Thank you,
Walter Bass
You're One in a Million.
Larry Jackson
EDITORIAL

In Honor of John Lennon

With the voting for the Grammy Awards now in progress, it seems like the appropriate time to bring up the possibility of special consideration for John Lennon. In the wake of his tragic death and in recognition of his very special contributions to the music business and society in general, a tribute by NARAS to one of his finest would certainly be a welcome addition to this year’s program.

During his career, Lennon was on the cutting edge of musical and humanitarian movements — opening doors that many didn’t even know existed. Starting as a member of the Beatles, then continuing as a solo artist, Lennon influenced an entire generation — one of the brightest lights in an exciting creative era.

However, such an award for Lennon doesn’t look like it will happen this year. Noting that nothing had been done in the way of tributes for Bing Crosby, Elvis Presley or Arthur Fiedler, NARAS officials have said that such recognition isn’t consistent with the Grammy Awards format and to single Lennon out would be inappropriate.

Cash Box disagrees. Lennon was a giant in the music industry, a true modern day genius. To let his contributions go unrecognized by his peers would be the most inappropriate action of all. To deny Lennon recognition because someone forgot to do it for Crosby, Presley or Fiedler would be nothing more than pettiness. All four were special — why not let the world know how much the music industry appreciated their presence?

CBS revises methods for determining returns allowance (page 5).

Retailers report shelf prices up, sales prices down (page 5).

Armed services stores post record sales of over $62 million in 1980 (page 5).

Record pressers boost prices (page 5).

Recording studio bookings rebound following settlement of AFM strike (page 5).

“Sandinista!” by The Clash and Gerard McMahon’s “Blue Rue” (new and developing artist) are the top Cash Box Album Picks (page 11).

“Hello Again” by Neil Diamond and Any Trouble’s “Second Choice” (new and developing artist) are the top Cash Box Single Picks (page 13).
Retailers Report Shelf Prices Up, Sale Prices Down

by Michael Martinez

LOS ANGELES — Record retailers nationwide are boosting shelf prices for albums and tapes while at the same time reducing prices on advertised specials.

A Cash Box survey of 54 retail chains, operating more than 1,000 stores, found that $7.98 list albums are selling for an average shelf price of $7.98, an 11% increase over last year at this time. In the $7.98 list category, the average shelf price was $7.44, a jump over the similar period a year ago.

On the other hand, the survey revealed that average sale prices on $7.98 list has decreased 7.8% to $4.85 from $5.23 during the first quarter of 1980. Similarly, average sale prices on $8.98 list product dipped by 4.6% to $2.55 from $2.53 last year.

According to the survey, the nationwide average price for singles is $7.98, the average shelf price for midline, or $5.98 list product, is $4.48 with an average sale price of $4.15.

Increased Overhead

Operational costs — including rent, utilities and an increase in the minimum wage — and gross store traffic were the major reasons cited for the price increases, along with rising wholesale costs.

The survey revealed that $7.98 LP's did not slip below $4.66, which compares to the $3.99 lowball price registered last year. Sales, particularly 78's, a product remained respectable, while, the highest shelf price recorded this year matching 1980's $5.99. Sale prices of 99 cents, however, became a thing of the past as last year. Specials on $5.99 product went as low as $3.99 and as high as $4.99.

The highest shelf price for $5.98 midlines was full list, while the lowest shelf was $4.49. The highest price for singles was $1.67, compared to a low of 99 cents. American retailers, especially, have discounted discounted singles, 89 cents was the lowest price recorded.

The lowest shelf price for $7.98 list product, according to the study, was full list, while the lowest was $5.94. For $8.98 list product, the highest shelf was full list price and the lowest was $6.79.

Pressing Costs Are Going Up

by Marc Cetner

LOS ANGELES — As a result of spiraling labor costs, soft market conditions and steady double digit inflation, many of the nation's leading record pressing plants have increased the price for manufacturing albums and singles. The CBS and Monarch record pressing operations announced price hikes in the first week of January. Pickwick reported that it will soon be adjusting its pricing structure, and other plants are expected to follow suit shortly.

"It's our first increase in more than a year, and it simply reflects the general state of the economy," said Jack Story, senior account executive for Columbia Record Productions. "The new prices have been influenced by such things as labor and wage increases, and I'm sure most of the major manufacturers will be following suit.

PX Disc Sales Top $62 Million

by Michael Martinez

LOS ANGELES — Revenues from record and tape sales generated throughout the U.S. Armed Services stores internationally totaled $24.1 million in 1980, an 8.7% increase over the 1979 total of $35 million, according to figures provided by the federal government's Record Distributions Activity (RDA) department based in Atlanta.

Operating in conjunction with the U.S. Army and Air Force Exchange Services operations, the RDA, which distributes recorded material to the approximately 600 PX and BX stores worldwide, noted that record sales accounted for about 60% of total record sales, while tapes comprised the balance. RDA figures show that tapes accounted for 80% of all tape sales in 1980.

Wayne Franklin, chief of the RDA, said that 60% of the recorded material was sold overseas, particularly in Europe. Franklin said that most of the record and tapes sold domestically through PX and BX outlets were registered in central California and in the Washington, D.C. area.

He also said that, despite the increasing popularity of music video, the CED, R&B or rock music still accounted for about 100% of all record and tape sales.

"One reason we experienced real growth during the last year was that we didn't have to raise prices," Franklin said. "Since the cost price wasn't raised, we were able to keep our prices reasonable."

He added that such prices for $1.98 list and $1.98 price for the BX and BX stores was maintained at $5.95 and sold on sale as low as $5.25. He said the stores, whose operations Franklin described as much like that of K-mart or Target department stores, carry 1,200-1,500 titles most of the time. Franklin said most of the inventory was "hit" product or product from more identifiable or established artists.

Recording Studio Bookings Rebound Following Settlement Of AFM Strike

by Michael Glynn

LOS ANGELES — American Federation of Musicians, (AFM) officials last week reported that 13 television and film scoring dates had been booked in studios here following the conclusion of a nearly seven-month-long musicians strike Jan. 14. An AFM spokesman said a tentative agreement figure represented approximately double the average number of scoring sessions allowed per week during the strike. As a result of interim pacts made between the union and independent film producers.

The spokesman added that, normally, L.A. and studios average about 25 bookings per week for scoring projects during the peak season. "After March, work will start to slide off as the temperature rises and the number of scores were recorded under interim pacts or over in Europe," said the AFM spokesman.

The pacts are not allowing taking place in this country which cut into the workload.

The union spokesman indicated that consistent TV and film scoring work would not begin again until April.

Additionally, the spokesman stated that the interim pacts, which the AFM entered with about 20 independent production firms, would revert to the terms of the new tentative contract between the musicians' union and film producers (Cash Box, Jan. 24). Under the terms of the interim agreements, musicians earn an average rate of $139.89 for a three-hour recording session, a 15% increase over scale pay for the same work under the previous contract.

TV, Film Scoring Starting

Approximately 2,000 musicians are actively involved in both TV and film scoring work, according to the AFM spokesman, who added that about $1 million per month in salaries was lost as a result of the strike, despite the fact that the interim pacts were in effect.

However, a Cash Box survey of recording studios in the Los Angeles area, most of which are principally involved in TV and film scoring and ancillary services, revealed that although there has been a tremendous upsurge in business since the tentative agreement was reached, studio managers and owners indicated.

Radio Pacts With Atlantic — Radio Records, Inc., the Florida-based record company, has reached an agreement with the Atlantic Recording Corporation whereby the label's product will be marketed and distributed exclusively by Atlantic Records. The first release under the new pact, "My Generation," by the re-formed Rolling Stones, is scheduled for Jan. 26, with an album, "Say No More," due in mid-February. Other artists currently signed to Radio include Glass Moon and Love Affair. Signed at the signing are (l-r): Dave Glew, Atlantic executive vice president/general manager; Ed Mcglynn, Radio Records chairman; Sheldon Vogel Atlantic vice chairman, Ahmet Ertegun, Atlantic chairman; Dick Klein, Radio Records president; and Doug Morris, Atlantic president.

MOON IS RISING — Singer/songwriter/guitarist Eve Moon recently signed an exclusive long-term recording contract with Capitol Records and is due to release her self-titled debut album Feb. 9. Pictured in the top row are (l-r): Bob Young, vice president, business affairs, Capitol; Bruce Garfield, director, talent acquisition, Capitol; Bobby Colomby, vice president, A&R pop, Capitol; and Harry Shuk, vice president, East Coast talent acquisition, Capitol; and Jay Bergen, Moon's attorney. Pictured in the bottom row are (l-r): Rupert Percy, vice president, A&R, Capitol; Moon; and Don Zimmermann, president, Capitol/EMI/Liberty Records Group.

RADIO PACTS WITH ATLANTIC — Radio Records, Inc., the Florida-based record company, has reached an agreement with the Atlantic Recording Corporation whereby the label's product will be marketed and distributed exclusively by Atlantic Records. The first release under the new pact, "My Generation," by the re-formed Rolling Stones, is scheduled for Jan. 26, with an album, "Say No More," due in mid-February. Other artists currently signed to Radio include Glass Moon and Love Affair. Signed at the signing are (l-r): Dave Glew, Atlantic executive vice president/general manager; Ed Mcglynn, Radio Records chairman; Sheldon Vogel Atlantic vice chairman, Ahmet Ertegun, Atlantic chairman; Dick Klein, Radio Records president; and Doug Morris, Atlantic president.
BROADCASTERS PREDICT TIGHTENING PLAYLISTS, MORE COUNTRY '81

by Mark Albert

LOS ANGELES — 1981 looms as a year of ever-tightening playlists due to intensified competition on all sides. A drop in ad dollars and further proliferation of country crossovers into the mainstream, according to a recent Cash Box survey. Equally significant, the report said that for the new decade, radio will become highly localized due to economic and market forces, competitive programming (particularly on the FM band) and an explosion of satellite use.

In larger markets, the increasingly competitive climate has forced many Top 40 and AOR programmers to resort to extensive market analysis and research to determine playlist policies that will appeal to the masses. Tight playlists have been a part of competitive programming in Top 40 radio for years, but the recent string of layoffs and dismissals, this methodology has also spread to many FM stations. In addition, a growing number of Top 40 AOR stations have begun paring playlists as the number of stations has increased. Increased competition on the FM bands has been more conservative and selective in order to appeal to the widest possible audience.

MCA's Sheinberg Calls For Closer Label, Video Ties

LOS ANGELES — Corporate plans for 1981, live performances at various clubs and music video somber, plots and roundtable discussions highlighted the annual national convention held Jan. 16-18 by the MCA Records Group, which includes the RCA, MCA and ABC Records.

The convention, held at the Sheraton Universal and Universal Studios, also celebrated 1980 as the best sales year in the company's history.

In the keynote speech Saturday, Jan. 17, Sid Sheinberg, president and chief executive officer of MCA Records said the country music industry has enjoyed a great deal of growth over the last several years, and he called it "the fastest growing sector of the music business."

Al Bergamo, president of MCA Distributing Corp., supported Sheinberg's comments and told the convention gathering that 1980 was financially the best year in the company's history.

Bob Siner, president of MCA Records, praised the many artists who helped contribute to the company's success and elaborated on the essential cohesiveness of both divisions under the Records Group umbrella. Siner pointed out that due to the "intense effort" within the Records Group, many MCA Records companies jumped from 17th in 1979 to sixth last year.

The convention kicked off Friday, Jan. 16, with a gala celebration at the Los Angeles headquarters of MCA. Along with MCA personnel, press, management and guests, many of the label's recording artists were present to kick off the fun. Among the attendees were John, Bernadette Peters, Small Talk, Donnie Iris, Aliza Myers and Steve Cropper.

(continued on page 30)

ANNOUNCED AT MIDEM

French Committee Will Study Impact Of Home Taping

by Paul Bridge and Dilek Koc

Cash Box. A major step forward in the fight against pirate radio and television home taping was announced by Jean Philippe Lecat, French Minister of Culture and Communications, in his opening address at the MIDEM international convention here Jan. 23. Lecat's announcement of the establishment of a government committee to investigate home taping and recommend solutions to the problem was the highlight of his well-received address.

Scheinberg called for the confluence of policies to be continued at each station.

A Question Of Quality

John Moen, PD at B/C-formatted WOKW in the highly competitive Washington, D.C., market, said that radio listening time of blacks is far greater than it has been in the past. "We all recognize," Moen explained. "While there's been an increase in specialty formats, we still have less competition than the long-standing AORs and Top 40s." Moen explained. "However, you still have to be cautious or run the risk of losing a portion of your audience that has already established. My concern is with the overall quality of albums. I think radio in general would open up more to include other LPs if the selection was there."

At the opposite end of the spectrum, it was generally agreed that country music stations have the lowest golden age due to a slower turn over of records.

"Country radio gave up that market to stations of all other formats long ago. We're busy by only one country station," Don Langford, PD at Los Angeles's long standing KRLA, said that country radio went through the tight playlist syndrome a few years ago, but it was never successful in the ratings. The station has added folk because we realized that we could kill an art form if there was no flexibility on our lists," Langford explained. "When you're dealing with an older audience, they do not want to hear the same songs over and over."

"We have more competition in town now (KLJU and KALM-AM), and I think that will be good for us and for country music. I also think that because not enough new talent is coming to campuses, any or all of our Top 40s will see country music enjoying quite a bit of success on pop stations this year," Langford added.

Echoing Langford's thoughts, Haili Hansen, PD at WSM/Nashville, commented, "With all the crossover this year, many artists like Kenny Rogers are harder to find country anymore. The music isn't losing its identity, because you still have the traditional artists, but the fans we gain every day are not the fans of the traditional."

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Nico Bianco

Bianco Named To Exec VP Post At PolyGram Corp.

LOS ANGELES — Anelio A. (Neil) Bianco has been named to the post of executive vice president of the PolyGram Corp., effective Feb. 15, 1981. In his new position, Bianco will serve as the chief financial and administrative officer of the company.


Bianco's specialty is in the field of finance and accounting for sports and entertainment fields, and served in that area with Arthur Young since 1977. He also served as the chairman of the Entertainment and Sports Accounting Committee of the New York Chapter of the Association of Certified Public Accountants from 1973-74.

A native of New York City, Bianco currently resides in Greenwich, Conn., with his wife, Louise, and a son and daughter.

Commenting on Bianco's appointment, PolyGram Corp. president and chief executive officer Harvey Schein said, "Neil Bianco's highly respected position in the entertainment field and, most importantly, his significant knowledge of finance and accounting, will greatly aid us in firmly establishing PolyGram at the forefront of the United States entertainment industry. We are obviously delighted in Neil's decision to take on this most important job and gratified in his confidence in PolyGram's future growth and development."

RCA Reports Record Earnings During 1980

NEW YORK — Aided by what was called a "strong performance" by the record division, RCA earnings reached a new high in 1980 for the fourth consecutive year.

In reporting fourth quarter results, RCA chairman Edgar H. Griffiths noted that sales for the year and sales and earnings for the fourth quarter also set new records. He added that it was the first time that sales for any year in the company's 61-year history surpassed the $8 billion mark and that sales for any quarter exceeded the $2 billion level.

Net income for the full year 1980 rose 11% to a record $315.3 million, from $283.8 million in 1979. Sales increased seven percent to a new high of $8.01 billion from $7.45 billion.

Earnings for the three months ended December 31, 1980 rose 13%, reaching a new fourth quarter high of $79.1 million, compared with $70.1 million in the same period a year earlier. Sales for the fourth quarter were at a new peak of $2.09 billion, an increase of five percent over $1.98 billion a year ago.

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<td>Best Rock Vocal Performance, Female</td>
<td>How Do I Make You</td>
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<td>Best Rock Performance By A Duo or Group With Vocal</td>
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<td>Best Country Instrumental Performance</td>
<td>Orange Blossom Special/Hoedown Gilley's &quot;Urban Cowboy&quot; Band (track from &quot;Urban Cowboy&quot;)</td>
<td>Bruce Springsteen</td>
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<td>Best Country Vocal Performance, Male</td>
<td>Drivin' My Life Away</td>
<td>Eddie Rabbitt</td>
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<td>Lookin' For Love</td>
<td>Johnny Lee</td>
<td>FULL MOON-ASYLUM</td>
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<td>Best Country Song</td>
<td>Drivin' My Life Away</td>
<td>Eddie Rabbitt, Even Stevens &amp; David Malloy, songwriters (Debdave Music/Briarpatch Music, Publishers)</td>
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<td>Lookin' For Love</td>
<td>Bob Morrison, Wanda Mallette, Patti Ryan, songwriters (Southern Nights, Publisher)</td>
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Elektra/Asylum's *Most Valuable Players*
NEW FACES TO WATCH

Amber
When MCA recording artist Amber was a little girl growing up in New York, wanted one persistent, burning ambition — to become a famous songwriter. Casting aside many of the usual activities of "normal" children, despite bewilderment on the part of her parents, friends and teachers who all thought she was "a little strange" for daydreaming about music and devoting all of her time to writing, Amber remained true to herself and firmly committed to pursuing her dream.

"My parents and everyone thought that there was something wrong with me," Amber recalls, "but I saw my future and knew exactly what I wanted to be. I simply refused to allow anyone or anything to discourage me."

For Amber, persistence and years of determined hard work finally paid off, culminating with the recent release of her debut self-titled MCA album. Additionally, the first single culled from the LP, "Doin' It To Our Song (In Someone Else's Arms)" has granted favorable initial radio air play on pop, adult contemporary and dance stations in various parts of the country.

Amber was born in New York of French-Sicilian ancestry and grew up in a show business family where endless dinner parties and guests lived in the household. Her mother was a television script writer, her stepfather a TV actor and her sister an actress as well. Amber was determined to express herself through music.

Three years ago, jobless, without a car and in the midst of a dissolving personal relationship, Amber picked herself up from what she says was the lowest point in her life. Her determination and self-confidence, however, brought her to the doors of United Artists Music, where she met veteran producer-songwriter Jack Keller, who has since become Amber's musical confidant and producer partner.

"At the time I met Jack," Amber explained, "I had almost committed myself to strictly writing, I wanted to sing, but I was beginning to doubt myself and my belief in who really encouraged me to start singing again.

Amber and Keller's writing met with almost instant success, as their second song, "Ready Or Not," was recorded by Diana Ross, Johnny Mathis, Helen Reddy, Deniece Williams and Debra Washington, among others. Yet another of their songs, "Pure Love," was recorded by French songstress Syvie Varian.

Amber's primary musical influences — jazz and R&B — are very apparent in her ballads and mellower dance compositions.

"There's plenty of emotion in those styles of music," Amber points out, "that makes you think about life and people. My words are from, and aim at, the heart, and I like my lyrics to have a touch of irony, without being contrived."

"If asked if she would like to perform live, the pretty songstress replied that if she could put together the right band and an act that she thought was right, she'd love to put together a female version of The Temptations" — then yes. But for now, Amber is anxious to get back into the studio. She has also set her sights on television.

Kwame
"I want to be promoted as an artist who has the ability to make reggae music, not an "America's next top model" type of person," says Polydor recording artist Kwame Hoshimu. "A lot of the others out there they find to be pointless to do with me." Despite his disclaimer, Kwame's debut album, "Follow U," reveals his deep roots in the Caribbean reggae sound. "There are performers doing good music in the U.S." he says, "but when most record labels want to wet their feet with Caribbean music, whoever is currently hot in Jamaica. Few are willing to try to develop a new artist from scratch."

While Kwame is a new artist, his record deals have had a wide ranging experience behind it. Kwame was born and raised in St. Ann's, Jamaica — birthplace of Bob Marley, Wineton "Burning Spear" Rodney and Rasta hero Marcus Garvey and began his musical career in 1970 as the 15-year-old musical director of the cultural choral group "Sing Out Jamaica," which toured Jamaica and the Caribbean. He produced early sides by Augustus Pablo and Linval Thomas at the Randy's and High Priest Studios. In 1974, he studied at the Hartford Conservatory of Music. In 1975, he moved to New York City where he formed and led the Full Hand Band, which played on the East Coast club circuit. In 1977, they were joined by Wailer's lead guitarist Al Anderson. In 1978, Kwame left the band to "reassess his direction" and formed his own Chanti label, where he wrote, produced and arranged three singles — two featuring himself as lead vocalist.

He decided to cut an LP to express his wide variety of feelings and got in touch with producers Lee Jaffe and Karl Pitterson, who previously worked with Marley, Peter Tosh, "The Wailers" & The Maytals and Steel Pulse. Through his associations with the reggae scene, he assembled a top notch band that was both independent and successful in both the reggae and pop realm. The process required a year's work, after which he sought the right direction and signed to Polydor because "Stu Fine had the right attitude and wanted to do something in the reggae field. With a new artist, you need major label support to get airplay especially since there's resistance to the music; but I felt that since I was the only reggae artist on the label, they had to support me in a crowd of similar sounding performers."

"Follow U" offers a variety of approaches, from the socially militant stance of "Zimbabwe" (which is actually about South Africa) to the more personal "Mama Say" and "Family Affair." "I tried to strike a balance," Kwame says, "the artist's music should reflect his life, and he has the responsibility not to stack the deck in one direction because life isn't like that. For example, if I sing about Africa, I'm not just saying, it's not just slavery, but the whole heritage of Africa which concerns me as a black man."

The album was released in late November and has gotten a good initial media and radio reaction, according to Kwame, who also mentioned that a band from one of the musicians who contributed to the album, including drummer Balford Breadwood, guitarist Joe Ortiz and ex- Felix Hand bassist Winston Gardner.

ARTIST PROFILE

Leo Sayer Finds Success As Musical Quick Change Artist
by Marc Cetner

LOS ANGELES — Leo Sayer has suffered from an identity crisis throughout his eight-year, seven-album career. A folk artist when he first arrived on the British music scene in 1973, he has since worn the clothing of the love balladeer, disco maven, soul man and rocker on his road to pop acclaim.

The versatile artist's penchant for abrupt changes in musical direction has led to such hits as the rocking "Long Tall Woman," the dance-oriented "You Make Me Feel Like Dancin'" and the littoin ballad, "When I Need You."

However, his affinity for "altered states" within the pop music realm has been somewhat of a mixed blessing. Early folk-oriented songs such as 74's "One Man Band," were successes; but his most mature work, '76's "new Year," failed commercially. Then, while his follow-up record, "Endless Flight," was an unequivocal smash, its successors also failed to catch on.

Sayer's career has, indeed, been a bumpy one; but he currently enjoying a comeback after the disappointing "Thunder In My Heart" and "Here" albums. His new "Living In A Fantasy LP" spawned the smash single "More Than I Can Say," and represents a new glossy pop sound for Sayer.

"I've never been one for follow-up songs," says Sayer, "and I haven't deliberately tried to make uncommercial albums. I've simply looked at my musical career as a series of creative highs. I find a good part of me likes to explore all the different genres, but I don't want a wide variety of styles. I've suffered for it, though. I think my career would have gone on a lot smoother if I'd kept to the same kind of sound all along."

Diverse Cast For Daniels Jam
by Jennifer Bohler

NASHVILLE — An estimated 9,000 fans and some 1,500 special guests attended Charlie Daniels' seventh annual Volunteer Jam at Municipal Auditorium here Jan. 17. Additionally, seven radio stations carried the Jam to hundreds of thousands of listeners, and GM Broadcasting recorded the event for later airing over its more than 250 King Biscuit stations.

Tickets for Voluntee Jam VII, hosted by Daniels and crew, were sold out in a matter of two hours, despite the fact that special guest artists are never announced prior to their production ontsage by Daniels. Each year the musical diversity of the acts appearing at Jamms seems to increase, and this year was no exception as such artists as Granny Switch, McGuffey Lane, the Winns, Brother Band, Papa John Creach, Ben Smathers and the Stony Mountain Cloggers, Roy Ayck, the Jordanaires, the Henry Paul Band, Bobby Bare, Jimmy Hal, Crystal Gayle, Dokie Gray, Shakin Stevens, Ted Nugent, Johnny Lee, Doug Gray, Kelly Harland, Billy Joel, Richie Canatta, Mickey Gilley, Jimmy C. Newman and Cajun Country, Delbert McClinton, Molly Hatchet and John McEuen took the stage. Daniels and band members Tom Crain, Joel DiGregorio, Charlie Hayward.

Cash Box/January 31, 1981

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(continued on page 23)
Otis' sons and nephew are following up their smash debut single, "Remote Control," with a beautiful ballad called "I Want It."

It's a song you'll find as irresistible as The Reddings themselves.

So don't wait for someone else to persuade you to play it or stock it.

"I Want It" now!

The Reddings
"I Want It"

From their debut album, "The Awakening." On Believe In A Dream Records and Tapes.

Produced by Russell Timmons and Nick Mann. Believe In A Dream Records is distributed by CBS Records. © 1981 CBS Inc.
Thorward Named To Marketing VP Post With RCA

NEW YORK — Richard F. Thorward has been appointed division vice president of marketing for RCA Records in a new creation position. Thorward will report directly to Robert Summer, president of RCA Records, and have a wide range of responsibilities in the area of marketing and marketing concepts on a global basis for RCA Records multination operation.

In making the appointment, Summer noted that “as a worldwide company distributing entertainment products, the strategy of the company to reorient its marketing efforts becomes increasingly complex. Thorward, with his broad background both in national and local marketing, will be responsible for centralized planning and research for the division, and additionally, will participate in specific programs throughout the world.”

Prior to joining RCA Records, Thorward was group marketing director, diversified groups, for Sony American Records Corporation. He began his career in 1974 with Kraft, Inc., where he rose to assistant marketing manager before joining Swift and Company in 1977 as brand manager and general marketing administration duties.

Thorward will make his headquarters at RCA Records’ home office in New York.

Hess Named To VP Post At Lax

LOS ANGELES — John Hess has been named to the post of vice president of A&R at LAX Records. Reporting directly to label heads Glen & Jerry Knight, Hess will be responsible for the acquisition of recording artists and artist relations for the label. In addition, Hess will participate in the areas of record production, overseeing the label’s new recording studio and supervise overall operations for the company.

A 10-year veteran of the music industry, Hess most recently served as president of Marketing Ltd., a firm specializing in the acquisition of recording artists and music on behalf of A&R records. Prior to that, he was the manager of Standard/Disc for Audio-Technica and director of marketing for Century Records.

Commenting on his new appointment, Hess said, “LAX’s philosophy is to build careers, and I’m looking for hit records from up-and-coming artists. While I believe records have great entertainment value, they will purchase the sounds that turn them on. With our ear to the street, LAX is in constant search for those artists, including, but not limited to, tasty rock ‘n’ roll and back-to-roots R&B. We will release product for jazz, MOR and country markets with a special concern for quality.”

Avanti Artists Formed

NEW YORK — Larry Palmacci and Mel Prives have formed Avanti Artists, a worldwide artist and producer management company, with its principal office in New York City.

Avanti’s management approach includes writing with the artist to develop repertoire and stage show, placing the artist with a television show or in a touring/record contract, and producing the artist in their own product both within and in the market place. Another special feature of Avanti Artists will be the number of the representation of album producers, including protection of the producer’s equity in an album by coordinating the label’s marketing process.

Commenting on the importance of the film industry in recorded music, the rise of videotapes and discs, and the demands of a worldwide international marketplace, the management team must be aware of the new potential markets open to the artists’ product.”

EXECUTIVES ON THE MOVE

A Teller

Teller Joins CBS

NEW YORK — Al Teller has been appointed record companies sales manager for CBS Records Group. Teller will report directly to M. Richard Asher, deputy president and chief operating officer, CBS Records Group, on combined U.S. and international, technical manufacturing and logistical operations. He will work closely with the operation of CBS Records Division and CBS Records International Division to formulate manufacturing and operations strategies and to identify and develop solutions to problems common to both divisions.

Teller began his career in 1965 as assistant to the president, CBS Records Division, and in 1970 moved to Playboy Enterprises as director, corporate development. He returned to CBS Records in 1971 as director, marketing development, and was subsequently named vice president, merchandising. Appointed president of United Artists Records in 1974, he established his own financial and marketing consulting firm in 1976. Teller has been president of Windsong Records since 1979.

Colberg Named VP Of Promotion, PolyGram Records

NEW YORK — Don Colberg has been named vice president of promotion for PolyGram Records, in a promotion from Bob Sherwood, executive vice president and general manager of the company. In his new position, Colberg will be in charge of all national promotion for PolyGram product, with the entire pop, rock and country, national, regional and local promotion reporting directly to him.

In making the appointment, Sherwood commented, “Don’s experience with major record companies and his track record of distribution on a national, local and regional basis makes him the perfect choice for this position. Don has a great feel for music and people, with a marked proficiency in the skills required to develop airplay. He can work effectively with all departments to help develop an artist’s potential to the maximum.”

SESAC Revises Rates

NEW YORK — SESAC, the performing rights organization, recently announced a new rate schedule for the licensing of theaters, auditoriums, and concert halls. The fees, based on seating capacity, range from $100 to $2600 annually and, according to the licensing firm, reflect a more equitable payment scale than the previous one.

Under the new schedule SESAC will continue to license facility owners rather than promoters, organizers, or other third parties. Owners of theaters, auditoriums, and concert halls will be covered for all performances of SESAC licensed material.

The new rate card became effective Jan. 1.
BORDERLINE — Kris Kristofferson — Columbia JZ 3685 — Producer: Norbert Pulman — List: 7.98 — Bar Coded

The singer/actor-country boy cum Rhodes scholar is back with a renewed vigor on "To The Bone." His lyrics are a lot more thought provoking than anything he's done in the past few years and his hot country rock band has him singing with the strength of his "Sunday Morning Comin' Down Days." His guttural, pleasantly off key singing style melds beautifully with the harmonies of Gene Clark and Billy Sun. And three breezy country rockers — "Snakebit," "Star-Crossed" — the title track — make the LP an unqualified success.

TO THE BONE — Kris Kristofferson — Columbia JZ 3685 — Producer: Norbert Pulman — List: 7.98 — Bar Coded


This Boston-based quartet has a lot on the ball with its self-titled debut album, which is dark, poppy and progressive. Compositions to hometown neighbors, they're excellent, but who cares when it comes to good music? A little more musically versatile while not as talented as Rick Ocasek and crew, the band plays several interestingly sinister space age pop tunes as "Need Strange," "Opposites Attract" and the album's showcase piece, "Got My Wish."


Sherbert were one of the first Australian bands to gain international acclaim as their harmony filled easy listening teen pop earned them a fair amount of success. New back as The Sherbs, the band proves that Australia doesn't have only AC/DC and Split Enz to offer. The revitalized foursome plays a nifty brand of modern pop power rock that should please both Top 40 and AOR programmers. Best cuts are "I Have The Skill" and "Cindy's Waiting."


This California-based quartet plays an engaging brand of straight ahead rock that is reminiscent of bands like Rainbow and Nazareth. But Fortress has a melodic edge that recalls label mates Foreigner as well. Led by the driving rhythms of guitarist Eric Turner and the singing of Jim West, the band should find a steady following on the concert circuit. Top cuts are the title track, "Back On The Path" and "Requiem."


This Motown legend may never again reach the greatness of his "What’s Going On/Inner City Blues," days but he's delivered a pretty fair album with "In Our Lifetime." His ever so smooth vocal flow gracefully weaves both tracks as the hypnotic "Love Party," and the floating "Praise." It's been several years since Gaye has come up with anything exciting, and this one contemporary LP provides a refreshing comeback. Many of Gaye's early fans might find his new approach a little tame, but it's just his way of slipping into the '80s.


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Pressing Costs Are Going Up

will be in line with competitors CBS and Monarch. Roger Gouldstone, vice president of manufacturing for Pickwick International, said that the cost of manufacturing for Keel, also said the new price structure is related to energy and environmental costs.

"Approximately 10% of the record pressing process is energy-related, and those costs are soaring," said Gouldstone. "When you couple that with the soft demand for record pressing, you have part of the reason for the price increase."

Gouldstone said that environmental costs, such as the disposal of the rinse water used in the electroforming process during pressing, have contributed to the escalation of costs.

**New EPA Regulations**

We used to be able to pour rinse water down the drain and forget about it," he said. "Now, it's new, but it's been labeled a pollutant by the EPA (Environmental Protection Agency)." And it must be taken to their waste facility in New Jersey. We're now responsible to see that rinsing water is scavaged and transported to the EPA plant. It costs a fortune.

Tom Arboit, plant manager for Capitol and Hugh Landy, president of SRC Recording Co. in Richmond, said they have been moving to more economic pinch, but were both holding the line on prices.

Joe Talbot, president of The Precision and United Disc master plant in Nashville, which are both holding back on prices, described the current feeling of the independent pressing house in the "Third world time," he said, "and I'm nervous because I don't think there's enough demand to where I'd feel comfortable raising prices yet."

And I'm afraid we might just drive some customers away.

**Paper Prices Rising**

While vinyl prices will most likely remain constant for the next few months, album jackets may not be so independent. Both Shorewood Packaging and Album Graphics Inc., two of the nation's leading album jacket manufacturers, have been informed by paper suppliers that the cost of bleachboard will go up 6.5% (approximately $3.50 a ton) Feb. 1.

Base expressing the album manufacturer's reaction to the paperboard increase was Richard Block, marketing vice president for Atlantic Records. "In spite of the increased cost of paperboard from suppliers will be difficult not to pass on to our customers. All of our February orders will be at the higher price, and the pressure will be very soon to make a price increase of our own.

**Capitol Begins Push For April Wine Album**

LOS ANGELES — Capitol Records has embarked on an intensive marketing effort in support of the April Wine Canadian rock group April Wine, entitled "Nature Of The Beast."

According to Dennis White, Capitol vice president of marketing, "we are currently making "massive" advertising buys" behind release of "Nature of the Beast," Capitol's first album. The campaign has devised a number of merchandising items for point-of-purchase display. Included among the displays are an assortment of 3'x3' face cards and the "I Like To Rock," "Say Hello" and "21st Century Schizoid Man" from the album "Harder... Faster." Side two is comprised of selected songs from "Nature of the Beast," including the first single, "Just Between You and Me."

A 7" version of the single is scheduled to be distributed to major FM stations Feb. 23, with a special 2"x4" of 12 months. However, with the new procedure, monthly returns allowances could vary between the cost of the sheet, featuring a live photo of the band, included.

**CBS Returns Policy**

 Changed, the retailers were uncertain how the reliance on monthly totals would affect their flow of returns and orders. Under the previous system, the retailers pointed out that returns allowances were relatively consistent from month to month because the schedule for "Blank Sheet/" was developed by CBS. With the new system, the monthly returns allowances could vary as much as 4% of the previous month's total. With the new system, the retailers could not anticipate the flow of orders and returns.

Such a situation, the retailers said, could lead to a customer to alter ordering patterns to compensate for monthly returns. And, as orders some by superstores or established, or -- orders would normally be low. However, excess product from the Christmas season, would more likely create a heavy returns burden, and, the retailers pointed out, an account would be tempted to increase its order to cover the anticipated loss.

**Capitol Leads Salute Of Copyright Act Birthday**

LOS ANGELES — Broadcast Music, Inc. (BMI) and ASCAP will salute the 150th anniversary of President Andrew Jackson's signing of the first Copyright Act in the Capitol Records, Monday, Feb. 3, at the West L.A. Music, 7001 Hollywood Blvd.

**BMI To Lead Salute Of Copyright Act Birthday**

LOS ANGELES — Broadcast Music, Inc. (BMI) and ASCAP will together present a salute to the 150th anniversary of President Andrew Jackson's signing of the first Copyright Act in the Capitol Records, Monday, Feb. 3, at the West L.A. Music, 7001 Hollywood Blvd.

**BMIRadio Today**

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ANY TROUBLE (Stiff OWN 3) 
Second Choice (3:00) (Markets Music U.K.) (C. Gregson) (Producer: J. Wood) 
Any Trouble isperhaps the commercial bulwark of the second generation of offspring Stiff. "The World's Most Flexible Label," has given birth to. On this cut from the "Where Are All The Nice Girls" LP, the group shows off those pop sensibilities, wrapping an evolved Byrds guitar sound around references to "Hang On Sloopy" and Elvis Costello-styled flourishes. On target.

SINGLES

THE JIM CARROLL BAND (Alto 7323) 
Day And Night (2:51) (Earl McIntyre Music/Jim Carroll Music-ASCAP) (J. Carroll, A. Lanier) (Producer: E. McGrath) 
New rock quintet Carroll has developed a heady brew of reggae rhythms and pop/rockin' vocals on this cut from the "Love Too Late." Exe producer John Luigi see to it that the steady kick drum is right in place to ground the track, while the boys extend the hip-swaying groove and toss in some unique '60s harmony effects.

JOHN FARRAR (Columbia 11-11429) 
Cheatin' His Heart Out Again (4:03) (John Farrar Music-BMI) (J. Farrar) (Producer: J. Farrar) 
Don't be deceived by the title. While 'cheatin' songs' have generally been restricted to the country music genre, Farrar has welded a moody little opening to a pop melody that falls somewhere between Olivia Newton-John and Bee Gees territory. The layered vocals on the chorus are the real treat here, and with any luck, pop should respond positively to this.

CRYSTAL GAYLE (Columbia 11-11436) 
Take It Easy (3:58) (Duchess Music Corp. (MCA)-BMI) (D. McClintock) (Producer: A. Reynolds) 
It's truly heartening to see that people are rediscovering the talents of Debby McGee. Gayle's rendition of his "Take It Easy" is a stirring mix of country and blue.

KATHY WALKER (Full Moon FMS 49659) 
Send Me Somebody To Love (3:25) (Combine Music Corp.-BMI) (T. Krekel) (Producers: M. McDonald, P. Henderson) 
Walker treats a country/pop line on this Tim Krekel tune from the soundtrack LP to the motion picture Coast To Coast. Michael McDonald and Patrick Henderson give a sympathetic production ear to country and pop strains.

THE JOE CHEMY BAND (Unicorn UNI-3 96031) 
Pretty (3:47) (Publisher pending-BMI) (A. Wootlak, B. Huff) (Producers: J. Cheym, J. Guess) 
Chemy, an experienced session vocalist who has worked with the likes of Pink Floyd, makes an auspicious debut with this punchy pop/rock/r&B track from the forthcoming LP, "The Ripper, The Finer." Keyboards and percussion add real snap.

GROVER WASHINGTON, Jr. (Elektra E-47103) 
Just The Two Of Us (3:40) (Antilla Music Inc.-ASCAP) (B. Withers, W. Salter, B. McDonald) (Producers: G. Washington, Jr., R. McDonald) 
Bill Withers, whose vocals last graced the Crusaders' LP, "Going Electric," in a jazzier pop/R&B production, is heard too briefly, fine ensemble work and backup vocals highlight the track.

DOCC SEVERINSON with the Children of the World (Cleveland Int'l/Epixc 19-5090) 
The Homecoming (2:22) (ATV Music Corp.-BMI) (H. Hardy) (Producers: S. Popovich, B. Justus) 
The by-now-familiar trumpet of the Tonight Show's own Doc Severinson graces the first in what promises to be a spate of tunes dedicated to the released hostages. Being an instrumental, though, it is utterly uneventful and pleasant.

MOLLY HATCHET (Epixc 19-50965) 
The Marshall Tucker Band might be flattered to know that fellow good ole' boys Molly Hatchet have been developing a bit closer to their early style with this track from the "Beatin' The Odds." LP. Main interest will be from AOR here.

LEON RUSSELL & NEW GRASS REVIVAL (Paradise PDS 49662) 
Russell's cover of the early Lennon-McCartney tune is a hyper-kinetic bluegrass rave-up, with the excellent banjo picking of the New Grass Revival, from the "The Live Album." LP. While it may be rousing live material, radio could resist.

SEAWIND (AAM 3202) 
The Two Of Us (3:29) (Seawind Music/Black Bandana — BMI) (B. Wilson, V. Vieha) (Producer: G. Duke) 
The effort from Seawind reminds one of Rufus & Chaka Khan, Boz Scaggs and E. W. & A. All rolled into one, as lead vocalist Pauline Wilson elicits into a slick mid-tempo pop/R&B melody with a complementary male assist. Good crossover potential here.

THE BABYS (Chrysalis CHS 2495) 
The Babys lean on the electric guitars a little heavier and turn up the amplifiers a little higher, moving into Foreigner territory on this cut from the "On The Edge" LP. The harmonies and the hook, however, maintain the band's pop/rock balance.

JOEY WILSON (Modern MR-7324) 
Hold On Girl (3:11) (Publisher pending) (J. Wilson) 
Producer: J. Wilson 
Wilson's gonna fool a lot of folks with this one. He'd think a kid from Philly who counts Tony Bennett among his musical influences could sound so much like a mid-'60s Brit? With a little help from Blondie's Jimmy Destri producing, though, he's done just that.

Linx (Chrysalis CHS 2461) 
David Grant and Sketch, the musical and production team that makes up Linx, may come from the reggae and island bastardings of Jamaica and Antigua, respectively, but the duo's debut single is smooth, hook-laden, home-grown funk without the garage production sound.

STONE CITY BAND (Gordsy G 7195F) 
All Day And All Of The Night (3:30) (Jay Boy Music Corp./Edward Kasner Music Co., Ltd. — BMI) (R. Davies) (Producer: R. James) 
Heed Kink Ray Davies might not immediately recognize this funkified cover of his early British Invasion classic. The Stone City Band, without Rick James, substitutes heavy electronics, with a heavy dose of keyboards, and a high stepping kick drum for maximum dance action for drumming guitar riffs.

JOEL DIAMOND (Motown M 1504F) 
The crowd is getting restless as the fight is set to begin and, at the sound of the bell, the strings come out of their respective corners to duke it out over the percussive crescendos on this major pop symphonic reworking of the theme from Raging Bull.

NEIL DIAMOND (Capitol 4960) 

BABARA STREISAND AND BARRY GIBB (Columbia 11-11434) 

BLONDIE (Chrysalis CHS 2485) 
Rapture (6:33) (Rare Blue Music Inc./Monster Island Music Corp. — ASCAP) (C. Stein, D. Harry) (Producer: M. Chapman)

CHEAP TRICK (Epixc 19-50970) 

THE POLICE (A&M 2301) 
Don't Stand So Close To Me (3:20) (Virgin Music, Inc.) (admin. in the U.S. by Chappell Music Co. — ASCAP) (Sling) (Producers: The Police and N. Gray)

EARTH, WIND & FIRE (ARC/Columbia 11-11434) 
Leo Sayer Finds Success As Musical Quick Change Artist

(continued from page 8)

somewhat of a wandering minstrel," reminisces Sayer. "I've very much loved the idea of the troubadour, and that theme pervades many of my own lyrics."

Aside from performing, Sayer considers PX Record Sales Up

(continued from page 5)

He further said that most of the new artists that are on A&M's site are web-based artists in Columbia Records' Emerging Artists Program, where the label offers extended discount billing and takes returns immediately without counting it against return credit.

Another reason cited for PX and B's record sales success in merchandising record store material is the time spent in training personnel to operate the record departments.

"In the recent year, we spent a great deal of time preparing store staff (comprised primarily of civilians) to operate the (record) departments. It's a valuable section of our stores," Frank commented.

He said that a store's success often depended on the personnel, and that "customer relations and staffing are very aggressive can make the record department at a PX or B&O just like a record store."

PX and B record departments made use of point-of-purchase sales aids like computer kits, posters, stand-up displays and whatever else the labels provided for them.

Gold, Steinberg Pact To Manage The Bottles

LOS ANGELES — Far Out Management president Gold and Tower Road Prod. principal John Steinberg have entered into an agreement whereby they will manage a new MCA recording artist.

The band is currently rehearsing on Far Out's soundstage and will be using a local recording studio in Los Angeles to record their second MCA album in February.

Shelf Prices Up, Sale Prices Down

(continued from page 9)

The catalog price was $9.79 for the $4.98 list price of $4.98, $4.98, average sale price in the east for $7.98 product was $4.99, for $8.98 list product, $5.79; and for $9.98 list price, $4.24.

The south had the highest average shelf price for $8.98 list and $7.98 sale. The north had the highest average sale price for $8.98 list, $4.79. The south had the highest average shelf price for both $7.98 and $8.98 list at $5.40 and $6.26, respectively.

The south and midwest had the highest average prices on singles, $1.44, while the east had the lowest average price for singles, $1.24.

U.S. Retail Chains' LP and Single Prices

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<th>Chain</th>
<th>$5.98</th>
<th>$7.98</th>
<th>$8.98</th>
<th>$9.98</th>
<th>Singles</th>
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IMAGINE! — We're pleased that the Grammy's have widened their categories to include talents as diverse as the Flying Lizards and Frank Sinatra at this year's ceremony, but we'd be stumped if NARAS included a solo tribute to a John Lennon in the proceedings. If approached right, it's conceivable that David Geffen might be amenable to supplying NARAS with one of those fine "Double Fantasy" video tapes. The award shows seem the perfect place for a tasteful recognition of Lennon's incalculable contributions to the world of music.

'TTETT TO THE BAYOU — Odds and ends...

aroond the corner, we met Robert Durneg, whose most recent release, 'Heads Will Roll,' was a hit in New York. His band, Robert Durneg, has worked on the southern pop rock flavored effort in Atlanta with such hot Dixie sessioners as Phil Benton and Ron Yager. The theft also hangs up the clubs and radio stations in the Orange County area that rely on Durneg's products. "I must say," he said, "that I think we have a great record out there."

GOOD & BAD — Tuffed Trousers...
BROADCASTERS PREDICT TIGHTER PLAYLISTS, MORE COUNTRY IN '81

(continued from page 6)

As much as I personally dislike moving away from some of the traditional programming, we have to cater to the new fans as well.

We increased competition spurred on the ratings battle and Arbitron's Quarterly Measurement Survey (10-12 week periods instead of four week sweeps), many of the broadcasters believe that this new measurement would more accurately reflect a market, it wouldn't necessarily count the 'dropping of light play, and the main reason for this thinking is the bottom line and, according to the broadcasters, conservativeness tend to pay off more than adventurous programming.

Because of the length of time involved with Quarterly Measurement, unstable market conditions and greater audience fragmentation, radio stations will have to assert themselves more aggressively in marketing and promoting of their images and identities.

"Radio is going to have to actively pursue new, better audience developments," said Bob Mounty, executive vice president of AM stations for the NBC Radio Network. "Quarterly Measurement and musical similarities between stations will decrease the number of people who feel they are mismatched. The more stations that are off the air, the more creative marketing will be necessary to increase market share in order to identify with listeners."

The Product

"As far as our clients, the advertisers, are concerned, radio product is actually the audience it can deliver with high ratings," Mounty then explained that in order to achieve a strong identity and posture in the market, a station has to be focused. "In fact, localization and general community involvement were the philosophies that took exception to the station's."

"It is so important to reflect and serve your community," said Ed Salomon, program director for New York City's country mainstay, WHN. "It's even more important with increased competition. WHN has always based everything it does with a continuous total living with the public."

Looking at 1981 and into the future, Sis Kaplan, president of the National Radio Broadcasters Assn. (NRBA), said there was a need for radio to go back to basics in presentation and content. "Radio has got to be full-service, AM and FM," Kaplan stated. "We are living in an age where the entertainment is not involved in your community, you will be a winning radio station."

Supporting Kaplan's views, Wayne Corliss, vice president of radio for the National Assn. of Broadcasters (NAB), commented, "The '80s will see an explosion of satellite-distributed product. All of this new technology will help broadcasters, but the key to survival will still be strong localized news and information coverage."

Bayliss Named To Head Charter Broadcasting

LOS ANGELES — John F. Bayliss has been named president of the Charter Broadcasting Group. In addition to Bayliss' appointment, Russ Wittberger was named to the same position.

A broadcast veteran of 26 years, Bayliss heads Charter Communications' 13-station radio group before leaving that position to purchase and operate two Santa Maria, California, stations in January 1980.

Charter-owned stations include KCBQ-AM/San Diego; WDRQ-FM/Detroit; KSLO- FM/Des Moines; WSM-FM and WONY-FM/Milwaukee; WWUJ-FM/Jacksonville, Florida; WZAA-FM/Pittsburgh; and WMMR-FM/Philadelphia.

The company is acquiring Federal Communications Commission (FCC) approval of its bid to acquire K unfolding, radio and television stations.

Cox Broadcasting owns five TV stations and five AM and seven FM radio stations.

The coming of age of satellite transmission which broadcasters are predicting will undoubtably have a profound effect on individual stations, as well as the networks and syndication companies. PDs look to the advent of the amount and variety of programming that could be made available through the use of satellites.

"We're definitely anticipating greater satellite usage," said John McGahan, head of programming for NBC's young network. "Satellite companies didn't use make-up for the TV in black and white."

Burkhart Projections For 1981 Radio Audience

LOS ANGELES — Kent Burkhart, co-principal of the Burkhart/Abrams radio consulting firm, recently outlined his observations on the radio audience for 1981.

Following are the 11 points Burkhart stressed in his projections for this year.

• 25-35 year olds will be the key. All formats will adopt music and format techniques to recruit listenership in this vital demographic.
• FM stations programming contemporary country rock will have a good chance of breaking through.
• Country stations on AM will continue to have good ratings, even with continued upward movement of immediate FM competition.
• AM contemporary MOR stations will have real problems at key listening point, while FM contemporary MOR stations will continue to have a field day. Pure contemporary stations on both AM and FM will have the deepest ratings losses.
• Urban format stations should continue to increase in audience in those cities that can effectively support, (from an audience point of view) such a format.
• Album rock stations will hold their share, and there will be some definite upward demographic moves.
• All news and talk stations may experience decline.
• Beautiful music stations may show some decline.
• AM good music stations could suffer at the hands of FM contemporary MOR stations.
• Black AM and FM, classical and rhythm and blues stations should remain the same.
• Fragmentation will continue, but at a decelerated rate.

Burk pointed out that the audience is always demanding use of better technology."

"I'm looking forward to a very bright future for radio," summarized NRBA's Kaplan, "but the future is something that all broadcasters must think about. In general, most broadcasters only think a year ahead, but with new technology, increased competition between ourselves and cable, video and so on, that luxury of thinking is gone. I see a new concept for the future."
**JANUARY 31, 1981**

<table>
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<tr>
<th>LP Chart Position</th>
<th>9</th>
<th>AC/DC</th>
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<th>ATLANTIC</th>
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<th>PREferred TRACKS: Title, Bell's, Money, Shock Me.</th>
<th>SALES: Good to moderate in all regions</th>
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<td>SONG OF SEVEN</td>
<td>ATLANTIC</td>
<td>ADDS: None</td>
<td>HOTS: WLR, MURMANS, WORJ, KEZY, WIBZ, WMMS, WBLM, KLOL, WCOZ, WWLM, WLR, WFGO, KSHE.</td>
<td>PREferred TRACKS: Some Are Born</td>
<td>SALES: Weak in all regions.</td>
<td></td>
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<tr>
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<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong># 5 MOST ADDED</strong></td>
<td>96</td>
<td>APRIL WINE</td>
<td>THE NATURE OF THE BEAST</td>
<td>CAPITOL</td>
<td>ADDS: KMET, KSWF, WKOP, KZEL, WBCN, WORJ, KMET, KSWF, WMMS, WAFM, WBAM, WDCX, WEDM, WLR, WBPM, KBPI, KRM, KMED, WAFM, KMGN, WAFM, KZEL, WAFM, WMMS, WCOZ, KZEL, KZEL.</td>
<td>PREferred TRACKS: As Over Town,</td>
<td>SALES: Major breakthroughs in all regions; strongest in Midwest.</td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>THE BABYS</td>
<td>OVER THE EDGE</td>
<td>CHRYSLISER</td>
<td>ADDS: None</td>
<td>HOT: WIBZ, WSB, WMMS, WAFM, WBCN, KMGN, WCOZ, KZEL, WAFM, WDCX, WEDM, WLR, WBPM, KBPI, KRM, KMED, WAFM, KMGN, WAFM, KZEL, WAFM, WMMS, WCOZ, KZEL, KZEL.</td>
<td>PREferred TRACKS: Treat, Heist Shot, prisoners.</td>
<td>SALES: Good in all regions.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PAT BENATAR</td>
<td>CRIMES OF PASSION</td>
<td>CHRYSLISER</td>
<td>ADDS: None</td>
<td>HOT: WIBZ, KBPI, KRM, KMED, WAFM, WMMS, KMGN, WCOZ, KZEL, WAFM, WDCX, WEDM, WLR, WBPM.</td>
<td>PREferred TRACKS: Hello, The Good Life.</td>
<td>SALES: Moderate in all regions.</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>THE BLUES BROTHERS</td>
<td>MADE IN AMERICA</td>
<td>ATLANTIC</td>
<td>ADDS: None</td>
<td>HOT: WIBZ, WSB, WMMS, WAFM, WAFM, WDCX, WEDM, WLR, WBPM, KBPI, KRM, KMED, KMET, PREferred TRACKS: Who's Making Love.</td>
<td>SALES: Good in all regions.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>78</td>
<td>THE JIM CARROLL BAND</td>
<td>CATHOLIC BOY</td>
<td>ATCO</td>
<td>ADDS: None</td>
<td>HOT: WIBZ, WSB, WMMS, WAFM, WAFM, WDCX, WEDM, WLR, WBPM, KBPI, KRM, KMED, WAFM, KMGN, WCOZ, WAFM, KZEL, KMET, PREferred TRACKS: Stop, Greatest, Baby Loves. Can't Stop.</td>
<td>SALES: Weak in East, fair in all others.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>CHEAP TRICK</td>
<td>ALL SHOOK UP</td>
<td>EPIC</td>
<td>ADDS: None</td>
<td>HOT: WCOZ, WAFM, WMMS, WAFM, KZEL, WAFM, KZEL, KMET, WAFM, KMGN, WCOZ, WAFM, KZEL, KMET, PREferred TRACKS: Stop, Greatest, Baby Loves. Can't Stop.</td>
<td>SALES: Weak in East, fair in all others.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong># 3 MOST ADDED</strong></td>
<td>145</td>
<td>THE CLASH</td>
<td>SANDINISTA</td>
<td>EPIC</td>
<td>ADDS: None</td>
<td>HOT: WCOZ, WAFM, WMMS, WAFM, KZEL, WAFM, KZEL, KMET, WAFM, KMGN, WCOZ, WAFM, KZEL, WAFM, KMGN, WAFM, KMGN, WAFM, KMGN, WAFM, KMGN, WAFM.</td>
<td>PREferred TRACKS: Open.</td>
<td>SALES: Breakouts in all regions.</td>
</tr>
<tr>
<td>34</td>
<td>OUTLAWS</td>
<td>GHOST RIDERS</td>
<td>ARISTA</td>
<td>ADDS: None</td>
<td>HOT: WCOZ, KZEL, WAFM, WAFM, WAFM, WAFM, WAFM, WAFM, WAFM, WAFM, WAFM, WAFM.</td>
<td>PREferred TRACKS: Riders In The Sky.</td>
<td>SALES: Moderate in all regions.</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>THE ALAN PARSONS PROJECT</td>
<td>THE TURN OF THE CARD</td>
<td>ARISTA</td>
<td>ADDS: None</td>
<td>HOT: WCOZ, WAFM, WAFM, WAFM, WAFM, WAFM, WAFM, WAFM, WAFM, WAFM, WAFM.</td>
<td>PREferred TRACKS: Open.</td>
<td>SALES: Good to moderate in all regions.</td>
<td></td>
</tr>
</tbody>
</table>
**COLUMBIA CHINATOWN MCA ASYLUM MOST/DDED EPIC**

**SALES:** Good to moderate in all regions.

---

**# 7 MOST ACTIVE**

14 REO SPEEDWAGON - IN INFIDELITY • EPIC

**ADDs:** WRNW, HOTS: KMET, KWST, KSHE, WLVO, KSJQ, KCNC, WNEW, WORJ, KEZY, WIBZ, WSHE, WMMS, WAFF, WBLM, WBCN, KOME, WCOZ, WBAB, KBPI, KLOL, MEDIUMS: WLVO, WDFK, WAAL, WCOZ

**PREFERRED TRACKS:** De Do Do, Don't Stand, Canary, Driven, Bombs Away.

**SALES:** Good to moderate in all regions.

---

**# 6 MOST ADDED**

— THE RINGS • MCA

**ADDs:** KCNC, WLIR, KROD, WBAB, KMGM, WMMS, WIBZ, HOTS: WIBZ, WLIR, WCRB, WBCN, WCOZ, MEDIUMS: KSJQ, WHFS, PREFERRED TRACKS: Open

**SALES:** Breakouts in East, weak in all others.

---

**# 8 MOST ADDED**

60 ROCKPILE • SECONDS OF PLEASURE • COLUMBIA

**ADDs:** None, HOTS: KMET, WHFS, KWST, KSJQ, KNAC, WNEW, WMMS, WBCN, KOME, KROO, WWWM, WBLM, MEDIUMS: WORJ, KEZY, WIBZ, WMMS, KBPI, KLOR, PREFERRED TRACKS: Open

**SALES:** Moderate to fair in all regions; strongest in West.

---

**# 2 MOST ADDED**

— PHIL SEYMOUR • BOARDWALK

**ADDs:** KMET, WHFS, WIBZ, KSJQ, KZOK, WIBZ, WBLM, WBCN, KOME, WCOZ, KZEL, WMMS, KEZY

**HOTS:** None

**MEDIUMS:** None

**PREFERRED TRACKS:** Open

**SALES:** Just shipped

---

**# 5 MOST ACTIVE**

18 STYX • PARADISE THEATER • A&M

**ADDs:** KMGM, HOTS: KMET, KSJQ, WIBZ, WBLM, WBCN, KOME, WCOZ, KZOK, PREFERRED TRACKS: Best Of Times

**SALES:** Good in all regions

---

67 SHOES • TONGUE TWISTER • ELEKTRA

**ADDs:** KMET, KOME, WBAB HOTS: WWWM, WHFS, MEDIUMS: KROO, WWWM, WHFS

**PREFERRED TRACKS:** Open

**SALES:** Weak in South, moderate breakthroughs in all others

---

**LISTED ALPHABETICALLY BY ARTIST**
**Randy Meisner**

**“Hearts on Fire” (19-50964)**

**Cash Box Breakers**

**January 31, 1981**

**Chartbreakers**

**FROM HIS NEW ALBUM.**

**“ONE MORE SONG.”**

**On Epic Records.**

**Produced by Val Garay.**

**Directed by Green Management.**

---

### WEEKS ON CHART

<table>
<thead>
<tr>
<th>Chart</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ALL</strong></td>
<td>&gt;56</td>
<td>THE DEVO * DE</td>
<td>STARTING MY WOMAN OVER THE WORLD</td>
</tr>
<tr>
<td><strong>40</strong></td>
<td>25</td>
<td>HILL BILLY * ALEX</td>
<td>JUMPIN’ TO MAKE IT LAST A LITTLE LONGER</td>
</tr>
<tr>
<td><strong>34</strong></td>
<td>20</td>
<td>HILL BILLY * ALEX</td>
<td>I WANT YOU TO KNOW</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>8</td>
<td>HILL BILLY * ALEX</td>
<td>LITTLE PIECE OF LOVE</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>2</td>
<td>HILL BILLY * ALEX</td>
<td>GIANT LOVE</td>
</tr>
</tbody>
</table>

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### PRIME MOVER

**38**

**39**

**40**

### SHINE ON

**42**

**43**

**44**

### PRIME MOVER

**39**

**45**

---

### FAVORITE ALBUM

**46**

**47**

---

### CASH SMASH

**48**

**49**

---

### TOP 100 SINGLES

**50**

---

### HIT BOUND

**51**

---

### ANNUAL

**52**

---

### CASHBOX BILLBOARD 50 TOP RECORD WORLD RADIO & RECORDS BREAKER
### HIT BOUND

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Randy Meisner</td>
<td>&quot;Hearts On Fire&quot;</td>
<td>53</td>
</tr>
<tr>
<td>02</td>
<td>Randy Meisner</td>
<td>&quot;Never Be The Same&quot;</td>
<td>67</td>
</tr>
<tr>
<td>03</td>
<td>FRED KNOSLOTT, SUE ANN ANTON</td>
<td>&quot;Killin' Time&quot;</td>
<td>64</td>
</tr>
<tr>
<td>04</td>
<td>LEO SAYER</td>
<td>&quot;Living In A Fantasy&quot;</td>
<td>65</td>
</tr>
<tr>
<td>05</td>
<td>&quot;Too Tight&quot;</td>
<td>&quot;Con Funk Shun&quot;</td>
<td>66</td>
</tr>
<tr>
<td>06</td>
<td>ELVIS PRESBLY</td>
<td>&quot;Guitar Man&quot;</td>
<td>71</td>
</tr>
<tr>
<td>07</td>
<td>JOHN COUGAR</td>
<td>&quot;This Time&quot;</td>
<td>52</td>
</tr>
<tr>
<td>08</td>
<td>&quot;What Kind Of Fool&quot;</td>
<td>&quot;Barry Gibb&quot;</td>
<td>53</td>
</tr>
<tr>
<td>09</td>
<td>ARETHA FRANKLIN</td>
<td>&quot;United Together&quot;</td>
<td>75</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Stayin' With It&quot;</td>
<td>&quot;Firefall&quot;</td>
<td>88</td>
</tr>
<tr>
<td>11</td>
<td>THE DOOBIE BROTHERS</td>
<td>&quot;When Klynk And Nod&quot;</td>
<td>81</td>
</tr>
<tr>
<td>12</td>
<td>&quot;Precious To Me&quot;</td>
<td>&quot;Phil Seymour&quot;</td>
<td>92</td>
</tr>
<tr>
<td>13</td>
<td>TERRI GIBBS</td>
<td>&quot;Somebody's Knockin'&quot;</td>
<td>91</td>
</tr>
<tr>
<td>14</td>
<td>&quot;I Don't Want To Know Your Name&quot;</td>
<td>&quot;Glen Campbell&quot;</td>
<td>80</td>
</tr>
<tr>
<td>15</td>
<td>&quot;Fly Away&quot;</td>
<td>&quot;Peter Allen&quot;</td>
<td>81</td>
</tr>
<tr>
<td>16</td>
<td>CHARLES FOX</td>
<td>&quot;Seasons&quot;</td>
<td>84</td>
</tr>
</tbody>
</table>

### KISS ON MY LIST

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Daryl Hall &amp; John Oates</td>
<td>&quot;Back In Black&quot;</td>
</tr>
<tr>
<td>02</td>
<td>&quot;Girls Can Get It&quot;</td>
<td>&quot;Ac/Dc&quot;</td>
</tr>
<tr>
<td>03</td>
<td>RITA COOLIDGE</td>
<td>&quot;Wild&quot;</td>
</tr>
<tr>
<td>04</td>
<td>WAYLON JENKINS</td>
<td>&quot;Theme From The Dukes Of Hazzard&quot;</td>
</tr>
<tr>
<td>05</td>
<td>&quot;Ghost Riders In The Sky&quot;</td>
<td>&quot;Outlaws&quot;</td>
</tr>
<tr>
<td>06</td>
<td>&quot;A Flash In The Pan&quot;</td>
<td>&quot;Fleetwood Mac&quot;</td>
</tr>
<tr>
<td>07</td>
<td>&quot;The Wanderer&quot;</td>
<td>&quot;Ronnie Milsap&quot;</td>
</tr>
<tr>
<td>08</td>
<td>DIANA ROSS</td>
<td>&quot;Coming Out&quot;</td>
</tr>
</tbody>
</table>

### HIT BOUND

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>BLONDIE</td>
<td>&quot;Rapture&quot;</td>
<td>65</td>
</tr>
<tr>
<td>02</td>
<td>&quot;Tell It Love You&quot;</td>
<td>&quot;Heartland&quot;</td>
<td>70</td>
</tr>
</tbody>
</table>

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**From the Michael Stanley Band's Heartland**

Produced by the Michael Stanley Band

On EMI America Records

---

**Looking Ahead**

### Turn Me Loose

- Loverboy
  - "Kiss Me Kilt" | "Jumps: WxKx Ex To 29. On: Whvy, Wbqq" |
  - "Theme From Raging Bull" | "AddS: Wgh, Wyl On: WfI" |
  - "Cow Patti" | "Jumps: Komp 18 To 11. On: 903" |

### Cash Smash

- "Doesn't Even Do With The Night" | "AddS: Kfmd, WxKx, KktL, WflB, Wxgy, Wkyx, Wkx, Wbbq, Wans, Jumps: Ckyp Ex To 39, WRKo 29 To 34. On: Wism, Kyyx, LksqL" |

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**Adios Chart**

January 31, 1981

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**Top 100 Singles**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>GON'T ROCK ON</td>
<td>&quot;Get On&quot;</td>
<td>74</td>
</tr>
<tr>
<td>02</td>
<td>STEPHANIE MILLS</td>
<td>&quot;Never Knew Love Like This Before&quot;</td>
<td>65</td>
</tr>
<tr>
<td>03</td>
<td>CHEAP TRICK</td>
<td>&quot;Stop This Game&quot;</td>
<td>86</td>
</tr>
<tr>
<td>04</td>
<td>&quot;Suzy Quatro&quot;</td>
<td>&quot;I Want Love&quot;</td>
<td>87</td>
</tr>
<tr>
<td>05</td>
<td>&quot;Ain't Even Done With The Night&quot;</td>
<td>&quot;Johnny Cougar&quot;</td>
<td>83</td>
</tr>
</tbody>
</table>
We put it all together.

PolyGram Records™. The One Company.
Sugar Hill Records Ready Market For Bluegrass: Traditional Country
by Angela Ball

NASHVILLE — Country music is expanding its horizons beyond Nashville with the evolution of a grassroots movement centered around bluegrass and traditional country music. The return to these purer forms can be credited to smaller independent labels like Sugar Hill, whose innovative sounds are consistently resulting in chart records.

Sugar Hill Records was established in 1968 with the goal of providing an outlet for more traditional country and bluegrass artists. "It was sort of an attempt to present an extant kind of roots music in a more contemporary setting," Barryoss, president of the label told Cash Box. "There was always an interest, at least for me, in old-time country and bluegrass. So a lot of our music tends to have that blend of acoustic/electric, as well as utilizing contemporary arrangements of traditional music."

The numerous movie releases with country soundtracks have spawned a country music boom and as a corollary, many people seem to be going back to basics and, in turn, the traditional forms of country music have also experienced an upward trend.

"I've always thought that country moved in two directions at the same time, and I think that's what we're feeling too," Posse said. "It seems that it is always moving towards mainstream (crossover), and at the same time I feel that there's a return to grassroots country too, in that sense I think that we're benefiting from the trend as well."

The main offices of Sugar Hill are in Durham, N.C., but there are two other cities in which the label records as well: Washington and Los Angeles. The nation's capital is very receptive to bluegrass, with hundreds of clubs which specialize in this more traditional form. The Washington area is a "hotbed" for bluegrass artists, as evidenced by groups like the Seldom Scene and The Country Gentlemen, who epitomize the progressive bluegrass style. "The Washington area has incredibly sophisticated fans," said Posse. "You can't put just anyone on stage."

Sugar Hill boasts an impressive catalog of artists, including many of the so-called progressive genre of bluegrass musicians: John Starling, Buck White and the Down Home Folks, Ricky Skaggs, The Country Gentlemen and Tony Rice, to name a few. Ricky Skaggs is a former member of Emmylou Harris' Hot Band, where "he rode guitar and mandolin licks added to her authentic sound. Harris is an excellent example of someone who emerged from the Washington bluegrass circles, taking the influence of progressive bluegrass with her to the country charts. The established countrybuyers have taken note of Seldom Scene's new focus attention on the artistry of these musicians. 'Roses In The Snow' was a beautiful and exposed cross. 'For a Major label to release that kind of product was unprecedented, yet we do it steadily. We cross the bridge between bluegrass and country.'"

Sugar Hill uses an independent distribution and promotion network with approximately 25 distributors nationwide. Bluegrass and traditional country are also popular abroad, receiving particularly good reception in Japan, Italy and the Scandinavian countries, according to Poss.

In the States, the southeast region is particularly receptive to the music, he said, though there is a strong audience nationwide.

New Address, Staff For Pi-Gems, Chess

NASHVILLE — A change of address coupled with a more streamlined administrative structure and staff expansion marks a few of the changes thus far this year for Pi-Gem and Chess Music, Inc., here.

Following extensive refurbishing of the building, the staff moved into its new headquarters at 25 Music Square East late in 1980. One of the primary features in the new building is an 8-track demo studio on the songwriters' floor.

With the new building, a new administrative organization has been implemented. Charlie Pride, chairman of the board of directors, along with Tom Collins, president of Pi-Gem and Chess Music, will continue to oversee and direct both publishing companies, which in 1980 had 24 singles on the charts, with seven of those in the top 10 and three reaching number one.

David Conrad's duties as general manager of Pi-Gem have been expanded to include responsibility for the company's day to day operations, as well as writer relations and catalogue management. Conrad, an eight-year company veteran, also oversees production projects on the Piggies, a Nashville based pop/rock group.

Gary Harrison, professional manager of the publishing companies, has been promoted and will direct the writer and catalogue functions. Prior to being named professional manager, Harrison had performed as a freelance writer for Nashville, including stints at Opryland and was also a Pi-Gem staff writer.

Carolyn Honea will continue in her position as executive assistant to Collins, as does Mary Del Frank in her position of copyright and royalty administrator.

Staff expansions include the addition of (continued on page 26)

LOGAN JOINS TREE INTERNATIONAL — Bud Logan, formerly with Jim Reeves Enterprises, has joined the staff of Tree International as head of Tree Prod. Logan will continue to produce John Conlee and Judy Taylor, in addition to several of Tree's writers and various acts for different record labels. Pictured are (l-r): Buddy Killen, president of Tree International; Logan; and Donna Hilley, vice president of Tree International.

Diverse Cast For Daniels Jam

(continued from page 8)

Fred Edwards and Jim Marshall were the constants in a never ending flow of musicians.

During the course of the concert, which continued for more than eight hours, in excess of 62 songs were performed, and often more than 20 musicians were on stage at one time during the final jam session.

The traditional jam began in 1974 when Daniels, his band and a handful of musicians — including members of the Marshall Tucker Band (veterans of all seven jams) and the Allman Brothers Band — got together to celebrate the Daniels band's first hometown soldout concert. The first

BMI Gets Award From Chamber Of Commerce

NASHVILLE — Broadcast Music, Inc. (BMI) last week presented its "Greatest Achiever's" Honorary Induction Award for Contribution to the Arts at a recent Nashville Chamber of Commerce (NCC) meeting.

The awards are presented to those organizations which, through their interest and high level of involvement, have contributed in important ways to the quality of arts in the Nashville community.

"BMI has a unique style of supporting a wide variety of artistic endeavors," said John Lee of the Chamber of Commerce. Frances W. Preston, BMI vice president, was commissioned for "royalty entertaining" Ambassador Chaiz Zemin of the Peoples Republic of China and his entourage during their stay in Nashville, and for guiding gospel music all the way to the White House lawn during her tenure as chairman of the board of the Gospel Music Assn.

The nominees for this award are also nominees for the national Business Committee for the Arts Award, given each year in conjunction with Forbes magazine. The finalists were determined by the NCC screening committee and selected by a distinguished panel of local, regional and national judges.

First American National Bank was awarded first place, and BMI shared the honorable mention spotlight with Commerce Union Bank and Vanderbilt Medical Center.

Noted Preston, "BMI is privileged and honored to be in the company of such distinguished winners, and we are proud to represent the music business in our continued efforts to further the growth of the Nashville community."

CBS Execs At Jam VII — Musicians and fans aren't the only people that turn out in droves for the Volunteer Jam. This year, a number of CBS label executives attended the annual event. Pictured are (l-r): Maurice Oberstein, chairman, CBS Records, United Kingdom; John Boylan, executive producer, Epic A&R, Los Angeles; Don Demasey, vice president and general manager, E/P/A, New York; Epic artist Charlie Daniels, who was presented a platinum LP for sales of over one million units of the Charlie Daniels Band's album, "Full Moon;" Rick Blackburn, vice president and general manager, CBS Nashville; Joe Sullivan, president, Grandivy Seventy Corp.; Roy Wursch, vice president, marketing, CBS Nashville; Ron Huntsman, vice president, artist promotion, Sound Seventy; and Dan Beck, director, product management, E/P/A, New York.

CBS Execs Launch West Coast Tour

NASHVILLE — CBS Records and Top Billing, Inc. have combined forces to support of Ronnie McDowell's current West Coast tour, which has already garnered sold-out performances in Albany, Ore., and a string of sold-out dates with the Oak Ridge Boys in Seattle, Spokane, Portland and San Diego.

McDowell is backing the tour with radio support, including album giveaways ("Going, Going, Gone") and interviews; account visits, autograph sessions; time boys and both print and electronic media coverage, including a number of local television appearances.

Looking beyond the postulated success of McDowell's West Coast tour, Andrea Smith, Top Billing senior vice president, already has her sights set on a sweep of the Midwest and Northeast.

"When we took on Ronnie a few months ago, and Top Billing marketing priorities were the West, Midwest and Northeast, respectively," said Smith, "we're extremely confident about opening the West for Ronnie with this tour and have already begun laying strategies out for a tour of the Midwest and East. It's time for Ronnie to break out of the South and expose his music nationally.
SINGLES REVIEWS
NEW AND DEVELOPING ARTISTS

CHRIS WATERS (Rio R 1002)
It's Like Falling In Love (Over and Over Again)
Waters' second single, like the first, has a real nice gospel feel to the backing vocals. This singer introduced himself to the public last year with "My Lady Loves Me." This second single should positively reinforce that meeting.

KEITH STEGALL (Capitol P 4607)
Anything That Hurts You (Hurts Me)
(3:06) (April Music, Inc./United Artists Music Co., Inc. — ASCAP) (C. Monk, J. Lee)
Country radio has been clamoring for tunes like this soft southern ballad, rendered quite admirably by Nashville singer-songwriter Keith Stegall. Piano, subbed backing vocals and a touch of steel form just the right canvas for Stegall's vocals.

RON SHAW (Pacific Challenge PC 1639)
Reachin' For Freedom
(2:51) (Moonridge Music
ASCAP) (Robert Lee Smith)
Country music artists and labels based on the west coast seem to be coming to the fore in recent years. Shaw's initial single on the Anaheim, Calif. label hints of some very good things to come. This song won't make him an overnight sensation, but it will garner him some very important recognition.

HITS OUT OF THE BOX

ALABAMA (RCB PB-12169)
Old Flame
(3:10) (I've Got The Music Co. — ASCAP) (D. Lowary, M. McNally)
JOHNNY LEE (Full Moon/Ayshum E-7105)
Pickin' Up Strangers
(2:20) (Welbeck Music — ASCAP) (B. Hill)
CRYSTAL GAYLE (Columbia 11-11438)
Take It Easy
(3:58) (Duchess Music — BMI) (D. McClendon)
BARBARA MANDRELL (MCA 51065)
Love Is Fair
(3:02) (Pl-Gem Music — BMI) (K. Fleming, D.W. Morgan)
BARBARA MANDRELL (MCA 51065)
Sometimes, Somewhere, Somewhere
(3:09) (Chess Music — ASCAP) (J. Turner, B. Beene)

BILLY "CRASH" CRADDOCK (Capitol P-4972)
It Was You
(2:59) (Peer International — BMI) (B. House, B. Stone)

FEATURE PICKS

RAY STEVENS (RCB PB-12170)
One More Last Chance
(2:39) (Andite Invasion — BMI/Intersong Music — ASCAP) (H. Byrum, B. Reno)
CHARLIE RICH (Elektra E-47104)
We Are Dreamin' The Same Dream
(4:10) (Vogue Music — BMI) (B. Burnett, J. Christoffersen)
SLIM WHITMAN (Cleveland International/Epic 19-50071)
I Remember You
(2:31) (Paramount Music — ASCAP) (J.H. Mercer, V. Schertzererger)
GEORGE JUNIS (Mercury 57049)
Willie, Won't You Sing A Song With Me
(3:09) (Rodeo Cowboy Music — BMI) (G. Sutton)
MUNDO EARWOOD (Excelsior SIS-10035)
Blue Guitar Blues
(2:36) (Music West Of The Pecos — BMI) (M. Earwood)
TROY SHONDELL (TeleSignic T-806)
Good Times
(2:25) (ABCBO Pub. — BMI) (S. Cook)

ALBUM REVIEWS

It's truly amazing what modern technology can accomplish — that is, modern technology in the hands of a talent like the late Felton Jarvis, who died shortly after the completion of this project. Jarvis took these previously recorded Presley tracks, stripped them of the original instrumental sound and created an undated musical arrangement that totally enhances the vocals, which were almost lost in the original cuts behind too many instrument and vocal layers.

TO THE BONE — Kris Kristofferson — Columbia JZ 36885 — Producer: Norbert Putnam — List: 7.98 — Bar Coded
Kristofferson has always been a highly prolific songwriter and stylist. His latest album mixes those qualities with some very commercial tracks, where strong melodies are the name of the game. Particularly noteworthy is "Magdalene," "Nobody Loves Anybody Anymore," "Snakebite," "I'll Take Any Chance I Can With You" and "The Devil To Pay." Quite a good album from one of the most notable songwriters of the past two decades.

BLUEGRASS KING TO BUDDY LEE — Bill Monroe, the man who has come to be known as the king of bluegrass, has signed with Buddy Lee Attractions for exclusive booking. Monroe debuted his unique style of music in 1938, when he joined the Grand Ole Opry cast and subsequently became a member of the Country Music Hall of Fame. Lee's company also picked up exclusive representation of Tommy Cash.

JAN AND JELLY — One of the most interesting things about the Volunteer Jam (see separate story) is the variety of guests rumored to appear each year. If all the rumors we've heard this year came true, we would have seen Bruce Springsteen, Paul McCartney, Boz Scaggs the entire cast of Urban Cowboy, Billy Burnett, Jimmy Carter, Waylon and Willie, the entire cast of Honeysuckle Rose and the Who vying for coveted spots on stage. As it was, the artists that did show up — from Billy Joel to Roy Acuff — provided one of the best Jams ever.

The backbone of the Jam, or the hospitality suite as it was referred to, probably offered one of the best locations for meeting and greeting the various guests, including old friends like Coyote Mccartney, REO Speedwagon, and George Payne from various promotion companies; Jack Williams of Sleeporke; Roger Butler and a number of out town journalists who never seem to make it to Nashville often enough.

And on the other side of town — For those who couldn't get tickets to the Jam, or didn't want tickets to the Jam, Cantrell's offered an "Alternative Jam," which featured some of Nashville's prime new wave bands. The Alternative Jam took some of its acts from the Nashville Dolly, Rats, Cloverbottom, the Babydoll Dance Band and the White Animals logo the night away, while Ed Fitzgerald of Civic Duty, Greg Husted of the Dave Perkins Band and Steve Anderson, formerly of the Actualis, kept the audience star-studded.

DESK CHANGES — Merlin Littelfield is leaving Peer-Southern to return to ASCAP. … Randy Goodman is leaving Top Billing for RCA, where he will assume the duties of publicist when Miriam Longino leaves the company in February. … Still no official word on Norro Wilson's appointment at RCA yet. … Brian Fisher will resign as vice president of Ovation Records, as an independent producer. Michael R. Radford has been named to head up the country division of Ovation.

ROBBINS ON THE ROAD TO RECOVERY — Columbia artist Marty Robbins is home after a short stay in the hospital, due to what was earlier believed to be a heart attack (Cash Box, Jan. 17). Examination proved the problem to be some blockage in his heart, which was treated with medication. Robbins is resting now and plans to be back on the road in March. The 100 pound postcard he received from fans via radio station KHEYE/El Paso should keep him occupied for a while.

MRY LIFE'S BEEN GRAND — Look for a Merle Haggard biography in September of this year from Times Books. Titled My Life's Been Grand, the book is a look at the life of one of America's musical heroes should prove fascinating reading and will probably be a bestseller. Meanwhile, Haggard will probably release a gospel album in the very near future, most likely on the MCA/Songbird label.

RIDERS RIDING HIGH — An appearance at the Vice President's Ball Jan. 20, with the Houston Pops Orchestra and off riders in The Sky's first full-fledged East Coast tour. Following a couple of dates at the Cellar Door in Washington D.C. and the Ball, the trio, a composer of Too Slim LaBour, Ranger Doug Green and Woody Paul, the three lonely cowboys headed for Boston and then New York City. We hear they have remained the same uncomplicated cowboys they've always been, even when faced with the glittering lights of D.C., Boston and the Big Apple. Commented Too Slim, "Sure bats diggig post holes." If you don't happen to live in the city the Rider's will be popping into, catch them on the PBS television show Austin City Limits the week of Feb. 19. Look for a new Rounder Records album by the group, titled, "Cowboy Jubilee," in the not too distant future.

The Steven Doster Band of Austin, Texas, has pulled up roots and moved to Nashville to the nearer Sound Management. Mel Tillis played the inaugural Ball last week at the request of Inaugural Committee chairman Frank Sinatra. Look for Tillis in an upcoming movie role, possibly playing Burt Reynolds and Roger Moore. Tillis and Terry Bradshaw are also doing television commercials on the movie, which could develop into a 13-week series.

MCA artist Terri Gibbs has signed a booking agreement with the International House of Talent in Nashville.

THE FAIR CIRCUIT — Waylon Jennings' tour management company, Utopia Prod., has signed with the Shortly Leonard Talent Agency in Nashville for booking representation on the state fair circuit during 1981. The agreement marks the first time Jennings' organization has become involved in any state fair activity plan, and Doug Pigott will be coordinating Utopia's interests with Lavender and Dan Wojcik, vice president of the agency.
**Most Added Country Singles**

1. **LOVIN' WHAT YOUR LOVIN' DOES TO ME** - CONWAY TWITTY and LORETTA LYNCH - RCA
2. **EVERY NOW AND THEN** - BRENDA LEE - MCA
3. **WHAT I HAD WITH YOU** - JOHN CONLEE - MCA
4. **CRYING** - DON McLEAN - MILLENIUM
5. **SOMETHING ON THE RADIO** - JACKIE WARD - MERCURY
6. **COMPLETELY OUT OF LOVE** - MARTY ROBBINS - COLUMBIA
7. **I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN** - JOE STAPLEY - Epic
8. **DIXIE MAN** - RANDY BARLOW - PAID
9. **YOU'RE THE REASON GOD MADE OKLAHOMA** - DAVID FRIZZELL AND SHELLY WEST - WARNER/VEVA
10. **THIRD EYE AND HOLDING** - JERRY LEE LEWIS - ELEKTRA

**Most Active Country Singles**

1. **DO YOU LOVE AS GOOD AS YOU LOOK** - BELLAMY BROTHERS - WARNER/Curb - 60 reports
2. **ANGEL FLYING TOO CLOSE TO THE GROUND** - WILLIE NELSON - COLUMBIA - 59 reports
3. **WHAT'S CAN** - I'M - 48 reports
4. **QUIET MAN** - ELVIS PRESTLEY - RCA - 50 reports
5. **CAN I SEE YOU TONIGHT** - TANYA TUCKER - MCA - 48 reports
6. **ARE YOU HAPPY BABY?** - DOTTIE WEST - LIBERTY - 45 reports
7. **HILLBILLY GIRL WITH THE BLUES** - LACY J. DALTON - COLUMBIA - 43 reports
8. **CUP OF TEA** - REX ALLEN, JR. AND MARGO SMITH - WARNER BROS - 43 reports
9. **IF DRINKIN' DON'T KILL ME (HER MEMORY WILL)** - GEORGE JONES - Epic - 43 reports
10. **WANDERING EYES** - RONNIE MCDOWELL - Epic - 42 reports

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New Headquarters, Staff At Pi-Gem

Lisa Patterson to the position of receptionist and assistant to the professional and general managers. Patterson, a Middle Tennessee State University (MTSU) graduate in the Recording Industry Management program, previously served as a business assistant to Dolly Parton.

Mike Hollandsworth has also joined the staff as assistant to the professional department and manager of the in-house studio.

Opryland Radio Offers Twitty 25th Year Salute

NASHVILLE — Opryland Radio Productions will air a six-hour radio salute to Conway Twitty April 11-12. Titled “Heartthrobs: Conway Twitty: Then And Now,” the program will be broadcast in two three-hour segments and is offered free to radio stations on a barter basis.

The show will trace Twitty’s history from his days as a late 50’s rock ‘n roll star to his current status as one of country music’s top entertainers. This year marks Twitty’s 25th anniversary in the entertainment industry.

The special will feature in-depth interviews with Twitty, as well as with many of his peers, including Loretta Lynn, Barbara Mandrell, Ray Price, Sonny James, Jerry Lee Lewis, Dick Clark and T.G. Sheppard.

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**Country Mike**

**Boarding the Air Waves with Silver Eagle** — DIR Broadcasting will debut its Silver Eagle radio program with Edie Ramlow. The concert, which was taped at the Roxy in Los Angeles. So far, seniors for the company say, "Some programs have been solidly booked through June on more than 400 radio stations. Producer Bob Kaminowsky was in Nashville last week mixing five of the programs at different studios. He was in Jacks in Nashville with producer Allan Reynolds, mixing the Crystal Gayle show, the Sound Emporium with Ray Baker mixing the Moe Bandy and Joe Stampley show. The Sound Shop with Bill Rice mixing Bobby Bare; Island Recording with the Paul Richey mixing George Jones, which is a tape of Jones’ debut performance at New York’s 54 Below, where Linda Ronstadt, Bonnie Raitt and Johnny Paycheck joined Jones on stage; and in CBS Studios with Ron Reynolds mixing the Lacy J. Dalton concert. For the next six years, Hahn programmed many radio stations within the Scott Broadcasting chain. But, growing somewhat tired of the same routine, he left Scott and went to New York, where he quickly fell into a position directing television commercials with Circle Prod., a job he held for a few years. Then he returned to New York, where he was a staff writer at 487 WABC.

Marc Hahn

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**Programmers Picks**

<table>
<thead>
<tr>
<th>Buddy Johnson</th>
<th>KLVI/Beaumont</th>
<th>Texas Women</th>
<th>Hank Williams, Jr. — Elektra</th>
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<tbody>
<tr>
<td>Terry Wunderlin</td>
<td>WIRK/West Palm Beach</td>
<td>I’m Gonna Love You Back To Loving Me Again</td>
<td>Joe Stampley — Epic</td>
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<td>John Brejtel</td>
<td>WKKH/New York</td>
<td>Crying</td>
<td>Don McLean — Millennium</td>
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<td>Ron West</td>
<td>KSON/San Diego</td>
<td>We Belong In Love Tonight</td>
<td>John Conlee — MCA</td>
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<td>Jim Craig</td>
<td>WIRE/Indianapolis</td>
<td>Drifter — Sylvia — RCA</td>
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<tr>
<td>Diane Brennan</td>
<td>WBBM/Montgomery</td>
<td>Crying</td>
<td>Don McLean — Millennium</td>
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<tr>
<td>Cathy Hahn</td>
<td>KLAC/Los Angeles</td>
<td>Somethin’ On The Radio — Jacky Ward — Mercury</td>
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<tr>
<td>Ronnie Hughes</td>
<td>WJLJ/Tulpeo</td>
<td>Do You Love As Good As You Look</td>
<td>Bellamy Brothers — Warner/Curb</td>
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<tr>
<td>Jim Murphy</td>
<td>WDLW/Boston</td>
<td>Drifter — Sylvia — RCA</td>
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<tr>
<td>Steve Halbrook</td>
<td>WKJS/Mobile</td>
<td>Peace Of Mind — Eddy Raven — Dimension</td>
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<tr>
<td>Becky Joseph</td>
<td>WSLR/Akron</td>
<td>Drifter — Sylvia — RCA</td>
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<tr>
<td>Johnny Joe</td>
<td>WSHO/New Orleans</td>
<td>Peace Of Mind — Eddy Raven — Dimension</td>
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The Country Radio

**Check-Up for WKDA** — Jerry Seabolt, national country promotion director for Capitol/EMI Americas/Liberty, reports recently dropped by WKDA/Nashville with artist Keith Stegall to hand deliver Stegall’s new single, “Anything That Hurts You, Hurts Me.” Pictured giving the single a clean bill of health are (l-r): Fred Buc, WKDA; Stegall and Seabolt.
SOUTHERN COMFORTERS — There’s Memphis soul, Nashville country and now, Atlanta B.C. With Atlantic’s imprint including its own western swing for the soul, The Atlanta Rhythm Section, and noted southeast region concert promoter, said that the consolidated companies were looking to purchase a recording studio and a rehearsal hall. Garrison’s company, which makes Randy Brown, Seventh Wonder, and a new group, Mantra, acts as management consultant to Cameo, the 10-man aggregation that recently relocated to Atlanta from Baton Rouge. Larry Blackmon, Cameo leader and president of NYCP, said that NYCP will still maintain offices in New York. Calling the merger a step toward the development of a “Sound of Atlanta,” Garrison said that it was evident such was developing because artists like Brick, Peabo Bryson and the S.O.S. Band have all decided to make Atlanta a home base.

SWITCHING GEARS — Jheryl Busby, formerly vice president of R&B music promotion with Casablanca Records, recently took over the position of vice president of promotion and marketing for black music at A&M Records. Busby commented that it was a matter of being in the “right place at the right time, because A&M is making a genuine thrust into the black music marketplace.” Busby said that A&M is “flushing out this commitment by hiring a Detroit-based talent impresario Michael Stokes as director of black music for the label. Stokes has been gaining notoriety in Detroit as a studio producer with such acts as Enchantment and The Sylvers.

RASTA SCHOOL — Reggae music will be the subject of a seminar to be held in conjunction with the Cal State University in Dominguez Hills Extended Education program. Lister Hewan-Lowe, head of Mango Island Records, will conduct the seminar, which will also feature a guest appearance by MCA artist Jimmy Cliff of The Harder They Come. Scheduled for Jan. 30 and 31, the seminar will cover the various manifestations of reggae music in the western and eastern hemispheres, featuring film and video footage of various groups. For more information, call 310-828-2660.

FLIGHT OF FANCY — Fantasy Records artists have been involved in some unique projects of late. Veteran recordman Sonny Rollins recently supplied his expertise to some music by Mick Jagger and his Rolling Stones. Rollins joined Jagger at Atlantic Studios in New York to track tenor sax parts on three Stones selections. And labelmate Steve Trower recently finished writing and recording a soundtrack to the upcoming film, Haraka, a piece about African freedom fighters being produced in Togo by Nigerian filmmaker Ola Bafaroju. And R&B artist Randy Brown Jr. recently lured Steve Trower to the soundtrack recording, along with a quartet of cellos and a bamboo flute.

A LITTLE COAT PULLING — About 30 young adults from the New York City area have been selected by the Institute of Contemporary Art (ICA) as recipients of the recording industry as part of ICA’s Recording Industry Training Program, now operating in its second year. The eight-month program is funded by the U.S. Community Services Administration through ICA, which is headed by actor/director Ossie Davis. The program opened Jan. 19.

AIRWAYS — Ken Gambino, chairman of Philadelphia International Records (PIR) and co-founder of the Black Music Assn. (BMA), pledged the organization’s support of the activities waged by the Black College Radio Assn. during the scholastic year’s second annual convention held late last year in Atlanta. . . . KDKO recently announced that Kameelah Sharif had joined the station as a weekend air personality and that Tanya Roberts has joined the station in a similar capacity. Sharp joins KDKO from the Denver Weekly, where she served as entertainment editor, while Roberts comes to the station following a stint as a music researcher at KHOU . . . WYJZ/Pittsburgh, a part of the Sheridan Broadcasting Network, recently modernized its avant-garde jazz format to embody a wider spectrum of contemporary sounds. “We used to format for strictly jazz, but now we are trying to fuse more soul, pop and contemporary jazz into the music,” said program director Kevin Trower, who added that the station would continue limited programing of traditional and classic jazz, but would avoid much of the “jazz for jazz fans only” that comprised much of the station’s programming.

TROVER said that both he and music director Frank Greenlee are happy with the response from the listeners and that label support during the transition has been encouraging. Trower said it was essential to the success of this transition that all labels are aware of the program shift and service the station with a wide range of product. “We want to be able to program Nancy Wilson and Barbra Streisand and not really have to worry about how those records are doing on the charts,” Trower commented.

SHORT CUTS — Uncle Jam’s Army is preparing a major 30-city invasion to begin Feb. 28, featuring Parliament/Funkadelics, Bootsy and the Sweat Band. Uncle George Clinton plans to carry on during the summer with their annual alms offering a variety of jugglers and clowns . . . Tower of Power is set to headline in the State Line Cabaret at Harrath’s in Tahoe Jan. 26-Feb. 1 and then appear Feb. 5 at the Roxie in L.A. . . . Tedd Pendegrass is set to appear as one of the hosts during the eighth annual American Music Awards presentation.

Black Contemporary

### Top 75 Albums

#### Weeks on Chart

**1 HOTTER THAN JULY**

**2 TRIUMPH**

**3 CELEBRATE**

**4 FANTASTIC VOYAGE**

**5 GAP BAND III**

**6 ARETHA FRANKLIN**

**7 FACES**

**8 FEEL ME**

**9 BOOGIE**

**10 IMAGINATION**

**11 TR**

**12 AS ONE**

**13 STONES**

**14 AT PEACE WITH WOMAN**

**15 LIVING AND MORE**

**16 JERKIN'**

**17 TROMBOPULATION PARLIAMENT**

**18 THE TWO OF US**

**19 WINELIGHT**

**20 DIRTY MIND**

**21 THIS IS MY DREAM**

**22 CANDLES**

**23 CITY NIGHTS**

**24 INHERIT THE WIND**

**25 POSH**

**26 SKY**

**27 SHINE ON**

**28 THE AWEAKENING**

**29 SWEAT BAND**

**30 ULTRA WAVE**

**31 GIVE ME THE NIGHT**

**32 TPP**

**33 IRON DISS**

**34 THE WANDERER**

**35 SWEET VIBRATIONS**

**36 SHADES OF BLUE**

**37 JOY AND PAIN**

**38 RAY, GOODMAN & BROWN**

**39 BETTER DAYS**

**40 THE DRAAMATIC WAY**

**41 SWEEET TENSION**

**42 KANO**

**43 14 KARAT**

**44 SPECIAL THINGS**

**45 HEAVENLY BODY**

**46 VICES IN THE RAIN**

**47 WIDEN EJUS**

**48 PORTRAIT**

**49 HOUSE OF MUSIC**

**50 ELOISE LAWS**

**51 PORTRAIT OF CARRIE**

**52 MR. HANDS**

**53 THIS TIME**

**54 KURTIS BLOW**

**55 LET ME BE YOUR AMOUR**

**56 LATOYA JACOBY**

**57 TWENNYWENNIE with Lenny WILLIAMSON**

**58 HOUSECREATEMUSIC**

**59 DEE DEE**

**60 VICTORY**

**61 G8-997M1**

**62 SKELETON**

**63 JAMAL**

**64 CARRIE LUCAS**

**65 LARRY GRAHAM**

**66 HARVEY LEWIN**

**67 SHIELDS**

**68 JUDE**

**69 WALKER FAMILY**

**70 DURAN DURAN**

**71 H. MILLER**

**72 MAMBO**

**73 TRENDA**

**74 JZ**

**75 JZ**
U.K.’s Sayer Has Success As Musical Quick Change Artist

(continued from page 14)

LP: And while he had ended his songwriting partnership with Courtney, he found another fine instrument in Frank Ferrari, with whom they quickly hit off. “I’ve always been lucky enough to find good songwriters for my lyrics,” maintains Sayer. “I’ve had wonderful partnerships with Farrell and Courtney, but I’ve also turned up well with such people as Barry Mink, Ray Parker Jr., Raydio, Tom and Bernie Taupin.” Sayer feels that songs on the “Another You” album, such as “Bedside manner” and “You’re Only Dreaming,” are among the greatest lyrical triumphs. However, the album’s sales were poor, and although Sayer has received a “creative, high,” it stopped him short of pop stardom.

But the Shoreham-born artist’s dogged determination led him to come roaring back in 1976 with the “Endless Flight” LP. Sayer had flown to L.A. on the suggestion of manager Adam Faith, and struck up a relationship with noted producer Richard Perry. Perry encouraged Sayer to develop his talents as an interpretive singer, and the new album paid off.

WINS Grammy Award

Sayer’s many timbered vocal talent, particularly his production style and his ability to choose outside sources like Carole Bayer Sayer and Barry Mann earned little him a platinum award. The disc also yielded two #1 singles. When I Need You Tangle and Make Me Feel Like Dancin’”, the latter winning a Grammy.

Sayer then was just one of those wonderful pieces of fortune,” says Sayer. “I was fooling around in the studio one day and jammin’ with Ray Parker and Billy Joe weeks when I came up with a lyric and a sound that came off like ‘Shorten’ Bread.” Luckily, Richard left the tape running.

Sayer then went on a receptive tour that year, as he perfected his engaging performing style. But, the “Endless Flight” tour was not without its financial success. “I don’t think I’ve ever had money touring in the States,” says Sayer. “In fact, the royalties from ‘Endless Flight’ dropped by 50%.”

Sayer returned to the studio for a follow-up album with Perry, but the chemistry didn’t work the second time out. “The Thunder In My Heart” album was quickly forgotten. Again, while last year’s ‘Here’ LP carried such probing songs as “The End,” it too was lost to obscurity.

ROYAL WELCOME — Leo Sayer (r) was one of the A & R Appraisers Scores at the ceremony honoring the Jubilee Year of Her Majesty Queen Elizabeth of the U.K. (l). Also pictured at the event, held at London’s Windsor Castle, is Dame Edna Everage.

However, Sayer has come up smiling this year with a new musical direction, songwriting partnership and producer. Sayer met up with production whiz Alan Tarney last Christmas when Chrysalis (Sayer’s British label) co-chairman Chris Wright had given Sayer a song he received in the mail from Tarney. “We quickly recorded ‘Once In A While’, and before we knew it, we were carrying on and had an album. There’s a certain cohesive element in Terney’s style that I love. He puts his personality into the production sound than the songs, and that allows me to interpret the music my way.”

“In the past, I’ve developed songs through my working relationship with the musicians, but Alan plays all the music himself. His music is also constantly unorthodox; he works off a drum loop. It’s interesting because there is a constant rhythm going in the studio.”

The new recording approach, along with Terney’s gossipy pop music and Sayer’s vivacious vocals has earned him a winner. “I didn’t say ‘A & R’ says. ‘You’re Way Out’ the #2 charting “More Than I Can Say,” is his biggest success on the Cash Box charts since scoring a hit in 1964 and represents the third of his comebacks. While Sayer loves the studio and the songwriting partnership aspect, the Por- tebello Road busker/performer in him is aching to get back in front of an audience. “It’s been hard to take off the past year and a half. Sayer adds. “The biggest fan in the world to do three shows a night, 256 days a year, but it’s like death out there with the touring situation.”

“I love working in the studio, but there’s something magic about getting out in front of a crowd and having a rapport with them. I’ll never get over that applause, I guess I’ll always be a talented amateur in that way.”

CASH BOX—January 31, 1980

INTERNATIONAL BESTSELLERS

Argentina

#1 Carlos De Hacerlo Bien — Rockitin Burnette — EMI

#2 Aora O Obso — Agnus Caraccio — Miroton

#3 New In Love — Barba Streisand — CBS

#4 Sale Tu, Sea Te — Toto Cutugno — Interdisc

#5 Felicidaid — ABBA — RCA

#6 Estas OK — Patrick & Sue Timmel — Music Hall

#7 Maria Manganaro — Almendra y Manganera — RCA

#8 The Wanderer — Donna Summer — WEA/EMI

#9 Le Guerra De Las Rosas — Roberto Carlos — CBS

#10 Mi Gran Amor Se Ha Ido — Los Moros — RCA

Top Ten LPs

1. Fergi — Los Parchis — Tomondia/ATC

2. Exitos De Oro — Esteles — EMI/ATC

3. Super Hits — CBS

4. Amor Mio — various artists — Ktel/ATC

5. 25 Anos Can Be Exitos — Lluv San Martin — CBS

6. In Concert — various artists — Interdisc/ATC

7. Willow — Viva — various artists — EMI


9. Guilly — Barba Streisand — CBS

10. Can’t Stop The Music — soundtrack — Village People — RCA

Australia

#1 Shadday You Face — Joe Dolce Music Theatre — Astor

#2(Just Like) Starving Over — John Lennon — Geffen

#3 The Time Warp — Rocky Horror Show Cast — Intersound

#4 The Tide Is High — Blondie — Chrysalis

#5 Another One Bites the Dust — Queen — Elektra

#6 Woman In Love — Barba Streisand — CBS

#7 YOU SHOULD BE HERE — Michael Man — RCA

#8 Duncan — Slim Dusty — Columbia

#9 State Of The Heart — McEnroe — Avenue

#10 Feels Like Im In Love — Kelly Marie — Precision

Top Ten LPs

1. Double Fantasy — John Lennon and Yoko Ono — Geffen

2. Gaddis — Barba Streisand — CBS

3. Zenyatta Mondatta — The Police — A&M

4. Away — Willie Nelson — Capitol

5. Super Trouper — ABBA — RCA

6. Hotter Than July — Stevie Wonder — Motown

7. Icehouse — Flowers — Regular

8. Eagles Live — Asylum

9. Autoamerican — Blondie — Chrysalis

10. Anne Murray’s Greatest Hits — Capitol

—Kent Music Report

—Premiario

ITALY

#1 Upside Down — Diana Ross — Motown

#2 Master Blaster (Jammie) — Stevie Wonder — Motown

#3 The Wanderer — Donna Summer — Geffen

#4 Don’t Stand So Close To Me — The Police — A&M

#5 How Long — Liza, Inc. — Casablanca

#6 Anna Del Capelli Rossi — I ragazzi dal capelli rossi — CBS

#7 I Will Survive — Gloria Giovanna — RCA

#8 Give Me The Night — George Benson — Warner Bros.

#9 Slaying Over — John Lennon — Geffen

#10 La Balerina — Orrissa Bert — Cinex

Top Ten LPs

1. Delta Cuba — Lucio Dalva — RCA

2. Menta: Jamba — Steve Wonder — Motown

3. Zenyatta Mondatta — The Police — A&M

4. Patricia — Donna Summer — Geffen

5. The Wanderer — Donna Summer — Geffen

6. Cervo / Primavera — Riccardo Cocciolina — RCA

7. Eagle — Alphaville — Motown

8. Making Moves — Dire Straits — Vertigo


10. Kyle — Mina — PDU

Music E Dischi
ITALY

MILAN — The Carosello label recently announced the arrival of a major new German record company Metrophon for licensing the Carosello catalog in Germany, Austria and Switzerland.

Rita Pavone and Teddy Reno presented their new show, "Gli Amici,'" in Milan recently. The show includes hits of the '50s and '60s.

Female singer Fiammetta, previously with disco Ricordi, has signed with Ma Records. She will be managed by Garin Querci, the Yamaha Music Foundation, sponsors of the event.

Deadline for applications to enter the festival has been set at July 10. A completed entry form, including a biography, should be accompanied by a photo, demo tape, score and fees. Written inquiries should be sent to Shiichi Sekimoto, secretary-general; Festival Committee, 331 Rilindia, 31-222, Shimogome, Meguro-ku, Tokyo, Japan. The telephone number is 03 (5) 719-3101, and the fax is 2466571 YAMAHA.

Word is that Straight Life, the long awaited autobiography of alto saxophonist Art Pepper will hit the stores in March, although not quite in the form released in the U.S. nearly a year ago. Seems that in spite of Pepper's tremendous popularity, here, the publishers weren't ready for the jazzinf's entire life story. Swing Journal, one of Japan's major jazz periodicals, does accept, and publisher of Straight Life, will release the book after having "softened" many of the sections dealing with Pepper.
SOUND VIEWS
CVE SETS SIMULTANEOUS RELEASE OF JAZZ PROGRAM — CBS Video Enterprises (CVE), in what is described as industry first, will release the musical program One Night Stand: An Evening of All-Stars, a concert of top jazz artists taped live at Carnegie Hall on Jan. 20, to the cable TV market, following by videocassette and videodisc configurations for the consumer home video market. Bravo, the pay cable cable service dedicated to the performing arts, is slated to Air One Night Stand, in April 1981; while the program will be released by MGM/CBS Home Video on videocassettes and videodiscs in June. CBS Records will release the LP featuring the artists that make up the One Night Stand were 96-year-old jazz legend Eubie Blake, along with contemporary jazz players as Herbie Hancock, Ron Carter, Hubert Laws, Bob James, George Duke, Slim Gaillard, Ray Anderson, Buddy Rich, Kenny Barron, Arthur Blythe, Sir Roland Hanna, Bobby Hutcherson and Chuck Wilson. Blake also appeared in concert Jan 12 at the Los Angeles Music Center. CVE has also co-produced a musical special for Showtime, the national pay TV service, headlined by Marvin Hamlish and featuring Gladys Knight, Priscilla Lopez and the Dallas Cowboys. The production was taped at the Dorothy Chandler Pavilion in L.A. No air date has been set on the latter program at this time.

Touchdown for Video Display — Video Corner in Pinellas Park, Fla., took the grand prize of a pair of tickets to Super Bowl XV and hotel accommodations in New Orleans, Van Webster, NBC's West Coast branch manager, who presented the awards to the motion picture industry, was introduced by John Burt, video sales manager. The awards to TV producers, who are the company is planning to introduce a low-cost start up program for TV producers, are included in a package that will be featured in the package, along with merchandising display and promotional materials, all for a cost of under $1,500. The program will run in three test markets, including Los Angeles, Atlanta and Louisville.

Sheffield Sells Matrix Facility to WEA — "Sheffield Lab Records is still very much in business and operating independently. We haven't sold the label," said Andrew Teten, Sheffield Lab Records' director of marketing and sales, in response to a query regarding a trade report's claim last week. "We still got the impression that the impression that we've bought, which is emphatically not so." What has been sold by Sheffield Lab, as reports stated, is the company's matrix facility, utilized in the pressing of phonograph records. "It's not a finished product," he said. "We have been the center of entry" to plate its own disk records. "It did occur to Doug and Lincoln (Mayo, Sheffield Lab Records co-founder and recording artist) that maybe they were spreading themselves a bit thin in terms of energy, which was one of the reasons for the sale," noted Teten. "But the deal was a sound investment in the gold in the gold and still getting all the golden omelettes we need." He added that Sheffield had been placing for WEA labels on certain independent projects for awhile now, and that Sheffield had been making tapes and records in the plant. "The safe works out well for everybody. WEA knew that Sheffield has ultra quiet stampers which last a long time," Teten summed up. "That's an important thing. They were interested in it. At a time when nobody was interested. Meanwhile, Sheffield Lab Records is celebrating two recently reviewed Grammy Award nominations in the Best Engineered Album category for the LPs "Growing Up in Hollywood Town," by Mayo and Amanda Broom, and "Newlyweds," by Neil Seidler, reviewed by the coming winner Bill Schne.

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT THE VIDEO DISC — A great many people are still confused and confused by the videodisc, either baffled by the technological jargon surrounding the various operating systems now overwhelmed by the ears of publicity and just plain hype. For those fitting this description, Knowledge Industry Publications may have just the right book. Video Discs: The Technology, the Applications and the Future, according to its publishers, "cuts through the hype surrounding the videodisc and presents an informative account of what videodisc can do, their relationship to other information/communications technologies, and the economic forces that may help or hinder acceptance of the discs in the institutional and consumer markets." The 192-page tome, written by six experts in the field, retails for a mere $29.95 in hardcover. Video Discs... is also available by mail only from Knowledge Industry Publications, 701 Westchester Ave., White Plains, N.Y. 10604.

VIDEO SOFTWARE NOTES — VidAmerica is releasing five new videocassette titles this month, including The NFL SymFun/Super Bowl III, The Amazing World Of Psychopharmacology, the adult-oriented feature Super Cookies and two classic feature films, The Thing and Flying Leathernecks, as part of its "Collectibles" series... Home Theatre/VGC (Visual Concepts, Inc.) will distribute the 3-D color soft promo classic The Shudderlands in Stereovision on videocassette beginning Feb. 20. VHS and Beta formats... One of the most impressive features of videocassette are the optical quality of the finished product. Alas, the all-lowercase letters. Additional pairs of glasses will be available for five dollars. According to the company, additional 3-D Stereovision videocassettes are being planned for release, so...VIDEO SOFTWARE NOTES — VidAmerica is releasing five new videocassette titles this month, including The NFL SymFun/Super Bowl III, The Amazing World Of Psychopharmacology, the adult-oriented feature Super Cookies and two classic feature films, The Thing and Flying Leathernecks, as part of its "Collectibles" series... Home Theatre/VGC (Visual Concepts, Inc.) will distribute the 3-D color soft promo classic The Shudderlands in Stereovision on videocassette beginning Feb. 20. VHS and Beta formats... One of the most impressive features of videocassette are the optical quality of the finished product. Alas, the all-lowercase letters. Additional pairs of glasses will be available for five dollars. According to the company, additional 3-D Stereovision videocassettes are being planned for release, so...
THE TALE OF THE BEAR • APRIL WINE
CAPITOL 200-12125
Breaking out of: St. Louis, Milwaukee, Chicago, Indian-
apolis, Detroit, Cleveland, Oklahoma City, San
Antonio, Houston, Atlanta, Los Angeles, Denver,
Portland, Baltimore/Washington.
RADIO: #5 Most Added Album, Rock Album Radio
Report.
MERCHANDISING AIDS: 36x36 Component
Poster, Three Dimensional Multi Purpose Wedge,
1x1 Flats, Banners, Buttons, Ad Mats.

KANO • EMERGENCY EMLP 7505
Breaking out of: Atlanta, New Orleans, Memphis,
Houston, San Antonio, Chicago, Milwaukee, St.
Louis, Los Angeles, San Francisco, Denver.
RADIO: I'm Ready (45): #34 Bulllet, Black Contem-
porary Singles Chart.
MERCHANDISING AIDS: Contact Distributor.

I HAD TO SAY IT • MILLIE JACKSON
SPRING/POLYGRAM SP-1-6730
Breaking out of: Baltimore/Washington, Boston,
New York, Chicago, Cleveland, Detroit, Columbus,
Milwaukee, St. Louis, Miami, Memphis, New
Orleans.
RADIO: Steadily Increasing Black Contemporary
Album Airplay.
MERCHANDISING AIDS: 19x26 Posters and trims.

SANDINISTA! • THE CLASH • EPIC E3X 37037
Breaking out of: New York, Boston, Los Angeles,
San Diego, Milwaukee, St. Louis, Chicago.
RADIO: #3 Most Added Album, Rock Album Radio
Report.
MERCHANDISING AIDS: 33x48 Poster, Clash
Logos, Catalog flats.

SOUND AFFECTS • THE JAM
POLYDOR/POLYGRAM PD-1-6315
Breaking out of: New York, Los Angeles, Boston,
Denver, Portland, Seattle.
RADIO: Steadily Increasing Rock Album Airplay.
MERCHANDISING AIDS: 13x22 Streamers, Posters,
Trims.

TONGUE TWISTER • SHOES • ELEKTRA 6E-303
Breaking out of: Chicago, Milwaukee, Los Angeles,
Denver, Cleveland, New York.
RADIO: Steadily Increasing Rock Album Airplay.
MERCHANDISING AIDS: 1x1 Flats, Mobiles 2x2
Flats.

LOVERBOY • COLUMBIA JC 36762
Breaking out of: New York, Baltimore/Washington,
Boston, St. Louis, Atlanta, Denver.
RADIO: Steadily Increasing Rock Album Airplay.
Good Initial Top 40 Airplay on "Turn Me Loose" Single.
MERCHANDISING AIDS: 1x1 Flats, 3x3 Flats.

MAKING MOVIES — Karma Discount Recording and Video, the retail division of Father’s &
Sons One-Stop, in conjunction with radio station WQDQ/Indianapolis, had a contest recently
received the "Making Movies" LP, in which it gave away
anElo Super 8mm movie camera valued at over $400, along with the Dire Straits catalog.
All customers had to do to enter the contest was to fill out an entry blank for a drawing. The
contest ran from Jan. 23-Feb. 2 and, two runninng records albums.
LOESSER NO LOSER — April-Blackwood Publications recently published the sheet
music of Frank Loesser. Loesser rocked Broadway and the rest of the world with his five
distinguished works for the musical theatre — Where’s My Charlie? Guys & Dolls, The Most
Hugly Tells, Greenwillow and the Pulitzer Prize-winning How To Succeed In Business
Without Really Trying. The book can be had for $15.95.

DESERT DOLLARS — The Oasis Record Marts is giving away a four-gram of currency to its
customers known as "Desert Dollars." It is a gold coin with the Oasis logo and is worth one
dollar toward any purchase in the store. Customers receive one desert dollar with purchases of
$10 or more.

DOG EAR WINNERS — Congratulations to Jamie Childs at the Glenview Dog Ear store
and Jim "Micky" Finn at the Liberryville Dog Ear on winning first and third places,
respectively, in the city-wide RCA/ASCAP merchandising contest. Childs claimed $150 as
his prize, and Finn got $75.

PARADISE THEATER — The first major album this year for A&M Records is Styx’s
"Paradise Theater." It is also the label's second laser etched disc. Major retailers were sent
a merchandising kit that included a red and white marquis of the Paradise Theater, which
used to stand proudly in Chicago's West Side. Retailers who need merchandising aids for
this album can call toll-free in California (800) 252-7772 and out of state call (602) 421-3495
or 421-3488.

20 TOP HIT PARADE SALES — Dog Ear Records, the Illinois-based chain, has released
its top 20 sales for 1980. The top acts, based on sales, are as follows: Pink Floyd, Billy Joel,
Barbra Streisand, Jackson Browne, Christopher Cross, Red Speedwagon ("Decade”),
Kodak, Bruce Springsteen, Bob Seger, Dan Fogelberg, Genesis, R.E.O. and Tom Petty.
Rolling Stones, Doobie Brothers, Pretenders, Blues Brothers (soundtrack), Charlie Daniels
Band, Kenny Rogers ("Greatest Hits") and Off Broadway Usa.

MERCHANDISING BREAKOUTS — Tote in the Hands of Glory Marvin Gaye and The
Heats in the West The Rings in the East and Max Webster in the South.

FOR QUICK COVERAGE — Send items and photos for What’s In-Store to Cash Box, 6383
Sunset Blvd., Suite 900, Los Angeles, Calif. 90028.

Hanau’s New Picture Disc Process Features Superior Sound Quality

L O S A N G E S — Mark Hanau, a
recognized pioneer in picture disc develop-
ment, has created a new line of visual
records known as the Han-O-Disc, the
product of an innovative record pressing
process by which specially formulated,
100% clear virgin vinyl is used in the making
of two separate record halves that are bon-
died together in a non-ionizing radiation
process.

The Han-O-Disc, which Hanau’s com-
pany claims has "the highest audio stan-
dard at the Hornsey College of Art ever
achieved," is available in a number of dif-
ferent design models, including the "Gitter
Disc," which is colored blue and is encased
in a set of "aluminum jewels," the "Liquid
Disc," which contains liquid colors within
the sleeves, the "Sonic Disc," which splits
light into a moving spectrum; the "Liquid
Crystal Disc," a record that changes color in response to pressure or changes in the angle of view, the "Hol-
Disc," the world's first holographic record;
and a record containing live allafa sprouts that grow inside the two LP halves.

Various Applications

Applications for the Han-O-Disc go beyond use through record labels as a promotional or commercial sales item, ac-
cording to the company. The discs, for in-
case use with a 35mm projector, can be
photographed and sold at amusement parks.

According to Hanau's company, the 31-
year-old creator of the Han-O-Disc studied
photography at the Hornsey College of Art in
England, leaving to assist the Queen of England's
photographer. A stint in fashion photography led Hanau to record albums and sleeves. His first picture disc, Curved Air's "Air Conditioning," was
received the Best Record Sleeve award in
1971 from the U.K.'s Musical News. Charley Hanau went on to manage Curved Air, in
addition to UFO, and is now setting up
McCartney Prod for Paul McCartney.

Branch Awards Presented As MCA
Confab Celebrates Label's Best Year

(Nashville division. Product presented in-
cluded pop, R&B and country. In addition,
Danny Bramson, head of Backstreet/MCA, discussed upcoming albums from Tom Petty and Nils Loegren.

For MCA Records, honors for promotion
person of the year went to Martha Thomas,
MCA's Merchandise Product; and jointly to Jay
McDaniel, Atlanta, and Sam Cale, Min-
neapolis, for pop. Additionally, Frank Faisse
was honored as the "Father of the MCA Sales
Program," a continuous service to the
company during more than 11 years with
MCA.

A number of meetings that were held ad-
ressed the areas of promotion, marketing,
product development and press and artist
development. Following an opening ad-
dress by Charlie Settle, Director of MCA
Records Group, product presentations
were conducted by Siner, Denny Rosencrantz, vice president of A&R, and
Jim Foglesong, president of MCA Records,
1307
Breaking out of: Dallas, Oklahoma City, Houston,
San Antonio, Atlanta, Chicago, Milwaukee, In-
dianapolis, San Francisco, Denver, Sacramento,
Phoenix, Buffalo, Baltimore/Washington.
RADIO: #4 Most Added album, Rock Album Radio
Report.
MERCHANDISING AIDS: 12x35 Posters, 1x1 Flats.

LOU REED • ELECTRIC DAWN
Breaking out of: New York, Los Angeles, San
Francisco, Chicago, Detroit.
RADIO: #8 Most Added Album, Rock Album Radio
Report.
MERCHANDISING AIDS: 13x22 Streamers,
Posters, Trims.

Track: 1. Where's Charley?
Time: 4:54
Genre: Rock
Label: Epic

The song "Where's Charley?" by Lou Reed
is an exploration of the lack of connection
between individuals in modern society. The
lyrics reflect a sense of isolation and
emptiness, as the singer questions where his
personal identity has gone. The music, with
its use of electric instruments and simple
rhythm, complements the message of the
lyrics.

Cash Box/January 31, 1981
NEW CADENCE — Cadence Magazine, the five-year-old independent jazz magazine, is going into record manufacturing. Its first release, by trumpeter Ahmed Abdulha, will hit the stores in the next few weeks, with three more LPs coming out later. Bob Rusch, producer for Cadence Records, outlined an unorthodox marketing and production system to Cash Box, consisting of high royalty payments up front, and limited distribution with the bulk of business coming directly through stores on a cash basis. "When we first started the magazine, we lost 6,000 copies of our initial issue to distributors who didn't pay or return the issue," said Rusch. "Our major concern was to continue to exist, so we developed a small, dependable distribution network with our individual sellers who were interested in getting the product out. The magazine has covered well over 6,000 reviews in five years, and we've been able to grow from nowhere to being obscure. We feel that we're not dealing with flashy numbers in jazz and we have no interest in seeing our records marketed like a big rock band's. But we know from the magazine that there is a market for decent, solid jazz product. That market is scattered around the country and the world and it can be hard to reach. A lot can you put out product that delivers and you can hold out until those people find you, rather than you doing it. The records will carry a list price of $9.98 and will feature full color packaging with artist interviews included in the liner notes. Slated for spring release are six albums by drummer Beaver Harris featuring Grachan Moncur, Ken McIntyre, Rahn Burton, Don Pullen, Ricky Ford, Francis Haynes, Hamiet Bluiett and Cameron Browne, and the recorded premiere of bassist Sahib Shabazz's 22-piece Multinational Unit. The releases were sent out by mail and we sent out about 20 people we were interested in seeing recorded, and the word just spread," said Rusch. "We heard from everybody, the response was just overwhelming. Interestingly, the four albums we chose for our initial release are not by artists we sent letters to, but rather by people who heard about us and came to us, and we've been able to be very picky." Further information is available from Cadence Jazz Records, the Cadence Building, Redwood, N.Y., 11379. In other label news, big band leaders Toshiko Akiyoshi and Lew Tabackin have formed Ascent Records in hopes of marketing their music more efficiently. Ascent is releasing an order-only label with two releases, "Farewell" by Akiyoshi Tabackin big band, and "Black and Tan Fantasy" by the Lew Tabackin trio. The address is Ascent Records, P.O. Box 9275, North Hollywood, Calif. 91609. PolyGram Records has switched Verve and the marketing for Verve and Emarcy Records to London Records of PolyGram Classics, Inc. With a roster that includes Charlie Parker, Dizzy Gillespie, Ella Fitzgerald, Wes Montgomery, Lester Young, Sarah Vaughan and others, the consolidation is part of PolyGram's attempt to revitalize these labels. T wolves reissue series will continue, with an increased list price of $9.98.

LATIN FUSION — Latin and jazz have been fusing together with great success since the forties, and the popularity of the "Salsa Meets Jazz" program at the Village Gate in New York has soared to unprecedented levels. The series has been featuring such jazz artists as Billy Harper, Sonny Stitt, Junior Cook, Charlie Rouse, Woody Shaw, Sonny Fortune and Bobby Hutcherson, sitting in with the likes of Tito Puente, Ray Barretto, Bobby Rodriguez and Manu Dibango. Latin jazz has come as something of a surprise to that Latin music seems to be gaining a stronger following in Europe based to a large degree on its increased assimilation of jazz influences. Impressario Ralph Mercado told Cash Box that it has been a big year for Latin bands in Europe, especially in France and Holland.

MAMA AND DADDY — Muhul Richard Abrams — Black Saint BSR 0041 — Producers: Muhul Richard Abrams, Peggy Abrams and Giovanni Bonandrini — List: 11.98 This album is yet another testimony to Abrams' diversity and leadership. As founder of the AACM, Abrams served in the last decade as a focal point for the new music, and this album gives notice that he will not relinquish the artistry spotlight. This is an animated, intelligent and first rate large group recording, featuring many of the more adventurous musicians playing today. Wallace McMillan may be the most overlooked saxophonist around.

PATHS BEYOND TRACING — David Frisbee — SteepleChase SCS 1138 — Producers: David Frisbee and Nils Winther — List: 8.90 Over the last five years, the solo album has become an increasingly popular vehicle for jazz bassists. Frisbee now adds his name to that growing discography, and he has done so, exhibiting a sophisticated, primitive Black Metal that looks like a shadow version of his larger scale performances. The result is an earthy and soulful bass cry, of which bass students should take note.

GOTHAM CITY — Dexter Gordon — Columbia J 36853 — Producers: Michael Cusumano, Jim Fishel and Maxine Gregg — List: 7.98 This is a dream session — Art Blakey on drums, Cedar Walton on piano, Percy Heath on bass, Woody Shaw on trumpet and George Benson on guitar afford Dexter’s tenor the environment it deserves. A good choice of tunes is also on hand, with "A Nightingale Sang in Berkeley Square" and Randy Weston’s "Hi-Fly," as well as "Blues Walk" and the leader’s own title tracked "Gotham City."
THE JUKE BOX PROGRAMMER

1. WOMAN JOHN LENNON (Geffen-GFR 46644)
2. THE BEST OF TIMES STYX (A&M 2200)
3. TREAT ME RIGHT PAT BENATAR (Chrysalis/CS 2467)
4. FLASH'S THEME KASHA FLASH QUEEN (Elektra-E 47092)
5. KISS ON MY LIST DARYL HALL & JOHN OATES ( RCA-JH-12142)
6. CRYING DON MCLEAN (Mercury/EMI-Angel 11793)
7. (GHOST) RIDE THE SKY OUTLAW'S (Arista AS 052)
8. LIVING IN A FANTASY LEON SAYER (Warner Bros. WBS 4067)
9. RAPTURE BLONDIE (Chrysalis/CS 2467)
10. HEARTS ON FIRE RANDY MCDONALD (RCA-VG-19-00346)

TOP NEW COUNTRY SINGLES

1. DO YOU LOVE ME AS GOOD AS YOU LOOK BELLAMY BROTHERS ( Warner/Curb 2288)
2. IF DRINKIN DON'T KILL ME (HER MEMORY WILL) GEORGE JONES (EPIC 19-
3. TITANAR MAN ELVIS PRESLEY (RCA-PB-12158)
4. COWPATTY JIM STAFFORD ( Warner/WBS 49611)
5. THIRTY NINE AND HOLDING JERRY LEWIS (Elektra-E 47065)
6. ANGEL FLYING TOO CLOSE TO THE GROUND WILLIE NELSON (columbia 11-
7. LOVIN WHAT YOUR LOVIN DOES TO ME CONWAY TWITTY & Loretta LYNN (RCA 3106)
8. GRIFTER SYLVIA (RCA-PB-12164)
9. WHAT I HAD WITH YOU JOHN CONLEE (CMA 51044)
10. SOMETHING ON THE RADIO JACKY WARD (Mercury/PolyGram 5704)

TOP NEW B/C SINGLES

1. IT'S A LOVE THING THE WHISPERERS (Star/RCA-YB-12154)
2. I AIN'T JIVIN' I'M JAMMIN' LEO HUFF (Philo. INTL/CBS ZS6 3122)
3. SUKIYAKI A TASTE OF HONEY (Capitol F-4952)
4. ANGEL/REALLY THE DODGERS (Warner/WBS 49610)
5. ALL AMERICAN GIRLS SISTER SLEDGE (Disco/Atlantic 46007)
6. THUGS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE (GRP/Arista GS
7. EVERYTHING IS COOL T-CONNECTION (MCA-P-4968)
8. DIRTY MIND PRINCE ( Warner Bros. WBS-4965)
9. FROM THE BOTTOM STARR (Warner Bros. Wgs 46817)
10. BE YOURSELF DEBRA LAWS (Elektra-E 47084)

TOP NEW A/C SINGLES

1. A LITTLE IN LOVE CLIFF RICHARD (EMI-America 6006)
2. IT'S TIME AND LOVE GIBB (Poly-1036)
3. CRYING DON MCLEAN (Millennium/YB-1179)
4. MEAN GENE ROD STEWART (Atlantic/EMI-ZS6 3122)
5. FLY AWAY PETER ALLEN (A&M-2628)

Midwest Operators Look To 1981 As Year Of Challenge

by Frank Manners

[Ed. note: Last week Cash Box surveyed leading manufacturers and distributors to get their views on the outlook for the coin machine industry in 1981. This week we polled prominent midwest operators for their opinions on which direction the business is headed.] The operators were asked to comment on such timely industry topics as 50 cent per play pricing, the impact of new compact cabinet designs, the potential for developing new locations and, of course, inflation.

CHICAGO — At this point in time, 50 cent play is more a dream than reality, according to a survey of midwest operators. While conceding that it may work for pool tables, foosball, and certain larger arcade pieces, the operators uniformly agreed that 1/25 remains the pricing standard on which the industry is making its profits.

Mike Wright Joins Exidy Sales Staff

SUNNYVALE — The appointment of Mike Wright to the game sales staff at Exidy has been announced by company president Pete Kaufman. Wright comes to Exidy with experience in the operation of the industry, having worked with such large operating companies as Araven, Canteen and Bally over the past nine years.

In commenting on the appointment, Kaufman said, "Mike brings a needed expertise to our marketing team. His insights from the field are sure to be of great value to Exidy's goals of providing the best products for the industry."

Liz Zinter, marketing manager, added, "Mike and Chris Minarik will work closely in serving the needs of our domestic customers. He will strengthen our sales staff and our ability to serve our distributors."

Zinter also pointed out that the increased demand for Exidy's new "Specials" and "Breakout" games, together with upcoming product future projects, indicate that 1981 will be a busy year for the growing sales team.

Most recently Wright was regional general manager at Araven Services in Santa Clara, Calif, where he worked on many aspects of amusement and vending route management. "This is an excellent opportunity for me to work from the manufacturer's side of the industry," he commented. "I feel confident that my operating experience will help strengthen Exidy's position in the marketplace as well as being of value in my dealings with the distributors."

Baseball Hall of Famer Mike Wright, who recently retired from his 25-year pitching career, is shown here discussing future plans with Exidy Sales Manager, Pete Kaufman.
**CHICAGO CHATTER**

Mike Von Kennel, Taito America's marketing manager, started the new year on a very happy note. He and his wife, Paula, welcomed their first-born, a son, Justin Eric, who descends from previous Taito key personnel. While the production at the plant and selling very well — in both upright and cocktail models, Mike noted. He indicated that some excellent pieces are forthcoming from Taito in the next few months, including the new "Phoenix." Great showrooms are currently being setup and, well, say, the factory is more than pleased. Tom also mentioned that the new "Force II" pin is being readied for early February domestic delivery.

Arlene Marx, president of Midway's Pac-Man, which, at this point, seems to be breaking all existing sales records for a video game, according to the district's John Neville. It's in demand in all three versions — arcade, cocktail and mini-arcade. Other hot items include Atari's "Battlezone," Centuri's "Eagle," Bally's "Xenon" and the new Rock-Ola "May 2." Proof of the pudding is in the pie, as the first shipment was an immediate sell-out and orders are continuing to mount. As John pointed out, Rock-Ola put the sound of the full size model into this compact unit and that is a big attraction. Gremlin/Sega's "Space Tactics," a "fantastic arcade piece," is anxiously awaited at Empire. Another very outstanding new machine John raved about is the Centuri/Amstar "Phoenix." Test reports are "phenomenal." A non-player most of the time, John was in the showroom until closing playing "Phoenix," and he wasn't the only one who couldn't tear himself away from the game.

**ATTENTION PHONO OPS.** Following are a couple of singles recommended for jukebox play:

**"Crying" by Don McLean (Millenium/RCA), produced by Larry Butler, who's done many a Kenny Rogers hit. Tune, by the way, is the Roy Orbison hit of 1961. Gus' other pick is a two-sided by Elvis Presley (RCA) "Guitar Man / Faded Love."

**EASTERN FLASHERS**

Operator Bob Wnek (Week Vending) and Jim McKitrick of the Bally Northeast office in Buffalo rate a giant salute for their efforts in securing a favorable ruling which paved the way for a number of video games in Buffalo. Legislative activity will be a major focus this year in various areas of the state to combat ordinances which adversely affect coinops. A special committee formed by the New York State Coin Machine Assn. will be charged with the task of dealing to an end to this situation.

The NEW YEAR is off to a great start at Bally Northeast-Syracuse, thanks to some very exceptional new games like the Bally "Xenon" pin, Midway's "Pac-Man" and Atari's "Battlezone," to name a few. The cabinet is starting to take off, as we learned from Jack Schaefer from Bally's Florida. According to him, it is another hit, with "Asteroids" still very strong and Stern's "Berzerk" testing out "fantastically." Betsey is working on plans for a special sales incentive promo on Rock-Ola phonos and Automatic Products smalls. Jack also feels that very good trips will be ordered for the year and along with customers the district's sales staff will also be eligible to win. For further details give Art Wanner a call at (201) 440-2200.

**STATE ASSOCIATION NEWS**

The Florida Amusement Vending Assn. annual convention and trade show will be coming up March 26-29 at the Sheraton Twin Towers in Orlando. This function is noted as the largest and most international on the state level. The 1981 edition will feature a minimum of 80 exhibit booths along with a full agenda of business meetings and special events. For registration and exhibit information call the FAVA headquarters office in Tallahassee at (904) 575-8137.

ILLINOIS MACHINE OPERATORS ASSN. has reconsidered an earlier decision to cancel its 1981 Pool Tournament and will definitely run one this year. Dwain Kramer was in charge of the proceedings with Ward Brown serving as tournament coordinator. Finally, the Holiday Inn East Holdomine in Springfield. Thus far, 121 locations (90 men's and 37 women's) have signed up.

The NEW STATE OF ORATORS elected by Amusement & Music Operators of Virginia at its annual convention were officially installed at the association's Jan. 18 board meeting. Newly elected officers are: president, John P. Neuberry, Jr., first vice-president, Doug Schell; second vice president, James D. Thompson; and secretary, John D. Decker, Jr. The third vice president, Ed Schultz, was re-elected. Sandy Collette, the incoming first vice president, Ray Conover, the incoming second vice president and John P. Neuberry, Jr., the incoming third vice president.

MUSIC OPERATORS OF MICHIGAN also rates a salute for its efforts in delaying a proposed tax on collections (Cash Box, Nov. 8, 1980). The association alerted members in plenty of time to rally in support of opposing the tax — which further exemplifies your state association's ability to get the job done.

**Indy Calendar**

**March 26-30:** Florida Amusement Vending Association; annual convention & trade show; Sheraton Twin Towers; Orlando.

**April 3-5:** NAMA Western Convention; Phoenix Civic Center; Phoenix, Ariz.

**May 8-9:** Ohio Music & Amusement Assn.; annual convention & trade show; Columbus Hilton Inn; Columbus.

**May 8-10:** Music & Amusement Assn. (N.Y.); annual convention; Knus's Country Club; Monticello, N.Y.

June 4-7: Music Operators of Texas; annual meeting; Houston.

**June 5-6:** Wisconsin Music Merchants Assn.; annual convention; Holiday Acres, Rib Mountain, Wis.

**July 24-26:** Amusement & Music Operators of Tennessee; annual convention; Hyatt Regency; Nashville.

**Sept. 11-13:** No. & So. Carolina (combined) state association; meeting; Carolina Inn; Columbia, S. C.

**Sept. 11-13:** So. Carolina Coin Operators Assn.; annual meeting; Columbia, S.C.

**Oct. 6-8:** IA convention; International Trade Center-Harumi bidg.; Tokyo, Japan.
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COLLECTORS, DEALERS VISITING N.Y. CALL (212) 632-2447. 1000's of 45s, LPs — Collectors items. Rock 'n' Roll. $1.00-S $15.00. Call 9:00 a.m. to 5:00 p.m. Monday through Friday. Tax included. $1.00 for gift during — Monon $5.00 or 10.00 each. Country, VIDE0 DEC. EVO. N. Baldwin Blvd., Baldwin, N.Y. 11510.

EXPORT ONLY. All brands phonograph records and pre-
recorded audio and video tapes (NTSC and PAL). Also larger selection of attractive close-out offers. 33 years of specialized service to record and tape aficionados throughout the world. Overstock dealers and distributors welcome. ALBERT SCHULTZ, INC. 115 West 109th St., New York, N.Y. 10025. ALBERTREY Tapes. 2346 East 89th Street (212) 862-4122.

FOR EXPORT. All labels of phonograph records, car-
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HOUSE OF OLDIES: World's headquarters for out of print 45s and LPs, catalog is $1.00. Special: First American 200 for 25¢. Limited edition Christmas records 25¢ to 95¢. JR 3942 121. Battles Christmas Lp on Apple SRK 1000. 20% off sale. HOUSE OF OLDIES, 1787 8th Avenue, N.Y. 10114.

FREE CATALOG. New York's largest and most compulsive One-Stop searching in OLDIES BUT GOODIES. Record-
shops and chains only. Write to: Paramount Records Inc. 140th Street, New York, N.Y. 10014.


ATTENTION ANCOUSALES! Let us total your comedy ser-
dies and film database of the last five years on your equipment. Individual Custom Cassettes and much more. Send for FREE INFORMATION PACKETS. PETER BARTON PAL. BOX 482-C. Piedmont Calif., 93501.

HUMOR

FREE! Catalog of comedy material for teens, comedians, comics, comedians, comics, comics, and people who like to laugh. Need to be funny fast! Include $10 and receive 11,000 classified comedy material from the professionals. Edmund Drinn, Box C-203, Pineville, California 95660.

NATIONAL CONFAB — Artists and staffs of RCA Records met at the Sheraton Univer-
sal and Universal Studios recently to discuss corporate strategy, exchange ideas and honor achievements. Some highlights of the convention, which drew RCA Records per-
sonnel nationwide, included live shows and guest speakers from throughout the organiza-
tion. Pictured in the top row are (l-r) Bob Sinner, president, RCA Records; Sid Shainberg, president and chief operating officer of RCA, Inc.; Danny Bramson, president of Backstreet Communications, Al Bergamo, president of RCA Distributing Corp.; Lew Zimmerman, branch rep; Rick Weber, Riley Parker and Tim Sullivan, branch reps; Suter, Mel Alpert, exec-
tive vice president and general manager, Cash Box; George Albert, president and publisher, Cash Box; Donna Iris, Carousel/MCA Records artist; Rick Froi, president, Carousel; and Bergamo, pictured in the bottom row are (l-r) Jim Foglesong, president, RCA Nashville; Ron Chancey, president of A&R, Nashville; Suter; Pat Pipollo, vice president of promotion; Martha Thomas, RCA & Promotion Person of the Year, Gene Froehlich, head of RCA Records Group; Bergamo; and MCA artist Bernadette Peters.

FOR SALE: Seth Bergad, Mystic Lots, Hawkins, Doubles-
tons, Siberia, Baron-B, Silver Sale, Bunting, and assorted prices for immediate sale. ISLAND COIN ENTER-
PRISES. P.O. BOX 258364 AGUA DULCE 93510. TEL: 477-9515.

FOR SALE: One penny talks the new $4,000, Used Ck.

NEED A LAWYER? Call Law Offices of L. Bob Werner, (213) 256-5583, 42-722, 2655 Sunset Blvd., 20th Floor, Hollywood, CA 90026 or 18071 Ventures Blvd, Encino, CA 91316. We strive to serve the legal needs of entertainers, managers, songwriters and producers.

PHOTOGRAPHY: Industry Pro's! Bills/Composers —

REAL ESTATE CONSULTANT: Call or write W. L. Tim-

INCOME TAX SPECIALIST — to musicians - Paul Miller,

MISCELLANEOUS

JUBILEE BOXCAR newsletter 515 year, samples $1.

MOVIE MATERIAL (Posters, Stamps, Lobby Cards, etc) for

MUSICAL INSTRUMENTS: Professional, Humor, Miscellaneous. P.O. BOX 5599 IN CASH BOX. To place your ad call Marilyn Fradel (213) 484-6241 or write Cash Box, 636 Sunset Blvd. Box 690, Holly wood, CA 90028.
**Weeks On Chart**

<table>
<thead>
<tr>
<th>Week No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>35</td>
<td>AGAINST THE WIND BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>Capitol SOD-12041</td>
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<td>FACES EARTH, WIND &amp; FIRE (ARC/Columbia KC 2 39768)</td>
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<td>XANADU ORIGINAL SOUNDTRACK (MCA-61000)</td>
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<td>38</td>
<td>DIANA DIANA ROSS (Motown M-8926)</td>
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<td>39</td>
<td>MADE IN AMERICA THE BLUES BROTHERS (Atlantic SD-16125)</td>
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<td>40</td>
<td>GAP BAND III GAP BAND (Mercury/Polygram SM-1-4003)</td>
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<td>41</td>
<td>FREEDOM OF CHOICE DEVO Warner Bros. BSK-34323</td>
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<td>WINELEGG GROVER WASHINGTON, JR. (Atlantic 61-360)</td>
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<td>43</td>
<td>9 TO 5 AND ODD JOBS DOLLY PARTON (RCA AHL 1-36327)</td>
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<td>HORIZON EDDIE HARRITT (Atlantic 61-276)</td>
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<td>TOUCH CDH FUNK SHINE (Mercury/Polygram-4022)</td>
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<td>TP TIDY PENDEGRASS (Phil. Int./CBS FX 28745)</td>
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<td>GREATEST HITS THE DAN RICE BOYS (MCA-3-516)</td>
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<td>GREATEST HITS VOLUME TWO LINDA RONSTADT (Asylum SD-518)</td>
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<td>HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Warner Bros. BSK-34323)</td>
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<td>ALIVE KENNY LOGGINS (Columbia G-36736)</td>
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<td>AS ONE THE BAR-RAYS (Mercury/Polygram SM-1-3844)</td>
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<td>FEEL ME CASIO (Chocolate City/Polygram CCLP 1987)</td>
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<td>LIVE &amp; MORE ROBERT ALLING &amp; PABLO BRYSON (Atlantic SD-2-7049)</td>
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<td>ARETHA FRANKLIN (Atlantic 8027)</td>
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<td>YESHOWS YES (Atlantic SDJ-510)</td>
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<td>IMAGINATION THE WHISPERS (PolyGram/LA 3576)</td>
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<td>STAND IN THE FIRE WARREN ZEVON (Asylum SD-518)</td>
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<td>SECONDS OF PLEASURE ROCKPILE (Columbia FC 39866)</td>
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<td>THIS IS MY DREAM WARREN ZEVON Switch (PolyGram/GH 9961)</td>
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<td>SHAVED FISH JOHN LENNON (Capitol SW 3421)</td>
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<td>THE WANDERER DONNA SUMMER (Serenity 881)</td>
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<td>ARC OF A DIVER STEVE WINWOOD (Island XPS 9576)</td>
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<td>IRONS IN THE FIRE TELEMA MARIE GENTRY (Zephyr Z-517)</td>
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<td>I BELIEVE IN YOU DON WILLIAMS (MCA-51323)</td>
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<td>67</td>
<td>REMAIN IN LIGHT TALKING HEADS (Sire SRK 6995)</td>
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**January 31, 1981**

<table>
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<th>Week No.</th>
<th>Title</th>
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<th>Label</th>
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<td>1967-1970 THE BEATLES (Capitol SKBO 3404)</td>
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<td>PARIS SUPERTRAMP (A&amp;M SP-6702)</td>
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<td>GIVE ME THE NIGHT GEORGE BENSON (Columbia Warner Bros. HG 3593)</td>
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<td>1962-1966 THE BEATLES (Capitol SKBO 3403)</td>
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<td>HOLD OUT JACKSON BROWNE (Asylum 5-511)</td>
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<td>CHIMP MUNK THE CHIPMUNKS (Exporl XL-6009)</td>
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<td>JERMAINE JERMAINE JACKSON (Motown M-14999)</td>
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<td>POSH PATRICE RUSHEN (Epic RE-302)</td>
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<td>CATHOLIC BOY THE JIM CARROLL BAND (Aspid SD-36-132)</td>
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<td>SCARY MONSTERS DAVID BOWIE (Columbia ASDL-3647)</td>
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<td>FULL MOON CHARLIE DANIELS BAND (Epic FE-8548)</td>
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<td>THE BEATLES (Capitol SWBO-101)</td>
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<td>RADIO LAND NICOLETTA LARSON (Warner Bros. BSK 3302)</td>
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<td>STONE JAM SLAVE (Columbia Atlantic SD-5224)</td>
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<td>LIVING IN A FANTASY LEO SAYER (Warner Bros. BSK 3480)</td>
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<td>IMAGINE JOHN LENNON (Columbia SW 3576)</td>
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<td>MICKEY MOUSE DISCO Disneyland 2904</td>
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<td>GREATEST HITS D.K. HOOK (Capitol SOD-12122)</td>
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<td>CANDLES HEATWAVE (Epic FE-28783)</td>
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<td>THE WILD THE WILLING AND THE INNOCENT PATRICK JONES (Chrysalis S2-7053)</td>
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<td>AEROSMITH'S GREATEST HITS AEROSMITH (Columbia FC 39866)</td>
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<td>LATE NIGHT GUITAR EARL K. MISSOURI (Liberty LT-1279)</td>
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<td>GREATEST HITS ANDY GIBB (RSO RX-1-2001)</td>
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<td>SKYPORT SKY (Salsoul/RCA S6357)</td>
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<td>CARNIVAL ZEPHYR CYRA (MCA-3445)</td>
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<td>HAWKS &amp; DOWES HES.LEO.G (Atlantic 213866)</td>
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<td>THE NATURE OF THE BEAST APRIL WINE (Capitol SOD-12123)</td>
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<td>ALL SHOOK UP CHERLICK TRICK (Epic FE-28968)</td>
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<td>BORDERLINE PAUL GOTTOH (Warner Bros. BSK 3489)</td>
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<td>BLACK SEA XTC (Virgin/RSO VA 13147)</td>
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<td>100</td>
<td>DIRTY MIND PRINCE (Warner Bros. BSK 3478)</td>
<td>7.98</td>
<td>96</td>
</tr>
</tbody>
</table>
NARM follows the sun to Florida for its convention in 1981. PLAN TO BE THERE! At the Convention? Yes! But more important: PLAN TO BE THERE when your industry emerges from the economic doldrums of the recent past into the warm sunshine of the future. PLAN TO BE THERE in 1982 and 1985, and 1989, when the planning you do today makes you an integral and successful part of that future.

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PLAN TO BE THERE as bar coding of all records and tapes leads the way to professional effective inventory management.

AND PLAN TO BE THERE to reap the true benefits of the "Give the Gift of Music" campaign, through increased sales of records and tapes, as the consumer no longer sees giving the gift of music as a revolutionary new concept, but embraces it as part of a daily accepted, ingrained buying pattern.

PLAN TO BE THERE at the exciting 1981 Convention Business Sessions! They will deal with planning for the opportunities ahead. PLAN TO BE THERE when experts in dozens of fields of endeavor, examine, analyze and help you PLAN TO BE THERE, in the exciting future of the 1980's.

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

PLAN TO BE THERE!

FOR REGISTRATION INFORMATION CONTACT

NARM INC. ■ 1060 KINGS HIGHWAY NORTH ■ CHERRY HILL, N.J. 08034 ■ (609) 795-5555