PolyGram Records.™
The One Company.™

#1 Kool & the Gang ‘Celebration’
Pop single charts—all trades

#1 Gap Band ‘Burn Rubber’
(Why you wanna hurt me)
Soul single charts—all trades
EDITORIAL Do Unto Others

The recently released U.S. Department of Commerce figures on record exports for 1980 brought some interesting facts to light. First, unit volume of L.P. export was up — an encouraging development in light of lower sales domestically. However, on the other hand, sales revenues for the increased volume were lower than ever.

What does this mean? Clearly, American companies spent much of 1980 "dumping" their unsold product overseas. In order to ameliorate the effects of their own over-production and misjudgement of what the American public would accept, the American companies chose to flood overseas markets with cheap product.

The American music industry is the biggest and richest in the world; the American market is by far the most lucrative in the world; the Americans have always been the pacesetters. Why then do American companies have to be so insensitive as to flood smaller, poorer markets with cheap, unwanted product?

In years past, buying American meant buying quality. American industry set an example for the world to follow. Americans built the best, sold it honestly, and the rest of the world could only look on in envy.

These latest figures from the Commerce Department are disturbing, to say the least. The American industry was indignant a year ago when it was discovered certain Canadian companies were dumping product here. If American companies are to retain their reputation as the best in the world, they should behave with more integrity than what these latest export figures imply. Cash Box would like to remind all involved that there really is something called the "Golden Rule."

NEWS HIGHLIGHTS

- Flood of cutouts, discount and midrange product reduces dollar value of U.S. disc exports in 1980 (page 5).
- Radio deregulation bills are introduced in both the Senate and House of Representatives (page 5).
- RIAA executives hit with fines, subpoenas for refusal to surrender documents in Sam Goody counterfeit case (page 5).
- "All American Girls" by Sister Sledge and "Kings Of The Wild Frontier" by Adam And The Ants (new and developing artist) are the top Cash Box Album Pips (page 11).
- "Keep This Train A-Rollin' " by The Doobie Brothers and "Who You Foolin' " by Diana Canova (new and developing artist) are the top Cash Box Singles Pips (page 13).
Alcoa Aluminum Ups Price Of Lacquer Disc Element

by Michael Glyn

LOS ANGELES — A crisis for lacquer disc manufacturers for the recording industry was averted last week when Alcoa, sole supplier of aluminum parts used in making the lacquers, notified accounts that it will continue to manufacture the product indefinitely.

Alcoa said that while the Pittsburgh-based company had previously considered halting production of the lacquer it called “circulars,” they are known, Alcoa has instead initiated a price increase of approximately 28%. According to the spokesman, Alcoa had charged $5-7 per pound for the recording circulars, which under the new pricing schedule will be upped to $7-$9 per pound.

The reason for the increase, continued the Alcoa spokesman, was that the company “has been presently operating at a loss.”

“The equipment we are presently using to produce this high quality, labor intensive product is outdated and certain necessary capital equipment, which is required to upgrade the production line and thus maintain the high standards of quality,” said the spokesman, adding that “the increase is necessary for the company to continue production.”

They said that the increase would be effective the first of the month.

Ed Khoury, president of Capitol Magnetics Products, a division of Capitol Records and one of the three domestic manufacturers of lacquer discs for the recording industry, indicated that reliance on Alcoa as sole supplier of the aluminum circles has been “a source of concern.”

As a result, Khoury said Capitol has been “investigating alternate sources of the aluminum product.”

“We have feared for quite some time that Alcoa might feel the market for aluminum (circles) used in lacquers to be somewhat limited in scope,” stated Khoury. “So, for about the last two years, we’ve been in stages of exploring alternate sources of supply for this product, which, at this time, we are trying to develop.”

Khoury went on to note that, up to this point, “the products secured for testing have varied in readiness and preparedness for coating,” with some being considered as “unsuitable.”

In making the lacquer discs, the aluminum requires a highly polished surface, which is cleaned, put on a conveyor belt then sprayed or coated with the lacquer.

Flood Of Cutouts Reduces Dollar Value Of U.S. Exports

by Michael Martinez

LOS ANGELES — United States record exports increased 37% in 1980 to 17.5 million units, as opposed to an increase of 44% in 1979 according to figures compiled by the U.S. Department of Commerce.

Although the number of record units exported during 1980 rose, based on January through November totals, the dollar value in tapes exported overseas also declined from $54.9 million in 1979 to $53.5 million in 1980, reflecting an increase in the number of cutouts, discount and midrange product being merchandised overseas.

“Our exporting of cutouts has risen immensely,” commented a spokesman for one export outfit. “The rate of cutouts to mainline product has risen from maybe 2:1 to 5:2 over the last year.”

”The dollar value in tapes exported overseas also declined from $8.6 million in 1979 to $6.3 million in 1980, a drop of 27%,” the official noted. “In the case of the LP tape exports in 1980 was $59.9 million, a decline of 6% from the 1979 figure of $63.6 million.”

According to the Commerce Department’s International Trade Bureau, the dollar figure is based on the amount each LP record is sold for in a foreign country at retail.

Japan, Mexico, Argentina, Sweden and Canada are the top five recipients of U.S. record exports, with Japan registering 2.1 million units at a dollar value of $9.7 million. In 1979, the U.S. exported 2.1 million units to Japan at a dollar value of $12.6 million.

Mexico received 687,880 record units at a dollar value of $2.5 million during 1980, compared to 499,728 record units at a dollar value of $2.5 million in 1979.

Record exports to Argentina in 1980 totaled 537,919 at a dollar value of $1.6 million, compared to 159,722 at a dollar value of $591,032 in 1979.

Sweden imported 1.2 million units at a dollar value of $1.9 million in 1980, compared to 1,282 record units at a dollar value of $2.3 million in 1979.

Canada received 1.4 million record units

(continued on page 12)

Deregulation Bills Are Introduced

In Senate, House

WASHINGTON — Separate bills regarding radio deregulation, with an emphasis on license renewal terms, have been introduced in Congress in both the Senate and House.

The bill introduced in the Senate by Sen. Harrison Schmitt (R-N.M.) includes the basic deregulation plan passed by the Federal Communications Commission (FCC) (Cash Box, Jan. 24, as well as procedural changes in licensing that would make it possible for an indefinite period of time and, at the same time, permit any interested parties to petition.

(continued on page 45)

RIAA Executives Hit With New Subpoenas

by Dan Nooger

NEW YORK — Following the refusal of the Recording Industry Assn. of America (RIAA) to surrender in court any more of its disputed anti-piracy task force field reports in the Sam Goody, Inc. counterfeiting records case, Kenneth Holmes, chief attorney for the retail chain, issued subpoenas returnable Feb. 10 to Stanley Gortikov, RIAA president; Joel Schoenfeld, staff counsel to the group’s counsel; and Suellen Yarnell, RIAA special counsel, anti-piracy, to appear and surrender the documents.

The previous day, Federal District Court Judge Thomas C. Platt, stating that he

found no basis for RIAA’s continuing refusal to deliver all of the original field investigation reports and the contents of the field reports to the defendants, said that the appeal by Goody’s July 1980 subpoenas, filed Yarnell and Roy Kulcsar, RIAA attorney, $1,000 each per day for each day the RIAA does not deliver the disputed subsumed files and documents, and until Yarnell agrees to resume his testimony in open court on the documents, the government will not be served any documents which have already been produced (Cash Box, Feb. 7).

Platt ruled that the RIAA’s continued refusal to produce the documents was “in effect a refusal to comply with the court’s order.”

In its recent decision, the court had refused to grant a stay of execution of the fine pending application of RIAA attorneys to the Second Circuit Court of Appeals for a stay. Kulcsar delivered to the court clerk an inventory of the contents of Schoenfield’s file cabinet, but Judge Platt insisted on delivery of the contents themselves for his in camera (in judges’ chambers) inspection.

Platt’s decision to release the evidence to the defendants was “not in fact based on his review of the reports, and that there was a substantial probability that the defendants will share relevance.”

The court had ordered RIAA to turn over all of the documents which were not entitled to any anti-piracy reports that made no reference to the specific defendants or parties involved in the indictments. The court noted that the speech given by Gortikov, which formed the basis of the defendants’ claim of entitlement, was not in fact based on his review of the reports, and that there was no basis for the court’s order of the documents to be surrendered.

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Record Shack In Chapter XI Filing

NEW YORK — Record Shack, the Edward Portnoy-owned one-stop chain based here, has filed for voluntary reorganization under the bankruptcy laws.

In a petition filed Feb. 4 in U.S. Bankruptcy Court for the Eastern District of New York, the five-unit chain listed assets of $8,016,084 and liabilities of $12,850,010. Record Shack operates one-stops in New York, Atlanta, Los Angeles, Cleveland and Dallas.

Major creditors, based on amounts owed by the various outlets, are as follows: Columbia Records, $3,324,000; RCA Records, $1,955,000; PolyGram Distribution, $1,934,000; Capitol Records, $1,667,000; WEA Corp., $1,349,000; Pickwick International, $442,000; Sugarhill Records, $150,000; TDK Electronics, $147,000; and MCA Distributing, $109,000.

A branch-by-branch breakdown of assets and liabilities, respectively, revealed the following totals: Cincinnati, $22,303,452; New York, $13,000,415; Chicago, $4,348,645; Dallas, $1,599,842 and $139,621; Atlanta, $1,458,338 and $2,293,377; and Los Angeles, $671,831 and $1,867,327.

The controversy over the documents took a sharp turn on Jan. 31, when Kulcsar submitted to the court a letter stating the RIAA’s position that the defendants were not entitled to any anti-piracy reports that made no reference to the specific defendants or parties involved in the indictments. The letter further noted that the speech given by Gortikov, which formed the basis of the defendants’ claim of entitlement, was not in fact based on his review of the reports, and that there was no basis for the court’s order of the documents to be surrendered.

The documents have been the subject of numerous legal maneuvers over the past year, with the RIAA in November insisting that the case be tried in the Second Circuit that stated, “all the defendants could legitimately demand would be the release of all reports that were released to the RIAA or to the prosecution in the investigation in 1979.”

Platt ruled that he would not protect names of stores of RIAA investigators (except those involved in criminal investigations), although Kulcsar contended that to do so violated both attorney-client privilege and the work-product rule, stating, “I haven’t seen any material

(continued on page 45)

Cash Box / February 14, 1981

ZAPPERS GOLD — During the recent second annual Funk Awards ceremony held in Hollywood, Roger Troutman (leader of War, Wu Bros. group) received a gold album for the group’s self-titled debut LP from the master tumbulator himself, George Clinton.
Top 40/Oldies KRLA Moves Into Music Radio Lead In L.A.

by Mark Albert

LOS ANGELES — The Fall Quarterly Measurement advance Arbitron ratings have been released for Los Angeles, Chicago and Philadelphia, showing some major changes in the L.A. market.

The most significant L.A. development involved Metromedia's AOR kingpin, KMET, which, after a couple of years of dominating the active music stations, was knocked from the top position, falling to a 3.6, down from 5.0 in the Summer Quarterly book. In the move so far, the market overall for 12+ in the metro area behind talk, all-news and beautiful music stations, fell to eighth in the 12+ category. Equally significant was a full point jump out of KGM/Oldies Top 40 formatted KRLA, which made it the leading music station with a 4.1, up from 3.1 in the Summer book.

KRLA also moved to sixth in the overall market, 12+, behind talk radio KABC, which fell to 6.9 from 7.6 without Dodger baseball; beautiful music formatted KBIG, with 5.1, up from 4.8; all news KFWB, with 5.1, up from 3.8 beautiful music; KJOL, with 4.3, down from 4.6; and all news KNX-AM, with 4.2, up from 4.0.

Top 40 stations in general benefited the New 6X6 Cassette Packs Need More Testing—Retailers

by Michael Martinez

LOS ANGELES — A recent cassette packaging test conducted by three major labels has yet to yield conclusive results, according to comments from retailers who participated in the test.

Most accounts contacted by Cash Box noted that the 6X6 cassette format, developed by Shorewood Packaging for Columbia, Chrysalis and Arista, (Cash Box, Oct. 11, 1980), featured improved graphics and product information, which sparked increased consumer curiosity. However, the retailers also noted that the test packages contained what was described as valuable, although the display case used for the new package clearly indicated there were cassette packs.

Adding to the uncertainty of the results, the retailers further noted that the third titles offered in the Barbra Streisand's

Country And Pop Promotion Teams Working Together For Crossover Hits

by Jennifer Bohler

NASHVILLE — The presence of so many country artists on the Cash Box Top 100 Singles chart would seem to indicate more involvement on the part of record labels' pop promotion teams with their Nashville counterparts. A Cash Box survey of labels revealed that this observation is not necessarily accurate, with all of the major country promotion teams working closely with the Los Angeles and New York staffs.

As well as field representatives, as standard procedure long before the current country craze swept the nation. The labels do, however, agree that the basic interest from the coast offices has increased during the past year and give credit to pop promotion in helping to break country artists on the pop charts.

The latest Dolly Parton single, "9 To 5," rapidly approaching the #1 position, Ronnie Milsap's "Smoky Mountain Rain" moving to #26, and Elvis' "Guitar Man" bulging to #47, RCA appears to be one of the most successful labels crossing records to the pop charts. According to Joe Galante, vice president of marketing, RCA, Nashville, the success is due in part to radio's acceptance of country music, and in part to the efforts of the pop and country promotion teams.

"In terms of formats, there are more similarities between country and pop radio than there used to be — Top 40, to a degree, has softened up," he said. "We find ourselves not only with people leaving country records, and we're working closely with the Los Angeles and New York staffs, as well as field representatives, as standard procedure long before the current country craze swept the nation. The labels do, however, agree that the basic interest from the coast offices has increased during the past year and give credit to pop promotion in helping to break country artists on the pop charts."

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Rush lifts rock 'n' roll to new heights, with "Moving Pictures."

SRM-1-4013

Produced by Rush and Terry Brown

Rush appears on Anthem Records in Canada.

Sharon Redd

Sharon Redd, veteran singer, actress and dancer, "show business is a business that may take many years. Now I feel like 'I'm my master's degree.' Her debut Prelude LP, "Sharon Redd," is filled with danceable & R&B and, with the success of the single, which is gaining a new level of recognition as a solo performer.

Redd, born in New York City and raised in Norfolk, Va., came from such a musical family that her career choice was almost inevitable. Her father, Sr., was bandleader and King Records A&R man; her stepfather played with Reuben Phillips' orchestra at the Apollo theater and backed performers ranging from Ella Fitzgerald and Benny Goodman to touring Motown acts; and her brother, Gene Redd Jr., sang with the Flit Tones and, as producer and songwriter, was responsible for Kool & The Gang's early hits. Redd spent a lot of time at the Apollo and at King Records and also had classical voice training.

Her first break came when she beat out 15 contestants to become the "Shaefer Beer Girl" in New York and performed with Bobby Bland, Patti LaBelle & The BlueBelles and Lou Rawls. She then spent over two years backing up the Australian production of Hair and had her own TV show. Back in New York, she was contracted with Barry Manilow and Helen Reddy, appeared in The Wedding of in London. She performed in New York's Shubert Theatres and made a guest spot on Talkin' Blackie Clark on stage and TV appearances.

Redd then spent five years with Bette Midler's Harlettes. "We became an important part of the show," she says. "We had to move scenery as well as sing, dance and go through costume changes." She also sang with Barry Manilow and Helen Reddy, appeared in The Wiz and did extensive session vocalizing.

In 1979, the Harlettes received an offer from Columbia, which, according to Redd, was "seeking a new Pointer Sister." As such, Bette Midler, who found herself between the more kinetic Link Wray power chord style, and Kevin Moorey's abrasive Bo Diddley-inspiration.

Ant says he first became interested in tribal music after viewing the Lindsay Anderson film, which used the African religious chant "Missa Luba" in its sound track. "After that, I just broadened it right out. I bought music by American Indians and creoles, and I decided to go deeper into the different tribal areas, everywhere from Burundi to Pygmi to Maori to Zulu. The attraction to me was to find something as far away from rock 'n roll as possible and work it back into the rock framework. It's so ethnic that out of like six hours of tribal music you might find 10 seconds that can be used that will make sense to the Western ear.

And, indeed, the tribal sounds are used subtly on "Kings of the Wild Frontier," giving "Antmusic" its hoped-for distinctiveness without compromising its essentially rock 'n roll flavor. "I can't really say that 'Antmusic' is this, that or the other," Adam was wide awake when we sat down. "We're quite open that if we want to write a spaghetii western style like Los Rancheros or a heavy-over-the-sides pirate number like Jolly Roger, we will. Or we might choose to keep up a certain amount of unpredictability from myself, if your audience knows what you're going to do next you've had it. You just turn into this dinosaur that never knows when to die, and you end up playing your greatest hits every night, which is awful."
Instead of resting on past laurels, Cash Box takes its unparalleled coverage of country radio one step further.

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Advertising Deadline: February 26, 1981 Issue Date: March 14, 1981

Tune in to the most exciting trend in broadcasting today with an advertising message in the only reference source for country radio.

When it comes to reaching country music programmers, it's frequency that counts. And Cash Box, the only trade to devote a full page every week to country radio, now gives you the opportunity to present your important message to station decision makers 52 weeks a year via the ultimate country radio source book.

1981 COUNTRY RADIO DIRECTORY. The only reference tool in the business devoted to country radio containing names and addresses of country radio stations, programming services, record companies, independent promoters, plus the "Programmers Choice Awards."

Contact Jim Sharp in Nashville at (615) 244-2898 to reserve ad space today! It's the perfect way to boost your ratings at country radio.
American Can '80 Earnings Dip 33%

LOS ANGELES — Citing "inflationary cost pressures and weak demand in many of the company's key markets," American Can Co. reported decreased earnings for both the fourth quarter and all of 1980. The company also reported a loss for its Pickwick International subsidiary, reflecting a "continuing weak demand for pre-recorded music products."

Fourth quarter net income fell 22% to $19.1 million, or 95 cents a share, from $24.4 million, or $1.23 a share in the similar 1979 period. Revenue increased 6% to $2.93 billion from $2.76 billion.

Despite record 1980 revenue of $4.81 billion (up 6% from last year's $4.52 billion), full-year net profit dropped 33% to $55.7 million, or $4.26 a share, from $127.3 million, or $6.44 a share, in 1979.

Commenting on the results, William S. Woodside, chairman and chief executive officer, said, "We are confident that the company's strategies and demand return to more normal levels, earnings will improve."

Cornelius Named To Exec Director Position at NMA

NASHVILLE — Music business veteran Dale Franklin Cornelius has been named executive director of the Nashville Music Assn. (NMA). The appointment, which followed months of extensive interviews, was announced by the organization's chairman, Jimmy Bowen. Cornelius will report directly to the NMA's nine-member board.

Cornelius, whose career in the business spans more than a decade, moved to Nashville in 1978 following a six-year association with the New Riders of the Purple Sage as the group's road manager. In his new position, he said the first order of business would be a series of fund raising events, including showcases by local talent and a possible television show. Additionally, he plans an extensive drive to attract new members to the NMA and hopes to reach the 1,000 mark by the year's end.

"We have many goals and objectives," Cornelius said. "We want to get the entire Nashville music community involved in the NMA, as well as our associates in Los Angeles, New York, Memphis, Atlanta and other music centers. There's so much music in Nashville, and for so long, people have associated Nashville with the country image — we want to include country, but we also want the other forms of music here recognized."

In addition to her association with the New Riders of the Purple Sage, Cornelius worked with the Grateful Dead as assistant to the group's manager from 1970-72. She has worked in radio, advertising and record distribution before being named assistant manager of New York’s Fillmore East Theatre in 1968.

Suzanne de Passe

De Passe Named To President Post at Motown Prod.

LOS ANGELES — Suzanne de Passe has been named president of Motown Prod., the corporate division handling theatrical projects, motion pictures, television production, internal creative development and a soundtrack music department. De Passe is the first president of Motown Prod., with creative autonomy.

Awarded a $10 million budget for acquisition and development of properties, de Passe will head the operation that has already finished the television movies Last Song, starring Lynda Carter, and Callie and Son, starring Lindsay Wagner. "We have a backlog of concepts and properties that will now be developed," says de Passe. "We will place strong emphasis on creative talent existing in our organization, for that is the resource that made the record company unique in the industry. In addition, we are extremely interested in attracting the best outside material possible." 

The music department at Motown Prod. will deal with acts on a variety of labels in the coming projects. "We want to expand the scope of our prior soundtrack experience," de Passe explains. In the past, Motown Records soundtracks have included two Academy Award nominations — the title cut from Lady Sings The Blues and "Do You Know Where You're Going To" from Mahogany — as well as "With You I'm Born Again," Marvin Gaye's Fists of Fury soundtrack single, "It's My Turn.

In the area of Broadway-type musicals, de Passe notes, "we have three shows in development," de Passe notes. The shows include Satchmo, based on the life of Louis Armstrong; Hitville U.S.A. and Daddy Goodness. De Passe joined Motown Records in 1968 as creative assistant to Berry Gordy, Motown Industries chairman. She later assumed the positions of vice president, creative division, then vice president of Motown Industries.

She received an Oscar nomination as co-author of Lady Sings The Blues and was also a writer for the ABC-TV special Diana, and head writer for the Jackson 5 special, Goin' Back To Indiana.

Creative Music Get RIP/KECA Catalog

LOS ANGELES — The Creative Music Group recently acquired the RIP/KECA Music catalog, which contains more than 20 ASCAP performance awards and such Jim Weatherly standards as "Midnight Train To Georgia," "Neither One Of Us" and "The Need To Be."

Weatherly, who will now write under an exclusive arrangement with Creative Music, has had his songs recorded by artists such as Gladys Knight and the Pips, Aerosmith, Dionne Warwick, Tanya Tucker, Mac Davis and Andy Williams.

EXECUTIVES ON THE MOVE

Anthony Gross

Handieman Names Hennessey — Handieman Company has announced that Frank M. Hennessey has been elected president and chief operating officer and a director of the company. David Handieman, for president and chairman of the board, will continue as chairman of the board. Hennessey has been in the marketing partner of the Coopers & Lybrand Detroit office for four years. He has been a partner of the international accounting firm for 10 years.

L.A. RCA Has Named — RCA Records has announced the appointment of John Hess as vice president/A&R. He most recently was president of Marketing Ltd. specializing in record production and marketing of audiophile records.

Murphy Named — Warner Amex Satellite Entertainment Company has announced the appointment of Edward F. Murphy as vice president and personal administration. Recently he was director of administration for Viacom International, Inc. in New York. An industry executive, he joined the company in May 1980 with Warner Bros. Records for two years.

Changes At WEA — The Warner/Elektra/Atlantic Corp. has announced the following appointments: William Nash, as special project coordinator, Ed Richardson as sales representative for the Integrity account; and Linda Allison as inventory clerk. Smith, with WEA for the past seven years, started in the Los Angeles Branch warehouse. He was then promoted to inventory sales rep. He was most recently sales representative in the western region. Nash has been working with RCA in the warehouse and shortly thereafter was promoted to the order desk. In 1980 he was promoted to singles specialist and was most recently appointed to a sales representation position. Allison started with WEA in 1978 as the receptionist/office clerk in the Denver office. After a short time, she was promoted to inventory clerk, and was most recently named to a sales staff position in Denver.

MacNeill Named — CBS Records has appointed Mac Records west coast regional promotion manager. Prior to his move to MCA, he was local promotion manager, in New York, for Columbia. Previously to that, he held the same position with Infinity Records in New York.

Smith Named — E/A — The Warner/Elektra/Atlantic Corp. has announced the appointment of Roger Smith as Elektra/Asylum local promotion representative for the Phoenix market. Previously, he was a promotion representative for Associated Distributors for 1½ years. Before that, he spent 1½ years doing retail and warehouse related tasks for Odyssey and Circles Records.

MacNeill Appointed At CBS — Laurie MacNeill has been appointed director, promotion management, CBS Masterworks. She joined CBS Masterworks in 1978 as an assistant manager. From 1976-1978 she served as administrative assistant to the vice president and to the director of publicity at Philips Records.

RCA Appoints Elliott — RCA Records' Red Seal has announced the appointment of Pat Elliott, manager, product management, Red Seal. He joins RCA Records after having spent seven years with Record Bar, Inc. in Durham, N.C., where he was classical buyer and promotions co-ordinator for classical product.

CBS Promotes Pena — CBS Records has named two new appointments to its marketing staff. Tony Gadot has been named manager, international product and Judy Pinkas becomes assistant international product manager. Gadot joins CBS after serving as assistant promotion manager, K-Tel International. Israel. Pinkas has been with CBS Israel for the past two years serving as secretary to the international A&R department.

Rosenman Named — Cherry Lane Music has named Adol Rosenman, Jr. treasurer and chief financial officer.

Sternberg Named — LAX Records has announced the appointment of Harriet Sternberg as director of publicity & artist development. Most recently, she served as director of Startrax Management; with prior two-year stint at Far Out Productions as national publicity director.

Fret Promoted — Steve Fret, controller of Chappell Music and Interison Music, has been promoted to director of finance for the PolyGram publishing companies. Fret, who joined Chappell in 1978 as assistant to the director of finance, was promoted to assistant controller in October 1979 and has served as controller since July 1980.

Swig Leaving Dreamland — Rick Swig, for the past year vice president of promotion and marketing at Dream and Records in Hollywood, is resigning to take over as assistant managing director of Fairmont Hotel Co., based with the Fairmont Hotels company corporate offices in San Francisco. Prior to his affiliation with Dreamland, Swig had been vice president of promotion at Infinity Records for 3½ years, since 1982.

Blakely Leaves DMA — Troy Blakely has announced his resignation as vice president of Divested Management Agency where he had worked for the past eight years. At DMA, he was involved with Rolling Stones, Slugnut, Nazareth, Sammy Hagar and Triumph. He can be reached at (313) 671-5123.

Santoro To Preferred Sounds — Preferred Sounds has announced the election of Albert R. Santoro to executive vice president - sales.

Changes At ARCA — Andrew Bernard has announced his resignation as chairman and president of ARCA. He has been involved in the administration and international royalties division of RCA Records. Jim Gianopulos and Lisa K. Schmidt were recently promoted to eastern regional director of business affairs and eastern regional director of repertoire, respectively, and Joan Robb was recently named membership rep.
ALL AMERICAN GIRLS — Slater Sledge — Cotillion SD 16027 — Producer: Narada Michael Walden — List: 7.98

The title track has the anemic, crowd participation feel of “We Are Family,” but the Sledge girls don’t rely on the same old song approach for the rest of the LP. Artist/pro-ducer Michael Walden is holding the reins this time out and the band is happily going through a melange of pop styles including rock, up-tempo R&B and evocative ballads. “All American Girls” is bounding up the charts, but there are plenty of others to come. Songs like “Ooh You Caught My Heart” and “Music Makes Me Feel Good” stand out.

THE ROYALS — Producer: Bar Cloaded
— List: 9.98

There is a lot of stuff on this LP, and it’s nice to have a band with so many songs. But this album is still not exciting enough to make a big splash.

MONGO BONGO — The Boomtown Rats — Columbia JC 37062 — Producers: Tony Visconti and The Boomtown Rats — List: 7.98 — Bar Coded

Last year’s international hit, “I Don’t Like Mondays,” confirmed that Rat leader Bob Geldof is one of the rock’s finest writers; and “Mongo Bongo” proves just how well and adventurous this Dublin charmer is. Producer Tony Visconti leads the band through a quirky melange of modern styles and, while it misses spots, the album ultimately triumphs. The multi-layered production is a bit disconcerting, but ingenious compositions like “Another Piece Of Red” and “Up All Night” are the Rat’s pajamas.

STIR CRAZY — Original Soundtrack — Posse POS 1001 — Producer: Tom Scott — List: 7.98

Stir Crazy is the comedy film hit of the season, and the soundtrack is every bit as adventurous as Richard Pryor and Gene Wilder’s zany antics. Much of the music was composed by arranger/producer/jazzman extraor- dinary Tom Scott, but composers Michael Masser and Randy Goodrum also show off their talents. The album is highlighted by a Kiki Dee rendered up-tempo track called “Nothing Can Stop Us Now.” However, a ballad by Randy Goodrum and a hot dancin’ number by Lea Thompson take over in a sleeper sensation. Pop and B/C programmers should leap on this soundtrack.

WILD-EYED SOUTHERN BOYS — 38 Special — A&M SP-4835 — Producer: Rodney Mills — List: 7.98 — Bar Coded

38 Special plays raw rock with a heavy metal edge, but it’s not as strong as “The Hermit Of Mink Hollow,” there are some incredibly musical highs, most notably “Healing” the poppy “Time Heals.” The spiritually-themed LP centers on a complex, but easily flowing trilogy that reaffirms Rundgren’s status as a studio wizard. A hypnotic, technically brilliant tour de force.


Antmusic is currently the rage in England, as this Brit fivesome, led by Adam Ant, has been lifted by the country’s young teens to the top of the charts. Using infectious African rhythms, yo-ho-ho pirate-like chants, Ventures guitar and a torrid wall of sound, the band stands as one of the most unique musical entities in the past year. Anti-himself, cops the role of the adventurer in his music, as he writes of American Indians and pirates. AOR should take a chance on this one.


Could this be the new Stax/Volt/R&B dressed up in the new wave clothing? Indeed, this group of London-based wild boys mixes witsy lyrics, “we mean it man” vocals with pumping organ and high-flying horn and R&B days of yore. AOR programmers might be a little taken back by the vintage horn sound, but there are a few albums currently in rotation that are fun. Top tracks are “I’m Just Looking” and “Burn It Down.”

KINGSTON TELEVISION — Adam and The Ants — Epic NJE 36775 — Producer: Tom Allen — List: 7.98 — Bar Coded

The Tourists’ second LP on Epic follows right in the footsteps of its debut released last year, with a tasty, but somewhat uneven presentation of mid-60s inspired rock. Featuring the guitar-bass-keyboard mix of most rock bands of this type, the group is propelled by the versatile voice of Anno Lennox on such cuts as “One Step Nearer The Edge,” “Don’t Say I Told You So,” “Angels And Demons” and “Feel The Static.” For AOR and Top 40 Stands of playing the same old songs over and over again.


Paxton was one of the most politically outspoken folk singers of the ’60s as well as one of the best. None of that wry humor is missing on this album. Songs about women’s rights, the volatile Middle East situation and the state of the economy are rendered with a satirical smile that is missing in much of today’s music. This punk-filled Paxton set is highlighted by “I Thought You Were An Arab.”
**AIMP Meeting Focuses In On Video Concerns**

*by Marc Cetner*

**LOS ANGELES** — Buoyed by the Copyright Royalty Board's decision that放弃了cent-per-tune mechanical rate was justified (see separate story), the Association of Independent Music Publishers (AIMP) held an enthusiastic meeting Feb. 5 that touched on such topics as the new home entertainment technology and exploitation of the ubiquitous VHS tape.

Featuring guest speakers Lester Sill, president of Screen Gems-EMI Music, and Chuck Medhurst, president of Taping Licenses for Music, the meeting drew close to a hundred members of the AIMP. Other business included the nomination of officers and board of directors for 1981.

Sill began the discussion session of the meeting by summarizing Screen Gems-EMI Music's point of view on the video field.

"We're still truly searching for a medium on video cassette royalties," he said. "We will, after all our lawyers okay it, have a floor and a ceiling on our percentage charge when we lease or give synchronization rights on video product. We will be changing 3% of the retail selling price and it will not go below a nickel."

Sill went on to say that while currently there is no legal way to obtain assurance that the constitutes the right rate, publishers should bare up under the trial and error period because video is another source of income for the '80s.

While Sill addressed himself mostly to rights on video disc and cassette, Kaye concentrated on the area of cable TV.

"I think it's interesting to discuss software," said Kaye, noting the current videodisc compatibility problem, "but the real money is in cable. Cable is reaching [emphasis on page 36]

**Gordon Named RCA Music Service VP**

**NEW YORK** — The appointment of Robert Gordon as division vice president, music service, was announced by Robert Summer, president, RCA Records.

Gordon, in his new position, will direct all activities of RCA's Record and Tape Club, as well as other direct marketing activities.

Prior to joining RCA Records, Gordon spent almost seven years in senior management positions with major direct marketing advertising agencies. These positions included senior vice president, Rapp & Collins; partner, TLK Direct Marketing, and executive vice president, Maxwell Srogue Company.

**NYC Mayor Creates Music Industry Council**

**NEW YORK** — In an attempt to "provide a forum for an exchange of ideas between government and industry representatives," New York Mayor Edward I. Koch announced the formation of the Mayor's Advisory Council for the Music Industry.

The council,图案 after a similar program now in operation in the fashion industry, is an 80-member panel made up of representatives of all sectors of the industry. Mayor Koch was to have addressed the first meeting, held Feb. 3 at City Hall, but was away to lunch with President Reagan.

Herbert P. Rickman, special assistant to the chancellor of the City University of New York, referred to the council as the city that had "spent five months going door to door within the industry trying to ascertain if something was needed," and that it was.

For a series of meetings with industry reps, the 80 panel members were finalized, although the names have not yet been released. An Executive Committee will be selected from the ranks to review things within the industry.

Rickman pointed to a number of industry-related projects that the city had become involved in, such as keeping businesses in the city, bringing in awards shows and conventions and creating a citywide salute to the industry, all of which, he added, "will take a council if a council was needed," and that it was. After a series of meetings with industry reps, the 80 panel members were finalized, although the names have not yet been released. An Executive Committee will be selected from the ranks to review things within the industry.

**U.S. Disc Imports Up (continued from page 5)**

The U.S. in 1980 for a dollar value of $3.07 million, compared to 1.1 million record units at a dollar value of $3.2 million in 1979.

Canada, Mexico, Japan, the U.K. and Australia were the leading recipients of U.S. tape exports during 1980. Tape exports to the U.K. totalled $2.1 million, up from $2.08 million in 1979; Mexico received $1 million in U.S. tape exports in 1980, compared with $732,173 in 1979; the U.S. shipped $861,045 in Tapes to Japan last year compared with $286,677 in 1979; the U.K. received $811,279 in U.S. tape exports during the 1980, compared to $570,000 in 1979; and Australia received $502,929 dollars worth of U.S. tape exports in 1980 compared to $291,284 in 1979.

The drop in total dollar value of U.S. tape exports may be attributed to the decline of such shipments to many of the Third World countries.

**For The Record**

It was erroneously reported in the Feb. 7 issue of *Cash Box* that gospel singer An- drae Crouch is an artist with Owest *Cash Box*, the article: "This box contains the only convenience the error may have caused.

**HERE NOW THE SHMOOZ — Paul McCartney has enlisted the help of long-time Beatle associate George Martin for his next album, which is expected to be finished by April . . . The release of the George Harrison album, "Somewhere in England," has again been delayed, and is expected to come out in March 25. It is rumored that the ex-Beatle, who has been described as "extremely depressed" over the death of John Lennon, is attacking a Lennon tribute song to the I.P.O. . . . Hot rumor at CBS has Bruce Springsteen making "Born in the U.S.A" and "Roger Miller has set up a Wendy Williams Defense Fund. The group, whose next LP is to be produced by Ed Stasium (the Ramones) plays Bond's on Feb. 27, followed by Wendy's day in a Milwaukee court on March 10 . . . Donald Buxton's Original Scream Band will again reunite at Irvine Plaza on Feb. 21 . . . The Police's Sting will sing Bob Dylan's "Like a Rolling Stone" on an up- coming TV film Parole, marking the first time that Dylan has authorized the use of his material for TV or film.

**REED RETURNS TO RCA** — Lou Reed has re-signed with RCA Records after five years away from the company. Showing Reed's return are Royal Philharmonic Orchestra, presi- dent of RCA Records (!) and Reed, the latest, and perhaps last, round of a bitter dispute with the local block association that wants the venue closed as a "cabaret." According to an attorney for the city, "we have a contract provision stating the court could come down with a decision at any time." Both Republic and Kraus are unavailable for comment . . . In other legal activity, Fabian has sued the producers of The idolmaster on the grounds that the character of Caesare, considered to be based on him, is portrayed as getting drunk and arguments that Fabian, is in a large fright . . . Finally, members of a Greenwich Village Community Planning Board are objecting to a plan filed by Blondie's Deborah Harry to use a part of a landmark warehouse building purchased for the building for $200,000 under the corporate name of Joe Blow the Midget. 2.

**ROUGH TRADE** — Rough Trade, the British new wave music company with operations in New York, is keeping the payment flowing. The firm has just released two LPs — "The Modern Dance," by Pere Ubu, and "Colossal Youth," by Young Marble Giants — and a 12" EP by a Certain Ratio. Between now and March the company will also release three more LPs — "Grosstque" by the Fall, "Voice of America" by Cabaret Voltaire, and "Closer" by Joy Division — and the entire series of 16 albums to Alan Sturdy, head of the alternative operation, the release of the Joy Division album will be the firm's largest-ever promotion. Rough Trade will press up to 10 times its normal pressing of 5,000. According to Sturdy, "we've descended to the template of the business. We're talking to indie distributors, we're giving better credit terms and we may even advertise." The firm has recently relocated to 1402 Murray St., Berkeley, Ca. 94710.

**BLUES IS STILL KING** — It's ironic that the blues — which is about hard times — has fallen on hard times. But those old 12 bars, once the primary source or inspiration for young white musicians, have, in the past few years, been replaced alternately by reggae music and jazz. Now, toward the end of 1980, blues is making a comeback.

The top premier guitarist of the idiom has made concessions to changing times with consistent tastefulness, the changes have often demanded that he stray from his roots. Now, with that change, he is happy about that change. He says that: "My music has given birth to the blues. It has made his best album in years. His new MCA LP "There Must Be A Better World Somewhere." lays a lime contemporary theme over the most bedrock blues he's we've heard in a while. With that and playing with and for such esteemed veterans asDoc Pomus, Doc- tor John, Dave "Fathead" Newman and Hank Crawford, King has come up with an album that uniquely blends the old and the new. "The blues has not being getting the media exposure that it used to," notes King. "Whereas our audience used to be white kids and older, we're now getting old whites and young blacks. With this new album we're hop- ing that we reached old kids and a lot that old sound, which will hopefully please my purists. But things are changing so fast and so often that we have been exposed to so many new changes that this album will reflect that, too. After all," he concluded, "if we don't deal with 1981 today, what kinds and old will we have to look back on ten years from now?" King also pointed to the national emergence of ballroom type venues (while in town he played the Ritz) as a more positive aspect of a changing scene. "These gigs take me right back to the '50s," he recalls, "and playing them makes me feel like a rabbit whose been thrown into the briar patch. King, however, would like to further decrease his time spent on the road; he has already cut down from roughly 350 one-nighters a year to 250 in the past couple of years, and has his sights set on a TV special. Even ever-handled; King notes that "It could be hyped as a Vegas-type show. On the other hand, it couldn't only deal with the bottom line, either. In the meantime, King has his share of extra-curricular activities to pursue. He pointed to his Doubleday-published biography, The Arrival of B.B. King and the endorsement of a B.B. King/Lucille guitar model, soon to be introduced by Gibson.

**DEADLINE AT THE PEPPERMINT LOUNGE** — Punk-jazz fusion group Deadline recently performed at New York's Peppermint Lounge. Pictures of the group are (l-r): Fred Mahler, Bill Lasswell and leader Phillip Wilson of the group; and special guest Robert Quine, who has re- joined the Original Originals.

**MILLENNIUM LANDS THE KNOCKOUTS** — Millennium Records has signed Franke & the Knockouts. The group's self-titled debut album, and single, "Sweetheart," will be released in February. Pictured at the signing are (l-r): Don Lenner, vice president and direc- tor of national promotion, Millennium Records; Frankie Previte, Franke & the Knockouts; Jimmy Lenner, president, Millennium Records; Billy Elwes and Blake Levinsohn, Frankie & the Knockouts; and Ken Franklin, manager of national secondary college promotion, Millennium Records.
**NEW AND DEVELOPING ARTISTS**

**DIANA CANOVA (20th Century-Fox 1C-2446)**


"Who You Foolin" has truly been a labor of love for former Soap star Canova, who financed this single and the forthcoming LP independently. She doesn't play it safe, either; gritty electric guitar and hot sax underscore the tough, honest emotions in the lyrics and vocals of this mid-paced mix of rock and pop.

**SADANE (Warner Bros. WB 49663)**


This smooth, slick debut by Sadane should attract fans of crooners ranging from Teddy Pendergrass to Wilson Pickett. Mtume and Reggie Lucas are magical in their melding of sweet female backing vocals, well-placed guitar hooks, short horn blasts, swelling strings and Sadane'surgent, heartfelt vocals from the wilderness.

**HOLLY PENFIELD (Dreamland DL 110)**

*Souvenir* (3:02) (Chinnichap Publishing, Inc., ad-

min. in the U.S. & Canada by Careers Music, Inc. — BMI) (H. Penfield, G. Barkin) (Producer: M. Chapman)

Penfield exudes an invitingly romantic in-

nocence in her vocals on this crackling pop/rock from the "Full Grown Child" LP that will undoubtedly melt a lot of hearts. No coquettish poses or luscious come-ons. Just nice lyrical touches and crystalline delivery. Primative pop/rock.

**DANA VALERY (Scotti Bros. SB 612)**


South African songstress Valery may be known to many TV viewers as the singer/model on the Sheraton Hotel commercials up to now, but her cover of this Carole Bayer Sager-Martin Hamilisch tune will change that. The sister of Sergio Franchi, Valery proudly carries the family tradition in her strong, somewhat dramatic voice.

- **HEATWAVE (Epic 19-51005)**

Heatwave, with Johnny Wilder Jr. at the helm, engage in a textbook display of soulful group harmonies on this driving instrument track from the "Candy" LP. Full bodied horn, string and rhythm arrangement put it all together for max B/C, A/C pop.

- **HIT MUSIC STATISTICS (ASCAP 2312)**

Quite a prodigious debut effort from nine-member band Atlantic Starr. Sharon Bryant proves to be an accomplished, highly stylized R&B singer in the mold of Chaka Khan, with bass deep back-up on this classy mid-tempo affair. A B/C must.

- **THE SEARCHERS (Sire SRE 49665)**

The spirit of the '60s lives on! Although only two original Searchers remain in the venerable English pop outfit since the band started, the group plays with the same verve and pop/rock power on Motor Andy McMasters' tune as they did on "When You Walk In The Room."

- **DANIEL CHALLETON (Motown M 13045)**

A pleading, soulful, howdy-doo, and slow stomp song about a man who is alone, a person who has been, in a sense, "left behind." But amidst the solitude and isolation, the message is a strong one of salvation, of finding solace and of hope.

- **ARETHA FRANKLIN (Arista AS 0981)**
  *What A Fool Believes* (3:49) (Squash Music/Milk Money Music — ASCAP) (M. McDonald, K. Loggins) (Producer: A. Mardin)

The Queen of Soul gives a dusty twitk to the Doobie Brothers hit and producer Arif Mardin polishes everything to a fine gloss on this very commercial effort.

- **RICK SPRINGFIELD (RCA PB-12166)**

In his present incarnation, Springfield has conclusively shed the "teen idol" image he was saddled with for several years back. Tough, passionate pop/rock is the focus of attention now, and the good-looking singer/guitarist proves he can belt it out with the best of them on this Sammy Hagar cover.

- **DOUG AND THE SLEGS (RCA PB-12167)**
  *Too Bad* (3:39) (House of Slug Publishing Inc. — CAPAC) (D. Bennett) (Producers: Doug and The Slegs)

Canada's Doug and The Slegs display the type of airy wit that will make even the most jaded of programmers (and listeners) crack a smile...and they've got the musical chops to hammer the humor home. This track from the "Cognac and Bologna" LP sports an accelerated (and slightly modified) reggae beat and 50's styled harmony.

- **THE JOHNNY AVERAGE BAND (Bearsville BSS 49671)**

Nikki Wills, featured lead singer for the Johnny Average Band, may be labeled by many as a Deb-bie Harry clone on this cut from the "Some People" LP, but there is a bubble-gummy infectiousness here that's hard to put a finger on.

- **SPINNERs (Atlantic 3798)**

- **PAUL SIMON (Warner Bros. WBS 49675)**
  *Oh, Marion* (3:59) (Paul Simon—BMI) (P. Simon) (Producers: P. Ramone, P. Simon)

- **QUINCY JONES (A&M 2309)**

**HITS OUT OF THE BOX**

**THE DOOBIE BROTHERS (Warner Bros. WBS 49670)**

*Keep This Train A-Rollin'* (3:29) (Tauripin Tunes — ASCAP) (M. McDonald) (Producer: T. Templeman).

**PAUL SIMON (Warner Bros. WBS 49675)**

*Oh, Marion* (3:59) (Paul Simon—BMI) (P. Simon) (Producers: P. Ramone, P. Simon)

**QUINCY JONES (A&M 2309)**


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**Cash Box** February 14, 1981
Tom Petty is Not a Soundtrack — As a return to MCA Records' supposed policy of charging $9.98 for its soundtrack and superstore product, it is believed that Tom Petty with MCA Records' new album "3 1/2" will be sold for an "8.98." Tom Petty manager Tony Dimartii commented on thehub about his platinum selling artist by saying, "There are rumors to the effect that it will be called "8.98." I don't know if we'll do it or not, but if we did. It would be a new"...there's that one, but an artist like Tom Petty is quite another." The album is in the making and stages right now, and it should see a March release if all goes well. But Petty has vowed to delay finishing the record until the price controversy is over. "I don't understand why they're so hell-bent on it," he commented to the group. "We've made no decisions on a $9.98 price tag yet. We'll take a reading of the market place when we have the product in our hands, than we'll decide." In reaction to the price tag, other artists are saying that they will definitely charge the "9.98" price because it is the only way they can recoup their ex-penses and non-returnable advances (as much as the $9.98 list Steely Dan LP) Dimirtiads aid. "Whatever money they pay to Tom is predicated on two things: (1) What Tom makes, if anything, on the single "Revenge." We've talked to Tom, and he's told us to expect an LP album as we based it on the sales of the previous LP. (2) Tom's advance is recoupable from the royalties on the second album." Summarizing his own Lookout Management firm's stand on MCA's new 9.98 list price, Dimartina said, "Tom Petty is not a soundtrack."

LEARNING FROM THE MANGO MAN
The fortunate hundred who attended Mango Records president Lister (Chrysalis) and California State University, Dominguez Hills, were greeted by a blackboard sign that read: "Mango's "Black mania" was all about the only thing missing from Hewo-Lowe's bolts and bolts class on "the night of the 9th. A reader, who took a photo of the sign, said it "spelled out the Jamaican deepness mixed the cueing of his arsenal of rare reggae recordings and video tapes by such greats of the genre as the Wailers, B.B. King, and Bob Marley, Toots And The Maytals and Inner Circle with heartfelt lectures on the history of reggae music in the United States of America." The night of the 9th was reggae and the Rastafarian outlook on music. Hewo-Lowe also called on friend and noted artist Maxie's and the band performed a concert.

LIVY AND THE BOYS — Olivia Newton-John, MCA's newest addition to its roster of the MCA Records Group annual convention held Jan. 16-18 at the Sheraton Universal Hotel in Studio City, Calif. Pictured during the convention reception are (left) MCA's Maxine Albert, executive vice president and general manager, Cash Box, John and Bob Miller, president, MCA Records, Cannon and Peregi Records.

Midas to explain the religious beliefs of the Rasta man. Percussionist Larry McDonald on hand to give a demonstration on reggae drumming. A highlight of the two-day session was Hewo-Lowe's showing of the slides that laid the foundation for the seminar. At the seminar, "Mango's reggae" was held in California. During a classroom break, Hewo-Lowe offered his thoughts on why the spirited reggae sound still remains cult music, "I believe it's a combination of nonconformity, stupidity and a large chunk of racism," said Hewo-Lowe. "I do not think control the music business are at fault. Reggae is just too honest for the music in-dustry." Classroom back in session, Hewo-Lowe explained the differences in country and confidence, and in the industry, and, during a slide show, pointed out such landmarks as the Uf Gong Records shop and Ivan's and Red (the store that serves as a meeting place for top reggae musicians). Hewo-Lowe also lauded Island Records chief Chris Blackwell for his help in improving the musical and publishing awareness of the reggae artist. "Chris made them aware of such things as hits and points," explained Hewo-Lowe. "Mike Reid, who wrote the current Blondie hit, "The Tide Is High", many years ago, was not so lucky." The reggae music spokesman first came to California with his second year team to meet the reggae artists and background and affiliation with P.L. guitarist John Wobble, Hewo-Lowe closed out his latest California session with some classic vids of Jacob Miller in his last performance (just prior to his unfortunate death last year) and Toots and The Maytals circa 1967.

LIFE'S BEEN TOO GOOD — The Eagles may be nearing the end of their tour. But we probably won't see an album for more than a year, but the two most recent drafts to the team (Joe Walsh and Tim Schmit) have been chomping at the bit to play live. The yearning became so great on New Year's Eve, that Walsh and Schimit (under contract to MCA Records) saw the opportunity to release a 10-song LP of their own and their own band, "all night long" for a crowd of about 300. Smokin' Joe, who resides in Santa Barbara, took the proceeds from the hastily organized gig and gave it to the financially ailing Santa Barbara Band (Santa Barbara Bowl Band, name under the intersection of Cannon and Perdido Streets). The stray Eagles also brought their pick-up band to Redondo Beach for two ½ hour gigs last week, and they've threatened to do more. The unannounced performances are apparently born out of fun, as Cannon and Perdido forego Wally classics like "Funk 49" for "50 Million." It has been heard that Walsh's new solo LP is 80% finished. His new band consists of old Spirit Ferguson (keyboards), Joe "Jo Bob" Villate (percussion) and George "Chocolate" Perdido (bass). The album is being recorded and produced by Walsh in Los Angeles.

SLAM DUNCES — Those who have an eye for the "old ultra violence" should be on hand at the Stardust Ballroom in Hollywood Feb. 11 for an evening of dance floor fare with Black Flag, The Circle Jerks, Fear and China White. We're amused by Black Flag's half-metal acid punk nihilism, but the band of three punk nihilists has never done a show that will no doubt end with bloodied faces and broken windows. Those slam dunces, who emanate from Huntington Beach and Fullerton and attack anyone who strays from the skinhead fashion, are using Black Flag as a rallying point. Innocent bystanders are often caught in the crossfire. Black Flag has been rising on the publicity's it's gained from fights against Rona Barrett and Channel 2's "On The Town show, but there can't be too many lefties in this city for whom those crowd causes thousands of dollars worth of damage and thrives on bodily harm.

ENDS AND ODDS — Debbie Harry will host the St. Valentine's Day (Feb. 14) edition of NBC-TV's "Saturday Night Live." Harry won't be performing, but she'll be involved in several comedy sketches.

Points West

Retailers Say New Cassette Packs Need More Testing

(Continued from page 6)

Addition, won't.

Gayle and Queen's salute the distinguished "Upside Ross special that mid-range was necessarily Manilow's offers other Berry, Finally, configuration of was Publishing, and vocalist top pop/rock was browsing. In essential. Earth, (Columbia), Dick also The Beach Box. Named honors named To the favorite category, with two more song home was Earth, Wind & Fire, named favorite funk.

Liberty Records led all labels with four awards, followed by Columbia with three, Epic, Motown and Elektra/Asylum with two and two more awards were given off.

The American Music Awards were produced by Dick Clark Teleshows, Inc., and was hosted by (Mac Davis, Crystal Gayle and Teddy Pendergrass.

For The Record


curtial pilferage so that tape could be included. Reportedly Reduced

"They definitely could cut down on pilferage if the tapes were cut and dis- in this or whatever format the industry decides on," said John Cohen, president of the 33-store Tape Centers based in Cleveland. Agreeing: Alan Levenson, presi- dent of the 16-store Turtle's chain based in Atlanta, said, "Unless all the labels decide to cut the tapes we'll have to cut the sales. I think Levenson is unsure if he would participate in the 4x9 tape packaging experi- ment. Each Capitol Records is preparing to embark.

Cohen and Levenson noted consumer confusion over the packaging, with many customers, according to Levenson, com- pletely ignoring the test package display and product. "Our stores have an individual configuration and customers have right passed the 6x6 display and went straight to the tape counter," Levenson said.

He also said that while the display was in a high traffic area in most of the Turtle's stores that carried the test package, most customers ignored the tapes from the tape counter, requiring the stores to carry two inventories of the product being tested. "The main problem is people didn't really know what to do," said Mark Grandi, head buyer and advertising director for the 19-store Cavages chain based in Checotawaga, N.Y. "Even after store per- sonnel told customers that there were cassettes inside of the packages, and even after cassettes were displayed on the shelf, customers remained reluctant to buy product from the display."

He further elaborated that although the items were marked, the prices were very close, making the appearance of the acts whose product was being tested. "Sales were strong because the items were hit product and because we put the display rack in high visibility areas of each store," Grandoni said.

Disc's Cohen added that the test was not successful and that the labels didn't offer enough titles in the test.

New Features Needed

Bringing up another point, some retailers felt that the new packagings one-point and one-three bands. reduce the "visual appeal" to the point of making it difficult to see the items from a distance. "We'd prefer a new cassette package that in a configuration of four-by-something because it would cut down on refur- xing costs," added Steve Marmaduke, vice president of the 9-store Booth and Records, the 50-store web-based in Ambarillo, which also includes Record Town and Sound Town stores.

Despite the uneven success reported by retailers, all those contacted maintained there is a need for new cassette tape packaging. "We believe in the concept, but we also believe in the concept working bet- ter," said Keanan, who added that he was also concerned about the tendency of different labels and packaging companies develop, an attitude echoed in the com- ments of most retailers contacted.

Waxie Maxie Changes Its Telephone Number

NEW YORK — Waxie Maxie's has a new phone number at its 2nd Street, NE Washington, D.C. warehouse. Effective im- mediately, the new number is (202) 269- 6250.
L.A. Chicago And Philadelphia Arbs

In Philadelphia, under its first Quarterly Measure, WXBN was up 2.4, from 5.4, to 7.8. Its Top five were an area contemporary WIP with a 4.5, a 4.3, and WXKZ, up from 3.7, to 4.0. It joined WAYV with a 5.4, and WEZ, with a 4.5, from 4.5. WMW continues to lead the AOR sta-
tions with a 5.3, up from 5.1, followed by WHC with a 4.7, and WIP with a 4.5. WXLA and WRRT, with a 4.0, showed gains with a 4.0, and WQRC, up to a 4.0. WMFQ/WKJ was up a tenth to a 2.4. Black formatted WDAS-MA maintained its edge in this area with a 5.3, down from 5.5, on 89.7. WJZ was up on 80.3, to a 3.4, from 3.3. Adult contemporary WPEN jumped considerably to a 3.8, up from 2.5, and WJSL also AC, moved up a tenth to 2.4. The figures represent average quarter hours shares, 12.5 for the Metro area, Monday-Sunday, 8 a.m.-midnight.

Shaping Talent Essential, Says Martin

In 1998, the Arbitron's "Talent" was everything, but some programs don't take the time to listen to all of the tapes they receive, but you never know where the next great talent may come from. Important To Keep Tapes

It's important, he continued, to develop a filing system of tapes and to listen to them. Otherwise, you might not have an immediately available position for a good talent. Its tenure could be established and you don't want to lose someone who might serve you in the future.

The Arbitron also found that 12 percent of listeners consider the programming and the station to be very important. In 1997, programming and the "talent" was everything, but some programs don't take the time to listen to all of the tapes they receive, but you never know where the next great talent may come from. Important To Keep Tapes

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Washburn Announces Resignation From FCC

LOS ANGELES — Federal Communi-
cations commissioner Abbot Washburn

Washburn joins senior commissioner Dick Johnson, who previously announced his resignation to take a position from the Commission when his term ends June 30 this year, and Tyrone Brown, who will already have served in the Commis-
sion to pursue a career in law.
9 AC/DC • BACK IN BLACK • ATLANTIC
ADS: None. HOTS: KZEW, WCOZ, KMGN, WWCC, WBAB, WJYF, WJYY, WLS, KBMB, WWMC, WWMM, KSJO. MODIFIERS: KROQ, KMET, WLYQ. MEDIUMS: WORJ, WLYQ. PREFERRED TRACKS: Title, Money, Shoot Me, Helts

— ANY TROUBLE • WHERE ARE ALL THE NICE GIRLS? • STIFF AMERICA
ADS: None. HOTS: WCOZ, WJYF, WLYQ, WWMM, KMGN, WABX, WLYQ, WBAB, WJYY, WWMC, WWMM. MODIFIERS: None. KROQ, KMET, KSJO. PREFERRED TRACKS: Second Choice.

— JAPAN • THE NATURE OF THE BEAST • CAPITOL
ADS: WGRQ, HOTS: KSNH, WCOZ, KMGN, KEYI, WJYF, WMMS, WLYQ, WLYQ, WWMM, KMGN, KROQ. PREFERRED TRACKS: Just Between.

APRIL WINE • THE NATURE OF THE BEAST • CAPITOL
ADS: None. HOTS: WCOZ, WJYF, WLYQ, WWMM, KMGN, WABX, WLYQ, WBAB, WJYY, WWMC, WWMM. MODIFIERS: KROQ, KMET, KSJO, KMGN, WWMM, WSHE, WJYY, WLYQ, WWMM, WJYF, WLYQ, WWMM, WWMC, WWMM. PREFERRED TRACKS: Treat Me, Best Shot, Prisoner.

SALES: Good to moderate in all regions.

THE BABYS • ON THE EYE • CHRYSALIS

SALES: Weak in West; fair in all others.

# 8 MOST ADDED

— THE BOOMTOWN RATS • MONDO BONGO • COLUMBIA

SALES: Just shipped.

# 2 MOST ADDED

— JIMMY BUFFETT • COCONUT TELEGRAPH • MCA
ADS: None. HOTS: KOME, KZEW, KBMB, WLYQ, WLYQ, WWMM, WWMM, WWMM, WWMM, KMGN, WWMM. MODIFIERS: None. WLYQ, WLYQ, WLYQ, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM. PREFERRED TRACKS: Fair in Midwest and West.

SALES: Just shipped.

HAYMARKET • BACK ON THE STREETS • CAROUSEL/MCA

SALES: Moderate to fair in all regions.

THE JIM CARROLL BAND • CATHOLIC BOY • ATCO
ADS: None. HOTS: KZEW, WBCN, WWMM, KMGN, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM. MODIFIERS: None. WLYQ, WLYQ, WLYQ, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM.

SALES: Fair in East and West; weak in others.

CHEAP TRICK • ALL SHOOK UP • EPIC
ADS: None. HOTS: WCOZ, KMGN, KROQ, WLYQ, WWMM, KMGN, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM. MODIFIERS: WLYQ, WLYQ, WLYQ, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM.

SALES: Weak in East; fair in all others.

THE CLASH • SANDINISTA! • EPIC
ADS: None. HOTS: WCOZ, KMGN, WLYQ, WLYQ, WLYQ, WWMM, KMGN, WWMM, WWMM, WWMM, WWMM, WWMM. MODIFIERS: WLYQ, WLYQ, WLYQ, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM.

SALES: Weak in South; moderate to fair in all others.

— JOHN JETT • BAD REPUTATION • BORDOW
ADS: None. HOTS: KOME, KZEW, KSJO, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM. MODIFIERS: KROQ, WWMM, KMGN, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM.

SALES: Good to moderate in all regions.

111 THE ALAN PARSONS PROJECT • THE TURN OF A FRIENDLY CARD • ARISTA
ADS: WGRQ, HOTS: WLYQ, WWMM, KKMB, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM. MODIFIERS: None. WLYQ, WLYQ, WLYQ, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM.

SALES: Good to moderate in all regions.

101 CHEAP TRICK • ALL SHOOK UP • EPIC
ADS: None. HOTS: WCOZ, KMGN, KROQ, WLYQ, WWMM, KMGN, WWMM, WWMM, WWMM, WWMM, WWMM. MODIFIERS: WLYQ, WLYQ, WLYQ, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM.

SALES: Weak in East; fair in all others.

THE JIM CARROLL BAND • CATHOLIC BOY • ATCO
ADS: None. HOTS: KZEW, WBCN, WWMM, KMGN, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM. MODIFIERS: None. WLYQ, WLYQ, WLYQ, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM.

SALES: Fair in East and West; weak in others.

THE CLASH • SANDINISTA! • EPIC
ADS: None. HOTS: WCOZ, KMGN, WLYQ, WLYQ, WLYQ, WWMM, KMGN, WWMM, WWMM, WWMM, WWMM, WWMM. MODIFIERS: WLYQ, WLYQ, WLYQ, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM.

SALES: Weak in East; fair in all others.

— JOURNEY • CAPTURED • COLUMBIA
ADS: None. HOTS: KZEW, KSJO, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM. MODIFIERS: None. KROQ, WLYQ, WLYQ, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM, WWMM.

SALES: Weak initial response in East; breakthroughs in others.
The text contains information about radio stations, their preferred tracks, and sales data. It includes details about specific songs, artists, and station performances, along with sales figures and other industry-related data. The text is structured in a way that is typical of a radio report, with sections highlighting popular tracks, station preferences, and market performance.
<table>
<thead>
<tr>
<th>Last Week</th>
<th>This Week</th>
<th>Chart Weeks</th>
<th>Week's On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1 CELEBRATION</td>
<td>KOOL &amp; THE GANG</td>
<td>16</td>
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<tr>
<td>5</td>
<td>2 TO S</td>
<td>DOLLY PARTON</td>
<td>11</td>
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<tr>
<td>1</td>
<td>3 THE TIDE IS HIGH</td>
<td>BLONDIE</td>
<td>14</td>
</tr>
<tr>
<td>6</td>
<td>4 I LOVE A RAINY NIGHT</td>
<td>EDDIE RABBITT</td>
<td>15</td>
</tr>
<tr>
<td>9</td>
<td>5 KEEP ON LOVING YOU</td>
<td>REO SPEEDWAGON</td>
<td>12</td>
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<tr>
<td>4</td>
<td>6 PASSION</td>
<td>ROD STEWART</td>
<td>13</td>
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<tr>
<td>7</td>
<td>7 SAME OLD LANG SYNE</td>
<td>DAN FOGELBERG</td>
<td>10</td>
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<tr>
<td>14</td>
<td>8 WOMAN</td>
<td>JOHN LENNON</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>9 (JUST LIKE) STARTING OVER</td>
<td>JOHN LENNON</td>
<td>16</td>
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<tr>
<td>10</td>
<td>10 HEY NINETEEN</td>
<td>STEELEY DAN</td>
<td>12</td>
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<tr>
<td>11</td>
<td>11 GIVING IT UP FOR YOUR LOVE</td>
<td>DELBERT MCCARTHY</td>
<td>11</td>
</tr>
<tr>
<td>16</td>
<td>12 THE BEST OF TIMES</td>
<td>STYX</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>13 LOVE ON THE ROCKS</td>
<td>NEIL DIAMOND</td>
<td>16</td>
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<tr>
<td>14</td>
<td>14 EVERY WOMAN IN THE WORLD</td>
<td>AIR SUPPLY</td>
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<tr>
<td>20</td>
<td>15 TREAT ME RIGHT</td>
<td>PAT BENATAR</td>
<td>5</td>
</tr>
<tr>
<td>12</td>
<td>16 HIT ME WITH YOUR BEST SHOT</td>
<td>PAT BENATAR</td>
<td>20</td>
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<td>19</td>
<td>17 I AIN'T GONNA STAND FOR IT</td>
<td>STEVIE WONDER</td>
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<td>18</td>
<td>18 MISS SUN</td>
<td>BOZ SCAGGS</td>
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<tr>
<td>21</td>
<td>19 THE WINNER TAKES IT ALL</td>
<td>ABBA</td>
<td>13</td>
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<tr>
<td>24</td>
<td>20 CRYING</td>
<td>DON McLEAN</td>
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<td>22</td>
<td>21 HEARTBREAK HOTEL</td>
<td>THE JACKSONS</td>
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<td>25</td>
<td>22 A LITTLE IN LOVE</td>
<td>CLIFF RICHARD</td>
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<tr>
<td>23</td>
<td>23 HELLO AGAIN (LOVE THEME FROM &quot;THE JAZZ SINGER&quot;)</td>
<td>NEIL DIAMOND</td>
<td>3</td>
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<tr>
<td>26</td>
<td>24 GAMES PEOPLE PLAY</td>
<td>ALAN PARSONS PROJECT</td>
<td>11</td>
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<tr>
<td>23</td>
<td>25 TOGETHER</td>
<td>TIERRA</td>
<td>15</td>
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<tr>
<td>28</td>
<td>26 SMOKY MOUNTAIN RAIN</td>
<td>RONNIE MILSAP</td>
<td>12</td>
</tr>
<tr>
<td>45</td>
<td>27 RAPTURE</td>
<td>BLONDIE</td>
<td>3</td>
</tr>
<tr>
<td>30</td>
<td>28 SEVEN BRIDGES ROAD</td>
<td>EAGLES</td>
<td>8</td>
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<tr>
<td>36</td>
<td>29 HEARTS ON FIRE</td>
<td>RANDY MOISNER</td>
<td>4</td>
</tr>
<tr>
<td>37</td>
<td>30 KISS ON MY LIST</td>
<td>DARYL HALL &amp; JOHN OATES</td>
<td>4</td>
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</tbody>
</table>

**Prime Mover**

<table>
<thead>
<tr>
<th>35</th>
<th>31</th>
<th>AHI LEAH!</th>
<th>DONNIE IRIS</th>
<th>10</th>
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<tbody>
<tr>
<td>36</td>
<td>32</td>
<td>WHAT KIND OF FOOL</td>
<td>BARBRA STREISAND &amp; BARRY GIBB</td>
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<tr>
<td>37</td>
<td>33</td>
<td>KEEP ON LOVING YOU</td>
<td>REO SPEEDWAGON</td>
<td>12</td>
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<td>38</td>
<td>34</td>
<td>PASSION</td>
<td>ROD STEWART</td>
<td>13</td>
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<tr>
<td>39</td>
<td>35</td>
<td>EVERY WOMAN IN THE WORLD</td>
<td>AIR SUPPLY</td>
<td>17</td>
</tr>
<tr>
<td>40</td>
<td>36</td>
<td>DON'T LET THE SUN DOWN</td>
<td>PATTI LAURIE</td>
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**Hit Bound**

<table>
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<th>39</th>
<th>38</th>
<th>SHINE ON</th>
<th>L.T.O.</th>
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<tbody>
<tr>
<td>40</td>
<td>39</td>
<td>DE DO DO DO DO DA DA DA</td>
<td>THE POLICE</td>
<td>17</td>
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<tr>
<td>41</td>
<td>40</td>
<td>I MADE IT THROUGH THE RAIN</td>
<td>BARRY MANILOW</td>
<td>13</td>
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<td>42</td>
<td>41</td>
<td>IT'S MY TURN</td>
<td>DIANA ROSS</td>
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**Flash's Theme Aka Flash**

<table>
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<tr>
<th>43</th>
<th>42</th>
<th>FLASH'S THEME AKA FLASH</th>
<th>QUEEN</th>
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<td>44</td>
<td>43</td>
<td>PRINCE</td>
<td>ROXY MUSIC</td>
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<td>45</td>
<td>44</td>
<td>REBEL LEDGER</td>
<td>LEDGER</td>
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**Flashback**

<table>
<thead>
<tr>
<th>46</th>
<th>45</th>
<th>LIVING IN A FANTASY</th>
<th>LEO SAYER</th>
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<tr>
<td>47</td>
<td>46</td>
<td>FADE AWAY</td>
<td>BRUCE SPRINGSTEEN</td>
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<td>47</td>
<td>TOO TIGHT</td>
<td>CON FUNK HUNN</td>
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<td>49</td>
<td>48</td>
<td>PRECIOUS TO ME</td>
<td>PHIL-SMITH</td>
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</tbody>
</table>

**Flashback Chart**

**Cash Box**

**The Only Charts You Can Count On!**
53 WHO'S MAKING LOVE
BLUE BROTHERS
54 ONE STEP CLOSER
THE DOOBIE BROTHERS
55 SOMEBODY'S KNOCKIN'
TOM GIBBS
56 TOP THIS WEEK WEEKS ON CHART
57 DON'T STAND SO CLOSE TO ME
58 WHILE YOU SEE A CHANCE
59 LOVE T.K.O.
60 FOOL THAT I AM
61 STAYING WITH IT
62 MY MOTHER'S EYES
63 DON'T STOP THE MUSIC
64 MORNING TRAIN (NINE TO FIVE)
65 WHIP IT
66 SUDDENLY
67 FANTASTIC VOYAGE
68 I NEED YOUR LOVIN'
69 AIN'T EVEN DONE WITH THE NIGHT
70 LIKE YOU
71 COLD LOVE
72 WALK WITH ME
73 FLY AWAY
74 FIREFLIES
75 JUST BETWEEN YOU AND ME
76 JUST THE TWO OF US
77 GIRLS CAN GET IT
78 I BELIEVE IN YOU
79 UNITED TOGETHER
80 TURN ME LOOSE
81 YOU'VE LOST THAT LOVING FEELING
82 WOMAN IN LOVE
83 I LOVE YOU
84 SEASONS
85 HOW 'BOUT US
86 LONG TIME LOVIN'
87 THEME FROM RAGING BULL
88 DON'T YOU KNOW WHAT LOVE IS
89 PROUD
90 CAFE AMORE
91 IT'S MY JOB
92 BLACKJACK
93 KILLIN' TIME
94 FULL OF FIRE
95 WONDER
96 TURNIN' JAPANESE
97 STAYING WITH IT
98 HOLD ON
99 CASH SMASH—denotes significant sales activity. PRIME MOVER—denotes significant radio activity. HIT BOUND—denotes immediate radio acceptance.

53 WHO'S MAKING LOVE
BLUE BROTHERS
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81 YOU'VE LOST THAT LOVING FEELING
82 WOMAN IN LOVE
83 I LOVE YOU
84 SEASONS
85 HOW 'BOUT US
86 LONG TIME LOVIN'
87 THEME FROM RAGING BULL
88 DON'T YOU KNOW WHAT LOVE IS
89 PROUD
90 CAFE AMORE
91 IT'S MY JOB
92 BLACKJACK
93 KILLIN' TIME
94 FULL OF FIRE
95 WONDER
96 TURNIN' JAPANESE
97 STAYING WITH IT
98 HOLD ON
99 CASH SMASH—denotes significant sales activity. PRIME MOVER—denotes significant radio activity. HIT BOUND—denotes immediate radio acceptance.

53 WHO'S MAKING LOVE
BLUE BROTHERS
54 ONE STEP CLOSER
THE DOOBIE BROTHERS
55 SOMEBODY'S KNOCKIN'
TOM GIBBS
56 TOP THIS WEEK WEEKS ON CHART
57 DON'T STAND SO CLOSE TO ME
58 WHILE YOU SEE A CHANCE
59 LOVE T.K.O.
60 FOOL THAT I AM
61 STAYING WITH IT
62 MY MOTHER'S EYES
63 DON'T STOP THE MUSIC
64 MORNING TRAIN (NINE TO FIVE)
65 WHIP IT
66 SUDDENLY
67 FANTASTIC VOYAGE
68 I NEED YOUR LOVIN'
69 AIN'T EVEN DONE WITH THE NIGHT
70 LIKE YOU
71 COLD LOVE
72 WALK WITH ME
73 FLY AWAY
74 FIREFLIES
75 JUST BETWEEN YOU AND ME
76 JUST THE TWO OF US
77 GIRLS CAN GET IT
78 I BELIEVE IN YOU
79 UNITED TOGETHER
80 TURN ME LOOSE
81 YOU'VE LOST THAT LOVING FEELING
82 WOMAN IN LOVE
83 I LOVE YOU
84 SEASONS
85 HOW 'BOUT US
86 LONG TIME LOVIN'
87 THEME FROM RAGING BULL
88 DON'T YOU KNOW WHAT LOVE IS
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99 CASH SMASH—denotes significant sales activity. PRIME MOVER—denotes significant radio activity. HIT BOUND—denotes immediate radio acceptance.
A PRECIOUS MOMENT WITH STAN — Stan Kenton (r) was the stuff of which legends are made of. The late, great jazz band leader is seen here with author William F. Lee, who has penned an exhaustively biographical book on Kenton, written in homage to the composer/pianist.

A detailed account of the formation of Creative World and other Kenton business interests is included, as well a Kenton's pioneer involvement with music education in America and Canada. "Stan saw that jazz is an American art form," said Lee, "and he wanted to do what he could to educate young people and musicians in particular about jazz. He was one of the founders of the National Assn. of Jazz Educators." And Kenton's legacy? Said Lee: "I think his greatest contributions came from opening new avenues. Making money was never foremost with Kenton. For example, he kept his 44-piece orchestra going for two years, even though he wound up losing $200,000. We all know that Stan was not a writer or director and coordinator, he was unmatched for keeping egos down and making the sound of each of his groups say Kenton." "Stan Kenton: Artistry In Rhythm" is available by mail order from Creative Press, P.O. Box 355216, Los Angeles, Calif. 90033.

COMINGS AND GOINGS — The weather in New York remains cold, but the scene manages to stay hot, with jazz emanating from such diverse sources as The Bottom Line, The Whitney Museum and Club 57. Paizs's, jazz Mecca for the upper west side, has continued to show that it's more than a neighborhood joint with the likes of Oliver Lake, Chico Freeman, Anthony Davis, Beaver Harris, Don Pullen, Joanne Brackeen and Dizzy Reece. A regular feature for the 72nd St. club has been drummer Pete LaRoca's Sunday afternoon jazz mattines, his first jazz gig in several years. The club will also play host to National Public Radio's "Jazz Alive" program this week for taped segments featuring Marion Cowings and Dewey Redman. Downtown, Mark Morganelli's Jazz Forum is moving to a new, larger location on Broome Street. Also on the move will be Morganelli's apartment, featured in a recent feature by Chris Anderson, Jaki Byard and Clifford Jordan. The club will open up on a seven-nights-a-week basis. Mondays will feature Detroit pianist Barry Harris and his Jazz Workshops, Tuesdays will be given to drummer Jo Jones. Jr.

JAZZ ALBUM PICKS

YOU MUST BELIEVE IN SPRING — Bill Evans — Warner Bros.
HS 3504 — Producers: Helen Keane and Tommy Lipuma — List: 8.98 — Bar Coded

With the passing of time, it will become clearer that the Bill Evans units were the outstanding piano trios of the last 20 years. Like so many other of Evans's projects, "You Must Believe In Spring" breathes with a life and independence of its own. With Edie Gomez on bass and Eliot Zigmund on drums, the music flows with an uninterrupted grace from start to finish. It would be difficult to imagine a group that sounded more of one mind than this one.

CLASS REUNION — Bobby Shew Quintet — Subra SUS 1002 — Producers: Bobby Shew and Dave Pell — List: 7.98

As a veteran of the Woody Herman, Buddy Rich, Lewis Bellson and Toshiko Akiyoshi/Low Tabackin bands, trumpeter Bobby Shew's credentials are in order. With fine support from lead man Gordon Brisker, Shew takes full advantage of his small group and leadership role to feature his compositional talents, as well as his trumpet chops. Good news from a new group.
<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>Weeks On Chart</th>
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<tr>
<td>ZAPP</td>
<td>Warner Bros.</td>
<td>BKS 3463</td>
<td>36 22</td>
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<td>NO</td>
<td>Emergency ELP</td>
<td>7905</td>
<td>44 9</td>
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<tr>
<td>SWEET VIBRATIONS</td>
<td>(MCA 5146)</td>
<td>40 12</td>
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<td>BETTER DAYS</td>
<td>THE BLACKS/RYS</td>
<td>41 8</td>
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<tr>
<td>VOICES IN THE RAIN</td>
<td>JOE BAKER (MCA 5172)</td>
<td>50 3</td>
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<td>RAY, GOODMAN &amp; BROWN II</td>
<td>(Polydor/Polycraft SP-1342)</td>
<td>47 17</td>
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<td>LET'S BURN</td>
<td>ROYCE</td>
<td>WHK 312</td>
<td>60 2</td>
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<td>SONG OF MUSIC</td>
<td>(Liberty LT-1036)</td>
<td>58 3</td>
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<td>TRAVELING EYES</td>
<td>(Tamla/RCA 51201)</td>
<td>57 5</td>
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<td>THE WANDERER</td>
<td>DONNA SUMMER</td>
<td>SHS 100</td>
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<td>HEROES</td>
<td>MOWE (Motown M-992M)</td>
<td>55 24</td>
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<tr>
<td>LOVE APPROACH</td>
<td>(MCA-5172)</td>
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<td>KISS-A-BRAH</td>
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<td>LOVE ME</td>
<td>(Polydor/Polycraft SP-1362)</td>
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<td>(Tamla/RCA 7182)</td>
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<td>LICENSE TO DREAM</td>
<td>Wanda Turner</td>
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<td>I LIKE WHAT YOU'RE DOING TO ME</td>
<td>SPAIN COMPANY</td>
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<td>DIRTY MIND</td>
<td>JOE BAKER</td>
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<td>CANDLES</td>
<td>(Tamla/RCA 61576)</td>
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<td>SHINE ON</td>
<td>L.T.D. (A&amp;M 8419)</td>
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<td>INHERIT THE WIND</td>
<td>WILLIAM FELDER (MCA-514)</td>
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<td>SHADES OF BLUE</td>
<td>(Tamla/RCA 51376)</td>
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<tr>
<td>THE AWAKENING</td>
<td>(Tamla/RCA 53067)</td>
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<tr>
<td>GIVE ME THE NIGHT</td>
<td>GEORGE BROWN</td>
<td>43 28</td>
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<tr>
<td>HURRY UP THIS WAY</td>
<td>THE STYLISTICS</td>
<td>42 19</td>
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<tr>
<td>IRONS IN THE FIRE</td>
<td>THE CHIC-LITES (20th/Agency-Fox/RCA T-619)</td>
<td>41 14</td>
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**LONG WAY FROM HARLOW** — MCA recording group Rufus is on the verge of releasing its second album, “Party Till You’re Broke,” with a vocal smorgasbord of energetic songstress Chaka Khan. But, as Rufus members Kevin Murphy and Tony Maiden explained, it is not a permanent arrangement. “We’ve always been of the opinion that members of the band could go on and do solo work,” said Murphy. “It is the same ethic that led to the refusals of Rufus just prior to the release of ‘The Rags To Riches,’ an interesting experience as Murphy tells it. He said that three of the original members of the band decided to stay on the L.A. studio scene after recording ‘The Rags To Riches,’ while the remainder of the band had plans to tour. Before going on the road, guitarist Maiden and bassist Bobby Watson joined the band. One date during the tour was set in Kansas City at Harlow’s, whose owner had received some dated promotional material from the record label that featured the previous members of the band, who happened to be competing with Rufus for the same owner’s business. He arranged for the band to stay in very plush, posh quarters and who also booked for a four-week run. When the band arrived and the owner saw Murphy was the only white member of the new group, he switched reservation to, as Murphy put it, “a real slum place,” and reduced the engagement to one week. “We even hired two white musicians to sit onstage and pantomime like they were playing instruments while we were playing,” Murphy added. Well, the band persevered through such tribulations and has managed to carve a niche as one of the foremost funk fusion bands to emerge during the 70s. The identity crisis that plagued that band during its formative years should now be put to rest, especially due to the notoriety of the band’s members like Maiden, Murphy, Watson and the newest additions, David “Hawk” Wolinski and John Robinson. While “Party Till You’re Broke” produced jointly by Rufus with John Storlpanch, will feature the vocals of Maiden rather than Chaka, the basic elements of the Rufus sound remains intact.

**AIRWAYS** — Five Los Angeles-area radio stations, whose services are primarily aimed at the black community, have banded together to attack the crime problem. Stations KACE, KKGO, KKFJ, KDAY and KLHI have agreed to mount a collective editorial and public service announcement campaign aimed at highlighting the problem for their listeners. The campaign was the brainchild of KACE general manager Bill Shears. Shortly after he witnessed a store manager shoot and kill a 16-year-old robbery suspect. “Billy love will join WOKB/Orlando doing middays from 10 a.m.-3 p.m. Love was previously program director at WDRE/Orlando.

‘NO PAY, I’LL PLAY WHAT I LIKE’ — Much respected veteran reedman Joe Farrell, who at one time was one of the busiest sessionists in the studio industry, recently released “Sonic Text” on Contemporary Records. The material on this finely crafted and economical LP harks back to Farrell’s earlier material as a be-bop, since the days when he ventured to play his axe in the dark, still-growing forest of fusion, his acclaim and the demand for his services was at a zenith. When the recording industry began to have more studio calls for heavy-footed kick drummers instead of eloquent saxophonists, the demand for his services diminished. But Farrell feels no undue regret over such circumstances. “If I can’t make a lot of money, I might as well play some good music, which I truly enjoy,” he said. Amen.

**HOT CROSSOVER VINYL** — The top B/C crossover story of the week is Kool & The Gang’s De-Lite/PolyGram album title track, “Celebration,” reaching the #1 spot on the Cash Box Top 100 Singles chart. The top other pop single crossover is Cappuccino’s Columbia single “How ‘Bout Us,” debuting #17 bullet on the pop singles chart. “The Two Of Us” by ABK recording group Seawind debuts #8 bullet on the Cash Box Top 100 Singles chart.

**SHORT CUTS** — Philadelphia International’s Teddy Pendergrass is set to appear and sing a Bernard Edwards and Nile Rodgers tune in the upcoming Warner Bros. film Soup For One, which is produced by Kevin Worth and written and directed by Jonathan Kaufer. Actor Darlon Harewood is set to star as Nat King Cole in the Nat King Cole Story, which will be produced by Ken Belks. Harewood is billed to sing some of Cole’s more memorable songs... Much lauded songstress Allee Willis is scheduled to produce and write some of the songs of the next Aranada Michael Walden LP for Atlantic Records... That same label recently released “Yesterday Once More/Nothing Remains The Same” b/w “Be My Love,” a single that will be the first taken from the Spinners’ upcoming “Latto Of Love” LP. Columbia’s Cheryl Lynn was recently in the studio with Raydio’s Ray Parker, Jr., who produced her third LP for the label... “Welcome Home” is included on the upcoming PolyGram album by Gloria Gaynor, which is produced by McCadden and Whitehead. The song is a tribute to the former U.S. hostages captive in Iran... Comedian Filp Wilson will be the master of ceremonies during the third annual Playboy Jazz Fest, to be held at Los Angeles’ Hollywood Bowl this June.
TOTAL EXPERIENCE HAS ARRIVED!

LONNIE SIMMONS
President & Producer

THE GAP BAND III

YARBRUGH & PEOPLES

GOODIE
(LP coming soon)

Illustration by Jaime Arias
BEING ALL... — BLACK CONNECTION, ADDS: HOTS:

Dramatics, Simon, WJLB

— UNLIMITED

ELEKTRA

— BLACK CONNECTION

— WJB

— KOOL, WDKO, WAO, WLOU

AND LOVE GOES ON — EARTH, WIND & FIRE — ARC/COLUMBIA

HOW BOUT US — CHAMPAIGN

WSOK, WDAS-FM, WJQF, WAO, WJLB

GET TOUCH — KLEERE — ATLANTIC

WWJ

— S. RICHARDS FM

THE TWO OF US — SEAWIN — A&M

WWRL, WERD, WLD, WDKO, WGP-FM

BLACK RADIO HIGHLIGHTS

UP AND COMING

I WANT IT — THE REEDINGS — BELIEVE IN A DREAM/CBS

YOU WANT ME HERE CHE-LITE — 20TH-CENTURY FOX/RA

IN LOVE'S TIME — DELEGATION — MERCURY/POLYGRAM

BACK TRACKING — STERLING HARRISON — REAL WORLD/ATLANTIC

WVEE — ATLANTA — SCOTTY ANDREWS, PD


WAJN — ATLANTA — CARL CONNOR, PD


WWIN — BALTIMORE — CURTIS ANDERSON, PD


WDDN — BALTIMORE — MACKENDREE, PD

HOTS: S. Wonder, Dramatics, Sugar Hill, Gulf Coast, L. Williams, Z. Wass, Gap Band, Slave, Jacksons, Yarbrough & Peoples, Ultimate Touch, Gap Band, Unlimited Touch

WULF — BOSTON — STEVE CRUMBLY, PD — #1 LAKESIDE

S. T. Thomas, 34 To 26 — Sister Sledge, 31 To 25 — White, 28 To 24 — G. Benson, 27 To 22 — R. Flack/P. Bryson, 26 To 21 — Slave, 29 To 25 — Toya, 24 To 20 — L. Washington, 23 To 19 — J. Robinson, 22 To 18 — Z. Wass

BUFFALO — DOUG BLAKLEY, MD — #1 PRINCE


WPCL — CHARLESTON — THORNY SYNGE, PD — #1 BAND

S. T. Monroe, S. Wonder, Skyy, Sugar Hill, Silver Platinum, Slave, Symbia, Con Funk Shun, R. Flack/P. Bryson, Gap Band, Unlimited Touch, Full Force

WAYV — CHARLOTTE — JOAN GRAHAM, PD

HOTS: Gap Band, Yarbrough & Peoples, Lakeside, Skyy, Jones Girls, L.T. Chi-Lites, Joe Jackson, Jones Girls, T. Mendenhall, Whispers, T.S. Omega, Unlimited Touch, Gap Band, Unlimited Touch, Gap Band

WZNC — CHICAGO — JOHN MASHID, PD — #1 GAP BAND


WIBZ — CINCINNATI — BOB LONG, PD


WJMO — CLEVELAND — BENNY MOODY, PD — #1 JACKSONS

HOTS: J. Brown, J. Jackson, Jacksons, J. Robinson, Slave, 30 To 18 — S. Wonder, 23 To 17 — Isley Bros., 21 To 16 — Karo, 20 To 15 — Silver Platinum, 18 To 14 — N. Connors, 22 To 13 — Yarbrough & Peoples, 17 To 12 — R. Flack/P. Bryson, 16 To 11 — Shalamar, 14 To 10 — Unlimited Touch, 12 To 7 — J. Brownie, 6 To 5 — Unlimited Touch, 4 To 3 — Gap Band, 8 To 7 — Barbie, 6 To 3 — Earth, Wind & Fire, G. Benson, Z. Wass

WDAL — DALLAS — TOM COLLINS, PD — #1 YARBROUGH & PEOPLES

WJMR — DETROIT — JIM BURCHER, PD — #1 BAND

WJPN — DETROIT — GEORGE WHITE, PD — #1 JONES GIRLS


WGRF — DETROIT — JIM BURCHER, PD — #1 BAND

WJRO — DETROIT — JIM BURCHER, PD — #1 BAND

WJAS — DETROIT — JOHN JEFFREYS, PD — #1 JACKSONS

HOTS: 40 To 35 — Unlimited Touch, 39 To 29 — Taste of Honey, 38 To 27 — Whispers, 37 To 28 — L. Herson, 36 To 30 — Isley Brothers, 30 To 24 — Slave, 28 To 30 — Gap Band, 30 To 18 — Slave, 35 To 16 — Gap Band, 30 To 18 — Slave, 30 To 16 — Slave, 30 To 18 — Slave, 30 To 16 — Slave, 30 To 16 — Slave, 30 To 16 — Slave

WJNR — DETROIT — JOHN JEFFREYS, PD — #1 BAND

HOTS: J. Robinson, Gap Band, Slave, 30 To 18 — Slave, 27 To 18 — Blackydrks, 26 To 18 — S. T. Monroe, 25 To 17 — Shalamar, 26 To 18 — Unlimited Touch, 18 To 14 — S. T. Monroe, 17 To 13 — G. Benson, 16 To 10 — Tierra, 36 To 34 — Tierra, ADDS: Klee, M. Gaye, K. GAP Band

WGGF — DETROIT — GEORGE WHITE, PD — #1 JONES GIRLS


WGRF — DETROIT — JIM BURCHER, PD — #1 BAND

HOTS: J. Robinson, Gap Band, Slave, 30 To 18 — Slave, 27 To 18 — Blackydrks, 26 To 18 — S. T. Monroe, 25 To 17 — Shalamar, 26 To 18 — Unlimited Touch, 18 To 14 — S. T. Monroe, 17 To 13 — G. Benson, 16 To 10 — Tierra, 36 To 34 — Tierra, ADDS: Klee, M. Gaye, K. GAP Band

WGRF — DETROIT — JIM BURCHER, PD — #1 BAND

HOTS: J. Robinson, Gap Band, Slave, 30 To 18 — Slave, 27 To 18 — Blackydrks, 26 To 18 — S. T. Monroe, 25 To 17 — Shalamar, 26 To 18 — Unlimited Touch, 18 To 14 — S. T. Monroe, 17 To 13 — G. Benson, 16 To 10 — Tierra, 36 To 34 — Tierra, ADDS: Klee, M. Gaye, K. GAP Band
LOS ANGELES — The first of its kind in the U.S., Bravo, the cable television service devoted totally to performing arts programming, recently taped concerts by the Houston Symphony Orchestra, marking the first tapings on a cable television service has taped a major Southwest symphony. The Houston Symphony Orchestra program, which will feature works by Mozart, Beethoven and Mahler, will be conducted by artistic advisor Sergiu Comissiona, with accompaniment by violinist Robert Weiner.

Previous Bravo tapings have been at Carnegie Hall, and most recently, the network taped a salute to composer Aaron Copland’s 80th birthday, during which the American music legend conducted a program of his works with the American Symphony Orchestra, the Oratorio Society of New York and others. The television service also recently taped the 16 chamber musicians comprising the Academy of St. Martin-in-the-Fields, while performing the works of Handel, Mendelssohn, Mozart, Vivaldi and other composers who propelled the Baroque period.

Bravo, which is distributed by Rainbow Programming Services Network, debuted July 8, and now airs each Sunday and Monday for six hours on cable networks subscribing to the service. The service covers 55 major markets nationwide.

Ed Makowski recently joined the PolyGram Classics marketing department under marketing director John Harper. Makowski now serves as marketing assistant and handles a variety of activity, from distribution of promotional and marketing materials, to releasing a 33 1/3 rpm record featuring conductor Sir Georg Solti conducting the Chicago Symphony, Cherubini’s “Requiem in D Minor” and Gershwin’s “Rhapsody in Blue.”

Proceeds from a recital featuring violinist David Montagu and pianist Alice Shapiro at the Worth-Chase-Robbins National Center, March 1 will be donated to the local 47’s Musicians’ Relief Fund of the American Federation of Musicians (AFM).

The LA Phil has set the stage for the classical artist’s return to an active career, which will be fueled by the classical network’s efforts to support the performing arts.

The Los Angeles Philharmonic Association, which has been active in the field of recording for over 30 years, is now expanding its efforts to support the classical music community in Los Angeles.

The association has announced a new initiative, the LA Phil’s “LA Phil Live” series, which will feature live performances by some of the world’s top musicians, including conductors, soloists and ensembles.

The series will be broadcast on KUSC (90.3 FM) and KCRW (89.9 FM), as well as online at kusc.org and kcrw.org.

The LA Phil Live series will feature a variety of programs, including concerts, chamber music series, and special events, all designed to showcase the talents of the Los Angeles Philharmonic Association and its artists.

The LA Phil Live series will also feature live performances by the Los Angeles Philharmonic Association’s own orchestra, the Los Angeles Philharmonic, and other Los Angeles-based orchestras and ensembles.

The LA Phil Live series will be broadcast on KUSC (90.3 FM) and KCRW (89.9 FM), as well as online at kusc.org and kcrw.org.
Country, Pop Promo Units Work Together To Cross Acts

(continued from page 6)

label in town that has four records on the pop charts at the same time."

Liberty artist Kenny Rogers is probably the most obvious success story on the pop single and album charts. A longtime favorite with all formats, even cracking the Black Contemporary charts with "Lady." In fact, Rogers is one artist, which total three, are outnumbered only by John Lennon and the Beatles.

Rogers' enviable situation is due in part to the cross-promotional strategy of his label, where, according to Jerry Seabolt, national country promotion director, Capitol/EMI-America, a joint effort on the part of the company's promotion teams is stressed.

"We have always felt that because of our

Unique Marketing Thrust Used For 'Jesse James' LP

by Jennifer Bohler

NASHVILLE - Despite the decided disadvantage of having only one single legally available as a singles chart at the same time, record company A&M, composer producer Kennerley and the label are making the best of an enviable position by emphasizing the marketing aspect of the album over the usual radio promotional techniques, although radio does figure prominently in the overall promotion scheme.

The album has yielded one commercial single, Albert Lee's "Hunt Them Down." The medium is also picking up certain album cuts, and Weecked has done a one hour radio special on the album that has been aired on some 400-plus radio stations across the country thus far.

In an effort to gain further exposure for the LP, A&M and Weecked have issued a special double sided single to all the major jukebox operators and one-stops. In addition, the album was promoted on display contests at the retail level. Kennerley's one-man trek through the country's nation's music centers has helped in promoting the album, and while in Nashville he talked with Cash Box.

The album, which features a stellar line-up of staff set-up, our relationship with the pop department is extremely important," Seabolt said. "We have two field staffs who are country specialists. However, the majority of my work and labor comes out of the field staff I have with the pop department.

So, of necessity, we have always had a very close relationship. My pop staff is my country staff, and vice versa.

A good example of cross-promotional efforts is Rogers' success story. When his broad-based appeal became obvious, the label jumped on the opportunity to cross the artist back to the pop charts, which had been a consistent favorite during his First Edition days in the '60s.

"I think the Kenny Rogers promotional success back goes to good marketing expertize on the part of the entire company," Seabolt said. "We realize, had an artist who demographically had a very wide appeal and took advantage of that situation by making the product available and working very closely with the management, which is very important in a case like this.

Careful Planning Needed

The crossing over of a record is a very carefully planned movement, according to Seabolt, and not all country records are capable of the move. "Obviously, we don't try to cross every record, because not every record has crossover potential," he said. "It could be any one of our artists, depending upon what the particular piece of product is. We do, by the way, solicit opinions from people in the field and on radio to see if there is potential for a crossover record. When the timing is right and we reach the point where we realize we've got the record fairly well saturated in the country market, there is a possibility, indeed, a probability, that the record has pop potential, then the staff goes to work.

Coordinated efforts include a close eye on individual radio chart movements and an especially keen glance at the retail level, a point Erv Woolsey, vice president of promotion, MCA, Nashville, labels the most important aspect of a crossover record.

"The key indication of a crossover record is sales," he said. "Ideally, we'd love to have a record that sounds great and everybody loves, but that rarely is the case. When you start seeing those extraordinary sales figures coming in, that's what you need.

when in Nashville he talked with Cash Box.

The album, which features a stellar line-up of

Double Metal for the Statler Brothers - Mercury recording group the Statler Brothers now own double platinum plaques for the "The Best of the Statler Brothers, Volume I" album. The LP, originally released in July 1975, certified gold in June 1977, and platinum in June 1978. Pictured holding their gold, platinum and double platinum awards are (l-r): Phil Balsley of the group: Jerry Kennedy, vice president, A&R, country music, PolyGram Records, Inc.; Don Reid and Harold Reid of the group; and Frank Lefei, national country promotion manager, PolyGram.

EMI-America/Liberty's Grierson Puts Emphasis On Open Communication

by Jennifer Bohler

NASHVILLE - Stressing the importance of an open communication line between the Nashville and Los Angeles offices, as well as with Nashville producers, publishers and artists, Don Grierson, vice president of A&R for EMI-America/Liberty, pointed to the close working relationship he shares with the label's Nashville office, which he considers to be among the chief reasons for the label’s undaunted success.

Grierson, who is based in Los Angeles, was recently in Nashville on one of his frequent business trips, at which time he tried to see as many people as possible to further cement the open label has with the local music community.

"I want to emphasize the tie-in between Los Angeles-based companies, and how committed we are to this. He also has the music that comes out of Nashville," he said in an interview with Cash Box.

Sometimes, when you're an L.A.-based company, even though you have a Nashville office, there are misunderstandings that don't want. That's why the open communication between Nashville and Los Angeles is something we must continually work at. It will take us to know that we are completely serious about country music.

As vice president of A&R, Grierson makes many of the major decisions concerning Nashville artists, album material, single releases and even career direction.

But, he says, it is not a one-man show.

Teamwork Emphasized

"Everything is done as a team. I believe in that. Our company is based on the philosophy that you do it together," he said. "If the artist, record company and producer aren't all in sync, then it's not going to make a lot of sense. If one part is unhappy, then you've got a problem. I've really had no problem working with producers — they all want the same thing and that's success. If we are as excited as they are, they have a better chance.

"We work them very closely — not as a dictator, but hopefully as an objective person, and as a company man trying to bring it all together," he continued. "The suggestions, and they sometimes don't take them. But that's okay, too. It's just everybody working as a team.

The teamwork not only includes his fellow label staffers, but also the producers, artists, publishers and, perhaps most important, the artists themselves. To prove the undaunted success Kenny Rogers, Dottie West and Kim Carnes have enjoyed this year, and attributed it in part to the close working relationship the label has with manager Ken Kragen.

TENNESSEE AUTHORS, COMPOSERS AND PUBLISHERS HONORED - Tennessee governor Lamar Alexander recently issued a proclamation declaring Feb. 3 as a "Day of Tribute," honoring the nation's music composers, authors and publishers. The date is an important historical mark in that Andrew Jackson signed into law the Federal Extension of the Copyright Protection of Music on Feb. 3, 1831. Attending the ceremony at the State Capitol are (r-l): Maggie Cavender, Nashville Songwriters Assn. International; songwriter-actor Alan Lomax; songwriter Rory Bourke; Connie Smith; songwriters Dickie Greek, Jim Wilke, Dickie Greek, Jim Wilke, Don Bivens, Jack Nix; (ASCAP), Judy Harris, April/Blackwood Music; Nashville; Jim Black, SESAC, Nashville; songwriter Jerry Gillespie; Governor Alexander; Don Butler, Gospel Music Assn.; Buddy Killin; Tree International; J.D. Sumner; and John Stuart; AASCAP, Nashville.

Don Grierson

Cash Box/Febuary 14, 1981
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<th>Weeks on 2/7 Chart</th>
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**INFO:**
- **Cash Box/February 14, 1981**
- **Produced by Dale Morris**

**RIDE THE RANGES OF ROMANCE**

**(ST-3129)**

**Featuring the hit singles**

"(You Say You're) A REAL COWBOY" and "IT WAS YOU" **4935**

Produced by Dale Morris
Eddy Arnold—"A Man For All Seasons" AHL 1-3914
includes "Don't Look Now But We Just Fell In Love" PB-12136
Billboard 13• _____ Cash Box 18_____ Record World 15• _____

Ray Stevens—"One More Last Chance" AHL 1-3841
including the title single PB-12170
Billboard 79• _____ Cash Box 76• _____ Record World 74• _____

Dave & Sugar—"Greatest Hits" AHL 1-3915 includes "It's A Heartache" PB-12168
Billboard 55• _____ Cash Box 64• _____ Record World 64• _____
THE COUNTRY COLUMN

IN CASH ON PRIME TIME — Be sure and have your television dial set on the CBS network March 3, lest you miss a rare dramatic television appearance by Johnny Cash. The legend will be starring in the title role of the two-hour television movie, The Pride of Jesse Helms. Produced by Frank Konigsberg, the movie will take a candid look at a political figure, which, unfortunately, is a major problem in this country. We hope the movie so convincingly captures the plight of the man, that it earns an endorsement from the National Education Assn. As an added bonus, Cash, wife June Carter Cash and their band, The Great Eighties Eight, arranged and performed the original score.

Mickey Mouse, Donald Duck and Alabama — What do these three names have in common? Mouse, Duck and RCA group Alabama will all help celebrate Washington's Birthday, Feb. 13-15, at Disneyland.

A LITTLE HELP FROM HER LITTLE FRIENDS — Crissy Lane's latest Liberty single, "Have A Dream," which entered the Cash Box Jukebox Country Chart at #1 last week, was recorded with a little help from a few young friends — the children of Lane's youngest sister Annette. Little vocal support from the tune was given by Jason Clements, Ellen Parker, Jason Sheridan, Susie Pettit, Heather Gillespie, Jennifer Tidwell, Marquita Shannon, David Peterson and Melissa Clark.

While the country and the former American hostages are getting back to business as usual, the National Assn. of Recording Merchandisers (NARM) is doing all it can to help bring the released Americans up to date on what happened musically while they were away by putting together a package of albums released during the period. (Cash Box, Feb. 7). The country albums include "Full Moon" by the Charlie Daniels Band; Honeysuckle Rose by Willie Nelson and Family; "Kenny Rogers' Greatest Hits;" "Loretta" by Loretta Lynn; and "The Mandrell One Liners." T.G. Sheppard taped a guest appearance on the Barbara Mandrell and the Mandrell Sisters television show, Jan. 27-29. Check local listings for air date. Stan Hitchcock recently made a special guest appearance at the Federal Penitentiary Medical Center in Springfield, Mo., with lyricist Johnny Mullins on hand for the composers. Governor Lamar Alexander has issued a proclamation honoring Floyer Cramer and established a scholarship fund at East Tennessee State University in Johnson City in the RCA artist's name. Art Thomas Conley visited several Los Angeles radio stations Jan. 19-23, including KLAC, KHJ, KZLA, Armed Forces Radio, Earth Sound, Live Sound and KJK. Sunbird Records has announced that John Paul Jones has been named director of marketing for the label. Limelights, Inc., a Nashville booking/management firm, will showcase some 20 acts at its annual Theater of Talent at the Maxwell House in Nashville April 5. Jim Owens, president of Nashville's Jim Prods., has been appointed to the Tennessee Film, Tape and Music Commission for a two-year term, according to a recent announcement by Governor Alexander. Nationwide sound Distributors has signed a promotion and distribution pact with Wild Turkey Music, Inc. of Clearwater, Fla. Singer/songwriter Mark Miller recently kicked off a 30-day promotional tour in support of his single "I'm Helping My Ego Get Rid of Mine." The show will begin its first West Coast tour as an MCA artist in March. Music City Recorders of Nashville now boasts 24-track recording facilities. The Rangers and their band, Deep South, kicked off a month long tour of Saskatchewan, Canada, Feb. 1. Johnny Macie has been named executive vice president of One Niles, Inc. of Nashville. The Smiley Wilson Agency is now booking Tokyo Matsu.

AND THEY WAITED — While members of the Nashville community who were exceptionally good were out at the Exit/In last Sunday (Feb. 1) catching Billy Burnette's show, Bruce Springsteen fans began to line up down the street for the moment tickets for his concert would go on sale Monday morning at 9:30. And stand through the night they did, through below freezing temperatures, and through the morning's brief shower, until the day's end, only a few crowd's nest seats remained. The Boss will be in town Feb. 26. A belated thanks to Performance Magazine's Bill Littleton and the mention he gave us in the magazine. And a belated congratulations to John Hartford and Marie Barrett, who were married at their home in Nashville Dec. 28. To coincide with his current three-month tour of the British Isles, George Hamilton IV and Warwick Records have released "20 Country Classics," a collection of country classics as performed by Hamilton, which will hopefully be increased via a television promotional campaign.

HAPPY BIRTHDAY — Wesley Rose, Feb. 11; Moe Bandy, Feb. 12; Tennessee Ernie Ford, Feb. 13; Faron Young, Feb. 25; Johnny Cash, Feb. 26, and Joe South, Feb. 28.

KUDOS FOR CLARK — Banjo/guitar picker Roy Clark was recently honored by Nevada governor Ralph List with a trophy for his "outstanding contribution to Nevada's fame as the entertainment capital of the world." The annual event is sponsored by the Reno/Sparks Chamber of Commerce, and this year was held at the Nugget in Sparks.

PICKING UP STRANGERS — When in Nashville recently, Full Moon/Asylum artist, Johnny Lee stopped by the Cash Box offices to chat awhile and let everyone know about his latest single, "Pickin' Up Strangers," which is the highest entry on the Cash Box Country Singles chart this week. Pictured are (l-r): Jim Sharp, vice president, Cash Box, Nashville, Lee; Tim Stichon and Denise Meek, Cash Box and Bruce Adelman, national promotion coordinator, Elektra/Asylum, Nashville.

THE COUNTRY COLUMN

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS

GARY MORRIS (Warner Bros. WS8 9685) Fire In Your Eyes (2:59) (Gary Morris Music/WB Music Corp. — ASCAP) (G. Morris, K. Welch) Morris' second release for Warner Bros. is a strong, self-contained country tune that excellently showcases the singer's adept vocals. Acoustic guitar is the focal instrument of the nice, slow-paced tune that reflects elements of early Larry Gatlin.

RANDY PARTON (RCA PB-12137) Hold Me Like You Never Had Me (4:00) (I've Got the Music Company — ASCAP) (R. Byrne and T. Brasfield) Yet another of the talented Parton clan has joined the RCA roster and country music. Young Parton shows much potential with this first release, excellently produced by Mike Post. The harmonies and soft ballad arrangement make this a single debut to remember.


HITS OUT OF THE BOX


FEATURE PICKS

EVANGELINE — Emmelie Harris — Warner Bros. BSK 3508 Producer: Brian Ahern - List: 7:9 Bar Coded Evangeline has one of the most versatile and capable, not to mention surprising, vocalists making records today. She refuses to be placed in any singular musical category, and her diverse tastes are clearly illustrated in this jewel of an album. She has a solid AOR hit with the Rodney Crowell-penned "I Don't Have To Cry," and a country chestnut or two with "Spanish Johnny" (that's Waylon Jennings singing harmony) and the title track, with Linda Ronstadt and Dolly Parton joining on vocals. Good choice for album of the year.

GREATEST COUNTRY HITS OF THE 70s, VOL. III — various artists - Columbia JC 36969 — Producers: various - List: 7:21

Continuing in the hallowed tradition of its two predecessors, this compilation package contains a variety of songs from the past decade, from the Willie Nelson chart topper, "Blue Skies," to the Oak Ridge Boys "Rhythm Guitar." Other artists featured on the album include Charly McClain, Marty Robbins, Moe Bandy, Johnny Duncan, Larry Gatlin and the Gatlin Brothers, Melba Montgomery, the Oak Ridge Boys, Mickey Gilley.

EVE'RYTHING I'VE ALWAYS WANTED — Marty Robbins - Columbia JC 36860 - Producer: Eddie Kilroy - List: 7:92 Bar Coded Marty Robbins is perhaps one of the most consistent artists in country music, unflaggingly releasing his fan's products he has supported. Unfettered by an overabundance of strings, Robbins gets down to the simple task of making pure country music. Particularly noteworthy are "Ozark Mountain Rose," "My Greatest Memory" and "Completely Out Of Love."
Two Ways To Stay On Top of the Country.

Cristy Lane
I Have A Dream
Includes the Hit Single
“I Have A Dream”
Produced by Lee Stoller

Billie Jo Spears
Only the Hits
Includes the Hit Single
“Your Good Girl’s Gonna Go Bad”
Produced by Larry Butler

On Liberty Records.
MOST ADDED COUNTRY SINGLES

1. PICKIN' UP STRANGERS — JOHNNY LEE — FULL MOON/ASYLUM — 63 REPORTS.
2. OLD FLAME — ALABAMA — RCA — 61 REPORTS.
3. THE HEADACHE TOMORROW (A HEARTACHE TONIGHT) — MICKEY GILLEY — EPIC — 43 REPORTS.
4. BLACK DOG — MERLE HAGGARD — MCA — 32 REPORTS.
5. TAKE IT EASY — CRYSTAL GAYLE — COLUMBIA — 25 REPORTS.
6. ONE MORE LAST CHANCE — RAY STEVENS — RCA — 25 REPORTS.
7. BLUE COLLAR BLUES — MUNDO EARWOO — EXCELSIOR — 20 REPORTS.
8. ANY WAY YOU WANT ME — GENE WATSON — WARNER/VIVA — 20 REPORTS.
9. IT DON'T GET NO BETTER THAN THIS — LARRY GATLIN and the GATLIN BROTHERS — RFD.
10. TEXAS WOMEN — HANK WILLIAMS, JR. — ELEKTRA — 19 REPORTS.

MOST ACTIVE COUNTRY SINGLES

1. GUITAR MAN — ELVIS PRESLEY — RCA — 76 REPORTS.
2. DRIFTER — SYLVIA — RCA — 66 REPORTS.
3. DO YOU LOVE AS YOU LOOK — BELLMANN BROTHERS — WARNER/CURB — 45 REPORTS.
4. ANGEL FLYING TOO CLOSE TO THE GROUND — WILLIE NELSON — COLUMBIA — 61 REPORTS.
5. WHAT I HAD WITH YOU — JOHN CONLEE — MCA — 58 REPORTS.
6. IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) — GEORGE JONES — EPIC — 56 REPORTS.
7. THIRTY-NINE AND HOLDING — JERRY LEE LEWIS — ELEKTRA — 55 REPORTS.
8. WANDERING EYES — RONNIE MCDOWELL — EPIC — 50 REPORTS.
9. SOMETHIN' ON THE RADIO — JACK WARD — MERCURY/POLYGRAM — 50 REPORTS.
10. LOVIN' WHAT YOUR LOVIN' DOES TO ME — CONWAY Twitty — ELEKTRA — 46 REPORTS.

Country And Pop Promotion Teams

Working Together For Crossover Hits

MCA has experienced a good deal of success in the pop charts, particularly with Don Williams and his "I Believe In You" single. And most recently, newcomer Terri Gibbs has found formats in addition to country receptive to her sound. Her single "Somebody's Knocking," moved to #55 bullet on the pop chart this week. Gibbs recently showcased for more than 200 disc jockeys at the recent Southeast Radio Conference Jan. 30-31 in Nashville.

Close Cooperation

Eddie Rabbitt is probably Elektra/Nashville's biggest success story, with his single, "I Love A Rainy Night," moving to #17 bullet. He has agreed to tape a song with Jimmy Bowen, vice president, Elektra/Asylum, Nashville, his staff has always worked closely with its Los Angeles counterpart. In fact, he said, the entire Elektra field force actively participates in the promotion of Nashville releases from the initial shipment on.

"Our staff here has always been closely tied to the Los Angeles staff, because Elektra, Nashville is a division of Elektra Records — we are a part of Elektra, so the entire field force of local and regional people carry our records from day one," Bowen said. "Once the record happens country, we don't have to go out and introduce it to our own people. They carry it to country stations, then automatically carry it to pop adult and Top 40 when it's mass marketed.

Roy Wunsch, vice president of marketing, CBS/Nashville, also praised the praise on his pop counterparts, and noted that "they are always the first ones to hoist and jump up on the bandwagon when there's something going on."

While Wunsch agreed that country music is experiencing one of its healthiest periods ever, he doesn't feel the peak has peaked. "It just seems like a real artist to figure out what's happening here," he said. "We're taking about a major population shift that has occurred in the last two to three years, with half of the people in the United States now in 30-plus age bracket. I think we've barely touched the tip of the iceberg with country music's popularity."

We're still seeing phenomenal growth, I expect it to continue, and I really think they were talking about the next five or six years. We're totally confident about that."

KHEY SENDS GET WELL CARD — Living up to the old adage that everything in Texas is Big, KHEY/EI Paso recently sent Marty Robbins a very large get well card, signed by hundreds of his fans. The 8 1/2 x 11 foot card is pictured with two of KHEY's staff, morning man Charlie Russell (l) and the station's new MD, Mike Hinckly. Similar cards were earlier sent to the Canadian government for its rescue of Americans in Iran and to the late John Wayne when he was hospitalized.

MUTUAL ANNOUNCES HOLIDAY SPECIAL — Yet another in a series of holiday specials will be forthcoming from the Mutual Broadcasting System. According to Terry Hourigan, vice president of programming, Mutual will present a three-hour country music special throughout the Easter weekend, April 18-19. The special, titled Triple will feature three of the top performers in music today — Charlie Daniels, Barbara Mandrell and Larry Gatlin — and will include the hits that put them on the top of the heap, as well as exclusive interviews with the artists. Producing the Easter special will be Mutual-owned WHN's program director Ed Solomon, who also produced the specials, The Johnny Cash Silver Anniversary and Country Music Countdown. Hosting the 90-minute program will be WHN air personality Mike Fitzgerald.

PERSONALITY PROFILE — Upon completion of studies at Nashville's Mid-South Announcement School, Tommy Jett spent a few months with WFLI in Chattanooga as a part of the country format. Working as a part-time newscaster and DJ, Jett moved to Chattanooga where he has spent almost 20 years in broadcasting. Through the help of a friend, Jett hooked up with the #1 rock station in the market, WFLI, where he handled the afternoons for close to 10 years. Jett made the move to country radio in 1971, when he took over the evenings at the #1 country station across town, WOOD. After a brief hiatus from the Chattanooga area, working as a part-timer, Jett returned to WOOD and Lookout Mountain, where he regained his familiar air shift. Four months ago, however, WFLI relinquished its rock format for country. This was Jett's calling card to return to his mother station. Significantly, WFLI has recently become the country leader in Chattanooga, no doubt due, in part, to Jett's return. In addition to his radio responsibilities, Jett has promoted a variety of stage shows throughout the years, as well as trying his hand at writing. He is the co-writer of "Happy Birthday Elvis (We Wish You Were Here)", recorded by the long-enceored Elvis, and "Midnight and The Moon," which became a single by national star Jerry Lee Lewis. Jett announced his entire band at a recent show in his home town, and is still very popular among the Elvis fan clubs.

MAILING ADDRESS FOR WAE — The mailing address for newest country station, WAE-Jr. on Mid-South, is P.O. Box 486, Orange Park, Fla., 32073, for all the labels wanting to send much needed product.

KKJ TO AIR SILVER EAGLE — KKJ/Phoenix has begun to air a 90-minute concert recording of Skeeter Davis. The concert consists of a bi-monthly basis. The concert consists of a series of concerts tracking the adventures of The Silver Eagle bus that travels across the country, stopping at various locations for live performances. The debut special for KKJ on Jan. 31 featured Elektra recording artist Eddie Rabbitt.

BERG APPOINTED AT WWVA — Operations manager for WWVA/Wheeling, W.V., Tom Miller, has announced the appointment of Bill Berg to the position of music director, effective Jan. 20, 1981. In addition to his new music responsibilities, Berg will continue his middling shift on WHIN and also will serve in the FM sister station WCPI. Berg replaces Bud Forre, who resigned as WWVA music director to return to school. Forre, however, will continue his morning drive show.

KNIX ENGINEER ELECTED TO BROADCASTING BOARD — Corporate director of engineering for the Buck Owens Broadcasting Group and chief engineer for KNIX/Phoenix, Elliott K. Klein, has been elected to the board of directors of the Metropolitan Broadcasters Assn. The association is comprised of local radio and television execs who "monitor and lobby for national, state and local legislation that affects or regulates all areas of the local broadcasting industry." A resident of the Phoenix metropolitan area, Klein has been with KNIX for approximately nine years.

POCAHUATAS WINS WHK TOUCH-A-THON — Wayne Pochaukas, owner of Pochaukas' mountain, Ohio, drove away in a brand new Ford Bronco after winning the 1981 "WKH Recreational Vehicle Touch-A-Thon" on Sunday, Jan. 10. Pochaukas outlasted 34 other contestants by touching a recreational vehicle for 38 minutes, 20 seconds. The Lakeside Holiday Inn provided three meals per day for the contestants beginning on Wednesday at 4 p.m. and lasting until 5:30 a.m. Sunday, besting the previous 1980 record of 33 minutes, 30 seconds.

HOSTAGES PASS TIME WITH WHN TAPE — Michael T. Howland and a few other American hostages were entertained by the music of WHN/New York when a station tape somehow filtered into Iran's foreign ministry. According to UPI, Howland stated, "For one short period of time, we had a tape recorder and someone used us a WHN tape, and we got hours and hours and hours of enjoyment off that tape." Appropriately enough, Howland chose one song from the tape to accurately sum up the hostages' 44 days of captivity — Freddy Fender's "Wasted Days and Wasted Nights."
HYATT REGENCY NASHVILLE, TENNESSEE
FRIDAY & SATURDAY · MARCH 13TH & 14TH

ADVANCE REGISTRATION .....$140.00
AFTER FEBRUARY .................$175.00

Your registration includes all meetings, 12th annual banquet and show plus the Thursday night Artist cocktail party and luncheon on Friday and Saturday.

CALL (615) 327-4488 OR 329-4487 IF YOU HAVE NOT RECEIVED YOUR REGISTRATION.

FEATURES:

- Very special Guest
  - Arthur Godfrey
- Artist Cocktail Party on Thursday evening
- "Country Phenomenon & Life style"
  - John Parkhal
- "Broadcast Ratings"
  - Jhan Hiber
- "How To Read An ARB"
  - George Burns (Media Consultant)
- "Positioning & Marketing Your Station"
  - Jon Coleman
- "How To Buy A Radio Station"
- "Selling Country Music From Another Point Of View"

- "Getting More Profit & Productivity From Your Sales People"
  - Jim Hooker
- "Your Place In The Marketplace In Sales"
  - Jim Williams
- "People Management"
- "Controlling Your Career"
- "Plain Talk About Computers"
- Records: Trades & Radio"
- "How To Put Your Face In The Marketplace"
- VTR Presentation
- And much more

Advance Registration
Cut-off: February 20th
Unique Promotional Strategy Used To Push 'Jesse James'

(continued from page 26)

up of talent, including Johnny Cash, Emmylou Harris, Charlie Daniels, Leon Helm, Rodney Crowell, Roseanne Cash and Albell Lee, is a concept project composer Kennerley began following his "White Mansions" album project in 1978. As the title suggests, it is a musical biography of the outlaw Jesse James. And, as the list of artists suggests, the album has an overall country feel to it. Kennerley, who grew up listening to the Beatles and Rolling Stones, said he developed a taste for country music after hearing Waylon Jennings on the British radio. He immersed himself into the sound and culture and emerged with the "White Mansions" notion and, subsequently, the Jesse James project. His delving into American history came about because, "since I didn't live in America, I couldn't write about riding down the road in my pick-up with Mary Lou, so I started looking back into history to get ideas for my lyrics. It made me think about life in the South and the Confederacy. One thing led to the other, and here we are."

Even though the usual promotion of the album (release of singles) has been thwarted by legalities over the songs performed by non-A&M artists, Kennerley said he is not frustrated. "I can't allow myself to be disappointed, because it's my fault," Kennerley said. "Glyn Johns (producer) and I were so in-different that we didn't want to make the album with these people. We knew from the beginning that there were certain things we weren't allowed to do. We went ahead regardless, and A&M gave us all their support. A&M has been better to me than I have been to them, and I've promised them faithfully that the next album I make will be done in such a way that it can be promoted."

Kennerley's choice of artists for the album was rooted in his judgment of the act's ability to portray a character, he said. "For years, I've considered Leon Helm to be the epitome of the rural American. To me, he is Jesse James on the album. Johnny Cash is a great storyteller, as is Charlie Daniels, and Emmylou Harris has the most romantic voice - you can fall in love with it. She is the ideal wife for Jesse James. You can feel the compassion in her voice."

According to Kennerley, the album was all the things he has absorbed over the years, from the Rolling Stones to Waylon Jennings, but noted there might be a problem in trying to put all these musical influences onto one album. "I'm really the Jesse James of songwriters - stealing a little from everybody. This album is such a concoction of things - I'm just giving back to the artists what I took from them in the first place," he said. "But this variety might cause a problem. The trouble is, in America, the radio stations are such specialists - you're either country or heavy rock or Top 40, AOR or whatever. In England, you have variety on the radio. This album has got a little bit of gospel, a little country, a little rock 'n' roll - there's a mixture there. Maybe that's a mistake, do you know what I mean? I wouldn't want to do it any differently, but commercially, perhaps it's a mistake."

Kennerley said he currently does not have any other projects of this nature under way, opting instead to do some songwriting for other artists. He is putting together a band in England for a possible tour in March. And if all works out, he may be in the studio again, recording country material for an album.

West Exits Music Row, Founds R 'n' W Talent

NASHVILLE — Roger West, former co-owner and general manager of Music Row Talent here, has resigned from that company, citing "internal differences with other owners" as the reason. Effective immediately, he has formed R 'n' W Talent, an agency that now represents Barbara Fairchild, Tommy Overstreet, Kay Adams, Kimm Huskey, Gene Watson, John Long and Dwayne Bowman.

Huskey is slated for her first tour of England Feb. 21, which will encompass 26 days. C.R.E. Records in England will release her first British single, "No Aces Up My Sleeve," in conjunction with the tour.

Adams has recently completed work on her first album with producer Porter Wagoner. The album is set for an early February release.

R 'n' W Talent is located at 4515 Granny White Pike, Nashville, 37204. The telephone number is (615) 297-4661.

BUILDING NEW LEGENDS...

Watch For Chart Action On These New Releases...

SUSAN ANDERSON
"Come Back By"
(BB 0062)

TERRY ADEN
"Stealin' The Feelin'"
(BB 920)

RON HEAD
"United We Stand"
(BB 0048)

Thanks D.J.'s For Your Help!

Cash Box/February 14, 1981
ivis Costello & The Attractions

L.A. SPORTS ARENA — The bespectacled little man on stage at the Sports Arena Jan. 10 may have looked a lot like the reticent bloke who played an all-tobrief show at the Long Beach Arena on Valentine's Day two years ago, but something had definitely changed. In fact, between the two concerts, Elvis Costello's label had released two albums, a 20-song collection called "Get Happy!!" and a potpourri of unreleased English tracks and B-sides titled "Taking Liberties," and the new wave kingpin who has gained a reputation as a sordid, jaded and elusive character had turned into a surprisingly genial and generous performer.

However, the crowd was not indifferent and perhaps the SRO audience's receptivity truly made a strong impression on Costello. But all conjecture aside, much credit must go to the English singer's dynamic and engaging showmanship, beginning with the set opener "Shot With His Own Gun," an exciting ballad, all the warm and breezy liveliness of the finale, preceding performances and collaborations managed to stir considerably more emotion. A punk trio of George Duke, Stanley Clarke, and Herbie Hancock caused such audience pandemonium that it seemed doubtful that the program would be completed.

Other highlights of the evening included duet performances by Kenny Barron and Bobby Hutcherson, and Sir Roland Hanna and Arthur Blythe, with the alto saxophonist in particular making an impression on an audience that was already familiar with his music. A little down home cooking was added to the menu by a double organ, guitar, and drum battery. George Duke, facing off with just a drummer and the sold out concert hall to goad them on. Duke proved to be one of the surpri- sins of the night and his performance impressed on organist, synthesizer, and piano.

But perhaps the highpoint of the evening was achieved by the concert's opener. At the age of 97, Ebbie Blake proved himself to be the father of all soul singers with the audience responding to his ain highpoint. His presence, coupled with the unique collaborations and the sheer pleasure of seeing artists like Blythe, Hutcherson, and Barron perform in Carnegie Hall, did in fact succeed in making it a very special one night stand.

Fred Goodman

TENNESSEE TECH AUDITORIUM, COOKEVILLE. Whoever decided that corn and apple pie should be synonymous with the good old USA left out another important association — the Statler Brothers, a quartet that has become an institution as far as country music fans are concerned.

Considering the avid support they receive from their fans, it's not surprising that the Statler Brothers, like Lou DeWitt break attendance records wherever they go. What might be a bit surprising, however, is that the group, which has been with little dynamo Brenda Lee, broken an attendance record on this particular night — on a college campus where rock is the kingpin and anything else an afterthought. The concert was also pitted against the segment of Dallas that revealed to the world just who she is. As a matter of fact, the Statlers announced the culprit from the stage midway through their 90-minute performance.

A concert with the Statlers is almost like a family outing — with fun and good music being the order of the day. The Statlers' own unique line-up of musical talents served up a rich repertoire of songs — the concert could be compared to a double album's worth of greatest hits. Some of the

D e l b e r t Mc C l i n t o n e b e r a l o n

EXIT/IN, NASHVILLE — There's nothing a man from Utah, a hometown hero, and this particular occasion, had to two to enjoy. Delbert McClinton is playing Nashville, not the city cites him an adopted son, and when one of your own returns triumphantly with a Top 20 song, well it's time for the fated day. McClinton has been kicking his heels on the sidewalk for many a year now, waiting for his time. In recent years of releasing top quality albums, shuffling from ABC to Capitol and finally to Capitol and consistently finding favor with the fans and the critics, the constant hard work finally caught him a ride via his current single, "Giving Up For Your Love." No matter what size venue he plays, McClinton always gives the impression that he is centerstage in some smoky barroom, playing to a small audience of sitting blues fans. This attitude gives his concerts an inti- mate, one-on-one quality. Despite consist- ent complaints about this listening room's bad sound system, McClinton managed to lavish his attention on his 75 minute set, where he traced a brief history of his career and the change McClinton the seasoned, streetwise and sometimes pleasingly cocky entertainer. Powered by a catchy, upbeat song by Lee, from "Just Plain Old Makin' Love" to material from his current album, The Jealous Kind.

Peter Myers Band

GREAT GILDEE/LEES, NEW YORK — The Peter Myers Band, one of the few Jersey shore bands carving out a niche with its own brand of rock 'n roll, came to New York to preview its forthcoming Dell Platters release. Seasoned by continuous playing in its home state, the band was strong for a group that has by personality onstage, exhibiting boundless energy as he moves from song to song and from guitar to piano. It is tight and comfortable, and it plays fervently, feeding on Myers' energy.

The show was the "Real Tears," a showstopper with a Fats Domino feel. "Sweet Candlelight," a driving pop tune and "I Need You More," a non-stop rocker. Myers once again displayed his ability to play the set on guitar and then moved to piano for three tunes. The crowd called the band back for an encore, and it played a solo rock song by Steve Nicks — a very prolific writer and stylist. But then again, she's got some rocking in her bones. She transcends the country sound without alienating her- self from it. To back Allen in her Exit perfor- mance, some of Nashville's finest musi- cians accompanied her, including her songwriting partner (and an excellent musician in his own right), Rafe Van Hoy.

Tom Scott

BOTTOM LINE, NEW YORK. — Tom Scott returned to New York City with the new version of the group he once called Stylistics. Tom Scott, once a member of the Stylistics, has now assumed the role of leader, guitarist, and songwriter. The group has adopted a more pop-oriented sound, with a stronger emphasis on vocals. The Bottom Line show was a good representation of the group's new direction. Scott's guitar work was as impressive as ever, but the vocals were also strong. The group's performance was well-received by the audience, who appreciated the new style while still enjoying the familiar songs from the past.
Alcoa Aluminum Prices
Of Lacquer Disc Element
(continued from page 8)

Knory pointed out that while Capitol
sees itself as a practical or
workable product line of aluminum
recording circles outside of Alcoa, a
product shutdown by Alcoa at this
time would not be viewed as too
awfully painful for us, as well as the
remaining two lacquer disc
manufacturers.

Alcoa, I think, would find itself
scrabbling for a replacement," he
summarized. "In the long run, it is
perhaps a chance for us to
copy Alcoa with other sources.
At least one of the other lacquer
disc manufacturers, New Jersey-based
Transco Products, is also taking a look at
marketing their own
alternative aluminum sources. Fred
Buehler, Transco plant manager, said
that the company has been "encouraged" by samples of
recording circles delivered by other
suppliers thus far.

I think we will find what will meet
our needs," said Buehler. "We hope
can develop other sources before we
have an even bigger problem. However,
we don't have an immediate subsitute
present, although we do have adequate
supplies on hand.

Steve Broadhead, production manager
Music Publishers
Eye Video Market
(continued from page 12)

Other topics that were discussed at the
meeting were alternative plans for
marketing video cassettes, the future of
the video cassette as opposed to disc,
the publishing community's quest for a
six-hour per turn, and the future of
licensing on video, and the need for
publishers to hasten their foray into the
video copyright field.

"Our music is in those video discs
cassettes and we're not out in
the market," said Bill. "To speed up our
involvement in that market, we
should sell out in the near future.

There are some reports of loss on the
books, but we'll get a license for more
on those years.

The vice-president of the
publishers' group was to name Michael
Goldsen, Kim Guggenheim, Mike
Kahaner, Donald Kahn, Hadley Murrell,
Jack Hoffman, and Harold Spina.

Non-eliminatees that are running
another program are: incumbents
Marshall L Robbins (vice president), Molly
Hyman (executive director), Kurt Hunter
(secretary) and Hannah Russell (treasurer).

Incumbent nominees for the
eight positions on the board of
directors include Mike Goldsen, Kim
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Harold Spina.
WALK-YES EYEBROW BOYS • .38 SPECIAL
A&M SP-4835

MERCHANDISING AID: 2x2 Posters, 1x1 Flats.

GUITAR MAN • ELVIS PRELEY • RCA AL-3917
Breaking out of: Austin, Nashville, Atlanta, Oklahoma City, New Orleans, Detroit, Chicago, Indianapolis, Denver, Salt Lake City.
Radio: Guitar Man (45): #47 Bullet, Top 10 Singles Chart; #22 Bullet, Country Singles Chart.

MERCHANDISING AID: 1x Flats, 22x22 Flats, Die Cut Mobile, 9x24 Streamer.

CHAIN LIGHTNING • DON MCLEAN • MILLENIUM/RCA BX-1-7755
Radio: Crying (45): #20 Bullet, Top 100 Singles Chart; #49 Bullet, Country Singles Chart.

MERCHANDISING AID: 4x1 Flats, Posters, Interview Record, College Radio Special.

SOMEONE'S KNOCKIN' • TERRI GIBBS • MCA 5173
Breaking out of: Atlanta, Nashville, Dallas, Oklahoma City, Houston, Memphis, Denver, Salt Lake City.
Radio: Someone's Knockin' (45): #55 Bullet, Top 100 Singles Chart.

MERCHANDISING AID: 3x1 Flats, 24x16 Poster, LP Mini Sheets, Mobile, Radio Spots.

THE SECOND ALBUM • 707 • CASA-BLANCA/POLYGRAM NBLP 7248
Breaking out of: Detroit, St. Louis, Indianapolis, Minneapolis, Denver, Sacramento, Los Angeles.

MERCHANDISING AID: 3x2 Posters, Trim Fronts.

INTO THE FIRE • RUSS BALLARD • EPIC NJE 35993
Breaking out of: Portland, Seattle, Denver, Dallas, Houston, Los Angeles.

MERCHANDISING AID: 1x1 Flats, Posters.
Argentine Contingent At MIDEM '81 Finds Some Deals, Little Creativity

by Miguel Smirnoff

CANNES — Argentine attendance at MIDEM this year was somewhat higher than in the past — 10 companies as opposed to the normal four to six — due to the prevailing conditions in the local market. At this time, it is much easier (and cheaper) to acquire a foreign catalog and exploit it rather than to record locally.

In keeping with the general trend at MIDEM this year, the only major to attend from Argentina was RCA, which has always maintained an aggressive profile in the Latin American market. The balance of the Argentinean delegation was comprised of locally based labels, sometimes with their affiliated publishing arms, and indie producers.

The absence of major labels at MIDEM gave more opportunities for smaller labels, but it also seemed to cut down on the number of attractive deals.

One of the busiest indie companies present at MIDEM obtained the rights to a major European catalog for a fraction of its actual value of what was asked to it two years ago. It seems that the outrageous prices asked for some catalogs in 1979 and 1980 have not put the studios off. Executive for the owners of those labels, since they missed getting the money that more moderate demands would have reported. The soberness of last year has made possible arrangements that were out of sight during the crazy pace of the late-70s.

Francisco Vidal, vice president of Tonodisc, reported the closing of several deals with Italian, French and U.S. labels; and advanced negotiations with other two companies whose previous contacts in Argentina recently expired.

German Klein of ATC Records (a subsidiary of TVTAT in Buenos Aires) reported the closing of several deals with European and U.S. companies, and a joint project that includes a classical music contest in Argentina and the recording of the winners for release in Europe.

José Alberdi of Magnifico closed deals with two British companies, one from the U.S. and the Polish state-owned company, in this case covering first-rate classical music releases and also opening the road for pop products. He also acquired masters of several soundtracks.

In general, the attending MIDEM found it not as active as in previous years, but most of them were able to conclude profitable negotiations. The typical complaint was that the product exposed lacked creativity and was too often much alike. Disco music disappeared almost completely from the crop, with the expected promotional efforts, replaced by funk.

(Continued on page 39)

INTERNATIONAL DATALINE

Australia

MELBOURNE — "What's a-matter with the critics, do you think, since I'm sitting right here in front of you," Belafonte told an audience of 400.

Harry Belafonte, whose career is based on selling the American-come-from-abroad story, performed a repertoire of songs that included "Standing In The Rain," "Go Tell It On The Mountain," and "Congo River." He also sang a few of his old favorites, "King Of Sorrow," and "The Banana Boat Song."

Belafonte is in Australia for a two-month tour that will take him to all the major cities except for the Northern Territory.

(Courtesy of the AP)

ITALY

MILAN — The drop in record sales in Italy during 1980 among the major companies came out to about 11% less than 1979, with the slump particularly bad in the singles categories.

The latest Umberto Tozzi album, "Live" on CGD, was released last month in Australia, France, Austria, Switzerland, Germany, Belgium and The Netherlands.

Gianni Ravera, organizer of the 31st edition of the Sanremo Festival, will take place Feb. 15-18 and present the list of the dozen of artists slated to participate at the contest. The performers include Loretta Goggi, Marcella, Alice, Bobby Solo, Major Harris, and the Poliuto Poveri and the Passengers; and special guest stars will be Ornella Vanoni, Milva, and the late Gino Paoli.

This edition of the Sanremo festival, anyway, seems to be troubled by many complications — RCA retained its artists — Annalisa, Adrain D'Andrea, Pappalardi, Ombretta Colli — just two weeks before the show, while another Italian vedette, Mia Martini, refused to perform.

Female singer/songwriter Roberta D'Angelo, previously with RCA, released her first album on Recordi label, "Cassabianca," produced by Roberto Caccialuppi.

Gianluca Bertoli was named managing director of the Usigolo music publishing group, connected to Fonit-Cetra record company, effective Jan. 1. Franco Passanisi, who resigned from his post of promotion manager at WEA Italia.

The last album by Roberto Vecchioni, "Monte Lasso," has just been published on Philips label after an agreement between CGD-MM (which will produce the next Vecchioni album) and RCA Singer/songwriter Gianfranco Manfredi, with Ultima Spillagia, is recording a new album for PolyGram label, "Bartolomeo Pietrangeli switched from Dischi del Sole to Fonit-Cetra.

Gino Paoli, Italian actor and singer, performed for the last time at the Sanremo festival on Feb. 12.

The Netherlands

HILVERSUM — Former Fij' singer Patty Brard recently finished recording her first solo album. In L.A., backed up by Lee Ritenour and Billy Preston, Brard recorded

INTERNATIONAL BESTSELLERS

TOP TEN 45s
1. Ahora O Nunca — Carolee Arrass / Macrocon
2. Woman in Love — Barbra Streisand / CBS
3. Cansado De Hacerlo Silen — Rochy Buntlene / EMI
4. Exas K.O. — Patrick and Sue Timm / Music Hall
5. Wanderer — Donna Summer / Geffen
6. Fidelidad — ABBA / RCA
7. El Mundo De Los Ninos — Roberto Carlos / CBS
8. Sol A Sol Yo — Tito Puente / Intercalco
9. Another One Bites The Dust — Queen / EMI
10. On the Dark Side of the Moon — Los Rucas / RCA

TOP TEN LPs
1. Parchis — Los Parchis — Tonodisc/ATC
2. 20 Exitos De Los Monos — Los Monos / EMIATG
3. Super Trooper — ABBA / RCA
4. Amore Moi — various artists / Ktel/ATC
5. Winners, vol. 2 — various artists / EMI
6. Guitary — Guilla / Bratspillereet CBS
7. Amamencendo — Camilo Saet / Microtron
8. Music For A Year — Video Images
9. 25 Anos Con El Estilo — Los Hembra / EMI
10. Can't Stop The Music — soundtrack/Village People / RCA

TOP TEN 45s
1. (Just Like) Starting Over — John Lennon / Geffen
2. Shaddow You Face — Joe Dolce Music Theatre / Astor
3. Dancer — Slim Dusty — Columbia
4. The Time Warp — Rocker Horror Picture Show cast / Inter
5. The Tide Is High — Blondie / MCA
6. State Of The Heart — Mondok — Avenue
7. What's Going On — Eric Clapton / Epic
8. Another One Bites The Dust — Queen / EMI
9. On And On And On — ABBA / RCA

TOP TEN LPs
1. Double Fantasy — John Lennon and Yoko Ono / Geffen
2. Tramps Like Us — The Replacements / A&M
3. Guilty — Barbra Streisand / CBS
4. Huey Lewis and The News — Columbia
5. Icehouse — Flowers — Regular
6. Super Trooper — ABBA / RCA
7. Back In Black — AC/DC — Albert
8. A Brand New Me — Trudie Styler / Geffen
9. Making Movies — Dire Straits — Vertigo
10. The Very Best Of Elton John — DJM

TOP TEN 45s
1. Super Trooper — ABBA — DGG
2. You're Going To Love Me Tonight — The Osmonds / EMI
3. Woman In Love — Barbra Streisand / CBS
4. Santa Maria — Roland Kaiser — Ariola
5. Tramontana — Peter Murphy — Metronome
6. Eldorado — Goombay Dance Band / CBS
7. Hearts Nover Mus — Swan / EMI
8. King Of The Hill — Boney M. / EMI
10. Standing In The Rain — Harry Belafonte — Ariola

TOP TEN LPs
1. Hitparade der Schluimpfe — Die Schlumpfe — K-Tel
2. Tramontana — Peter Murphy — Metronome
3. Dragnet — Heino — EMI
4. Tradrermoen 2 — Richard Clayderman — Telec
5. Revanche — Peter Mattay — Metronome
6. UH — Peter Murphy — Metronome
7. Double Fantasy — John Lennon and Yoko Ono / Geffen
8. The Tonight Show — Johnny Carson — RCA
9. The Turn Of A Friendly Card — Alan Parsons — Ariola
10. Tenno — Alessandra — Phonogram

10 Der Jahrhunderthalle — Die Wiener Philharmoniker — Arcade

Der Musikmarkt
**INTERNATIONAL**

10 songs, produced by Zebra Records and Broadcast Music, Inc., will first be released in Europe through a TV special in Holland sometime in February. The album's single is called "Hold On To Love."

Hans van Hemert and Peter Koekelijn, two of Holland's top producers, are teaming up for a new management and production company. Disillusioned by Holland's level of showbiz managers, van Hemert and Koekelijn plan to "front-run" into the van Dyke. Van Hemert's top AM group, Lua, will stay with its current manager, Tim Lim."n

**David Soul** will record a new album in Holland, Producer Will Hobbie, who also brings singer Vicky Leandros back on records, is supervising this new action that Phonomag will release worldwide. The revenues of Leandro's album are described in Holland and will become a big names try comeback by invading charity. n

Hidkran, Holland's leading hitmaker, has published its annual popularity poll, in AVRO's TopPop television program, the winners were handed their trophies — Rob de Nijs for Most Popular Singer, Patricia Paul for Most Popular Female Singer, Golden Earring as Most Popular Group, Spargo for Best Soul-DISCO Group, Renato & His Friends for Most Popular Singer, and The Mo for Most Promising Group. The International Awards went to Rod Stewart, Kate Ryan and The Who for Most Popular Status Quo. Most promising are Freddy Aguilar, Stephanie Mills and The Korgis. n

Earth and Fire's hit, "Weekend," and Kansas' "Carry On My Wayward Son" have been given the new title "Monte Carlo." Both songs were featured by Radio Monte Carlo during this year's MIDEM in Cannes. Manager Frits Hirschland said his products from his own festival booth for the first time. The last few years, Hirschland built a question mark raises new action that sweet videmo numero uno in Cannes' bars and casinos. Singer Boudewijn de Groot recently sold all his concert and a TV show. De Groot, who is studying music in L.A., will record his new album in Holland in February. The tour is planned for a fall. n

**constant meysters**

**United Kingdom**

LONDON — The first ever rock concert to be held within Westminster Abbey in London has been scheduled for Feb. 24. With problems solved by the event organizers, the concert will feature Sky. An Amnesty International spokesperson commented, "We are excited by the event and the contrast it will create in people's minds between Sky's sensitive music, the beauty of Westminster Abbey and the plight of prisoners of conscience throughout the world." Following a round-the-world in 80 days tour, Dr. Feelgood is now touring the U.K. in 17.3 Capitol Records has announced a massive campaign to promote "Ana Jantar," a Hungarian singer albums. The campaign will be launched in the best of British Ska... Live, the current offering of Chessys Films, opens in 39 U.K. cities during the next two months. The film is influenced by Kodak's latest "Whispers" promotion. The first kiss of the new year was how one of the Chrysalis people described it, having been faced with the task of controlling the successful new second generation Monty Python TV program, Fawlty Towers, has signed its first songwriting contract, Peter Jones, 26, by Andrew Sachs, who plays the Portuguese waiter in the series. The single is already reaching No. 1 in Australia, where it is sung by Joe Dolce. n

The "Battle of the Bands," the national contest to find the new Beatles, has announced its first round of judges for the final. A prize of £15,000 is held at London's Hammersmith Odeon on March 1. Along with other top music personalities, Richard Wilde, manager of The Who, and Mike Oldfield, Linda Lewis and Billy Idol. The show will be broadcast by British disc jockey John Peel, and a permanent place on the Top 20 next month. Former RAK studio manager Doug Hopkins is now responsible for all of Island's U.K. — Basing Street, Streatham, London. Hopkins becomes managing director, Basing Street Studios, where he is joined by technical manager Peter Jones. Basing Street has now been entirely re-equipped for video work, including full video playback facilities, an AF state-of-the-art studio monitor. A full light grid is to be installed to allow video filming. The Island Mobile also now has video facilities and a double LTO video recorder. In Streatham, Island will also follow others this week by releasing its first cassette single. In a limited edition of 1,000 copies, "How You See A Chance," a turntable hit single for Steve Winwood from his album "Arc of a Diviner," is priced at $1.62 with a list price of 1 pound 10 shillings. Island is the first on the market with a new cassette marketing drive. Tagged "One Note," it is released worldwide. Island's album on one side of a top quality creme - tape cassette, while side two is blank with the purchase of the purchaser to record his or her own material. Dealer price is 2 pounds 43 pence ($5.64) against a usual 3 pounds 7 shillings ($12.67) with list prices 1 pounds 99 shillings ($2.96); and 5 pounds 29 pence ($12.27), respectively. n

**Collins Inks With WEA**

LONDON — Phil Collins, former drummer and lead singer for the group Genesis, has signed a long-term, exclusive contract with WEA International. The contract covers all worldwide territories except the U.S. and Canada, where Collins is on Atlantic, and the U.K. and Eire, where he is on Virgin. First product from the deal will be an LP, "Face Value," set for simultaneous Feb. 13 release in major markets. n

**Aart Dalhuisen**

**Dalhuisen Upped To Executive VP At Phonomag Intl**

BAAR/HAMBURG — Aart Dalhuisen has been named to the position of executive vice president for Phonomag International, the company that is also president of PolyGram Record Operations (PRO) International, worldwide record label. In his new capacity, Dalhuisen is responsible for Phonomag's international activities, including the maintenance of the company's international office, in New York, on Madison Avenue. He will work closely with Henk Th. Hoksbergen, who was recently named president of Phonomag International (Cash Box, Jan. 24). Phonomag International is the division of PRO International that includes the company's Mercury and Hard Rock labels. The company is involved in both classic and pop recordings worldwide, with Mercury concentrating primarily on pop. Dalhuisen joined PolyGram (which also includes PolyGram International) in 1977 as assistant to the president of Phonomag International B.V., headquartered in Baarn, The Netherlands. A year later, he was promoted to vice president of Phonomag International. Prior to joining PolyGram, Dalhuisen served as managing director of the Dutch World Broadcasting System in The Hague.

**Argentine Contingent At MIDEM Finds Deals**

(continued from page 98)
punk and new wave in the heads of the producers. However, there were no new ideas.

Another backbone of the music industry, covers, were also decaying, but there is no real replacement in sight. Besides the reduction in size and quantity of booths rented by the major international groups this year at MIDEM, the product, many small and medium-sized European and American companies decided to come with booth, doing it to contact them.

The artistic side of the MIDEM showed this year an upsurge in Afro and Black music, but no new names.

**Von Stein Named To VP Position With Polydor Intl**

HAMBURG — Udo von Stein has been named to the position of vice president for Polydor International, the worldwide headquarters for the Polydor label. Based here, von Stein will be responsible for Polydor International's activities in the field of popular music.

Von Stein will handle worldwide coordination of Polydor International's A&R activities and supervise the international promotion and sales of Polydor International, and the company's associated product. Most recently, he was secretary to PRO International's management.

Von Stein is represented by the Polydor label in the pop field.

**INTERNATIONAL BESTSELLERS**

**Japan**

1. In the Air Tonight — Phil Collins — Virgin
2. Aint No More Aint No News — Dire Straits — Vertigo
3. We Are The World — USA For Africa — CBS
4. If I Can Dream — George Jones — RCA
5. Give Me A Minute — Bryan White — EMI

**TOP TEN LPs**

1. Kojak — Kojak — Vertigo
2. The Best Of Bruce Springsteen — Bruce Springsteen — CBS
3. The Best Of Eric Clapton — Eric Clapton — Epic
5. The Best Of David Bowie — K-tel
7. The Best Of Eric Clapton — Eric Clapton — Epic
8. The Best Of John Lennon — John Lennon — EMI
10. The Best Of Peter Frampton — Peter Frampton — Epic

**United Kingdom**

1. The Show — Adam & The Ants — Epic
2. Aint No More Aint No News — Dire Straits — Vertigo
3. We Are The World — USA For Africa — CBS
4. If I Can Dream — George Jones — RCA
5. Give Me A Minute — Bryan White — EMI
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7. The Best Of Eric Clapton — Eric Clapton — Epic
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10. The Best Of John Lennon — John Lennon — EMI

**TOP TEN SINGLES**

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3. We Are The World — USA For Africa — CBS
4. If I Can Dream — George Jones — RCA
5. Give Me A Minute — Bryan White — EMI
6. The Best Of Bruce Springsteen — Bruce Springsteen — CBS
7. The Best Of Eric Clapton — Eric Clapton — Epic
10. The Best Of Peter Frampton — Peter Frampton — Epic

**MIDEM TRIO — The Cash Box office at MIDEM took on a Latin flavor when buddy McCuskey, RCA South America marketing director (s), stopped by to visit with Miguel Smirnoff, Cash Box director of South American operations, and Mel Albert, Cash Box executive vice president and general manager.**

**International Bestsellers**

**TOP TEN**

1. Kings Of The Wild Frontier — Adam & The Ants — CBS
2. Double Fantasy — John Lennon & Yoko Ono — EMI
3. Mondo Bongo — The Boomtown Rats — Enigma
4. Imagine — John Lennon & Yoko Ono — EMI
5. Super Singer — BBK — EMI
6. The Very Best Of David Bowie — K-tel
7. Guilty — Barbra Streisand — A&M
8. Paradise Theater — Styx — A&M
9. Greatest Hits — ABBA — Polydor
10. The Wild And The Wicked And The Innocent — UFO — Chrysalis

**Melody Maker**
Blumenshine, O’Donnell Are Appointed At Bally Corp.

CHICAGO — Robert E. Mullane, chairman of the board and president of Bally Manufacturing Corp., announced the appointments of Jerry A. Blumenshine and William T. O’Donnell, Jr. as vice presidents of the company.

Blumenshine will continue in his present position as corporate controller, a position he has held since 1974. O’Donnell will also continue as president of Bally’s Pinball Division, a position he was appointed to in 1979.

In announcing the appointments, Mullane said, “Jerry Blumenshine and Bill O’Donnell, Jr. have each demonstrated unique capabilities in their respective positions. Their loyalty and dedication to our company have proven highly valuable to our corporate development, and I greatly look forward to many more years of their association with Bally.”

Prior to his current position, Blumenshine served as assistant corporate controller from 1972 through 1974. A certified public accountant, he was previously employed by Arthur Young & Co.

Ed Shaffer, Head Of Top Distributor

CHICAGO — Ed Shaffer, president of Ohio-based Shaffer Distributing Company and a highly respected industry figure, died on Feb. 3.

Although still in his sixties, Shaffer was in the pinball industry for more than 40 years, starting out in the early 30s after graduating from Ohio State University. The distributorship, founded by his late father, Ernst Shaffer, testifies to his friendship with the industry. Shaffer was ill on the day before his death and received medical attention. He presumably succumbed in his sleep that night.

Funeral arrangements were pending at press time. Survivors include his mother, his wife Dorothy; two sons Steve (vice president of Shaffer Distributing) and Ed Jr. (of Denver); a daughter Jeanne Farmer; two sisters and an deceased child.

Gottlieb Bows ‘New York, New York,’ Company’s First Talking Video Game

CHICAGO — “New York, New York,” the new talking video game from Gottlieb & Co., is now in nationwide distribution, announced Tom Herrick, Gottlieb sales vice president.

Even though most of the hard facts about the game have been closely guarded secret, the Sigma Electronics-licensed video game has been talked about for weeks in amusement game circles.

As the name of the game implies, Gottlieb’s first talking video takes the player high above the city skyscrapers and the Statue of Liberty where the alien attack begins. Each player, armed with three missile bases, defends the city and builds high scores for skill shooting.

The lead ship, which must be hit seven times to be destroyed, is centered in the swirling formation of its escorts, each dropping laser bombs on the city while alternately leading, taunting and complimenting the players for their shooting. Each squadron destroys brings on a special UFO, with a mystery value.

“In a market where competition is so enormously keen, only a top game can compete,” said Herrick, “but early testing shows that New York, New York is able to produce income comparable to any other video on the market. Gottlieb distributors have been clamoring for this game for weeks, and we are happy to make it available.”

Midway Bows New ‘Rally-X’ Video Driving Game

CHICAGO — “It’s a maze, chase and race game all in one,” said Stan Jarocki, Midway’s vice president of marketing, in announcing the factory’s newest video game.”It is a unique and different kind of driving game that requires skillful strategy and quick reactions.” “Rally-X” is an exciting one- or two-player game with a full-color video playground, a radar screen that reveals positions of cars and check points along the course.

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Midway Wins
U.S. International Trade Commission
‘Recommended Determination’

On January 9, 1981, an administrative law judge of the U.S. International Trade Commission issued a ‘Recommended Determination’ favorable to MIDWAY on its complaint which was based on MIDWAY’S exclusive rights in the GALAXIAN™ game in the U.S.A. The complaint sought to obtain an order to exclude certain imported video games and game kits entry into the United States and also sought cease and desist orders against a number of individual companies infringing on these rights.

The ITC initiated its investigation on June 20, 1980 (No. 337-TA-87) and after extensive evidentiary hearings were held in Washington, D.C., with actual games in evidence and depositions were taken of numerous witnesses who had been subpoenaed in various cities throughout the country, the judge found basically that:

1. The word GALAXIAN™ as well as the GALAXIAN™ logo are valid trade marks of MIDWAY.
2. The GALAXIAN™ video game is copyrightable subject matter.
3. MIDWAY owns the United States copyrights in the GALAXIAN™ video game.
4. All of the accused games infringed MIDWAY’S copyrights in the GALAXIAN™ game.
5. Those games which had the GALAXIAN™ or similar name or logo also infringed MIDWAY’S trade mark rights.
6. All the respondents against whom evidence of actual importation or sale existed and who had not entered into an approved settlement agreement violated Section 337 of the U.S. Tariff Act of 1939.

MIDWAY intends to continue its policy of actively enforcing its exclusive rights in GALAXIAN™ and its other popular games introduced since GALAXIAN™. These games include PAC-MAN™, RALLY-X™, SPACE ENCOUNTERS™, and SPACE ZAP™ as well as its newest game, GORF™.
Two-Level Playfield Highlights New Bally 'Flash Gordon' Pinball Game

CHICAGO — "Flash Gordon," the adventure-fantasy film, has been licensed by Bally Pinball Division for a completely unique pinball machine where players take on the character of Flash Gordon in his struggle to defeat Ming the Merciless as he tries to destroy the earth. There are three totally new pinball features on this game, along with four bonuses to attract player interest and generate "out of this world" earnings, according to the history.

An unique first — a two-level playfield — is among the highlights of Flash Gordon. This captivating feature allows for fast-action pinball play on two levels, complete with three ramps and multi-directional kicker that kicks to either level. Each level contains two completely independent bonus systems.

The upper level, Ming's Palace, is a game in itself. It is entered by the shooter lane, and sets up a single drop target guard and lights the shooter lane to collect the bottom level bonus. Once in the upper level players can shoot for drop targets with a flashing 1-2-3 arrow that qualifies the mini-bonus, a stationary target and rollers.

The lower level, which is loaded with skill shots, is also a challenge to play. A super bonus is activated on this level by a bank of flashing drop targets on the lower level. Matching these flashing colors to the right targets and the flippers return lane rollers twice for upper bonus for 100,000 points. This level also contains the Wood Beast in-line drop targets to multiply bonus 2X or 3X as well as score points and give extra balls. The bonuses can also be multiplied 4X and 5X, by the upper and lower drop targets when the Wood Beast targets are hit.

Along with the standard bonus multipliers, Flash Gordon contains another pinball first — a 6 second feature. Entering the palace saucer starts the timer and players then have 15 seconds to multiply all playfield scores. Completing the mini-bonus awards the Palace saucer to award 2X playfield scores. Completing the Super Bonus sets the palace saucer to award 3X playfield scores and if both are completed the palace saucer will award 5X all playfield scores.

Graphic Highlights

Visually, Flash Gordon is another work of art from Bally for, in addition to the exciting innovations that have been incorporated into the playfield, the game's exterior design, visual effects and sound are truly outstanding. A flashing strobe light, geared to attract players, is entirely new to pinball.

'Realism'

Depicted in the artwork are dazzling, colorful likenesses of the film's major characters, including Ming the Merciless, Flash Gordon and Dale Arden.

The speech concept is another outstanding feature of the game. The voice of Ming the Merciless commands the shots and another voice warns and instructs players of opportunities and dangers in the course of play. There are also exciting inter-sterl background sounds that help to create a total Flash Gordon environment.

The Flash Gordon pinball was debuted on NBC-TV's Today Show with Max Von Sydow, who plays Ming the Merciless in the film, showing his pinball skills. Bally has also entered into an extensive co-promotion with Universal Studios to promote the opening of the film, which includes having the Flash Gordon pinball machine on display in theater lobbies.

The new model was being made available by Bally in late January, Bally Names Two

(continued from page 45)

with the office of controller of the treasurer and budget director for that state, and in this capacity served as chief financial officer responsible for developing and executing the state's fiscal plan. He also serves as a director of the United States Savings Bank of Newark, and Yates Industries, Inc. of Bordentown, N.J.

Wechsler will continue as a member of the board of directors of Bally's Park Place,
Incidentally, located in various parts of the world, the Pinball Hall of Fame is a treasure trove for pinball enthusiasts. It features an extensive collection of pinball machines, historical memorabilia, and interactive exhibits that bring the history of pinball to life. Visitors can explore the evolution of pinball from its early days to modern times, all while being surrounded by the sights and sounds of these classic machines. The Hall of Fame is not just a museum; it's a place where enthusiasts can gather, learn, and share their passion for this timeless game.
COLLECTORS, DEALERS VISITING N.Y. CALL (1-18) 823-2247. 1000’s of 45s. LPS — Collectors items. Rok ‘n’ roll disk or CD. Contact Collectors, overseas. SEND $1.00 for giant catalog — foreign $1.00 or 10 day reply. Send $1.00 or 10 day reply. (213) 895-3045. N. Bialystok St., Baldwin, N.Y. 11510.

EXPORT ONLY! All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also largest selection of attractive close-out prices offers 33 years of specialized service to record and tape importers around the world. Overseas orders and distributors welcome. Call or write ALBERT INFORMATIONAL SERVICES, Inc., 51 Halsey St., Brooklyn, N.Y. 11211. Cable: ALBIREP Tel: 236599.

ON JAZZ

Markham, Richardson Sign With Plain Great

LOS ANGELES — Shelly Markham and Scott Richardson have been signed to Plain Great Entertainment by the new company's president, Peter Tetter. Richardson, a songwriter, singer, musician, actor, and playwright, has signed to Plain Great in all areas. His most recent credit is his song "Rolling In My Rolls," which was recorded by Moon Martin.

AND THE WINNERS ARE — A special tribute to rock ‘n’ roll legend Chuck Berry and a rare television appearance by Rod Stewart were among the highlights of the 8th annual American Music Awards, broadcast live Jan. 30 over ABC. Pictured above are (l-r) multiple-award winners Diana Ross and Michael Jackson, Mary Crosby, Berry, Dick Clark, and Montel Williams, Lou Rawls and Barbara Mandrell. The program was hosted by Crystal Gayle, Teddy Pendergrass and Mac Davis.

CLASSIFIEDS

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For 3rd Annual Playboy Jazz Festival

LOUIS ANGELES — Count Basie, The Crusaders, Art Blakey & The Jazz Messengers and Weather Report are among the artists scheduled to appear at the third annual Playboy Jazz Festival, June 20-21, to be held at the Hollywood Bowl.

The announcement came during a press conference held at the Playboy mansion in Beverly Hills, where festival promoter George Wein of Festival Prod. discussed the event.

Again augmenting the main event, which will be hosted by comedian Flip Wilson, will be a series of community events scheduled to begin March 20.

The Saturday, June 20 line-up features Count Basie, Herbie Hancock, Joe Williams, Wayne Shorter, Art Blakey, the Shearins, Art Blakey and the Jazz Messengers, an all-star group (featuring Dizzy Gillespie, Ray Brown, Bernard Purdie and Laio Schirin) and Weather Report.

Wein also announced during the press conference that additional artists would be added to the line-up at a later date.

Also, the kick-off event of the featured community event, which earned high praise last year, will be special concerts at Chaffey College, March 20-21, where a preliminary contest among Southland college jazz bands will be determined.

Jacksons Pact With 20th-Century-Fox Music

LOS ANGELES — The Jacksons recently entered a long-term, exclusive agreement to have 20th-Century-Fox Music Publishing represent the group’s interests in the U.S. and Canada.

The pact includes the songs written by Jackie, Tito Marlon and Randy Jackson that are contained in the Jacksons’ current Epic album “Triumph.” The Jacksons’ individual sub-publishers will be serviced in the U.S. by Fox Fanfare Music, Fox’s BMI affiliate.

LAuds Supporters

NEW YORK — The Board of Directors of the T.J. Martell Foundation for Leukemia Research wishes to thank the following companies for their support during the past holiday season: A&M Records, Almo-Irving Publishing Company, Arista Records, CBS Records, Haysake Records, RCA Distri- buting Corporation, Millenium Records, RCA Records, RSO Records, and Shure Brothers Inc.

The T.J. Martell Foundation, the music industry charity, was established in 1975, and is totally supported by contributions from the music industry. In 1981 the organiza- tion established the T.J. Martell Memorial Leukemia Research Laboratory at Mt. Sinai Hospital in New York, and con- tinues to be the largest single donor of funds to its research effort, with 97% of all donated dollars going directly to research.

NYC Mayor Creates Music Industry Council

(continued from page 10)

said, could be furthered through the co- operation of the Council.

Additional speakers at the meeting in- cluded Kenneth Schuman, commissioner of the Office of Economic Development, who announced a Hot Line number (212- 233-2512) for any industry problems deal- ing with city services; Henry Gedzahler, commissioner of the Department of Cultural Affairs, who disclosed that the possibility of an American Music Museum being built in New York was currently under discussion; Prof. Phyllis Gudsky of the New School for Social Research, who told the story involving music business employ- ment and revenue statistics being conduc- ted by her class and raised the question of how the city could retain an on-going data base for music industry-related material.

RIAA Execs Subpoenaed On Heels Of Judge’s Fine

(continued from page 5)

that would fall under that heading. The in- vestigators aren’t attorneys or clients, and the fact that they give the reports to attor- neys doesn’t make them documents.

Appeal Strategy Thwarted

Kulsar repeatedly asked the court to hold RIAA in civil contempt to permit it to bring its own case to the Second Circuit Court of Appeals, but his motions were denied by the judge.

John Jacobs, prosecutor of the case for the RIAA, declared that his department’s Strike Force for New York’s eastern district, stated that he had only seen a few docu- ments. Jacobs said that the court was interested in the prevalence of counterfeit and stolen recordings in the marketplace, adding that he doubted if even those courtiers named in the indictments were ad- missible evidence, but that the RIAA was well served by the court’s decision on the relevant. He suggested modification of the subpoena to include only those docu- ments pertaining to questions that courtiers named in the indictments and further restricted to those stores named in them. However, Judge Platt, who noted that he had spoken at the hearing, told him, stated, “All of the information in the files might be relevant.”

Kulsar, chief attorney for Goody president George Levy, stated, “the government has produced no evidence to prove the existence of counterfeiters.”

Retailers Deny Involvement

Jacobs countered that he had recently contacted all major New York City retailers and asked them if they bought large amounts of product that proved counter- feit, and they all denied doing so.

On Jan. 28, Kulsar, claimed illness, and Yarnell did not appear in court. On Thursday both appeared and Kulsar cited his doctor’s refusal to prescribe antibiotics. The Department of Justice, under Attorney General William P. Schifrin, moved to dismiss the case against the RIAA and several major record companies, and the RIAA position was that the government was simply trying to dispute their case.

The RIAA has an agreement with the FCC that requires them to destroy all records. The government has also espoused the need to destroy all products.

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Parties wishing to file for revocation of a license under this proposal would have 60 days from the day of an alleged violation of the Communications Act. The license holder would then have 30 days to respond. Should there be no existing dispute of a serious nature, the FCC would be allowed to act immediately to either revoke the license or disregard the petition for revoca- tion. Under this proposal, a case of a “substantial and material question of fact,” the FCC would be bound to schedule a hearing and issue a decision within 30 days.

Schmitt’s bill (S. 270) is currently scheduled for hearings by the Senate Communi- cations Subcommittee for Feb. 26-27.

In the House, Rep. James Collins (R- Texas) introduced a bill (H.R. 298) that would extend licenses from three to 10 years and retain the standard of public interest. It would also prevent the FCC from finding cross ownership and owner ownership in management deci- sions when license renewal came up. H.R. 298 will return to the FCC for consider the FCC’s getting involved in programming, commercial time, ascertainment and program log requirements.

No hearing dates have been scheduled yet for these two bills.
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<td>24 cc</td>
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<td>BACK IN BLACK</td>
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<tr>
<td>16</td>
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<tr>
<td>17</td>
<td>THE ALAN PARSONS PROJECT</td>
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<td>18</td>
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<td>35 cc</td>
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<td>19</td>
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<td>28</td>
<td>9 TO 5 AND ODD JOBS</td>
<td>45 cc</td>
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<td>LOST IN LOVE</td>
<td>46 cc</td>
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<td>HITS!</td>
<td>47 cc</td>
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<td>HORIZON</td>
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<td>MAKING MOVIES</td>
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<td>33</td>
<td>BARRY</td>
<td>50 cc</td>
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**Weeks on Chart**

- DOUBLE FANTASY: 8 weeks
- GREATEST HITS: 10 weeks
- THE JAZZ SINGER: 9 weeks
- CRIMES OF PASSION: 8 weeks
- GUILOY: 7 weeks
- HI INFINITY: 6 weeks
- PARADISE THEATER: 5 weeks
- BACK IN BLACK: 4 weeks
- GAUCHO: 3 weeks
- HELL ON EARTH: 2 weeks
- ZENYATTA MONTAGNA: 2 weeks
- EAGLES LIVE: 2 weeks
- CELEBRATE: 2 weeks
- THE RIVER: 2 weeks
- FOOLISH BEHAVIOUR: 2 weeks
- THE TURN OF A FRIENDLY CARD: 2 weeks
- THE ALAN PARSONS PROJECT: 2 weeks
- THE GAME: 2 weeks
- GREATEST HITS/LIVE: 2 weeks
- CHRISTOPHER CROSS: 2 weeks
- SUPER TROOPER: 2 weeks
- LIVE: 2 weeks
- FANTASY VOYAGE: 2 weeks
- ANNE MURRAY'S GREATEST HITS: 1 week
- GAP BAND II: 1 week
- TRUMPH: 1 week
- GHOST RIDERS: 1 week
- 9 TO 5 AND ODD JOBS: 1 week
- LOST IN LOVE: 1 week
- HITS!: 1 week
- HORIZON: 1 week
- MAKING MOVIES: 1 week
- BARRY: 1 week
Love is... ONE WAY

ON MCA RECORDS AND TAPES

Produced by Al Perkins and One Way.