ALL THE SIGNS OF A SMASH!

"SIGN OF THE GYPSY QUEEN"

THE NEW SINGLE BY

APRIL WINE

FROM THE GOLD ALBUM

THE NATURE OF THE BEAST

Produced by Myles Goodwyn & Mike Stone

For American Record Prodination

© Mika Stone Rnvironment Ltd.

Capitol
EDITORIAL

With school graduations, Father's Day and Black Music Month approaching, record retailers will have an opportunity to boost sales significantly in the next few weeks. While all three occasions certainly mean more than the selling of records and tapes, retailers should give some thought to the possibilities that will arise.

Foremost among the approaches to school graduations and Father's Day should be the adoption of the National Assn. of Recording Merchandisers (NARM) "Give the Gift of Music" concept. NARM has spent the last year-and-a-half attempting to educate the industry on the vast potential of fostering this attitude among consumers, and if the "Gift of Music" is to succeed outside of the Christmas season, this is a most opportune time to try it.

On the other hand, Black Music Month was created in 1979 to recognize and celebrate the contributions of the genre to the American heritage. In this case, sales would be a by-product of increased awareness of black music and its contributions by consumers. The more consumers realize the true meaning of this special month, the more they will eventually be inclined to purchase product.

Cash Box urges retailers to consider well the possibilities that will arise in the coming weeks. Call the labels, NARM and anyone else who cares to find out how to benefit most from the coming celebrations; for as NARM has repeatedly pointed out, there is no better gift than music.

NEWS HIGHLIGHTS

- Digital developments to highlight 69th AES sessions and exhibits (page 5).
- Labels to launch merchandising campaigns during Black Music Month (page 5).
- Future of CRT to be considered at Congressional hearings (page 5).
- "Hard Promises" by Tom Petty and the Heartbreakers and "Ready for Love" by Silverado (new and developing artist) are the top Cash Box Album Picks (page 16).
- "All Those Years Ago" by George Harrison and "The One That You Love" by Air Supply (new and developing artist) are the top Cash Box Singles Picks (page 17).

TOP POP DEBUTS

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COUNTRY SINGLE

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JAZZ

WINELIGHT Grover Washington, Jr - Elektra
Digital Developments To Cap 69th AES Sessions, Exhibits

by Michael Glynn

LOS ANGELES — Digital audio recording and related technical developments will again be the focus of attention in many of the hardware exhibits, technical sessions and workshops that make up the 69th Audio Engineering Society (AES) convention here May 12-16.

Convention organizers expect total attendance at the AES Expanded Session of Audio, Video and Cinecon (EVAC) to exceed 15,000 for the four-day conclave, which will see Sony Corp. unveil its second generation digital audio processor and SM-ADE demonstrate SMPTE compatibility of its digital recorder (see separate stories). The downtown Los Angeles Hilton will house the 186 pro audio exhibits and display.

Although convention chairman John Earle noted that the AES has experienced "fairly flat" growth in terms of attendance and exhibits for the audio confer this year, he added that there have been more "invited papers" for the ten technical sessions than in past years. The "flood" of technical information resulted in an expanded convention format that includes a series of workshops, or "practical approach" sessions, to be held in the Hyatt Regency Hotel ballroom and, in several cases, run concurrently with the technical meetings.

Normally, in the past we've had a number of contributed papers, but that trend was reversed this year when the technical session chairman solicited a number of papers, in addition to Earle's, who is also an executive with James B. Lansing (JBL) Sound, Inc. "I think that in itself is a statement of the vitality of the digital audio electronics industry in general and bodes well for things to come."

Digital audio meetings will begin May 10, prior to the start of the convention, and two technical sessions will deal with digital recording and signal processing, while one of the seven parallel workshops will cover digital editing. Digital-related topics have also been slated for the technical "paper" sessions and workshops.

"The recording industry will make its presence felt at the technical sessions when Louis Abrahams, executive director of the Audio Engineering Society, will speak. Then, on the afternoon of May 10, the Music Business Association will hold its annual convention."

COLLEGE PROMOTION REVISED AS TOOL FOR BREAKING NEW ACTS

by Marc Cohn

LOS ANGELES — College radio promotion, one of the first backlash casualties when the industry wide recession hit in early 1979, is once again being utilized to successfully break new and developing talent. No longer simply recognized as a haven for the esoteric artist, the 1,100 or so college stations across the U.S. have given significant in wattage size and programming sophisticated and again proving to be a valuable alternative form of exposure for rock acts that have met resistance at the commercial AOR outlets.

While it has been argued that a big college radio act doesn’t translate to blockbuster sales, recent developments like Adam and Ants’ initial movement of 100,000 units without AOR saturation or the Jam scoring its biggest selling U.S. album ever ($50,000 units) without benefit of tour or major record company support and college radio promotion can play a significant role.

A majority of the labels involved in college promotion still approach the task with a staff who mails product and promo material to the 150 most prominent college stations and coordinates the occasional campus event with the local label representative in addition to radio and record store marketing.

However, several other companies are presently placing a greater emphasis on the core college radio format.

A&M, which fielded a college promotion staff of 20 until Summer 1979, has reactivated its department and now has four territories working A&M/R.S. promotion on campus; Warner Bros., recently staged its first college-oriented promotion in two years to establish a base for rockers, U2; and CBS, which has had college level success with New Romantic propogandists Spandau Ballet, has also initiated college efforts. The A&M staff met with the college radio stations in Boston to discuss the promotion and marketing of U2.

"The colleges continue to be an important market place but the label has been successful in helping the college radio stations to establish a viable market for their products," says Barry LeVine, head of the 25-person CBS college promotion department, "and we try and promote those acts that fit that alternative radio format. Adam and the Ants, The Spontaneous Fists and the Psychedelic Furs are our priorities, not Billy Joel and Kansas."

Local involvement

LeVine and department staff supervisor Steve Bieler conduct regular meetings with their colleagues and local label representatives to discuss key activities and upcoming promotions. The staff (usually students in their junior or senior years) are then turned loose to develop on-campus awareness for CBS acts through the college radio station, school and off-campus concert committees, college newspapers and off-campus retailers.

"We also try to get them to stage promotions that cross merchandise — tie in the college radio station and their campus newspaper with the local stereo store or Budweiser distributor," adds LeVine.

LeVene, which has the biggest college promotion staff in the country, is now looking at the potential for tours and promotions through the local school stations. While the company has no plans to increase its college radio efforts, there are several students who have returned to school who will resume in September, the staff will..."
Hearing Set In Elton John, MCA Contract Dispute
by Michael Martinez

LOS ANGELES — Federal Judge William Gray’s courtroom was the site May 11 of a hearing in the dispute between MCA Records and Elton John, his management and Geffen Records, his new label. Last week, MCA filed for a temporary restraining order (TRO) and preliminary injunction to block distribution of John’s debut Geffen project, “The Fox,” which is set to ship in late May.

John, manager John Reid, and John’s production company, Saxxville Prods., Ltd., filed a countersuit charging that MCA waited too long after being aware of the album’s impending release to file the action. The recent MCA scientist’s claim that MCA has an exclusive pact through management Reid for the distribution of all John product and also charges conspiracy and copyright infringement.

John filed a lawsuit in U.S. District Court last March (Cash Box, March 28) charging breach of contract when MCA refused payment upon delivery of the sixth, and presumably final, album under his 1976 contract.

In its counterclaim filed March 24, MCA denied John’s claims and asked the court for declaratory relief, saying that the John album did not meet with conditions of the contract, as some of the material on the LP had been previously released by MCA on an EP and as singles.

Clarence James Resigns From Post As CRT Chairman

WASHINGTON, D.C. — Clarence L. James, Jr., chairman of the Copyright Royalty Tribunal (CRT), resigned from that post and the Tribunal itself May 3. Acting as chairman will be Thomas C. Brennan, senior CRT commissioner, who was appointed to the CRT as its first chairman when it was organized in 1977.

James, who has made it plain that he believes there should be no CRT or copyright commission, is expected to be replaced by a new commissioner appointed to the Tribunal in November 1977. He left a post with a private law practice in Washington, D.C.

Brennan joined the CRT following a stint as chief counsel of the Senate Judiciary Subcommittee on Intellectual Property. He is a native of New Jersey and was graduated Magna Cum Laude from Seton Hall University and received J.D. and LL.M. degrees from Georgetown University in Washington D.C.

COLUMBIA INKS BREWER — Columbia Records has signed singer Teresa Brewer. Two albums by Brewer, both tributes to Duke Ellington, will be issued by the label this month. “Angel is a Letter from Duke” is slated for September release, and “Singing the Blues” for spring. Brewer is planning to record for Columbia in part of the Columbia Jazz Odyssey Series, and features Ellington in one of his last recordings. Shown following the signing are (l-r): Patti Kean, product manager, Columbia Records; Brewer; Bruce Lundvall, president, CBS Records Division; Dr. George Butler, vice president, progressive and jazz music, A&R, Columbia Records; and Bob Thiele, producer and manager.

Two Cooperating Good Will, Sentenced in N.Y.
by Dan Nooger

NEW YORK — Two witnesses in the Sam Goody counterfeit trial who cooperated with the prosecution in return for a plea bargain and gaining arrangements have been sentenced to fines, suspended sentences and probation. The witnesses are U.S. District Court Judge George C. Pratt.

Frank Carroll, principal of BCF Production in Bonita Springs, Fla., who pleaded guilty Feb. 17 to charges of wire fraud and copyright infringement, was sentenced on April 30 to three-year suspended sentence and the maximum $25,000 fine for one count of copyright infringement, and a one-year suspended sentence and the maximum $25,000 fine for one count of copyright infringement; and three years probation.

Carroll was identified during the trial as one of the nation’s largest counterfeit cassette manufacturers. He testified during the trial that he sold illicit product to middleman Norton Vernon, who, in turn, resold it to goody chain (Cash Box, March 21).

In a separate proceeding on April 21, Judge Pratt sentenced distributor Murray Kaplan of MCA, Inc., N.Y. to a three-year suspended sentence and a $25,000 fine for one count of Interstate Transaction of Stolen Property (ITSP), a one-year suspended sentence and a $25,000 fine for one count of copyright infringement; and three years probation.

Kaplan had originally pled guilty before Judge Pratt on Jan. 15, 1980 to the charges that arose from the trial of convicted eight-track rackets operators George Tucker, and an operation co-operated with the government in the Goody case by having a surreptitiously recorded conversation on Jan. 30, 1980 with Goody vice president Murray Kaplan of MCA, Inc., N.Y. and MCA’s Maspeth, N.Y. offices in an attempt to solicit information from the stated goal of the investigation.

Kaplan was found guilty by Judge Pratt as having conspired and attempted to conspire to obstruct justice and to bribe witnesses, and was convicted of a violation of the ITSP.

The trial continued on the issue of whether the evidence was admissible as a result of the attempts to obstruct justice.

Allen Tribute, Panels, Workshops To Highlight 3rd BMA Conference L.A.

NEW YORK — Henry Allen, president of Columbia Records and senior vice president of Atlantic Records, will receive the annual Black Music Assn. (BMA) Presidential Award at a special dinner event held Thursday at the BMA’s third annual BMA Conference, to be held May 23-27 at the Century Plaza Hotel in Los Angeles.

The award recognizes an individual’s superior achievements in the entertain-
The Legend of Silverado

Who was that masked band turning heads from coast to coast?
Two fast characters. A burst of talent. And an album with a silver bullet.
Echo & the Bunnymen
When Siouxsie recording group Echo & the Bunnymen first got together back in 1978, no one in the band knew how to play his instrument.

"The first gig consisted of 15 minute song," says drummer Pete de Fretes, who adds a drum machine in the group's line-up only after the band had signed to Sire next year. "However, everyone was there and it was great, so they figured it was worth continuing.

As for the name, says de Fretes, "I felt very stupid for that first show and it stuck. We think it's a great name, but we don't pay much attention to it."

Like fellow Liverpudlians The Teardrop Explodes, Echo & the Bunnymen were initially discovered and recorded by local independent Zoo Records, whose co-owner Bill Drummond now manages the group. The band's three Zoes has heard the group garner national attention in Britain as a prime mover in the revitalized Liverpool music scene. Eventually, Sire's Seymour Stein saw the band perform at the Liverpool YMCA and offered a contract.

Deciding upon a name, the trio consisted of Ian "Mac" McClure on vocals and guitar, Will Sergeant on bass and Les Patterson on bass, with the aforementioned Ben Jackson supplying a regular, the band had another drummer who also couldn't play, they probably never would have gotten anywhere.

For a group that is so obviously stylish and America, on it, the band creates jarring, intense musical landscapes that combine Television-like dual guitar interplay with McCulloch's Jim Morrison-influenced vocals.

Oddly, McClure says he was unimpressed when he first heard the Doors. "I was 16 or so then," he recalls, "and thought things like 'The End' and 'Celebration Of The Lizard' were the most pretentious piles of crap I'd ever heard."

But, he's quick to add, the more he heard the more he liked, although he still thinks some of it, "corny." He has also said of his early days with the band that, "I never thought we'd be popular in America now than they were ever before. I hope they like us there, too.

For a group that has managed to build an atmosphere of intensity both on record and on stage, Echo & the Bunnymen harbour a disarmingly casual attitude toward what they consider to be "the show business side of music," as McClure puts it. During the band's live show, for instance, it is joined on stage by one of its roadies, who walks on, plugs in, plays and walks off, without any introduction or explanation. Furthermore, none of the songs are cut and on occasion, in the middle of a song, the group will abruptly end the show, preferring to stop abruptly when they've had enough. Why?

"We can begin the next song," says Bunnymen McCulloch.

Earl Thomas Conley
Earl Thomas Conley is an artist with three separate goals that intertwine to create one inescapable entity. "I want to get myself to the point where I can be a fantastic writer, a fantastic performer on stage and a fantastic recording artist. I want to be all these people. Of the three, I think I'm excellent at all three of them. It's a bigger job than I anticipated."

Conley's recent release, "Fire and Smoke," on Sunbird Records indicates that he getting that job done. His debut single for the label, "Silent Treatment," reached the Top 10 on the Cash Box Top 100 Country Singles Chart in February, and his current release, "Fire & Smoke," is holding down a spot within the Top 40.

Both recordings, along with three singles released under a previous contract with Warner Bros., have continued the momentum that has led to the new effort. It is a consistent collection of well-produced, top-flight country songs tinged with pop and rock influences. Conley seems pleased with this initial 12" working.

This album is a good collection of material. The title track is a fine tune, and the first single is a great song of coming together as a whole. It is technically, it probably could've been done better, but I love the rawness of it. I love the spontaneity of it. I love the idea of having to have that same amount of spontaneity in everything else that I do."


For a group that has so obviously designed themselves around a certain image, it was inevitable that they would eventually feel the pull of the music industry's expectations, and Conley's material, "Silent Treatment," reached the Top 10 on the Cash Box Top 100 Country Singles Chart in February, and his current release, "Fire & Smoke," is holding down a spot within the Top 40. Both recordings, along with three singles released under a previous contract with Warner Bros. Records, have continued the momentum that has led to the new effort. It is a consistent collection of well-produced, top-flight country songs tinged with pop and rock influences. Conley seems pleased with this initial 12" working.
"Let's just say we've got a hunch."

Actually, Fred couldn't say enough about The Producers. He went on to describe their music as a complement of melodic hooks, precise pop craftsmanship and the rough, tough taste of rock.

And to designate The Producers as this week's Best New Music Debut Album, recommending: "What She Does To Me" (The Diana Song), "Who Do You Think You Are?" "I Love Lucy," "You Go Your Way," "The End" and "Certain Kinda Girl."

Follow Fred's hunch, Play The Producers. It's a sure thing.

EXECUTIVES ON THE MOVE

Chuck Kaye
Music Chairman, Drops Geffen Post
NEW YORK — Chuck Kaye has been named executive vice president of Warner Bros. Music, effective June 1, 1981. He succeeds Ed Silvers who is retiring, and will serve as a consultant to the company.
Kaye will resign his current post as president of Geffen/Kaye Music, the publishing arm of Geffen Records. The firm, which will be renamed Geffen Music, has entered into an administration deal with Warner Bros. Music, so that Kaye in his new post will continue to administer the Geffen company catalogs.
Kaye began his music business career in the early 1960s in record promotion. He became general manager of Almo Music in 1966, and was hired by A&M to develop the company's publishing operations, Almo Music and Irving Music. Within a year he established Ronder Music, A&M's international publishing firm.
In 1974, after a two-year absence, he returned to Almo/ Irving/Ronder as executive vice president and was named president a year later. In 1980, he formed Geffen/Kaye Music with David Geffen.

Alhadeff Named To E/P/A West Coast Promotions
NEW YORK — Michael Alhadeff has been appointed director, promotion, West Coast, Epic/Portrait/CBS Associated Labels.
Alhadeff will be responsible for directing all West Coast promotional activities for the labels and will work closely with the E/P/A A&R and marketing staffs. He will report directly to Al Gurevitz, vice president, promotion, E/P/A.
Alhadeff began his career in 1969 as distribution promotion manager for ABC Records and Tapes in Seattle. He was named ABC's local promotion manager for that city in 1974.
He joined CBS Records in 1977 as E/P/A local promotion manager in Seattle, and in 1976, was named associate director, promotion, West Coast, E/P/A.

Schneider Appointed at CBS — Stanley Schneider has been appointed assistant general attorney in the records section of the CBS Law Department. Prior to joining CBS, Schneider was associated with the firm of Lindseth and Knutson in New York City.
Schneider Appointed at A&M — A&M Records has announced the appointment of Kathryn Schenker to national publicity director. Prior to joining A&M in 1979, Schenker was director of public communications for EMI Management & Consulting, and was assigned the liaison between management and record company while coordinating national and international publicity for Foreigner.
White Named AJS to join CBS has been appointed director, financial analysis and budgets, CBS Records. Prior to joining CBS Records, he was director, merchandise management and distribution, CBS Specialty Stores.
Changes At WB — Warner Bros. Records has announced three new appointments managing the Los Angeles division. Craig Kostich has been named director/dance music. Bob Shaw has been named national promotion manager/dance music. Stephen Patrie has been appointed national promotion manager for dance announcements, while Brad Pinfield will be the dance music department secretary.
Prior to his appointment, Kostich was national promotion director for Warner Bros./R/E/C Records for a year and a half. Most recently he was president of the Los Angeles office of Atlantic Records.
Shaw joined Alhadeff as a freelance consultant and was later named national promotion manager for Warner Bros./R/E/C Records, both Shaw and Patrie are based in Warner Bros.' New York City office. Shaw will be responsible for all dance music promotion for both key clubs as well as record pools and radio on a national level. Patrie will handle rep promotion in Warner Bros.' Los Angeles office.

Boylan Appointed VP, Executive Producer At Epic
NEW YORK — John Boylan has been appointed vice president/executive producer, Epic Records. In his new capacity, Boylan will concentrate on producing studio artists and A&R responsibilities for a number of Epic artists. He will report directly to Greg Geiler, vice president A&R, Epic Records.
Boylan's production credits since joining Epic include the Charlie Daniels Band's "Million Mile Reflections" and "Fool Moon." He has also worked on albums by REO Speedwagon, Boston and Angel City, and produced releases by Michael Murphy, Barry Goudreau and Great Britain. In addition to his work at Epic, he produced three gold albums by Little Richard and a number of cutes on the Urban Cowboy soundtrack.

SOLID BRASS/Distributed Nations
134 East 70th Street, N.Y.C. 10021
by RANDOM
(212) 734-7408

Michael Alhadeff

Eugster, Moran Named To Top Posts At Pickwick
LOS ANGELES — Jack W. Eugster was recently appointed president of the Musicland Group and James B. Moran was also appointed president of the Pickwick Distribution Companies.
In their new positions, both appointees will be responsible for the daily activity of their respective companies and will report directly to Theodore Del Rio, newly appointed executive vice president of parent company, American Amex Co., and chairman and chief executive officer of Pickwick International, umbrella firm for the Musicland Group and Pickwick Distribution.
Prior to joining Pickwick International in 1980, Eugster was executive vice president and member of the board of The Gap clothing stores. Prior to The Gap post, he was with the Target discount stores.
Eugster then joined Pickwick last year as executive vice president and general manager of the Musicland Group.
Also joining Pickwick in 1980, Moran was most recently executive vice president and general manager of Pickwick Distribution Companies. Before joining Pickwick, he held a variety of positions with another subsidiary, Fingerhut, including vice president of manufacturing and vice president of the company. Prior to Fingerhut, Moran was president of W.M. Chance and BASF Systems.

Changes At Pickwick — Moran has been appointed director, financial analysis and budgets, CBS Records. Prior to joining CBS Records, he was director, merchandise management and distribution, CBS Specialty Stores.

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Side One
Wild Dog
Louie Louie
Sweet Baby
I Just Want To Love You
Never Judge A Cover By Its Book

Side Two
Let's Get Started
Winners
Touch And Go
Finding My Way

Radio is sweet on "Sweet Baby"!

"The Clarke/Duke Project" is a smashing success. Never before have two men, with so many awards, had so much fun making an album. And now, the pleasure is all yours.

"The Clarke/Duke Project." Including "Sweet Baby," the single that radio is eating up!

On Epic Records and Tapes

Co-Produced by Stanley Clarke and George Duke for Contemporary Artist Enterprises, Inc. and George Duke Enterprises.
Allen Tribute, Panels, Workshops To Highlight 3rd BMA Conference In L.A.

discussion from the manufacturers’ and merchandisers’ point of view, is scheduled for Tuesday morning, May 25. Part I will be chaired by Ed. B. DeLoz, and vice president, black music marketing, PolyGram Records. Haywood will discuss the black creatively on the record companies and the industry in general, the black executive’s view of merchandising and the black executive’s view of the industry, the role of the black music industry.

Part II will be chaired by Teddy Hudson, BMA board member and president of Ted’s One Stop Shop, a business that will discuss developments and opportunities in the music industry.

(Radio and the Black Music Artist) presented by Don Mizelle, general manager of KNJ Los Angeles; and a resolution workshop for program design involving black music artists, presented by BMA’s Black Radio Advisory Council (BRAC).

A general session on Sunday, May 24 will feature a presentation of “Broadcasting against Television and the Video Boom to Black Music Artists.” Chuck Smiley, Jr., vice president and assistant to the senior vice president of TelePromption Pictures and Television Affairs for the ABC-TV network, and Topper Carew, president of the Rain- daughter of the Federal Communications Commission, will discuss the current PBS series “Righteous Apps” — will be co-chaired of a two- program educational approach to the rudiments of television. Their discussion will encompass the structure of television from free TV to the videocassette videoic boom as well as various issues of personal TV and the TV music.

Entertainment for the BMA conference will be headlined by a BMA Tribute to Gospel featuring the Hawkins Family and the Gospels, a BMA Tribute to Jazz with Hubert Laws and Rodney Franklin; and an evening with Brenda Russell.

For additional information, contact M. L. Geller, former assistant secretary of commerce and 1980 US representative to the World Administrative Radio Conference (WARC), speaking about “Radio Policy, American, Domestic and Information,” and Abi Vore, senior vice president of the National Association of Independent Stations, describing the direction of “American Radio in the 90s.”

Afternoon sessions moderated by Bob Law, program director of WWRU/New York and vice president of BMA’s Communications Division, will focus on “Black Communications” with Ervis D. Williams, former member of the National Assn. of Black Owned Broadcasters (NABOB) and general manager of KQJ Los Angeles, discussing problems and projected isolations of “Black Radio Ownership.” J. J. Johnson, program director of KDAT, Los Angeles, and co-founder of the Society of Radio Program- mers and Personalities, will discuss “Radio Programming.” Moderator Bob Law and Lynn Boggs, program director of WBAA, Cleveland, will present a discussion of “Broadcast Code — A Professional Code of Ethics For Black Radio Stations.”

Late afternoon seminars will include:

**GROVER’S LIBERTY — Electra/Asylum recording artist Grover Washington, Jr. recently received the coveted Liberty Bell award from officials in his hometown of Philadelphia. Several celebrities and city officials were on hand to witness the presentation, including Philadelphia 76ers Julius "Dr. J. Erving. Pictured are (l-r): Washington’s daughter Shawnna, Washington, and Erving.**

**GALDY, Ribner Form Concert Promotion Firm**

NEW YORK — Elliot Galdy and Lloyd Ribner have formed Silk Stocking Production Firm. Galdy was previously with O’Gilvie Management where he was responsible for overseeing artists' bookings and TK Records where he was responsible for national and regional sales, northeast. Ribner, who has his own printing company, will concentrate on business and the founding of the Silk Stocking Production Firm. The company's address is 1262 West 186th Street, New York, N.Y. 10011. Phone: (212) 255-4424.

**MUSICAL MILITANTS — John Cale and his group recently performed at the Ritz. Pictured backstage are (l-r): Robert Medric, Cale, Jim Goodwin, Andy Warhol, Sturgis Nikkel and Peter Yarrow. Cash box photo by Allan Brand.**

by Reaucht International Records, which promises to be a big deal in the world of new music recording. Further information is available from the label at (212) 477-0563.

**SNIFFS ‘N’ SNORTS — NBC-TV’s Tomorrow Coast To continue to present a wide array of new music on its station wasn’t assistant director of “Tomorrow Coast To” in charge of the program with Lewis, Rende and Geller. The program will be available on a “nostalgia” tape for $225 through the NBC executive offices.

**PIT Will Release 12” LP To Benefit Atlanta**

NEW YORK — In an effort to raise funds on an ongoing basis for the Atlanta Children’s Foundation, Philadelphia International Records, A&M, CBS Records, and other major labels are currently releasing a special 12” single and album containing music by the Intruders in a night’s work, featuring a large green bow against a white background, the symbol of support and sympathy for the Atlanta situation.

The Atlanta Foundation implements programs in such areas as job training, placement, recreation and related field, through the Intruders’ works, which will be released in Atlanta. Recent cutbacks in federal funds have created a financial deficit for social ser- vice programs. The Intruders, which have made their prints available to the foundation, are a rap narration to keep the spirit going. As it describes the troubles of the people, and the needs of the group, it becomes a worldwide journey to find the Kid’s lost love, Mimi. They encounter different cultures, represented by the lyrics of "Table Manners" and theTour de France." The show is currently scheduled to complete its run in New York for an extended run. Darling says the "customers will have to leave their westernized ways at the door."

**SWINGIN’ ON A STAR — Band leader Sun Ra recently brought his Arkestra to Hurrah’s in New York for an evening of in- novative improvisations. The Swell Swingers also appeared on the bill.**

**FEELING ROMANTIC? — Britain’s so-called "new romantic" launched a full scale in- vasion of New York this week, as Spandau Ballet, one of the groups in the forefront of the fashion-conscious dance-rock movement along with Visage, Landscape, Ultravox, Duran Duran, Classix Nouveaux and Shock, swept into town with its entourage of London fashion designers, hairstylists and various conceptualizers. Chrysalis, which recently released the group’s “Journeys To Glory,” already hit in England, introduced the band and its concept to the American media and its audience through a nationwide tour.

The band’s heyday of the rock fashion show meant to go hand-in-hand with the group’s music, which the group’s producer, Richard Burgess, described as "obligantly influenced by funk and reggae music." Indeed, Spandau kept the floor packed with dancers throughout its set and audience, with its elaborate music and multi-colored lights and less than a dozen girls under its belt. Most impressive was the sound of drummer John Keeble’s touch-sensitive electronic drum kit, designed and built by Burgess (who is also a member of Landscape) and marketed by Simmonics, which can be single made in a show of the " الملك".

**THE KILLER ROCKS ON — Of the “Million Dollar Quartet” — Elvis Presley, Carl Perkins, Johnny Cash and Jerry Lee Lewis — only Lewis hasn’t been the subject of at least one book, a feeling that will be remedied with the May 28 publication of Whole Lotta Shakin’ Goin’ On by Robert Cain (Dial Press). Liberally dosed with rare pictures, interviews with producers, record company executives and other performers who crossed paths with the killer, plus a biography, this overview of Lewis’ 25-year career will be an added bonus for Presley, Cash and Perkins fans.**

**CONGRATULATIONS — To Chuck Gregory, president of Crescent Records, and wife Mim on the birth of Dina Anne, 8 pounds 8 ounces, on April 17 in New York.**

dan neege and dave schulz
Engelbert pops the question.

"Don't You Love Me Anymore?" The single and the album.
Already the phone response is a coast-to-coast chorus of yesses.

"Don't You Love Me Anymore?" New from Engelbert.
The single, written by Bruce Roberts and Carole Bayer Sager.
The album, produced by Nick DeCaro and Gary Klein for The Entertainment Company.
On Epic Records and Tapes.
SOLAR CALIFORNIA California Governor Jerry Brown (), in Los Angeles on official business, recently met with Alfa Records office where he thanked label president Dock Giffrey for his ongoing support of local content. Giffrey, who has been a key player in the growth of the Assn. of National Advertiser American Assn. of Advertising Agencies, applauded the efforts of the Fed's National Executive Board which has recommended acceptance of the agreement.

Negotiations between the AFM and industry representatives began on April 21. Futaeta's led the union's negotiating team, which included AFM's national vice president, J. Alan Wood, vice president of the AFM in Canada; J. Martin Emerson, secretary-treasurer; Robert Crothers, executive assistant to the president; members of the AFM's executive staff and representatives of AFM locals in New York, Los Angeles, Chicago and Nashville. Leading the ad industry's negotiating team was John A. McGunn.

All Night Focused

LOS ANGELES — All Night Entertainment was recently formed by former Yes bass player Chris Squire, who is also the bass player for the popular band, Yes. The new company was formed to handle all aspects of the band's activities, including production, promotion, and management. For more information contact All Night Entertainment at (213) 274-126 or Tony Kaye at (213) 271-0158.

HSO Records Bowed

LOS ANGELES — HSO Records, Inc. was recently formed by Bill Harper and Nicholas Stolos, who announced that the 12 single and 25 album series, "Freshman," would be released under the label. The new company is located at 920 Market St. Philadelphia, Pa. 19107. The telephone number is (215) 923-8472.

ODE TO THE HOUND DOG MAN — Not since the controversial Rolling Stones movie Ode to the Hound Dog Man has there been a film of rare quality and focus. This is Elvis. And while the film falls short of its intended overall view of "The King," Presley's throngs and pop voyeur alike will receive more than a few spine tingly moments from Elvis' 33 movies and dramatic re-creations of significant moments in the Hound Dog Man's life. Elvis is surrounded by a great number of his fans, and the film does a good job of showing how much he meant to them. The film is directed by John Hiestand, home movie footage of a Christmas gathering, and some precious moments of Elvis and members of his Memphis Mafia cutting up in the Cadillac enroute to their hotel after the funeral. The film is a great tribute to the King and his fans.

When it attempts to dramatically recreate young Elvis listening to his first blues songs or recording "My Baby Left Me" at Sam Phillips' legendary Sun Studios. With those scenes, however, one can't help but see the difference between Elvis as he was then and the picture of him today. And yet, the film is a testament to the fact that Elvis was a great performer and that he should be remembered for his music and his movies. The film also shows how much his fans loved him, and how much they continue to love him today.
BLACK MUSIC ASSOCIATION
3RD ANNUAL CONFERENCE
MAY 23–27, 1981
CENTURY PLAZA HOTEL, LOS ANGELES, CA

A SPECIAL MEMORIAL DAY FEATURE . . . MAY 25.

WORLD • AMERICAN • BLACK COMMUNICATIONS:
MONDAY MORNING

• BERTRAM DE LOOZ, United Nations Secretariat. "The New World Information Order."
• HENRY GELLER, former Assistant Secretary for Information and Communications, U.S. Department of Commerce. "American Domestic Communication Information Policy."
• FRANK WASHINGTON, Deputy Chief of the Broadcast Bureau, Federal Communications Commission. "Reflections on the FCC: Broadcast Directions For Future Consideration."

MONDAY LUNCHEON FORUM:

• BOB LAW, Program Director, WWRL-AM RADIO, New York Moderator.
• BILL SHEARER, General Manager, KACE RADIO, Los Angeles. Board Member of National Association of Black Owned Broadcasters. "Black Ownership . . . Emerging Problems."
• DWIGHT ELLIS, Vice President, Minority and Special Services, National Association of Broadcasters. "Progressive Strategies for the Strengthening of Black Broadcast Owners and Managers in Telecommunications."
• LYNN JOY ROGERS, Former General Manager, WABQ-AM RADIO, Cleveland, Publisher, "Strictly Business."
  "Advertising Sales in Black Radio."

FOR CONFERENCE REGISTRATION INFORMATION AND DETAILS PLEASE CONTACT:
BMA
1500 LOCUST Street
PHILADELPHIA, PA 19102
215 • 545-8600
HARD PROMISES — Tom Petty and the Heartbreakers — Backstreet/MCA 85160 — Producers: Tom Petty and Jimmy Iovine — List: 8.98

In three albums, T.P. has worked his way into the ranks of Great American Rock and Roll Heroes. His fluid, spirited sound proves that he has a natural feel for the essence of the driving 4/4 beat and the emotional ballad. This time out, that jingly, jangly sound is all over the Heartbreakers. Their music is more refined and mature. The lyrics have that quality that comes from months of laboring on a single song and the Heartbreakers are more tried and true. Petty proves his songwriting talent on "Hard Promises," with such tunes as the Steve Nicks duet, "The In"..." and "Something Big."— TINSELTOWN REBELLION — Frank Zappa — Barking Pumpkin PWZ 37338 — Producer: Frank Zappa — List: 13.98

Fearless Frank never fails to amuse, impress and cool the critics with a few musical gems on each album. This time, the effort for the recently christened Barking Pumpkin label is no exception. Most of the jazz rock fusion on "Tinseltown Rebellion" features hot guitar and those heavy tunes horn and xylophone breaks that everyone has come to know and love. With this usual caper, Zappa zaps landscapes, the L.A. music scene and love in general heart and soul.

CLOSED — Gino Soccio — RFC/Atlantic SD 16042 — Producer: Gino Soccio — List: 8.98

Montreal's answer to Giorgio Moroder is back with more of that engaging disco sound that made him such a hit on the dance floor two years back. A steady kick drum is the canvas on which Soccio paints his various shades of synth dance music — R&B, rock and jazz. "Try It Out" has that R&B sound, and "Easy" has that Boz Scaggs sound, and "Closed" hits upon a Wes Montgomery, jazz-tinged mode. Soccio has turned out another pop disco stunner with "Closed." — THE MARSHALL TUCKER BAND — Dedicated — Warner Bros. HS 3535 — Producer: Tom Dowd — List: 8.98 — Bar Coded

There's something about Southern bands that makes them put out some of the most unique albums in the wake of disaster. Marshall Tucker's new LP, dedicated to the sorely missed Tommy Caldwell, ranks right up there with tragedy aftermath albums like The Eagles' "Hotel California," "Brothers And Sisters" LP and The Rossington Collins album. The heartfelt emotion translates to the fluid guitar lines, which have been done previously on "Dedicated." Lead vocalist Tom Gray and guitarist/keyboardist Tommy Caldwell steer the accomplished southern swing through winding southern swing that has been polished and worked to perfection.


This eight-song EP was culled from performances at the 1979 Amnesty International Musical/Comedy Gala; and Who fans should not be without it, as it features the historic solo debut of one Peter Townsend. Superb eclectic guitar versions of "Won't Get Fooled Again," "Pinball Wizard" and "Drowned" highlight the EP, but poet rocker Tom Robinson's emotional renditions of "1967 (So Long Ago)" and "Glad To Be Gay" are also riveting entertainment. Neo-classical star John Williams checks in with two beautiful guitar works, and comic musician Neil Innes also provides some musical mirth.

READY FOR LOVE — Silverado — Pavillion FZ 37049 — Producer: Don Orlando — List: 8.98 — Bar Coded

With whips a crackin', here comes Silverado riding 'em into the pop scene. The band has a knack for writing great country rock tunes; but there's a twist, it's got a Top 40 edge that hasn't been heard since early Eagles/Pure Prairie League. The strong hooks, "Hang Em High," guitar breaks and floating harmonies have all been done before, but the band adds synthesizer, slick production effects and a great deal of '60s pop enthusiasm into the whole project.


Meat Loaf's chief songwriter/keyboad player and all around main man Jim Steinman steps up and proves that he can muster a little "Paradise By The Dashboard Light" for rock n' rollers on his own "Bad For Good." Most of the material here seems to be tailor-made for Mr. Loaf, as old friends like Todd Rundgren, Kari DelVito and The E Street Band are along for the ride.


This punk quartet became the darling of West Coast rock last year with its astonishing "Los Angeles" LP. X is definitely the class act of L.A.'s seamy no wave scene, and its revered up assault on "Wild Gift" is equally as haunting and disturbing as the predecessor. Group leaders Exene Cervenka and John Doe have developed one of the most unusual vocal styles in pop with their wall and moan duet. It's time for AOR programmers to drop their guard and realize that X is simply quality music.

WE'RE GONNA ROCK — The Look — Plastic PR 8101 — Producer: Johnny Sandlin — List: 7.98

This Detroit-based five-piece's debut LP is proof that good things are coming from small labels. This has a rowdy hard rock sound that oves a little to latter day REO and other Midwest mainstreamers, with the accent on energy. The opening track and the following vocal styles in pop with guitar rock sound of the title track suggests the blue-eyed soul pop of the Doobies.
AIR SUPPLY (Arista AS 0604)
Air Supply's new A-side leaves hectic pace with the title track from its forthcoming follow-up LP. A grandiose string-laden number, with Graham Russell's unmistakable vocals, this recaptures the urgent romanticism of "Lost in Love" and "All Out Of Love" with plaintive backup vocals.

JIM STEINMAN (Epic/Cleveland Intl./A.E. 1232)
Rock And Roll Dreams Come Through (4:33) (Neverland Music/Lost Boys Music — BMI) (J. Steinman)
The rock maverick's smash "Bat Out Of Hell" LP. What Steinman lacks in meat's vocal brawn he makes up for with a memorable piano melody, updated wall of sound production and arrangements.

FLYING FISH (Swan Song SS 72001)
In My Eyes (3:36) (To Much Toulouse Music, Inc. — ASCAP) (T. Stevens) (Producer: M. Ralphs)
It's good to hear Maggie Bell back again with a band that can have the ability to challenge her. Midnight Flyer weaves a seductive web of rock, blues and soul here and the Queen of the Night is pushed on to give one of her most passionate performances with that distinctively gritty, earthy voice of hers. Spellbinding and smoky AOR fare.

FANTASY (Pavilion ZSE 02098)
(Hey Who's Gotta) Funky Song (3:58) (Bias-T Publishing/Pavilion Music, Inc. — BMI) (T. Valor)
NYC dance club sensations Fantasy take it to the streets (and dance floors) of the U.S. with this high-stepping number from the foursome's self-titled debut. Synthesizer sparkles fly, while Tami Hunt and Carol Edwards provide some vocal electricity, with tough trade-offs from Ken Robinson and Rufus Jackson.

GREAT BUILDINGS (Columbia 11-00206)
The first song structure from L.A.'s Great Buildings is a potent piece of pop power, sung and played with youthful vitality and urgency. Lead guitarist Phil Solet's slashing riffs prod Danny Wilde's lead vocals on while the Ainsworth-Sanford rhythm section pump the chorus up to a fiery finish for AOR.

BILLY SQUIER (Capitol 50005)
The Stroke (3:37) (Songs Of The Knight — BMI) (B. Squier) (Producers: Mack, B. Squier)
Guitarist/singer Squier sharpens his pen 'n' axe for some well-placed jabs at the "art" of stroking on this mashing metal rocker from the "Don't Say No" LP. A wiry gut cruncher, filled with musical and lyrical double entendres, it's right in stroke for AGR and adventurous pop.

LINX (Chrysalis CHS 5251)
Together We Can Shine (3:55) (Solid Music/RSM Music) (Grant, Martin) (Producer: O. Brown)
The second single from Londons Linx finds the duo of David Grant and Sketch stretching out on an impeccably produced R&B track that leans to the funk. Crisp, clean percussives crackle with sharpness and clarity, while Bob Carter's keyboards are used sparingly and effectively. Another B/C winner for the pair.

CAROLE BAYER SAGER (Boardwalk WSB 02054)
A virtual who's who of session players back Sager's endearingly vulnerable vocals on this first single from the "Sometimes Late At Night" LP.

WAR (LAX WSB 02120)
Luther Rabbi's fat bass, along with congas and other percussives, pace this festively inspired piece from multi-ethnic War to the Hispanic holiday.

BRUCE COCKBURN (Millenium YB-11806)
The Coldest Night Of The Year (5:27) (Golden Mountain Music — P.R.O. Canada) (B. Cockburn) (Producer: G. Martyn)
The newest cut from the Canadian singer/songwriter's recently compiled retrospective LP "Rossumu," this is less introspective than Cockburn's usual folk-fingered fare.

CRYSTAL GAYLE (Columbia 11-00278)
Gayle makes a more conscious move in pop direction on the first cut from the forthcoming "These Days" LP. As the tune progresses, it builds a head of pop-rock steam with the rhythm rolling with some feisty electric guitar work and boogie woogie electric piano.

KRAFTWERK (Warner Bros. WBS 49273)
It's been almost eight years since Germany's Kraftwerk rode the U.S. airwaves with "Autobahn," but the band hasn't abandoned its ecstatic electronic noodlings.

SLAVE (Citollion 46014)
The stone jaws are back with another lyrical body dance, horn-filled and flavorful. Stephen Washington leads the Slave troops through the steps to another B/C aceshot.

GREG KIHN BAND (Berskley B-47149)
The Breakup Song (They Don't Write 'Em) (2:50) (Psy
to-Music — ASCAP) (G. Kihn, S. Wright) (Producer: M. Kauflman)
Radiopicked the second single from the "Rockinroll" LP, and the label punched up the track. The rock solid bass leaps out of the speakers, along with the rocketing drum shots, as Kihn boasts out the chorus. Already on KFRC, this could be the one.

JOEY SCARBURY (Elektra E-47147)
Theme From Greatest American Hero (Believe It Or Not) (3:11) (no publisher listed) (M. Post, S. Geyer) (Producer: M. Post)
It's hard not to like this pop theme from the ABC-TV series, so relentlessly upbeat is the melody. Scarbury's vocals soar and glide with the rising riffs, and radio is following right along, as it's already atop a add.

MANHATTAN TRANSFER (Atlantic 3816)
Boy From New York City (3:38) (Trios Music Co., Inc. — BMI) (J. Taylor, G. Davis) (Producer: J. Graydon)
This swing era bop number is given the Transfer's patently classy vocal treatment, with Cheryl Bentyne handling the smart high lead vocal perfectly. From the forthcoming "Mecca For Moderns" LP, this isn't mere nostalgia.

ENGLEBERT HUMPERDINCK (Epic 19-02060)
Time hasn't dulled the MOR spark of Englebert's voice, which finds plenty of room to work its magic on this superbly crafted A/C tune.

GEORGE HARRISON (Dark Horse DRC 49725)
All Those Years Ago (3:42) (Ganga Publishing, B.V. — BMI) (G. Harrison) (Producers: G. Harrison, R. Cooper)

ROBBIE DUPREE (Elektra E-47145)

BARBARA STREISAND (Columbia 11-02065)

RUSH (Mercury 76109)
Tom Sawyer (4:07) (Core Music Publishing — ASCAP) (Lee, Lifeset, Pearl, Dubois) (Producers: Rush, T. Brown)
Merv Griffin: Prime Time Host Bullish On Record Business

(continued from page 8)

Music-related topics. One such show consisted of a 90-minute "salute" to a prominent recording artist. The hour and a half is devoted to an hour-and-a-half music special co-hosted by Kal Rudman, publisher of the Friday Morning Quarter-Back, features performances by top artists sprinkled with conversation about the music business.

Griffin credits his young staff, led by the same name, Kal Rudman, at Baraschocianni, for booking the kind of musical talents that lend credibility to the show and dieted the network of performers. "The network of performers includes the idea for the record company, salutes, Griffin realized that here was the kind of solo-star he wanted as his program was a self-contained, on-the-spot show. This is what I'm about." Griffin said of the talent selection process. "It would be a disaster if we put on one of the old "packet" shows.

Many Suggestions

Suggestions for potential guests come from Griffin's friends, fellow performers, agents, personal managers, record companies, and, of course, the research staff's recommendations based on close scrutiny of multitudes related to the appearance and consumer. Once an act is booked on the show, a pre-interview is conducted by a talent coordinator armed with reams of information compiled by the research department. The results are then presented to Griffin, who has the final say as to who appears on the show.

The Merv Griffin Show is syndicated by Metromedia broadcasting to 120 markets and boasts an audience of 20 million viewers. Five nights a week it is aired in prime time in Los Angeles, New York, Chicago and Philadelphia. Yet despite such wide geographic spread, Griffin recalls that he took a while to convince record companies of the show's potential for artist development. "At first the heads of record companies thought the show only consisted of heavy conversation," he said. "So I became Peter's job to sell them, which he did by showing them performances by artists who had appeared on the show. Once they saw what was going on here, they began to think of guests as potential artists, and now we're deluged with requests for appearances."

Neil Bogart was one of the first record companies to recognize the promotional possibilities offered by the show. Formerly president of Casablanca Recording Company, Bogart calls Griffin "probably the sharpest talk show host when it comes to knowing what's going on in the record business. I believe Merv's show is directly responsible for breaking some of my artists," said Bogart. "The Village People is an example. We had to go on to the public's attention through appearances on Merv's show. Caron Barry-Sager is another example. We had Carole..."

The Merv And Kal Show

Boardwalk Entertainment Co. president Neil Bogart believes Merv Griffin's 90-minute music specials featuring Kal Rudman provide a tremendous boost for the careers of the artists featured on the show. Griffin acknowledges that the music specials are "among our highest rated shows."

Motion picture and television stars for years have counted on Merv to give a generous plug to their current projects, and now recording artists are receiving the same treatment in exchange for a song or two and a few minutes of lively conversation. For example, when a band performs on the show, Griffin never fails to hold up a copyright of his current album for the viewers at home to see, and often times the L.P. graphics are splashed across the entire screen during an instrumental break in the song.

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They are so popular, in fact, that Merv scheduled one of the Rudman programs to air during the all-important May sweeps.

Why are they so successful? For one thing, they provide TV viewers with a rare opportunity to see today's top recording stars during prime time. But perhaps more important is the unique chemistry between Griffin and Rudman. After all, why else could they be more entertaining than watching two middle aged men trading rock 'n roll gossips?"

"When I announce that 'Here's the man with the golden ears who predicts all the hit records,' the audience expects some wild and fruity looking guy to walk out, " Merv points out. "But then Kal comes out dressed like a conservative businessman, and it really blows their minds."

T-Shirt Bootlegger

NEW YORK — In an unprecedented decision involving the sale of unlicensed concert merchandise, Judge Eugene H. Nickerson of the United States District Court for the Eastern District of New York recently sentenced convicted manufacturer of bootleg T-shirts, Leon Dumb, to 10 years in prison. The court revoked his probation and fined him, Great American Screen, $10,000.

The April 17 decision came as a result of a five-year struggle in which "The Great American Screen" were guilty of criminal contempt for violating orders issued by Judge Nickerson in two separate cases — Musidor, B.V. and the Rolling Stones vs. Scorpio Screen and Great American Screen, aka Be Down Home Design, and Winterland Concessions et al vs. Plymouth Mills et al.

The conviction involved violations of two separate court orders (Cash Box, Feb. 21). The first order, entering ex parte on behalf of the Rolling Stones, Dumb and the firm's officers, directors and employees from manufacturing, distributing, selling or otherwise commercially exploiting or dealing in any goods known that we can't duplicate what you hear on record," he explained. "In any case, the audience is more concerned about the timing, the face, the song and the performance."

Music has played a major role in Griffin's show business career, which accounts in part for the fact that recording artists find him to be such a gracious host. In 1945, at the age of 20, Griffin was billed as the "Rolling Singer" and became a star on San Francisco radio. He later joined Freddy Martin's orchestra as its featured vocalist, hitting it big in 1950 with a three million seller called "I've Got A Lovely Bunch Of Coconuts." In 1965, Griffin became the first American jazz artist to interview one of the legends when he talked to John Lennon in Paris. At one time, Griffin had his own record label under an independent producing deal with R.A. Mills. He is now entity for Capitol Records. Today Griffin's company produces TV's top rated music show, "Dance Fever," which is becoming its fourth year in syndication. In addition, he owns three radio stations in New England.

Now that he is one of America's most popular celebrities, does Griffin ever get the urge to resume his recording career? "I get offers — six months ago I spent a lot of time with Rich Perry — but then I chickened out, to be very honest," he said. If Merv is reluctant to perform again, when it comes to songwriting, he is anything but. "I'm always writing," Griffin said. "I'm always coming up with ideas for shows."

Although Griffin believes music will never become a staple on prime time TV ("Today we're saturated with music; it's in our homes, cars, elevators.") he said it "works well in our format.

The key, according to Griffin, to the success of the Merv Griffin Show and the various game shows he produces, Griffin writes all the words to the show's theme songs. Both make the Griffin name a familiar one to game show audiences.

At the courtroom trial, Parcher & Herbert, P.C., which had been appointed special prosecutors by the court in the criminal contempt matter, produced evidence on behalf of the Rolling Stones and the Grateful Dead/Winterland that Dumb and Great American Screen deliberately continued to print and sell T-shirts with the Rolling Stones trademark, name and likeness in July 1978, distributing shirts at a Rolling Stones concert, in violation of the order in the Stones case; and that in May 1980, Great American and Dumbtry printed, and thereafter distributed, T-shirts at a Rolling Stones concert, name and likeness of the Grateful Dead.

Dumbtry and Great American Screen have since appealed the case and will present their argument in the Second Court of Appeals June 8.

Barbara Bass and husband Ringo Starr; Griffin; Boardwalk Entertainment Co. president Neil Bogart; Griffin; Boardwalk artist Carole Bager-Sager; Burt Bacharach; Warner Bros. artist Nicolette Larson, and Griffin.
A lot of recording tapes sound good the first few times they’re played. But after a few hundred plays, many end up sounding dull and lifeless. What can happen is, the oxide particles that are bound onto tape loosen and fall off, taking some of the music with them.

At Maxell, we’ve developed a binding process that helps to prevent this. Once oxide particles are bound onto our tape, they stay put. And so does the music.

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Digital Developments To Cap 69th AES Sessions, Exhibits

Mitsubishi executives are also slated to be on hand for the May 12 signal-processing — digital technical sessions. They will present a paper on LSI circuits for digital signal processing based on the standard format used in its X-80 and X-80A two channel, blade-editable digital recorders. The company also plans to unveil a complete multipurpose production system of 32-channel digital audio recorder, the X-800, in addition to its ODL-1 digital delay unit for cutting dubbing digital tapes. Company spokesmen indicated that Mitsubishi's XE-1 electronic digital recorder designed for the RIAA and AES. The firm will be demonstrating several of its digital products in room 644 of the L.A. Hilton.

RIAA/SPARS Seminar
The Recording Industry Assn. of America (RIAIA) Engineering Committee, in cooperation with Professional Audio Recording Services (SPAR), is set to hold a digital hardware/software interface seminar with representatives of Sony, Technics, Philips, Mitsubishi and Tandy. The seminar will be held on May 12 at 7:00 p.m. at the Motion Picture Sound at Samuel Goldwyn Theater of the Academy of Motion Picture Arts and Sciences. The purpose of the evening session will be to acquaint audio engineers with the nuances of recording and reproduction for the film medium. Joan Allen of Dolby Laboratories in San Francisco is slated to serve as chairman.

Video and its relation to current “audio only” recording is accorded a high priority to enter the picture at AES, as Audio/Video Futures will be the subject of a panel workshop session at 1 p.m. May 12 at the Grand Hyatt. In that workshop, various recording studio trade magazine editors, manufacturers’ representatives and independent producers will bring a state-of-the-art high speed, large and long-range outlook for integration between the two mediums in the studio. Bruce Apffel moderates the session.

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Mitsubishi executives are also slated to be on hand for the May 12 signal-processing — digital technical sessions. They will present a paper on LSI circuits for digital signal processing based on the standard format used in its X-80 and X-80A two channel, blade-editable digital recorders. The company also plans to unveil a complete multipurpose production system of 32-channel digital audio recorder, the X-800, in addition to its ODL-1 digital delay unit for cutting dubbing digital tapes. Company spokesmen indicated that Mitsubishi’s XE-1 electronic digital recorder designed for the RIAA and AES. The firm will be demonstrating several of its digital products in room 644 of the L.A. Hilton.

RIAA/SPARS Seminar
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14 GRAMMY NOMINEES USED IT.

SHOULDN'T YOU GIVE US A LISTEN?
A whole family of new, exciting digital products will be shown at AES, Los Angeles, May 12th-15th. Hear for yourself why Sony is the digital audio leader or call Roger Pryor at (415) 467-4900 to give Sony a try in your studio.
AES Preview

Sony To Unveil PCM-1610 Digital Unit At '81 AES

LOS ANGELES — Sony Corp. will unveil its second generation digital audio processor, the PCM-1610, at the 69th Audio Engineering Society (AES) convention here May 12-15.

According to Roger Pryor, general manager, digital audio products for Sony, the PCM-1610 and 1600 models are "identical... specification-wise," with the 16-bit processor providing better than 90 dB dynamic range, distortion less than 0.05% over the entire audio spectrum and phase measurable wow and flutter. However, it does incorporate a number of new features, according to the manuals, such as a built-in SMPTE time code generator, a switchable transformer/transformerless bus and a microprocessor-based scaler for prevention of bit errors.

"Master tapes are interchangeable between the 1600 and 1610, and there is no actual difference in signal quality," stated Pryor. "We've simply added a number of new features to the unit due to customer requests for improved transport and the transcoder function, and we've added two-channel op amps."

Pryor went on to say that the new PCM (Pulse Code Modulated) system will be selling for 30% less than the original unit, carrying a $28,000 price tag as opposed to the original $40,000 price for the PCM-1600.

"We've offered our customers who bought the PCM-1600 the opportunity to purchase or to sell the product, and it's worked so far," observed Pryor. "We're trying to do well in this business, and it's working in our favor now."

Finally, with the integration of the analog and the digital audio products, Sony can offer immediate editing and assemblage of recorded material can be achieved, utilizing the new PCM unit with the standard video editing console. As with the PCM-1600 model digital audio processor, there is no generation loss in the reproduction of signals in the editing process, but there is uniform mastering of unlimited pressed discs. For maximum flexibility, the PCM-1610 can incorporate transformers at the input and output levels or allow for transformerless connection.

Sony will also discuss plans for its entire line of digital audio products during a press conference May 12 just prior to the opening of the AES convention. In addition, the company will be marketing its own Compact Disc (CD) digital audio disc player system. A joint CD conference, "Sony CD System will become available to the consumer audio market in 1982, according to Pryor (see separate story)."
Introducing the Scotty Award.

The Scotty Award is an original oil portrait commissioned for each of the best recording artists in the business. It's a work of art as unique as the honor it represents. And it represents quite an honor.

Just to qualify, you have to master on Scotch® Recording Tape and achieve RIAA gold or platinum status. Even then, only a select few will be chosen.

But these select few will not be the only ones who win. A $5000 music scholarship will be awarded by 3M to a promising new artist chosen by the Best of Show winner. An additional $1000 will be awarded by 3M to the Muscular Dystrophy Foundation in the name of each winning artist. And $100 will be awarded to Muscular Dystrophy for each qualified nomination.

Who will the first Scotty Award winners be? That's up to you. We're now accepting nominations for recordings that reached gold or platinum status during 1980.

So contact your 3M Field Representative for details and nomination forms. Help the fortunate, and the less fortunate, win a Scotty Award.

Scotch Recording Tape
Labels To Tone Down Promo Links With Black Music Month

but, regarding A&M's plans to launch a Black Music Month campaign, Jackson said that there was no specific campaign highlighting the month. Instead, a plan oriented to the atmosphere of Summer, titled "Sooul-Fest," will be held with the Peaches chain. Featured in the promotion, which will include Black Music Month-related products, is Brenda Russell, the new Brothers Johnson, Robin Robbins, Atlantic Starr and Jerry Knight.

The Four Womans, through its distribution arm, WEA, will bow a similar program, titled "Soul of Summer," which will include Black artists like MARVIN GAYE, AL GREEN, Skeeter Davis, David Sanborn, Grace Jones, Randy Crawford and Rose Royce, in-store display, radio and print advertising in major markets, and a display contest are also planned.

While acknowledging that this program was another way, he said, WEA's vice president of black music marketing for WEA, said, "We have a saying around here at WEA that you must be a disciple of music."

Calderwood asserted that all of WEA's current black music releases were going to be the subject of renewed promotion and marketing support this Summer, although he indicated that the latter part of May and into June would be devoted to highlighting WEA's major product.

At RCA Records, a campaign similar to the gift giving theme of the National Assn. of Recording Merchandisers (NARM) will be used to use the time to strengthen marketing tie-ins with radio and assistance programs to follow in the fall.

But Slaugher also stressed that this was more than a time to sell additional black product. "Black Music Month is a period of reemphasis of the fact that black product is viable in the marketplace."

Similarly, Bill Haywood, vice president of black music marketing at PolyGram, said that for the past two years, PolyGram has continued the time to promote dealer awareness of what product was available and merchandising and marketing support offered in conjunction with the product.

"We try to use the time to strengthen the relationship between the dealer and manufacturer," Haywood explained. "We try to let them know we want to be of direct assistance on an ongoing basis."

Flying Fish To Bow

Eleven New Albums

LOS ANGELES — Chicago-based Flying Fish Records, which recently acquired pressing plants, is preparing releases of 12 new albums to complement releases now available, by artists such as The T-Birds, Kathleen Edwards, Buddy Miller, Mike and the Mechanics, Al Green, The Indigo Girls, Buddy Miller, Sea and the Horse, The Stills, and Rickie and the Ramblers. Claudia Schmidt and Don Watson.

Fastest Moving Midlines

ABBa • The Album • Atlantic 19164

• Adam and The Ants • Kings Of The Wild Frontier • Epic NJE 37033

• Beatles • Rock 'N Roll Vol. I • Capitol SN 16020

• Beatles • Rock 'N Roll Vol. II • Capitol SN 16021

• David Bowie • The Rise And Fall Of Ziggy Stardust And The Spiders From Mars • RCA AYL 1-3843

• Devo • Live • Warner Bros. MI 3548

• Doors • The Doors • Elektra EKS 74007

• Doors • The Soft Parade • Elektra EKS 75005

• Dan Fogelberg • Souveniers • Epic P 33137

• Billy Joel • Piano Man • Columbia PC 32544

• Judas Priest • Sin After Sin • Columbia PC 34787

• Carole King • Tapestry • Columbia PE 34946

• Don Mclean • American Pie • United Artists LP 10637

• Tom Petty & The Heartbreakers • You're Gonna Get It • MCA DA 52029

• Pretenders • Extended Play • Sire MI 3563

• REO Speedwagon • R.E.O. • Epic PE 32737

• Who • Meaty, Beaty, Big & Bouncy • MCA 37001

• ZZ Top • Tres Hombres • Warner Bros. BSK 3270

Top Selling Accessories

• Allisop Cassette Head Cleaning Cassette 70300

• Discwasher D-4 System

• Discwasher D-4 Fluid Re-Fill 1/4 oz

• LE-BO Outer LP Covers

• Maxell UDXL

• Maxell LN C-90 5 Pack w/Case (promo item)

• Maxell LN C-90 2 Pack (promo item)

• Maxell UDXL II C-90 2 Pack (promo item)

• Memorex MRX III C-60 Buy 2 Get 1 Free (promo item)

• Pickwick Pro Care Record Care System 89

• Pickwick Pro Care Record Care System 801

• Savoy Cassette Carrying Case 2130

• Sound Guard Record Cleaning Kit

• TDK Video Cassette Beta L-500

• TDK DC-90 2 Pack

• TDK SA-90

• TDK SCA-90

Complied from Multi-Link Group, -National-Body Prints- -Licorice- -Buffalo- -Sound Warehouse- -San Antonio- -Panthers- -Cleveland- -National Record Mart- -Pittsburgh- -St. Louis- -Columbus, OH- -Cleveland- -Peaches- -St. Louis- -Texas- -Popular- -Memphis- -Waxie- -Music- - Warwick- -OH- -Atlanta- -Lieber- -Kiss- -Liberman- -Portland- -Tape City- -New Orleans- -Fathers & Sun's- -Indianapolis- -Trenton- -Alta- -Phoenix- -P.B. One Stop- -St. Louis- -NOHO WINES • ELTON JOHN • GEFFEN GEF 49722

Breaking out of: San Francisco, Altanta, Phoenix, THOMPSON, DAVID & DOROTHY • TUNES • LOS ANGELES • POSTER

Breaking out of: San Francisco, Poste, Specials, -Miami, Peachas-

American Music • Minneapolis, Tower • San Francisco, Sound Unlimited • Chicago

NOBODY WINS • GARY U. • HOLLIDAY • EMI/AMERICA 8079

Breaking out of: Philadelphia, Busby, Detroit, Tower • Sacramento, Tower • San Francisco, Poste, O' Call • Nashville, Cametol • National, Richman Brothers • Philadelphia

SHADDUP YOU FACE • JOE DOLCE • MCA 51653

Breaking out of: Specials • Miami, Cametol • National, Record Theatre • Cleveland, Richman Brothers • Philadelphia, Radio Doctors • Milwaukee

Complied from Multi-Link Group, -National-Body Prints- -Licorice- -Buffalo- -Sound Warehouse- -San Antonio- -Panthers- -Cleveland- -National Record Mart- -Pittsburgh- -St. Louis- -Columbus, OH- -Cleveland- -Peaches- -St. Louis- -Texas- -Popular- -Memphis- -Waxie- -Music- - Warwick- -OH- -Atlanta- -Lieber- -Kiss- -Liberman- -Portland- -Tape City- -New Orleans- -Fathers & Sun's- -Indianapolis- -Trenton- -Alta- -Phoenix- -P.B. One Stop- -St. Louis-
WHAT'S IN-STORE

PAPERBACK WRITERS — The continued, massive appeal of the Beatles is demonstrated in the number of recordings by the group, retailers and collectors who feel the need of some new product may surely dry up. Books about the Fab Four appear to the rise. In contrast to the inane and cheap exploitation books that made up the bulk of the market in the past, this fall is featuring new books and projects. Paul McCartney, Composer/Artist, a collection of 48 compositions from both the Beatles and Wings repertoire, features original sketches by the bassist alongside McCartney music sheets. Printed in hardcovers by Simon and Schuster, the book carries $24.95 and $12.95 prices, respectively, with initial printings of 5,000 and 40,000 copies. A second run of the softcover is still planned. If the $24.95 list price seems high for a music book, you’re not thinking like the folks at Delahay Communications. Their two-volume boxed set, The Complete Beatles, featuring several hundred new arrangements by Milton Okun, paintings by Milo Reiche, and essays and comments from John Rockwell, Nicholas Schaffner, Lester Bangs, Vic Carbone, Dave Marsh, Kenny Levy, and others, is priced at $35.95, while the set has published biographies of the Beatles members, a comprehensive discography, and a massive record and rare collectible price guide. The Beatles: The Biography, by Bob Spitz, is due to be published in early 1987. The $29.95 price is expected to make it a popular gift item.

ALPHA BREAKOUTS

TWANGIN’ — DAVID EDMUNDS & SWAN S/T

College Promotion Revived As Tool For Breaking New Acts

begin to send out packages containing a Dio, poster, in-store play album on a certain college-oriented act, along with a letter explaining the label's efforts behind the artist.

Warner Bros.' new commitment to college promotion is also directed toward retail, done mainly by national college artist development director Larry Butler, the promotion involves the shipping of an album featuring U2 to the Warner Bros. Music Stores as "U2 Can Win 2!"

The game, which revolves around the live broadcast, calls for the radio station to round up staffers to set up contest displays inside college vicinity retail stores for a drawing. Winners, who will be announced monthly, who buy a U2 album for themselves and a friend.

Butler said the contest is also an invitation for college radio stations to get their names heard and be involved in the promotion. There have been at least seven stations who have participated in the program for the past two weeks before and after the drawing.

Test Promotion

Butler went on to say that if the promotion was a success, Warner Bros. would step up its college activities when school resumes in the fall. The program would then be expanded to include such prizes as weekend vacation for two, etc.

"We geared this contest solely toward the college market," said Butler, "but because they have built a solid following behind the band," explains Butler. "There probably would have never been a U2 tour if college radio hadn't jumped on the bandwagon like it did. It's simply a great test for the college market to see how the artist can be rebuilt.

Radio stations who are capitalizing on this "cult artist" climate are the eclectics.

AOR and new music contemporary 200s are the majors, and both have heavy commitments to college radio promotion.

We reinstituted the college department because we felt the broadcast radio has changed for the better," says A&R director of marketing administration Manny Fresser, who personally handled the promotion for Warner Bros., I.R.S. college promotion director Lauren Manduke. "It's the viable alternative to AOR and it's the perfect audience for the newer artists like Dennis Brown and Hazel O'Connor"

In addition, I.R.S. has a subscription service for colleges with a $25 fee offering radio stations all live releases and catalog pullouts, which can be utilized in their college radio stations.

The college press is another important segment of campus promotion. Both Staff and A&R have utilized college newspapers extensively on recent tours for the Strangers and Sector 27, respectively.

Press Important, Too

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(continued on page 26)

HOT ICE — Bill Wray, who wrote the music score to the film Tilt, recently panned with EMI America/Liberty Records and is scheduled to release his debut solo LP, "Fire And Ice," later this year. The album is also to feature the talents of some of the hottest session artists today, including Larry Gogolin, John Mclnally, Jim Maaza, and Don Gionna.

In addition to the lead vocalist, the album also involves a number of recording artists, including Manduke, EMA/Liberty, Jim Maaza, president, EMA/Liberty, Wray, Joe Petrone, vice president, marketing, EMA/Liberty, Don Gionna, vice-president, A&R, EMA/Liberty and John Franklinheimer, Wray's manager.

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Cash Box/May 16, 1981
Radio is our only business. That's why we're better at radio entertainment than anyone else.

The Dick Clark National Music Survey is the latest in a string of musical entertainment hits created by Mutual. Hosted by the man who turned the country on to contemporary music, Dick Clark will once again be making radio music history with this new weekly show.

Dick's show will feature three hours of hit music playing the top 30 songs of the week. But it's more than just a "countdown." Listeners will hear exclusive interviews with the artists; "Update"—the inside track on what's happening with and to music people; "Showcase"—playing the week's best new releases; "Chartbound"—charting the course of the record skyrocketing through the rankings; and, "Ask Dick Clark"—where Dick answers listeners' questions.

Dick Clark is probably the most visible man in contemporary music. He's a hitmaker whose launching of stars and songs is legendary. He's on the same soundwaves as young America. And when he sells, they listen, they buy.

In addition to the weekly Dick Clark National Music Survey, Mutual will be broadcasting three Dick Clark Specials this year: Memorial Day, July 4th, and Labor Day.

Mutual has had a nonstop run of musical hits, from the "Johnny Cash Silver Anniversary Special," to "Jamboree in the Hills," to "Country Music Countdown-1980," which was carried by 705 stations reaching an estimated audience of 17.5 million.

Become a part of our greatest hit ever, The Dick Clark National Music Survey, and set new records for yourself. With Mutual it's a sure thing. We're better at radio entertainment than anyone else because radio is our only business. And because only Mutual has Dick Clark.
College Promotion Revived As Tool For Breaking New Acts

(continued from page 28)

but CBS has perhaps the strongest link to the campus dailies with its bi-weekly newsletter. Several college newspapers that have a circulation of 10,000 or more, the newsletter features information that often isn’t available in the consumer press.

Other labels without the commitment or means to field a college promotion unit, but who nevertheless need the college market, have found helpful aids in the magazines and marketing firms geared toward campus life.

Two of the more influential magazines have been OML/Progressive Media, a full service publication featuring a bi-weekly chart based on airplay information on 100 rotating campus stations, and Ampharoid, which doesn’t have an alternative music chart, but does carry articles on new and developing bands and is featured as an insert in hundreds of campus newspapers across the U.S.

The CMN provides us with a useful tool because it not only makes us aware of what stations we should be servicing with product, but lets us know how strong the buzz is on an act,” says PoliGrand national marketing manager Bob Hay. “With college promotion, you can reach an audience that’s very difficult to reach otherwise. The college radio audience is very different than the mainstream audience.”

Fowler Approved As FCC Chairman By Senate Panel

LOS ANGELES — Communications lawyer Mark Fowler, who has been nominated as chair of the Federal Communications Commission (FCC) by President Reagan, has easily passed a confirmation hearing conducted by the Senate Commerce Committee on May 1.

Fowler’s nomination was expected to go before the Senate for final confirmation on May 3, however, that date was pushed back.

In response to questions posed by Senate Commerce Committee chairman Sen. Barry Goldwater (R-Ariz.), Fowler said that he would continue to work to reduce AM spacing from 10 to 6 kilohertz, but that he did not commit himself on whether the FCC would change its current comparative position. He did express “grave reservations” about the proposal, but said that he did not want to “prejudice” it.

For攫了 cooperation with public and regulated industries and told the committee that he was not against the FCC going before the Senate every three years for reauthorization. He did say to the committee, though, that “that may be a degree of compromise because some of you may have cases before the Commission under equal time, Fairness Doctrine or access rules.”
Have A Fit.
A Perfect Fit.

Super-Targeted Programming For Young Adult Formats

We could tell you that The Source is the hottest network in radio. That our rock concerts, features, and newscasts are a perfect fit with young adult formats—in any size market. But don’t take just our word on it. Take it from people who work with us every day.

"Source concerts are the best long-form music programs I’ve seen to date... Audience awareness has never been higher."
Rad Messick, PD., WFYY, Jacksonville, FL

"Every aspect of your Source casts are, in my opinion, an audio work of art—the anchoring, the writing, and the production."
Bob Senn, PD., KTMS-FM, Santa Barbara, CA

"KIZZ Radio’s primary target is the 18-34 demographic and The Source is custom-made!!... It’s nice to work with a network that offers so much quality and personal attention to a market, regardless of size."
Jim Henneman, PD., KIZZ, Minot, ND

"The Source’s programming features are on target for communicating to young adults. The content and presentation are definite programming enhancements for us."
Mel Karmazin, V.P. & Gen. Mgr., WNEW-FM, New York, NY

It’s a fit to be tried. Write to: The Source 30 Rockefeller Plaza, Section 405SS, NY, NY 10020 or call (212) 664-2727.
### #1 Most Added

**Tom Petty & The Heartbreakers**
- **Artist:** Tom Petty & The Heartbreakers
- **Title:** **American Girl**
- **Format:** Vinyl

**The Secret Policeman’s Ball – The Musical**
- **Various Artists**
- **Tracks:** Pinball, Foolled, 1967, Drowned.

**States:** Just shipped.

### #2 Most Added

**Southside Johnny & The Asbury Jukes – Reach Up and Touch the Sky**
- **Artist:** Southside Johnny & The Asbury Jukes
- **Format:** Vinyl

**Skins:**
- **Tracks:** Open.

**States:** Moderate in Midwest and East, fair in others.

### #3 Most Added

**Split Ends & Waitsa – A & M**
- **Artist:** Split Ends & Waitsa
- **Tracks:** Keep, Medium, KZEL, KLOL, Preferred Tracks: Let Me Getaway, Do Da Canary.

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

### #4 Most Added

**38 Special – Wild-Eyed Southern Boys**
- **Artist:** 38 Special
- **Tracks:** Hots: WYDD, WLYQ, WLYR, WYQQ, WYUB, WBAB, KZEL, KZOK, KNAC, Preferred Tracks: Stand, Used To.

**States:** Fair to breakouts in Midwest and South; weak initial response in others.

### #5 Most Active

**1 Red Speedwagon – Hi Infidelity**
- **Artist:** Red Speedwagon
- **Tracks:** Keep, Medium, WYDD, WLYQ, WLYR, WYQQ, WBAB, KZEL, KZOK, KNAC, Preferred Tracks: Let Him, Touch, On The Run, Wild Ones.

**States:** Good in all regions.

**Rainbow – Difficult to Cure**
- **Artist:** Rainbow
- **Tracks:** Keep, Medium, WBAB, KZEL, KNAC, Preferred Tracks: Scream, Snowblind.

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

### #6 Most Active

**2 Styx – Paradise Theater**
- **Artist:** Styx
- **Tracks:** Keep, Medium, WBAB, KZEL, Preferred Tracks: Winning, Searchin’.

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

### #10 Most Active

**Wishbone Ash – Number the Brave**
- **Artist:** Wishbone Ash
- **Tracks:** Keep, Medium, WBAB, KZEL, Preferred Tracks: Get Ready.

**States:** Just shipped.

### #8 Most Added

**Zed – Atlantic**
- **Artist:** Zed
- **Tracks:** Keep, Medium, WBAB, KZEL, Preferred Tracks: Open.

**States:** Just shipped.
BRING THE TALENTS OF DICK CLARK TO YOUR STATION.
FRICKE AT THE STOCK-YARD—CBS Records in Nashville recently hosted a show featuring Janie Friske at the Stock-Yard in Nashville. Friske's debut showcase in that city. Pictured congratulating her on a successful show are (l-r): Rick Blackburn, vice president and general manager, CBS Nashville; Friske; Joe Case, director of national promotion, CBS Nashville; Frances Preston, vice president, BMI Nashville; and Jim Ed Norman Fricke's producer.

CMA Seminar Focuses On Country Music Problems In European Market

by Jennifer Bohler

NASHVILLE—Lack of proper backing on the part of record labels and a muddled image as to how to promote country music in the European market are but two of the problems facing the genre in Europe identified at a seminar in London sponsored by the Country Music Assn. (CMA). The seminar, entitled "Country — The Music For the '80s," was part of the CMA's second quarterly board meeting held at the Royal Garden Hotel in London, April 21-23.

Designed to acquaint the European music community with the potential of country music, the seminar attracted over 150 European music industry executives, who were invited to attend two panels addressing the marketing of country music in Europe and the current problems plaguing the industry. The morning session broached the "Country Music In America: A Business Success Story" theme, which was moderated by CMA's board member and vice president of BMI Nashville, Frances Preston. Panelists included Helmut Felt, Capital Records, Los Angeles; Dennis Jones, London; and John Fick, London.

The seminar's afternoon panel was moderated by CMA board chairman Bruce Lundvall, president of CBS Records Division, New York. Panelists for the discussion, "A Transatlantic Dialogue," were Arne Bendiksen, president of Anne Bendiksen A/S, Norway; Jim Fogelson, president of MCA Records, Nashville; Ken Kunkel, vice president, Kragen and Co., Los Angeles; and Cliff Busby, managing director, EMI Records, London.

The fact that the European country music market is far behind its American counterpart was evident throughout the panel discussions. Noted Jo Walker-Meador, executive director of the CMA, the European market, "to a degree, is where we were 10 years ago." She added that record company officials in Europe do not know enough about country music to promote it and market it properly. Competing against an airplay audience is another problem; she said the BBC gives country music some airplay, but still treats it as "a minority."

Lack Of Interest

"Unfortunately, the labels are not interested enough in country music to give it their full support," Walker-Meador said following the board meeting. "It will take time and much effort to get them interested enough to the point that they can realize the potential of country music in the European market. So, those who are interested have not been able to muster enough support from their associates. This is the kind of situation the American labels can really be of help to their British counterparts."

In addition to the seminar, the CMA board conducted business meetings, at which time various committees headed issue quarterly reports. According to a report from the anti-piracy committee, which was delivered by Rick Blackburn, a letter has been developed to go to country artists asking them to discourage home taping and to consider the impact and implications of doing advertisements for manufacturers of blank recording tapes. It was also recommended that a letter from the CMA be sent to fair managers alerting them to the problems of tampered and counterfeited materials being sold on fairs and exposition grounds in Las Vegas last November. The suggestion the CMA sponsor a booth at the international Gift and Exposition was Las Vegas in November.

Robbins, Mandrell Top Nominees For 'Cover' Awards

NASHVILLE — Marty Robbins, with nominations in seven of 14 categories, and Barbara Mandrell, with nominations in five categories, emerged as the top nominees in the 1980 National Country Music Awards, which are determined via a poll of the consumer publication's readers. Originating from the Grand Ole Opry House here June 8, the awards show will be taped by Jim Owens Enterprises here and Multi Media Enterprises, Inc. for syndication to national television.

For the second year in a row, Robbins swept the list of finalists, emerging as a top contender in seven categories, including Musician, Single Record, Album, Comedy Act and Male Artist of the Year, an award he won last year. Additionally, the Marty Robbins Band and the Marty Robbins Trio are nominees in the Band and Vocal Group of the Year categories, respectively.

Mandrell's nominations include Female Artist and Musician of the Year, Barbara Mandrell and the Mandrell Sisters are nominated for Country Music TV Program of the Year, and Mandrell is joined by sisters Louise and Rose in nominations for Comedy Act and Vocal Group of the Year.

Hoping to cap off what has been an extremely successful year for awards, George Jones, Mike and The Sisters, Alabama and Randy Travis are also strong candidates for recognition.

The awards show will include a host of announcers, with details soon to be announced.

HAT HIGHLIGHTS — The 15th annual Academy of Country Music (ACM) "Hat" awards were presented April 30 at the Shrine Auditorium in Los Angeles. Broadcast nationwide on ABC television, the gala event honors the achievements in country music during 1980. Pictured at the awards show are (l-r): Epic recording artist George Jones, winner of Top Male Vocalist and Best Single and Song of the Year for "He Stopped Loving Her Today"; RCA recording artist Barbara Mandrell, named Entertainer of the Year; Merle Haggard and Teddy Gentry of RCA recording group Alabama, named Best Vocal Group; RCA recording artist Sylvia, RCA recording artist Randy Travis, Randy Owen of Alabama; Randy Parton, who accepted sister Dolly's "Hat" for female vocalist of the year; RCA recording artist Steve Wariner; Jeff Cook of Alabama; Joe Galante, division vice president, marketing, RCA Nashville; Full Moon/Angel record label artist Johnny Lee, named Top New Male Vocalist; and country group Ernest Tubb with the special ACM Pioneer Award.

(continued on page 62)
DON KING’S HAUNTING RENDITION OF THIS CLASSIC JOHNNY CASH SONG FEATURING A SPECIAL GUEST PERFORMANCE BY ROSANNE CASH. FROM THE EPIC COUNTRY HITWHIRL (FE. 37105).

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SOMEONE'S KNOCKIN'
AND YOU LET HER IN...

Terri Gibbs is
the Academy of Country Music's
Top New Female Vocalist of the Year
and the Superstar of the 80's

Featuring "Someone's Knockin'"
and the new single, "Rich Man"
Arbs Reveal Country Radio Owns Larger Share of Overall Market

by Tom Roland

NASHVILLE — The advance numbers for the Winter 1981 book released by Arbitron indicate that while the total audience for country music has increased, many of the older, established stations’ market shares declined.

Of nine markets — Chicago, New York, Los Angeles, Detroit, Boston, San Diego, San Francisco, Houston and Cleveland — six show country music with a larger share of the market than it held during the 1980 January/February.

In Los Angeles, KLAC dropped to 3.2 from the 3.8 figure posted one year ago when it was the only country station in the market. New country stations KHJ, KZLA-AM, and KZLA-FM contributed 2.0, 0.5, and 2.6, respectively, to this market growth.

Charlie Cook, program director at KHJ, attributed much of country’s current success to the splintering of pop radio. Said Cook, “A couple of weeks ago, the top three records on the Cash Box pop chart were Doris Day, Paris, and Delilah Rabbit and Red Speedowagon. How can you program that?”

By offering an alternative to the format of established competition KHJ, Cook said that KHJ has been successful in tapping a new audience. “The music is different,” he stressed, “Take Seven Year Ache” by Rosanne Cash. They (KLAC) are not playing it because they think it’s too pop, but it’s our #2 record. We’re also a little more service-oriented and a little less personally-oriented.”

The Viacom Broadcasting chain was also in a rather unique position due to the book. While most established stations went down from last year, Viacom’s two veteran outlets, KFHK/Houston and WMZQ/Washington, DC, showed increases.

KWWK-AM advanced to 1.8 from 1.3, while the FM mainstay jumped to 9.0 from 7.8. WMZQ was slightly up from 3.4 to 3.6.

“The whole reason for those stations’ success is the news department,” commented Bill Figenshu, Viacom’s vice president in charge of programming. “Our ability to do news and sports got us through the winter. With snow in the north and adverse conditions in the south, we think that’s what people are looking for.”

Up In Houston

While KKKK was on an upward swing, Houston’s other two country stations were not. KNZU remained constant at 1.7, and KENR slipped to 3.1 from 4.0. Country’s total share in Houston, however, increased from 14.8 to 15.6.

THE COUNTRY MIKE

KLAC, SAMMY JACKSON ACM AWARD RECIPIENTS — The Academy of Country Music (ACM) has named KLAC/Los Angeles country radio station of the Year. KLAC’s morning man, Sammy Jackson, “Radio Personality of the Year.” The formal announcement was made April 30 during the 16th Annual Awards Presentation at Shrine Auditorium in Los Angeles. Commenting on the prestigious awards, station vice president and general manager Don Kelly stated, “With over 204 country music stations across this land of ours, we feel a special sense of pride and honor in being singled out by a jury of our peers. KLAC has been a tradition with Southern Californians ever since the station pioneered country radio in 1951.” KLAC also won the Record of the Year award for the Academy’s “Station of the Year” award an unprecedented seven consecutive years, from 1970 through 1976, and has been honored a total of eight times by the ACM.

PERSONALITY PROFILE. — When Gary West was working as the public relations director with Sports Complex in New York, Penn., he became well acquainted with a microphone. Having always been interested in radio, it was a natural progression that West gave up his director position and enrolled in REI Broadcasting School in Sarasota, Fla. Taking the fastest avenue possible, West graduated from broadcasting school and made his way back to New York, where he did the nights for Top 40 station WKST. During his three year stay with WKST, West also traveled the nightclub circuit with a production company of which he was a part, WHAMM-JAMM Prod. Then, in March of 1978, West sent a resume to Don Gough in Pittsburgh, Ohio. Gough was impressed with what he heard, and West was appointed music director of the Pittsburgh area station. In a recent in-office interview with Kent and his company, Cavender recording artist, Don Gough, Jeff Reaves, new director of programming for WELA, St. Louis, said that Gough was the first station to break this new single, “Love Can Make You Happy.”

NEW ARRIVAL.- Congratulations to Chris Warren, program director of WNGA/Albany, N.Y., and his wife, Marie, on the birth of a 7 pound, 10 oz. baby boy, Eric, Good Friday, April 13.

CHANGE OF ADDRESS. — Effective May 1, 1981, WFM/Indianapolis will be located at 8120 Knue Road, Indianapolis, Ind. 46250. The telephone number is (317) 842-8550. Music casts will be taken on Tues. starting at 10 a.m. IHU-FM/Indianapolis.

STEWART TABBED AT KCEY. — Program director Kent Hopper of KCEY/Modesto, Calif., has announced the appointment of Michael J. Stewart to the position of music director for the middle California country radio station. Stewart has been a music director in the area for over ten years of radio experience. Previously Stewart had spent two years with KBBT/Reno, Nev.

WEEP "WALKS AMERICA." — The WEEP Family of Feet" walked 30 kilometers in Philadelphia, April 26, in support of the March of Dimes’ "Walk America." An estimated 1,000 walkers paraded through the streets of the area in support of the March of Dimes. One of the participants in the 13-1/2 hour event, was founder of the "Walks America," Terri McKay, an estimated $500,000 had been pledged to the walkers to be donated to the March of Dimes. At the halfway point of the walk, McKay announced that the cash had been raised, 75% of the money was to be donated to the March of Dimes.

FICAP MINI CLINIC. — The Federation of Country Air Personalities will hold a mini clinic in Austin, Texas, June 26 and 27. Details are available through George Twitty in Nashville at (615) 320-7287.

NEW SIGNING. — KCXM/Medford, Ore., has become the latest affiliate of the NBC Radio network effective, June 16, as announced by NBC director of affiliate relations, Meredith K. Woodyard. The station will air the network’s current hits and oldies, will be carried by the latest model of the new stations, who was joined by10-000 walkers parade through the streets of the area in support of the March of Dimes. One of the participants in the 13-1/2 hour event, was founder of the "Walks America," Terri McKay, an estimated $500,000 had been pledged to the walkers to be donated to the March of Dimes. At the halfway point of the walk, McKay announced that the cash had been raised, 75% of the money was to be donated to the March of Dimes.

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**SINGLES REVIEWS**

**NEW AND DEVELOPING ARTISTS**

**THE COUNTRY COLUMN**

**TILLIS PERFORMS FOR FLASHERS** — He impressed them so when he performed at the Inaugural Ball for President Reagan that Mel Tillis has been invited to perform at the invitation-only White House News Photographers Dinner May 20. Held at the Washington Sheraton Hotel the event was attended by the Washington press corps, as well as President and Mrs. Reagan, members of the Reagan cabinet, the Joint Chiefs of Staff and a substantial congressional delegation. Following the Washington appearance, Tillis heads out on tour for a five-week engagement.

**HARPERS VALLEY PTA** — For those of you who live in the Nashville area, Jennie C. Riley will be at Mills Bookstore in 100 Oaks May 15, 7-9 p.m., autographing copies of her new book, From Harper Valley PTA.

**COUNTRY BETTY DAVIES EYES** — One of the most unusual events of the recent Academy of Country Music awards show was the use of the video Betty Davies Eyes to introduce Kim Carnes, who won a nomination for New Female Country Vocalist. It's an excellent song, but probably not quite what the true country fans watching the show would expect. While on the subject of the video, we must say it was one of the most weirdly conceived—well produced and orchestrated. Carnes is a natural.

**MAMAS AND PAPAS** — Congratulations to Jackie and Don MacLean on the birth of their second child, a son named Jesse Michael, born April 26 at Southern Hills Hospital in Nashville. Mom and Pop recently released their first Gospel album... We hear the store will soon be visiting Marianne and Kenny Rogers.

**STUDIO TRACKS** — The Music Mill in Nashville, Jim 'n' the Saddle Band with producer Mike Daniels... Cedar Creek with producer Andy DiMartino... At Creative Workshop, singer/songwriter Helen Hudson recently laid some tracks with Elliott Mazer producing and Brent Maher engineering. Session musician, Bobby Myrick, is also a top-notch producer. For Beginners, the new album, is now being recorded and produced by Steve Henson, who also released their album, Memphis, Tennessee, and which has hit the country charts.

**ALBUM REVIEWS**

**HITS OUT OF THE BOX**

**CRYSTAL GAYLE** (Columbia 11-02078)

Too Many Lovers (3:46) (Cookhouse Music, Inc. — BMI/Mother Tongue Music — ASCAP) (H. True, T. Lindsay, S. Hoplin)

**JOE STAPLEY** (EPIC 19-0097)

Whiskey Chaser' (2:50) (Stallion Music — ASCAP) (B. Cannon)

**JOHNNY LEE** (Full Moon/Astarum-47138)

Prisoner Of Hope (3:10) (Electra/Astarum Music — BMI) (S. Whipple, G. Metcalfe)

**HANK WILLIAMS, JR.** (Elektra E-41757)

Dixie On My Mind (2:38) (Bocephus Music, Inc. — BMI) (H. Williams, Jr.)

**FEATURE PICKS**

**EDDIE REASONER** (BNA 323)

Chunk'n & Windle' (2:26) (Vector/Shotsight Music — BMI) (E. Reasoner, W. Carson)

**DIANA TRASK** (Kari 121)

This Must Be My Ship (2:38) (Blackwood Music, Inc. — BMI/Magic Castle Music, Inc. — BMI) (R. Murrah, T. Murrah, S. Anders)

**GAIL ZEILER** (Equa S.P. 649)

It Ain't My Concern (2:47) (Etton Music — ASCAP) (G. Zeiler)

**WHIRLWIND** — Don King — Epic FE 37103 — Producer: Steve Boone

List: 8.98 — Bar Coded

Unabashed enthusiasm, gutsy raw energy and an overall feel that's just to the left of country easily describe Don King's latest album, a double that's as much about the sound of the Lone Star Hotel. King proves his versatility, as the easily eases from one end of the musical spectrum with the rockish, "Over My Head" to the other with the bluegrass-tinted, "I Still Miss Someone." King has paid a lot of dues and exhibited even more potential over the years, and now it's time to slide safely into home plate.

**THE SOUTH COAST OF TEXAS** — Guy Clark — Warner Bros.

BSK 3381 — Producer: Rodney Crowell — List: 7.98 — Bar Coded

Guy Clark and Rodney Crowell are a natural teaming. With Clark singing, Crowell producing and playing, it's unusual vocals and all of the material penned by Clark (with the exception of two Clark-Crowell penned tunes), topped with a stellar line-up of musicians, how could the album help but be a major masterpiece? Clark's from-the-soul, Texas country rock is sure to shuffle right out of the Lone Star State and capture the fancy of the rest of the country.

**WAITING FOR THE SUN TO TONE** — Ricky Skaggs — Epic FE 37193 — Producer: Ricky Skaggs — List: 8.98 — Bar Coded

Bluegrass, like skis or reggae, has always boasted a rather ecletic audience. But like those two genres, bluegrass music is slipping more and more into the mainstream of popular music tastes and finding a larger audience. The bluegrass success is due in part to artists like Skaggs, who is an excellent representative of his field. Laundered for his work with Emmylou Harris, Skaggs is joined by Harris' cohorts the White Girls (Sharon and Cheryl) on vocals on several of the numbers. As a musician, Skaggs is impressive on accordion, mandolin and fiddle, and his bluegrass swing is ingratiating.

**CARRYIN' ON THE FAMILY NAMES** — David Frizzell and Shelly West — Viva/Warner Bros.

BSK 3555 — Producers: Snuff Garrett and Steve Dorff — List: 7.98 — Bar Coded

Not only do Frizzell and West carry on the family names, they also carry on the tradition of making solid, grassroots country music in the hallowed sense of the world. The duo scored big with their first single, "You're The Reason God Made Oklahoma," a hit hard act to follow. But this album does have quite a few potential follow-ups, including the title track, "The Man I Be Asking," an unusual song that features some interesting vocals on West's part, as well as some inspiring guitar work compliments of Merle Haggard.

**AFTER THE RAIN** — Johnny Rodriguez — Epic FE 37103 — Producer: Billy Sherrill — List: 8.98 — Bar Coded

Rodriguez has one of the most appealing and immediately identifiable voices singing country music today, and this album is full of pleasing tunes. His inspired, almost unique version of James Taylor's "Fire And Rain" rivals the original rendition, while "Mexico Rain" is a smooth, easy-flowing version.

**THE COUNTRY BAND**

**JOHNNY ROGUE**

with "If Teardrops Could Talk" — [BDA 64]

**ION GILLIAM**

Distributed by:

Loadstone Records
Mann Set To Produce First 'Great American Choral Fest'

NASHVILLE — Grammy Award-winner Johnny Mann has re-entered the national spotlight as producer of "The Great American Choral Festival," a nationwide opportunity for ensembles of four or more amateur singers to compete for cash prizes.

Re'Generation Expands Operation Capacities

NASHVILLE — Re'Generation, a Nashville-based Christian touring vocal group, will expand into publishing, film, and a new record label, according to Ron Coker, chief operating officer.

For the past 11 years, Re'Generation has consistently made more than 500 yearly personal live appearances with its 10 singers and three support people, in concerts ranging from local churches to major conventions.

A series of "How To" films for music ministers centering on choirs and ensembles was also announced. The first will cover technical aspects of sound, lighting and multi-media.

The group has also formed Re'Generation Music Services with an April release of "Music of the People," a 10-song choral book by Larry Mayfield, featuring all-new arrangements of "Praise Ye the Lord; The Almighty;" "May The Mind Of Christ, My Savior;" "Alas, And Did My Savior Bleed?" and "And Can It Be."

Publishing projects will be available through Christian bookstores, distributors or by contacting Eric Wyze at Re'Generation Music Services, 2185 Nolensville Rd., Nashville, Tenn. 37211. The telephone number is (615) 284-2242.

RESURRECTION BAND TOUR — During a recent 12-city tour of the West Coast, the Resurrection Band paid a visit to radio station KBRT in Los Angeles. Pictured chatting about the band's new Light album, "Colours," are (l-r): Glenn Kaiser of the band; sit-personal Rock Patton and Wendy Kaiser of the band.

Publishers Ready For Music Texas

NASHVILLE — MSI Press recently announced the participation of 19 publishers at Music Texas, a workshop to be held in Irving, Texas, June 21-25. The publishers will conduct reading sessions aimed at church music directors and leaders from all denominations and areas of the country. Publishers scheduled to present reading sessions include Fine Arts, Good Life, Hope, Lexicon, Lefenais, Lorenz, New Benson, Singspiration, Sparrow, Tempo, Covenant, Word, Paternoster, Triune, Hinshaw, Trinity House, Brentwood, New Life and Crescendo.

In addition to the reading sessions there will be seminars and premieres of 10 new choral works from 10 of the participating publishers.

For further information on Music Texas may be obtained by writing Music Texas, P.O. Box 2130, Irving, Texas 75061.
Denny Correll Offers Christian Music For Younger Audiences

By Angela Ball

NASHVILLE — Denny Correll’s pilgrimage to gospel music has been long and circuitous, with a career that has seen him between secular and gospel music. Correll is best known for his work with Blues Image, a 60s rock band known for its million-selling “Ride Captain Ride.”

Prior to working with Blues Image, Correll had been involved in gospel music through a self-formed band, Love Song, which, at the time, was one of the first contemporary rock/gospel bands in existence. After about three years with Love Song, Correll returned to the secular realm and began recording for A&M.

The stint at A&M brought Correll in contact with members of Blues Image and ultimately led to his joining that band in 1969.

“I did touring with the band for about four-and-a-half years, and I was a Christian throughout that time, but I wasn’t doing anything to put my faith into action,” Correll explained. “I was hoping that some day I would have that chance, but at that time I was interested in being into secular music.”

Correll’s secular career continued with work in a group called Manns, and then, in 1976, he once again returned to gospel music after re-dedicating his life to Christ. Correll’s ministry focuses primarily on the younger generation, which he says has been turned by formalized religion.

“My particular ministry is to the rock generation, the kids who believe in the Lord, but don’t belong or don’t feel that they have a place of fellowship,” he said. “They feel as though Christianity has been too stuffy and too restrictive, and I’m here to tell them that God understands everything about what they’re going through and to bring about worship through music they can understand.”

Correll is a prolific songwriter, as well as performer, and has penned all the songs on his two gospel releases for Word Records, “Standing In The Light” and “How Will They Know.” Writing and performing hand in hand for me,” he explained. “It’s an exciting challenge to see how the music I write affects the audience. I feel that a song should convey a positive message that will open up our minds and hearts to the gospel according to the Lord and not necessarily according to the church.

“Bringing about a personal relationship with Christ is really why I’m doing this, and to help to bring about a positive change in music today will bring people to an awareness of God’s love for them.”

When contrasting life in a rock band with life as a Christian artist, Correll sees many parallels and differences. “The main difference is when you’re performing — the people in the audience are receptive to what God is doing through the music as well as the spoken word,” he explained.

Correll has recently done some producing as well as recording and plans an increased touring schedule in the future. A third album is scheduled for release in October or November and imminent plans include an East Coast tour with a May-June appearance at the Jesus Festival in Pennsylvania.

ALBUM REVIEWS

COMING HOME — Mike Warnke — Myrrh MSB 6670 — Producer: Wes Yoder — List: 7.98

Mike Warnke is to gospel music what Jerry Clower is to country — good clean fun. On this live album, Warnke spoofs Christianity and leaves no denomination unscathed as he monologues the gurmut from “Hell” to “Radio Preacher.” Warnke’s sincerity pervades throughout, and at several points, he talks openly to the audience about his beliefs as a Christian.


Contemporary Christian music has never been this contemporary before, with several tunes that border on punk. Once beyond the usual title and album cover, however, the message is worth listening to. Daniel Amos has approached gospel music in a unique way, conveying the message through innuendo so the listener has to really listen to the lyrics.

SBR — Scott Wesley Brown — Sparrow SPR 1049 — A Producer: Dan Collins — List: 7.98

The songwriting talents of Scott Wesley Brown shine through on this album, with six self-penned tunes that blend profound lyrics with tight arrangements and production. Rockish tunes like “Out On A Limb” are blended with mellow cuts like “Learning To Live Like Jesus” and “Close To You” to give an overall crossover appeal.
**JAZZ ON JAZZ**

**MONTREUX FESTIVAL** - A tentative schedule has been set for the 15th Montreux International Jazz Festival. With dates running from July 3-19, this year’s line-up continues the trend towards an increasingly diverse program, making us wonder how much longer it will be before the word “jazz” is dropped from the festival’s name. Programs of reggae, Salsa, African, Brazilian, rockabilly, Swiss, rock and blues music take up the first nine days of the festival, with appearances by such non-jazz artists as Third World, Eddie Palmieri, Mike Oldfield, Chuck Berry, Jan Hammer with Nellie Schon, Magic Slim, Lightnin’ Hopkins, Art Green, Albert King, Pearl Harbour, Mighty Clouds of Joy, Strat Cats and The Staple Singers. Happily, the last eight days of the festival have been set aside for a wide variety of jazz programs. Among the major events will be a Dizzy Gillespie All-Stars group, featuring James Moody, Milt Jackson and Les Alexander; a tribute to Louis Jordan, organized by Morgan Holley and featuring Ray Bryant, Doc Cheatham, Oliver Nelson, and Johnny Johnson; a tribute to John Handy and Eddie “Cleanhead” Vinson; and a “Contemporary Records” Night,” featuring Jay Hoggard, Joe Henderson, George Caballero, Peter Erskine, Ron Carter and Freddie Hubbard. Other artists scheduled to appear at the festival include Conny Van Hees, the Heath Brothers, David Sanborn, Al Jarreau, Chick Corea, Steppenwolf Grappelli, Herbie Hancock, Ella Fitzgerald, Lionel Hampton, and Johnny McDougle, Lawrence. As tour talk around town has it that other bands will be added to the schedule, the Loungo Lizards being one strong possibility.

**JAZZ ON THE AM DIAL** - WWRK, 1600 AM in New York, has been sufficiently encouraged by the audience response to its jazz-and-black-contemporary format to expand its three-hours-a-day of prime time sports talk programming. Program director Bob Law said that he’s trying to do more than just fill the commercial jazz gap left by WRR, “because a lot of fusion has been played on the air in the past, particularly on WRR. Since then, stations formulating programs have tried to appeal to a narrow audience. I feel that there’s a lot more music that can be played, so we’ve been incorporating jazz with progressive rock music, featuring artists like Charles Mingus, Miles Davis and John Coltrane.” The station will be taking a hard look at the next rating book: a major print and transit advertising campaign was undertaken at the beginning of the year to announce the jazz expansion. “Because the last book doesn’t reflect the jazz and jazz in the campaign, we don’t know which advertisers will come in after the next book,” said Law, who added that the station has received “great support from some of the record companies; particularly CBS and Inner City.” As part of that support, the station recently gave away five complete Columbia Jazz Odyssey sets. “We’re glad to work giveaways with small record companies, club owners and concert promoters,” Law said, “or just to sit down with them and discuss how to effectively use radio. One thing the loss of WRRV has shown the jazz community is that they didn’t know how to use radio.”

**BOTTOM LINE REMAINS UNCHANGED** - A recent “Birdland Series” show at New York’s Bottom Line featuring Joe Morrello, Bill Hardman, Junior Cook and Slade Hampton with George Coleman attracted our attention. The multiple group gigs making up the series are giving New York a taste of some of today’s better bond bands. In addition, the club has also been working an unusually high percentage of jazz on non-concert nights: Art Blakey, Clark Terry, the Heath Brothers, Phil Woods, Gary Burton and Malva Linton have all been booked recently.


This is an excellent harmonica blues album. Fans of the Rolling Stones may already know Sugar Blue as the Paris street musician whose fine playing embodied “Miss You.” As the leader on this date, Blue contributes a few of his own compositions and plays his heart out on covers of Sonny Boy Williamson and Howlin’ Wolf tunes. A fine back-up band includes saxophonist Steve Pott and trombonist Mike Zwerin. Part of the first batch of releases from Europa Records.

**Song For The Night — Dan Wall — Landslide 1002** — Producers: Dan Wall and Michael Rothschild — List: 7.98

Pianist Dan Wall starts this record with some purely Hawaiian trouble-making before quickly settling back down to earth with some comfortable and inventively grooves. The fine quartet features Steve Gotiansky, Joe Landred, and Mike Richmond on bass and Jimmy Madison on drums. Each contributes strongly to the group sound. The Atlanta-based label is also new.

**ORGONOMIC MUSIC — Jessica Jonnifer Williams — Clean Cuts CC 703 — Producer: Jack Heyman — List: 8.98

As one might deduce from the title, this is an album of music inspired by and dedicated to the works of Wilhelm Reich. Reichhards is a tasty pianist and fine group leader, and this outing is close to flawless. Aside from seven originals, an imaginative and thoughtful cover of Coltrane’s “Dear Lord,” the music replicates the saxophonist’s approach. Highly recommended.


A real stalwart of the scene, Mabern is an imaginative and original journeyman who gets recording far too infrequently. Joined here by bassist James Pater and drummer Walter Borden, Mabern applies his touch to acoustic and electric piano and synthesizer, couch with each other, results. The title track is by producer Ken Cox Duke, and the rest are Mabern originals, all infused with sort warmth and a light swing. Worth running down.


A former synch Pin of the Jimmoe/Lunceford Orchestra, tenor Joe Thomas gets re-introduced to the public on this fine blowing date. An excellent rhythm section features Jimmy Renick on piano, Walter Booker on bass and Alora Tana on drums. While the extensive liner notes of producer Sunflecker offer a good background for those discovering Thomas for the first time, his strong, gutbucket style needs no explanation.

**Carmel By The Sea — The Jack Daugherty Orchestra — Monterey MS-100 — Producer: Jack Daugherty — List: 7.98

Powered by many of the contemporary sounds that are fashioning the current jazz scene, Daugherty presents an album here that has already found grooves in a variety of formats. From the milky funky to the piercing and reflective, this album shows Daugherty’s chops in diverse settings. Already noted as producer and much respected sideman, the artist shines out front on this item.
Cinematronics Wins Major Copyright Infringement Case

by Marc Cetner

EL CAJON — In a major victory in the area of copyright protection for video games, Judge Valdemar A. Cordova, of the U.S. District Court in Phoenix, Ariz. has ruled that Cinematronics, Inc., of El Cajon, Calif., holds valid copyrights to its Star Castle video. In addition, the court has levied a penalty against the infringing parties, K. Noma of Tokyo, Japan and Sutra Importers of New York City.

The decision represents the first time that a federal court system has ruled on such points as the following:

• U.S. District Courts have jurisdiction over copyright infringement cases.
• Video Game manufacturers have the right to copyright their original ideas.
• "Star Castle" is an original idea and the sole property of Cinematronics.
• All copies of "Star Castle" sold by the defendant will be returned by authority of the Court, i.e., the defendant will take the Star Castle video back to the 판매자, who appears only to have been the sales agent.
• However, more than $5 million in damages are sought against the manufacturer, Noma, and the video distributor, Sutra.

Industry Breakthrough

"It's the dawn of a new day," said Tom A. Stroud, executive vice president of Cinematronics, "a real breakthrough for the entire industry.

"It's very gratifying to know that the video amusement industry has the same type of protection enjoyed by other entertainment media, such as records and motion pictures," he continued. "This is the first time video game copyrights have been upheld.

(continued on page 49)

Four-Phase Play Action In 'Quasar'

Video Game Released By U.S. Billiards

CHICAGO — "Quasar," a new upright video game which offers a four-phase sequence of challenging offensive defense space combat, has been released by U.S. Billiards of Amityville, N.Y. The object of play is to successfully complete the four battle cycles without expending all ships. If this is accomplished, the game restarts and the player is faced with greater difficulties each time.

In the game, the player maneuvers directly his ship from left to right and uses a fire button for destroying flying saucers that appear from the top of the screen. The second en-

Hyatt Regency In Chicago To Host 1982 AMOA Expo

CHICAGO — The 1982 AMOA convention will be held Nov. 15-20 at the Hyatt Regency hotel here, which is located on Wacker Drive near Chicago's loop area.

AMOA had originally scheduled the 1982 convention in Las Vegas and only recently announced that the show had been relocated to Chicago. (Cash Box, May 5)

The Chicago Hyatt Regency is ideally situated in proximity to restaurants, shops, other hotels and Chicago's downtown area, and is among Chicago's newest, modern facilities. It has substantial exhibit space as well as sleeping accommodations. The hotel's Wacker Hall exhibit area will house about 300 exhibits and there is additional exhibit space available in Columbus Hall, which is located directly above Wacker Hall and connected by two sets of high speed access escalators.

There is a Grand Ballroom, which will be utilized by AMOA for the annual banquet as well as the membership banquet and various meetings. This room holds about 2,800 people.

AMOA will be allotted a block of about 1,100 or more rooms to accommodate convention participants and there are over 200 suites available in the hotel.

In announcing the new convention site, AMOA national convention vice president Leo Droste noted that the Chicago Hyatt Regency has modern, spacious accommodations and sleeping rooms that are larger than those in the majority of the older hotels. "I think this will be an excellent facility for our convention," he stated.

BALLY VISITORS — Luminaries from V.A.N., the Dutch coin-op industry trade association, recently visited the Bally Pinball Division plant in Bensonville, Ill. A highlight of the visit was a full tour of the new facilities, conducted by Bally's director of marketing services Berndt Powers, (i, who is pictured (f r) with H. Van Dessel, president of V.A.N., Steven Rouvoulet, the association's vice president and Mrs. Van Dessel.

Universal USA Gains Full Factory Status

SANTA CLARA, Calif. — Paul C. Jacobs, president of Universal U.S.A., Inc., announced that after months of planning and effort Universal U.S.A. has become a full-fledged manufacturer of video games in the United States. Up until now, the company has solely been importing games from the United States from its parent company, Universal Co., Ltd. of Tokyo, Japan. Jacobs stated that although Universal U.S.A. will continue to import games in the future, it will do so on a more limited basis as its U.S. production capabilities increase.

As a result of Universal's new status, Jacobs also announced that on April 1 of this year the company officially joined the newly formed Amusement Device Manufacturers' Assem. He said he is pleased to see such an organization formed and looks forward to participating in its activities "toward the betterment of the

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. THIS LITTLE GIRL (GARY US. BONDS) (EMI-Americas 8070)
2. AMERICA (NEIL DIAMOND) (Columbia 47903)
3. THE WAITING (TOM PETTY AND THE HEARTBREAKERS) (Rockstar/Columbia MCA 5752)
4. IS IT YOU LEE RITENOUR (Epic/E 47124)
5. GIVE A LITTLE BIT MORE CLIFF RICHARD (EMI-Americas 8078)
6. JUST SO LONELY GET WET (Roadweft/WB 40D 97)
7. YOU MAKE MY DREAMS DARYL HALL & JOHN OATES (EMI/FS-12177)
8. I CAN TAKE CARE OF MYSELF BILL & THE BEATLES (ATC/NL 7-105)
9. NOBODY WINS ELTON JOHN (Geffen/GF 49772)
10. MODERN GIRL SHEENA EESTA (EMI-Americas 8082)

TOP NEW COUNTRY SINGLES

1. THE MATADOR SYLVIA (RCA/PS-12214)
2. LOVE TO LOVE YOU CRISTY LANE (Elektra/1207)
3. RODE HARD AND PUT UP WET JOHNNY LEE (Full Moon/Episc 19-20012)
4. LOVE DIES HARD RANDY BARLOW (pro/P 133)
5. GOOD OL' GIRLS SONNY CURTIS (Elektra/E 47129)
6. LOVIN' HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN) TOM-PALL & THE GLASER BROTHERS (Elektra/E 47134)
7. DARLIN' TOM JONES (Mercury/Polystar 71601)
8. POOL BY YOUR SIDE DAVE ROWLAND AND SUGAR (Elektra/E 47155)
9. I WAS COUNTRY WHEN COUNTRY WASNT COOL BARBARA MANDRELL (MCA 51157)
10. DON'T BOther TO KNOCK JIM ED BROWN & HELEN CORNELIUS (RCA-PA-12027)

TOP NEW B/C SINGLES

1. TWO HEARTS STEPHANIE MILLS (20th Century-Fox/RCA TC-2490)
2. HEARTBEAT TAANA GARDNER (MCA/EMI/Weiss 1523)
3. NEXT TIME YOU'LL KNOW SISTER SLEDGE (Cass/Capitol/Atlantic 45012)
4. TELL ME WHERE IT HURTS WALTER JACKSON (Columbia/11-0007)
5. TELL 'EM I HEARD IT SANDRA FEVA (Motown/Motown-1-138)
6. TAKE IT ANYWAY YOU WANT IT FATBACK! (Kipps/Polystar 4016)
7. NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN (Arf/19-20010)
8. IF YOU LOVE (THE ONE YOU LOSE) BRENDA RUSSELL (J&M 2206)
9. FREAKY DANCIN' CAMEO (Chicory/Cheese/PolyGram/EG 1200)
10. WHEN I LOSE MY WANDY RANDY CRAWFORD (Warner Bros. WB-4709)

TOP NEW A/C SINGLES

1. I LOVE YOU CLIMAX BLUES BAND (Walters Bros/WB-49869)
2. WHAT ARE WE DON'T LOVITE DOTTIE WEST (Liberty 1454)
3. SINCE I DON'T HAVE YOU DON McLEAN (M Millenium/YB-11810)
4. I'VE BEEN WAITING FOR YOU ALL MY LIFE PAUL ANKA (RCA-PA-12225)
5. STILL RIGHT HERE IN MY HEART PEARL PRAIRIE LEAGUE (Gourbears/Polystar/Poly/Grum 1122302)

Cash Box/May 16, 1981
Defender reaches new heights!

Now in upright, cocktail table and cocktail table with base.

1 or 2 player upright:
Height: 70" Width: 26" Depth: 30"

1 or 2 player cocktail table:
Height: 28" Width: 30" Depth: 27"

1 or 2 player cocktail table with base:
Height: 37½" Width: 30" Depth: 27"

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AVAILABLE FOR IMMEDIATE DELIVERY THROUGH YOUR WILLIAMS DISTRIBUTOR
Universal U.S.A. Gains Full Factory Status As Video Game Manufacturer
(continued from page 45)

As the industry approaches the first quarter of 1981, it is clear that Universal's growth is continuing at a rapid pace. With the acquisition of U.S.A. Full Factory Status, Universal has taken a significant step towards becoming a major player in the video game industry. The addition of this factory will allow the company to increase its production capabilities and meet the growing demand for video games.

Universal's commitment to quality and innovation is evident in their new factory. The facility is equipped with the latest technology and is designed to produce high-quality games that meet the needs of consumers worldwide. The new factory will also provide Universal with greater flexibility in its production schedule, allowing the company to respond quickly to changes in the market.

In addition to the new factory, Universal has also announced several key appointments and promotions. These moves reflect the company's commitment to fostering a team of experienced and dedicated professionals. The new appointments include a Vice President of Operations, a Director of Sales, and a Senior Project Manager.

These appointments are significant for Universal as they bring in experienced industry leaders who will help the company continue its growth and success. The new Director of Sales, for example, brings over 20 years of experience in the video game industry, and will help Universal to expand its sales and distribution channels.

Overall, Universal's acquisition of U.S.A. Full Factory Status and key appointments signal a strong commitment to growth and success. With the addition of this new factory and talented professionals, Universal is well positioned to continue its growth as a major player in the video game industry.
They came from outer space. They came as UFOs. As Rockets. Meteors. Spiders. Dragonflies. They came to destroy.

Will the other-worldly power of ZARZON™ conquer all?
PHASE 1. Waves of UFOs begin the attack against your rocket ship and the launching pad that houses your back-up rockets. Two different attack patterns challenge your command as you rapid-fire your missiles and dodge theirs! Suddenly, the screen flares its warning of “Danger!” and you reach to activate your Barrier! But think twice! You can energize your Barrier for short bursts only!

PHASE 2. Now rockets bombard in a diagonal sweep against you! Just when you think you’ve outsmarted them, they transform into another shape, creating a new menace!

PHASE 3. A giant meteor scorches the heavens as it blazes toward your ship! Quick! A direct hit will score bonus points!

Suddenly your launching pad and support rocket are gone and "Operation Saturn" begins! You’re on your own as you face the next threat and the attacks become increasingly more dangerous and intense!

PHASE 4. Deadly space spiders fill the skies with their poison! You must move quickly to wipe them out and rally your remaining strength for the final attack!

PHASE 5. ZARZON™ has really done it this time with an all-out dragonfly invasion of terror! If you can just hold on and destroy them, you will have foiled the evil ZARZON™, making the galaxy safe once again for all mankind.

PHASE 6. If you defeat ZARZON™ in all 5 phases, you’ll earn another chance to challenge him! The entire attack will begin again with PHASE 1!

Profit from it!

For technical service, call the hot line toll-free (except in Illinois): (800) 320-0666.
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**CHICAGO CHATTER**

"Killer Comet." Game Plan's latest video game, is currently being shipped to distributors. Marketing vice president Ken Anderson is pleased to report that initial feedback on the new piece has been quite positive and that initial marketing efforts have resulted in increased production on GPI's previously released video, "Tank Battalion." Anderson noted that Tank Battalion T-shirts and specially designed promos "panties" are available to operators, free, through a new mail-in offer designed around the "Sharknado" cocktail table, which GPI is releasing under licensing from Pacificbilly. Anderson hastened to add that we plan to produce our video games in both upright and cocktail table models.

STEPHEN KAUFMAN, president of Stern's amusement games division, reports that the factory is doing well. Stern's new "Stern Baby" video game, which features "Killer Comet" along with a number of other games, is expected to be a hit. The successful wrap-up of the hit "Berzerk" video, after it passed the 10,000 mark to become the biggest game in Stern's history, has everyone at the plant celebrating. The "Stern Baby" game, combining "Sharknado," "Lightnin' Pinball," and a number of other games, which offers multi-level, multi-ball, and multi-play, is a hit.

DATALITE SCARLETT CLARA, Calif., home of Universal U.S.A. and the big selling "Space Panic" video game. Company president Paul Jacobs anticipates the model will remain in production through June—its most popular period. Paul departed for Tokyo to visit company headquarters and look over four of the new games that are under development out there—and determine which will be the follow-up piece to Space Panic.

THERE'S SO MUCH HAPPENING at D. Gottlieb & Co. these days it's hard to know where to begin. First off, there's some new personnel coming aboard at the company, which is in line with the usual wave of activity and spirit out there, and a number of forthcoming announcements over the next few months, as indicated enthusiastically by marketing vice president Marshall Caras. "The whole company has been working very hard indeed, and we're looking forward to it."

John Margold, music & games sales manager of the northeast region for Rowe, Underwood, and Gottlieb, arranged a party dinner for the big game show and a number of key customers. "We're going to be doing a lot of business here, and it's going to be a good show," he said. Arrangements were made to fly Infin Margold from his retirement in Florida to a special guest at the show. The presence of this highly respected industry figure was a perfect enhancement, as Margold pointed out, who attracted two generations of operators, many of whom came to shop for Margold. Caras addressed the group briefly—and a great time was had by all.

ATTENTION PHANS! Walter Peas of Chicago Ink is promoting a "melodic new rock and roll record" called "Some Day" by Chicago-based Rocken Horse on the Erect Records label. He sees it as a good jukebox record and invites ops to contact him at (312) 633-1618 for promotional copies.

**CALIFORNIA CLIPPING**

The West Coast will be hopping in June with the Gremlin/Sega Show in La Costa and The Cinematronics Open House coinciding with each other June 11-13.

MEANWHILE BACK AT C.A. ROBINSON, Joe Bettelman says the distrub has just received three of the hot games in Cinematronics' latest line, "War Lords" and "Red Barron," C.A. is also excited about Bally's new pin, "Eight Ball Deluxe." It doesn't have a multi-level playfield or a pinball feature, but it's testing better than any game we've currently had in the distrub. Bettelman added that the company was pleased to see the aggressive attitude that the manufacturers are taking in their prosecuting of video game copycats.

THE SUMMER SEASON is also a prime concern over at Bally Pacific, which is anxiously awaiting the arrival of C.U.T.'s new "Route 16." "We're hoping that they've done as good a job with it as 'Phoenix,'" says Oscar Robins. He also said that Bally was projecting a Gottlieb service school for June.

**INDUSTRY CALENDAR**

June 4-7: Music Operators of Texas; annual meeting; Houston.
June 5-6: Wisconsin Music Merchants Assn.; annual conv.; Holiday Acres, Rhinelander.
July 24-25: Montana Coin Machine Operators Assn.; annual meeting; Village Red Lion Motor Inn, Missoula.
July 24-26: Amusement & Music Operators of Tennessee; annual conv.; Hyatt Regency, Nashville.
July 25-29: No. So. Carolina (combined) state assn. meeting; Carolina Inn, Columbia.
Sept. 11-13, So. Carolina Coin Operators Assn.; annual meeting, Columbia.
Sept. 10-23, West Virginia Music & Vendor Show, Clarion Inn, South Charleston.
Oct. 6-8, JAA convention; International Trade Center-Harumi bldg., Tokyo, Japan.
Oct. 16-17: Amusement & Music Operators of Virginia; annual conv.; Holiday Inn, Richmond.
Oct. 29-31: A.M.O.A. annual exposition; Conrad Hilton Hotel, Chicago.
Oct. 29-Nov. 1: NAMA national convention; McCormick Place, Chicago.

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**Game Plan Bows New 'Killer Comet'**

CHICAGO — The release of "Killer Comet," a challenging, new video upright game, has been announced by Game Plan, Inc. Noteworthy for its unique look is a new black mold that spawns monsters, bombs, space-pods, lader beams, and more, the game calls upon the competitive spirit of the player and heated defense action, which is portrayed in exciting color displays on the TV monitor.

The "Killer Comet" presents an element of surprise once the game is activated as it goes into action coming at the player from any and all directions. A popular feature of the game is the option of left and right hand controls. As the game begins, the player chooses from four or five spacepods to attract the monsters, the challenge being to keep the spacepods from being eaten by monsters, bomb, or hit by the "Killer Comet."

The game will accommodate two players using different colored space-pods. The monsters, in different colors and sizes, begin drifting in from the top of the screen as bombs set down raining and these monsters attack in waves of 25 so the spacepod must be maneuvered by the player in order to get good shots at them.

The joystick control permits the player to fly the spacepod in simulated gravity-free space conditions. If the spacepod is endangered the "Hyperpilote" button can be activated causing the spacepod to disappear and then reappear at an undisturbed location. It is determined on a monster or a bomb, it is destroyed.

The player can use energy laser beams, which can be fired straight up or to the right or left, as a further means of defense. Shots can be made simultaneously but not continuously and when the beam strikes a monster or bomb it explodes with bright flash and audio blast. At unpredictable times, the killer comet screams out of the edge of the screen and directly at the spacepods. Skill is required to protect the spacepod from disaster.

"Killer Comet" is being produced by Game Plan under license from Centuri, Inc. of Florida. Further information and color brochures may be obtained by contacting Game Plan, Inc., 1515 Fullerton, Addison, Ill. 60101.

**Cinematronics Case**

(continued from page 49)

The player registers his choice by activating the "Bet Now" lamp, pressing the button of the selected hat and inserting the coin.

Magic Topper is a product of Sigma's recently-developed Cinematronics series that combines computer control and mechanical action.

This concept is also utilized in the firm's recently-preleased "The Derby Mark III," which offers a horse racing theme for 1-10 players, utilizing the token in/token out system. In this game, five miniature horse races around an illuminated course to the accomplishment of realistic sound effects for a total of 24 races.

**Sigma Introduces Multi-Play Game 'Magic Topper'**

(continued from page 49)

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**Centuri Marketing 'Route 16' Video In Three New Sizes**

FLORIDA — Centuri, Inc. is currently producing the "Route 16" video game under a licensing agreement with Tekken International Corp. of Japan (Cashbox, April 16).

The game theme involves a car chase over 16 city blocks, or routes, where enemy cars are in pursuit of the player's vehicle. The player must choose one of the 16 routes as his course, trying to eliminate as many targets as possible along the way. Skill and maneuverability must be applied as the player tries to avoid not only the chase cars but various other hazards as well.

Centuri is producing the new game in standard upright, cocktail table and the new "elites" model. Further information may be obtained through factory distributors or by contacting Centuri direct at 245 W. 74th Place, Hialeah, Fla. 33014.
Argentina

BUENOS AIRES — Spanish duet Enrique y Ana, one of the biggest sellers in that country — currently commanding the top spot on this week's charts — will be among the winners of the 1985 Grammy Awards in the Latin music category, the Latin Recording Academy announced today.

The winners were announced at a news conference in New York, where the Grammy Awards are presented annually.

Enrique y Ana, who are known for their romantic and atmospheric ballads, have been nominated for Best Pop Album and Best Pop Single of the Year. They are also up for Best Pop Vocal Performance by a Duo or Group and Best Pop Collaboration.

Other Latin artists who are expected to win are Gloria Estefan, who is nominated for Best Pop Vocal Performance by a Female Artist, and Ruben Blades, who is up for Best Pop Vocal Performance by a Male Artist.

The Latin Recording Academy is a branch of the National Academy of Recording Arts and Sciences, which presents the Grammy Awards. The Latin Grammy Awards were established in 1999 to recognize excellence in Latin music.
Future Of CRT In Doubt

(continued from page 5)

terate story), to restructuring, presented by Congresswoman Thomas C. Brennan. James made his recommendations to a House Judiciary subcommittee earlier this year, Brennan to the Senate Judiciary committee we have not seen.

One way or the other, CRT apparently is going to be a different body after Congress completes its current round of hearings. Although Congress has certainly copped to cable TV and the push by program suppliers and broadcasters for higher royalty rates, everyone concerned about CRT’s future is bound to be taken into account.

Beginning May 1 and continuing into June, the House subcommittee has tentatively settled a 30-week period for this subject. The Senate committee plans to hold further hearings on cable TV in June.

Perhaps the principal congressional views on CRT’s future are those of Robert W. Kastenmeier (D-Wisc.), chairman of the House Judiciary subcommittee that deals with copyright law. Kastenmeier is acknowledged as one of the architects, if not the principal one, of the 1976 Copyright Act. So seriously has Kastenmeier considered the future that he asked the Government Accounting Office (GAO) -- Congress’ chief management investigative arm -- to study the effectiveness of the tribunal. There has been one GAO briefing for the Judiciary committee staff and another planned for the chairman and members of the House late in May.

In an interview with Cash Box early in May, Kastenmeier, who has been chairman of the subcommittee since 1969 (and a member of Congress since 1968), declared, “The difficulty with the idea of abolishing the Tribunal is that it does perform functions that are needed. That is why we created it. Congress created it with rates for a series of compulsory licenses on a periodic basis. I don’t think anyone is in a position to suggest that we can just dispose of compulsory licenses.

“And, as long as we have compulsory licenses in the Copyright Royalty Tribunal, someone has to adjust rates. I can say that we will not want to adjust rates. We are not a rate-fixing agency.”

Kastenmeier, however, agreed that there are some questions that “legitimately have to be raised regarding the Copyright Royalty Tribunal. Should it remain as it is? Should it be upgraded in its resources?”

Kastenmeier noted that the CRT has no general assembly except for officials, that its staff consists of the five commissioning and five secretaries. All of this, he noted, will undoubtedly come up during hearings planned by the subcommittee.

James’ comments to Kastenmeier and the subcommittee about the future of CRTA were based on his doubt of the need for compulsory licenses. Brennan’s testimony took place during the Senate Judiciary Committee’s oversight hearings on the Copyright Royalty Tribunal. Brennan emphasized that it was up to Congress to determine the need for compulsory licenses. Bureau of Copyrights, added, some improvements could be made on how CRT is structured. Among the Breena ideas, Robert Hungerford, member of the group from the present five to three; provide the CRT with subpoena powers; and make other administrative changes.

CMA Seminar To Focus On Country Music In Europe

(continued from page 4)

Lawrence reported the membership committee, Leonard Feist stated that the Statler Brothers have written and recorded special singles for CMA organizational radio station stations. International committee chairman Ralph Peer reported that the international committee would also be examining the possibility of presenting a country music seminar at Musexpo this year.

Scheduling Announced

Important information for the country music industry were also announced. The Talent Buyers Seminar will be Oct. 9-12 at the Hyatt Regency Hotel in Nashville. New member board member Bruce Lundvall, Ken Kragen and Joe Talbot each moderating panels. The Post Awards Party, which follows the CMA Awards Show, is set for Oct. 12 in the Opryland Hotel’s Tennessee Ballroom. Tickets for the party will remain $25.

In other news, Charles Scully, country music month chairman, announced that sponsored special programs on the country Music Month will be sent to all full-time country radio stations in mid-August. Finally, reporting that there are currently 2,000 radio stations country full or part time, Walker-Meador, speaking for the radio and DJ committee, announced that stations, including Country Music News, was one of the Awards was mailed as part of the April “Close Up.” Deadline for nominations for CMA awards will be March 18 and the winners will be presented their awards during the October convention week.

Goody Witnesses

(continued from page 5)

Other Goody witnesses who testified under plea-bargaining arrangements, and about whom the Tribune has written in its past five years, have not yet been sentenced because pre-sentencing reports have not yet been completed.

LOVEBOY MAKES LOS ANGELES DEBUT -- Columbia recording group Loveboy recently made its Los Angeles debut at the Hollywood Palladium, as part of a national tour in support of its debut album. Pictured backstage are (l-r) Paul Dean and Mike Reno of the band; Hope Antman, vice president, press & publicity information; Columbia Records; Georgio Chalos, director promotion; Columbia West Coast; Matt Frenette of the band; Mike Guiter, director artist development, Columbia West Coast; Scott Smith of the band; Lou Blair, manager, Jim McKeon, associate director, national album promotion, Columbia; and Ron Oberman, vice president, merchandising, Columbia West Coast.

Country Artists Become ‘Teen Idols’

(continued from page 24)

had requests for features on Willie Nelson, Dolly Parton, Eddie Rabbitt and artists like that. I think there’s a chance here and that, but that’s enough for me.

What does it take to be a teen idol? According to Stevinth, there’s the obvious — good looks. She added that the prospective teen idol must have a special kind of appeal, and that many country artists fit the bill.

Noting that teens aged 12-15 are the nucleus of the Teen Beat readership, she acknowledged that the market, if properly tapped, could be lucrative.

“Teens that age generally have part-time jobs, baby-sitting or whatever; so they have money. And they’re good judges of music. They can see the trade magazines, T-shirts, even concerts if the price isn’t exorbitant. They buy everything,” she said.

Randolph Goodman, administrator of press and publicity, RCA Nashville, was perhaps the first publicist with a country division to not only explore the possibility of tapping the teen market, but also to carry it through by contacting editors of teen magazines and booking interviews with RCA artists. Goodman said an Alabama/Ronnie Milsap concert in Huntsville, Ala. gave him the idea.

Frutiful Idea

“When I joined RCA about three months ago, the first show I went to was with Ronnie Milsap and Alabama,” Goodman said.

Schwartz Bros. Reports Sales, Earnings Up

NEW YORK -- Schwartz Brothers, Inc., an East Coast retailer and wholesaler of music merchandise, reported a 40% increase in sales for the fourth quarter and increases in both sales and earnings for the year ended Jan. 31, 1981.

For the fourth quarter, net income was $346,155 on sales of $194.5 million, up from not income of $88,915 on sales of $9.6 million for the previous year.

Net income for the year was $2.2 million on sales of $35.5 million, compared with a loss of $147.710 on sales of $30.6 million for the previous year. Sales figures for the year reflected an increase of 16.5% from the year before.

James Schwartz, president, cited the creation of a new division, SBI Video, to distribute pre-recorded home video tapes and accessories, the opening of six new Harmony Hut stores and the company’s August 1980 move into expanded warehouse facilities in Lanham, Md. as factors contributing to the firm’s increased sales. With the opening of the new stores last year, the firm now owns 24 Harmony Hut stores in New York, Pennsylvania, Maryland and Virginia.

Keyser Unveils New Vinyl Plant, Firm In Canada

TORONTO -- Keyser Corp., the Saugus, Calif.-based supplier of the vinyl used to orchestrate phonograph records, has opened a new plant in Ajax, outside of Toronto. In addition, a new company, Keyser Polymers, Ltd., was established to market the corporation’s Canadian operations.

The 10,000 square foot facility “is a culmination of our experience and technology in the record industry,” said Howard Hill, Keyser Corp. president. “This plant reflects our latest innovations in the development of quality product. We felt it was to our advantage to make a long-term commitment to the Canadian and international markets,” Hill added.

With high tariffs and stiff Canadian competition, our continued growth in this market was solidified with the addition of Keyser Polymers, Ltd.”

The Canadian operation will be supported by the Keyser Corp. headquarters operation in Saugus as far as research & development, new products and technical services.

“This is our first international expansion in manufacturing, and we consider this venture as key to our future international growth,” Hill concluded.

The new $2 million, 24,000 square foot manufacturing and supplier of high-quality products to the plastics compounding and recording industries.
**Cash Box Top 100 Albums**

**May 16, 1981**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Weeks On Chart</th>
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<tr>
<td>1</td>
<td>HI INFIDELITY</td>
<td>Speedwagon</td>
<td>Epic (EPIC)</td>
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<tr>
<td>2</td>
<td>PARADISE THEATER</td>
<td>Speedwagon</td>
<td>Epic (EPIC)</td>
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<td>3</td>
<td>DIRTY DEEDS DONE DIRT CHEAP</td>
<td>Black Sabbath</td>
<td>Warner Bros.</td>
<td>5</td>
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<td>4</td>
<td>ARC OF A DIVER</td>
<td>Steve Winwood</td>
<td>Island (Island)</td>
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<td>5</td>
<td>FACE DANCES</td>
<td>Van Halen</td>
<td>Warner Bros.</td>
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<td>6</td>
<td>WINELIGHT</td>
<td>Gabor Washington Jr. (Electric Fence)</td>
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<td>MOVING PICTURES</td>
<td>Rush</td>
<td>Mercury/PolyGram</td>
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<td>8</td>
<td>GREATEST HITS</td>
<td>Kenny Rogers</td>
<td>Liberty (LDG)</td>
<td>31</td>
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<td>9</td>
<td>DOUBLE DREAM</td>
<td>John Lennon and Yoko Ono (Satan's Gin)</td>
<td>Apple (Apple)</td>
<td>10</td>
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<td>10</td>
<td>DAD LOVES HIS WORK</td>
<td>Paul McCartney</td>
<td>Capitol (Capitol)</td>
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**Soundtrack Albums**

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**Other Albums**

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IT'S HERE!

Stephanie
THE NEW ALBUM FROM
Stephanie Mills
Contains The Hit Single:
"Two Hearts"
Featuring Teddy Pendergrass

Produced by James Mtume & Reggie Lucas for Mtume/Lucas Productions
*Teddy Pendergrass appears through the courtesy of Philadelphia International Records and Teddy Bear Productions, Inc.
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