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ÚLTIMO DIA PARA RECEBERMOS O SEU ANÚNCIO PUBLICITÁRIO
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EDITORIAL
Let's All Pull Together

Last week's National Assn. of Recording Merchandisers (NARM) convention in Las Vegas can be seen as a turning point. With the music industry taking its first steps into a new decade, the NARM convention brought into focus the major issues that will determine the shape of the business for years to come.

NARM's "Gift of Music" campaign and its in-depth presentation of the home video market gave positive directions for future prosperity and growth, and the full exposure of the massive problem of counterfeiting served to warn the industry that there is still a lot of house cleaning to do before things are really right again.

Still, if the true message of the convention is to be understood, we must realize that we are all in the same boat. If the "Gift of Music" is to be achieved; if the music industry is to become the main outlet for video software; if the problems of manufacturing and selling illegally reproduced recordings is to be stamped out, the industry must work together.

Everyone — artists, label people, retail and radio — must join together at this time to insure that the industry has the strength and direction to move ahead. If any single segment of the industry breaks down, everything falls with it. The message of NARM was clear — the future is bright and within reach, but only if we don't destroy ourselves before we get there.

NEWS HIGHLIGHTS

• Counterfeit controversy tops issues at 22nd annual NARM convention (page 7).
• Role of record retail outlets in development of home video market explored at NARM (page 7).
• Hardware compatibility, legal problems discussed at International Videodisc and Videogram Conference in London (page 7).
• Pioneer, Discovision Assoc. announce marketing plans for optical laser videodisc system (page 8).
• Linda Ronstadt's "Hurt So Bad" and Ambrosia's "Biggest Part Of Me" are the top Cash Box Singles Picks (page 15).
• Boz Scaggs' "Middle man" and the Isley Brothers' "Go All The Way" are the top Cash Box Album Picks (page 13).
1. Another brick in the wall (Part II) - Pink Floyd (Columbia 1-11187) 1 12
2. Call me - Blondie (Chrysalis 2414) 4 8
3. Working my way back to you/forgive me girl - Queen (Epic 3673) 3 17
4. Crazy little thing called love - Queen (Epic 46602) 7 10
5. You can't win - The Who (Epic 45608) 14 7
6. Too hot - Kool & the gang (De-Lite/Mercury DE-802) 8 12
7. Special lady - Gary Wilson & Goodman (Polydor 2033) 12 11
8. Fire lake - Bob Seger (Capitol 4836) 13 7
9. I can't tell you why - The eagles (A&M 2413) 14 7
10. With you I'm born again - Billy Preston (Soul West/Epic 950829) 17 8
11. Off the wall - MIKE FELDER/EPIC (Epic 950830) 17 8
12. Refugee - The scorpions (EMI 16605) 11 11
13. The second time around - Sniff 'n' the Wholesale Med. (A&M/RCA JH-1709) 10 17
14. Lost in love - Andy Gibb (RSO 45-992) 24 4
15. You may be right - Barry manilow (Columbia 1-11251) 25 4
16. Three times in love - Tommy James (MCA 11785) 20 12
17. On the radio - Donna Summer (Casablanca B 2236) 25 12
18. And the beat goes on (I won't be now) - T.J. MAX 11944 23 10
19. Sexy eyes - Dr hook (Epic 4831) 27 8
20. Desire - Andy Gibb (RSO-90-199) 11 18
21. Hold on to my love - Jimmy Ruffin (RSO 10-121) 28 6
22. Give it all you got - Chuck manson (A&M 2211) 21 9
23. Yes I'm ready - Ethel curtis/casablanca (Casablanca 2217) 21 21
24. Pilot of the airplanes - Daryl hall & john oates (Elektra 49163) 33 8
25. Think about me - The Who (MCA 1-11194) 30 11
26. Heartbreaker - Pat benatar ( Chesky Chris 2295) 26 16
27. Even it up - Heartbeat (Epic 95047) 30 11
28. Don't fall in love with me - The fifties-kim carnes (Capitol-KS-1345-1) 45 2
29. I pledge my love - Peaches & Herb (PolyPromotion 2053) 37 10
30. Years - Wayne newton (Arias 9/10 8A) 37 11

Alphabetized top singles (including publishers and licensees)
THE BMI NOMINATIONS ARE

BEST ORIGINAL SONG

“It Goes Like It Goes” from
NORMA RAE—music: David Shire, lyrics: Norman Gimbel

“Through the Eyes of Love” from
ICE CASTLES—lyrics: Carole Bayer Sager

“I’ll Never Say Goodbye” from
THE PROMISE—music: David Shire

ORIGINAL MUSICAL SCORE

The Amityville Horror—Lalo Schifrin

The Champ—Dave Grusin

Star Trek—The Motion Picture—Jerry Goldsmith

MUSICAL ADAPTATION OR SONG SCORE

Breaking Away—Patrick Williams
THE BEST OF FM RADIO

TUNE INTO PAGES 22/23
Counterfeit Controversy Tops Issues At 22nd NARM Confab
Gift Of Music Slogan, Logo Debuted Amidst Fanfare

by Richard Imamura

LAS VEGAS — In a gathering dominated by issues significant to the future of the music industry, a strong condemnation of counterfeiting, the official debut of the “gift of music” slogan and logo, and an in-depth look at the current state of the video market highlighted the 22nd annual National Assn. of Recording Merchandisers (NARM) convention held at the MGM Grand Hotel here March 23-26.

Representing the negative and the future, the three issues propelled the convention at a fast pace, as moods raced back and forth, and the atmosphere was at times theatrical toو administered to those who were to be the news media.”

Today, however, "the gift of music" was the theme of the convention and the video premiere was given a full day for the first time in NARM history, record and tape counterfeiting ultimately proved to be the biggest and most heated issue.

Starting with a blistering attack on a variety of industry practices by keynote speaker Neil Bogart at the first business session on Monday, March 24, the selling of illegally reproduced recordings was confrontationally head-on. The attack continued with an ominous and threatening speech directed at sellers of counterfeits by Recording Industry Assn. of America (RIAA) president Stanley Gortikov on Tuesday, March 25, delineated with the announcement of the formation of a NARM anti-counterfeiting task force on Wednesday.

Bogart’s keynote address, which drew a standing ovation upon completion, focussed on a variety of topics, but the strongest words were reserved for counterfeiters and the merchandisers that sell the fake product. Pointing to a current RIAA investigation that has shown that 80% of 500 retailers surveyed carried counterfeit product and adding that "I recall telling you a big off the Smile Tape business is booming," the founder and former President of Casablanca Record and FilmWorks bemoaned the "instant cutouts" created by the mishandling of the NARM anti-counterfeiting statement.

Bogart went on to say that "one in ten" LPs and "one in five" tapes on the market are counterfeiters and that annual losses to record companies are estimated to total nearly $400 million. However, Bogart did not stop there. He also added his support for the "new" wave of video product marketed to the audio-visual market — thus making a new audio-visual form, ultimately one of home video's most important categories of products. And he then stated that “you (record retailers) are now perceived as the preferred source for home video software purchases.”

Getting down to practical matters, Leslie suggested that retailers allocate 10-15% of their store space — depending on size — to merchandising video product. But he stressed the importance of confining video sales efforts to geographical areas that have a "recognizable universe of hardware.”

The currently identifiable opportunity today is in the sale of the video cassette," continued Leslie. “A carefully selected initial inventory choice should be made, broadened for maximum profitability, and then narrowed down in depth — confined to a predetermined investment. Sales and inventory must be monitored more regularly than your record departments.”

Leslie predicted video disc sales of approximately 400,000 units by the end of 1991 and eight to ten million by 1995. He felt that half of this volume would consist of RCA Discovision product, with the other half going to RCA Selectavision video discs.
WCI Study Predicts 'Steady' Growth For Record Business

LAS VEGAS — An updated survey by War- ner Communications, Inc. of American consumer buying behavior and attitudes predicting "steady growth in the prerecorded music industry" for a two-week period during the opening session of the New Tax Law May Help Labels, Distributors, Racks

by Ken Terry

LAS VEGAS — Section 458 of the U.S. tax code can be utilized to help record dis- tributors and manufacturers reduce or eliminate 1969-81 estimated tax payments, according to Miles Siegel, a C.P.A. from Knoxville, Tennessee, in a presentation at the regular members' an- nual meeting at the NARM convention here. Siegel told the attendees that the recently enacted tax provision allows distrib-utors and labels (but not retailers) to use estimated returns during the four and a half months following the end of a taxable year as the basis for determining a net operating loss for the year. For the companies affected by the law, Siegel stated that returns during this period of time average 10-12% of net sales. Siegel commented NARM for its lobbying efforts on behalf of Section 458, which would clearly benefit industries involved in the music and publishing businesses that have a high rate of product returns. The new law, he said, applies to any fiscal year beginning af- ter September 30, 1979.

Siegel warned that the Internal Revenue Service will undoubtedly contest the legality of Section 458, saying that IRS has not issued any rules or regulations with the IRS, he noted, "your prospects of winning would be excellent." Even if the IRS accepts the legality of Section 458, it is possible that a case could happen is that the firm which used Section 458 would have to pay back taxes plus 12% interest — a considerably lower rate than the currently prevailing interest rates of 18-20%.

He also pointed out that the IRS will probably be hardest against the most liberal interpretation of the law, which would allow firms to use anticipated returns to offset estimated tax payments for fiscal 1980.

The accountant estimated that, for each $100,000 in net sales, Section 458 would produce an additional tax deduction of approximately $10,000. If these additional sales came from newly opened stores, noted Siegel, the cost of ex- pansion would be reduced by a tax saving of approximately $5,000.

Siegel added that, due to the reduced in- vestment in expansion, there would be a higher return on equity.

Pioneer Electronics To Market Optical Laser Videodisc System In June

by Richard Gold

NEW YORK — The U.S. Pioneer Electronics Corp. and DiscoVision Associates have jointly announced that Pioneer will market an optical laser videodisc system during a joint press conference at the Waldorf Astoria Hotel Wednesday. Fr. Richard Sheehan, executive vice president of U.S. Pioneer, the company will begin to sell the videodisc player in four markets starting in June.

The initial four markets will be Min- neapolis/St. Paul; Dallas/Fort Worth; Madison, Wisconsin; and Syracuse, N.Y. According to Sheehan, Pioneer will market the player at a suggested retail price of $794.00. The company plans to expand into other markets based on the sales of the initial product line.

"We totally expect to be in full national dis- tribution by 1981," Sheehan said.

MCA, Inc. and Philips N.V. of Holland are the companies responsible for designing the basic technology for the laser-optical videodisc system. This technology, which includes many patents, has been under development since the early '70s.

In July 1977, MCA DiscoVision, Inc. and Pioneer Electronic Corp., the parent of U.S. Pioneer, formed the Universal Pioneer Corp., with headquarters in Tokyo, to manufacture videodisc players. In September of last year, MCA and the IBM Corp. for- med a partnership called DiscoVision Associates, whose purpose was to master and market the laser-optical videodisc system. Under the agreement, 50% interest in Universal Pioneer that was formerly held by MCA was sold to DiscoVision Associates.

A typical half-disc Laserdisk videodisc rotational speed of 1800 rpm, is "read" by a highly focused laser beam, which does not come in contact with the surface of the disc. Audio and visual information are stored in as many as four thousand tiny pits which are arranged in up to forty-four thousand circular tracks. Each track is composed of microscopic pits. When the laser beam strikes the encoded pits, the beam is interrupted, and the -off-flec- tion of the light is detected by photo- electric impulses. When the player is hooked-up to a television set and stereo sound system, the electronic impulses are decoded into a simultaneous picture and two-channel stereo sound.

The Pioneer player, which incorporates microprocessor technology, offers frame-by-frame display, slow motion, and freeze-frame capabilities with the half-hour per side disc. These capabilities are lost in the discs formatted for one hour per side, because more than one frame of source material must be encoded on each microscopic circular track. Both the short and long discs are encoded with frame-by-frame reference numbers, providing the unique identification within the given frame. Discs will be priced from six to 20 dollars depending upon their length and the type of programming involved.

James Fiedler, president of MCA- DiscoVision, Inc., which will provide software for the Pioneer system, promised that the system will be "purchase-friendly" for the Pioneer system. Fiedler said that his company will initially concentrate on programming for "spiritual" and "freedom" pictures such as '1941' and 'The Jerk,' musical acts, and educational material for schools. He added that, to date, the company has 35 recordings on the marketplace, with 11 more due to be released in the fall. After the demonstration, Fiedler expressed confidence that unresolved royalty

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Nearly everyone in the recording industry agrees that digital is the technology of the future. Unfortunately, they're also under the impression that it won't be available until then. There are, however, some notable exceptions to that philosophy. Like A & M Records, Warner Bros. Records, Record Plant, Westlake Audio, Audio-Video Rents and Sound 80. You see, they've all installed the multi-track digital system that's available right now. 3M's 32-track Digital Mastering System. The reasons are obvious. Because digital captures all the pure, full-range highs and lows and surrounds them with clean, no-hiss silence. The result is transparent, distortion-free sound itself. Whether it's the first generation or the twentieth. But there's one other reason why so many outstanding studios are using 3M's Digital Mastering System for the entire recording process. They like to stay a step ahead. For more information, write: Digital Mastering/3M, Building 225-55/3M Center, St. Paul, MN 55101.
Awards To Holm, Dylan Top 11th Gospel Music Awards

by Don Cusic

NASHVILLE — Dallas Holm won three Dove awards and Bobbie Houston was named doyen of the Dove Awards as well as the Gospel Music Association's president for the second consecutive year.

Bob McConnell won a Dove for his graphic layout and design, while Merin Littlefield won for his liner notes and Mike Borum won a Dove for the best album cover photo.

In addition to the Gaithers and the Hawkins, Paul and Cathy Lee Johnson also took a turn at putting on the shill, with featured musical performances by Honeytree, the Rev. James Cleveland with the C & M Choir, Rusty Goodman of Rejoice, and Cynthia Clason, Dallas Holm, and Tom Netherton as well as a humorous monologue from Grady Nutt.

Luminaries from the world of gospel music who served as award presenters included Dino and Debbie, Bishop Holbs, Morris, Andrew Culerwell, Don Butler, James Blackwood, Dottie Rambo, and the orchestras and voices of Truth. In addition, the sound and lighting was provided by Alex Sound and the lighting design was done by George Drescher.

The four hour program, which was attended by a full capacity crowd of over 1,000, ended with Bill Gaither leading the stage performers and the audience in singing "I Need Thee Ever," a capella, and "To God Be The Glory" with the orchestra.

CB Names Stern

LOS ANGELES — Chip Stern has been appointed jazz columnist for Cash Box magazine, effective immediately. Previous to his work with Cash Box, Stern was music critic for the Village Voice, Boston Phoenix, Soho Weekly News, Down Beat, and Guitar Player. He can be reached at (212) 566-2640.

Starship Snags Gold

LOS ANGELES — Grunt/RCA recording group Jefferson Starship's "Freedom At Point Zero" LP has been certified gold by the RIAA for sales in excess of 500,000 units.

POLYDOR INKS PORRAZZO - Polydor Records has signed Porrazzo to an exclusive recording contract. A single, "Isn't It Nice," will precede the release of the singer's debut LP. Shown seated at the signing are (l-r): Dick Kline, executive vice president of Polydor; and Porrazzo. Pictured standing are (l-r): Dr. Eke Schabbel, senior vice president of legal and business affairs for Polydor Record Operations; attorney Joseph Saling; Fred Hayven, president of Polydor; and Jim Strassburg of SGI Productions.

NEW FACES TO WATCH

Korona

Bruce Blackman, the creator of the United Artists LP "Korona" landed his first big "roll" since joining the staff at Cash Box. Blackman, a 34-year-old Blackman recalls. He paid $45 "for a piano with the middle octave missing" and that very same night was on stage earning a little. He was reportedly called The Phantom.

"There I was tinkling away on one note, until the guitar player turned around and bid me to take a solo. I thought it was a nice way of telling me to get off stage, but it turned out that he wanted me to take a solo." Thus begins a tale of a former Blackman, marked by hard time on the road and a long series of ups and downs. Presently, the Korona single, "Let Me Be," is climbing up the charts, and Blackman, a former track star at Mississippi State, is hoping that it will make a run for the top. "I've been looking forward to this," says Blackman, who played college, but was denied a degree in English and Chemistry because he never completed ROTC. "Like a lot of people in the late sixties, I was in school basically to avoid the draft," Blackman recalls. He was also more interested in music than in track and soon began skipping track meets to play gigs with the Phantoms.

When Charlie Rich put out a call for a backup band, Phantoms were called up to Memphis by Rich's manager, Seymour Rosenberg. Soon Blackman, who had only been playing professionally for a year, got the call. "We kept the group's image timely. They released an album for Tower Records that resulted in a tour with Eric Burdon and the Animals."

Eternity's Children, which was based in New Orleans, broke up in the early seven-
s, but not before the group released a song called "whatever went wrong for years and years until it turned into Starball But in 1974, Blackman formed a group called the Laughing Phantoms. "We call it Korona because I collect coins and the Korona is a Hungarian gold coin."

David Pritchard

"City Dreams," the debut Inner City LP by Pritchard, is a collection of diverse, often ethereal moods, drifting in and around the jazz idiom. The music here combines finely tuned rhythms with aquatic melodies, which many listeners find defining. Heartfelt interplay and visualization of the music to the listener's imagination and mood. The music reaches a climax with the violin solo.

With jazzfiddles Freddi Hubbard on trump-

et and Patrice Rushen on keyboards, Pritchard's current music presenta-
tions approaches a distinct plateau, his past transformation through various music expres-
sions clearly becomes a cohesive ele-

ment.

A Pasadena native, Pritchard found jazz while in high school, with none other than Omery Bem's LM Movin' serving as a catalyst.

"West was so much more musical than other jazz guitarists I listened to," Pritchard told the now-defunct "In Touch" when his debut LP was released. "But when he was with the Wynton Kelly Trio in '67, it was his main exposure to jazz."

Pritchard began to perform his own music in late 1974, with a trio of his own and began to release albums through the label's record imprint. By 1978, Pritchard had released three albums, all featuring his own compositions and arrangements.

"If I go back to what Pritchard called his "musical rags-to-riches" story, said Gary Burton heard him play when the band was visiting the Dakota Jazz Club, and then later asked him to tour in Europe. "I learned a lot from him (Burton) in just a few months because he is highly lyrical, Pritchard commented.

Upon returning from overseas, Pritchard formed another outfit called Contrafact and cut an album for Epic Records, called "Moonlight Feels Right." He told Blackman that Pritchard called for a "musical rags-to-riches" story. He said that the group was the perfect vehicle for his music, with the term "post-Miles" music. Pritchard said that neither the album nor group ever took off.

"I returned to the studio and touring scene and worked with people like Andy Williams, Vicci Carr and David Axelrod," he said.

Later, Pritchard reflected, "I began to ex-

plore all facets of music and began to collect ideas for my own sound."

He said he started to write the songs on his current LP about three years ago, "with a mood to start, an emotion that carried everything."

"It was really nice when everything came together," Pritchard commented. "I immedi-

ately thought of Friedel (Hubbard) for the session, and also my friends Larry Klein (bass) and Charlie Orenas (saxophones)."

Add drummers Chester Thompson and Mike Jochum, and the diverse human calculator producing the "City Dreams" sound reflects Pritchard's own embodi-
manship of music contrasts.

10 Cash Box/April 5, 1980
JAZZ ALBUM PICKS

THROTTLED IMPULSES — One doesn’t have to insert tongue too far into cheek to say that America imports its art in cans from Europe, somehow imagining that our own culture is inferior. Observe, for instance, the Columbia Records catalog, which has as many classical listings as all the pop, R&B, rock, and jazz albums combined. Now classical records don’t exactly sell like wildfire; you might even say they’re a veritable product, yet here’s a profit-oriented super-corporation lying up capital and inventory in a slow sold/no sold game almost like affirmative action. It comes to America’s cultural despair because of the recombination of Europe. Africa, Latin America and Asia — when it comes to music, the bottom line rules. As a result, the essential back catalog of American musical history has been cut out of our consciousness or licensed away to Europe, Japan and budget labels, who are all eager for the product. It’s a form of cultural apartheid, not motivated by hate, but by a feeble ignorance of history and economics. Back catalog, particularly jazz, does sell, especially when it is budget priced. Companies often do a banner business cutting out records, selling at reduced prices to wholesalers and discounters. Jazz has not yet become a staple of record store's back rooms.

AND IN THIS CORNER — We don’t want to single out MCA for their oversight of America’s cultural heritage. So it should be noted that the other labels have a dubious attitude towards jazz catalog. Arista, in line with its much publicized commitment to document this important music, has been selling off the Arista/Freedom catalog for as little as $1.00 per record, and when they’re through that’s for important recordings by artists like Julius Hemphill, Oliver Lake, Randy Weston, Dollar Brand, Cecil Taylor and Anthony Braxton. Get them while they’re hot. And if you don’t have the patience to search through jazz albums, write me, because they’re long out-of-print as are many important titles on companies with impressive re-issues such as Verve, Blue Note and Columbia. The Milestone/Fantasy/Prestige group has been turning out a steady stream of classic albums by Miles Davis, Sonny Rollins, Thelonious Monk, Johnny Griffin, Eric Dolphy, Charles Mingus, Duke Ellington with no end in sight.

THE RETURN OF J.J. JOHNSON — Trombonist J.J. Johnson has been busy for the past decade as a composer and arranger for Hollywood movies and television shows, almost completely divorced from the jazz scene. Yet year after year he places first or near the top of the polls on his instrument. This is an indication of Johnson’s legendary status on his horn. He’s regarded as the first real modernist on trombone, turning the instrument into a streamlined melodic and timbral vehicle for the double clutched rhythms and harmonies of Charlie Parker and Dizzy Gillespie, a style every trombonist has had to deal with for over thirty years. 1986 gives Johnson’s first album as a leader in ten years, “Pinnacle,” on Milestone. He took three months away from his scoring work to prepare for this date.

J.J. RETURNS — J.J. Johnson has long been the standard by which all trombone players were judged. Now after a decade in the studios composing for screen and TV, J.J. has returned with an exceptional new album called “Pinnacles” with artists like John Coltrane, Charles Mingus, Freddie Hubbard, Paul Motian, Alice Coltrane, Coleman Hawkins, Art Blakey, Archie Shepp and Lionel Hampton, but retailers report large numbers of titles deletions, and distributors are sitting on warehouses full of old rejects or selling them at big discounts.

WITHOUT RHYME OR REASON — Scott Jarrett — Arista/GRP — Producers: Dave Grusin and Larry Rosen — List: 7.96

Scott Jarrett is a highly accomplished singer-songwriter with a flair for finely etched sentiment, easy-going irony, and delicate yet propulsive acoustic guitar work, and a sensual mix which will call to mind other singer-songwriters like James Taylor and Michael Franks. Jarrett is a face to watch and he benefits here from the patented Grusin-Rosen production style, the clarity of a digital mix, and the contributions of top studio pros like Chris Parker, Miller, Toets Thilemanns and brother Keith for SURE! — Woody Shaw — Columbia FC 36383 — Producer: Michael Cuscuna — List: 7.98

Making use of many musical elements — ensemble repartee, sizzling horns and lush strings — this LP is a rich soundscapes of Shaw’s ideas. On songs like “OPEC” and “Joshua C.,” Shaw’s leled horn work is brightest and most galvanizing. lush arrangements on the latter are subtle, but spirited. “We’ll Be Together Again” is a bluesy lament, while “Time is Right,” a translucent sound with raw but heartfelt vocal by Judi Singh, is most accessible.

HORIZON DRIVE — Vic Juris — Muse MR 5206 — Producer: David Matthews — List: $7.00

Juris is a virtuosic guitarist gifted with overwhelming chops and a fluid legato style of phrasing. On “Horizon Drive” he has begun to find his own voice (though his allegiance to Wes, Ben, Coryell and Pat Martino are still deeply felt) and the result is high octane soloing that ranks with any of the best albums of the past few years, easily segueing between a sultry “Midnight Blues,” a supersonic “Cherokee” and a joyously rocking “Surrender.”


With his last LP, “Heartstrings,” and his joint project with Bob James, “One On One,” still on the jazz charts, Klugh has released still another effort. Klugh’s clean, often intense playing shines best on “Amazon” and “Spellbound.” On the latter, a full orchestra undulates around Klugh’s deftly controlled, almost finger solo to augment the tight combo groove. On “Doc” and “Sweet Rum and Starlight,” jazz crosses to country.

BEAUTIFUL AFRICA — Beaver Harris 360 Degree Music Experience, Soul Note SN 1002 — Producer: Giovanni Bonanni — List: $9.98

Like the title suggests, this music covers a wide range of emotional moods and musical genres, a full circle of African influenced music. Harris is a powerhouse drummer with something of a New Orleans marching feel, and along with the remarkable bassist Cameron Brown provides an alternatingly frenetic and funky exploration of backbeats and new beats. Reedman Ken McIntyre, trombonist Grachan Moncur III and pianist Rahn Burton are bold and exploratory.

KITTENHAWK — EMI-America SW-17029 — Producers: Various — List: 7.98

Kittel’s self-titled debut LP is a sterling collection of multi-ethnic time signatures and eclectic electric warbling which are enhanced by the band’s use of the Chapman Stick. The celestial harmonics and soaring electricity of the Stick on cuts like “Chinese Freddie,” “Big City,” and “Pipe’s Romp” are held in orbit around earthly percussive breaks. This Los Angeles-based quartet is a welcome addition to the leftfield fusion crowd.

(continued on page 44)
WCI Study Predicts 'Steady' Growth For Record Business

(continued from page 6)

in buying patterns, and despite price increases, people are buying records for the good value. We feel that you should be optimistic," he added.

The study projected steady growth for the prerecorded music business, a conclusion based on five key findings:

- The 1979 study shows that the percentage of the U.S. population, age 10 or older, who are buyers of records and prerecorded tapes has remained constant over the past two years, while there has been a 1.3% increase in the overall U.S. population. Thusly, more people were buying recorded product in the 1978-79 economic slump than in the year prior to the 1977 WCI study.

- The percentage of heavy, medium and light buyers has remained fairly constant, illustrating there has been no significant shift in overall buying patterns, according to the report.

Slote Named VP Corporate Affairs For RCA Corp.

NEW YORK — Leslie Slote has been named as vice president of corporate relations for the RCA Corp. Slote, who joined RCA in 1969, had previously been based in London as assistant vice president for corporate relations in Europe, the Middle East and Africa.

In his new position, Slote will be responsible for news, information and editorial services, as well as related research and analysis. He will also be in charge of RCA's corporate communications in Europe, the Middle East and Africa.

Prior to joining RCA, Slote was press secretary to the late former Governor Nelson Rockefeller for three years. Before that, Slote spent 10 years in various executive positions in the office of the Mayor of New York City, the last being press secretary to former Mayor Robert F. Wagner.

Harris Named At 20th Century-Fox

LOS ANGELES — Twentieth Century-Fox Corp. has appointed Larry Harris to the newly created post of vice president of business affairs for the company's telecommunications division, announced Steve Roberts, president of the division. Harris' new duties will include responsibility for all the division's business affairs activities, such as pay TV, home video and merchandising. He will report directly to Roberts.

Prior to joining Fox he held similar positions with the video division at CBS Records, Columbia Records and the Elektra label. He also served as vice president and general manager of Portrait Records, a division of CBS. Additionally he served as president of Ampex Records.

Larry Harris

Third, although list prices have increased, 75% of the U.S. population age 10 or older believe that records will remain a good value, compared to 71% in 1977. The study also noted that there has been a decrease in the percentage of consumers 52% in 1979 compared to 56% in 1977, who feel the cost of prerecorded product was too high. A corresponding increase is noted in the percentage of consumers who think the price is just right, a jump from 44% in 1977 to 48% in 1979.

Fourth, the study concludes:

Though there has been a shift in the percentage of dollar purchases accounted for by various demographic groups, the demographics of the prerecorded music buyer has remained constant. The 25 to 44 year age group accounts for a larger share of the market (39% last year compared to 38% in 1977). Blacks, who accounted for 16% of total dollar purchases in 1977, now account for 18%. Women also account for fewer dollar purchases, 41% in the recent study compared to 49% in 1979.

Men comprised 51% of all current buyers, while blacks represent 11% of all current buyers. Men also accounted for 59% of total dollar purchases in the 1979 study.

The report also said that future buying depends on either supported promotion or expansion that the recording industry would grow during the next 12 months.

According to the report, 56% of the population owns a turntable and buys prerecorded music in the next 12 months and 76% of the population has no plans to change purchasing patterns. In 1977, 72% intended to increase their buying, according to the study.

National Analysis, a division of Booz, Allen and Hamilton, Inc., conducted the survey which was designed by Kapp and Fishbein.

Prior to the NAAW meeting, Kapp charged the Industry Research Industry of America's research committee meeting in Las Vegas, where he said the RIAA is preparing to reveal statistics on manufacturers' net shipments completed at suggested list price.

At the meeting, Kapp urged the group's members to establish their own market research committee to further enhance industry data.

Pioneer Markets Videodisc System

(continued from page 8)

arrangements concerning this new medium (Cash Box, March 29) would not impede the development or distribution of videodisc software. In addition, Kai an- nounced that Pioneer had formed its own subsidiary, Pioneer Anists, that will independently "produce and acquire" musical performance software.

John J. Keily, president of Discovision Associates, which is responsible for mastering and manufacturing the actual discs, said that his company is "currently engaged in negotiating with other companies for the replication of the discs. Really would not name the companies involved, citing the confidentiality of the negotiations.

An optional "full-function remote control" device will be available for a suggested retail price of $100.00. Pioneer is also developing a "PCM converter," a device which will enable the laser-optical system to convert digitally recorded material into analog format for playback.

A similar videodisc player, manufactured by Sanyo Electronics, is also available on RCA and N.V. Philips technology, is already on sale in some markets.

EXECUTIVES ON THE MOVE

Pollack Named At MSS — Michael Pollack has been named president of MSS Records. He has been involved with the Rhythm Section for the past two years and was instrumental in the formation of the MSS label.

Arista Appoints Peck — Arista Records has announced the appointment of Michael Pollack to vice president and general counsel. He has been with Arista since February 1979 as general attorney, and established the label's legal department. Before joining Arista, Pollack was assistant general counsel at CBS Records. He is now being appointed to director of national promotion, Columbia Records, Black Music Marketing. He joined CBS Records as B&M's Chicago local promotion manager in February, 1979, joining the company as director of promotion.

Peck Appointed At Columbia — CBS Records has announced the appointment of Greg Peck to director of national promotion, Columbia Records, Black Music Marketing. He joined CBS Records as B&M's Chicago local promotion manager in February, 1979, joining the company as director of promotion.

Prior to joining the company, he served as local promotion representative in Cleveland, Ohio for Atlantic Records.

Solar Names Nash — Solar Records has announced the appointment of Margaret Nash to head Solar's Publishing Division. She has been a partner with Johnny Nash in her own record label Jord/Jad from 1965 to 1969. She has also been a professional manager at United Artists Music Publishing and just prior to joining Solar's publishing operation was president of her own publishing company MAGGIE CAT Music.

Wilkins Appointed At CBS — CBS Records has announced the appointment of Doug Wilkins to director of national promotion, west coast black music. He joined CBS Records in May 1978 as Black Music Marketing's local promotion manager in San Francisco.

Prior to joining CBS Records he worked with Motown Records in the company's Records merchandising and promotion Department.

Johnson Named At 20th — Annette Johnson has been named coordinator, secondary pop promotion for 20th Century-Fox Records. Prior to her appointment, she had worked in the advertising, marketing and promotion departments.

Thomas Promoted At Capitol — Luella Thomas has been promoted to supervisor, A&R administration, Capitol Records. She has been promotion manager of the company's Western Division.

Polygram Appoints McEwen — Terry McEwen has been appointed a consultant to Polygram Classics. McEwen, who had been with the London label and its parent company, Polygram, has been vice president, A&R since 1976. He was previously, president of London Records in the U.S. since 1959.

Brack Appointed At E/P/A — Steve Brack has been appointed product manager, west coast, Epic/Portfolio/CBS Associated Labels. He joined CBS Records as college promotion manager in 1977. Prior to CBS, he was assistant promotion manager at E/P/A Records.

Sloane Appointed At E/P/A — Robin Sloane has been appointed as coordinator, press and public information, east coast, Epic/Portfolio/Associated Labels. She joined the E/P/A Press and Public Information department in 1978.

Silver Named At Arista — Arista Records has announced the promotion of Don Silver to manager, A&R for the label. Prior to this appointment, he was Arista's A&R coordinator, a position he held since January, 1979.

Giovia Promoted At Atlantic — Joanne Giovia has been promoted to album research and product coordinator for Atlantic Records. She joined Atlantic Records in March of 1979, as assistant to the director of packaging & pre-production.

Fonorow Appointed At Chrysalis — Chrysalis Records has announced the appointment of Cherie Fonrow to publicity coordination. Fonrow, who has been with Chrysalis Records for one year will be handling tour and other publicity related duties.

Daly Named At CBS — Cheryl Daly has been appointed associate director, internal communications, corporate information, CBS Inc. She joined CBS in 1976 as manager, press services, CBS Records. Previously she was director, public relations, for Kirkland College, Clinton, New York.

Luby Joins Nautilus — Jerry Luby has joined the staff of Nautilus Recordings. He was most recently assistant public relations manager for R & B's Big Star Records.

Ayer Joins Rocknet — Jane Ayer has been appointed media coordinator, creative services for Kragn & Company. Previously, she was national director of publicity for Epic Records.

Prior to her Rocknet's Prior to that, she was west coast director of publicity for Atlantic Records.

QUE Name Knurl — Scott Knurl has been appointed director of programming and ad sales operations for QUEBE. Warner Amex Cable Communications' two-way interactive TV service in Columbus, Ohio. Prior to joining QUEBE in 1979, he was program director for WGWB Educational Foundation (Public Broadcasting Service) in Springfield, Mass.
GO ALL THE WAY — The Isley Brothers — T-Neck FZ 36305 —Producer: The Isley Brothers — List: 7.98

Listening to the Isley Brothers is like acquiring a taste for wine. and 1960 is another vintage year for this legendary R&B group. Their supercharged attack on "Go All The Way," and it should lift them, once again, to the top of the B/C charts. Cut after cut is filled with memorable hooks and catchy choruses. An has been a major success. In this summer record include “Pass It On,” “Here We Go Again” and the title cut.


Ray Parker Jr. and his gang are back with their second effort, and their flashy themselves as one of the chief exponents of light R&B/funk. The band’s B-side “It’s Time To Party Now” and “Tonight’s The Night” have already been huge success to “Jack And Jill” and “You Can’t Change That.”


Although Crowell is most noted for his work in the country field, “What Will The Neighbors Think” represents his crossover into rock. He has penned such country/rock classics as “An American Dream” for The Dirt Band and is also a member of the renowned Midnight Rambler group. The Hot Band. Songs like “Here Comes The 80s” and “It’s Only Rock ‘n Roll” display the wit of a Nick Lowe, and the band on the LP renders his country cum pop tunes with all the frizziness of Rockpile. A must for AOR and Country lists.

PLAYING NEAR THE EDGE — Peter Mclan — ARC NJC 36100 — Producer: Peter Mclan — List: 7.98

Many varied work should insure a bright rock ‘n roll future for this talented young artist. Mclan has a raspy vocal style that is reminiscent of Gary Wright, but the comparison stops right there. He draws on a lot of rock/pop styles, however, his hard-rock oriented compositions are flavored with progressive and straight ahead rock influences. Mclan is backed by a great studio band, and AOR should jump on this one.

ON TO VICTORY — Humble Pie — Atco SD 38-122 — Producers: Humble Pie & Johnny Wright — List: 7.98

Steve Marriott stars out at you from the group shot on the back cover with a cancer grin on his face and a look of utter distaste on his face — distaste over how pillaged the very music he helped pioneer had become. The Pie Men had to come back to set the record straight. Marriott is in fine vocal form, still needing no doctor; Jerry Shirley’s drumming is still a rollin’ dance floor stomp and Bobby Tench and Anthony “Sooty” Jones add killer lead and bass respectively.

LIVIN FOR THE MUSIC — Tony Orlando — Casablanca NBLP 7228 — Producers: Hank Medress and Dave Appel — List: 7.98

This Las Vegas/Lake Tahoe showstopper keeps things light and breezy with a C/A on “Livin’ For The Music.” His distinctive, throaty vocals are a great vehicle for such old pop classics as "Bye Bye Love" and "(The Voices Of San) Pedro’s Child. His vocals are deep and smooth, yet also have a bit of Southern twang. Covers of James Taylor’s “Fire And Rain” and "Shower The People." For A/C and Pop lists.

THE MASQUERADE — Bang NJZ 36321 — Producer — James Stroud — List: 7.98 — Bar Coded

The Masqueraders have come up with a gem of an album for its first release on Bang. Fans of the early-Manhattans and the traditional Southern R&B sound will revel in this nine-song collection. Bouncy bass and piano rhythms drive the sound, and the five-sectional vocal workouts are truly inspired. Hot cuts include “Desire,” “I’ll Be Your Shoulder To Cry On” and “Rock Jam.” Should be strong in the southern market.


This pioneer of the rock avant garde further refines his guitar style ("Interprentation") on this line LP. The atmospheric sound works more as an electronic music soundscape, and one will find the eerie compositions lodged in the cerebral cortex long after the needle has left the turntable. The first side of the album is more in the art rock vein and the second side takes the progressive sound into the disco genre.

THE KINGBEEGS — RSO RS-1-3075 — Producers: David J. Krakoff and Ethel Fitzgerald — List: 7.98

The Kingbees draw on the influences of 1950s American rock and roll the way that The Inmates are inspired by the mid-60s British greats like The Stones and The Who. The Kingbees render a whole bunch of tunes with a great deal of enthusiasm and evidence the fact that rock is currently on a major nostalgia trip. The best numbers on this time album include “Fast Girls,” “Once Is Not Enough” and “No Respect.”

Cash Box/April 5, 1980
Mickey Mouse Album Charts Via Television Ads: $4.98 List

by Richard Gold

NEW YORK — Television advertising and a $4.98 list price were cited as the key reasons for the success of the Disneyland Records LP: "Mickey Mouse," which has reached #73 bullet in its seventh week on the Cash Box top 200 albums chart.

Initially released in August of last year, the "Mickey Mouse" LP has already sold "approximately half a million" copies, according to Allen Klarman, marketing assistant for Disneyland Records. "It’s basically a children’s album, but we felt it would have some crossover potential," said Klarman. In addition to the LP’s prominent display in retail racks around the country, coupled with its low list price, made the LP “a high-impulse item.”

According to Jynn Magan, a staff producer for the Disney label and the producer of the album, a major factor in the success of the Mickey Mouse album has been a special nationwide television promotion coordinated by Vista Marketing Inc., which is a subsidiary of CBS Inc.’s Columbia Records.

John Averick, director of business and consumer affairs for Columbia House, said that the Vista Marketing television promotion offers three records, "Mickey Mouse" and "Mickey Mouse Vol. I and II" for $9.98, or tapes for $12.98. Although Averick said that company officials presented him with sales figures from the promotion, he remarked that the offer had been “done quite well” for Columbia House since it was initiated.

Effective TV Campaign

An effective television campaign coupled with a low list price were cited as the two major reasons cited for the LP’s "fluke" success in "Mickey Mouse Disco," a comparison to Klarman, "It’s a rock and roll record." The arrangements were done by Dennis Burstone of Odyssey Productions and recorded in Nashville by a number of major session men. The LP and its entire production, Magan said, cost the label $20,000.

A spokesperson for the LP’s "fluke" success, Magan said that the label is holding discussions about possible touring, and has discussed the possibility of a "Mickey Mouse" film. "This wasn’t supposed to be a pop record," said Magan, "and I’m bewildered, ecstatic and totally pleased by how well it’s doing."

A spokesperson for the record company said that the album’s colorful cover art, featuring Mickey and Minnie Mouse on the front, and assort Disney characters including Goofy and Donald Duck on the back, made the LP particularly attractive to impulse buyers. Klarman, "Mickey Mouse Disco" was the first album to be released in the "featurette" format on the LP’ll be released by the Disney Studios this summer.

No Airplay

Although "Mickey Mouse Disco" has been a commercial success, it hasn’t been getting airplay on New York’s two major disc stations. Joanie Perry, assistant programmer for WLS-FM, said that her station has not been able to consider programming the LP, because it had not received a promotional copy from the label. A spokesperson for the programming department at WKTU-FM said that her station never played "Mickey Mouse Disco." John "Jetty Bean" Bena, DJ for the Manhattan disco Xenon said that he has only played "Mickey Mouse Disco" on one occasion, a 21st birthday party for Mickey Mouse Club kids, "It seemed like the kids liked it. I don’t think they’ve heard it very big," said Benet.

But there are indications that "Mickey Mouse Discos" are being played at select discos and, undergroud discos, in the New York metropolitan area, according to Al Pizzaro and Bobby E. Davis, president of WKTU, the station that was responsible of the Sure Record Pool in the Bronx.

"Some of the sound effects from ‘Mickey Mouse’ in Jan. 1967,” Bena said, "are heard in all the undergroud discos like the 371 Club and the Stardust Ballroom, where younger kids go out. There’s been some exposure too. It’s possible that the album may have boosted the album’s sales. ‘You’ve got DJs who do street shows for up to a thousand people, and some of the breaks from the Mickey Mouse record have worked really well for them.”
SINGLES

LINDA RONSTADT (Asylum E-46624)
Hurt So Bad (3:03) (Vogue Music—BMI) (T. Randazzo, B. Wilding, B. Hart)
Ronstadt turns in a scorching cover of the Little Anthony and The Imperials hit her on this second single from the “Mad Love” LP with the aid of some cutting lead guitar stabs set against a heartbeat steady rhythm. Ronstadt’s vocals vary from a velvet into a steady chorus, giving the song passion and punch. A direct hit Top 40.

PAT BENATAR (Chrysalis CHS 2419)
We Live For Love (3:35) (Rare Blue Music Inc./Neil Geraldo Music Co.—ASCAP) (N. Geraldo)
This raw rock-meets-New Wave “Heartbreaker” to this pop-rock gissingo by lead guitarist Neil Geraldo. Producer Peter Coleman comes close to reproducing “Commander” by Blondie’s Chapman’s sound here, as well as Blondie’s patented new wave/pop. The formula is a winner, though, and so is this cut.

AMBROSIA (Warner Bros. WBS 49219)
Biggest Part Of Me (3:59) (Rubicon Music — BMI) (Pack)
The first single from Ambrosia’s forthcoming “One Eighty” LP promises to be the trio’s biggest hit ever, as the thick, lazy bass and smoothly textured electric piano and organ combine with the Vicki and Denny Piro’s next vocal twists to create an unforgettable pop melody. Jumping onto the Top 100 Singles chart this week at #49 bullet, this is already a pop smash.

THE MOTORS (Virginia VA 67007)
Love And Loneliness (3:59) (Virgin Music, Inc.—ASCAP) (Garvey, Hann)
A battery of synthesizers, a thundering bass line and the crack of a snare drum are mixed into a wall of sound by producer Jimmy Lovine on this exceptionally first single from the Motor’s “Tentamen Steps” LP. Band members Nick Garvey and Andy McMaster display a unique English twist on the U.S. hit, stretching pop-rock sound, creating a thrilling rock symphony for AOR and pop.

BONNIE POINTER (Motown M 14564)
Deep Inside My Soul (3:52) (Jobete Music Co., Inc.—ASCAP/Ray, Pointer, D. Baldwin)
Pointer follows her dance hit “I Can’t Help Myself (Sugar Pie, Honey Bunch)” with this slow, evocative ballad from her self-titled LP. The bluesy vocal treatment, with Pointer reaching way down to the lower registers, is imaginatively complemented by stylish symphonic orchestration. The digital recording is true for this B/C, A/C and pop sleeper.

WAR (MCA-MCA 41209)
I’ll Be Around (3:59) (Far Out Music, Inc./Milwaukee Music, Inc. admin. by Far Out Music, Inc.—ASCAP/Maryland, Mon., Jordan, Oskar, Rabb, Rizzo, Scott)
WAR slips into a light, pop/R&B groove on this highly accessible new single from “The Music Band” 2 LP, as the supple guitar work, easy wood-block andlusiously lazy sax solo combine to make a very summery melody.

WARDELL RIPPER (Midsong WS 7200)
A spoken “Inspirational” intro, backed by bittersweet strings and easy piano, sets the testifying tone of this new single from Piper, as she displays her glorious gospel roots against a building, orchestrated instrumental background. Joined by female gospel singers on backup, this is a divine B/C, inspirational choice.

SINGLES TO WATCH

DANNY SPANO'S (Windsong CB-11950)
One Night Stands (3:40) (Arawn Music—ASCAP) (D. Spanos)
Detroit-based Danny Spanos has created a most infectious boogie-woogie-pop-rocker, powered by lead guitarist piano and insistent poppy drum work, for the first single from his self-titled solo debut LP. An AOR sleeper.

THIRD WORLD (Island IS 2003)
Stand (3:47) (Daily City Music—BMI) (S. Stewart)
Fusion reggae masters Third World turn in a truly unique and exhilarating cover of the Sly and The Family Stone hit here, with the aid of some dett keyboard noodling, smart percussives, gritty geared and woo wop/reggae choreal work. A charged B/C, dance and pop raver.

EDWIN STARR (20th Century-Fox TC-2450)
Tell-A-Star (3:30) (ATV Music Corp./Zonal Inc.—BMI) (E. Starr)
Gospel and blues vocal elements stand out on this inspirational-oriented R&B track from Starr’s forthcoming “Stronger Than You Think I Am” LP. Starr’s soulful vocals are nicely complemented by an excellent gospel backup chorus. For B/C, gospel, inspirational material.

PRIVATE LIGHTING (A&M 2227)
Heartbeat (3:33) (Haddon Road Publishing—ASCAP) (A. Sherman)
Rookies Private Lighting rock with newsvial power, but rely more on style than fury, on the first single from its self-titled debut LP. The tension builds here with the guitar and organ refrain and pounding drum beats. Right for AOR.

SUSAN JACKS (Epic 9-50846)
All The Tea In China (2:50) (E.B. Marks/Rockfist Music—BMI) (J. Jackson)
Susan Jacks, former member of the Poppy Family, which scored a hit with “Which Way You Going, Billy,” comes up with a similar light, sentimental tune here, written by co-member of the Poppy Family, Terry Jacks, best remembered for “Seasons In The Sun.” Nice A/C, pop material.

DAVID SANBORN (Warner Bros. WB 49219)
Anything You Want (3:43) (Haitus Music—BMI/Tauripen Tunes—ASCAP) (D. Sanborn, M. McDonald)
Alto sax man par excellence David Sanborn teams up with the ubiquitous Michael McDonald on this pleasing pop-funk instrumental from Sanborn’s “Hideaway” LP. McDonald adds the savory keyboards while Sanborn pumps out a steady groove on this jazz, B/C pick.

GRAHAM NASH (Capitol 2949)
Out On The Island (2:52) (Putty Putty Music—ASCAP) (G. Nash)
The second single from the “Earth & Sky” LP is a good deal more typical of the folk balladier than “In The 80’s”, with a snappy acoustic slide guitar line and heavenly multi-tracked harmonies. Hardly a 50’s throwback but definitely the enduring Nash style.

ANGEL BOFILL (GRP/Arista GS 2504)
Angel Of The Night (3:23) (Brass Heart Music Co.—BMI) (B. Hult, J. Devlin)
Chimes and strings shimmering into the opening to this delicately jazz tune from Boffi. Latin percussives are mixed easily with heavy, funk-oriented bass beat and a jazz/pop melody, covering all the bases yet creating a totally distinctive sound. A.C./B/C, Latin, jazz and pop.

ATLANTA RHYTHM SECTION (Polydor PD 2079)
Indigo Passion (3:39) (Low-Sal, Inc.—BMI) (Buie, Cobb)
ARS’ latest single, from the “Underdog” LP, is a bit of a throwback to 50’s pop, with an almost pastiche-sounding xylophone, xylophone and clarinet work, and a sort of “Raindrops” feeling. A.C. and pop and should pick it up.

BREATHELESS (GM Music 8002)
Dead Of The Night (3:11) (G. Jonas Koslen Music Inc.—Benia Music—ASCAP) (J. Koslen)
Former Michael Stanley Band guitarist and songwriter Jonas Koslen and his group Breathless have come up with an impassioned R&B-tinged pop-rocker, as a big brass section pumps out behind the clicking percussives and fat bass. The melody is a killer for pop, AOR lists.

ALLAN CLARKE (Elektra/Curb E-46617)
Silkstream (3:49) (Intersong Music/Timbote Music/Midsong Music, Inc.—ASCAP) (A. Clarke, G. Benson)
Drum and guitar kick into a catchy mid-tempo pop groove on this cut from former Holly Allan Clarke. Clarke’s echoey and multi-tracked vocals bounce easily off the peppy beat. The entire production has a great deal of presence. Bright pop stuff.

RAY KENNEDY (ARC/Columbia 1-11242)
Kennedehoody to be a bright pop, A/C hopeful, judging from this well-produced and orchestrated track from his forthcoming self-titled debut LP. The singer’s vocals ring clear and true here, while receiving fine backup support. Watch out for this one.

JAMES BROWN (Polydor PD 2078)
The Grandaddy of Funk is back with producer Brad Shapiro on this well-oiled funk/dancer from his “People” LP. The pace is fast and the instrumental is sassy, perfect for B/C.

JOSE FELICIANO (ALA ALA-109)
I'm Comin' Home Again (3:45) (The EMP Company/Times Square Music Publications Co.—BMI) (B. Roberts, C.B. Sager)
The first single from Feliciano in four years is a touching dedication to the late return of the hostages in Iran, as well as a personal love song. Written by Bruce Roberts and Carole Bayer Sager, it is performed with heartfelt compassion by Feliciano. Super A/C, pop add.

LE PAMPELLEMOUSE (ATV AV-316)
Woven disco/RLB producers Rinder and Lewis mix up a thick, dance-funk brew with Le Pampelehomme here. Herculores are balanced nicely with electric piano touches and smart brass blasts. Right for B/C and dance play.
Counterfeit Controversy Tops Issues At 22nd NARM Confab

(continued from page 3)

center not place the entire blame for the "profitless prosperity" on the merchandisers. Noting the extremely high markup on sales, he also pointed to record and the manufacturers themselves as culpable.

Notably, the same day that Record World was printed, Bogart called for the industry to reuni, to once again join in a spirit of cooperation in stead of competition. Referring to the "gift of the NARM" to the industry, he noted that NARM is calling our bluff... Will we cooperate or compete? Will we be selfish? Because I choose to be, and if we all take this opportunity seriously, we might

Record Buyers Are Quality Conscious, Says NARM Panel

by Alan Sutton

LAS VEGAS — Consumer demand for bet- ter quality sound recordings has con- tributed greatly to the dramatic rise in sales of audiophile turntable records, a fact that should not be ignored by record merchants, although the major record manufacturers have been slow to respond to the trend.

This was the central message presented to attendees of a NARM seminar session entitled "The Sounds of Tomorrow — Today." I believe that good music sells better than bad recordings, but I think that we need to be more realistic in terms of what we expect from the market. The chairman John Marmaduke in his opening remarks, sounding a theme that was repeated many times during the March 24 session.

Marmaduke, who is president of Hastings Books, is a major dealer in all kinds of audiophile records — including direct-to-disc, digital and half-speed mastered recordings — and often points out the common factors. Licorice Pizza's Cocoa Poindexter pointed out that audiophile discs have a longer life expec- tancy than compact-molded labels, won't damage expensive audio equipment and contain fewer manufacturing defects. But the bottom line, he said, is that "they sound better," and for that reason consumers don't mind spending on the average of $14 to $15 for an audiophile LP, many of which are often sold at full list price.

Stockham, who developed the Soundstream digital system, was asked what they were doing in the audiophile field. "The large organizations don't see how to turn increased (manufacturing) costs into increased sales," he said, adding that the "margs' knowledge of this field is limited and that also they are gushy because of 'sound reproduction — and-appetite problems.'"

He concluded with a caveat to the manufacturers, saying that many experts believe this will one day become an all digital industry, making stereo records obsolete. "In the event that happens," he said, "manufacturers will find themselves in a short of catalog at the end of the century.

Look To Record Stores

In contrast to the major label's limited forays into the audiophile disc market, (continued on page 44)

Visa Bands Used To Control Crowds, Curb Scalping At Concerts

LOS ANGELES — The Visa Band, a product of the American Civil Liberties Union, is currently being used by concert promoters as a method of controlling large numbers of ticket buyers, as well as by the Federal Reserve Board. The wrist band, which is produced in two dif- ferent widths and seven color codes, has been seen worn by customers leaving the Rock and Roll Derby to the Beach Grand Prix, and was most recently used by the Univer- sal Amphitheatre Staff at last summer's Elvis Presley concerts.

The wrist band is non-transferable once attached, to prohibit scalping, and can be removed by a customer location of the Ken- tucky Derby or venue and consecutive serial numbering, for additional security measures. The band clearly identifies those waiting for tickets and is especially de- signed for crowd control purposes.

continued from page 7

BAMMY TIME AGAIN — The 3rd Annual Bay Area Music Awards were given out March 25 at the Fox Warfield Theatre in San Francisco, and the gala affair was attended by the greats of the Northern California music community. Howard Husseman (WKRP's own Dr. Johnny Fever) hosted the ceremony. An impressive video and special effects production was a sight to see! Say nothing of the music, and introduced the evening's festivities. Some of the more prestigious awards presentations included Francis Ford Coppola, Boz and Carmella Scaggs, Maria Muldaur and many more.

RICHARD BONG, who has won U.S. court cases for Van "The Man" Morrison, Carlos Santana, Eddie Money, The Greg Kihn Band, Journey, Little Roger, Ronnie Montrose, Queen Ida and Taj Mahal and new waves SWT, The Dead Kennedys and Thee Headcoats. The winners (which can be seen in full on page 18) were presented with their awards by Van "The Man" Morrison, Carlos Santana, Eddie Money, The Greg Kihn Band, Journey, Little Roger, Ronnie Montrose, Queen Ida and Taj Mahal and new waves SWT, The Dead Kennedys and Thee Headcoats. The winners (which can be seen in full on page 18) were presented with their awards by

THEY WRITE THE SONGS — Seven prominent members of ASCAP appeared in a one-day seminar at UCLA, demonstrating songwriting techniques and fielding questions from an audience of 200. Participating in the seminar were Jim Ely, ASCAP board member and vice president of Motion Picture Arts and Sciences; Charley Pride and Sylvia wills will be guest on NBC's "Today" May 1 ... Comedian Gallagher will do his "off the wall" standup routine on NBC's "Big Show" April 15 and CBS "Cherriesleader Special" in May.

BENEFITS — Chrisie Hynde and her Pretenders will perform in benefit concert for The United Indian Development Assn. April 18 at The Palomino in North Hollywood. Proceeds from the performance will go directly to UIDA to help in its continuing programs to assist Indian businesses, cultural affairs and political awareness ... Harold Melvin and The Bluenotes are set to play a benefit gig in Cherry Hill, N.J. on April 25. Tickets from the show will go to The Seattle Center Foundation ... The COMMANDER'S COOKOUT — Producer Mike "The Commander" Chapman hosted a barbecue for the crew at newly formed Dreamland Records at his Coldwater Canyon home on March 22. Chapman showed off as a cook with a spatula as he is at the recording console as he fired up burger grill and Marshall stacks for his musicians. The Commander is working with Nils Lofgren as well as artists Shandi Cinnamon, Holly Penfield and Michael Des Barres. Any cooking mistakes were quickly remedied, according to one partygoer, as Cham- pion Fourth of July shows are expected in July.

UPCOMING RELEASES — The double LP soundtrack to "Urban Cowboy," the boy- meets-girl—boy-loses-girl—boy-gets-girl film set in modern day Houston and starring John Travolta, is set for a mid-April release. The record will feature tracks from the gang in the Asylum in film as well as non-label greats like Jimmy Buffett, Bob Seger, and Bonnie "Prince" Billy Taupin. "I was going to bar and spending time with all the bad girls," recalls Taupin, "They've got a lot more depth and beauty than the women who spend all day shopping along rodeo Drive."

STUDIO TRACKS — Producer Ken Scott has just returned from London with the Jeff Beck masters and is putting the finishing touches on the LP at Chateau Recorders/Los Angeles... Chicago moves into Rumbo Recorders in Canoga Park on April 24 with producer Tom Donnelly. It will mark the second recording session in California... McGuinn & Hillman has cancelled the rest of its April concert dates in order to write new material for the next LP. The duet will be travelling to Muscle Shoals Studios in April June to record their third album for Warner Bros. Records... The hand that first finished recording its second effort at Capitol with producer Georgi Wadenius. The LP is set for a June release... Alice Cooper has just cut "Talk Talk" (originally cut by The Music Machine in the early 50's) with co-producers with Kenney, The track will be on Cooper's new "Flush The Fashion" album, which is due at the end of April.

FROM WHEELS TO WAX — Capitalizing on the popularity of his Tuesday New Wave Nights, L.A. roller maven Flipper (of Flipper's Roller Boogie Palace) is forming a local label, Flipper's Records! And the label's first record will be a flip side! What is the track? "I am going to do a Bee Gees flip side."

Cash Box/April 5, 1980
Counterfeiting Controversy Tops Issues At 22nd NARM Confab

(continued from page 7)

counterfeiting task force "to work for the mutual advantage of eliminating counterfeiting from the marketplace and educating our membership for their own protection," according to a prepared statement.

"Many NARM's members feel they have been accussed and convicted without evidence," executive vice president Joe Cohen explained later, "but in light of the concern exhibited by the RIAA, the FBI and others in the industry, we will begin a task force to work toward a national program of internal controls, checks and procedures to prevent those kinds of things from occurring in any company that may be selling records or tapes."

"The task force will not entail a duplication of the efforts of the RIAA," Cohen added. "It will concentrate more on procedures and controls to prevent the acquisition and marketing of pirated properties."

Gift Of Music

While perhaps overshadowed by the emotional and critical counterfeiting issue, NARM's debut of the slogan and logo for its "gift of music" campaign provided the most positive highlight of the confab.

Hailing its executive director Bille Bergman as the "most important project of NARM's 22 years," the slogan, "Give the gift of music," and logotype, four musical notes inscribed with a gift wrap bow, were presented at the opening business session on Monday via a spectacular video show.

Designed to give a recognizable generic symbol to promote the buying of records and tapes as gifts, the slogan and logo were debuted after months of study and development by NARM. "Through repeated exposure, we will use the slogan and logo to remind consumers of the gift of records and tapes," said Music Plus president Lou Fogelman, who introduced the video show.

Outlining implementation of the "gift of music" campaign, NARM's video suggested such suggestions as use on album jackets, tape packages, print ads, posters, point of purchase materials, in-store window and cash register decals and shopping bags for capitalizing on the utilization of the slogan on retail ads. In addition, the video presented the possibility of the ultimate development of a national gift certificate, generic radio ads and a television special devoted to the "gift of music" theme in the future.

Along with the presentation, camera-ready artwork with the slogan and logo was distributed at the opening session to enable attendees to immediately utilize both following the conclusion of the convention and numerous opportunities to learn the uses of the materials were available from NARM staff throughout.

"We also met with manufacturers prior to the convention and gave them the slogan and logo in advance," said Pat Gorick, NARM director of special projects, who chaired an informal workshop on implementation of the campaign on Wednesdays. "As a result, by April 1, there should be posters, print ads and point of purchase materials with the slogan and logo ready for the marketplace."

Market Survey

Citing a host of statistics from such surveys as the recently released WCI market analysis that identify a largely unfulfilled pool of consumers open to the concept of giving records and tapes as gifts (see separate story, page 8), Gorick contended that upwards of 50 million people are within reach of the campaign at this time.

To this end, after the convention, Gorick will employ a three month, 10-city tour across the country to meet with 50-60 top merchandisers to work on the specifics of further implementation of the campaign.

Covering the months of May, June and July, concrete proposals and programs should be ready by the beginning of the NARM regional meetings that will run from August through October. Among the ideas already being considered were a calendar of all holidays and special occasions and a booklet with various merchandizing projects and programs.

Further down the road, Gorick added, "When we have addressed the market potential of our current buyers and have trained the merchandisers to take full advantage of the gift giving concept, then I think we'll be ready to develop a national campaign."
SUPER SELLER AT VIDEO SHACK — WCI Home Video's "Superman" video cassette continues to be a best-seller and outlet such as New York's Video Shack, where it is used to promote displays to help. Picture are (l-r): Joe Burke, mgr.; Michael Olivier, WEA regional video specialist; and Art Civello, store manager. The cassettes are sold by video music presentations, according to an industry report. The negotiations are still underway for the new tapes, said the director that an announcement should be forthcoming shortly and is expected that the company will have ten titles by the end of the year if the demand continues as more are sold. By Paul Hoffer, previously retail sales director for Nemi Records in addition to a marketing and sales representative with Polygram, Inc. Most recently, Hoffer was vice president of marketing operations with Video Odyssey, Inc. Offices are located at 1690 North Vine St., Suite 1210, Hollywood, CA 90028. The phone number is (213) 483-7125.

SOUND VIEWS

MAGNETIC VIDEO LOBBIES FOR NEW SALES — Magnetic Video has embarked on a rather novel test for videocassette sales by setting up lobby exhibits for software in six Los Angeles area Wal-Marts. The free-to-air software is being sold by sales rung up by snack concession attendants. Although sales so far have been encouraging for Magnetic Video to contemplate expanding the test to the Midwest, it is reported that the theatre owners are a bit lukewarm because they fear sales will cut into their box office.

TIME, INC. VIDEO REVENUES RISE TO RECORD LEVELS — Time's video group reported a 75.6 percent increase in video revenues from $18.0 million in the third quarter of 1980 to $31.6 million in the third quarter of 1981. The company's operating income rose $6.5 million as compared with 1978 pretax income of $24.9 million. According to Time's annual report, the large profit increases resulted from the acquisition of American Television Distribution Company and Consumer Video Service Corporation for service for over 500,000 customers as well as from HBO which now has over 4 million subscribers.

SOUTHERN SONGS SUES OVER USE OF BEATLES TUNES — Northern Songs Ltd., the publishing house for the majority of Beatles songs, has filed suit in N.Y. Federal Court against Video Communications Inc., Media Home Entertainment, Video Tape Network, and the Video Shack for unauthorized sale of Beatles concert videos. The suit charges these distributors with copyright infringement and asks for an injunction to prevent continued sale of Beatles videos, as well as damages and profits obtained from their use.

VIDEO CLIPS — Capitol Records is expected to be offering a one-hour video tape presentation of the recording group The Knack through its domestic distribution system. The tape is expected to retail for $49.95, as will another video. Capitol is also talking about the possibility of video on the recording group America, Riches & Rubinstein recently shot a video for "I Love You, I Love You." His "All Night Long" LP at the Palace of Fine Arts in San Francisco. The video will be used for European TV. The production unit also finished shooting segments of each of the four members of The Knack getting "pied" in the face at various locations in Hollywood. According to Peter Rubinstein, the segments will be used for an overseas television special on the band. Keef Co. is currently in production in the U.K. for a video for a new Paul McCartney track entitled "Coming Up," as well as a new Kate Bush song "Breath." Video rights are in the hands of the video producer and the song is titled "Cherchez Pas" and is in pre-production a video for a John Stewart's new LP "Dream Babies Go Hollywood".

Magnetic Video will be shipping to dealers Norma Rae, Breaking Away, and the Muppet Movie around May 1. Release dates are designed to coincide with Academy Award announcements. MEDA/Media Home Entertainment is experimenting with a videocassette package that would include a separate stereo audio tape and a cassette and the audio cassette would be recorded on a Meda system, thus allowing the consumer to synchronize the two sources. The concept is designed for the firm's concert tapes but could be extended to feature films. Official launch of the twin cassette pack and printed words in video, a supplier of video cassettes for sale only, will be release to the Fotomat on a purchase only basis.

AUDIOPHILE LP REVIEWS


Using this album, master musician Russell Garcia, modern classical composition is melded with jazz resulting in a beautiful rich synergy. Emotionally evocative solo flugelhorn and flawless jazz rhythms underlay the strings. Modern classical aficionados, as well as jazz lovers, will appreciate imaginative tonal colors and lyrical arrangements. As befits a digital recording, tape noise is non-existent and the recording possesses a crispness. THE CAPTAIN and ME — The Doobie Brothers — NARAS NR5 — Producer: Ted Templeman — Dist.: NARAS NR5 List: 15.98

Ted Templeman produced this multi-platinum smash in 1973. With Tom Johnston on lead and guitar and araphore guitar synthesizer lead (in 1973), Bill Payne on keyboards, Michael McDonald on vocals and his playing pedal steel guitar and excellent vocal harmonies by everyone singing on tasty pop tunes, there was no doubt about the album. After seven years, the grooves on original copies should be worn out and duplicates pop lovers could do none worse in buying this premium half-speed masters version of this Doobie Brothers classic.
**SINGLES BREAKOUTS**

**ALBUM BREAKOUTS**

**RECORD BAR ACTIVITY**
Lots of action reported at the Record Bar chain...The “Country Music Roundup,” featuring country stars from four major distributors, now includes a display contest worth $400 for the winning store. The artists being spotlighted include: RCA — Roy Clark, Conway Twitty and the Charlie Daniels Band; CBS — Larry Gatlin & the Gatlin Brothers; Bobby Bare, Crystal Gayle, Johnny Rodriguez and Willie Nelson; A&M — Ronnie Milsap, Charley Pride and John Denver; and Capitol/United Artists — Dottie West, Anne Murray, Gene Watson and Kenny Rogers. Each week during the month-long promotion, a different group of artists will be featured on sale, as well as an across-the-board Country Music Day each Saturday, where all of the country catalog of LPs and tapes will be sold at $1 off the normal price. The best display in each of the 11 districts will win $250, while the second prize will be $100. Some promotion items will be available at individual outlets. The promotion will culminate in a contest to be held at a Heart Contest. Here red paper hearts in various sizes were displayed throughout the store. The customer who counts the correct number of hearts wins $250 worth of CBS albums of his or her choice. The store will also conduct a Dimes fund-raising campaign. Proceeds from the sale of “Carolina Lady,” a WGGG-radio produced single, are being donated to the charity. Finally, the Atlantic Records Bar chain recently held a J. Geils “Buy it and Try it.” The store also awarded four tickets to the local J. Geils show.

**DOG EAR RECORDS**
The Illinois-based Dog Ear Records chain is involved in the following promotion activities. A J. Geils “No Anchovies Please” pizza-eating contest is being held in conjunction with Jake’s Pizza. A drawing will be conducted with six finalists chosen. The contest will then be held in the Northbrook outlet with the grand prize being a pair of tickets to the Chicago J. Geils concert, backstage passes and color photos of the winner posing with the group. The five other pizza-eating participants will be awarded six J. Geils albums, tickets to the show and J. Geils T-shirts. The month-long Maxell promotion, reported here earlier, is now well underway with greatly increased sales of tape product reported. A display contest is also in progress, with cash prizes to the outlet having the best display, and to the outlet moving the most Maxell product.

**LABEL ACTIVITY**
Recent staff changes have been announced at several labels. Robin Wren has been named album promotion director for RSO Records. Wren will be in charge of all albums of promotion at the label, as well as coordination of the company’s national promotion staff. In addition, Gary Sherman has joined RSO’s publicity staff. In his new position, he will be handling all aspects of publicity, as staff assistant for Ronnie Lippin, the current national publicity director. Finally, Richard Rolletson has been named vice president of London Records. Rolletson will be responsible for supervising artist relations and product development as it affects music distribution in the U.S. on the London label.

**MERCHANDISING TOOLS**
CBS in New York reports development of new merchandising aids for its current release. To coincide with the latest Boz Scaggs album, a large 4x2 front and back cover blow-up has been released along with a 45x60 art poster and artist look sheet. For the new Pat Latti Bellabe L.P a 3x3x48 artist poster is being distributed, as well as separate artist and album cover logos. All of the above materials is being made available to retailers through local CBS offices.

**NEW OUTLET**
A large retail record and tape outlet has opened in Fort Myers, Fla. Happy Note West is a 2000 square foot facility serving customers in the Fort Myers-Cape Coral area. The shop carries a full line of pop/rock product and is reported to be developing a strong country music album trade. The outlet is also enlarging its videotape section to meet the growing demand for new product in this area.

**CONTESTS, PROMOTIONS AND SALES**
Peaches, Detroit recently conducted a “Saturday Night” Beach Boys - John Denver ‘79’ contest coinciding with a “Buy it and Try it.” Customers were asked to answer questions on their entry form with 25 pairs of tickets to the Sylvain show awarded. Peaches, Orange held a Bruce Woodley contest in which an Atari computer game was awarded. The smallest music promotion and Record and Tape stores in Michigan are participating in a CBS promotion in which each outlet must promote, display, and merchandise Billy Joel, Elvis Costello and Journey albums. Each employee and manager from the winning store will receive six CBS albums of their choice. Rudder’s will receive three CBS albums...Tower, San Francisco is conducting a Grace Slick drawing in which the grand prize will be an autographed copy of her new book and album. The Licorice Pizza chain of California is holding a “Spring Cleaning Time,” April 3-13, in which the store will give away six LPs to the first one to purchase a $51 off the price of a new album. Oasis Records conducting an anniversary sale, April 10-13, during which a large number of albums will be on special sale.

**CUSTOMER QUOTE OF THE WEEK:** “I know you’re closed, and you’ve counted out all your money, but can’t you please let me in? I travelled from across the city and I know exactly what I want.”

**REGIONAL BREAKOUTS**
— Pati LaBelle and Jermaine Jackson breaking out in the East with new Pat Travers and Grace Slick showing sales action in the Midwest and West...K.C.’s latest strongest in the West and South.

**TOP SINGLE BREAKOUT OF THE WEEK**
“I CAN’T HELP IT” ANDY GIBB AND OLIVIA NEWTON-JOHN — RSO

**TOP ALBUM BREAKOUT OF THE WEEK**
DREAMS — GRACE SLICK — RCA

**REX COURTS MUSIC WORLD**
— Columbia Records recording artist Rex Smith recently appeared at the Music World outlet in Worcester, Mass. Shown in the background are the Columbia Records, local promotion representative for Columbia Records; Cult Blake, program director for radio station WFTQ; Dave Hawle of WFTQ, Jeff Jones, merchandising specialist for CBS Inc. Gary Neumann, Columbia Records’ top salesman for the station. Shown in the middle row (l-r) are: Julie Radner of CCI, Jeep Holland of Music Sales; Smith; and Lenny James of WFTQ. Shown in the bottom row (l-r) are: Mike Pellicoian, of WFTQ, Kevin Graczy, store manager; and Mark Lipson of WFTQ.
USA; John Chairman, John Frioli, Polygram Record Distributing, Inc. president; Fred Hayen, Polygram Records president; Robert Sherwood, president; Joe Cohen, executive vice president of NARM; Walter Yelnick, CBS Records president; John Marduke, Western Merchandising; John Cohen, Disc Record and Tape, and George Albert, Cash Box president and publisher; and Dave Siebert, Handlman Co.

NARM Spotlights Home Video

(continued from page 18)

producing a record, and the retail price must be commensurately higher, too. What's more, whether or not the record will be willing to pay to that price, Ellis recalled that insufficient demand had killed Quad.

With that the middle ground between these two poles of thought. The WCI Home Video president noted that, while the interface between audio and video "will have a profound impact on the industry," whether or not to release audio and video versions of something simultaneously is really a marketing decision.

The question to ask, said Fink, is how much pre-selling has been done on the product.

According to Bergamo, the experts at pre-selling are the movie studios, who spend far more on advertising movies than on pre-selling records. As Mutchnick put it, "Bogart's Persuasion" has been sold out once, and even though the album was sold out, it was his second album to be the bestseller of the year in radio history. "If I'm going to sell the product, I'm going to sell it to a million people," Fink said. "Not 10 people." But Fink also pointed out that the record industry's records have had a drawing power of shoppers who normally stay away from record stores, and David Ellis, executive vice president/wholesaler for Pickwick International, made the same observation.

According to Ellis, Pickwick is very pleased with the success of its $20 Video Works merchandising experiment, which began last November. He attributed much of the program's success to the fact that it is a store-within-a-store concept. In the side video area, he said, video trailers, supplied by the manufacturers, are con- tinuously playing. The combination of isolation and visual stimulation, he noted, seemed to be the key ingredients in promoting sales.

Louie Kiser, president, of Integrity Enter- tainment, which owns the California-based Wherehouse record retail chain, agreed that video customers are enticed by either a store-within-a-store or a separate video department. He also stressed the need to advertise in order to let potential customers know that your store carries video lines.

The software suppliers were divided on the importance of coop advertising. According to Mutchnick, Paramount favors in-store merchandising over dealer ads, while Andre Blay, president of Magnetic Video Corp., stated, "Advertising is paramount to us." Fink said that WCI believes in local coop ads, as well as point-of-purchase dis- play materials and video trailers.

Video Exhibitors

A number of video software suppliers rented exhibit booths at NARM this year, including Nostalgia Merchant, King of Video and Video King. According to Fink, when they were doing a brick business with both retailers and potential distributors, they saw that they were missing a market, and so they offered a 12% discount off their old movies, offered a 12% discount of the cost price to dealers placing orders of

Bullish Predictions

Aside from these controversies, the par- ticipants were bullish on prospects for the home video market. In the video merchandis- ing seminar, Bach said that WEA's biggest problem is that it has to "sell" its recorded music. Once it introduced its first titles has been filling records -- the demand has been too great. Bick said that the "incredible" growth in the retail sale of video has increased dramatically in recent months. Jeff Tuckman, president of Video Unlimited, a video one-stop shop, said that his record retail customers had drawn a lot of shoppers who normally stay away from record stores, and David Ellis, executive vice president/wholesaler for Pickwick International, made the same observation.

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**AIR PLAY**

**REQUEST LINE NOTEBOOK —** Tote’s recent single, “99,” is the latest “vicious” of listener requests. WKXK/Birmingham program director, Steve Davis, was asked if he would please play “Nightly Night.”

**PROGRAMMER’S PICKS —** In a newsletter that he sends to record companies and radio stations, KFMD/Dubuque music director Steve Sesterhenn writes: “Solaire,” by Peter Mclan is a smash and Columbia better not lose it! He also reports that the phones have been fantastic (#7 in requests for three weeks) for “Don’t Ya Hide It!” by Stevie B. Stevie has also made another major debut with “Gotta Getcha Girl” by Journey, from the group’s latest “Departure” LP. He says the phone response has been “phenomenal,” especially with females, and is tied in requests with the group’s current single, “Anyway You Want It.” Bob Mitchell of WABC/NY recently played “King Of The Hill,” . . . 140/Worcester MD, Steve York, said that Ambrosia’s new single, “Biggest Part Of Me,” could be another classic, calling it a “great, mainstream uptempo record.” Steve may well be right, as the single was in fact the most added record this week.

**YESTERDAY’S SATISFACTION —** Los Angeles fans of The Beatles and The Rolling Stones were served a gourmet delicacy when The Beatles’ Stones were served a Brighton/Westwood weekend, which featuring nothing but one memorable song after another by these two legendary rock groups. Congratulations on a super job well done to music director Guy Zapolone, who selected and programmed the entire project, and to DJ Brian “Mr. Rock N Roll” Mileage, who kept the party rolling with informative historical background on the groups and their music.

**SYNDICATION INDICATIONS —** for the current consecutive year, DIR Broadcasting presented the Volunteer Jam. This year’s “Sixth Annual Charlie Daniels Volunteer Jam” was attended by more than 10,000 people in Nashville on Jan. 12. DIR’s two-hour broadcast aired on over 250 FM stations and featured a line-up that included The Charlie Daniels Band, Ted Nugent, Marshall Tucker Band, Wet Willie, Henry Paul Band and the Colorado Symphony Orchestra. Charlie Daniels was interviewed on the conclusion of the interview, Burns said, “I really enjoyed doing the interview with Charlie Tuna — let’s do it again every five years. Portions of the program will be heard on Tuna’s “Inside Rock.”

**SPACE PLACE —** David Perry, of KSAN-FM/ San Francisco and also host of Westwood One’s nationally syndicated “Spaces and Places” show, was recently in the Bay Area. Co-hosted with Colin Quinn, Perry talked about the future of the public affairs program. Pictured standing is (l-r): Perry; Seatte; Bert Kernsten, producer; and Norm Pathz, president, Westwood One.

**NETWORK NEWS —** NBC’s The Source will present a recorded live Joe Jackson concert, which was broadcasted by Boston-based Starfleet Productions, Inc. The special is scheduled to air nationally May 2-4 . . . Multicultural Broadcasting’s radio drama series, “Mutual Radio Theater,” is now being carried by 369 stations across the country, according to Mutual. The program premiered March 3 . . . The ABCT Entertainment Radio Network is now broadcasting the hit ABC primetime series “Country Greats in Concert” series. The special, hosted by air personality Jerry Goodwin and recorded live at the Kentucky State Fair in Louisville, will air on May 3.

**ON THE MOVE —** Jim Fox, national program manager, west coast for Phonomag, Inc. /Mercury Records, resigned his position effective immediately. An official announcement of Fox’s future plans is forthcoming. . . . Yet another unexpected departure came last week as “Heavy Lenny Bronson” left the Lenny Bronson & Company FM Records left the company. Bronson will announce his future plans shortly . . . Russ Wittlinger, president of Charter Broadcasting, has resigned that position.

**$$$$$ —** The new “Ike & Taylor” single. “Don’t Say Goodnight (It’s Too Late For Love),” earned a bullet this week on the Cash Box Top 100 Singles chart based entirely on sales. The single jumped to #86, up from #94. Making their debuts on the Top 100 Singles Chart due entirely to sales action are Festival’s “Don’t Cry For Me Argentina” and The Manhattan Transfer’s “Twilight Zone (A & B),” at #97 and #89 respectively.

**FOR YOUR INFORMATION —** Nick Alexander, who anchors the morning news for the ABC FM Network, reported that at least four members of the U.S. Olympic Hockey Team have signed a contract to make a patriotic record entitled, “America America. I Understand.” Vocal tracks have already been done and the hockey players will add background harmonies later this year. The record will be pressed on red, white and blue vinyl, naturally . . . On March 27, MCA’s Bernadette Peters performed for a select audience of about 800, who represent RKO owned and operated stations and the RKO Radio Network at the Vivian Beaumont Theatre at Lincoln Center.

**NEW JOBS —** Chuck Renwick was named executive vice president for the NBC Radio Network. Fred Robinson, who has been named vice president and western manager for the Mutual Broadcasting System Inc. . . . Daniel J. Fabian was recently named general manager for WGN/Chicago. Fabian has been with the station since 1969. He recently was charged with general operations of both the program director of WDAI/Chicago, soon to be WKRK. Sanderson comes to Chicago from WABC/New York, where he was assistant operations director and production director. John R. Smith, vice president and general manager of WABC, stands out as the station’s most influential executive. The station’s listenership ratings and experience at WABC is the place to be and Joe Hanley is the man to swing the hammer.” . . . Country Paul Payton has assumed the PD post at WCCF-FM/Hartford. Payton most recently was an air personality at WDCF-FM in Hartford. Country Paul said he requested his morning show to be continued and resumed his show at 11 Asylum St., Hartford, Conn. 06103. . . . Due to a budget cut, music director Margaret LoCicero has been dismissed from WRNW/Westchester. She can be reached at (212) 864-3177. John “Leader” Golfin is the new production director at WJRE/Orangeville. Paul Ward has resigned as vice president and general manager of Audio Stimulation.

**ZANE ON THE RUN —** United Artists Records comic Gallagher recently dropped in at KROO/Los Angeles for a listener call-in promotion. Gallagher promised the first three callers that he would personally deliver a copy of his debut LP. The comic delivered the albums to the winners on a roller skate and springboard. Pictured are (l-r): Greg Neutra, Capitol L.A. sales rep; Gallagher; and Chuck Randall of KROO.

**KFRC Down Again In S. F. ARBs**

**LOUIS ANGELES** — KFRC is the number one music station in San Francisco, placing third in that market behind all news-stations KGO and KCBS, according to the latest advanced Arbitron ratings for February/March.

**KFRC** did drop once again (sixth straight book), falling to 4.1 from 5.0 in October/November, but still maintains a lead over Pop Adult KYUU, which also dropped to 4.0, down from 4.4. Black formatted KSOL came in fifth, but it too dropped, slipping to 3.8 from 4.3.

Three of San Francisco’s AOR’s show increases with KMEL leading the way with a 2.6, up from 2.3 in October/November. KOME was up to 2.2 from 2.0 and KSFO climbed to 1.9, up from 1.7.

Although all but one of the beautiful music stations gained, the format does not dominate here as in other marketplaces. KIOI was the winner with a 3.6, up from 3.0, and KSFO remained steady at 3.4.

The same can be said for the Pop Adult format, where all but one of the P/A stations gained or remained the same. Ironically, KSFO, the one station that did not gain, instead dropped, is fourth place KYUU’s nearest competitor. KSFO slipped to 3.5 from 3.9, KIOI held at 3.3.

These ARB numbers represent total shares, 12+ in the metro area. Monday through Sunday, 6 a.m. to midnight.

**P/A Leads ARB Ratings In Boston**

**LOUIS ANGELES** — Pop Adult radio continues to reign as the #1 format in Boston and the AOR competition has really heated up according to the latest advanced Arbitron ratings for January/February. Despite dropping more than a point from its October/November ratings. P/A giant WHDH remained on top with 9.7, down from 11.1. Closing the margin considerably on WHDH, and ranking third in the Boston market is P/A WBZ with a 9.0, up from 8.2. Beautiful music WJIB was second with a 9.4, down from 9.9. Two other Pop Adult stations gained as WROR climbed to 3.8 from 3.3, and WJJD doubled its share from October/November with a 4.1, up from 4.7. AAR Battle WBGN has regained the lead from WCOZ in the AAR battle, moving up to 5.2 from 4.7 in October/November. WCOZ fell to 4.1 from 5.0, placing third among the AAR’s as WEEI-FM, with a 5.1, up from 4.4, finished a very close second to WBGN. The next book should be very exciting in this area.

Although slipping a bit to 5.4 from 5.9, WBVF (F105) increased its supremacy in the Top 40 race over WRKO which fell to 3.8, down from 4.6. Tied for fifth place in the Boston market with WBWF is WBK (black/disco formatted WXXS), which dropped only a tenth to 5.4.

These ARB numbers represent total shares, 12+ in the metro area, Monday through Sunday, 6 a.m. to midnight.

**Smith New VP/GM of WMIR/Philadelphia**

**LOUIS ANGELES** — Hal Smith has been named vice president and general manager of Metromedia Radio’s WMIR/Philadelphia effective March 24.

Smith most recently was vice president and general manager of Metromedia’s KNEW/San Francisco, and prior to that, he was program director of the company’s KLAC/Los Angeles.

George Duncan, president of Metromedia, named Smith, who has been assistant program director and general manager for Metromedia’s KLAC/KNEW, as a programmer and general manager for Metromedia’s KLAC and KNEW respectively, along with his extensive broadcast background prior to joining Metromedia Radio, qualifies him to guide WMIR to even greater heights.

**D.I.R. Broadcasting Wins Columbia U. Award**

**NEW YORK** — The Alfred I. du Pont — Columbia University Awards for excellence in broadcast journalism recently awarded D.I.R. Broadcasting a special citation for its radio show "Politics of Paranoia: Jim Jones and the People's Temple" during their annual presentation of awards and citations at the university’s Low Memorial Library.

D.I.R.’s wins was one of 23 finalists chosen from a field of 1300 entries. This is the second major broadcasting award D.I.R. has won this year. Dave Herman’s “A Conversation with the Blues Brothers” was honored by the Armstrong Awards for excellence in FM broadcasting.
"Should've Never Let You Go"

The single that's IN THE POCKET...the new album from NEIL SEDAKA!

Produced and Arranged by Robert Appèrè and Neil Sedaka

ON ELECTRA RECORDS AND TAPES

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**The Jam**

SANTA MONICA CIVIC AUDITORIUM — Intensely best describes the concert performance of one of England's most venerable punk bands, The Jam. The trio avoids all the normal stage entrance hoopla and quickly launches into its set with a sound and fury that can only currently be equaled by The Clash.

Although the set was plagued with sound problems throughout, the band was able to put its best foot forward by well-rehearsed renditions by backing LA's Sweet, Portland's Foxton, and Buckler. Foxton was the most animated of the three, and the stylishly dressed bass man's frenetic leaps into the air and trips to the top of the speaker cabinet gave the proceedings below to no end.

The spacious and easily enjoyable stage was further enhanced by the atmosphere which was already guaranteed by the enthusiastic jam fanatics to leap on to the stage and bounce uncontrollably to the final thrilling choruses, a fitting finale to one of the most thrilling shows of the season.

**mike martinez**

**AVERY FISHER HALL, NYC — On the heels of their top ten single "Working My Way Back To You," the coral pink-hued Ronnie Lawns and Kitty hawk previewed their new album, "The Jam," by offering a full-out effort here at their most recent New York performance event. The trio's well-paced and polished set was complemented by a well-paced, show that features not only John Edwards' versatile vocals on "Sadie," but captures memories with group standout performances on such past hits as "Rubberband Man" and "Girls." The Spinners, veterans that they are, are always willing to provide an audience with an up-tempo selection of material, capitalizing on new hits from their album as well as songs they've made standards. They capture the same kind of excitement live as they do when they recorded a well-rehearsed "Rock Concert" show.

Leading an outstanding orchestra and rhythm section, the Spinners' band leader matched the moods and movements of the group down to where the traditional rubber bands were thrown into the audience after a rousing rendition of the top ten tune, backed by Billy Henderson's superactive dance steps with two very delicious-looking partners.

Ray, Goodman and Brown's show, which featured the single, "Special Lady," was readily the favorite of the audience as this audience was especially familiar with the group's poise and musical expertise on stage will certainly win them more and more and more fans in the future.

**J.B. Carminc**
BETHEL COLLEGE HOSTS INDUSTRY SEMINAR — "Survival and Outlook for the Record Industry" was the topic for discussion at a March 19th seminar at Bethel College in Nashville. Composing the panel are (l-r): Lynch Studios, director of operations, Country EMR; Dick Frank, Music Business Attorney; Bob Blackburn, vice president and general manager, CBS Records, Nashville; Dick Asher, deputy president and chief operating officer, CBS Records Group; Dr. Newton J. Collins, director of Music Business and Commercial Music Division, Belmont College, Frank Leifeld, national promotion director, Program/Mercury Records Nashville, and James Fposables, president MCA Records, Nashville.

RCA Records' "Kickin' Country" Mktg Campaign To Feature 25 Top Albums

NASHVILLE — RCA Records has unveiled a special marketing—merchandising program for April and May entitled "Kickin' Country," which encompasses 25 albums. The albums selected include seven new LPs and 18 selections of RCA's strongest selling catalog product. The "Kickin' Country" theme will be carried through with specially prepared display material, sales incentives and across-the-board advertising support so that both the print and radio levels.

Product in the program includes new releases from Waylon Jennings, Dolly Parton, Ronnie Milsap, Charley Pride, Eddy Arnold, Jim Ed Brown and Helen Cornelius, Floyd Cramer and Jerry Reed Catalog product highlighted with this promotion includes six albums by Waylon Jennings, two each of Ronnie Milsap, Dolly Parton and Charley Pride, as well as releases by Jim Reeves, Ray Stevens, Chet Atkins, Danny Davis and Tom T. Hall.

The display material and advertising campaign will center around a special logo and poster featuring a shot of a young lady wearing cowboy boots and a guitar, and will be used in conjunction with additional quantities of display pieces from RCA's spring LP releases. Among the slated display materials are a logo, permanent pieces, die-cut, count paperback, 1x2, 2x2, and 3x3 posters of cover reproductions and streamers.

To support the commercial marketing plan, RCA has prepared a costly media press campaign, and will work with artists in the program on increased television and print exposure.

Nominees, Hosts Announced For Academy Of Country Music Awards

LOS ANGELES — Claude Akins, Loretta Lynn and Charley Pride will serve as co-hosts for the upcoming 15th annual Academy of Country Music Awards, airing live from Knotts Berry Farm in Buena Park, Calif., on NBC-TV, May 1.

Final ballots, with the names of the top five nominees in nine performing categories and the four names for nominees for Motion Picture of the Year were mailed to the Academy's 2,000 members March 12. All ballots should be returned by April 2 to the Sherman Oaks, California accounting firm of Dwight V. Call. Prior to the telecast, the winners of seven other awards (for Top Performance on guitar, steel guitar, bass, drums, fiddle, keyboard and specially instrumented), as well as for Top-Performing and Non-Performing Bands, will be announced. Additionally, the Radio Station of the Year, the Disc Jockey of the Year and the Country Night Club of the Year, will be selected via a poll of music industry trade publications and record companies.

The final nominees for the "Hat" awards are:

Top Male Vocalist — Moe Bandy, Larry Gatlin, Waylon Jennings, Kenny Rogers and Don Williams; Top Female Vocalist — Crystal Gayle, Loretta Lynn, Barbara Mandrell, Anne Murray and Dolly Parton; and Top Vocal Group — Moe Bandy and Joe Stampley, Jim Ed Brown and Helen Cornelius, Louise Mandrell and R. C. Bannon, and the Oak Ridge Boys, and the Statler Brothers.

Other nominees include: Top New Male Vocalist — John Anderson, Razzy Bailey, and

Cash Box-April 5, 1980

27
| SUGAR DADDY | BELLAMY BAND (Warner Bros. 4916) | 10 |
| 2 I'D LOVE TO LOVE YOU DOWN | GEORGE JONES & TAMMY WYNETTE (MCA 41117) | 10 |
| 3 HONKY TONK BLUES | CHARLEY PRIDE (RCA PB-1912) | 8 |
| 4 SHIRLIE CREIGHTON | RAY STEVENS (MCA 41119) | 9 |
| 5 IT'S LIKE HE'S ALREADY SAD GOODBYE | CRYSTAL GLIDE (Columbia 11118) | 8 |
| 6 WHY DO INDIANS SPEND THE NIGHT | KING HARRIS (Warner Bros. WGS 49164) | 12 |
| 7 TWO STORY HOUSE | GEORGE JONES & TAMMY WYNETTE (MCA 41117) | 9 |
| 8 WOMEN YOU'VE NEVER HAD (Epic 46509) | 11 |
| 9 BENEATH STILL WATERS | PHIL HARRIS (Warner Bros. WGS 49164) | 12 |
| 10 A LESSON IN LEAVING | DOTIE WEST (United Artists USA 10326) | 14 |
| 11 GONE TOO FAR | JOE ELLIS (Epic 46516) | 18 |
| 12 WHEN TWO WORLDS COLLIDE | DON HENLEY (Epic 46509) | 13 |
| 13 THE COWGIRL AND THE DANDY | TRENTA JONES (MCA 41118) | 16 |
| 14 ARE YOU ON THE ROAD TO LOVIN' ME AGAIN? | BILLIE JO SPEARS (United Artists USA 4 2303) | 21 |
| 15 THE WAY I AM | BILLIE JO SPEARS (MCA 41220) | 20 |
| 16 COULDN'T DO ANYTHING RIGHT | ROSANNE CASH (Columbia 11118) | 17 |
| 17 MY HOME'S IN ALABAMA | ALABAMA (MCA 41120) | 21 |
| 18 MORNING COMES TOO EARLY | JIM EWELL & KENNETH CONNERSON (RCA PB-19125) | 7 |
| 19 TAKING SOMEONE WITH ME | BILLIE JO SPEARS (RCA B-46502) | 25 |
| 20 STANDING TALL | BILLIE JO SPEARS (United Artists USA 4 2303) | 26 |
| 21 LONG HAIR COUNTRY BOY | CHARLEY DANIELS (Epic 59058) | 25 |
| 22 YIPPIE CRY VI | REX ALLEN JR. (Warner Bros. WGRS 49164) | 24 |
| 23 NIGHT LIFE | DAVE WILLIS & NELSON RCLA (RCA PB-11893) | 23 |
| 24 STARTIN' OVER AGAIN | DOLLY PARTON (RCA PB-1926) | 32 |
| 25 PREGNANT AGAIN | BILLIE JO SPEARS (MCA 41125) | 29 |
| 26 LET'S GET IT WHILE THE GETTIN' IS GOOD | EDDY ARNOLD (RCA PB-19118) | 32 |
| 27 PERFECT STRANGERS | JOHN WESLEY YATES (MCA 41143) | 33 |
| 28 GOOD OL' BOYS LIKE ME | JOE WILKINSON & BILL (MCA 41205) | 42 |
| 29 TEMPORARILY YOURS | COUNTRY EYES (EPI 108) | 37 |
| 30 GIFT FROM MISSOURI | SUGAR DADDY (Epic 46509) | 50 |
| 31 LET ME IN | DADDY'S GIRL (RCA B-46289) | 30 |
| 32 YOU LAY A WHOLE LOT OF LOVE ON ME | VINCE HOLTEN (Warner Bros. WGS 49167) | 38 |

**ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

<table>
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<th>No.</th>
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The Game Begins.

It's Gail Davies' turn and she's scoring. "Blue Heartache," her first Warners single, conquered the Top Ten Country charts. Now comes her next move, an even bigger smash: "Like Strangers" (WBS 49199).

Both come from her first Warner Bros. album, The Game. Everyone who's heard her voice and her music is betting on The Game and Gail Davies to win.

Gail Davies.
The Game. (BSK 3395)
Features the single: "Like Strangers" (WBS 49199)

**COUNTRY RADIO**

**THE COUNTRY MIKE**

**WEDEECK TAPES SMOKY** — Los Angeles-based Weedeck is currently in the process of doing a radio special on Universal's Smokey and the Bandit II. Interviewer and show host Ron Martin has completed taping on-location interviews with stars Burt Reynolds, Sally Fields and Dom Deluise. Additionally, Martin was in Nashville last week taping interviews with several of the country artists who will appear in the film. Those artists include Don Williams, Brenda Lee, the Statler Brothers and Mel Tillis. The one-hour program, which will be offered to several hundred radio stations, will be interspersed with some of the songs featured in the film. The airdate for the special will coincide with the release of the film in late summer.

**PROGRAM DIRECTOR PROFILE** — Larry Daniels is program director at KNX in Tempe, Ariz. Daniels started in radio 23 years ago at age 15 while still in high school, with KGEN/Tulare, Calif. Three years later, in 1960, he was appointed program director and was instrumental in changing the station's format to country from MOR. A year later he joined KUZZ in Bakersfield as PD, which Daniels considers his big break. Bakersfield was — and still is — a thriving country music area and is noted for greats such as Dallas Frazier, Buck Owens, Merle Haggard, Tommy Collins and Billy Mize. In 1968 Larry moved to Ventura and spent one year converting station KUDU from a rock format to country with KBBQ as its new call letters. He then joined KFMX/Kenosha for three years as PD. In 1971 Daniels joined KNX.

Larry Daniels

his present employer.

Hal Jay has left WMC as MD and will be replaced by Jay Phillips some time this month. Phillips is currently with WJOS/Jackson, Miss. The new MD at WJOS is Ken Holley, formerly with WBCI/Jackson. Holley's associate is David Haley, who is also the station's night personality.

**WWVA BREAKFAST** — At the fourth annual WWVA/Radio breakfast, 6,315 people dropped in and were served a hearty meal by the air personalities. The radio staff provided 1,500 pounds of bacon, 11,000 Hillendale eggs, a truck load of bread. 11 cases of jelly. 8 cases of margarine. 9,000 cups of coffee. 1000 gallons of milk, and gallons of orange juice. Some of the personnel present at the event were Bud Fore MD and morning man, Frank Carroll, afternoon drive announcer, Tom Miller, operations manager and Al Ziedman, Sunday drive announcer.

According to Charles Willis Williams, MD at WLAS/Jacksonville, N.C., the station recently named Bob Davis as the new morning man. Davis was formerly with WOHIS in Shelby, N.C. WHK, in cooperation with Pkgaged Country Music, recently hosted a Billy "Crash" Craddock, Vernell Fells and the Illinois Brothers concert at the Front Row Theatre. In conjunction with the concert the station ran a call-in promotion giving away tickets. WHK also recently broadcast a benefit show from the Band Box Lounge. Proceeds from the admission once went to the American Cancer Society.

According to Joel Raab, MD at WEEP/Pittsburgh, the station recently gave away 200 tickets to attend the 2nd annual WEEP Family Night at the Civic Arena to view the Pittsburgh Penguins hockey team. Congratulations to WBOX/Detroit for being named Golden West Broadcaster’s station of the year. Golden West owns eight radio stations throughout the country, with WCXI as its only country station.

**Bill Ford**

WCX/I-Detroit

It's Hard To Be Humble — Mac Davis — Cassellahan

**Ron Norwood**

KMP/Seattle

Love Is A Warm Cowboy — Buck Owens — Warner Bros.

**Tom Wayne**

KXOL/Ft. Worth

New York Wine And Tennessee Shines — Davis & Sugar — RCA

**Bob Nyles**

WHO/O-Orlando

Smooth Sailin' — T.G. Sheppard — Warner/Curb

**Dale Mitchell**

KXLR/Little Rock

Don't Fall In Love With A Dreamer — Kenny Rogers and Kim Carnes — United Artists

**Tim Byrd**

WHK/Cleveland

Lovin' A Livin' Dream — Ronnie McDowell — Epic

**Terry Black**

KJJ/Phoenix

Don't Fall In Love With A Dreamer — Kenny Rogers and Kim Carnes — United Artists

**Bill Warren**

KNOE/Monroe

Good Ole Boys Like Me — Don Williams — MCA

**Diane Brennan**

WBAM/Montgomery

Lucky Me — Anne Murray — Capitol

**Ron Christian**

KBBQ/Ventura

I'll Take The Blame — Rickey Skaggs — Sugar Hill

**Dick Buchanan**

KHEY/El Paso

Lucky Me — Anne Murray — Capitol

**Johnny Joe**

WSH/New Orleans

I'm Already Blue — The Kendalls — Ovation

**Tim Rowe**

WNN/Atlanta

Love Looks At Us — Johnny Rodriguez — Epic

**COFFEE WITH EDDY ARNOLD** — During his west coast sojourn to work with photographer Dick Jernigan, who is shooting the cover for his May LP, "A Legend and His Lady," RCA artist Eddy Arnold chatted in Los Angeles with KLCJ's Sammy Jackson on his morning show, "Coffee With . . ." Pictured during the post-broadcast exchange are (l-r): Don Langfitt, KLCJ; Carson Schreiber, RCA manager. Western Regional Country Promotion; Arnold; and Jackson.

**MOST ADDED COUNTRY SINGLES**

1. DON'T FALL IN LOVE WITH A DREAMER — KENNY ROGERS AND KIM CARNES — UNITED ARTISTS — 51 REPORTS
2. LOVE LOOK AT US — JOHNNY RODRIGUEZ — EPIC — 33 REPORTS
3. LOVE IS A WARM COWBOY — BUCK OWENS — WARNER BROS. — 30 REPORTS
4. NEW YORK WINE AND TENNESSEE SHINE — DAVE & SUGAR — RCA — 29 REPORTS
5. I'M ALREADY BLUE — THE KENDALLS — OVAITION — 22 REPORTS
6. SMOOTH SAILIN' — T.G. SHEPPARD — WARNER/CURB — 19 REPORTS
7. DON'T LOOK BACK — DICKY LEE — MERCURY — 18 REPORTS
8. LUCKY ME — ANNE MURRAY — CAPITOL — 16 REPORTS
9. I CAN'T REMEMBER — STEPHANIE WINESLOW — WARNER/CURB — 1 RAPID
10. GONE OL' BOYS LIKE ME — DON WILLIAMS — MCA — 16 REPORTS

**MOST ACTIVE COUNTRY SINGLES**

1. GONE TOO FAR — EDDIE RABBITT — ELEKTRA — 54 REPORTS
2. THE WAY I AM — MERLE HAGGARD — MCA — 50 REPORTS
3. T.T.I.G. SOMEBODY IS WAITING FOR ME IF I FALL — LARRY GATLIN — COLUMBIA — 48 REPORTS
4. MORNING COMES TOO EARLY — JIM ED BROWN & HELEN CORNELIUS — RCA — 44 REPORTS
5. STARTING OVER AGAIN — DOLLY PARTON — RCA — 43 REPORTS
6. LET'S GET IT WHILE THE GET'S GOOD — EDDY ARNOLD — RCA — 42 REPORTS
7. TWO STORY HOUSE — GEORGE JONES AND TAMMY WYNETTE — EPIC — 39 REPORTS
8. BENEATH STILL WATERS — EMILY HARRIS — WARNER BROS. — 37 REPORTS
9. TEMPORARILY YOURS — JEANNE PRUETT — IRC — 37 REPORTS
10. YOU'D ONLY HURT SOMEONE ELSE — COUNTRY BROTHERS — DELTA — 32 REPORTS

Nominees Named For ACM Awards

(continued from page 37)

R.C. Bannon, Randy Barlow and Big Al Downing; Top New Female Vocalist — Rosanne Cash, Lacy J. Dalton, Gall Davies, Louise Mandrell and Sylvia; Entertainer of the Year — Crystal Gayle, Waylon Jennings, Loretta Lynn, Willie Nelson and Kenny Rogers; and Single Record of the Year (Award presented to artists, producer(s) and record company) — "All the Gold In California" (Larry Gatlin, "Amanda" (Waylon Jennings), "Coward of the County" (Kenny Rogers), "Devil Went Down To Georgia" (Charlie Daniels Band) and "Half the Way" (Crystal Gayle); Song of the Year (Award presented to artist(s), composer(s) and publisher(s)) — "All the Gold In California" (Larry Gatlin, "It's A Cheatin' Situation" (Moe Band), "Last Cheater's Waltz" (T.G. Sheppard), "She Believes In Me" (Kenny Rogers) and "You're The Only One" (Dolly Parton); Album of the Year (Award presented to artists, composer(s) and publisher(s)) — "Blue Kentucky Girl" (Emmylou Harris), "Greatest Hits" (Waylon Jennings), "Kenny" (Kenny Rogers), "Straight Ahead" (Larry Gatlin) and "Willee Sings Kristofferson" (Willie Nelson); and Motion Picture of the Year (Award presented to producers) — "Concrete Cowboy," "Electric Horseman," "Elvis" and "Living Legend." Executive producer of the telecast is Dick Clark. Producers are Al Schwartz and Gene Weed, who is also the director. Ron Weed is the associate producer.

Jerry Clower Tapes Live Album at Belmont

NASHVILLE — Country comic Jerry Clower recorded his tenth album on March 24 at Belmont College in Nashville. The album was a result of a long relationship between Clower and the college. A Dec. 12 fund-raising appearance was so well received that plans were made for future appearances. Tandy Rice, president of Top Billing, Inc. said, "Jerry received such a warm welcome here before we decided to do the album here."

That welcome was once again extended at the recording as Clower received a standing ovation from students.

The album, "Letbetter Olympics," is due for release in June on MCA Records.
MCA BREAKS ASTRODOME RECORD — MCA artists Barbara Mandrell and John Conlee recently set a Tuesday night attendance record when they appeared at the Houston Livestock Show and Rodeo at the Astrodome. The concert package attracted more than 32,000 people. Leon Williams, who was not touring the market, joined Mandrell and Conlee at an MCA party afterwards. Pictured at the party are (l-r): Tony Tamburo, MCA national field promotion manager, Conlee, Mandrell, Erv Woolsey, MCA national country promotion director, Nashville division; and Williams.

SINGLES REVIEWS

GEORGE JONES (Epic 9-50867) He Stopped Loving Her Today (3:15) (Tree, BMI) (B. Braddock—C. Putman)

The inimitable style of George Jones enriches this song about a man whose love for his lady dies only when he does. Jones comes on strong with a fine number sung by the greatest country voice ever.

GENE WATSON (Capitol P-4854) Bedroom Ballad (2:52) (Tree, BMI) (J. Allen)

Here Gene Watson sings the story of a man whose love for his wife is straight and true. This straight and true approach to country music has proven itself a winner for Watson.

MOE & JOE (Columbia 1-11244) Tell Ole I Ain't Here, He Better Get On Home (2:18) (Tree, BMI) (W. Kemp)

The two good ole boys are back with a rollicking tune about a wife tracking down her husband while he's in the midst of a good time. This record will come home fast on jukebox and country radio.


The song tells the story of a man living with a young boy's dreams. Bailey's rough edged vocal and the strong chorus make this a strong number that listeners will surely request.

HOYT AXTON (Jeremiah JH 1005) Evangelina (3:27) (Lady Jane, BMI) (W. Axton—K. Hugginbotham)

An up-tempo tune about the Mexican beauty Evangelina that Axton brings across with his warm, rich and resonant voice. There's a legion of fans ready for anything from Axton and they won't be disappointed with this one.

JOHNNY CASH (Columbia 1-11237) Bull Rider (3:07) (Jolly Cheeks, BMI) (R. Crowell)

All the elements are here for Cash to have a big record. Written by super writer Rodney Crowell, produced by Brian Ahern and sung by one of the true legends in country music — the song delivers a poignant message about a rodeo rider.

SINGLES TO WATCH

JIM REEVES & DEBORAH ALLEN (RCA PB-11948) Take Me In Your Arms And Hold Me Good (Rightsong Music—BMI) (Cindy Walker)

BILL ANDERSON (MCA MCA-41212) Make Me Nine Time (3:09) (Tree Publ.—BMI/Cross Keys Publ.—ASCAP) (Curly Putman—Vike Kosser)

MARTY ROBBINS (Columbia 1-11240) She's Made Of Faith (3:18) (Manospra Music—BMI) (Marty Robbins)

Pam & Ske (Epic 9-50881) I'm Not Through Loving You Yet (2:43) (Twitty Bird Music—BMI) (Conway Twitty/L. E. White)

ALBUM REVIEWS


Kenny Rogers has moved from just making records to making genuine works of art. This package, a concept album with all of the songs written by Kim Carnes and Dave Ellington, carries the mark of the cowboy — both modern day and from the old west. It's different for Rogers but an exciting venture nonetheless. Best cuts include "The Buckeroos," "You Were A Good Friend" and "Sayin' Goodbye."


An aptly-titled collection of songs from one of the reigning princesses of country-pop, this LP was recorded by Gayle during her tenure at United Artists. Perhaps more purely Country than anything the singer has recorded of late, standout cuts include the Dolly Patron-penned "You," Bob McDill's "Right In The Palm Of Your Hand" and the kick-off track "Don't Treat Me Like A Stranger."

THE COUNTRY COLUMN

SIGH OF RELIEF — To say the folk at Mercury were a bit apprehensive when artist Reba McEntire stepped up to the microphone during the Country Radio Seminar's New Faces Show would be an accurate statement. Not that they had any doubt in McEntire's ability to sing her first song of the show, "I'm A Woman." The problem was this song had managed to be a bit of a problem when she recorded it. Who could forget the blooper she made in the studio? Instead of singing, "Give me the shivering fitch," she sang, "Give me the fivering — well, you get the idea. But there was no cause for concern. As McEntire sailed through the lyrics, a collective sigh of relief emanated from table 4.

Perhaps the most unorthodox pairing of country music artists took place in early March at Columbia Recording Studios in Nashville where CBS artist David Allan Coe recorded a duet with MCA's "Whispering" Bill Anderson. The song was an Anderson oldie, "Get A Little Dirt On Your Hands," and was produced by Billy Sherrill for Coe's upcoming LP.

JULLIARD SCHOOL OF TYPING — And speaking of Billy Sherrill — the other one — we owe our gravest apologies. Due to a typographical error, we inadvertently took away ten years of the engineer's experience in Nashville. He has been here since 1969, not 1979 as printed.

Dolly Parton will make her first appearance as an Oscar presenter on this year's Academy Awards show, which will air April 14 on ABC-TV. Parton is currently in the midst of filming her first flick, "Nine To Five," co-starring Jane Fonda and Lily Tomlin. Additionally, Dolly has been signed to co-star with Burt Reynolds in Universal's. The Best Little Whorehouse in Texas," which will begin shooting later this year. Look for Parton's new RCA LP any day now.

Several Bobby Braddock tunes will be turning up on other artist's albums . . . such as the forthcoming George Jones LP, which will contain two Braddock songs and David Allan Coe, who picked up Braddock's "The Great Nashville Railroad Disaster.

CBS Joe Casey announced recently that the label shipped Bobby Bare's "Numbers" to major pop stations nationwide.

Walt Disney Studios has assigned two writers to create a screenplay based on Sonny Throckmorton's song, "I Wish I Was Eighteen Again," which was a success for George Burns. Burns is hinted at as the possible star of the flick. That makes two song-turned-movies for Throckmorton.

The music may be good, but wait 'til you see the outfits. . . . It's a group of Nashville singer/songwriters have put together called Cadillac Johnson and the Gypsy Roses. The brainchild of Ken McDuffie and Billy Don Burns, Cadillac recently booked a showcase at the Los Alamos Racetrack. Attendance was estimated at 27,000, but it wasn't hard to spot the band. Burns and McDuffie were garbed in gypsy outfits and the band was dressed in blue tuxedos.

JENNIFER BOHLER
Lagoya Recalls Long Career, Interrupted By Wife’s Death

by Ken Terry

NEW YORK — Guitarist Alexandre Lagoya is a busy, outgoing man who seems as full of the joy of life as the Spanish music featured on his debut album for Columbia (see review below). That he has been able to retain that joie de vivre and communicate it through his art is a credit to this durable individual whose life has been marked by tragedy.

For 15 years, Lagoya and his wife, guitarist llsu Presti, toured the world as a duo. They played over 2,000 concerts together, combing the classical literature for duo-guitar works and receiving new compositions from such composers as Castelnuovo-Tedesco, Rodrigo and Jolivet. Then, in 1967, while they were preparing for a concert in Rochester, New York, Presti was suddenly stricken and died. Her grieving husband took her body back to Paris, which had been their home together.

For awhile, it seemed as if the death of his wife would mean the end of Lagoya’s per-
forming career. Though he continued teaching, he didn’t perform in concert.

“When I had to start again, and I had to start playing alone,” he recalls, “there was a different repertoire and a different situation altogether. And just in human terms, it was a very dear loss. It was like losing one of my arms.”

Afer a year and half, Lagoya played a solo recital, but it took five years before he felt he was ready to go out on the road by himself. Finally, in 1977, after a decade-long absence, he returned to America. He has toured the U.S. and Canada every year since then, and he recently wound up a 15-city North American tour with Jean-Pierre Rampal.

Lagoya first met Rampal in Paris 28 years ago at the shop of a famous violin maker named Etienne Watelot. The flutist was going to play a Schubert quintet that included a guitar part, and he needed a guitarist. At that time, Lagoya hadn’t heard of Rampal, but he was introduced to him by Watelot, whose salon hosted many great artists, including Oistrakh and Rostropovich. Afterwards, Lagoya and Rampal did some concerts together, and they have been friends ever since.

The association of the two artists has continued to be an important one for both of them. A double live album featuring Lagoya and Rampal was released by RCA last year, and on a forthcoming disc, Lagoya will solo in concertos by Haydn and Carulli, with Rampal leading the English Chamber Orchestra. In addition, they have also recorded a Claude Bolling composition, entitled “Picnic Suite,” which has parts for both flute and guitar. Lagoya says that the latter work was an outgrowth of his and Rampal’s previous collaborations with Bolling, both of which produced bestselling albums. “Since these pieces were such a big success, I said to Claude, ‘Why not write a piece for me and Rampal in this setting and have a third

CLASSICAL MUSIC REVIEWS

BACH: Toccata in C minor; Partita No. 2 in C minor; English Suite No. 2 in A minor. Marsha Argerich, piano. DG 2531 088. List: $9.98

Argerich has made some pretty remarkable records, but she ouds herself out here. The Toccata has a freshness that puts Glenn Gould’s dry, intellectualized reading in the shade, and Gould’s interpretation of the English Suite No. 2 seems cool and restrained compared to Argerich’s impassioned reading, especially in the Gigue. The German pianist’s version of the Partita No. 2 shows as deep an understanding of the music as Igor Kipnis’ harpsichord recording, but the piano’s extra dynamic range and clarity give Argerich an edge over Kipnis.


Although he is not Spanish, Lagoya says that the music of Spain is in his blood — and this album fully confirms his assertion. From Pujol’s virtuosic “Guajira” and Lagoya’s transcription of Albeniz’s evocative “Cahiz” to Torroba’s “Torril” and some harmonically daring pieces by Rodrigo, Lagoya displays a real empathy for Hispanic moods and colors. And in Francisco Tarrega’s difficult “Introduction and Variations on ‘Carnival of Venice,’” the guitarist says why he is considered to be in a class by himself.

ADORATION OF THE CLASH; Doris Hays, piano. Finnadar SR 2-720. List:

Breaking some more ground, this dedicated avant-garde performer offers first recordings of compositions by Henry Cowell, Russell Peck, Itham Mimaroglu, Morton Feldman and Leo Orester, as well as her own piece, “Sunday Nights.” Cowell’s “Piece For Piano” Paris 1924” is mainly interesting for its early use of inside-the-piano effects. Cowell’s tone cluster technique also influenced the work of many contemporary composers, including Morton Feldman, whose “Vertical Thoughts IV” and “Piano Piece To Philip Guston” are the album’s musical highpoints.

TOP FIFTY CLASSICAL ALBUMS

1. PAVOROTTI: O Sole Mio London O.S: 25063 (8.88/1 LP)
2. BERG: Lulu Strasbourg, Opera de L’Opera Paris (Boelet, Deitrich Grammophon 27.110 (88/2 LP)
3. JAMES GALWAY: Annie’s Song RCA ARL-3991 (8.98/1 LP)
4. MASENET: Werther London Philharmonic (Krause) Angel SCZ 3884 (26.94/3 LP)
5. JAMES GALWAY: Song of the Southwestern and Other Melodies of Japan RCA ARL-1-0335 (8.88/1 LP)
6. VERDI: Don Carlos Berlin Philharmonic (Von Karajan) Angel SCZ 3875 (36.88/2 LP)
7. TCHAIKOVSKY: 1812 Overture Cincinnati Symphony Orchestra (Konzel) Telarc Digital DS 10041 (17.98/1 LP)
8. STRAUSS: Istanbul Hilton Detroit Symphony Orchestra (Kapell) London OSA 13130 (20.94/3 LP)
9. RAMPA: Greatest Hits Vol. III Columbia M 35176 (17.98/1 LP)
10. BELLINI: Norma National Philharmonic Company (Levine) Columbia M 39962 (20.95/3 LP)
11. STRAUSS: Four Last Songs London Symphony Orchestra (Kott) Columbia M 35140 (8.88/1 LP)
12. ROSSINI: Othello National Philharmonic (Cobos) Philips 0769 025 (29.94/3 LP)
13. GREATEST HITS OF DEBUT: National Philharmonic Virtuosi of New York (Kapell) Columbia M 35801 (1.98/1 LP)
14. PUCINNI: La Boheme Deutsche Grammophon 2503 982 (8.88/1 LP)
15. MISHMINSKY: String Quartet No. 2 Leszilton Grammophon 13134 (8.98/1 LP)
16. MOSZART: Don Giovanni (Marais) Columbia M 35926 (20.94/4 LP)
17. VON STADE: Italian Opera National Arts Center Orchestra (Bernardi) Columbia M 35175 (17.98/1 LP)
18. PUCINNI: Quo Angelique National Philharmonic (Momoye) London OSA 172 (1.98/1 LP)
19. VERDI: Requiem Philharmonia Orchestra, (Um) Angel SCZ 3859 (17.98/2 LP)
20. GARDI: Plays Telemann RCA ARL-1 3488 (8.88/1 LP)
21. DEBUSSY: Pelléas And Méhulmonde Berlin Philharmonic (Von Karajan) Angel SCZ 3885 (27.94/3 LP)
22. TONITI: Robinia RCA ARL-3142 (8.88/1 LP)
23. STRAVINSKY: Firebird Suite (1951) Dallas Symphony Orchestra TCA Digital AR 1-3549 (11.98/1 LP)
24. HOROWITS CONCERTS 1978-1979 RCA ARL-1 3453 (8.88/1 LP)
25. CHOPIN: Complete Nocturnes Claudio Arriau Philips 0747 485 (19.98/2 LP)
26. TURINA: MONTALMATA, STRAUSS SONGS Caetano, Wiesenberg Angel SCZ 3962 (17.98/2 LP)
27. JOHN WILLIAMS: Music of Manuel Ponce Columbia M 35880 (8.88/1 LP)
28. MASSENET: Quo Crochette Philips 0769 025 (20.94/3 LP)
29. CARLO: Switched-On Brandeis Columbia MZ 35895 (11.98/2 LP)
30. VEL: Bolero Chicago Symphony Orchestra (Solti) London CS 7013 (8.88/1 LP)
31. PERLMAN: Encores Angel S 37560 (8.88/1 LP)
32. PACHELBEL: Canon Two Suites GRAMMOPHON: Two Sinfonias and Concertos In D For Trumpet Andre Frilet, Chappel, Paulides Orchestra (Paulides) TCA FRL-1 3458 (8.88/1 LP)
33. TCHAIKOVSKY: Violin Concerto In Major Philadelphia Orchestra (Ormandy) RCA ARL-1 3488 (8.88/1 LP)
34. BOLLING: Suite For Flute And Jazz Piano Bollo, Columbia M 35023 (7.98/1 LP)
35. BARTOK: Duke Bluebeard’s Castle Boston Symphony Orchestra (Solti) RCA ARL-1 3549 (8.88/1 LP)
36. BEETHOVEN: Concerto 4 Emperor Vienna Philharmonic (Boelet) Deutsche Grammophon 2531 194 (8.88/1 LP)
37. BERG: Wozzeck, Wunderkind Berlin George Opera (Boelet) Deutsche Grammophon 2707 023 (19.98/2 LP)
38. NEW YEAR’S IN VIENNA: Vienna Philharmonic London Digital LP 6023 (19.98/2 LP)
39. BRAHMS: Four Symphonies Chicago Symphony (Solti) London CS 3405 (35.98/2 LP)
40. VERDI: Rigoletto Philadelphia Orchestra (Rudel) Angel SCZ 3872 (26.94/3 LP)
<table>
<thead>
<tr>
<th>TOP 75 ALBUMS</th>
<th>Weeks on Chart</th>
<th>Week of Release</th>
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<tbody>
<tr>
<td>1 THE WHISPERS (Motown 3791)</td>
<td>19</td>
<td>3/29</td>
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<td>2 LIGHT UP THE NIGHT THE BROTHERS JOHN (Atlantic 16002)</td>
<td>8</td>
<td>3/29</td>
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<tr>
<td>3 OFF THE WALL MICHAEL JACKSON (Motown 3754)</td>
<td>7</td>
<td>3/29</td>
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<td>4 RAY, GOODMAN &amp; BROWN (Polydor 14274)</td>
<td>17</td>
<td>3/29</td>
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<td>5 THE ISLAND BAND II THE ISLAND BAND (Mercury/SMR-13781)</td>
<td>11</td>
<td>3/29</td>
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<tr>
<td>6 EVERY GENERATION RONNIE LEE (Arista LK-1001)</td>
<td>19</td>
<td>3/29</td>
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<tr>
<td>7 LOVE SOMEBODY TODAY JUDE THE HUES (Columbia/Sony 36102)</td>
<td>6</td>
<td>3/29</td>
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<tr>
<td>8 BIG SHAMALAM (Solar/RCA L-3479)</td>
<td>8</td>
<td>3/29</td>
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<tr>
<td>9 GLORYHALLSTRAPPID PATRICE RUSHTON (Atlantic 15-3877)</td>
<td>22</td>
<td>3/29</td>
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<td>10 PRINCE (Warner Bros. 38366)</td>
<td>4</td>
<td>3/29</td>
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<td>11 LADIES' NIGHT ROCCO'S HITES (Beggar White/Atlantic)</td>
<td>13</td>
<td>3/29</td>
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<td>12 SKYJAKIN' GROVER WASHINGTON, JR. (Motown 36271)</td>
<td>15</td>
<td>3/29</td>
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<td>13 WARM THOUGHTS SMOKEY ROBINSON (Motown 8-3919)</td>
<td>19</td>
<td>3/29</td>
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<td>14 ANGEL OF THE NIGHT LIONEL RICHIE (Atlantic 16002)</td>
<td>12</td>
<td>3/29</td>
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<td>15 DANCIN' AND LOVIN' SPINNERS (Atlantic 10226)</td>
<td>13</td>
<td>3/29</td>
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<tr>
<td>16 SUPERCHARGED TAVARES (Capitol S-1200)</td>
<td>20</td>
<td>3/29</td>
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<td>17 LOVE THE DYNAMICS (MCA 3196)</td>
<td>20</td>
<td>3/29</td>
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<tr>
<td>18 SIT DOWN AND TALK TO ME LOU HAWKES (Polydor 13-3044)</td>
<td>18</td>
<td>3/29</td>
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<tr>
<td>19 DANCE OF LIFE NARADA MICHAEL WALKEN (Atlantic 15-3877)</td>
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<td>3/29</td>
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<td>20 MASTERJAM RUPA &amp; LALAMA (MCA-5103)</td>
<td>21</td>
<td>3/29</td>
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<td>21 NO STRANGER TO LOVE RY ROYERS (Polydor-P-1-3248)</td>
<td>21</td>
<td>3/29</td>
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<tr>
<td>22 THE SUGARHILL GANG (Sugarhill Fr-245)</td>
<td>24</td>
<td>3/29</td>
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<td>23 BRASS CONSTRUCTION 5 THE BRASS CONSTRUCTION (Atlantic 41457)</td>
<td>22</td>
<td>3/29</td>
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<td>24 FUN AND GAMES EARTH, WIND &amp; FIRE (Atlantic 41457)</td>
<td>23</td>
<td>3/29</td>
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<td>25 SKYWAY SKY'S THE LIMIT (RCA AS 8532)</td>
<td>23</td>
<td>3/29</td>
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<td>26 GO BURGLAR (Arista 9051)</td>
<td>5</td>
<td>3/29</td>
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<td>27 WERE THE BEST OF FRIENDS NATALIE COLE/PAUL BRYSON (Columbia Ex-13109)</td>
<td>26</td>
<td>3/29</td>
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<tr>
<td>28 THE ORACLE—GREATEST HITS VOLUME I &amp; II DONNA SUMMER (Casablanca MBL-P-2-791)</td>
<td>28</td>
<td>3/29</td>
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<td>30 PIZAZZ PATRICE RUSHTON (Elektra E-245)</td>
<td>24</td>
<td>3/29</td>
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<td>31 ROBERTA FLACK featuring DONNY HATHAWAY (United Artists 3-3004)</td>
<td>42</td>
<td>3/29</td>
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<td>32 HIROSHIMA (Arista 4040)</td>
<td>30</td>
<td>3/29</td>
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<tr>
<td>33 YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN (Arista 4040)</td>
<td>27</td>
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<tr>
<td>34 L.A. BOPPERS (Polydor-SP-2778)</td>
<td>18</td>
<td>3/29</td>
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<td>35 THE BLUE ALBUM HARD TIMES, VOL. III AND THE BLUE NOTES (Stax/Sundown SDR-3197)</td>
<td>46</td>
<td>3/29</td>
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<tr>
<td>36 TEDDY LIVE! COAST TO COAST TEDDY PRESS PLAZA (Phila. Intl CRS K-3254)</td>
<td>29</td>
<td>3/29</td>
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<tr>
<td>37 WHERE THERE'S SMOKE THERE'S FIRE ROBBIN SMOKE (Time/Mercury 1-36951)</td>
<td>32</td>
<td>3/29</td>
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<td><strong>GOLDEN CANDY</strong> — Mercury recording artists Con Funk Shun were honored at Pips, a private club in Beverly Hills, with a gold record for the group's &quot;Candy.&quot; LP and for the debut of their latest album, &quot;Spirit Of Love.&quot; Pictured standing are (l-r): Willie Tucker, west coast regional promotion manager, R&amp;B. Phonogram, Inc./Mercury Records; Bill Haywood, vice president, R&amp;B promotion, Phonogram/Mercury; Michael Cooper, Cedric Martin and Louis McCull, of the group; Mock Brown, vice president of sales, Phonogram/Mercury; Kenny Hamlin, Polygram; and Karl Fuller and Danny Thomas, of the group. Pictured in the front row are (l-r): Felton Pilate II and Paul Harrell, of the group, and Larry Smith, Polygram.</td>
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**THE RHETORIC SECTION**

NARM CONVENTION HIGHLIGHTS — Though NARM had not designated any meetings geared toward black music or the black retailer, Hank Caldwell, vice president of black division at DEA, sponsored a luncheon for all black dealers who attended the convention. In attendance for the labels were: Eddie Grozar, Walter Coombs, Oscar Fields, Everett Smith, Henry Allen and Harry Coombs. Some of the retailers on hand were Ben Warren and John Jackson from Los Angeles, Emie Leaner from Chicago, Bob Walker from Cleveland, Gerald Richardson from Atlanta, and, of course, Calvin Simpson from Detroit. Also there were the retailers who had been sponsored by the Black Music Association to attend the conference.

Osceio Fields brought the entire marketing staff of Elektra/Asylum Records to meet the black dealers, including Vic Faraci, Lou Maglia, David Kline and Randy Edwards. They were on hand to answer questions the dealers had concerning the company's operation.

Motown Records sponsored an evening of entertainment celebrating its 20th anniversary. Brenda St. And Phyllis Hyman were featured, along with the Temptations, the Four Tops, the Supremes, the Four Seasons, Gladys Knight and the Pips. The guests of honor included Smokey Robinson, The Temptations and The Commodores.

The Temptations' performance was the style that was very reminiscent of the early Motown days and received a standing ovation. They were particularly applauded when they sang the soon-to-be-released single "Power," written by Barry Gordy. Look for the single to be shipped April 11.

NABOB CONCERNED OVER LACK OF BLACK OWNERSHIP PROGRESS — FCC Commissioner Ann Jones was the featured speaker at the National Association of Black Owned Broadcasters (NABOB) conference held in Miami, Fla. last week, where black broadcast owners from across the country gathered to discuss their immediate concerns. Points brought to the attention of the Commissioner were questions concerning the status of the government's efforts to foster minority ownership, what percentage, if any, minorities would be involved in the nine kHz proposal, and the problems regarding advertising and the rating services. Commissioner Jones assured the gathering that the FCC was making every effort to help minorities bridge the gap currently existing in broadcast ownership, but she also offered that there was no easy answer to the problems facing minority owners. One speaker from the NABOB gathering mentioned, "While there have been advances made with some additional black owners, there is still a long way to go. The fact still remains that though there are several funding programs available through the NAB, NTIA and other organizations, there has not been one minority owner who has received funding or one that has a proposal that is close to being completed for broadcast owner. SEEKING FUNDING FOR YOUR BUSINESS? — The American Association of MESSBCs will be holding a two-day seminar in Los Angeles at the Bonaventure Hotel April 17-18. The discussion will surround capital resources from both the private and public sectors, with attendees from both. The first day will mainly concern domestic business opportunities, while the following day will mainly focus on international ventures. Business people from across the country will be in attendance. For more information, contact the American Association of MESSBCs at (202) 947-8600.

NAB ASKS FCC TO RECONSIDER EEO POLICIES — The National Association of Broadcasters (NAB) has petitioned the FCC to reconsider its EEO processing guidelines. The new FCC processing standards were scheduled to go into effect April 1, 1980. The NAB feels that the position that the FCC has taken will raise serious legal issues; is in fact discriminatory, unfair and unrealistic; and is hastily, unwarranted and ignores the good faith efforts that broadcasters have shown. The NAB however does cite the broadcast industry's total commitment to EEO programs, but states that it questions the methodology.
be true because the VTR will continue to be an important time shift device, and therefore be quite a significant opportunity, if this capability with videodisks will reach a few different audiences or be purchased in addition to a VTR.

"If manufacturers are cautious to keep the prices of machines down and not overwhelm the consumer with a plethora of technical options, the market will make a very strong effort to get good programming on the market and get the consumer to make a great deal of choices, the future of VTRs is very, very bright."

The Nord Media Videodisk and Videogram Conference continued with several technical/electronic lectures under the themes of: "The Systems Universe — Technical State Of The Art;" "An Update On The Philips WP Videodisk System;" "The JVC VHD Video Disk System;" and "The RCA SelectVision Videodisk System. Other working groups continued "Videodisks In Industry and Education;" "How The Broadcasting And Film Industries Should Be Related;" and "Producing and Duplating The Videogram;" and "Acquiring And Marketing The Videogram."

Original Software Needed

During a lively session titled "Making It Pay: The Economics And Philosophy Of Product and How To Market It," one of the key presentations involved the Video Factor, a software consultant company, outlined some sensible structures and credible guidelines for audio visual companies involved in production and marketing of video software.

We get a lot of creative people coming to us who are extraordinary, and this is one of the reasons why the young professionals can make those ideas happen," said Molnar. "All that is needed is a little creative management, the right financial structure and those ideas will become marketable, profitable products. I guarantee that within a year consumers will be asking for real video software, and if we don't get original product on the shelves our business will not succeed.

The business will just survive on rerun video and TV product.

Aside from the vast potential of original video software, a new breed of companies, only artists emerging from the coming audio visual explosion, the final session of the conference was geared toward the music industry in general, titles, and "Artistic Music" and was chaired by Humphrey Burton, head of music and arts and BBC Television.

Record Industry Representative And pop music during the session, was Des Brown, international sales manager for "The Pushbike Song" by The Mixtures.

Top Ten LGPs

1. La Playa Del Amor — soundtrack – Microdon
2. Hey – Juanes Iglesias – CBS
3. Wake Up – Ian Dury – Polygram
4. Sexy Girl – Bob McOpin – Interscope
5. Last Train To London – ELO – Epic
7. Latin Songs – Music of Latin America – Casablanca
8. San Jorge Y El Dragon – Toto – CBS
9. Te Amo – Pablo – RCA
10. El Mundo – Odygo – EMI

Top Ten LPs

1. The Wall – Pink Floyd – CBS
2. Reggae Del Bajo – The Police – Festival
3. Off The Wall – Michael Jackson – CBS
4. Live At The Greek Theatre – Tom Jones
5.Discovery – ELO – Epic
7. Lo Mejor – Franco Simone – Microdon
8. Dynasound – Los Roneros – RCA
9. Sorprendas De La Tierra – Hermosan Cuestas – Microdon
10. Ruidos En Españo – various artists – Polydor

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**Argentina**

Buenos Aires — CBS managing director Hecilo Cuomo reported to Cash Box that it is starting to revamped the Argentina subsidiary, with Miguel Tellechea, who returned from Colombia to work as coordinator of the company, on Palo Ramirez, coordinator of charge of certain local productions. The entire A&R staff has been moved from the office in Asuncion, Paraguay (the house the recording studios) to the headquarters; while the press offices and publishing associate Metrogol will be in Paraguay. Guomo confirmed the number of releases and concentrate promo efforts on less waxings, as a way to increase profits from a market that remains uncertain.

Phonogram hosted an opening cocktail topesia, and Peru came for commercial contracts, and the same was done by Raul Matas, well known Chilean desejay and now owner of an FM radio station in Santiago de Chile; Mario Eusse, manager of Codiscos in Colombia arrived to sign a new representation contract with Microfon, while Gonzalo Ortega, of Discos Famoso in Ecuador came to license his production in this market; Sebastian Bastos, of AGP, Brazil, was present to keep a watch on the sale of blank cassettes and duplication.

Jose Page, president of Venezuelan group Velvet, is expected here in Miguel Smirnoff.

**Italy**

Milan — Discchi Ricordi label, in connection with Barley Music, has begun a campaign to introduce Cajun music in Italy: first step of this action has been the Italian tour of a group of Cajun and Country artists, the Twisters, which started in Milan, on March 10th, at the "Odissi 2001" discotheque.

The agreement between Microfon del Riozzi, Campi and Mondadori press groups (which grants the exclusiveness in printing any text of songs and albums) with RCA (belonging to these groups) has not been renewed by RCA, this year. RCA justified its decision, because of a fight among the political parties in Italian press; other big music publishing companies are waiting to see the developments of the debate before making their decisions.

The release of the new Dee D. Jackson LP, "The Fantastic Dee D. Jackson," is expected for the beginning of April: on the Durium label; a new single of the artists, "S.O.S.," will appear on the market at the same time.

Pino Daniele’s new album, "Nero a meta," on EMI label, is confirming the young singer/songwriter as the revelation of this year. Daniele’s music is a mixture of pop, rock, blues, samba and Neapolitan song.

**Japan**

Tokyo — K.K. Nichion, one of the biggest production companies in Japan, has created the company’s first label, Time Records, and has also contracted with Polygram plc to release the label’s product. According to the contract, production and business affairs of the product will be handled by Nichion, while promotions will be jointly handled by both companies.

Kenan Otero, managing director of Fuji Electric Co., Ltd., has been appointed new chairman of Polydor/Japan at the regular share-holders meeting. Selichio Koh and Polydor/Japan were re-appointed president and managing director, respectively, of the company.

K.K. Pony, one of the biggest tape-makers in Japan, has set to generate video software product sales in the neighborhood of $10,000,000 yen ($3.1 million) in 1980, a 14% increase over last year. Victor Music Industries Co. Ltd. is expected to develop a massive campaign, titled “Edo Goryoku,” to increase tape sales during the upcoming summer. The company plans to release 34 new tapes and 5 cartridge tapes in May and June, respectively.
television campaigns to increase our market share. Within one to two years, NARM should have genuine television ads, and probably radio and print, too."

The usual support of the "gift of music" campaign was also covered in a seminar featuring a video presentation by the Nashville (NAB), which focused on the use of that medium to promote records and tapes as gifts. Among the highlights of this video presentation were new concepts in package use in newspaper advertising and the revelation that, according to a study in the Los Angeles area, consumers who bought records as gifts during a 12 month period had read the ads in a newspaper.

**Video Presentation**

The third major topic of the convention, the burgeoning video market, also served as an upbeat counterpart to the heated controversies of record and tape counterfeiting. With nearly a full day devoted to seminars, exhibits, the growth of the video market in just one year's time was evident at this year's convention (see separate story page 16).

Featuring the most extensive coverage ever given to video at a NARM convention, this year's session on the new and rapidly growing realities of the market, both in hardware and software, as opposed to the emphasis last year on the potentials. Opening with a keynote address by Cy Lester, the president of CBS Video Enterprises, the video seminars explored the many facets of the rapidly growing field.

Among the conclusions reached during the day were the agreements that record stores are now considering the constraints for retailing the software, and that sales rather than rental of the software would be necessary for full penetration of the market, that debate was not held up by the commercial viability of music-oriented software.

Additional features included the largest video exhibiting floor ever presented at a NARM convention, a video presentation on the hardware alternatives and two hours of currently available video products.

**Other Activities**

Other highlights of the convention included:

- The election of Progress Record Distributors Inc. Joe Simone to the NARM presidency for the current year. Other new officers elected for the coming year included: West Coast Regional Vice President, Fred Madaku; (vice president), Music Plus' Fogelman (secretary) and Lieberman Enterprises' Harold O PIL, (treasurer). Elected to serve on the board of directors with the new officers were: C.C. Smith, formerly of Pickwick International, Calvin Simpson of Simpson's Wholesale, David Siebert of the Händemall Co. and John Cohen of Disc Records. In addition, it was announced that executive vice president and general counsel Joe Cohen had agreed to continue in that capacity for three more years.

- The featuring of New Records as Merchandiser of the Year.

- The featured panel consisting of former NARM keynote speakers Irwin Steinberg, chairman of Polygram Records Operations USA; Gottik of the RIAA; Jerry Moss, A&M Records co-founder; Joe Smith, Flea/Asst. President, ANB; and Walter Yenikoff, CBS Records Group president. Artists Records president Clive Davis, also scheduled to appear, was absent due to illness.

The "Challenges of the 80s: Convention Keynotes of the '70s Look at the Next Decade," the tone of the seminar, was set by Stebbins, who chaired the panel and opened the discussion by characterizing the record business as "a kind of businessman's insane asylum."

"In how many other industries that you can think of," asked Stebbins in his opening remarks, "have the following conditions prevaled? The consumer is wandrable; where the merchandise could be returned at a price higher at which it was purchased. The newest, newest, newest product is sold for less than the product which preceded it; where merchandise is sold for not too much more than wholesaler, thus keeping prices at an all-time-high and providing wholesale price in the face of an inflating economy?"

The discussions that followed touched on the perceived controversial issues, the lingering presence of individuals with strong enough personalities to influence the character of the retailing strategies, the possibility of further record company consolidation and the potential effect of this consolidation on the creative process.

- A probing seminar on the subject of merchandising accessories, which revealed that in light of the 50-500 mark-up on accessories, there was a potential for much of the sales for a retailer's margin in the neighborhood of 5%.

- Bestseller Awards

- The NARM Bestseller Awards banquet which included a special Creative Award for producer John Hammond. The only awards solely on sales, the NARM awards winners as follows:

  - *Best Selling 7" Single*
  - *My Sharona* by The Knack
  - *Best Selling 12" Single*
  - *Rapper's Delight* by the Grandmaster Flash and the Furious Five
  - *Best Selling Classical Album*
  - *O Sole Mio: Favorite Neapolitan Songs* by Luciano Pavarotti
  - *Best Selling Comedy Album*
  - *A Wild And Crazy Guy* by Steve Martin
  - *Best Selling Country Album By A Male Artist*
  - *Mambo Italiano* by Barbra Streisand
  - *Best Selling Country Album By A Female Artist*
  - *New King Of Feeling* by Sanne Murray
  - *Best Selling LP*
  - *The Muppet Movie*
  - *Best Selling Original Cast Album*
  - *Annie*
  - *Best Selling Black Music Album:
    - *Midnight Magic* by the Commodores
    - *Best Selling Black Music Album By A Male Artist* (tie)
    - *Off The Wall* by Michael Jackson
    - *Best Selling Black Music Album By A Female Artist* (tie)
    - *Bad Girls* by Donna Summer
    - *Best Selling Jazz Album* (tie)
    - *Street Life* by the Crusaders
    - *Best Selling Children's Album* (tie)
    - *The Muppet Movie*
    - *Best Selling Album By A Group* (tie)
    - *Breakfast In America* by Supertramp
    - *Best Selling Album By A Male Artist*
    - *The Gambler* by Kenny Rogers
    - *Best Selling Album By A Female Artist*
    - *Bad Girls* by Donna Summer

**Three Reggae LPs Set By Joe Gibbs Music**

NEW YORK — The Joe Gibbs Music Corp., a new record production and manufacturing company specializing in reggae, has just released new product by recording artists Dennis Brown, Beres Hammond, and Deborah Carter. For more information, write the label at 14097 N. 19th Avenue, Phoenix, Arizona, 85023. The telephone number is (303) 681-4854.

**Clean Cuts Label Bow**

LOS ANGELES — Clean Cuts, a new jazz label, has been formed by Tom Sitler and Jack Heyman. The label's first release, to be distributed in the U.S. and Canada by Adelphi Records, is "Rivers of Memory," by California-based pianist Jessica Williams.

**THOR-LOY-GOOD** — One of the many artists who performed at the recent NARM convention in Las Vegas was Rounder: Records' George Thorogood and the Destroyers. Pictured above playing one of his rocking riffs is Thorogood.

**Laginest Name SVP, Planning & Marketing At RCA**

NEW YORK — Rocco Laginest has been elected senior vice president of planning and marketing of RCA Corporation. Laginest, who will report to Edgar H. Griffths, chairman of RCA, will continue to be responsible for the planning and marketing activities of the company. He will also oversee RCA's international activities.

Laginest, who has been with RCA for 17 years, was previously vice president of planning and marketing, and before that, vice president of operations analysis. He joined the National Broadcasting Company as a staff vice president in 1963, and later became vice president of financial planning and budgets and assistant to the president in 1966. He was appointed executive vice president of RCA Records, and was appointed president of the Record Division the following year.

He moved to the RCA Corporate Staff in January 1974 as staff vice president of operations analysis and studies, and was named staff vice president of operations on the west coast in 1976.

**Video At NARM**

(continued from page 20)

$10,000 or more the minimum order for $5,000 and the minimum for recorders was $200. Nostalgia Merchant allowed exchanges only on defective merchandise.

King of Video, a WCI distributor, had a more liberal exchange policy, allowing dealers to return up to 15% of their order 60 days after purchase, as long as the account was current and placed a new order of equal or greater value. Minimum initial order was $1,000, with a minimum of $200 on recorders.

VXC, which specializes in X-rated films, required a minimum order of only 12 pieces for dealers and 500 pieces for distributors, who get a special discount ranging up to 16%. VXC was willing to take back defective and exchange product that wasn't moving, according to a spokesman.

An additional highlight of the NARM video sequence was a "video programming carnival" that featured promotional spots for a broad range of recording artists. Among these performers were Ski, the Kin's, Foreigner, Moon Martin, Toto, Wings, Ellen Foley, Elvis Costello, Blondie, Linda Ronstadt, the Eagles, Elton John, Olivia Newton-John, Tom Petty, the Bee Gees, Madness and the Pretenders.
**Atari Appoints Distributors In U.K., Sweden And Finland**

SUNNYVALE — Three new Atari distributors have been appointed in the United Kingdom, Sweden and Finland. The Music Hire Group of Leeds in England has been appointed co-distributor (together with Cherry Leisure of London) of Atari games in the United Kingdom. R. Billing, S.A. of Stockholm, Sweden will be exclusive distributor in Sweden and Naha Automatyklytt of Helsinki, Finland is now exclusive Atari distributor for Finland.

“We would like to extend a warm welcome and support to低anArn–Auto`s new distributors,” Elliott said. “We look forward to our new associations and increased mutual success, and are certain that these new organizations will help us better serve our operators throughout Europe and the United Kingdom.”

**Trade Exhibitions**

During the month of March and continuing through April, Atari has scheduled participation in four national and two international coin industry trade exhibitions. In mid-March the firm was represented at the Amusement Operators Exhibition in New Orleans (30-23) and the Florida Amusement Merchandising Association state convention.

**WMMA Sets May Convention Date**

CHICAGO — Russ Dougherty, president of the West Michigan Merchandisers Association, Inc., stated that the group’s 1980 Spring Convention has been scheduled for the weekend of May 16 at the Holiday Inn in La Crosse, Wisconsin.

**Family Agenda**

The festivities will begin with an informal cocktail party and a seafood buffet on Friday evening. Since members are encouraged to “bring the family,” the agenda will include various family oriented activities and the popular “game olympics,” which was successfully launched at the 1973 convention. This event, open exclusively to children, will be held in the Holiday Inn’s arcade room on Saturday afternoon (17).

Saturday evening will be devoted to business meetings followed by a membership luncheon at noon. A banquet and entertainment format, along with door prizes and a special raffle, will round out the program.

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**Festive Time** — The NSM “Festival” phonograph, with its unique sea-through design, is always a major attraction at industry trade shows. The model is pictured being demonstrated by field engineer Ruper Mosinger (far right). At present, the Lowen factory in Germany has standing orders for the remainder of 1980 and will continue production of the Festival for the better part of 1981.

**The Greatest’ Immortalized In Latest Pinball By Stern**

CHICAGO — Stern Electronics, Inc. announced the production of what is being billed as “the greatest” of pinball games, themed after the internationally famous personality who practically coined the expression — World Heavyweight Champion Muhammad Ali. The solid state 4-player “Ali” pingame is scheduled for official release on April 1, an April Fool’s Day release that will be available through Stern’s worldwide distributor network.

The Ali machine, designed by Harry Williams, is programmed with electronic memory scoring and outstanding audio effects suggestive of "the roars of the crowd." The flashing of light/"At the ring of the bell/You’ve got a fight/"

The build-up of the machine’s namesake is further enhanced by various innovative scoring features incorporated into the playfield. Activating the letters G-E-A-T-S-T for the first time lights the top turnaround loop for an extra ball; the second time around lights outlines for special scoring. There are three bank targets at the top which, when downed, will advance the bonus multiplier up to five times. Activating the side three bank targets scores lit star value plus lit star value of each of the letters in the word "FAIR/" and the side kickout hole scores lit bonus value.

All is equipped with an on/off switch for optional background light tones and an

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**THE JUKE BOX PROGRAMMER**

**TOP NEW POP SINGLES**

1. HOLD ON TO MY LOVE JIMMY RUFFIN (RSO-RS-1021)
2. THE SPIRIT OF RADIO RUSH (Mercury-78544)
3. ANYWAY YOU WANT IT JOURNEY (Columbia-1-12132)
4. YOU MAY BE RIGHT BILLY JOEL (Columbia-1-12311)
5. WHAT I LIKE ABOUT YOU THE ROMANTICS (Nemperor/CBS 259757)
6. SURVIVE JIMMY BUFFETT (MCA-41199)
7. BREAKDOWN DEAD AHEAD BOZZ SCAGGS (Columbia-1-12411)
8. BORROWED TIME STYX (A&M 2226)
9. HURT SO BAD LINDA CONSTANT (RSORS-1021)
10. BIGGEST PART OF ME AMBROSIA (Warner Bros. WBS 49225)

**TOP NEW COUNTRY SINGLES**

1. PREGNANT AGAIN LORETTA LYNN (MCA-41186)
2. DIANE ED BRUCE (MCA-41201)
3. WALK ON BY DONNA FARGO (Warner Bros. WBS 49183)
4. THE WAY I AM MERLE HAGGER (Mercury-78461)
5. GONE TOO FAR EDDIE RABBITT (Elektra-E-46613)
6. STARTING OVER AGAIN DOLLY PARTON (RCA PB 11926)
7. SHOTGUN RIDER JOE JUNE (Elektra-E-46615)
8. GOOD DEEDS BOY LIKE ME DON WILLIAMS (MCA-41205)
9. ONE DAY AT A TIME CRISTY LANE (Universal Records UA-1342.1)
10. THE REAL BUDDY HOLLY STORY SONNY CURTIS (Elektra-E-46616)

**TOP R&B SINGLES**

1. ANY LOVE PURUS AND CHAKA (MCA-41191)
2. EMOTION MERRY MILLER (MCA-41085)
3. CAN IT BE LOVE TEENA MARIE (Gordy/Motown-D7186)
4. GOT TO BE ENOUGH CON Funk Shun (Mercury-78501)
5. FUNKY TOWN LIPPS INC. (Casablanca-RS-3332)
6. LET’S GET SERIOUS JINGER JACKSON (Motown-M1469F)
7. CAN YOU FEEL IT PRESSURE (LAT-MCA-41179)
8. YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR (De-Lite/Mercury-DE-603)
9. RIGHT IN THE SADDLE BILL ALEXANDER (MCA-41191)
10. FOREVER MASS PRODUCTION CO/ATLANTIC (Atlantic-45008)

**TOP NEW DANCE SINGLES**

1. DONT WANNA LOVE YOU AGAIN JUDY CHEEKS (Dream-D70356)
2. A LOVER’S HOLIDAY CHANCE (Warner/RFC RCB 49208)
3. POP POP SHOO WAH ERIC DRUM BAND (Pram-PFF 310)
4. RIGHT IN THE SADDLE BILL ALEXANDER (MCA-41191)
5. TAKE YOUR TIME (DO IT RIGHT) THE S.O.S. BAND (Toyo-ZS-5022-3)
Pizza Time Theatre Moving Ahead With Expansion Plans

LOS ANGELES — Pizza Time Theatre, Inc. of Cupertino, Calif., a west coast chain of family entertainment centers, will open new stores in Ogden, Utah; Tucson, Ariz.; and Fresno, Calif., in the months of May and June. Pizza Time, the brain child of Nolan Bushnell, combines a quality pizza restaurant with token operated games and amusements and a Cyberamas system of three-dimensional, computer controlled characters.

According to Donald K. Marks, vice president of franchising, the Ogden franchise (under construction at 215 Harrison Blvd.) is scheduled to open May 15. The Tucson store (located in the Country Fair Shopping Center) is due for a June 1 opening. A third new store will open in Fresno, Calif., about June 15. Construction is currently underway on the central California franchise (located at 5384 North Blackstone Ave.) began on March 15.

So, Cal. Expansion

In addition to the three summer openings, Pizza Time Theatre has announced plans for expanding its Southern California operations from one store in Huntington Beach to 12 stores scattered across the L.A. basin. The company has signed leases for stores in Fullerton, La Habra, Sun Valley and Covina, and is negotiating for sites in Garden Grove, Orange, Long Beach, Lakewood, Pasadena, Claremont and Northridge, according to William F. Rupp, Pizza Time Theatre’s director of real estate.

The computer controlled characters featured at Pizza Time Theatres are known as The Pizza Time Players, and they are featured in ongoing eight-minute performances around a store’s dining room atrium. The mechanical stars of each show are Dolly Dimples, a life sized hippopotamus that sings old standards at the piano bar, and Chuck E. Cheese, a six-foot rat that serves as emcee and mascot for the theatres.

Pizza Time Theatre, Inc. is currently headquartered at 10060 Bobb Road, Cupertino, Calif. 95014. However, in mid-April the corporation will be moving to larger offices in Sunnyvale, Calif.

MAA President Holzman Dies

NEW YORK — Irving Holzman, longtime New York operator and president of the Music And Amusement Association, died on March 16. He was 68 years old.

A member of the coin machine industry for more than 35 years, Holzman operated Dolene Industries of Hicksville, Long Island and also owned United East Coast Distributors for a number of years.

He succeeded the late Ed Denver as president of the MAA and had served in this capacity since the mid-1970s. He was also a member of the AMOA board of directors.

Midway Debuts "Galaxian" Video

CHICAGO — It’s the natural follow-up to our highly successful Space Invaders game,” commented Stan Jarocki, Midway’s vice president of marketing, in announcing the release of the factory’s space battle video game, “Galaxian.” The game plays involve alien units and space battles against defenders who must fight back without the aid of barricades.

Galaxian is a 1 or 2 player game, available in an upright or cocktail table model. The player, controlling the Galaxian defenders of the Earth, must destroy a convoy of aliens bent on annihilation. The Defender Galax ship moves freely across the bottom of the screen firing missiles at aliens and must shoot down the alien army regularly and also outmaneuver and destroy enemy fighter escort ships that peel off from the main body of the alien squadron at random. All of this must be accomplished without the aid of barricades for the defender and the action takes place in vivid full color on a large screen.

Points are scored for hitting alien flags and alien army regulars which appear in different colors of red, purple and green—bonus points are scored for hitting attacking aliens, long flagships or flagships with escorts. A flag award is earned by the defenders for each convoy destroyed. Maximum score attainable is 899,990. High score is retained and displayed up to 6 digits.

Both Galaxian upright and cocktail table models are encased in attractively designed, eye-catching cabinets. The upright measures 68½ inches high, 25 inches wide and 31½ inches deep; the cocktail table’s dimensions are 29 inches high, 22 inches wide and 32 inches in depth.

Galaxian is engineered by Namco Ltd., licensed for manufacturing and distribution by Midway in all 50 U.S. states, trademark and copyrights are registered in the United States Patent and Trademark office.

‘Atari Soccer’

‘Atari Soccer’ Makes U.S. Debut

SUNNYVALE — Atari, Inc., who pioneered coin operated video games with such successful models as Atari Football, Atari Basketball and others, is currently releasing “Atari Soccer” in limited quantities to distributors in the United States.

In making the announcement, Frank Ballouz, Atari’s marketing director, commented, “Atari Soccer has been thoroughly tested and refined in European markets, as well as testing well in various U.S. markets. We feel the game is now ready for introduction in the U.S.

“The release of Atari Soccer is timed to coincide with the beginning of the North American Soccer League season as well as with the spring arcade buying season,” he added.

“We believe from the results we’ve seen that Atari Soccer will continue the winning tradition of our other sports group games.”

Ballouz noted that “Soccer as a U.S. sport is enjoying an incredible surge of popularity both as a spectator sport and as a player sport. Amateur and professional leagues are growing in every city in the U.S. and that interest extends from young children in AYSO leagues right up to older players, which means that Atari Soccer is going to be ideal for street or arcade locations.”

The game theme simulates the realism and challenging play action of the sport. The exclusive Atari Trak-Ball controls allow instant movement and control of key players in any direction.

Atari Soccer can be played by either two or four players. In the four-player mode, each player plays two controllable men and allows cooperation between teammates; the two-player version allows each player one controllable man.

Galaxian’ Cocktail

Galaxian’

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The best allaround coin man in Japan
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‘Galaxian’

Elcon Industries also manufacturers Cosmic Attackers, Collision, Super Casino Video Blackjack and Royal Flush Drawpoker. Available in upright, wall and cocktail table models.

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(313) 549-1140

Cosmic Attackers
This imported Cocktail table is now available at the all-time bargain price of
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Height 24", Weight 90 Lbs., Top 32" x 24"
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Replacement Parts in stock

Shipped from stock 550 per game
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Pay no freight with order of 4 or more.
Order 10 or more and receive 5% discount.

Come Box/April 5, 1980
Spider-Man™ — the premier game in Gottlieb's new "Star Series 80" starring "System 80" and "Dimension 80."

...augmented “game-with-a-brain” memory
...new playfield size designed for the ultimate in pinball play action
...unique ear-level sound through the new Gottlieb “Sound Projector”
...new “attract” sound and sight modes with sequenced flashing playfield lights
...new high-powered, individually controlled pop bumpers
...new lightbox design with easy-access insert
...expanded 15-step bookkeeping system with automatic percentaging and game-time averaging
...optional triple coin chute, non-resettable coin counter and tape printout accessories

What more appropriate theme for Gottlieb’s first “Star Series 80” game than Marvel Comic’s universally recognized adventure character Spider-Man™?

And the game teams with brilliant new playfield features made possible through the new “Dimension 80” playfield size and “System 80” electronics. A new level of sophistication including the unique “roving” light feature continually tantalizes the player. Alternate opportunities to complete scoring objectives leading to the elusive free game and extra ball abound and make the impulse to play Spider-Man™ a continuing compulsion.
EIGHTH ANNUAL AMOA SEMINAR — The AMOA held its eighth annual seminar March 14-15 at the O'Hare Hilton in Chicago and drew a total attendance of 78, representing operating firms from every state and Canada. Sponsors of the seminar, coordinated by Dr. Gerry Sequin, were the faculty members of Notre Dame University. Pictured (l-r) at the seminar are: standing) Ross Todaro, Jr. of Texas; Wesley Lawson of Florida; Norbert Paszkiewicz of Maryland; James Prather of Florida (seated) Ross J. Todaro, Sr., of Texas; John Etridge of Tenn.; Jim Ryan of Massachusetts; George Thompson of Alaska and Bernie Kasle of Maryland. Also pictured in the above photos are Dr. D. Chris Anderson (conducting his Friday morning demonstration); Leo Droste; Bob Nims, AMOA association president and Fred Granger, AMOA executive vice president.

CHICAGO CHATTER

AMOA is all geared for this week's CFT hearing in Washington relative to the $6 jukebox royalty review. As of mid-March, the results of the association's nationwide operator survey to determine economic statistics and other pertinent data about music and games route operations, were being evaluated by Peat, Marwick, Mitchell, the accounting service firm retained by AMOA, for presentation to the Tribunal members. The hearing dates are April 2-4, with a possible extension to the 7th, if necessary. Among assassination officers who will be in attendance are former presidents Wayne Hesch and Don Van Brackel, current president Bob Nims and AMOA exec Leo Droste.

CASH BOX LEARNED that Old Chicago, the noted amusement park-shopping center in suburban Bolingbrook, has terminated the operation of its rides and the amusement machine arcade. The shopping mall, however, is expected to continue to remain open for access to the various retail stores. Foreclosure proceedings have reportedly been instituted and management hopes to eventually sell the property.

DENNIS THE MENACE GAMES CENTER, located at 6701 N. Clark here in town, sponsored a grand opening football championship (featuring the TSW Browntops) on March 22 and will subsequently hold weekly Saturday no entry fee tournaments. Trophies and $100 cash prizes will be awarded.

MIDWAY'S SERVICE MANAGER Andy Dudy has been appointed to serve on the Electronic Servicing Advisory Committee of Triton College, one of this area's noted educational facilities for career development. In this capacity, he will participate in the development of new programs in the college's School of Career Education. Is there a service course for coin-op mechanics in the offing out there?

FORMER RECORDBIZ PROMO MAN Walter Paas (UJA, Infinity) who is very familiar to Chatter readers, recently formed his own r.p.r. firm called Chicago, Ink, located at 230 E. Ontario, Suite 1600, Chicago 60611. While he will be specializing in record and artist promotion, he also hopes to eventually expand into music and games p.r. We wish him much success in his new endeavor.

ON THE SINGLES SCENE: Keith Medin of Tony Galagano Records one-stop is all raves over his latest that was recorded with Spanish voices and one stanza of lyrics happen in Latin locations, namely "Do That To Me One More Time" by Toni Tennille (Casablanca) and "Yes, I'm Ready" by Terri DeSario (Casablanca). Keith also noted that "The Seduction" by the James Last Band (Polydor) is attracting some op attention.

INDUSTRY CALENDAR

April 18-20, International Coin Machine Trade Show, New York Statler Hotel, New York City.

May 16-18, Ohio Music and Amusement Ass'n.; annual conv. & trade show; Columbus Hilton Inn; Columbus, Ohio.

May 16-18, Wisconsin Music Merchants Ass'n.; spring conv.; Holiday Inn; La Crosse, Wis.

June 5-7, Music Operators of Texas, Flagship Hotel, Galveston.


Sept. 19-21, North Carolina Coin Operators Ass'n.; annual conv.; Radisson Hotel; Charlotte.

Oct. 8-10, JAA (Japan Amuse. Trade Ass'n.); annual conv.; Tokyo.

Oct. 10-11, Amusement and Music Operators of Virginia; annual conv.; Howard Johnson's, Richmond.

Oct. 23-25, NAMA National Convention; Exhibit; H. Roe Bartle Convention Hall; Kansas City, Missouri.

Oct. 31-Nov. 2, AMOA, annual exposition; Conrad Hilton Hotel, Chicago.

Nov. 22-24, IAAPA annual convention; Rivergate; New Orleans, La.

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CASH BOX/April 5, 1980

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Video Problems Cited At NAB's 1st Conference

(continued from page 26)
importance of the music business. For example, the executives at RCA, under the leadership of a record company, have the responsibility to ensure quality video recordings. RCA has set high standards for their recordings, and there are few exceptions to this rule. RCA's commitment to quality recording has been evident in their past recordings, such as the album "Swing Time," which has earned critical acclaim.

In conclusion, the video problem at RCA is not unique to them. RCA, in fact, is one of the leaders in the industry, and its commitment to quality should set an example for other record companies. RCA's emphasis on quality recording is essential for the success of the music industry, and it is crucial that this commitment is maintained as the industry evolves.

(continued from page 11)
the Pinnacles project to satisfy myself. That's why I spent so long writing the music and arrangements, and that's why I wanted to choose very special musicians for the session — a fantastic group, the best. And I must say I'm very pleased with the results. Withstand the test of time. As Tony Bennett says, "Music is the only drug that makes sense." And so it is with the "Pinnacles" project. The musicians and the arrangements have proven themselves over the years, and I can't imagine any other group of musicians who could have brought off this project as successfully as they did. The "Pinnacles" project is a true reflection of the art of music, and it will stand the test of time. And I'm proud to have been a part of it.

(continued from page 32)
smash

“Concerto For Classic Guitar and Jazz Piano” was completely written out, despite the role of jazz in the composition. Since Claude wanted the flute and the guitar to have a classical role in his ensemble, recalls Lagoya, “he left the improvisation to the pianist and the flute player. Nevertheless, says the guitarist, he wanted to open himself up to the swing feeling of the American style and take advantage of the swing times when he told me, ‘You’re swinging too much,’” remembers Lagoya.

Expanding Repertoire

Since the guitar repertoire is somewhat limited compared to that for piano or the violin, guitarists must put some effort into transcriptions to round out their concert programs. But Lagoya feels that it is very important to select only those nonclassical pieces that lend themselves to transcriptions.

“I’m somewhat of a purist,” he says. “I believe that the guitar is a wonderful instrument and should be played with care, so I look for a work to transcribe, it’s usually a piece that doesn’t work too well on the instrument. But I can work on a piece and make it work better on the guitar. I wouldn’t transcribe Chopin or Liszt, because their music is too pianistic. If a piece is well-composed it’s a good transcribing piece.”

Lagoya also has other interests outside of his musical career. He has been involved in other projects, such as the "Pinnacles" project, which he is very proud of. The "Pinnacles" project was a collaboration between several musicians, including Tony Bennett, who is known for his excellent taste in music.

Lagoya’s next project will be the "Pinnacles II" project, which he is currently working on. The project will feature a new lineup of musicians, and Lagoya is excited to see how it will turn out. He is confident that the "Pinnacles II" project will be just as successful as the first project, and he is looking forward to working with the new musicians.

In conclusion, Lagoya is a talented and versatile musician who has made a significant impact on the guitar repertoire. His dedication to transcribing and expanding the repertoire has contributed to the growth of the guitar as a solo instrument, and his efforts have been recognized by his peers and the public.

ON JAZZ

Chrysalis Records. Brown aired the view that the recent technological video explosion had, in his opinion, taken much of the high-quality recording companies’ market share. And after showcasing delegates to the Blondie video album "Eat To The Beat," the audience felt that there "seems to be a real lack of original video programming for consumers to purchase and record companies feel that this is an opportunity to offer the public something unique. Most record companies are ready now, and all we need to do is expand the conceptual idea of video programming, keep the concepts tight, and there is money in it for us all."

Brown also asserted that the comparative low production costs and stereo capabilities of the videocassette will make an attractive new venture for many record companies. "We think our business is well-groomed to take advantage of the video explosion through video programming to the consumer. We have the ability to relate to the video market and we have the budget consciousness, manufacturing capability, and distribution capability because we don’t already have video. And we have the marketing and promotion ability. The record business has to go into video, because the video album is going to be the replacement of the record album."

Brown concluded by reiterating that Chrysalis Records and the music business
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<th>Album</th>
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<td>1980</td>
<td>THE WALL</td>
<td>Pink Floyd</td>
<td>(Columbia PC2 36183)</td>
<td>12</td>
<td>99</td>
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<td>Elvi Costello &amp; The Attractions</td>
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Proper english from Neil Sedaka.

IN THE POCKET

The new album, containing the single “Should’ve Never Let You Go.”

Produced and Arranged by Robert Appère and Neil Sedaka.

On Elektra Records and Tapes

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