
KMET-FM — LOS ANGELES — JACK SNYDER
ADDS: None
HOTS: Bob Seger, Tom Petty, Heart, Pretenders, Linda Ronstadt, J. Geils, Journey, Rockets, Nazareth, Clash, Robin Trower, Pink Floyd, Knack, Eagles, Jefferson Starship
KNX-FM — LOS ANGELES — MICHAEL SHEEHY
ADDS: Gordon Lightfoot, Mike Rutherford, Heart, Bob Seger, Beach Boys, John Stewart, Fleetwood Mac (45), Bob Seger (45), Kenny Rogers (45), Kim Carnes (45), Bruce Cockburn (45), Dan Fogelberg (45)
HOTS: Billy Joel, Airplay, Frank Weber, Graham Nash, Photoglo, Christopher Cross, Judie Tzuke, Jess Roden
KWST-FM — LOS ANGELES — TED FERGUSON
ADDS: Marshall Tucker, Danny Spanos, Cretones, Boz Scaggs (45)
HOTS: Pink Floyd, Tom Petty, Pretenders, Bob Seger, Journey, Knack, Billy Joel, Pat Benatar, J. Geils, Linda Ronstadt, Heart, Babys, Dan Fogelberg, Pat Travers
ZETA-4 — MIAMI — RON PARKER/STEPHANIE KNOX
ADDS: Humble Pie (45)
HOTS: Pink Floyd, Tom Petty, Dan Fogelberg, "American Gigolo," Bob Seger, Heart, Christopher Cross, J. Geils, Journey, Rush
WNEW-FM — NEW YORK — SCOTT MUNI/MARY ANNE McINTYRE
ADDS: John Stewart, Kayak, Cure, Boz Scaggs (45), Squeeze, Angel City, Gordon Lightfoot, Roadmaster, Grace Slick
HOTS: Bob Seger, Clash, Billy Joel, Tom Petty, Pretenders, Ramones, Pink Floyd, Willie Nile, Elvis Costello, Grace Slick, J. Geils, Nazareth, Warren Zevon, Motors
ZETA-7 — ORLANDO — BILL MIMS
ADDS: Triumph, John Miles, Angel City, Joe Perry Project, Humble Pie (45)
HOTS: Bob Seger, Pink Floyd, Heart, Eagles, Tom Petty, Dan Fogelberg, Linda Ronstadt, ZZ Top, J. Geils, Pat Travers
WIBZ-FM — PARKERSBURG — LARRY SCHUSTER
ADDS: John Stewart, Beach Boys, Joe Perry Project, Humble Pie (45)
HOTS: Linda Ronstadt, Pink Floyd, Warren Zevon, Utopia, Eagles, Fleetwood Mac, Billy Joel, Heart, Rockets, Tom Petty, Dan Fogelberg, Pretenders, Christopher Cross, Clash, J. Geils, Rush, Willie Nile, Journey
KROQ-FM — PASADENA — RICK CARROLL/LARRY GROVES
ADDS: Grace Slick, Joe Perry Project, Mike Rutherford, Daryl Hall, Jay Silver Band (45)
HOTS: Tom Petty, Pink Floyd, Jefferson Starship, Led Zeppelin, Clash, Mahogany Rush, Rush, Joe Perry Project, Plimsouls, Pretenders, B-52's, Blondie, Utopia, Linda Ronstadt, Ramones, J. Geils, Knack, Heart, Robin Trower, Bob Seger, Warren Zevon
WIOQ-FM — PHILADELPHIA — HELEN LEICHT
ADDS: Grace Slick, John Stewart, Boz Scaggs (45), Queen (45 imp)
HOTS: Billy Joel, Bob Seger, Pink Floyd, Fleetwood Mac, Eagles, Dan Fogelberg, Linda Ronstadt, Heart, Tom Petty, Cars
WYDD-FM — PITTSBURGH — JIM KINNEY
ADDS: Grace Slick, Joe Perry Project, John Stewart, Boz Scaggs (45)
HOTS: Pink Floyd, Bob Seger, Tom Petty, J. Geils, Rush, Heart, Linda Ronstadt, Marshall Tucker, Billy Joel, Pretenders, Gary Numan, Clash
WYFE-FM — ROCKFORD — BRENT ALBERTS/LES COOK
ADDS: Gentle Giant, Madness
HOTS: Pink Floyd, Bob Seger, Linda Ronstadt, Journey, Rush, Billy Joel, Heart, Off Broadway, Robin Trower, Warren Zevon, Nazareth, Clash, Pretenders, Ramones, Marshall Tucker, Pat Travers

KSHE-FM — ST. LOUIS — RICK BAILIS
ADDS: Tourists, Grace Slick, Willie Nile, Bryan Adams, Squeeze, Red Rider, Boz Scaggs (45), Allan Clarke (45)
HOTS: Pink Floyd, Rush, Bob Seger, Heart, Journey, Billy Joel, Nazareth, Shooting Star, Robin Trower, J. Geils
KMEL-FM — SAN FRANCISCO — PAUL VINCENT
ADDS: Grace Slick, John Stewart, Gary Numan, Boz Scaggs (45)
HOTS: Linda Ronstadt, Bob Seger, J. Geils, Heart, Utopia, Journey, Billy Joel, Pink Floyd, Boz Scaggs (45)
KOME-FM — SAN JOSE — DANA JANG
ADDS: Motors, Joe Perry Project, Red Rider, Grace Slick, John Stewart, Triumph
HOTS: "American Gigolo," Babys, Clash, Eagles, J. Geils, Heart, Billy Joel, Journey, Knack, Led Zeppelin, Pink Floyd, Pretenders, Linda Ronstadt, Rush, Bob Seger, UFO, Utopia
KSJO-FM — SAN JOSE — PAUL WELLS
ADDS: Squeeze, Matthew Fischer, Willie Nile, Grace Slick, John Stewart, Christopher Cross, Cornell Hurd Band, Boz Scaggs (45), Brian Briggs (45)
HOTS: D.L. Byron, Pink Floyd, Clash, Journey, Babys, J. Geils, Pat Travers, Bob Seger, Ramones, Max Demian, Elvis Costello
KZAM-FM — SEATTLE — MARION SEYMOUR
ADDS: John Stewart, Marshall Tucker, Beach Boys, Diana Hubbard
HOTS: Christopher Cross, Bruce Cockburn, Linda Ronstadt, Bob Seger, Billy Joel, Warren Zevon, Spyro Gyra, Nicolette Larson, Charlie Dore, David Sanborn, Graham Nash, McGuinn/Hillman, Flack/Hathaway, Dan Fogelberg, Jane Oliver
KZOK-FM — SEATTLE — ARMAND CHIANTI/BRAD HOFFMAN
ADDS: Van Wilks, Red Rider, John Stewart, Daryl Hall
HOTS: Rush, Angel City, Joe Perry Project, Sue Saad, Billy Joel, Off Broadway, Bob Seger, Heart, Pat Travers, UFO, Rockets, Warren Zevon, Robin Trower, Journey, Pink Floyd, Clash
KREM-FM — SPOKANE — LARRY SNIDER
ADDS: Cretones, Mike Rutherford, Rodney Crowell, Red Rider, Joe Perry Project, John Stewart, Tourists
HOTS: Heart, Bob Seger, Journey, Robin Trower, Marshall Tucker, Pink Floyd, Pretenders, Rush, Warren Zevon, Elvis Costello, Christopher Cross, Steve Walsh, Pat Travers
WOUR-FM — UTICA — TOM STARR/DALE EDWARDS
ADDS: Joe Perry Project, Beach Boys, John Stewart, Grace Slick, Cowboys International, Danny Spanos, Rodney Crowell, Squeeze, Suzanne Fellini, Boz Scaggs (45)
HOTS: Bob Seger, Pink Floyd, Heart, Tom Petty, Warren Zevon, Journey, Billy Joel, Linda Ronstadt, Romantics, Rush, Dan Fogelberg, J. Geils
WHFS-FM — WASHINGTON — DAVE EINSTEIN
ADDS: Rodney Crowell, Tazmanian Devils, Red Rider, Beach Boys, John Stewart, Joe Perry Project, Grace Slick, Jules & The Polar Bears (ep), ASG Band (45), Boz Scaggs (45)
HOTS: Elvis Costello, Warren Zevon, Pretenders, Clash, Bob Seger, Bruce Cockburn, Rachel Sweet, Specials, Ramones, Sylvain Sylvain, Madness, Cretones, Rose, Motors, Urban Verbs, Daryl Hall, Willie Nile, Lene Lovich, Selecter, Fools
WRNW-FM — WESTCHESTER — GARY AXELBANK/MARGARET LoCICERO
ADDS: Passport, Gentle Giant, John Stewart, Cowboys International, Rodney Crowell, Gordon Lightfoot, Grace Slick, Jorge Santana
HOTS: Billy Joel, Bob Seger, Tom Petty, Linda Ronstadt, Warren Zevon, Clash, Richie Havens, Daryl Hall, Pink Floyd, Pretenders
WAAF-FM — WORCESTER — PAUL LEMIEUX
ADDS: Triumph, Red Rider, Ian Dury (re-issue)
HOTS: Elvis Costello, Babys, Pat Benatar, Pretenders, Gary Numan, Dan Fogelberg, J. Geils, Heart, Billy Joel, Journey, Knack, Tom Petty, Pink Floyd, Linda Ronstadt, Rush, Bob Seger, Warren Zevon, Fools

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
1	1	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD	11
2	2	CRAZY LITTLE THING CALLED LOVE QUEEN	2
4	3	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL SPINNERS	16
10	4	CALL ME BLONDIE	7
3	5	LONGER DAN FOGELBERG	3
7	6	HIM RUPERT HOLMES	11
8	7	HOW DO I MAKE YOU LINDA RONSTADT	9
9	8	TOO HOT KOOL & GANG	11
15	9	RIDE LIKE THE WIND CHRISTOPHER CRUSS	8
11	10	THE SECOND TIME AROUND SHALAMAR	16
12	11	REFUGEE TOM PETTY & HEARTBREAKERS	10
14	12	SPECIAL LADY RAY, GOODMAN & BROWN	10
17	13	FIRE LAKE BOB SEGER	6
18	14	I CAN'T TELL YOU WHY EAGLES	6
5	15	ON THE RADIO DONNA SUMMER	11
21	16	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA	14
23	17	OFF THE WALL MICHAEL JACKSON	7
6	18	DESIRE ANDY GIBB	10
20	19	GIVE IT ALL YOU GOT CHUCK MANGIONE	10
22	20	THREE TIMES IN LOVE TOMMY JAMES	11
13	21	YES I'M READY TERI DeSARIO	20
28	22	LOST IN LOVE AIR SUPPLY	8
27	23	AND THE BEAT GOES ON WHISPERS	9
16	24	ROCK WITH YOU MICHAEL JACKSON	22
32	25	YOU MAY BE RIGHT BILLY JOEL	3
19	26	HEARTBREAKER PAT BENATAR	15
31	27	SEXY EYES DR. HOOK	7
34	28	HOLD ON TO MY LOVE JIMMY RUFFIN	5
24	29	AN AMERICAN DREAM THE DIRT BAND	18
26	30	SEPTEMBER MORN NEIL DIAMOND	15

35	31	EVEN IT UP HEART ADDS: WISM, WGH-23, WPRO-FM, F105. JUMPS: Q105 23 To 18, KCPX 19 To 16, KEEL 38 To 30, WEFM 19 To 14, KDWB 7 To 5, WTIC-FM 24 To 20, WIF1 26 To 23, WOW 16 To 9, WANS 22 To 19, KSLQ 12 To 9, KOFM Ex To 28, WOKY 18 To 15, 92X 23 To 19, Y103 25 To 21, KLEO 30 To 25, KOPA 23 To 15, KIMN 19 To 16, KRQY 18 To 15, KRBE 30 To 23, KENO 17 To 11, WICC Ex To 30, WTX 22 To 19, WKXX 12 To 10, BJ105 36 To 30, KFMD 24 To 18, JB105 29 To 26, KERN 11 To 8, WMC-FM Ex To 21. SALES: Strong in the Midwest and starting in all other regions.	8
33	32	COME BACK J. GEILS BAND JUMPS: WCAO 30 To 26, 96KX 9 To 7, WAPE 10 To 8, KCPX Ex To 28, WDRQ 12 To 9, WNCI Ex To 25, KEEL 34 To 28, WKBO 27 To 23, WTIC-FM 31 To 27, KPAM 19 To 16, WANS 15 To 12, KSLQ 21 To 17, KOFM 23 To 18, 92X 24 To 20, KROY 14 To 10, KRBE Ex To 29, KFYE Ex To 27, KENO 27 To 18, WPRO-FM 15 To 10, WTRY 22 To 17, F105 5 To 3, WICC 26 To 22, WKXX 17 To 14, BJ105 32 To 29, KFMD 18 To 14, JB105 6 To 4, 94Q 19 To 13, Z93 28 To 25. SALES: Moderate in the West and Midwest.	9
38	33	PILOT OF THE AIRWAVES CHARLIE DORE ADDS: K TSA, KCPX, CKLW, WNDE-21, KJRB, WPEZ. JUMPS: WCAO Ex To 27, WRFC 29 To 23, WAPE 24 To 20, WGH Ex To 22, WKBO 28 To 19, WAYS 19 To 15, WTIC-FM 30 To 26, KRQ 23 To 19, WOW 29 To 22, WANS 34 To 29, WZZR 28 To 15, KSLQ 27 To 21, KOFM Ex To 24, WOKY 31 To 28, WKBW 24 To 21, WFIL Ex To 25, 92X 21 To 18, Y103 40 To 33, KELI Ex To 25, WLAC Ex To 26,	7

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
		KIMN 23 To 18, KRBE Ex To 24, KSTP 29 To 26, 14Q Ex To 30, KMJC 26 To 22, KFYE 23 To 16, KENO 28 To 24, WPRO-FM Ex To 28, WTRY Ex To 30, F105 Ex To 33, WICC 27 To 24, WTX 40 To 33, WFOM 38 To 34, WKXX 20 To 13, WKIX Ex To 21, WSGN 28 To 22, KFMD Ex To 21, JB105 34 To 29, KERN 27 To 24, WPGC 30 To 26, WMC-FM Ex To 23, WSPT 15 To 10. SALES: Initial response from the Midwest and East.	

PRIME MOVER

40	34	THINK ABOUT ME FLEETWOOD MAC ADDS: KFI, WZUU-23, WAXY, WPRO-FM, F105, WTX-39, KFMD-22, WMC-FM. JUMPS: WCAO 26 To 21, WRFC Ex To 25, WRVQ 29 To 23, Q105 Ex To 28, WAPE 29 To 24, WISM Ex To 28, KCPX Ex To 30, WDRQ Ex To 27, Q102 30 To 25, WKBQ 29 To 24, WBBQ 30 To 26, WAYS Ex To 28, KC101 27 To 22, WTIC-FM 27 To 24, KBEQ Ex To 27, KPAM Ex To 33, KJR 26 To 22, B100 30 To 24, WQXQ Ex To 28, WOW Ex To 26, WANS Ex To 38, WZZR Ex To 26, KXOK 30 To 22, WOKY Ex To 29, WKBW 28 To 25, WCUE Ex To 36, 92X 25 To 21, Y103 39 To 34, KLEO 27 To 23, KELI Ex To 27, KOPA 29 To 25, WLAC 28 To 24, KIMN Ex To 24, WWHX 27 To 20, KROY 30 To 25, WRKQ 24 To 21, WWHQ Ex To 30, KFYE Ex To 23, KENO Ex To 30, WTRY 30 To 25, WSEZ 35 To 30, WSGA 13 To 9, WICC 30 To 25, WKXX 27 To 23, WSGN 31 To 27, WPEZ Ex To 30, JB105 30 To 27, KERN Ex To 29, WQXI 28 To 24, 94Q 24 To 20, Z93 23 To 20, WBBF Ex To 23. SALES: Strong in the Midwest.	4
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37	35	YEARS WAYNE NEWTON DAY PART: WAYS. JUMPS: KEEL 6 To 3, WKBW Ex To 28, WTX 25 To 22. SALES: Good in the West and South.	10
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25	36	"99" TOTO	15
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42	37	I PLEDGE MY LOVE PEACHES & HERB ADDS: WGH, WSGN, KERN, WPGC, CKLW. JUMPS: 96KX 28 To 25, KEEL 37 To 22, KFI 29 To 21, WGCL 24 To 21, WQXQ 33 To 23, KENO Ex To 29, WPRO-FM 8 To 4, WSEZ 23 To 17, WSGA 25 To 19, WTX 27 To 24, WKIX 23 To 17, BJ105 17 To 13, JB105 5 To 3, WBBF 7 To 5, WOKY Ex To 31, WWHX Ex To 29, WRKO 20 To 14, WXLO 19 To 11, WAXY Ex To 30. SALES: Moderate in the East and West.	9
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44	38	SET ME FREE UTQPIA ADDS: WCAO, WRFC, Q102-28, WTIC-FM-28, KLEO, KROY, WTRY, WSGA, KJRB, KTLK. JUMPS: Q105 Ex To 29, WAPE Ex To 26, KCPX 27 To 24, KEEL Ex To 29, WEFM Ex To 27, WBBQ 16 To 11, WAYS 33 To 29, KDWB 26 To 23, KBEQ Ex To 29, KPAM 31 To 25, KJR 21 To 18, WGCL 28 To 23, WIF1 21 To 18, WANS 32 To 28, WZZR 29 To 25, KSLQ 22 To 18, WKBW 22 To 18, WCUE 37 To 32, Y103 26 To 23, KOPA 19 To 16, KIMN Ex To 27, WWHX Ex To 28, KRBE Ex To 28, KMJC 28 To 24, KENO 29 To 25, WPRO-FM 28 To 24, WSEZ 38 To 34, WICC 29 To 26, WTX 34 To 30, WSGN 26 To 20, BJ105 39 To 33, WPEZ 28 To 24, KERN Ex To 30, WQXI Ex To 28, 94Q 15 To 12, Z93 30 To 27. SALES: Breaking out in the West and Midwest.	7
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48	39	BRASS IN POCKET (I'M SPECIAL) PRETENDERS ADDS: WRVQ, WAPE, WDRQ, WBBQ, WAYS-35, WTIC-FM-29, Y100-36, WGCL, KMJC-28, KENO, WICC, WPEZ, WZZR, KSLQ-27, KOFM, WCUE, WLAC. JUMPS: WRFC 22 To 18, KCPX 29 To 23, WEFM 27 To 17, WQXQ 29 To 26, WSEZ 31 To 27, WSGA 36 To 32, WFOM 36 To 31, WKXX 19 To 16, JB105 32 To 24, KERN 30 To 26, WQXI 23 To 14, KRQ Ex To 25, WANS 30 To 26, Y103 36 To 32, KRTH Ex To 27, KHJ 26 To 20, KFRC Ex To 27. SALES: Strong in the West.	6
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30	40	BABY TALKS DIRTY KNACK	8
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29	41	CRUISIN' SMOKEY ROBINSON	24
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52	42	ANY WAY YOU WANT IT JOURNEY ADDS: Q102-30, WKBO, 14Q, KFYE, WTX-40, WKXX, WMC-FM, WANS-34, KOFM, Y103, KELI, KOPA-30. JUMPS: 96KX 19 To 14, WISM 28 To 23, KCPX Ex To 26, WDRQ 15 To 11, WNCI 19 To 16, WEFM 17 To 12, WBBQ Ex To 29, KDWB 25 To 22, KBEQ 29 To 22, KPAM Ex To 30, WGCL 26 To	5
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LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
		17, WPRO-FM Ex To 25, WTRY Ex To 29, F105 Ex To 30, JB105 33 To 30, WSPT 20 To 15, WCUE Ex To 38, 92X Ex To 22, WLAC 25 To 21, KIMN 25 To 22, WWHX 30 To 22, KFRC 10 To 7. SALES: Strong in the West, moderate in the South and Midwest.	

51	43	DO RIGHT PAUL DAVIS ADDS: WCAO, Q102-29, WGCL, 14Q, WICC, WOKY, KLEQ-30, KIMN, WAXY. JUMPS: WRFC 27 To 20, WRVQ 30 To 22, WAPE 25 To 19, KCPX 28 To 25, WKBO Ex To 25, WBBQ Ex To 30, WAYS 28 To 25, KDWB 24 To 20, KPAM Ex To 34, KJR 23 To 19, WFOM 12 To 8, WKXX 22 To 17, WSGN 29 To 21, WQXI 26 To 22, 94Q 9 To 5, Z93 21 To 14, WMC-FM Ex To 25, WSPT Ex To 28, WANS 18 To 14, WZZR Ex To 28, KXOK 29 To 19, CKLW Ex To 29, Y103 Ex To 36, WLAC Ex To 28, KGW Ex To 28, KSTP Ex To 29. SALES: Initial response in the West and Midwest.	
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36	44	BACK ON MY FEET AGAIN BABYS	11
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HIT BOUND

	45	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS/KIM CARNES ADDS: WCAO, WRFC, K TSA, WRVQ, Q105, WAPE, WISM, KCPX, WDRQ, WBBQ, WAYS, WKBO-28, KDWB-28, KC101-30, KFI, WTIC-FM, KBEQ, KPAM, WHHY, WQXQ, WTX, WFQM-38, WKXX, KRQ-23, WOW-30, WANS, KOFM, WOKY, WKBW, WFIL, Y103-39, KOPA, WWHX, KROY, WNDE-23, KSTP, WZUU-16, WRKO, WXL0, KHJ, WAXY, 14Q, KMJC-27, WSGA-33, WICC, WKIX, WSGN, KJRB, KFMD, WPEZ, JB105-35, KERN, WQXI, 94Q-28, WPGC, WHB-22, WSPT. JUMPS: WSEZ Ex To 38. SALES: Just shipped.	
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39	46	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE	24
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49	47	WOMEN FOREIGNER JUMPS: WRVQ 22 To 14, WAPE 26 To 21, Y100 25 To 21, WTX 30 To 27. SALES: Slight response in the East and Midwest.	7
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53	48	CARS GARY NUMAN ADDS: KBEQ, WPEZ. JUMPS: KCPX Ex To 27, WDRQ 13 To 8, KEEL 24 To 17, WEFM 16 To 10, WBBQ 27 To 22, WAYS 34 To 27, KDWB 19 To 15, WGCL 29 To 26, WQXQ 28 To 25, WIF1 5 To 3, 14Q Ex To 28, KFYE 29 To 21, WPRO-FM 26 To 23, WSEZ 32 To 13, WTX 21 To 18, WKXX 24 To 20, BJ105 33 To 25, KFMD 14 To 8, JB105 24 To 18, WOW 15 To 8, WANS 31 To 23, Y103 32 To 29. SALES: Initial response from East, West and Midwest.	7
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55	49	CARRIE CLIFF RICHARD ADDS: WTX, KERN, KGW, WHHY, KPAM, KDWB-31, WKBO, KEEL. JUMPS: WCAO 21 To 18, WRVQ 31 To 27, WAYS Ex To 34, KBEQ Ex To 30, WGCL Ex To 24, B100 Ex To 30, KOFM Ex To 26, WOKY 29 To 24, WCUE Ex To 37, Y103 35 To 27, KRTH Ex To 30, 14Q 26 To 23, KMJC 27 To 18, WSGA 32 To 26, WSGN 30 To 23, BJ105 27 To 23, 94Q 18 To 15, WSPT 21 To 17. SALES: Breakouts in the Midwest.	11
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43	50	DAYDREAM BELIEVER ANNE MURRAY	11
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59	51	KEEP THE FIRE KENNY LOGGINS ADDS: 96KX, KJR, WOW, KLEO-29, 14Q, KENO, WICC, KFMD-25, WPEZ, KTLK. JUMPS: WKBO Ex To 27, WGCL Ex To 22, WIF1 Ex To 30, KRQ 8 To 5, WCUE Ex To 39, Y103 28 To 22, KOPA Ex To 29, WLAC Ex To 30, WTRY Ex To 28, F105 Ex To 35, WSEZ Ex To 39, KJRB 19 To 16, BJ105 19 To 12. SALES: Good in the East, starting in the West.	11
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41	52	COWARD OF THE COUNTY KENNY ROGERS	24
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54	53	WHAT I LIKE ABOUT YOU ROMANTICS JUMPS: WISM 21 To 18. SALES: Moderate in the West and Midwest.	11
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SLIP INTO SOMETHING VERY HOT AND SAXY.

THE SEDUCTION (LOVE THEME) PD 2071
JAMES LAST BAND
 ON POLYDOR RECORDS

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 RW *68
 DB *85

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RADIO CHART

TOP 100 SINGLES

MARCH 29, 1980

LAST THIS WEEK WEEK WEEKS ON CHART

CASH SMASH

54	STOMP	THE BROTHERS JOHNSON	3
<p>ADDS: WCAO, WANS, WZZR, KFRC, KJRB, WMC-FM, Day-Part WAYS. JUMPS: WAPE Ex To 29, WDRQ 24 To 22, WBBQ 29 To 24, Y100 29 To 25, CKLW Ex To 16, WWKX Ex To 26, KRBE 20 To 14, WHBQ 24 To 20, KRTH 25 To 20, KHJ Ex To 27, WSGA 23 To 15, WTX 37 To 15, WFOM 39 To 32, WKIX 14 To 10, WQXI 25 To 21, Z93 29 To 24, WPGC Ex To 27, KTLK 18 To 13. SALES: Good in the East, West and South.</p>			
55	OUTSIDE MY WINDOW	STEVIE WONDER	4
<p>JUMPS: WRFC 30 To 27, WFOM 28 To 25, 94Q 30 To 27. SALES: Slight response in the South and Midwest.</p>			
56	FIRE IN THE MORNING	MELISSA MANCHESTER	6
<p>ADDS: WGH, KFMD, KERN, WHB-24, WSPT, KRQ-28. JUMPS: WCAO Ex To 28, WRFC 28 To 22, WKBO Ex To 26, WBBQ 20 To 17, KPAM 33 To 26, WICC Ex To 29, WTX Ex To 35, WKXX 30 To 27, WSGN 27 To 24, 94Q 8 To 6, Z93 27 To 23, WOW Ex To 24, KLEO 23 To 20, KELI Ex To 26, WRKO Ex To 28, WAXY 11 To 9. SALES: Breaking out of the East and West.</p>			
57	LET ME GO, LOVE	NICOLETTE LARSON	14
58	ROCKIN' INTO THE NIGHT	38 SPECIAL	10
59	ONLY A LONELY HEART SEES	FELIX CAVALIERE	5
<p>ADDS: KCPX, WKBO, KFI, WTX-FM, KPAM, WGCL, Y103, WRKO. JUMPS: WRFC Ex To 30, WDRQ Ex To 29, KDWB 29 To 26, WOW Ex To 25, CKLW Ex To 27, KSTP 27 To 23, WSEZ Ex To 37, WICC 23 To 19, WKXX 28 To 24, 94Q 26 To 23. SALES: Breakouts from all regions.</p>			

HIT BOUND

60	BREAKDOWN DEAD AHEAD	BOZ SCAGGS	1
<p>ADDS: KFRC, KRQ-24, WANS, KSLQ-29, WCUE, KOPA, WWKX, KGW, KROY, KRBE, WRKO, KRTH, KHJ, 14Q, WSEZ, WKXX, BJ105, WPEZ, JB105, WQXI, 94Q, Z93-30, WPGC, KTLK, WRFC, WISM, WGH, WAYS, KJR, B100, Day-Part KJRB, WOKY. SALES: Initial response in the West.</p>			
61	ROMEO'S TUNE	STEVE FORBERT	18
62	THE SPIRIT OF RADIO	RUSH	6
<p>ADDS: WPEZ, Day-Part 92X. JUMPS: WAPE 27 To 22, WEFM 6 To 3, WGCL 27 To 20, WTX Ex To 37. SALES: Slight response in the East and West.</p>			
63	LET ME BE THE CLOCK	SMOKEY ROBINSON	3
<p>ADDS: WRFC, KEEL, WKBO, WHHY, WLAC, WRKO, KFYE, WICC. SALES: Breakouts in the West, East and Midwest.</p>			
64	LOVE ON A SHOESTRING	THE CAPTAIN & TENNILLE	4
<p>ADDS: WRFC, KFMD. JUMPS: WGCL Ex To 30, WOKY Ex To 32, WCUE Ex To 40, WLAC Ex To 29, WAXY Ex To 28, WFOM 25 To 20. SALES: Slight response in the Midwest.</p>			
65	TODAY IS THE DAY	BAR-KAYS	3
<p>ADDS: BJ105, JUMPS: WRFC Ex To 24, Y100 30 To 27, WSGA 30 To 27, WFOM 40 To 35, BJ105 Ex To 40, WPGC Ex To 30, WHBQ Ex To 29. SALES: Initial response in the East.</p>			
66	HEART HOTELS	DAN FOGELBERG	2
<p>ADDS: WKBO, WBBQ, WAYS, KBEQ, B100, WZZR, KOFM, WKBW, 92X-24, KELI, KIMN, KRBE, WTRY, WFOM-39. JUMPS: WDRQ Ex To 25, KPAM Ex To 32, KOPA Ex To 23, 94Q 21 To 16. SALES: Breakouts in the West and Midwest.</p>			
67	MY HEROES HAVE ALWAYS BEEN COWBOYS	WILLIE NELSON	7
<p>JUMPS: KEEL 30 To 20, KXOK 28 To 25, WOKY 25 To 20, WTX 18 To 14. SALES: Moderate in the South.</p>			

LAST THIS WEEK WEEK WEEKS ON CHART

68	I CAN'T HELP IT	ANDY GIBB AND OLIVIA NEWTON-JOHN	1
<p>ADDS: WZZR, CKLW, KELI, WWKX, KRBE, WZUU, WCAO, WRFC, KTSA, WRVQ, Q105, WKBO, WBBQ, WAYS, KFI, WHHY, KMJC-26, WTRY, WFOM-40, WSGN, KING. JUMPS: WKIX 20 To 16, Z93 Ex To 28, WRKO Ex To 29. SALES: Just shipped.</p>			
69	A CERTAIN GIRL	WARREN ZEVON	3
<p>ADDS: WAPE, KDWB-29, WICC, Day-Part 92X. JUMPS: WANS Ex To 37, 94Q 29 To 24. SALES: Breakouts in the West, East and Midwest.</p>			
70	THE ROSE	BETTE MIDLER	2
<p>ADDS: KCPX, WQXQ, WZZR, WKBW, WCUE, WRKO, WHB-25. JUMPS: WAYS Ex To 20, KC101 30 To 25, WANS Ex To 33, WPRO-FM Ex To 22, WKIX 5 To 2.</p>			
71	TRAIN IN VAIN (STAND BY ME)	THE CLASH	2
<p>ADDS: B100, KELI, WSEZ, 94Q, Day-Part WOKY, KJRB. JUMPS: WISM 30 To 27, WFI Ex To 28, WWKX Ex To 30, 14Q 20 To 17, WSPT 30 To 24. SALES: Initial response from the East.</p>			
72	THE SEDUCTION (LOVE THEME)	JAMES LAST BAND	1
<p>ADDS: KJRB, 94Q-29, KELI, KOPA, WLAC, WRKO, WDRQ, WBBQ, KJR, WQXQ, WAYS, KING, Day-Part WWKX. JUMPS: WAPE Ex To 27.</p>			
73	SURVIVE	JIMMY BUFFET	3
<p>ADDS: KTLK, KELI, Day-Part WAYS. JUMPS: WFOM 22 To 17, WKXX Ex To 30, WANS 29 To 22.</p>			
74	IT'S HARD TO BE HUMBLE	MAC DAVIS	1
<p>ADDS: WTX, WKIX, KING, WWKX, WHBQ, WCAO, 96KX, KFI, WZZR, WSPT, Day-Part WAYS. JUMPS: WSGA 33 To 29, WPGC Ex To 29.</p>			
75	LET ME BE	KORONA	2
<p>ADDS: WHHY, WHBQ, WKXX, JB105, KTLK. JUMPS: WRFC Ex To 26, WAPE Ex To 29, BJ105 40 To 34.</p>			
76	LET'S GET SERIOUS	JERMAINE JACKSON	2
<p>ADDS: WRVQ, Q105, WBBQ, WSEZ, WSGN, JB105-34, WWKX. JUMPS: WSGA 34 To 30, WPGC Ex To 28. SALES: Breakout in the East.</p>			
77	WONDERING WHERE THE LIONS ARE	BRUCE COCKBURN	2
<p>ADDS: WSEZ, WSPT, KRQ-29, WCUE. JUMPS: WDRQ Ex To 30, KDWB 30 To 27, WFOM 21 To 10, KJRB Ex To 31, WQXI Ex To 29, 94Q 16 To 10.</p>			
78	A LESSON IN LEAVIN'	DOTTIE WEST	3
<p>JUMPS: WAYS 8 To 6, WHHY 30 To 26, WSEZ 33 To 24, WKIX 11 To 9, WSGN Ex To 28, WLAC Ex To 27.</p>			
79	LUCKY ME	ANNE MURRAY	1
<p>ADDS: KCPX, KEEL, WKBO, WQXQ, WZUU, KING, WFOM-37, JB105-33, Day-Part WAYS.</p>			
80	YOU ARE MY HEAVEN	ROBERTA FLACK & DONNY HATHAWAY	4
<p>JUMPS: WQXQ 30 To 27, WTX Ex To 34, WXLO Ex To 20. SALES: Response from the East, South and Midwest.</p>			
81	TWO PLACES AT THE SAME TIME	RAY PARKER JR. & RAYDIO	2
<p>JUMPS: WBBQ 28 To 23, WAPE 28 To 23, WSGN Ex To 29. SALES: Breakouts in the East and South.</p>			
82	SOLITAIRE	PETER McIAN	1
<p>ADDS: Y100, WZZR, KELI, WPRO-FM, BJ105, WSPT. JUMPS: WBBQ 24 To 21, WFOM 30 To 19, WKXX Ex To 29, KFMD Ex To 24, Y103 Ex To 37.</p>			
83	BABY DON'T GO	KARLA BONOFF	5
<p>ADDS: WZUU-24. JUMPS: KIMN 29 To 19, KGW 28 To 22.</p>			
84	BORROWED TIME	STYX	1

LAST THIS WEEK WEEK WEEKS ON CHART

85	HOLIDAY	NAZARETH	4
<p>ADDS: KDWB-32, KBEQ, JB105, KROY, Day-Part WCUE. JUMPS: WDRQ 27 To 21, KPAM Ex To 35, KSLQ 23 To 19. SALES: Breakouts in the West.</p>			
86	STAY IN TIME	OFF BROADWAY USA	3
<p>ADDS: KTSA, 96KX, KPAM, KSLQ-26, WPEZ. JUMPS: WEFM 23 To 16, WCUE 39 To 35. SALES: Starting in the Midwest.</p>			
87	FUNKYTOWN	LIPPS INC.	1
<p>ADDS: WXLO, KRTH, WGCL. JUMPS: KHJ Ex To 25. SALES: Good sales in the West.</p>			
88	WHEN THE FEELING COMES AROUND	JENNIFER WARNES	1
<p>ADDS: WOW, KRBE, WZUU, WAYS, WSEZ, WBBQ.</p>			
89	GEE WHIZ	BERNADETTE PETERS	1
<p>ADDS: WFIL, KRTH, 96KX, WKBW. JUMPS: WSPT Ex To 30.</p>			
90	SHOULD'VE NEVER LET YOU GO	NEIL SEDAKA	1
<p>ADDS: WLAC, WGCL, WSGN, Day-Part WBBQ.</p>			
91	AUTOGRAPH	JOHN DENVER	4
<p>ADDS: WNDE, KSTP. JUMPS: WOW 28 To 20, WFIL Ex To 26, WTX 35 To 31.</p>			
92	I WISH I WAS EIGHTEEN AGAIN	GEORGE BURNS	11
93	WHEN I WANTED YOU	BARRY MANILOW	16
94	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE PTS. 1 & 2)	THE ISLEY BROTHERS	1
<p>ADDS: KHJ. SALES: Initial response in the South, East, and Midwest.</p>			
95	SHRINER'S CONVENTION	RAY STEVENS	3
<p>SALES: Slight response from the South and Midwest.</p>			
96	I THANK YOU	ZZ TOP	10
97	YOU'VE GOT WHAT I NEED	SHOOTING STAR	1
<p>ADDS: 96KX, WNCI. JUMPS: KBEQ 30 To 26.</p>			
98	WHERE DOES THE LOVIN' GO	DAVID GATES	7
99	I WANNA BE YOUR LOVER	PRINCE	19
100	DEJA VU	DIONNE WARWICK	20

LOOKING AHEAD

AFTER YOU	DIONNE WARWICK
ADDS: WOW, KSTP, WAXY	
SEASONS	GRACE SLICK
ADDS: WANS, WFOM-36, WKIX	
WE WERE MEANT TO BE LOVERS	PHOTOGLO
ADDS: WKIX, WAYS, KING	
SAY GOODBYE TO LITTLE JO	STEVE FORBERT
ADDS: KDWB, B100	

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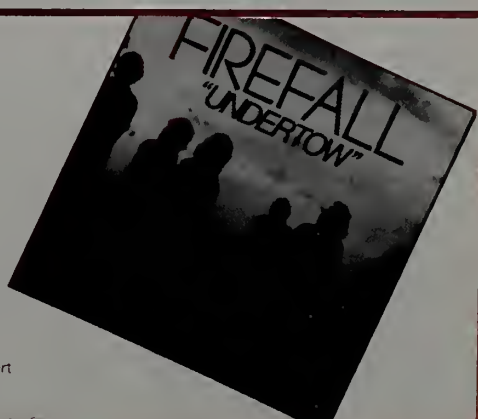


Table with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes songs like 'Another Brick in the Wall (Part II)', 'Crazy Little Thing Called Love', 'Working My Way Back to You/Forgive Me Girl'.

Table with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes 'Prime Mover' section with songs like 'Think About Me', 'Years', 'I Pledge My Love'.

Table with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes 'Hit Bound' section with songs like 'Don't Fall in Love with a Dreamer', 'Do That to Me One More Time', 'Women'.

Table with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes 'Cash Smash' section with songs like 'Stomp', 'Fire in the Morning', 'Only a Lonely Heart Sees'.

Table with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes songs like 'I Can't Help It', 'A Certain Girl', 'The Rose', 'Train in Vain'.

Table with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes songs like 'Holiday', 'Stay in Time', 'FunkyTown', 'When the Feeling Comes Around'.

Table with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes songs like 'Even It Up', 'Come Back', 'Pilot of the Airwaves'.

Table with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes songs like 'Brass in Pocket (I'm Special)', 'Baby Talks Dirty', 'Crusin'.

Table with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes songs like 'Carrie', 'Daydream Believer', 'Keep the Fire'.

Table with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes 'Hit Bound' section with songs like 'Breakdown Dead Ahead', 'Romeo's Tune', 'Let Me Be the Clock'.

Table with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes songs like 'Survive', 'Let Me Be', 'You Are My Heaven', 'Two Places at the Same Time'.

Table with columns: LAST WEEK, THIS WEEK, SONG TITLE, ARTIST, WEEKS ON CHART. Includes 'Looking Ahead' section with songs like 'After You', 'Seasons', 'We Were Meant to Be Lovers'.

SLIP INTO SOMETHING VERY HOT AND SAXY.

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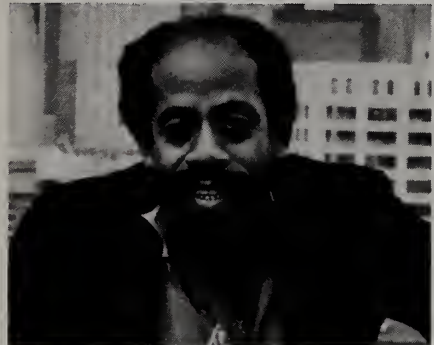
Firefall. "Undertow." Ten solid tunes and the tightest playing ever. Straight-ahead, good music. No-nonsense rock 'n' roll.



On Atlantic Records and Tapes. Produced by Ron & Howard Albert for Fat Albert Productions. Kyle Lehning and Firefall.

ON JAZZ

THE PUNK JAZZ CHRONICLES, VOL. 1 — I thought that if we were going to use the term "punk jazz" and include music in the column that strikes us as being in this genre, then we should probably define our terms. First of all, punk jazz is a dumb term, almost as dumb as classical, rock and roll, bebop, MOR, adult contemporary or Latin. Categories separate more often than they define, creating an artificial sense of competition between musicians and obscuring the very real unity of all musical expression. Unity doesn't mean uniformity, though, and categories can be a useful means of delineating the greatest areas of emphasis in musical performances. The obligation of writers, musicians, listeners and marketing people is, then, not merely to write up a library card and forget it, but to set up a



RAVE UP — Phillip Wilson's career, from respected jazz drummer to rock/funk maestro, has been diverse, rich in experience, something reflected in his group magic.

system of cross-references so that real music lovers can be informed enough to select flavors and grades of potency that contribute to a balanced musical diet. Music lovers don't make distinctions between Cecil Taylor and the Rolling Stones, Ornette Coleman and David Bowie, Philip Glass and the Talking Heads — between good music & crap. So I call certain kinds of music "punk jazz" merely to get your attention and tell you what aisle of the supermarket you're in. "Punk jazz" specifically refers to a coming together of the vanguard of jazz, rock and funk. Jazz provides a structural basis in terms of improvisation and group dialog; rock provides electronic energy and physical directness; funk offers syncopation and dance movement. The music's attitude is to sound spontaneous even when you're not improvising, and to

create a collective sound rather than a soloist's showcase — a tribal axis in which there are no accompanists and everyone has a role to play. "Punk jazz" allows you to draw freely from any culture or to create your own. The most important thing is the depth of expression and feeling; it is more important to make a statement, to touch an emotion, than it is to be a virtuoso, which is why Public Image Ltd. was a jazz pick in last week's column. This doesn't imply that any old punk can play punk jazz, nor should it rule out first-rate musicianship; it's just that people want a music that makes them feel good, and it's important to connect to people without being condescending. Which is why the dance feeling of punk jazz is so important; disco brought the dance back into the forefront of music, and now there are musicians who've realized that if you give people a physical groove you can play whatever you want on top — "free your ass and your mind will follow," as George Clinton puts it.

LAW AND ORDER/MAGIC — For our first example of punk jazz's implications, both musical and commercial, we'll look at a spectacular concert that took place at Manhattan's CBGB's, the birthplace of punk rock. Just as punk rock has been co-opted into power pop, the creative crossover potential of punk jazz has been reduced to the cool detachment of pop jazz and the calculated sturm and drang of fusion. Law & Order and Magic showed very clearly that you can cross over to new audiences without double-crossing your music — taste and sincerity are the key factors. The instrumentation and long melodic lines of Law & Order suggested Jean-Luc Ponty to some listeners, probably because of the dynamic electric violin solos of Billy Bang (playing with more joy and less self-consciousness than I've ever heard from him), but the music he composed with cornetist Butch Morris had more tart surprises and elliptical resolutions than anything by Ponty. That and a rhythm section, powered by bassist Melvin Gibbs and drummer Bobb Shaw

(continued on page 91)

SUADADES — NANA VASCONCELOS — ECM/Warner Bros. ECM-1-1147 — Producer: Manfred Eicher — List: 8.98

Vasconcelos' infinite array of percussive tools is enlivened by the musician's ultimate percussion instrument — his imagination. The Brazilian artist mixes the best of his world with that of the Radio Symphony Orchestra of Stuttgart on "O Berimbau" for a pastoral symbiosis. Teamed with countryman Egberto Gismonti on "Cego Aderaldo," Vasconcelos creates a sound tapestry that constantly unfolds before one's ears. "Ondas" combines spicy percussives with neo bossa chants for eerie enchantment.

SUPER CHICKEN — Dallas Jazz Orchestra — DJO DJO-3 — Producer: Galen Jeter — List: 11.00

"Super Chicken" is a bold offering of tightly woven drama riding aboard a big horn sound and finely tuned rhythmic sensibilities that could be linked to the East Bay sound in California. "Typical New and Tyler Too" is the LP's best jazz emissary, while "Camel Rise," a maze of textural percussives and horn bursts, is very accessible. "Vadar's Vaccination," with its decidedly more funky base, offers as much pop accessibility.

DO I MAKE YOU FEEL BETTER? — Ndugu & The Chocolate Jam Co. — Epic/Columbia JE 36377 — Producer: Leon Ndugu Chancler — List: 7.98

The music here is often a hodge-podge of idioms and interpretations tied together by contemporary jazz sensibilities and healthy layers of funk. Heartful vocals and tasty instrumentation make this LP a cross-section of contemporary sounds. But when the music seems timeless, the jazz has emerged. "Give Your Love" and the short, but sweet, "Space Connection" are the LP's most appealing cuts for the moderate jazz purist.

JAZZ ALBUM PICKS



IT'S EASY TO REMEMBER — Art Matthews — Matra Records MA1001 — Producer: Art Matthews — List: 7.98

"It's Easy To Remember" is a delightful introduction to Art Matthews, a sensitive yet driving pianist who is well-grounded in the vocabulary of Bud Powell and McCoy Tyner, but has some interesting twists of his own. This excellent record is notable for the saxophone work of newcomer Bill Pierce and future traditionalist Archie Shepp (heard on alto and tenor), and for the dynamic presence of two of jazz's most underrated masters, trumpeter Dizzy Reece (exceptional on the ballad, "Love Dreams") and drummer Alan Dawson.

JUST FRIENDS — John Haley Sims and Harry Sweets Edison — Pablo Records 2310 84 — Producer: Norman Granz — List: 8.98

"Zoot" Sims and "Sweets" Edison are the epitome of lyricism and relaxed swing. Sims playing the reticent melodist to Edison's after-hours jester. Their finely tuned rapport is well in evidence on the hard-swinging "A Little Tutu," and their debt to Lester Young is fondly recalled on "How Deep Is The Ocean." The rhythm section is tight and discreet in the patented Pablo manner, and Sims' soprano sax on the lovely ballad, "I Understand," reveals a unique approach to the instrument.

DEMONS IN PURSUIT — Jack Walrath — Gatemouth Recording Co. Gatemouth 1002 — Producer: David Feinman — List: 7.98

Jack Walrath is one of the finest trumpeters in jazz, with a pungent tone and an attack that recalls Lee Morgan and Booker Little. As his work with Charles Mingus proved (particularly on "Three Worlds of the Drum"), Walrath is also a first-rate arranger, and on compositions like "Fungus" and "King Duke" he succeeds in combining all manner of jazz, rock and classical.

TOP 40 ALBUMS

	Weeks On Chart	3/22 Chart		Weeks On Chart	3/22 Chart
1 FUN AND GAMES CHUCK MANGIONE (A&M SP-3715)	1	6	22 8:30 WEATHER REPORT (ARC/Columbia PC2 36030)	21	27
2 EVERY GENERATION RONNIE LAWS (United Artists LT-1001)	2	8	23 THE HAWK DAVE VALENTIN (GRP/Arista 5006)	23	21
3 SKYLARKIN' GROVER WASHINGTON, JR. (Motown M7-933R1)	4	4	24 STREET LIFE CRUSADERS (MCA 3094)	24	44
4 ANGEL OF THE NIGHT ANGELA BOFILL (GRP/Arista 5501)	5	21	25 WATER SIGN THE JEFF LORBER FUSION (Arista AB 4234)	26	31
5 ONE ON ONE BOB JAMES & EARL KLUGH (Tappan Zee/Columbia FC 36241)	3	22	26 THE BEST OF JOHN KLEMMER VOLUME 1/ MOSAIC (MCA 2-8014)	25	19
6 HIROSHIMA (Arista AB 4252)	6	15	27 YOU'LL NEVER KNOW RODNEY FRANKLIN (Columbia NJC 36122)	—	1
7 HIDEAWAY DAVID SANBORN (Warner Bros. BSK 3379)	8	5	28 THE WORLD WITHIN STIX HOOPER (MCA 3180)	28	24
8 AMERICAN GARAGE PAT METHENY GROUP (ECM 1-1155)	7	19	29 GOOD AND PLENTY JON FADDIS (Buddah/Arista DBS 5727)	29	7
9 NO STRANGER TO LOVE ROY AYERS (Polydor PD-1-6246)	9	16	30 MORNING DANCE SPYRO GYRA (Infinity NF 9004)	27	52
10 1980 GIL SCOTT-HERON & BRIAN JACKSON (Arista AL 9514)	12	4	31 LIGHT AS A FEATHER AZYMUTH (Milestone/Fantasy M-9089)	31	8
11 RISE HERB ALPERT (A&M SP-4790)	10	24	32 STRUTTIN' DR. STRUT (Motown M931)	35	2
12 8 FOR THE 80's WEBSTER LEWIS (Epic NJE 36197)	13	12	33 SOUNDSCAPES CEDAR WALTON (Columbia JC 36285)	34	6
13 WITH ALL MY LOVE WILBERT LONGMIRE (Columbia JC 36342)	14	4	34 PICK 'EM RON CARTER (Milestone/Fantasy M-9092)	38	3
14 THE DANCE OF LIFE NARADA MICHAEL WALDEN (Atlantic SD 19259)	11	15	35 HEARTSTRING EARL KLUGH (United Artists UA-LA-942-H)	30	48
15 CATCHING THE SUN SPYRO GYRA (MCA 5108)	22	2	36 DON'T ASK SONNY ROLLINS (Milestone/Fantasy M-9090)	32	21
16 A TASTE FOR PASSION JEAN-LUC PONTY (Atlantic SB 19253)	15	24	37 CHAIR IN THE SKY MINGUS DYNASTY (Elektra 6E-248)	37	5
17 MASTER OF THE GAME GEORGE DUKE (Epic JE 36263)	16	19	38 NOMAD CHICO HAMILTON (Elektra 6E257)	—	1
18 GENETIC WALK AHMAD JAMAL (20th Century-Fox/RCA T600)	19	8	39 PASSION DANCE MCCOY TYNER (Milestone/Fantasy M-9091)	33	18
19 PRESSURE (LAX/MCA 3195)	17	15	40 GREAT ENCOUNTERS DEXTER GORDON (Columbia JC 35978)	36	9
20 BEST OF FRIENDS LENNY WHITE (Elektra 6E-223)	18	29			
21 STREET BEAT TOM SCOTT (Columbia JC 36137)	20	19			

CASHBOX 2



A
SPOTLIGHT
ON
BLACK
CONTEMPORARY
MUSIC

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What If . . .

There's the old adage, "You don't know what you have until you lose it." With that in mind, try to imagine what would happen if all of the artists, producers, publishers, writers, arrangers and record executives that create, promote and merchandise black music decided to walk off the job. What would it mean to the industry?

For openers, this \$4 billion industry would lose approximately 30% of its volume. Out of a total of 112 albums certified gold by the RIAA during 1979, 45 could be categorized as black music. In the area of singles, 25 of the 60 certified gold by the RIAA also fall in this category. Furthermore, of the 12 singles certified platinum during 1979, black artists accounted for seven of them. Eliminate these records, and you lose most of the profit margin that keeps this industry healthy.

To make the picture clearer, how many of the remaining pop artists who sold gold last year would have missed the mark if it weren't for black promotion, black merchandising or the support of black radio? Artists like Cher, Rickie Lee Jones, Spyro Gyra, the Village People, Blondie, the Bee Gees, Herb Alpert, Elton John, M, Rod Stewart, Toto and Wings owe a lot of their popularity to black radio and black

consumers.

These are last year's figures, but what about today? Black music supports approximately 300 black formatted stations, and if the music died, so would the radio. But how can we begin to compute the value of black radio? With Top 40 radio playing 18-20 records, what is the true value of black radio, which has consistently broken countless records by both black and white artists?

Today, the entire industry is striving for more sales and less returns. Black music has historically shown high volume and low returns. If black music were to die, all indications are that overall industry volume would plummet and returns would rise.

These are the contributions of black music, a strong and integral part of the industry. **Cash Box** is proud to spotlight and applaud black music and all of the people who make it happen. We extend our warmest regards to all of those who tirelessly create, package and merchandise this form of music that has contributed so significantly to the health and future prospects of this industry.

—Mel Albert, Vice President
and General Manager



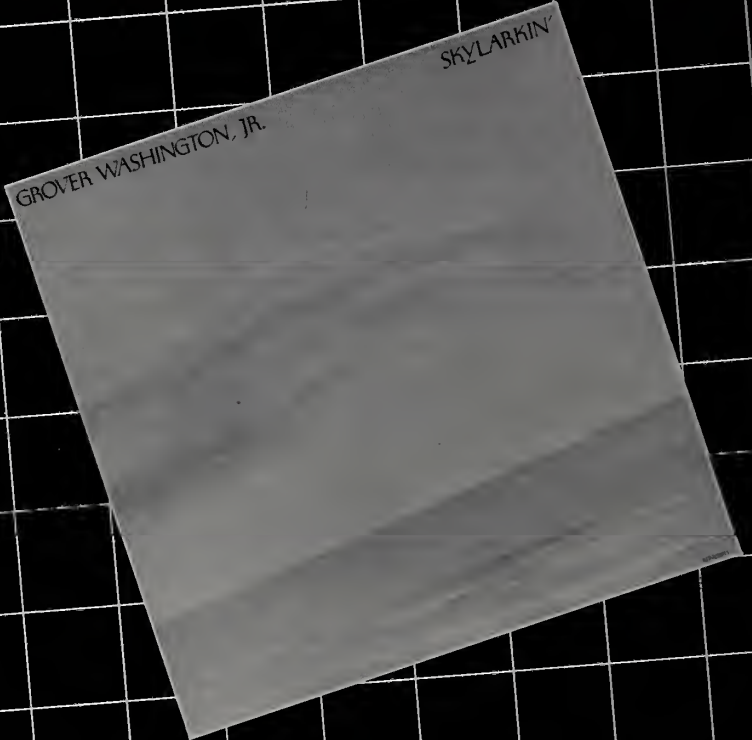
Photo: Shan Albert

About The Cover

Elliot Pinkney, the artist responsible for the paintings that appear on the cover of this issue, is a full-time commercial artist who obtained permission from the California Department of Transportation to paint these murals on the freeway pillars located at Santa Fe and Artesia Blvd. in Compton, Calif. Pinkney named his work "The Five Pillars of Progress," since it documents black history from the African period to the present.

Pinkney's work has been on display at Cal State University, Long Beach; Compton College; The Watts Towers Art Gallery; Carson Cultural Gallery; Contemporary Crafts Gallery and The Merabash Arts Gallery of New Jersey.

M M O T



DOWN



WHERE IT ALL BEGAN

Professionalism Helps Black Radio Compete In Pop Market

by Michael Martinez

LOS ANGELES — The new decade offers a refreshing challenge for black radio, which during the '70s grew to become a more viable and professional outlet. Black radio now possesses keener tools with which to compete with its general market counterparts.

Such was the consensus of six prominent broadcasters, who cited more competitive

Henry also said that greater reliance on market research, improved administration and the increase in the number of blacks owning and operating stations has stimulated competition among such outlets and helped broaden the listening audience. Competition for the mass audience, the majority said, has led to more professionalism and better programming overall, providing more responsible choices to black listeners and opening new markets.

"White people in the '70s became less concerned if a station was all black or not," said Ernest L. James, president and general manager at WVON and WGCI/Chicago, "and I believe that reflects the growth of professionalism at black radio stations."

Also on the vanguard of black radio's competitive thrust, according to Jim Maddox, vice president at KMJQ/Houston, was black FM radio's surprising success in the general marketplace. Citing the success of WBLS/New York and his own station, Maddox said it was a surprise because there was no such mass appeal precedent set by AM radio.

While black AM radio continued to broadcast with predominantly black product playlists, its FM siblings began to expand with more disco-oriented product and move into the general market. As a result, the audience for black radio, and black music generally, grew significantly.

"You have a lot more general market stations playing more black music than ever before, and vice versa, more black stations are playing general market music," said Ragan Henry, owner of Broadcast Enterprise Network. "I don't think that will change in the '80s."

Frankie Crocker, national program director for Inner City Broadcasting, which includes WBLS/New York, further explained that by capitalizing on the general market popularity of disco music, the "basics of black music were allowed to cross over."

Disco, Crocker added, "allowed Michael Jackson to have a hit record. It allowed Donna Summer to be number one on Pop radio."

Black broadcasters also increased black radio's mass appeal by a growing trend to the reverse crossover of Pop product. Artists like Teri DeSario, The Doobie Brothers, Kenny Loggins, Cher, The Cap-

tain and Tennille, and the Eagles all enjoyed substantial airplay on black radio during the later '70s.

"The black radio programmer is smart

helps develop a more attractive package for national media buyers.

All those contacted looked forward to greater opportunity for ownership and



"We need all kinds of radio — black, pop, Spanish and jazz. The name of the game is competition."

—Frankie Crocker

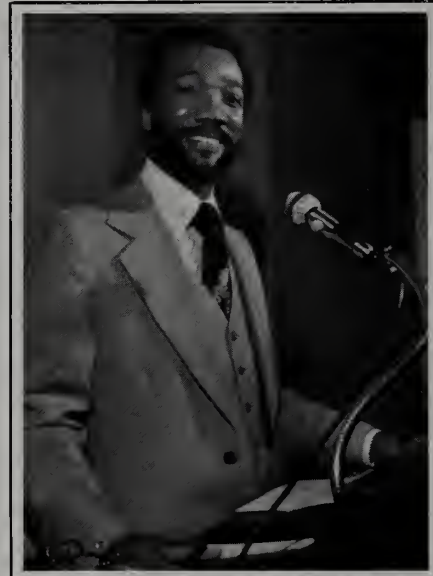
programming by black stations on the FM band, the development of black radio as a viable promotional tool for cross over pop product and wider use of disco programming as the most significant reasons black radio has become a legitimate competitor in the mass market.

The broadcasters — including Ernest L. James, Jim Maddox, Joe Fisher, Hal Jackson, Frankie Crocker and Ragan



"Black radio programmers are smart enough not to just use black product. If they find a good record, they'll play it."

—Hal Jackson



"White people in the '70s became less concerned if a station was all black or not, and I believe that reflects the growth of professionalism at black radio stations."

—Ernest L. James

enough now not to use just black product," said Hal Jackson, vice chairman and vice president of Inner City Broadcasting. "If they find a good record with a black sound, even if it is by a white person, they're smart enough to play it."

The broadcasters cautioned, however, that such practices could not be employed in every market.

"All stations should not take the general market approach," said Maddox. "With each market being different, I think the guy in black radio will have to search more for the right format."

"We need all kinds of radio — black, pop, Spanish and jazz," Crocker added, "The name of the game is competition."

Core Audience

However, most of the broadcasters further cautioned that black radio should not forsake its core audience.

Advocating a back to basic black music approach, Joe Fisher, operations manager at WRBD/Ft. Lauderdale, said, "Black stations have deserted the community. They don't spend enough time building prestige and image."

James agreed, saying that inclusion of more talk shows, news and information programs and on-air listener surveys help provide a firmer core audience.

"I think the emphasis in the '80s will be on the ability to communicate, and that ability will be based on more than the music," said Broadcast Enterprise's Henry. "My gut feeling is you can't do it with music alone anymore."

"I've noticed that most of the successful black stations have something to say. Even if you didn't like all the music, you'd listen to the station because the people had something to say," Henry continued.

Fisher suggested that research was the key to communicating effectively, and that establishing a clear picture of who the audience is, strengthens such community ties.

Maddox, however, said that presenting a positive image to the community was not the only goal of careful screening of content. He maintained that such discretion

operation of radio by black broadcasters, adding that perspective buyers should be more selective about what properties are purchased.

"The key is being more selective, which would allow black stations to get the stronger signals and enable them to compete with the entire audience instead of just a small segment," said James.



"All stations should not take the general market approach. With each market being different, black radio will have to search for the right format."

—Jim Maddox



Joe Bataan & The Mestizo Band Salsoul

Thomas Bucknasty RCA

Chocolate Milk RCA

First Choice Salsoul

Grey & Hanks RCA

Thelma Houston RCA

Instant Funk Salsoul

Kalyan RCA

Kocky Windsong

Evelyn "Champagne" King RCA

Machine RCA

Odyssey RCA

Skyy Salsoul

Ruth Waters Millennium

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dynamite act... we go to
Black Radio to light the fuse.**

Thank You Black Radio.

RCA 
AND ASSOCIATED LABELS

Black Retailers Will Play A Larger Role In '80s — Simpson

by Alan Sutton

Record companies until recently have underestimated the buying power of black consumers, although statistics show that blacks purchase more records per capita than any other segment of the American population.

Besides forfeiting an enormous number of potential sales, the reluctance of the major labels to reach out to black record buyers with the same zest they devote to pop consumers has put a strain on many black retailers.

This assessment of the current state of inner city record retailing comes from Calvin Simpson, a leading black whole-

"So when you don't have a proper credit line, it's easy to get jammed up because you don't have enough money to allow you to hold the merchandise."

But Simpson is quick to add that it's not enough to simply offer more liberal credit terms to black accounts. He says that small, independent dealers also must be schooled in how to operate a business.

"Until you educate a guy to understand what to do with a credit line, it doesn't make any sense to give it to him," he says. "It's self-destructive to give him a credit line if he doesn't know how to run a business."

"So first there has to come a knowledge and understanding of the business,

which is called a 'misshipment' — you have to request an RA, then you return the product, then you get the credit.

"The poor guy doesn't know how to do business that way. With his local one-stop, he runs in, picks up the records, takes them back to his store, and if they are scratched, he goes right back and exchanges them for good records. And he can stay in business that way."

"So what I'm saying is that the turnaround time with manufacturers and the paperwork has destroyed a lot of accounts. The percentage of retailers that go from one-stops to buying direct from manufacturers and survive is very small."

"I think the manufacturers are beginning to realize this. What they are saying in effect to the small account with their new return policies is that it's better to buy from your local one-stop. Because they are simply not in a position to service small stores."

Equal Opportunity

In Simpson's opinion, black retailers should actually take heart from the fact that the majors have adopted stricter controls on credit and returns. "I think it gives us a competitive edge that may not have existed in the past," he explains. "Before a guy could come into my market who was on great terms with the manufacturers and have everything laid out for him. Now all of a sudden he doesn't have that advantage anymore and I doubt very seriously if he can compete effectively, which becomes an advantage for me. And for other black retailers."

"I'll say this about black dealers in general: Taking into account that they have had no credit lines, that they were undercapitalized, that they were operating in so-called 'high crime' areas, they have survived and accomplished the impossible. Which tells me that they are some very talented marketing people. Once they are granted an equal opportunity, I think they will have a major impact on the industry — because there's no question that they're qualified to do the job."

"Once they are given an equal opportunity, black retailers will have a major impact on the industry — because there's no question that they're qualified to do the job."
—Calvin Simpson



salers/retailer, who calls on manufacturers to more aggressively pursue the black market.

Simpson, who is president of Detroit-based Simpson Wholesalers, Inc./Bad Records, maintains that recent label credit-tightening measures and limited return policies have had a profound effect on small, independent black dealers.

"It's very difficult to get manufacturers to take returns back," says Simpson, "and since black accounts are less capitalized than their (white) counterparts, they are getting squeezed even more. In addition, most black accounts don't have adequate credit lines and it's becoming increasingly difficult for them to stay off hold, which decreases their ability to merchandise records."

Returns Delays

According to Simpson, the problem with the new return policies is not that black dealers are having trouble meeting the 18-22% ceilings imposed by most major labels, but rather the time it takes to get return authorizations processed.

"Black accounts traditionally have never had a returns problem; black records do sell off," he says. "The problem is waiting three months or longer to exchange the goods, because you don't have the capital to tie your money up."

Similarly, he points out that present label credit policies fail to recognize the uniqueness of the black market. "You have to understand that black records happen overnight and they die overnight," notes Simpson. "It's a very quick market."

coupled with adequate financing."

Simpson, who is vice president of the BMA's marketing and merchandising division as well as member of NARM's board of directors, feels these organizations have made great strides in informing small retailers about the ins and outs of the record business. He cites NARM's Retail Certification Program as an "excellent program that is helping independent black-owned stores across the country to get an understanding of how our industry works and what they have to do in order to be successful in this business."

He also credits the BMA, and Jim Tyrrell in particular, for putting independent dealers in touch with label executives at the national level. "Sometimes the small guys get stifled at the local level because they are going to the wrong place to get their problems solved," Simpson points out. "With the expertise of someone like Jim Tyrrell, we were able to bring these problems to the attention of the vice presidents of the various labels, and they responded immediately."

'Pointing The Finger'

While he would like to see record companies become more in tune with the needs inner city retailers, Simpson believes that black dealers are ultimately responsible for their own fate. His advice to them is to stop "pointing the finger" at the manufacturers and get down to the business of selling records.

"Pop stores are not successful because they are white, and black stores are not

Black-Owned One-Stops

A-ONE-STOP

659 10th Avenue
New York, NY 10036
(212) CL6-1234
Otto Wilkenson

AUDIE'S ONE-STOP

2204 W. North Avenue
Milwaukee, WI 53205
(414) 931-8015
Audie Dotson

BARNEY'S ONE-STOP

3400 W. Ogden Avenue
Chicago, IL 60623
(312) 521-6300
Willie Barney

COLORITE ONE-STOP

8341 South Racine
Chicago, IL 60620
(312) 488-7800

DISCOUNT RECORDS

365 Main Street
East Orange, NJ 07018
(201) 677-1722
Alto Lee

ERNIE'S ONE-STOP

1827 South Michigan
Chicago, IL 60616
(312) TR4-4484
Ernie Leaner

FILMORE RECORDS

15335 Kinsman Avenue
Cleveland, OH 44120
(216) 751-5300
James Wright

FLETCHER'S ONE-STOP

450 East 75th Street
Chicago, IL 60619
(312) TR4-4484
Ester Fletcher

GARDNER'S ONE-STOP

746 E. 75th Street
Chicago, IL 60619
(312) 836-8900
Walter Gardner

GEORGE'S MUSIC ROOM

3937 W. Roosevelt
Chicago, IL 60624
(312) 521-8881
George Daniels

HITTOWN

611 W. 125th Street
New York, NY 10027
(212) 662-2230
Danny Robinson

HONES ONE-STOP

217 Bronx Terminal Market
New York, NY 10451
(212) 292-0267
Chuck Wise

HUDSON'S ONE-STOP

3814 Page Blvd.
St. Louis, MO 63113
(314) 533-3070

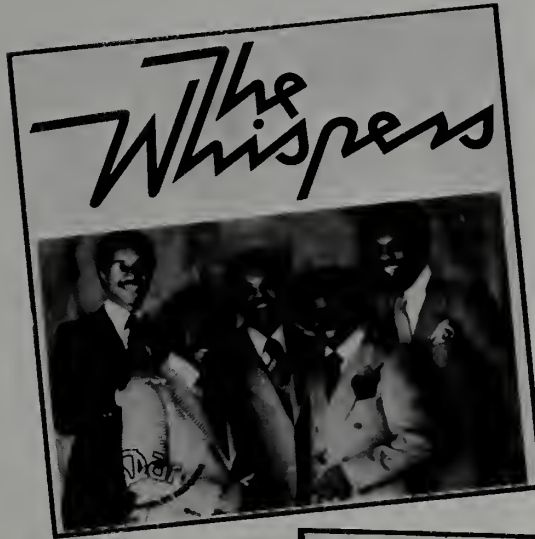
JOHN'S MUSIC

11020 S. Main Street
Los Angeles, CA
(213) 755-1165
John Johnson

SANDER'S ONE-STOP

518 E. 79th Street
Chicago, IL 60619
(312) 994-1500
Runa Sanders

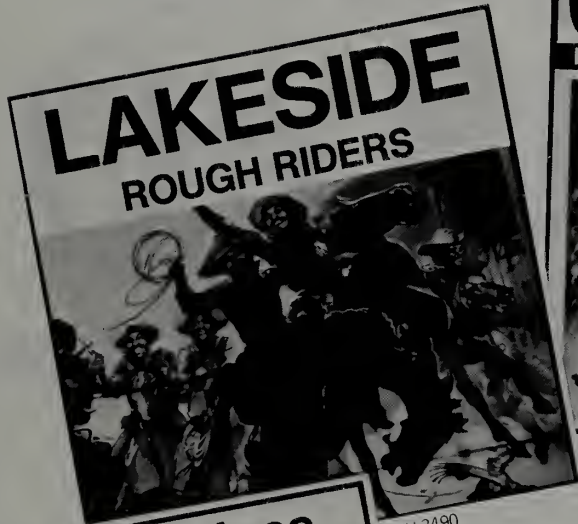
MORE PEOPLE ARE LISTENING TO US,



BXLI-3521



BXLI-3479



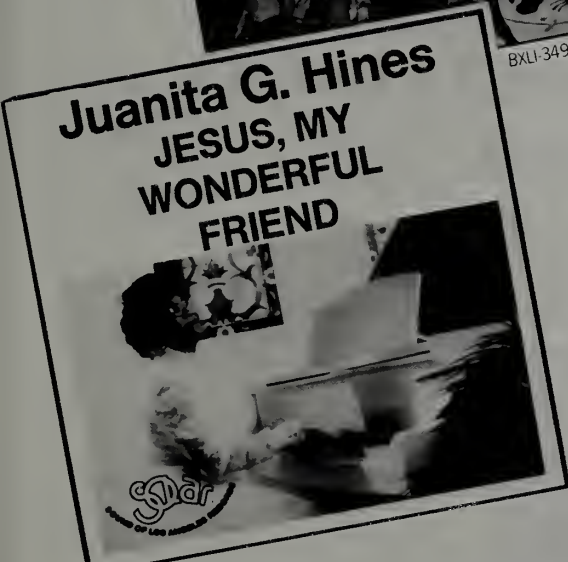
BXLI-3490



BXLI-3219



BXLI-3398



BXLI-3473


BECAUSE MORE PEOPLE ARE LISTENING TO YOU.



BXLI-3491

We Thank You Black Radio

Soon to be introduced: Vaughn West


SOUND OF LOS ANGELES RECORDS ENERGY LABEL OF THE FUTURE
Manufactured and Distributed by RCA Records

Motown Looks Ahead To New Growth In The Coming Decade

Once virtually synonymous with black music, Motown Records is entering the 1980s with a new strength and energy that will surely see the company reach new plateaus. Celebrating its 20th anniversary and honored by the National Assn. of Recording Merchandisers (NARM) at the 1980 convention, Motown stands on the verge of the new decade with a confidence born of growth and experience.

"We are very optimistic," says executive vice president and gm, marketing Mike Lushka, "not only for Motown, but for the recording industry in general. As we enter our twentieth year, we can see the beginning of a new growth, both for ourselves and the industry."

Motown remains the largest independently distributed company in the industry, and it has plans to expand its horizons even further.

"One thing we intend to do is be more aggressive in our attempts to change our image as a black label," explains Milier London, national sales director. "We have never thought of ourselves as a black music label. The only thing black about Motown is the vinyl the records are pressed on."

With an artist roster that features such time-honored "superstars" as Diana Ross, Smokey Robinson and Stevie Wonder, plus such exciting young trendsetters as the Commodores, Rick James and Billy Preston, Motown does indeed merit the more encompassing title of "music company."

"The only thing that stymies growth is narrow minds and narrow thinking," Lushka notes. "Our goal is to become a total music company. We want to have our own Fleetwood Macs, Peter Framptons and Wings."

Pointing out that the famous "Motown Sound" has been a major force in the pop market for many years, both Lushka and London emphasize that the label has long been known as a trendsetter in the industry. For many Motown acts, the term "crossover" has little real meaning anymore.

"Look at acts like Diana Ross and Stevie Wonder," London points out. "They are genuine superstars."

This across-the-board success is proof of the validity of Motown's approach to the market — stressing the music above all. "We're in a surge now," Lushka notes. "A lot of Motown music is being played now. A whole new generation of kids who missed hearing Motown is out there now, and they like the music."

In recognition of the 20th anniversary, which has been accompanied by the current surge in business, the label has a full schedule of special releases planned for the year. Already on the streets are a special compilation album, "20/20, Twenty No. 1 Hits From Twenty Years At Motown," and the first release in the planned "Superstar Series" featuring Diana Ross and The Supremes. "20/20" includes hit songs by Ross & The Supremes, the Jackson 5, Smokey Robinson & The Miracles, Stevie Wonder, Michael Jackson, The Temptations, Eddie Kendricks, Ross, The Miracles, Marvin Gaye and the Commodores.

The "Superstar Series" release features six vintage numbers from the Ross & The

Supremes catalog, with a medley on one side and the separate singles on the other. "It's a unique package because it's like a 12" on one side with the medley, and it's like an LP with the singles on the other side," says Skip Miller, vice president of promotion.

Additional releases in the "Superstar Series" will include the Four Tops, The Temptations and possibly the Jackson 5, among others.

Also in the works is a new album by the Commodores, and Stevie Wonder is in the studio. "We believe that the music of the '80s is going to be a blend of music, including reggae, gospel and jazz," Miller points out. "Reggae will develop commercially because there are so many bands out there, and the Commodores will probably have a gospel number on their new album. Of course, Billy Preston is one of the top gospel acts."

Another new direction for Motown in the '80s is exemplified by Planets, a new wave group from the U.K. whose self-titled debut LP was released recently. "We're really happy with them," Miller explains. "It's the dawn for us in the AOR field."

"In the '60s we were a singles-oriented label, selling millions of singles. Our albums were good, but that wasn't the emphasis," Milier notes. "Now we've come full circle and are dipping into the album-oriented market. We've learned to hit every market."

Further expansion of musical boundaries is being complemented with a broader perspective of the overall situation. "Our competition in the '80s will be from other forms of leisure entertainment," Lushka notes. "Motion pictures,



Mike Lushka, Michael Roshkind, Skip Miller

videotapes, concerts and even the price of gasoline will compete for our customers.

"Still, this competition should be a healthy one," Lushka adds. "To get our share of the market, we are going to invest considerable dollars in television and motion pictures, and we will explore cross merchandising with video and records. Remember, we will be selling a configuration."

Entering the '80s

Thus, with a confidence and optimism stemming from good times and a time-honored tradition, Motown enters the 1980s on a note chairman and founder Berry Gordy could never have dreamed of when he established the company in 1960. The small local label from Detroit has become one of the leading lights in the industry, and is still the purveyor of the world-

famous "Motown Sound."

"We're spreading out the sound of Motown," Miller explains. "What was built during the first 20 years is an integral part of the industry. We are no longer a teenager, we are an adult member of the music community."

"It is still the 'Motown Sound' because it comes from Motown," London adds, "but that doesn't mean that it hasn't changed over the years. We are known as a creative company, and we intend to continue in that vein for the next 20 years."

"One of the problems of the late '70s was bigness," Lushka summarizes. "We're a big business, but in this industry you also need a personal relationship with people. What happened in the '70s was due in part to a lack of communication. We can't afford to make those mistakes again."

CBS Maintains Commitment To Black Music

by Aaron Fuchs

NEW YORK — CBS Records has maintained a solid commitment to black music, and expects that commitment to intensify in the '80s. According to Bruce Lundvall, president of the CBS Records Division, "One of our chief priorities has been to continue to build and strengthen our black music base. We now have a leading market share of black popular music and jazz, and we expect to increase that share."

While Lundvall was hesitant to discuss black music in terms of particular idioms ("there's no need to put specific labels on the music"), he did take particular note of the fact that CBS was in the position to break four singles by jazz fusion instrumental artists: "Chaser" by John Lee and Gerry Brown (Columbia); "The Groove", by Rodney Franklin (Columbia); "Give Me Some Emotion" by Webster Lewis (Epic); and "For the Public" by the Heath Brothers (Columbia). Lundvall took particular note of the Heath Brothers single which was produced by Mtume, who is actually Jimmy Heath's son, observing that it gives the record a kind of pop commerciality "without sacrificing its musicality." Lundvall also bolstered his assertion that "we have an embarrassment of riches in the instrumental area" by pointing to the forthcoming Herbie Hancock 45, "Stars In Your Eyes," which is part of a forthcoming album, "Monster," that will feature the lead

vocals of Gavin Christopher. This will be the first time Hancock has used pure vocals (as opposed to earlier synthesized vocal efforts).

"It appears that in the so-called 'progressive jazz' area," concluded Lundvall, "we have a number of artists poised for commercial success."

A/C Market

Does Lundvall feel that the growing adult contemporary market will facilitate the

success of fusion or crossover jazz?

"While there may be some truth to that," he answered, "it all comes down to individual artists and what they do. People are always looking to classify major trends. You can point to the recent successes of Herb Alpert, Spyro Gyra and Chuck Mangione, and conclude that there is a trend there, but, in fact, it comes down to specific good records. When an attitude prevails that a trend exists, the result is over-recording. We've already seen it with fusion, we've seen it with disco, and today, every attorney I speak to has a new wave group."

Since disco has, in fact, reached its saturation point, has CBS made a conscious attempt at developing the so-called "stand-up" singers and groups who appear to be returning to popularity?

"That is happening," explains Lundvall, "but in a more natural sort of way. Even at the height of disco's popularity, we did not run out and make a dozen disco production deals. We never looked at disco as a medium that was an end in of itself, but rather as a means by which we could break an artist to a higher plateau. As a result, artists that we signed at that time, such as Cheryl Lynn and Melba Moore, do not have a 'disco' tag or stigma."

Lundvall did point to a number of CBS projects that involved stand-up singers and groups. "We're about to ship another huge



LeBaron Taylor

(continued on page B-24)

At Elektra/Asylum, the Spotlight is Always On Black Music

Dollar Brand	Lee Oskar
Dee Dee	Lee Ritenour
Bridgewater	Patrice Rushen
Donald Byrd	Shadow
Five Special	Sylvia St. James
Friendship	Side Effect
Chico Hamilton	Trussel
John Klemmer	Stanley Turrentine
Debra Laws	Grover Washington Jr.
Mademoiselle	Ernie Watts
Sergio Mendes	Lenny White



Polydor Enjoys Mass Market Success With Black Roster

The mass market commercial success of these veteran acts as Polydor/MVP's Peaches & Herb and Gloria Gaynor, and the pop-R&B breakthroughs enjoyed by such relative newcomers as Ray, Goodman & Brown and Alton McClain & Destiny brought widespread recognition to Polydor's black artists and their music in 1979 and early 1980.

The swift pop crossovers achieved by these artists, in addition to others such as veteran Isaac Hayes, who garnered yet another gold LP with "Don't Let Go" and a top-selling single of the same name, owed a large debt to the initial foundation and momentum created by black radio.

Crossover Success

In early 1979, black radio provided a springboard that catapulted Peaches &

Herb's "Shake Your Groove Thing" and "Reunited" onto the pop music charts and, eventually, back-to-back #1 positions. The same was true for Gloria Gaynor's "I Will Survive," and albums by both acts were soon certified double platinum.

Support from black radio and its listeners played perhaps an even larger role in breaking and crossing Ray, Goodman & Brown and Alton McClain & Destiny. Black radio proved to be pivotal in creating and building the impetus to take Ray, Goodman & Brown's "Special Lady" single to #1 on the **Cash Box** Black Contemporary chart and over to the Top 100 Singles chart, where it is currently bulleted at #14.

Alton McClain & Destiny's "It Must Be Love" single received similar aid and assistance, to a somewhat lesser extent, from black radio, which pushed the track into the Top 20 of the **Cash Box** B/C chart and, ultimately, onto the pop charts.

"From the base of black radio and all its supporters, we were able to effectively break through with Ray, Goodman & Brown and Alton McClain & Destiny," said Sonny Taylor, Polydor vice president of special markets and formerly a program director for WWRL in New York, one of the nation's top black radio stations.

"Black radio truly deserves much of the credit in breaking Polydor acts and we never take that assistance for granted," Taylor said. "Their support has been most instrumental and will continue to be, both now and in the future, with records such as the second album by Alton McClain & Destiny, 'More of You.' And with veterans like Isaac Hayes and others, black radio revitalized their careers and brought them to new heights."

(continued on page B-25)



Sonny Taylor

Black Music Continuing To Play Major Role At Atlantic

Atlantic Records' involvement in black music dates back to the earliest days of the label, when its artist roster was almost exclusively black. Today the company has a diverse roster, but its line-up of black artists remains one of the most potent in the industry.

"There always has been a strong commitment to black music at this label and it has grown and is getting stronger," said Henry Allen, president of Cotillion Records, Atlantic's black music label.

In the past, Atlantic has released product from such legends as the late Prof. Longhair, Joe Turner, Ruth Brown, the Coasters and Ray Charles, to name a few. Allen said while the label's jazz roster has diminished in recent years because of the difficulty in generating acceptable sales, jazz greats like Hank Crawford, Milt Jackson and the Modern Jazz Quartet have also been with the label.

Last year, the Atlantic/Cotillion label had record earnings from its black product, and, according to Allen, sales from groups like Chic, Sister Sledge, Slave, Mass Production and Michael Walden made a significant contribution to the label's strength throughout 1979.

Crossover Success

Allen attributed much of the success of Chic's multi-platinum LP "Good Times" and the platinum plus "We Are Family" LP

from Sister Sledge to widespread pop radio airplay and multi-market sales.

A 24-year-veteran of Atlantic, Allen said that while the popularity of disco music "in its own way helped a lot of black artists," Atlantic/Cotillion's roster did not change to capitalize on the trend by acquiring a plethora of disco acts.

Instead, he said, the label signed acts with potential to gain acceptance from many markets. "If the artist has a great song, with good lyric and production it will reach the masses," according to Allen.

When Cotillion was reactivated four and a half years ago, the label, which previously released product from various music idioms, was conceived to be an artist development outlet for black artists signed to Atlantic. Allen explained that since then, the label has developed a strong identity through a roster that nicely complements Atlantic's.

The current Atlantic/Cotillion roster consists of Roberta Flack, Ben E. King, the Spinners, the Brides of Funkenstein and the ABC Band, among others.

According to Allen, the label has an active release schedule for 1980.

Roberta Flack has just released a new LP, "Roberta Flack Featuring Donny Hathaway," while LPs released earlier, "Just A Touch Of Love" by Slave and the

(continued on page B-24)



Cecil Holmes

Casablanca Promo Efforts Aimed At Black Crossover

The black market place has served as an explosive springboard toward the crossover success of Casablanca recording artists like Donna Summer and Parliament, and it has also been a receptive arena for the label's pop acts such as the Village People and Teri DeSario.

So says Cecil Holmes, executive vice president at Casablanca Records and president of Chocolate City Records, a Casablanca affiliate, who attributes the consistent crossover of Casablanca/Chocolate City artists to the company's aggressive philosophy of blanket promotion for all product.

"What we try to do is get the best possible sales, and the more markets you cover, the more records you can sell," Holmes commented.

Though he conceded that disco was an important boost to many of the label's artists over the years, Holmes said, "I like to think that the success of artists like Donna Summer can be attributed to initial sales in the black market.

"We try to take full advantage of the value in the black market to position our artists for crossover," he added.

Last year, Summer's "Bad Girl" LP garnered multi-platinum honors, largely due to the record's across-the-board success. Parliament's "Motor Booty Affair," another multi-platinum disc, also benefitted from both black and pop radio exposure and multi-market sales.

Summer's "On the Radio—Greatest Hits Volumes I & II" LP is currently following the path of "Bad Girls," with considerable multi-market radio play and sales, as is Parliament's "Gloryhallastoopid."

Cameo garnered its first gold album award last year for "Secret Omen." Holmes said that the label's goal this year is to push them to platinum status through wider pop radio exposure.

Among the label's recent releases was Randy Brown's LP, "Midnight Desire," which contains the bulleting single "We Ought To Be Doin' It." Holmes also said that former Parachute Records artists Seventh Wonder have released their debut Casablanca single, "Living My Life," and that the group's LP is now being prepared.

He added that John and Arthur Sims have released a debut Casablanca single

(continued on page B-25)

Black Division At MCA Gains Steam

The MCA black product division, now in its third year, enjoyed an active and successful 1979, and, according to Jan Barnes, executive director of black promotion, the first quarter of 1980 is looking even better.

Barnes described the past year-and-a-half as being one of complete organization for the black product division — signing new acts and establishing them and veteran artists as a major force in the industry. "Our motto for the '80s," Barnes said, "is teamwork with a positive and professional attitude."

Much of the success of MCA's black product division can be traced to 1978, when the company acquired ABC Records and many of that label's key artists. Up to that point, War had been the main staple of MCA black product, but with the ABC deal, the artist roster expanded significantly to include Bobby Bland, B.B. King, The Crusaders, The Dramatics, Denise LaSalle, Al Hudson and the Soul Partners (now called One Way featuring Al Hudson), Rufus and Chaka Kahn, Shotgun and Lenny Williams. Since then, Crusaders members Wilton Felder, Stix Hooper and Joe Sample have also contributed their own solo projects, as well as their work with the group.

It was also from ABC that the label obtained the services of Barnes, who played a pivotal role during the transition period as liaison between the ABC acts and MCA. She has headed the black product division ever since.

Firm Commitment

Barnes said that MCA Records is firmly committed to its artists and particularly the continued success of the black product division.

"All of the departments — publicity, promotion, marketing — we're all working together," Barnes said. "We will do anything and everything possible to make a product successful."

Another positive sign of MCA's commitment to black product has been establishment and development of several associated labels, including Source, LAX, T-Electric, Rocket and Montage.

Source Records, headed by Logan Westbrook, includes such artists as Harold Melvin and The Blue Notes, Chuck Brown, Opus 7, Sharon Paige, Travis Biggs and Jeri-Q; and LAX, headed by Steve Gold and Jerry Goldstein, has Pressure, Blood, Sweat & Tears, The Giants and the Funkadelics.

Jim Tyrrell's T-Electric label has signed Love Committee, and Rocket Records, headed by Barney Ales, includes Damion and Denita, Hodges, James & Smith, The Contours and Jessica Smith. David Shackler is the president of Montage, which includes African Suite, Flower and Moulon Rouge.

Along with the more recent signings of Bernadette Peters, Peggy Blue, Merry Clayton, gospel singer Tessie Hill, Heat, Debbie Jacobs, and Luther Rabb, MCA also acquired jazz group Spyro Gyra and Major Divine from Infinity Records when that label folded.

New black product coming from MCA this spring includes a Crusaders album, which also features the talents of Bill Withers and should be available in April or May. Also in the studio are Denise La Salle and Love Committee, and coming soon, is a two-record live set by B.B. King

SPOTLIGHT ON THE BEST.



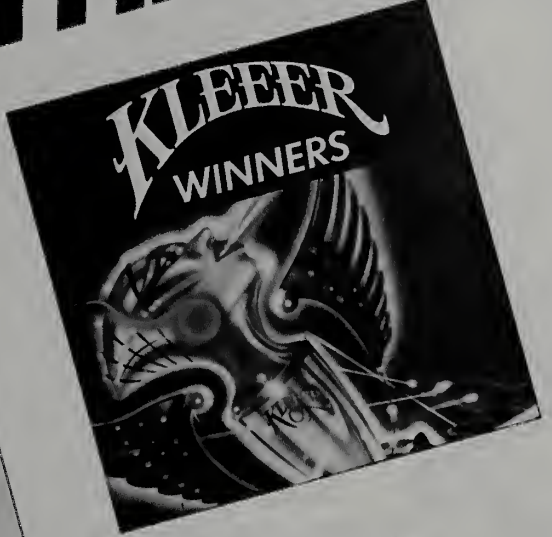
The Brides of Funkenstein
NEVER BUY TEXAS FROM A COWBOY

BRIDES OF FUNKENSTEIN
"Never Buy Texas From a Cowboy" SD 19261
Includes single, "Didn't Mean To Fall In Love" 3558



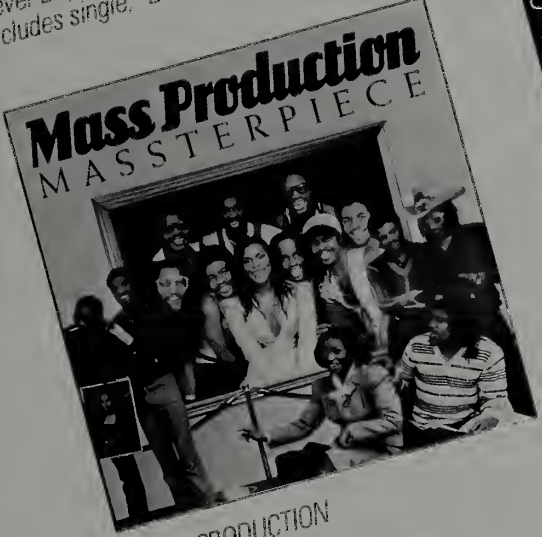
ROBERTA FLACK
FEATURING DONNY HATHAWAY

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FEATURING DONNY HATHAWAY" SD 16013
Includes single, "You Are My Heaven" 3527



KLEER
WINNERS

KLEER
"Winners" SD 19262
Includes single, "Winners" 3650



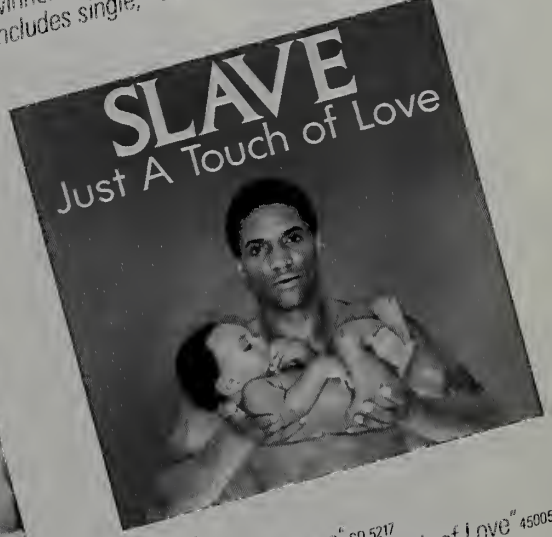
Mass Production
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Includes single, "Forever" 45009



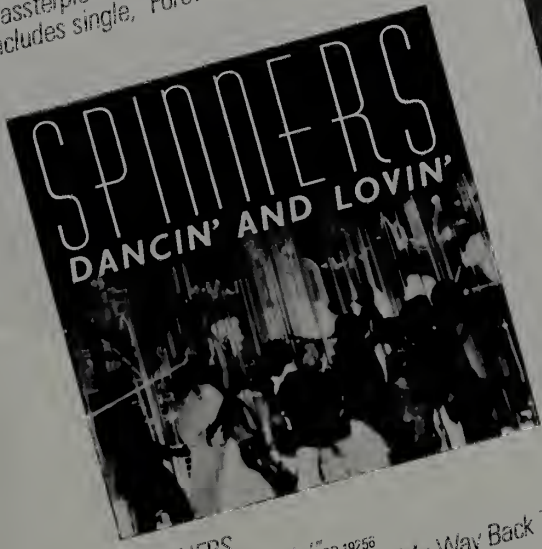
Sister Sledge
LOVE SOMEBODY TODAY

SISTER SLEDGE
"Love Somebody Today" SD 16012
Includes single, "Reach Your Peak" 45013



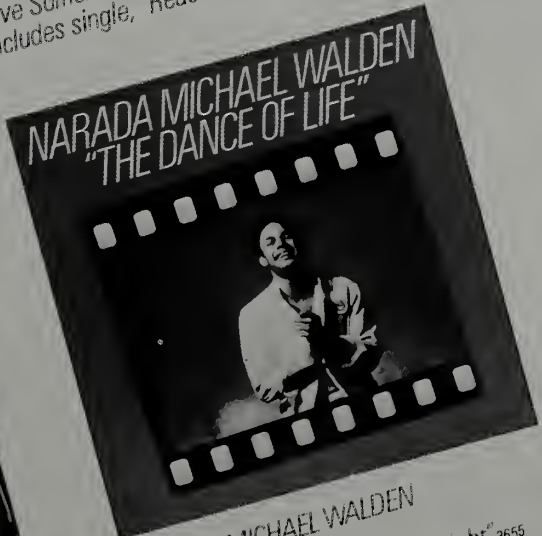
SLAVE
Just A Touch of Love

SLAVE
"Just a Touch of Love" SD 5217
Includes single, "Just a Touch of Love" 45005



SPINNERS
DANCIN' AND LOVIN'

SPINNERS
"Dancin' and Lovin'" SD 19256
Includes single, "Working My Way Back To You" 3537



NARADA MICHAEL WALDEN
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HUBERT LAWS
JOHN LEE AND GERRY BROWN
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MANHATTANS
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E/A Sets New Special Markets Division To Mine Pop/R&B

While Elektra/Asylum Records is best known as a leading purveyor of rock 'n' roll, the "California sound" in particular, the label has been making big strides in the area of black music over the past few years. Beginning in 1977 with the formation of its jazz fusion department and continuing up to the present with its special markets division headed by Oscar Fields, E/A has shown a strong commitment to black music.

Spurred on by the success of such jazz cum R&B artists as Patrice Rushen and Lenny White, the company has dissolved its jazz fusion department and created a special markets division, which is being tailored toward acts that have more of a commercial black contemporary sound.

One of the reasons for the abrupt turnabout is the presence of Oscar Fields (former vice president of black music at WEA), who was appointed to the newly created position of vice president, special markets, for E/A in November of last year.

"1979 was not a good year for E/A in the area of black music," said Fields. "It was



Oscar Fields

basically a time of change, and we are now headed away from jazz fusion to more of an R&B sound.

In-House Involvement

Along with the change in musical direction, the special markets division is concentrating on familiarizing E/A's rock 'n' roll-oriented marketing and publicity staffs with the R&B markets. "We're really trying to get everybody in-house involved in the B/C sound as the change in musical course necessitates a complete change here," explained Fields. "We are going to be hitting a lot of different retailers now, enlisting their help in breaking new artists."

Although White, whose "Peanut Butter" single went to #3 on the **Cash Box** Black Contemporary chart, and Rushen, whose "Haven't You Heard" went Top Five on the **Cash Box** B/C singles chart, have crossed from jazz to R&B and also found acceptance on the Pop chart and remain the special markets division's pride and joy, Fields feels that it is important that other acts in the new wing are aware E/A's direction in black music in the '80s.

"Lenny and Patrice remain our flagship as they have approached our set goals as far as sales are concerned, and all our new artists will be oriented toward an R&B/pop crossover sound," said Fields. "However,

after all our established artists have been given a chance to record new product we are going to evaluate them and see if they are musically on the right track."

Crossover Potential

Fields cited Five Special and recent signing Sylvia St. James as R&B artists with great crossover potential. And he also mentioned that the new albums by jazzmen Donald Byrd and Chico Hamilton were right in step with special markets' new musical policy.

Two of the chief reasons behind the new R&B trend at E/A are the fact that black music has found a home within the pop mainstream, and that the B/C sound has flourished during a time when the music business is relatively soft.

"Disco is dying and doesn't have the same effect it had a year ago. So black acts are concentrating on producing quality dance tunes and composing softer ballads that fit right in with the musical mainstream," stated Fields.

"In addition, black consumers habits don't change because of economic conditions. The black buyers are always consistent because they are usually already under tight economic conditions and are able to perform in a normal way."

The special markets division, which recently added new promotion men in Houston and Louisville, is approaching further additions to the staff with a "wait and see" attitude and is going to let the music's success dictate future appointments, according to Fields.

"Right now, we are alive and well and growing," said Fields. "I believe E/A will be a major entity as far as black music in the 1980s is concerned."

RSO/Curtom Look To Cross Black Artists In 1980

RSO Records' plunge into the black music market actually began with black radio's acceptance of the Bee Gees' "Saturday Night Fever" soundtrack LP, which contributed to substantial sales in black record stores.

Black radio and consumers also contributed to the multi-platinum success of the "Spirits Having Flown" album, which contained the hit single "Too Much Heaven." The LP's multi-market success was reflected in its rise to the Top 25 of the **Cash Box** black contemporary LP chart last year.

The success of the Bee Gees and other white groups releasing product on RSO has been largely due to the efforts of the company's pop promotion and dance music staffs and its aggressive philosophy of exploiting any means to gain exposure for its artists.

Black Music Dept.

Since pacting with Curtom Records a year ago — a move bringing Linda Clifford and Curtis Mayfield into the RSO fold — the company has created a black music department and signed Jimmy Ruffin to the RSO label. Coupled with RSO's promotion efforts, both companies have developed a roster that will gain acceptance in the black market.

Formed in July 1979 after the pact with

(continued on page B-25)



Ray Harris

RCA, Affiliates Give Black Music Uptempo Profile

While RCA has long been noted as the home of such diverse superstar acts as Elvis Presley, Bing Crosby, David Bowie and Dolly Parton, it has taken more of an uptempo profile in the area of black music in the past few years. The rise to success of such RCA and associated label acts as Evelyn "Champagne" King, Instant Funk, Stephanie Mills (20th Century-Fox), The Whispers, Shalamar and pop crossover duo Hall & Oates has brought the label a great deal of credibility within the black music community.

Besides bringing many of the aforementioned groups into the national limelight in 1979, RCA established a total black music marketing staff. "The basic problem of the past few years was that we had many new artists," said Ray Harris, vice president black music marketing at RCA, "but, they came to the forefront in '79, and we have since surrounded them with an efficient marketing staff."

Harris maintained that it is the department's hope to build upon the musical and marketing framework that it assembled last year and to give every black contemporary act on RCA and its associated labels the best opportunity for exposure. In addition, he explained that every artist gets the same attention, and that RCA's black music wing intends to use promotion, such as in-store, radio station appearances and point of purchase displays, as well as employing the publicity staff to a greater degree.

Harris feels the chart successes of Stephanie Mills and Whispers affirm the trend of black acts moving away from disco and more toward ballads and up-tempo records. "The disco era represented a synthetic form of black music," said Harris. "Now, the tempo has slowed down and good danceable tunes and meaningful slower songs are more in fashion."

The gold record awards of RCA's Evelyn "Champagne" King, Salsoul's Instant Funk and the Top Ten advancement of 20th Century's Stephanie Mills on the **Cash Box** B/C chart is proof that the company and its associated labels have been in step with the black contemporary sound for the past few years. However, the meteoric rise to acclaim of Solar artists The Whispers and Shalamar has been the success story of

(continued on page B-24)

Mercury's Black Product Sales Excel In 1979

Kool & The Gang's platinum-certified "Ladies' Night" album and Con Funk Shun's gold-selling "Candy" LP highlighted Phonogram/Mercury's black music involvement in 1979, with solid sales increases registered by The Gap Band and the Bar-Kays further reflecting the label's success in the black marketplace.

Bill Haywood, vice president of R&B product for Phonogram/Mercury, said that the challenge for the label in the '80s is to achieve broader crossover for its black artists.

The "Ladies' Night" LP released through Phonogram/Mercury on the De-Lite label, succeeded in gaining pop radio play with help from the gold title track single. It would appear that the second single from the LP, "Too Hot," will do equally as well on both pop and black radio.

Con Funk Shun's LP "Candy," which contains the hit single "Let Me Put Love On Your Mind," also benefitted from healthy pop radio play.

Other black acts on Phonogram/Mercury and its associated labels, including DJM and De-Lite, have relied heavily upon black radio for exposure and sales. The Gap Band's self-titled LP and the Bar-Kays' "Light of Life" album in 1979 generated enough interest through black radio airplay to merit another release late last year by both groups, titled "Gap Band II" and "In-Joy," respectively. Both LPs have scored heavily on the black contemporary album charts.

Currently the Phonogram/Mercury roster of black artists, including DJM and De-Lite, consists of 18 acts, some of which include Johnny Guitar Watson (DJM), the Crown Heights Affair (De-Lite), Esther Phillips and David Oliver. Four new acts are scheduled to release product during the late spring and early summer of the year.


Among the new talent are Delegation, which in 1977 had a charted LP titled "Where Is The Love?" on the Shady Brook Records label; Reggie Lucas, a former session man with the likes of Miles Davis; Stephanie Mills and Gary Bartz, who is also slated for product release later in the year. Moses Dillard and Jesse Boyce, two Nashville-based songwriters who have worked with Peabo Bryson and Chuck Jackson, among others, have also signed with the label to do an LP. Goodie, aka Robert Whitfield, who wrote the Gap Band hit "Open Up Your Mind," is also doing an LP for Phonogram/Mercury.

The new acts join a long line of black artists who have released work on the Mercury label from as early as the '40s and '50s, including Dinah Washington, Sarah Vaughn and Dizzy Gillespie. In the late '60s and early '70s, the wide success of the Ohio Players and Jerry Butler continued to strengthen Mercury's foothold in the black market, as have the Bar-Kays and Con Funk Shun since both groups joined the company in 1976.

Commenting on the label's current artist roster, Haywood said, "I believe we have the maximum number of artists we can successfully promote. Our goal is, of course, to offer quality, not quantity."

He said Phonogram/Mercury, like other labels rebounding from last year's


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BAR-KAYS 




THE SEVEN WONDERS



CON FUNK SHUN 



BOHANNON 

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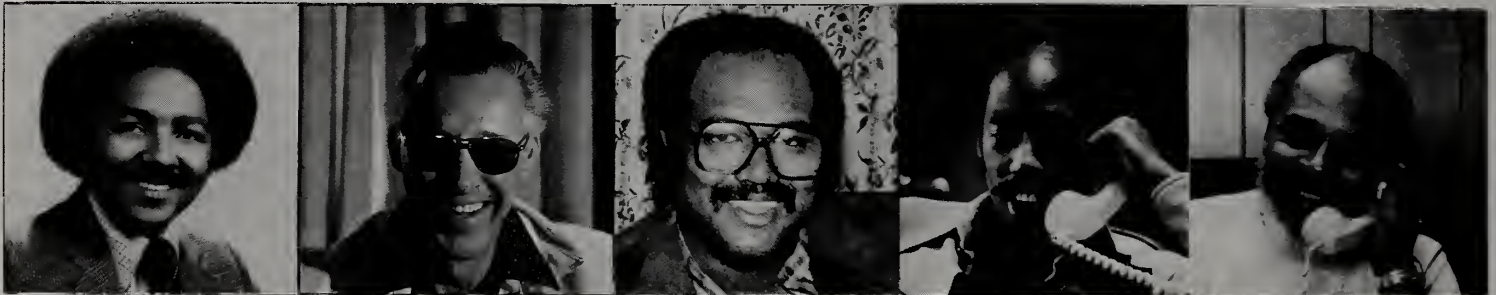
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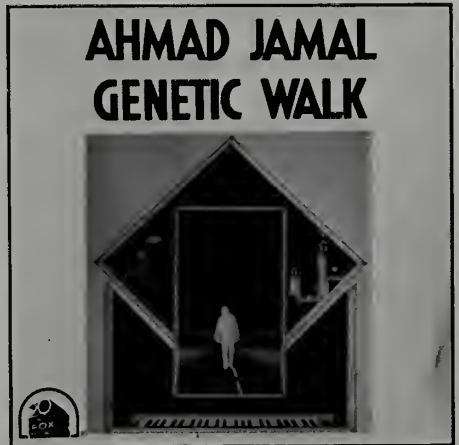
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CUT GLASS
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 "Sweet Sensation"

Edwin Starr
 "Stronger Than You Think I Am"

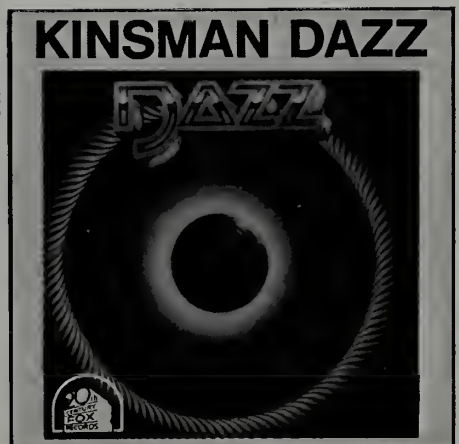
Gene Chandler
 on Chi-Sound
 "Gene Chandler '80"

M'Lady
 The Hit Single:
 "Sweet Honey"
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Columbia, SC 29202
(803) 796-0127
Elliott Frank, GM
Eugene Waiter, PD

WBSC
Box 629
Bennettsville, SC 29512
(803) 479-7121
Rich Gehm, PD
Ken Harmon, GM

WHYZ
Box 4308
Greenville, SC 29608
(803) 246-1441
Raymond Somers, GM
Mike Williams, PD

WPXI/FM
Box 10208
Charleston, SC 29411
(803) 556-8781
A. J. Jenkins, GM
Al Wilson, PD

WWDM/FM
Drawer 38
Sumter, SC 29150
(803) 495-2558
Eric Reese, PD
Leroy Durant, GM

WTHB
Box 1584
Augusta, SC 30903
(803) 279-2330
Walter A. Brumeloe, GM
Howard Wade, PD

WQKI
P.O. Box 777
St. Matthews, SC 29135
(803) 874-2777
Dick King, PD/GM
Andy Henderson, MD

WHYZ/AM
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Greenville, SC 29608
(803) 246-1441
Ray Somers, GM
Michael Williams, PD

WASC
P.O. Box 5686
Spartanburg, SC 29304
(803) 585-1530
Jim Harelson, GM
Geraldine Mack, PD/MD

WLAC
161 4th Avenue N.
Nashville, TN 37219
(615) 256-0164
James Ward, GM
Spider Harrison, MD
Mark Damon, PD

WJBE

363 S. Second St.
Memphis, TN 38103
(901) 527-9565
Art Gilliam, GM
Melvin Jones, PD

WDIA
2265 Central
Memphis, TN 38112
(901) 278-4551
Mark Christian, MD
Chuck Scruggs, GM
Ron King, PD

WVOL
Box 8085
Nashville, TN 37207
(615) 277-1470
Clarence Kilcrease, GM
Dave Lombard, MD
Fred Harvey, PD

WNCO
Box 5156
Chattanooga, TN 37406
(615) 698-8617
Fred Webb, GM
David Oliver, PD

WMAK
Box 24850
Nashville, TN 37207
(617) 256-6556
Bob Reich, GM

WDXI
P.O. Box 3845
Jackson, TN 38301
(901) 427-9611
Betty Mastick, GM
Avery Davis, Announcer

KNOK
Box 7116
Ft. Worth, TX 76111
(817) 831-1270/429-1076
Dwayne Dancer, PD
Bill Chapman, GM

KZEY
Box 4248
Tyler, TX 75701
(214) 593-1744
Rick Reynolds, GM
Ken Williams

KMJQ
3100 Richmond Ave.,
Houston, TX 77098
(713) 527-9545
Jack Patterson, PD
Jim Maddox, VP

KALO/FM
4490 Dowlen Rd.
Beaumont, TX 77702
(713) 898-2568
Jim Hildreth, GM
Al J. Wallace, PD

KADO
303 W. Broad St.
Texarkana, TX 75501
(214) 793-4671
Floyd Bell, GM
Dorian Cox, PD

KMHT
2323 Jefferson
Marshall, TX 75670
(214) 938-6789
H.A. Bridge, GM
Johnnie Rice, PD

KJET
Box 6067
Beaumont, TX 77705
(713) 842-2210
Don Durden, GM
Jeff Hedgemon, PD

KCOH
5011 Alameda St.
Houston, TX 77004
(713) 522-1001
Mike Petrizzo, GM
Travis Gardner, PD

KILE
Box 1441
Galveston, TX 77553
(713) 762-8434
Lee Victor, PD
Tom Wisehart

KYOK
3001 LaBranch
Houston, TX 77004
(713) 526-7131
Rick Roberts, PD
Bernard Walker, GM

KGBC
Box 1138
(continued on page B-26)

Radio Stations

S P O T L I G H T

On Black Music

- Joe Sample
- Nesbert "Stix" Hooper
- Wilton Felder
- Crusaders
- David Axelrod
- Elton John
- Pressure
- Giants
- Steely Dan
- Tim Weisberg
- Spyro Gyra
- Bobby Bland
- Peggy Blue
- Dramatics
- One Way featuring Al Hudson
- Debbie Jacobs
- B.B. King
- Denise LaSalle
- Rufus/Chaka
- Shotgun
- War
- Lenny Williams
- Chuck Brown & The Soul Searchers
- Harold Melvin & The Blue Notes
- Merry Clayton
- Blood, Sweat & Tears
- Love Committee
- Damion & Denita
- Luther Rabb
- Opus 7
- Heat
- Smash
- Nature's Divine
- Tessie Hill
- African Suite
- Contours
- Travis Biggs
- Jeri-Q
- Sharon Paige
- Abbe
- Destination
- Fire & Ice
- Hott City
- J.T. Connection
- Denise McCann
- Bob McGilpin
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On MCA Records

And Tapes

MCA RECORDS®

CBS Maintains Commitment To Black Music

(continued from page B-10)

album by the Isley Brothers, 'Go All The Way,' and their single, 'Don't Say Goodnight,' is doing very well." Another act that appears to be equally poised for success is the Manhattans, whose new single, "Shining Star," from their album, "After Midnight," "could possibly be another 'Kiss And Say Goodbye' for them," according to Lundvall. Gladys Knight's next LP, "About Love," which will also be her first Columbia album with the Pips, "could be the biggest of her career," says the CBS executive; Cheryl Lynn's single, "In Love," is about to ship; and a new album from Barry White, "Sheet Music," "will be enormous, and will be a new direction for him," according to Lundvall.

Production Deals

Part of the excitement surrounding the CBS black music sphere can be attributed to a series of creative outside production deals which have resulted in such exciting pairings as Gladys Knight with producers Ashford and Simpson and Patti Labelle with producer Allen Toussaint.

"We're definitely reaching out and looking at new producers," said Lundvall. "We're buoyed by the tremendous success we're having with Quincy Jones' production of Michael Jackson. It appears that his solo album, "Off the Wall," may well be as big as Billy Joel's '52nd Street.' It's over three million now and it doesn't stop selling." Lundvall also noted that the Jacksons are set to self-produce their next album, whose production "Michael will be very much involved with."

Lundvall was also excited about a production deal that Columbia had signed with Norman Connors, which has already resulted in an album and single, "I'm Back For More," by Al Johnson, and which will in-



Vernon Slaughter

clude product by the Starship Orchestra and Adaretha Dyer by the summer. "Looking back on the lineup of artists that have come from the Connors band, from Michael Henderson to Jean Carn, it's evident that Connors has always had a keen ear for talent," noted the label executive.

Structural Changes

Lundvall also noted that CBS' growth in the black music sphere was not confined to artist development, but also extended to the company's executive sphere. Lundvall pointed to CBS' "restructuring and decentralizing of its black music marketing division," which according to Lundvall, "has provided more opportunities for growth for the black executive than any other company." Lundvall pointed to such CBS executives as Dr. George Butler, head of jazz A&R, Vernon Slaughter, vice president of jazz and progressive marketing, and Paris Eley, vice president of black music promo-

tion, as key black CBS executives. Lundvall also referred to LeBaron Taylor, who was recently named vice president and general manager of divisional affairs for CBS Records, noting that, "with LeBaron operating in a policy-making capacity, we have strengthened the opportunities for black executives with the label."

Lundvall pointed out that as a result of the restructuring, "we have a far more effective structure in terms of servicing the artist to the general public. Working an artist's record is now a unified effort between all departments. When we meet to discuss the next Herbie Hancock album" noted Lundvall, "we will have present Paris Eley, as well as Joe Mansfield (vice president of marketing for Columbia), and Arma Andon (vice president of artist development for the label)."

Crossover Required

Lundvall realizes that CBS' democratic notion of marketing is not necessarily shared by other entertainment sectors. "Even though half the audience at a Michael Jackson concert is white, for example, the realities of radio still require that many black artists cross over first, and it's fair to say that this can almost be called a prejudice in our business; but in the final analysis, the market is there and it's growing."

"We're definitely viewing black music as a vital part of our business," Lundvall continues, "and at this time it is our second-largest selling music. When you talk about acts like Teddy Pendergrass and Earth, Wind and Fire, whose albums constantly sell double platinum, you're talking about music that has the potential to sell as many records as pop music. In terms of the future of black music at CBS, we see much growth and in a very progressive way."

RCA, Affiliates Boost Black Music

(continued from page B-16)

RCA's black music department so far in 1980.

The Whispers' new self-titled LP and its "And The Beat Goes On" single have been riding the top of **Cash Box** B/C album and singles charts for the past month. In addition, label mates Shalamar (its "Big Fun" LP rose to #7 on the B/C LP chart and its "Second Time Around" 45 rose to #1 on the B/C singles chart) and Lakeside (The band's LP went Top 40) have also made impressive chart showings.

Solar Records president Dick Griffey explained that the seemingly overnight success of these bands is based on them "giving the public solid music in a time of survival." He went on to say that "People are going to stop pushing off musical hybrids and return to the black sound. The Whispers and Shalamar are playing music that is about surviving in today's world and are giving the people the music that they want."

Griffey said he thought that the tremendous success of The Whispers and Shalamar on the pop charts (The Whispers LP is at #8 on the **Cash Box** Pop LP chart and Shalamar's "Second Time Around" single is #10 on the **Cash Box** Pop singles chart) was part of a general industry trend back toward black music.

"With a capable in-house roster and good product from our associated labels coming out, I have confidence in terms of RCA's black music division's ongoing success," said Harris.

Black Music Still Atlantic Priority

(continued from page B-12)

Brides of Funkenstein's "Never Buy Texas From A Cowboy," are currently holding steady on the black music charts. Mass Production's new LP is also beginning to generate sales in the black market. Sister Sledge's new LP, "Love Somebody Today," is currently bulleting on the **Cash Box** Black Contemporary Album chart.

Looking ahead, the Spinners have completed work on a new LP and Chic is scheduled to soon finish work on another album, though neither have been slated for release as of yet.

Ben E. King and the ABC Band also have product slated for release in mid-spring, while new artist C.L. Blast has just completed work on an LP slated for release soon.

Also slated for April release is product from 13-year-old Stacy Latisaw. The second LP from the Washington, D.C.-based vocalist is written and produced by Michael Walden.

Artist Development

Allen said that artists released on both Atlantic and Cotillion labels receive the same promotional and marketing support as part of a concentrated artist development program. He also said that the promotion and marketing staff of the black division works closely with Atlantic's mainstream promotion and marketing team.

Allen said that point-of-purchase and other merchandising aids and promotional resources were not only effective as a retail tool for new acts but for established artists as well.

Record Companies

(continued from page B-18)

Henry Caldwell/vice president-director, black music

SUGARHILL RECORDS

1790 Broadway
New York, N.Y.

Morris Levy/president

Milt Maleen/executive vice president

(212) 757-9880

ALL PLATINUM

96 West Street

Englewood, N.J. 07631

(201) 569-5170

Joe Robinson/president

Sylvia Robinson/executive vice president

CBS/EPIC RECORDS

51 West 52nd Street

New York, NY 10019

Le Baron Taylor/vice president-general manager, divisional affairs

(212) 975-4407

Paris Eley/vice president, black music promotion

(212) 975-6848

Dr. George Butler/vice president jazz/progressive A&R, Columbia

(212) 975-4487

Vernon Slaughter/vice president, jazz/progressive marketing, CBS

(212) 975-4692

T.C. Tomkins/director of promotion, black music, Epic

(212) 975-8066

Greg Peck/director of promotion, black music, Columbia

(212) 975-1503

Mike Bernardo/director of promotion, jazz/progressive marketing, CBS

(212) 975-4692

VENTURE RECORDS

6430 Sunset Blvd.

Hollywood, CA 90028

Cecil Barker/chairman

Hosea Wilson/business consultant

MOPRES RECORDS

31203 Ganado Drive

Rancho Palos Verdes, CA 90274

Dean Chambers/president

Chris Clay/executive vice president

(213) 541-6710

T-ELECTRIC RECORDS

450 West 54th Street

New York, NY 10019

Jim Tyrrell/president

Cheryl Tyrrell/director of creative services

HILLTAK RECORDS

1022 Palm Avenue

Los Angeles, CA

Tom Takayoshi/chairman

Hilary Johnson/president

L.A. INTERNATIONAL RECORDS

7417 Sunset Blvd.

Los Angeles, CA

Al Edmonson, Jr./vice president, promotion

Eddie Levine/vice president

(213) 874-1300

MOTOWN RECORDS

6255 Sunset Blvd.

Hollywood, CA 90028

Skip Miller/vice president promotion

(213) 468-3460

Don Carter/director R&B promotion

(213) 468-3610

Miller London/national singles sales manager

(213) 468-3452

POLYDOR RECORDS

810 7th Avenue

New York, NY 10019

Sonny Taylor/vice president, special markets

(212) 399-7046

Bob Frost/national promotion director, special markets

(212) 399-7921

RCA RECORDS

1133 Avenue of Americas

New York, NY 10036

Ray Harris/vice president, black music marketing

(212) 598-5777

Bill Staton/director of promotion, black music

(212) 598-4918

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RSO/Curtom Are Looking To Build Black Artists

(continued from page B-16)

Curtom, RSO's black music department, headed by Bob Ursery, was initially aided by the pop promotion staff at the label and the salability of the established Curtom roster. Wider joint promotion of product on the Curtom label has also been planned.

Curtom's history in the black market dates back to 1969 and its association with Buddah Records. After leaving Buddah, Curtom entered a distribution deal with Warner Bros. Records before coming to RSO. Mayfield, co-owner of Curtom, has remained the most consistent and profitable artist on the label, having written and produced a number of film soundtracks released on the label.

Last year, already successful with Bee Gees Product, RSO/Curtom also remained stable in the black market due to favorable sales figures generated by product from Mayfield and Clifford. Marv Stuart, president of Curtom, said Mayfield's LP "Heartbeat," and "Let Me Be Your Woman" by Linda Clifford, each sold more than 300,000 units last year.

Now, with the aid of RSO's pop promotion and dance music team, Ursery told **Cash Box** that RSO plans to tailor specific marketing and promotion campaigns for all black acts on both labels.

"I believe that when RSO created its own black music department, the company's commitment to that market was expressed," Ursery said.

While Ruffin is currently the only artist signed to RSO, negotiations with Sweet Inspiration, previously under contract with RSO, are still pending. Joining Clifford and Mayfield at Curtom is former David Bowie back-up singer Ava Cherry.

Ruffin has released the single, "Hold on to My Love," and is preparing an album for May release with the Bee Gees' Robin Gibb producing.

On the Curtom label, RSO has released a single from the Ava Cherry's "Ripe" LP titled "Love is Good News." Another single, "I Just Can't Shake the Feelin'," is set to ship soon.

Up Coming Releases

Clifford and Mayfield have been in the studio preparing a duet LP as well as individual projects. The duet is scheduled for release in late April, with the individual albums slated for later release. Clifford has also done work on the song "Red Light," which is included on the film soundtrack for *Fame*, an MGM picture set for release later in the year.

Part of the special promotion for each artist will generally include an extensive retail campaign using visual aids and window display contests at retail outlets. For Cherry, such efforts will be backed by television, radio and disco appearances and interviews.

While similar promotion efforts are planned for Mayfield, Stuart said that more emphasis will be placed on television exposure.

Ursery said that the goal for all black acts on both labels is to "develop as much exposure in both pop and black music markets as possible."

Stuart said that it was this commitment, along with RSO's small roster, that made the companies' pact attractive.

"You don't have big sales without crossover success," he said.

Polydor Enjoys Mass Market Penetration With Black Acts

(continued from page B-12)

Unlike many other labels, artist development is an ongoing process at Polydor in which personnel from many different departments at the company contribute, especially in the area of black music. Taylor noted that executive vice president Dick Kiene was particularly instrumental in overhauling and re-positioning the images of at least two top veteran black artists within the past year, Roy Ayers and James Brown.

"All of our veteran artists like Brown and Ayers have continued to do well because, musically, they've been flexible enough to change and grow with the times," said Taylor. "Brown got a new, updated sound with producer Brad Shapiro on his 'Original Disco Man' LP, and he is continuing those efforts on his 'People' LP. Ayers has always been a viable contemporary artist whose popularity increases with each successive album."

Flexible Promotion

Taylor pointed out that the key to the success of Polydor's promotion of black artists has been to get the most from each member of his staff and then to work in tandem with the pop promotion department.

"We utilize the maximum potential of our people, as we have in the past, which in turn offers only the best back-up and support for our artists," said Taylor. "There is a firm commitment on behalf of the Polydor staff to our black artists. Even with the heavy workload, we manage to get the product out on schedule and we respond to and utilize whatever marketing or promotional tools are necessary to help our acts."

In the case of Spring recording artist Millie Jackson's double-pocket "Live and Uncensored" LP, Taylor noted that when Polydor was faced with the prospect of no airplay on the album, the label quickly responded by "using a number of well-chosen TV spots" to advertise and promote the LP, in addition to selected print ads. The result, according to Bill Spitalsky, vice president of Spring Records, Jackson's label and a Polydor-distributed record company, is that the package "has sold 350,000 units to date and is still going strong."

Spring itself has had a fruitful nine year distributing arrangement with Polydor that Spitalsky describes as "a very good working relationship."

"Of course, we have our disagreements, like any family," he explained, "but we've received nothing less than total cooperation across the board."

Spring's success over the past year, said Spitalsky, has included a Top Ten dance record by Busta Jones, the "Royal Rappin's" record by Isaac Hayes and Millie Jackson, which is nearing the gold mark, in addition to Jackson's live set.

Spitalsky added that it has always been Spring's policy to "hang in with the acts we have until they're broken and then stay with them and build on their success."

Spring has remained a small, dedicated company because, in Spitalsky's words, it primarily "does not take too many shots. We build everything from the ground up and because we're small, we can offer the personal attention and support to our artists that we feel they deserve."

Spitalsky also noted that, on the creative end, the "right material, right artists and

right producers" have helped build a flourishing roster that includes Joe Simon and Fatback in addition to Jackson. Simon is currently in the studio recording his next LP and Fatback's new album, "Hot Box," has just been released.

Communication Stressed

Communication and constant contact with Polydor has enabled the distribution pact between the two labels to run smoothly over the years. "I work with each and every department of Polydor and the really beautiful thing about the label is that they allow us the access we need," stated Spitalsky. "They work with us from the inception of the product all the way through. Discussions are held with every level of the label after handing over a record . . . We work together in the trenches, so to speak, right alongside with our shirt sleeves rolled up and pick up any slack."

Taylor summed up the direction of black music for Polydor by saying, "We had a greater degree of success with our black artists in 1979 than in any other year previously and we hope to top that this year. We're already off to a very healthy start in the first quarter and we hope to build upon that groundwork."

Mercury Artists Excel During 1979

(continued from page B-16)

depressed market, has become selective and discriminating when considering new acts for the signing.

Haywood also said that such prudence is also exercised when spending promotion and marketing dollars for new and established acts. He said while a customized marketing strategy for each act is developed, various guidelines are applied uniformly.

"We're committed to our black artists and also to exposing them using whatever resources available," Haywood said.

Casablanca Acts Hit

(continued from page B-12)

itled "That Thing of Yours." Former Bar-Kay Vernon Burch, who toured with the Parliament/Funkadelic a few years ago, has also released a single, titled "Once Again In My Life."

Holmes said that the label is also preparing to develop product from a band called Platypus, in addition to the Sylvers' lead singer, Edmund Sylver, and Patty Brooks.

"We don't want to lose the identity of the black music," Holmes said of Casablanca's promotion philosophy. "It's our goal to cross artists to other markets, but you can't lose that base."



Agencies, Associations And Organizations

AMATURO GROUP

2100 N.W. 21st Avenue
Ft. Lauderdale, FL. 33311
Joe Amaturio/president
(305) 485-4111

AMERICAN ASSN. OF ADVERTISING AGENCIES

200 Park Avenue
New York, NY
(212) 682-2500
Robert M. Purcell/president

ARBITRON

1350 6th Avenue
New York, NY 10019
(212) 262-5017
Rick Auriaho vice president/general manager, Radio Division
(212) 262-5164
Connie Anthes/communications manager
(212) 262-5294
For inquiries regarding diary research contact:

Penny Giddens
Arbitron Building
213 Marshall Avenue
Laurel, MD 20810
(301) 441- 4742

ASCAP

One Lincoln Plaza
New York, NY 10023
Contact: Karen Sherry

BLACK MUSIC ASSN.

1500 Locust Street
Philadelphia, PA 19102
(215) 545-8600
Jules Malamud/senior vice president
Gienda Garcia/executive director

BLACK ENTERTAINMENT TELEVISION

3222 N. Street N.W., Suite 300
Washington, D.C. 20007
Robert Johnson/president
(202) 337-5260

BROADCAST ENTERPRISE NETWORK

1211 Chestnut Street, Suite 202
Philadelphia, PA 19107
Ragan Henry/president
(215) 563-2910

BMI

320 W. 57th St.
New York, NY 10019
Contact: Russ Sanchez

FEDERAL COMMUNICATIONS COMMISSION

Washington, D.C.
Commissioner Tyrone Brown's Office
(202) 632-6446
Minority Enterprises
Ed Cardona/Chief of Minority Division
(202) 634-1770

NATIONAL ASSN. OF BROADCASTERS

1771 N Street, N.W.
Washington, D.C. 20036
Dwight Ellis/vice president, Minority and Special Services
(202) 293-3534

NATIONAL ASSN. OF BLACK OWNED BROADCASTERS

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Washington, D.C. 20006
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Nate Boyer/executive director

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Washington, D.C. 20045
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Steve Davis/executive director

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Paul Brock/public relations

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New York, NY
(212) 586-0610
Eugene Jackson/president
Joan Logue Henry/public relations

MUTUAL BLACK NETWORK

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Arlington, VA 22202
(703) 685-2146
Tom McKinney/president
Harriet Bennett/public relations

MIGHTY THREE MUSIC

309 S. Broad St.
Philadelphia, PA 19107
Earl Shelton/president

OPERATION PUSH

930 E. 50th Street
Chicago, IL 60615
Contact: Frank Watkins
(312) 373-3366

U.S. CENSUS BUREAU

Federal Office Building 3
Room 2023
Population Division
Washington, D.C. 20033
(202) 763-7890
Nampeo R. McKenney/Chief of Ethnic & Racial Statistics

MESBIC 301 (d)

1441 L Street, Room 720
Washington, D.C. 20416
Joseph L. Newell/acting director
(202) 653-6416

SMALL BUSINESS ADMINISTRATION

1441 L Street, N.W.
Washington, D.C. 20416
(202) 653-6696

ECONOMIC DEVELOPMENT ADMINISTRATION

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Washington, D.C. 20030
(202) 377-2607

FARMERS HOME ADMINISTRATION

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For further information contact:
Adriane T. Gaines or Joan Lague Henry
(212) 586-1771
A division of the World Institute of Black Communications, this organization has been set up to do research on the black community, and educate the general population on the black consumer.

NATIONAL TELECOMMUNICATIONS AND INFORMATION ADMINISTRATION

294-C 1325 G Street, N.W.
(202) 724-3464
Contact: Darlene Palmer
This organization is the advisor to the President of the United States regarding telecommunications activities. It also oversees federal loan programs, and coordinates and develops policy as it relates to minority media services.

Radio Stations

(continued from page B-22)

Galveston, TX 77550
(713) 744-4567
Randy Sterling, PD
R. Vandy Anderson, GM

KAPE
608 E. Travis St.
San Antonio, TX 78205
(512) 223-3877
Rudy Greene, PD
Jerry Moon, GM

KKDA (K104)
Box 707
Grand Prairie, TX 75050
(214) 647-1831
Chuck Smith, PD
Hymen Childs, GM

WKIE
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Richmond, VA 23227
(804) 264-1540
James A. Carter, GM
Tina Woods, PD

WANT
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Richmond, VA 23222
(804) 321-5662
Ben Miles, GM
Kirby Karmichael, PD

WKYY
P.O. 522
Amherst, VA 24521
(804) 946-5454
Fletcher Hubbard, GM
Van Johnson, PD

WOWI/FM
1010 Park Av.
Norfolk, VA 23504
(804) 622-4600
L. E. Willis Sr., GM

WPAK
P.O. Box 494
Farmville, VA
(804) 392-8114
Cle Everette, GM/PD

Teddy Benson, MD

WNOR
700 Monticello Ave.
Norfolk, VA 23510
(804) 623-9669
Dave Hale, PD
Frank Hallison, Music Asst.
Fred Gage, GM

WILA
Box 3444
Danville, VA 24541
(804) 792-2133
Thomas Price, Jr., GM
Harvey Jacobs, PD

WJJS
Allied Arts Bldg. 17th Fl.
Lynchburg, VA 24504
(804) 847-6666
Bill Neary, GM
Tony Love, PD

WTOY
26 E. Church Ave.
Roanoke, VA 24011
(703) 343-5545
Dick Bia, GM
Richard Dear

WENZ
4719 Nine Mile Rd.
Richmond, VA 23223
(804) 222-7000
David Grisby, GM
William Moore, PD

WSHV
P.O. Box 216
South Hill, VA 23970
(804) 447-8997
Leroy Penn, PD

WRAP
Box 593
Norfolk, VA 23501
(804) 484-5243
Jack M. Rattigan, GM
Jimmie Williams, PD

KYAC

1305 Third Ave
Seattle, WA 98101
(206) 624-9650
Don Dudley, GM
Robert L. Scott, PD

KTOY
1101 S. Yakima Ave.
Tacoma, WA 98405
(206) 597-7234
Ron Thomas, PD

WOL
1680 Wisconsin Ave. N.W.
Washington, DC 20007
(202) 338-5600
Jim Kelsey, GM
Bob Scott, PD

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Washington, DC 20011
(202) 722-1000
E. Carlton Myers, GM
John Moen, PD

WHUR
2600 Fourth St. N.W.
Washington, DC 20059
(202) 232-6000
Jessie Fax, PD
Robert Taylor, GM

WKYS
4001 Nebraska Ave. N.W.
Washington, DC 20016
(202) 686-4330
Bill Bailey, PD

WNOV
3815 N. Teutonia Ave.
Milwaukee, WI 53206
(414) 445-1986
Gerald Jones, GM
German Womack, PD

WAWA
12800 S.W. Bluemonud Rd.
Elm Grove, WI
(414) 786-1590

Record Companies

(continued from page B-24)

DE-LITE RECORDS

200 W. 57th Street
New York, NY 10019
(212) 757-6770
Gabe Vigortio/president
Fred Fioto/director of International
Bernie Block/vice president,
promotion/sales
Stan Price/national R&B promotion

BRUNSWICK RECORDS

888 7th Avenue
New York, NY 10019
Nat Tarnopol/president
(212) 541-9860

SPRING RECORDS

161 W. 54th Street
New York, NY 10019
(212) 581-5398
Jules Rifkind/president
Bill Spitalsky/vice president
Roy Rifkind/vice president

ROCKET RECORDS

3459 Cahuenga Blvd.
Los Angeles, CA 90068
Barney Ales/president
(213) 851-9845

QWEST RECORDS

7250 Beverly Blvd.
Los Angeles, CA 90036
Quincy Jones/president
Ed Eckstein/general manager
(213) 934-4711
Melanie Ross/national director press

FAST FORWARD

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who have brought Black music so far so fast.



CASSETTE DECK TC-800GL



T H E

CASABLANCA
RECORD & FILMWORKS
FAMILY OF
ARTISTS AND LABELS

S A L U T E S

BLACK
RADIO



COUNTRY

TOP 75 ALBUMS

	Weeks On 3/22 Chart		Weeks On 3/22 Chart
1 KENNY KENNY ROGERS (United Artists UA-LWAK-979)	1	37 FAMILY TRADITION HANK WILLIAMS, JR. (Elektra/Curb 6E-194)	36
2 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	2	38 MILLION MILE REFLECTIONS THE CHARLIE DANIELS BAND (Epic JE 35751)	43
3 WHAT GOES AROUND COMES AROUND WAYLON JENNINGS (RCA AHL 1-3493)	3	39 TOGETHER WE DRIFTED APART FREDDY FENDER (Starflite 36284)	39
4 THE BEST OF RIDES AGAIN STATLER BROTHERS (Mercury SRM 1-5024)	4	40 BLUE KENTUCKY GIRL EMMYLOU HARRIS (Warner Bros. BSK-3318)	45
5 THE ELECTRIC HORSEMAN ORIGINAL SOUNDTRACK (Columbia JS 36327)	6	41 AUTOGRAPH JOHN DENVER (RCA AQL 1-3449)	47
6 WILLIE NELSON SINGS KRISTOFFERSON WILLIE NELSON (Columbia JC 36188)	5	42 SPECIAL DELIVERY DOTTIE WEST (United Artists LT-1000)	—
7 THE GAMBLER KENNY ROGERS (United Artists UA-LA 934-H)	7	43 DIAMOND DUET CONWAY TWITTY & LORETTA LYNN (MCA-3190)	34
8 TOGETHER THE OAK RIDGE BOYS (MCA 3220)	9	44 IMAGES RONNIE MILSAP (RCA-AHL-3346)	44
9 THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE (RCA AHL 1-3548)	10	45 LACY J. DALTON LACY J. DALTON (Columbia JC-36322)	—
10 A COUNTRY COLLECTION ANNE MURRAY (Capitol ST-12039)	8	46 CLASSICS KENNY ROGERS & DOTTIE WEST (United Artists UA-LA-946-H)	46
11 MISS THE MISSISSIPPI CRYSTAL GAYLE (Columbia JC-36203)	11	47 THE GAME GAIL DAVIES (Warner Bros. BSK 3395)	37
12 ENCORE JEANNE PRUETT (IBC 1001)	12	48 JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY (Columbia JC 36202)	48
13 STRAIGHT AHEAD LARRY GATLIN (Columbia JC 36250)	13	49 HEART OF THE MATTER THE KENDALLS (Ovation OV-1746)	38
14 SHRINER'S CONVENTION RAY STEVENS (RCA AHL 1-3574)	18	50 THROUGH MY EYES JOHNNY RODRIGUEZ (Epic 36274)	50
15 DANNY DAVIS and WILLIE NELSON DANNY DAVIS and WILLIE NELSON (RCA AHL 1-3549)	17	51 WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	54
16 I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS (Mercury SRM-1-5025)	16	52 THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	40
17 HEART & SOUL CONWAY TWITTY (MCA 3210)	19	53 FOREVER JOHN CONLEE (MCA MCA-4174)	49
18 WHISKY BENT AND HELL BOUND HANK WILLIAMS, JR. (Elektra/Curb 6E-237)	14	54 CRYING STEPHANIE WINSLOW (Warner/Curb BSK 3406)	57
19 CLASSIC CRYSTAL CRYSTAL GAYLE (United Artists LOO-982)	15	55 DON'T LET ME CROSS OVER JIM REEVES (RCA AHL 1-3454)	51
20 M-M-MEL LIVE MEL TILLIS (MCA 3208)	20	56 YOU'RE MY JAMAICA CHARLEY PRIDE (RCA AH 1-3441)	52
21 THE OAK RIDGE BOYS HAVE ARRIVED THE OAK RIDGE BOYS (MCA-AY-1135)	21	57 THE LEGEND AND THE LEGACY VOL. 1 ERNEST TUBB (Cachet CL3-3001)	41
22 TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H)	22	58 DOWN & DIRTY BOBBY BARE (Columbia 36323)	53
23 STARDUST WILLIE NELSON (Columbia JC 35305)	23	59 STANDING TALL BILLIE JO SPEARS (United Artists LT-1018)	59
24 I'LL ALWAYS LOVE YOU ANNE MURRAY (Capitol SOO-12012)	24	60 FROM THE HEART JANIE FRICKE (Columbia JC 36268)	60
25 YOU CAN GET CRAZY BELLAMY BROTHERS (Warner/Curb BSK 3408)	32	61 I DON'T WANT TO LOSE YOU CON HUNLEY (Warner Bros. BSK 3378)	55
26 COAL MINER'S DAUGHTER ORIGINAL SOUNDTRACK (MCA-5107)	30	62 ONE OF A KIND MOE BANDY (Columbia JC 36228)	62
27 OL' T'S IN TOWN TOM T. HALL (RCA AHL 1-3459)	27	63 EVEN BETTER BRENDA LEE (MCA 3211)	63
28 SHOULD I COME HOME GENE WATSON (Capitol ST-11947)	28	64 MANY MOODS OF MEL MEL STREET (Sunbird S-1000)	56
29 THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	31	65 MY VERY SPECIAL GUESTS GEORGE JONES (Epic JE 35544)	58
30 LORETTA LORETTA LYNN (MCA 3217)	—	66 MY MUSIC ROY CLARK (MCA 3189)	61
31 3/4 LONELY T.G. SHEPPARD (Warner/Curb BSK-3353)	25	67 EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK (Epic JE 36200)	64
32 THE BEST OF DON WILLIAMS: VOL. II DON WILLIAMS (MCA 3096)	26	68 A BELIEVER SINGS THE TRUTH JOHNNY CASH (Cachet CL3-9001)	65
33 PORTRAIT DON WILLIAMS (MCA-3192)	33	69 LOVELINE EDDIE RABBITT (Elektra 6E-181)	69
34 JUST FOR THE RECORD BARBARA MANDRELL (MCA MCA-3165)	29	70 NEW KIND OF FEELING ANNE MURRAY (Capitol SW 11849)	70
35 WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS (Elektra 6E-254)	42	71 STRAIGHT FROM TEXAS JOHNNY DUNCAN (Columbia JC 36260)	66
36 A RUSTY OLD HALO HOYT AXTON (Jeremiah JH-5000)	35	72 SIMPLE LITTLE WORDS CRISTY LANE (United Artists UA-LA 978-H)	67
		73 GREATEST HITS MAC DAVIS (Columbia JC 36317)	68
		74 THE BEST OF BARBARA MANDRELL BARBARA MANDRELL (MCA AY-1119)	74
		75 NASHVILLE MIRRORS BILL ANDERSON (MCA 3214)	71



MILLER HONORED WITH GOLD RECORD — Everybody's favorite sing-a-long master, Mitch Miller was in Nashville last week to play guest conductor for the Nashville Symphony Orchestra. While in town, Miller was the guest of honor at a luncheon hosted by Wesley Rose at Acuff-Rose, where he was presented a gold record by the Nashville Chamber of Commerce citing him for all he has done to promote country music and Nashville. Pictured are (l-r): Ralph Emery; Eddy Arnold; Miller; Rose; and Chet Atkins.

Halsey Co. Dissolves Thunderbird Citing Economy, Booking Problems

NASHVILLE — The Jim Halsey Company dissolved the nine-month-old Thunderbird Agency on March 18, according to a source within the company. The present state of the economy and the difficulty in booking acts for \$1,000-2,000 per night were given as the reasons for the management company's decision.

At presstime, none of the artists signed to Thunderbird had been picked up by the Halsey Company.

The roster of artists includes Sheila Andrews, Randy Barlow, Gatemouth Brown, Ed Bruce, Helen Hudson, Mission Mountain Wood Band, Riders in the Sky, John

Wesley Ryles, the Shoppe, Joe Sun, Jim Sweeney, James Talley, Tweed, Jacky Ward, Freddy Weller and Don White.

Although these artists have not been picked up by Halsey, the company source added that "the door is certainly open to pick up any of them."

The artists signed to the Thunderbird Agency were scheduled to perform in the upcoming Mayfest in Tulsa (Cash Box, March 22). Whether or not they will participate is subject to the decision of the artist. Any other bookings the artists are presently committed to should go on as scheduled.

Dimension Debuts Video Promotion

by Jennifer Bohler

NASHVILLE — Breaking into relatively new and unexplored territory, Dimension Records, in conjunction with Tom McBee Promotions and Pro-Video of Nashville, has begun utilizing videocassettes to promote recording artists Eddy Raven and Jerry McBee.

"The whole purpose behind the idea is to promote one artist and one record," noted McBee. "We keep the entire cassette relatively short — just time enough for us to introduce the artist, giving a brief background, then let the artist sing the song. (In Raven's case, the song is his current single, "Dealin' With The Devil.") That way, MDs and PDs at the radio stations don't have to spend a great deal of time with one single."

McBee spent several months in research, determining if radio stations had the facilities to view videocassettes. The results were enlightening.

According to McBee, 70% of the 100 plus stations surveyed had some means of viewing video tape product. Initially, the tape of Raven was made and sent to the participating radio stations. The response was so good, the company recently taped Jerry McBee's new single, "That's The Chance We'll Have To Take," and sent it to 75 radio stations.

According to George Cooper, director of marketing for Dimension, tapes were also sent to 12 major distributors with the facilities to view video.

The principles involved agree it was an expensive undertaking to promote relative newcomers like Raven and McBee, but the present state of the economy forced them into that avenue in the first place. According to McBee, the expense of video is minute compared to a full promotional campaign, which would entail much travel for the artist. This allows the DJs across the country to get a feel for the performer and

(continued on page 60)

Country Festival Set For The U.K.

NASHVILLE — A major country music festival is slated for England Aug. 8-10, according to Susan Fuller of Fullmoore Festivals, who was in Nashville last week to announce the talent signed for the festival.

Billed as The Country Music Festival, the three-day event will be held in Portsmouth at an outdoor facility that can accommodate crowds of 50,000 each day. There will be a 20-acre area set aside for campers, and the seaport town, located on the southeastern coast of England, already plays host to half a million tourists each summer. If the projected crowd attendance materializes, this will be the largest country music festival in England.

Talent set for the festival includes Glen Campbell, Johnny Paycheck, Jeannie C. Riley, Hank Williams' Original Drifting Cowboys, Dee Dee Prestige, Tom T. Hall, James Talley, Leona Williams, Johnny Cash, Billie Jo Spears, Hoyt Axton, Don King, Liz Howard, and Johnny Tillotson.

Each show is set to begin at 5:30 in the evening, with a special gospel show set for Sunday that will feature country artists singing gospel music.

IBC Restructures Executive Staff

NASHVILLE — Bill Sorensen has been named chairman of the board and Stan Cornelius was promoted to president in a sweeping restructuring of the executive staff of IBC Records. The shake-up, in the wake of the recent resignation of three IBC executives (Cash Box, March 15), also saw Mike Kelly and Valerie Rampone assume new positions.

Sorensen was formerly the label's president, while Cornelius was the Nashville office general manager since IBC's inception in October 1978.

Kelly, former national promotion director of Cachet Records and area promotion director for ABC-Paramount, was named

(continued on page 60)

CASH BOX TOP 100 COUNTRY

March 29, 1980

	Weeks On 3/22 Chart		Weeks On 3/22 Chart		Weeks On 3/22 Chart
1	9	I'D LOVE TO LAY YOU DOWN	2	9	65
2	9	SUGAR DADDY	3	3	66
3	12	WHY DON'T YOU SPEND THE NIGHT	4	6	67
4	11	BETTER THAN I DID THEN	5	7	68
5	8	SHRINER'S CONVENTION	6	7	69
6	7	HONKY TONK BLUES	7	3	70
7	12	MEN	8	4	71
8	8	IT'S LIKE WE NEVER SAID GOODBYE	9	2	72
9	12	MY HEROES HAVE ALWAYS BEEN COWBOYS	10	2	73
10	5	TWO STORY HOUSE	11	3	74
11	8	WOMEN I'VE NEVER HAD	12	5	75
12	5	BENEATH STILL WATERS	13	14	76
13	8	WHEN TWO WORLDS COLLIDE	14	8	77
14	8	A LESSON IN LEAVIN'	15	5	78
15	7	THE COWGIRL AND THE DANDY	16	2	79
16	7	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN	17	14	80
17	10	COULDN'T DO NOTHIN' RIGHT	18	8	81
18	3	GONE TOO FAR	19	5	82
19	9	TENNESSEE WALTZ	20	3	83
20	14	NUMBERS	21	6	84
21	9	MY HOME'S IN ALABAMA	22	3	85
22	3	THE WAY I AM	23	9	86
23	9	NIGHT LIFE	24	7	87
24	7	YIPPY CRY YI	25	6	88
25	6	LONG HAIRD COUNTRY BOY	26	11	89
26	6	STANDING TALL	27	4	90
27	4	MORNING COMES TOO EARLY	28	5	91
28	4	TAKING SOMEBODY WITH ME WHEN I FALL	29	6	92
29	5	PREGNANT AGAIN	30	7	93
30	7	GIFT FROM MISSOURI	31	10	94
31	8	3 CHORD COUNTRY SONG	32	2	95
			33	2	96
			34	3	97
			35	6	98
			36	7	99
			37	3	100
			38	4	
			39	2	
			40	3	
			41	5	
			42	1	
			43	14	
			44	14	
			45	2	
			46	8	
			47	5	
			48	4	
			49	6	
			50	3	
			51	9	
			52	4	
			53	6	
			54	6	
			55	2	
			56	3	
			57	1	
			58	11	
			59	2	
			60	9	
			61	5	
			62	5	
			63	10	
			64	2	

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Lesson In Leavin' (Cheppell/Sallmecker/Welbeck/Blue Quill — ASCAP) 14	I Don't Went To (Blackwood/Magic Castle — BMI) 47	My Home's In Alabama (Millhouse — BMI) 21	The Cowgirl And The Dandy (House of Gold — BMI) 15
A Million Old Goodbyes (Angel Wing/Pix-Russ/Buzz Cason — ASCAP) 85	I Just Had You On My Mind (Ensign — BMI) 39	Night Life (Tree/Gled — BMI) 23	The First Time (Limmo — BMI) 99
After Hours (Berey/Tree — BMI) 50	I Wish I Was Eighteen Again (Tree — BMI) 77	Nothing Sure Looked Good (Coel Miners — BMI) 43	The Fool Who Fooled Around (April/Blackwood — ASCAP/BMI) 61
An American Dream (Jolly Cheeks/BMI) 53	I'd Build A Bridge (House of Gold — BMI) 71	Numbers (Evl Eye — BMI) 20	The Old Side Of Town (Hellnote — BMI) 93
Any Port In A Storm (Milene — ASCAP) 91	I'd Love To Lay You Down (Music City — ASCAP) 1	One Day At A Time (Buckhorn — BMI) 57	The Real Buddy Holly Story (Skol — BMI) 80
Are You On The Road (So. Nights — ASCAP) 16	I'm Already Blue (Hell-Clement — BMI) 78	One Of A Kind (Cross Keys/Honeytree — ASCAP) 51	The Story Behind (Gallico/Metaphor — BMI) 74
Autograph (Cherry Lane — ASCAP) 87	It Was The Last Time (Pl-Gem/Chess — BMI/ASCAP) 96	Pass Me By (Hellnote — BMI) 55	The Way I Am (Cross Keys — ASCAP) 22
Beneath Still Waters (Acuff-Rose — BMI) 12	It's Herd To Be Humble (Songpainters — BMI) 64	Pregnant Strangers (Bobby Goldsboro/ASCAP) 33	3 Chord Country Song (Texas Red — BMI) 31
Better Than I (American Cowboy — BMI) 4	It's Like We Never (Cookway/Delamus — BMI) 8	Play Another Slow Song (Cross Keys — ASCAP) 79	Tonight Lets Sleep On It (Blackwood/Nelson Lerkin/Levise — BMI) 63
Big Men's Cafe (Zoobe/Meryon — ASCAP) 46	Let Me In (House Of Gold — BMI) 34	Pleasant Again (Sugar N' Soul/Emily — ASCAP) 29	Tony's Tank-Up Drive-In (Rodeo Cowboy — BMI) 60
Cheating Eyes (Yetehey — BMI) 88	Let's Get It While (House of Gold — BMI) 32	Rambler Gambler (Normel — BMI) 41	Two Story House (ATV/First Lady Songs — BMI) 10
Couldn't Do Nothin' Right (Nunn — BMI) 17	Like Strangers (House Of Bryant — BMI) 45	Sexy Song (Pelomino/BMI) 49	Weke Me Up (Tree — BMI/Cross Keys — ASCAP) 82
Dallas (Rollrem — BMI) 67	Lonely Hotel (Blackwood/Vector — BMI) 36	She Just Started Liking (Pl-Gems — BMI) 40	Weik On By (Lowery — BMI) 48
Daydream Believer (Screen Gems-EMI — BMI) 44	Long Haired Country Boy (Kame Sutra/Reda Dare/BMI) 25	Shotgun Rider (House Of Gold — BMI) 59	Well Rounded Traveling Men (Almarle — BMI) 89
Dealin' With The Devil (Milene/Acuff-Rose — ASCAP/BMI) 56	Lost The Good Thing (Bandana — ASCAP) 86	Shriner's Convention (Ray Stevens — BMI) 5	When Two Words Collide (Tree — BMI) 13
Diane (Newkeys/Sugerplum/Sister John — BMI) 52	Love In The Meantime (First Lady/Blue Lake — BMI) 92	Silence On The Line (Tree — BMI) 98	While The Choir Seng (King Coel — ASCAP/Coel Miners — BMI) 66
Down In The Quarter (Kidron/Little Windy — BMI) 68	Lovely Lonely Lady (Mapplehill/Vogue/Gery S. Paxton — BMI) 65	Standing Tell (Blackwood/Ben Peters/BMI) 26	Why Don't You Spend (Hell-Clement — BMI) 3
Friday Night Blues (Cross Keys — ASCAP/Tree — BMI) 90	Lovin' A Livin' Dream (Tree/Strewberry Lane — BMI) 72	Startin Over Again (Sterrin/Berborne/Sweet Summer Night — BMI/ASCAP) 35	Wild Bull Rider (Ledy Jane — BMI) 76
Friday Night Fool (ATV/BMI) 54	Lying Time Ageln (Sewgrass — BMI) 58	Suger Daddy (Famous/Bellamy — ASCAP) 2	Women I've Never Had (Bocephus — BMI) 11
Gift From Missouri (Kece — ASCAP) 30	Makes Me Wonder If I Ever (Acuff-Rose — BMI) 62	Sunshine (Castle Hill — ASCAP) 73	Workin' At The Carwash Blues (Blendingwell — ASCAP) 84
Gone Too Far (DebDeve/Brierpatch — BMI) 18	Men (Algeo/Partner — BMI) 81	Sweet Sensuous Sensations (Acuff-Rose — BMI) 70	Yours (Pl-Gem — BMI) 94
Good Ole Boys Like Me (Hall-Clement — BMI) 42	Mornin' Comes Too Early (Pl-Gem — BMI) 27	Taking Somebody With Me (Lerry Getlin — BMI) 28	Yippy Cry Yi (Joe Allen — BMI) 24
Honky Tonk Blues (Fred Rose — BMI) 6	My Heroes Have Always (Jack & Bill — BMI) 9	Temporarily Yours (Bobby Fisher — ASCAP/Tuff — BMI) 37	You Lay A Whole Lot Of Love (Tree/Stickbuddy — BMI) 38
I Ain't Living Long Like This (Visa — ASCAP) 75		Tennessee Waltz (Acuff-Rose — BMI) 19	You Turn My Love Light On (Best Way — ASCAP) 95
I Can't Cheat (Larry G. Hudson — BMI) 69			Yours For The Taking (Tree/House Of Gold — BMI) 100
I Can't Get Enough Of You (House Of Gold — BMI) 97			

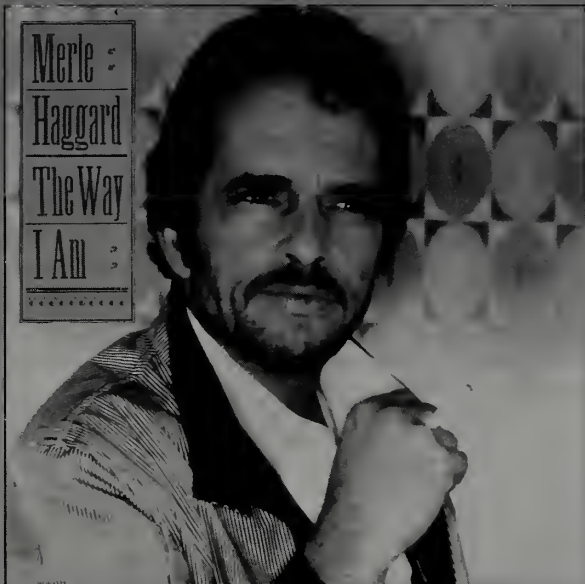


Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

MCA COUNTRY TIME!



MERLE HAGGARD THE WAY I AM MCA-3229
FEATURING THE SINGLE THE WAY I AM MCA-41200



LORETTA LYNN LORETTA MCA-3217
FEATURING THE SINGLE I'M PREGNANT AGAIN/
YOU'RE A CROSS I CAN'T BEAR MCA-41185



CONWAY TWITTY HEART & SOUL MCA-3210
FEATURING THE SINGLE I'D LOVE
TO LAY YOU DOWN MCA-41174



OAKRIDGE BOYS TOGETHER MCA-3220
FEATURING THE SINGLE TRYING TO
LOVE TWO WOMEN MCA-41217

Watch For Ed Bruce's new album
"ED BRUCE" featuring the single, "DIANE"

MCA-3242

MCA-41201

MCA RECORDS
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COUNTRY

SINGLES REVIEWS

RONNIE MILSAP (RCA JB-11952)

Silent Night (After The Fight) (3:17) (Chess — ASCAP) (J. Schweers)

My Heart (2:39) (Chess, ASCAP/Pi-Gem, BMI) (C. Quullen-D. Pfrimmer)

Milsap brings out a two-sided record that has one side showing him with a super ballad and the other side a more up-tempo number. Sounds like a double play.

ANNE MURRAY (Capitol P-4848)

Lucky Me (3:06) (Chappell — ASCAP) (C. Black-R. Burke)

From the writers that brought Murray "Dancing In The Moonlight" comes a soft and lush ballad about falling in love without any luck. No luck needed here — it's a hit all the way.

GEORGE HAMILTON IV (MCA MCA-41215)

I'll Be Here In The Morning (2:42) (Silver Dollar — ASCAP) (Townes Van Zandt)

This Townes Van Zandt song is the perfect vehicle for Hamilton, as the folk/country sound always shows him at his best. Bright, lively production and uptempo melody make this an ear catcher.

ROY CLARK (MCA MCA-41208)

If There Were Only Time For Love (3:13) (Mimosa/Wormwood — BMI) (Wayne Moss)

Originally done by Barefoot Jerry, this song has shown itself to be an evergreen, and Roy does a superb job. Larry Butler's production brings this message home with his music.

ZELLA LEHR (RCA JH 11953)

Rodeo Eyes (2:57) (Atlantic — BMI) (John Beland)

This songstress sings about loving a warm cowboy who wouldn't win the approval of her kin folk. Pat Carter's production blends Lehr's vocals on this song perfectly.

SINGLES TO WATCH

T.G. SHEPPARD (Warner/Curb WBS 49214)

Smooth Sallin' (2:48) (Tree Publ. Co. — BMI) (Sonny Throckmorton/Curly Putman)

TOMPALL AND THE GLASER BROS. (Elektra E-46595)

Weight Of My Chains (3:21) (Tompalland Music/Clancy Music — BMI) (Jimmy Payne)

JOHNNY PAYCHECK (Epic 9-50863)

Fifteen Beers (2:40) (Algee Music — BMI) (S. Davis/B. Davis)

MUNDO EARWOOD (GMC GMC 109)

You're In Love With The Wrong Man (2:44) (Music West Of The Pecos — BMI) (Mundo Earwood)

MITCH GOODSON (Partridge ER-011)

Do You Wanna Spend The Night (2:15) (Milene Music — ASCAP) (Eddy Raven)

WARREN STORM (Starflite ZS9-4907)

He's Got Nothing On Me But You (2:39) (Swamp Music/Recino Music — ASCAP) (S.R. Diamond/L. Bohem)

CLAUDE KING (True T-124)

Wobble Water (2:21) (Muhlenberg Music — BMI) (Dick Hart)

DEL REEVES (Koala K.O.-584)

Take Me To Your Heart (3:51) (Chappell Music — ASCAP) (Rory Bourke/Gene Dobbins/Rick Klang)



NATD ELECTS NEW OFFICERS — The Nashville Association of Talent Directors, an organization of 19 agencies and two associate agencies, recently elected officers for 1980-81. In 1979, NATD's member agencies generated approximately \$30 million in concert, fair and club dates for the combined talent. Pictured (l-r) are: secretary Sonny Simmons, Century II Promotions, Inc.; president Jack D. Johnson, Jack D. Johnson Talent Agency; vice president Tony Conway, Buddy Lee Attractions; treasurer Billy Deaton, Billy Deaton Talent; and sargent at arms Robert Porter, the Jerry Lee Lewis Organization.

THE COUNTRY COLUMN

WYNETTE TO TAPE SPECIAL — Tammy Wynette will tape her first television special April 14-15 at the Grand Ole Opry in Nashville. The 60-minute syndicated special is being produced by Osmond Television in association with Country Roads of Great Britain. Special guests include **George Benson** and **Tom T. Hall**. The music/variety project will air in the fall in both the U.S. and the U.K.

The folks attending the **Randy Barlow** concert at the Rio de Palm in Longview, Texas, got a double treat this time around when singer **Moe Bandy** dropped in to catch the show, and even joined in for a few tunes.

A bevy of fans, friends and associates gathered at Nashville's Metro airport a few weeks ago to greet the returning victors — **Charlie Daniels & Band**. It was quite the hometown



Tammy Wynette

welcome awaiting Daniels when he returned from Los Angeles with a shiny new Grammy tucked under his arm — his good arm that is. Unfortunately, his right arm is still in a sling. Daniels and band were recipients of many congratulatory letters, including one from Tennessee Governor **Lamar Alexander**. Several members of the press were also on hand to welcome Daniels, with one asking the inevitable question: why did Daniels choose to sing the FM version of "Devil" on national television? Replied Daniels, "I had been watching television that afternoon, some crazy thing about wife swapping. It was terrible, and I figured that if they can do that kind of B.S. at 3:30 in the afternoon when the kids are getting home from

school, then I certainly do think I can call the devil a 'son of a bitch' on the Grammys."

Linda Ronstadt will make her acting debut this summer in the Gilbert and Sullivan operetta *Pirates of Penzance* in the role of Mabel. She's doing it for **Joe Papp's** Public Theatre in a series of "twi-night" performances in the Central Park Theatre.

The ABC radio network will air a one-hour special on the **Oak Ridge Boys** June 7 over its 400 affiliated stations.

NOW THAT'S DEDICATION — Nothing seems to stand in the way of those RCA promotion people. After a devastating (dare we say it?) roller skating accident, RCA southwest promo man **Wayne Edwards** was laid up in the hospital with quite a few broken bones. Undaunted by being in traction, the dedicated young fellow continued promoting his records, and even had lunch catered into the hospital so he could keep a luncheon appointment with KBOX staffers. . . . It should be noted that trooper Edwards made it to last week's Country Radio Seminar, bandages and all. . . . Not to be outdone, RCA's midwest promoter **John McNamara** also made a few calls from a hospital phone while waiting for his wife to go into the delivery room. At press time, she was still in labor. . . . and McNamara was still making calls.

Look for a new publication originating in Nashville to hit the streets soon. Highlighting the many musical forces in the city, it's called the *Nashville Gazette* and will be mailed to local music industry figures, as well as over 1,000 music execs in Los Angeles and New York.

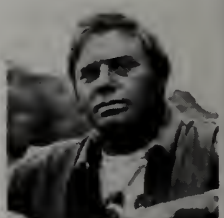
Loretta Lynn will meet **Luclano Pavarotti** on the Marble Arch Production's *Omnibus*, which will air sometime in the spring on ABC. **Hal Halbrook** will introduce the two artists in a segment that explores similarities in both their singing and their music.

Jerry Lee Lewis just completed a European tour, hitting such places as Germany, Holland, Belgium and France. As usual, Lewis attracted a lot of attention on this trip, including a cover story in Germany's *Stern* magazine, as well as an appearance on the talk show, *Blue Peter*.

STUDIO DOUBLES AS WEDDING HALL — In an otherwise traditional ceremony, **Bobby Daniels** (drummer for **Kenny Rogers** band *Bloodline*) married **Sylvia Coakley** in **Jack Clement's** Studio B March 5. The wedding surprised the other band members, who were under the impression they were meeting for a recording session. Fittingly, the ceremony was performed by yet another musician, the **Reverend Freddie Carpenter**, a singer-turned-preacher, better known as **Freddie North**. When asked why he chose to marry in a studio, Daniels replied, "Music is my life. Everybody I'm associated with is in music, so it was a natural choice."

APPOINTMENTS — **Merle Haggard** has named business consultant **Bob "Tex" Whitson** to his staff as vice president of Hag, Inc. and Shade Tree Music Co. . . . Agent **Tony Conway** was named vice president of Buddy Lee Attractions. . . . **Lacy J. Dalton** and **Mayf Nutter** have retained Shelly Bauer Public Relations for worldwide publicity. . . . **David Ponder** has joined the **Stamps** as their new baritone.

Tom T. Hall, the acknowledged storyteller of country music, has recently become the Grand Ole Opry's newest member. Hall should make his first appearance as a member the end of March. Notes **Hal Durham**, vice president and general manager of the Opry, "In the vast entertainment field, Tom T. Hall has either done it all, is doing it, or will do it. He's simply a fine talent." **jennifer bohler**



Tom T. Hall

ALBUM REVIEWS

BUT WHAT WILL THE NEIGHBORS THINK — Rodney Crowell — Warner Bros. BSK 3407 — Producers: Craig Leon and Rodney Crowell — List: 7.98

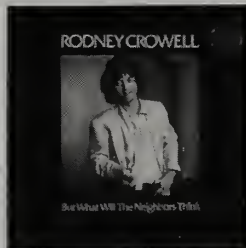
Rodney Crowell is one of the finest singer/songwriters around today. He's written hits for a number of other artists, and this album lets him cut some hits for himself. Production is tight and controlled as Crowell sings "Ain't No Money," "On A Real Good Night," "Heartbroke" and "Blues In The Daytime."

LOVE SO MANY WAYS — Ronnie McDowell — Epic JE 36336 — Producer: Buddy Killen — List: 7.98

Ronnie McDowell is coming on strong as an artist and this collection shows him performing slow, sexy ballads, as well as some spirited uptempo numbers that demonstrate his versatility. Best cuts include "You've Already Gone To My Heart," "Peaches," "Lovin' A Livin' Dream" and "Lovin' Up A Storm." Attractive cover should put this in demand.

IT'S HARD TO BE HUMBLE — Mac Davis — Casablanca NBLP 7207 — Producer: Larry Butler — List: 7.98

Mac Davis remains one of the most popular show business personalities around. His many TV appearances always create a demand for albums, and his track record for hit songs make him a perennial favorite. This collection includes humorous title track, as well as "The Greatest Gift," "It Was Time" and "Gravel On The Ground."



IBC Restructures

(continued from page 57)

national promotion director for IBC; while Rampone, former assistant director of sales and marketing, moved to director of sales and marketing.

According to Cornelius, IBC will be working with several independent producers, including Walter Haynes, who will continue to produce Jeanne Pruett for the label. Additionally, Anne Murray's producer, Jim Ed Norman, has recently completed a project for the label, which will be announced later.

Dimension Debuts Video Promotion

(continued from page 57)

find out what he or she is like without actually seeing them in concert.

Though reaction to the undertaking has been favorable, McBee admits there was a little apprehension in the beginning.

"For Nashville to be the first to do this kind of promoting was one thing," noted McBee, "but for an independent label to do it first, well, that was amazing."

COUNTRY RADIO

THE COUNTRY MIKE

COUNTRY RADIO SEMINAR HIGHLIGHTS — Hope everyone had a good time at the Country Radio Seminar. It was my first seminar, and I must say that the combination of education and entertainment was enlightening. Keynote speaker **Paul Harvey** impressed everyone despite some viewpoints that were a bit conservative for some. He never said "good day," but his cowboy hat brought cheers from the audience. Other highlights of the seminar included a dinner party hosted by one of the record labels that turned into country music's version of "Animal House." **Amy Vanderbilt** would have had a field day. Colorful **John Chafee** seemed quite subdued this year — most of the complaints concerning record service this year were fielded by **Joe Galante**, vice president at RCA. Finally I'd like to congratulate all the New Faces artists for their inspiring performances.



Butch Brannum

OPERATIONS MANAGER PROFILE — **William D. (Butch) Brannum** is currently operations manager and music director at WKDA/Nashville and sister station KDF/Nashville. Brannum started in radio in 1971 with WKGN/Knoxville. His initial position was a go-fer, performing various tasks like answering telephones, taking pictures and writing copy. In 1974 he became a DJ for the station and a year later acted as MD. During his tenure at the station he also did the news and traffic and sold advertising. In 1978 he joined WKDA as operations manager and just recently assumed the added responsibilities of music director. Brannum's favorite word is "promote."

Bill Pyne is the new music director and research director at WQYK/St. Petersburg. Pyne is also the 10 a.m.-1 p.m. DJ.

According to **Willis Williams**, PD and MD at WLAS/Jacksonville, the station's new morning man is **Bob Davis** from Shelby, North Carolina.

David Allen Coe stopped in at WIRK/West Palm Beach and did an interview with MD **Terry Wunderlin**.

According to **Scott Seldin**, MD at WQQT/Savannah, the station recently gave away 120 tickets to "Coal Miner's Daughter." The station broadcast the opening of the film in Savannah.

GREAT AMERICAN HONKY-TONK QUEEN CONTEST — Country radio stations in the southwest and west are sponsoring a Honky-Tonk Queen contest. The contest is in conjunction with a concert tour featuring **Michael Murphey** and **Hank Thompson**, who are playing in local honky-tonks. Contestants are judged on the basis of beauty, talent and a knowledge of country music. The tour began in El Paso, where it was sponsored by radio station KGRT. The finals will occur at Gilley's in Houston on April 17 and will be sponsored by radio station KENR. The following stations will also sponsor local contests: KEAN/Abilene, KILL/Lubbock, KFTX/Tulsa, KOUL/Corpus Christi, KEOP-FM/McAllen, KVET/Austin, KLAC/Los Angeles, KTRN/Beaumont.

March 27 was WGTO/Cypress Gardens, VIP night at the *Holiday On Ice* show. Callers were awarded free tickets to the event. Winners were also invited to dinner with MD **Terry Slane** and DJ's **Bob Fuller** and **Jacki West**.

WDAF/Kansas City recently sponsored a **Johnny Cash** concert, as well as a **Joe Stampley** concert. On April 5, the station will host **Mickey Gilley** at the Kansas City Opry.

The **Bellamys** were recently judges for radio station KLAC's "Sugar Daddy" contest. The contest winner was the Bellamy's special guest at dinner, as well as their Palomino show. The Bellamy's also appeared on "Coffee With Sammy" on KLAC radio.

country mike

PROGRAMMERS PICKS

Bud Forte	WWVA/Wheeling	After Hours — Joe Stampley — Epic
Steve Gary	KOKE/Austin	The Way I Am — Merle Haggard — MCA
Charlie White	WVOJ/Jacksonville	I Can't Stop Now — Billy Larkin — Sunbird
Pam Green	WNN/New York	Don't Fall In Love With A Dreamer — Kenny Rogers & Kim Carnes — United Artists
Ken Johnson	WWOL/Bufalo	Good Ole Boys Like Me — Don Williams — MCA
Marc Thomas	WNRS/Ann Arbor	Good Ole Boys Like Me — Don Williams — MCA
Bill Warren	KWKH/Shreveport	I Just Had You On My Mind — Billy "Crash" Craddock — Capitol
Mark Anderson	WTMT/Louisville	Good Ole Boys Like Me — Don Williams — MCA
Dale Turner	WSAI/Cincinnati	I Don't Want To Lose — Leon Everette — Orlando
Paul Adams	KBET/Reno	Like Strangers — Gail Davies — Warner Bros.
Morgan Hellbent	KRAM/Las Vegas	The Way I Am — Merle Haggard — MCA
Don Keith	WJRB/Nashville	Good Ole Boys Like Me — Don Williams — MCA
Willis Williams	WLAS/Jacksonville	Love Is A Warm Cowboy — Buck Owens — Warner Bros.
Terry Slane	WGTO/Cypress Gardens	Pass Me By — Janie Fricke — Columbia
Mike Malone	WYDE/Birmingham	Good Ole Boys Like Me — Don Williams — MCA

MOST ADDED COUNTRY SINGLES

1. **GOOD OLE BOYS LIKE ME** — DON WILLIAMS — MCA — 41 REPORTS
2. **ONE DAY AT A TIME** — CRISTY LANE — UNITED ARTISTS — 31 REPORTS
3. **SWEET SENSUOUS SENSATIONS** — DON GIBSON — WARNER/CURB — 15 REPORTS
4. **I'M ALREADY BLUE** — THE KENDALLS — OVATION — 15 REPORTS
5. **THE REAL BUDDY HOLLY STORY** — SONNY CURTIS — ELEKTRA — 15 REPORTS
6. **STARTIN' OVER AGAIN** — DOLLY PARTON — RCA — 14 REPORTS
7. **TEMPORARILY YOURS** — JEANNE PRUETT — IBC — 14 REPORTS
8. **WAKE ME UP** — LOUISE MANDRELL — EPIC — 13 REPORTS
9. **PLEASE TALK TO MY HEART** — FREDDY FENDER — STARFLITE — 13 REPORTS
10. **WORKIN' AT THE CAR WASH** — JERRY REED — RCA — 12 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. **TWO STORY HOUSE** — GEORGE JONES & TAMMY WYNETTE — EPIC — 46 REPORTS
2. **GONE TOO FAR** — EDDIE RABBITT — ELEKTRA — 45 REPORTS
3. **THE WAY I AM** — MERLE HAGGARD — MCA — 44 REPORTS
4. **BENEATH STILL WATERS** — EMMYLOU HARRIS — WARNER BROS. — 41 REPORTS
5. **MORNING COMES TOO EARLY** — JIM ED BROWN & HELEN CORNELIUS — RCA — 39 REPORTS
6. **THE COWGIRL AND THE DANDY** — BRENDA LEE — MCA — 37 REPORTS
7. **IT'S LIKE WE NEVER SAID GOODBYE** — CRYSTAL GAYLE — COLUMBIA — 33 REPORTS
8. **LET'S GET IT WHILE THE GETTIN'S GOOD** — EDDY ARNOLD — RCA — 31 REPORTS
9. **LONG HAIRD COUNTRY BOY** — THE CHARLIE DANIELS BAND — EPIC — 29 REPORTS
10. **TAKING SOMEBODY WITH ME WHEN I FALL** — LARRY GATLIN — COLUMBIA — 29 REPORTS

Country Radio Seminar Looks For Answers For The 1980s

(continued from page 20)

dependent marketing.

Following lunch, a session on "Rules and Regulations for the '80s" was conducted by attorneys Tom Wall, senior partner of Dow, Lohnes, Albertson and Wall, and Bob Heald, senior partner of Fletcher, Heald, Hildreth, both of Washington, D.C.

Concurrent sessions were held on "How To Create A Creative Sell," with moderator Kim Pyle, WOKX, and panelist Mike Oatman, KFDI; Phil Newmark, WMC, and Gary Teaney, KIOC, and "How To Find And Develop Programming Talent," moderated by Bob Kraig, WTHI, with panelists Dale Weber, WDGY; Steve Dickert, WKDA; Pat Martin, WXYQ, and Randy Michaels, WKRC.

Advertising Panel

The final session, "How To Put Your Face In The Marketplace" was a VTR presentation of television commercials and billboards from stations across the country, compiled and edited by Chris Collier, KYTE.

The final event for the seminar was the banquet and New Faces show held on

Saturday evening. Produced by Charlie Monk, Ed Keeley and Barbara Kelly, the show was emceed by Monk and featured exciting performances by Big Al Downing, Warner Bros.; Leon Everett, Orlando; Lacy J. Dalton, Columbia; Sylvia, RCA; Alabama, MDJ, Juice Newton, Capitol; Carol Chase, Casablanca; Jim Weatherly, Elektra; and Reba McEntire, Mercury. This show is designed to give the radio programmers a look at the new talent on the horizon in country music and see developing acts that have had some initial radio success.

At the New Faces show, the new seminar board election results were announced, with Mac Allen being re-elected president; Ed Salamon, vice president; Susan Roberts, secretary; and Jeff Walker, treasurer.

Frank Mull was named executive director of the seminar, as the seminar will no longer have an industry chairman. Appointed industry representatives were Joe Casey, CBS Records and Galante, RCA. New board members are Mac Allen, Les Acree and Galante, with Roy Wunsch and Tom McEntire named directors at large.



THE OAKS GO ON THE AIR — Just before their Memphis, Tenn. concert, MCA's Oak Ridge Boys joined WMC's Phil Conner for a live interview. Pictured in the front row are (l-r): Bill Golden, Joe Bonsall, Duane Allen and Richard Sterban of the Oaks. Pictured in the back row are (l-r): Les Acree, PD/WMC; Robbin Scott, production manager, WMC; Hal Jay, MD/WMC; and Paula Hooper, secretary, WMC.

BLACK CONTEMPORARY



WEE GEE TO COTILLION — Cotillion Records has signed William F. Howard II to a long-term recording contract. The singer, also known as Wee Gee, comes to Cotillion via a new production arrangement with Ju-Par Records Ltd. A single, "Hold On (To Your Dreams)," will precede the release of Howard's debut LP. Shown at the signing are: (l-r) Bill Cureton, Atlantic/Cotillion A&R director of R&B product; Howard; Vernon Bullock, who arranged, conducted, and produced the LP; and Henry Allen, president of Cotillion.

THE RHYTHM SECTION

NAB STUDY REVIEW SHOWS INCREASE IN MINORITY OWNERSHIP — The National Association of Broadcasters (NAB) recently completed a study that shows that the number of minority-owned broadcast facilities has increased 37% from 101 as of March 1979 to 138, showing an increase of 37 additional properties now minority owned. **Dwight M. Ellis**, who was recently upped to vice president, minority and special services at the NAB, explained, "We are presently organizing a survey to identify all banking and MESBIC institutions across the country that are making themselves available to prospective minority owners, and forming a list which will be available to minority business people seeking funds. Additionally we are putting together groups of people in target cities as "Minority Broadcast Support Teams," who will be available to assist a prospective buyer in putting together his proposal, seeking funds and generally organizing his entire presentation." Commenting on those plans, Ellis also stated, "The fact remains that minorities own or control only about one percent of total broadcast properties in the United States, and it is my hope that the programs the NAB is instituting will be of some assistance in increasing that percentage."

SYLVESTER FALSELY ARRESTED — Sylvester was arrested last week, accused of passing bad checks and armed robbery, but was released when it was proven that at the time of these crimes, he was in a different part of the country. A New York coin dealer identified Sylvester as the person who had written him checks for coins, however the checks were signed **Michael Henson**, while Sylvester's real name is **Sylvester James**. The New York District Attorney has findings that show that not only is there someone impersonating Sylvester, but there is also a third party involved in this check scheme. Upon conclusion of the investigation, he will be dropping all charges against the singer. Sylvester has hired criminal attorney **Morton Levine** and private investigator **Irwin Biye**, and asks that anyone who has any information that may be of some assistance in tracking down the person that is impersonating him call Biye at (212) 793-2005. Sylvester says, "I have, and will continue to cooperate with the police, and will stay in New York as long as it takes to get this incident straightened out."

DOCTOR UNCERTAIN OF RANDY JACKSON'S FUTURE — **Dr. Behrooz Broukheim**, orthopedic surgeon for **Randy Jackson**, explained to several press members that it was too early to tell the future extent of his disability. Jackson was involved in a car accident that severely crushed his legs two weeks ago. His car reportedly skidded as it hit a wet spot coming off of a freeway ramp on the Hollywood Freeway in the Los Angeles area. Jackson will be released from the hospital later this week, but will be involved in a rehabilitation program that could last for a full year. The doctor says that the condition of his legs is now fairly stabilized, and he has ruled out the need to amputate one of his legs, which was almost completely shattered and has some nerve damage. During Jackson's rehabilitation period, he will continue to record with the group, but the group will not tour this summer, as had been scheduled, without his presence.

ARTIST ACTIVITY — **Roy Ayers** recently celebrated his tenth anniversary with Polydor Records. Ayers was one of the first artists on the Polydor roster when he released the "Ubiquity" album in 1970. . . From the **Sylvers** family, **Edmund Sylvers** will be releasing a solo album for Casablanca Records. **Ben Wright** will produce the album, scheduled for release during the summer. . . **Al Johnson** is arranging the upcoming **Marilyn McCoo** and **Billy Davis** album, which is being produced by **Norman Connors** for Columbia Records. Johnson also arranged his current chart single, "I'm Back For More," featuring **Jean Carn**, which was the first product release through Norman Connors' production deal with Columbia Records. McCoo & Davis will be the second. . . **Sister Sledge** will make an appearance on NBC-TV series **BJ and the Bear**, which will air Saturday, March 29. **cookie amerson**

PROGRAMMERS PICKS

Reg Henry	WXEL/New Orleans	Sweet Sensation — Stephanie Mills — 20th Century/RCA
Barbara Taylor	WWDM/Sumpter	Let This Moment Be Forever — Kwick — EMI/America
Jay Johnson	WYLD/New Orleans	Sweet Sensation — Stephanie Mills — 20th Century/RCA
Eddie Jordan	WKND/Hartford	Inside Of You — Ray, Goodman & Brown — Polydor
Jerry Rushlan	WEDR/Miami	Don't Bring Back Memories — Passion — Prelude
Hardy Jay Lang	WENZ/Richmond	Sweet Sensation — Stephanie Mills — 20th Century/RCA

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 THE WHISPERS (Solar/RCA BXL 1-3521)	3/22	38 INJOY BAR-KAYS (Mercury SRM-1-3781)	3/22
2 LIGHT UP THE NIGHT THE BROTHERS JOHNSON (A&M SP-3716)	1 14	39 DON'T LET GO ISAAC HAYES (Polydor PD-1-6224)	36 29
3 OFF THE WALL MICHAEL JACKSON (Epic FE 35745)	3 4	40 YELLOW MAGIC ORCHESTRA (Horizon/A&M SP 736)	40 8
4 RAY, GOODMAN & BROWN (Polydor PD-1-6240)	2 31	41 1980 GIL SCOTT-HERON AND BRIAN JACKSON (Arista AL 9514)	44 5
5 THE GAP BAND II THE GAP BAND (Mercury SRM 1-3804)	4 15	42 RISE HERB ALPERT (A&M SP-4790)	39 25
6 EVERY GENERATION RONNIE LAWS (United Artists LT-1001)	5 16	43 ONE WAY featuring AL HUDSON (MCA 3178)	42 23
7 GLORYHALLASTOOPID PARLIAMENT (Casablanca NBLP 7195)	9 8	44 ROBERTA FLACK featuring DONNY HATHAWAY (Atlantic SD 16013)	— 1
8 BIG FUN SHALAMAR (Solar/RCA LX1-3479)	6 15	45 MIDNIGHT MAGIC COMMODORES (Motown M8-926M1)	37 33
9 PRINCE (Warner Bros. BSK 3366)	8 25	46 THE BLUE ALBUM HAROLD MELVIN AND THE BLUE NOTES (Source/MCA SOR-3197)	57 2
10 LOVE SOMEBODY TODAY SISTER SLEDGE (Cotillion/Atlantic SD 16012)	7 21	47 8 FOR THE 80's WEBSTER LEWIS (Epic JE 36197)	51 9
11 LADIES' NIGHT KOOL & THE GANG (De-Lite/Mercury DSR-9513)	14 5	48 ONE ON ONE BOB JAMES & EARL KLUGH (Tappan Zee/Columbia FC 36241)	43 22
12 ANGEL OF THE NIGHT ANGELA BOFILL (GRP/Arista 5501)	10 30	49 GQ TWO GQ (Arista AL 9511)	— 1
13 DANCIN' AND LOVIN' SPINNERS (Atlantic SD 10256)	11 22	50 LADY T TEENA MARIE (Gordy/Motown G7-992R1)	54 3
14 SKYLARKIN' GROVER WASHINGTON, JR. (Motown M7-933R1)	13 22	51 BEST OF FRIENDS LENNY WHITE (Elektra 6E-223)	41 20
15 DANCE OF LIFE NARADA MICHAEL WALDEN (Atlantic SD 19252)	24 4	52 FIRE IT UP RICK JAMES (Gordy/Motown G8-990M1)	48 23
16 MASTERJAM RUFUS & CHAKA (MCA-5103)	15 15	53 JUST FOR YOU CHUCK CISSEL (Arista AB 4257)	50 7
17 SUPERCHARGED TAVARES (Capitol ST-12026)	12 20	54 ROYAL RAPPIN'S MILLIE JACKSON & ISAAC HAYES (Polydor PD-1-6229)	47 24
18 SIT DOWN AND TALK TO ME LOU RAWLS (Phila. Int'l./CBS JZ 36304)	18 5	55 MASTER OF THE GAME GEORGE DUKE (Epic JE 36263)	46 20
19 WARM THOUGHTS SMOKEY ROBINSON (Motown T8-367M1)	19 14	56 MASSTERPIECE MASS PRODUCTION (Cotillion/Atlantic SD 5218)	— 1
20 10 1/2 THE DRAMATICS (MCA 3196)	29 3	57 WINNERS KLEEEER (Atlantic SD 19262)	61 5
21 NO STRANGER TO LOVE ROY AYERS (Polydor PD-1-6246)	32 4	58 IN "N" OUT STONE CITY BAND (Gordy/Motown G7 991R1)	63 3
22 BRASS CONSTRUCTION 5 (United Artists LT-977)	17 16	59 ROUGH RIDERS LAKESIDE (RCA BXL 1-3490)	53 23
23 FUN AND GAMES CHUCK MANGIONE (A&M SP-3715)	21 18	60 JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER (Tamil/Motown T13-37C2)	52 20
24 THE SUGARHILL GANG (Sugarhill FH 245)	23 6	61 I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE (Prelude PRL 12175)	55 11
25 PIZZAZZ PATRICE RUSHEN (Elektra 6E-243)	33 4	62 WHEN I FIND YOU LOVE JEAN CARN (Phila. Int'l./CBS JZ 36196)	58 20
26 WE'RE THE BEST OF FRIENDS NATALIE COLE/PEABO BRYSON (Capitol SW-12019)	16 21	63 SECRET OMEN CAMEO (Chocolate City/Casablanca CCLP 20883)	59 37
27 YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN (Arista AL 9509)	22 16	64 BONNIE POINTER (Motown M7-929R1)	60 15
28 ON THE RADIO— GREATEST HITS— VOLUME I & II DONNA SUMMER (Casablanca NBLP-2-7191)	26 20	65 GENETIC WALK AHMAD JAMAL (20th Century-Fox/RCA T-600)	64 7
29 TEDDY LIVE! COAST TO COAST TEDDY PENDERGRASS (Phila. Int'l./CBS KZ2 36394)	25 22	66 SURE SHOT CROWN HEIGHTS AFFAIR (De-Lite/Mercury DSR-9517)	— 1
30 HIROSHIMA (Arista AB 4252)	28 16	67 PRIME TIME GREY & HANKS (RCA AFL 1-3477)	65 8
31 LIVE AND UNCENSORED MILLIE JACKSON (Spring/Polydor SP-2-6725)	30 12	68 GETTING IN THE MOOD MANDRILL (Arista AL 9527)	70 2
32 WHERE THERE'S SMOKE SMOKEY ROBINSON (Tamil/Motown T-7-366R1)	31 17	69 DIONNE DIONNE WARWICK (Arista AB 4230)	67 44
33 SKYWAY SKYY (Salsoul/RCA SA 8532)	27 41	70 PRESSURE (LAX/MCA 3195)	71 3
34 JUST A TOUCH OF LOVE SLAVE (Cotillion/Atlantic SD 5217)	49 4	71 SHOTGUN IV SHOTGUN (MCA 3201)	56 6
35 L.A. BOPPERS (Mercury SRM 1-3816)	20 19	72 TWICE THE FIRE PEACHES & HERB (MVP/Polydor PD-1-6239)	69 21
36 NEVER BUY TEXAS FROM A COWBOY THE BRIDES OF FUNKENSTEIN (Atlantic SD 19261)	45 5	73 COME INTO OUR WORLD THE EMOTIONS (ARC/Columbia JC 36149)	66 18
37 IDENTIFY YOURSELF THE O'JAYS (Phila. Int'l./CBS FZ 36027)	35 9	74 I AM EARTH, WIND AND FIRE (ARC/Columbia FC 35730)	72 42
	34 30	75 THE MUSIC BAND — 2 WAR (MCA 3193)	68 17

CASH BOX TOP 100

March 29, 1980

		Weeks On 3/22 Chart			Weeks On 3/22 Chart			Weeks On 3/22 Chart			
1	AND THE BEAT GOES ON THE WHISPERS (Solar/RCA JH-11894)	1	11	33	ROCK WITH YOU MICHAEL JACKSON (Epic 9-50797)	27	23	67	SUGAR KENNY DOSS (Bearsville/Warner Bros. BSS 49197)	76	3
2	STOMP! THE BROTHERS JOHNSON (A&M 2216)	3	7	34	JUST A TOUCH OF LOVE SLAVE (Cotillion/Antalantic 45005)	31	24	68	CAN YOU FEEL IT PRESSURE (LAX/MCA 41179)	78	4
3	TOO HOT KOOL & THE GANG (De-Lite/Mercury DE-802)	2	14	35	LOVE INJECTION TRUSSEL (Elektra E46560)	35	16	69	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE (Elektra E-46552)	30	23
4	SPECIAL LADY RAY, GOODMAN & BROWN (Polydor PD 2039)	4	19	36	PRAYIN' HAROLD MELVIN & THE BLUE NOTES (Source/MCA SOR 41156)	36	17	70	RIGHT IN THE SOCKET SHALAMAR (Solar/RCA JH-11029)	—	1
5	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL SPINNERS (Atlantic 3637)	5	15	37	YOU ARE MY FRIEND SYLVESTER (Fantasy F-883)	44	6	71	FUNK YOU UP THE SEQUENCE (Sugar Hill SH-543-B)	42	15
6	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPS, UP SIDE YOUR HEAD) THE GAP BAND (Mercury 76037)	10	7	38	HIGH SKYY (Salsoul/RCA S7 2113)	45	6	72	HOLD ON TO MY LOVE JIMMY RUFFIN (RSO RS-1021)	81	2
7	THEME FROM THE BLACK HOLE PARLIAMENT (Casablanca NB 2255)	7	10	39	GIVE ME SOME EMOTION WEBSTER LEWIS (Epic 9-50832)	40	8	73	YOU KNOW HOW TO LOVE ME PHYLIS HYMAN (Arista ASO 463)	41	25
8	YOU ARE MY HEAVEN ROBERTA FLACK with DONNY HATHAWAY (Atlantic 3627)	8	11	40	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO (Arista ASO494)	51	3	74	FUNKYTOWN LIPPS INC. (Casablanca NB 2233)	84	2
9	OFF THE WALL MICHAEL JACKSON (Epic 9-50838)	11	6	41	COME INTO MY LIFE RICK JAMES (Gordy/Motown G 7177E)	39	9	75	TONIGHT'S THE NIGHT SHARON PAIGE with HAROLD MELVIN and the BLUE NOTES (Source/MCA SQR-41157)	77	3
10	DON'T PUSH IT DON'T FORCE IT LEON HAYWOOD (20th Century-Fox/RCA TC-2443)	15	7	42	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN (MCA 41131)	32	25	76	STRUT YOUR STUFF THE STONE CITY BAND (Gerry/Motown G 7179F)	90	4
11	STANDING OVATION G.Q. (Arista ASO 483)	15	8	43	GOT TO BE ENOUGH CON FUNK SHUN (Mercury 76051)	52	3	77	FOREVER MASS PRODUCTION (Cotillion/Antalantic 45009)	—	1
12	EVERY GENERATION RONNIE LAWS (United Artists UA-X 1334-Y)	12	10	44	I'M BACK FOR MORE AL JOHNSON with JEAN CARN (Columbia 1-11207)	50	6	78	OUTSIDE MY WINDOW STEVIE WONDER (Tamlab/Motown T 54308F)	60	3
13	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) (PTS. 1 & 2) THE ISLEY BROTHERS (T-Neck/CBS ZS9 2290)	18	5	45	WE OUGHT TO BE DOIN' IT RANDY BROWN (Chocolate City/Casablanca CC 3204)	53	4	79	THE REAL THING PLEASURE (Fantasy F-882)	87	2
14	BOUNCE, ROCK, SKATE, ROLL PT. 1 VAUGHAN MASON AND CREW (Brunswick BL 55548)	6	11	46	LET ME BE THE CLOCK SMOKEY ROBINSON (Tamlab/Motown T 54311F)	62	3	80	WHERE IS YOUR LOVE? THE EMOTIONS (ARC/Columbia 1-1120E)	89	2
15	THE SECOND TIME AROUND SHALAMAR (Solar/RCA JH-11709)	9	27	47	HERE COMES THE SUN FAT LARRY'S BAND (WMOT/Fantasy F-681 A-M)	47	10	81	YOU GOT WHAT IT TAKES BOBBY THURSTON (Prelude PRL 8609)	86	3
16	WELCOME BACK HOME THE DRAMATICS (MCA 41173)	20	9	48	BEST OF FRIENDS LENNY WHITE (Elektra E-46597-A)	55	5	82	TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN (Cotillion/Antalantic COT 45013)	—	1
17	I SHOULDA LOVED YA NARADA MICHAEL WALDEN (Atlantic 3631)	17	18	49	WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA B. BOFILL (GRP/Arista GS2503)	34	16	83	OH, DARLIN BROTHERS BY CHOICE (ALA 108)	63	9
18	WHY YOU WANNA TREAT ME SO BAD? PRINCE (Warner Bros. WBS 48178)	19	8	50	UNDER YOUR SPELL PHYLIS HYMAN (Arista ASO495)	59	5	84	INSIDE OF YOU RAY, GOODMAN & BROWN (Polydor PD 2977)	—	1
19	GOT TO LOVE SOMEBODY SISTER SLEDGE (Cotillion/Antalantic 45007)	16	14	51	DESIRE THE MASQUERADERS (Bang/CBS ZS9 4806)	56	5	85	CAN'T YOU TELL IT'S ME TYRONE DAVIS (Columbia 1-11199)	79	5
20	ANY LOVE RUFUS AND CHAKA KHAN (MCA 41191)	24	5	52	SINGING A SONG ABOUT YOU TRIPLE "S" CONNECTION (20th Century-Fox/RCA TC-2440)	54	7	86	NOW I'M FINE GREY AND HANKS (RCA JH-11922)	91	2
21	COMPUTER GAMES YELLOW MAGIC ORCHESTRA (Horizon/A&M HZ-127)	22	10	53	RELEASE (THE TENSION) PATI LABELLE (Epic 9-50852)	61	4	87	HOLD ON (TO YOUR DREAMS) WOLF GEE (Cotillion/Antalantic 45012)	—	1
22	BAD TIMES TAVARES (Capitol P-4811)	14	15	54	CAN IT BE LOVE TEENA MARIE (Gordy/Motown G 7180F)	57	5	88	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE (Casablanca NB 2215)	58	7
23	WHAT YOU WON'T DO FOR LOVE NATALIE COLF & PEABO BRYSON (Capitol P-4826)	25	8	55	MINUTE BY MINUTE PEABO BRYSON (Capitol P-4844)	65	2	89	WE DON'T THE CONTROLLERS (Juana/T.K. JUX-3426)	65	8
24	THIS IS IT KENNY LOGGINS (Columbia 1-11109)	21	12	56	GOTTA GET MY HANDS ON SOME (MONEY) FATBACK (Spring/Polydor SP 3008)	70	2	90	SIT DOWN AND TALK TO ME LOU RAWLS (Phila. Int'l./CBS ZS9 3738)	48	15
25	YES I'M READY TERI DeSARIO/K.C. (Casablanca NB 2227)	26	8	57	MUSIC ONE WAY FEATURING AL HUDSON (MCA 41173)	46	11	91	THE GET-DOWN MELLOW SOUND THE PLAYER'S ASSOCIATION (Vanguard VSD 35214)	—	1
26	HAVEN'T YOU HEARD PATRICE RUSHEN (Elektra E 4655)	23	22	58	I WANNA BE YOUR LOVER PRINCE (Warner Bros. WBS 49050)	43	28	92	HIGH SOCIETY NORMA JEAN (Bearsville/Warner Bros.)	68	17
27	LADY WHISPERS (Solar/RCA JH-11928)	49	3	59	SHINING STAR MANHATTANS (Columbia 1-11222)	74	3	93	I'LL BE THINKING OF YOU ANDRAE CROUCH (Light LS-650)	—	1
28	MUSIC TRANCE BEN E. KING (Atlantic 3635)	37	7	60	WHERE DID ALL THE LOVIN' GO/IT'S YOU THAT I LOVE TEDDY PENDERGRASS (Phila. Int'l./CBS ZS9 3742)	64	6	94	TALK TO ME/EVERY BEAT OF MY HEART DOROTHY MOORE (Malaco M-2062)	95	2
29	GIVE IT ALL YOU GOT CHUCK MANGIONE (A&M 2211)	29	9	61	ALL NIGHT THING THE INVISIBLE MAN'S BAND (Mango MS-103)	69	5	95	WAY BACK WHEN BRENDA RUSSELL (A&M 2207-S)	67	12
30	IS THIS THE BEST (BOP-DOOWAH) L.A. BOPPERS (Mercury 76038)	33	9	62	THE BEST LOVE I EVER HAD JERRY BUTLER (Phila. Int'l./CBS ZS9 3746)	66	4	96	WOP THAT WANDY GANGSTERS (Heat H 2001)	96	2
31	ON THE RADIO DONNA SUMMER (Casablanca NB 2236)	28	10	63	EMOTION MERRY CLAYTON (MCA 41195)	71	4	97	LET ME BLOW YOUR WHISTLE LAURA GREENE (Sound Trek ST-104)	92	3
32	TODAY IS THE DAY BAR-KAYS (Mercury 76036)	38	7	64	LET'S GET SERIOUS JERMAINE JACKSON (Motown M 1469F)	72	2	98	YOU AND ME SOLARIS (Jana ER00131E)	—	1
				65	FUNKY LADY (FOXY LADY) SLAVE (Cotillion/Antalantic 45011)	73	4	99	I'M CAUGHT UP (IN A ONE NIGHT AFFAIR) INNER LIFE (Prelude PRL 8604 BS)	82	17
				66	LOVE IS GOOD NEWS AVA CHERRY (Curtin/RSO RS 1017)	60	7	100	RIGHT PLACE BRASS CONSTRUCTION (United Artists UA-X1332-Y)	75	10

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

All Night Thing (A&M — ASCAP) 61	Got To Love (Chic — BMI) 19	Music Trance (Smiling Clown — BMI) 28	This Is It (Milk Money — ASCAP/Snug — BMI) 24
And The Beat (Spectrum VII/Rosy — ASCAP) 1	Haven't You Heard (Baby Fingers/Mims/Showbreeze — ASCAP/Freddie Dee — BMI) 26	Now I'm Fine (Irving/Medad — BMI) 86	Too Hot (Delightful/Gang — BMI) 3
Any Love (Overdue — ASCAP) 20	Here Comes (Parker/WIMOT — BMI) 47	Off The Wall (Almo/Rondor — ASCAP) 9	Today Is The Day (Bar-Kays & Warner Famerlane — BMI) 32
Bad Times (Harlene/Macalloy/Ripparthur — ASCAP) 22	High (One To One — ASCAP) 28	Oh, Darlin' (Alva/Laff — BMI) 83	Tonight I'm Alright (Walden/Gratitude Sky — ASCAP) 82
Best Of Friends (McNoma — BMI/Pure Love — ASCAP) 48	High Society (Chic — BMI) 92	On The Radio (Rick's/Revelation/Sweet Summer Night — ASCAP) 31	Tonight's The Night (Duchess/Park's — BMI) 75
Bounce, Rock, Skate (Lena/Funky Feet — BMI) 14	Hold On (Malund/Lenise — BMI/Probe II — ASCAP) 87	Outside My (Jobete & Black Bull — ASCAP) 78	Two Places (Raydio — ASCAP) 40
Can It Be Love (Jobete & Wedlaw — ASCAP) 54	Hold On To My Love (Stigwood/Unichappel — BMI) 72	Peanut Butter (Nodlaw/Mchoma — BMI) 69	Under Your Spell (Frozan Butterfly — BMI) 50
Can You Feel (Far Out/At Home/Flizz — ASCAP) 68	I Don't Believe (Total Experience — BMI) 6	Prayin' (Mighty Three — BMI) 36	Way Back When (Rutland Road — ASCAP) 95
Can't You Tell (Content/Tyronza — BMI) 85	I'll Be Thinking (Lexicon/Crouch — ASCAP) 93	Release (Marsaint — BMI) 53	We Don't (Groovesville/Every Knight — BMI) 89
Come Into My Life (Jobete & Stone City — ASCAP) 41	I'm Back For More (Jobete — ASCAP) 44	Right In The (Spectrum VII/Rosy — ASCAP) 70	Welcome Back Home (Conquistador/Groovesville — ASCAP/BMI) 16
Computer Game (Alpha/Almo — ASCAP) 21	I'm Caught Up (PAP/Leads/Emorade — ASCAP) 99	Right Place 100	Why You Wanna (Enlrp — BMI) 18
Desire (Web IV — BMI) 51	Inside Of You (H.A.B./Dark Cloud — BMI) 84	Rock With You (Almo/Rondor — ASCAP) 33	Who That Wandy (Mirus/Jim Mac — BMI) 96
Don't Push It (Jim-Edd — BMI) 10	I Shoulda Loved (Walden/Gratitude Sky — ASCAP/Irving — BMI) 17	Shining Star (Content — BMI) 59	Working My Way Back To You (Screen Gems-EMI/Seasons Four — BMI) 5
Don't Say Goodnight (Bovina — ASCAP) 13	Is This The Best (L.A. Boppers/Relaxed/What You Need — BMI) 30	Singing A Song (ATV/Fox Fantasy — BMI) 52	Yes, I'm Ready (Dandelion — BMI) 25
Do That To Me (Moonlight & Magnolias — BMI) 88	Just A Touch (Cotillion/Spartree/Slave Song and It's Still Our Funk — BMI) 34	Sit Down And Talk (Mighty Three — BMI) 90	You And Me (Tar — ASCAP) 98
Do You Love (Overdue — ASCAP) 42	Lady (Spectrum VII/Yours, Mine & Ours — ASCAP) 27	Special Lady (H.A.B./Dark Cloud — BMI) 4	You Are My Friend (Zurl — BMI) 37
Emotion (Web/Gadton/Bach To Rock — BMI) 63	Let Me Be (Bertram — ASCAP) 46	Standing Ovation (Arista — ASCAP/Careers — BMI) 11	You Are My Heaven (Jobete/Black Bull — ASCAP/Stone Diamond — BMI) 8
Every Generation (Flizz/At Home — ASCAP) 12	Let Me Blow (Miglo — ASCAP) 97	Stomp (State Of The Arts/Brojay — ASCAP) 2	You Got What (Diamond In The Rough/Trumar — BMI) 81
Forever (Two Pepper — ASCAP) 77	Let's Get (Jobete & Black Bull — ASCAP) 64	Strut Your Stuff (Stone City — ASCAP) 76	You Know How To (Frozen Butterfly — BMI) 73
Funk You Up (Sugarhill — BMI) 71	Love Injection (Cowcatcha-Nikkla's Dream — BMI) 35	Sugar (Every Knight/Unichappel — BMI) 67	
Funky Lady (Cotillion and Wayne Watts — BMI) 65	Love Is Good News (Mayfield — BMI) 66	Talk To Me/Every (Jay and Cec — BMI/Jobete — ASCAP) 94	
Funkytown (Rick's/Steve Greenberg — BMI) 74	Minute By Minute (Snug/Loresta — BMI/ASCAP) 55	The Best Love (Mighty Three — BMI) 52	
Give It All (Gates — BMI) 29	Music (Duches/Perks — BMI) 57	The Get-Down Mellow (Spiko/Chris Hill — BMI) 91	
Gotta Get My Hands (Clita — BMI/Sign Of The Twins — ASCAP) 56		Theme From The Black (Rick's/Malibz/Rubberband — BMI) 7	
Got To Be (Val-Le-Joe — BMI) 43		The Real Thing (Three Hundred Sixty — ASCAP) 79	
		The Second Time (Spectrum VII/Rosy — ASCAP) 15	

BLACK CONTEMPORARY

MOST ADDED SINGLES

- 1. MINUTE BY MINUTE — PEABO BRYSON — CAPITOL**
WJMO, WYLD, KDIA, WSOK, WGIV, WRBD, WATV, WOKB, WTLC, WNHC, WWDM, WLOU, WGPR-FM.
- 2. LADY — WHISPERS — SOLAR/RCA**
KATZ, WENZ, WWRL, WYLD, WEDR, KOKA, WOKB, WLOU, WVKO.
- 3. TONIGHT I'M ALRIGHT — NARADA MICHAEL WALDEN — COTILLION**
KATZ, KMJM, WDAS-FM, KMJQ, WGIV, WRBD, WOKB, KPRS, WVKO.
- 4. RIGHT IN THE SOCKET — SHALAMAR — SOLAR/RCA**
WAOK, WENZ, KMJM, KMJQ, WDAS-FM, WGIV, WATV, KDAY.
- 5. LET ME BE THE CLOCK — SMOKEY ROBINSON — MOTOWN**
WAOK, WENZ, WRBD, WOKB, KDAY, WLOU, WVKO.
- 6. GOTTA GET MY HANDS ON SOME (MONEY) — FATBACK — SPRING**
WAOK, WBMX, KPRS, WCIN, WOL, WEAL.
- 7. SHINING STAR — MANHATTANS — COLUMBIA**
WKND, WYLD, WJLB, WEAL, WVKO, WXFL-FM.
- 8. FOREVER — MASS PRODUCTION — COTILLION/ATLANTIC**
WENZ, KMJM, WSOK, KMJQ, WILD, WWDM.
- 9. INSIDE OF YOU — RAY, GOODMAN & BROWN — POLYDOR**
WJMO, WDIA, WWRL, WWDM, KPRS, WVKO.

MOST ADDED ALBUMS

- 1. ROBERTA FLACK FEATURING DONNY HATHAWAY — ATLANTIC**
WILD, WNHC, KDAY, WWDM, KPRS, WWIN, WVON, WENZ, WDIA, WYLD.
- 2. GQ TWO — GQ — ARISTA**
WILD, WWDM, WNHC, KPRS, KACE, WSOK, WWIN, WENZ, WDAS-FM.
- 3. MASSTERPIECE — MASS PRODUCTION — COTILLION/ATLANTIC**
WILD, WTLC, KPRS, WEAL, WGPR-FM, WNHC.

SELECTED ALBUM CUTS

- GO ALL THE WAY — THE ISLEY BROTHERS — T-NECK/CBS**
Say You Will★, Here We Go Again, Title★
- SPIRIT OF LOVE — CON FUNK SHUN — MERCURY**
All Up To You, Honey Wild, Early Morning Sunshine★, Title
- RELEASED — PATTI LABELLE — EPIC**
Give It Up, Love Has Finally Come★, Ain't That Enough
- GQ TWO — GQ — ARISTA**
GQ Down, Don't Stop This Feeling
- TWO TONS O' FUN — TWO TONS O' FUN — FANTASY**
One-Sided Love Affair, Just Us

BLACK RADIO HIGHLIGHTS

WIGO — ATLANTA — BRUTE BAILEY, PD — #1 — WHISPERS
JUMPS: 36 To 28 — Con Funk Shun, 34 To 25 — Sylvester, 30 To 24 — M. Jackson, 28 To 21 — Manhattans, 29 To 19 — Dramatics, 27 To 18 — Prince, 25 To 17 — L. Haywood, 21 To 16 — Bar-Kays, 22 To 13 — R. Flack & D. Hathaway, 11 To 7 — Spinners, Ex To 36 — W. Lewis. ADDS: Al Johnson, L.A. Boppers, Rufus.

WAOK — ATLANTA — NORBERT BEIN, PD
HOTS: Bros. Johnson, Whispers, R. James, R. Laws, C. Mangione, Shalamar, Controllers, Yellow Magic Orchestra, Tavares, Prince, Trussel, T. DeSario, Sylvester. ADDS: Sister Sledge, Shalamar, Stone City Band, Kleer, P. Hyman, Fatback, War, Love Unlimited, Asphalt Jungle, Pressure, Isley Bros., M. Walden, L. White, R. Brown, D. Williams, S. Robinson, A. Crouch, Con Funk Shun. LP ADDS: G. Washington, Tavares, T. Marie, Lakeside, Giants.

WWIN — BALTIMORE — CURTIS ANDERSON, PD
HOTS: Trussel, L. Haywood, Skyy, Bros. Johnson, Manhattans, Shalamar, Yellow Magic Orchestra, Whispers, Ray, Goodman & Brown, W. Lewis. ADDS: Odyssey, Kleer, Le Pamplemousse. LP ADDS: Sugarhill Gang, R. Flack & D. Hathaway, GQ.

WATV — BIRMINGHAM — AL BELL, MD
HOTS: Whispers, M. Jackson, Bros. Johnson, Parliament, L. Haywood, W. Pickett, Rufus, Dramatics, Prince, V. Mason, K. Loggins, Mighty Fire, Controllers, Ray, Goodman & Brown, Yellow Magic Orchestra, T. DeSario, Kool & Gang, Isley Bros., C. Strong, Creme D'Cocoa, J. Butler, Manhattans, Fatback, Asphalt Jungle, K. Doss, Bros. By Choice, Switch, R. Brown. ADDS: Con Funk Shun, Norma Jean, War, Shalamar, Gap Band, FLB, P. Bryson. LP ADDS: S. Robinson, Dayton, G. Washington, D. Sanborn, Arpeggio, Con Funk Shun.

WILD — BOSTON — BUTTERBALL, JR., MD — #1 — WHISPERS (old)
JUMPS: 43 To 39 — S. Robinson, 41 To 35 — Whispers, 40 To 34 — Yellow Magic Orchestra, 37 To 32 — M. Lady, 34 To 31 — Players' Assoc., 36 To 30 — Isley Bros., 33 To 29 — W. Hart, 31 To 26 — S. Paige, 32 To 25 — Al Johnson, 28 To 24 — Ben E. King, 27 To 22 — Bros. Johnson, 26 To 21 — C. Mangione, 24 To 20 — R. Laws, 22 To 19 — Sylvester, 23 To 17 — Skyy, 20 To 15 — W. Lewis, 18 To 12 — Controllers, 15 To 11 — N. Larson, 16 To 9 — L. Haywood, 8 To 3 — Gap Band. ADDS: Kleer, Chapter 8, L. Rawls, Mass Prod., War, Pleasure, Wardell Piper, H. Alpert. LP ADDS: R. Flack & D. Hathaway, GQ, Mass Prod., Sugarhill Gang, Heat.

WUFO — BUFFALO — DOUG BLAKELY, MD — #1 — BROS. JOHNSON
HOTS: V. Mason, Whispers, L. Haywood, Kleer, C. Blow, Atlantic Starr, Isley Bros., P. Bryson, Prince, Grey & Hanks, M. Jackson, L.A. Boppers, Conquest, Stone City Band, Con Funk Shun, Parliament, FLB, Sylvester. ADDS: L. Rawls, Ndugu & Choc. Jam, Blood, Sweat & Tears, Jerry Knight, Futures. LP ADDS: Crown Heights Affair.

WGIV — CHARLOTTE — CHRIS TURNER, PD
HOTS: Bros. Johnson, Rufus, L. Rawls, Slave, M. Jackson, Prince, Ray, Goodman & Brown, R. Laws, Isley Bros., Sylvester, Whispers. ADDS: Shalamar, Lipps Inc., P. Bryson, M. Walden, Pressure, Manhattans, Raydio, Triple S Connection. LP ADDS: Sugarhill Gang, Two Tons of Fun, Al Johnson, First Choice, P. Blue, C. Hamilton.

WBMX — CHICAGO — JAMES ALEXANDER, PD
HOTS: Gap Band, Shalamar (old), Whispers (old), Isley Bros., K. Loggins, V. Mason, L. Haywood, Bros. Johnson, H. Melvin, Kool & Gang, Trussel, Ray, Goodman & Brown, W. Lewis, D. Summer, R. Laws, Prince, Sister Sledge, Dramatics, Captain & Tennille, L.A. Boppers, A. Crouch, T. Pendergrass, Skyy, Yellow Magic Orchestra, T. DeSario, R. James. ADDS: Splendor, Fatback, Raydio, Emotions, Coffee. LP ADDS: Bohannon, D. Sanborn.

WVON — CHICAGO — CARL CONNOR, PD
HOTS: R. Flack & D. Hathaway, H. Melvin, Millie Jackson, R. Laws, D. Summer, L.A. Boppers, Dramatics, Spinners, B. Pointer, S. Robinson, T. Davis, K. Doss, R. Ayers, Bros. Johnson, J. Butler, P. Hyman, Rufus, Pressure, Raydio, Azymuth, Manhattans, R. Brown, D. Warwick, L. Haywood, Gap Band. ADDS: Skyy, Con Funk Shun, Heath Bros. LP ADDS: H. Melvin, Kalyan, R. Flack & D. Hathaway.

WCIN — CINCINNATI — BOB LONG, PD
HOTS: Al Johnson/Jean Carn, Bar-Kays, Brothers Johnson, Dramatics, GQ, Invisible Man's Band, Isley Brothers, Jimmy Ruffin, L. Haywood, Prince, Raydio, R. Flack & D. Hathaway, R. Laws, Rufus & C. Khan, V. Mason & Crew. ADDS: Emotions, WeeGee, Fatback. LP ADDS: Spyro Gyra.

WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — WHISPERS
JUMPS: 33 To 28 — Skyy, 32 To 27 — P. Hyman, 31 To 26 — Whispers, 30 To 24 — L.A. Boppers, 27 To 23 — Stone City Band, 29 To 22 — M. Jackson, 25 To 18 — Sequence, 23 To 16 — Isley Bros., 19 To 13 — L. Haywood, 14 To 10 — Bros. Johnson, 12 To 8 — Gap Band, 11 To 7 — R. Flack & D. Hathaway, 6 To 3 — R. Laws. ADDS: Ray, Goodman & Brown, P. Bryson.

WJLB — DETROIT — TOM COLLINS, PD — #1 — V. MASON
JUMPS: 39 To 33 — N. Larson, 38 To 32 — Gap Band, 37 To 31 — Ben E. King, 36 To 30 — K. Nolan, 35 To 29 — Al Johnson, 34 To 28 — Hiroshima, 33 To 27 — R. James, 32 To 26 — W. Lewis, 31 To 25 — L. Haywood, 30 To 24 — GQ, 29 To 23 — T. DeSario, 27 To 22 — Sylvester, 25 To 21 — Rufus, 20 To 16 — TFO, 18 To 15 — Isley Bros., 15 To 12 — Parliament, 12 To 8 — Bros. Johnson, 9 To 6 — R. Laws, Ex To 40 — Millie Jackson & I. Hayes, Ex To 39 — Dr. Hook, Ex To 38 — D. Moore, Ex To 37 — Triple S Conn., Ex To 36 — M. Clayton, Ex To 35 — Lipps Inc., Ex To 34 — Invisible Man's Band. ADDS: Manhattans, Emotions, Ahmad Jamal, Sequence. LP ADDS: Bohannon.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — WHISPERS (old)
JUMPS: 40 To 30 — Mass Production, 36 To 29 — K. Doss, 37 To 28 — Shadow, 38 To 27 — Con Funk Shun, 32 To 25 — Millie Jackson & Isaac Hayes, 28 To 23 — Ben E. King, 26 To 21 — Dramatics, 25 To 20 — Bar-Kays, 27 To 17 — Millie Jackson, 24 To 15 — T. Pendergrass, 21 To 13 — Gap Band, 14 To 9 — Sylvester, Ex To 39 — B. Thurston, Ex To 38 — Emotions, Ex To 37 — Raydio, Ex To 36 — WeeGee, Ex To 33 — Osiris, Ex To 30 — Mass Production. ADDS: S. Robinson, Pressure, P. Hyman, P. Bryson, Heat, M. Walden.

KMJQ — HOUSTON — PAM WELLES, MD — #1 — BROS. JOHNSON
JUMPS: 37 To 34 — Whispers, 34 To 28 — L.A. Boppers, 27 To 24 — Dramatics, 33 To 21 — T. Pendergrass, 24 To 20 — Choc. Jam Co., 15 To 12 — P. Hyman (new), 14 To 11 — GQ, 32 To 10 — Raydio, 9 To 5 — Whispers (old), 10 To 4 — Isley Bros., Ex To 39 — R. Flack & D. Hathaway, Ex To 36 — Bar-Kays, Ex To 35 — Prince, Ex To 23 — M. Jackson, Ex To 15 — Con Funk Shun. ADDS: D. Williams, Shalamar, 2 Tons of Fun, M. Walden, Sister Sledge, Mass Prod., Blondie, War, Crown Heights Affair. LP ADDS: Chico Hamilton, L.A. Boppers, Stone City Band.

KDAY — LOS ANGELES — STEVE WOODS, PD — #1 — ISLEY BROTHERS
HOTS: Bros. Johnson, L.A. Boppers, Gap Band, Spinners, Captain & Tennille, G.Q., R. Flack & D. Hathaway, T. DeSario, Whispers, L. Haywood, Prince, Slave, BT Express, P. LaBelle, Lipps Inc., Yellow Magic Orchestra, M. Jackson, Manhattan Transfer. ADDS: M. Clayton, S. Robinson, R. Brown, Shalamar, J. Jackson, G. Duke, Chapter Eight, Stone City Band. LP ADDS: S. Robinson, Chapter Eight, R. Flack & D. Hathaway.

KGFJ — LOS ANGELES — BILL CHAPEL, MD
HOTS: Ray, Goodman & Brown, Whispers, V. Mason, Parliament, R. Laws, Gap Band, Kool & Gang, Al Hudson, Sister Sledge, A. Bofill, J. Michael Reed, B. White, Chapter Eight, G. Duke (old), T. DeSario, Dramatics, R. Flack & D. Hathaway, M. Jackson, Bros. Johnson, Isley Bros., L. Haywood, Instant Funk, Prince, J. Ruffin, R. Brown, Al Johnson, Bar-Kays, G.Q. ADDS: B. Bland, J.A. Sims. LP ADDS: A. McClain, B. Caldwell.

WDIA — MEMPHIS — MARK CHRISTIAN, MD
HOTS: A. Peebles, Little Milton, B. Bland, Bar-Kays, L.V. Johnson, Isley Bros., Spinners, Bros. Johnson, L. Haywood, Whispers, Prince, V. Mason, Gap Band, S. Robinson, M. Jackson, Manhattans, H. Melvin, Dramatics, R. James, K. Doss. ADDS: Ray, Goodman & Brown, W. Lewis, Kwick. LP ADDS: R. Flack, 2 Tons of Fun.

WEDR — MIAMI — GEORGE JONES, MD — #1 — WHISPERS
JUMPS: 26 To 8 — Bros. Johnson, 22 To 7 — Prince, 19 To 6 — P. Rushen (old), 17 To 5 — Parliament, Ex To 30 — L. Greene, Ex To 29 — T-Connection, Ex To 28 — L. Haywood, Ex To 27 — Love Unlimited, Ex To 26 — D. Williams, Ex To 25 — Spinners, Ex To 24 — J. Brown, Ex To 23 — Isley Bros., Ex To 22 — Ray, Goodman & Brown. ADDS: Pressure, WeeGee, Passion, Whispers, K. Doss. LP ADDS: K. Doss, A. Cherry, M. Clayton, Solaris, P. LaBelle, Dramatics, B. Caldwell, N. Harris, 2 Tons of Fun, S. Robinson, J. Brown.

WAWA — MILWAUKEE — KING JAMES, MD — #1 — V. MASON
JUMPS: 40 To 36 — K. Doss, 29 To 25 — B. Bland, 31 To 22 — T. Marie, 34 To 21 — Fatback, 21 To 18 — Rufus, 24 To 16 — Skyy, 23 To 15 — Ben E. King, 17 To 14 — Whispers, 16 To 13 — Isley Bros., 11 To 8 — L. Haywood, 8 To 4 — Bros. Johnson, HB To 30 — J. Johnson, HB To 29 — P. Bryson, HB To 23 — Con Funk Shun. ADDS: Grey & Hanks, Stone City Band, J. Butler, WeeGee, Lipps Inc., P. Hyman.

WXEL-FM — NEW ORLEANS — REG HENRY, PD — #1 — TERI DeSARIO
JUMPS: 30 To 27 — A. Cherry, 29 To 26 — Lakeside, 28 To 20 — Whispers, 26 To 22 — R. Brown, 22 To 16 — Isley Bros., 21 To 15 — R. Flack & D. Hathaway, 18 To 12 — Dramatics, 16 To 11 — L. Haywood, 14 To 10 — Tavares, Ex To 30 — P. Bryson, Ex To 29 — Pleasure, Ex To 28 — Al Johnson. ADDS: Kwick, Manhattans, Con Funk Shun, Blood, Sweat & Tears. LP ADDS: R. Ayers, 2 Tons of Fun, P. LaBelle, A. McClain.

WYLD — NEW ORLEANS — JAY JOHNSON, MD — #1 — WHISPERS
JUMPS: 30 To 27 — Skyy, 29 To 26 — R. James, 28 To 25 — Al Johnson, 27 To 24 — GQ, 26 To 23 — Captain & Tennille, 25 To 21 — Yellow Magic Orchestra, 24 To 18 — Isley Bros., 20 To 17 — L.A. Boppers, 19 To 16 — Controllers, Ex To 35 — Con Funk Shun, Ex To 34 — R. Brown, Ex To 32 — Rufus. ADDS: Whispers, Raydio, Manhattans, P. Bryson, Invisible Man's Band, J. Ruffin, Kwick. LP ADDS: 2 Tons of Fun, R. Flack & D. Hathaway, Midnite Starr, B. Sigler.

WWRL — NEW YORK — LINDA HAYNES, MD
HOTS: Isley Bros., N. Cole & P. Bryson, V. Mason, M. Jackson, Bros. Johnson, P. Hyman, Rufus, Dramatics, J. Jackson, Prince, L. Haywood. ADDS: Heat, S. Mills, Player's Assoc., Ray, Goodman & Brown, D. Warwick, Whispers, A. Jamal. LP ADDS: W. Lewis.

KDIA — OAKLAND — JERRY BOULDING, PD — #1 — WHISPERS
JUMPS: 36 To 33 — Al Johnson, 35 To 31 — Gap Band, 30 To 27 — J. Ruffin, 33 To 22 — Raydio, 23 To 20 — Dramatics, 15 To 12 — L. Haywood, 16 To 10 — Yellow Magic Orchestra, 9 To 6 — M. Jackson. ADDS: J. Jackson, Triple S Connection, P. Bryson, Lipps Inc. LP ADDS: Osiris.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — GAP BAND/BROTHERS JOHNSON
HOTS: V. Mason, Isley Bros., L. Haywood, Kool & Gang, R. Flack & D. Hathaway, Whispers, Rufus, Ben E. King, R. Laws, Dramatics, Tavares, G.Q., Con Funk Shun, Sylvester, P. Hyman, S. Robinson, J. Butler, J. Jackson, Pleasure, Prince, L. Greene. ADDS: Shalamar, Sister Sledge, P. Bryson, B. Preston & Syreeta, M. Walden, Spyder Turner, R. Brown, D. Simmons, Asphalt Jungle. LP ADDS: G.Q., B. Caldwell, Spyro Gyra, K. Doss, J. Lee & G. Brown, R. Franklin, P. LaBelle.

WENZ — RICHMOND — HARDY JAY LANG, PD — #1 — VAUGHN MASON
JUMPS: 19 To 15 — L. Haywood, 17 To 13 — Con Funk Shun, 16 To 12 — P. Hyman, 14 To 10 — M. Jackson, 12 To 9 — G.Q., 8 To 6 — S. Paige, 7 To 5 — Bros. Johnson. ADDS: S. Robinson, Whispers, L. White, Mass Production, Shalamar. LP ADDS: D. Sanborn, Midnite Starr, R. Flack & D. Hathaway, S. Robinson.

KMJM — ST. LOUIS — GEORGE CHESTER, MD — #1 — WHISPERS
JUMPS: 28 To 25 — L.A. Boppers, 24 To 22 — Triple S Connection, 23 To 16 — Ben E. King, 17 To 14 — M. Walden, 8 To 5 — Kool & Gang (old), 6 To 2 — Isley Bros., Ex To 40 — GQ, Ex To 38 — A. Jamal, Ex To 37 — Raydio, Ex To 36 — C. Cross, Ex To 34 — T. Marie, Ex To 33 — R. Flack & D. Hathaway, Ex To 32 — Mighty Fire. ADDS: Shalamar, War, Blondie, 2 Tons of Fun, Mass Prod., M. Walden, Crown Heights Affair, Slave. LP ADDS: Stone City Band, L. A. Boppers, Chico Hamilton.

KSOL — SAN FRANCISCO — J.J. JEFFRIES, PD — #1 — VAUGHN MASON
JUMPS: 24 To 20 — Rufus, 23 To 19 — L.A. Boppers, 20 To 16 — M. Jackson, 22 To 14 — G.Q., 21 To 10 — L. Haywood, 18 To 7 — Gap Band. ADDS: Isley Bros., W. Lewis, Sylvester. LP ADDS: T. Pendergrass, Masqueraders, L. White, S. Wonder, T. Marie, M. Clayton, B. Thurston, J. Ruffin, Lipps Inc., Grey & Hanks.

KOKA — SHREVEPORT — BB DAVIS, MD
HOTS: Ray, Goodman & Brown, N. Cole & P. Bryson, Gap Band, Parliament, V. Mason, Yellow Magic Orchestra, Prince, M. Jackson, Bros. Johnson, Whispers. ADDS: B. Thurston, H. Alpert, Stone City Band, P. Hyman, Solaris, Teena Marie, S. Wonder, Whispers. LP ADDS: Dramatics, Tavares, Sister Sledge, Bros. Johnson.

OK100 — WASHINGTON — DWIGHT LANGLEY, MD
HOTS: Prince, Skyy, M. Jackson, G.Q., R. Laws, T. Pendergrass, Dramatics, Rufus, Whispers, Kool & Gang, N. Cole & P. Bryson, Sequence, Gap Band, R. Flack & D. Hathaway, Brides of Funkenstein, Osiris. ADDS: Isley Bros., Al Johnson, P. LaBelle, S. Robinson, Lipps, Inc., Slave, Shalamar, P. Hyman. LP ADDS: Sister Sledge.

MERCHANDISING

SINGLES BREAKOUTS

Pickwick — Midwest

FELIX CAVALIERE
DAN FOGELBERG
ANDY GIBB AND OLIVIA
NEWTON-JOHN
SMOKEY ROBINSON

Music Stop — Detroit

ROBERTA FLACK AND DONNY
HATHAWAY
ISLEY BROTHERS
BILLY JOEL
JOURNEY
GARY NUMAN

Tower — Sacramento

FELIX CAVALIERE
CRETONES
HUMANS
TOMMY JAMES
BILLY JOEL
JOURNEY
SMOKEY ROBINSON
JIMMY RUFFIN

Waxie Maxie —

Washington

BAR-KAYS
MAC DAVIS
JERMAINE JACKSON
BILLY JOEL
MELISSA MANCHESTER
CLIFF RICHARD
JIMMY RUFFIN

Handleman — Atlanta

BEACH BOYS
FELIX CAVALIERE
FLEETWOOD MAC

Western Merchandisers

— Amarillo

HEART
KNACK
WILLIE NELSON
BILLY PRESTON AND SYREETA
BOB SEGER
WHISPERS

Fathers Abd Suns —

Indianapolis

BROTHERS JOHNSON
PAUL DAVIS
CHARLIE DORE
FLEETWOOD MAC
SMOKEY ROBINSON
SHOOTING STAR
SPYRO GYRA
STYX
STEVE WONDER
WARREN ZEVON

Tower — Seattle

AIR SUPPLY
ELVIS COSTELLO
SMOKEY ROBINSON

Sound Unlimited —

Chicago

ELVIS COSTELLO
MAC DAVIS
FLEETWOOD MAC
FOREIGNER
OFF BROADWAY
RAMONES
ROMANTICS

Richman Brothers —

Philadelphia

BABYS
CURTIS BLOW
JOHN DENVER

Tower — San Francisco

D.L. BYRON
CLASH
BILLY JOEL
JOURNEY
MELISSA MANCHESTER
NAZARETH
JENNIFER WARNES

King Karol — New York

ROY AYERS
JOAN ARMATRADING
BROTHERS JOHNSON
CLASH
DR. HOOK
JERMAINE JACKSON
BEN E. KING
BARRY WHITE

Tape City — New Orleans

CHARLIE DORE
ROBERTA FLACK AND DONNY
HATHAWAY
JOURNEY

Peaches — Columbus

FESTIVAL
FLEETWOOD MAC
FOREIGNER
BILLY JOEL
PRETENDERS

WHAT'S IN-STORE

JEM RELEASES — Jem Records has just issued two new albums on the PVC/Passport label and has coupled these releases with ambitious marketing campaigns. "Teenage Heart" by the **Meteors** represents the first Passport signing in more than a year. Here, the campaign has been in three stages. The first stage consisted of mailing a hand-painted rock and a card in day-glow blue and pink (the colors of the LP jacket) to some 120 outlets nationally, as well as to radio, retail and the press. Stage two involved the pre-release marketing of the Meteor's single, mailed to the same stores. The picture-sleeved single was mailed with an oversized Hershey's kiss, received in time for Valentine's Day. The campaign reached its final stage in late February with the mailing of the album, bio, photo and poster. The second of the releases, "Small Creep's Day" by **Mike Rutherford** (of **Genesis**), has also been accompanied with a major marketing effort. This has centered around radio contests and giveaways prior to the LP's release, as well as a complete advance mailing of the album to all radio stations. Rutherford will be touring with Genesis in the U.S. this spring.

OLYMPIC TIE-INS — Several contests were recently held by A&M Records to coincide with the Winter Olympics. **Sam Goody's**, Philadelphia, along with A&M and radio station WFIL, held a special **Chuck Mangione** competition. Entry forms were available at the outlet, each one containing ten questions relating to the games. The drawing was conducted by WFIL with winners announced March 24-26. Prizes included limo service to Mangione's Radio City Music Hall concert, complete with dinner that night; two ten-speed bikes; 25 pairs of running shoes; four electronic "brain-twister" games and 25 Mangione "Fun and Games" LPs. Another Olympics-oriented drawing was held by the **Harmony Hut** stores of Washington, D.C. The grand prize of the Chuck Mangione contest was a Gold Medal \$500 gift certificate to Herman's World of Sports, with a Silver Medal \$300 certificate as second prize and three Bronze Medal winners each receiving a \$50 certificate. Radio station WPGC participated in this promotion, giving away 144 copies of the LPs. A unique feature of the effort was cross-merchandising between five Washington area Harmony Huts and eight of the Herman's stores. Windows and prominent display areas in the Huts featured official Olympics apparel with mannequins holding the Mangione LP. In the Herman's outlets, Harmony provided promotional displays for the contest.

FUJI NEWS — Fuji Magnetic Tapes has announced plans for a greatly expanded advertising effort for the coming year. The campaign, dubbed "Fuji Tape. One Brand Fits All," will offer selective high-volume dealerships five percent coop advertising and point-of-purchase promotional materials. This theme will be applied across the entire Fuji line, including consumer audio and video products, and industrial and broadcast video lines. The Fuji FL (super low noise) promotion, which offered a free push-button tape storage case with each purchase of two FLC-90 cassettes, will also be continued. In the area of video, the company is offering a complete set of point-of-purchase materials in support of its new VHS and BETA format video head cleaning cassettes. These include a plexiglass display case designed to sit on or behind the counter and hold up to 150 cassettes.

ATLANTIC MERCHANDISING TOOLS — The following merchandising aids have been developed to coincide with the latest Atlantic releases. For the new **Firefall** album, 2x2s (mounted and unmounted), a personality poster, artist streamers and 1x1s. For the latest **Genesis** LP, 2x2s (mounted and unmounted), a personality/tour poster, a streamer and 1x1s; and for the **Trammps'** latest album, 2x2s (unmounted) and 1x1s. In addition, 1x1s are available for the **Laurie** and the **Sighs** album, as well as unmounted 2x2s and 1x1s for the new **Humble Pie** LP. All these aids are available through local WEA offices.

CONTESTS AND PROMOTIONS — **1812 Overture**, Milwaukee, is conducting a 10th anniversary "10x10" drawing at the end of March with 10 prizes offered. Grand prize is a Betamax with a video tape of the movie **10** and eight albums. . . The University of Western Kentucky's WKYU-FM and **Record Bar**, Bowling Green, are sponsoring the "Great Treasure Hunt." Clues over the radio will lead the winner to a \$50 Record Bar gift certificate. . . **Kemp Mill Records** and **Record and Tape, Ltd.** of Washington, D.C. held a **Specials** weekend. Each store conducted a drawing for a movie camera, with entrants dressed in black and white to coincide with the "Black and White" theme of the 2 Tone label distributed by Chrysalis.

CUSTOMER QUOTE OF THE WEEK — "What do you mean, the new **Springsteen** album isn't out? My brother in Boston has it!"

IN-STORE — **Steve Walsh**, March 20, at **Peaches**, Kansas City. . . **Root Boy Slim**, March 4, at **Peaches**, Orange. . . **The Bar-Kays**, March 3, at **Camelot Records**, attracting several hundred patrons. . . **M'Lady**, visiting the Camelot central offices and warehouse in Akron, March 4, with a special video presentation for the employees. . . **Bruce Woolley**, at **Cutler's Records**, March 10. . . **Gove Schriener**, appearing at the Record Bar, Savannah, Feb. 29, for an autograph session with fans.

REGIONAL ACTION — **Coal Miner's Daughter** and **John Stewart** breaking out of the midwest. . . **Mass Production** selling best in the south and west. . . New **GQ** with strong sales in the midwest and west.

—les honig

ALBUM BREAKOUTS

Korvettes — National

BROTHERS JOHNSON
CROWN HEIGHTS AFFAIR
GQ
LIPPS, INC.
MARSHALL TUCKER BAND
WILLIE NILE
GARY NUMAN
SMOKEY ROBINSON
SISTER SLEDGE
38 SPECIAL

1812 Overture —

Milwaukee

"ALL THAT JAZZ"
ANGEL CITY
JOHN DENVER
FOOLS
GQ
TEENA MARIE
WILLIE NILE
JOHN STEWART
STONE CITY BAND
RED RIDER
PAT TRAVERS BAND

Alta — Phoenix

DOOBIE BROTHERS
FESTIVAL
JOURNEY
RONNIE LAWS
GRAHAM NASH
GARY NUMAN
BILLY PRESTON
SMOKEY ROBINSON
ROMANTICS
TAVARES
38 SPECIAL

Cutler's — New Haven

CRETONES
GQ
TEENA MARIE
SUE SAAD AND THE NEXT
SUGARHILL GANG

Peaches — Atlanta

CLASH
ELVIS COSTELLO
DANNY DAVIS AND WILLIE
NELSON
PAUL DAVIS
JOHN DENVER
DRAMATICS
BILLY JOEL
JOURNEY
OAK RIDGE BOYS
SPYRO GYRA
RACHEL SWEET

Music Stop — Detroit

"AMERICAN GIGOLO"
BILLY JOEL
JOURNEY
NAZARETH
GARY NUMAN
WHISPERS

Record And Tape Collec-

tor — Baltimore

PAT BENATAR
ROBERTA FLACK AND DONNY
HATHAWAY
GQ
BILLY JOEL
WEBSTER LEWIS
SMOKEY ROBINSON
SKYY
PAT TRAVERS BAND
GROVER WASHINGTON, JR.

Tower — Seattle

GQ
ROBERTA FLACK AND DONNY
HATHAWAY
MASS PRODUCTION
SPYRO GYRA

Record Bar — National

"COAL MINER'S DAUGHTER"
CHARLIE DORE
GQ
DARYL HALL
KLEER
MASS PRODUCTION
RED RIDER
DAVID SANBORN
PAT TRAVERS BAND
TRIUMPH

Fathers And Sons —

Indianapolis

ANGEL CITY
ELVIS COSTELLO
CRETONES
FOOLS
GRACE SLICK
SPYRO GYRA
JOHN STEWART
PAT TRAVERS BAND
TRIUMPH

Music Plus — Los Angeles

BUGS TOMORROW
"COAL MINER'S DAUGHTER"
CRETONES
"CRUISING"
CHARLIE DORE
ROBERTA FLACK AND DONNY
HATHAWAY
RODNEY FRANKLIN
GQ
TOMMY JAMES
KAYAK

Disc'O'Mat — New York

CRETONES
FIRST CHOICE
ROBERTA FLACK AND DONNY
HATHAWAY
GENTLE GIANT
GUCCI BAND
DARYL HALL
LIPPS, INC.
MADNESS
SKYY
PAT TRAVERS BAND

Lieberman — Dallas

"COAL MINER'S DAUGHTER"
SPYRO GYRA
TRIUMPH

Rose Records/Sounds

Good — Chicago

"COAL MINER'S DAUGHTER"
ELVIS COSTELLO
RODNEY FRANKLIN
ANDY GIBB
HEART
GIL-SCOTT HERON
BILLY JOEL
JOURNEY
HAROLD MELVIN AND THE BLUE
NOTES
SMOKEY ROBINSON
BOB SEGER
SPYRO GYRA
GROVER WASHINGTON, JR.

Handleman — National

BROTHERS JOHNSON
CHRISTOPHER CROSS
BILLY JOEL
OAK RIDGE BOYS
SMOKEY ROBINSON
LINDA RONSTADT
BOB SEGER
SHALAMAR
ROBIN TROWER
CONWAY TWITTY

Everybody's — Portland

"AMERICAN GIGOLO"
D.L. BYRON
CLASH
BRUCE COCKBURN
CHRISTOPHER CROSS
MARSHALL TUCKER BAND
ROCKETS
SUE SAAD AND THE NEXT
SPYRO GYRA
PAT TRAVERS BAND

Richman Bros. —

Philadelphia

FRANK MARINO AND MAHOGANY
RUSH
GARY NUMAN
SMOKEY ROBINSON
JOHN STEWART
GROVER WASHINGTON, JR.

Gary's — Virginia

"AMERICAN GIGOLO"
BROTHERS JOHNSON
DANNY DAVIS AND WILLIE
NELSON
GIL-SCOTT HERON AND BRIAN
JACKSON
BILLY JOEL
MASS PRODUCTION
LINDA RONSTADT
BOB SEGER

P. B. One-Stop — St.

Louis

ELVIS COSTELLO
BILLY JOEL
JOURNEY
MARSHALL TUCKER BAND
SPYRO GYRA

Tower — San Francisco

ROBERTA FLACK AND DONNY
HATHAWAY
GQ
SELECTER
PAT TRAVERS BAND
TRIUMPH

Pickwick — National

CHRISTOPHER CROSS
GAP BAND
BILLY JOEL
JOURNEY
K.C. AND THE SUNSHINE BAND
MARSHALL TUCKER BAND
RAY, GOODMAN AND BROWN
LINDA RONSTADT
BOB SEGER
SHALAMAR
SUGARHILL GANG
GROVER WASHINGTON, JR.
WHISPERS

TOP SINGLE BREAKOUT OF THE WEEK

YOU MAY BE RIGHT — BILLY JOEL — COLUMBIA

TOP ALBUM BREAKOUT OF THE WEEK

GLASS HOUSES — BILLY JOEL — COLUMBIA



RETURN OF THE DICKIES — A&M recording artists the Dickies returned to their native San Fernando Valley to sign autographs and give away tickets to their Santa Monica Civic concert during an in-store appearance at Moby Disc Records in Sherman Oaks. Pictured are (l-r): an unidentified fan; Stan Lee, of the band; Brian Huttenhower, manager of Moby Disc; Leonard Graves, Billy Club and Karlos Kaballero, of the band.

Record Buy

<p>A&M APRIL Karen Carpenter Collins & Collins★ Booker T. Jones Sterling★ Animalympics (Soundtrack) Lazy Racer Ali Thomson★ Rockie Robbins Gato Barbieri The Cramps (IRS)</p>	<p>CAPITOL APRIL Anne Murray Billy Squire★ MAY Sammy Hagar Helen Reddy Amy Holland Motels Birties-Goble Prism Carole King Phillip Rambow★ Glen Campbell Peabo Bryson Pyrymyd★ Donna Washington★ JUNE Graham Shaw★ Jay Ferguson Le Roux Eddie Del Barrio Maze featuring Frankie Beverly Minnie Riperton Sun Natalie Cole</p>	<p>COLUMBIA APRIL, MAY & JUNE BT Express Ozark Mountain Daredevils Tommy Tutone★ Leah Kunkel Dave Mason Freddy Hubbard Judas Priest Ramsey Lewis Ray Kennedy★ Eddie Money Gladys Knight</p>	<p>EPIC APRIL Dirty Looks★ Jimmy Maelen★ Russ Ballard The Sorrows★ Jeff Beck Flash & The Pan Futures Volunteer Jam VI O'Jays Ian Gomm Propaganda Cheap Trick Ted Nugent Nu-Musik★ Premium★ Susan Jacks★ Jeane Manson★ Spy★ Wilson Gale & Company★ Ozz★ Coulters★ Melba Moore MFSB Stanley Clarke MAY Clout Mighty Clouds Of Joy Livingston Taylor Ted Nugent Jacksons Mtume Stylistics</p>
<p>ARISTA APRIL Grateful Dead Jeff Lorber Fusion Kinks Original Mirrors★ Dixie Dregs MAY & JUNE Alan Parsons Project Lou Reed Dionne Warwick The Sports Elevators★ Tom Browne Dwight Twilley Tycoon Eric Carmen Graham Parker Chevy Chase Al Stewart Dickey Betts Average White Band Michael Henderson Breckler Brothers Monty Python Magic Lady Federal Reserve★ Tonio K Ran Blake Warren Bernhardt</p>	<p>CASABLANCA APRIL Cameo Santa Esmeralda Robert Benjamin Pure Prairie League MAY Beckmeier Brothers Player Barry Mann Brooklyn Dreams Cher "Can't Stop The Music" (Soundtrack)</p>	<p>ELEKTRA/ASYLUM APRIL Terence Boylan★ Allan Clarke Five Special Lucifers Friend Bruce Roberts Richie Rome★ Mark Safan★ Sumner★ Sylvia St. James★ Mel Tillis Urban Cowboy (Soundtrack) MAY & JUNE American Noise Anthony Battaglia★ Boogie Man Orchestra★ Jackson Browne Donald Byrd Philip Catherine Jack Clement Sonny Curtis</p>	<p>MCA APRIL Blood, Sweat & Tears (LAX) Bernadette Peters B.J. Thomas Love Committee The Orchids★ Paul Sabu Billy Falcon Gregg Arrell New England Damion & Denita B.B. King Merle Haggard Steely Dan MAY Iron City Houserockers Shake Russell Denise LaSalle Orleans Steve Cropper Point Blank Chuck Brown</p>
<p>ATLANTIC MAY Chic Young Ones★ Interview (Virgin) Henry Paul Band Ironhorse (Scotti Bros.) ADC Band Kenny Rankin JUNE Dave Edmunds ABBA Sniff 'N' The Tears Jean Luc-Ponty Blues Brothers Rough Edge★</p>	<p>CHRYSALIS APRIL Frankie Miller Max Gronenthal Ian Hunter "Live" MAY Rory Gallagher Eric Troyer★ JUNE Pat Benatar Blondie Huey Lewis Trevor Rabin</p>	<p>EMI/UNITED ARTISTS APRIL Kim Carnes Kate Bush Aviator Robert John Gambler Chuck Jackson Chuck Francour★ Richard Leigh Bill Medley Horace Silver (Blue Note) Stanley Turrentine (Blue Note) Larry Young (Blue Note) MAY Michael Johnson Unity★ Eddie & Hotrods★ Rock Justice (Soundtrack) Dirt Band Bobby Hutcherson (Blue Note) Hank Mobley (Blue Note)</p>	

1980 Second Q

er's Guide

MOTOWN

APRIL

Temptations
Rick James
Ozone★
Syreeta

MAY

Commodores
High Energy
Platinum Hook
Billy Preston
Mary Wilson
Tata Vega
Black Russian★

PHONOGRAM

APRIL

Nighthawks
Scorpions
Light of the World
Dillard & Boyce
Johnny "Guitar" Watson
Delegation
Billy Jo Royal
Brains★

MAY

Waddy Wachtel
Larry G. Hudson
Esther Phillips
Kool & Gang
Southside Johnny
David Oliver
Goodie

POLYDOR

APRIL

Jon & Vangelis
Lamarr★ (Harem)
Gloria Gaynor
Roy Ayers & Wayne Henderson
Bram Tchaikovsky
Isaac Hayes
Reels★

MAY

Parazzo★
Millie Jackson
Roy Ayers
Joe Simon

JUNE

Atlanta Rhythm Section
Ray, Goodman & Brown
Peaches & Herb
Rainbow
Mc Vicar (Soundtrack)

RCA

APRIL

Dolly Parton
Edwin Starr (20th Century)
Mac Mc Anally
Evelyn "Champagne" King
Jerry Reed
Gene Chandler (20th Century)
Aurra★ (Salsoul)
Thomas Bucknasty★
Leon Haywood (20th Century)

MAY

Waylon Jennings
Dave Davies
Machine
In Transit★
Chocolate Milk
Jim Ed Brown & Helen Cornelius
Salsoul Orchestra (Salsoul)
Wax★
Eddy Arnold
F.C.C.
Jean-Pierre Rampal
Double Exposure (Salsoul)
Rob Hegel★
Floyd Cramer

20th CENTURY

Stephanie Mills
Edwin Starr
Gene Chandler
Rozetta

WARNER BROTHERS

APRIL

Ambrosia
Chaka Khan
Antonio Carlos Jobim
Bill Evans
Russia★
Emmylou Harris
Robin Lane & The Chartbusters★
Chick Corea
Arrogance (Curb)
Father Guido Sarducci
Jimi Hendrix (Reprise)
Matchbox (Sire)

The Shining (Soundtrack!)
Doobie Brothers
The Lone Riders (Soundtrack)
George Benson
Rod Stewart
Seals & Crofts
Kenny Wheeler (ECM)
David Darling (ECM)
Azymuth (ECM)
Art Ensemble of Chicago (ECM)
Grace Jones (Island)

Barre Phillips (ECM)
Bill Connors (ECM)
Steve Kuhn/
Sheila Jordan Band (ECM)
John Abercrombie Quartet (ECM)
Keith Jarrett (ECM)

MAY

Black Sabbath
Craig Mirijanian
Phil Lynott
David Ruffin
Stuff
Couchois
Randy Crawford
T.G. Sheppard (Curb)
Candi Staton
Rickie Lee Jones
Bootsy's Rubber Band
Al Jarreau
Devo
Alice Cooper
Exile (Curb)
Stuart Margolin
Roadie (Soundtrack)
Third World (Island)
Strand (Island)

JUNE

Hilly Michaelis
Larry Graham &
Graham Central Station

* New Face to Watch

**To Prepare for 1980, Tear Out
and Post**

This Schedule is Tentative and Subject to Change

Compiled by Lynda Arditi

CASHBOX

Quarter Albums



A TOAST TO DREAMS — BMI has re-signed the group Brooklyn Dreams. Pictured celebrating the re-signing are (l-r): Larry Allman, attorney; Bruce Sudano and Joe Esposito of the group; Doug Davis, BMI; Ed Hokenson of the group; and Ron Anton, vice president of BMI.

Newness Of Video Medium Inhibits Royalty Agreement

by Richard Gold

NEW YORK — At a time when the record industry is becoming increasingly interested in the potential of video product, the initial tie-in between recording artists and the video medium has been delayed by the lack of a standard royalty agreement for performing musicians in the new video cassette and video disc media.

A cross-section of record and movie company executives, union officials and other interested parties expressed the consensus that, although concrete royalty guidelines must be established soon, the fledgling status of the new video media is a major obstacle in arriving at an equitable arrangement between the producers and the musicians.

One prime example of the problems caused by the lack of a royalty agreement is the delay in releasing the video cassette production based on the LP, "Eat To The Beat," by Chrysalis recording group Blondie. According to Sal Licata, the new president of Chrysalis Records, "difficulties with the union on royalties" are among a number of problems that have prevented the release of the cassette. Licata added that video royalties "have been a problem from day one," and said that the label was planning on putting money in escrow for the performers until an agreement can be reached.

Nearing Agreement

At the American Federation of Musicians (AFM), recording supervisor Pat Havey said that "because the video cassette and video disc industry is so new, we haven't been in a position where we could enter into negotiations, but we're now on the brink of negotiating a contract." Havey also said that AFM officials would be meeting in early April for internal discussion of video royalty proposals that the union will present to the industry. Havey said, however, that the union has not fixed a time limit for reaching a royalty agreement.

Al Berman, president of the New York-based Harry Fox Agency, which collects mechanical royalties for music publishers and songwriters, said that presently, "small one-shot deals are being made on a sporadic basis" between publishers and video medium producers. Berman said that producers and publishers were taking a wait-and-see attitude towards royalties "because they don't know what the market will ultimately be." Berman pointed out that the imminent marketing of the RCA SelectaVision video disc player will probably provide an incentive for all sides to hammer out a preliminary royalty agreement. Berman also said that the current trend among publishers in regard to video royalties is to demand a flat percentage of sales revenues from the producers. "At some point they will have to make a commitment, and in the next few months it will probably come out," he said.

In many cases, supplemental market agreements between producers and publishers or performers have provided for royalty payments for properties and services transferred to the new video media. Henry Brief, executive director of the International Tape Association (ITA), said that "most of the synchronization rates have been previously arranged" for publishing and performing royalties pertaining to the sound tracks of movies such as *MASH*, *Patton*, *The Sound Of Music*, *The French Connection*, *Tora, Tora, Tora*, and *Saturday Night Fever*, all of which have been released as video cassettes.

Norman Glenn, senior vice president of programs for MCA DiscoVision Associates, said that a similar supplemental market agreement provided for royalties in the transference of the theatrical film *Sgt. Pepper's Lonely Hearts Club Band* to video cassette. According to the AFM's Havey, the complex formulas for determining supplemental market royalty rates differ according to the nature of the original property being transferred to the video media.

At present, there is widespread uncertainty over the outcome of musical royalty negotiations with the video producers. Cy Leslie, the president of CBS Video Enterprises, which will produce software compatible with the RCA video disc system, said, "Having just started this thing, we are in the midst of reviewing what has been done so far. We are studying the whole royalty situation, and it would be wrong for us to make any comment about it today. I think that it's a matter we certainly hope to be settled soon."

Walter Josiah, chief resident council for Paramount Pictures, said that "we're going to have to wait and see how the market develops. I don't think any of the music companies wants to step forward with a particular formula. If they lock themselves in at this point in time, they may be rueing the day." For now, Josiah said, Paramount would continue to make supplemental market royalty agreements on a picture-by-picture basis.

Robert Shortall, director of news and information for RCA, Inc., declined to comment on any ongoing negotiations that his company might be involved in. Shortall issued a statement through his office, saying that "we do not release royalty information."

At Twentieth Century Fox, Phil Myers, director of corporate communications, said that "nothing has yet been defined on video royalties" for his company's movie sound track properties and performances. "This is something that the industry is working on at this time," Myers continued. "The matter is in negotiation right now, and there are discussions taking place. There is no definite stipulation, however, as to how it's going to work."

'Gift Of Music' Concept Bows As NARM Convention Opens

(continued from page 7)

tation on print advertising by the Newspaper Advertising Bureau (entitled "We're Playing Your Song") and three audio-visual presentations on the various nuances of the campaign.

Tying in with the "gift of music" theme, but also taking a hard look at the '80s will be a panel discussion of former NARM convention keynote speakers on Tuesday, March 25. To be moderated by Irwin Steinberg, Polygram Record Organization president, the panel will include Joe Smith, Elektra/Asylum chairman; Walter Yetnikoff, CBS Records Group president; Jerry Moss, A&M co-chairman; Clive Davis, Arista president, and Stanley Gortikov, RIAA president.

Looking Ahead

To focus on the lessons of the '70s and a look ahead to the '80s, the panel discussion "could well be the highlight of the convention," according to Cohen.

"It should be a most exciting and interesting kind of insight into the minds of the people who are the leaders in this industry," Cohen adds.

The final business day of the convention, Wednesday, will be devoted to "examining home video entertainment and what part our industry will play in that entire new art form," says Cohen.

Featuring a presentation by Cy Leslie, new head of CBS Video Enterprises; two panel discussions with manufacturers in one and merchandisers in the other; considerable presentations of current video product and numerous displays by video-oriented firms, the extent of NARM's efforts is indicative of its belief in the potential of the home video entertainment market.

Keeping in mind that there are existing alternatives to record and retail store departments for the merchandising (Fotomat, for instance, which has been test marketing Disney product), Cohen explains that one objective of the session will be to find out "what part the manufacturers see merchandisers playing in the industry."

Video Involvement

In addition, says Cohen, the session will attempt to educate merchandisers on the video potential and how to become a part of it. "The time to get involved is now," Cohen explains. "Even if it's just a planning step, you've got to start thinking about home video entertainment now. Otherwise, people are going to beat us. We can't just sit back and think we're going to win the video race by default."

Other highlights of the convention will include a session devoted to audio technology on Monday afternoon; an address by Gortikov of the RIAA on piracy, bootlegging, counterfeiting and home taping, plus a panel on merchandising ac-

cessories on Tuesday morning; a luncheon address by well known economist Leo Cherne on Tuesday; a workshop on bar coding on Tuesday afternoon; a panel on merchandising cutouts on Wednesday morning and a full slate of entertainment.

The session on audio technology will feature "an in-depth look at digital recording, direct-to-disc recording and how to merchandise it properly," according to Cohen.

Product Demonstrations

Demonstrations of the product and technology will also be held "to let our industry know it's something that's not going to be ten years from now, it's here today," Cohen adds.

Gortikov's address will focus on the "admonition" approach that has been used throughout by the RIAA and NARM but, Cohen says, "Since then, there've been more salient facts to prove that when he's been saying all along is true. It's even much larger than any of us ever thought."

The bar coding session will feature demonstrations of new technology and discussions on the applications, feasibility and benefits of the system. Working with the results of the survey on bar coding conducted by NARM, (**Cash Box**, March 15), the session will emphasize the importance of the system.

Demonstrations of a prototype ADVCO machine, much cheaper than normal to purchase, install and operate, and the Data Enterprises system from the Pacific northwest will also be featured.

"We haven't seen the kinds of results we hoped we'd see by now on bar coding," Cohen adds. "Some manufacturers haven't moved as fast as we'd have liked, and some who are committed may reconsider if the pace doesn't pick up."

Other Panels

The panels on merchandising accessories and cutouts will offer merchandisers an opportunity to look at these items with an emphasis on the "higher margins" offered, and the address by Cherne will focus on the industry in relation to national and international economics.

Awards to be presented during the convention include the Newspaper Advertising Awards in conjunction with the Newspaper Advertising Bureau, the Radio Advertising Awards and NARM's annual Best Sellers Awards.

Entertainment scheduled for the convention includes George Thorogood And The Destroyers on Sunday, The Captain & Tennille on Monday, a special Motown Night on Tuesday, the Oak Ridge Boys at the traditional Country Music Luncheon on Wednesday and Wayne Newton (emcee), Gallagher, Dottie West and Kenny Rogers at the Awards Banquet on Wednesday.



ROZETTA PACT — 20th Century-Fox Records recently signed Brooklyn-bred Rozetta to an exclusive worldwide agreement. Her debut album, "Where's My Hero," was just released. Pictured are (l-r): Dave Parks, vice president of pop promotion, 20th; Blake Levinson, co-writer on Rozetta's album; Rozetta; and Neil Portnow, president of 20th.

Small Retailers Blast Returns Policies, Defectives, Ad Cuts

by Leo Sacks

NEW YORK — While some may talk about such lofty issues as the psychological effects of the recent counterfeiting revelations on the confidence of the consumer, a **Cash Box** survey has shown that the average small retailer is still concerned with day-to-day issues like diminishing profit margins, restrictive returns programs, and the high rate of defectives.

According to Paco Smith, manager of the Corbin, Kentucky-based Music Box, "My biggest complaint is the continued lack of quality pressing. We are now running 10-15% on defectives, and with as many double and high-priced albums that there are on the market, the situation has become atrocious."

Another gripe of Smith's is that "manufacturers' fills are pathetic, especially on breaking artists. A perfect example is the Christopher Cross album on Warner Bros. The demand for it here is very heavy, but for the past two weeks three different distributors have been out of it. The situation with cassettes is even worse."

Smith also pointed to diminishing co-op dollars and merchandising materials as a problem. "I can live with the fact that they don't send me promotional records anymore, but I can't even get point-of-purchase display material. If Ben Karol calls Capitol and says 'I want 200 Bob Seger 4.4's, he gets them. I called and told them that I had a 25-foot floor space and two windows laid out for Bob Seger, and they sent me one poster and four jackets. That's telling me to take the money out of my pocket to buy mirrors and stands to create the illusion that there's a display there."

Smith said that the fault did not lie entirely with the manufacturer "One-stops don't take enough responsibility for their accounts. They find it too easy to put the blame on the manufacturers for everything."

Pat Berry, head of the New Orleans-based Leisure Landing store, felt that his biggest problem was "the inability of the record companies to find a middle ground." They've cut back to unbelievable extremes. A lot of what is responsible for the so-called record industry recession has been caused by the record company's failure to be aggressive and to promote properly."

Berry emphatically pointed to defectives as a major problem. "It's getting out of hand," he exclaimed. "They're asking us to accept inferior product, and they're charging us for it on our returns percentages. We just had to return an entire box of warped Elvis Costello albums. It's apparent that anytime a record is successful, they just keep on pressing it up without taking the time or effort to change the plates."

Berry echoed Smith's gripe about lack of merchandising materials. "It's a major problem," said Berry. "We cannot get promotional materials for the records we need. Time and time again we get materials on groups like the Eagles who sell anyway. But we've had trouble with groups like the Clash, the Pretenders, and the Ramones, and we get no display material whatsoever for jazz artists, except maybe Earl Klugh. If you want to sell jazz," said Berry, "you have to promote it yourself."

Berry also pointed out a problem returning records to labels that have switched distribution arrangements. "We literally do not get told when a company has dropped a line. We're still trying to return our ABC product. We've written our RAs two and three times. They're telling you that if you want to be a catalog store, you're going to be punished for keeping a good inventory."

Stuart Mintz, president of the five-store Record Rendezvous chain, in Cleveland,

the largest chain interviewed asked, "What happened to the bottom line? Every quarter the manufacturers raise us another two to three percent, and after a while it starts to squeeze."

Mintz also felt that the returns situation was "unliveable." "One of our stores had a five percent returns rate, and we still had to wait three to four months before it was processed. Yet they (the manufacturers) want their money yesterday. I have enough in returns lying around to pay all my bills."

Mintz added that he'd like to see all records bar coded. "We're going computer in April," said Mintz. "With a uniform system of bar coding, we could cut down the time we have to spend key punching from eight hours to one half hour."

Mintz also noted that he'd like to see "a hell of a lot more \$5.98s." At the same time, he wanted to see less \$8.98s. "They've been pricing a lot of dogs at \$8.98," he noted.

Mintz also mentioned that he'd like to see a system implemented whereby catalog was uniformly sold at cheaper prices than hit product. "There's got to be some way that the record industry can follow the lead of the book industry, which can stimulate sales of a title via a softcover after hardcover sales have peaked."

Finally, Mintz noted that "I'd like to see more independent distributors. The majors have gotten too arrogant, and the indies genuinely try harder."

Racks Adjust To Returns Programs Despite Problems

by Marc Cetner

LOS ANGELES — In response to the tighter returns programs recently adopted by CBS, RCA, Polygram and WEA, the nation's rack jobbers have instituted a number of cost-cutting measures, including cutting back promotions for non-guaranteed product, reducing the commitment to catalog and exercising greater selectivity in what product is advertised.

Although the racks were the most vocal group against the returns programs when they were first introduced, the cost cutting practices have given a good number of them the confidence to believe that returns problems will be smoothed out by mid-year.

"We still don't feel that the programs allow for the proper amount of returns, but we've made changes in order to adjust to the labels' demands," said Lieberman Ent. president Harold Okinow, who is enforcing such policies as not holding as many promotions for non-guaranteed product as he used to and a closer scrutiny of what product his company advertises.

Dave Mingus, manager of Brown Record Distributors in Buena Park, Calif., has taken a more optimistic point of view in regards to the returns regulations.

"It has taken us a while, but we've gotten ourselves conditioned so that we can almost plan on our return quotas in advance," said Mingus. "The returns programs may have forced us to tighten up in a lot of places that we should have before. For instance, we're buying less quantities of some product than we used to. In the long run, the programs have helped us with our cash flow."

While John Kaplan, executive vice president of Handleman, maintained that the whole concept of the returns programs was a great over-reaction to the problem by the manufacturers, he explained that his company was cutting costs by "being very conservative in our marketing approach."

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BLACKFOOT ROCKS THE PALLADIUM — Atco recording group Blackfoot recently performed at the Palladium in New York City. Pictured backstage (l-r) are: Jackson Spires, Greg T. Walker and Rick Medlocke of Blackfoot; Reen Nalli, vice president of Atco; Charlie Hargrett of Blackfoot; Dave Glew, senior vice president and general manager of Atlantic; and Al Nalli, manager and producer of Blackfoot.

Reaction To Arista Pacts

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While executives at several indie distributors noted that such large independent labels as Motown have discussed drafting contracts in the past, other manufacturers remain unconvinced of the viability of such written agreements. "I don't know if there is a real need for contracts," said Sal Licata, president of Chrysalis Records. "We come from a different angle than most other labels because we work directly with the distributor on all phases of merchandising and marketing of product."

Licata was quick to add that his questioning of a contract's validity should in no way be construed as a lack of faith in independent distribution. "On the contrary," continued Licata, "I think it looks very strong right now. There will always be that need for

the independent distributor and his services."

As little as a year ago, Motown, always a strong supporter of independent distribution, was having doubts about the continuing competitiveness of the indies. "The indies lost so much ground because they didn't have the business methods to back up their street knowledge," said Mike Lushka, Motown executive vice president and general manager, marketing, who added that today the situation has changed. "They're coming back because they are more financially astute than ever before," he said.

More Territory

One of the factors that has been instrumental in the resurgence of independent distribution has been the continuing consolidation and growth of the larger indies as they branch out and cover wider territories.

"Regional distribution, which everyone was talking about one or two years ago, has now become a reality," noted Joe Simon, president of Progress Record Distributors.

"I think you're going to see 11 or 12 independent distributors taking over the entire country in 12 to 18 months," added Piki's Korman. Jerry Jacobs, general manager for Schwartz Bros. Inc. of Washington, D.C., concurred. "I think that while you may have fewer and fewer distributors, the larger ones will continue to grow and expand."

To the manufacturer, a larger, better organized distributor means less chance for error and better communication, according to Chrysalis' Licata. "With fewer distributors covering a greater geographic area, you have less inventories, less receivables and less problems."

Nearly every indie distributor surveyed pointed out that while last year's slump had indeed hurt their business, their losses were far less substantial than on the manufacturing side.

"The small manufacturer may say that he's afraid of the indie now, but believe me, there were many more independent manufacturers who went out of business last year than there were distributors," said Piki's Korman.

The indies firmly believe that last year's economic hardships, resulting in this year's cutbacks, have also presented new opportunities.

"Label cutbacks have caused the 'emancipation' of labels like SAM Records and CBS branch distribution to independent status once again," said Associated's Singer. "There will most likely be more to follow and they will be taking the independent route once again."

Exemplifying the spirit of survival among indie distributors, Progress' Simon concluded, "In any time of adversity, there's always room for opportunity. When I started my business ten years ago, everyone told me it wouldn't last, but I'm still here today."

Bergman Cites Leading Issues

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Bergman noted; but the very idea of the boycott, he said, was "unfair and foolish. That's saying that all merchandisers of records are bad because one or two people were involved. And so far, only one company has been indicted."

Upbeat Outlook

On the positive side, Bergman pointed out that the retailing sector of the industry seems to be recovering from last year's recession. "I think 1980 will be a better year than '79," he stated, "and I think '81 will put us back in a pretty fair position as an industry."

At Record Bar, noted Bergman, "our business has been decidedly up since the week after Christmas. Our fiscal first quarter, which ended Dec. 31, was a super-profit quarter for us, well above the profitability of the year before — but sales on a per-store basis tended to be flat, which is the way our sales had been for maybe six months. But in the quarter since that December quarter, our sales have been running close to five percent up on a store-average basis, which is considerably up, of course, on a gross basis. We have many more stores in operation than we had last year at the same time. Also, we haven't raised our prices particularly since last year. So those are real dollars, I think. And our profitability is up dramatically, because we understood early on what was happening to the business and we tightened down our expense side fairly well."

Record Bar is in such a strong position right now, said Bergman, that he is thinking about expanding the chain even more than he had planned to. Within the past year, 16 new store openings have brought the total number of Record Bar units to 98; at least 15 more outlets will be added within the coming year, according to Bergman. But now he is also considering the possibility of acquiring smaller retail chains.

On an industry-wide basis, Bergman

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Bergman Cites Counterfeits, Economy As Leading Issues

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conceded, retail expansion could be inhibited by such factors as high interest rates and tight credit controls by manufacturers. "But what you try to do," he said, "is cut your backup inventories, your warehouse inventory and so on. You still try to show as much product in your stores, and you just manage better on the expense side. And obviously, you try to borrow less money. But, regarding our sales projections, at this point we're under-projected. We projected a need for more cash than we're in fact needing, so we're not having to borrow as much money; plus, even with higher interest rates, we're still coming out slightly better on the interest side. I would imagine that there are several merchandisers in that same kind of category."

'Early In-Early Out'

Bergman said he expects the strong sales of the past couple of months to continue throughout the year, and he ascribed the recovery, not to the recent spate of superstar releases, but to the workings of the business cycle. "I think what's occurring is that the record industry is an early in-early out industry in a recessionary period. In other words, we go into a recession early because people, when they have to make choices early, end up with cars, houses, and things like that. And we get out early because, as the cycle nears its end, people stop buying large items and then have more disposable income for the smaller items. I think that's what's occurring now."

Bergman felt that consumers have become more value-conscious; but he credited much of the success of the widely praised CBS midline to the company's massive advertising campaign. "You can't believe what CBS has done to promote that

\$5.98 line," he said. "They've spent a fortune with us and everybody else. And, of course, it's a good thing for us. I'm not knocking it; I'm just saying that I think manufacturers ought to go to school on that and realize what they're doing by cutting promotion budgets on everything else."

Regarding bar coding, which has been an important industry issue for the past few years, Bergman said that retailers would be "crazy" not to buy or lease bar-coding equipment if the major labels start coding their releases. "And if manufacturers don't bar-code their product," he added, "we're going to put our own codes on it, which is what several people have already done. . . . I think that manufacturers that don't do it are going to be very sad folks. Because they're going to have their albums non-coded, and some people are going to make buying decisions based on that."

Video Boom

Bergman said he believes that, within three years, video software will become an "important product" for record retailers. The major drawbacks he saw in this area were related to the competing configurations of video product and high interest rates, "which are going to hurt people putting in new products. But I think that in three years it's going to be a very large item for retailers."

NARM's president didn't think that the advent of digital playback equipment in a couple of years would cause a new boom in the record business, although "it'll be a nice addition." He also said he hoped that the digital playback discs would be similar in appearance to the standard LP, because "I don't think anybody in the industry is prepared to get into a dual inventory situation."

Spot Buying Increases One-Stops' Business

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he recognized the need for some type of returns limit, Weiss cautioned that he could no longer "afford to speculate" on product from new artists. Recalling the early days of the music business, Weiss complained that wholesalers were no longer given the opportunity to listen to and judge new records in advance of the release. "How do you expect me to give you an order for \$100,000 without knowing what I'm buying?" he demanded.

Norman D. Cooper, president of his self-named one-stop in Philadelphia, complained that the labels had not given the one-stops enough time to adjust to the new returns policies. "We need help," Cooper said. "We have to be able to get stuff out of our warehouses before the manufacturers make us return a limited amount of product." Cooper also called for "better credit allowances" from the manufacturers, and pointed out that the labels would have

to offer wholesalers additional compensation if they were to distribute video cassettes and video discs in the future.

Billing, credits, and shipping from the manufacturers were the main concerns of Don Moscatelli, LP buyer for Peter's One-Stop in Boston. Although he expressed the opinion that the new returns policies would have an overall beneficial effect upon the industry, Moscatelli warned that the greater selectivity in buying necessitated by the ceilings would particularly hurt record sales for new artists.

Inflation Hurts

The macroeconomic issues of inflation and related spiraling costs were matters of concern to all of the wholesalers. Chet Kajeski, president of the Detroit-based Martin & Snyder One-Stop, which specializes in supplying 45s to jukebox operators, said that although his business was very healthy at the moment, the effect of inflationary pressures on his accounts was becoming evident. "Inflation is eating up a greater



ROLL OVER BEETHOVEN — MCA recording artist Bernadette Peters recently stopped by *Cash Box's* New York offices to show off the Vargas drawing of her on the cover of her forthcoming debut LP, "Bernadette Peters." Pictured are (l-r): Barry Goodman, New York promotion manager for MCA; Peters; Ken Terry, managing editor of *Cash Box*; and J.B. Carmiclie, east coast general manager of the magazine.

Racks Adjust To Return Lids

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Despite the levelling off of the initial problems presented by the returns programs, rack jobbers are still not meeting the new regulations with enthusiasm. The most harshly contested program was that of CBS, which, along with RCA, implemented a returns ceiling of 10% to 22% at the beginning of the year.

CBS opted not to stage a clean out of old product when it implemented its returns program, leaving rack jobbers with large amounts of unwanted goods. One rack executive who feels the move was unjust is Kaplan.

"It wasn't fair," said Kaplan. "It's tough enough to live with the 20%, but CBS didn't even give us a clean out, and we were left with a large amount of product to begin with."

Echoing Kaplan's sentiments was Skippy White, owner of Massachusetts Record Distributing Company. "CBS drew a line.

They handed us a computer run-off and said here is your return," explained White. "We were stuck with five times the amount that was listed."

Steve Marmaduke, of Western Merchandisers in Texas, felt he spoke for a lot of racks when he said, "Suddenly we had a lot of product that was useless. We had to conversely cut the amount of money we spent on new product."

Another returns program that has sparked controversy among rack jobbers is that of WEA, which implemented a policy of "credits" and "charges" based upon break-even projections of 18-22%, depending upon customer classification, on Dec. 31, 1979.

While some of the rack operations maintained that they still might have trouble in meeting WEA's returns ceiling, others are quite pleased with the policy. One such rack is Brown Record distributors. "We've always bought tight," said Mingus. "This year our returns are about 10-12% on WEA product. Since their ceiling is 22%, we're going to get a lot of credit and stand to make money."

The returns programs of RCA and RSO (which debuted ceilings of 18-22% based upon customer classification at the first of the year and was followed by the rest of the Polygram group on March 1) have also been met with a more sympathetic attitude since their implementation, although it was aided by the fact that neither company put out much product in the first quarter. A majority of the rack spokesmen felt it was too early to comment on the recent activation of Polygram's program.

Nevertheless, since the initial shock of the seemingly hardline returns regulations has been mitigated to a degree, rack jobbers are adjusting to the new policies.

Kaplan of Handleman best capsulized the current mood of his fellow rack jobbers when he stated, "Returns are heaviest at the first part of the year, and then they begin to taper off. Although, we're still a little behind with the programs, things should turn around by May."



BIG SHOT — Columbia Recording artist Billy Joel recently crossed the country in an extensive two-week promotional tour of New York, Chicago, Atlanta, Dallas and Los Angeles. Joel visited various accounts and radio stations to promote his new "Glass Houses" LP and the single "You May Be Right." Pictured at various radio stations around the country are (l-

r): Jack Snyder, music director, KMET, Los Angeles; Sam Bellamy, program director, KMET; Joel; Bob Garland, regional promotion manager, Columbia; Joel; Ron Chapman, program director, KVIL/Dallas; Chuck Rhodes, music director, KVIL; Ed Climie, regional promotion manager, Columbia; Joel and Larry Lujack, air personality, WLS/Chicago.



ROCKET PUBLISHING SIGN FILMSTARS — Rocket Publishing managing director Eric Hall recently signed the new group Filmstars, whose first single has just been released on EMI Records. The deal embraces the entire world. Pictured at the London night club Legends are (l-r): Hall; Rob Norman, Adrian Shepherd, Gary Deans, Steve Laurie and Steve Stroud of the band; Paul Northcott, Rocket Publishing and John Reid, Rocket Group chairman.

EAST COASTINGS

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management and was in town to close a deal for his client, **Roz Ryan**, who just landed a role in "Ain't Misbehavin'." Ryan has just been produced by **Mike Theodore** and **Dennis Coffey**. Fontaine also manages **Ronnie McNair**, who just finished producing gospel-funk artist **Rance Allen** for Fantasy and who will record as a solo for **Don Davis**. Fontaine has also finished recording with **Bootsy Collins**, whose next album is said to be a major departure. Fontaine describes his playing in the sessions as "twenty minutes of barrelhousing and spitting fire." Finally, Fontaine reports that the Detroit activities worth watching are a punk funk group called **TFO**, which features ex-Motown keyboardist **Rudy Robinson**, and the **Temptations' Holland-Dozier-Holland** reunion, which will require contractual clearance on **David Ruffin**. . . In other Detroit news, **Rob Tyner**, lead singer of the **MC5** has reformed the group, retaining the name but none of the original members. Reportedly, this has incurred the displeasure of other original members. The group will perform at the Rockages Flea Market at the Hotel Diplomat on March 29.

—aaron fuchs

ON JAZZ

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instantly focused even the most tangential solos. Particularly impressive was guitarist **Kevin Bell**, whose funky chording, long linear lines and unusual harmonic sense mark him as the successor to the great **Pat Martino**. Guitarist **Tyrone Nipkins** provided a more rock-oriented foil to Bell and helped to create a wall-of-sound that allowed the soloists to choose any number of tonal centers instead of the usual two chord vamping; Law & Order offers great hope for future jazz-rock combinations. The featured act was **Phillip Wilson's Magic**, who are more grounded in funk musics and third world rave-ups. Did I say funk? Let me repeat that. **FUNK!** Magic is creating some of the most deeply felt funk music since the glory days of Memphis and New Orleans. Roll over **George Clinton**, tell the **Blues Brothers** the news. Wilson has made a name for himself as one of the most sensitive drummers in jazz, able to swing hard at a delicate level of dynamics that most drummers don't know exists or to create free streams of motion that define a pulse without stating a beat. What most people don't know is that Wilson is also one of the great rock/funk drummers; he led bands in St. Louis with **Jullus Hemphill** and **Dave Sanborn** and did a three-year stint with Sanborn in the **Paul Butterfield Blues Band**. All of his percussive and arranging skills have come together in **Magic**. The groove he lays down with ex-George Benson bassist **Stanely Banks** is low and slow, leaving out all the non-essential notes in favor of a concise bottom that makes all of the guitar and horn counterpoint sound bigger and prettier. Guitarist **Jehri Riley** played a left-handed Stratocaster right-handed (shades of **Otis Rush** and **Jimi Hendrix**), combining with rhythm guitarist **Larry Simon** to create a choppy carpet of riffs and textures and occasionally stepping out to take stinging, pungent solos that were grounded in the classic Chicago-blues tradition. The horn section of **Fran Lowe**, **Jimmy Heywood** and **Jullus Hemphill** provided yet another stream of contrary motion with some beautiful suggestions of calypso, high-life, raggae and bar walking vamps, and Hemphill proved once again that he is one of the most intelligent improvisers in all of music with solos that might begin in a gut-bucket and end by speaking in tongues. Every groove — funk reggae, rock, blues — was animated by a genuine feeling for the music, and hopefully we'll come up with a better name for it than "punk jazz." But for right now, **Phillip Wilson** and **Blood Ulmer** have created the most musically satisfying, danceable punk jazz in existence, and the signs are that a lot of musicians are already going to be checking out the waters of this new synthesis.

DELAY ON THE WAY — Jazz and classical music have taken the lead in bringing the audiophile perfection of digital delay into the marketplace, with specially recorded recordings available for some time now. GRP Records, which is distributed by Arista Records, plans to become a full-digital label, according to **Dave Grusin** and **Larry Rosen**, who head the company. Grusin and Rosen said that all future GRP releases will either be live digital recordings or be mixed using the digital format. The live method was used on Grusin's current LP, "Mountain Dance," and upcoming releases by trumpeter **Tom Browne** and singer/songwriter **Scott Jarrett** were, digitally mixed.

COMMAND PERFORMANCES — In a reprise of last year's well-received debut release, Commodore Records, in conjunction with Columbia Special Products, is issuing four new albums of classic jazz performances to coincide with this month's NARM Convention. The albums include the work of a unique, much-overlooked piano stylist named **Jess Stacy** (with **Bud Freeman**, **Mugsy Spanier** and **Lee Wiley**); **Eddie Condon** recorded at Liederkrantz Hall, the brawny, stomping tenor sax of **Chu Berry** (with **Roy Eldridge**, "Hot Lips" **Page** and **Sid Catlett**); and **Lester Young** with the Kansas City Six, which features some of his greatest small group performances. Alternate takes will be included to give jazz buffs an insight into the evolution of an improvised composition. Also new from Columbia Special Products is the new Encore Star Series, with a remarkable **Count Basie** album which features the Count's first recorded sessions for Columbia from 1939. Among the great soloists featured in Basie's greatest aggregation are drummer **Jo Jones**, trombonist **Dickie Wells**, trumpeter **Buck Clayton**, tenorist **Lester Young** and vocalists **Jimmy Rushing** and **Helen Humes**.

chip stern

Polygram, Guber Pact For Movieiest

(continued from page 12)

MCA Universal will distribute all of these films except for *Hollywood Knights* (to be distributed by Columbia Pictures) in North America. In addition, Universal will also distribute all other films financed by Polygram Pictures. Outside of North America, the film will form its own distribution network.

In the TV area, Polygram Pictures will produce six hours of material in the immediate future, including two one-hour specials for the *Mysteries Of The Sea* series, to be aired on the ABC network. (Polytel, a division of the Polygram Group, will have worldwide syndication rights on Polygram Pictures' television properties.) *National Geographic* magazine will release a book based on the series in May.

The only theatrical production scheduled by Polygram Pictures thus far is *Bread And Circus*, a play directed by Pat Burch, who choreographed *Grease*.

Staff Appointments

Guber has appointed Gordon Stulberg, formerly president of 20th Century-Fox Film Corp. and now a senior partner in the Los Angeles-based law firm of Mitchell, Silberberg & Knupp, as president and chief operating officer of Polygram Pictures. William Tennant, the current Casablanca FilmWorks president, will become president of the new company's motion picture division.

Calling Polygram Pictures "an ideal and virtually unique combination of proven creativity, box office success and international financial strength," Coen Solleveil, president of the Polygram Group, added, "Through Polygram Pictures, Polygram is now directly entering the United States and worldwide markets in all entertainment areas in which it was for-

merly involved with Casablanca FilmWorks. The new company represents a major commitment by Polygram to establish itself in the same leadership position in the U.S. that it currently enjoys in recorded music, film and television worldwide. Our name is on the company and our reputation is behind it, as well as a large sum of money, I might add."

Froelich Named

(continued from page 7)

While noting that he is "cautiously optimistic" about the short-term outlook for the record business, Froelich said, "We believe in the long-term growth of the industry and feel that we will be a major force contributing to that growth."

Froelich, who was a principal architect of MCA's acquisition of ABC Records last year, was praised by MCA Inc. president Sid Sheinberg for his contributions to the ongoing restructuring of MCA's music activities.

"Gene has participated importantly with the management of our label and distribution organizations in working toward increasing our presence as an international record company," said Sheinberg. "We are fortunate in having an executive who so thoroughly understands this complex business available to furnish guidance in the exciting, albeit difficult days that lie ahead."

O'Shea Promoted

(continued from page 10)

significant role that music programming will play at MCA DiscoVision."

It was noted further that much of the musical programming will be available in discrete stereo, which utilizes one of the unique features of the Phillips/MCA optical video-disc system. "These types of music programs are just the beginning of a major music series we will be adding to our videodisc catalog," according to O'Shea.

O'Shea will be working closely with Jim Fiedler, president of MCA DiscoVision, in the marketing of MCA's videodisc software.

Qwest, WB Pact

(continued from page 12)

According to Jones, the first artist acquisition for Qwest is singer/actress Patti Austin, who Jones will also produce. Work on her album will begin following completion of the Benson project.

Most noted for his achievements in over 30 years in the industry as a composer, film scorer, and producer, Jones has also served in an executive capacity at two labels — vice president of A&R for Mercury records and musical director for Barclay Disques in Paris.



QWEST CONSENSUS — Principals in the Warner Bros. Qwest deal recently celebrated the agreement. Pictured are (l-r): Ed Rosenblatt, vice president and director of sales and promotion, Warner Bros.; Mo Ostin, board chairman and president, Warner Bros.; Quincy Jones, founder and president, Qwest; and George Benson, Warner Bros. artist.

INTERNATIONAL

Ontario Drops 10% Concert Tax On Canadian Acts

TORONTO — The Ontario provincial government has dropped its 10% sales tax on Canadian theatrical and musical performances. The provincial government restored the exemption for Canadian artists that was lifted last year (**Cash Box**, July 21, 1979).

The dropping of the sales tax was hailed by Canadian Recording Industry Assn. (CRIA) president Brian Robertson as an "enlightened and refreshing decision that will greatly improve the employment opportunities of Canadians in music and the arts."

In the past, performances held or staged by charitable or non-profit groups were exempt from the tax, but under the new government actions, the exemptions will be extended to any organization sponsoring live commercial performances employing Canadian talent exclusively.

"The sales tax exemption will provide a much needed incentive, particularly in the concert field," said Robertson. "The 10% tax has been a millstone around the neck of concert promoters and theatrical producers for the last year or so, and one has to congratulate Revenue Minister Lorne Macack and Culture and Recreation Minister Reuben Baetz for their sensitivity to this situation and their ability to act quickly in the best interest of Canadian performers."

Ovation Opens Offices In London

LONDON — Ovation Records has established a new British branch and opened an office in London. Ovation U.K., Ltd. will handle marketing of the label's product in the country, with Pye Records as distributor.

David Howells will head Ovation U.K. as managing director, with additional responsibilities to oversee and coordinate the company's licensees throughout Europe.

In support of the opening of the U.K. branch, Ovation recording artists Joe Sun and the Kendalls will perform at the International Country Music Festival at Wembley in April.

Commenting on the new operation, Ovation president Dick Schory said, "I expect our new U.K. operations to play a very important role in Ovation's expansion plans for the '80s. Under the capable leadership of David Howells, we intend to aggressively market Ovation product in the territory, and at the same time, actively seek outstanding British and other European talent for release in the U.S. and throughout the world. I have long had a great deal of respect for British talent."



SUGARHILL GANG IN LONDON — The Sugarhill Gang kicked off its current UK tour with a resounding performance at London's Venue club. During the show the threesome was presented with silver discs to mark sales in the UK of the chart-topping single "Rapper's Delight." Pictured are (l-r): Guy (Master G) O'Brien, Michael (Wonder Mike) Wright and Henry (Big Bank Hank) Jackson, all of the Sugarhill Gang.

ACC Goes To RCA SelectaVision For U.K. Video

LONDON — Associated Communications Corporation (ACC), the U.K. company headed by Lord Grade, recently announced the conclusion of two deals that will give the company a greater holding in the fast-growing videodisc and tape markets. The new deals will also help strengthen the RCA videodisc system, one of the main competitors to the videocassette concept being pioneered by other large firms.

ACC's first deal is with RCA, who have acquired the exclusive rights to *Jesus Of Nazareth* for its future videodisc SelectaVision system, which is soon to be marketed. RCA has also acquired other films and programs for videodisc. Lord Grade commented that he and his company had deliberately chosen to back the videodisc system because they believe that ultimately it will become more successful than videotapes.

ACC's other deal was pacted with Magnetic Video Corporation of America, a subsidiary of 20th Century-Fox and one of the largest distributors of videotapes in America. Magnetic Video is now going to start manufacturing videodiscs using the RCA SelectaVision system, and included under the new deal are 64 films that will be transferred onto video. *The Boys From Brazil*; *Capricorn One*; *The Eagle Has Landed* and *The Muppet Movie* are a few of the titles.

Discoexpo To Be Held

GENOA — Discoexpo, a national market-exhibition of records, tapes and music, will be held here at the Genoese Fairgrounds from April 25-May 1.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — TV promotion for pop artists, a touchy subject during the past two years, eased a bit during the last months of 1979 and seems to be improving in 1980. RCA has arranged a daily program for kids with Channel 13 that will be emceed by local duo **Barbara & Dick** and will have, among other features, music. There will be also a weekly stint, all musical, with soloists and groups appealing to a wide audience.

Microfon is launching its first Arista product, after the contract signed some weeks ago. Previously the label was distributed here by EMI, with several top acts like the **Alan Parsons Project** and **Barry Manilow**. **Marlo Kaminsky**, president of Microfon, plans a strong promo campaign in behalf of these and other artists.

A new series of police seizures of bootleg tapes has been reported by the press office of CBS, stating the determination of this company in fighting piracy. In some of the cases, the actions took place at printing plants. Although the percentage of bootleg tapes and records is not very high in this country, it is considered that strong activity is needed against this sort of delinquency to avoid its proliferation.

Phonogram signed a new contract with folk duo **Los Visconti**, one of the strongest-selling names in folk music. Los Visconti are from the southern part of the Buenos Aires province, but their music has nationwide appeal. They have also toured to other South American countries with success, in spite of a repertoire apparently confined to very typical forms.

Interdisc has signed famed chantress **Olga Guillot** to a worldwide contract, with K-tel, releasing her product in Spain and probably Melody Records in Mexico. **Ruben Aprile**, president of the company, reported his satisfaction regarding this signing to **Cash Box**, since Olga has been a good selling melodic voice for many years in all Spanish-speaking countries.

Tonodisc Records general manager **Francisco Vidal** informs about new releases under the Impacto budget label. The lists include names like **Jorge Cafrune** and **Atahualpa Yupanqui**, and will probably add good volume to the company sales in the autumn and winter seasons.

Sicamericana's release of an album by **Ubaldo Fillol**, soccer goalkeeper of the team that won the World Cup in 1978 and one of the current local sports stars, seems to be selling very well. Of course Fillol does not sing, but furnishes advice on soccer and speaks about his childhood.

miguel smirnoff

Australia

MELBOURNE — The Police have been forced to postpone several dates on their Australian tour and to cancel shows in New

Zealand. Lead vocalist/bass player **Sting** was hit by a throat infection and doctors ordered him not use his voice for a least a couple of weeks. It was serious enough for Sting to be warned that if he sang before he fully recovered, he could lose his voice permanently. Four sold-out Sydney shows and one in Brisbane were postponed to take place after dates in Melbourne, Adelaide and Canberra. Three New Zealand shows were cancelled completely.

Australia is currently playing host to a number of international stars: **Fleetwood Mac**, making an SRO tour of major cities playing indoor venues; **Judie Tzuke**, doing the rounds of press, TV and radio interviews to support her single "Stay With Me Till Dawn"; **Ellen Foley**, giving her "Nightout" album a promo push with great success; **Tom Petty**, due any day for similar jaunt; English classical-rock group **Sky**, featuring expatriate Australian guitarist **John Williams**, touring for the **Paul Dainty** Corporation; **David Bromberg**, performing at small venues with good response, and **Leonard Cohen**, doing sessions of up to a week in major centers, again for Paul Dainty.

Jazz pianist **Alan Zavod**, best known for his work with violinist **Jean Luc Ponty**, is back home in Australia to record two new albums: one of the Australian Broadcasting Commission with the ABC Melbourne Showband; another for small independent jazz label Jazznote Records. Zavod will record some material in America, taking with him Melbourne engineer **Chris Thompson**, with whom he's been working on both albums at Richmond Recorders and the ABC's studios.

More Oz talent to the world includes songstress **Christie Allen**, who has so far had two Top 10 singles and a top selling album for Mushroom Records and has pacted with WEA International for all territories outside of America, excluding Australia and New Zealand. In the U.S., she's inked with Polydor. Her debut album, from which the singles were lifted, was produced in London by **Terry Britten**. . . . Another signing is **Jo Jo Zep and The Falcons**, another Mushroom act. They've signed with Full Moon Records, the label formed by **Irving Azoff**, manager of the **Eagles**, and ex-Atlantic Records executive **Michael Kiefner**, which will be released through CBS in the U.S. For the rest of the world, The Falcons will be released by WEA International.

David Tickle, who worked with **Mike Chapman** on albums for **Blondie**, **The Knack** and **Suzi Quatro**, has just finished work on the debut album for Melbourne group **The Allens**, to be released locally by Mushroom Records. The album was recorded at the Music Farm Studios, north of Sydney. . . . **The Sports** have released their

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 **Last Train To London** — ELO — Epic
- 2 **Quiereme** — Angela Carrasco — Microfon
- 3 **Wake Up** — Ian Dury — Epic
- 4 **Jungle People** — James Hunt — Music Hall
- 5 **I Was Made For Loving You** — Kiss — Casablanca
- 6 **Sempre Estoy Pensando En Ti** — Leo Dan — CBS
- 7 **Me Gusta El Mar** — Palito Ortega — RCA
- 8 **One Way Ticket** — Eruption — RCA
- 9 **I Have A Dream** — ABBA — RCA
- 10 **Genghis Khan** — Dschinghis Khan — Microfon

TOP TEN LPs

- 1 **La Playa Del Amor** — soundtrack — Microfon
- 2 **Midnight Express** — soundtrack — Casablanca
- 3 **Grandes Hits** — various artists — RCA
- 4 **Letter To My Mother** — Richard Clayderman — Tonodisc
- 5 **Dynasty** — Kiss — Casablanca
- 6 **Discovery** — ELO — Epic
- 7 **Hit Sounds, vol. 4** — various artists — EMI
- 8 **Ruidos En Espanol, vol. 7** — various artists — Polydor
- 9 **Greatest Hits, vol. 2** — ABBA — RCA
- 10 **14 Exitos Del Verano** — various artists — Microfon

Prensario

Australia

TOP TEN 45s

- 1 **Crazy Little Thing Called Love** — Queen — WEA
- 2 **Dreaming My Dreams With You** — Colleen Hewett — RCA
- 3 **Please Don't Go** — KC & The Sunshine Band — CBS
- 4 **Do That To Me One More Time** — Captain & Tennille — Astor
- 5 **Blame It On The Boogie** — Jacksons — CBS
- 6 **Another Brick In The Wall, Part II** — Pink Floyd — CBS
- 7 **He's My Number One** — Christie Allen — Festival
- 8 **Don't Stop 'Til You Get Enough** — Michael Jackson — CBS
- 9 **Always Look On The Bright Side Of Life** — Monty Python — WEA
- 10 **Escape (The Pina Colada Song)** — Rupert Holmes — Astor

TOP TEN LPs

- 1 **The Wall** — Pink Floyd — CBS
- 2 **Reggatta De Blanc** — The Police — Festival
- 3 **Tusk** — Fleetwood Mac — WEA
- 4 **September Morn** — Neil Diamond — CBS
- 5 **Off The Wall** — Michael Jackson — CBS
- 6 **Dynasty** — Kiss — Astor
- 7 **20 Golden Greats** — Creedence Clearwater Revival — Festival
- 8 **The Rose** — Original Soundtrack/Bette Midler — WEA
- 9 **Mad Love** — Linda Ronstadt — WEA
- 10 **The B-52's** — The B-52's — WEA

— Kent Music Report

Italy

TOP TEN 45s

- 1 **Video Killed The Radio Star** — Buggles — Island
- 2 **My Sharona** — The Knack — Capitol
- 3 **Solo Noi** — Toto Cutugno — Carosello
- 4 **Disco Bambina** — Heather Parisi — CGD
- 5 **Another Brick In The Wall** — Pink Floyd — Harvest
- 6 **C'E' Tutto Un Mondo Intorno** — Matia Bazar — Ariston
- 7 **Remi E Le Sue Avventure** — Ragazzi di Remi — Fonit-Cetra
- 8 **Spacer** — Sheila B. Devotion — Carrere
- 9 **Se Tornassi** — Julio Iglesias — CBS
- 10 **Buona Domenica** — Antonello Venditti — Philips

TOP TEN LPs

- 1 **The Wall** — Pink Floyd — Harvest
- 2 **Innamorarsi Alla Mia Eta** — Julio Iglesias — CBS
- 3 **Attila** — Mina — PDU
- 4 **Viva L'Italia** — Francesco De Gregori — RCA
- 5 **Una Giornata Uggiosa** — Lucio Battisti — Numero Uno
- 6 **Buona Domenica** — Antonello Venditti — Philips
- 7 **Viva** — Pooh — CGD
- 8 **Breakfast In America** — Supertramp — A&M
- 9 **Sensitive And Delicate** — Steven Schlaks — Baby Records
- 10 **Banana Republic** — Francesco De Gregori/Lucio Dalla — RCA

— Musica E Dischi

INTERNATIONAL

INTERNATIONAL DATELINE

latest album, "Suddenly," again produced by Englishman Peter Solley. Release in the U.S. will depend on Arista Records, which might choose to lift a second single from the "Don't Throw Stones" album to follow-up "Who Listens To the Radio." Hot tip is that the song "Can't Ever Decide," from "Suddenly," will be the next release.

Local musicians taking off for various parts of the world soon include **The Angels**, who have changed their name to **Angel City** to avoid confusion in America with the existing group **Angel**. They'll be touring smaller venues on the east and west coasts to coincide with release of their U.S. debut album on Epic Records, a compilation of their three top-selling Australian albums . . . Also visiting the U.S. soon are the two leading members of **Air Supply**, **Graham Russell** and **Russell Hitchcock**, whose single, "Lost In Love," is currently Top 40.

The **Boys Next Door**, an avant-garde, art rock band from Melbourne, have gone to England to live for a few months to see if they can rustle up some interest. With a strong cult following at home, built from live performances, an album, and several singles and EPs on the small independent Missing Link Records, they're hopeful of creating some waves with their innovative English-styled music. At the same time, Missing Link has opened a London office to coordinate release through independent operators of records by Australian groups **Whirllyworld** (electronic synthesized music), **Little Murders** (new wave) and **Boys Next Door**. In America, the **Boys Next Door** are being handled by Ralph Records . . . **Mi-Sex**, whose #1 Australian single, "Computer Games," and album, "Graffiti Crimes," has been released in the U.S. by Epic Records, are preparing for a three-month tour of Europe, the U.K. and America.

allan webster

Italy

MILAN — CGD's artist **Sandro Giacobbe** has been rewarded with the "gold map of the world" for having sold 2,500,000 records outside Italy during 1979. Giacobbe's current album, on CGD label, is "Mi va che ci sei."

Rock music has been discovered by many Italian groups in this period. A rock festival took place in Milan at Odissea 2001 discotheque, revealing new bands and soloists . . . Dischi Ricordi is now distributing a new rock-oriented label, 1980 Italian Records, whose catalogue includes LPs and singles by new wave bands like **Gaz Nevada**, **Art Fleury**, **Luti Cromo** and many others . . . In the meantime, the Cramps label, distributed by PolyGram, has released singles by **Kaos Rock**, **Take Four Doses** and **Windopen**.

Saxophonist and hitmaker **Fausto Papetti** received his third gold record from

Krikor Mintangian, president of Durium Records, in a ceremony celebrating his 20 year's recording activity on Durium.

A new label, Monitor, has been born in Rome. Distributed by RCA, the cast includes a few author-folksingers and a group called **Zafra**.

WEA's rock group **New Trolls** and young author-performer **Vincenzo Spampinato** have begun a 40-day tour throughout Italy, including Milan and Rome. . . . A new album by jazz-rock group **Perlgeo**, "Alice in Wonderland," has been announced by RCA. Interest in jazz and jazz-rock releases has been growing in Italy among young people the last two years.

—mario de luigi

Japan

TOKYO — Rooting out pirated records and tapes and the abolition of the sales taxes on records and tapes are the two main objectives of 1980 for the Japan Phonograph Record Assn. (JPRA), according to **Saburo Watanabe**, president of the organization. The priorities were established at the annual JPRA meeting Feb. 29 in Tokyo.

Both issues figure prominently in JPRA operations. Last year, the organization submitted a petition to the government asking that sales taxes be dropped both for aesthetic reasons and because magazines and books are not taxed in this manner (**Cash Box**, Dec. 8, 1979). In addition, the organization participated in the confiscation and destruction of counterfeit goods on the southern island of Kyushu (**Cash Box**, Feb. 9). The counterfeit product was believed to have been from southeast Asia.

In other business, the JPRA also reported that both revenue and volume for imported records increased during 1979. Total import revenues reached 5.3 billion yen (\$21.3 million) during the year, an increase of 28% over 1978; while unit volume of 5.8 million was 20% higher than the previous year.

Dave Grusin and the **GRP All Stars**, a new fusion group from America, is expected to visit Japan in the middle of March on a ten-concert tour of the main cities here with additional shows on radio and TV. Coinciding with the visit, Nippon Phonogram will implement a massive promotional campaign to promote the GRP label.

kozo otsuka

Spain

MADRID — Looking ahead to April, there is excitement in Madrid and Barcelona with dates announced for those cities in **Billy Joel's** European tour. His album, "52nd Street," was one of the great records of the year according to those who have been following Joel's career since the days of "Piano Man."

(continued on page 94)



SOLLEY DIRECTS FALCONS' FLIGHT — After producing "Screaming Targets" for Jo Jo Zep And The Falcons, which went gold, English producer Peter Solley was called in again to work on the band's next album. Pictured are Joe Cammilleri (r), lead singer and songwriter for the group, and Solley.

Precision Video Signs New Distribution Deal

LONDON — Precision Video, Ltd., a subsidiary of Pye Records, has concluded a distribution agreement for video product with Derann Film Services, Ltd.

First releases will feature the films *Night Of The Big Heat*, starring Christopher Lee, Peter Cushing and Patrick Allen and *Island Of Terror*, starring William Sylvester and Tracey Reed. Within the next few months, Derann will be announcing up to 30 other titles.

Derann Film Services started in business 15 years ago distributing 8mm home movies and since has grown considerably into a prominent organization. The company's launch into video is a natural development spurred by keeping an eye to the future. For Pye and Precision Video, this now makes the fourth distribution deal that has been signed in the short period of Precision's existence.

MUSEXPO Sets Date For This Year's Meet

LOS ANGELES — MUSEXPO '80, the 6th annual International Record and Music Industry Market, will be held at the Americana Hotel, Bal Harbour, Miami Beach, from Sept. 26-30. The annual gathering will feature office booths, a video showcase and numerous workshops/seminars.

Additional information on the gathering can be obtained from MUSEXPO's American headquarters at International Music Industries, Ltd., 1414 Avenue of the Americas, New York, N.Y. 10019, phone: (212) 489-9245; or from MUSEXPO offices in Australia, France, Italy or the U.K.

U.K.'s Northern Rock Scene To Be Spotlights

by Nick Underwood

LONDON — Rockburgh Records, the small independent company headed by Sandy Robertson, will release a compilation album featuring 16 new bands from the north of England on March 31. Titled "Hicks From The Sticks," the LP is a mixture of new tracks and others that have previously been released as singles on small, local, obscure labels, or by the bands themselves.

The entire project was put together by Nigel Burnham, a writer from Leeds, Yorkshire, who believed that an abundance of local northern talent has been ignored by the major record companies, and who felt that an attempt to alert the world to the rich vein of talent running through the U.K.'s industrial heartland was needed.

Rockburgh Records has planned a substantial promotion and publicity campaign to back the LP's release. It will also be releasing several album tracks as singles, beginning with "Sympathy (Don't Be Taken In)" by Expelaire, released on March 21. The 16 new bands featured on the album include **Aircraft**, **Expelaire**, **Clock DVA**, **Music For Pleasure**, **Nightmares In Wax**, **Ada Wilson** and **Keeping Dark**, **Modern Eon**, **Medium Medium**, **Radio 5**, **They Must Be Russians**, **Section 25**, **Art Failure**, **I'm So Hollow**, **Wah Heat**, **Stranger Than Fiction**, and **The Distractors**.

CRIA Releases List Of February Certifications

TORONTO — Three platinum albums and one platinum single highlighted the February certifications of the Canadian Recording Industry Assn. (CRIA). In addition, four albums and five singles were certified gold during the same period.

Leading the list of album certifications were platinum awards (100,000 sales) for Englebert Humpderink's "Especially For You" on CBS; "Dancin' At The Disco," a various artists package on CBS; and the Boomtown Rats' "The Fine Art Of Surfacing" on Polygram.

Gold certifications (50,000 sales) went to "Especially For You;" "Dancin' At The Disco;" Angele Arsenaulet's "Y'a Une Ettoile Pour Vous" on SPSS; and Stevie Wonder's "Journey Through The Secret Life Of Plants."

Leading the list of singles certifications was a platinum award (150,000 sales) for the Sugarhill Gang's "Rapper's Delight" on Quality. Gold awards (75,000 sales) went to "Rapper's Delight;" "Ladies' Night" by Kool & The Gang; the Boomtown Rats' "I Don't Like Mondays;" Goldorak's "Noam" on CBS and "Under My Thumb" by Streeheart on WEA.

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s

- 1 **Dayitokayi** — Chrystal King — Canyon
- 2 **Sayonara** — Of Course — Toshiba/EMI
- 3 **Shushifu** — Alice — Toshiba/EMI
- 4 **Wake Up** — Kazuo Zayitsu — Toshiba/EMI
- 5 **Tomarigi** — Sachiko Kobayashi — Warner/Pioneer
- 6 **Koyi** — Chiharu Matsuyama — Canyon
- 7 **Omawo To Futari** — Hiroshi Ituki — Tokuma
- 8 **Okura Kotoba** — Kayiwentayi — Polydor
- 9 **Kuchibiruyo Atsuku Kimiwo Katara** — Machiko Watanabe — CBS/Sony
- 10 **Dogeshi No Sonet** — Masashi Sada — Free Flight

TOP TEN LPs

- 1 **Kishotenketsu** — Chiharu Matsuyama — Canyon
- 2 **Greatest Hits, vol. 2** — ABBA — Disco
- 3 **Public Pressure** — Yellow Magic Orchestra — Alfa
- 4 **Okawerinasayi** — Miyuki Nakajima — Canyon
- 5 **Solid State Survivor** — Yellow Magic Orchestra — Alfa
- 6 **Yumegataru** — Saki Kubota — CBS/Sony
- 7 **Rise** — Herb Alpert — Victor
- 8 **Kaglrinaki Chosen** — Alice — Toshiba/EMI
- 9 **Harutsugedori** — Momoe Yamaguchi — CBS/Sony
- 10 **Three And Two** — Of Course — Toshiba/EMI

—Cash Box of Japan

The Netherlands

TOP TEN 45s

- 1 **Crying** — Don McLean — EMI
- 2 **Do That To Me One More Time** — Captain & Tennille — Inelco
- 3 **An Englishman In N.Y.** — Godley & Creme — Polydor
- 4 **Save Me** — Queen — EMI
- 5 **Pearlydum** — BZN — Phonogram
- 6 **I Hear You Now** — Vangelis & Jon — Polydor
- 7 **Que Sera MI Vida** — Gibson Brothers — CNR
- 8 **Rock 'n' Roll High School** — The Ramones — WEA
- 9 **With You I'm Born Again** — Billy Preston & Syreeta — EMI
- 10 **Rapper's Delight** — Sugarhill Gang — Inelco

TOP TEN LPs

- 1 **Short Stories** — Jon & Vangelis — Polydor
- 2 **The Wall** — Pink Floyd — EMI
- 3 **Pretenders** — WEA
- 4 **Chain Lightning** — Don McLean — EMI
- 5 **I Love You** — various artists — K-tel
- 6 **Homo Saplens** — Robert Long — Bov/Negr
- 7 **Freeze Frame** — Godley & Creme — Polydor
- 8 **Make Your Move** — Captain & Tennille — Inelco
- 9 **Night Reins** — Janis Ian — CBS
- 10 **Night Out** — Ellen Foley — CBS

—Nationale Hitrant Produktes

Spain

TOP TEN 45s

- 1 **Man Gave Names To All The Animals** — Bob Dylan — CBS
- 2 **Another Brick In The Wall, Pt. 2** — Pink Floyd — EMI
- 3 **I Pledge My Love** — Peaches & Herb — Polydor
- 4 **No More Tears (Enough Is Enough)** — B. Streisand & D. Summer — CBS/Fonogram
- 5 **Video Killed The Radio Star** — Buggles — Ariola
- 6 **Me Llamas** — Jose Luis Perales — Hispavox
- 7 **Please Don't Go** — KC & The Sunshine Band — Epic
- 8 **Do That To Me One More Time** — Captain & Tennille — Fonogram
- 9 **Don't Bring Me Down** — ELO — Epic
- 10 **Que Sera De MI Vida** — Gibson Brothers — Columbia

TOP TEN LPs

- 1 **The Wall** — Pink Floyd — EMI
- 2 **Slow Train Coming** — Bob Dylan — CBS
- 3 **Tiempo de Otono** — Jose Luis Perales — Hispavox
- 4 **Greatest Hits** — Bee Gees — Polydor
- 5 **Senora** — Rocio Jurado — RCA
- 6 **20 Diamond Hits** — Neil Diamond — Fonogram
- 7 **A MI Aire** — Mari Trini — Hispavox
- 8 **Reggatta de Blanc** — Police — Epic
- 9 **The Long Run** — Eagles — Hispavox
- 10 **Oceans of Fantasy** — Boney M — Ariola

—Cash Box of Spain

INTERNATIONAL

Mensch Named Head Of C.C.C.'s London Office

NEW YORK — Peter Mensch has been named managing director of the newly-opened London office of Contemporary Communications Corp. (C.C.C.), the firm headed by Steve Leber and David Krebs. Mensch coordinates various European marketing and promotion activities for C.C.C. artists. In addition, he will serve as the firm's personal manager for the European-based groups AC/DC and The Scorpions. The new offices are located at 12 Southwell Gardens, Flat 4, London SW7 4RL, telephone 01-373-5441.

WEA Int'l Signs New Artists To Distrib Pact

LOS ANGELES — Jo Jo Zep and the Falcons, Christie Allen and Jimmy Cliff, have pacted with WEA International for worldwide distribution, excluding certain territories.

Australian natives Jo Jo Zep and the Falcons and Christie Allen are both signed to the Mushroom records label. Jo Jo Zep and the Falcons are slated for a May LP release, while Allen is scheduled for a June album release.

Jamaican artist Jimmy Cliff is also scheduled to release his sixth LP in May, titled "I Am The Living."

IFPI Finance Director Glason Dies March 10

LOS ANGELES — Peter Glason, director of finance and administration for IFPI, died March 10 following a severe stroke. Glason joined IFPI, the international federation in the forefront of the fight against piracy, counterfeiting and bootlegging, in 1974, following a successful law career outside of the industry. He was promoted to director of finance and administration last year.

Glason leaves a wife, Judy, and four children.

WHERE IN THE WORLD

Teldec reording artist **Erlka Pluhar** is currently on an extensive tour of Germany and Austria. The 40-city tour, which began Feb. 19, will conclude with a performance in Mannheim on April 2.

A&M recording group **The Police** is currently on a tour worldwide entitled "The First Anglo American Action Since World War II." The tour covers 37 cities in 19 countries, including Japan, Taiwan, New Zealand, Australia, Thailand, India, Egypt, Greece, Italy, France, the U.K. and The Netherlands.

Mary Macgregor is currently touring Japan and the Far East. The four-week tour includes dates in Hong Kong, Thailand, Malaysia, the Philippines, Australia, Taiwan, South Korea and Japan.

WAR, The Music Band (MCA) and **Blood, Sweat & Tears** (LAX) will begin a tour of the U.K., Germany and The Netherlands on March 27. The 15-city tour will conclude on April 20. The tour will be filmed for future use, and tapes will be made for upcoming "live" LPs by the groups.

The Commodores (Motown) will tour Japan from March 29 to April 3. The tour will be highlighted by a guest appearance at the Tokyo Music Festival March 30 at the Nippon Budokan Hall in Tokyo.

Charlie Rich (EMI America/UA) will begin a tour of Europe and the U.K. on March 29. The tour, which includes dates in Germany, Switzerland, France, Sweden, the U.K. and The Netherlands, will end on April 7.

MCA recording artist **B.B. King** will begin an international tour on April 1. King will tour Europe from April 1-17, performing in Eire, the U.K., France, Finland, Sweden, Norway and Denmark. King will follow with a South American tour, playing Brazil and Argentina from April 24-29; and another European visit, with dates in France, Austria, Sweden, Denmark, Germany and the U.K. from July 3-23. The final leg of the tour will begin Oct. 8 in Australia, to be followed by performances in Japan, Hong Kong, Singapore, the Philippines and Thailand.

MCA recording artist **Ray Clark** will perform at Wembley Stadium in London on April 5. Earlier in the day, he will tape the *Val Doonican* television show.

Capitol recording artist **Al Martino** will do a 12-city tour of Canada from April 7-25.

Horace Silver (EMI America/UA) will tour the U.K. and Europe from April 7 to May 10. The tour will include dates in the U.K., Sweden, Finland, Denmark, Switzerland, The Netherlands, Italy, Portugal and France.

Tom Petty & The Heartbreakers (MCA) will tour Japan and Australia from April 13 to May 4.

B.J. Thomas (MCA/Songbird) will play four dates in Canada, April 20-26, as part of a national USA tour.

Frank Sinatra will perform for two weeks in the U.K., beginning Sept. 8. From Sept. 8-13, he will perform at London's Royal Festival Hall, followed by a Sept. 15-20 stint at the Royal Albert Hall.



TOURISTS GET SILVER — While playing Aberdeen, Scotland, recently, *Tourists* were presented with a silver disc for the LP, "Reality Effects," by the Lord Provost of the city. This was a special occasion for Annie Lennox of the *Tourists*, as Aberdeen is her home town. Pictured with the silver disc are (l-r); The lord Provost Of Aberdeen and Lennox.

INTERNATIONAL CERTIFICATIONS

Spyro Gyra

MCA recording group Spyro Gyra received a silver disc in the U.K. for its LP "Morning Dance."

Sugarhill Gang

The Sugarhill Gang had its "Rapper's Delight" single certified silver in the U.K. The single is on Sugarhill Records.

B-52's

WEA Records of Australia recording group B-52's had its self-titled debut LP certified gold.

Christie Allen

Mushroom recording artist Christie Allen was awarded with a gold record in Australia for her "Goose Bumps" single.

Pat Benatar

Chrysalis recording artist Pat Benatar received a platinum record in Canada for her debut LP, "In The Heat Of The Night."

INTERNATIONAL DATELINE

(continued from page 93)

The 1980 Eurovision Festival will be held in The Hague, The Netherlands on April 19. **Trigo Limpio** (Fonogram) is the representative chosen by Spanish television and will compete with a song by **Jose Antonio Martin**, "Quedate Esta Noche," with arrangements by the well-known jazz musician **Pedro Iturralde** . . . **Mari Trini**, one of the top Spanish female vocalists, has a new album whose title is "A Mi Aire." The LP marks an evolution in her style with stronger rhythm backing. **Danilo Vaona** arranged several of the songs. Vaona did some outstanding work last year for other Spanish artists, notably **Victor Manuel** and **Ana Belen**, both from CBS. It seems that his participation on the Mari Trini album is just the beginning of an extended working association for the arranger-composer with Hispavox.

Victor Manuel made a comeback last year with his hit single "Solo Pienso en Ti" and the album "Soy un Corazon Tendido al Sol." Now the Asturian artist has worked quickly to make sure that his success has a follow-up with the new single "Quien Puso Mas," which belongs to the LP whose title is "Luna."

Jazz enthusiasts are having a field day. The Catalan label Edigsa has released some real masterpieces in the past four months. They distribute the ECM label and have gotten a passionate response from both critics and fans for the release of such LPs as "Return to Forever" (**Chick Corea**), "The Koin Concert" (**Keith Jarrett**), and "Sol do Meia Dia" (**Egberto Gismonti**). Now a second series of LPs, which includes high quality recordings by **Jack de Johnette, Jan Garbarek, Bill Connors, Gary Burton, The Art Ensemble of Chicago** and others will soon be available. By the way, Bill Connors was in Madrid March 2 for two concerts with the RTV Orchestra, conducted by **Luciano Berio**, which were to have taken place Feb. 2-3. Due to circumstances beyond their control, the musicians were unable to rehearse and the concerts, which were to have included the world premiere of some of Berio's works, were cancelled, much to the displeasure of the concert-goers.

Magnet Records Ltd. (U.K.), whose roster includes **Darts, Chris Rea** and **Matchbox**, has signed a distribution agreement with Columbia here with initial releases programmed for March . . . **Bill Lovelady** and **Lene Lovich** were in Spain for TV shows. Lovich promised to return in May for a live appearance. "One Step Beyond," the hit by the English group **Madness**, has finally reached our shores with release by Columbia. CBS was a step ahead with the Spanish version by **Luis Cobos**, an excellent studio musician who debuted as a solo artist with this single.

Bob Dylan currently tops the singles chart with "Man Gave Names To All The Animals" and has the number one LP, "Slow Train Coming." This feat coincides with the Spanish showing of his film, *Renaldo & Clara*, which has been cut down to two hours . . . CBS is giving a heavy push to **J.D. Souther** and his album "You're Only Lonely." The advance copies have been getting positive reaction . . . **Barclay James Harvest**, the veteran U.K. group, who are getting ready to release the new "Eyes of the Universe" LP will appear in concert in Madrid and Barcelona March 5 and 7, respectively. Polydor's taking great pains with the promotion for this occasion, as they expect the group's live act to make an impact and have scheduled release of the new album for the tour dates.

The Buggles (Ariola) came through Spain on their way back from MIDEM, where the group got two gold discs for sales in France, and was named "Most Promising Group of the Year." Their album, "The Age of Plastic," mixes pop and electronic

sounds, making a sort of "techno-pop." **Trevor Horn** and **Geoff Downes**, the two group members, had a long chat with **Cash Box** about their plans for new recordings, their earlier work with **Jonathan King**, and future concert tours on the same billing with such groups as **Bob Marley** and **Fleetwood Mac**.

RCA is enjoying a very active period, with the new **Jefferson Starship** album taking off due to strong promotion there, as well as for the entire catalog. **Daryl Hall & John Oates**, with their LP "X-Static," are being talked of as artists for the '80s. **Waylon Jennings, Dolly Parton** and **Instant Funk** are beginning to get their due recognition as well . . . **Robert Gordon**, who is creating a stir with his new album, "Bad Boy," is expected here the first week of March to tape TV programs . . . **Rocio Jurado** continues to be the center of promotional activity, as far as the local artists are concerned, with her new album "Senora" already a best seller.

angel alvarez

United Kingdom

LONDON — Last week, a small U.K. company called World Wide Audio Products was presented with eight gold records by Miller International of Germany to mark sales figures of over 2,000,000 for records and cassettes of children's book authoress **Enid Blyton's** "Twins Of St. Clare" series. This extraordinary figure comes ironically at a time when record companies on both sides of the Atlantic are cutting back on whole departments, and childrens records are now stocked in only a few U.K. retail outlets. World Wide Audio Products was lucky to have acquired, shortly after its inception as a record production company, the exclusive worldwide recording rights of all Blyton's books. Interestingly, according to UNESCO's annual stocktaking of world literary transactions, **Lenin** is more translated than the Bible (381 translations against 215), but the British children's writer comes third, beating **Karl Marx** (148) with 165 translations around the world.

Polydor Records, which is licensed to release Radar Records product in the U.S.A. and Canada, recently rejected the new LP by Radar group **Bram Tchaikovsky** following protests from its distribution and promotion staff over the tactless title of the album and its sleeve. Titled "The Russians Are Coming," the sleeve depicts the group members in the guise of Russian cosmonauts. Due to the negative response from their own personnel, Polydor has rejected the title and the sleeve on the grounds that it may well cause widespread offense in certain areas of the U.S.A. following the mood of America after the Russian intervention in Afghanistan. The group has since retitled the album "Pressure" for the American market. The original LP title and sleeve will remain in the rest of the world and Canada.

DJM's current hottest hope, new wave band **Slaughter**, had its latest LP, "Bite Back," released on March 14 in the U.K. and March 24 in the U.S.A. The band is set to undertake a U.K. tour March 18 to back the release and there are hopes to take on a debut American tour in May . . . All three **Fleetwood Mac** U.K. dates in June have sold out for the imminent visit, the first since April 1977 . . . New wavers **The Angelic Upstarts** release a second Warner Bros. LP next month titled "We Gotta Get Out Of This Place," which was the original '60s hit song for **The Animals**, and is also the group's March 14 single release for Warners . . . Phonogram is backing metal-boogie rockers **Status Quo's** latest 12-past hits compilation album, "12 Gold Bars," with a national 250,000 (about \$550,000) pound advertising campaign for TV and press exposure.

nick underwood



MCA DISTRIBUTING HOLDS REGIONAL MEETS — MCA Distributing Corp. held its semi-annual regional meetings in Scottsdale Feb. 15-17 and in San Juan March 6-8. Pictured (l-r) at the three day conventions are: Howard Taratino, salesman (N.Y.); Santo Russo, vice president of product development; Neil Hartley, vice president of national ac-

counts; Bill Lambert, salesman (Nashville); Al Bergamo, president of MCA Distributing Corp.; Bob Specca, regional director (Phil.); Ron DeMarino, sales manager (Phil.); John Burn, director of national sales; Neil Hartley; Ron Bauder, salesman (Phil.); Sam Passamano, Sr., executive vice president of MCA Distributing and Al Bergamo.

MCA Distributing Holds Meetings In Arizona, San Juan

LOS ANGELES — The MCA Distributing Corp. held its semi-annual regional meetings at the La Posada Hotel in Scottsdale, Ariz. on Feb. 15-17 and the Du Pont Hotel in San Juan March 6-8.

Al Bergamo, president of MCA Distributing and the keynote speaker at the three-day conclaves, presented a philosophy for 1980 that stressed a sales attitude in marketing and the importance of a union between promotion and sales.

The opening days of the weekend were also devoted to awards. Honors for branches of the year went to Minneapolis, managed by John Jump; Denver, managed by Carl Michelakis, and the top award to Philadelphia, under the direction of Ron De Marino. In addition, the highly coveted salesman of the year award was presented to 29-year old MCA veteran Ray Bauder, who contributed 67% of the business for the Philadelphia branch.

Part of the conventions were devoted to workshop presentations by the 17 sales offices. The workshops concentrated on the selling of country, black and pop product.

Meetings also featured roundtable discussions chaired by the MCA national distributing staff. Executive vice president Sam Passamano Sr. spoke on existing programs, including the midline and Twofer series, and plans to introduce an oldies program within the next quarter. Neil Hartley, vice president of national accounts, outlined merchandising plans for releases and presented new in-store materials. John Burns, director of national sales, discussed customer analysis and advertising procedures, and Wayne Tappan, director of depot operations, reviewed the structure of depots and ordering procedures.

Bergamo also announced plans to market 24 movie titles on video cassettes (ranging from the classic *Animal Crackers* to *The Deer Hunter*), and that MCA Distributing Corp. would increase distribution of the video discs to 40 cities by the end of 1980. (See separate story, page 10).

Additionally, Bergamo launched plans to carry Putnam books *Cruel Shoes* and *Growing Up With The Beatles*, which will be included in the existing line of albums, tapes and cassettes through music outlets.

Licata Appointed

(continued from page 8)

label's stability during the economic blight last year. For the last year, Licata has been involved in the daily operation of the company.

Licata said that with the appointment, he would now have more time to work more closely with the artists and their managers. He also said he could more closely guide the label's A&R staff to recruit "artists most suited to our philosophies."

NMPA Holds First Song Awards

NEW YORK — "The Gambler" and "You Needed Me" were tied in the voting for the song of the year award in the first annual National Music Publishers' Association (NMPA) song awards. The awards were made last week to winners in nine categories of popular music, by NMPA board members from Hollywood, New York, Nashville, and Atlanta, in a presentation ceremony at the Plaza Hotel.

"The Gambler," which was written by Don Schlitz and published by Writers' Night Music, was also named as the 1979 country song of the year. "You Needed Me," which was written by Randy Goodrum and co-published by Chappel & Co. and Ironside Music, was also named as the 1979 pop song of the year.

The disco song of the year was "I Will Survive," which was written by Dino Fekaris and Freddie Perren and published by Perren-Vibes Music, Inc. The award for Broadway song of the year was given to "Don't Cry For Me, Argentina," from the show "Evita," created by Andrew Lloyd Webber and Tim Rice, and published by Leeds Music Corp. (MCA).

The gospel song of the year was A.P. Carter's "Will The Circle Be Unbroken," which was published by Peer International Corp. The easy listening award went to composer Neil Diamond and lyricists Alan and Marilyn Borgman for "You Don't Bring Me Flowers," which was co-published by Sontebidge Music and Threesome Music Company.

The 1979 rhythm & blues song of the year

Jacksons, Motown Reach Accord In Contract Suit

LOS ANGELES — Motown Records Corp. has retained the right to re-release the entire Jackson 5 catalog, royalty-free, on a world-wide basis under terms of an agreement ending a three-year-old breach of contract suit against the Jacksons and CBS Records.

The agreement also called for the Jacksons, who except for Jermaine vacated the label in 1975, to pay Motown \$100,000 in cash and further allows Motown to retain legal ownership with all rights to the name "Jackson 5."

Michael Roshkind, Motown board vice chairman, said that the agreement could "mean a lot of money" for the label.

While Roshkind did not comment on what product from the Jackson 5 catalog might be slated for re-release, Motown, as part of its 20th anniversary celebration, has already released an anthology of past #1 hits that includes three Jackson 5 songs and a song by Michael Jackson.

The original suit, filed in 1975 when the Jackson 5 left to sign with CBS, asked that \$20 million be paid Motown. In 1976, a Superior Court judge ruled that the Jackson's seven-year pact had expired, permitting the group to pact with CBS.

was "After The Love Has Gone," which was co-written by David Foster, Jay Graydon and Bill Champlin, and co-published by the Ninth, Garden Rake, Irving, Foster Frees and Bobette music firms. Paul Jabara's "Last Dance," from the film, "Thank God It's Friday," was named movie song of the year. The song was published jointly by Primus Artists Music, Olga Music and Rick's Music, Inc. The number one Latin song was Moncada and Paco Cepero's "Si, Pero No," which was published by Ediciones April Music, SRL Spain.

Speaking to 200 publishers, writers and music industry leaders assembled for the awards, Leonard Feist, president of the NMPA, said, "These awards are the only ones devoted purely to songs. These voters are an elite group of peer professionals, whose judgements on songs are definitive. As any realistic performer or recording industry executive will confirm, it all starts with the song."

Hyman Appointed Business VP For CBS Video Firm

NEW YORK — Myron A. Hyman has been appointed vice president of business and administration for the CBS Video Enterprises Division. He will report to Cy Leslie, president of the CBS Video Enterprises Division.

Hyman will be responsible for the business activities of the division, including contract negotiations surrounding the acquisition and production of programming. Leslie, in making the announcement, said that Hyman "is a very welcome and important addition to the CBS Video Enterprises Division. His broad experience and unusual abilities will be invaluable as he undertakes his new responsibilities."

Hyman joined CBS in January 1977 as a general attorney for the Law Department of CBS Inc., and has served as associate general counsel for the CBS Records Group since August, 1977. He has also worked for the Xerox Corporation, General Electric, Inc., and the General Learning Corporation.



Myron Hyman

51 West Label Bowed By Special Products Division Of Columbia

NEW YORK — Columbia Special Products (CSP), a service of CBS Records, has formed a new label called 51 West Records & Tapes. The label, which will be distributed nationwide by indie distributors, will debut this week at the NARM convention in Las Vegas.

According to Al Shulman, vice president of CSP, none of the material in the first release is from the CBS Records catalog. Among the artists featured in the first 45 releases are Neil Sedaka, Ronnie Milsap, Sam Cooke, Dionne Warwick, Gladys Knight, Reverend James Cleveland, Captain Kangaroo and Buddy Rich.

The 51 West label, which encompasses all categories of popular music, will include re-issued material in completely new packaging, plus previously unreleased material. Between 12 and 15 additional releases are planned for this year, most of which will be newly recorded.

Commenting on the new line, a spokesman for CBS Records said, "there's a whole lot of product which is outside the realm of what we're recording at CBS. Shulman must see a real opportunity to do a good job on this merchandise, and he likes the catalogs he's drawing from."

At press time, details on the upcoming newly recorded releases, distribution network and price structure for the 51 West line were unavailable. The new line's product will be available for inspection at Booth 43 at NARM and at CBS headquarters in New York.

Kathman Bows Seaside Studios Mgmt. Firm

LOS ANGELES — Christopher Kathman has announced the formation of Seaside Studios, an artist's management company, in Los Angeles. Kathman, a former freelance journalist, currently manages San Fernando-based singer/songwriter Vonda Shepard. Seaside Studios offices are located at 2107 N. Highland Ave., Hollywood, Ca. 90068. The telephone number is (213) 462-1133.

CBS To Issue Album Based On 'Kramer'

NEW YORK — CBS Masterworks will release "Baroque Suite," an album which includes the Vivaldi and Purcell compositions heard in the Columbia Pictures film, "Kramer vs. Kramer." The album will be available on cassette and will list for \$8.98.

For The Record

An article in the March 15 edition of *Cash Box* incorrectly quoted David Rothfeld, vice president and divisional merchandise manager for Korvettes. The statement should have read: "The \$5.98s are not only selling on their own merits, but we're seeing a good number of companion sales with front-line items as well."

COIN MACHINE

EAST COAST REPORT

Jury Still Out On Marriage Of Coin-Op Games, Roller Skates

Water flumes in the southeast, Formula One racing courses in the west, mall locations in the heartland and roller skating rinks in the east — every region in the United States seems to have its own social congregational domain. And along with this expense of entertainment facilities has also come the opportunity for widening the base of where one can find coin-operated equipment. Beyond the area and seasonality of some of these places, the point to be made is that today, as never before, the diversity of accessibility to games has increased sufficiently so that coin-operated equipment has become a desirable, if not needed, addition to most family amusement businesses.

Interestingly, the prime attraction for today's youth has also undergone a bit of a transformation. In the '50s and even early '60s, the bowling alleys of America found themselves the haunts for the young male population. League play on Saturday mornings became a national phenomenon and especially in those parts of the country where winter meant indoor activities rather than trying to enjoy mild weather. But the tinge and stigma of the smoke-filled lanes was a lingering complaint by most parents who felt that their children weren't really safe in such surroundings. This over-riding concern, however, didn't deter the teenagers from partaking in the sport or even the ultimate pastime celebrated by ABC Sports on Saturday afternoons.

The problem with the bowling alleys of the recent past were, and in some respects, still are, caught in the sexist appeal of males versus females. And the culture and society were dramatically changing as the country headed into the '70s and toward the '80s. As

Gottlieb Ships 'Spider Man', The First In New 'Star Series 80' Pinballs

CHICAGO — "Spider-Man," the first in Gottlieb's new "Star Series 80" line of flipper pinball games, will be shipped to U.S. distributors in April, according to Jack H. Mittel, the company's vice president and general sales manager.

The game, which was presented to Gottlieb distributors at a national distributor sales meeting in early January, has two new basic features — "System 80," the company's new solid state system, and "Dimension 80," which incorporates a new playfield size and lightbox design.

"It's difficult to appreciate how radically new in so many different respects that this game is until you actually see it and play it," commented Mittel. "It incorporates so many sight, sound, game play and service features that we realized right off the bat that it would take nothing less than a full scale sales meeting presentation for our distributors to assimilate all this information," he continued.

The most immediately apparent physical characteristic of the Star Series 80 game is its unique new playfield size — approximately two feet by four feet — or roughly half way between the old standard and the wide body game.

Unique Size

The company maintains, after exhaustive testing, that the "two-by-four" configuration is the ideal playfield size — large enough to accommodate the vast new potential for playfield features made possible by current solid state technology, yet no wider at the game's widest dimension than the old standard. Playfield area has been increased 34% with almost 300 additional square inches added.

Dimension 80 also includes a fresh ap-

proach to lightbox design incorporating easy accessibility to solid state boards and components. In addition, the speaker has been relocated in the top section of the lightbox, taking it away from the underside of the cabinet and providing what the company calls ear-level "sound projection."

System 80 refers to the new solid state system or, "the game with a brain." The new electronic format has added an expanded memory system, 15-step bookkeeping including automatic calculation of replay per-

Current Fad

On the east coast, due in part to the seasonal conditions and lack of space for the suburban sprawl indicative of the rest of the country, housing everything under one roof has been an ongoing hope. The fad movement worked right into the plan when an old endeavor got a chance for an

(continued on page 102)

never before, both young men and women were meeting on equal grounds and the sudden evolution called for newer concepts to appeal to both sectors of the teenage population. Where the junior high and high school child went after school and on weekends was something that would have to be tapped and the result was the creation of establishments that catered to both tastes and sensibilities. The social atmosphere became all important as did the competition for the money these teens had to spend. And outside of the local hamburger stand, malt shop or movie theatre, where else were they going to go? Arcades and game rooms supplied part of the answer, but even these places suffered the old bowling alley paradox of bad reputations regarding the ('hanging out') phenomenon as well as being principally a male stomping ground.

The need arose for combined efforts where both girls and boys would come for their free hours. One need only look at the first line of this report to get an idea of some of the solutions which have worked only too well at attracting and keeping business. The adjunct to this, however, has also been the slowly growing inclusion of arcade games. And, not always are the reasons simplistic or the motivations purely part of the overall scheme of things.

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'Spider Man'

Effects, Features Galore In 'Space Invaders... The Pinball'

CHICAGO — "It is a totally unique pinball package, unlike any other game ever seen in the industry," exclaimed Tom Nieman, vice president of marketing for the Bally Pinball Division, "and we are very excited about it." Nieman was referring to "Space Invaders... The Pinball," Bally's latest 4-player flipper. The new game abounds in special effects and heated play action and the factory is launching a dynamic promotion campaign to go along with it.

Space Invaders... The Pinball is designed to "mesmerize players everywhere" with its spectacular, marquee-like infinity lighting effect on the backglass combined with an accelerating "heartbeat" and laserlike sound package, which was designed to build intensity and excitement. "We have attempted to capture the incredible hypnotic pull of the video game in our pinball," Nieman added. "Players will be able to judge each other's ability from across the room as they watch the light pattern change and listen to the sounds and 'heartbeat' as they accelerate. These effects," he pointed out, "are all programmed to the game's play and have memory so that they will revert back to each player's position as the next ball comes up."

Playfield Highlights

The machine's playfield is as exciting and challenging as the special effects. There are four flippers with sound effects to provide total control over the supersized



'Space Invaders... The Pinball'

playfield and five red invader targets that advance a 20-40-60,000 bonus and increase the "heartbeat" rate and the changing of the light pattern sequence on the backglass.

Five blue invader rollovers light the center rollover to score the clone chamber value and the extra ball rollovers. In addition, they light the center target arrow for 5,000 points and three bonus advances. The trapped ball clone chamber has memory and scores 20,000 to 50,000 points with a

(continued on page 101)

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. CALL ME BLONDIE (Cnrystalis CHS 2414)
2. LOST IN LOVE AIR SUPPLY (Arista 0479)
2. HOLD ON TO MY LOVE JIMMY RUFFIN (RSO RS-1021)
4. THE SPIRIT OF RADIO RUSH (Mercury 76044)
5. ANY WAY YOU WANT IT JOURNEY (Columbia 1-11213)
6. YOU MAY BE RIGHT BILLY JOEL (Columbia 1-11231)
7. WHAT I LIKE ABOUT YOU THE ROMANTICS (Nemperor/CBS ZS9 7527)
8. SURVIVE JIMMY BUFFETT (MCA-41199)
9. BREAKDOWN DEAD AHEAD BOZ SCAGGS (Columbia 1-11241)
10. BORROWED TIME STYX (A&M 2228)

TOP NEW COUNTRY SINGLES

1. SEXY SONG CAROL CHASE (Casablanca CW 4502)
2. PERFECT STRANGERS JOHN WESLEY RYLES (MCA 41184)
3. PREGNANT AGAIN LORETTA LYNN (MCA 41165)
4. DIANE ED BRUCE (MCA 41201)
5. WALK ON BY DONNA FARGO (Warner Bros. WBS 49183)
6. THE WAY I AM MERLE HAGGARD (MCA 41200)
7. GONE TOO FAR EDDIE RABBITT (Elektra E-46613)
8. STARTING OVER AGAIN DOLLY PARTON (RCA PB 11926)
9. SHOTGUN RIDER JOE SUN (Ovation OV-1141)
10. GOOD OLE BOYS LIKE ME DON WILLIAMS (MCA 41295)

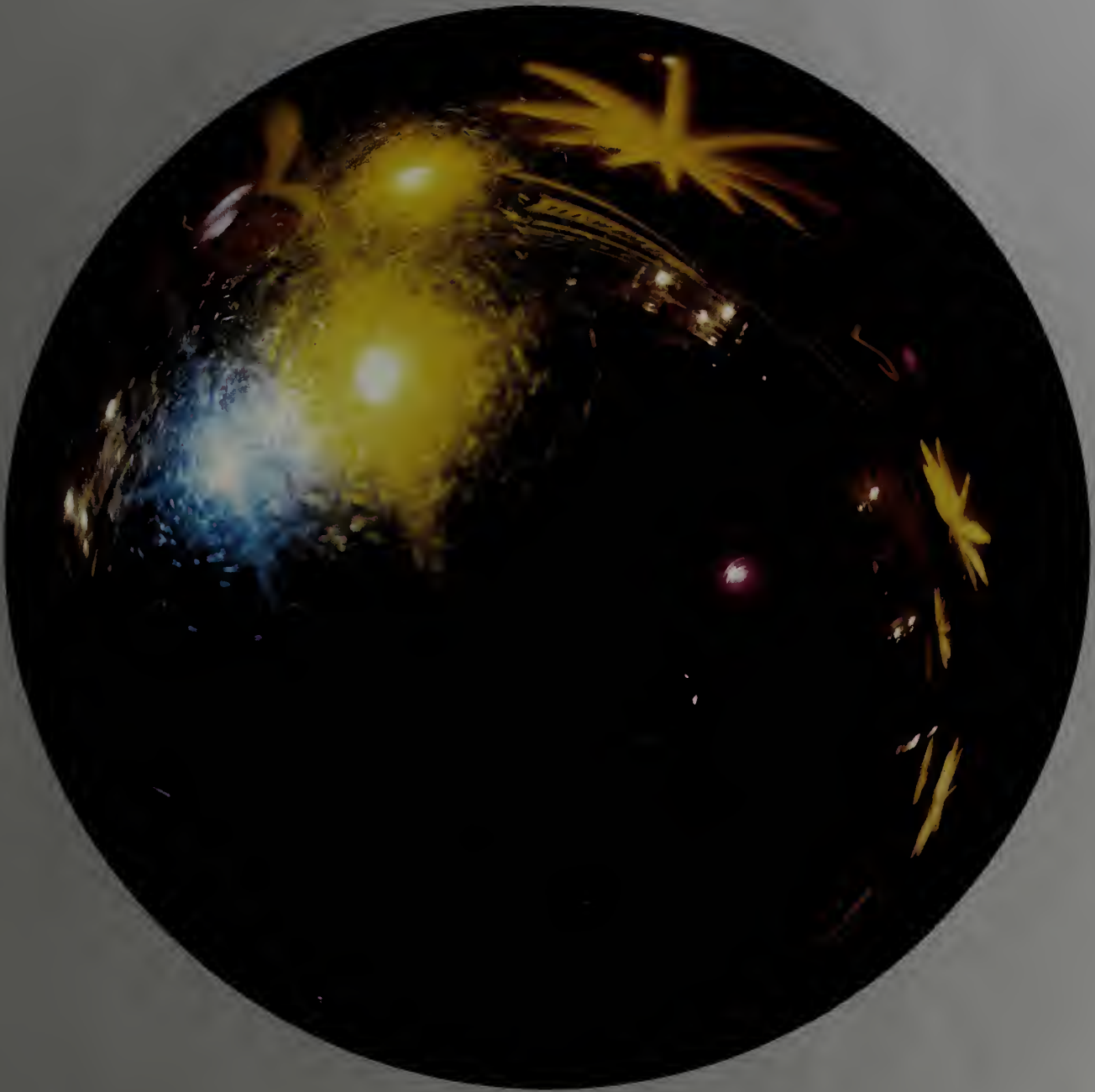
TOP NEW R&B SINGLES

1. STOMP THE BROTHERS JOHNSON (A&M 2216)
2. WHY YOU WANNA TREAT ME SO BAD? PRINCE (Warner Bros. WBS 49178)
3. LOVE IS GOOD NEWS AVA CHERRY (Curtom/RSO RS 1017)
4. ANY LOVE RUFUS AND CHAKA (MCA 41191)
5. EMOTION MERRY CLAYTON (MCA 41195)
6. CAN IT BE LOVE TEENA MARIE (Gordy/Motown G7186F)
7. GOT TO BE ENOUGH CON FUNK SHUN (Mercury 76051)
8. FUNKYTOWN LIPPS INC. (Casablanca NB 2233)
9. LET'S GET SERIOUS JERMAINE JACKSON (Motown M1469F)
10. CAN YOU FEEL IT PRESSURE (LAX/MCA 41179)

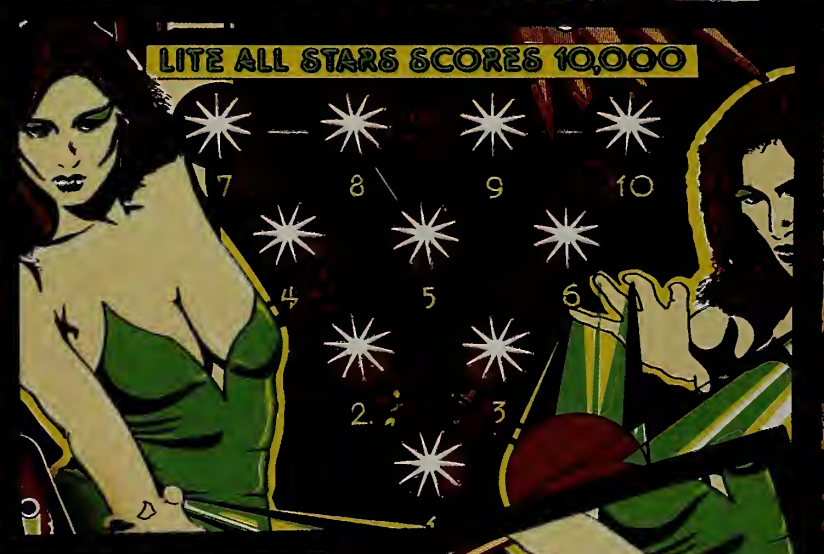
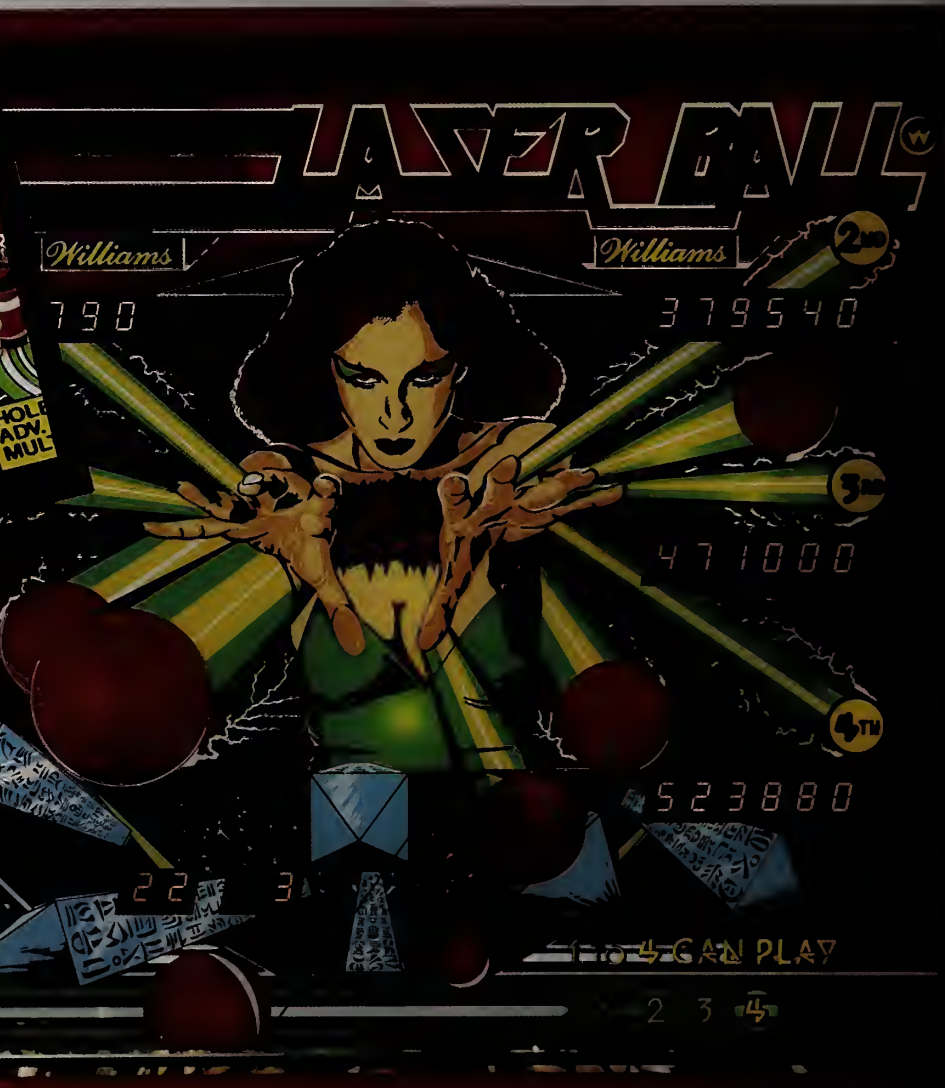
TOP NEW DANCE SINGLES

1. MAKE IT LAST MIDNIGHT STAR (Solar/RCA JH-11903)
2. DON'T WANNA LOVE YOU AGAIN JUDY CHEEKS (Dreham D7 0354)
3. A LOVER'S HOLIDAY CHANGE (Warner/RFC RCS 49208)
4. POP POP SHOO WAH EROTIC DRUM BAND (Prism PFF 310)
5. RIGHT IN THE SOCKET SHALAMAR (Solar/RCA JH-11929)

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- Front-end programming ease

Streak Through the Stars!

Each top lane fires 1 or 2 stars! Light up the heavens for 1000 points and advance bonus!

Activate the "FORCE FIELD"!

Blaze through the star-studded "FORCE FIELD"! Spot all 10 stars to light a "Laser Beam" for 10,000 points and energize throbbing intergalactic sounds that put a Laser Ball in your power! Make the "FORCE FIELD" 5 times and light extra ball target! Make it 6 times and light special target!

Laser Beams Radiate High Scoring Power!

Drop L-A-S-E-R targets and build increasing value to 20,000 and possible extra ball and special! Drop B-A-L-L targets and score 10,000 points for every "Laser Beam" lit! Advance the Bonus Multiplier with the super-charged hole kicker or by streaking through the target lane. Blast the "Laser Lane" spinners for 1000 points when lit! Then shoot across the playfield for the "Star Bonus Collector" and score 1000 points for each "FORCE FIELD" star lit!

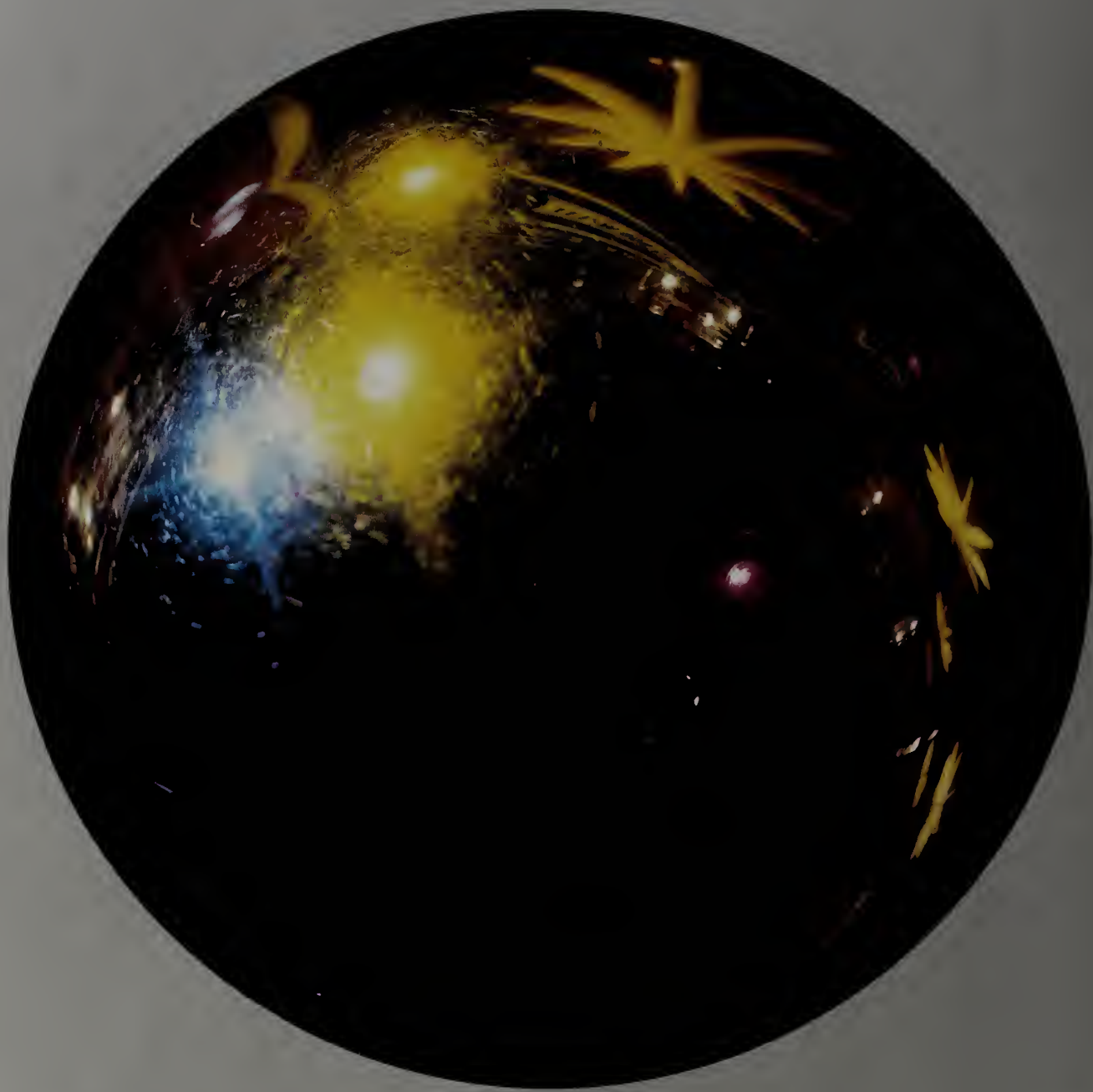
Height: 69½" *Depth: 52" *Width (cabinet): 29"
Width (backbox): 30¼" Weight: 250 lbs.
Instruction manual in game.

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Williams



LASER BALL

COIN MACHINE

Special Effects, Features Galore Enhance 'Space Invaders . . . The Pinball'

ded from page 96)
 "down effect each time the value
 ers. The bonus can be multiplied from
 rough 5x through the center hoop,
 with points and bonus advances.
 ere are several other popular features
 ding a set of drop targets whose value
 ases from 10, 15, 20, 25,000 and
 ial; and a center hoop which multiplies
 bonus and then awards 25,000 points
 special.

Among the most challenging of the new
 res is a single drop target guarding the
 ball gate that, when open, allows the
 er to shoot over and collect the bonus.
 mystery ship target has a special siren
 randomly signals a quick jump in value
 500 to 50,000 points.

Space Invaders . . . The Pinball" is so
 ic that we are sending it out on 50 cent
 " Nieman said. "It will be one play for
 quarters and three plays for an SBA
 ar. Our test reports substantiate the fact
 players are so entranced by this game
 their reaction to the increase has been
 positive."

Full production of the new machine has
 n scheduled for the end of March and
 her information may be obtained by
 acting the Bally Pinball Division at 90
 eary Drive, Bensenville, Ill. 60106.

Promotion Campaign

With the release of the new machine,
 has launched a very unique promo-
 campaign, phase one of which deals
 the telephone. By dialing the toll free
 bers (800) 323-3377 anywhere in the
 nental United States and (800) 943-
 . In Illinois, operators, distributors, et
 will receive the latest up-to-the-minute
 orts on Space Invaders . . . The Pinball.
 The promotion was conceived by
 eman and Bally's advertising manager,
 rol Mart Porth, and it begins with a series
 rotating messages on a toll free, 24-hour
 line. These messages are designed in a
 morous, entertaining and yet in-
 mative manner to help distributors and
 erators learn more about the unique
 aracteristics of Space Invaders . . . The
 nball. "We have written them in a light
 n so that people will be entertained and
 mulated to call back again and again until
 ey have heard all of the messages," ex-
 ained Tom Nieman. "We hope that the
 erators as well as the distributors will use
 ese to the fullest advantages and call the

Gottlieb Ships Spider Man' Pin

Continued from page 96)
 vantage and continuous averaging of play-
 ing time per game. Gottlieb engineering
 as also provided a redesigned and more
 powerful pop bumper, and "attract" mode
 new sounds and the sequenced flashing
 playfield lamps when the game is at rest.
 System 80, according to the company, also
 as unparalleled accuracy in scoring.

"All of these new features are melded
 to a completely absorbing game," con-
 cluded Mittel. "Although there is a never
 ending combination of scoring oppor-
 tunities, "Spider-Man" is basically easy to
 understand. It is obvious, for example, that
 a key scoring feature centers around the
 three knock-out holes in the upper left hand
 section of the playfield -- also that you can
 increase scoring off the upper pop bum-
 pers tenfold with a conventional pass
 through the neighboring rollover lane. A
 center target hit also increases values all
 around the playfield which the player can
 quickly identify even in the middle of ball
 action. The player will also note that the
 strategic placement of the four flippers
 makes full use of the new game size poten-
 tial."

toll free number for their customers to hear.
 By calling the toll free number for the loca-
 tion to hear, an operator will be showing
 how on top of the industry he is and what he
 is going to be doing for them. It can only
 serve to reinforce their relationship," he ad-
 ded. "We have sent out flyers with infor-
 mation on these toll free numbers that we
 hope will stimulate usage."

In addition, Bally is producing a full color
 comic book telling the "fully illustrated
 story" of Space Invaders . . . The Pinball.
 "In it, you will see the incredible, complete
 transformation of the video game into a pin-
 ball game and witness the phenomenon as
 it takes over locations everywhere," com-
 mented Carol Mart Porth. "The idea is to
 relate that we have captured the

magnetism of the video game in this pinball
 and that the earnings will follow the same
 route. We tried to make this promotion as
 humorous as possible, while taking advan-
 tage of the unique qualities and features of
 the game."

Porth also advised that "we have many
 other promotional items for Space In-
 vaders.

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 STARS**

**...at your
 local distributor**

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 Dimension 80
 and introducing
 Spider-Man™ The
 first spectacular
 new game in our
 Star Series 80**

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 celebrating a coming
 decade of innovation with
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 dates and come see the
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- NEW ATTRACT FEATURES
- NEW 15-STEP BOOKKEEPING
- NEW AUTOMATIC REPLAY
- PERCENTAGING
- NEW AUTOMATIC PLAYING TIME AVERAGING
- NEW SELF TEST FEATURES
- NEW UNPARALLELED ACCURACY

Gottlieb
**OPEN
 HOUSE**



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COIN MACHINE

Deco Establishes U.S. Headquarters

PALO ALTO, CA. — Deco, one of the top video game manufacturers in Japan, has established offices in the U.S. Heading up the Data East, Inc. operation in Palo Alto, Calif. is Mr. K. Iwamoto, executive vice president, who formerly served as international marketing manager of NEC and ITT. Hal Watner, who has considerable experience in the coin machine industry, was named director of marketing for the U.S. and European markets.

Originally known as Nomura Electronics, supplier of test and measuring equipment to the automotive, semiconductor and computer industries, Deco was started in 1976 by T. Fukuda, president/managing director of Nomura. With the establishment of U.S. headquarters Deco is now seeking larger facilities on both coasts to service American distributors.

Among the company's current products is "Astro Fighter," which is under license to Gremlin in the U.S., Video Games in Germany and Zaccaria of Italy. Deco also retained the right to manufacture and market a limited quantity under its own label. This machine, as Hal Watner pointed out, is enjoying a great deal of success. The firm's next scheduled model is called "Mole Hunter," which he described as "a refreshing, comical change of pace game that is earning excellent returns on location." Both models are available in upright and continental cocktail table styles.

The new Data East, Inc. offices are located at 2483 E. Bayshore Rd., Suite 206, Palo Alto, Calif. 94303. The phone number is (415) 494-7811.



Lenore Sayers

Sayers Rejoins Atari

SUNNYVALE — Lenore Sayers has been appointed to a regional sales manager post for the coin-operated division of Atari, according to an announcement from Frank Ballouz, marketing director of the company. Sayers, who had previously been a member of the Atari staff, returns to the company after serving as vice president of marketing at Cinematronics for the past nine months.

"We are very pleased to have Lenore back with us," Ballouz commented. "She brings with her six years of experience in all phases of sales and marketing, which is of value to both herself and Atari."

"Lenore's abundance of talent, experience and familiarity with our product line will add greatly to Atari's ability to serve our distributors," he added.

In her new post Sayers will report directly to Don Osborne, national sales manager, with territorial responsibility in the northeast, northwest and upper midwest regions.

Jury Still Out On Marriage Of Coin-Op Games, Roller Rinks

(continued from page 96)

updated change of life. Roller skating. Whether it's roller disco palaces or the old fashioned roller rinks, people of increasing number and widening ranges of age are taking to wheels and the skate key. The question remains as to whether this new stomping ground is also fertile for the advancement of arcade games.

The roller skating upswing has brought on new building and construction of existing centers as well as the from-scratch approach of erecting something to cash in on this newest of new drawing cards to the young as well as old population. And what one finds for potential new businessmen looking to skate on the bandwagon is a difference in opinion as to whether this east coast thing is really a response to the outside skateboard tracks of the west coast and south. In part, the analogy is correct, but more important is whether someone in the coin machine business wants to get involved with roller skating as the primary draw, include it in some wasted non-earning space, or try to combine the two hoping to further increase the profit potential of the business. And even here there are differing views.

Admittedly, the roller skating palaces opening up are truly a modern day success story which might become part of the national mainstream. The makers of "Roller Boogie" and the upcoming "Skatetown U.S.A." are undoubtedly banking on it, but can you as an operator? If one looks at the urban areas, the big shift has been more and more discos turning into roller discos and the parlaying of either pinball or video machines is a minimal effect due not only to space but also the element of the environment; loud noise, flashing lights and crowded quarters do not make up the complexion of ideal playing conditions when it comes to games. And the activity doesn't lessen when someone changes their dancing shoes to dancing roller skates. Where the premises can handle it, one does find a few games, many of the cocktail table variety, interspersed in the viewing, lounging and resting areas of many discos, as well as a few minor game areas meaning one or two pinball machines and an equal number of video games. For the most part, however, the crossover in audience isn't there when it comes to the urban mentality.

Skaters And Players

Move out of the cities, though, and there is some change only because entertainment can be so sparse from suburb to suburb. All-in-one centers proliferate hoping to attract everyone by offering everything, whether it's a shopping mall with restaurants, movie theaters and game rooms, or roller skating rinks complete with game room and dining facilities. The problem though is that the audience doesn't nearly match the norm of those who skate necessarily also being those who play games. One owner of a recently opened rink talked about how he thought that pinball machines would make a great deal of money in a little area he set aside only because his clientele were mostly teenagers. But this wasn't the case and he took out his machines, added a few sit-downs and hopes to get back his investment in maybe a year.

Another individual, approached by a local distributor, tried to add a few games in the limited space he had left and saw that video was better only because pinball took up too much room. His return of \$100 to \$150 per machine for a week isn't anything keeping his business going, but his feeling is that the games are there for those wanting them, and aren't in the way for

those who don't.

Talk to some of the roller skaters and they'll tell you that the music level is such that it's distracting if you're playing pinball and less of a problem for getting in front of a video game. And that if they want to take a break, they might play a game or two, but that if they really want to play arcade games that's where they'll go — to the local arcade. But even this isn't clear-cut as witnessed by one location in New Jersey where the middle of the roller skating rink is also the home of over a dozen pinball machines. And as you skate by you can watch people playing some of the newest solid-state models. The dark lights, whirling silver ball overhead that darts out beams of light is all part of the package where pinball has weaved in nicely with the total ambiance. And on the sidelines, near the refreshment stand, one can find video games as well as some older pinball machines. The main interest of those who go in is still roller skating, but for this success story, coin-operated equipment has also become a familiar staple.

Lastly, is the case of another New Jersey location, Fun Time, run by Murray Wollman and his son Drew, which is an entertainment center for a number of local towns. With an upstairs that includes pool tables, video games, pinball machines and some of the best pizza around, the Wollmans expanded to capture even a far greater audience and turned a downstairs dead space into a profit center of roller skating rink disco. Obviously, here the space was no problem and the segmenting of the games, food and roller skating was easily attained. But what it does show is an operation willing to tap into the mood of the people and offer them all that they could ever ask for. And business works year 'round for what is really a seasonal area competing with the Jersey shore in summer and inclement weather in winter.

All in all, one can look around to see that meeting places catering to the young, families and just those looking for some good fun, are on the upswing. In the east this has translated into the roller skating craze that has become much more than an idle wheel of fortune, whether one combines games or doesn't.

'Asteroids' Price Upped

SUNNYVALE — A 3% price increase on Atari's "Asteroids" is currently in effect, according to the company and all orders shipped after Feb. 22, 1980 have been reflecting this increase.

Commenting on the move, Atari's marketing director Frank Ballouz said, "We regret having to make this increase at this time, but because of price increases at the supplier level, we are forced to pass these added costs along."

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COIN MACHINE

CHICAGO CHATTER

The recent cocktail reception hosted by Williams Electronics, Inc., in Paris, to herald the appointment of ets. Salmon s.a. as the factory's exclusive distributor out there, was a resounding success, as we learned from company exec **Ron Crouse**. He and Williams president **Michael Stroll** played hosts at the big event, after which factory service schools were scheduled in Paris and Marsailles as an accommodation for Salmon's customers in those areas. Williams' field engineer **Neal Smithweck** conducted the sessions along with subsequent schools in Antwerp (for Seeben) and England (Ruffler & Deith) . . . On the subject of "Firepower," Williams upcoming new pin — Ron reports that the factory has commenced production for export. Test reports on the new model have been super, and that's putting it mildly. "Firepower," on test, is beating all competition, Ron noted, to the tune of outearning the leading contender by about 85%.

MIDWAY'S SERVICE MANAGER **Andy Ducay** advised us of a couple of revisions in the Midway school schedule listed in the March 15 Chatter column. Culp Distg. Co. of Oklahoma City will have its school on April 25 (instead of the 16th) and Southwest Dist. in San Antonio, Tex. on May 9 (instead of April 18). In addition, there'll be a Bally school on April 24 at Culp and Southwest; and a Bally class on May 8 at Southwest. The individual distributors may be contacted for full specifics on the various schools.

THE BIG "ALI" American Heart Assn. fundraising promo campaign, in behalf of Stern's upcoming Muhammad Ali pin, was officially launched in New Orleans on March 21. The new machine is scheduled for production the first week of April. Watch for it. At present, of course, the big emphasis is on "Big Game," the factory's first wide-body model . . . Field service engineer **Gene Roelle**, who's been maintaining quite an active school agenda these past many weeks, will be traveling to Europe at the end of April to conduct a series of Stern schools for factory distribut out there. Bon voyage.

DATELINE ROYAL OAK, MICHIGAN — home of Elcon Industries, where company prexy **Andre Dubel** is prepping for the firm's participation in the April 18-20 Int'l. Coin Machine Trade Show at the New York Statler. Andre said he will be manning the Elcon exhibit, displaying their current line of video uprights, cocktail tables and wall-games.

EASTERN FLASHES

Ben Chlcofsky, producer of the International Coin Machine Trade Show at the New York Statler Hotel April 18-20, notes that just about every major manufacturer will be represented at this year's convention, either with their own exhibits or through their East Coast distributors. Among the latest companies to sign up for exhibit booths (in addition to those listed in previous issues of **Cash Box**) are **Kurz Kasch**, **Movie Hut Inc.**, **Universal U.S.A. Inc.**, **Bulk Mfg.** and **Libln Associates**.

SONGSTRESS TONI ARDEN, whose single "My World Is You" has been heavily promoted on the jukebox circuit (and with good results as her New York rep Ben Arrigo tells us) will be appearing in The Copacabana on Friday and Saturday, March 28-29. Showtimes are 10:30 and 12:30 — and her repertoire includes her aforementioned release.

SPOKE WITH BOB HAIM of Belam just prior to his departure to cover both the Amusement Operators Expo in New Orleans and the Florida state association convention in Orlando. Belam-Florida hosted an exhibit at the latter event. Present business, he said, is "booming." Export sales have been consistently on the rise; and the domestic scene is equally satisfying. He mentioned how well the firm's Japanese cocktail tables are doing and, relative to video, singled out the hit selling Atari "Asteroids." Belam's **Shane Breaks** is currently in Southeast Asia on an extensive business trip.

CALIFORNIA CLIPPINGS

Exidy's "Bandito" and "Tail Gunner 2" and Gremlin's "Dual Game" are selling briskly at Portale Automatic Sales, according to **Peter Bettl**. The distrib is still awaiting the arrival of Gottlieb's "Spider Man," and will host an open house April 16-18 at Portale in L.A. and San Francisco when the new pin arrives. Meanwhile, Irving Kaye's new "Lions Head" pool tables (with the big brass lion head castings) have arrived at Portale and are selling well. Bettl maintains that table "should do something to help invigorate the pool market on the west coast."

JACK SUTTON HAS just returned from a successful sojourn at the NAMA convention in Anaheim, Calif. He told us that there was a general feeling at the vending fair that there weren't as many operators in attendance this year as last year. Sutton is presently awaiting the first shipment of Midway's "Galaxian" and Gottlieb's "Spider Man." While the "Prelude" remains the hot news in music at Rowe, the distrib is selling a lot of Rowe BC-20 hopper load changers to major arcade locations. The BC-25 and 11 model changers are also finding a home with many arcade owners in the San Francisco Bay area.

STATE ASSOCIATION NEWS

Milton Hobbs, secretary of the **North Carolina Coin Operators Assn.**, notes that the state association and neighboring group the **South Carolina Coin Operators Assn.** will be sponsoring a joint annual convention in 1981. As Hobbs pointed out, members of both groups often attend each others conventions, which was a contributing factor in the decision, but most importantly, the joint effort is aimed at generating more interest on the part of manufacturers in state group trade show participation. Hobbs has been a driving force in the North Carolina association for several years and quite often attends other state shows across the country. He first presented the idea for a joint convention in 1978 upon noticing a cut-back in manufacturer participation in various areas and a trend toward selectivity in deciding which shows to participate in. The 1981 event is tentatively scheduled for the second weekend in September at the Hilton in No. Myrtle Beach, So. Carolina. Plans are to alternate the convention sites between the two states on an annual basis . . . Incidentally, a group of about fifteen couples from the No. Carolina state association will be invading Las Vegas at the end of March — on a strictly pleasure trip.

Cinematronics Announces 'Rip Off'

EL CAJON — The next scheduled video game from Cinematronics, Inc. is a space action game for one or two players called "Rip Off." The outer space combat theme and the utilization of Cinematronics' patented Vectorbeam monitor, both of which are featured in this new model, were successfully featured in such previous sellers as the factory's "Starhawk" and the 1978 hit "Space Wars."

In Rip Off, players score points by shooting aliens who emerge from all sides in heated attack and then attempt to steal previous fuel canisters. The object of

defense is to destroy the aliens and avoid being destroyed while also protecting the fuel supply. The length of play time depends upon the skill of the player and progressive play action adds challenge to the game — the more aliens the player shoots, the smarter and faster they re-emerge.

The game action is similar in the two-player mode and the players may either compete or play as a team. Playing as a team allows for the attack from different formations and the setting up of ambushes,

Mondial Sends Gottlieb Pinball Game To China

NEW YORK — Suren D. Fesjian, president of the Mondial Organization of New York, recently returned from an extensive trip to the People's Republic of China, during which he visited most of the major cities including Peking and Shanghai.

While in Shanghai, Fesjian made contact with the Department of Tourism and Recreation and was subsequently offered a tour of the Children's Palace, where he observed some extremely old mechanical type games and a few old electric machines. He also noticed a workshop on the premises where youngsters could be trained to repair electro-mechanical devices.

Fesjian noted that the office of the organization graciously accepted his offer to ship them a Gottlieb pinball game. Apparently they had never heard of or seen this type of amusement device before, he said.



'Rip Off'



PINBALL PLAYBOY — Motown Records recently sponsored a drawing at nine participating retail stores in the Los Angeles and Chicago areas in support of Cook County's debut LP, "Pinball Playboy." Grand prize winners in the drawing each won a Bally pinball machine. Pictured in the **back row** are (l-r): Sean Riley, winner of Tower Records on Sunset Blvd.; Vic Caesar, producer of Cook County; and Hank Wylie, Motown. Pictured in the **front row** are (l-r): Brett Jones, winner of Westchester Music; Chris Honma, winner of World of Records; Takashito Kano, winner of World of Music; and Kazuo Fukuzaki, winner of Licorice Pizza on Sunset Blvd.

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FOR SALE USED MACHINES READY FOR LOCATION Williams Blue Chip Pinball I Player, \$600; Wms. Toledo, 2 player, \$25; Wms. Triple action, 1 player, 425; Wms. Triple Strike, 1 player, 425; Wms. Satin Doll, 2 player, 400; Gottlieb King Kool, 2 player, 200; Gottlieb Strange World, 1 player, 425; Gottlieb King Pin, 1 player, 200; Gottlieb Dootron, 2 player, 350; Gottlieb Big Shot, 2 player, 325; Gottlieb Abra Ca Dabra, 1 player, 400; Bally Time Zone, 2 Player, 200; Allied Spooksville Pinball 250; Games Inc. Skill Race Pinball 150; Allied Super Shifter (as is) 100; Midway Maze T.V. 350; Williams pro Hockey T.V. 75; Mirco Block Buster T.V. 500; Atari Break Out T.V. 500; Atari Grand Track 10 T.V. 350; United Cimmaron Shuffle Alley 300; C.C. American Shuffle Alley 250; Brunswick Rebound Air Hockey 200; Allied Leisure Knock Out Gun 500; Midway Wild Kingdom Gun 100; Midway Flying Saucer Gun 125; C.C. Safari Gun 150; Desert Fox 150; Midway Wheels 350; Smokeshop Starlite 18 Column Cigarette Vender, like new 125; National 222 Column Console 225; Lotta Fun converted to a barrel O Fun 1100; SEND 1/2 DEPOSIT. GUERRINI VENDING, 1211 W. 4th St. Lewistown, PA. 17044 Tel: (717) 248-9611.

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Cashbox Top Albums/101 to 200

March 29, 1980

	Weeks On Chart	Chart		Weeks On Chart	Chart		Weeks On Chart	Chart
101 NO NUKES: THE MUSE CONCERTS FOR A NON-NUCLEAR FUTURE VARIOUS ARTISTS (Asylum ML-801)	17	98	134 LATE AT NIGHT BILLY PRESTON (Motown M7-925R1)	7	96	167 WINNERS KLEENER (Atlantic SD 19262)	7	98
102 MAKE YOUR MOVE CAPTAIN & TERNILLE (Casablanca NBLP 7188)	7	96	135 STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11698)	7	96	168 THIN RED LINE THE CRETONES (Planet/Elektra P-5)	7	98
103 WILLIE NELSON SINGS KRIS KRISTOFFERSON WILLIE NELSON (Columbia JC 36188)	7	98	136 MOUTH TO MOUTH LIPPS INC. (Casablanca NBLP 7197)	7	98	169 BRUCE WOOLLEY & THE CAMERA CLUB (Columbia NJC 86301)	7	98
104 GQ TWO GQ (Arista AL 9511)	7	98	137 GET THE KNACK THE KNACK (Capitol SO-11948)	7	98	170 NIGHT IN THE RUTS AEROSMITH (Columbia FC 36050)	7	98
105 EVITA FESTIVAL (RSO RS-1-2061)	7	98	138 THE STRANGER BILLY JOEL (Columbia JC 34987)	7	98	171 SMALLCREEP'S DAY MIKE RUTHERFORD (Passport PB 8843)	7	98
106 SKYWAY SKYY (Salsoul/RCA SA 6532)	7	98	139 CIVILIAN GENTLE GIANT (Columbia JC-36341)	7	98	172 EXTENSIONS MANHATTAN TRANSFER (Atlantic SD 19258)	7	98
107 GLORYHALLASTOOPID PARLIAMENT (Casablanca NBLP 7195)	6	96	140 SCHEMER — DREAMER STEVE WALSH (Kirshner/CBS JZ 38320)	7	98	173 YELLOW MAGIC ORCHESTRA (Horizon/A&M SP 736)	7	98
108 FLEX LENE LOVICH (Stiff/Epic NJE 36306)	7	98	141 SOLDIER IGGY POP (Arista AB 4259)	7	98	174 PARALLEL LINES BLONDIE (Chrysalis CHR 1192)	7	98
109 EARTH & SKY GRAHAM NASH (Capitol SWAK-12014)	7	96	142 EVOLUTION JOURNEY (Columbia FC 35737)	7	98	175 BEST OF THE DOOBIES THE DOOBIE BROTHERS (Warner Bros. BSK 3112)	7	98
110 ON OFF BROADWAY USA (Atlantic SD 18263)	7	96	143 IN 'N' OUT STONE CITY BAND (Gordy/Motown G7-991R1)	7	98	176 INJOY THE BAR-KAYS (Mercury SRM 1-3781)	7	98
111 MINUTE BY MINUTE THE DOOBIE BROTHERS (Warner Bros. BSK-3183)	7	98	144 MASSTERPIECE MASS PRODUCTION (Cotillon/Atlantic SD 5216)	7	98	177 TENAMENT STEPS THE MOTORS (Virgin/Atlantic VA 13139)	7	98
112 THE BEST OF THE STATLER BROTHERS RIDES AGAIN THE STATLER BROTHERS (Mercury SRM 1-5024)	7	98	145 THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES (Source/MCA SR-3197)	7	98	178 PERISCOPE LIFE KAYAK (Mercury SRM 13824)	7	98
113 BROKEN ENGLISH MARIANNE FAITHFULL (Island ILPS 9570)	7	98	146 SURE SHOT CROWN HEIGHTS AFFAIR (De-Lite/Mercury DSR-9517)	7	98	179 SOLD OUT THE POOLS (EMI-America SW-17024)	7	98
114 NO STRANGER TO LOVE ROY AYERS (Polydor PD 1-8248)	7	98	147 WILLIE NILE (Arista AB 4260)	7	98	180 MISS THE MISSISSIPPI CRYSTAL GAYLE (Columbia JC 36202)	7	98
115 WHERE THERE'S SMOKE SMOKEY ROBINSON (Tamla/Motown T7-365R1)	7	98	148 SHRINER'S CONVENTION RAY STEVENS (RCA AHL 1-3574)	7	98	181 DOWN ON THE FARM LITTLE FEAT (Warner Bros. HS 3345)	7	98
116 GREATEST HITS ROD STEWART (Warner Bros. HS 3373)	6	98	149 COAL MINER'S DAUGHTER ORIGINAL SOUNDTRACK (MCA-5107)	7	98	182 CRUISING ORIGINAL SOUNDTRACK (Lorimar/Columbia JC 36410)	7	98
117 THIS DAY AND AGE D.L. BYRON (Arista AB 4258)	7	98	150 JUST A TOUCH OF LOVE SLAVE (Cotillon/Atlantic SD 5217)	7	98	183 THEIR GREATEST HITS EAGLES (Asylum 6E-108)	7	98
118 PROTECT THE INNOCENT RACHEL SWEET (Stiff/Columbia NJC 36337)	7	96	151 8 FOR THE 80's WEBSTER LEWIS (Epic NJE 36197)	7	98	184 HEAT (MCA-3225)	7	98
119 GREATEST HITS VOL. 2 ABBA (Atlantic SD 18009)	7	98	152 DANNY DAVIS & WILLIE NELSON with THE NASHVILLE BRASS (RCA AHL 1-3549)	7	98	185 GREASE VARIOUS ARTISTS (RSO 2-4032)	7	98
120 L.A. BOPPERS (Mercury SRM 1-3916)	7	98	153 THREE TIMES IN LOVE TOMMY JAMES (Millennium/RCA BXL 1-7748)	7	98	186 CAT IN THE HAT BOBBY CALDWELL (Clouds/TK 8810)	7	98
121 I'LL ALWAYS LOVE YOU ANNE MURRAY (Capitol SOO-12012)	7	98	154 CLASSIC CRYSTAL CRYSTAL GAYLE (United Artists LOO-982)	7	98	187 NO PLACE TO RUN UFO (Chrysalis CHR 1239)	7	98
122 THE FLYING LIZARDS (Virgin/Atlantic VA 13137)	7	98	155 SATURDAY NIGHT FEVER BEE GEES & VARIOUS ARTISTS (RSO RS 4001)	7	98	188 ELO'S GREATEST HITS ELECTRIC LIGHT ORCHESTRA (Jet/CBS FZ 36310)	7	98
123 SUE SAAD & THE NEXT (Planet/Elektra P-4)	7	98	156 ROUGH RIDERS LAKESIDE (Soul/RCA BXL 1-3490)	7	98	189 RESTLESS NIGHTS KARLA BONOFF (Columbia JC 35799)	7	98
124 SHOOTING STAR (Virgin/Atlantic VA 13133)	7	98	157 YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN (Arista AL 9509)	7	98	190 ONE WAY featuring AL HUDSON (MCA-3173)	7	98
125 VAN HALEN (Warner Bros. BSK 3375)	7	98	158 DREAM BABIES GO HOLLYWOOD JOHN STEWART (RSO RS-1-3074)	7	98	191 YOU'LL NEVER KNOW RODNEY FRANKLIN (Columbia NJC 36122)	7	98
126 CANDY-O THE CARS (Elektra 6E-507)	7	98	159 STARDUST WILLIE NELSON (Columbia JC 35305)	7	98	192 THE MUPPET MOVIE ORIGINAL SOUNDTRACK (Atlantic SD 16001)	7	98
127 1980 GIL SCOTT-HERON AND BRIAN JACKSON (Arista AL 9514)	7	98	160 ALL THAT JAZZ ORIGINAL SOUNDTRACK (Casablanca NBLP 7196)	7	98	193 NEVER BUY TEXAS FROM A COWBOY THE BRIDES OF FUNKENSTEIN (Atlantic SD-19261)	7	98
128 PROGRESSIONS IN POWER TRIUMPH (RCA AFL 1-3524)	7	98	161 JOURNEY THROUGH THE SECRET LIFE OF PLANETS STEVIE WONDER (Tamla/Motown T 13-37C2)	7	98	194 REGATTA DE BLANC THE POLICE (A&M SP-4792)	7	98
129 ONE STEP BEYOND MADNESS (Sire SRK 8065)	7	98	162 DON'T LET GO ISAAC HAYES (Polydor PD 1-8224)	7	98	195 DREAM POLICE CHEAP TRICK (Epic FE 35773)	7	98
130 TEDDY LIVE! COAST TO COAST TEDDY PENDERGRASS (Phila. Int'l./CBS K22 36294)	7	98	163 RUMOURS FLEETWOOD MAC (Warner Bros. BSK 3010)	7	98	196 DON'T FIGHT IT RED RIDER (Capitol ST-1028)	7	98
131 JUST TESTING WISHBONE ASH (MCA-3221)	7	98	164 SACRED SONGS DARYL HALL (RCA AFL 1-3673)	7	98	197 PIECES OF EIGHT STYX (A&M SP 4724)	7	98
132 AMERICAN GARAGE PAT METHENY GROUP (ECM/Warner Bros. ECM-1-1155)	7	98	165 GREATEST HITS BARRY MANILOW (Arista A2L 5601)	7	98	198 IN THE NICK OF TIME NICOLETTE LARSON (Warner Bros. HS 327C)	7	98
133 LADY T TEENA MARIE (Gordy/Motown G7-98251)	7	98	166 DANCING IN THE DRAGON'S JAW BRUCE COCKBURN (Millennium/RCA BXL 1-7747)	7	98	199 MOONLIGHT MADNESS TERI DeSARIC (Casablanca NBLP 7178)	7	98
						200 BONNIE POINTER (Motown M7-929R1)	7	98

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Abba	119	Denver, Jona	64	Iggy Pop	141	Marshall Tucker Band	63	Red Rider	196	Supertramp	73
AC/DC	98	DeSario, Teri	139	J. Geils Band	18	Mass Production	144	Robinson, Smokey	80,116	Sweet, Rachel	112
Aerosmith	170	Diamond, Neil	32	Jackson, Michael	2	Melvin, Harold & The Blue Notes	145	Rockets	99	Tavarez	81
Aipert, Herb	83	Dirt Band	95	Jackson, Frankie	94	Metheny, Pat	132	Rogers, Kenny	18,42,75	35 Special	24
Ayers, Roy	114	Doobie Bros.	111,175	James, Bob and Earl Kluhn	96	Mickey Mouse Disco	82	Romantics	66	Toto	55
B-52's	76	Dramatics	85	James, Tommy	153	Molly Hatchet	45	Ronstadt, Linda	3	Triumph	128
Babys	87	Eagles	11,133	Jefferson Starship	60	Motors	177	Rufus & Chaka	73	Trower, Robin	40
Bar-Kays	176	Electric Light Orchestra	158	Jennings, Waylon	59	Murray, Anne	121	Rush	13	UFO	187
Bea Gees	53	Faithful, Marianne	158	Joel, Billy	7,138	Nash, Graham	109	Rushen, Patrice	97	Utopia	63
Benatar, Pat	17	Festival	105	Journey	27,142	Nazareth	49	Saad, Sue & The Next	123	Van Halen	125
Blondie	48,174	Flack, Roberta & Donny Hathaway	92	Kayak	178	Nelson, Willie	103,159	Sanborn, David	75	Walsh, Steve	140
Bonif, Angela	65	Fleetwood Mac	33,163	Kiefer	167	Nile, Willie	147	Scott-Heron & Brian Jackson	127	Washington, Narada Michael	95
Bonoff, Karla	169	Flying Lizards	122	Knack	16,137	No Nukes	101	Seeger, Bob	4,135	Washington, Grover, Jr.	41
Brass Construction	86	Fogelberg, Dan	10	Kool & The Gang	24	Numan, Gary	46	Shalamar	25	Whispers	8
Bride of Funkenstein	193	Fois, The	19	L.A. Boppers	120	Oak Ridge Boys	100	Shooting Star	124	Wishbone Ash	131
Brothers Johnson	12	Forbert, Steve	87	Lakeside	156	Off Broadway usa	110	Sister Sledge	34	Wonder, Stevie	161
Burns, George	91	Foreigner	70	Larson, Nicolette	198	Oliver, Jane	56	Skyy	106	Woolley, Bruce	169
Cole, Natalie & Peabo Bryson	93	Franklin, Rodney	151	Laws, Ronnie	31	One Way	193	Slave	150	Yellow Magic Orchestra	173
Commodores	51	GQ	104	Led Zeppelin	43	Panama	107	Specials	67	Young, Neil	68
Costello, Elvis	22	Gap Band	35	Lewis, Webster	151	Pendergrass, Taddy	130	Spinners	47	ZZ Top	37
Cretones, The	165	Gayle, Crystal	154,160	Lipps, inc.	136	Petty, Tom	5	Spyro Gyra	58	Zavon, Warren	21
Cross, Christopher	95	Gentle Giant	139	Little Feat	181	Pink Floyd	1,77	Stetler Bros.	112	SOUNDTRACKS	
Crowl, Heights Affair	146	Gibb, Andy	29	Loggins, Kenny	35	Pointer, Bonnie	200	Stevens, Ray	148	All That Jazz	160
Davis, Darryl & Willie Nelson	152	Hall, Daryl	164	Lovich, Lene	108	Preston, Billy	154	Stewart, John	156	American Gigolo	15
		Hayes, Isaac	162	Lynryd Skynyrd	39	Prince	26	Stewart, Rod	116	Coal Miner's Daughter	149
		Heart	6	Madness	129	Prince	61	Stewart, Rod	116	Cruising	182
		Heat	184	Manjona, Chuck	9	Prince	61	Stone City Band	143	Electric Horseman	54
		Hirschman, Barry	79	Manhattan Transfer	172	Ramones	52	Stralsand, Barbara	62	Grease	185
		Holmes, Robert	44	Maniow, Barry	72,165	Rawls, Lou	71	Styx	23,197	Muppet Movie	192
		Hyman, Phyllis	157	Marie Teena	133	Ray, Goodman & Brown	20	Sugarhill Gang	85	The Rose	30
				Marino, Frank	80			Summer, Donna	14	Saturday Night Fever	155

CASH BOX TOP 100 ALBUMS

March 29, 1980

		Weeks On 3/22 Chart
1 THE WALL	13.98 PINK FLOYD (Columbia PC2 36183)	1 16
2 OFF THE WALL	8.98 MICHAEL JACKSON (Epic FE-35745)	3 31
3 MAD LOVE	8.98 LINDA RONSTADT (Asylum 5E-510)	4 4
4 AGAINST THE WIND	8.98 BOB SEGER & THE SILVER BULLET BAND (Capitol SOO-12041)	7 3
5 DAMN THE TORPEDOES	8.98 TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA-5015)	2 21
6 BEBE LE STRANGE	8.98 HEART (Epic FE 36371)	6 5
7 GLASS HOUSES	8.98 BILLY JOEL (Columbia FC 36384)	11 2
8 THE WHISPERS	7.98 (Solar/RCA BXL 1-3521)	8 13
9 FUN AND GAMES	8.98 CHUCK MANGIONE (A&M AP-3715)	9 6
10 PHOENIX	8.98 DAN FOGELBERG (Full Moon/Epic FE 35634)	5 18
11 THE LONG RUN	8.98 THE EAGLES (Asylum 5E-508)	10 24
12 LIGHT UP THE NIGHT	7.98 BROTHERS JOHNSON (A&M SP-3716)	14 4
13 PERMANENT WAVES	7.98 RUSH (Mercury SRM 1-4001)	13 9
14 ON THE RADIO GREATEST HITS VOLUMES I & II	13.98 DONNA SUMMER (Casablanca NBLP-2-7191)	15 22
15 AMERICAN GIGOLO	8.98 ORIGINAL SOUNDTRACK (Polydor PD-1-6259)	18 6
16 ... BUT THE LITTLE GIRLS UNDERSTAND	8.98 THE KNACK (Capitol SOO-12045)	12 5
17 IN THE HEAT OF THE NIGHT	7.98 PAT BENATAR (Chrysalis CHR 1236)	17 27
18 KENNY	8.98 KENNY ROGERS (United Artists LWAK-979)	16 27
19 LOVE STINKS	7.98 THE J. GEILS BAND (EMI-America SOO-17016)	20 8
20 RAY, GOODMAN & BROWN	7.98 (Polydor PD-16240)	21 15
21 BAD LUCK STREAK IN DANCING SCHOOL	8.98 WARREN ZEVON (Asylum 5E-509)	24 5
22 GET HAPPY!!	7.98 ELVIS COSTELLO & THE ATTRACTIONS (Columbia JC 36347)	36 2
23 CORNERSTONE	8.98 STYX (A&M SP 3711)	19 25
24 LADIES' NIGHT	7.98 KC&J & THE GANG (De-Lite/Mercury DSR-9513)	22 29
25 BIG FUN	7.98 SHALAMAR (Solar/RCA BXL 1-3479)	25 24
26 PRETENDERS	7.98 (Sire SRK 6083)	29 10
27 DEPARTURE	8.98 JOURNEY (Columbia FC 36339)	44 2
28 LONDON CALLING	9.98 THE CLASH (Epic E2 36328)	28 9
29 AFTER DARK	7.98 ANDY GIBB (RSO RS-1-3069)	30 5
30 THE ROSE	8.98 ORIGINAL SOUNDTRACK (Atlantic SD 16010)	27 15
31 EVERY GENERATION	7.98 RONNIE LAWS (United Artists LT-1001)	34 8
32 SEPTEMBER MORN	8.98 NEIL DIAMOND (Columbia FC 36121)	26 12
33 TUSK	15.98 FLEETWOOD MAC (Warner Bros. 2HS 3550)	23 23

		Weeks On 3/22 Chart
34 LOVE SOMEBODY TODAY	8.98 SISTER SLEDGE (Cotillion/Atlantic SD 16012)	37 5
35 KEEP THE FIRE	7.98 KENNY LOGGINS (Columbia JC 36172)	31 24
36 CHRISTOPHER CROSS	7.98 (Warner Bros. BSK 3383)	50 9
37 DEQUELLO	8.98 ZZ TOP (Warner Bros. HS 3361)	35 19
38 THE GAP BAND II	7.98 THE GAP BAND (Mercury SRM 1-3804)	39 16
39 GOLD & PLATINUM	12.98 LYNYRD SKYNYRD BAND (MCA 2-11003)	32 16
40 VICTIMS OF THE FURY	7.98 ROBIN TROWER (Chrysalis CHR 1215)	42 5
41 SKYLARKIN'	7.98 GROVER WASHINGTON, JR. (Motown M7-933R1)	57 4
42 THE GAMBLER	7.98 KENNY ROGERS (United Artists UA-LA 934)	43 68
43 IN THROUGH THE OUT DOOR	8.98 LED ZEPPELIN (Swan Song SS 16002)	33 30
44 PARTNERS IN CRIME	7.98 RUPERT HOLMES (Infinity INF 9020)	45 22
45 FLIRTIN' WITH DISASTER	7.98 MOLLY HATCHET (Epic JE 36110)	46 27
46 THE PLEASURE PRINCIPLE	7.98 GARY NUMAN (Atco SD-38-120)	61 9
47 DANCIN' AND LOVIN'	7.98 SPINNERS (Atlantic SD 19256)	52 11
48 EAT TO THE BEAT	8.98 BLONDIE (Chrysalis CHE 1225)	49 35
49 MALICE IN WONDERLAND	7.98 NAZARETH (A&M SP-4799)	40 6
50 WARM THOUGHTS	8.98 SMOKEY ROBINSON (Tama/Motown T8-368M1)	70 3
51 MIDNIGHT MAGIC	8.98 COMMODORES (Motown M8 926M 1)	41 33
52 END OF THE CENTURY	7.98 RAMONES (Sire SRK 6077)	53 6
53 BEE GEES GREATEST	13.98 THE BEE GEES (RSO RS 2-4200)	48 20
54 THE ELECTRIC HORSEMAN	8.98 ORIGINAL SOUNDTRACK (Columbia JS 36327)	51 12
55 HYDRA	8.98 TOTO (Columbia FC 35229)	47 20
56 THE BEST SIDE OF GOODBYE	7.98 JANE OLIVOR (Columbia JC 36335)	62 6
57 UNION JACKS	7.98 THE BABYS (Chrysalis CHR 1267)	54 12
58 CATCHING THE SUN	7.98 SPYRO GYRA (MCA-5108)	109 2
59 GREATEST HITS	7.98 WAYLON JENNINGS (RCA AHL 1-3378)	63 49
60 FREEDOM AT POINT ZERO	8.98 JEFFERSON STARSHIP (Grunt/RCA BXL 1-3452)	38 19
61 PRINCE	7.98 (Warner Bros. BSK 3386)	55 21
62 WET	8.98 BARBRA STREISAND (Columbia FC 36258)	60 22
63 ADVENTURES IN UTOPIA	7.98 UTOPIA (Bearsville BRK 6991)	56 10
64 AUTOGRAPH	7.98 JOHN DENVER (RCA AQL 1-3449)	75 5
65 ANGEL OF THE NIGHT	7.98 ANGELA BOFILL (Arista/GRP 5501)	59 22
66 THE ROMANTICS	7.98 (Nemperor/CBS NJZ 36278)	66 10
67 THE SPECIALS	7.98 (Chrysalis CHR 1265)	71 10

		Weeks On 3/22 Chart
68 LIVE RUST	13.98 NEIL YOUNG & CRAZY HORSE (Reprise 2AX 2296)	58 17
69 TENTH	8.98 THE MARSHALL TUCKER BAND (Warner Bros. HS 3410)	86 2
70 HEAD GAMES	8.98 FOREIGNER (Atlantic SD 29989)	72 26
71 SIT DOWN AND TALK TO ME	7.98 LOU RAWLS (Phila. Int'l./CBS JZ 36304)	74 11
72 ONE VOICE	8.98 BARRY MANILOW (Arista AL 9506)	68 24
73 BREAKFAST IN AMERICA	8.98 SUPERTRAMP (A&M SP-3708)	73 53
74 MASTERJAM	8.98 RUFUS & CHAKA KHAN (MCA-5103)	64 20
75 TEN YEARS OF GOLD	7.98 KENNY ROGERS (United Artists UA-LA 835-H)	79 25
76 THE B-52's	7.98 (Warner Bros. BSK 3355)	76 10
77 DARK SIDE OF THE MOON	7.98 PINK FLOYD (Harvest/Capitol SMAS 11163)	70 14
78 HIDEAWAY	7.98 DAVID SANBORN (Warner Bros. BSK 3379)	94 6
79 HIROSHIMA	7.98 (Arista AB 4252)	65 16
80 WHAT'S NEXT	7.98 FRANK MARINO & MAHOGANY RUSH (Columbia JC 36024)	82 5
81 SUPERCHARGED	7.98 TAVARES (Capitol ST-12026)	90 5
82 MICKEY MOUSE DISCO	4.98 (Disneyland 2504)	95 6
83 RISE	8.98 HERB ALPERT (A&M SP-4790)	77 25
84 ROCKIN' IN THE NIGHT	7.98 38 SPECIAL (A&M SP-4782)	88 11
85 THE SUGARHILL GANG	7.98 (Sugarhill FH 245)	102 4
86 BRASS CONSTRUCTION 5	7.98 (United Artists LT-977)	81 18
87 JACKRABBIT SLIM	7.98 STEVE FORBERT (Nemperor/CBS JZ 36191)	67 22
88 10 1/2	7.98 DRAMATICS (MCA-3196)	107 4
89 THE CARS	7.98 (Elektra 6E 135)	85 91
90 AMERICAN DREAM	7.98 DIRT BAND (United Artists UA-LA 974)	92 11
91 I WISH I WAS EIGHTEEN AGAIN	7.98 GEORGE BURNS (Mercury SRM 1-5025)	91 8
92 ROBERTA FLACK featuring DONNY HATHAWAY	7.98 (Atlantic SD 16013)	-- 1
93 WE'RE THE BEST OF FRIENDS	7.98 NATALIE COLE & PEABO BRYSON (Capitol SW-12019)	93 16
94 LIVE AND UNCENSORED	12.98 MILLIE JACKSON (Spring/Polydor SP-2-6725)	84 16
95 DANCE OF LIFE	7.98 NARADA MICHAEL WALDEN (Atlantic SD 19252)	80 16
96 ONE ON ONE	7.98 BOB JAMES & EARL KLUGH (Tappan Zee/Columbia FC 36241)	87 22
97 PIZZAZZ	7.98 PATRICE RUSHEN (Elektra 6E-243)	83 20
98 HIGHWAY TO HELL	7.98 AC/DC (Atlantic SD 12944)	101 33
99 NO BALLADS	7.98 THE ROCKETS (RSO RS-1-3072)	96 9
100 TOGETHER	7.98 THE OAK RIDGE BOYS (MCA-3220)	116 4

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