

CASHBOX

May 30, 1981

NEWSPAPER

\$2.50

PERIODICALS
RECEIVED
MAY 29 1981
ALLEN COUNTY
PUBLIC LIBRARY

NO T... R... NG

Public Library of Ft. Wayne &
Allen Co.
Order Division - Periodical Sect.
900 Webster St. (Rear)
Ft. Wayne,
Indiana 46802

REFERENCE SERVICES

ART. MUSIC

3rd Annual
SPOTLIGHT ON BLACK MUSIC

Stanley Clarke & George Duke

TUBES

THE COMPLETION BACKWARD PRINCIPLE

NEW DESIGNS IN TUBES TECHNOLOGY

Produced by David Foster for Foster Frees Music, Inc.



***MARKETING MEMO:** 7-POINT-OF-PURCHASE ITEMS • NATIONAL CONSUMER ADS (Rolling Stone, Creem, Circus, Musician, Playboy, Listener) • EXTENSIVE REGIONAL CONSUMER ADS • MAJOR RADIO BUYS • NATIONWIDE TOUR ©1981 CAPITOL RECORDS, INC.
*See your local Capitol representative

CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

GEORGE ALBERT
President and Publisher

MEL ALBERT
Executive Vice President and General Manager

NICK ALBARANO
Vice President

ALAN SUTTON
Vice President and Editor in Chief

J.B. CARMICLE
Vice President and General Manager, East Coast

JIM SHARP
Vice President, Nashville

East Coast Editorial
AARON FUCHS, *East Coast Editor*
FRED GOODMAN — DAVE SCHULPS
DAN NOOGER

West Coast Editorial
RICHARD IMAMURA, *West Coast Editor*
MARK ALBERT, *Radio Editor*
MARC CETNER — MICHAEL GLYNN
MICHAEL MARTINEZ

Research
KEN KIRKWOOD, *Manager*
BILL FEASTER — LEN CHODOSH
MIKE PLACHETKA — JEFF LAINE
HARALD TAUBENREUTHER

Nashville Editorial/Research
JENNIFER BOHLER, *Nashville Editor*
DENISE MEEK — TIM STICHNOTH

Art Director
LARRY CRAYCRAFT

Circulation
THERESA TORTOSA, *Manager*

PUBLICATION OFFICES

NEW YORK
1775 Broadway, New York NY 10019
Phone: (212) 586-2640
Cable Address: Cash Box NY
Telex: 666123

HOLLYWOOD
6363 Sunset Blvd. (Suite 930)
Hollywood CA 90028
Phone: (213) 464-8241

NASHVILLE
21 Music Circle East, Nashville TN 37203
Phone: (615) 244-2898

CHICAGO
CAMILLE COMPASIO, *Coin Machine, Mgr.*
1442 S. 61st Ave., Cicero IL 60650
Phone: (312) 863-7440

WASHINGTON, D.C.
EARL B. ABRAMS
3518 N. Utah St.,
Arlington VA 22207
Phone: (703) 243-5664

MIGUEL SMIRNOFF
Director of South American Operations

ARGENTINA — MIGUEL SMIRNOFF
Belgrano 3252, Piso 4 "B"
Buenos Aires, Argentina
Phone: 89-6796

AUSTRALIA — ALLAN WEBSTER
699 Drummond Street
Carlton, Victoria, Australia 3054
Phone: 347-0518

BRASIL Pandisc
RVA Conselheiro Crispiniano, 344 4 Ander
Sala 406 — Sao Paulo, Brasil
Phone: 222-9312/223-8907

CANADA — KIRK LaPOINTE
835A Bloor Street West — Unit E
Toronto, Ontario, Canada M6G 1M1
Phone: (416) 536-8824

FRANCE — DILEK KOC
12 Boulevard Exelmans
Paris, France 75016
Phone: 524-4784

GERMANY — GERHARD AUGASTIN
Oettingenstrasse 66
8 Munich 22
Phone: 089-221363
Telex: 5-29378

ITALY — MARIO DE LUIGI
"Musica e D schi" Via Giannone 2
20154 Milan Italy
Phone: (02) 389-059/389-936

JAPAN — Adv. Mgr., SACHIO SAITO
Editorial Mgr., KOZO OTSUKA
3rd Floor of Chuo-Tatemono bldg.
2-chome, 11-1, Shinbashi, Minato-ku,
Tokyo Japan, 105
Phone: 504-1651

NETHERLANDS — CONSTANT MEIJERS
P.O. Box 1807
1200 BV Hilversum
Phone: 035-19841

NORWAY — TORBJORN ELLINGSEN
Stalsberg Terrasse 44
2010 Strømmen, Norway
Phone: 23-3280
Telex: 18 153 nck n

SPAIN — ANGEL ALVAREZ
Lopez de Hoyos 178, 5 CD
Madrid — 2 Spain
Phone: 415 23 98

UNITED KINGDOM — PAUL BRIDGE
608 Kings Road, London SW6 England
Phone: 01-731-2452

SUBSCRIPTION RATES \$100 per year anywhere in the U.S.A. Published weekly by CASH BOX (ISSN 0008-7289), 1775 Broadway, New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices. © Copyright 1981 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX, 1775 Broadway, New York, N.Y. 10019.

EDITORIAL Hold The Line On Midlines

The recent announcement by CBS that it will maintain its wholesale pricing on midlines has drawn unanimous praise from record retailers . . . and well it should. At a time when retail costs for frontline product continue to jump at a dizzying pace, the midlines have been generally perceived by consumers as, dollar for dollar, their best bargain in prerecorded music. And retailers themselves have repeatedly lauded the midlines as tremendous traffic builders, helping to bring back that all-too-rare occurrence nowadays — the multiple purchase.

Those same dealers are presently encouraging other labels in the process of instituting wholesale hikes to follow CBS' lead and hold the line on

midlines. As one chain's head of marketing put it, "Now, more than ever, with consumers taking fewer chances on new releases, midlines are becoming an even larger part of our business."

While it would be hardly fair, or true, to say that our industry has been reduced to a catalog business, it's time to face the facts. Midlines have improved profits, for the labels and for retailers. By increasing the price, the whole meaning of the word "midline" and what it stands for would be lost.

Cash Box applauds CBS' stance and joins the retail community in urging other labels to follow suit. We desperately need the excitement that has been created by midlines. Let's not kill the goose that has laid the golden egg.

NEWS HIGHLIGHTS

- Boardwalk goes independent and drops list pricing in restructuring of CBS P&D deal (page 5).
- Video suppliers drop rental bans as business soars (page 7).
- Mick Fleetwood solo LP opens doors for African music internationally (page 36).
- **Cash Box** Spotlight On Black Music (opposite page 22).
- Juice Newton's "Queen Of Hearts" and "It's Now Or Never" by John Schneider (new and developing artist) are the top **Cash Box** Singles Picks (page 15).
- Elton John's "The Fox" and "Plantation Harbor" by Joe Vitale (new and developing artist) are the top **Cash Box** Album Picks (page 17).

TOP POP DEBUTS

SINGLES

77 QUEEN OF HEARTS — Juice Newton — Capitol

ALBUMS

14 FAIR WARNING — Van Halen — Warner Bros.

POP SINGLE

BETTE DAVIS EYES
Kim Carnes
EMI-America

B/C SINGLE

WHAT CHA' GONNA DO FOR ME
Chaka Khan
Warner Bros.

COUNTRY SINGLE

ELVIRA
The Oak Ridge Boys
MCA

JAZZ

WINELIGHT
Grover Washington, Jr.
Elektra

NUMBER ONES



Chaka Khan

POP ALBUM

HI INFIDELITY
REO Speedwagon
Epic

B/C ALBUM

A WOMAN NEEDS LOVE (JUST LIKE YOU DO)
Ray Parker, Jr. & Raydio
Arista

COUNTRY ALBUM

FEELS SO RIGHT
Alabama
RCA

GOSPEL

THE HAWKINS FAMILY LIVE
Walter Hawkins
Light

CASH BOX TOP 100 SINGLES

Rank	Song	Artist	May 30, 1981		Rank	Song	Artist	May 30, 1981		Rank	Song	Artist		
			Weeks On Chart	Chart				Weeks On Chart	Chart				Weeks On Chart	Chart
1	BETTE DAVIS EYES	KIM CARNES (EMI-America 8077)	2	10	34	STILL RIGHT HERE IN MY HEART	PURE PRAIRIE LEAGUE (Casablanca/PolyGram NB2332)	38	7	68	YOU'RE SO EASY TO LOVE	TOMMY JAMES (Millennium YB-11802)	72	5
2	BEING WITH YOU	SMOKEY ROBINSON (Tamla/Motown T54321)	1	15	35	I LOVED 'EM EVERY ONE	T.G. SHEPPARD (Warner/Curb WBS-49690)	35	10	69	TWO HEARTS	STEPHANIE MILLS (20th Century/RCA TC-2492)	75	4
3	STARS ON 45—MEDLEY	STARS ON 45 (Radio Records/Atlantic RR 3810)	8	8	36	RAPTURE	BLONDIE (Chrysalis CHS 2485)	23	18	70	JONES VS. JONES	KOOL & THE GANG (De-Lite/PolyGram DE 813)	83	2
4	TAKE IT ON THE RUN	REO SPEEDWAGON (Epic 19-01054)	4	11	37	FOOL IN LOVE WITH YOU	JIM PHOTOGLO (20th Century-Fox/RCA TC-2487)	43	8	71	WASN'T THAT A PARTY	THE ROVERS (Cleveland Int'l./CBS 19-51007)	59	15
5	SUKIYAKI	A TASTE OF HONEY (Capitol P-4953)	6	13	38	SAY YOU'LL BE MINE	CHRISTOPHER CROSS (Warner Bros. WBS 49705)	27	10	72	ARC OF A DIVER	STEVE WINWOOD (Island IS 49726)	76	3
6	ANGEL OF THE MORNING	JUICE NEWTON (Capitol 4976)	3	15	39	NOBODY WINS	ELTON JOHN (Geffen GEF 49722)	46	4	73	LOVIN' THE NIGHT AWAY	THE DILLMAN BAND (RCA PB-12206)	80	3
7	WATCHING THE WHEELS	JOHN LENNON (Geffen GEF 49695)	7	10	40	GIVE A LITTLE BIT MORE	CLIFF RICHARD (EMI-America 8076)	44	6	74	ALMOST SATURDAY NIGHT	DAVE EDMUNDS (Swan Song/Atlantic SS 72000)	82	3
8	TOO MUCH TIME ON MY HANDS	STYX (A&M 2323)	10	11	41	SAY WHAT	JESSE WINCHESTER (Bearsville BSS 49711)	45	7	75	MERCY, MERCY, MERCY	PHOEBE SNOW (Mirage/Atlantic WTG 3818)	79	4
9	LIVING INSIDE MYSELF	GINO VANNELLI (Arista AS 0588)	9	11	42	AIN'T EVEN DONE WITH THE NIGHT	JOHN COUGAR (Riva/PolyGram R-207)	32	18	76	RAIN IN MAY	MAX WERNER (Radio Records/Atlantic RR 3821)	81	3
10	A WOMAN NEEDS LOVE (JUST LIKE YOU DO)	RAY PARKER, JR. & RAYDIO (Arista AS 0592)	11	13	43	ELVIRA	THE OAK RIDGE BOYS (MCA-51084)	64	4	77	QUEEN OF HEARTS	JUICE NEWTON (Capitol P-4997)	—	1
11	HOW 'BOUT US	CHAMPAIGN (Columbia 11-11433)	12	16	44	SEVEN YEAR ACHE	ROSANNE CASH (Columbia 11-11426)	56	8	78	BROOKLYN GIRLS	ROBBIE DUPREE (Elektra E-47145)	85	2
12	I LOVE YOU	CLIMAX BLUES BAND (Warner Bros. WBS 49669)	13	16	45	HOLD ON LOOSELY	38 SPECIAL (A&M 02316)	37	13	79	SIGN OF THE GYPSY QUEEN	APRIL WINE (Capitol 4975)	86	2
13	SWEETHEART	FRANKE & THE KNOCKOUTS (Millennium JH-11801)	14	13	46	BLESSED ARE THE BELIEVERS	ANNE MURRAY (Capitol 4987)	40	10	80	PROMISES	BARBRA STREISAND (Columbia 11-02065)	87	2
14	ALL THOSE YEARS AGO	GEORGE HARRISON (Dark Horse/Warner Bros. DRC 49725)	25	2	47	TIME	THE ALAN PARSONS PROJECT (Arista AS 0598)	50	7	81	YEARNING FOR YOUR LOVE	GAP BAND (Mercury/PolyGram 76101)	88	2
15	MORNING TRAIN (NINE TO FIVE)	SHEENA EASTON (EMI-America 8071)	5	16	48	MODERN GIRL	SHEENA EASTON (EMI-America 8080)	57	4	82	THE BREAKUP SONG (THEY DON'T WRITE 'EM)	GREG KIHN BAND (Beserkley/Elektra B-47149)	89	2
16	THIS LITTLE GIRL	GARY U.S. BONDS (EMI-America 8079)	18	6	49	I CAN TAKE CARE OF MYSELF	BILLY & THE BEATERS (Alfa ALF-7002)	55	6	83	GIVE IT TO ME BABY	RICK JAMES (Gordy/Motown G-7197F1)	90	2
17	AMERICA	NEIL DIAMOND (Capitol P-4994)	19	6	50	HER TOWN TOO	JAMES TAYLOR AND J.D. SOUTHER (Columbia 11-60514)	33	12	84	SLOW HAND	POINTER SISTERS (Planet/Elektra P-47929)	—	1
18	JUST THE TWO OF US	GROVER WASHINGTON, JR. (Elektra E-47103)	16	17	51	WHILE YOU SEE A CHANCE	STEVE WINWOOD (Island IS 49656)	42	17	85	IT'S NOW OR NEVER	JOHN SCHNEIDER (Scotti Bros./CBS ZS6 02105)	—	1
19	I MISSED AGAIN	PHIL COLLINS (Atlantic 3790)	20	12	52	DON'T STOP THE MUSIC	YARBROUGH & PEOPLES (Mercury/PolyGram 76085)	49	18	86	ROCK AND ROLL DREAMS COME THROUGH	JIM STEINMAN (Epic/Cleveland Int'l. AE7 1232)	—	1
20	WHAT ARE WE DOIN' IN LOVE	DOTTIE WEST (Liberty 1404)	22	10	53	SWEET BABY	STANLEY CLARKE/GEORGE DUKE (Epic 19-01052)	62	5	87	IT DIDN'T TAKE LONG	SPIDER (Dreamland/RSO DL 111)	—	1
21	THE WAITING	TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-51100)	24	5	54	TURN ME LOOSE	LOVERBOY (Columbia 11-11421)	53	17	88	IN THE AIR TONIGHT	PHIL COLLINS (Atlantic 3824)	—	1
22	KISS ON MY LIST	DARYL HALL & JOHN OATES (RCA JH-12142)	17	19	55	HEARTS	MARTY BALIN (EMI-America 8084)	77	2	89	COME TO ME	ARETHA FRANKLIN (Arista AS 0600)	—	1
23	YOU BETTER YOU BET	THE WHO (Warner Bros. WBS 49698)	15	11	56	BOY FROM NEW YORK CITY	MANHATTAN TRANSFER (RCA/Atlantic 3816)	73	2	90	GOTTA GET AWAY	RANDY MEISNER (Epic 19-02059)	—	1
24	JESSIE'S GIRL	RICK SPRINGFIELD (RCA JH12201)	30	10	57	SHADDAP YOU FACE	JOE DOLCE (MCA-51053)	68	6	91	ONE DAY IN YOUR LIFE	MICHAEL JACKSON (Motown M1512)	91	7
25	SOMEBODY'S KNOCKIN'	TERRI GIBBS (MCA-41309)	21	20	58	YOU LIKE ME DON'T YOU	JERMAINE JACKSON (Motown M 1503F)	60	6	92	JUST BETWEEN YOU AND ME	APRIL WINE (Capitol 4975)	54	17
26	LOVE YOU LIKE I NEVER LOVED YOU BEFORE	JOHN O'BANION (Elektra E-47125)	26	11	59	THEME FROM "GREATEST AMERICAN HERO"	JOEY SCARBURY (Elektra E-47147)	71	3	93	DOUBLE DUTCH BUS	FRANKIE SMITH (WMOT 4W85351)	—	1
27	THE ONE THAT YOU LOVE	AIR SUPPLY (Arista AS 0604)	41	3	60	STRONGER THAN BEFORE	CAROLE BAYER SAGER (Boardwalk WSB 02054)	70	3	94	PARADISE	CHANGE (RCA/Atlantic 3809)	95	2
28	SINCE I DON'T HAVE YOU	DON McLEAN (Millennium YB-11804)	28	8	61	JUST SO LONELY	GET WET (Boardwalk WSB 02018)	51	6	95	CELEBRATION	KOOL & THE GANG (De-Lite/PolyGram DE 807)	66	31
29	FIND YOUR WAY BACK	JEFFERSON STARSHIP (Gruny/RCA FB-1-2211)	29	9	62	I CAN'T STAND IT	ERIC CLAPTON (RSO RS 1060)	48	14	96	I CAN'T SAY GOODBYE TO YOU	HELEN REDDY (MCA-51106)	97	2
30	AI NO CORRIDA	QUINCY JONES (A&M 2309)	31	8	63	DON'T STAND SO CLOSE TO ME	THE POLICE (A&M 2301)	52	17	97	BUT YOU KNOW I LOVE YOU	DOLLY PARTON (RCA JB-12200)	47	9
31	IS IT YOU	LEE RITENOUR (Elektra E-47124)	34	7	64	A LIFE OF ILLUSION	JOE WALSH (Asylum E-47144)	84	2	98	KEEP ON LOVING YOU	REO SPEEDWAGON (Epic 19-50963)	61	27
32	WINNING	SANTANA (Columbia 11-01050)	36	8	65	MAKE THAT MOVE	SHALAMAR (Solar/RCA YB-12192)	69	6	99	IT'S A LOVE THING	THE WHISPERS (Solar/RCA YB-12154)	58	15
33	YOU MAKE MY DREAMS	DARYL HALL & JOHN OATES (RCA PB-12217)	39	5	66	THE STROKE	BILLY SQUIER (Capitol P-5005)	74	3	100	WOMAN	JOHN LENNON (Geffen GEF 49644)	65	20
					67	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN (Warner Bros. WBS 49692)	78	3					

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Life Of Illusion (Rio Ray/Wow & Flutter — ASCAP)	64	Heart's (Mercury Shoes/Great Pyramid — BMI)	55	Living Inside (Black Keys — BMI)	9	Stronger Than (Unichappell/Begonia Melodies/Fedora — BMI/Hidden Valley — ASCAP)	60
A Woman Needs (Raydiola — ASCAP)	10	Her Town Too (Country Road/LeadSheetland — BMI/Ice Age — ASCAP)	50	Love You Like I (Sixty-Ninth Street — BMI)	26	SukiYaki (Beechwood — BMI)	5
AI No Corrida (Heathwave/HG — ASCAP/Lazy Lizard — BMI)	30	Hold On Loosely (Rocknocker/W.B./Easy Action — ASCAP)	45	Lovin' The Night (Songs Of Manhattan Island/ZIB — BMI)	73	Sweet Baby (Mycenae — ASCAP)	53
Ain't Even Done (H.G., Inc. — ASCAP)	42	How 'Bout Us (Dana Walden — license pending)	11	Make That Move (Spectrum VII/Mykinda — ASCAP)	65	Sweetheart (Big Teeth — BMI/Bright Smile — ASCAP)	13
All Those Years (Ganga — BMI)	14	I Can Take Care (WB/Vera Cruz — ASCAP)	49	Mercy (Cottillion/Vonglo — BMI)	75	Take It On The Run (Buddy — BMI)	4
Almost Saturday (Greasy King — ASCAP)	74	I Can't Say (Al Gallico — BMI)	96	Modern Girl (Unichappell — BMI)	48	The Breakup Song (Rye-Boy — ASCAP)	82
America (Stonebridge — ASCAP)	17	I Can't Stand It (Stigwood/Unichappell — BMI)	62	Morning Train (Unichappell — BMI)	15	The One That You (Careers/Bestall Reynolds — BMI)	27
Angel Of A Diver (Blackwood — BMI)	6	I Love You (C.B.B. — ASCAP)	12	Nobody Wins (Intersong — ASCAP)	39	The Stroke (Songs Of The Knight — BMI)	66
Arc Of A Diver (Island/Hudson Bay — BMI)	72	I Loved 'Em (Tree — BMI)	35	One Day In Your Jobete — ASCAP	91	The Waiting (Gone Gator — ASCAP)	21
Being With You (Bertam — ASCAP)	2	I Missed Again (Effectsound Ltd./Pun — ASCAP)	19	Paradise (Little Macho — ASCAP)	94	Theme From "Greatest American Hero" (In Dispute)	59
Bette Davis Eyes (Plain & Simple/Donna Weiss — ASCAP/BMI)	1	In The Air (Effectsound Ltd./Pun — ASCAP)	88	Promises (Stigwood/Unichappell — BMI)	80	This Little Girl (Bruce Springsteen — ASCAP)	16
Blessed Are (Chappell/Unichappell — ASCAP/BMI)	46	Is It You (Rit Of Habeas — ASCAP)	31	Queen Of Hearts (Drunk Monkey — ASCAP)	77	Time (Woolfson/Ltd./Careers (Adm. By Irving) — BMI)	47
Boy From New York (Trio — BMI)	56	It Didn't Take Long (Jiru/Land Of Dreams — ASCAP)	87	Rapture (Rare Blue/Monster Island — ASCAP)	36	Too Much Time (Stylian (Adm. By Almo) — ASCAP)	8
Brooklyn Girls (Captain Crystal/Screen Gems-EMI — BMI)	78	It's A Love (Spectrum VII/Mykinda — ASCAP)	99	Rock And Roll (Neverland/Lost Boys — BMI)	86	Turn Me Loose (Blackwood/Dean Of Music — BMI)	54
But You Know (Tro-Devon — BMI)	97	It's Now Or (Glady's — ASCAP)	85	Say What (Fourth Floor/Hot Kitchen — ASCAP)	41	Two Hearts (Frozen Butterfly — BMI)	69
Celebration (Delightful/Fresh Start — BMI)	95	Jessie's Girl (Robie Porter — BMI)	24	Say You'll Be Mine (Pop n' Roll — ASCAP)	38	Wasn't That A Party (United Artists — ASCAP)	71
Come To Me (Acoustic/Dobbins/Blue Book/Bittercreek — BMI)	89	Jones vs. (Delightful/Fresh Start — BMI/Double F — ASCAP)	70	Seven Year Ache (Hotwire/Atlantic Corp. — BMI)	44	Watching The Wheels (Lenono — BMI)	7
Don't Stand (Virgin Adm. by Chappell — ASCAP)	63	Just Between (Northern Goody/Two-Tunes Ltd. — ASCAP)	—	Shaddap You Face (Remix — BMI)	57	What Are We Doin' (Chappell/Sallmaker — ASCAP)	20
Don't Stop (Total X — ASCAP)	52	Just So Lonely (Marvin Gardens/Beachball, Inc. — ASCAP)	92	Since I Don't (Bonnyview/Southern — ASCAP)	28	What 'Cha' Gonna (Average (Adm. by Ackee) Longdog — ASCAP)	67
Double Dutch (Wimol/Flashon/Supermarket BMI)	93	Just The Two (Antisla/Bleunig — ASCAP)	18	Slow Hand (Warner-Tamarlane/Flying Dutchman/Sweet Harmony — BMI)	84	While You See (Island/Irving/Blue Sky/Rider — BMI)	51
Elvira (Acuff-Rose — BMI)	43	Keep On Loving (Fate — ASCAP)	98	Somebody's Knockin' (Chirilin — ASCAP/Tri-Chappell — SESAC)	25	Winning (Island — BMI)	32
Find Your Way Back (Lunatunes — BMI)	29	Kiss On My List (Hot-Cha/Six Continents/Fust Buzza — BMI)	22	Stars On (Various Publishers — BMI/ASCAP)	3	Woman (Lenono — BMI)	100
Fool In Love (Nearytunes — ASCAP/Fanfare/Nearytunes — BMI)	37			Still Right Here (Kentucky Wonder — BMI)	34	Yearning (Total Experience — BMI)	81
Give A Little Bit (Paper Ltd. — PRS)	40					You Better You Bet (Tower Tunes — BMI)	23
Give It To Me (Jobete & Stone City — ASCAP)	83					You Like Me (Jobete — ASCAP)	58
Gotta Get Away (Nebraska/United Artist/Glasco — ASCAP/Moon & Stars/Cottilion — BMI)	90					You Make My (Hot-Cha/Six Continents — BMI)	33
						You're So Easy (Big Teeth/Tommy James — BMI)	68

⊘ = Exceptionally heavy radio activity this week

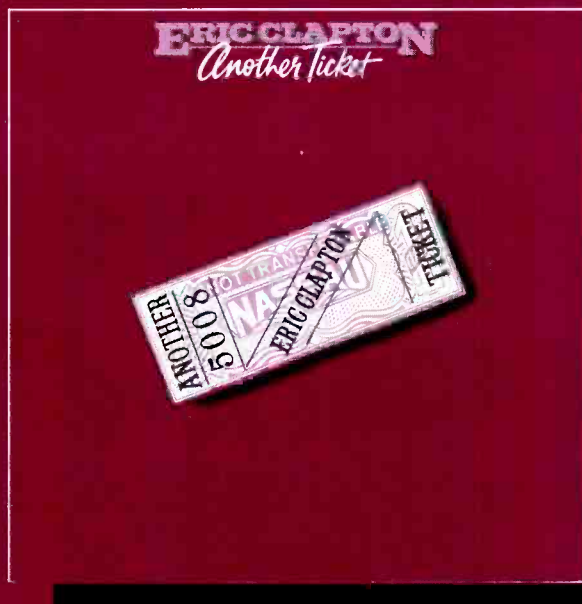
⊙ = Exceptionally heavy sales activity this week

ERIC CLAPTON

JUST RELEASED
THE NEW SINGLE
"ANOTHER TICKET"^{RS 1064}

FROM THE SMASH HIT ALBUM

Another Ticket



RX-1-3095



PRODUCED AND ENGINEERED BY TOM DOWD
ON RSO RECORDS AND TAPES



T H E L M A H O U S T O N

Thelma's thoroughly original and highly personal touch is behind every note on her latest album "Never Gonna Be Another One." She's what makes the album unique. Her new single that's on its way to the top is:

"If You Feel It" PD-12216 12"
PB-12215 7"

Thelma's magic - a voice of silk with a touch of boogie.



RCA Records

N E V E R G O N N A B E A N O T H E R O N E

A-11-3842

CASH BOX NEWS



RCA RECEIVES A 'VISITOR' FROM GHANA — RCA Records hosted a special playback of Mick Fleetwood's solo debut LP for the label, entitled "The Visitor." Recorded in Ghana earlier this year, the album features several of that country's leading musicians. Fleetwood's long-time lawyer and the LP's executive producer, Mickey Shapiro, handled the introduction at the listening session, while Fleetwood himself phoned in from Europe, where he was mastering the album. Pictured at the assembly are (l-r): Ray Harris, RCA Records division vice president, black music; Shapiro; Martin Wyatt, Bright Music Ltd., Fleetwood Mac's publishing firm; Divine A. Kwapong, second secretary (information), permanent mission of Ghana to the United Nations; and Jack Craig, RCA Records — U.S.A. and Canada division vice president.

Retail Mulls Variable Midline Pricing After Wholesale Hikes

by Michael Glynn

LOS ANGELES — Many retailers across the country are presently considering a move to institute variable shelf pricing for midlines, following WEA's most recent decision to up the base price of \$5.98 and \$6.98 suggested list product by approximately six percent and the CBS announcement that it would hold the line on its wholesale costs for midlines.

According to a *Cash Box* survey of 15 major chains, dealers indicated that across-the-board changes in shelf prices on most product could be expected in early-to-mid-June. However, several retailers expressed a reluctance to boost all midlines prices for fear that such an action would encourage CBS to eventually raise its wholesale tag.

"It's an uncomfortable situation to deal with," stated George Bailick, vice president of the 70-store National Record Mart chain based in Pittsburgh. "We don't know precisely what we're going to do at this point, but variable pricing is a distinct possibility. We don't want to encourage CBS to move up . . . We want to show them that we believe what they did was right."

Evan Lasky, president of Denver-based DanJay Music, franchisors for the 96 Budget Tapes & Records outlets, stated that while he would "probably" recommend a shelf price increase on midlines to his various store franchisees, he personally felt that CBS' hold on midlines was a "smart move." DanJay operations manager George Hill further noted, "We expect there will be increase forthcoming, but we bought in before the price went up, so we're not jumping yet."

While retailers deliberate on whether or not to institute a price increase, the prospect of variable pricing for midlines poses a number of questions that remain unanswered, or simply unanswerable, at this point.

"If you chose to leave the CBS (product) at \$4.98 and take the WEA to \$5.28, will the consumer buy more CBS \$5.98s than WEA?" asked Ira Heilicher, president of Minneapolis' six-store Great American Music Co. chain.

Lee Cohen, vice president of marketing for the 28-store Licorice Pizza chain in Southern California, felt that the basic problem with variable pricing is that "the

customer, unfortunately, doesn't have any sort of label identification" and is "only aware of artists."

Confused Customers

"There would definitely be questions from consumers as to why one budget line is more expensive than another," added Cohen. "While (variable pricing) is not out of the realm of possibility for us, our goal is to hang on to our \$4.99 shelf price, and we're encouraging other labels that have been discussing wholesale price hikes,

(continued on page 34)

Boardwalk To Indie Distribs, Will Abandon List Pricing

by Dave Schulps

NEW YORK — In a series of dramatic developments, Nell Bogart's Boardwalk Records has restructured its P&D agreement with CBS Records to allow its U.S. distribution to be handled independently and abandoned list pricing. CBS will continue to press Boardwalk's records here and to press and distribute in Canada, Latin America, England, Japan and Australia.

The CBS-Boardwalk deal was modified primarily because of differences in philosophy, particularly in the area of promotion.

"For a company like Boardwalk, we need to be able to control all phases of our business," said Irv Biegel, Boardwalk East Coast vice president. "There are certain things we had agreed to with CBS that we had found out were a mistake on our part, such as the issue of local promotion.

"We made the deal with CBS knowing totally and absolutely that they weren't going to provide local promotion for us, yet it's imperative for this company — I can't speak for any others — that we have that representation," he added. "The tools that we were given or we had given them just weren't adequate.

"CBS is a wonderful company, but for a smaller company, such as ours, we needed help because we don't have the local promotion people and at this point can't afford to have them," he said. "I have no complaints with CBS. We just didn't realize what our needs would be."

CBS representatives also noted that unforeseen developments eventually served to derail the original deal. "The agreement that CBS has had with Boardwalk represents a new type of structure for us and for Boardwalk," explained Paul Smith, CBS senior vice president and general manager, marketing. "Like most new ideas, it has to be adapted to the needs of both parties. In

this case, we've arrived at a solution that is effective for both CBS and Boardwalk."

The initial CBS-Boardwalk P&D deal was signed in August 1980 (*Cash Box*, Aug. 30, 1980). Since then, Boardwalk released LPs by Robin Williams (the soundtrack to *Popeye*), Harry Chapin, Tierra, Get Wet, Carole Bayer Sager, Phil Seymour and Ohio Players with mixed results.

The move to independent distribution by Boardwalk was well under way by the end of last week. Serial number changes were

(continued on page 41)

Danielson Royalty Bill Goes Before House Committee

by Earl B. Abrams

WASHINGTON — The move to impose copyright performance royalty fees on radio stations, discos, jukeboxes and background music services was renewed in Congress last week.

A half-day hearing was held before a House Judiciary subcommittee dealing with copyright on H.R. 1805, a bill filed last February by Rep. George Danielson (D-Calif.). The bill, which would impose a compulsory license for performance on records, is similar to legislation he proposed in previous Congresses.

Testifying in favor of the imposition of a performance copyright liability were Stanley Gortikov, president of the Recording Industry Assn. of America (RIAA), and Victor Fuentealba, president of the American Federation of Musicians (AFL-CIO).

Opponents of the bill are scheduled to appear before the same committee on June 10.

(continued on page 16)

Suppliers Drop Hard Line On Video Rentals

by Dan Nooger

NEW YORK — Rentals have become the largest, fastest growing segment of the videocassette market. With rentals through retailers outrunning sales by as much as 10 to one and rental and exchange club programs proliferating among retailers and mail order video operations, a succession of software manufacturers have been forced to reevaluate their rental policies and

distributor contracts to gain a share of video cassette rental income.

The rapid expansion in the total number of titles and programs available on videocassettes, coupled with average prices per tape of between \$50 and \$70, have helped make rental an attractive proposition for both consumers and retailers.

Five To One At Fotomat

"Rentals are outrunning sales by about

five to one," says Steve Wilson, vice president of video operations of the 4,000-outlet Fotomat chain.

"People don't want to see movies more than three or four times." Fotomat was the first company to offer videocassette rental service on a national basis, beginning in November 1979. "We believed it would be tough to get the purchase price of tapes down to a mass marketing level, so we started the rental program at the same time we started selling tapes."

Under rental programs, the customer rents a tape on a daily or weekend basis for between five and eight dollars. Fotomat recently offered a five-day rental rate of \$9.95. A deposit equal to the price of the tape is left with the dealer either in cash or as a charge card receipt and is returned when the tape is brought back.

Fotomat is planning to introduce videocassette rental clubs "within the next 90 days," but Wilson declined to discuss specific prices and rental terms. He did comment, "the clubs will supplement rentals, not replace them."

The Portland, Ore.-based nine-store chain Everybody's Records, which started selling and renting videocassettes two months ago, has introduced two rental club plans. According to the firm's president, Tom Keenan, "Rental affords the opportunity to increase the stores' profit margins on videotapes. In dollar value, about half of our videocassette business is rentals at this point. The club plans are a supplement to straight rentals."

(continued on page 8)



ANTS END INVASION — Epic recording group Adam and The Ants held its last U.S. date at the Palladium in New York before going off on a European tour. Pictured in the front row backstage at the Palladium are (l-r): group members Marco Pirroni, Merrick, Terry Lee Miall, Adam Ant and Gary Tibbs. Pictured in the back row are (l-r): Bill Freston, vice president, merchandising, Epic/Portrait/CBS Associated Labels; Robert Smith, product manager, E/P/A; Al DiMarino, vice president, artist development, E/P/A; Ron McCarrell, vice president, marketing, E/P/A; Bruce Harris, director, A&R, East Coast, Epic; Dan Castagna, associate director, artist development, E/P/A; Dan Beck, director, product management, East Coast, E/P/A; Gregg Geller, vice president, national A&R, Epic; Bob Feineigle, director, album promotion, E/P/A; and Don Murfet, manager.

Fowler Approved By Senate As New Chairman Of FCC

LOS ANGELES — Mark Fowler was officially sworn in as chairman of the Federal Communications Commission (FCC) on May 18. The communications lawyer, nominated for the post by President Reagan, received unanimous final approval by the Senate on May 14.

Fowler had been confirmed by the Senate Communications Subcommittee on May 1 (**Cash Box**, May 16). The Senate had been expected to hold confirmation hearings on May 3; however, review of a malpractice suit filed by Florida businessmen against Fowler's law firm, Fowler & Meyers, held up the proceedings.

After the swearing in ceremonies, Fowler disclosed the names of those individuals who will be on his staff. The list included Willard R. Nichols, chief of the Cable Television Bureau, as administrative assistant; Jerald N. Fritz, attorney with Peirson, Ball & Dowd, as special assistant; Lauren (Pete) Belvin, attorney in the Cable Television Bureau, as legal assistant; and Sandra Kimball, who will be Fowler's confidential assistant. In addition, he named Edward Minkel of the National Weather Service to the position of deputy chief of the communications division.

The entire makeup of the Commission is changing rapidly. Charles Ferris, former chairman, and Tyrone Brown have already left, and senior member Robert E. Lee is retiring on June 30 after serving for 28 years. Remaining members include Abbott Washburn, Anne Jones, Joseph Fogarty and James Quello. Quello's term expired June 30, 1980, but he is expected to

(continued on page 23)

Capitol, Electrical Union Continue Strike Talks

LOS ANGELES — Negotiations between Capitol Records and the IBEW Local 1710 here continued last week as electrical workers of the union continued picketing Capitol's pressing plant and the Hollywood tower. Picketing began two weeks ago.

Major issues in the dispute, according to Local representative Donna Brady, are an increase in the electrical workers' base pay for the next three-year contract. Brady said that the union had asked for an eight percent increase for each year of the new contract and that Capitol replied that it would extend an eight to five percent increase calling for eight percent the first year, seven the next and five during the final year of the contract.

The union rep also said that the Capitol contract proposal called for a reduction and shift differential pay and removal of the union members' right to honor pickets.

Spokesmen for Capitol were unavailable at press time.

Soaring Business Causes Vid Suppliers To Lift Rentals Ban

(continued from page 7)

Under the club program, a customer pays \$100 for a lifetime membership, plus a monthly fee of \$35. This entitles him to rent up to two titles per day for the month for no additional charge. A similar plan provides for a \$50 membership fee, and a monthly \$25 fee that entitles the customer to 10 titles per month at no additional charge. In contrast, a straight rental costs about five dollars a day. The chain also rents, but does not sell, videocassette recorders.

In contrast, DJ's Sound City, a chain with 26 stores in the northwest, Alaska and Hawaii, has videocassette rentals (at eight dollars for two days), but features an exchange program instead of a rental club. Under the exchange arrangement, which was started in January 1981, the customer buys a tape, paying an average price of \$65, but can exchange it for another of the same price after two weeks for a fee of \$6.95 (or after four weeks for \$9.95).

"People own their tapes under the exchange program, and it encourages them to buy, collect and exchange them, which increases our store traffic," explains Felice Newland, video specialist for the chain. Cassette rentals are running seven to one over sales, adds Newland, with the busiest time being the weekend.

Some independently run mail order video operations are offering even more liberal rental and exchange programs. For instance, Ultimate International Distribution Center, originally formed five years ago in New York specifically as a rental club, offers two membership rental plans. For a \$150 life membership fee, the customer can rent up to four tapes at once for nine dollars each, plus two dollars each for postage, and hold them up to 30 days. Or for a \$50 fee, customers can rent two tapes at a time under the same prices and terms. The company, which does a significant overseas business primarily with American military personnel, also sells tapes, but account manager Chuck Reilly notes, "Rentals are running 10 to one over sales because of the price of movies, even though we sell below recommended list price."

Exchange Plans

The company's exchange plan allows a member to exchange any cassette for any other in the firm's 2,000 title catalog for a \$19.95 charge, whether the tape was originally bought from the company or not. "The only requirement is that the tape be legitimately manufactured and in good condition," says Reilly.

Lee Hartstone, chairman of the board of Integrity Entertainment Corp., which owns the 131-store Warehouse chain and the eight-store Big Ben chain operating in California and six other states, says that

seven stores started videocassette rental programs about two months ago, with rates as low as \$2.50 for two days. About 80 stores have been selling prerecorded videocassettes for over a year.

"We saw that a big rental market was developing," says Hartstone, "but it's too early to tell if our rental program is successful yet." The chain is not offering rental clubs or exchange programs, or selling or renting videodiscs.

The 116-store Record Bar chain, which currently only sells blank videocassettes, is planning to test prerecorded cassette rental programs "within a month in three or four stores as part of our continued diversification," according to purchasing manager Reade White-Spunner. Specific rental policies and prices have not yet been set, she added.

No mail order rental companies or retailers offering videocassette rentals are presently providing similar rental or exchange policies on videodiscs. Steve Wilson, Fotomat vice president of video operations, says the chain is neither renting nor selling videodiscs "because it's not clear that discs are a big market. There is also a severe shortage of both disc players and programming software. The popularity of videocassette rentals is undermining the disc market, but I think pay TV is a greater threat to videodiscs than cassette rentals because the TV channels are duplicating a lot of the disc programming."

Market Too Small

Everybody's Records' president Tom Keenan adds that his chain doesn't rent or sell videodiscs "because I don't think the market is big enough," adding that "RCA only wants to sell their discs through dealers carrying their hardware, and they

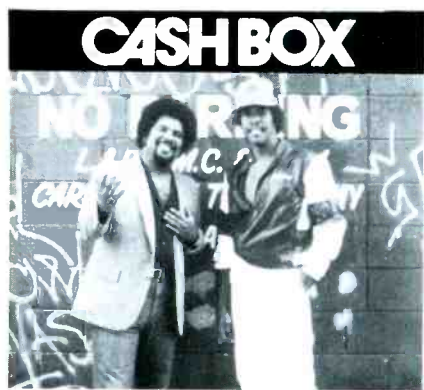
(continued on page 14)

Ivey Elected To NARAS National President Post

NEW YORK — The National Academy of Recording Arts and Sciences (NARAS) recently elected Bill Ivey to the position of national president. The Academy's trustees also voted Mike Melvoin first national vice president and Al Schlessinger secretary/treasurer.

A native of northern Michigan and currently director of the Country Music Foundation in Nashville, the 36-year-old Ivey is the youngest national president in NARAS's history.

In addition to electing new officers, the trustees' May 16 meeting added two new Grammy award categories, Best Jazz Vocal Group Performance and Best Video Recording of the Year. In the latter, entries will be limited to albums created specifically for the recording medium.



"We tried to take the essence of rock and the essence of funk and put them together so they wouldn't alienate any group from the other, which can be a problem with that kind of music," said George Duke in reference to his recent collaborative effort with Stanley Clarke. "I gave the music a base in R&B, and Stanley came along and rockatized it. We managed to come up with something that's a little different. I think we're going to surprise a lot of people."

And surprise they have. "The Clarke/Duke Project," after only five weeks on the charts, has made amazing progress on the **Cash Box** Pop, Jazz and B/C album charts. The album stands at #3 bullet on the Jazz chart, #15 bullet on the B/C chart and #43 on the Pop chart. In addition, the first single from the album, "Sweet Baby," has jumped to the #14 bullet spot on the B/C chart and #43 bullet on the Pop chart.

The two Epic artists have careers in the recording business that would fill several volumes of Who's Who in jazz, rock and R&B. But this album represents the first time that these two noted fusionists have worked together on a project from the outset.

"Before, I might fill in on Stanley's album or he on mine," explains Duke. "But this time we did all the arranging, orchestrating and writing (except for the old Kingsmen chestnut 'Louie, Louie'). It was a totally dual effort, which is why I think it will be successful."

As a string and electric bass player, the Philadelphia-born Clarke first gained public attention when he and Chick Corea put together jazz fusion favorites Return To Forever in 1971. But he has also played with such jazz luminaries as Miles Davis, Dexter Gordon, Charles Mingus and Horace Silver and such rock greats as Santana and Jeff Beck. Clarke's ensemble playing, as well as his own best selling solo projects, have led him to dominate the top string and electric bass spot in every major magazine's musicians poll for the past 10 years.

Keyboardist Duke has an equally prestigious career in the fusion realm. He first gained national acclaim as a member of Frank Zappa's Mothers Of Invention. From there, he went on to play stints with Cannonball Adderly, Billy Cobham, John Klemmer and Gladys Knight And The Pips. The versatile keyboard player has also had a brilliant solo career, journeying into the genres of funk, rock, jazz and Brazilian music.



MONKEING AROUND AT NESMITH'S VIDEO BASH — Pacific Arts Video Records celebrated the release of its first video record, Michael Nesmith in Elephant Parts, with a party at The Bistro restaurant in Los Angeles. Pictured at the festivities, which included a screening of the video, are (l-r): actor Jack Nicholson;



Michael Nesmith, chairman of the board of Pacific Arts Corp. and former member of The Monkees, as well as star of Elephant Parts; David Bean, Pacific Arts Video Records president; Donna Shreeves, guest; Steve Barkley, actor in Elephant Parts; and actor/writer Bill Martin, also a member of the Elephant Parts cast.

Index

Album Reviews	17
Black Contemporary	19
Classified	41
Coin Machine	38
Country Album Chart	29
Country	28
Country Singles Chart	30
East Coastings	14
International	36
Jazz	22
Merchandising	34
Points West	16
Pop Album Chart	42
Pop Singles Chart	4
Radio	23
Radio Chart	26
Rock Album Radio Report	24
Singles Reviews	15

A PERSONAL LETTER

NEIL BOGART

May 18, 1981

Friends,

We all know that our industry is in a time of change, with each of us searching for new ways to grow. More and more, we are recognizing how interdependent we have become, and that we share a responsibility to be honest with one another, which is why I'm writing to you today.

I want to share with you directly my attitude about the new direction that my company has taken. I have always made the effort to trust my instincts, and they tell me that the best path for Boardwalk now is a new pattern of distribution for our product. I know that you will understand this move, and I hope you know the dedication that I bring to it.

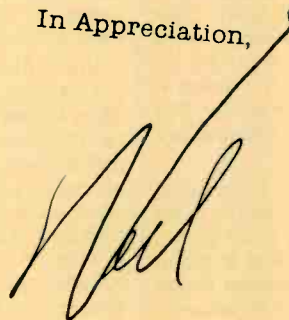
As I've done in the past, I will continue to rely on your good faith, which I trust will be rewarded many times over. You have shown such a tremendous response to our new company that I'm encouraged to build Boardwalk into a label of which our industry can be proud.

I thank you. It makes all the hard work worthwhile.

Hard work is an understatement for us, especially during this period of transition, as we build our new structure, and I promise we'll be worthy of your patience. Product will continue to flow, and promotions will continue as always, each one trying to be more imaginative than the last. And why not?

We're in a creative industry, and we're in it together, stronger than before.

In Appreciation,



PRODUCT INFORMATION:

UNIVERSAL RECORD DISTRIBUTION/Philadelphia

PICKWICK INTERNATIONAL/Atlanta/Miami/Dallas/Houston/Denver/ Minneapolis/Los Angeles/San Francisco

PICKWICK INTERNATIONAL/ Seattle/Memphis/Nashville • SCHWARTZ BROS. INC./Washington DC/Baltimore

ALL SOUTH DISTRIBUTING/New Orleans • M.S. DISTRIBUTING/Chicago/St. Louis/Kansas City

PIKS DISTRIBUTING/Cleveland/Pittsburgh/Cincinnati/ Buffalo • AMI DISTRIBUTING/Detroit

BIB DISTRIBUTING/Charlotte

NEW FACES TO WATCH



Champaign

Champaign is an integrated group whose debut Columbia album and single (both titled "How 'Bout Us") were introduced on black radio and are now bulleting on both the pop and B/C charts. "I've always wanted to make dance records, and I've worked with mixed groups for a long time," explains group leader Michael Day, "and my experience with black audiences is that they'll listen to what sounds good to them. It's the radio and promotion people who tend to have prejudices."

Thus, the album cover doesn't depict the musicians, and band pictures weren't shot until the record was established on the charts. But with production by Leo Graham, who produced the Manhattans and Tyrone Davis ("We wanted a black sound," says Day), the record gained immediate black airplay and sales and quickly crossed over to Top 40 radio.

Although there is no road band because touring isn't yet economically feasible, the core group consists of Day (guitar, keyboards, vocals), Howard "Leon" Reeder (guitar, vocal), Dana Walden (keyboards), Rocky Maffit (percussion) — who are white — and lead singers Paulie Carman and Rena Jones. Day, Walden, Reeder and bassist Michael Reed (who plays on the album) have worked together since the mid '70s as producers and partners in Creative Audio Studios and their own small label, Stuff Records, in Champaign, Ill.

Day got started in the music business in his early teens "making \$250-\$300 a week playing in bands four nights a week. Champaign was an incredible musical community." Day, Michael McDonald, Dan Fogelberg and REO Speedwagon were among the performers handled by Irv Azoff's Blytham Ltd. agency. The association led to a Columbia contract for Day when he was 18, based on his strength as a songwriter.

When he moved back to Champaign three years later, he started a studio in his father's garage for cutting local group demos. In the process, he met a group called Coalkitchen, which included Paulie Carman. Day produced their Epic album.

"I started producing with Leon and Dana, and we kept upgrading the studio," Day says. "We did jingles and produced local groups and I engineered sessions with bands like Head East and Starcastle."

Rena Jones had worked with gospel singer Andrae Crouch and performed with big bands throughout the Midwest and originally came to the studio to sing on jingles. Rocky Maffit who had previously played at African music festivals in North Carolina and gained studio experience in Los Angeles, also first came to the studio to play sessions.

Champaign started working together in the spring of 1979 and was signed by Columbia's west coast head of artist acquisition, Warren Williams, early in 1980. When "How 'Bout Us" first appeared on the singles charts in November, the band signed with manager Steve Fargnoli of Cavallo/Ruffalo/Fargnoli, who had previously offered a contract with ARC Records.

Day's next goal for Champaign is "to establish our identity as a group."



Guy Clark

The south coast of Texas is framed by a chain of narrow islands with names like Matagorda, Mustang and Padre. It is the winter home of the endangered whooping crane and the boyhood home of singer/songwriter Guy Clark. It's also the title of Clark's second album on Warner Bros.

Released the first of May, the tracks were produced by Rodney Crowell and cut in Los Angeles, where Clark was first signed as a songwriter a decade ago. Guy and his wife, Susanna, an accomplished writer in her own right (she wrote Dotsy's "I'll Be Your San Antone Rose"), then moved to Nashville and more recently Mt. Juliet, the home of another music personality, Charlie Daniels. Like Daniels, Clark's music is distinctively original, rooted in the finest tradition of the troubadour. It's music from the heart that grips the light and the heavy hand of human emotion — music that clearly comes only from a naturally gifted writer who cares deeply for his art.

Although he grew up in Rockport, on the Gulf coast of Texas, Clark's early years were spent in the West Texas desert town of Monahans. He lived with his grandmother in her hotel-rooming house while his father was overseas during World War II. The clientele was a colorful composite of drifters and transients — mostly wild-catters and roughnecks — "oil field trash" (as they were called in those days).

Their lives became an important heritage to Clark, the writer. Both the classic "Desperados Waitin' For A Train" (from his first RCA album, "Old No. 1") and "Lone Star Hotel" (from the just-released "South Coast Of Texas") are filled with images from that experience.

Not all Clark songs are autobiographical, but, as Jerry Jeff Walker put it, "Guy waits 'til he knows what he knows . . ." and what he obviously knows is people. Landlords, barrelriders, elevator men, shrimpers, old gunfighters, fools for each other, winos and whores are all interesting mortals when introduced through the medium of Clark's music. His songs are vignettes of Americana, and few American songs have ever spun their stories with more love.

But Clark didn't start out with a guitar in hand at age six knockin' 'em dead at church socials. He was too busy being — being at the depot when the first diesel train came through and being underfoot while domino players lied about their lives as they played. In fact, when he did get around to playing guitar, he spent his first year learning Mexican mariachi music.

"Then I got into folk music during the '60s," he recalls. "I love country music, grew up with it, and black blues. Living in Houston, I was around Lightnin' Hopkins all the time and classical music."

Clark is no George Jones, but his phrasing has matured to the point where he has even long-time fans buzzin' about the difference. He has been a great writer for a decade, but now he's become a great stylist, too.

If pure talent has anything to do with it, Clark may find a little more demand placed on his time. And with gems like "Heartbroke," "She's Crazy For Leavin'" and "New Cut Road," "The South Coast of Texas" may soon resemble the Gold Coast.

ARTIST PROFILE

Joe Walsh: Eagles 'Hired Gun' Beginning To Mellow Down

by Marc Cetner

LOS ANGELES — When a hard rocking hellion of a guitarist named Joe Walsh joined the Eagles in 1976, the move was viewed by both the masses and the critics alike as akin to mixing oil and water. Walsh's reputation as the rowdy guitar player who was known by Holiday Inn managers around the country as "the man who had trashed a thousand hotel rooms" seemed a stark contrast to the subdued demeanor and sound of the kings of Southern California mellow rock.

But all reservations were put to rest when the merging of "Rocky Mountain Way" with "Peaceful Easy Feeling" resulted in the pop masterpiece "Hotel California," which sold more than nine million copies and went on to become one of the biggest selling albums in musical history.

Throughout his 15-year recording career — which spans five years as the leader of The James Gang, five as a solo artist and five with the Eagles — Walsh's moniker as a hot licks and fingertips guitarist and one man demolition team has superseded his abilities as a songwriter.

And while the guitar pyrotechnics of songs like "The Bomber" and "Funk 49" have outshined his compositional talents in the eyes of your average AOR programmer, Walsh's flair for hook and melody can be seen as far back as The James Gang's noted "Rides Again" LP and on tunes like "Tend My Garden" and "Garden Gate."

Walsh's later solo efforts and his work with the Eagles have established him as a credible songwriter. And although he'll never quite be associated with the Jackson Browne/James Taylor school of modern day troubadours, his music has taken a more laid back slant over the past few years. The shift is especially evident on his new LP, "There Goes The Neighborhood."

"If things seem a little more mellow nowadays, it's because I'm older now and more

Griffey Clarifies Reason For Solar Departing RCA

by Michael Martinez

LOS ANGELES — In an effort to halt speculation that Solar Records left RCA Records for the Elektra/Asylum label because of an ineffective RCA pop promotion staff, Solar owner and president Dick Griffey identified last week the lack of corporate support and presence of pop superstar credibility at pop radio as some of the basic reasons for the move.

In announcement two weeks ago, Griffey said that E/A's success at pop radio with acts like Queen, Linda Ronstadt, Jackson Browne and Grover Washington, Jr. was a major factor encouraging his decision to sign a long-term manufacturing and distribution deal with E/A.

Last week, Griffey said that he wanted it to be clear that it was not the capabilities of RCA vice president of pop promotion John Betancourt that had driven him from the label. But instead it was the lack of superstar product.

No Heavy Hitters

"RCA had no heavy hitters like the Rolling Stones or Queen or Linda Ronstadt to build credibility at pop radio," Griffey explained. "I want it understood that John Betancourt is one of the most capable, hard workers I've known in my years in the business."

Griffey added that the lack of commitment at the corporate level had also figured in his decision to depart from the company.



Joe Walsh

aware of the studio process — songwriting, singing harmony and musician interplay," said Walsh as he pulled on a Budweiser longneck in the L.A. offices of Irv Azoff's Frontline Management. "I can't relate to going into a studio and making an album as a lead guitarist anymore; I'm a writer, I play synthesizer, I love textures and tones. It's not bad to go in and do an album of flash, heavy metal guitar, but that's the Robin Trower syndrome, and I've done that before."

But Walsh has not totally mellowed out. He remains the beagle faced prankster who wears the aviator goggles and African mask on-stage, brandishes the chainsaw in the Howard Johnson's hallway or crouches in his armored tank for the latest album cover.

Lampoons Rock Lifestyle

"I would feel bad if I gave the impression of being an irresponsible idiot," mused Walsh. "I like to present myself as sort of a satiric cartoon character. I'm basically very shy and introverted, and humor is sort of my front. Also, rock 'n' roll is such a silly lifestyle to begin with that I like to lampoon all its trappings in my songs and behavior."

Perhaps the most costly examples of Walsh as the court jester come in the form of his destroying hotel rooms. The mayhem, according to Walsh, results from a combination of sitting in a post-concert hotel room with nothing to do after partying on-stage with 20,000 people as well as simple hostility.

"When I get mad I internalize things and don't have confrontations," explained Walsh. "Sooner or later things build up and I get weird."

One of the most celebrated cases of
(continued on page 18)

Alpert Establishes Music Scholarship For L.A. Schools

LOS ANGELES — A&M Records co-chairman and musician/composer Herb Alpert has developed the Herb Alpert Music Scholarship Program for high school seniors in the Los Angeles Unified School District. The program will commence during the 1981 school year.

Alpert will offer \$1,000 to a qualifying senior at each of the district's 48 high schools, with a special scholarship program at the district's 49th high school, Fairfax, which Alpert attended.

Principals and/or specially formed Herb Alpert Scholarship committees at each school will determine the winners. Students interested in any area of music, who are currently in high school music programs, or who carry a music course or have substantial interest in music will be eligible to receive the awards.

Discussion between Alpert and various district principals are being held to explore the possibility of holding annual competitions.

CB: 24'
BB: 24'
RW: 28'

RICK SPRINGFIELD
"JESSIE'S GIRL"
(PB-12201)

CB: 13'
BB: 11'
RW: 15

FRANKE & THE KNOCKOUTS
"SWEETHEART"
(YB-11801)

CB: 33'
BB: 22'
RW: 29'

HALL & OATES
"YOU
MAKE MY
DREAMS"
(PB-12217)



CB: 37'
BB: 38'
RW: 47'

JIM PHOTOGLO
"FOOL
IN LOVE
WITH YOU"
(TC-2487)

REAL



DILLMAN BAND
"LOVIN'
THE NIGHT
AWAY"
(PB-12206)

CB: 73'
BB: 61'
RW: 82'

JEFFERSON
STARSHIP
"FIND YOUR
WAY BACK"
(FB-12211)

CB: 29
BB: 29
RW: 45

STEPHANIE MILLS
"TWO HEARTS"
(TC-2492)

CB: 69'
BB: 69'
RW: 65'

TOMMY JAMES
"YOU'RE SO
EASY TO LOVE"
(YB-11802)

CB: 68'
BB: 58'
RW: 67'

Manufactured and Distributed by RCA Records

RCA, Why-Fi Ink Worldwide Pact For Production

NEW YORK — RCA Records has entered into a worldwide production deal with Why-Fi Records, a new independent label based in England and headed by Paul McNally. First albums under the new agreement are Robert Ellis Orrall's "Fixation" and Sparks' "Whomp That Sucker," both scheduled for June release.

In making the announcement, Jack Craigo, division vice president, RCA Records' U.S.A. and Canada, said, "We are particularly fortunate to be involved with a fresh opportunity to expand our activities with our London office, while bringing to the U.S. some of the artists who are successful over there."

McNally, a former A&R director for Sire Records in England, brought Why-Fi to RCA following preliminary meetings with Craigo in New York and Don Ellis, managing director of RCA Records in England. According to the terms of the agreement, Why-Fi will develop and maintain a close working relationship with all the RCA marketing, sales, pressing and distribution activities related to the label, but will establish a completely separate media and consumer identity.

Robert Ellis Orrall is a Bostonian whose guitar and keyboard prowess earned him a following in the area and a growing reputation that eventually reached producers Josiah Spaulding and Michael Pillot, who took him to Why-Fi.

Although born and raised in Los Angeles, Ron and Russell Mael, aka Sparks, achieved their biggest success in England in 1974 with the release of "Kimono My House." It was followed with several hit albums, including "Propaganda," "Indiscreet" and the Giorgio Moroder-produced "Number One in Heaven" and "Terminal Jive," both of which achieved significant sales around the world, particularly in Europe.

"Whomp That Sucker" is produced by Queen and ELO producer Mack. It was recorded in Munich with a set of L.A. musicians.

Hartley Named VP, Video Distribution, MCA Distrib Corp.

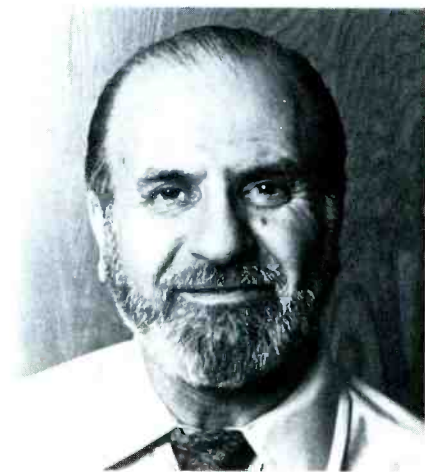
LOS ANGELES — Neil Hartley has been named to the position of vice president for branch distribution of video products, MCA Distributing Corp. Hartley's responsibilities in his new post will include overseeing all marketing and sales of MCA video-disc and videocassette product.

Prior to this appointment, Hartley served as vice president of national accounts, MCA Distributing Corp. Hartley joined MCA Distributing in January 1979 after spending 15 years with CBS Records, working in record distribution.

Hartley is based at MCA Distributing Corp.'s headquarters, located at 70 Universal City Plaza, Universal City, Calif. 91608.



Neil Hartley



Leonard Hodes

Hodes Named To Publishing VP Post At W.M.O.T.

LOS ANGELES — Leonard Hodes has been named vice president of music publishing and international operations at W.M.O.T. Records.

Hodes, most recently vice president and general manager of Perren-Vibes Music, will be responsible for the supervision of both domestic and international music publishing for the company. In addition, he will oversee all international licensing for W.M.O.T. while based at the label's offices in Los Angeles.

Hodes began his career in music publishing as a song plugger for Capitol Records in New York and then served as general manager of Dick James Music, which at the time ran Maclen Music, the publishing company of John Lennon and Paul McCartney.

He has also held positions as general manager at Chess-Janus Records, president of music publishing for Chalice Prod. and The Montage Music Group.

Rogers Bows New Television, Film Production Firm

LOS ANGELES — Lion's Share Prod., an independent television and film production company, was recently formed by recording artist Kenny Rogers, who will serve as chairman of the company. Rogers announced that the company would concentrate on development of high quality screen properties, with details for his first starring vehicle for the new firm to be revealed in upcoming weeks.

While continuing his heavy schedule of recording and touring, Rogers plans to maintain close control over the company, in addition to providing his personal services on a non-exclusive basis.

Named as chief operating officer in charge of production was Michael Trikalis, who in addition to his chores for Lion's Share, will continue to work with Playboy Prod. on a non-exclusive basis. Executive in charge of development will be Bill Driskill, who previously served with Universal Studios through his own production company.

J. William Hayes of Hayes & Humes law offices in Beverly Hills will serve as counsel and negotiator for the company, which will be located at 8732 Sunset Blvd., Los Angeles, Calif. 90069. The telephone number is (213) 657-1180.

Soul World Label Bows

LOS ANGELES — Soul World Records, a newly formed independent label in Los Angeles, is set to release its first single, "There Will Be Some Changes Made," by Eric Fields. Soul World Records was formed by Herman Allen, a former radio personality at XERB in Mexico.

EXECUTIVES ON THE MOVE

Hausfater Appointed — K-tel International, Inc. has announced the appointment of Jere Hausfater to vice president of business affairs, K-tel Music. He comes to K-tel from MCA Records where he was director of business affairs for MCA Records/MCA Distributing Corporation. Prior to MCA, he was an attorney for ABC Records.

Gold To A&M — A&M Records has announced the appointment of Jeff Gold to assistant to the president. Gold previously operated The Record Obsession, a collectible records distributor. He managed the Rhino Records retail outlet in Los Angeles as well.

Kendall Moves To Capitol — Curt Kendall has assumed the position of national plant manager for Capitol Records, Inc. He most recently served as national plant manager for EMI America/Liberty, also heading up its fulfillment functions. Prior to that he was director of production and fulfillment for Capitol.

RCA Names Goldner — The appointment of Bonnie Goldner as manager, adult contemporary promotion/trade relations, RCA Records, has been announced. Since 1978, she had held the position of trade relations manager, with the Motown Record Corporation, in which position she acted as promotion liaison to the chart and trade personnel.

WEA Names Quarles — WEA Cleveland has announced the appointment of Joel Quarles as a field merchandiser servicing the local market. Quarles, who had been with Record Rendezvous for four years, is currently attending Cleveland State College.

Witofsky Appointed At CBS — Marvin M. Witofsky has been appointed senior attorney in the Records Section of the CBS Law Department. In 1969, he joined CBS working first in the Law Department and then in CBS Records International.

RCA Names Rosenberg — The appointment of Peter Rosenberg as contract development specialist in the business affairs department, RCA Records, has been announced. He joins RCA Records after having been an attorney for Arista Records for a year. Prior to joining Arista, he had been director of business affairs of CTI Records in New York.

Hoffman Appointed At CBS — Rand Hoffman has been appointed an attorney in the Records Section of the CBS Law Department. Prior to joining CBS, he was associated with the law firm of Donovan Leisure Newton & Irvine.

Hudson Named At CRI — CBS Records Australia has announced the appointment of Vivienne Hudson to coordinator, national promotions. She initially joined CBS in 1976 following two years experience with EMI London as secretary to the deputy managing director.

RCA Names Grady — The appointment of James Grady as manager, Washington, D.C. branch has been announced by RCA. He had been manager, branch sales of RCA's Chicago branch since 1979.

Changes At HBO — Appointments of Tony Guido, Neil Pennella and Bradley Wechsler as departmental directors have been announced by Home Box Office. Guido, who joined HBO in January of 1979 from the William Morris Agency, as associate director for sports and specials, has been named director of business affairs/documentaries and variety. Pennella, with HBO since July 1979, has been promoted from associate director of business affairs for film programming to director of business affairs/film acquisition. Wechsler came to HBO from Preyor, Cashman, Sherman and Flynn in October 1980 as associate director of business affairs for film programming. He will now serve as director of business affairs/cinemax and preproduction.

Changes At Big 3 Music — The Big 3 Music Corporation is undergoing administrative changes in the wake of Stephen Cotler's recent shift to United Artists Corporation. Cotler, who was originally appointed general manager and vice president of The Big 3 in January 1980, is now in a special projects post in strategic planning by UA Corp. at the film company's New York offices. Harold Seider, president of United Artists Music, will temporarily oversee the operations of The Big 3 while a replacement for Cotler is being sought.

N.E.G. Names Baddish — The National Entertainment Group has announced the appointment of Andy Baddish as director of media. He was executive producer for Station WNGA in New York and produced the Long John Nebel Show for the Mutual Radio Network.

MUSEXPO Appoints Oliver — The International Music Industries, Ltd. has announced that Brian Oliver has been appointed to MUSEXPO Executive Coordinator - U.K. Operations. Most recently he was founder and managing director of Focus Marketing and Communications, specializing in marketing and PR.

Benson Names Wesley — The Benson Co., Christian Communications Company has announced the appointment of Thomas W. Wesley, Jr. as director of management information systems. Over the past 24 years, he has been employed by IBM and worked in the IBM offices in Houston, Dallas-Ft. Worth, Baton Rouge, and for the past seven years in Nashville.

Changes At AVI — Vito Samela, national director, promotion, marketing and merchandising, AVI/Nashville Records has resigned. The firm is consolidating its national marketing and promotion operations to Nashville, and he elected not to relocate. He can be reached at (201) 833-1092.

Sontag Moves — Carol Sontag has left Rogers & Cowan public relations firm where she was in the music department.

Thomas Joins Farris — Farris International Talent has announced the addition of booking agent Molly Thomas to the Farris staff. She has worked extensively within the music industry, moved to Nashville in 1970 and has been active as a full time agent since 1975.

Schwartz Bros. Posts Sales Gains

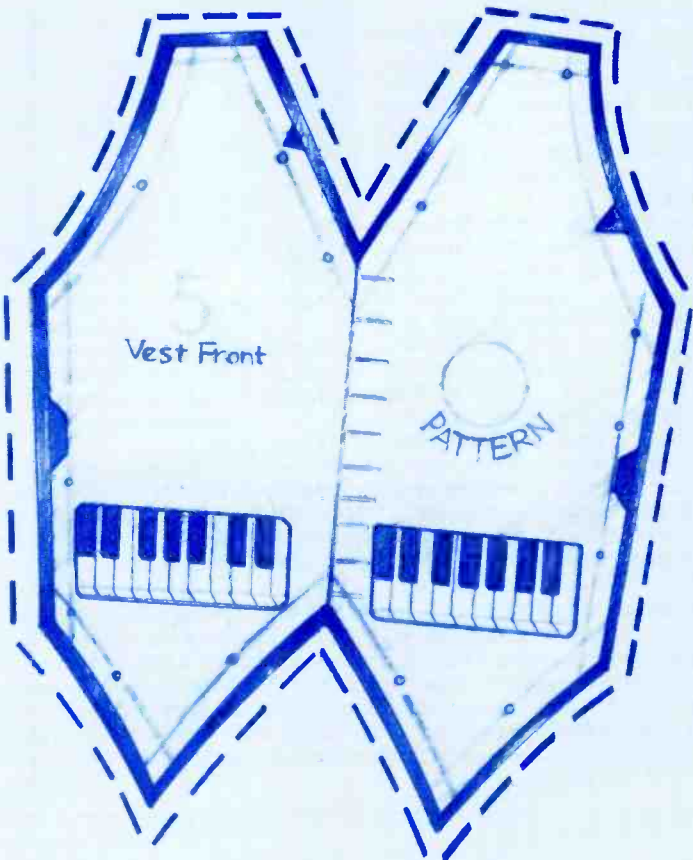
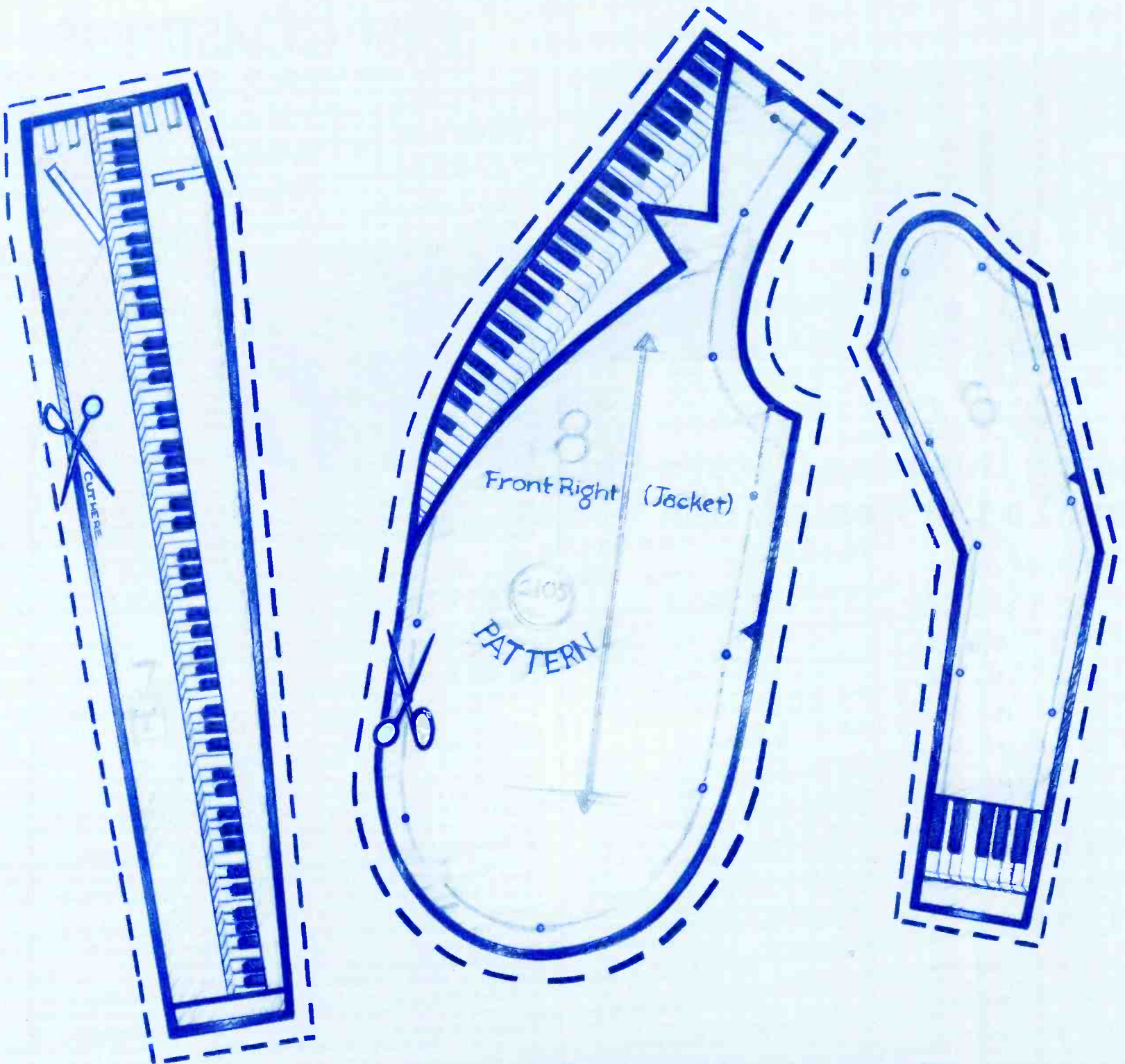
NEW YORK — Schwartz Bros. Inc., the record retailer and wholesaler, posted a 16.5% rise in net sales, as well as a slight profit for the year ended Jan. 31. The firm's sales, according to its annual shareholders' report, rose to \$35.6 million, compared with \$30.5 million in fiscal 1980. The company's net income was \$2,205, up from a loss of \$147,710 the year before. The costs of opening the company's new headquarters and six new Harmony Hut outlets were cited as having had an impact on earnings.

The six new outlets, the most ever opened by the company in a single year, brought the total number of Harmony Hut stores to 24, with two more outlets slated to open this summer. Schwartz Bros. also

received distribution rights to Arista and Fantasy in North and South Carolina subsequent to the end of fiscal 1981.

The SBI Video division, formed in 1980, continued to acquire distribution rights from video suppliers, during fiscal 1981. Including Paramount Pictures, Magnetic Video, Columbia Pictures, CBS, NFL and Nostalgia Merchant. Continued diversification in fiscal 1982 is planned for the line, notably in the field of video games.

Conservative early projections for the first quarter sales volume for fiscal year 1982 indicate at least a 25% gain over sales volume for the comparable period of 1981. It is not known what effect this sales increase will have on net income.

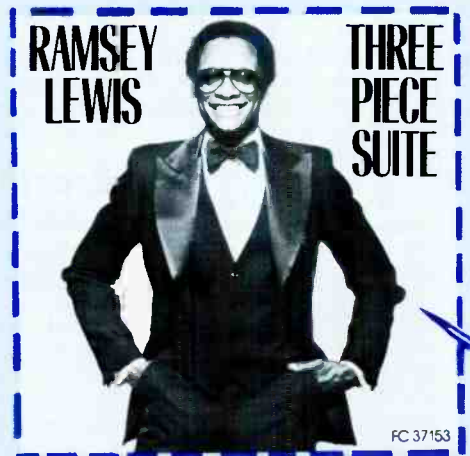


“Three Piece Suite.”
A new collection of
keyboard creations only
Ramsey Lewis could design.

Ramsey Lewis began work on his newest album by selecting only the finest material. Then he crafted each song until it fit his keyboards perfectly.

So from the soulful elegance of the new single, “So Much More,” to the funky flair of “Lakeshore Cowboy,” it’s all done just one way:

Ramsey Lewis style.



PC 37153

An album dressed for success.
On Columbia Records and Tapes.

Produced, Arranged and Conducted by TOM TOM '84 Washington. "Columbia" is a trademark of CBS Inc. © 1981 CBS Inc.



EAST COASTINGS

RETURN TO THIS MUSIC OF BUSINESS — On the heels of Boardwalk's departure from the CBS web, the corporation is "taking a hard look at whether P&D deals continue to make sense for us" . . . Add the names **Stu Segal**, corporate press director, and **Wingolf Mielke**, head of business administration, to those corporate administrators anklng PRO U.S.A. . . . Island boss **Chris Blackwell** has reported sales increases of 800-1,200 on catalog titles in his One Plus One cassette line . . . **Irv Azoff** has been sued by three people in conjunction with his distribution of royalty money from the *Urban Cowboy* soundtrack; co-producer **Robert Evans**, musical supervisor **Becky Shargo** and **Aaron Latham**, whose *Esquire* article was the springboard for the movie . . . Atco's **Reen Nalli** is mulling the possibility of a separate publicity staff.



RIDIN' MIT BRUCE — Columbia recording artist Bruce Springsteen has been touring Europe with his E-Street Band. Springsteen is pictured aboard the tour bus in Germany.

HERE NOW THE SHMOOZ — All that's keeping the **Rolling Stones** from firming their summer tour is the completion of their next album. If they give the green light, **Larry Magid** will get them in Philly, while **John Scher** will do the honors in Jersey. Scher's six-show **Bruce Springsteen** extravaganza at the Meadowlands sold out all 123,000 tickets within 36 hours. Springsteen completists will be happy to know that the Boss' sets in Europe have included the following covers: **Credence Clearwater's** "Run Through the Jungle" and "Who'll Stop the Rain," **Arthur Conley's** "Sweet Soul Music" and **Elvis Presley's** "Follow That Dream" and "Can't Help Falling In Love With You" . . . **Michael Jackson** and **Stevie Wonder** have contributed background vocals to

the **Paul McCartney** album at McCartney's London sessions . . . Epic's Nu-Disks will seem a lot more like dance music singles from now on. The configuration will move from 10" to 12", while shifting in content from new bands to more established bands between albums . . . Look for one of this town's leading record companies to form a country label helmed by one of this town's leading country entrepreneurs . . . King Karol boss **Ben Karol** admits that customers are "not flocking" to his record rental division . . .

THE LAST SOIREE — If you listened to New York radio in the late-'50s through the early-to-mid-'60s, you know that **Murray Kaufman** was one of the great figures in this town's rock 'n' roll history. Known as "Murray the K," Kaufman's brand of personality radio with his swingin' soirees and record review boards made New York City seem like one huge neighborhood in which every teenage boy and girl was allowed to hang out. While Kaufman, incredibly, made the transition to the **Beatle** era that washed away most of his contemporaries, he dropped out of sight as the decade came to a close. Murray made a rare visit to town last week to plug a concert in his honor at Madison Square Garden July 13, but the old swagger was replaced with a considered humility. Suffering from a serious lymphatic disorder, Kaufman says he owes his health to chemotherapy, a research cause that will get the concert's proceeds. So far, acts that have committed to performing include **Tony Orlando** and **Dionne Warwick**, who co-chaired the concert, **Roy Orbison**, **Martha Reeves**, **Johnny Rivers**, **Mary Wells**, **Little Anthony** and a number of others. The show may even feature the reunion of the **Young Rascals**. It's a worthy cause for a uniquely worthy man.

BULLETIN BOARD — Congratulations to Capitol's East Coast publicity manager **Maureen O'Connor** on her marriage to **Stephen Priest**, bassist for **Sweet**. Ditto, to A&M publicist **Sherry Jones** on her marriage to **Patrick Levy**.

SHMOOZ 'N' SOUL — **August Darnell** is cutting a funk album, called "Raisin' Sand." While the quickie LP (it'll take 10 days to record) will feature members of Darnell's band, **Kid Creole** and **the Coconut**, it'll be a Darnell solo . . . **Ray Manzarek**, ex-**Door**, and producer of **X**, says he may tour briefly with the band and promises another **Doors** compilation LP . . . **Don Covay**, **Wilson Pickett**, **Solomon Burke**, **Joe Tex** and **Ben E. King** have had several meetings this week to take the **Soul Clan** on a national tour . . . The **Who's John Entwistle** is set to bow a solo LP on Atco with backing by **Joe Walsh** and **Joe Vitale** . . . **Ian Dury** is recording in Nassau with **Sly** and **Robbie**.

CONTRACT GO-ROUND — It's contract time for **Cheap Trick**. Among the labels courting the group are Elektra and EMI . . . Epic may buy out **Merle Haggard's** contract from MCA . . . It's contract time for **Rush**, and everyone's bidding . . . A&M, meanwhile, has signed **The Cure**.

SNIFFS 'N' SNORTS — **Kelth Richards** performs on the new **Max Romeo** album, "Holding Out My Love To You," on Shanachie . . . Rockabilly legend **Charlie Feathers** comes to the Lone Star Cafe on June 17 . . . WEA International is mulling offers for a domestic deal for **John Martyn** . . . **Gary Kurfirst** appears to have the inside track for management on **Squeeze** . . . **Jeff Beck**

is said to be reforming the **Yardbirds** in England with a new singer . . . **Nell Cooper**, owner of Reach Out Int'l, a cassette-only mail order-only firm, will publish a newsletter dealing with cassette-only products . . . Count **Aretha Franklin**, **Stevie Wonder** and **WBL's Frankle Crocker** among those attending the **Bob Marley** funeral in Jamaica. Crocker's play of the **Clash 12"**, by the way, has pushed sales of the record past the 20,000 mark in this town.

PUBLIC IMAGE IS LIMITED — It seemed like the Ritz had pulled off a last minute miracle when it secured **Public Image Limited** as a last minute replacement for **Bow Wow Wow**, whose 15-year-old lead singer lost her voice in a shouting match with her mother. But victory turned to defeat as the hastily conceived performance saw the group, aided by a 60-year-old drummer recruited from Manny's, proceed to alternately lip-synch and play ensconced behind the club's floor length screen. Videos were played on the screen, obscured by bright behind-the-stage lights. With **Johnny "Rot-**

(continued on page 41)



EXPRESS-ING HIMSELF — In Los Angeles from his homeland Japan recently was CBS recording artist Sadao Watanabe, who won critical acclaim last year with his "How's Everything" LP. Watanabe was in L.A. to record his follow-up album, "Orange Express," which was co-produced by George Benson, Dave Grusin and Wayne Henderson. Pictured in the studio are (l-r): Henderson, Benson, Watanabe and Grusin.

Soaring Business Causes Vid Firms To Lift Rentals Ban

(continued from page 8)

aren't soliciting record stores to carry their line."

The continued growth of tape rental and exchange programs as an alternative to videocassette purchasing has also led several of the primary software manufacturers to scrap or consider modifying their "no-rental" policies or clauses in the distributor contracts under which they supply authorized retailers with tapes. All of the manufacturers are aware that retailers have been legally sidestepping the prohibition by purchasing tapes on the open market from wholesalers and other secondary suppliers, leaving them free to rent the tapes if they so choose.

The Fotomat chain did this in late 1980 when confronted by the no-rental policy of Magnetic Video, whose catalog includes such in-demand items as *Alien*, *The Rose*, *Breaking Away* and *The Muppet Movie*. The chain bought hundreds of copies on the open market and was able to legally rent them.

Magnetic Video Corp. vice president, consumer products division, Jack Dreyer says, "We're aware that renting is going on, and while our distribution contracts exclude rental, there isn't much we can do about it. We are trying to develop a rental policy that will give a reasonable return to both the retailers and the licensors holding the copyrights."

Dreyer, however, declined to comment on specific terms or suggest when such a policy might be announced.

Warner Home Video and Columbia Picture Home Entertainment also have "no-rental" policies, but are trying to develop

Hensel To Exit WSM For VP Post With BMI

LOS ANGELES — Len Hensel, vice president and general manager at WSM/Nashville, is resigning that post after eight years to become vice president of broadcast station relations for Broadcast Music, Inc. (BMI).

Prior to becoming vice president and general manager at WSM in 1972, he served as the station's national sales manager since 1962. Hensel has also resigned his position as a member of the National Assn. of Broadcasters (NAB) board.

Patsy Cline Book Out

NEW YORK — Tower Books has published *Patsy Cline: An Intimate Biography* by Ellis Nassour. It tells the story of the country singer who scored 14 hit country singles such as "Walkin' After Midnight," "I Fall To Pieces" and "Crazy" between 1957 and 1963 before her death in a plane crash.

A movie deal based on the book is under consideration by Universal Pictures.

new rental policies that will give them a share of tape rental income.

"The consumers told us it was a rental market, and as a result, we're trying to develop a new policy that we hope to announce sometime over the summer," says Russ Bach, senior vice president, marketing development, WEA, although he declined to comment more specifically. The Fotomat chain already signed an exclusive rental agreement with WEA approximately 60 days ago.

Policing Tough

Despite Columbia Pictures' no-rental policy, no lawsuits have been filed against retailers because "it's tough to monitor retailers' activities," according to assistant marketing manager Fritz Friedman.

MCA Distributing, which a year ago threatened to cut its ties with dealers who rented MCA Videocassette, Inc. tapes, eliminated the no-rental policy, May 15. The relevant paragraph of the new retailers agreement reads, "dealers shall not sell or rent the product for any purposes other than private non-commercial home use." MCA Videocassettes Inc. president Gene Giaquinto commented, "We want each dealer to have the option to respond as he sees fit to that segment of the consumer population that is interested in rental."

The new policy does not include provision for any additional payments to MCA by retailers who rent, nor does it require renting. Giaquinto added that the intent of the new agreement is to foster better relations between the company and the retailers.

Paramount Pictures, which was the main supplier of Fotomat when the chain went into rentals in late 1979, originally had no mention of rentals in its distributor contracts. But on Nov. 1, 1980, the company imposed a surcharge of between five dollars and \$10 on all cassettes sold to retailers, whether they rented or not. The more popular, recent films carry a higher surcharge.

"The surcharge grew out of the need to handle the rental market," says Hollace

(continued on page 16)

Erect Label Pacts With Piks For Distribution

LOS ANGELES — Erect Records, a division of Complete Prod., has pacted with Piks Corp. for distribution throughout Ohio, western Pennsylvania, Michigan, western New York and Kentucky.

M.S. Distributing Co. is presently handling distribution of Erect product in Illinois, Indiana, Wisconsin, Kansas and Missouri. Catalog for the label currently includes albums by the Lazer Band, Rocken Horse and Deep River Band. Scheduled from Erect this summer are releases by Joyce Faison and Three Story Brownstone.

NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

JOHN SCHNEIDER (Scotti Bros./CBS ZS6 02105)
It's Now Or Never (3:15) (Gladys Music — ASCAP) (W. Gold, A. Schroeder) (Producers: T. Scotti, J. D'Andrea)



Elvis Presley fans may remember this tune as part of the King's repertoire and, aside from the glossy arrangements and production here, this is fairly faithful to the original. Schneider, the star from TV's hit series *The Dukes of Hazzard*, is ably backed by a full string section and chorus

PHIL COLLINS (Atlantic 3824)
In The Air Tonight (4:59) (Effectsound Ltd./Pun Music — ASCAP) (P. Collins) (Producer: P. Collins)



The Genesis drummer's #1 U.K. single is similar, in many ways, to former bandmate Peter Gabriel's more recent solo work — ethereally electronic, the track relies on atmosphere more so than melody to transport the listener. The dramatic drum break alone makes the record a standout.

LOVERBOY (Columbia 11-02068)
The Kid Is Hot Tonite (3:35) (Blackwood Music Inc./Dean of Music — BMI) (P. Dean, B. Aubin) (Producer: B. Fairbairn)



Vancouver, B.C.'s Loverboy reaped a ton of AOR play with its single "Turn Me Loose" before the song hit the Top 40 and turned the band's self-titled debut LP gold. This galloping rocker, a mixture of slick swirling synth runs, Paul Dean's guitar pyrotechnics and Mike Reno's brash vocals, should further cement the band's standing.

TERRI GIBBS (MCA MCA-51119)
Rich Man (3:10) (Song Biz Music — BMI) (E. Mattson) (Producer: E. Penney)



The earthy, deep Southern blues side of Gibbs surfaces on her second single and follow-up to the major country-pop crossover hit "Somebody's Knockin'." The instrumentation is subdued and smokey, with a front porch harmonica, brooding bass and Fender Rhodes piano standing out while Gibbs slips into the tune's vocal character effortlessly.

THE VAPORS (Liberty 1411)
Jimmie Jones (3:23) (Colgems-EMI Music Inc. — ASCAP) (D. Fenton) (Producer: D. Tickle)



Like The Jam, The Vapors is a group that leans heavily on English Mod influences and translates them into dynamic bursts of raw pop/rock energy. While last year's "Turning Japanese" was somewhat of a kitschy new wave novelty, this pop peek at the Reverend Jones' seduction fulfills the latter's promise with a great staccato hook.

ROBERT WINTERS AND FALL (Buddah/Arista BDA 627)



When Will My Love Be Right (3:44) (Big Seven Music Corp./Bee Mor Music — BMI) (R. Winters, T. Saunders, W. Turner) (Producers: R. Winters, R. Hall)

Winters works in the upper registers vocally on the follow-up to his Top 10 B/C single, "Magic Man," and proves he can stand with the top multi-octave R&B crooners of the late-'60s and early '70s.



ROGER TAYLOR (Elektra E-47151)
Let's Get Crazy (3:39) (Queen Music Ltd./Beechwood Music Corp. — BMI) (R. Taylor) (Producer: R. Taylor)

The man behind Queen's kit proves himself to be a very versatile musician indeed on this rhythm rumble from the "Fun In Space" LP. A boogie number if there ever was one, Taylor beats the skins for all they're worth, natch, while a sturdy bass line supports.



THE SILENCERS (Precision/CBS ZS6 01018)
Sidewalk Romeo (Angel Of Mercy) (3:50) (Cactus Industries Music, Inc. — ASCAP) (W. King, D. Takos, F. Czuri, M.J. Harbadin) (Producers: T. Cossie, The Silencers)

Already receiving significant West Coast AOR play, the latest from the "Romantic" LP from Pittsburgh's Silencers is street-level rock 'n' roll. Images of a boy in black leathers "dancing in Italian shoes" set the scene for steamy guitar licks and an equally hot sax.

FEATURE PICKS

HITS OUT OF THE BOX

999 (Polydor/PolyGram PD 2172)
Obsessed (2:52) (Alblon Music Ltd. — PRS) (Cash, Days) (Producer: V. Malle)

The latest from England's pop punkers sounds strangely like a revved up surf number or "The Good, The Bad and The Ugly" at 78 rpm. Nick Cash's vocals consist of little more than the repetition of the title, in a hissing tone. Atmospheric AOR.

DEBORAH VAN VALKENBAUGH (Casablanca/PolyGram NB 2333)

Dangerous Strangers (4:30) (Blue Tampa Music/FilmWorks Music — BMI) (J. Riopelle, T. Hall) (Producer: J. Nitzsche)

From the motion picture *King Of The Mountain*, this reworking of the title track from Jerry Riopelle's LP on the Little Eskimo label lacks a bit of the edge on the original. The cutting slide guitar work, though, helps redeem it a bit.

GLADYS KNIGHT & THE PIPS (Columbia 11-02113)
Forever Yesterday (For The Children) (3:41) (Glenn's Music Files — ASCAP) (G. Smith) (Producer: G. Knight)

Knight dedicates this affecting tribute to the children, not just of Atlanta but of the world, although all royalties from the sale of the record will go to the Atlanta Children's Foundation. This waxing is truly worth special consideration.

EMMYLOU HARRIS (Warner Bros. WBS 49739)
I Don't Have To Crawl (3:47) (Visa Music — ASCAP) (R. Crowell) (Producer: B. Ahern)

In stark contrast to the novelty cover "Mister Sandman," Harris' emotionally charged rendition of this Rodney Crowell tune is guaranteed to send shivers up the spines of country and pop fans. The electronic arrangement is a real surprise.

PETER TOSH (EMI America/Rolling Stones 8083)
Nothing But Love (3:21) (no publisher listed) (F. Harris, E. Mitchell) (Producer: P. Tosh)

The former Waller makes his most R&B-oriented record to date, with a reggae rhythm section working behind a stylish horn arrangement while Tosh duets with Gwen.

ODYSSEY (RCA PB-12240)
Going Back To My Roots (3:25) (Dozier Music, Inc./Blackwood Music, Inc. — BMI) (L. Dozier) (Producer: S. Tyrell)

The trio of native New Yorkers shake it up with a vocally forceful and gritty R&B number from the forthcoming "I Got The Melody" LP. Tough electric guitar joins in a rhythm fest that can't help but attract major B/C and dance club play.

SAMANTHA SANG with Robert Delon (Sutra SUA 107)
Let's Start Again (3:18) (Over The Rainbow Music Co. — ASCAP) (P. Foley, D. Daniels) (Producer: T. Camillo)

Sang's breathy vocal, best remembered from the hit "Emotion," blends effortlessly with the Johnny Mathis-like voice of Robert Delon on this gracefully flowing mid-tempo love tune. Multi-format possibilities, including pop, B/C and A/C, for this one.

GERALD MASTERS (Handshake WS8 02106)
I Love You So Badly (3:09) (Next Plateau Music, Inc./ATV Music — ASCAP) (G. Masters, T. Atkins) (Producer: T. Atkins)

Masters has come up with a breezy pop song that could very well be the sleeper Handshake's been looking for. The summery rhythm and strong melody, along with a crisp pop chorus, will get the attention of the most discriminating programmers.

STEVE CROPPER (MCA MCA-51115)
Sandy Beaches (3:22) (Narcolepsy Music/Duchess Music Corp. (MCA) — BMI) (J. Jarvis, D. McClinton) (Producers: S. Cropper, B. Robb)

Ace axe sessioner Cropper infuses his latest single from the "Playin' My Thang" LP with a good dose of lazy Southern atmosphere, via a swaying rhythm, sunny flute and piano.

THE REDDINGS (Believe In A Dream/CBS ZS6 02066)
You're The Only One (3:44) (Dexotis Music, Inc./Band of Angels Music, Inc. — BMI) (D. Redding, O. Redding, III, M. Lockett) (Producers: R. Timmons, N. Mann)

A classy dance affair, to be sure, from The Reddings. Strings and horns dramatically arch through the dynamic, bass-driven beat.

JUICE NEWTON (Capitol 4997)
Queen Of Hearts (3:29) (Drunk Monkey Music — ASCAP) (H. DeVito) (Producer: R. Landis)

POINTER SISTERS (Planet P-47929)
Slow Hand (3:57) (Warner-Tamerlane Publishing Corp. — ASCAP/Flying Sutchman Music — BMI/Sweet Harmony Music, Inc.) (M. Clark, J. Bettis) (Producer: R. Perry)

GROVER WASHINGTON, JR. (Elektra E-47140)
Winelight (3:25) (Antisia Music, Inc. — ASCAP) (W. Eaton) (Producers: G. Washington, Jr., R. MacDonald)

ERIC CLAPTON AND HIS BAND (RSO RS 1064)
Another Ticket (3:21) (Stigwood Music, Inc. adm. by Unichappell Music — BMI) (E. Clapton) (Producer: T. Dowd)

THE MOODY BLUES (Threshold/PolyGram TR 601)
Gemini Dream (3:46) (WB Music Corp./MCA Music, a division of MCA Inc. — ASCAP) (J. Hayward, J. Lodge) (Producer: P. Williams)



WANTED — Reggae stalwart and former member of the Wailers Peter Tosh recently signed with EMI America/Liberty Records. Tosh, who records for Rolling Stones Records worldwide, will release his debut LP, "Wanted Dread & Alive," for EMIA/Liberty in the U.S. and Canada during June. Pictured at the signing are (l-r): Don Grierson, vice president of A&R, EMIA/Liberty; Jim Mazza, president of the label; Tosh; Herbie Miller, the artist's manager; Gary Gersh, director of A&R at the label; and Art Collins, Rolling Stones Records.

Danielson Royalty Bill Goes Before House Committee

(continued from page 7)

Gortikov emphasized the fairness aspect of requiring payment for performance on records, noting that users of a videocassette are required to pay a performance royalty, but users of the same program on a record paid nothing for performance.

The RIAA president also raised the specter of technological moves that could impinge adversely on record sales. He noted that there are plans to provide a record channel for cable television subscribers. He also described what he called a "home jukebox" where a consumer, at the push of a button, calls up music from a centralized bank of recorded music. This, he said, is "just a horse and buggy portent of what is to come," boding, he added, "a bleak and uncertain future for recording companies and performing artists."

Free Ride For Radio

Gortikov said that radio stations make extensive use of records, yet pay nothing for what he called their "basic source of programming material." He noted that 62 nations require performance rights payment for recorded material.

Fuentealba claimed that the bill would help musicians by providing royalty payments for their recorded work. He said that radio broadcasters devote 75% of their commercially available time to recorded music. Rebutting the broadcasters' argument that playing records on the air helps the sale of records, the AFM president contended that broadcasters use only a few of the hundreds of records released each week and they are used principally to help increase the broadcasters' audiences.

The bill was defended by Danielson and criticized in part by Rep. Harold S. Sawyer (R-Mich.).

Salient features of H.R. 1805, which has 35 co-sponsors, are:

- Radio stations whose annual net advertising revenues are less than \$25,000 would pay nothing; those whose revenues are between \$25,000 and \$100,000 would pay \$250 annually; between \$100,000 and \$200,000, \$750 yearly, and over \$200,000, one percent of net advertising receipts.
- Television stations whose annual net advertising revenues are under \$1 million would pay nothing; between \$1 million and \$4 million, \$750 annually; and over \$4 million, \$1,500 annually.
- Public broadcasting stations would be exempt.
- Discos would pay \$100 per location per year; jukeboxes, one dollar per box per year, and background music services, two percent of gross revenues over \$10,000 annually.

The proposed legislation orders the Copyright Royalty Tribunal (CRT) to review fees every five years and to distribute the royalty income equally between recording companies and performers. The performers' share would be divided equally among all participants.

Video Companies Dropping Bans On Cassette Rentals

(continued from page 14)

Brown, director of advertising and sales promotion, who claims that 90% of retailers are renting. "The money goes for royalties and rights payments. This approach was devised to minimize the paperwork involved, because dealers don't have to sign separate rental contracts."

CBS Video Enterprises has also not taken a stand on the rental issue. "We did not include a no-rental policy in our contracts because we believed it wouldn't be enforceable," says president Cy Leslie. "We are currently conducting a market study evaluation to determine the effects of rental before we set a policy, but have not yet reached a conclusion. We are also studying the rental situation in Europe because we will be opening branches in England, Germany and elsewhere in Europe."

The only company that is actively encouraging rental now is Walt Disney Telecommunications. The company entered the video field comparatively late, in October 1980, after finding that "the experience of other studios was that retail was turning into a rental market," according to Jim Jimirro, president.

Disney's response was to provide retailers with separate sale and rental tapes. Under its policy, tapes are rented from Disney by the retailer for a license fee of \$26 for 13 weeks. The dealer can set his own rental prices and terms, but must return the tapes to Disney at the end of the period or pay \$26 to renew the license for an additional 13 weeks.

"This enables us to track what percentage of revenues is coming from rentals" says Jimirro, adding that the current rental revenue figure is between 13% and 14%.

As a boost to the rental market, the company will release the animated film classic *Dumbo* as a rental-only cassette. The firm has also provided retailers with cassettes featuring excerpts from the forthcoming film *The Fox And The Hounds* and a *Mickey Mouse Disco* cartoon, which are given as a

(continued on page 18)

May Named President Of Music Arrangers

LOS ANGELES — Noted arranger/composer Billy May was elected to the position of president of the American Society of Music Arrangers (ASMA) at its annual membership meeting May 14. Serving alongside May during his two-year term will be vice president Sid Feller, executive secretary Roy Phillippe, recording secretary Fred Woessner and treasurer William (Buddy) Svarda.

Also elected were executive board members Van Alexander, Benny Carter, Buddy Collette, Lisa Donovan, Albert Harris, Jimmie Haskell, Ira Hearshen, Bonnie Janofsky, Beth Lee, Bernie Lewis, Howard Lucraft, Joe Rizzo, Albert Sendrey, Tommy Vig and Marl Young.

SURVIVAL SUNDAY IV — It doesn't seem possible, but it's been four years since the Southern California Alliance for Survival staged its first "Celebration Of Life For A Nuclear Free Future" concert at the Hollywood Bowl. This year's Survival Sunday will be held June 14 (Flag Day) and will feature performances by **Jackson Browne, Bonnie Raitt, Graham Nash, Stephen Stills, Tim Schmit, Kenny Rankin, the Chamber Brothers** and **Bob Weir**. Last year's event featured such surprises as a **Crosby, Stills and Nash** reunion and a hot jam featuring Schmit, Stills, **Joe Walsh** and **Don Felder**, and one can always count on special guests arriving for an impromptu number or two. For further information call (213) 851-0162.

MELLOW MEMORIES OF MARLEY — More than 3,000 people turned out for the **Bob Marley** tribute concert at the bandshell at L.A.'s McArthur Park May 16 to hear live sets by L.A. reggae rockers **The Rebel Rockers** and ska youngbloods **The X-Streams**. The day-long event also featured DJ toasting to recorded reggae and various poetry readings and tributes in memory of the great Rasta man; and while the potential for trouble was great in the multi-ethnic neighborhood, the joyous musical tribute went down as a peaceful, hassle-free day. Local reggae DJ and historian **Roger Steffens**, who hosted the Do Monkey Prod. show, talked extensively about Marley with special emphasis on his last moments with his mother. Steffens also broadcast about 40 minutes of Marley's last concert, Oct. 7, 1980 at the Stanley Theatre in Pittsburgh. Other highlights of the show included the Rebel Rockers drummer delivering a sermon on how "spliff is righteous medication," special appearances by local reggae lads **All Stevens** and **Jack Miller**, expert rub-a-dub toasting by **Ron Miller** and the jocks from the Twenty Grand Club on an "ever-so-clean" 2,000 watt sound system, and various rare recordings from early Marley repertoire like "Simmerdown" and "Guava Jelly." A who's who of the local L.A. reggae scene, including members of **Zef** and the **Ravers**,



FOOLING WITH THE FAIRLIGHT — Dr. Robert Moog (l) recently gave a demonstration of the new Fairlight C.M.I. instrument at Village Recorders in West L.A. **Cash Box** staffer Marc Cetner (r) was among the onlookers. **Cash Box Photo** by M.J. Elliott

few months ahead in front of the camera. He will star as the "Angel Of Love" in a BBC TV psychological thriller called *Artemus 81*. The teleplay is set around an ancient wooden statue of the Nordic god Magog, which is stolen from a museum by a musician who is driven by a mysterious compulsion. The statue is surrounded by evil that affects all who come in contact with it until it is returned to its rightful place of rest. When asked what prompted him to play the part of the Angel of Love, Sting, tongue firmly in cheek, replied, "I am a God-like figure." — Sting is also set to star in the **Beryl Vertue** produced film, *While My Guitar Gently Weeps*. The film, about a rock 'n' roll star who is victimized by thugs early in his career, will begin production this summer for Vertue's Hartzwood Films.

THE CHEATING MACHINE — Tired of paying a band that doesn't quite have the chops? Want the bass section of the London Phil to accompany you? Need the hot chops of **Jimi Hendrix** at your fingertips? If the answers to any or all of those questions is yes, then you want to plunk down \$37,000 for the Fairlight C.M.I. We saw a demonstration of this wonderful computer musical instrument at Village Recorders (the machine's only U.S. distributor) in West L.A. May 16 and could hardly believe our ears. The grand wizard of synthesizers, **Dr. Robert Moog**, was on hand for instruction, and on the whole, the presentation was quite an event, with such studio luminaries as Michael Omartian, **Jean-Luc Ponty**, **Sergio Mendez**, **Harry Maslin** and **Don Costa** in attendance. And among the things this three-piece computer/video terminal/keyboard sound shaping system can do are sampling and storing of real sounds, sampling sounds from wave forms and bypassing the physical handling of tape (via pre-recorded floppy disc), getting right down to electronic manipulation. While it doesn't register the exact feel of a certain player, it does allow the operator the chance to have just about any sound in existence (even a Fender Telecaster through a Marshall amp) at his beck and call. Another aspect of the Fairlight that we were intrigued with was the fact that you don't have to keep buying next year's models. Improvements can be made through a quick slip of the floppy disc into the general purpose micro-computer. Although musical purists will rant and rail against the invention, calling it "cheating" because of its remarkable capabilities, it's a bold step forward in state of the art recording tools.

WESTWORDS — The Broadcast Music, Inc. (BMI)-sponsored Los Angeles Songwriters Showcase will relocate its Wednesday evening showcases to the Hollywood Roosevelt Hotel, 7000 Hollywood Blvd. as of May 27. . . **Richard Skidmore** and crone **Tequila**, former owners of L.A.'s hole-in-the-wall afterhours spot the Zero Zero Club, have opened the Billion Zillion Club next door to their old stomping ground at 1953 Cahuenga Blvd. Monday nights are special and for three dollars one can get fine New Orleans grub, listen to early R&B and soul classics, enjoy poetry readings, view avant garde films or see live bands. Doors open at 9 p.m.

NASHVILLE BITS — Nashville rockers **Slowpoke** (**Jack Williams** and **Mike McDonald**) go into Soundstage Studio in Nashville June 2 with producer **Dixie Gamble-Bowen** and some of the area's hottest musicians, including Muscle Shoals' **Randy McCormick**, **Kenny Bell** and **Roger Clark**; Nashville's **Paul Worley** and the **Allman Brothers' David Goldflies**. According to Williams, the group is going in to lay down six tracks and already has the interest of at least one major label. . . On the other side of the Atlantic, ex-**Uralah Heeper** **Ken Hensley** has released his solo album, "Free Spirit," in Europe, which is quite a departure from his former musical endeavors with the group.

ON THE MEND — **Cash Box** B/C-Jazz chart ace **Lenny Chodosh** is at home recovering nicely from the injuries he sustained when he successfully thwarted the attempted robbery of his car May 15. The **Cash Box** staff misses him more than he'll ever know. Well wishers can send their sentiments to Len via the magazine. **marc cetner**

THE FOX — Elton John — Geffen GHS 2002 — Producer: Chris Thomas — List: 8.98 — Bar Code:

John hasn't played or sung like this in the studio for years. There's a verve and energy on "The Fox" that really hasn't been in evidence since "Goodbye Yellow Brick Road." A lot of time and care went into John's debut for the Geffen label, and special efforts like Chris Thomas' sympathetic production, the powerful lyrics of Cary Osborne and old mate Bernie Taupin and the instrumental accompaniment by the London Philharmonic make it an affair to remember. The dramatic modern tango, "Nobody Wins," the AOR-oriented "Fascist Faces" and two superb ballads, "Elton's Song" and "The Fox," are the ones to listen to on this sparkling return to form. For a variety of lists.



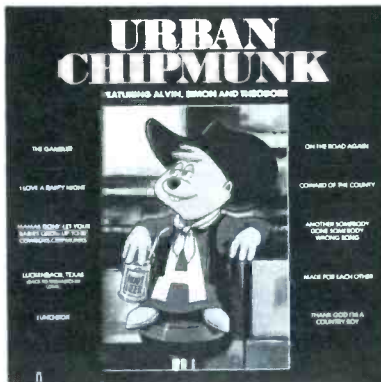
MECCA FOR THE MODERNS — The Manhattan Transfer — Atlantic SD 16036 — Producer: Jay Graydon — List: 8.98

This wildly inventive vocal quartet returned to the charts last year with a stunning remake of Joe Zawinul's "Birdland," and earned a Grammy for the effort as well. Any pop styling or modern day trend is fair game in the Transfer's hands, as it can always be counted on to do a sparklingly original and uptown vocal arrangement. On "Mecca For Moderns," the foursome, under the guidance of producer/arranger Jay Graydon, turns into jazz madrigals on "On The Boulevard," Calypso comedians on "(Wanted) Dead Or Alive" and slick '50s shouters on "Boy From New York City."



URBAN CHIPMUNK — The Chipmunks — RCA AFL1-4027 — Producers: Butler, Karman and Bagdasarian — List: 8.98

Those rowdy rodents from cartoonville (Alvin, Simon and Theodore) returned to vinyl last year with a send-up of the new rock and garnered a gold LP with the mirth-filled package, "Chipmunk Punk." This time the tree climbing trio puts on its boots and spurs and spoofs the hits of contemporary country music. The Chipmunks, an original creation of Ross Bagdasarian, Sr., have been revived by his son, Ross, Jr., and they're still as funny as ever. Riotous interpretations of "The Gambler," "I Love A Rainy Night," "Luchembach Texas" and "On The Road Again."



FANCY FREE — Oak Ridge Boys — MCA MCA-5209 — Producer: Ron Chancey — List: 8.98

Since the Oak Ridge Boys crossed over from gospel to country four years ago, the group has released five albums, all of which have been certified gold. With occasional forays onto the pop charts, the group's reputation as a solid hit making unit has become even more formidable. Clean, four-part harmonies are the Oaks' forte, as this album amply demonstrates. Though no album release has thus far captured the total intensity and energy of the Oaks' live shows, this one comes very close to giving the listener a glimpse of the kinetic activity that takes place on stage when the group performs.



FEATURE PICKS

NEW AND DEVELOPING ARTISTS

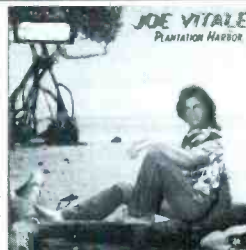
KNIGHTS OF THE SOUND TABLE — Cameo — Chocolate City CCLP 2019 — Producer: Larry Blackmon — List: 8.98

This hard-working R&B/funk band throws enough inventive horn blasts, vocal nuances and synthesizer riffs into its sound to make it the perfect dance party band. Led by drummer Larry Blackmon, the 10-man band from New York City has been putting out its effervescent brand of B/C pop since 1976. The band achieved gold status with its "Cameosis" LP and should go even farther with "Knights Of The Sound Table." Best cuts are "Freaky Dancin'" and "The Sound Table."



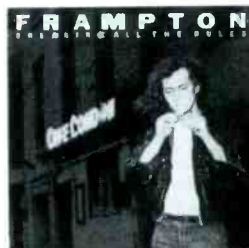
PLANTATION HARBOR — Joe Vitale — Asylum 5E-529 — Producer: Bill Szymczyk — List: 8.98

Vitale has earned a nice reputation on the music scene as the percussionist/keyboard player for both Joe Walsh and the Eagles. On his solo debut for E/A, he proves to be a talented composer/arranger/songwriter. A who's who of California rock gets in on the fun, but Vitale's vocal and keyboard arrangement and Walsh's guitar runs stand out. Like Walsh, Vitale has a knack for writing well-crafted melodic works, and songs like "Lady On The Rock" and "Sailor Man" evidence that fact.



BREAKING ALL THE RULES — Peter Frampton — A&M SP-3722 — Producers: David Kershbaum, Peter Frampton — List: 8.98

His teenage fan magazine good looks and the weak follow-up to his momentous double live album all but derailed Peter Frampton's rock 'n' roll career in 1979. However, he's back on the right track with a glossy hard rockin' LP called "Breaking All The Rules." People have forgotten that Frampton's a pretty hot guitar player, and his airy voice rides on top of a big beat backup band and the strong production of David Kershbaum.



CONCRETE — Nine Nine Nine — Polydor PD-1-6323 — Producer: Vice Malle — List: 8.98

One of the loudest and tightest of England's punkers, 999 has established a hard core following in the U.S. via such "hot and sweaty" tunes as "Homicide" and "The Boys In The Gang." The quartet has always had the London thug image that leaves the head banging sound a little more sinister than most bands of its ilk. This is tough concrete and steel new rock, and 999 has perfected the style to a tee on its third outing. AOR should finally wake up to this classic pub brawl band.



FROM THE TEA-ROOMS OF MARS... TO THE HELL HOLES OF URANUS — Landscape — RCA AFL1-4056 — Producer: Landscape — List: 8.98

This inventive synth-pop band is the epitome of a nuclear nightclub act as it wouldn't be out of place on any planet. The single "Einstein A Go-Go" is already a smash in England, and it shouldn't be long before this robotic dance music catches on in America. Slapping syn-drum, ticking sequencers and the quirkiest melodies this side of YMO make Landscape a band to watch.

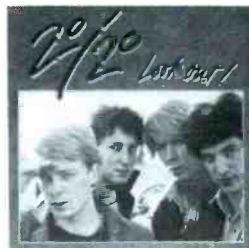
SILVER CONDOR — Columbia NFC 37163 — Producer: Mike Flicker — List: 8.98 — Bar Code:

Ex-Bowie guitarist and session man extraordinaire Earl Slick has joined up with songwriter/lead vocalist Joe Cerisano and a fine group of New York club scene vets for this fine mainstream rock debut. It has the hard rocking edge and high flying vocals that are just the right cup of tea for Heart producer Mike Flicker, who puts the right amount of studio savvy on the band's sound. Cerisano has a powerful but melodic voice that sits just right upon Slick's muscley rhythms and leads. Best cuts are "It's Over" and "For The Sake Of Survival."



LOOK OUT! — 20/20 — Portrait NFR 37050 — Producer: Richard Podolor — List: 8.98 — Bar Code:

This new-pop quartet showed it had a flair for catchy melodies and hooks on last year's debut LP in songs like "Yellow Pills" and "Remember The Lightning." On "Look Out!" the Hollywood by way of Tulsa, Okla. band buffs its '60s-influenced contemporary rock sound to a finely polished gloss, courtesy of old Steppenwolf/Three Dog Night producer Richard Podolor. The high flying harmonies and memorable choruses of songs like "Nuclear Boy" and "American Dream" prove that 20/20 has at last arrived as viable pop entity.



AS IS — Bobby Bare — Columbia FC 37157 — Producer: Ron Crowell — List: 8.98 — Bar Code:

As a producer, Rodney Crowell has the ability to extract the best from a performer, and that's what he's done with Bare. This album is much more serious than prior releases "Down and Dirty" and "Drunk and Crazy," and presents a side of Bare that often took a back seat on those efforts. With a stellar line-up of musicians — check the liner notes — and a batch of potent songs, Bare simply can't go wrong with this release.



BEYOND THE VALLEY OF 1984 — Plasmatics — Stiff America WOW II — Producer: Rod Swenson and Plasmatics — List: 7.98

The Big Apple's infamous shock rockers are back with a glossy gatefold cover, a multitude of great song intros and a much improved sound. While most of the tunes are rooted in that patented garage punk style, songs such as "Headbanger" and "Summer Nite" are almost (gulp!) radio programmable. Songs such as "Sex Junkie" and "A Pig Is A Pig" are meant to outrage and the group performs that task beautifully.



CIRCUS MORT — Labor LAB-11 — Producer: Peter Ivers — List: 5.98 — EP

This New York club scene fave is one of the new breed of nightmare bands that evoke the uneasy sound of a bad hallucination. A raw, choppy danceable beat intros the song, keyboards soon hover over the rhythm, and then the musical vocals of Gira are introduced. Circus Mort's sound is an aggressive, disturbing one that should be perfect for the score when director George Romero makes "Night Of The Living Dead Dance Party."





WELCOME CHARLES — WEA U.K. managing director Charles Levison was the guest of honor at a reception last week at the WEA International headquarters in New York City. The reception honored Levison's promotion to the managing director post. Pictured are (l-r): Levison; Phil Rose, executive vice president, WEA International; Jerry Greenberg, president, Mirage Records; Nesuhi Ertegun, president, WEA International; and Roger Smith, vice president, Warner Communication, Inc., parent company of WEA International.

Soaring Business Causes Video Firms To Lift Rentals Ban

(continued from page 16)

bonus to anyone renting any Disney cassettes. The bonus tapes must be returned with the rented tapes.

"I don't think that our system forces retailers to keep a double inventory," says Jimirro, "because they keep their sale and rental tape separate anyway. We currently have only 14 titles on the market and will introduce 12 more at CBS. There are hundreds of titles available and yet our catalog has a significant percentage of the market."

Disney also supplies retailers with "Mickey Mouse party fixings" packs with a retail value of \$11, which are available for three dollars to anyone renting any Disney cassettes. Jimirro added that "a lot of our cassettes are rented for birthday parties."

Manufacturers do not feel that the growth of video cassette rentals will force them to reduce their production runs

BMI VP Sanjek Retires

NEW YORK — Russell Sanjek, vice president, public relations, Broadcast Music, Inc. (BMI), will be honored at a special luncheon May 27 at the St. Regis Hotel in New York. The gathering marks Sanjek's retirement from BMI after 41 years.

Sanjek is the licensing organization's oldest employee in terms of service, having been the second person on the premises when BMI opened its doors in 1939. During the 1981-82 school year he will be a visiting professor and senior research fellow at the Institute for Studies in American Music, Brooklyn College, CUNY. He will conduct a seminar on the history of popular music publishing in America, the subject of a multi-volume book he is writing for Oxford University Press.

Mitchell Assoc. Bows

NEW YORK — Bob Mitchell has formed Mitchell & Assoc., a national sales and marketing firm. The company will represent manufacturers of record and tape accessories, musical products, music publications and home video products. These lines will be offered through rack jobbers, record retail chains and one stops.

Mitchell was former vice president and general manager of Pickwick International's music product division. He was involved in developing Pickwick's "Video Works" in-store videocassette display device, as well as formulating and marketing the Pickwick brand line of accessories and blank tape products.

The firm's address is 7319 W. Franklin, Minneapolis, Minn. The telephone number is (612) 545-8103.

because the market as a whole is growing.

"We're looking at the addition of up to one million new videocassette recorders this year," says Cy Leslie, president, CBS Video Enterprises (CVE), "with resulting greater interest in prerecorded tapes." Fritz Friedman of Columbia Pictures Home Entertainment adds, "Rental cuts into inventory sales, but the market is growing at the same time. With our best-selling tape *Close Encounters* (which was certified gold by the ITA for sales exceeding \$1 million) it was so popular as a sale item that we could have run off a few thousand more just to satisfy the rental market."

But the growth of videocassette rentals has noticeably slowed the acceptance of videodiscs in the marketplace by making rental an economically viable alternative to disc purchase. Although some executives like CVE president Leslie and DJ's Sound City co-principal Dick Justham maintain that discs and tapes are two separate markets, most retailers give videocassettes the edge because of the wider variety of programs available and the deeper penetration of VCRs into the market.

Many retailers cite slow sales of videodiscs compared to the acceptance of rental and sale videocassettes. "We see discs bombing," says Ultimate International Distribution account manager Chuck Reilly. "The publicity about videodiscs is making people buy videocassette recorders instead. People buy VCRs for other purposes than just watching movies."

Clearly videocassette rentals will continue to be an increasingly important part of the videocassette market. "The natural evolution of the market is toward rental," says Fotomat's Steve Wilson, "because it's becoming an accepted lifestyle by VCR owners."

Texas Governor Sets 'Louise Mandrell Day'

NASHVILLE — Texas Governor Bill Clements has proclaimed May 26 "Louise Mandrell Day" in the state of Texas. The three-page proclamation, which will be presented to Mandrell at a special session of the Texas House and Senate, cites the entertainer as "one of the state's best ambassadors to the United States and the World," for her extensive efforts to re-establish several country fairs throughout the state and her work with retarded children and adults.

Mandrell and her husband, R.C. Bannon, recently signed a recording contract with RCA.

Joe Walsh: Eagles 'Hired Gun' Beginning To Mellow Down

(continued from page 10)

Walsh "getting weird" came three Eagle tours ago at the posh Astor Towers Hotel in Chicago. The guitarist had promised his band that he wouldn't break anything the whole tour, but on the last gig of their midwestern swing, Eagles co-leaders Don Henley and Glenn Frey gave him the go-ahead.

"I was mad at the record company at the time and I snuck upstairs to the penthouse suite, where the vice president and promotion people were headquartered, and demolished the room to blow off some steam."

Walsh caused \$18,000 worth of damage after taking all the pictures in the hotel room off the wall, tearing down all the wall paper and then rehanging the pictures. The E/A crew had to check out the next day in the company of an attorney.

The Wichita, Kan.-born and New Jersey-raised Walsh began his recording career by forming The James Gang while still a student at Kent State University in Ohio.

The threesome, through four finely crafted albums for the ABC/Dunhill label ("Yer Album," "Rides Again," "Thirds" and "Live"), became an underground FM radio staple with songs like "Funk 49," "The Bomber" and "Walk Away." Walsh earned accolades from near and far for his guitar heroics, especially from rock 'n' roll godfather Pete Townshend, who called Walsh his favorite guitarist.

But Walsh was bothered by the limitations of the trio, and looks back on those days as his period of growing up in the music world. "I was young and foolish then, insisted Walsh. "I don't think I'd matured as a human to do anything more than run around the country breaking things and having a good time."

Relocated In '71

Walsh did a lot of maturing when he left The Gang in 1971 and relocated to Boulder, Colo. to pursue a solo career. And while his trademark slide guitar licks were still present, the change in scenery had a marked effect on his style. The music became more pastoral, harmony-oriented and subtly arranged on his first two solo albums, "Barnstorm" and "The Smoker You Drink, The Player You Get."

But, the most telling example of Walsh's metal meeting melody style was 1974's "So What" LP. The album was rife with blistering axe work, but it was put in a pressurized melodic setting. A classic merging of soft and hard rock (complete with harmonies from the Eagles), the album stands as one of Walsh's greatest works.

While his solo career had flourished, Walsh's working with the Eagles (who had been impressed with him ever since they heard his AOR standard "Rocky Mountain Way") was an omen for the shapes of things to come.

"I felt very much drained by my solo career because a lot of non-musical things like record company hassles and hiring and firing band members were interfering with the basic process of making music," reflected Walsh. "I was also artistically frustrated because I didn't really have anybody to bounce ideas off of and write with. I felt lonely, stagnant and wanted to be in a band."

He was granted his wish in 1976, when, shortly after producing Dan Fogelberg's career galvanizing "Souvenirs" LP, Walsh was drafted by the Eagles to put some teeth into the band's live show and contribute to a new project the Eagles were working on, "Hotel California." Although the move to the soft rocking Eagles was a logical one for Walsh, it met with much public criticism.

"There was a great deal of non-musical pressure when I first joined the Eagles,"

Walsh pointed out. "A lot of people said that Walsh had no business being in the Eagles. So we went into the studio and came up with 'Hotel California' and proved to everybody that we would work as a unit."

Walsh, who is credited with developing the talk box and numerous other innovative guitar effects, still looks upon his work on "Hotel California" as his greatest technical achievement. "My best work — the thing that has gotten me off the most in my career — was working with Don Felder in putting the guitar content of 'Hotel California' together," said Walsh. "The energy of that band at the time and the things that he and I achieved with double leads are still very special to me."

The Eagles followed "California" with the traditional year-long world tour, and then Walsh took a well deserved rest and put out a solo project, "But Seriously Folks."

"My solo projects are sort of hobbies now," explained Walsh. They are side projects. I'm especially proud of the new one because I think I had enough time between my last LP to come up with some strong material."

Ego Took Over

When The Eagles returned from their post-"Hotel California" hiatus, they lapsed into a "can you top this" syndrome, according to Walsh. "'California' had been successful beyond our wildest dreams and then ego took over and we worried about surpassing it for three months. Finally we went to work on the 'Long Run.'"

"We realized we could never top 'Hotel California,'" continued Walsh. "All you can do to be valid is to put out an honest statement of where you are at the time. I thought the 'Long Run' was a damn good album."

With the industry recession at its peak, 'The Long Run' still managed to sell six million units worldwide.

And Walsh, who supplied the riveting slide guitar solo on the hit single "Heartache Tonight," the heavy metal ballad "In The City" and the dual talk box solo (with Don Felder) on "Those Shoes," was an integral part of the album's appeal.

After the marathon world tour in support of "The Long Run," Walsh returned to his home in Santa Barbara, Calif. to work on "There Goes The Neighborhood" and help friends John Entwistle and Joe Vitale put together their own solo records.

"It was a logical time to come with a solo album now," said Walsh. "All of the Eagles have agreed on an extended period of time off. We have personal lives and they get strained when you're home three months of the year. We have no contractual stipulations to deliver albums, so it's time to read books, spend time with the families and work on our own projects."

Presently Walsh is on a north American tour with Joe Vitale and David Lindley in support of "There Goes The Neighborhood" and the hitbound single, "Life Of Illusion." And while he's devoting a good portion of his show to the material from his last two more subdued solo efforts, he's resurfacing a lot of the high volume favorites as well.

"I'm really ready to go out and turn it up a bit on tour," insisted Walsh. "At the same time I think the Eagles will be heard from again."

Capitol Signs Gary O'

LOS ANGELES — Capitol Records recently signed Canadian-based singer/songwriter Gary O' to an exclusive long-term recording agreement. The artist formerly recorded with Cat and Capitol act Aerial in the early '70s before going on to serve four years on the executive board of the Toronto Musicians' Union. His self-titled debut is set to ship June 8.

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart	5/23		Weeks On Chart	5/23
1 A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO (Arista AL 9543)	2	7	37 INTUITION LINX (Chrysalis CHR 1332)	53	2
2 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	5	6	38 TURN UP THE MUSIC MASS PRODUCTION (Cotillion/Atlantic SD 5226)	40	6
3 BEING WITH YOU SMOKEY ROBINSON (Tamla/Motown T8-375M1)	1	13	39 IN OUR LIFETIME MARVIN GAYE (Tamla/Motown T8-374M1)	37	18
4 THE DUDE QUINCY JONES (A&M SP-3721)	3	9	40 SKYYPORT SKYY (Salsoul/RCA SA-8537)	39	25
5 WHAT CHA' GONNA DO FOR ME CHAKA KHAN (Warner Bros. HS 3526)	8	5	41 CELEBRATION KOOL & THE GANG (De-Lite/PolyGram DSR 9518)	41	33
6 GAP BAND III GAP BAND III (Mercury/PolyGram SRM 1-4003)	4	23	42 LOVE LIFE BRENDA RUSSELL (A&M SP-4811)	35	8
7 RADIANT ATLANTIC STARR (A&M SP-4833)	6	13	43 GLAD YOU CAME MY WAY JOE SIMON (Posse POS 10002)	45	8
8 STEPHANIE STEPHANIE MILLS (20th Century-Fox/RCA T-700)	14	3	44 SECRET COMBINATION RANDY CRAWFORD (Warner Bros. BSK 3541)	—	1
9 MIRACLES CHANGE (Atlantic SD 19301)	9	7	45 TURN THE HANDS OF TIME PEABO BRYSON (Capitol ST-12138)	42	14
10 THREE FOR LOVE SHALAMAR (Solar/RCA BZL 1-3577)	10	20	46 EVERYTHING IS COOL T-CONNECTION (Capitol ST-12126)	48	13
11 MY MELODY DENIECE WILLIAMS (ARC/Columbia FC 37048)	12	9	47 THERE MUST BE A BETTER WORLD SOMEWHERE B.B. KING (MCA-5162)	50	15
12 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	7	29	48 ALL AMERICAN GIRLS SISTER SLEDGE (Cotillion/Atlantic SD 16027)	44	14
13 GRAND SLAM THE ISLEY BROTHERS (T-Neck/CBS FZ 37080)	11	12	49 LET'S BURN CLARENCE CARTER (Venture VL 1005)	43	24
14 HOW 'BOUT US CHAMPAIGN (Columbia JC 37008)	13	11	50 SEND YOUR LOVE AURRA (Salsoul/RCA SA 8538)	70	2
15 THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	21	5	51 SUN: FORCE OF NATURE SUN (Capitol ST-12142)	52	9
16 LICENSE TO DREAM KLEEEER (Atlantic SD 19288)	15	16	52 CLOSER GINO SOCCIO (Atlantic SD 16042)	—	1
17 TWICE AS SWEET A TASTE OF HONEY (Capitol ST-12089)	18	10	53 ARETHA FRANKLIN (Arista AL 9538)	51	32
18 IMAGINATION THE WHISPERS (Solar/RCA BZL 1-3578)	16	20	54 BARRY & GLODEAN BARRY WHITE & GLODEAN WHITE (Unlimited Gold/CBS FZ 37054)	57	4
19 CALL IT WHAT YOU WANT BILL SUMMERS and SUMMERS HEAT (MCA-5176)	22	11	55 TO LOVE AGAIN DIANA ROSS (Motown M8-951M1)	38	13
20 VERY SPECIAL DEBRA LAWS (Elektra 6E-300)	25	12	56 PORTRAITS SIDE EFFECT (Elektra 6E-335)	67	2
21 FANTASTIC VOYAGE LAKESIDE (Solar/RCA BXL 1-3720)	20	27	57 ALICIA ALICIA MEYERS (MCA-5181)	59	6
22 THE TWO OF US YARBROUGH & PEOPLES (Mercury/PolyGram SRM-1-3834)	17	20	58 WELCOME BACK BLUE MAGIC (Capitol ST-12143)	61	3
23 MAGIC TOM BROWNE (GRP/Arista 5503)	19	15	59 FANTASY (Pavillion/CBS JZ 37151)	60	3
24 KEEP ON IT STARPOINT (Chocolate City/PolyGram CCLP 2018)	32	7	60 "RIT" LEE RITENOUR (Elektra 6E-331)	—	1
25 HOUSE OF MUSIC T.S. MONK (Mirage/Atlantic WTG 19291)	24	19	61 LET ME BE THE ONE WEBSTER LEWIS (Epic FE 36878)	63	5
26 MAGIC MAN ROBERT WINTERS AND FALL (Buddah/Arista BDS 5732)	28	8	62 PASSAGE (A&M SP-4851)	62	4
27 VOYEUR DAVID SANBORN (Warner Bros. BSK 3546)	30	5	63 GOING FOR THE GLOW DONNA WASHINGTON (Capitol ST-12147)	—	1
28 NIGHTWALKER GINO VANNELLI (Arista AL 9539)	31	4	64 PERFECT FIT JERRY KNIGHT (A&M SP 4843)	46	10
29 'NARD BERNARD WRIGHT (GRP/Arista 5011)	27	10	65 LIVE AND MORE ROBERTA FLACK and PEABO BRYSON (Atlantic SD 2-7004)	64	24
30 PARTY 'TIL YOU'RE BROKE RUFUS (MCA-5159)	23	11	66 TENDERNESS OHIO PLAYERS (Boardwalk FW 37090)	55	8
31 NIGHTCLUBBING GRACE JONES (Island/Warner Bros. ILPS 9624)	58	2	67 HAD TO SAY IT MILLIE JACKSON (Spring/PolyGram SP-1-6730)	66	20
32 JERMAINE JERMAINE JACKSON (Motown M8-1499F)	33	26	68 LABOR OF LOVE SPINNERS (Atlantic SD 16032)	47	9
33 LOVE IS... ONE WAY ONE WAY (MCA-5163)	34	14	69 NEVER GONNA BE ANOTHER ONE THELMA HOUSTON (RCA AFL1-3842)	—	1
34 STONE JAM SLAVE (Cotillion/Atlantic SD 5224)	29	33	70 TRIUMPH THE JACKSONS (Epic FE 36424)	56	33
35 IT'S JUST THE WAY I FEEL GENE DUNLAP featuring THE RIDGEWAYS (Capitol ST-12130)	36	12	71 GOLDEN TOUCH ROSE ROYCE (Whitfield/Warner Bros. WHK 3512)	71	17
36 HOTTER THAN JULY STEVIE WONDER (Tamla/Motown T8-373M1)	26	30	72 CONNECTIONS & DISCONNECTIONS FUNKADELIC (LAX JW 37097)	54	11
			73 TOUCH CON FUNK SHUN (Mercury/PolyGram SRM-1-4002)	68	25
			74 DIRTY MIND PRINCE (Warner Bros. BSK 3478)	74	31
			75 VOICES IN THE RAIN JOE SAMPLE (MCA-5172)	72	18



PARTY KACE — Members of MCA recording group Rutus were guests recently on KACE/Los Angeles disc jockey Don Savage's program. The artists were out to support their current MCA album, "Party 'Til You're Broke." Pictured are (l-r): Savage; Kevin Murphy of the group; KACE owner Willie Davis; and Tony Maiden of the group.

THE RHYTHM SECTION

THE GUIDING — "Over the past three years, I've had a concept of myself as an artist and of my music," explained ARC/Columbia recording artist **Deniece Williams**, whose fifth album, "My Melody," wafts from the jukebox as an apt state-of-the-art assessment of her quickly jelling career. Horatio Alger couldn't provide a better tale about an individual who rose from the rags of creative deprivation (she was working at a Gary, Ind., hospital) to the threshold of creative riches. Her start as a member of **Stevie Wonder's** back-up group was a breaking ground for her into jazz and classical music, an experience that augmented her background in R&B and gospel. Since then, first with the help of **Maurice White** of **Earth, Wind and Fire** producing, and most recently with co-producer **Thom Bell**, Williams, known to friends and fans as **Niecy**, has covered the spectrum of black music and then beyond to illustrate she is as versatile as she is talented. "I get very bored doing the same thing over and over again," she explained about the practice of diversifying the material on her album. Recently, another dimension of her music and personal entity was revealed, with Williams, along with EWF's **Phillip Bailey** and Motown's **Syreeta**, among others, hosted the "Jesus at the Roxy" show, which was an attempt to bring the gospel word to an environment more attractive to those who had not yet accepted it. "Being a born-again Christian is not a new thing for me," explains Williams. "My faith has served as a strong foundation for me in this highly pressurized field." She added that she has been successful in secular music, and her current foray into the gospel field is "a way of saying 'thanks' for that success." Plans are in the works to release an album of the music performed during the Roxy mission, as are plans for Williams to take her music mission on the road. Through all these efforts, Williams' work has taken her full circle, a path she started with the Creator and a journey that has carried her constantly back to her point of departure.

EULOGY — The departure of pianist/composer/arranger/producer **Gene Russell**, who died in early May at age 49, was heartfelt in Southern California. Russell, who had only recently started his own label, Black Jazz Records, was noted throughout the industry for his quiet pursuit of excellence. He died of a stroke at Veteran's Hospital after treatment of a malignant tumor. The music industry may remember this man for his work with **The Three Sounds**, the **Young Holt Trio**, **Johnny Hartman**, **Dexter Gordon** and **Miles Davis**, but his family may remember the "man." To his wife **Beatrice Colbert**, daughters **Tenaya**, **Devon-Jean** and **Nica** and son **Tol**, he will be remembered as a warm man, a person of great human resource.

SHOW BIZ — Jazzman/composer **Teddy Edwards** has been the toast of Europe in recent years and his "new found" fame has yet earned him another unique performing opportunity. Edwards will be the featured saxophone soloist on the soundtrack to the movie **One From The Heart**, produced by **Francis Ford Coppola**. The music to the soundtrack was composed by Elektra/Asylum beat poet **Tom Waits**, who sings on the soundtrack with Columbia artist **Crystal Gayle**. The music was arranged by **Bob Alsvir** and produced by veteran boardman **Bones Howe**. The soundtrack will later be released by E/A. Edwards recently released his own vinyl on the Steeplechase label recorded in Holland, titled "No Name Number One." Pianist **Kenny Drew** and bassist **John Clayton** join him on the outing.

ON BOARD — **Earth, Wind and Fire** principles **Maurice** and **Verdine White** were recently named to the board of directors of the Black United Fund, a self-help organization that channels funds from the black community, foundations and corporations to primarily black charities.

ON THE ROAD AGAIN — Atlantic recording outfit the **Spinners** will begin an eight-city, coast-to-coast tour June 6 in support of its current LP, "Labor Of Love" . . . The 9th annual Mississippi Homecoming, June 5-7, in Fayette, Miss. commemorating the 18 anniversary of the death of civil rights leader **Medger Evers**, will be co-hosted by MCA artist **B.B. King** and Fayette Mayor **Charles Evers, Jr.** Joining King in the commemoration will be **Lionel Hampton**, **James Brown**, **Tyrone Davis**, **Dick Gregory**, **James Baldwin** and **Little Milton** . . . King's labelmate, **Bill Summers** and his band **Summers Heat**, recently began a summer national tour that includes dates in seven cities. Summers and crew are out to support the MCA LP "Call It What You Want."

HOT CROSSOVER VINYL — "Slow Hand" by Planet/Elektra group **The Pointer Sisters** (#84 bullet) and **Aretha Franklin's** Arista single, "Come To Me" (#89 bullet), are the top R&B crossover debuts on the **Cash Box** Top 100 Singles chart. "Sukiyaki" (#5 bullet) by Capitol's **A Taste of Honey** has entered the top five of that chart looking strong . . . Jazz guitarist **Lee Ritenour's** Elektra/Asylum LP, "Rit," debuted on the **Cash Box** B/C chart at #60 bullet . . . **Walter Jackson's** Columbia album, "Tell Me Where It Hurts," debuted this week at #155 bullet on the **Cash Box** Top 200 Albums chart.

SHORT CUTS — Veteran keyboardist **Brian Auger** and his new band, **Search Party**, were recently signed to Headfirst Records and will release a digitally mastered LP June 12, titled "Planet Earth Calling" . . . Atlanta-based funk octet **Ebonee Webb** recently signed an exclusive long-term recording deal with Capitol Records and will release a self-titled debut LP June 8.

michael martinez

CASHBOX TOP 100

May 30, 1981

	Weeks On Chart	5/23 Chart
1 WHAT CHA' GONNA DO FOR ME CHAKA KHAN (Warner Bros. WBS 49692)	2	11
2 A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO (Arista AS 0592)	1	13
3 BEING WITH YOU SMOKEY ROBINSON (Tamla/Motown T 54321F)	4	16
4 YEARNING FOR YOUR LOVE GAP BAND (Mercury/PolyGram 76101)	6	10
5 MAKE THAT MOVE SHALAMAR (Solar/RCA YV-12192)	8	12
6 GIVE IT TO ME BABY RICK JAMES (Gordy/Motown G 7197F1)	12	10
7 SUKIYAKI A TASTE OF HONEY (Capitol P-4953)	5	19
8 WHEN LOVE CALLS ATLANTIC STARR (A&M 2312)	3	14
9 HOW 'BOUT US CHAMPAIGN (Columbia 11-11433)	7	17
10 AI NO CORRIDA QUINCY JONES (A&M 2309)	9	15
11 PARADISE CHANGE (RFC/Atlantic 3809)	14	8
12 TWO HEARTS STEPHANIE MILLS (20th Century-Fox/RCA TC-2492)	16	6
13 YOUR LOVE IS ON THE ONE LAKESIDE (Solar/RCA YV-12188)	13	10
14 SWEET BABY STANLEY CLARKE/GEORGE DUKE (Epic 19-01052)	18	8
15 JUST THE TWO OF US GROVER WASHINGTON, JR. (Elektra E-47103)	10	17
16 MAGIC MAN ROBERT WINTERS & FALL (Buddah/Arista BDA 624)	11	23
17 DOUBLE DUTCH BUS FRANKIE SMITH (WMOT 4W85351)	20	14
18 HURRY UP AND WAIT THE ISLEY BROTHERS (T-Neck/CBS Z56 02033)	19	7
19 PULL UP TO THE BUMPER GRACE JONES (Island IS 49697)	25	8
20 CALL IT WHAT YOU WANT BILL SUMMERS AND SUMMERS HEAT (MCA 51073)	21	12
21 GET TOUGH KLEEEER (Atlantic 3788)	15	16
22 FREAKY DANCIN' CAMEO (Chocolate City/PolyGram CC 3225)	36	4
23 IT'S A LOVE THING THE WHISPERS (Solar/RCA YV-12154)	17	20
24 RUNNING AWAY MAZE featuring FRANKIE BEVERLY (Capitol P-5000)	35	3
25 YOU'RE LYING LINX (Chrysalis CHS 2461)	27	14
26 YOU LIKE ME DON'T YOU JERMAINE JACKSON (Motown M 1503F)	26	14
27 HEARTBEAT TAANA GARDNER (West End WES 1232)	37	6
28 BODY MUSIC STRIKERS (Prelude PRL 8025)	32	8
29 MAKE YOU MINE SIDE EFFECT (Elektra E-47112)	30	11
30 WHAT TWO CAN DO DENIECE WILLIAMS (ARC/Columbia 11-60504)	22	13
31 'SCUSE ME, WHILE I FALL IN LOVE DONNA WASHINGTON (Capitol 4991)	39	6
32 KEEP ON IT STARPOINT (Chocolate City/PolyGram CC 3223)	28	14
33 TONIGHT WE LOVE RUFUS (MCA 51070)	23	13

	Weeks On Chart	5/23 Chart
34 TELL 'EM I HEARD IT SANDRA FEVA (Venture V-138)	40	7
35 SUPERLOVE SKYY (Salsoul/RCA S7 2136)	31	10
36 TELL ME WHERE IT HURTS WALTER JACKSON (Columbia 11-02037)	48	5
37 DON'T STOP THE MUSIC YARBROUGH & PEOPLES (Mercury/PolyGram 76085)	24	27
38 CAN YOU FEEL IT THE JACKSONS (Epic 19-01032)	29	9
39 IF I DON'T LOVE YOU RANDY BROWN (Chocolate City/PolyGram CC 3224)	45	7
40 NEXT TIME YOU'LL KNOW SISTER SLEDGE (Cotillion/Atlantic 46012)	41	7
41 JUST CHILLIN' OUT BERNARD WRIGHT (GRP/Arista GS 2511)	33	7
42 IS IT YOU LEE RITENOUR (Elektra E-47124)	47	6
43 NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN (Epic 19-02053)	53	4
44 ARE YOU SINGLE AURRA (Salsoul/RCA S7 2139)	56	5
45 LATELY STEVIE WONDER (Motown T 54323F)	34	9
46 PUSH ONE WAY (MCA 51110)	62	3
47 IF YOU FEEL IT THELMA HOUSTON (RCA PB-12215)	54	5
48 LOVE (IS GONNA BE ON YOUR SIDE) FIREFLY (Emergency EMS 6509)	50	8
49 TAKE IT ANY WAY YOU WANT IT FATBACK (Spring/PolyGram SP 3018)	55	4
50 DON'T STOP K.I.D. (Sam 81-5018)	52	7
51 TURN UP THE MUSIC MASS PRODUCTION (Cotillion/Atlantic 46013)	63	4
52 THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE (GRP/Arista GS 2510)	42	19
53 BAD COMPANY ULLANDA McCULLOUGH (Atlantic 3804)	38	11
54 I REALLY LOVE YOU HEAVEN AND EARTH (WMOT WS8 02028)	61	5
55 IF YOU LOVE (THE ONE YOU LOSE) BRENDA RUSSELL (A&M 2326)	57	6
56 TRY IT OUT GINO SOCCIO (RFC/Atlantic 3813)	67	5
57 ANY TIME IS RIGHT ARCHIE BELL (Becket BKA 45-4)	65	4
58 WE CAN START TONIGHT HARVEY MASON (Arista AS 0593)	64	6
59 WHEN I LOSE MY WAY RANDY CRAWFORD (Warner Bros. WBS 49709)	60	5
60 LOVE'S DANCE KLIQUE (MCA 51099)	68	3
61 SEARCHING TO FIND THE ONE UNLIMITED TOUCH (Prelude PRL 8029)	71	2
62 TAKE IT TO THE TOP KOOL & THE GANG (De-Lite/PolyGram DE 810)	43	14
63 LET'S DANCE TOM BROWNE (GRP/Arista GS2513)	73	3
64 ARE WE BREAKING UP JOE SIMON (Posse POS 5010)	70	4
65 ALL THE REASONS WHY NOEL POINTER (Liberty 1403)	72	5
66 JONES VS. JONES KOOL & THE GANG (De-Lite/PolyGram DE 813)	75	2

	Weeks On Chart	5/23 Chart
67 BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK (Mirage/Atlantic WTG 3780)	46	25
68 COME TO ME ARETHA FRANKLIN (Arista AS0600)	82	2
69 LADY'S WILD CON FUNK SHUN (Mercury/PolyGram 76099)	49	10
70 TURN IT OUT JERRY KNIGHT (A&M 2336)	79	4
71 FOR YOUR PRECIOUS LOVE THE IMPRESSIONS (20th Century-Fox/RCA TC-2491)	78	3
72 LONG LIVE SOUL MUSIC SPINNERS (Atlantic 3814)	74	4
73 HERE IS MY LOVE SYLVESTER (Honey/Fantasy 912)	83	2
74 I DON'T REALLY CARE L.V. JOHNSON (ICA 027)	84	3
75 SKINNY THE OHIO PLAYERS (Boardwalk WS8 02063)	77	3
76 I CAN MAKE IT BETTER THE WHISPERS (Solar/RCA YB-12232)	86	2
77 HEAVY LOVE AFFAIR MARVIN GAYE (Tamla/Motown T 54326F)	85	3
78 BABY, I DO LOVE YOU GREG PHILLINGANES (Planet/Elektra P-47928)	80	4
79 GROOVE CITY T-CONNECTION (Capitol P-4995)	81	3
80 IT'S YOUR CONSCIENCE DENIECE WILLIAMS (ARC/Columbia 11-02108)	—	1
81 BURN RUBBER GAP BAND (Mercury/PolyGram 76091)	58	26
82 VERY SPECIAL DEBRA LAWS (Elektra E-47142)	90	2
83 SHAKE IT UP TONIGHT CHERYL LYNN (Columbia 11-02102)	—	1
84 LOC-IT-UP LEPRECHAUN (Citation C1711)	87	3
85 SIT UP SADANE (Warner Bros. WBS 49727)	—	1
86 FEEL MY LOVE SLAVE (Cotillion/Atlantic 46014)	—	1
87 RAZZAMATAZZ QUINCY JONES featuring PATTI AUSTIN (A&M 2334)	—	1
88 GOIN' FOR ANOTHER ONE BOHANNON (Phase II/CBS WS8 02062)	—	1
89 LET SOMEBODY LOVE YOU KENI BURKE (RCA PB-12228)	—	1
90 NEVER UNDERESTIMATE THE POWER OF A WOMAN KLYMAXX (Solar/RCA YB-12223)	—	1
91 WITHOUT YOU I CRY CANDI STATON (LA 0080)	94	2
92 DREAMIN' THE HEATH BROTHERS (Columbia 11-02014)	92	2
93 CANDIDATE FOR LOVE T.S. MONK (Mirage/Atlantic WTG 3812)	—	1
94 ROCK RADIO GENE DUNLAP featuring THE RIDGEWAYS (Capitol 4996)	—	1
95 WHAT ARE WE GOING TO DO WITH IT BETTY WRIGHT (Epic 19-51009)	51	11
96 YOU AND I SWITCH (Gordy/Motown G 7199F)	69	6
97 ONE ALONE MICHAEL WYCOFF (RCA PB-12179)	44	8
98 ONE DAY IN YOUR LIFE MICHAEL JACKSON (Motown M 1512F)	66	7
99 LIVING INSIDE MYSELF GINO VANNELLI (Arista AS 0588)	89	7
100 MY DESTINY ALTON MCCLAIN & DESTINY (Polydor PD 2164)	76	5

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHER AND LICENSEES)

A Woman Needs (Raydiola — ASCAP)	2	Freaky Dancin' (Better Days — BMI/Better Nights — ASCAP)	22	Living Inside Myself (Black Keys — BMI)	99	Shake It Up Tonight (April — ASCAP)	83
Ai No Corrida (Heathwave/ Lazy Lizard — BMI/ASCAP)	10	Get Tough (Alex & Soufus — ASCAP)	21	Loc-It-Up (Citiscound — BMI)	84	Sit Up (Frozen Butterfly — BMI)	85
All The Reasons (Phlvin Int'l (Admin. by Geffen/Kaye) — ASCAP/Faukner — BMI)	65	Give It To Me (Jobete & Stone City — ASCAP)	6	Long Live (Warner-Tamerlane/It's The Song — BMI)	72	Skinny (On The Boardwalk/Mistaken — BMI)	75
Are We Breaking (Sun Up/Pinball — BMI)	64	Goin' For Another One (April/Bohannon — ASCAP)	88	Love (Emergency — ASCAP)	48	SukiYaki (Beechwood — BMI)	7
Are You Single (Lucky Three/Red Aurra — BMI)	44	Groove City (T-Con — BMI)	79	Love's Dance (Bee-Germaine — BMI)	60	Superlove (One To One — ASCAP)	35
Any Time Is Right (WIMOT/Big Seven/B.U.T./Woodbourne — BMI)	57	Heartbeat (Kenix/Sugar Biscuit — ASCAP)	27	Magic Man (Almo/Ray Jay/Simalar/Lucky Break — BMI)	16	Sweet Baby (Mycenae — ASCAP)	14
Baby, I Do (Irving/Baby Shoes/Braintree/Geffen/Kaye/Poppy's/Jamal)	78	Heavy Love Affair (Bugpie — ASCAP)	77	Make That Move (Spectrum VII/Mykinda — ASCAP)	5	Take It Any Way (Clita — BMI)	49
Bad Company (Nick-O-Val — ASCAP)	53	Here Is My (Borzo/Beekeeper — ASCAP)	73	Make You Mine (Relaxed/Happy Birthday/Tuff Cookie — BMI)	29	Take It To The (Delightful/Fresh Start — BMI)	62
Being With You (Bertam — ASCAP)	3	How 'Bout (Dana Walden — license pending)	9	My Destiny (Coo-de-Byrd/Alexscar/Unichappell — BMI)	100	Tell Em (Paddle/Simon-Redmond/Gaetana — BMI)	34
Body Music (Trumar — BMI/Memorex — CRA)	28	Hurry Up (Bovina — ASCAP)	18	Never Underestimate (Spectrum VII — ASCAP)	90	Tell Me Where (Angels/Hell/Six Continents — BMI)	36
Bon Bon (Unichappell/Featherbed/Larball — BMI)	67	I Can Make (Spectrum VII/Mykinda — ASCAP)	76	Next Time (Walden/Gratitude Sky — ASCAP/Irving — BMI)	40	Thighs High (Thomas Browne/Roaring Fork — BMI)	52
Burn Rubber (Total Experience — BMI)	81	I Don't (Alvert — BMI/Tiaura Nikikiki — BMI)	74	Next Time (Walden/Gratitude Sky — ASCAP/Irving — BMI)	40	Tonight We Love (Overdue — ASCAP)	33
Call It What (Bilsun — BMI)	20	I Really Love (Framingreg/Mountain Peak — BMI)	54	Night (Blackwood — BMI/Nigel Martinez/Interworld — ASCAP)	43	Try It Out (Good Flavor/Sons Celestes/Shediac — ASCAP)	56
Can You Feel It (Mijac/Siggy — BMI)	38	If I Don't Love You (Backlog — BMI)	39	One Alone (Crystalane/Blue Sky Rider/Irving — BMI)	97	Turn It Out (Almo/Crimsko — ASCAP)	70
Candidate (Unichappell/Featherbed/Emerald — BMI)	93	If You Feel It (Brookshore — BMI)	47	Paradise (Little Macho — ASCAP)	98	Turn Up The Music (Two Pepper — ASCAP)	51
Come To Me (Acoustic/Dobbins/Blue Book/Buttercreek — BMI)	68	If You Love (Almo/Rutland Road — ASCAP)	55	Pull Up (Ackee/Grace Jones — ASCAP)	11	Two Hearts (Frozen Butterfly — BMI)	12
Don't Stop (Mideb/Janmar — ASCAP)	50	It's A Love (Spectrum VII/Mykinda — ASCAP)	23	Push (Perk's/Duchess — BMI)	19	Very Special (At Home/Jeffix — ASCAP)	82
Don't Stop (Total X — BMI)	37	It's Your Conscience (Bell Boy/Kee-Drick — BMI)	80	Razzamatazz (Rodsongs/Almo — ASCAP)	87	We Can Start (Masong — ASCAP/Estus — BMI)	58
Double Dutch (WIMOT/Frason/Supermarket — BMI)	17	Jones vs. (Delightful/Fresh Start — BMI/Double F ASCAP)	66	Rock Radio (MCA/Akerue — ASCAP)	94	What Are We (Jobete/Black Bull/Danbet — ASCAP)	95
Dreamin' (Frozen Butterfly — BMI)	92	Just Chillin' Out (Sunset Burgundy — ASCAP)	41	Running Away (Amazement — BMI)	31	What Cha' (Average Longdog — ASCAP)	1
Feel My Love (Slave/Cotillion — BMI)	86	Just The Two (Antisia/Bleunig — ASCAP)	15	'Scuse Me, (Almo/Uncle Ronnie's — ASCAP)	61	What Two (Bellboy/Kee-Drick — BMI)	30
For Your Precious (Sunflower — ASCAP)	71	Keep On (Harrindur/Licyndiana/Ensign — BMI)	32	Searching (Trumar — BMI/Unlimited Touch — ASCAP)	61	When I Lose (Kiongazi — BMI)	59
		Lady's Wild (Val-ie-Joe/Felstar — BMI)	69			When Love Calls (Almo/Newban/Audio — ASCAP)	8
		Lately (Jobete & Black Bull — ASCAP)	45			Without You (DaAnn/Ellipsis — ASCAP)	91
		Let Somebody Love You (Jobur — BMI)	89			Yearning For Your Love (Total Experience — BMI)	4
		Let's Dance (Sugar Cone — BMI)	63			You And I (Jobete — ASCAP)	96
						You Like Me Don't You (Jobete — ASCAP)	26
						Your Love (Spectrum VII/Circle — ASCAP)	13
						You're Lying (Solid/RSM/Martin-Coulter/MCA)	25

BLACK CONTEMPORARY

MOST ADDED SINGLES

- 1. SHAKE IT UP TONIGHT — CHERYL LYNN — COLUMBIA**
KATZ, WGIV, WLLC, WSOK, WNH, WENZ, WWIN, OK100, KDAY, WCIN.
- 2. COME TO ME — ARETHA FRANKLIN — ARISTA**
WVVO, WAOK, WAWA, WWD, WENZ, WEDR, WWR, WGCI
- 3. RAZZAMATAZZ — QUINCY JONES FEATURING PATTI AUSTIN — A&M**
KDAY, OK100, WWIN, WENZ, WYLD, WJMO, WILD, WOKB
- 4. TELL ME WHERE IT HURTS — WALTER JACKSON — COLUMBIA**
WDAS-FM, WILD, OK100, WPAL, WJMO, WVVO
- 5. IT'S YOUR CONSCIENCE — DENIECE WILLIAMS — ARC/COLUMBIA**
WWR, WEDR, WAMO, WJMO, WSOK, WWD.
- 6. FREAKY DANCIN' — CAMEO — CHOCOLATE CITY/POLYGRAM**
KMJQ, KATZ, KDKO, KOKA, WNH.
- 7. 'SCUSE ME, WHILE I FALL IN LOVE — DONNA WASHINGTON — CAPITOL**
WCIN, WJMO, WWR, KSOL, WENZ.
- 8. HERE IS MY LOVE — SYLVESTER — HONEY/FANTASY**
KPRS, WVVO, WEDR, WRBD, WOKB.

MOST ADDED ALBUMS

- 1. SECRET COMBINATION — RANDY CRAWFORD — WARNER BROS.**
WAWA, KOKO, WWD, WPAL, WYLD-FM, WENZ, WEDR, WWIN, WLUM,
KPRS, WTLC, WAOK, WVVO, WGIV.
- 2. PORTRAITS — SIDE EFFECTS — ELEKTRA**
WAMO, WVVO, WTLC, WLUM, WPAL, WWD.
- 3. STEPHANIE — STEPHANIE MILLS — 20TH CENTURY-FOX/RCA**
WBMV, WGPR-FM, WLUM, WTLC, WPAL.

UP AND COMING

- KEMO-KIMO — WEBSTER LEWIS — EPIC**
MIGHTY BODY (HOTSY TOSY) — LEON BRYANT — DE-LITE
I'M ATTRACTED TO YOU — GENE CHANDLER — 20TH CENTURY-FOX
YOU'RE THE ONLY ONE — THE REDDINGS — BELIEVE IN A DREAM

BLACK RADIO HIGHLIGHTS

WAOK — ATLANTA — CARL CONNOR, PD

HOTS: Aurra, F. Smith, Raydio, R. James, Change, Isley Bros., Klique, R. Crawford, Strikers, B. Wright, S. Mills, G. Phillinganes, D. Washington, J. Knight, Joe Simon, Mass Production, M. Gaye, Unlimited Touch, Cameo, L.V. Johnson, G. Jones. ADDS: G. Soccio, A. Franklin, Linx, T.S. Monk, Sadane, R. Brown, Grandmaster Flash. LP ADDS: R. Crawford, C. Khan.

V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: Starpoint, Change, Rose Royce, B. Summers, Lakeside, F. Smith, Jacksons, Shalamar, Raydio, T. Gardner, Skyy, C. Khan, Q. Jones, Gap Band, R. James. LP ADDS: Unlimited Touch, S. Feva, A. Bell, Klique, Mass Production, H. Mason.

WWIN — BALTIMORE — CURTIS ANDERSON, PD

HOTS: T. Gardner, Strikers, Aurra, C. Khan, Gap Band, G. Jones, S. Mills, K.I.D., Persuaders, R. James, S. Robinson. ADDS: War, Unlimited Touch, Slave, K. Burke, D. Ross, G. Soccio, Q. Jones, Reddings, Heaven & Earth, C. Lynn, Raydio, Dennis Brown. LP ADDS: R. Crawford, Klique, C. Staton.

WATV — BIRMINGHAM — BILL GLOVER, MD

HOTS: P. Bryson, S. Robinson, Atlantic Starr, Champaign, Q. Jones, Raydio, Whispers, C. Khan, T. Browne, Gap Band, Kool & The Gang, T.S. Monk, Rufus, B. Summers, R. James, J. Knight, F. Smith, T-Connection, Isley Bros., Sadane, Betty Wright, S. Mills, Con Funk Shun, D. Laws, Side Effect, Strikers. ADDS: B. Thurston, Change, Fantasy, Barrett Strong, Real Thing, Slave, P. Rushen, M. Gaye, C. Carlton, C. Staton, D. Sanborn. LP ADDS: M. McClain.

WILD — BOSTON — BUTTERBALL, JR., MD — #1 — TAANA GARDNER

JUMPS: 14 To 11 — S. Mills, 17 To 12 — Aurra, 21 To 14 — G. Jones, 27 To 21 — Empress, 28 To 23 — S. Clarke/G. Duke, 33 To 24 — G. Soccio, 34 To 25 — B. Ocean, 35 To 26 — D. Laws, 36 To 27 — Cameo, HB To 33 — D. Washington, HB To 36 — Mystic Merlin, HB To 37 — Klymaxx, HB To 38 — Mass Production, HB To 39 — Klique, HB To 40 — A. Bell. ADDS: W. Jackson, One Way, Atlantic Starr, Q. Jones, Ecstasy Passion Pain, Young & Company. LP ADDS: H. Mason, W. Jackson.

WUFO — BUFFALO — KEITH POLLARD, PD — #1 — D. LAWS

HOTS: Change, T. Gardner, S. Mills, G. Soccio, G. Phillinganes, D. Brown, Maze, G. Jones, G. Vannelli, Raydio, Sister Sledge, Heaven & Earth, Linx. ADDS: Mass Production, S. Easton, B. Ocean, Whispers, G. Dunlap, Kim Carnes.

WPAL — CHARLESTON — DON KENDRICKS, MD

HOTS: C. Khan, S. Mills, Change, Isley Bros., Bernard Wright, Mystic Merlin, A. McClain, Sister Sledge, R. Crawford, Raydio, A. Franklin, Mass Production, One Way, K.I.D., S. Wonder, A. Meyers, Strikers, Jones Girls, Cameo, Fatback. ADDS: D. Williams, Lee Ritenour, T. Gardner, Lattimore, Aurra, Tricksteration, Sadane, Stargard, G. Soccio, J. Knight, L.V. Johnson, W. Jackson, Bohannon. LP ADDS: W. Walden, S. Mills, L.J. Reynolds, D. Laws, R. Crawford, Side Effect, Linx, Mighty Fire, M. McClain.

WGIV — CHARLOTTE — JOANN GRAHAM, PD

HOTS: Lakeside, S. Robinson, R. James, T. Houston, Sister Sledge, Aurra, Cameo, Klique, R. Brown, Raydio, Strikers, S. Mills, Fatback, Leprechan, Gap Band, D. Washington, Con Funk Shun, Change, K.I.D., Shalamar. ADDS: Impressions, C. Lynn, A. Meyers, Kool & The Gang, Stargard, T. Browne, Richard Fields, Slave. LP ADDS: Mantra, Zingara, R. Crawford, T. Houston.

WBMX — CHICAGO — PAM WELLES, MD

HOTS: F. Smith, T. Gardner, Linx, Raydio, Atlantic Starr, G. Jones, Change, Lakeside, F. Hooker, C. Khan, Clarke/Duke, Billy Ocean, Side Effect, Shalamar, Cameo, Bernard Wright. ADDS: Klymaxx, D. Sanborn, W. Lewis, G. Phillinganes, T. Houston, Barry & G. White, Linx, Count Cool Out, Firefly. LP ADDS: Debarges, S. Mills.

WGCI — CHICAGO — STEVE HARRIS, MD

HOTS: T. Gardner, F. Smith, Shalamar, Champaign, Atlantic Starr, F. Hooker, Kleer, Linx, Lakeside, G. Jones. ADDS: W. Lewis, Unlimited Touch, A. Franklin. LP ADDS: Lee Ritenour, B. Russell.

WCIN — CINCINNATI — MIKE ROBERTS, PD

HOTS: Raydio, Q. Jones, T.S. Monk, Cameo, R. James, Bernard Wright, Starpoint, Shalamar, Change, One Way, Clarke/Duke, Maze, Kool & Gang, D. Williams, R. Crawford. ADDS: Billy Ocean, C. Lynn, N. Pointer, Klymaxx, Aurra, D. Washington, Heaven & Earth. LP ADDS: D. Laws, Dayton, Raydio, C. Khan, R. James.

WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — GAP BAND

JUMPS: 13 To 7 — Bill Summers, 14 To 11 — Change, 21 To 12 — Clarke/Duke, 22 To 13 — Cameo, 17 To 14 — Linx, 23 To 15 — R. James, 27 To 16 — Sister Sledge, 20 To 17 — S. Wonder, 24 To 18 — Bernard Wright, 28 To 19 — Isley Bros., 29 To 20 — S. Feva, 34 To 21 — Fatback, 33 To 22 — Side Effect, 38 To 23 — Kool & The Gang, 35 To 24 — Maze, 36 To 25 — Jacksons, 37 To 26 — R. Crawford, 39 To 27 — G. Jones, 40 To 28 — Lee Ritenour, 41 To 29 — K.I.D., 42 To 30 — Strikers. ADDS: D. Williams, W. Jackson, Klique, N. Pointer, Aurra, Q. Jones, D. Washington. LP ADDS: S. Robinson, Change, C. Khan, R. James, Raydio, Atlantic Starr.

KDKO — DENVER — KEVIN BROWN, MD

HOTS: R. James, Junie, Chaka Khan, S. Mills, T. Gardner, Stone City Band, Change, General Caine, Grace Jones, Lakeside. ADDS: W. Lewis, Cameo, Maze, Future Flight, ADC Band, War, G. Chandler, R. Winters & Fall, Younghearts, D. Sanborn, A. Mouzon, F. Smith. LP ADDS: Junie, Sylvester, G. Jones, R. Crawford, ADC Band.

WJLB — DETROIT — TOM COLLINS, PD — #1 — C. KHAN

JUMPS: 5 To 2 — Raydio, 9 To 5 — B. Russell, 11 To 6 — Change, 12 To 7 — T.S. Monk, 15 To 8 — One Way, 14 To 9 — G. Jones, 16 To 10 — Isley Bros., 17 To 11 — N. Pointer, 18 To 14 — Sister Sledge, 21 To 12 — Rufus, 20 To 13 — S. Wonder, 22 To 15 — Starpoint, 24 To 16 — S. Mills, 25 To 17 — Roundtrip, 23 To 18 — J. Knight, 26 To 19 — Clarke/Duke, 27 To 20 — A. Meyers, 28 To 21 — Joe Simon, 30 To 22 — B.B. King, 31 To 23 — D. Washington, 29 To 24 — Michael Jackson, 32 To 25 — Switch, 33 To 26 — Passage, 34 To 28 — Suede, 35 To 27 — M. Gaye, 38 To 29 — Jacksons, 36 To 30 — Jerry Bell, 39 To 31 — W. Jackson, 37 To 32 — Con Funk Shun, 40 To 33 — S. Feva, HB To 34 — A. Franklin, HB To 35 — Klique, HB To 36 — Kool & The Gang, HB To 38 — Ohio Players, HB To 39 — Barrett Strong, HB To 40 — L.V. Johnson. ADDS: Richard Fields, Linx, Jimmy Sterling, Maze, D. Laws, 38 Special, R. Crawford. LP ADDS: Zingara.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — ROBERT WINTERS & FALL

JUMPS: 6 To 3 — S. Robinson, 9 To 4 — Gap Band, 10 To 6 — Sister Sledge, 12 To 8 — Leprechan, 13 To 10 — Strikers, 15 To 11 — G. Washington, 16 To 12 — Change, 18 To 13 — Mass Production, 19 To 14 — Funkadelic, 20 To 15 — Heaven & Earth, 24 To 16 — One Way, 27 To 17 — S. Wonder, 28 To 18 — G. Jones, 32 To 19 — P. Kelly, 31 To 20 — Ellusion, 38 To 25 — Silver Platinum, HB To 27 — T. Gardner, 34 To 28 — Lattimore, 33 To 30 — T-Connection, HB To 32 — Joe Simon, HB To 37 — M. Jackson, HB To 38 — A. Franklin, HB To 39 — Grandmaster Flash, HB To 40 — Ben E. King. ADDS: Sylvester, Fatback, Sadane, Slave, Reddings, Carl Carlton, ADC Band.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — BILL SUMMERS

HOTS: G. Washington, S. Robinson, Atlantic Starr, J. Jackson, Raydio, C. Khan, One Way, Taste Of Honey, Shalamar, Gap Band, Blondie, Champaign, P. Bryson, Change, Clarke/Duke. ADDS: Cameo.

WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD

HOTS: Gap Band, S. Mills, Clarke/Duke, Isley Bros., F. Smith, C. Khan, R. Crawford, K.I.D., D. LaSalle, Jacksons, Con Funk Shun, Mass Production, Ohio Players, Walter Jackson, W. Felder, R. Brown, Passage, Switch. LP ADDS: Junie, H. Mason, S. Mills, Side Effect, R. Crawford, Blue Magic.

KPRS — KANSAS CITY — DELL RICE — #1 — S. ROBINSON

JUMPS: 8 To 2 — Chaka Khan, 17 To 14 — Quincy Jones, 18 To 15 — Mighty Fire, 19 To 16 — B. Wright, 20 To 17 — Jacksons, 22 To 18 — Linx, 23 To 19 — G. Jones, 25 To 23 — Change, 26 To 24 — Funkadelic. ADDS: F. Smith, Sylvester, R. Winters, G. Chandler, W. Lewis, Ohio Players, Mystic Merlin. LP ADDS: R. Crawford, G. Jones.

KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — R. JAMES

HOTS: Clarke/Duke, Change, Isley Bros., S. Mills, G. Jones, Strikers, Side Effect, Lee Ritenour, B. Ocean. ADDS: Aurra, Maze, Joe Simon, Noel Pointer, C. Lynn, Tony Chamger.

KGFJ — LOS ANGELES — J.B. STONE, PD — #1 — R. JAMES

HOTS: Raydio, B. Summers, Shalamar, F. Smith, C. Khan, Side Effect, Gap Band, M. Jackson, Rose Royce. ADDS: G. Jones, Bernard Wright, R. Winters & Fall, T. Gardner, S. Feva, H. Mason. LP ADDS: Maze, R. James, C. Lynn, Q. Jones, J. Knight, Aurra, ZZ Hill.

WDIA — MEMPHIS — MARK CHRISTIAN, PD

HOTS: Taste Of Honey, F. Smith, Shalamar, Gap Band, Raydio, C. Khan, L.V. Johnson, Michael Jackson, Cameo, Spinners, B. Summers, R. James, Starpoint, Bernard Wright, B. Ocean, Change, J. Knight, Lakeside, Rufus, Skyy, S. Mills, Clarke/Duke, W. Jackson, R. Brown, Side Effect. LP ADDS: Klique, Leon Bryant, Zingara.

WEDR — MIAMI — GEORGE JONES, MD — #1 — F. SMITH

JUMPS: 14 To 4 — R. Winters & Fall, 10 To 3 — Mel Sheppard, 11 To 6 — A. Franklin, 13 To 9 — Bill Summers, 27 To 14 — S. Mills, Ex To 18 — One Way, 30 To 19 — Paul Kelly, Ex To 20 — T. Gardner. ADDS: A. Franklin, J. Knight, ADC Band, Kool & Gang, L.V. Johnson, Sylvester, D. Williams, Reddings. LP ADDS: Clay Hunt, ZZ Hill, R. Crawford, L.J. Reynolds.

WAWA — MILWAUKEE — JIMMY GOODTIME, MD — #1 — RAYDIO

HOTS: F. Smith, C. Khan, Atlantic Starr, G. Jones, R. James, S. Mills, Linx, Bill Summers, Q. Jones, Rufus, E. Birdsong, Gap Band, P. Bryson, J. Knight, B. Wright, Change, Revelation, W. Jackson, B. Wright, Con Funk Shun, Starpoint, J. Lawson, Maze, T. Gardner, T. Browne. ADDS: Mystic Merlin, A. Franklin, Mass Production, R. Crawford.

WLUM — MILWAUKEE — BILL YOUNG, PD

HOTS: C. Khan, R. James, Raydio, D. Williams, Q. Jones, Steely Dan, Atlantic Starr, Change, S. Robinson, D. Sanborn. ADDS: D. Washington, Cameo, Klymaxx, Taana Gardner, Billy Ocean, Kleer, B. Russell, D. Williams. LP ADDS: G. Soccio, Blue Magic, H. Mason, S. Mills, R. Crawford, C. Mangione, Side Effect, G. Jones.

WNNH — NEW HAVEN — JAMES JORDAN, MD

HOTS: G. Jones, R. James, C. Khan, T. Gardner, Leprechan, Empress, S. Mills, G. Soccio, B. Ocean, Change, E. Williams. ADDS: C. Lynn, Cameo, One Way, C. Staton, Grand Grove Bunch.

WYLD-FM — NEW ORLEANS — PAUL STEVENS, MD — #1 — C. KHAN

JUMPS: 14 To 8 — Change, 17 To 9 — Raydio, 22 To 10 — S. Mills, 24 To 18 — R. Brown, 23 To 19 — Flack/Bryson, 28 To 24 — Lakeside, Ex To 28 — P. Bryson. ADDS: L. Dozier, Q. Jones, One Way, S. Wonder, Maze, N. Pointer. LP ADDS: R. Crawford, Yutaka.

WWR — NEW YORK — WANDA RAMOS, MD

HOTS: G. Jones, C. Khan, G. Soccio, Billy Ocean, Whispers, S. Mills, Isley Bros., Gap Band, S. Wonder, Al Jarreau, P. Rushen. ADDS: D. Ross, A. Franklin, D. Washington, D. Williams, R. James. LP ADDS: G. Jones, Nancy Wilson, Nakamura.

WOKB — ORLANDO — BRETT LEWIS, PD — #1 — R. JAMES

HOTS: C. Khan, Raydio, Atlantic Starr, S. Mills, Sun, One Way, Linx, Cameo, Strikers, Change, T. Gardner, Sister Sledge, Shalamar, Clarke/Duke, J. Jones. ADDS: C. Carlton, Count Cool Out, Stargard, K. Burke, Sylvester, Q. Jones, Millie Jackson, Fantasy. LP ADDS: L. Dozier, Ellusion, Archie Bell.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — RAYDIO

HOTS: C. Khan, Atlantic Starr, R. James, Isley Bros., Change, T. Gardner, Shalamar, G. Jones, S. Mills, Gap Band, Strikers, Sister Sledge, Lakeside, R. Brooks, Aurra, Heaven & Earth. ADDS: W. Jackson, G. Knight, Leon Bryant.

WLLC — RALEIGH — CAESAR GOODING, MD — #1 — RAYDIO

HOTS: S. Robinson, R. James, Change, T. Gardner, Atlantic Starr, Champaign, S. Mills, G. Jones, G. Soccio, R. Winters & Fall, Starpoint, Sun, Kleer, Heath Bros., Mass Production, Fatback, Q. Jones. ADDS: C. Lynn, C. Carlton, Hambone.

WENZ — RICHMOND — PAUL CHILDS, PD — #1 — ATLANTIC STARR

JUMPS: 7 To 4 — R. James, 11 To 8 — F. Smith, 13 To 9 — Gap Band, 15 To 11 — Shalamar, 16 To 13 — Change, 19 To 15 — S. Mills, 21 To 16 — Starpoint, 23 To 19 — Bill Summer, 26 To 22 — T. Gardner, 28 To 25 — G. Jones, 29 To 26 — Mass Production, HB To 24 — Cameo, HB To 27 — Isley Bros., HB To 28 — Maze, HB To 30 — G. Soccio. ADDS: C. Lynn, One Way, Q. Jones, A. Franklin, Impressions, D. Washington, Firefly, E. Williams. LP ADDS: R. Crawford, Heath Bros., W. Lewis, Blue Magic.

KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — RAYDIO

JUMPS: 16 To 5 — S. Mills, 20 To 8 — Grandmaster Flash, 25 To 11 — W. Jackson, 22 To 16 — Change, 35 To 20 — One Way, 28 To 21 — R. James, 36 To 28 — Maze, 34 To 29 — B. Ocean, 33 To 30 — Sun, 39 To 32 — T. Browne, 38 To 34 — Impressions, HB To 36 — T. Gardner, 40 To 38 — Klique. ADDS: Cameo, Joe Simon, C. Carlton, W. Lewis, C. Lynn.

KSOL — SAN FRANCISCO — J.J. JEFFRIES, PD — #1 — RAYDIO

JUMPS: 7 To 2 — C. Khan, 9 To 5 — R. James, 14 To 6 — Change, 13 To 7 — B. Summer, 15 To 8 — S. Mills, 16 To 9 — F. Smith, 21 To 13 — Bernard Wright, 20 To 14 — Side Effect, 19 To 15 — Jacksons, 23 To 17 — R. Brown, 24 To 18 — G. Vannelli. ADDS: Clarke/Duke, G. Jones, Sister Sledge, T. Gardner, Strikers, D. Washington. LP ADDS: Cameo, A. Franklin, B. Russell, Maze, Aurra, One Way, A. Bell, K.I.D., T-Connection.

JAZZ

ON JAZZ

SUMMER IN THE CITY — With last week's announcement that promoter George Wein had added ringer Miles Davis to the Kool Jazz Festival, it might be tempting to think of it as the only game in town this summer. Nothing could be farther from the truth. From South Street to Harlem to Prospect Park, the city's jazz scene boasts an exceptional number of outdoor and free events being presented under the aegis of several organizations. Two separate concert series at the South Street Seaport Museum will feature national and local jazz bands, with one concert series to be free of charge, and the second to benefit the National Trust for Historic Preservation. Lionel Hampton, Dizzy Gillespie, Dave Brubeck, Herbie Mann, Bobbie Humphrey and Buddy Rich will be among the artists featured at the benefit performances, while the free "Summerpier" series will draw attention to many fine



BUHAINA'S DELIGHT — Art Blakey and the Jazz Messengers recently performed at the Bottom Line. Buhaina Art Blakey is shown making sure things move.

Cash Box photo by Jay Berman

lesser known bands as well as established ones. The concerts will be held every Friday and Saturday evening at 8 p.m. from June 5 through August 29 on Pier 16 on the East River at Fulton Street. Among the artists appearing will be bassist Saheo Sarlib and his Multinational Band; violinist Noel Polnter; drummer Zahir Batin & the Notorious Ensemble; guitarist O'Donel Levy; the Billy Taylor trio; saxophonist Marion Brown; trombonist Melba Linton and Company; and piano great Mary Lou Williams. This is Summerpier's second concert series, which makes it the new kid on the block when placed alongside the uptown "Jazz Mobile" program. Although no programs have been set yet for Jazz Mobile, the season will begin July 4 and will most probably feature yearly favorites like Dexter Gordon, Johnny Griffin, Art Blakey and Roy Haynes. In the past, the traveling stage has brought music to Grant's Tomb, Columbus Circle, Queens Plaza and Amsterdam Avenue, making it one of the greatest exposure tools for jazz acts. Not to be outdone by Manhattan, Brooklyn has set the schedule for its "Celebrate Brooklyn" series to be held in Prospect Park. A four-day series will start off on July 2 with the Eubie Blake Theatrical Company under the direction of Ray Abrams. On July 3, baritone saxophonist Cecil Payne and bassist Reggie Workman will lead their respective groups, and Independence Day will be marked by an all-day affair featuring Max Roach, Hannibal Marvin Peterson, Randy Weston/African Rhythme Ensemble, Danny Holgate and David Amram's quintet featuring Paquito D'Rivera. The four-day affair winds up on July 5 with the Charlie Brown Sextet and Lloyd Mayers. But the icing on the cake will certainly be the Park's July 25 bash featuring Betty Carter backed by her trio and the Brooklyn Philharmonic. All events will be at the Park's 9th St. bandshell, and more information is available from the Celebrate Brooklyn music information line at (212) 643-7116. . . . For those of you outside the New York area, the line-up at this year's Playboy Jazz Festival at the Hollywood Bowl will feature Count Basie, the Crusaders, Dizzy Gillespie, Mei Torme, Joe Williams, Weather Report and Malden Voyage. The two-day affair will get under way on the afternoon of June 20. . . . We've already told you about line-ups for the North Sea and Montreux Festivals in Europe, but we've just received a teaser on Finland's Pori Jazz Festival, running from July 7-14. Featured artists for that one include Teddy Wilson, Clark Terry, Chick Corea, Frank Foster, Richie Cole, Cedar Walton, Red Rodney and Ira Sullivan. Wherever you go, this summer should be a scorcher.

RECORDS RECORDS RECORDS — We told you last week about a litigation between Warner Bros. and Columbia over the release of a new Jaco Pastorius solo album. Warner Bros. has won the suit, and the album is set for June release. . . . While Hammond Records continues to remain hush about forthcoming projects, we've learned that baritone saxophonist Gerry Mulligan has completed a small group date for the label. **fred goodman**

KINDNESS, JOY, LOVE & HAPPINESS — The Great Jazz Trio — Inner City IC 6023 — Producers: Kiyoshi Itoh, Yasohachi Itoh — List: 7.98

With the tremendous collective experience and repertoire that they can draw on, Hank Jones, Ron Carter and Tony Williams have managed to tailor their selection to a few fine standard vehicles. Side two is practically a late '50s greatest hits medley with "Mr. P.C.," "All Blues" and "A Child Is Born" all receiving splendid treatment.

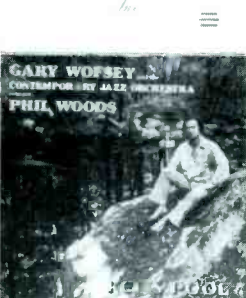
LIVE — Stephane Grappelli/David Grisman — Warner Bros. BSK 3550 — Producer: David Grisman — List: 8.98

Several years after their initial collaboration on Grisman's excellent but unissued *King of the Gypsies* soundtrack, Grappelli and Grisman finally have a record to show for their association. There's a real give-and-take between the violin sage's Hot Five swing and Grisman's mandolin "Dawg Music," that results in a fluid, graceful hybrid music.

KEF'S POOL — Gary Wofsey and the Contemporary Jazz Orchestra with Phil Woods — Ambi Records MG 1521 — Producer: Gary Wofsey — List: 7.98

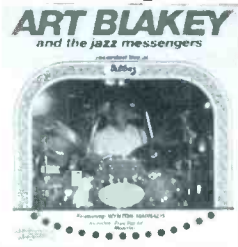
This is a good although unknown band. Aside from alto man Woods, the only name you'll recognize in the 16-piece unit is baritone saxophonist Ronnie Cuber. Trumpeter/leader Wofsey has written and arranged some strong charts, with the sound somewhat reminiscent of Bill Watrous' Manhattan Wildlife Refuge. Fans of Woods will also be pleased, as he gets plenty of solo space.

JAZZ ALBUM PICKS



TOP 40 ALBUMS

	Weeks On Chart		Weeks On Chart
	5/23		5/23
1 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	1	21 BY ALL MEANS ALPHONSE MOUZON (Pausa 7087)	17
2 VOYEUR DAVID SANBORN (Warner Bros. BSK 3546)	2	22 CARNAVAL SPYRO GYRA (MCA 5149)	19
3 THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	3	23 SECRET COMBINATION RANDY CRAWFORD (Warner Bros. BSK 3541)	—
4 THE DUDE QUINCY JONES (A&M SP 3721)	4	24 M.V.P. HARVEY MASON (Arista AB 4283)	24
5 GALAXIAN JEFF LORBER FUSION (Arista AL 9545)	5	25 FAMILY HUBERT LAWS (Columbia JC 36396)	23
6 "RIT" LEE RITENOUR (Elektra 6E-331)	8	26 NIGHT PASSAGE WEATHER REPORT (ARC/Columbia JC 36793)	26
7 MOUNTAIN DANCE DAVE GRUSIN (GRP/Arista 5010)	7	27 LOVE LIGHT YUTAKA (Alfa AAA-10004)	28
8 MAGIC TOM BROWNE (GRP/Arista 5503)	6	28 PATRAO RON CARTER (Milestone M-9099)	30
9 TARANTELLA CHUCK MANGIONE (A&M SP-6513)	14	29 GIVE ME THE NIGHT GEORGE BENSON (Qwest/Warner Bros. HS 3453)	27
10 VOICES IN THE RAIN JOE SAMPLY (MCA 5172)	10	30 THE HOT SHOT DAN SIEGEL (Inner City IC 111)	25
11 ALL MY REASONS NOEL POINTER (Liberty LT-1094)	9	31 ODORI HIROSHIMA (Arista AL 9540)	31
12 IT'S JUST THE WAY I FEEL GENE DUNLAP featuring THE RIDGEWAYS (Capitol ST-12130)	11	32 EYES OF THE MIND CASIOPEA (Alfa AAA-10002)	—
13 KISSES JACK McDUFF (Sugarhill SH 247)	13	33 EASY AS PIE GARY BURTON QUARTET (ECM 1-1184)	34
14 'NARD BERNARD WRIGHT (GRP/Arista 5011)	12	34 WINTER MOON ART PEPPER (Galaxy/Fantasy GXY-5140)	36
15 ALL AROUND THE TOWN BOB JAMES (Tappan Zee/Columbia C2X 36786)	15	35 YOU MUST BELIEVE IN SPRING BILL EVANS (Warner Bros. HD 3504)	32
16 LATE NIGHT GUITAR EARL KLUGH (Liberty LT-1079)	16	36 DIRECTIONS MILES DAVIS (Columbia KC2 36472)	29
17 LET ME BE THE ONE WEBSTER LEWIS (Epic FE 36878)	18	37 THIS TIME AL JARREAU (Warner Bros. BSK 3434)	33
18 EXPRESSIONS OF LIFE THE HEATH BROTHERS (Columbia FC37126)	22	38 AUTUMN GEORGE WINSTON (Windham Hill C-1012)	38
19 INHERIT THE WIND WILTON FELDER (MCA 5144)	20	39 80/81 PAT METHENY (ECM 2-1180)	37
20 ONE NIGHT STAND: A KEYBOARD EVENT VARIOUS ARTISTS (Columbia KC2 37100)	21	40 GOTHAM CITY DEXTER GORDON (Columbia JC 36853)	39



LIVE AT BUBBA'S — Art Blakey and the Jazz Messengers — Who's Who In Jazz WWLP-21019 — Producer: Robert Shelley — List: 8.98

A good young band and some gems from the hard driving Blakey book make this album a welcome addition to the Blakey library. Wynton Marsalis is the trumpeter everybody is talking about, and he shows why on "My Funny Valentine." Tenor man Billy Pierce shouldn't go unnoticed either, and the entire band plays it tough throughout. In case you were wondering, Bubba's is a restaurant in Fort Lauderdale.

SCOTT'S BUDDY — Scott Hamilton and Buddy Tate — Concord CJ-148 — Producer: Carl E. Jefferson — List: 8.98

How could anybody not dig Buddy Tate? As part of the second great Basie tenor line, his raw Texas sound turned on legions of young tenor players. His meetings here with a student of a decidedly different school reaches across the generations for the type of alter-ego tenor confrontation that marked the Basie sound. Drop your needle on "Doggin' Around."

A SOPHISTICATED LADY — Teresa Brewer — Columbia FC 37363 — Producer: Rob Thelle — List: 8.98

With the success of the Ellington-scored revue from which this album draws its title, we can expect an increase in Ellington inspired albums. Fortunately, this album is by a vocalist whose relationship to the Ellington songbook has been reflected throughout her recording and performing career. The added treat is a band featuring Benny Carter on alto saxophone and Shelly Manne on drums. Duke with the proper dash of panache.

CASHBOX 2

MAY 30, 1981

SPOTLIGHT ON BLACK MUSIC



Avery Clayton

www.americanradiohistory.com



*We are pleased to announce
the completion of the first Patti Austin album
for Qwest Records. "Every Home Should Have One" (QWS-3591)
featuring the first single "Do You Love Me?" (QWE-49754)
Single Street Date 7/1/81 Album Street Date 8/2/81
Produced by Quincy Jones for
Quincy Jones Productions*



"THE ARTISTS
AND STAFF OF
QWEST RECORDS
AND QUINCY JONES
PRODUCTIONS SALUTE
BLACK MUSIC
MONTH AND THE
DILIGENT EFFORTS
AND POSITIVE
CONTRIBUTIONS OF
THE BLACK MUSIC
ASSOCIATION".

ASCAP AND THE ROOTS OF AMERICAN MUSIC

Black Music is uniquely a product of the American experience, but its influence has been universal.

From it have sprung Gospel, Blues, Jazz, Soul, and Rock. Popular music has been completely reshaped by it.

Over the years, ASCAP has numbered Black Music's greatest creative forces—composers, writers, artists—as members.

Louis Armstrong, Duke Ellington, W. C. Handy, Fletcher Henderson, James B. Johnson, Jelly Roll Morton, Andy Razaf, and Noble Sissle all belonged to ASCAP.

Today, Ashford & Simpson, Roy Ayers, Count Basie, Eubie Blake, Kurtis Blow, Hamilton Bohannon, Brass Construction,

Brick, Peabo Bryson, Donald Byrd, Cab Calloway, Cameo, Chanson, James Cleveland, Ornette Coleman, The Commodores, Andrae Crouch, George Duke, Dynasty, Earth, Wind & Fire, Mercer Ellington, Ella Fitzgerald, Roberta Flack, G.Q., Eric Gale, Errol Garner, Marvin Gaye, Gibson Bros. (SACEM), Dizzie Gillespie, Edwin Hawkins, Michael Henderson, Gil Scott-Heron, Earl Hines, Bobbi Humphrey, Helen Humes, Phyllis Hyman, The Isley Brothers, Jermaine Jackson, Rick James (CAPAC), The Brothers Johnson, Quincy Jones, Thad Jones, Chaka Khan, Earl Klugh, Gladys Knight, Ronnie Laws, Locksmith, LTD, Carrie Lucas, Ralph

MacDonald, Bob Marley, Melba Moore, Randy Muller, Bruni Pagan, Ray Parker, Jr., Freddie Perren, Pockets, Noel Pointer, Prince, Lionel Richie Jr., Smokey Robinson, Patrice Rushen, Brenda Russell, Shalamar, Skyy, Leon Sylvers, Donna Summer, Billy Taylor, Leon Thomas, Lisa Walden, Narada Michael Walden, War, Grover Washington, Jr., The Whispers, Joe Williams, and Stevie Wonder* all call ASCAP home.

ASCAP's status as America's most prestigious performing rights licensing organization is due in no small part to the contributions of America's Black Music.

*Those listed here are among the ASCAP-licensed writers who have been nominated for or have won Oscars, Tonys, Grammys, or Emmys, or have appeared on any of the Billboard, Cash Box, Record World year-end charts or the Down Beat polls during the past five years.

MCA MAKING IT HAPPEN IN THE 80's



Bustin' Loose

MCA-5141



B.B. King

MCA-5162



Klique

MCA-5198



One Way

MCA-5163



Rufus

MCA-5159



Joe Sample

MCA-5172

Somewhere
Over the Rainbow
There's a Lot of Gold



Bill Summers

MCA-5176

MUSIC OF CREATIVE ARTISTS

JERRY BELL
BOBBY BLAND
JIMMY CLIFF
CRUSADERS
WILTON FELDER
HEAT
STIX HOOPER

B.B. KING
KLIQUE
DENISE LA SALLE
HAROLD MELVIN
& THE BLUENOTES
ALICIA MYERS
NATIVE SON

ONE WAY
RUFUS & CHAKA
ROUND TRIP
JOE SAMPLE
SPYRO GYRA
BILL SUMMERS
LENNY WILLIAMS

CONGRATULATIONS TO THE B.M.A.
WE'RE PROUD TO BE A PART OF IT.

CASHBOX

GEORGE ALBERT

President and Publisher

MEL ALBERT

Executive Vice President and General Manager

NICK ALBARANO

Vice President

ALAN SUTTON

Vice President and Editor In Chief

J.B. CARMICLE

Vice President and General Manager, East Coast

JIM SHARP

Vice President, Nashville

East Coast Editorial

AARON FUCHS, East Coast Editor
FRED GOODMAN — DAVE SCHULPS
DAN NOOGER

West Coast Editorial

RICHARD IMAMURA, West Coast Editor
MARK ALBERT, Radio Editor
MARC CETNER — MICHAEL GLYNN
MICHAEL MARTINEZ

Research

KEN KIRKWOOD, Manager
BILL FEASTER — LEN CHODOSH
MIKE PLACHETKA — JEFF LAINE
HARALD TAUBENREUTHER

Nashville Editorial/Research

JENNIFER BOHLER, Nashville Editor
DENISE MEEK — TIM STICHNOTH

Art Director

LARRY CRAYCRAFT

Circulation

THERESA TORTOSA, Manager

PUBLICATION OFFICES**NEW YORK**

1775 Broadway, New York NY 10019
Phone: (212) 586-2640
Cable Address: Cash Box NY
Telex: 666123

HOLLYWOOD

6363 Sunset Blvd. (Suite 930)
Hollywood CA 90028
Phone: (213) 464-8241

NASHVILLE

21 Music Circle East, Nashville TN 37203
Phone: (615) 244-2898

CHICAGO

CAMILLE COMPASIO, Coin Machine, Mgr.
1442 S. 61st Ave., Cicero IL 60650
Phone: (312) 863-7440

WASHINGTON, D.C.

EARL B. ABRAMS
3518 N. Utah St.,
Arlington VA 22207
Phone: (703) 243-5664

MIGUEL SMIRNOFF

Director of South American Operations

ARGENTINA — MIGUEL SMIRNOFF

Belgrano 3252, Piso 4 "B"
Buenos Aires, Argentina
Phone: 89-6796

AUSTRALIA — ALLAN WEBSTER

699 Drummond Street
Carlton, Victoria, Australia 3054
Phone: 347-0518

BRASIL Pandisc

RVA Conselheiro Crispiniano, 344 4 Ander
Sala 406 — Sao Paulo, Brasil
Phone: 222-9312/223-8907

CANADA — KIRK LaPOINTE

835A Bloor Street West — Unit E
Toronto, Ontario, Canada M6G 1M1
Phone: (416) 536-8824

FRANCE — DILEK KOC

12 Boulevard Exelmans
Paris, France 75016
Phone: 524-4784

GERMANY — GERHARD AUGASTIN

Oettingenstrasse 66
8 Munich 22
Phone: 089-221363
Telex: 5-29378

ITALY — MARIO DE LUIGI

"Musica e Dlschl" Via Giannone 2
20154 Milan, Italy
Phone: (02) 389-059/389-936

JAPAN — Adv. Mgr. SACHIO SAITO

Editorial Mgr. KOZO OTSUKA
3rd Floor of Chuo-Tatemono bldg.
2-chome, 11-1, Shinbashi, Minato-ku,
Tokyo Japan, 105
Phone: 504-1651

SPAIN — ANGEL ALVAREZ

Lopez de Hoyos 178, 5 CD
Madrid — 2 Spain
Phone: 415 23 98

UNITED KINGDOM — PAUL BRIDGE

608 Kings Road, London SW6 England
Phone: 01-731-2452

The cover art and illustration on page 6 were compiled from a commemorative series by artist Avery Clayton of Los Angeles, who developed the drawings of great black artists and statesmen from his work at the Western States Black Research Center run by his mother Mamie Clayton. The artist's work is being featured during the 1981 Black Music Assn. Conference and will be on display during the Los Angeles Bicentennial Celebration.

CASHBOX

SPOTLIGHT ON BLACK MUSIC

DEDICATION



This year's Spotlight On Black Music is dedicated to the late Bob Marley — a musical giant whose devotion to the brotherhood of man served as an inspiration for millions. Marley is shown performing with Stevie Wonder at the inaugural BMA Conference.

for artists like Blondie, Rod Stewart, Kenny Loggins and even Kenny Rogers to gather the support of black radio and retail enroute to their next plateau of pop stardom.

It's easy to see why established pop stars are turning to soul. Recording Industry Assn. of America (RIAA) gold certifications for black music during 1980 totalled 39, more than 20% of all gold albums certified during that year. An equally strong showing for black music was registered in gold singles certifications, with the genre capturing 18 of 42 awards, or more than 40% of the total.

Attaining platinum remains a frustrating effort for some of the most popular artists. But black-oriented music earned 11 platinum albums during 1980, more than 15% of the total 66 awards, and all three platinum single awards were given to black-oriented product.

Many record companies are aware of the strength of the black consumer in maintaining the consistent sell-through of black product and that the music has continually gained a larger share of the white consumer dollar spent on prerecorded music. Some companies note that since 1977, black music dollar earnings have jumped 1,000%.

At the recent National Assn. of Recording Merchandisers (NARM) convention, it was revealed during a workshop titled "Black Music Is Green," that the sale of black music represents 25% of total industry figures.

But in a Warner Communications, Inc. (WCI) consumer attitude study, also unveiled at NARM, it was noted that the total dollar purchase of black music has only risen one percent since 1977, from 13% to 14%, although the percent of current buyers of the music is up four percent over the 1977 figure, from 10% to 14%.

Such figures serve to underscore the question asked by all segments of the industry: If there is growing consumer interest in black music, how can we maximize its sales potential?

Industry veterans agree that certain problems must be addressed before the sales potential of black music can be fully realized. Some of those problems include: strengthening support to small black retailers, upgrading professionalism among such retailers, gaining more airplay for new black acts at both pop and black radio, getting the pop retail market to stock a wider variety of black product and successfully marketing black catalog product.

Charged with finding solutions to such problems are newly established or retrenched black music depart-

Most record companies are aware of the consistent sell-through of black product. Some labels note that since 1977, black music dollar earnings have jumped 1,000%.

Creative Packaging: Key To Concert Success

Carefully assembled packages of self-contained funk bands with good-selling records have become the most successful format for black music tours, according to a **Cash Box** survey of agents and promoters. The packaging of acts that are able to headline shows on their own has become a key element in mounting a successful tour. Self-contained bands, usually featuring several lead singers, are drawing audience dollars away from standup singers and vocal groups who use backup bands, and to a lesser degree from fusion jazz groups.

"Packaged tours are successful because they represent good value for money," says Steve Ellis, president of the Steve Ellis Agency, "and it's got to be a package that makes sense musically."

"We try to package between three and five acts that are musically compatible and have a record in about the top 30 to create a mini-festival show or concert," says Norby Walters, president of Norby Walters Associates. "For the audience, this type of show transcends seeing a particular act, which helps support acts on the road and adds to record sales. This creates momentum so a tour can continue if an act drops out. For instance, on the Kool & The Gang tour, we had The Gap Band, Slave and Yarbrough & Peoples. When Kool came off the road, the tour was able to continue with The Gap Band headlining."

Jody Wenig, head of Associated Booking Corp.'s concert department, adds "for an arena show with three acts, the middle act should be able to headline a smaller building on their own. Younger audiences like black rock and funk bands and these groups are being packaged and put into large buildings. Fusion jazz and standup singers tend to appeal to an older audience that doesn't like big arena shows, so these acts are playing places where the audience can sit down and listen."

Charles Carter, entertainment consultant to concert promoters W.G. Enter-

prises sees a positive trend away from vocal groups because "young singers are now playing instruments, forming bands and getting club work. I'll use young bands as opening acts on a bigger show to gauge audience reaction, and because they'll remember you gave them a shot when they get bigger. I used The Gap Band as an opening act three years ago."

Carter also stresses the need for musical compatibility, noting "if you have a funk and a fusion band on the same show, they drive each other's audience away. Fusion groups are adding vocals because they find that too much instrumental kills the groove. Rap music doesn't work well on live shows, because when people see a group performing with a DJ playing records or tapes to back them instead of a live band, they feel they're not getting their money's worth."

Another factor in the success of the funk bands is that they are drawing more mixed audiences. "Even deep funk acts like Kool and P-Funk are drawing much more of a white audience than they were a few years ago," noted Walters. "The black audience is only one-seventh the size of the white audience and yet many black artists sell the same amount of records as white acts with a much larger potential audience."

With the growth of the funk bands, standup singers must be polished entertainers in order to draw audiences. Steve Ellis points out that Jerry Butler, whom he represents, "works seven months a year doing festival dates, theatres in the round and summer venues, with no record in sight."

With fewer national acts on the road, some agents are working with local acts on regional club circuits. Norby Walters has been working with Trouble Funk, a Washington D.C. based group, Florida-based Silver Platinum and Californian Robert Winters. Silver Platinum records for Spector International and Winter for Buddah, while Trouble Funk is on a local label. According to Walters, "we're working these acts on the club circuits and working with local promotion, record distributors and retail to build sales and attract national attention. But we don't want to put them on national tours too soon. Taana Gardner has one of the hottest records in New York — 'Heartbeat' — and she's played 25 metro area venues in the past two months. When the record starts to break nationally I expect to put her on a national tour."

Promoter Bill Washington, president of Dimensions Unlimited in Washington D.C. has been working local self-contained bands Parrish and Experience Unlimited who have local record releases on a regional level.

Carter of W.G. Enterprises notes that southern regional performers such as Clarence Carter, Betty Wright, Lattimore and the Reddings are good for nightclub work in venues seating between 700 and 1000, but aren't suitable for tour packaging. "Each of them could draw 800 by themselves, but if I put them together they might all draw the same 800 people."

The club scene is getting stronger, Carter continues, because "a lot of clubs that went disco are now reverting to live shows, and these clubs provide a lot of work for local artists."

New wave rock clubs are also becoming vehicles for black artists, says Steve Ellis, "because people are recognizing that a lot of rock's roots are in black music." But, he cautions, "Some of the smaller clubs can't afford them because a black act with a hit record can make more money playing than a new wave band."

dan nooger



Even solid rock funk outfits like the Bar-Kays are beginning to attract white audiences to their concerts.

Black Music. It's where all music comes from. Columbia and ARC Records.

Arthur Blythe
Champaign
Miles Davis
Tyronne Davis
Lamont Dozier
Charles Earland
Earth, Wind & Fire
The Emotions
Rodney Franklin
Dexter Gordon
Herbie Hancock
The Heath Brothers
Alberta Hunter
Walter Jackson
Junie
Gladys Knight & The Pips
Hubert Laws
Ramsey Lewis
Cheryl Lynn
Manhattans
Johnny Mathis
James Moody
Max Roach
D.J. Rogers
Woody Shaw
Third World
McCoy Tyner
James "Blood" Ulmer
Weather Report
Deniece Williams
Bill Withers



*ARC, ARC are trademarks of the American Recording Company. *Columbia, CBS are trademarks of CBS Inc. © 1981 CBS Inc.

Distributed by Columbia Records.

www.americanradiohistory.com

Self-contained funk or dance bands exhibiting melodic balance and crossover potential have the best chance of being signed today.

ments. At the dawn of the '80s, most major manufacturers have established autonomous black music divisions usually encompassing A&R, promotion, marketing and, in some cases, merchandising functions.

"Having an autonomous department, under our new structure here, allows us to incorporate A&R, promotion and marketing functions because it truly supports the team concept," explained Ray Harris, divisional vice president of black music marketing for RCA.

While the entire department may be involved in product development in one way or another, clearly the ball starts rolling with the A&R staff which has the responsibility of identifying music good enough to satiate consumers' appetites.

According to A&R staffers contacted by **Cash Box**, self-contained funk or dance bands exhibiting melodic balance and crossover potential have the greatest chance of being signed today. Another prevalent trend is the increasing input from other segments of the black music departments into the A&R process.

"The only groups doing stand-up singing now are the older groups (i.e. The Spinners, Whispers, Dramatics, etc.) who have been around for awhile," commented Dexter Wansel, director of A&R for Philadelphia International Records (PIR). "The younger groups may use the same kind of vocal arrangements, but they also play instruments as well."

Bolstering Wansel's perception of current black music trends, Sonny Taylor, director of A&R, black music, PolyGram Records, said that of the 30 tapes he has reviewed recently, "16 are young, self-contained

A&R for PolyGram, added, "The business today reminds me of the early and mid-'60s. You have to look to the street in terms of finding, selling and marketing talent."

Once an act is signed, the next step, which has become a major obstacle to new black acts, is getting black radio to expose the record.

Black radio, like its pop counterpart, has tightened its playlists in recent years, a move brought on by a variety of factors, not the least of which is the gravitation of black radio to mass appeal formats in efforts to gain wider listenership. And with many black radio stations seeking to format their broadcasts to attract an older, more adult demographic, many of the younger dance or funk outfits find getting their music played a tougher proposition.

Aside from the obvious policy of properly spacing new releases so they don't get lost in the superstar product shuffle, Bill Haywood, vice president of black music marketing at PolyGram, said the other key is to target the appropriate market for the new product.

"You don't take progressive fusion or pop product to the traditional black radio station," commented Haywood. He added that such music finds better response at "zebra" stations, where 40-70% pop music and jazz/pop records are programmed.

Haywood also explained that because of PolyGram's extensive roster featuring black funk or dance oriented bands (Con Funk Shun, Cameo, The Gap Band), "we normally take them to the traditional black radio stations," many of which are on the AM band.

Haywood said when it was difficult to get new



Music too adventurous for the average listener, such as the music made by the Art Ensemble of Chicago, still finds obstacles to wide spread radio exposure.

funk bands, mostly made up of kids 18-20 years old; four are rap records; one is a comedy act; and the balance are ballad singers."

Many A&R people also believe that the artist with crossover potential is a prime candidate for signing, especially if the act has the ability to develop its own material either as writer, arranger or producer.

Despite general agreement that self-contained bands and the desire to sign more crossover music are proliferating, most companies usually scout talent based on the label's particular needs and what trends appear to be emerging on a constantly shifting horizon.

Many label A&R executives felt that success depends on keeping the lines of communication open between their staffs and those of the marketing departments.

Feedback from local or regional promotion and sales staff not only funnel valuable information from radio and retail to the branch for use by marketing and promotion execs, but are also the street ear for the A&R process.

Robert Wright, director of black music A&R for RCA Records, said that if his promotion people didn't think they could work an act for radio he would be reluctant to sign the act. Chip Taylor, vice president of

product on the air ("particularly when we send out four of five releases at a time"), in-store airplay becomes invaluable, as does club airplay. He said both could eventually lead to radio airplay and sales.

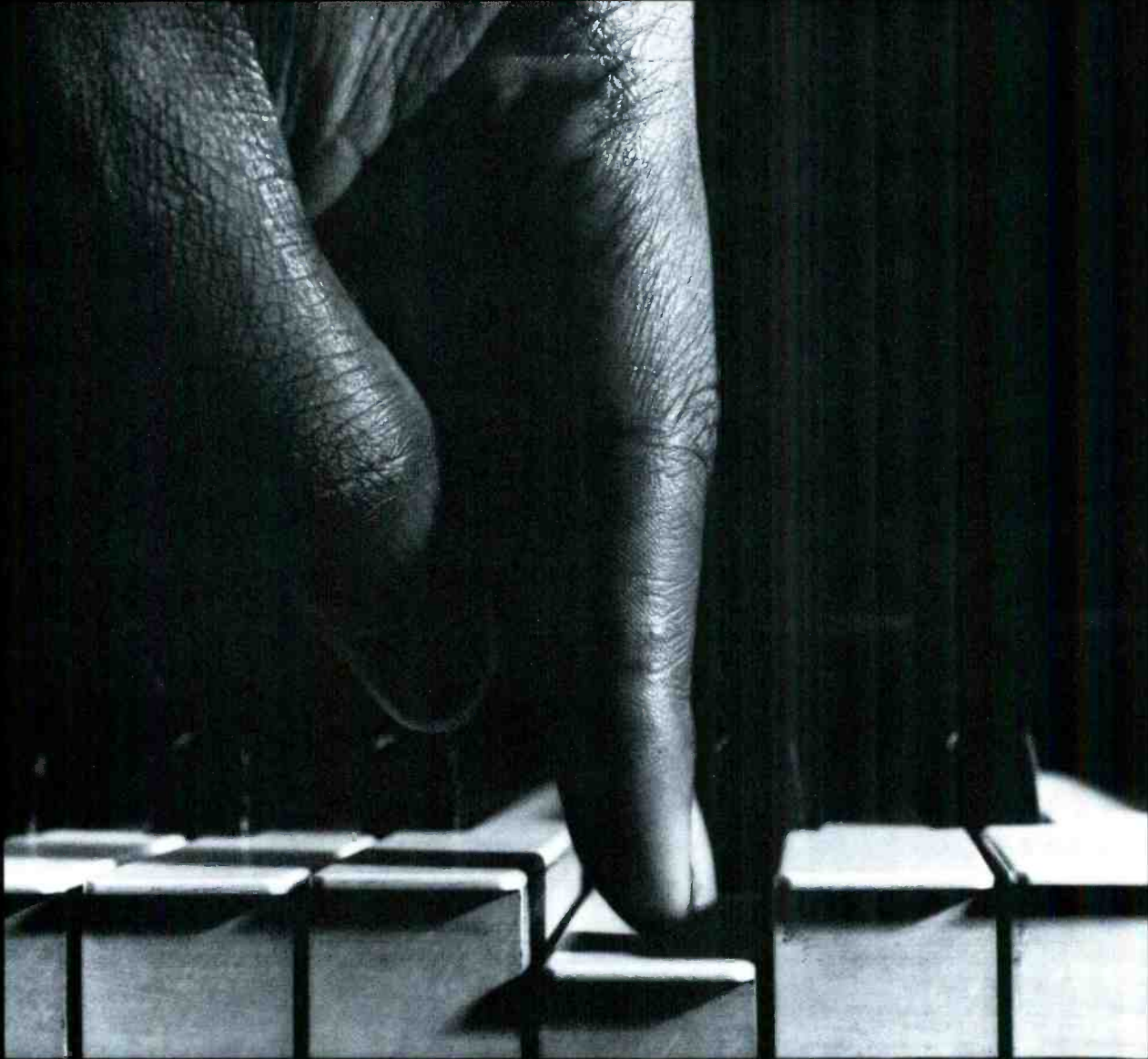
But according to some broadcasters, the music itself is the only inducement needed for a record to be added to their playlists. Those contacted said that incentives such as time buys and contest tie-ins are useful after a record is in rotation to highlight the product, but rarely lead to a record being added.

"We can not let an air buy influence what we play," said Hal Jackson, vice chairman and vice president of Inner City Broadcasting. "It should have nothing to do with what we program or don't program."

"We listen to a record and if it fits our format it has a chance to get played," explained Don Mizell, vice president and general manager of Los Angeles' KJLH. "To a degree we do look for how far a record company will go to support the act; but that's not our basic criteria."

Mizell said because the station likes to remain on the "cutting edge of new music," store reports of sales on a particular album are not used as the sole basis for determining what is a hit. "We have very active listeners and they let us know what they like and don't like," he said.

EMI America/Liberty Records
salutes



The Black Music Association



What has not seemed to find a deep groove on any black radio playlists is alternative black music, including reggae, blues, rock and even to some extent, jazz.

While artists like the late Bob Marley and his Wailers, Third World, Dennis Brown and others have been aggressively promoted to black radio they have yet to achieve mass acceptance.

"Black mass appeal formats are more into using the traditional formula — playing the hits," commented Mizell. "Your programmer has to take the initiative to create a new market for the music; no one has a real reason to do the music a favor."

But it was generally agreed that black radio is largely receptive and supportive of new black music and that the airplay it provides often leads to pop airplay.

"Black radio has to play a black record before a pop station will move on it," contended Mizell. He also said that black radio was the key to the success of any pop artists wishing to reach new plateaus in their recording career.

Mizell continued that black programmers often attempt to sway more white listeners to their dial position by playing black-sounding records by white artists. He said not only does programming such product leave fewer spaces for newer black acts, but black radio's contribution is often forgotten when the pop artist reaches platinum paydirt.

PolyGram's Haywood said that even with a firm black radio base black acts still have a hard time getting airplay on pop stations without first attracting some interest in smaller markets. "After determining if a record has crossover potential, we usually test pop radio at the secondary level in key markets where there are major pop stations," Haywood explained.

While black radio's support of a new group, coupled with a buzz at secondary pop radio, are keys to crossing an artist, creating a firm sales base in the black marketplace is equally important.

"In trying to break black product you cannot circumvent the small ma and pa accounts," commented Hank Caldwell, vice president of the black music marketing division at WEA. "We don't evaluate the ma and pa accounts that order five to ten pieces on title the same as a major chain which orders 500 to 1,500 pieces." RCA's Harris added, "They (small black retailers) are the lifeline of the business."

While recognizing importance of inner city retailers in breaking new acts and building a sales base for established artists, manufacturers said that the small black retailer is besieged with problems such as pool business practices and product availability and selection. Many said that the returns policies adopted by most manufacturers, the soaring cost of the product and the state of the economy at large make it too prohibitive for such retailers to stock all new artists.

What has not seemed to find a groove on any black radio playlist is alternative black music, including reggae, blues, rock and even to some extent, jazz.

Publishers Ride Crest Of Black Music Boom

The current proliferation of black contemporary artists on the national pop charts has thrust black music into a limelight it has not experienced since the pop and soul days of the early- and mid-'60s. The Top 40 exposure, multi-media visibility and heightened record sales have combined to benefit not only the acts and labels, but music publishers as well.

The crossover to the pop mainstream has meant healthy royalties for such long established publishing houses as Jobete and Warner Bros. Music, as well as such newcomers to the scene as Spectrum/Hip-Trip Music. Covers of catalog material have added to the resurgence of late.

One of the most prominent beneficiaries of black music's pop crossover boom era is Warner Bros. Music, which will be headed by longtime president Ed Silvers until he retires next month and Geffen Music head Chuck Kaye takes over.

"1980 was our biggest year yet for Black music," said Silvers, "as we were helped especially by two of our biggest acts, Peabo Bryson and The Bar-Kays, who swung into the pop area. And this year the trend is continuing. Print is good receipts are good and both mechanicals and performances are up 5-10% over last year."

Silvers, who went on to say that the second quarter was especially big for Warners, said increased airplay has contributed to black music's strong pop presence. He maintained that while radio is still in a playlist quandry, it has loosened its reigns and is programming more black records. "Now, it's most important that the BMA pressure white radio effectively," added Silvers.

Another black music stalwart that is staying on par with last year's strong publishing performance is Motown's publishing wing, Jobete. With new albums by Stevie Wonder, Rick James and Teena Marie leading the way Jobete is in the

midst of another successful year, but president Jay Lowy also felt that its vast catalog should not be overlooked.

"Our catalog continues to do well," said Lowy. "There are a number of Holland Dozier Holland tunes being covered, and we're also looking at Billy Joe Royal's cover of the old Miracles hit 'You Really Got A Hold On Me' to kick in."

Almo/Irving Music is also looking to have a strong year with its catalog. Led by the Sam Dees-penned "One In A Million You," which is already becoming a standard, Almo/Irving is hard at work on recently acquired and untapped catalogs.

"We're now administering the LutDix catalog, which contains many of the old Shirelles hits and should pay for itself rather quickly," said Ira Selsky, vice president of business affairs at Almo/Irving. "And we also handle Interior Music, which contains many of the old Bill Withers songs including the bulleting Grover Washington hit 'Just The Two Of Us'."

Selsky went on to say that Almo/Irving also has a new deal with Johnny "Guitar" Watson, and administers songs by such hot black contemporary artists as Atlantic Starr, Ron Cursey, LTD, SOS, Rod Temperton and T-Connection. However, he also cited a keen interest in the Almo/Irving-owned catalog of recently deceased reggae superstar Bob Marley.

His was a loss that has affected the whole musical community," said Selsky. "He has directly influenced everyone from Stevie Wonder to The Police, and I'm sure his catalog will grow as people start to realize his huge contribution to music."

Prospering new black-oriented labels and their affiliated publishing houses, such as Dick Griffey's Solar Records and Lonnie Simmons' Total Experience Prods., are especially reaping lucrative rewards from their exclusively in-house publishing deals.

"We've had a fantastic year to say the least," said Margaret Nash, vice president creative services/publishing administrator for Solar owned Spectrum/Hip-Trip Music. "99% of our releases over the past year has been on at least one of the music charts, and all of the songs on those releases are published or co-published out of this office."

Nash added that she was especially proud of the fact that albums by The Whispers, Shalamar and Lakeside had all gone gold, and that Spectrum/Hip-Trip had all the publishing.

"The 1960s belonged to Motown, the '70s were Philadelphia International's, but the '80s belong to Solar," said Nash. She also noted that black music is continuing on the upswing and that the label will see a lot more pop activity in its new affiliation with Elektra/Asylum.

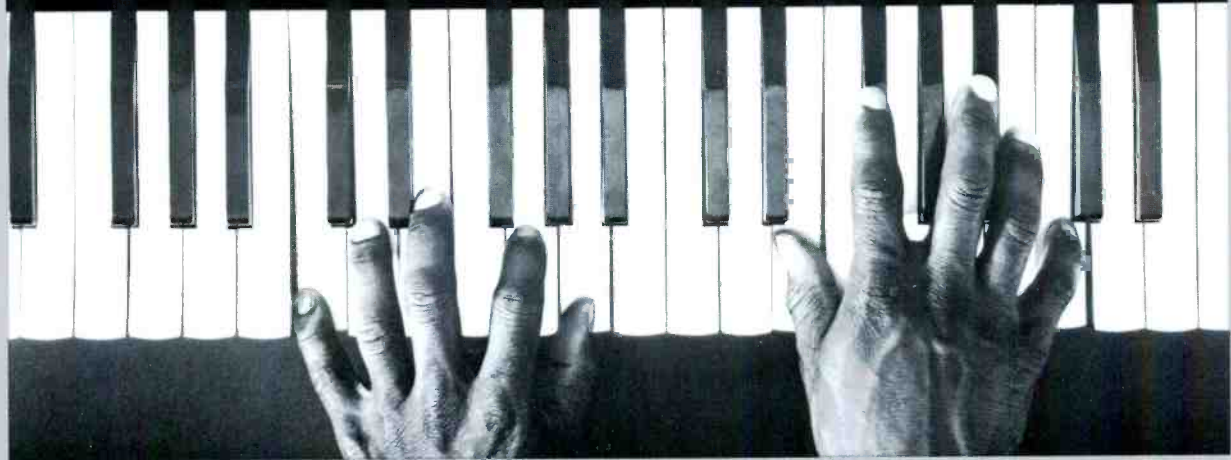
Carol Casano, general professional manager of April-Blackwood Music, perhaps best expressed the feelings of publishers when she said, "The color lines between black and white music are being broken down on the radio. People just want to hear good music, and those who were brought up with soul and Motown are demanding to hear black-oriented music again."

marc cetner



Almo/Irving music is having a strong year as a result of administering songs by top selling black acts such as LTD.

*Warner Bros.,
Elektra/Asylum, Solar
and Atlantic/Cotillion Records
salute the
Black Music Association
and
Henry Allen
for their dedication and commitment
to Black Music.*



carefully monitor the sales before reordering, usually in small numbers, to avoid big returns," said Barrie Bergman, president of the 110-store Record Bar chain.

Bergman added that store location and scantily air-play on Top 40 and AOR radio made it difficult for many of his suburban-located stores to achieve mass sales of black product. He said that a combination of the music not being properly exposed to white consumers in various markets and the low store traffic must be overcome in order to maximize sales of black music to white consumers. "I don't believe that AOR and Top 40 radio play enough black music, so young white kids aren't exposed to the music," he said.

David Lieberman, chairman of Lieberman Enterprises, a major rack jobber, agreed with Bergman's assessment, adding that usually the more sophisticated white consumer is apt to buy black music at a specialty store with greater selection of product.

While recognizing an opportunity for mass merchandisers to sell more black music, Lieberman said, "It's difficult to improve sales when only five percent of the consumer traffic is black. You've got to be very select on the titles you stock.

"You should be alert to stock the Stevie Wonders, the Commodores or Earth, Wind & Fires, these are acts that are making black music more accessible to the average white consumer," he added. Such product should be treated like pop music because of its broader based appeal, according to Lieberman.

One suggestion advanced by Lieberman was that black catalog product by selected artists, if promoted aggressively, could do much in the way of educating the white consumer about the music while at the same time encouraging multiple sales. His suggestion flies in the face of a widely-held contention that black product does not have the longevity of its pop and country counterparts.

"The white consumer is a viable market for black music," said Lieberman, adding, "but it's a constant, ongoing process or overcoming the resistance of the white consumer" — a process he believed would take time and an industrywide effort.

One suggestion advanced by Lieberman was that black catalog product by selected artists, if promoted aggressively, could do much in the way of educating the white consumer about the music while at the same time encouraging multiple sales. His suggestion flies in the face of a widely-held contention that black product does not have the longevity of its pop and country counterparts.

"We've changed our views on the longevity of black acts on vinyl," said Caldwell. "I think that it's a myth

that black product is over quickly." Cephus added, "Some things we put on our wall, and they just sell consistently for six to nine months. It depends a lot on the artist."

The cultivation of black music as a mass appeal genre is a relatively new phenomenon. Yet impressive gains have been registered, indicating there is a bullish future ahead for black music. Given the prospect of many new acts making music which is both diverse and accessible, the commitment of major labels to supporting black music departments in efforts to further the music and the involvement of pop departments in taking the music to new plateaus, there is a valuable asset to the recording industry awaiting full blossom.

To continue this growth, better communications between the manufacturers and the small retailer must be developed as well as a higher level of professionalism among the ma and pa dealers. Black radio must receive the support and recognition it deserves for continuing to serve as the proving ground for untried black music. Greater penetration into the white consumer market remains a frontier for black music, a frontier that is diminishing, but still lies vast in potential.

Talent development, promotion, marketing and merchandising are all important steps in the sale of black music, but according to CBS' Slaughter, "the bottom line is the music; it's got to be in the grooves, and that's where it begins."

by Aaron Fuchs

BMA gaining ground in drive towards economic independence.

Only The Tip Of The Iceberg



This year's Black Music Assn. Conference will transcend ceremony and focus on solutions to specific industry problems. Pictured above at last year's confab are (l-r):

BMA directors Jim Tyrrell, Kenny Gamble, Tom Draper, Ed Wright and Ewart Abner. They are among many industry leaders currently headed for L.A.

In a tough year, when maintaining the status quo might have been reason enough for celebration, the Black Music Assn. (BMA) has moved significantly from talking about problems to doing something about them. So says LeBaron Taylor, a CBS Records vice president and president of the BMA. Pointing to a firm August date for a BMA benefit concert headlining Stevie Wonder, Ashford and Simpson, Grover Washington and Andre Crouch, he says the association is set to take a major step towards attaining economic independence from the major labels, a point of contention at past conventions.

"Much as it has been for all businesses and trade organizations this past year has been one of fiscal restraint," noted Taylor, who has set attainable accomplishments, rather than trying to be all things to all people." Taylor pointed to several ideas about to reach fruition. According to Taylor, some of the association's priority programs — including the minority development program, the woman's program and the skills bank — are on the verge of receiving sanctioning by the association's administrating arm, the BMA Board of Directors. Upon approval, expected in time for the upcoming convention, the foundation will then formulate plans for obtaining funding for these programs from private enterprise, while acting on already existing proposals for obtaining monies from the public sector.

Another concept the association is moving towards developing is a black music awards television program which would, according to Taylor, "compensate for the underrepresentation of black artists in currently existing awards presentations."

For Taylor, these specific programs all touch the tip of the iceberg, in terms of problems plaguing the black professional in both the creative and business sides of the industry. Taylor decried the insularity of the major labels that he feels is denying new, creative lifeblood.

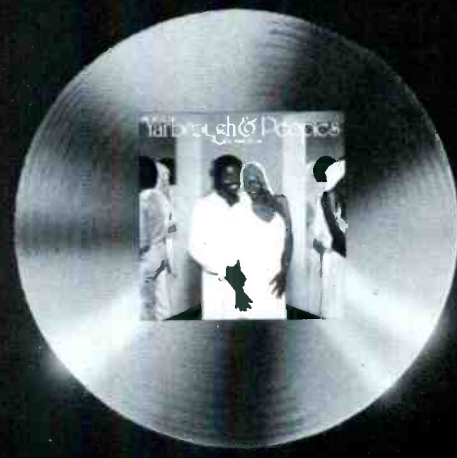
"The business shifted dramatically in the past few years from a network of small manufacturers to a handful of giants. In the process, the young blacks, at best, have been given a chance to get glorified production deals," he said.

Similarly, Taylor observed, at a time when black music has become "the backbone of the industry" small



TOTAL EXPERIENCE

**A TOTAL EXPERIENCE RECORD
IS A GOLD/PLATINUM RECORD.**



THANK YOU BMA AND CONGRATULATIONS ON YOUR THIRD ANNUAL CONFERENCE!



BMA president LeBaron Taylor: "For an organization that is only three years old, we can be quite proud of our accomplishments."

black businesses such as retailers and one-stops, are falling by the wayside because of their lack of money and business acumen. The BMA's goals in the coming year will be to effect "a revitalization" in both areas, he said.

Taylor also feels that the BMA has achieved goals that can't be measured tangibly. "I think that it is alone

an achievement to say that we have avoided major controversy this year, and have presented for the first time, a united front," he said, referring to the much publicized near-secession by the black concert promoters last year. "For an organization that is only three years old," he concluded, "we can be quite proud of our progress."

NMA Joins Black Talent Search

As a salute to Black Music Month, the Black Music Committee of the Nashville Music Assn. (NMA) is currently conducting a talent search for new black-oriented music acts and will present a concert, SummerSoul '81, to showcase five new acts June 19 at the Tennessee Theatre here.

The announcement of the talent search has thus far yielded tapes from aspiring performers in the Nashville area, as well as New York, California, Georgia, Pennsylvania, Ohio, Missouri, North and South Carolina and many other states across the country, as well as Canada.

A&R executives from major record labels have committed to attend SummerSoul '81 to view the talent, including representatives from Elektra/Asylum, Epic, Handshake and Cleveland International.

A two-tier panel of judges will review cassettes submitted for the talent search to select 10 semi-finalists. The first panel of judges includes Moses Dillard, president, Dillard Music Group; Charlie



Since its inception, the BMA has had the full support of the Nashville music community. Pictured above at a reception held for the BMA by the Country Music Foundation (CMF) in 1979 are (l-r): Ewart Abner, Stevie Wonder's manager; Wonder; Glenda Gracia, executive director, BMA; Bill Ivey, director of the CMF; Diana Johnson, CMF deputy director; and Ken Gamble, BMA board member.

Fach, Musiverse; Owsley Manier, OM Communications; David Lombard, WVOI/Nashville; and Hoss Allen, WLAC/Nashville. A second panel of judges will then conduct live auditions in Nashville with the 10 semi-finalists, selecting five winners for presentation at the SummerSoul '81 concert. These judges include Dillard; Fach; Buddy Killen, Tree Publishing; Fred Harvey, WVOL; and Joe Moscheo, BMI.

The 10-semi-finalists will also have their material reviewed by a panel of Nashville publishers, including Bob Beckham, president of Combine Music Group; Bob Montgomery, executive vice president, House of Gold Music; Killen; Charlie Monk, director, Nashville and Southern operations, April Blackwood Music; Jerry Crutchfield, vice president, MCA Music; and Dillard.

The five winners of the talent search will receive, in addition to the showcase performance, six hours of free studio time, a one year membership in the NMA and an appearance on *Bobby Jones' World*, a Nashville television show on PBS affiliate WDCN-TV.

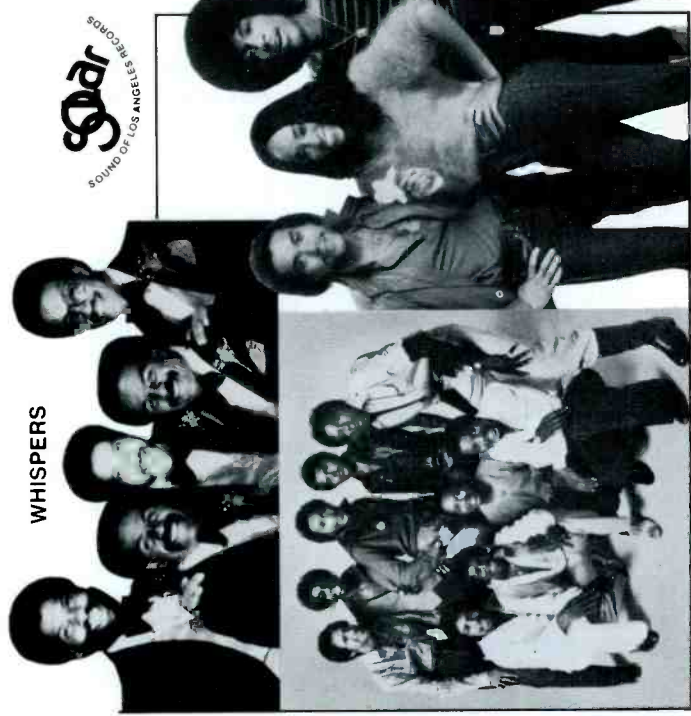
The Black Music Committee, chaired by Dillard, was one of the first committees formed by the year-old NMA. "With June being Black Music Month, we felt it would be an excellent opportunity to showcase and expose new talent," Dillard said. "The Nashville Music Assn. and its Black Music Committee felt that something positive should be done in June, and our talent search and SummerSoul '81 showcase seemed the best way to go."

By conducting a black music talent search, the NMA felt it would help focus national attention on Nashville as a total music center, which is the primary purpose of the organization.

"The response to our talent search has far exceeded our expectations," said Dale Franklin Cornelius, executive director of the NMA. "We received 107 cassette tapes, and we are now planning NMA's SummerSoul as an annual event."

jennifer bohler

CELEBRATE BLACK MUSIC MONTH



WHISPERS



LAKESIDE

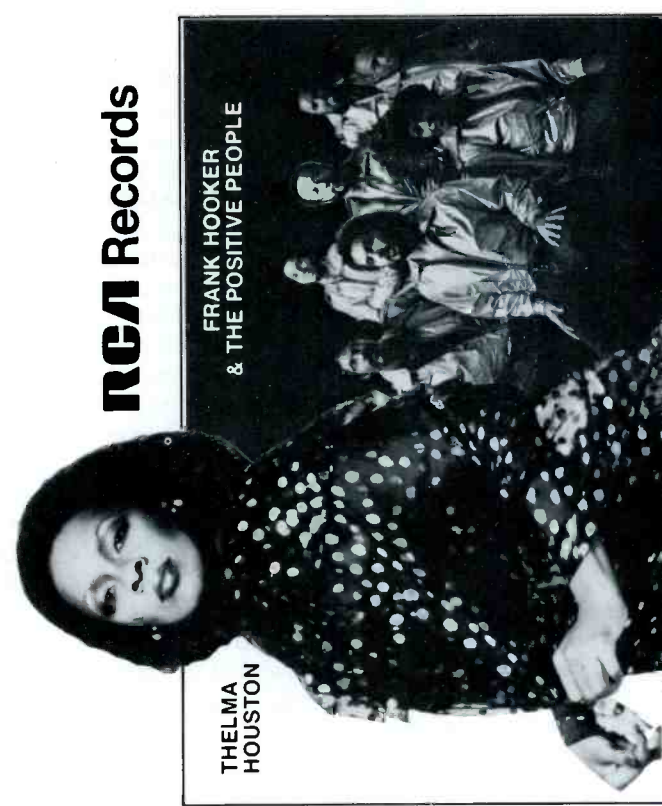
SHALAMAR



AURRA

CAMERON

SKYY



THELMA HOUSTON



FRANK HOOKER & THE POSITIVE PEOPLE



MICHAEL WYCOFF

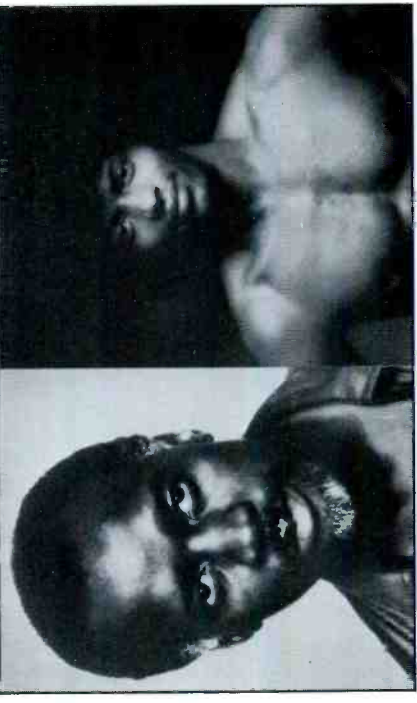


STEPHANIE MILLS



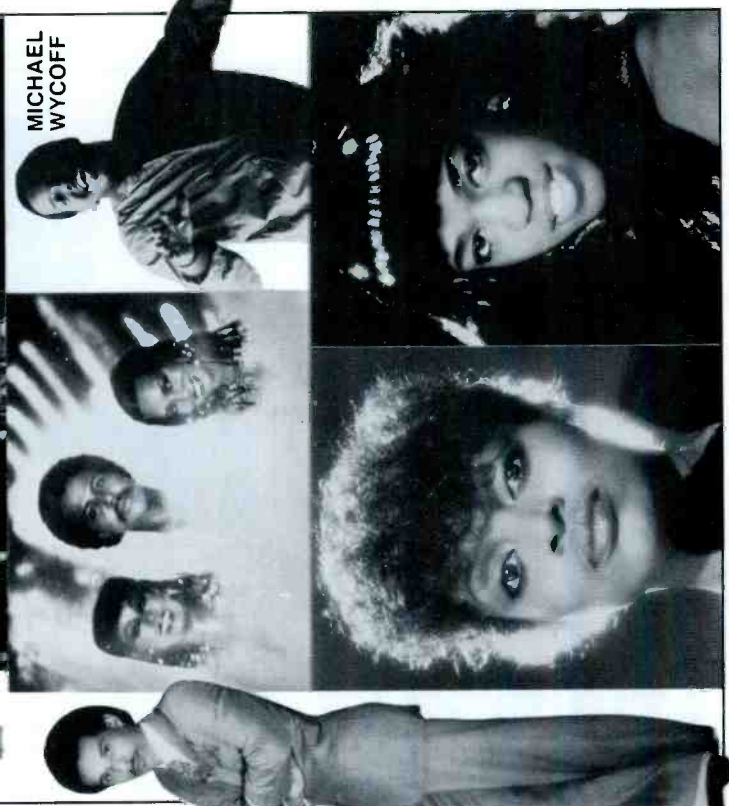
IMPRESSIONS

GENE CHANDLER



AHMAD JAMAL

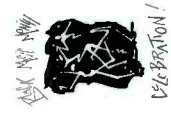
CARL CARLTON



EVELYN KING

ESTHER WILLIAMS

KENI BURKE



Give the gift of music.

S&SOL, SOLAR AND 20TH CENTURY-FOX RECORDS ARE MANUFACTURED AND DISTRIBUTED BY RCA RECORDS



Forget about deregulation, AM stereo and 9 kHz — Arbitron is foremost on the minds of black broadcasters these days.

Black Radio's Ongoing Frustration

by Mark Albert

The Arbitron ratings methodology for radio continues to be a thorn in the side of black broadcasters in the '80s, overshadowing such industry-wide topics of concern as deregulation, AM stereo and minority ownership of broadcast properties.

The consensus of leading black broadcasters on the eve of the Black Music Assn.'s Third Annual Conference was that the Arbitron system fails to provide an accurate measurement of black radio listenership. The broadcasters voiced anger and frustration at the firm's current sampling method, which they feel puts them at a serious disadvantage in the increasingly heated battle for market share and advertising revenues.

Steve Woods, afternoon drive personality at KDAY/Los Angeles and formerly PD and MD of the station, explained that in Los Angeles county, where the black population is 12%, less than half of that population was measured for the Winter 1981 ratings sweep. "It's a continued display of racism in my opinion," Woods stated. "I don't think they (Arbitron) place enough emphasis on or care about black listeners and black stations."

Woods, as well as other Los Angeles broadcasters, was particularly suspect of the Winter book because all of the black-formatted stations dropped, with the exception of one that held even. In fact, the same results occurred in New York City, where both WBS and WKTU also dropped in the Winter ratings, causing concern among programmers and management.

Hal Jackson, vice chairman and vice president of Inner City Broadcasting, which owns WBS and KUTE and KGFJ in L.A., said he was surprised at the downward trend of black formatted stations in the country's largest cities. "Ethnic listeners are noted for being loyal listeners," Jackson commented. "I don't think it's natural for all of the ethnic stations to go down at the same time. I think that the whole situation bears looking into."

Most black broadcasters surveyed by **Cash Box** agreed with Woods and Jackson and stressed the need for a change in the actual methodology currently employed by Arbitron. Without reliable ratings, according to the broadcasters, their stations are not getting proper attention or an equal opportunity to earn their share of advertising dollars, due to inaccurate reflections of black audience measurement.

"I think that all black broadcasters would agree that Arbitron's methodology impacts negatively on black stations," said Kernie Anderson, general manager at WBMX/Chicago. "It lessens the potential for black radio to gain a fair share of the pie. With our audience



Inner City's Jackson: "The whole situation bears looking into."

becoming more diffused, and with ratings of black stations declining, it represents another example of racism in America."

Arbitron currently measures black listening habits with Telephone Retrieval (TR) of information as opposed to the standard mail-out diaries. Telephone Retrieval was implemented in 1967 because blacks were less inclined to keep the diaries and mail them back, according to Arbitron. Since 1967, the TR method has been fine-tuned in an effort to gather more accurate information, but the problem continues nevertheless.

In a book published by Arbitron in 1979, which examined the studies conducted on black ethnic procedures, the report concluded that "the particular form of telephone recall interviewing practiced by Arbitron does not appear to collect as much of a respondent's total radio listening as a mail-diary . . . that a mail-diary technique is probably superior to Telephone Retrieval in terms of audience measurement." Other than to say that the current method of measuring blacks "was not ideal, but it's the best thing that we can do right now," Arbitron officials were unavailable for comment.

In discussing priorities for black radio in the '80s, a spokesman for the National Assn. of Black Owned Broadcasters (NABOB), said the key priority was to insure that black radio stations received a fair share of advertising dollars, which meant getting a fair treatment by rating services. This opinion was echoed by KDAY general manager Gary Price.

"The ratings are definitely top priority," Price said. "It's a little suspect when the black population steadily increases and the ratings decrease. It's difficult to appraise your own programming when your ratings are

unreliable. We have to solve the Arbitron problem first or we'll be out of business. After that, we can sit back and reflect about other problems."

Many activist groups have expressed concern that broadcasters would abandon public affairs programming and increase commercial loads with the implementation of radio deregulation. That type of programming, however, as well as heavy community involvement, has long been a traditional selling point for black radio.

"A truly black programmed station will always maintain its commitment to the community," said WBMX's Anderson. "There are a significant number of clients who are very interested in what we do for the community."

"In many cases," Anderson continued, "we're the only source for black-oriented news. If we abandoned that service and that commitment, where would these people go for news and information that is pertinent to them?"

Agreeing with Anderson, Norman Miller, general manager at WJLB/Detroit, said, "We're still programming what we always have, to best serve the public. That is what we are licensed to do. In fact, we're upgrading our public service programming to include more diverse topics. When we changed from AM to FM, our total service area increased, so we ascertained the needs of those communities that we weren't reaching before, and are now servicing them as well as inner Detroit."

Generally, black broadcasters did not express much faith or enthusiasm that reduced AM spacing from 10 to nine kHz would help them.

"That issue is being looked at with skeptical eyes," said a NABOB spokesman. "The broadcasters aren't sure if they want it, even though the idea is intended to make more stations available through minority ownership."

"For one thing, they don't feel that they'll get a large percentage of them anyway," the spokesman continued. "Secondly, with a large influx of stations, they're afraid that it might drain what audiences and few ad dollars they currently have."

Another subject, AM stereo, likewise drew only lukewarm response. For the most part, black broadcasters do not expect AM stereo to be the savior of AM radio. "AM stereo would initially help any AM broadcaster who could promote and market it properly to listeners," KDAY's Woods said, "but it will take years of growing pains to have any long term effects."

WJLB's Miller agreed. "It will take eight to 10 years to turn it all around," he said, "because people aren't going to just throw away their present home or car equipment and go running out to buy a new radio."

LET THERE BE NO MISTAKE: STILL THE BENCHMARK IN BLACK MUSIC



MOTOWN RECORDS

SMOKEY ROBINSON ♦ STEVIE WONDER ♦ SWITCH ♦ DAZZ BAND
TEENA MARIE ♦ HIGH INERGY ♦ COMMODORES ♦ BILLY P
SYREETA ♦ TEMPTATIONS ♦ JERMAINE JACKSON ♦ MARVIN G.
MICK JAMES ♦ STONE CITY BAND ♦ NOLEN & CROSSLEY ♦ OZC
DeBARGES ♦ SMOKEY ROBINSON ♦ STEVIE WONDER ♦ SWITC
Z BAND ♦ TEENA MARIE ♦ HIGH INERGY ♦ COMMODORES ♦ B
EMPTATIONS ♦ SYREETA ♦ JERMAINE JACKSON ♦ MARVIN GAYE
STONE CITY BAND ♦ NOLEN & CROSSLEY ♦ OZONE ♦ DeBAR ♦ SMOKEY ROBINSON
VIE WONDER ♦ DAZZ BAND ♦ TEENA MARIE ♦ HIGH INERGY ♦ COMMODORES ♦ BIL

NOBODY ELSE COMES CLOSE



Chi-Sound's Carl Davis has done it all during his long career in the record business. Now he's intent on re-establishing Chicago as a major hub of recording activity.

The Windy City's Leading Independent

by Fred Goodman

"I am dedicated to the proposition that Chicago is a viable record town," said Carl Davis. "I'm trying to create the type of atmosphere that will bring Chicago back into the fold of the industry."

No one can doubt the dedication the Chicago-based Davis has towards his home town. As the production force behind Columbia Records' new Walter Jackson album, "Tell Me Where It Hurts," and president of his own 20th Century-Fox-distributed Chi-Sound Records, a label whose roster includes Gene Chandler, the Chi-Lites and the Impressions, Davis is just the man to carry the banner for the Windy City.

A catalyst on the Chicago scene, Davis, along with

production co-horts Curtis Mayfield and Johnny Pate, racked up hit after hit, as they created what came to be called the "The Windy City Soul Sound," of the '60s, a melodic style that prominently featured guitar and horns, with the emphasis on trombones.

Davis launched his career as a programming assistant to Chicago DJ Al Benson. Among Davis' responsibilities was the compilation and updating of the jock's Top 20 list, a job that brought him into contact with many of the city's label representatives and DJs. "After that it was very easy to get a job doing promotion," recalls Davis.

Confident that he had developed a good set of ears, Davis felt it was time to undertake something "more

constructive" and began casting about for his own acts to cut. He didn't have to look far.

Approached by a Chicago group, the Dukays, Davis decided to cut two sides with the group and two sides with group vocalist Eugene Dixon. For the solo date, Davis changed Dixon's name to Gene Chandler, beginning a professional relationship that continues today. The group sides produced "The Duke of Earl," Davis' first hit.

"I was promoting for Columbia at the time," said Davis, "and as a result of 'The Duke of Earl,' they gave me a shot as a producer." Thus began a five-year stint with CBS that Davis referred to as "my greatest years."

In the process of reactivating the Okeh label, CBS gave Davis the go-ahead to sign new artists to the label's roster. "I was given the freedom to go out and sign people like Major Lance, the Vibrations and Billy Butler. We had seven gold records in a row with Major." It was also the start of a long relationship with Detroit vocalist Walter Jackson.

Eventually striking out on his own, Davis formed an independent production company. Among his clients was Brunswick Records, for which he produced two hit records by Jackie Wilson, "Whispers" and "Higher and Higher." The success of the Wilson recordings brought Davis to the top A&R slot at Brunswick, and he wasted no time in delivering the label another gold record, "Soulful Strut" by the Young Holt Trio. The label's roster grew to include the Artistiques, Barbra Acklin, the Chi-Lites and, again, Walter Jackson.

While still with Brunswick, Davis founded his own independent Dakar label, with distribution through Atlantic Records. The label's hot property was Tyrone Davis, with hits on "Can I Change My Mind" and "Turn Back the Hands of Time." However, the situation proved untenable for Decca, Brunswick's mother label, and it purchased Dakar for a 10% share of Brunswick. Davis' Brunswick partnership finally ended after the label's infamous payola trial. Although acquitted of all charges, Davis felt it was time to move on.

Forming his own Carl Davis Prod. and Chi-Sounds Records in 1976, Davis struck a distribution deal with United Artists Records. The label's first release, "Feelings," by the ever-present Walter Jackson, was a success, but when UA was sold to EMI, Davis moved on

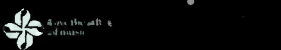
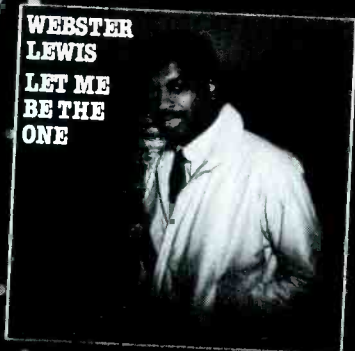
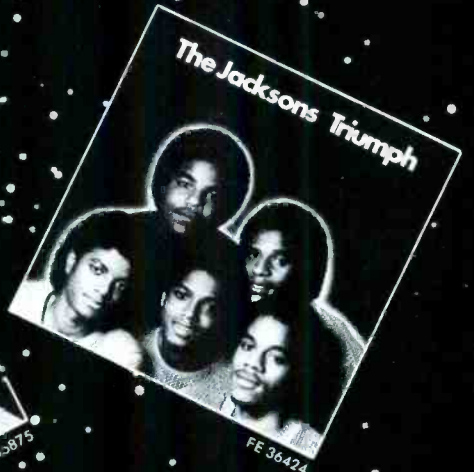


Carl Davis is looking to recapture the soft soul sounds of the '60s with his label Chi-Sound Records, which is affiliated with the 20th Century-Fox label. Pictured are (l-r): Carol L. King, R&B promotion manager western

region, 20th; Davis; Neil Portnow, president of 20th; Eugene Record of the Chi-Lites; and Paula Jeffries, A&R manager.

In the Black

With talent this hot, how can we lose?
Epic, Believe In A Dream, Pavillion, Philadelphia International,
T-Neck, Uncle Jam and Unlimited Gold Records and Tapes.



"I honestly think the little entrepreneur is going to come back," Davis said. "I know that at this moment there are guys walking the street with hit records in their back pockets."

to 20th Century-Fox for distribution. "Bunky Shepard, an old friend from Chicago, was in charge of black product over there, and that was where I wanted to be," recalled Davis.

The first release of the Chi-Sounds/20th Century-Fox union was Gene Chandler's "Get Down," a big hit that Davis feels could have been bigger had the label not been involved in reorganizing its distribution network. Since that time, Chi-Sounds has continued to record Chandler, as well as the Dells, the Chi-lites and the Impressions, while Davis continues to actively seek new talent. Among the acts he is presently working with are Merge and Seville, both funk bands. While Davis was uninterested in catering to the disco sound, the renewed interest in funk is a challenge that he is eager to meet.

"I was never a big fan of disco," explains Davis. "When I made 'Get Down' (his disco hit with Gene Chandler), I just wanted to cut a hit — it was coincidental that it hit in the discos. A lot of the good, older talent couldn't get arrested during that time. It knocked out Walter, Billy Eckstine, Lou Rawls and the rest of the stand-up singers. It also knocked out young talent that wasn't involved with an engineered sound, and it established some acts that could not fulfill their obligation when they went on stage."

Helping his acts with their live performances was one of the things Davis had in mind when he recently purchased a Chicago brownstone to serve as Chi-Sound's new home. Aside from label offices and a 24-track studio, the renovated space will give the acts rehearsal and instruction space when they're preparing their live shows. "The way I see it," said Davis, "the bands represent the company as well as themselves. A band's personal appearance is so very important."

Davis sees developing talent as a long, careful and personal process. "I feel my roster should never exceed five or six acts and should include some new, young acts we're trying to build," adds Davis. "We spend six months to a year in the studio trying to come up with a unique sound to build around each new act."

Once that sound is set, Chi-Sound takes it out to the public. Davis is still a firm believer in radio's power to break an act.

"Radio today is greater than ever," he said. "You always have the problem of PDs that will not hear what you hear in a record, but you'll have other PDs that

offset that. Plus they're more particular today. But that's fine with me, because I'm trying to come up with particular product. It seems to me that there's no more really bad stuff out there, and you just have to be exceptional to get played.

"Radio is more professional nowadays; I think the PDs will admit a mistake, whereas in the old days they wouldn't, even after somebody else had broken a record," he added. "There's just too much competition between stations now for that. Everyone has to go with the best product."

Davis also sees major changes in the way records are marketed. "Promotion and marketing have become a science," he said, adding that "you cannot shortstop anymore. You have to do your homework; you have to get the record out there to all the little mom-and-pop stores in order to really make the consumer aware of the product. A lot of the smaller outfits can't afford to do that in a city like Chicago, and you need that kind of strength behind you when you're breaking a record."

But Davis doesn't see the need for that kind of muscle spelling the end of the independent record outfit. "I honestly think the little entrepreneur is going to come back," he said. "I don't know if it will be as producers or labels, but I know that at this moment there are guys out there walking the street with hit records in their back pockets. It may be that I can't help them, they may need that major record company; but I think the independent distributors would do well to look around this city."

Davis also feels the major labels should take a closer look at Chicago, particularly for what he sees as its growing attraction as a recording center. "Acts like Peabo Bryson and Natalie Cole, that aren't from Chicago, have been coming here to record because we're getting a darn good sound."

While Davis continues to look towards the future as he builds his beachhead in the Windy City, it remains striking that so much of his success has been built on his faith in Chicago and his ability to keep long-standing ties with his successful artists.

"I have always tried to do something different, something that was unique to the market. When I formed my own company and reached out to them, the ones that were available came back. I think they realized we have a formula that works."



The Chi-Lites are the cornerstone band for Carl Davis' Chi-Sound Records.

FANTASY
is a group.
Reality
is two hit singles.

The new smash is
"Hey Who's Gotta) Funky Song,"
ZS6 02098
the follow-up to the #1 hit,
"You're Too Late!"
ZS6 06407

Fantasy's debut album and new single are adds on:

KMOJ, WHRK, WOKB, WLUV, COOL-FM, WDZZ, WUFO, WILD,
WRTC, WKIE, WSHV, WSEA, WJJS, WMLA, WIGO, WJIZ, WRDNY,
WEAS, WGOV, WZZA, WATV, WTUG, WBIL, WEUP, WXLE, WNNM,
WCTM, WDUR, WCIG, WPAL, WSRC, WAIR, WWIL, WICU, WDCI, WYNN,
WFEG, WASC, WBMU, WBSC, WANM, WBOP, WQIS, WBAO, KDDA-FM,
KYE, KTIZ, WTKL, KLIP, KPOO, KCEP, KXAM, WGIV, WNOV, WRXB, WXVI,
WYBC, WNHC, WDAS, WUSS, WIBB, WSOX, WTUF, WOKN, KEZM, WDDO,
WHYZ, WEAL, KGBC, KGOK, WCLF, WEUP, WTHB, WNJR, WFAK, V/PE,
WPGA, WDCD, WARR, WRSV, WQKI, WERD, WVON, WWCN, WKBZ,
WDAO, WMMN, WKPG, WNAT, WOPV, WQIC, WTAM, WESY, WCPC,
WZOK, KMXX, KDLK, KROF, KILT, KPOP, KJOP and KXE'W

This Fantasy is the stuff dreams are made of.

"FANTASY"
On Pavillion Records and Tapes.



Give the gift of music.

A&M RECORDS

1416 N. La Brea Ave.
Hollywood, CA 90028
(213) 469-2411
Jheryl Busby—vice president, R&B promotion

ARISTA RECORDS

1888 Century Park East, Suite 1510
Los Angeles, CA 90067
(213) 553-1777
Lewis Harper—regional R&B promotion
Barbara Shelley—associate director national publicity
6 West 57th St.
New York, NY 10019
(212) 489-7400

AMERICAN RECORDING COMPANY

2323 Corinth Ave.
Los Angeles, CA 90064
(213) 479-8522
Ron Ellison—vice president marketing, A&R

ATLANTIC/COTILLION RECORDS

75 Rockefeller Plaza
New York, NY 10019
(212) 484-8154
Everett Smith—national director R&B promotion
9229 Sunset Blvd., Suite 710
Los Angeles, CA 90069
(213) 278-9230
Marty Mac—regional director R&B promotion

BANG RECORDS

2107 Faulkner Rd.
Atlanta, GA 30324
(404) 329-9535
Eileen Burns—president

Record Companies

BRUNSWICK RECORDS

1995 Broadway
New York, NY 10023
(212) 496-0700
Jerry Kenney—president
Rane Boone—promotion director

CAPITOL/EMIA/LIBERTY RECORDS

1750 Vine St.
Los Angeles, CA 90028
(213) 462-6252
Varnell Johnson—vice president, black music division
Don Mac—national R&B promotion manager
1370 Ave. of the Americas
New York, NY 10019
(212) 757-7470

CBS RECORDS

51 West 52nd St.
New York, NY 10019
(212) 975-4321
LeBaron Taylor—vice president/general manager, divisional affairs
Paris Eley—vice president, black music promotion
Dr. George Butler—vice president, jazz/progressive A&R (Columbia)
Vernon Slaughter—vice president, jazz/progressive marketing
T.C. Tompkins—director of promotion, black music (Epic)
Greg Peck—director of promotion, black music (Columbia)
Mike Bernardo—director of promotion, jazz/progressive marketing
Win Wilford—press information & artist affairs

1801 Century Park West
Los Angeles, CA 90067
(213) 556-4700
Larkin Arnold—vice president/general manager, black music A&R
Doug Wilkins—director of black music promotion (Columbia)
Patricia Thomas—assistant director of press and public information
Orlando Imala—product manager
Wayne Edwards—product manager
David Gales—product manager

DE-LITE RECORDS

1733 Broadway
New York, NY 10023
(212) 757-6770
Gabe Vigortio—president
Bernie Block—senior vice president/general marketing manager
Stan Price—director, R&B promotion

ELEKTRA/ASYLUM RECORDS

962 N. La Cienega Blvd.
Los Angeles, CA 90069
(213) 655-8280
Oscar Fields—vice president, special markets
Primus Robinson—national promotion director, special markets
Joe Morrow—national marketing coordinator

FANTASY RECORDS

10th & Parker St.
Berkeley, CA 94710
(415) 549-2500

DICK GRIFFEY PRODUCTIONS

Solar Records
9044 Melrose Ave., Suite 200
Los Angeles, CA 90069

(213) 859-1717
Dick Griffey—president
Edna Collison—vice president, marketing

L.A.X

7417 Sunset Blvd.
Los Angeles, CA 90046
(213) 874-1300
Nancy Sain—promotion director

MCA RECORDS

100 Universal Plaza
Universal City, CA 91608
(213) 985-4321
Jerry Boulding—executive director, black product
Elmer Hill—black music promotion

MOPRES RECORDS

31203 Ganado Dr.
Rancho Palos Verdes, CA 90274
(213) 541-6710
Dean Chambers—president
Chris Clay—executive vice president
Robert Basemor—vice president, promotion
Norman Love—vice president, A&R

MOTOWN RECORDS

6255 Sunset Blvd.
Hollywood, CA 90028
(213) 468-3500
Skip Miller—vice president, promotion
Miller London—vice president, sales
Don Carter—national director, R&B promotion

PHILADELPHIA INTERNATIONAL RECORDS

309 S. Broad St.
Philadelphia, PA 19107
(215) 985-0908
Kenny Gamble—chairman
Leon Huff—co-chairman
Larry Depte—president
Harry Coombs—executive vice president

**We
BREAK
records
from the
bottom up.**

*For the best in
national club/
urban radio
promo, accept
no substitute.*

*For more details,
call Ray Caviano or
Bob Siegel at
212 • 246-4352*



RFC PROMOTIONS:
101 West 55th Street
New York, NY 10019



160 EAST FIFTH STREET, PATERSON, NEW JERSEY 07524 (201) 279-2010
TELEX: 130463



PROMO RECORD DISTRIBUTING CO.

PAPPY PROMO sells OVERSTOCKS and DELETES from MAJOR LABELS and he also distributes EMUS and GHENT RECORDS, a very underpriced ECONOMY label. If you sell MUSIC PERFORMED BY BLACK ARTISTS, has he got an honest deal for you!! **Our inventory consists of music performed by:**

COUNT BASIE • JOE WILLIAMS • DINAH WASHINGTON • SARAH VAUGHAN • LOUIS ARMSTRONG • DUKE ELLINGTON • THE FLAMINGOS • FRANKIE LYMON • THE CLEFTONES • THE IMPERIALS • THE HARPTONES • THE CHANTELS • THE HEARTBEATS • THE IMPRESSIONS • THE MARCELS • EDWIN HAWKINS SINGERS • NINA SIMONE • JIMMY RUSHING • SOUL TRAIN TV RECORDS • BOBBI HUMPHREY • BOBBY HUTCHERSON • LOU DONALDSON • DUKE PEARSON • EDDIE HENDERSON • GENE HARRIS • CHICO HAMILTON • CARMEN MC RAE • HORACE SILVER • MERL SAUNDERS • STANLEY TURRENTINE • AL GREEN • SYL JOHNSON • GENE CHANDLER • EDWIN STARR • SILVER CONVENTION • AULEMA • LONNIE LISTON SMITH • MAIN INGREDIENT • CAROL DOUGLAS • VICKI SUE ROBINSON • ODYSSEY • D.J. ROGERS • CHOCOLATE MILK • THE TYMES • JOHNNY TAYLOR • NYCC • MOSE JONES • LEON THOMAS • EDDIE HARRIS • FUNKY COMMUNICATION • THAD JONES • GERARD KENNY • JUANITA HINES • CANDIDO • LOLEATA HOLLOWAY • JORGE SANTANA • IKE & TINA TURNER • BOBBY WOMACK • Z.Z. HILL • O'DIA COATES • ISLEY BROTHERS • OHIO PLAYERS • GLADYS KNIGHT • PATTI LABELLE • CORNELIUS BROS. AND SISTER ROSE • WILLIE TEE • WALTER JACKSON • EBONY RHYTHM FUNK CAMPAIGN • BRASS CONSTRUCTION • NCCU • MAXINE NIGHTINGALE • WHITNEY FAMILY • MANCHILD • BOBBY BRYANT • LEE OSKAR • WAR • and many, many others that we haven't mentioned.

OUR PRICES ARE THE LOWEST. OUR DELIVERY IS THE FASTEST. If you are a RETAILER or WHOLESALER, please send for our FREE CATALOG. YOU'LL LIKE DOING BUSINESS WITH US.

"Hits You May Have Missed"

*Thanks—
Jimmy Bee, Morey
Alexander and all the
people in radio for
“Magic Man”.*

From the album, Magic Man.

*Charted Top 10 Singles and
Top 10 Albums.*



Robert Winters & Fall

New Release:

“When Will My Love Be Right”

(B.A.A. 627)

Thank you Uncle Jack.

Sidney—

See you at B.R.E.

Bee / Alexander Productions Inc.

*San Francisco
6690 Mission
Daly City, CA 94014
415 • 994-3157*

*Los Angeles:
1100 Glendon • Ste. 2129
Los Angeles, CA 90024
213 • 208-7871*

CONGRATULATIONS

BMA

AS WE

SALUTE

BLACK MUSIC

MONTH!

WE ARE

MUSICALLY

YOURS.



PERREN—
VIBES MUSIC,
INC.

BULL PEN
MUSIC INC.
GRAND SLAM
PRODUCTIONS
INC.



RECORDS
INC.

"HITS ARE OUR BUSINESS"

POLYGRAM RECORDS

(Casablanca, Mercury, Polydor)
810 Seventh Ave.
New York, NY 10019
(212) 399-7035
Bill Haywood—vice president, black music marketing
Tommy Young—national promotion director
Sonny Taylor—director, A&R, black music
Kenneth Reynolds—national black music manager/press & artist relations
1930 Century Park West, 2nd Floor
Century City, CA 90067
(213) 277-1412
Ernie Singleton—director, black music marketing

QWEST RECORDS

7250 Beverly Blvd.
Los Angeles, CA 90036
(213) 934-4711
Quincy Jones—president
Ed Eckstine—general manager
Melanie Ross—publicity director

RCA RECORDS

1133 Ave. of the Americas
New York, NY 10036
(212) 930-4000
Ray Harris—vice president, black music marketing
Bill Staton—division vice president, black music promotion
6363 Sunset Blvd.
Hollywood, CA 90028
(213) 468-4039
Lygia Brown—West Coast R&B promotion manager

SOURCE RECORDS

1902 5th Ave.
Los Angeles, CA 90018
(213) 731-0693

SPRING RECORDS

161 W. 54th St.
New York, NY 10019
(212) 581-5398
Jules Rifkin
Roy Rifkin
Bill Spitalsky

SUGAR HILL RECORDS

96 West St.
Englewood, NJ 07631
(201) 569-5170
Joe Robinson—president
Diane Moore—vice president, promotion

T-ELECTRIC RECORDS

450 West 54th St.
New York, NY 10019
(212) 977-4500
Jim Tyrrell—president
Cheryl Tyrrell—director of creative services

TK RECORDS

495 S.E. 10th St.
Hialeah, FL 33010
(305) 888-1685
Glynn Daniels—national R&B promotion manager

20th CENTURY-FOX RECORDS

8544 Sunset Blvd.
Los Angeles, CA 90069
(213) 657-8210

Bunky Shepard—vice president, R&B promotion
Donnie Brooks—national promotion director

UNLIMITED GOLD RECORDS

12403 Ventura Ct.
Studio City, CA 91604
(213) 760-1665
Barry White—chairman
Rod McGrew—president
Jean Johnson—assistant to president
Paul Politi—president of publishing
Brenda Harris—special assistant publishing
Saundra White—promotion, Southwest region

VENTURE RECORDS

6430 Sunset Blvd.
Hollywood, CA 90028
(213) 462-3162
Hosea Wilson—assistant to president
Al Edmondson—R&B director

WARNER BROS. RECORDS

3300 Warner Blvd.
Burbank, CA 91510
(213) 846-9090
Tom Draper—vice president/director, black music marketing
Cortez Thompson—national promotion director
Eddie Gilreath—national sales manager, black music

Agencies, Associations And Organizations

AMATURO GROUP

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

AMERICAN ASSN. OF ADVERTISING AGENCIES

666 Third Ave. 13th Floor
New York, NY 10017
(212) 682-2500
Leonard Matthews—president

ARBITRON

1350 Sixth Ave.
New York, NY 10017
(212) 887-1300
Mike Membrado—vice president, general manager, Radio Division
(212) 887-1406
Connie Anthes—director of communications
(212) 887-1402
For inquiries regarding diary research contact:
Jay Billie—client service manager
Arbitron Building
312 Marshall Ave.
Laurel, MD 20810
(301) 982-4742

ASCAP

One Lincoln Plaza
New York, NY 10023
Contact: Karen Sherry
(212) 595-3050

BLACK MUSIC ASSN.

1500 Locust St.
Philadelphia, PA 19102
(215) 545-8600
Jules Malamud—senior vice president
Glenda Garcia—executive director

BLACK ENTERTAINMENT TELEVISION

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

BROADCAST ENTERPRISE NETWORK

1422 Chestnut St.
Philadelphia, PA 19107
(215) 563-2910
Ragan Henry—president

BMI

320 W. 57th Street
New York, NY 10019
(212) 586-2000
Contact: Russ Sanchez

FEDERAL COMMUNICATIONS COMMISSION

1919 M Street N.W.
Washington, D.C. 20554
Minority Enterprises
Ed Cardona—chief of minority division
(202) 634-1770

NATIONAL ASSN. OF BROADCASTERS

1771 N Street N.W., Suite 708-709
Washington, D.C. 20036
Dwight Ellis—vice president, minority and special services
(202) 293-3534

NATIONAL ASSN. OF BLACK OWNED BROADCASTERS

1629 K Street N.W., Suite 302
Washington, D.C. 20006
(202) 293-1137
Elliot Franks—chairman
Ragan Henry—president
Nate Boyer—executive director

NATIONAL ASSN. FOR THE ADVANCEMENT OF COLORED PEOPLE

1790 Broadway
New York, NY 10019
(212) 245-2100
Paul Brock—public relations

NATIONAL BLACK NETWORK

1350 Avenue of the Americas
New York, NY
(212) 586-0610
Eugene Jackson—president
Joan Logue Henry—public relations

NATIONAL RADIO BROADCASTERS ASSN.

1705 De Sales St. N.W., Suite 500
Washington, D.C. 20036
(202) 466-2030
Sis Kaplan—president
Abe Voron—senior vice president

MUTUAL BLACK NETWORK

1745 S. Jefferson Davis Hwy., Suite 404
Arlington, VA 22202
(703) 685-2146
Tom McKinney—president
Harriet Bennett—public relations

OPERATION PUSH

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

U.S. CENSUS BUREAU

Federal Office Building 3
Room 2023
Population Division
Washington, D.C. 20233
(202) 763-7890
Nampeo R. McKenney—chief of ethnic & racial statistics

MESBIC 301 (d)

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

SMALL BUSINESS ADMINISTRATION

1441 L Street N.W.
Washington, D.C. 24016
(202) 653-6696

SYNDICATED COMMUNICATIONS INC.

1625 Eye Street N.W., Suite 414
Washington, D.C. 20006
(202) 293-9428
Herbert Wilkins—president
(Marketing research consultants, specializing in how to reach black consumers.)

C. ROY JACKSON, MARKETING RESEARCH CONSULTANT

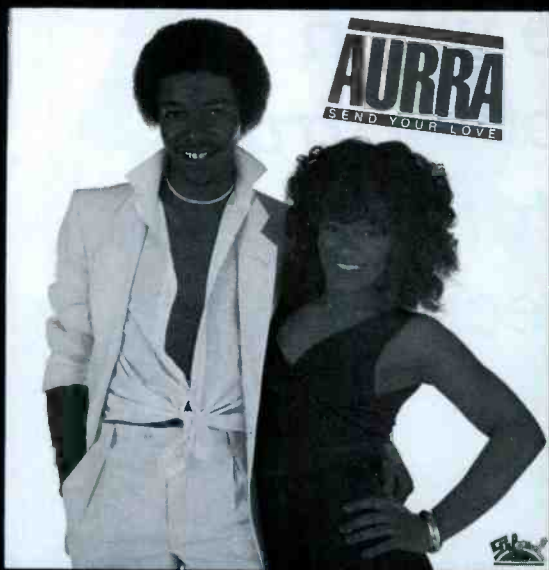
111 East Wacker Drive, Suite 323
Chicago, IL 60601
(312) 565-0552
C. Roy Jackson—president

D. PARKE GIBSON INTERNATIONAL

476 5th Ave.
New York, NY 10017
(212) 889-5557
Patricia Gibson—president

EARL GRAVES LTD.

295 Madison Ave.
New York, NY 10017
(212) 889-8220
Earl Graves—president



AURRA

THE ALBUM:
"SEND YOUR LOVE"
(SA 8538)

THE SINGLE:
"ARE YOU SINGLE"
(S7 2139) (SC7 346) • 12"

AURRA—
 PRODUCED BY STEVE WASHINGTON
 (FROM SLAVE),
 IS MAKING BIG MOVES.

AURRA—
 MUSIC FOR EVERY FORMAT.
 BALLADS • FUNK • REGGAE

TAKE A
 MUSICAL TRIP
 WITH CAMERON
 AS HE EXPRESSES LIFE.

CAMERON—
 HIS MUSIC IS
 THE 'FOOD OF LOVE'.

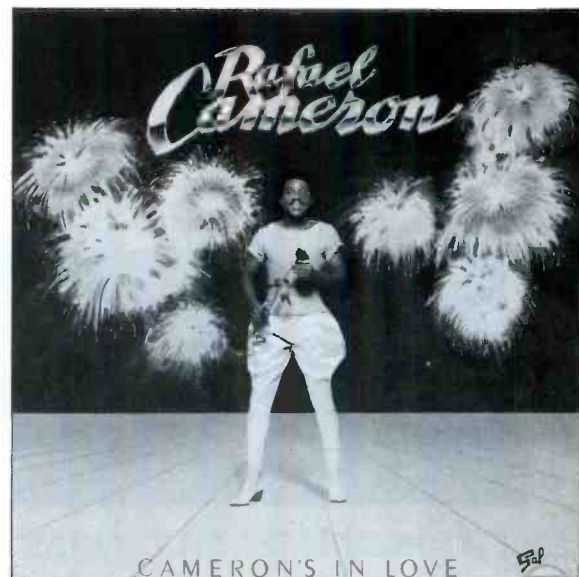
CAMERON—
 PRODUCED BY 'PULSATING TOUCH'
 OF RANDY MULLER

RAFAEL CAMERON

THE ALBUM:
"CAMERON'S IN LOVE"
(SA 8542)

THE SINGLE:
"FUNTOWN U.S.A."
(S7 2144)

ON SALSOUL RECORDS AND TAPES



PolyGram

and these music creators

Roy Ayers
 Bar-Kays
 Kurtis Blow
 James Brown
 Randy Brown
 Leon Bryant
 Bobby Caldwell
 Cameo
 Coffee
 Con Funk Shun
 Crown Heights Affair
 Delegation
 Fatback
 Four Tops
 Gap Band
 Gloria Gaynor
 Leda Grace
 Isaac Hayes
 Clay Hunt

La Toya Jackson
 Millie Jackson
 Randy Jackson
 Busta Jones
 Kool & The Gang
 L.A. Boppers
 Lipps, Inc.
 Mantra
 Alton McClain & Destiny
 Parliament
 Peaches & Herb
 Esther Phillips
 Ray, Goodman & Brown
 Starpoint
 Victor Tavares
 Bobbi Walker
 Johnny Guitar Watson
 Robert Whitfield
 Yarbrough & Peoples

Larry Blackmon
 Vincent Castellano
 George Clinton
 Eumir Deodato
 Robert Ford, Jr.
 Steve Greenberg
 Joe Jackson
 Lionel Job
 J.B. Moore
 Freddie Perren
 Skip Scarborough
 Brad Shapiro
 Lonnie Simmons
 Gabe Vigorito
 Chocolate City
 De-Lite
 DJM
 MVP
 Spring

salute the BMA.

RADIO

AIR PLAY

TAKIN' IT TO THE STREETS — To say there is dissatisfaction with the Arbs among black broadcasters and PDs and GMs at stations with largely ethnic audiences would be an understatement. Anger and frustration is closer to the truth and, for some, even that is understated (see separate story in this week's Spotlight on Black Music). Not only does pressure-filled apprehension rear its head during a ratings sweep, but people have lost their jobs and formats have been sacrificed based on the results of a book or two; results that are, for the most part, viewed by broadcasters as unreliable. Add to that a common belief of black broadcasters that there is a streak of racism in the ratings and the problem becomes more glaring. Results of the Winter 1981 sweep in a few markets, particularly Los Angeles and New York where nearly every black- and ethnic-oriented station dropped, have many broadcasters more suspicious than ever of Arbitron's methodology in measuring black and ethnic audiences. While mail-out diaries are used for measuring areas that are largely non-ethnic in population, a telephone retrieval system is used for measuring black audiences (a glaring mistake, says one programmer, because many blacks don't list their phone numbers), and diaries are physically handed out and retrieved from Hispanic audiences. We contacted Arbitron to explain the problem and offer the opportunity for a suitable and fair explanation. While an Arb source admitted that the methodology wasn't ideal, it was the best the firm could do at this time. The source added that the firm was hoping to implement the standard mail-out diary for all races in a year or two. The door was left open for further questions and discussions. However, when further efforts were made to contact Arbitron spokespersons, they were always, as **Willie Nelson** says, on the road again. And that doesn't help programmers who also found the necessary people unavailable for comment. "We've been fighting this thing for four years," **Cal Shields**, PD at **KACE**/Los Angeles, said, "but I'm not going to re-activate my ulcers again." Shields and other programmers are



TM DAY — *TM Productions, a diversified broadcast services company based in Dallas, was recently honored by the city by Dallas Mayor Robert Folsom, who proclaimed April 22 "TM Day" in the city. Pictured are (l-r): Joe Haggar, Dallas City Councilman; Tom Merriman, founder of the company; and Pat Shaughnessy, TM president.*

distressed that, if they have a down book, it's hard to evaluate where they went wrong. And in this particular book, because all but one of the black-formatted stations in L.A. went down (**KGFJ** held even), the question now posed is where did all the listeners go? "We're the leading black station in town and we dropped a couple of tenths," **KDAY's Steve Woods** said, "but where did all the black people go? None of the other black stations went up. Less than half of L.A. County's black population was sampled this time around. What about the other half? Did they just disappear off the face of the earth?" Woods' skepticism is shared by many black broadcasters. A **NABOB** spokesman said that some of the association's members will no longer subscribe to Arbitron, not wishing to support a service that they feel is bent on "putting us out of business." A spokesman at all-Spanish **KTNQ**/Los Angeles said none of the Spanish stations in town (which has the second largest Mexican population in the world behind Mexico City) subscribe to the service either. "You can't rely on the ratings at all," said the spokesman, "because the methodology of weighing minorities is ridiculous. Fortunately, from an advertising standpoint, we've been sold out for three months regardless of the ratings." And advertising is the bottom line and that's the rub. Broadcasters need to make money in order to survive and best serve the public it's licensed to. But if these stations can't generate revenue due to poor ratings that they find suspect, they are hard pressed to fully provide what their communities need without altering traditional program content. Do the ad agencies need to be educated? Do they even care? If the agencies are going to rely primarily on one ratings service, than the ratings methodology demands closer scrutiny with the hopes of ultimate improvement. As Woods put it, "It's a problem that's going to have to be dealt with! Either they change their methods, or some other service will come along that all broadcasters will respond to and abandon Arbitron."

NEW JOBS — **Allen Collier** has joined **NKR Prod.** as general sales manager . . . **Richard McGeary** was recently named vice president and western sales manager for the Mutual Broadcasting System. Previously, McGeary served as VP/GM at **KHJ**/Los Angeles . . . **Rob Sherwood** has become program director at **K101**/San Francisco, replacing **Rob Slisco** . . . **Neil Ross** has joined **KNX-FM**/Los Angeles as the new morning drive personality effective June 1 . . . **Elaine Baker**, formerly general sales manager at **WDRQ**/Detroit, has become the vice president and general manager at **WOMC**/Detroit . . . **Lesley Norman** was named sales manager at **CBS-FM's** Atlanta branch . . . Best of luck wishes to **Kyle Ermolan**, who resigned his general sales manager position at **KWST**/Los Angeles. Fulfilling many peoples' fantasies, he plans to simply travel, and pursue romance. The L.A. music community will certainly miss his creative energies, but if anyone wants to wish him a hearty bon voyage, he's throwing a party at local club **Gazzari's** on May 27 . . . **Susan Wallace** was named national sales manager at **KIIS-FM**/Los Angeles . . . **John Larrabee** was promoted to program director at **KSLQ**/St. Louis. Larrabee will maintain his afternoon air shift . . . Congratulations to **Walt Brown**, who has become the program director at **WGSN**/Birmingham . . . **Sharon Warantz** is now taking care of all publicity at **McGavren-Guild Radio** . . . **WRKO**/Boston PD **Charlie Van Dyke** made a quick return to **TM Prod.** in Dallas to co-produce his third ID series with the company. Van Dyke, who has worked with **TM** in the past on several projects, was collaborating on an adult contemporary series called **RKOverture**, which was designed to support the new Quarterly Measurement system of ratings . . . Also from **TM**, the programming division has added two new program consultants. **Steve Hibbard** will consult for **TM's** Beautiful Music format, while **Ron Walton** will consult **TM's** Stereo Rock format . . . **Bert Wahlen** was named vice president over Westinghouse Broadcasting's FM stations that include **WPNT**/Pittsburgh, **KODA**/Houston, **KOAT**/Dallas, **KJQY**/San Diego and **WBZ**/Boston . . . **Bob Hattrik** has become vice president of programming for the Doubleday chain.

mark albert



BOARDWALK GETS WET AT RITZ — *The Boardwalk Entertainment Co. recently threw a party for debut artists Get Wet at The Ritz in New York. Pictured at the prom night gala are (l-r): Ruben Rodriguez, vice president, promotion, East Coast, Boardwalk; Jim Urie, CBS branch manager, New York; Serri Beachfront and Zecca of Get Wet; Dale Reeves, program director, WKTU/New York; Neil Bogart, president, Boardwalk; Irv Biegel, executive vice president, East Coast, Boardwalk; and John Birge, director of P&D operations, CBS.*

FCC Delays Review Of RKO

LOS ANGELES — With a new chairman, Mark Fowler, at the helm of the Federal Communications Commission (FCC), the FCC may reevaluate a January 1980 decision that stripped RKO General of three TV licenses and placed RKO's remaining TV station and radio outlets in jeopardy (**Cash Box**, Feb. 2, 1980).

In a closed door session on May 21, however, the Commission decided not to ask the U.S. Court of Appeals to return the case to the FCC for reconsideration under different procedures, preferring instead to further review RKO's request.

RKO's attorneys asked the FCC for reconsideration, arguing that in the 1980 decision, RKO was denied a hearing on some of the charges that swayed the 4-3 Commission ruling. The Commission originally ruled 4-2 the previous year that RKO General was not qualified and was unfit to hold the license to **WNAC-TV/Boston** due to improper conduct of its parent company General Tire & Rubber, which admitted bribery of foreign officials, illegal political contributions in the U.S., and inadequate records keeping (**Cash Box**, Aug. 4, 1979).

The Broadcast Bureau of the FCC later ruled in favor of RKO in October (**Cash Box**, Oct. 13, 1979). However, after reviewing new evidence in a "special report" filed by General Tire, the Commission delivered its January 1980 decision against the broadcasting chain and ruled that RKO would

Fowler Approved As New FCC Chairman

(continued from page 8)

receive nomination for another seven-year term.

Along with Fowler, President Reagan nominated Mimi Weyforth Dawson and Henry Rivera to seats on the Commission. The last five years of Brown's term are to be filled by Fowler. If Rivera is approved, he will be finishing the final three years of Ferris' term. Dawson, a top aide for Senate Commerce Committee Sen. Robert Packwood (R-Ore.), would begin a full term replacing Lee on June 30, pending approval by the Senate Communications committee and the Senate.

While Fowler could not be reached to comment on his initial plans, programs and projects, he is known to hold a conservative view on many broadcasting issues. At the Senate Communications Subcommittee hearings he expressed "grave reservations" about the proposal to reduce AM spacing from 10 to nine kHz and the opinion that the FCC should reevaluate the proposal. He has also in the past stressed the need for as little FCC regulation as is necessary, which is in step with the current mood in Washington and in direct contrast to Ferris' approach.

have to give up its licenses to **WNAC, KHJ-TV/Los Angeles** and **WOR-TV/New York**.

On June 4, 1980, the FCC issued its final decision and refused General the right to renew its TV licenses in Boston, Los Angeles and New York. At the same time, the Commission delayed decision on the fate of RKO's remaining TV and radio outlets. The controversial case has been in virtual limbo ever since then.

Should the appeals court return the case to the FCC because of a procedural issue the balance could tip in favor of RKO. Two of the four commissioners who voted against RKO, former chairman Charles Ferris and Tyrone Brown, have since resigned from the Commission. Three commissioners who voted in favor of RKO still remain, which would appear to give RKO an edge in its battle to retain its broadcast outlets. However, of the three remaining members — Robert E. Lee, James Quello and Abbott Washburn — Lee will be retiring June 30 and Quello, whose term expired last June, still awaits renomination to a new term.

RKO officials have said that loss of the three TV stations in question would cost from \$300-400 million. The FCC's final ruling also prevents RKO the right to sell its licenses to other broadcasters.

Network Revenues Up, Profits Reported Down

LOS ANGELES — While eight nationwide radio networks and their 35 owned-and-operated stations (18 AM and 17 FM) showed an increase in revenues in 1980 over 1979, a compilation of financial data released by the Federal Communications Commission (FCC) on May 15, revealed that profits were down for the networks during the year. The eight networks included CBS, NBC, Mutual Broadcasting (two networks) and ABC's three AM networks and one FM network.

Net broadcast revenues for the networks and their stations in 1980 were \$292.8 million, a 16.1% increase over 1979's figure of \$252 million after deductions of payments to affiliated stations, commissions to agencies and representatives, and cash discounts.

Profits before taxes decreased 26% in 1980 to \$27.5 million, compared to \$37.2 million reported for 1979. On the other hand, profits for the network's 35 o&os increased eight percent to \$23 million in 1980 compared with \$21.3 million in 1979. Net broadcast revenues for the 35 AM and FM stations were \$184.8 million, an increase of 18.8% over \$155.5 million in 1979.

Overall, network earnings before taxes dropped 71.3% to \$4.6 million, compared to \$15.9 million in 1979, while expenses increased 28.3% to \$103.4 million from \$80.6 million in 1979.

LP Chart Position

9 MOST ACTIVE

- 3 **AC/DC • DIRTY DEEDS DONE DIRTY CHEAP • ATLANTIC**
 ADDS: None. HOTS: KROQ, KLOL, WAAF, WLIR, WGRQ, KMET, KWST, WBCN, WKLS, WMMS, WIBZ, WCCC, WSHE, WBLM, KZEL, WBAB, WYFE, KMG, WWWW. MEDIUMS: WAAL, WABX, KBPI, WCOZ, WLVO. PREFERRED TRACKS: Title, Balls, Problem. SALES: Good in all regions.
- 50 **ADAM AND THE ANTS • KINGS OF THE WILD FRONTIER • EPIC**
 ADDS: WGRQ. HOTS: KWST, WBCN, WRNW, KNAC, WLIR, KROQ. MEDIUMS: WMMS, WBLM, WBAB, KOME, WYFE, KMG, WWWW, KNCN. PREFERRED TRACKS: Dog, Antmusic, Invasion, Rancheros, Title. SALES: Moderate in East and West; poor in others.
- 37 **APRIL WINE • THE NATURE OF THE BEAST • CAPITOL**
 ADDS: None. HOTS: WMMS, WIBZ, KOME, KMG, KSJO, KNCN. MEDIUMS: KMET, KSHE, KWST, KEZY, WCOZ. PREFERRED TRACKS: Gypsy, Just Between, Future. SALES: Moderate in Midwest and West; fair in South.

6 MOST ADDED

- 162 **MARTY BALIN • BALIN • EMI AMERICA**
 ADDS: KMET, WKLS, KEZY, WMMS, WOUR, WIOQ, KMG. HOTS: KMEL. MEDIUMS: WBLM, WBAB, KNCN. PREFERRED TRACKS: Hearts. SALES: Breakouts in West and East.
- 36 **GARY U.S. BONDS • DEDICATION • EMI AMERICA**
 ADDS: None. HOTS: WAAL, WNEW, KNCN, WIOQ, KSHE, KMEL, WBCN, WRNW, WMMS, WCCC, WSHE, WBLM, WBAB, KOME, WYFE, WLVO. MEDIUMS: KROQ, KLLO, WAAF, WWWW, KMET, WABX, KBPI, KEZY, WIBZ, KMG. PREFERRED TRACKS: This Little Girl. SALES: Moderate to fair in all regions; strongest in East.

9 MOST ADDED

- 6 **KIM CARNES • MISTAKEN IDENTITY • EMI AMERICA**
 ADDS: KLLO, KMET, WABX, KMEL, WYFE. HOTS: KINK, KMEL, WBCN, KBPI, WRNW, KEZY, KNX, WCCC, KZAM, KZOK, WBLM, KZEL, WLVO, WWWW, WIOQ, WAAL. MEDIUMS: WMMS, KNCN. PREFERRED TRACKS: Eyes, Break Hit. SALES: Good in all regions.
- 34 **ERIC CLAPTON • ANOTHER TICKET • RSO**
 ADDS: None. HOTS: KMET, WABX, KSHE, WRNW, WIBZ, KOME, KNCN, KINK. MEDIUMS: WAAF, WCOZ, KEZY, KBPI, KWST. PREFERRED TRACKS: I Can't, Rita. SALES: Moderate in all regions; strongest in Midwest.
- **THE CLASH • SANDINISTA • EPIC**
 ADDS: None. HOTS: WBCN, WRNW, KNAC, WLIR, KROQ. MEDIUMS: None. PREFERRED TRACKS: Police, Murdered. SALES: Fair in East; poor in others.
- 191 **COLD CHISEL • EAST • ELEKTRA**
 ADDS: KOME. HOTS: WOUR. MEDIUMS: WWWW, WCOZ, WCCC, WMMS, KEZY, KMET. PREFERRED TRACKS: My Baby. SALES: Fair in East and West.


6 MOST ACTIVE

- 13 **PHIL COLLINS • FACE VALUE • ATLANTIC**
 ADDS: None. HOTS: WBAB, WBLM, KZOK, KZAM, WCOZ, WCCC, WIBZ, WMMS, KEZY, WOUR, WRNW, WBCN, KSHE, KOME, WYFE, WWWW, WIOQ, WGRQ, KNCN, WAAL, KINK, WLIR, WAAF, KLLO. MEDIUMS: WSHE, KNX, KWST, WABX, KMG, KROQ. PREFERRED TRACKS: In The Air, I Missed, I Must Be. SALES: Good in all regions.
- 74 **CONCERTS FOR THE PEOPLE KAMPUCHEA • VARIOUS ARTISTS • ATLANTIC**
 ADDS: None. HOTS: KSJO, KMG, KOME, WBLM, WIBZ, WRNW, KROQ. MEDIUMS: KNCN, KMET, KWST, KBPI, KZEW, KEZY, WMMS, WCOZ, WBAB, WWWW, KNAC. PREFERRED TRACKS: Open. SALES: Fair in West; poor in all others.
- 44 **JOHN COUGAR • NOTHIN' MATTERS AND WHAT IF IT DID • RIVA/POLYGRAM**
 ADDS: None. HOTS: KBPI, WMMS, KZOK, KOME, WWWW, KSJO. MEDIUMS: None. PREFERRED TRACKS: Night. SALES: Fair in all regions.
- **TOM DICKIE & THE DESIRES • COMPETITION • MERCURY/POLYGRAM**
 ADDS: None. HOTS: WBCN, WAAF, WLIR. MEDIUMS: WCOZ, KROQ. PREFERRED TRACKS: Open. SALES: Weak in all regions.

LP Chart Position

- **LES DUDEK • GYPSY RIDE • COLUMBIA**
 ADDS: KMG. HOTS: None. MEDIUMS: WBLM, KEZY, KOME, KLLO, KZEW. PREFERRED TRACKS: Open. SALES: Slight response in West.
- 65 **DAVE EDMUNDS • TWANGIN ... • SWAN SONG/ATLANTIC**
 ADDS: WNEW, WGRQ, KBPI. HOTS: WBAB, WCOZ, WMMS, WRNW, KROQ. MEDIUMS: WAAF, KMET, KWST, KEZY, WSHE, WBLM, KOME, WYFE, KMG, WWWW, KNCN, WAAL, WLIR. PREFERRED TRACKS: Almost, Cheap Talk, Live Again, Get Me Up. SALES: Moderate to fair in all regions; weakest in South.
- 67 **FRANKE & THE KNOCKOUTS • MILLENNIUM/RCA**
 ADDS: None. HOTS: KSHE, KBPI, WMMS, WIBZ, KZOK, KMG, WWWW, KINK. MEDIUMS: KEZY, WBLM, KOME, KNCN. PREFERRED TRACKS: Sweetheart, Come Back. SALES: Weak in South; moderate to fair in others.
- 130 **ROBERT GORDON • ARE YOU GONNA BE THE ONE • RCA**
 ADDS: None. HOTS: None. MEDIUMS: WLIR, KSJO, KNCN, WWWW, KOME, WBCN. PREFERRED TRACKS: Someday. SALES: Fair in East; weak in others.
- 67 **GRATEFUL DEAD • RECKONING • ARISTA**
 ADDS: None. HOTS: WBAB, WAAL, KOME. MEDIUMS: KMET, WBLM, KSJO, KNCN, WLIR. PREFERRED TRACKS: Road, Ripple. SALES: Weak in South; fair in others.
- 172 **HUMBLE PIE • GO FOR THE THROAT • ATCO**
 ADDS: None. HOTS: KZEL. MEDIUMS: KNCN, WGRQ, KSJO, WWWW, KOME, WBAB, WCOZ, WMMS, WBCN. PREFERRED TRACKS: Shook Up, Teenage, Tin. SALES: Fair in Midwest; weak in others.

5 MOST ACTIVE

- 25 **JEFFERSON STARSHIP • MODERN TIMES • GRUNT/RCA**

 ADDS: None. HOTS: KOME, WBAB, WBLM, WSHE, WCCC, WIBZ, WMMS, KEZY, WOUR, WRNW, KZEW, KBPI, WBCN, KMEL, KSHE, KMET, WLVO, WYFE, KSJO, WWWW, KNCN, WAAL, WAAF, KLLO, KROQ. MEDIUMS: WGRQ, KWST. PREFERRED TRACKS: Way Back, Stranger, Title. SALES: Good to moderate in all regions.

- 64 **GARLAND JEFFREYS • ESCAPE ARTIST • EPIC**
 ADDS: None. HOTS: WMMS, WBCN, WBAB, KOME, KNCN, WNEW. MEDIUMS: KROQ. PREFERRED TRACKS: Lovers, 96 Tears, Christine. SALES: Fair in all regions; strongest in East and West.

1 MOST ADDED

- **ELTON JOHN • THE FOX • GEFEN**

 ADDS: KSHE, WBCN, WKLS, WRNW, KEZY, WMMS, WIBZ, WCCC, KZAM, KZEL, WBLM, WBAB, WLVO, WWWW, WIOQ, KNCN, WNEW, WAAL, KINK, WLIR. HOTS: WIOQ, KEZY. MEDIUMS: WLVO, WAAL, WLIR. PREFERRED TRACKS: Open. SALES: Just shipped.

- 188 **TOM JOHNSTON • STILL FEELS GOOD • WARNER BROS.**
 ADDS: WABX. HOTS: KINK, KMEL, WIBZ, KNX, KZAM, KZOK, KSJO. MEDIUMS: KLLO, WAAL, KNCN, KSHE, KBPI, KEZY, WCCC, WSHE, WCOZ, WBLM, WBAB, KMG, WWWW. PREFERRED TRACKS: Wastin', Desperado, Ticket. SALES: Breakouts in South and Midwest.
- 60 **JOURNEY • CAPTURED • COLUMBIA**
 ADDS: None. HOTS: KOME, KSJO. MEDIUMS: KMET, WBCN, WCOZ, WAAF. PREFERRED TRACKS: Party's. SALES: Moderate to fair in all regions; weakest in South.
- 47 **JUDAS PRIEST • POINT OF ENTRY • COLUMBIA**
 ADDS: None. HOTS: WMMS, WIBZ, WYFE, KNCN, WLIR, WAAF, KLLO. MEDIUMS: KSJO, KOME, WBLM, WCOZ, KZEW, KSHE, KMET. PREFERRED TRACKS: Heading Out, Solar, Circles. SALES: Fair in all regions.

LP Chart Position

- 72 **GREG KIHN BAND • ROCKINROLL BENERKLEY/ELEKTRA**
 ADDS: None. HOTS: WLIR, WYFE, KOME, WC, WRNW, KMEL, WAAF, KROQ. MEDIUMS: WBCN, K, KZEW, WMMS, WIBZ, WCCC, WBAB, KMG, WWWW, KNAC, WAAL. PREFERRED TRACKS: Breakup, Hur. SALES: Fair in all regions; strongest in Midwest.
- **KROKUS • HARDWARE • ARIOLA/ARISTA**
 ADDS: None. HOTS: KLLO, KMG, WAAF, MEDIU, KMET, KSJO, WBLM. PREFERRED TRACKS: E Burning. SALES: Weak in all regions.
- 186 **ROBIN LANE & THE CHARTBUSTERS • IMITAT LIFE • WARNER BROS.**
 ADDS: None. HOTS: WBCN, WRNW. MEDIUMS: KZ, WCOZ, WBLM, KOME, KNAC, WAAF, KRO. PREFERRED TRACKS: Solid, Send Me. SALES: Fair in East; weak in others.
- 114 **DAVID LINDLEY • EL RAYO-X • ASYLUM**
 ADDS: KZEW. HOTS: KMET. MEDIUMS: KEZY, K, WMMS, WCCC, WSHE, WBLM, WWWW, KSJO, KI, WLIR, KLLO, KROQ. PREFERRED TRACKS: Merc Old Lady. SALES: Fair in Midwest and West.
- 26 **LOVERBOY • COLUMBIA**
 ADDS: None. HOTS: KNCN, KMG, WYFE, KOI, WBLM, WMMS, KWST, KMET. MEDIUMS: WVV. PREFERRED TRACKS: Turn Me, Kid. SALES: Moderate in all regions.
- 61 **THE MARSHALL TUCKER BAND • DEDICATE WARNER BROS.**
 ADDS: KSJO, WBLM. HOTS: WCCC, WBAB, KN, MEDIUMS: KSHE, KEZY, KOME. PREFERRED TRAC This Time, Rumour. SALES: Weak in East; moderate in all others.
- 156 **WILLIE NILE • GOLDEN DOWN • ARISTA**
 ADDS: None. HOTS: WMMS, WGRQ, WIBZ. MEDIU WWWW, WCOZ, WAAF, WBLM, WBAB, KO. PREFERRED TRACKS: Poor, Title. SALES: Weak in all regions.

#10 MOST ADDED

- **999 • CONCRETE • POLYDOR/POLYGRAM**
 ADDS: KMG, KNCN, KSJO, WLIR, KROQ. HOTS: No. MEDIUMS: None. PREFERRED TRACKS: Open. SALES: Just shipped.
- 34 **OZZY OSBOURNE • BLIZZARD OF OZZ • JET/CBS**
 ADDS: None. HOTS: WAAF, KWST, WMMS, WCC, WYFE, WLVO, KMG, KNCN. MEDIUMS: KSJO, WWWW, KOME, WBLM, WSHE, WCCC, WIBZ, KZEW, KME, WAAL, WLIR, KLLO. PREFERRED TRACKS: Crazy Don't. SALES: Moderate to fair in all regions; strongest Midwest.

1 MOST ACTIVE

- 11 **TOM PETTY & THE HEARTBREAKERS • HAR PROMISES • BACKSTREET/MCA**

 ADDS: None. HOTS: KZAM, WCOZ, WSHE, WCCC, WIB, KEZY, WOUR, WMMS, WRNW, KZEW, WKLS, KBPI, WBCN, KWST, KMEL, KMET, KZOH, WBLM, KZEL, WBAB, KOME, WYFE, WLVO, KMG, WWWW, WIOQ, KNCN, KSJO, WGRQ, KNCN, WNEW, WAAL, WLIF, WAAF, KLLO, KROQ. MEDIUMS: KINK, WABX, KSHE. PREFERRED TRACKS: Waiting. SALES: Good in all regions.

5 MOST ADDED

- **THE PLASMATICS • BEYOND THE VALLEY OF 1984 STIFF AMERICA**

 ADDS: WOUR, WMMS, WBAE, KNCN, KSJO, KNCN, WLIF, KROQ. HOTS: None. MEDIUMS: None. PREFERRED TRACKS: Open. SALES: Just shipped.

ALBUM RADIO REPORT

May 30, 1981

Chart Position

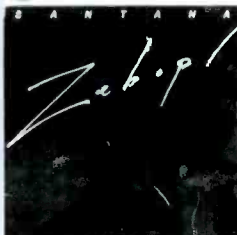
- 61 **POINT BLANK • AMERICAN EXCESS • MCA**
ADDS: None. **HOTS:** WSHE, WCOZ, KSJO, KLLOL.
MEDIUMS: KMET, WBLM, WABX, WCCC, KBPI.
PREFERRED TRACKS: Let Me, Getaway, Nicole.
SALES: Fair in Midwest; weak in all others.
- 42 **THE POLICE • ZENYATTA MONDATTA • A&M**
ADDS: None. **HOTS:** KOME, KNAC, KROQ, WLIR.
MEDIUMS: KWST. **PREFERRED TRACKS:** Don't Stand, De Do Do.
SALES: Moderate to fair in all regions; weakest in South.
- 40 **PRETENDERS • EXTENDED PLAY • SIRE**
ADDS: None. **HOTS:** WNEW, WLIR, KROQ, KSJO, KNAC, WWWW, KOME, WBAB, WIBZ, WOUR, WMMS, WRNW, WBCN, KMET, KWST. **MEDIUMS:** KBPI, KZEW, WSHE, KNCN. **PREFERRED TRACKS:** Porcelain, Message, Precious.
SALES: Moderate in East and West; fair in others.
- 84 **PURE PRAIRIE LEAGUE • SOMETHING IN THE NIGHT • CASABLANCA/POLYGRAM**
ADDS: None. **HOTS:** KNX, KZAM, KINK. **MEDIUMS:** WWWW, KOME, WBLM, WCOZ, WIBZ, KEZY, KBPI.
PREFERRED TRACKS: Still Right.
SALES: Moderate in Midwest; fair in other regions.
- 1 **REO SPEEDWAGON • HI INFIDELITY • EPIC**
ADDS: None. **HOTS:** WKLS, KZEW, KEZY, WMMS, WBAB, WIBZ, KOME, KMG, WWWW, KSJO, WBCN, KWST, KMEL, WABX, KMET, KNCN. **MEDIUMS:** WLIR, KBPI, WAAF. **PREFERRED TRACKS:** On The Run, Letter, Keep On.
SALES: Good in all regions.

#10 MOST ACTIVE

- 8 **RUSH • MOVING PICTURES • MERCURY/POLYGRAM**
ADDS: None. **HOTS:** WAAF, WLIR, WGRQ, WMMS, KNCN, WKLS, WIBZ, KMET, KWST, WBCN, KSHE, WSHE, WCOZ, WBLM, WBAB, KOME, KMG, WWWW, KSJO. **MEDIUMS:** WCCC, WAAL, KBPI. **PREFERRED TRACKS:** Tom Sawyer, Limelight, Signs.
SALES: Good in all regions.

#3 MOST ACTIVE

16 **SANTANA • ZEBOP! • COLUMBIA**



ADDS: None. **HOTS:** KZEL, WBLM, WCOZ, WSHE, WIBZ, WMMS, KEZY, WOUR, WRNW, KZEW, KBPI, WBCN, KWST, KMEL, KSHE, KOME, WBAB, WLVO, WYFE, KSJO, WIOQ, WNEW, KNCN, WAAL, KINK, WLIR, WAAF, KLLOL, KROQ. **MEDIUMS:** KMET, WWWW, WABX. **PREFERRED TRACKS:** Winning, Searchin'.
SALES: Good in all regions.

- 113 **THE SECRET POLICEMAN'S BALL—THE MUSIC • VARIOUS ARTISTS • ISLAND**
ADDS: KSJO, KMEL, KBPI. **HOTS:** WRNW, WCCC, WGRQ, WAAF. **MEDIUMS:** KOME, WLVO, WWWW, KINK. **PREFERRED TRACKS:** Pinball, Fooled, Drowning, 1967.
SALES: Fair in West and East; weak in others.
- 90 **SOUTHSIDE JOHNNY & THE ASBURY JUKES • REEACH UP AND TOUCH THE SKY • MERCURY/POLYGRAM**
ADDS: None. **HOTS:** WNEW, WBAB, WRNW, WMMS. **MEDIUMS:** WIBZ, WCCC, WSHE, WBLM, KOME, KMG, KSJO, KNCN, WAAL. **PREFERRED TRACKS:** Open.
SALES: Moderate in Midwest and East; fair in others.

#8 MOST ADDED

- **SPIDER • BETWEEN THE LINES • DREAMLAND**
ADDS: KSHE, WRNW, KZEL, WBAB, KNCN, WNEW. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

- 59 **SPLIT ENZ • WAIATA • A&M**
ADDS: WIBZ. **HOTS:** KNAC, WRNW. **MEDIUMS:** KZEW, KBPI, WMMS, WCCC, WSHE, WBLM, KOME, WYFE, KMG, KSJO, KROQ, KLLOL. **PREFERRED TRACKS:** History, Clumsy.
SALES: Moderate to fair in all regions; strongest in East and West.

LP Chart Position

- 106 **RICK SPRINGFIELD • WORKING CLASS DOG • RCA**
ADDS: None. **HOTS:** WGRQ, WAAF, WAAL, KMEL, KBPI, KZEW, WSHE, WOUR, WLVO, WYFE, WWWW, WIOQ. **MEDIUMS:** WABX, KNCN, WCOZ, WBLM, KOME, KMG, KSJO. **PREFERRED TRACKS:** Jessie's, I've Done.
SALES: Weak in West; fair in others.
- 122 **SQUEEZE • EAST SIDE STORY • A&M**
ADDS: WSHE, KNCN, WAAL. **HOTS:** WBCN, WRNW, WBAB, WNEW, WLIR. **MEDIUMS:** KROQ, KNAC, WCCC, WBLM. **PREFERRED TRACKS:** Open.
SALES: Initial breakouts in all regions; strongest in East.
- 85 **BILLY SQUIER • DON'T SAY NO • CAPITOL**
ADDS: None. **HOTS:** KMG, WLVO, WYFE, KZEL, WBLM, WSHE, WCCC, WIBZ, WBCN, KMET, WWWW, WGRQ, WAAF, WLIR. **MEDIUMS:** KOME, WBAB, WMMS, KZEW, KBPI, KSHE, WABX, KNCN, KLLOL, KROQ. **PREFERRED TRACKS:** Stroke, Daze.
SALES: Moderate to fair in all regions.
- 68 **JIM STEINMAN • BAD FOR GOOD • CLEVELAND INTL./CBS**
ADDS: KZOK. **HOTS:** WMMS, WWWW, KLLOL, WRNW, WYFE. **MEDIUMS:** WCCC, WSHE, WCOZ, WBLM, KOME, WLVO, WGRQ, KNCN, WAAL. **PREFERRED TRACKS:** Dreams, Title, Life.
SALES: Moderate in all regions; strongest in Midwest and East.

#8 MOST ACTIVE

- 2 **STYX • PARADISE THEATER • A&M**
ADDS: None. **HOTS:** WAAF, WLIR, WAAL, KNCN, KSJO, WWWW, KMET, WABX, KSHE, KMEL, KWST, WBCN, WKLS, KZEW, KEZY, WMMS, WIBZ, WBAB, WBLM, KOME, KMG. **MEDIUMS:** WCOZ, WCCC, WLVO. **PREFERRED TRACKS:** Too Much, Best of, Rockin', Snowblind.
SALES: Good in all regions.

- 178 **BRAM TCHAIKOVSKY • FUNLAND • ARISTA**
ADDS: KLLOL. **HOTS:** None. **MEDIUMS:** WBCN, WMMS, WCCC, WBLM, WWWW, KNAC, KSJO, WLIR, KROQ. **PREFERRED TRACKS:** Shall We, Model, Stand.
SALES: Slight response in East and Midwest.

- 24 **.38 SPECIAL • WILD-EYED SOUTHERN BOYS • A&M**
ADDS: None. **HOTS:** WGRQ, KSJO, KMG, WYFE, KOME, WBAB, WIBZ, WRNW, WKLS, KBPI, KSHE, WAAF, KNCN. **MEDIUMS:** KMET, WABX, KZEW, WCOZ, WBLM. **PREFERRED TRACKS:** Hold On, First Time.
SALES: Moderate in all regions.

- 77 **ROBIN TROWER • B.L.T. • CHRYSALIS**
ADDS: None. **HOTS:** WRNW, KNCN, KMG. **MEDIUMS:** KEZY, WMMS, WBAB, WLIR. **PREFERRED TRACKS:** Money, Life.
SALES: Fair in South and Midwest; weak in others.

#7 MOST ADDED

- 131 **TUBES • THE COMPLETION BACKWARD PRINCIPLE • CAPITOL**
ADDS: WABX, KBPI, WKLS, WCOZ, WGRQ, WAAF. **HOTS:** WLIR, WRNW. **MEDIUMS:** KEZY, WMMS, WCCC, WSHE, WBLM, WBAB, WYFE, WLVO, KMG, WWWW, KNAC, KSJO, KLLOL, KROQ. **PREFERRED TRACKS:** Talk To You.
SALES: Initial breakouts in West, East and Midwest.

- 127 **U2 • BOY • ISLAND**
ADDS: None. **HOTS:** WBCN, KROQ, KNAC, KSJO. **MEDIUMS:** KMET, WMMS, WLIR, KMG. **PREFERRED TRACKS:** I Will Follow, Out of Control, Another Time.
SALES: Fair in East; weak in others.

#7 MOST ACTIVE

- 14 **VAN HALEN • FAIR WARNING • WARNER BROS.**
ADDS: KBPI, WGRQ. **HOTS:** KROQ, KLLOL, WAAF, WLIR, KNCN, WGRQ, KSJO, KMG, KMET, KWST, WBCN, WRNW, WMMS, WCCC, WSHE, WBLM, KZEL, WBAB, KOME, WYFE, WLVO. **MEDIUMS:** WCOZ, WIBZ, WABX, WWWW, WAAL. **PREFERRED TRACKS:** Open.
SALES: Good in all regions.

LP Chart Position

#2 MOST ADDED


— **JOHNNY VAN ZANT BAND • ROUND TWO • POLYDOR/POLYGRAM**



ADDS: WKLS, KZEW, WRNW, WOUR, WIBZ, WSHE, WBLM, KZEL, WBAB, WYFE, KMG, KSJO, WNEW, WAAL, WLIR, KLLOL. **HOTS:** WLIR. **MEDIUMS:** WSHE, WYFE, KMG. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

#3 MOST ADDED

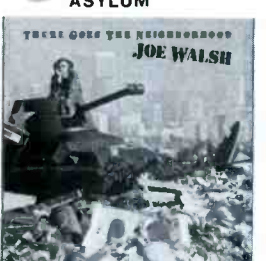
— **JOE VITALE • PLANTATION HARBOR • ASYLUM**



ADDS: WMMS, WWWW, WRNW, WCCC, WYFE, KSJO, WAAL, KINK, WLIR. **HOTS:** None. **MEDIUMS:** WYFE. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

#4 MOST ACTIVE

23 **JOE WALSH • THERE GOES THE NEIGHBORHOOD • ASYLUM**



ADDS: None. **HOTS:** WBAB, KZEL, WBLM, WCOZ, WSHE, WCCC, WIBZ, WMMS, KEZY, WOUR, WRNW, KZEW, KWST, KMEL, KMET, KOME, WYFE, WLVO, WWWW, WGRQ, WNEW, WAAL, WLIR, WAAF, KLLOL. **MEDIUMS:** KROQ, KINK, KNCN, KSJO, KMG, WABX, KBPI. **PREFERRED TRACKS:** Illusion.
SALES: Good in all regions.

#4 MOST ADDED

185 **WHITESNAKE • COME AN' GET IT • MIRAGE/ATLANTIC**



ADDS: KSHE, KBPI, KZEW, WIBZ, WBLM, WYFE, WNEW, WLIR. **HOTS:** KMG. **MEDIUMS:** WYFE. **PREFERRED TRACKS:** Don't Break.
SALES: Initial response from Midwest.

#2 MOST ACTIVE

12 **THE WHO • FACE DANCES • WARNER BROS.**



ADDS: None. **HOTS:** WBLM, KZEL, WCOZ, WSHE, WCCC, WIBZ, WMMS, KEZY, WOUR, WRNW, KZEW, KBPI, WBCN, KWST, KMEL, KSHE, KMET, WBAB, KOME, WYFE, WLVO, KMG, WWWW, KNAC, KSJO, WGRQ, KNCN, WNEW, WAAL, KINK, WLIR, WAAF, KLLOL, KROQ. **MEDIUMS:** WABX. **PREFERRED TRACKS:** You Better, Ticky.
SALES: Good in all regions.

- 4 **STEVE WINWOOD • ARC OF A DIVER • ISLAND**
ADDS: None. **HOTS:** WIOQ, WWWW, KOME, WBAB, KNX, WIBZ, WMMS, KEZY, WRNW, KZEW, WKLS, KBPI, KMEL, WABX, KNCN, KLLOL. **MEDIUMS:** WLVO, KSHE. **PREFERRED TRACKS:** Arc, Chance, Train.
SALES: Good in all regions.

- 81 **FRANK ZAPPA • TINSEL TOWN REBELLION • BARKING PUMPKIN**
ADDS: KZEL, WBLM. **HOTS:** WLIR. **MEDIUMS:** WCCC, WBAB, KNCN, KROQ. **PREFERRED TRACKS:** Open.
SALES: Moderate breakouts in all regions.

TOP 100 SINGLES

May 30, 1981

CASH BOX

LAST WEEK	THIS WEEK		WEEKS ON CHART
2	1	BETTE DAVIS EYES KIM CARNES	10
1	2	BEING WITH YOU SMOKEY ROBINSON	15
8	3	STARS ON 45-MEDLEY STARS ON 45	8
4	4	TAKE IT ON THE RUN REO SPEEDWAGON	11
6	5	SUKIYAKI A TASTE OF HONEY	13
3	6	ANGEL OF THE MORNING JUICE NEWTON	15
7	7	WATCHING THE WHEELS JOHN LENNON	10
10	8	TOO MUCH TIME ON MY HANDS STYX	11
9	9	LIVING INSIDE MYSELF GINO VANNELLI	11
11	10	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO	13
12	11	HOW 'BOUT US CHAMPAIGN	16
13	12	I LOVE YOU CLIMAX BLUES BAND	16
14	13	SWEETHEART FRANKE & THE KNOCKOUTS	13
25	14	ALL THOSE YEARS AGO GEORGE HARRISON	2
5	15	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON	16
18	16	THIS LITTLE GIRL GARY U.S. BONDS	6
19	17	AMERICA NEIL DIAMOND	6
16	18	JUST THE TWO OF US GROVER WASHINGTON, JR.	17
20	19	I MISSED AGAIN PHIL COLLINS	12
22	20	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST	10
24	21	THE WAITING TOM PETTY & THE HEARTBREAKERS	5
17	22	KISS ON MY LIST DARYL HALL & JOHN OATES	19
15	23	YOU BETTER YOU BET THE WHO	11
30	24	JESSIE'S GIRL RICK SPRINGFIELD	10
21	25	SOMEBODY'S KNOCKIN' TERRI GIBBS	20
26	26	LOVE YOU LIKE I NEVER LOVED YOU BEFORE JOHN O'BANION	11
41	27	THE ONE THAT YOU LOVE AIR SUPPLY	3
28	28	SINCE I DON'T HAVE YOU DON McLEAN	8
29	29	FIND YOUR WAY BACK JEFFERSON STARSHIP	9
31	30	AI NO CORRIDA QUINCY JONES	8

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
34	31	IS IT YOU LEE RITENOUR ADDS: KSLQ-22, KEEL, WAXY. JUMPS: WOW Ex To 22, KYXX Ex To 30, KCPX 26 To 22, WZUU 26 To 23, WCAO Ex To 24, WISM 20 To 11, KENO Ex To 28, WBBF Ex To 25, KEZR 20 To 17, WAYS 25 To 19, KRQ 28 To 25, KOPA Ex To 27, WSGN 12 To 8, FM102 30 To 26, 14Q 28 To 23, WBCY 21 To 18, KJRB 29 To 25, WHHY 27 To 23, WRFC 29 To 26, KRTH Ex To 29, 13K Ex To 29, KINT 27 To 21, WKBW Ex To 21, WZZR 24 To 20, WNCI 29 To 24, WRJZ 28 To 24, WVBF 26 To 22, KHFI Ex To 25, WTIX 36 To 29, WANS Ex To 30, JB105 Ex To 31, 94Q 20 To 17, WBEN-FM 31 To 21, WDRQ Ex To 22, WFI 30 To 27, WSKZ 30 To 23, Z102 26 To 23, WICC 27 To 24. SALES: Moderate in the Midwest. Fair in all other regions.	7

LAST WEEK	THIS WEEK		WEEKS ON CHART
36	32	WINNING SANTANA ADDS: WTRY, WZZR, WPGC, WLS, KTSA, KCPX, WGCL-25, WRVQ. Day-Part: WOW. JUMPS: WCAO 23 To 19, KHFI 12 To 7, WAXY 27 To 24, 96KX Ex To 25, WFIL 29 To 25, WWKX Ex To 26, KOPA 17 To 13, JB105 21 To 15, KIQQ 18 To 14, KFMD Ex To 29, WXKS 15 To 11, WZUU Ex To 30, KRBE 5 To 3, KRQ 23 To 19, WSPT 23 To 15, BJ105 Ex To 37, Q102 34 To 30, KJRB Ex To 28, WHHY 15 To 12, WRJZ Ex To 30, WISM 18 To 9, WTIX 26 To 22, WAYS Ex To 29, 94Q 30 To 27, WBCY 19 To 15, WICC 21 To 18, Y103 25 To 22, KBEQ 6 To 3. SALES: Fair in all regions.	8

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
39	33	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES ADDS: KFYE, WABC, WPRO-FM, 92X-25, WRFC. JUMPS: WCAO 28 To 22, WANS 26 To 19, WNCI 22 To 19, KFI 28 To 20, KEZR 25 To 18, WBEN-FM 27 To 16, KRAV 17 To 8, KRTH Ex To 27, KOPA 29 To 26, WSKZ 29 To 19, KHFI 22 To 18, WRJZ Ex To 28, KZZP 28 To 23, KYXX 29 To 23, WFIL Ex To 26, WMC-FM 20 To 13, WTRY 27 To 20, Q105 18 To 13, JB105 28 To 21, WQXI 19 To 5, KFMD 27 To 22, WAYS 27 To 20, B97 Ex To 29, 94Q 12 To 7, KRBE 24 To 18, WSGN 19 To 16, KCPX 18 To 14, WTIX Ex To 34, WSPT 24 To 21, WKXX 26 To 23, KENO 23 To 18, WFI 27 To 20, WHHY 24 To 17, WPGC 26 To 20, KRQ 27 To 24, WICC 26 To 22, 13K Ex To 28, KINT 19 To 12, KJRB Ex To 27, Z93 21 To 14, WAKY 22 To 19, Y103 27 To 23, KC101 26 To 21, WWKX 16 To 6, WVBF Ex To 26, KEYN Ex To 29, KIMN Ex To 24, KIQQ '31 To 26. SALES: Fair in the Midwest and South.	5

LAST WEEK	THIS WEEK		WEEKS ON CHART
38	34	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE ADDS: WKBO, WSEZ, KEYN, KMJK-FM, KIMN. JUMPS: WCAO 30 To 26, Y103 20 To 17, 96KX 17 To 14, KXOK 13 To 10, KOPA Ex To 28, JB105 27 To 23, KFMD Ex To 25, KEEL 25 To 21, WSPT 20 To 17, KCPX 35 To 31, WZZR 28 To 25, KDWB 9 To 7, WBEN-FM 39 To 30, WROR 25 To 22, WISM 22 To 12, WTIX Ex To 38, WKXX 24 To 21, WFI 28 To 24, WBCY Ex To 31, WICC 28 To 25, WRFC 17 To 14, KBEQ 22 To 18, KINT 25 To 19, WZUU 30 To 27. SALES: Fair in the East. Weak in all other regions.	7

LAST WEEK	THIS WEEK		WEEKS ON CHART
35	35	I LOVED 'EM EVERY ONE T.G. SHEPPARD	10
23	36	RAPTURE BLONDIE	18
43	37	FOOL IN LOVE WITH YOU JIM PHOTOGLO ADDS: KEZR, WZZR, WVBF, WBEN-FM-37, KYXX, WISM, KJRB, KC101-28, WKBW. JUMPS: WCAO Ex To 29, KRQ 30 To 27, 14Q 29 To 24, BJ105 30 To 27, WHHY Ex To 30, WNBC Ex To 29, WPRO-FM Ex To 21, KRTH 30 To 26, WAYS Ex To 30, WFI 26 To 23, WSGN 28 To 24, WAXY Ex To 29, WGSV 18 To 14, KINT 32 To 23, Y103 19 To 16, WFIL Ex To 30, JB105 31 To 27, KCPX 19 To 15. SALES: Weak in all regions.	8

LAST WEEK	THIS WEEK		WEEKS ON CHART
27	38	SAY YOU'LL BE MINE CHRISTOPHER CROSS	10

LAST WEEK	THIS WEEK		WEEKS ON CHART
46	39	NOBODY WINS ELTON JOHN ADDS: WSGN. Day-Part: 92Q. JUMPS: KFMD 28 To 24, KHFI 27 To 24, WHHY Ex To 29, WXKS Ex To 29, WZZR 26 To 22, KENO 30 To 26, WBEN-FM 32 To 29, KJRB 30 To 26, WSKZ Ex To 28, WKBW 27 To 12, WISM 25 To 17, WRJZ Ex To 29, 92X 21 To 18, 94Q 24 To 21, WBCY Ex To 28, WFI Ex To 25, WRFC 28 To 25, WICC 23 To 20, WGSV 24 To 20, Z93 Ex To 26, Y103 29 To 21, KOFM 28 To 22, WNCI Ex To 29, KIQQ 27 To 18. SALES: Moderate in the West, Midwest and South. Fair in the East.	7

LAST WEEK	THIS WEEK		WEEKS ON CHART
44	40	GIVE A LITTLE BIT MORE CLIFF RICHARD ADDS: WABC, WXKS, WRJZ, WROR-24. Day-Part: 92Q. JUMPS: WCAO 27 To 23, KRQ Ex To 30, KOPA 16 To 11, KDWB 19 To 16, 14Q 25 To 22, KFRC 40 To 35, WSPT 11 To 9, WTIX 37 To 32, WHHY 25 To 22, WFI Ex To 28, WBEN-FM 33 To 28, WBBQ Ex To 29, WSGN 26 To 20, WICC 29 To 26, Y103 16 To 13, KHFI 23 To 20, WFIL 26 To 22, JB105 17 To 10, KCPX 20 To 17. SALES: Weak in all regions.	7

LAST WEEK	THIS WEEK		WEEKS ON CHART
45	41	SAY WHAT JESSE WINCHESTER ADDS: 14C-30, KFYE, 13K, WZZP, WKBO, WSEZ-34, WAKY-22, KTSA, KOFM. Day-Part: WXKS. JUMPS: WTRY Ex To 30, JB105 35 To 30, WSPT Ex To 30, Z102 27 To 24, WHHY 29 To 25, KCPX 25 To 18, KRQ 29 To 26, WSKZ Ex To 30, FM102 Ex To 27, WISM 29 To 22, BJ105 40 To 32, WAYS Ex To 28, WROR 20 To 17, WSGN Ex To 32, WMC-FM 19 To 14, WGSV 15 To 11, WFI 25 To 22, KINT 30 To 24, WWKX 26 To 21, WNCI Ex To 30, WZUU 27 To 24, WFIL 27 To 24. SALES: Weak in all regions.	7

LAST WEEK	THIS WEEK		WEEKS ON CHART
32	42	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR	7

CASH SMASH

LAST WEEK	THIS WEEK		WEEKS ON CHART
64	43	ELVIRA OAK RIDGE BOYS ADDS: WCAO, KEZR, WSEZ, WFIL, KEEL, KERN, WTIX. Day-Part: WANS, 94Q. JUMPS: WKIX 8 To 4, 92Q 20 To 12, KFMD 22 To 9, BJ105 Ex To 40, WHHY 13 To 7, WRJZ 20 To 10, WAYS 12 To 10, WHB 13 To 10, WSGN 18 To 10, KIQQ Ex To 40, WGSV 21 To 16, WNCI Ex To 27, KRAV Ex To 20, KHFI 15 To 9, KTSA Ex To 30, KNUS 31 To 20, Z102 31 To 25. SALES: Good in the Midwest and South. Moderate in the West and East.	7

LAST WEEK	THIS WEEK		WEEKS ON CHART
56	44	SEVEN YEAR ACHE ROSANNE CASH ADDS: 13K, WZZR, KRAV, KHFI, KC101-30, WBBQ, KIQQ, WZUU-28. JUMPS: KOPA Ex To 30, Z93 23 To 16, WSPT 28 To 25, WHHY 12 To 10, WISM 27 To 21, WRFC 10 To 6, WZZR Ex To 28, Z102 24 To 15, BJ105 Ex To 39, WRJZ 18 To 15, WQXI 18 To 4, 94Q 7 To 4, WTIX Ex To 39. SALES: Good in the South. Moderate in the Midwest. Fair in the West and East.	7

LAST WEEK	THIS WEEK		WEEKS ON CHART
37	45	HOLD ON LOOSELY .38 SPECIAL	7

LAST WEEK	THIS WEEK		WEEKS ON CHART
40	46	BLESSED ARE THE BELIEVERS ANNE MURRAY	7

LAST WEEK	THIS WEEK		WEEKS ON CHART
50	47	TIME ALAN PARSONS PROJECT ADDS: WHHY, BJ105. JUMPS: WCAO 26 To 21, KMJK-FM Ex To 29, KRBE 16 To 10, KDWB 11 To 9, WSPT 27 To 24, WKBW 19 To 6, WZZR Ex To 26, WQXI Ex To 22, WBEN-FM 28 To 19, 94Q 17 To 14, WSGN 15 To 11, Z93 25 To 21, WBCY 18 To 13, WRFC 25 To 22, KINT 28 To 22, KRAV Ex To 24, KHFI Ex To 30, KEEL 20 To 14. SALES: Weak in all regions.	7

LAST WEEK	THIS WEEK		WEEKS ON CHART
57	48	MODERN GIRL SHEENA EASTON ADDS: WOW-23, KFMD, WSEZ, WKXX, WAXY, WYYS, KOFM, WTIX. JUMPS: WCAO Ex To 30, KENO 28 To 21, WTRY Ex To 25, BJ105 Ex To 38, WSPT Ex To 29, WNBC Ex To 30, WBEN-FM 38 To 34, KJRB 28 To 24, WSGN 27 To 21, KC101 23 To 19, WRFC Ex To 28, WGCL Ex To 30, KINT 24 To 20, WFI Ex To 26, Y103 34 To 28, Z93 Ex To 29, JB105 25 To 19, B97 30 To 23, WXKS 30 To 25, KCPX 34 To 28.	7

ROBBIE DUPREE

ROBBIE
DUPREE
STREET
CORNER
HEROES



WITH HIS NEW HIT SINGLE "BROOKLYN GIRLS"

E-47145

FROM HIS NEW HIT ALBUM
STREET CORNER HEROES

6E-344

AVAILABLE ON ELEKTRA RECORDS & TAPES



Give the gift of music.



DIO CHART

TOP 100 SINGLES

May 30, 1981

THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART
49		51	61	JUST SO LONELY	GET WET	6	
		48	62	I CAN'T STAND IT	ERIC CLAPTON	14	
		52	63	DON'T STAND SO CLOSE TO ME	THE POLICE	17	
HIT BOUND							
		84	64	A LIFE OF ILLUSION	JOE WALSH	2	
		69	65	MAKE THAT MOVE	SHALAMAR	6	
		74	66	THE STROKE	BILLY SQUIER	3	
		78	67	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN	3	
		72	68	YOU'RE SO EASY TO LOVE	TOMMY JAMES	5	
		75	69	TWO HEARTS	STEPHANIE MILLS	4	
		83	70	JONES VS. JONES	KOOL & THE GANG	2	
		59	71	WASN'T THAT A PARTY	THE ROVERS	15	
		76	72	ARC OF A DIVER	STEVE WINWOOD	3	
		80	73	LOVIN' THE NIGHT AWAY	THE DILLMAN BAND	3	
		82	74	ALMOST SATURDAY NIGHT	DAVE EDMUNDS	3	
		79	75	MERCY, MERCY, MERCY	PHOEBE SNOW	4	
		81	76	RAIN IN MAY	MAX WERNER	3	
			77	QUEEN OF HEARTS	JUICE NEWTON	1	
		85	78	BROOKLYN GIRLS	ROBBIE DUPREE	2	
		86	79	SIGN OF THE GYPSY QUEEN	APRIL WINE	2	
		87	80	PROMISES	BARBRA STREISAND	2	
49				I CAN TAKE CARE OF MYSELF	BILLY & THE BEATERS	6	
		50		HER TOWN TOO	JAMES TAYLOR AND J.D. SOUTHER	12	
		51		WHILE YOU SEE A CHANCE	STEVE WINWOOD	17	
		52		DON'T STOP THE MUSIC	YARBROUGH & PEOPLES	18	
		53		SWEET BABY	STANLEY CLARKE/GEORGE DUKE	5	
		54		TURN ME LOOSE	LOVERBOY	17	
HIT BOUND							
		55		HEARTS	MARTY BALIN	2	
		56		BOY FROM NEW YORK CITY	MANHATTAN TRANSFER	2	
		57		SHADDUP YOU FACE	JOE DOLCE	6	
		58		YOU LIKE ME DON'T YOU	JERMAINE JACKSON	6	
		59		THEME FROM "GREATEST AMERICAN HERO"	JOEY SCARBURY	3	
		60		STRONGER THAN BEFORE	CAROLE BAYER SAGER	3	
		88	81	YEARNING FOR YOUR LOVE	GAP BAND	2	
		89	82	THE BREAKUP SONG (THEY DON'T WRITE 'EM)	GREG KIHN BAND	2	
		90	83	GIVE IT TO ME BABY	RICK JAMES	2	
			84	SLOW HAND	POINTER SISTERS	1	
			85	IT'S NOW OR NEVER	JOHN SCHNEIDER	1	
			86	ROCK AND ROLL DREAMS COME THROUGH	JIM STEINMAN	1	
			87	IT DIDN'T TAKE LONG	SPIDER	1	
			88	IN THE AIR TONIGHT	PHIL COLLINS	1	
			89	COME TO ME	ARETHA FRANKLIN	1	
			90	GOTTA GET AWAY	RANDY MEISNER	1	
		91	91	ONE DAY IN YOUR LIFE	MICHAEL JACKSON	7	
		54	92	JUST BETWEEN YOU AND ME	APRIL WINE	17	
			93	DOUBLE DUTCH BUS	FRANKIE SMITH	1	
		95	94	PARADISE	CHANGE	2	
		66	95	CELEBRATION	KOOL & THE GANG	31	
		97	96	I CAN'T SAY GOODBYE TO YOU	HELEN REDDY	2	
		47	97	BUT YOU KNOW I LOVE YOU	DOLLY PARTON	9	
		61	98	KEEP ON LOVING YOU	REO SPEEDWAGON	27	
		58	99	IT'S A LOVE THING	THE WHISPERS	15	
		65	100	WOMAN	JOHN LENNON	20	
LOOKING AHEAD							
				FANTASY GIRL	.38 SPECIAL		
				FEELS SO RIGHT	ALABAMA		
				RICH MAN	TERRI GIBBS		
				CASH SMASH—denotes significant sales activity.			
				PRIME MOVER—denotes significant radio activity.			
				HIT BOUND—denotes immediate radio acceptance.			

THE MOST FROM COAST TO COAST!

"BOY FROM NEW YORK CITY"

3816

"MECCA FOR MODERNS"

SD16036



On Atlantic Records & Tapes. Produced by Jay Graydon for Garden Rake Music.

COUNTRY

Country Labels Split On Use Of Indie Promotion To Augment In-house Staff

by Jennifer Bohler

NASHVILLE — Mirroring the trend throughout the industry, country divisions and labels here remain split on the use of independent promoters and marketers to push product. While a number of labels still utilize independents to break records, especially in the area of radio, others have opted to rely on in-house promotion staffs.

Of the eight labels surveyed, five (Capitol/EMIA/Liberty, PolyGram/Mercury, RCA, Elektra/Asylum and Sunbird) continue to use independents to varying degrees; and three (CBS, MCA and Warner Bros.) have instituted official policies against the use of indies. Additional opportunities for indies come in the form of assignments from publishers, producers and the acts themselves.

While the use of indies has fallen off recently, the singles-oriented nature of the country music market has kept the profession alive, with a least 40 independent promoters active today. Those labels that continue to use indies insist that the necessity of covering the vast network of country stations across the nation is of primary importance in any decision to take on independent promotion help.

Gerrie McDowell, national country promotion director for Capitol/EMIA/Liberty, pointed out that independents help her company a great deal when it comes to covering the large number of country radio stations every week, since country shares the field staff — 22 local reps for Capitol and 22 for Liberty — with the other label divisions. She added that the label does not hire independents to work every country release, but rather "on some special campaigns, or when we are trying to break a new artist or implement a radio blitz on a certain release."

Extra Help

Like Capitol/EMIA/Liberty, Elektra/Asylum's country division shares the field staff — 26 local and five regional field representatives — with the other label divisions. Elektra also does not use independents on every country release.

Discussing the role of the independent in the country market, Nick Hunter, director of marketing, E/A, Nashville, said, "If you have the right independent, he might be able to get a record on a certain radio station as much as three weeks earlier than usual. In country, it is a joint effort between the label and the independent — an independent

cannot bring the record all the way home without the label."

Joe Galante, division vice president, RCA, Nashville, sees independents as "merely an effort in my eyes to augment our (country) promotional staff. It's not a matter of staff cutbacks, because we haven't had a staff cutback in terms of promotion. With the growth of country music, I see them as an important part of the business."

Echoing much the same sentiments, Frank Leffel, national country promotion manager, PolyGram/Mercury said his label uses independents on projects "we really believe in." Noting that the label has four regional reps who work country exclusively, in addition to the regular Nashville staff, Leffel said that independents give the label the advantage of having "more hands and feet. I look at independents as an addition to the staff and I feel like we can always use all the help we can get." He added that independents are not used on every project.

Warner Bros. does not currently use independents and, according to national country promotion director Stan Byrd, has not for three years. With staff reps working the Midwest, Southeast and Southwest, Byrd noted that his division is "getting along fine without independents. If we were loaded down with releases, certainly they could help. But when you're working five or six releases at a time, it's not that much and we can handle it."

In-house Staff Used

Likewise, MCA Records is not currently using independents for country product. Noted Erv Woolsey, vice president of promotion, MCA, Nashville, "We have our own field staff and we try to rely on them. We feel like we have capable people — they are more involved with the record than an independent would be. Of course there are exceptions. But overall, our people know the sales figures every day. They know what's happening — they are in contact with this office, the field staff and the branch people."

Because of the way MCA's promotion staff is set up, with representatives in Houston, Atlanta, Chicago and Los Angeles, Woolsey said the label really did not need to hire independents. "If we didn't have the set-up we have, then it would be a different story," he said. "It's really tough for one or two guys affiliated with a label to work the entire country, where two independent guys could probably do it."

(continued on page 32)

Columbia Studio Bows CX Low-Noise System

NASHVILLE — Columbia Studios here has installed a new low-noise mastering system called CX (Compatible Expansion). Developed by CBS, the system will soon be used to master all CBS releases and will be made available to all labels and clients at no additional charge (Cash Box, Oct. 18, 1980).

The CX system is an audio process that reduces surface noise of records by 20db via a compress/expansion system that extends the dynamic range. Although a decoder is necessary to realize the reduction benefits, the records are compatible with conventional stereo equipment. CX decoders are expected to be on the market soon, and CBS hopes to have future playback equipment manufactured with the decoders built in as standard equipment.

Columbia Studios is offering to demonstrate both the cutting system and decoding playback to interested parties. Contact Norm Anderson at (615) 259-4321 for more information.



BELIEVING IN GOLD — In appreciation of their contribution to his gold album, "I Believe In You," MCA artist Don Williams presented a gold album to the Welk Music Group in Nashville. The publishing company had seven out of 10 cuts on the album, which was co-produced by Williams and Garth Fundis. Pictured are (l-r): songwriter Wayland Holyfield, who wrote two of the songs on the album; Rober Sovine, vice president, professional services, Welk; Williams; and Nashville division manager Bill Hall.

Cornelius Files Suit Against Brown, Seeks To Dissolve BCR Partnership

NASHVILLE — Helen Cornelius last week filed a lawsuit in Chancery Court here against former singing partner Jim Ed Brown. The lawsuit seeks the dissolution of BCR Enterprises, a partnership she and Brown formed with their booking agent, Tandy Rice of Top Billing, Inc.

The lawsuit charges that Brown and Rice have twice refused to let her see the records of the company, which was formed in June 1978 to sell records, T-shirts and other promotional items at concerts featuring the former duo act. Cornelius also said in the lawsuit that she has information that BCR Enterprises took in more than \$250,000, most of it in cash, but Brown and Rice have refused to give her "any accounting regarding such gross sales cash receipts."

Kept Profits

According to Cornelius' attorney, Perry R. Happell, who was quoted in *The Tennessean*, Cornelius has received "less than \$5,000" in profits from the firm.

She also charged that Brown has continued to sell items owned by the partnership since the two singers parted ways last September and that he has kept some of the profits for his own use.

Cornelius has asked that the court dissolve the partnership, provide for an accounting of all its business dealings and or-

RCA's Pride Records Live LP At Opry House

NASHVILLE — RCA recording artist Charley Pride is scheduled to record a live album at the Opry House here when he performs a special concert May 26.

Pride, who won the Country Music Assn. (CMA) awards for Entertainer of the Year in 1971 and Best Male Vocalist in 1971 and 1972, has been nominated for 17 CMA Awards and has won Grammy Awards from the National Academy of Recording Arts and Sciences (NARAS) for Best Male Country Performer. Of the 38 albums he has recorded for RCA since signing with the label in 1965, 12 have been certified gold.

Pride's concert appearance is included in admission to the Opryland U.S.A. theme park. Seating in the Grand Ole Opry House is on a first come, first served basis. The concert is scheduled to begin at 5:30 p.m.

MCA Releases LPs

LOS ANGELES — MCA Records recently announced plans to release three new LPs, including, "Fancy Free" by the Oak Ridge Boys; "Reunion" by Jerry Jeff Walker, and Donna Fargo's MCA/Songbird gospel LP "Brother Love."

der Brown and Rice to pay her her share of the profits. She also asked for a court order restraining Brown and Rice from selling any item bearing her name or likeness. No hearing date has been set.

Brown would not comment, but referred the call to Rice, who labeled the whole matter "ridiculous and preposterous." Rice added he felt Cornelius was "being misguided in this whole matter."

In a recent interview with Cathy Gurley of Jamboree U.S.A. in Wheeling, W. Va., done prior to the lawsuit, Cornelius explained that the split between herself and Brown occurred for "professional and personal reasons. For five years we had been equal on vinyl, but Jim Ed made it very plain to me that I was to be only what he wanted, and that was for me to stand in the shadows. It was his show, I was told, and I had about eight minutes of it and that was all."

She added that her treatment during that time "was not all that good" and that "it wasn't my ego that caused the professional split; it was his."

Wild Turkey Fest At Carnegie Hall Draws Full House

NEW YORK — The May 13 Wild Turkey Festival at Carnegie Hall here, which featured Merle Haggard, Tammy Wynette and Roy Acuff, was a standing room only event, according to an announcement from the program's sponsor, Austin, Nichols and Co., Inc., the Wild Turkey distiller and national distributor.

Each of the featured performers were backed by their own bands. Musicians joining Roy Acuff included Charlie Collins, Howard Forrester, Pete Kirby, James Riddle and Onie Wheeler. Ben Smathers and the Stoney Mountain Cloggers featured Ben, Margaret and Hal Smathers, Tommy Clark, Candy Johnson and Debbie Brogan.

Tammy Wynette was backed by her band, Sunshine, which includes Paula Poe Murrell, Sue Richards, Trina Douchette, Rich Murrell, Ken Janson, John Browner, Jr., David Sioas, Mike Douchette and Charles Carter. Cabin Fever, which is Chris Hill, Richard Marz, Tom Miller, Joe Pescatore and David Patt followed Wynette, and Merle Haggard and the Strangers closed the show. The Strangers are Norman Hamlet, Biff Adam, Roy Nichols, Mark Yeary, Ronnie Reno, Dennis Hromek, Gordon Terry and Don Markham.



KEY TO THE CITY JAIL — Hank Cochran has joined the ranks of country music artists who own their own clubs — he recently opened "Hank Cochran's" in Nashville. The establishment seats 500 and boasts a dance floor, large stage, 200-seat restaurant and 60-seat cocktail lounge equipped with a large television screen. During the grand opening of the club, which attracted a number of local industry people, Cochran (l) was presented the key to the city jail by Nashville Sheriff Fate Thomas.

COUNTRY

TOP 75 ALBUMS

	Weeks On Chart	5/23		Weeks On Chart	5/23
1 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	1	11	41 LOVE IS FAIR BARBARA MANDRELL (MCA-5136)	42	36
2 SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	5	11	42 LIVE HOYT AXTON (Jeremiah JH-5002)	48	3
3 JUICE JUICE NEWTON (Capitol ST-12136)	4	12	43 BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON (MCA-5170)	52	11
4 OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP (RCA AAL 1-3932)	8	7	44 THIS IS ELVIS ELVIS PRESLEY (RCA CPL2-4031)	44	5
5 SOMEWHERE OVER THE RAINBOW WILLIE NELSON (Columbia FC-36883)	3	11	45 GREATEST HITS JIM ED BROWN & HELEN CORNELIUS (RCA AHL 1-3999)	—	1
6 HORIZON EDDIE RABBITT (Elektra 6E-276)	2	46	46 THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	46	23
7 LEATHER AND LACE WAYLON AND JESSI (RCA AAL 1-3931)	7	11	47 CONCRETE COWBOYS THE CONCRETE COWBOY BAND (Excelsior XLP-88007)	47	6
8 EVANGELINE EMMYLOU HARRIS (Warner Bros. BSK 3508)	6	15	48 THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY (Epic JF 36493)	40	43
9 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	9	32	49 MR. HAG TOLD MY STORY JOHNNY PAYCHECK (Epic FE-36761)	45	8
10 9 TO 5 AND ODD JOBS DOLLY PARTON (RCA AAL 1-3852)	10	26	50 HARD TIMES LACY J. DALTON (Columbia JC 36763)	59	53
11 I LOVE 'EM ALL T.G. SHEPPARD (Warner/Curb BSK-3528)	14	6	51 SOUTHERN RAIN MEL TILLIS (Elektra 6E-310)	62	26
12 ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	11	17	52 CARRYIN' ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST (Viva/Warner Bros. BSK-3555)	64	2
13 WILD WEST DOTTIE WEST (Liberty LT-1062)	13	13	53 BOBBY GOLDSBORO BOBBY GOLDSBORO (Curb/CBS JZ 36822)	53	4
14 SOMEBODY'S KNOCKIN' TERRI GIBBS (MCA-5173)	12	17	54 HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia C236752)	43	39
15 ROLL ON MISSISSIPPI CHARLEY PRIDE (RCA AHL 1-3905)	16	7	55 COCONUT TELEGRAPH JIMMY BUFFETT (MCA-5169)	57	11
16 SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108)	17	3	56 GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36488)	61	49
17 DRIFTER SYLVIA (RCA AHL 1-3986)	19	6	57 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	—	1
18 GREATER HITS OAK RIDGE BOYS (MCA-5150)	18	30	58 FOLLOWING THE FEELING MOE BANDY (Columbia JC-36789)	58	3
19 WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY (Capitol SOO-12144)	24	5	59 URBAN COWBOY ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	49	54
20 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	20	31	60 DREAMLOVERS TANYA TUCKER (MCA 5140)	60	32
21 GREATEST HITS ANNE MURRAY (Capitol SO-12110)	22	35	61 TWO'S A PARTY CONWAY TWITTY & LORETTA LYNN (MCA-5178)	50	14
22 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	15	110	62 TEXAS IN MY REAR VIEW MIRROR MAC DAVIS (Casablanca/PolyGram NBLP 7239)	54	32
23 I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	23	41	63 DIXIE DREAMS JERRY REED (RCA AHL 1-4021)	63	2
24 HEY JOE/HEY MOE MOE BANDY AND JOE STAMPLEY (Columbia FC-37003)	21	11	64 ENCORE MICKEY GILLEY (Epic JE-36851)	69	29
25 ONE TO ONE ED BRUCE (MCA-5188)	25	5	65 AFTER THE RAIN JOHNNY RODRIGUEZ (Epic FE-37103)	65	3
26 LOOKIN' FOR LOVE JOHNNY LEE (Asylum 6E-309)	26	30	66 THE BEST OF DON WILLIAMS: VOL. II DON WILLIAMS (MCA 3096)	66	106
27 I AM WHAT I AM GEORGE JONES (Epic FE 36586)	38	36	67 IF I KEEP ON GOING CRAZY LEON EVERETTE (RCA AHL 1-3916)	68	9
28 STARDUST WILLIE NELSON (Columbia JC 35305)	29	161	68 LOOKIN' GOOD LORETTA LYNN (MCA-5148)	51	30
29 MUNDO EARWOOD MUNDO EARWOOD (Excelsior XLP-88006)	31	7	69 DAKOTA STEPHANIE WINSLOW (Warner/Curb BSK-3529)	56	4
30 REST YOUR LOVE ON ME CONWAY TWITTY (MCA-5138)	30	32	70 THESE DAYS CRYSTAL GAYLE (Columbia JC 36512)	55	37
31 WASN'T THAT A PARTY THE ROVERS (Epic/Cleveland Int'l. JE-37107)	33	7	71 I'LL NEED SOMEONE TO HOLD ME WHEN I CRY JANIE FRICKE (Columbia JC 36820)	70	28
32 I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY (Epic FE-37055)	32	4	72 MUSTA NOTTA GOTTA LOTTA JOE ELY (MCA 5183)	72	9
33 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	34	48	73 SONGS OF THE SUN BELLAMY BROTHERS (Warner/Curb BSK-3491)	67	25
34 JOHN ANDERSON 2 JOHN ANDERSON (Warner Bros. BSK-3547)	35	6	74 WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	74	99
35 MAKIN' FRIENDS RAZZY BAILEY (RCA AHL 1-4026)	36	3	75 SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE (Columbia JC 36476)	71	51
36 I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116)	37	13			
37 GUITAR MAN ELVIS PRESLEY (RCA AAL 1-3917)	27	16			
38 BLUE PEARL EARL THOMAS CONLEY (Sunbird ST-50105)	39	10			
39 BACK TO THE BARROOMS MERLE HAGGARD (MCA-5139)	28	30			
40 I HAVE A DREAM CRISTY LANE (Liberty LT-1083)	41	10			

YOU CAN'T HELP BUT LIKE...
TERRY GREGORY'S
NEW ALBUM
"JUST LIKE ME"



Country Singles Charts

"Just Like Me"

WS8 70071

BB 39* Super Star CB 48* RW 47*

Thank You Country Radio For Believing.



AVAILABLE NOW ON

HANDSHAKE
RECORDS AND TAPES

DISTRIBUTED BY C.B.S. RECORDS

CASH BOX TOP 100 COUNTRY

May 30, 1981

	Weeks On	5/23	Chart
1 ELVIRA			
2 SEVEN YEAR ACHE			
3 FRIENDS			
4 I'M JUST AN OLD CHUNK OF COAL			
5 BUT YOU KNOW I LOVE YOU			
6 WHAT ARE WE DOIN' IN LOVE			
7 BLESSED ARE THE BELIEVERS			
8 LOUISIANA SATURDAY NIGHT			
9 AM I LOSING YOU/HE'LL HAVE TO GO			
10 A MILLION OLD GOODBYES			
11 THE BARON			
12 LOVIN' ARMS			
13 I WAS COUNTRY WHEN COUNTRY WASN'T COOL			
14 IT'S A LOVELY, LOVELY WORLD			
15 MONA LISA			
16 THE MATADOR			
17 SURROUND ME WITH LOVE			
18 I DON'T THINK LOVE OUGHT TO BE THAT WAY			
19 WHISPER			
20 BY NOW			
21 EVIL ANGEL			
22 LOVIN' HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN)			
23 FIRE & SMOKE			
24 DO I HAVE TO DRAW A PICTURE			
25 I WANT YOU TONIGHT			
26 MY WOMAN LOVES THE DEVIL OUT OF ME			
27 LOVE DIES HARD			
28 FEELS SO RIGHT			
29 DARLIN'			
30 I LOVED 'EM EVERY ONE			
31 FOOL BY YOUR SIDE			
32 LOVE TO LOVE YOU			
33 SOME LOVE SONGS NEVER DIE			
34 GETTING OVER YOU AGAIN			

	Weeks On	5/23	Chart
35 YOU'RE CRAZY MAN			
36 GOOD OL' GIRLS			
37 YOUR WIFE IS CHEATIN' ON US AGAIN			
38 LOVE KNOWS WE TRIED			
39 LEARNING TO LIVE AGAIN			
40 HERE'S TO THE HORSES			
41 DON'T BOTHER TO KNOCK			
42 ANYWHERE THERE'S A JUKEBOX			
43 DOES SHE WISH SHE WAS SINGLE AGAIN			
44 DON'T GET ABOVE YOUR RAISING			
45 UNWOUND			
46 PRISONER OF HOPE			
47 THE ALL NEW ME			
48 JUST LIKE ME			
49 SPREAD MY WINGS			
50 DIXIE ON MY MIND			
51 I STILL MISS SOMEONE			
52 DREAM OF ME			
53 RODE HARD AND PUT UP WET			
54 SLOW COUNTRY DANCIN'			
55 FOOTPRINTS IN THE SAND			
56 BALLY-HOO DAYS			
57 TOO MANY LOVERS			
58 LIKIN' HIM AND LOVIN' YOU			
59 I SHOULD'VE CALLED			
60 MIDNITE FLYER			
61 I STILL BELIEVE IN WALTZES			
62 WHAT THE WORLD NEEDS NOW IS LOVE			
63 FLO'S YELLOW ROSE			
64 MUSIC IN THE MOUNTAINS			
65 ANGELA			
66 WHISKEY CHASIN'			
67 ROLL ON MISSISSIPPI			
68 YOU MADE IT BEAUTIFUL			

	Weeks On	5/23	Chart
69 LOVE (CAN MAKE YOU HAPPY)			
70 LOVE TAKES TWO			
71 HEY JOE (HEY MOE)			
72 COULD YOU LOVE ME			
73 SINCE I DON'T HAVE YOU			
74 RUN TO HER			
75 PRIDE			
76 GO HOME AND GO TO PIECES			
77 DREAM MAKER			
78 THEY'LL NEVER TAKE ME ALIVE			
79 WE'VE GOT TO START MEETING LIKE THIS			
80 SEVEN DAYS COME SUNDAY			
81 LONGING FOR THE HIGH			
82 KEEP ON MOVIN'			
83 LAY OFF MY MIND			
84 I OUGHT TO FEEL GUILTY			
85 CLEAN YOUR OWN TABLES			
86 SIMPLE WAYS			
87 NORTH ALABAMA			
88 FIRST COWBOY			
89 TEXAS IDA RED			
90 FALLING AGAIN			
91 WANTED			
92 WALTZES AND WESTERN SWING			
93 WITHOUT YOU			
94 HOOKED ON MUSIC			
95 IF TEARDROPS COULD TALK			
96 COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO)			
97 MISTER SANDMAN			
98 FRIDAY NIGHT FEELIN'			
99 BETWEEN THIS TIME AND THE NEXT TIME			
100 CHEATIN'S A TWO WAY STREET			

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Million Old Goodbyes (Buzz Cason/Angel)	10	First Cowboy (Boo-Famous — ASCAP)	88	Learning To Live (Hall-Clement — BMI)	39	Simple Ways (Jerrimick — BMI)	86
Am I Losing You (Rondo — BMI)	9	Flo's Yellow Rose (WB Corp. — ASCAP)	63	Likin' Him And Lovin' (Southern Nights — ASCAP)	58	Since I Don't (Bonnyview/Southern — ASCAP)	73
Angela (Music West of The Pecos — BMI)	44	Fool By Your Side (Kelly & Lloyd — ASCAP)	31	Longing For The High (Cross Keys — ASCAP/Timber — SESAC)	81	Slow Country Dancin' (Baray — BMI)	54
Anywhere There's A Jukebox (Goldsboro — ASCAP)	42	Footprints In The Sand (BGO/Southfield — ASCAP)	55	Louisiana Saturday Night (Hall-Clement — BMI)	8	Some Love Songs (Southern Nights/Youngun Co. — ASCAP/BMI)	33
Baron (Warner Bros. WBS-49699)	11	Friday Night Feelin' (Farce/Terrace — ASCAP)	98	Love (Dandelion/Rendezvous Tobac — BMI)	69	Spread My Wings (Donnie Do-Dad/Line Man — BMI)	49
But You Know I Love You (Warner Bros. WBS-49699)	5	Friends (House Of Gold — BMI)	3	Love Dies Hard (Frebar — BMI)	27	Surround Me (Al Gallico — BMI/Bibo — ASCAP)	17
By Now (Pi-Gem — BMI/Chess — ASCAP)	20	Getting Over You (Millstone — ASCAP/Baray — BMI)	34	Love Knows We Tried (Duchess/Red Angus/Chappell — BMI/ASCAP)	38	Texas Ida Red (Crosslake/Captar — BMI)	89
Charley (Peer International — BMI)	44	Go Home (Flying Dutchman/Scimitar — BMI)	76	Love Takes Two (House of Gold/Tree — BMI)	70	The All New Me (Hallnote — BMI)	47
Coal (Warner Bros. WBS-49699)	4	Good Ol' Girls (Cross Keys — ASCAP)	36	Love To Love You (Cristy Lane — ASCAP)	32	The Baron (First Lady/Sylvia's Mother's/Algee — BMI)	11
Could You Love Me (Rose — BMI)	72	He'll Have To Go (Central Songs — BMI)	9	Lovin' Arms (Almo/Chandos — ASCAP)	12	The Matador (Pi-Gem — BMI)	16
Cowboys Don't Shoot (Vogue/Baby Chick — BMI)	96	Here's To The Horses (Chappell & Co. — ASCAP/Rightsong — BMI)	40	Lovin' Her Was Easier (Combine — BMI)	22	They'll Never Take Me Alive (Pi-Gem — BMI)	78
Darlin' (September/Yellow Dog — ASCAP)	29	Hey Joe (Hey Moe) (Acuff-Rose — BMI)	71	Midnite Flyer (Rocky Top — BMI)	60	They're Tellin' On Me (Newwriters — BMI)	83
Dixie On My Mind (Bocephus — BMI)	50	Hooked On Music (Songpainter — BMI)	94	Mister Sandman (Edwin Morris & Co. — ASCAP)	97	Too Many Lovers (Cookhouse — BMI/Mother Tongue — ASCAP)	57
Do I Have (McGrath — ASCAP/Missing Finger — BMI)	24	I Don't Think Love (Ray Stevens/Lucy's Boy — BMI)	18	Monia Lisa (Famous — ASCAP)	15	Unwound (Pi-Gem/Pannin' Gold — BMI)	45
Does She Wish (United Artists — ASCAP)	43	I Loved 'Em Every One (Tree — BMI)	30	Music In The (Blue Creek — BMI/King Cleo — ASCAP)	64	Waltzes And Western Swing (Moonridge — ASCAP)	92
Don't Bother To Knock (Pi-Gem — BMI)	41	I Ought To (Combine — BMI/Southern Night — ASCAP)	84	My Woman Loves (Baray — BMI)	26	We've Got To Start Meeting (Hall-Clement — BMI)	79
Don't Get Above Your (Peer International — BMI)	44	I Should've Called (Milene — ASCAP)	59	North Alabama (Milstone — ASCAP/Joe Allen — BMI)	87	What Are We Doin' (Chappell/Sailmaker — ASCAP)	62
Dream Maker (Welbeck — ASCAP)	77	I Still Believe In Waltzes (Southern Nights — ASCAP)	61	Pride (Cedarwood — BMI)	75	What The World Needs (Jac/Blue Seas — ASCAP)	6
Dream Of Me (Sable/Sawgrass — BMI)	52	I Still Miss Someone (Rightsong — BMI)	51	Prisoner Of Hope (Elektra/Asylum — BMI)	46	Whiskey Chasin' (Sabal — ASCAP)	66
Elvira (Acuff/Rose — BMI)	1	I Want You Tonight (Algee — BMI)	25	Rode Hard And Put Up Wet (Enoree — BMI)	53	Whisper (Algee — BMI)	19
Evil Angel (Fourth Floor/Hot Kitchen/Blendingwell — ASCAP)	21	I Was Country (Pi-Gem — BMI)	13	Roll On Mississippi (Pi-Gem — BMI)	67	Without You (Blue Book — BMI)	93
Falling Again (Hall/Clement — BMI)	90	If Teardrops Could Talk (Easy Drifter — BMI)	95	Run To Her (Screen Gems-EMI — BMI)	74	You Made It (Warner-Tamerlane/Algee — BMI)	68
Feels So Right (Maypop — BMI)	28	I'm Just An Old Chunk Of Coal (ATV — BMI)	4	Seven Days (Onhisown — BMI/Arian — ASCAP)	80	Your Wife Is Cheatin' (Tree/Baray — BMI)	37
Fire & Smoke (Blue Moon/April — ASCAP)	23	It's A Lovely, Lovely World (Acuff/Rose — BMI)	14	Seven Year Ache (Hotwire/Atlantic Corp. — BMI)	2	You're Crazy Man (Red Ribbon/Hartline/Blackwood — BMI)	35



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

COUNTRY

THE COUNTRY COLUMN

ELVIS IN NASHVILLE — Iconoclastic British rocker **Elvis Costello** was in Nashville last week working on an album with top country producer **Billy Sherrill**, and, depending upon how quickly they record, he may still be at CBS' Studio A this week. Costello, who is an ardent fan of **George Jones**, will be recording some of the latest in country tunes, as well as some old standards he dug out of the closet. His band, the **Attractions**, will also be featured on the recordings as will some of Nashville's finest musicians.

ONE FOR THE SUN — **Steve Young**, writer of "Seven Bridges Road," has been added to the line-up of the WKDF/Nashville-sponsored One For The Sun concert May 30. The line-up also includes the **Allman Brothers**, **Delbert McClinton**, **Dr. Hook**, the **Down Child Blues Band**, the **Ron Cornelius Band**, the **Billy Earl McClelland Band**, **Don Schlitz** and **Wood Newton**. The concert is also a tribute to the Vietnam vets — the "welcome home they never got." Reportedly, **President Reagan** is sending a letter of commendation to WKDF, lauding the station for its efforts.



Elvis Costello

Marvell and Roy Clark.

NEW CURTIS ALBUM — Surprisingly, **Sonny Curtis'** forthcoming Elektra album will have only two Curtis-penned tunes on it — "I Like Your Music" and the recent **Leo Sayer** hit, "More Than I Can Say." Curtis will be using songs from some of the songwriter elite, including **Bob McDill**, **Randy Newman**, **Sonny Throckmorton** and **Don Cook**.

CONGRATULATIONS — Are in order to **Hank Williams, Jr.**, who celebrates his 32nd birthday May 26. An interesting note: In 32 years, Williams has recorded 41 albums, 34 of them on MGM Records. . . Congratulations also to **Slowpoke's Jack Williams** and WKDF's **Jennifer Boucher**, who will be married July 4 at McDonald's Farm in Nashville.

WHICH WAY DID THEY GO? — When Elektra/Asylum moved its Nashville office from 17th Ave. to Grand Ave. somebody forgot to tell at least one of its artists — **Dave Rowland**. After driving around Music Row for who knows how long, the perplexed artist finally flagged down Top Billing's **Kathy Hooper** and secured directions to the new office.

ANOTHER NEW OFFICE — Speaking of new addresses, **Jan Rhee's** Marketing in Nashville has relocated to 900 Division St., Suite 200. Got that Dave?

STARLING IN NASHVILLE — Sugar Hill artist **John Starling** is cutting a new album at Studio By the Pond in Nashville. He is being joined by a major line-up of guest musicians, including **Kenny Malone**, **Byrd Burton**, **Tony Brown**, **Blaine Sprouse**, **Kyle Tullis**, **Paul Craft**, **Allen O'Bryant**, **Claire Lynch**, **Sam Bush** and **Mike Auldridge**.

HEART OF AMERICA SHOWCASE — Sound Factory Records in Nashville recently hosted a showcase in Sedalla, Mo., which featured **Jerry Graham** and **Cowboy Country**, **Allen Frizzell** and **Sammi Smith** and the **Emmons** and **Baugh Sound Factory**, which includes **Phil Baugh**, **Buddy Emmons**, **Terry McMillan**, **David Smith**, **Billy Reynolds** and **Bob Patin**. Labeled "The Heart of America Showcase," the event was coordinated by **Elaine Nash** of Pro Media in Nashville. Attracting a lot of local interest, the four-hour concert was videotaped by local television stations and will be aired at a later date as a special. Additionally, Creative Video Services of Memphis was on hand to tape the event for the label.

THE RATINGS GAME — *Stand By Your Man*, the recent CBS-television movie based on **Tammy Wynette's** autobiography of the same name, won the ratings game when it aired a couple of weeks ago. It had a 34 share, while the closest competition, NBC, could muster only a 26 share, and ABC, a 25 share.

SUPER GRIT — There's a band in Greenville, N.C. causing a lot of excitement — **The Super Grit Cowboy Band**. It has released an album, "If You Can't Hang," on Hoodswamp Records. The songs — all self-penned — reflect quite a variety of styles — from rock to country to bluegrass. The band is worth keeping an eye on.

PERSISTENT TORNADO — They say lightning never strikes twice, but obviously that rule doesn't apply to tornadoes, not, at least, when **T.G. Sheppard** is on tour. Recently, when he was playing a club in Lake Charles, Louisiana, a tornado touched down in the parking lot while he and his band were performing. Undaunted, they packed up and were heading for a date in West Texas and on the way, made a pit stop at a truck stop. Five minutes after they pulled out of the parking lot, a tornado hit said truck stop. Just all part of the job.



T.G. Sheppard

Jennifer bohler



ON THE TRAIL AGAIN — Following a five-month writing and recording hiatus, Elektra artist **Eddie Rabbitt** resumed his concert schedule with a three-day run at the Mill Run Theater in Chicago. Labelmate **Sami Jo Cole** was also featured during the three-day engagement. Pictured at a press reception for the two artists are (l-r): **Denny Nowak**, director of regional marketing E/A; **Tony Dwyer**, regional promotion director; **Rabbitt**; **Cole**; **Marvin Gleicher**, local promotion head, E/A; and **Stan Moress**, president, Scotti Brothers Management, which represents both Rabbitt and Cole.

SINGLES REVIEWS NEW AND DEVELOPING ARTISTS



KIERAN KANE (Elektra E-47148)

You're The Best (2:35) (Cross Keys Music — ASCAP/Old Friends Music — BMI) (K. Kane, B. Channel) (Producer: J. Bowen)

Kieran Kane's second single for Elektra is a snappy, up-tempo number, and the main attraction here is its simplicity. It's not smothered by heavy backing vocals or strings, which allows Kane's own vocals to shine. It's the kind of song you find yourself tapping your toes to and humming along with.

LIZ LYNDELL (Koala KOS 332)

Right In The Wrong Direction (3:12) (First Lady Songs, Blue Lake Music — BMI) (J. Taylor, R.J. Jones) (Producers: B. Vaughn, L. Lyndell)

It appears that Liz Lyndell has finally found just the right song for her traditional country vocals. Harmonies are tight, instrumentation is clean and the material is excellent. Radio should most definitely give this one a try.



JOHN SCHNEIDER (Scotti Brothers ZS6 02105)

It's Now Or Never (3:15) (Gladys Music — ASCAP) (W. Gold, A. Schroeder) (Producers: T. Scott, J. D'Andrea)

The tall blonde from the *Dukes of Hazzard* television show has taken the Elvis Presley classic, updated it a bit with a mariachi flavor and added a big dose of his own vocal stylings. Country radio should find an instant hit with this release, particularly with the younger female fans.

HITS OUT OF THE BOX

MERLE HAGGARD (MCA 51120)

Rainbow Stew (2:25) (Shade Tree Music — BMI) (M. Haggard) (Producer: M. Haggard)

EMMYLOU HARRIS (Warner Bros. 49739)

I Don't Have to Crawl (3:47) (Vista Music — ASCAP) (R. Crowell) (Producer: B. Ahern)

LARRY GATLIN and the GATLIN BROTHERS BAND (Columbia 11-02123)

Wind Is Bound To Change (3:00) (Larry Gatlin Music — BMI) (L. Gatlin) (Producers: L. Gatlin, S. Gatlin, R. Gatlin)

JOHN DENVER (RCA JH-12246)

Some Days Are Diamonds (Some Days Are Stone) (3:58) (Tree Pub. Co. — BMI) (D. Feller) (Producer: L. Butler)

TERRI GIBBS (MCA 51119)

Rich Man (3:10) (Song Biz Music — BMI) (E. Mattson) (Producer: E. Penney)

FEATURE PICKS

REX ALLEN, Jr. and MARGO SMITH (Warner Bros. 49738)

While The Feeling's Good (2:46) (ATV Music Corp./Hartline Music — BMI) (R. Bowling, F. Hart) (Producer: C. Allen)

NANCY MONTGOMERY (Ovation 1172)

All I Have To Do Is Dream (2:38) (House of Bryant Pub.) (B. Bryant) (Producer: M.R. Radford)

PHIL EVERLY (Curb 02116)

Sweet Southern Love (2:35) (Everly and Sons/Music Table Music — BMI) (P. Everly, J. Paige) (Producers: P. Everly and J. Paige)

KENNY SCOTT WHEELER (Renegade 901)

Dixie Belles (2:55) (Jabkii Music — BMI) (B. Duncan) (Producer: B. Duncan)

THE CHIPMUNKS (RCA 12247)

On The Road Again (2:30) (Willie Nelson Music — BMI) (W. Nelson) (Producers: L. Butler, J. Karman, R. Bagdasarjan)

MUSIC ROW (Debut 8116)

It's Not The Rain (4:15) (Gilpip Publishing — BMI) (B. Pippin, R. Hughes) (Producers: G. Gill, B. Pippin)

ROY LEE JARRETT (F & L 512)

Long Gone (2:50) (Nashcal Music — BMI/Bobby Fischer Music — ASCAP) (B. Fischer, C. Blake) (Producers: B. Fischer, J.B. Barnhill)

ORION (Sun 1165)

Born (3:04) (Shelby Singleton Music — BMI) (F. Burch, W. Young) (Producers: S. Singleton, M. Weiman)

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. PRISONER OF HOPE — JOHNNY LEE — FULL MOON/ASYLUM — 57 REPORTS.
2. DIXIE ON MY MIND — HANK WILLIAMS, JR. — ELEKTRA — 52 REPORTS.
3. I STILL BELIEVE IN WALTZES — CONWAY TWITTY and LORETTA LYNN — MCA — 41 REPORTS.
4. COULD YOU LOVE ME (ONE MORE TIME) — JOHN CONLEE — MCA — 30 REPORTS.
5. TOO MANY LOVERS — CRYSTAL GAYLE — COLUMBIA — 27 REPORTS.
6. LONGING FOR THE HIGH — BILLY LARKIN — SUNBIRD — 20 REPORTS.
7. KEEP ON MOVIN' — KING EDWARD IV and the KNIGHTS — SOUNDWAVES/NSD — 20 REPORTS.
8. WHISKEY CHASIN' — JOE STAMPLEY — EPIC — 20 REPORTS.
9. UNWOUND — GEORGE STRAIT — MCA — 19 REPORTS.
10. MIDNIGHT FLYER — SUE POWELL — RCA — 17 REPORTS.

MOST ACTIVE COUNTRY SINGLES

1. I WAS COUNTRY WHEN COUNTRY WASN'T COOL — BARBARA MANDRELL — MCA — 84 REPORTS.
2. LOVIN' HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN) — TOMPALL & the GLASER BROTHERS — ELEKTRA — 60 REPORTS.
3. FOOL BY YOUR SIDE — DAVE ROWLAND and SUGAR — ELEKTRA — 53 REPORTS.
4. FEELS SO RIGHT — ALABAMA — RCA — 49 REPORTS.
5. THE MATADOR — SYLVIA — RCA — 48 REPORTS.
6. DON'T BOTHER TO KNOCK — JIM ED BROWN and HELEN CORNELIUS — RCA — 48 REPORTS.
7. DO I HAVE TO DRAW A PICTURE — BILLY SWAN — EPIC — 44 REPORTS.
8. MONA LISA — WILLIE NELSON — COLUMBIA — 44 REPORTS.
9. BY NOW — STEVE WARINER — RCA — 43 REPORTS.
10. SURROUND ME WITH LOVE — CHARLY McCLAIN — EPIC — 43 REPORTS.

Country Labels Split On Use Of Indie Promotion To Augment In-house Staff

(continued from page 28)

They're not on tour with an artist, calling on accounts or meeting with sales people. Basically, they are not encumbered with all the duties of a record company employee."

Though CBS is not currently using independents for country product, it has in the past on certain projects, and according to national country promotion director Joe Casey, there is always the possibility the label will utilize them in the future.

Overall, while MCA, CBS and Warner Bros. have existing company policies not to hire independents, all surveyed noted that they do work with independents hired by artists, producers and publishers. The availability of the independent has acted as something of a catalyst in spurring the number of people outside the record company associated with a particular release to take the initiative in hiring independent promoters and marketers. To counteract the possibility that this practice could lead to mass confusion, a close eye is kept on the number of people working a record, no matter who does the hiring.

Planning Important

Capitol/EMIA/Liberty's McDowell explained it as a matter of working closely with

all people involved with the record and coordinating all efforts — "you have to set up a good game plan."

E/A's Hunter also cited coordinated efforts among all involved as essential, and added, "If I put a couple of independents on a record and someone (artist, producer and/or publisher) wants to hire more, I will usually suggest that they do not because of the overkill situation. Too many people calling on a record can most definitely drive people crazy and create a negative. I look for quality over quantity."

Small Labels

One area an independent can be most beneficial is with small labels that have only one or two promotion people on staff, which is the case for Sunbird Records, a smaller label that boasts a strong artist roster, including Earl Thomas Conley, Freddie Hart and Billy Larkin. According to Sunbird's national promotion director Beau James, the label keeps three independents on retainer at all times.

"The independents are necessary to us," James said. "It's up to us as a label to break the record, but we need the independents to reinforce our work with radio."

THE COUNTRY MIKE

FICAP SETS MINI-CLINIC SCHEDULE — Georgia Twitty, executive director of the Federation of International Country Air Personalities (FICAP), has released the tentative agenda for the organization's upcoming radio mini-clinic to be held June 26-27 at Austin's Sheraton-Crest Inn. The itinerary and list of scheduled panel participants runs as follows: June 26 — registration from 6-8 p.m., to be followed by a cocktail reception hosted by Doorknob Records. June 27 — opening address by the newly announced FICAP president from 9-9:15 a.m.; "Where Is Country Music Going" panel discussion with Mel Foree of Acuff-Rose, trade journalist Bliff Collier, Hal Jay of WBAP and moderator Hugh Cherry from 9:15-10:15 a.m.; "So You Want Record Service" panel discussion with Stan Byrd of Warner Bros., Joe Casey of CBS, Pete Drake of Pete Drake Prod., Tim Williams of KOKE and



Tom Riley

moderator Wayne Edwards of RCA from 10:15-11:15 a.m.; lunch from 11:15 a.m.-1:30 p.m.; "Where Do I Go From Here — Career Building" panel discussion with Bob Cole of KOKE, Dale Turner of WSAI, Ralph Emery of WSM, Dan Halliburton of WQAM and moderator Max Gardner of KKYX from 1:30-2:30 p.m.; "How Can I Promote My Station" panel discussion with Jerry Adams of KFDI, trade journalist Jim Duncan, Bobby Denton, WIVK, Les Acree of WMC and moderator Larry Scott of KLAC from 2:30-3:30 p.m.; and closing remarks by agenda chairman Chris Taylor of KYNN from 3:30-3:45 p.m. From 3:45 p.m., there will be an air check critique from top program directors, as yet unnamed. Evening festivities will include a "Texas Beer and Bar-B-Q" at Fiesta Gardens, hosted by MCA Records, Pearl Beer and KOKE; and a FICAP benefit featuring MCA/Songbird recording artist B.J. Thomas and Liberty recording artist Jim Chesnut.

PERSONALITY PROFILE — In 1974, Tom Riley graduated from Penn State University with a degree in electronics. However, finding the job market extremely tight, Riley turned his sights toward his father's profession. John Riley, presently hosting a local television talk show and handling the nightly weather reports, was formerly the program director for WVAM/Altoona, Penn. from 1953-56. Tom Riley took a part-time position with WVAM in 1974 doing the newscasts for six months, after which, it turned into a full-time position. By 1975, Riley had developed not only valuable on-the-air experience, but also a desire to become an air personality. Station owner Denny Bixler and program director Don Evans (both presently with WJAC/Johnstown, Pa.) took great interest in developing Riley's knowledge of radio and music and are given a great deal of credit for starting him on a mid-day shift, which he continues today. In 1976, WVAM made a format conversion from Top 40 to country, and by the end of the year, Riley had taken over the reins as program director. What makes WVAM such a successful station in the market? Riley attributes much of the credit to his staff, all of whom have grown up in the market, know it extremely well and, therefore, can cater to the needs of the listeners.

CRAMER TABBED AT WMAQ — Dave Martin, general manager of WMAQ/Chicago, has announced the appointment of Ted Cramer to the position of program director. Cramer, most recently program director with WTVN/Columbus, Ohio, rejoins his former general manager from the WDAF/Kansas City days. As of this writing, no permanent replacement has been named to fill the vacant music director position.

KSON RADIOTHON FOR 'BREATH OF LIFE' — KSON/San Diego will join the children's Asthma League in presenting the fifth annual "Breath of Life" Radiothon" May 29-31, from the Parkway Plaza, San Diego. Also joining the benefit drive for an estimated 14 million asthmatics nationwide, the Mustang Club will donate one dollar per person to the National Asthma Center for every person entering the club after 7 p.m., May 29. Speedway 117 will donate 10% of the gate receipts during the May 31, 7 p.m. time trials, and the Big Oak Ranch will donate one dollar per visitor on Sunday, May 31. The goal for this 5th annual will be to better the \$15,297 mark raised last year.

KUGN GASSES UP — Nearly 200 automobiles lined up at a local Eugene Exxon service station May 13 to capitalize on the KUGN/Eugene gas promotion. Between noon and 3 p.m., all vehicles with a KUGN bumper sticker filled up to \$20 worth of petrol at an amazing 98¢ per gallon! In the three-hour span, KUGN and station attendants pumped approximately 2,300 gallons of gasoline.

WPNX APPRECIATION WEEKEND — WPNX/Columbus, Ga. will hold another listener appreciation weekend, July 3-4. Artists scheduled to appear at the Idle Hour Park extravaganza thus far include Leon Everette, O.B. McClinton, The Capitals, Foxfire, Anne J. Morton and Steve Wariner. Artists wishing to take part in the Independence Weekend festivities, plus be wined, dined and generally taken care of, may contact Jim Bell, WPNX Radio, P.O. Box 687, Columbus, Ga. 31902; or call (205) 298-2535.

country mike



BELLAMY BROTHERS AT WHN — WHN Radio/New York recently hosted the Bellamy Brothers in a special week-long promotion to coincide with the group's Spring '81 East Coast tour. During the promotion blitz, David and Howard Bellamy acted as guest DJs for Lee Arnold, which included playing all their big hits, as well as songs by some of their favorite artists. Two live broadcasts were also on the agenda — one from the Lone Star Cafe, which was hosted by WHN's Mike Fitzgerald, and the second from the Fountain Casino in Aberdeen, N.J. Pictured at WHN's studio are (l-r): Robbie Roman, assistant PD, WHN; Howard Bellamy; Pam Green, MD, WHN; David Bellamy; and WHN air personality Arnold.

PROGRAMMERS PICKS

Bob Sherwood	KIXZ/Amarillo	Unwound — George Strait — MCA
Tom Newman	KGA/Spokane	They'll Never Take Me Alive — Dean Dillon — RCA
Debble Fradln	WMZQ/Washington, D.C.	Whiskey Chasin' — Joe Stampley — Epic
Tony Kidd	WZZK/Birmingham	Dixie On My Mind — Hank Williams, Jr. — Elektra
Ron West	KSON/San Diego	Unwound — George Strait — MCA
Chuck Logan	KRZY/Albuquerque	Midnite Flyer — Sue Powell — RCA
Rusty Rogers	WAXX/Eau Claire	Could You Love Me (One More Time) — John Conlee — MCA
Dan Williams	WCMS/Norfolk	Prisoner of Hope — Johnny Lee — Full Moon/Asylum
Bill Pyne	WQYK/St. Petersburg	I Still Believe In Waltzes — Conway Twitty and Loretta Lynn — MCA
Terry Slane	WGTO/Cypress Gardens	Footprints In The Sand — Edgel Groves — Silver Star

GOSPEL

TOP 20 ALBUMS

Spiritual

	Weeks On 5/16 Chart	
1 THE HAWKINS FAMILY LIVE WALTER HAWKINS (Light LS 5770)	2	22
2 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	3	16
3 THE LORD WILL MAKE A WAY AL GREEN (Myrrh MSB 6661)	1	24
4 20TH ANNIVERSARY ALBUM JAMES CLEVELAND & THE WORLD'S GREATEST CHOIRS (Savoy SGL 7059)	4	12
5 TRUE VICTORY MIN. KEITH PRINGLE (Savoy SGL 7053)	5	18
6 REJOICE SHIRLEY CAESAR (Myrrh MSB 6646)	6	44
7 EVERYTHING'S ALRIGHT DR. CHARLES HAYES (Savoy 14580)	7	18
8 MIRACLES JACKSON SOUTHERNAIRES (Malaco M-4370)	8	24
9 RISE AGAIN GOSPEL KEYNOTES (Nashboro 7227)	9	24
10 KEEP ON CLIMBING, WE GOTTA GO HIGHER PILGRIM JUBILEE SINGERS (Savoy 14584)	10	14
11 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	14	4
12 THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7050)	11	6
13 GOD IS OUR CREATOR ALBERTINA WALKER (Savoy SL 14583)	13	12
14 MOTHER, WHY? WILLIE BANKS (Black Label 3000)	12	18
15 TRAMAINE TRAMAINE HAWKINS (Light LS-5760)	15	64
16 A PRAYING SPIRIT JAMES CLEVELAND AND THE CORNERSTONE CHOIR (Savoy 7046)	16	48
17 NEW LIFE, NEW LOVE INSTITUTIONAL RADIO CHOIR (Savoy 14596)	17	6
18 GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS (New Birth 7048)	18	18
19 ONE DAY AT A TIME REV. THOMAS L. WALKER (Eternal Gold EGL-652)	19	30
20 LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5735)	20	132

Inspirational

	Weeks On 5/16 Chart	
1 PRIORITY IMPERIALS (Dayspring DST 4017)	1	14
2 NEVER ALONE AMY GRANT (Myrrh MSB 6645)	3	50
3 FAVORITES, VOL. 1 EVIE TOURNQUIST (Word WSD 8845)	2	30
4 FORGIVEN DON FRANCISCO (New Pax NP 33042)	6	130
5 THANK YOU FOR THE DOVE MIKE ADKINS (Mike Adkins MA 1061)	4	40
6 BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653)	5	30
7 PRAISE IV VARIOUS ARTISTS (Maranatha MM 0064)	7	50
8 MUSIC MACHINE CANDLE (Birdwing BDWG 2004)	8	168
9 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	9	24
10 HE IS NEAR MIKE ADKINS (Mike Adkins MA 1062)	12	10
11 BULLFROGS AND BUTTERFLIES CANDLE (Birdwing BWR 2010)	13	38
12 IN CONCERT B.J. THOMAS (Songbird/MCA 5155)	11	28
13 ONE MORE SONG FOR YOU THE IMPERIALS (Dayspring DST-4015)	10	70
14 GOT TO TELL SOMEBODY DON FRANCISCO (New Pax NP 33071)	14	40
15 THE PAINTER JOHN MICHAEL & TERRY TALBOT (Sparrow SPR 1037)	15	48
16 HEED THE CALL THE IMPERIALS (Dayspring DST 4011)	16	130
17 PH'LIP SIDE PHIL KEAGGY (Sparrow SPR 1036)	18	28
18 NEVER THE SAME EVIE TOURNQUIST (Word WSB 8806)	—	2
19 INSIDE JOB DION (Dayspring DST 4022)	—	2
20 DALLAS HOLM LIVE DALLAS HOLM & PRAISE (Greentree R 3441)	20	12



MYERS RECEIVES COMMENDATION OF EXCELLENCE — During Gospel Music Week in Nashville, the outgoing president of the Gospel Music Assn. (GMA), Jim Myers, was presented a Commendation of Excellence from newly elected GMA president Frances Preston, who is also vice president of Broadcast Music, Inc. (BMI). The commendation lauded Myers for his lifelong dedication to gospel music and the GMA. Pictured during the presentation, which took place during BMI's annual GMA luncheon, are Preston (l) and Myers.

GOSPEL NEWS

GOOD START — Gerlm Records, the newly-formed Chicago label that occupies the former home of Chess Records, recently announced the signing of **Mitty Collier**. Collier was a rhythm and blues artist in the '60s on the Chess label, with such hits as "I Had A Talk With My Man Last Night" and "Let Them Talk." An album produced by veteran gospel producer and writer **Calvin Bridges** was recorded in April, with release slated for early summer.

Impact recording artist **Gordon Jensen** recently appeared on the syndicated television program, the *Nashville Gospel Show* with **Bobby Jones** and the **New Life Singers**.

NEW CONTRACT — Composer **Ron Harris** signed a contract with Publisher's Network to form Ron Harris Publications during the opening of the Publisher's Network reading session at MusiCalifornia. The agreement with Publisher's Network is for printing and distribution rights of all Ron Harris Publications Music. Harris is the composer of such songs as "Praise The Lord, He Never Changes," "Mirror," "Special Delivery," "Friend Of The Father" and "Four Feet Eleven." Publisher's Network is located in Dallas, Texas, and represents other companies, such as Fine Arts Music Press, Tempo Music Publication, Psalter Music, Trinity House Publishing, Covenant Music and Brentwood Publishers Group.

MUSIC TEXAS ACTIVITIES — MSI Press has announced plans to present nine different premieres during Music Texas, a week-long workshop scheduled for June 21-25 in Irving, Texas. Presented during the workshop will be live premieres of "Acts of Prayer," published by Fine Arts Music Press; "Arise, My Soul, Arise," from Brentwood Publishing Group; "As Our Faith Unfolds," Shawnee Press; "Beyond the Manger," Regeneration Publishing Co.; "Christmas Fever," Lillenas; "Christmas is Love," Singpiration; "Give Him Praise II," Tempo Music Publication; "Heaven Rejoices," Good Life and "Sing Christmas," from Manna Music. A total of 20 major publishers are scheduled to conduct reading sessions at Music Texas as well as seminars on various areas of church music needs. For further information about Music Texas, contact the Music Texas office at P.O. Box 2130, Irving, Texas 75061 or phone (214) 579-0642.

'CONVERSATION' SPECIAL COMPLETED — The Benson Company radio promotion department, in conjunction with Living Water Prod., recently completed a radio special with **James Ward**, Lamb & Lion recording artist. The special, entitled "A Conversation with James Ward," was produced by **Bruce Brown** and includes a segment of music from Ward's "Mourning To Dancing" LP.

The Benson Company has announced plans to distribute Scripture In Song, a popular product line of Christian material on the international market over the past 10 years. The concept was developed by **David & Dale Garratt**, a husband and wife team from New Zealand, who introduced the idea to Christians throughout the world. Scripture In Song, as the name implies is simply Scripture put to music, with simple, easy to remember tunes. The songbooks of the series are already used in many churches worldwide.

As distributors for the Scripture In Song materials, the Benson Co. has developed a merchandising effort, with a late spring or early summer promotion planned to launch the effort.

OVERSEAS MARKETS EXPLORED — Bee Gee Records has announced three key signings in a major move into both English- and Spanish-speaking markets. **Olda Salnes** will record initially entirely in Spanish, with recording dates scheduled during May. Bee Gee has also signed singer/songwriter **Walt Erickson**, as well as **Stephen Swanson**, whose first album "To Know Him" will be released in May.

TRUTH REUNION — The first Truth family reunion is set for July 3-5 in Mobile, Ala., with ex-Truth members from as far away as Austria expected to attend. The reunion event will include concerts featuring all members of past groups, a ceremony marking Truth's one millionth mile of travel and the start of a second million mile tour, videotape replays of past performances and a fashion show featuring performance clothes from previous groups. The grand finale of the festivities will be a banquet for all members and guests at the Mobile Hilton.

PARADISE DROPS TOURS — Paradise Group recently announced plans to phase out its booking agency, Christian Concert Tours, in a planned move to strengthen its artist management. The Nashville-based company will concentrate on five separate operating entities, including Paradise Management, Primacy Prod., Group 7 Publishing and Refuge Records.

Paradise Management presently handles **Joe English**, **Bonnie Bramlett** and **City Limits**, while Primacy Prod. is currently contracted to produce 18 albums in 1981. Group 7 Publishing covers Rainy No/Cherry Lane Music Co. (ASCAP) and Group 7/Cherry River Music Co. (BMI). Refuge Records' initial releases are "Lights In The World" by English and Bramlett's first Christian album, "Step By Step," with a May release date.

angela ball

ALBUM REVIEWS

AMY GRANT IN CONCERT — Myrrh MSB 6668 — Producer: Brown Bannister — List 7.98

One of the premiere contemporary Christian personalities, Amy Grant continues to develop as an artist and songwriter. This live album is a testament to that growth with past and present favorites delivered in the effervescent style that has come to symbolize Amy Grant. The Grammy Award winning classic, "Father's Eyes," is included among 11 other cuts of the same caliber.

GOSPEL EXPRESS — Oak Ridge Boys — Heartwarming R3751 — Producer: None listed — List: 7.98

The Oaks cover a wide range of styles on this album from the Edwin Hawkins '60s hit, "Oh Happy Day," to songs like "Try A Little Kindness" and "Put Your Hand In The Hand," which climbed to the top of the country charts. The overall country feel of the album is evidence of the Oaks' subsequent move in that direction.

THE HAWKINS FAMILY — Walter Hawkins — Light LS 5770 — Producer Walter Hawkins — List 7.98

Hawkins is one of the most respected names in the gospel music world, and one listen to this album will tell you why. The Hawkins have one of the largest ministries in the world, and years of touring has made their live concert performances works of art. All family members are represented on this album, attesting to the solo and combined talents of the group. All songs on the album were written by Walter Hawkins with the exception of one that was penned by brother Edwin.



MERCHANDISING

Retail Mulls Midline Variable Pricing After Wholesale Hikes

(continued from page 7)

such as Capitol, to keep the midlines down."

Two chains that will be maintaining their present shelf prices on all midlines are Turtle's, the 16-outlet Atlanta-based group, and Hasting's Books and Records, the 50-store Amarillo, Texas web that also includes Record Town and Sound Town.

"We have to keep some item people can afford," said Turtle's owner Alan Levinson. "It's real easy to change the price sticker, but it's another question whether people are willing to pull out \$10 to buy one record. The \$4.99 midline shelf price we have is an incentive to make multiple purchases. It's like fishing. It's easy to bait a hook; it's another question whether the fish will go for it."

Robert Zunick, head buyer for Western Merchandisers (parent company for Hasting's), stated that there would be no increase in midline shelf prices "at this time," and Western Merchandisers president John Marmaduke echoed the feeling of other retailers that holding the line on midlines would "absolutely" provide CBS and other labels with a reason to keep their own prices down.

Ed Berson, head buyer for the 110-store Record Bar stores, stated that the chain is planning to "sit back and wait for the smoke to clear" before making any blanket price changes. He did add, however, that he expected midlines to "eventually move up."

"We'll most likely utilize a grid system and product falling into a general price range would be tagged at one price," indicated Berson. "You can be looking at four different companies a few pennies apart,

Turtle's, WKLS Hold 2nd Rock Flea Market

ATLANTA — Turtle's Records and WKLS/Atlanta are sponsoring the "Second Rock 'n' Roll Record Flea Market" at the Biltmore Center of The Biltmore Hotel here May 30-31.

Expanded in size and scope over last year's event, the two-day fest will feature more than 65 professional dealers from across the country, assuring extensive selections of rock 'n' roll, R&B, country, soundtracks, jazz and nostalgia-oriented records and memorabilia. Dealers specializing in Elvis Presley, Beatles and beach music will also be on hand.

In addition to the usual music paraphernalia (jukeboxes, fanzines, T-shirts, buttons, trading cards, etc.), a rock 'n' roll concert and film room has been added. Rare rock films, interviews and videos of current stars will be shown throughout the weekend affair.

Special guests such as Darryl Rhoades, Victoria, Glen Phillips, Grinderswitch and former Classics IV leader Dennis Yost will perform, and members of The Tams, The Dregs as well as Billy Joe Royal will be on hand for the event.

Admission is two dollars. For more information call (404) 451-1362.

April/Blackwood Bows Joel, Fogelberg Books

NEW YORK — April/Blackwood Publications has released two new Billy Joel folios, *Billy Joel Made Easy for Piano — New Expanded Edition!* and *Billy Joel Made Easy for Guitar — New Expanded Edition!* The two collections feature many of Joel's biggest hits from all six of his albums and will carry a list price of \$6.95 each.

Also, April/Blackwood is reissuing the "Dan Fogelberg Songbook," a piano/vocal collection featuring all the songs from his first two albums. List price is \$6.95.

and it would confuse the customer. We'll just have to average it out. It costs a tremendous amount of money to change prices at the retail level, and printing up new computer tickets is a large expense."

Although Russ Solomon, president of the 30-store Tower Records web, stated that he didn't know whether there would be a chain-wide change in midline prices, Tower Sunset (L.A.) manager Bob Delaney said that there would "probably be an adjustment." However, like the Record Bar's Berson, he also noted the "problems" with re-pricing stock.

"We've re-priced this store five times since January, so we're not anxious to move too rapidly towards another change," said Delaney. "At this point, we're just looking at a change with WEA, and if that's the only change, we'll keep our price. We haven't been making much at \$3.99, but (that price) has been a terrific traffic builder. We'll probably go to \$4.44."

John Cohen, president of the Cleveland-based, 33-store Disc Records chain, bemoaned WEA's move to increase midlines, stating that "people won't be able to buy multiples, at this rate." However he did note that "we'll have to charge different prices for the different midlines, of course," signaling the chain's adoption of variable pricing.

Kenny Dobin, record and tape buyer for Washington, D.C.'s Waxie Maxie chain, said he would "have to examine a little closer" whether a change was needed in midline pricing, but offered that he "didn't think so."

"At our \$4.99 shelf-price, it's still a relatively good profit for us," noted Dobin. "To go to, say, \$5.29 would take a lot of the starch out of it. Midlines are one of our most profitable items. Besides, the other cost increases are a lot more severe, and we'll have to pass those increase onto the customers in some form that's as yet to be determined."

While Dave Dickinson, warehouse manager for DJ's Sound City, indicated that a decision on midlines would be made "sometime before June 1," Sterling Lanier, president of northern California's Record Factory web stated that there was a "98% chance that there will be some sort of price rise" on midlines.

"I'm just interested in the bottom line," concluded Lanier.

JEM Launches Eno LP Catalog Campaign

NEW YORK — JEM Records has launched a multi-faceted marketing campaign in support of Brian Eno's Editions EG solo albums, "Here Come The Warm Jets," "Taking Tiger Mountain," "Another Green World" and "Before And After Science."

In conjunction with the re-release of the albums, in-store display contests will be mounted with such chains as Record Bar, Camelot, National Record Mart, Harmony House (Detroit), Komp Mill (Washington, D.C.), Turtles (Atlanta) and Disc Jockey (Kentucky). Each chain will select a winner, who will receive a complete set of the Editions EG catalog and a rare autographed set of "Before And After Science" lithographs.

To help retailers with their in-store campaigns, and to familiarize the public with Eno's music, JEM has manufactured a limited edition "Music For Airplay" for promotional use, which will also be serviced to radio and press. The sampler contains selections from the four albums. In addition, the albums will have a special inner sleeve that features the entire Editions EG catalog. National as well as local coop advertising is planned.

SINGLE BREAKOUT OF THE WEEK

ALL THOSE YEARS AGO • GEORGE HARRISON • DARK HORSE/WARNER BROS. DRC 4975

Breaking out of: Camelot — National, Harmony House — Detroit, National Record Mart — Pittsburgh, Alta — Phoenix, Record Theatre — Cleveland, Win One Stop — New York, Disc Records — Texas, Oz — Atlanta, Father's & Sun's — Indianapolis, Record Theatre — Cincinnati, Spec's — Miami, Tower — Sacramento, Tower — San Diego.

SINGLES BREAKOUTS

THE ONE THAT YOU LOVE • AIR SUPPLY • ARISTA AS 0604

Breaking out of: Radio Doctors — Milwaukee, D.J.'s One Stop — Seattle, Lieberman — Dallas, Waxie Maxie — Washington, Peaches — Columbus, Alta — Phoenix, Record Theatre — Cleveland, Win One Stop — New York, Oz — Atlanta, Father's & Sun's — Indianapolis, Record Theatre — Cincinnati, Tower — Sacramento

IS IT YOU • LEE RITENOUR • ELEKTRA E-47124

Breaking out of: Harmony House — Detroit, Camelot — National, All Record Service — Oakland, Great American Music — Minneapolis, Waxie Maxie — Washington, Alta — Phoenix, Oz — Atlanta, Handleman — Atlanta

NOBODY WINS • ELTON JOHN • GEFEN GEF 49722

Breaking out of: Record Theatre — Cincinnati, Father's & Sun's — Indianapolis, Peaches — Columbus, Lieberman — Dallas, Disc Records — Texas, National Record Mart — Pittsburgh, Spec's — Miami, Handleman — Atlanta

ALMOST SATURDAY NIGHT • DAVE EDMUNDS • SWAN SONG/ATLANTIC SS 72000

Breaking out of: Tower — Sacramento, Oz — Atlanta, Father's & Sun's — Indianapolis, Sounds Unlimited — Chicago, Port'O Call — Nashville, Richman Bros. — Philadelphia

ELVIRA • THE OAK RIDGE BOYS • MCA-51084

Breaking out of: Spec's — Miami, Licorice Pizza — Los Angeles, Record Theatre — Cincinnati, Cavages — Buffalo, Radio Doctors — Milwaukee, D.J.'s One Stop — Seattle

SEVEN YEAR ACHE • ROSANNE CASH • COLUMBIA 11-11426

Breaking out of: Spec's — Miami, Tower — San Diego, Strawberries — Boston, Lieberman — Kansas City, Tower — Sacramento

FASTEST MOVING MIDLINES

- AC/DC • Let There Be Rock • Atco SD 19132
- 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
- Crosby, Stills, Nash & Young • So Far • Atlantic SD 15119
- Devo • Live • Warner Bros. MINI 3548
- Doors • The Doors • Elektra EKS 74007
- Doors • The Soft Parade • Elektra EKS 75005
- Dan Fogelberg • Souvenirs • Full Moon/CBS P33137
- Billy Joel • Piano Man • Columbia PC 32455
- Carole King • Tapestry • Columbia PE 34946
- John Lennon • Mind Games • Capitol SN/16068
- Dan McLean • American Pie • United Artists LN 10037
- Ted Nugent • Ted Nugent • Epic PE 33692
- Tom Petty & The Heartbreakers • You're Gonna Get It • MCA DA 52029
- Pretenders • Extended Play • Sire MINI 3563
- Secret Policeman's Ball • The Music • Island IL 9630
- Who • Who Are You • MCA 3050

COMPILED FROM: Musicland Group — National • Gary's — Virginia • Dan Jay — Denver • National Record Mart — Pittsburgh • Charts — Phoenix • Father's & Sun's — Indianapolis • Sound Warehouse — San Antonio • Musicland — St. Louis • Record Theater — Cincinnati • Wilcox — Oklahoma City

TOP SELLING ACCESSORIES *

- Allsop Cassette Head Cleaning Cassette 70300
- Bowers Anti-Static LP Inner Sleeves
- Discwasher D-4 System
- Discwasher D-4 Fluid Re-Fill 1 1/4 Oz.
- LE-BO Outer LP Covers
- Marsand Cassette Carrying Case 50-C
- Maxell UDXL II C-90/C-60
- Memorex MRX3 Buy 2 Get 1 Free C-90's (promo item)
- Memorex MRX1 C-60 2 Pack (promo item)
- Recoton Cassette Head Cleaning Cassette
- Savoy Cassette Carrying Case 2330
- Scotch VHS Videocassette T-120
- Sound Guard Record Cleaning Kit
- TDK SA C-60
- TDK SA C-90
- TDK DC-90 2 Pack
- TDK Cassette Head Cleaning Cassette HC 01 B

COMPILED FROM: Gary's — Virginia • Dan Jay — Denver • Record Theatre — Cleveland • National Record Mart — Pittsburgh • Charts — Phoenix • Father's & Sun's — Indianapolis • Sound Warehouse — San Antonio • Musicland — St. Louis • Peaches — Oklahoma City • Record Theatre — Cincinnati

* Excludes T-Shirts & Paraphernalia

Heavy Sales

MERCHANDISING

ALBUM BREAKOUT OF THE WEEK



NIGHTCLUBBING • GRACE JONES • ISLAND ILPS 9624
Breaking out of: Camelot — Nat'l, Licorice Pizza — Los Angeles, Independent — Denver, Peaches — Dallas, Peaches — Columbus, Peaches — Memphis, Spec's — South Florida, Musicland — St. Louis, Poplar Tunes — Memphis, Record & Tape Collectors — Baltimore, Cavages — Buffalo, Musicland — Nat'l, Harvard Coop — Boston, Tower — San Francisco, Harmony House — Detroit, Tower — San Diego, Cutler's — New Haven, Peaches — Atlanta, Turtles — Atlanta, Port 'O Call — Memphis, Strawberries — Boston, Radio Doctors — Milwaukee, Soul Shack — Washington, Webb's — Philadelphia.
MERCHANDISING AIDS: 1x1 Flats, Personality Poster.

ALBUM BREAKOUTS

TINSEL TOWN REBELLION • FRANK ZAPPA • BARKING PUMPKIN/CBS PW2 37336

Breaking out of: Big Apple — Denver, Waxie Maxie — Washington, Sound Warehouse — San Antonio, Peaches — Cleveland, Father's & Sun's — Indianapolis, Tower — San Francisco, Tower — Campbell, Tower — Sacramento, Cutler's — New Haven, Harvard Coop — Boston, Wilcox — Oklahoma City, Sounds Unlimited — Nat'l, Lieberman — Denver, Tower — Los Angeles, Turtles — Atlanta, Strawberries — Boston, Poplar Tunes — Memphis, Flipside — Chicago, Radio Doctors — Milwaukee, Mile High — Denver, Record & Tape Collectors — Baltimore, Record Bar — Nat'l.
MERCHANDISING AIDS: Contact local distributor.

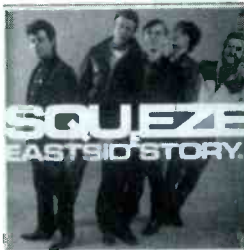


FRANKE KNOCKS OUT EDDIE — Millennium recording group Franke & the Knockouts appeared at the recent grand opening of the Crazy Eddie record store in midtown Manhattan, where group members signed copies of their album and single. Pictured standing are (l-r): Nick Zippeli, store manager; Dennis Cooper, regional director, Crazy Eddie; Bert Goldstein, vice president, records, Crazy Eddie; Michael Klentner, manager, Franke & the Knockouts; Franke Previte of the band; Ben Kuszer, president, Crazy Eddie; Billy Elworthy of the band; Bob Rifici, New York branch manager, RCA; and Joe Marziotti, New York sales representative, RCA. Pictured kneeling is Andrew Francis, director of marketing and artist development, Millennium.



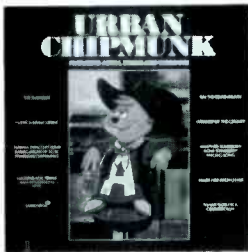
TARANTELLA • CHUCK MANGIONE • A&M SP-6513
Breaking out of: Harvard Coop — Boston, Licorice Pizza — Los Angeles, Big Apple — Denver, Alta — Phoenix, Peaches — Dallas, Rose Records — Chicago, Peaches — Columbus, Spec's — South Florida, Peaches — Indianapolis, Flipside — Chicago, Record & Tape Collectors — Baltimore, Cavages — Buffalo.
MERCHANDISING AIDS: 2x3 Four Color Poster, Album Flats (Front and Designer).

EAST SIDE STORY — SQUEEZE • A&M SP-4854
Breaking out of: Big Apple — Denver, Waxie Maxie — Washington, Peaches — Cincinnati, Tower — Seattle, Cutler's — New Haven, Harvard Coop — Boston, Wilcox — Oklahoma City, Tower — Los Angeles, King Karol — New York, Strawberries — Boston, Radio Doctors — Milwaukee, Tape City — New Orleans.
MERCHANDISING AIDS: Information not available.



THE COMPLETION BACKWARD PRINCIPLE • TUBES • CAPITOL SOO-12151
Breaking out of: Charts — Phoenix, Peaches — Cleveland, Tower — San Francisco, Sounds Unlimited — Nat'l, Lieberman — Portland, Tower — Los Angeles, Strawberries — Boston, Radio Doctors — Milwaukee.
MERCHANDISING AIDS: 3x3 Poster, 1x1 Flats, Die Cut Poster in 4 different colors.

URBAN CHIPMUNK • THE CHIPMUNKS • RCA AFL1-4027
Breaking out of: Big Apple — Denver, Waxie Maxie — Washington, Peaches — Cleveland, Peaches — Cincinnati, Tower — Seattle, Sounds Unlimited — Nat'l, Turtles — Atlanta, Radio Doctors — Milwaukee, Tape City — New Orleans.
MERCHANDISING AIDS: Admats, Mini's, Posters.



TELL ME WHERE IT HURTS • WALTER JACKSON • COLUMBIA FC 37132
Breaking out of: Turtles — Atlanta, Poplar Tunes — Memphis, Record & Tape Collectors — Baltimore, Boatners — New Orleans, Webb's — Philadelphia.
MERCHANDISING AIDS: 2x2 Cover Blow Up, Flats.

BALIN • MARTY BALIN • EMI-AMERICA SO-17054
Breaking out of: Waxie Maxie — Washington, Tower — San Francisco, Tower — Sacramento, Tower — Seattle, Lieberman — Kansas City, Strawberries — Boston.
MERCHANDISING AIDS: Counter Wall Display, 24x36 Posters.



WHAT'S IN-STORE

THE CAVAGE PATCH — Cavages Records in Buffalo recently got together with Beserkely Records and radio station WPHD to promote Greg Kihn's "RockKihnRoll" album. A promotion on WPHD was aired for two weeks during the syndicated *History of Rock 'n' Roll Special*, informing listeners that they could win a 103-LP collection encompassing the "history of rock 'n' roll." Within each spot, mention was made of Kihn's LP. Contest entry blanks were available at Cavages only. Not surprisingly, action on the LP picked up dramatically, with over 5,000 contestants coming through the store. A second Kihn promotion again tied the store with a radio station, this time WGRQ-97. Also involved were **The Music Connection** and **Sattler's Record Dept.** Station listeners were told to pick up RockKihnRoll bumper stickers at the three stores, and to deposit entries in order to win prizes listed on the sticker's peel-off backing. The backing also carried a special discount coupon for the LP.

MEMOREX READJUSTS ITS HEADS — Memorex marketing manager **Al Pepper** reports that the tape manufacturer is expecting a vastly different tape market during the '80s. While demographics show that the average tape buyer continues to be young, well-educated and heavily involved with music, he is also a more sophisticated consumer than ever before. "Now consumers are asking about formulation, bias settings and equalization," adds Pepper when describing what has become a premium brand market. The company's response has been a more advanced line of products, including a new Beta video cassette available in four sizes and a newly formulated VHS video cassette with improved RF and chrome output for the six-hour VHS recording mode. The audio line now features the Metal IV, an advanced metal tape; High Bias II, a high bias, non-metal tape; and MRX I, a completely new normal bias tape with improved dynamic range. . . . The 3M Company, also a major manufacturer of tapes, is seeking to expand its market through a totally different campaign. A new 26-page brochure that features close to 150 of 3M's products is being made available. Free copies of the brochure, *Products for the Consumer Market*, are available by telephoning (800) 323-1718 or writing Department 1799/3M, P.O. Box 4039, St. Paul, Minn. 55144.

ROCKPOOL SETS SEMINAR — Alternative DJ pool Rockpool will sponsor a New Music Seminar on July 13-14. The pool, which also compiles retail, club, and radio charts, has been one of the strongest voices for developing a dialogue between different venues and outlets dealing in new wave and experimental music. Aside from workshops and panels on retailing and marketing, the seminar will feature forums on press and publicity, talent and booking, independent labels, and mainstream and alternative radio. The keynote speaker will be Stiff Records' head honcho **Dave Robinson**. Showcases will be presented in the evenings. The fee for the two-day convention is \$35 in advance and \$45 at the door. Inquiries and registration should go to Rockpool at 66 Delancy St., New York, N.Y. 10002. The telephone number is (212) 777-1132.

RECORD BAR NEWS — Although the company has now gone into the artist management and recording businesses, it's been retail as usual for the chain's 116 outlets. In Norfolk, Va., an **REO Speedwagon** catalog was one of the prizes in a joint "Hi-Fidelity" promotion between the outlet and a local stereo store. Qualifying entrants had to correctly match 12 REO song titles to a numbered illustration posted at both locations. Clues to the song titles were given on the air by WNOR-FM. Aside from the catalog, prizes included tickets to an REO concert, dinner for two and a \$300 gift certificate from the stereo store. . . . In Durham, N.C., the **Who's "Face Dances"** is the focus of a contest sponsored by area Record Bars and a local art supply store. Contestants submitting portraits of any Who member have a shot at winning a copy of the LP, a 4x4 full color reproduction of the LP jacket and a \$40 gift certificate from the art supply shop. Three runners-up will each receive copies of the LP, and all entries will be displayed at Record Bar's Northgate Mall location. . . . At the Iowa City/Cedar Rapids, Iowa outlet, customers purchasing two featured RCA country albums during the chain's "Get That Country Feeling" promotion will receive a coupon good for \$5 off a cowboy hat from a local shop. . . . Album crates and three \$20 gift certificates were donated by the Overland Park, Kansas Record Bar to the KCPT/Channel 19 Public Auction. The items were auctioned off over television to the highest bidder, with proceeds going to support the public station.

CRAZY HARRY — New York's **Crazy Eddie** outlets have been giving heavy in-store play to a little number entitled "The Preppie Rap," with heavy sales the result. The rapper on the disc is **Harry Spearo**, advertising director for Crazy Eddie, which may account for the chain's enthusiasm. The chain's well-documented insanity seems to be contagious.

fred goodman

INTERNATIONAL

Fleetwood's 'Visitor' LP May Open Door For African Music Internationally

by Richard Imamura

LOS ANGELES — On the heels of the completion of Mick Fleetwood's "The Visitor" solo LP project in Accra, Ghana, the local musicians union there has launched an effort to take its music to the international audience. Recently in the U.S. to check on the progress of the LP project and promote his country's music, Faisal Helwani, founder of the Musicians Union of Ghana, said, "We are looking forward to the LP even more than Mick Fleetwood because it's our big chance."

"We are anxious for international exposure because African music is rarely heard internationally," Helwani added. "All we want is for the major labels to give African music a chance."

The African scene, Helwani said, has grown tremendously in the past few years, especially on the West Coast in Nigeria and on the East Coast in Kenya. Action in Ghana, also on the West Coast of Africa, has picked up after nearly 10 years of political difficulties.

"Some of the earliest inroads into Africa by record companies took place in Ghana," Helwani said. "Decca started it by coming to Ghana in 1942, but the coups and instability stopped things about 10 years ago."

New Optimism

However, Helwani said the Fleetwood project, to be handled worldwide by RCA, has sparked a new optimism that African music will finally crack the international market. On the Fleetwood project, the Musicians Union of Ghana was vital in assembling the traditional African musicians who worked on the project.

Fleetwood himself, who donated \$10,000 to the Musicians Union of Ghana in appreciation of its help in the project, also drew praise from Helwani, who somewhat bitterly referred to other Western musicians who had used African material and musicians in the past without giving proper credit or payment.

"Mick Fleetwood was the first that I know



MURRAY HONORED — While on a recent promotional tour, Capitol recording artist Anne Murray (l) was the guest of honor at a champagne breakfast hosted in London by EMI Records. Murray is pictured with Cliff Busby, managing director, EMI.

of to come to Africa, work on his project and not rip us off," Helwani explained. "The LP, which includes African melodies and rhythms fused with rock 'n' roll instrumentation and energy, is a good example of a 'fusion' of our different musics."

Among the acts gathered to play with Fleetwood (who included four songs from Ghana on the LP) was a group called Ebaahee ("It Will Be All Right"), comprised of 18 children, 6-12 years of age, and Edikanfo ("Pioneers"), comprised of adults.

Film To Come

The project, which encompassed six weeks, also included a benefit concert Feb. 29 in Accra that will eventually be made part of a film that was made during the stay in Ghana. The film, which covers the entire project from recording studio sessions to the benefit concert, should be ready for airing by mid-summer. Tentative arrangements have been made for the film to be shown nationwide in the U.S. via the PBS network.

"We introduced Mick Fleetwood to the best traditional musicians we have," Helwani explained. "If the record happens, we want to take some of them overseas. Our dream is to take our music to the international arena."

"African music has generally been misrepresented," Helwani explained. "What most people outside of Africa are familiar with is the savage drumming and wailing that has been shown so often in newsreels, documentaries and fictional movies. What is rarely shown is the more professional, commercial kind of music we play today. It isn't even close to much of what is seen and heard overseas today."

Helwani, however, dismissed the idea of spreading African music abroad through "cultural exchange" programs. "We don't want to follow the dictates of some Arts Council made up of glorified bureaucrats who know nothing about the music business," he explained. "We don't want to end up playing for Africans in the U.S. or the U.K. When we're there, we want to play our music for Americans and English."

Future plans for Helwani include organizing a tour of the U.K. and the U.S. with Edikanfo and other representative Ghanaian acts should the Fleetwood project open international doors. Tentative plans call for either early June or September as dates for the tour.

"If people can hear the music, I think they will like it," Helwani added. "RCA is the first American major to invest in African music in a big way, and we're thankful for that. I think if we could just make the records available, you will find that the buyers are there."

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — The distribution deal between CBS and Microfon, one of the most discussed possibilities of recent times in the Argentinian industry, has been postponed for at least 60 days for further negotiations. As we have reported before, Microfon would concentrate its efforts in the development and promotion of product, while CBS would sell and distribute.

The Latin American Federation of Phonographic Producers (FLAPP) will hold its next meeting in Acapulco, Mexico, Oct. 18-20. A huge Argentinian delegation will probably travel to that city for the gathering.

The government has called for bids on new radio and TV stations in several cities of the country. From the commercial point of view, the most interesting option is a radio station in Mar del Plata, Argentina's main summer resort and a strong advertising market from December through March. It is understood that about 66 stations, including several in Buenos Aires, will go to private hands in two years.

Brazilian chanteuse **Aiclone** has been visiting Buenos Aires for appearances at the Coliseo Theater and a press conference at the Libertador Hotel, managed by PolyGram. **Clemy Pinto**, head of the international department of PolyGram in Brazil, also came on the trip.

Still more visitors from Brazil — rock chanteurs **Caetano Veloso** and **Gilberto Gil** arrived and were followed by instrumentalist **Toquinho**, who started his career with **Vinicius de Moraes** and was his friend until his death. Toquinho performed at Regine's and the Premier Theater.

Ruben Aprile of Interdisc reports the contracting of the recordings made by **Peppino de Capri** in Italian and Spanish. Among the blueprinted releases are an album with his greatest hits and the release of his latest recordings, sung both in Italian and Spanish.

EMI is holding a sales convention this week, which will also serve to introduce **Jorge Portunato**, the new local A&R topper, to the promo and sales crews. **Roberto Ruiz**, who held the post, will handle the WEA division and next year will become managing director of its independent operations.

miguel smirnoff

Canada

TORONTO — **Shari Ulrich**, the 26-year-old singer formerly with **The Hometown Band** (which released an album on A&M in the U.S. three years ago), remains in the hospital recovering from multiple stab wounds she received May 12 in a Victoria, British Columbia park. Ulrich told manager **Cliff Jones** she heard someone call for help and was stabbed when she went to assist

him. Ulrich released her first solo album on A&M last year . . . There is much anticipation surrounding the release of the debut WEA album from **Jeff Hughes**, a transplanted Brit now residing in Montreal. Hughes worked with such diverse groups as **Dire Straits** and the **Sex Pistols** during their infancy. A mid-June release date is slated.

One event that does not live up to its advance hoopla is **Imagine**, the Toronto musical theatre tribute to **John Lennon**, which previewed this past week at the renovated Colonial Tavern (once home to the best jazz and blues in the city. It has been revived with about \$250,000 of renovations). Although it would be difficult to satisfy one's expectations in such a show, the creative forces behind **Imagine** simply don't strive to probe Lennon's character with any depth. Instead, we are given snippets of Lennon's snide side and precious little of his brilliance. The music is not meant to rival **Beatlemania**, but even it can be sluggish and without much emotion. Worse yet, no one even attempts to sound British in the play, which is on an indefinite run at the Colonial.

The double-live **Goddo** album, "Best Seat In The House," is perhaps the shot in the arm the band needs. Now on Attic after a disappointing trio of Polydor albums, the group will follow up the live two-fer with a studio disc later this year . . . While the group's "Suspended Animation" album becomes a staple of Canadian radio, **The Monks** from Britain still are without an American record deal. Singer **Terry Cassidy**, here with the band on an enormous Southern Ontario tour to support its successes (about 100,000 units sold in this area alone, platinum in Ontario), says a deal is in the works. "We have so much music banned in Britain — although that's starting to turn around — that the only market the U.S. can gauge is Canada with our music. It's as if we're a Canadian band."

PolyGram has issued "**The Lounge Lizards**" and "**Killing Joke**" as the first in a series of Editions EG albums in Canada, which will see the release and re-release of vintage **Fripp** and **Eno** work in this market later this year. PolyGram has also secured the rights to **Joy Division**, and plans a substantial push on 12" singles by the band. Although secured a year ago, the label has opted to compile a **John Foxx** disc for late 1981 release . . . A&M has been getting strong reaction to **Rupert Hine's** "Immunity" . . . The debut **Chris Hall** disc on Capitol is, on repeated listenings, one of the strongest debuts from a songwriter in some time.

kirk lapointe

Italy

MILAN — **Silvano Giuntini**, general manager of Fonti-Cetra, announced the signing of an agreement with CBS for the

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 My Turn To Love You — Eddy Grant — Interdisc/ATC
- 2 The Gambler — Kenny Rogers — EMI
- 3 Tremendo Amor — Maria Celeste — CBS
- 4 Moving In The Front Line — Eddy Grant — ATC/Music Hall
- 5 Solo Un Sabado Mas — Leonardo Jury — Microfon
- 6 Lady — Kenny Rogers — EMI
- 7 Quiero Dormir Cansado — Emmanuel — RCA
- 8 Another One Bites The Dust — Queen — EMI
- 9 Santa Maria — Manuela Bravo — Phonogram
- 10 Flash — Queen — EMI

TOP TEN LPs

- 1 My Turn To Love You — Eddy Grant — Interdisc/ATC
- 2 Para Enamorados — Sergio Denis — K-tel/ATC
- 3 Greatest Hits — Kenny Rogers — EMI
- 4 Flash Gordon — soundtrack — EMI
- 5 Exitos Del Amor 81 — various artists — Microfon/ATC
- 6 Los MH Positivos — various artists — Music Hall
- 7 Fame — soundtrack — Phonogram
- 8 Gully — Barbra Streisand — CBS
- 9 Caminando En El Sol — Eddy Grant — Music Hall/ATC
- 10 The Game — Queen — EMI

— Prensario

Australia

TOP TEN 45s

- 1 Jealous Guy — Roxy Music — Polydor
- 2 Angel Of The Morning — Juice Newton — Capitol
- 3 Morning Train (9 To 5) — Sheena Easton — EMI
- 4 In The Air Tonight — Phil Collins — Atlantic
- 5 Antmusic — Adam And The Ants — CBS
- 6 History Never Repeats — Split Enz — Mushroom
- 7 Keep On Loving You — REO Speedwagon — Epic
- 8 Counting The Beat — The Swingers — Mushroom
- 9 9 To 5 — Dolly Parton — RCA
- 10 Rapture — Blondie — Chrysalis

TOP TEN LPs

- 1 Corroboree — Split Enz — Mushroom
- 2 The Beatles Ballads — Parlophone
- 3 Swingshift — Cold Chisel — WEA
- 4 Face Value — Phil Collins — Atlantic
- 5 Greatest Hits — Dr. Hook — Capitol
- 6 Arc Of A Diver — Steve Winwood — Island
- 7 Sky 3 — Ariola
- 8 Kings Of The Wild Frontier — Adam And The Ants — CBS
- 9 Making Movies — Dire Straits — Vertigo
- 10 Double Fantasy — John Lennon and Yoko Ono — Geffen

— Kent Music Report

Italy

TOP TEN 45s

- 1 Sara Perche Ti Amo — Ricchi e Poveri — Baby Records
- 2 Maledetta Primavera — Loretta Goggi — WEA
- 3 Amoureux Solitaires — Lio — Ariola
- 4 Gioca Jouer — Claudio Cecchetto — Hit Mania
- 5 Johnny And Mary — Robert Palmer — Island
- 6 Tunnel Of Love — Dire Straits — Vertigo
- 7 Woman In Love — Barbra Streisand — CBS
- 8 Semplice — Gianni Togni — CGD
- 9 E Invece No — Edoardo Gennaro — Ricordi
- 10 Enola Gay — Orchestral Manoeuvres in the Dark — Dindisc

TOP TEN LPs

- 1 Making Movies — Dire Straits — Vertigo
- 2 Icaro — Renato Zero — RCA/Zerolandia
- 3 Tutto Sanremo 81 — Esecutori Vari — Polydor
- 4 Gully — Barbra Streisand — CBS
- 5 Rondo Veneziano — Rondo Veneziano — Baby
- 6 Lio — Ariola
- 7 Pleasure — Steven Schlaks — Baby
- 8 Cervo A Primavera — Riccardo Cocciante — RCA
- 9 Amanti — Julio Iglesias — CBS
- 10 Double Fantasy — John Lennon and Yoko Ono — Geffen

— Musica E Dischi

INTERNATIONAL

INTERNATIONAL DATELINE

worldwide distribution of the classic repertoire published on Cetra label.

CGD Messaggerie Musicall has started a new medium priced line called Prisma. Dedicated to pop and rock music, first releases on the label will include recordings by **Elton John, Lou Reed, Rockets, Ornella Vanoni, Roberto Vecchioni** and others.

The Durlum label has released a landmark album with the most famous Neapolitan songs of the century, recorded by different artists like **Mina, Domenico Modugno, Alan Sorrenti, Fred Bongusto** and others. The title is "Concerto Grande Per Napoli," and 10 companies collaborated on the production.

The private TV network Canale 5 organized a series of concerts with popular French artists such as **Charles Aznavour, Leo Ferré, Sacha Distel and Dalida** in Milan in April and May. It's the first operation of this kind attempted by a private TV station in Italy.

Singer **Marlo Da Vinci**, with the song "A Mamma," won the Festival of the Neapolitan Song, which took place in Naples May 7-9.

The Carosello label has released the first 12 albums in the new medium priced line, Blue and Rock Project. Among the artists are **Chuck Berry, Muddy Waters, Gene Vincent** and other rock and blues stars.

marlo de luigi

Japan

TOKYO — Total sales revenues for Victor Musical Industries rose 13% for the fiscal year ended March 20. Sales revenues for the year reached 34.6 billion yen (\$157.3 million). Records accounted for just under 23 billion yen (\$104.5 million), an eight percent increase over the previous year; while tapes reached 11.7 billion yen (\$52.8 million), a healthy 24% jump.

Sales revenues also rose for Canyon Records and Pony Co., Ltd., during the six month term ended March 20. Sales revenues for Canyon jumped 13.9% over the previous six month period to 5.3 billion yen (\$24 million), but dropped 2.8% from the same time period last year.

Pony, a tape manufacturer, announced a 3.3% increase in sales revenues over the previous six month period, but was 4.7% down from the same period last year.

kozo otsuka

United Kingdom

LONDON — Guitarist **Denny Laine** has left the group **Wings**. Announced last week, Laine said of his departure, "After completing recording in Monserrat with Wings, it became obvious that the band would not be touring, which is the whole purpose of the business as far as I am concerned. It was a difficult decision, but after doing some solo work last year, I decided to leave so that I could continue. I have been rehearsing solidly with **Phil Curtis** on bass and

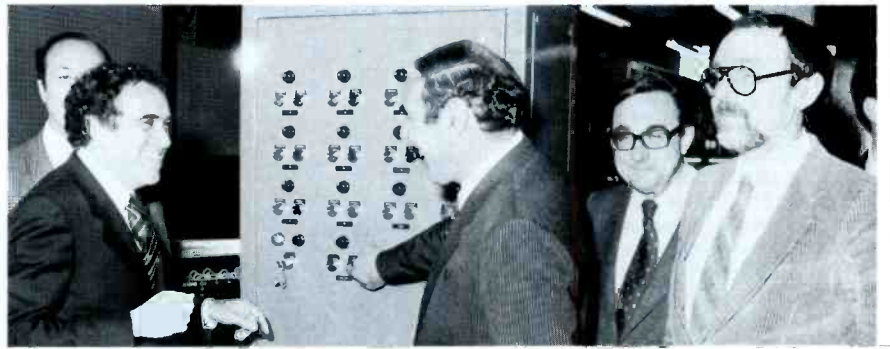
John Hollywood on drums. The fact that it is a three-piece forces us to give everything we've got to create an exciting sound. We are recording an album in June for release in the Autumn and are planning a tour to follow." Following Laine's departure, **Paul McCartney** asked **Phil Collins** and sax player **Raphael Ravenscroft** to join the band. Collins apparently would like to take up the offer, juggling his commitments with **Wings, Genesis** and future solo efforts to enable him to do all three. Collins has also recently agreed to produce, in June, a new album by **John Martyn**, which is to be recorded in London and is set for worldwide release in the early Autumn. Martyn recently pacted long-term, worldwide with WEA International in New York

Searching for a U.S. licensing and publishing deal is **Holocaust**, which recently topped two U.K. heavy metal charts with its first single, "Heavy Metal Mania." From Edinburgh, the band can be contacted through its management, John Mayer Prod., 14 Melville Terrace, Edinburgh, EH9.

Adding to the plethora of independent labels is **The Undertones**, which quit Sire some six months ago. The band has formed its own Ardeck label and has completed a worldwide licensing deal with EMI. **Cliff Busby**, MD of EMI U.K., was thrilled, saying, "We are absolutely delighted to have signed a deal with The Undertones' Ardeck label. It is particularly pleasing to have concluded the deal on a worldwide basis in view of the group's importance in the international market." **Andy Ferguson** of the group's management commented that "it was a real pleasure to deal with the people at EMI who have been extremely straightforward and honest in helping to conclude this matter, especially **Martin Haxby** and **Will Evans**. The Undertones will be releasing both an album and a single on the new label in the immediate future."

A&M Records, in a bid to be "near to where the action is," has transferred its London press and promotion departments to the heart of the West End. The label is located now at Richard House, 30-32 Mortimer Street, London W1. The telephone number is 01-580-3176. All other A&M London operations remain on The New Kings Road. . . . The Paul Raymond Organisation, the group of companies headed by the West End impresario and magazine publisher, has bought a substantial shareholding in the U.K.'s biggest videocassette wholesaler and distributor, Carnaby Video. In line with the general expansion in the video market, Carnaby's growth has been explosive. Only 18 months in business they are currently expecting a turnover for this financial year of 7.5 million pounds. Under the terms of the deal, **Paul Raymond** and his fellow director, **Carl Snitcher**, will join Carnaby's board.

paul bridge



GRAND OPENING IN ITALY — When CBS Dischi opened its new distribution center outside of Milan, numerous executives from the CBS worldwide hierarchy attended the festivities. Pictured among the guests are (l-r): **Piero La Falce**, CBS managing director, CBS Dischi; **Dick Asher**, deputy president/chief operating officer, CBS Records Group; **Peter de Rougemont**, senior vice president, European operations, CBS Records International; and **Franco Negri**, operations director, CBS Dischi.

CBS Dischi Opens 'State Of The Art' Distribution Center For Italian Market

by Marlo de Luigi

MILAN — A new high capacity distribution center was debuted recently by CBS Dischi in San Giuliano Milanese, outside of Milan. The 38,683 square foot facility, unique in Italy, was developed by CBS Dischi in conjunction with the CBS Records International (CRI) Warehouse Operations staff in New York.

Employing state of the art concepts in material handling, the distribution center will be able to handle up to 250 orders per day, with an annual capacity of 2.3 million LPs, two million 7" singles and 920,000 cassettes. Ultimate capacity of the center, following the scheduled completion of remaining facilities by 1985-86, will more than double to 4.3 million LPs, 5.8 million 7" singles and 1.3 million cassettes.

The previous CBS Dischi center handled an average of 2,000 active accounts annually. An average of 130-150 orders per day yielded approximately 35,000 orders annually.

The new center, which completes the organizational structure of CBS Dischi in Italy, was planned in order to satisfy the current demands for services from the accounts, as well as provide an existing structure for future growth, according to **Piero La Falce**, CBS Dischi managing director.

Presently, CBS Dischi holds a significant share of the market, with six LPs in the Top 20.

The official unveiling of the new center, located in a CBS Dischi complex also housing the sales, marketing, finance operations and MIS departments and the EDP computer center, was attended by numerous journalists and industry executives from all over the country.

Among the top CBS executives present were **Dick Asher**, deputy president and chief operating officer, CBS Records

Group; **Caroline Moore**, vice president, administration, CRI; **Bob Jamleson**, vice president, marketing, CRI; **Peter de Rougemont**, senior vice president, European operations, CRI; **Pat Hurley**, vice president, European operations, CRI; **Don Williams**, vice president, international distribution warehousing, CRI; **Norman Bloch**, managing director, CBS Switzerland; and **Ervin Veg**, vice president, Europe, CBS Masterworks.

Taguchi Named To Top Post At Victor Musical

TOKYO — **Ichizo Taguchi**, director of Nippon Victor (JVC), was appointed president of Victor Musical Industries at the meeting of board of directors held on May 11, 1981, succeeding **Saburo Watanabe**, who had been president of the company since 1976. **Watanabe** also served as chairman of the Japan Phonograph Record Assn. (JPRA) from July 1978 to March 1981.

Born in 1927, Taguchi joined Nippon Victor in 1947 after graduating from Fukuoka Economic College. He was named chief of the business department in 1968 and moved up to director of the company in 1975.

Oliver To Head U.K. MUSEXPO Operations

LONDON — **Brian Oliver** has been named to the position of executive coordinator, U.K. operations, for MUSEXPO. Oliver will be responsible for assisting British companies wishing to attend and participate in the annual international convention sponsored by MUSEXPO.

Oliver will be based in London at 87 Lambton Road. The telephone number is (01) 947-4454.

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s

- 1 **Ruby No Yubiwa** — Akira Terao — Toshiba/EMI
- 2 **Natsu No Tobira** — Seyiko Matsuda — CBS/Sony
- 3 **Shadow City** — Akira Terao — Toshiba/EMI
- 4 **Nagay! Yoru** — Chiharu Matsuyama — News
- 5 **Bugi Wugi I Love You** — Toshihiko Tawara — Canyon
- 6 **Okuhida Bojo** — Tetsuya Ryu — Trio
- 7 **Sexy Music** — Nolans — Epic/Sony
- 8 **Machikado Twilight** — Channels — Epic/Sony
- 9 **Yokohama Cheek** — Masahiko Kondo — RVC
- 10 **Sunset Memory** — Naomi Sugimura — Polystar

TOP TEN LPs

- 1 **Reflections** — Akira Terao — Toshiba/EMI
 - 2 **Sexy Music** — Nolans — Epic/Sony
 - 3 **Yume Tsuzuri** — Gamu — Teichiku
 - 4 **Heart & Soul** — Channels — Epic/Sony
 - 5 **Ringetsu** — Miyuki Nakajima — Canyon
 - 6 **A Long Vacation** — Eiyichi Ohtaki — CBS/Sony
 - 7 **Modern Girl** — Sheena Easton — Toshiba/EMI
 - 8 **Hara Yuko Gakataru Hitotoki** — Yuko Hara — Victor
 - 9 **My Heart** — Kosetsu Minami — Canyon
 - 10 **Hot Chun** — Yanagi George & Rainy Wood — Warner/Pioneer
- Cash Box of Japan

New Zealand

TOP TEN 45s

- 1 **Counting The Beat** — The Swingers — CBS
- 2 **The Bridge** — Dean Waretini — CBS
- 3 **I Could Be So Good For You** — Dennis Waterman — EMI
- 4 **Jealous Guy** — Roxy Music — PolyGram
- 5 **History Never Repeats** — Split Enz — PolyGram
- 6 **In The Air Tonight** — Phil Collins — WEA
- 7 **One Day At A Time** — Crisly Lane — EMI
- 8 **Rapture** — Blondie — Festival
- 9 **Ant Music** — Adam & The Ants — CBS
- 10 **Duncan** — Slim Dusty — EMI

TOP TEN LPs

- 1 **Walata** — Split Enz — PolyGram
 - 2 **The Beatles Ballads** — The Beatles — EMI
 - 3 **Classics By Candlelight** — Gheorghe Zamfir — PolyGram
 - 4 **Making Movies** — Dire Straits — PolyGram
 - 5 **Reveries** — Richard Clayderman — WEA
 - 6 **Sound Effects** — The Jam — PolyGram
 - 7 **Face Value** — Phil Collins — WEA
 - 8 **Arc Of A Diver** — Steve Winwood — Festival
 - 9 **Hotter Than July** — Stevie Wonder — EMI
 - 10 **Flesh And Blood** — Roxy Music — PolyGram
- Record Publications Ltd.

United Kingdom

TOP TEN 45s

- 1 **Stand And Deliver** — Adam & The Ants — CBS
- 2 **Stars On 45** — Star Sound — CBS
- 3 **Chi Mai** — Ennio Morricone — BBC
- 4 **You Drive Me Crazy** — Shakin' Stevens — Epic
- 5 **Grey Day** — Madness — Stiff
- 6 **Can You Feel It** — Jacksons — Epic
- 7 **Good Thing Going** — Sugar Minott — RCA
- 8 **Making Your Mind Up** — Bucks Fizz — RCA
- 9 **Attention To Me** — The Nolans — Epic
- 10 **Muscle Boundglow** — Spandau Ballet — Reformation

TOP TEN LPs

- 1 **Kings Of The Wild Frontier** — Adam & The Ants — CBS
- 2 **Come An' Get It** — Whitesnake — Liberty
- 3 **Future Shock** — Gillan — Virgin
- 4 **Hit 'n' Run** — Girlschool — Bronze
- 5 **Hotter Than July** — Stevie Wonder — Motown
- 6 **Living Ornaments Box Set** — Gary Numan — Beggars Banquet
- 7 **Chart Blasters '81** — various artists — K-tel
- 8 **Making Movies** — Dire Straits — Vertigo
- 9 **This Ole House** — Shakin' Stevens — Epic
- 10 **The Jazz Singer** — Neil Diamond — Capitol

Melody Maker

COIN MACHINE

Williams Reports Record Results For First Six Months

CHICAGO — Williams Electronics, Inc. reported that its net income and pro forma net income for the six months ended March 31, 1981, exceeded results on either basis for the entire fiscal year 1980. (The pro forma presentation for the current fiscal year, which is necessary to show the results of the company's operations independent of XCOR International, Inc., its parent until May 29, 1981, eliminates allocated parent corporate expenses and presents federal income tax provisions as if the company had filed its own consolidated federal income tax returns.)

On revenues of \$62,105,000 for the first six months of the current year, the company reported net income of \$5,947,000, or \$1.19 per share, and pro forma net income of \$6,766,000, or \$1.35 per share. This compared with revenues of \$43,778,000 in the first six months of fiscal 1980, resulting in net income of \$2,983,000, or 60 cents per share and pro forma net income of \$3,190,000, or 64 cents per share.

Second quarter revenues of \$38,881,000 were up 66% over 1980 second quarter revenues of \$23,362,000. Net income (on a pro forma basis) was \$4,815,000, or 96 cents per share, compared to \$1,850,000, or 37 cents per share for the 1980 second quarter.

Michael R. Stroll, president and chief operating officer said, "This dramatic growth results primarily from the substantial acceptance of 'Defender,' the company's initial entry in the coin-operated video amusement game market."

The 35-year-old company is engaged in the design, manufacture and sale of coin-operated video games and "flipper type" pinball machines.

Williams Electronics, Inc. is traded over-the-counter on the NASDAQ National List under ticker symbol WIEL.

Midway Obtains Court Order For The U.S. Marshal To Impound Video Game

CHICAGO — In separate actions in Omaha, Neb. and Phoenix, Ariz., Midway Manufacturing Co. obtained orders from U.S. District Courts for U.S. Marshals to seize video games and printed circuit boards which, Midway charged, infringe its rights in the "Galaxian," "Pac-Man" and "Rally-X" games.

In particular, the Omaha action names as defendants Dale Dirkschneider and Harold Peterson of Omaha (dba A-1 Machines); Gary Kraayenbrinck of Sioux City, Iowa (dba Soo Valley Distributing Co.); and Venture Line, Inc. of Tempe, Ariz. In the Phoenix action, named as defendants were Sutra Import Corp., Sutra West, Noma Enterprises, and Bernard Shapiro (dba Bernie's Specialty).

The seizures made in connection with these actions resulted in the U.S. Marshal impounding machines and components in Nebraska, Iowa and Arizona, including more than 200 electronic printed circuit boards, and various completed and semi-completed video games not manufactured by Midway and identified by the names of "Mighty Mouth," "Rally-X," "Pac-Man" and "Space Fever." These items were seized under the United States Copyright Act as "copies . . . claimed to have been made or used in violation of the copyrights owner's exclusive rights . . . or other articles by means of which such copies . . . may be reproduced."

Additionally, the U.S. Customs Service in Los Angeles has ordered redelivery to the port of entry of over a hundred "Gobbler" games that were imported by Sutra and are



FUTURE HOME — Sega Enterprises, Inc. plans a major expansion of manufacturing facilities of its Gremlin Industries division that produces computer video games. Sega has signed a lease agreement to occupy this 123,200-square-foot building in the Rancho Bernardo Technology Park in north San Diego, which will employ approximately 500 people. Occupancy is scheduled for mid-September of this year.

Sega Announces Major Expansion Of Gremlin Manufacturing Facilities

LOS ANGELES — Sega Enterprises, Inc., a leader in the development of high technology video entertainment systems and family amusement centers, has announced a major expansion of manufacturing facilities for its Gremlin Industries division. The company has signed a lease agreement to occupy a 123,200-square-foot building in the Rancho Bernardo Technology Park in north San Diego.

The new building will house Gremlin's corporate staff and will serve as a manufacturing facility for computerized video games. Gremlin uses state-of-the-art microprocessor technology and applies it to the design, development and manufacture of video amusement games for use in commercial markets.

According to David Rosen, chairman, president and chief executive officer of Sega Enterprises, Inc., the new facility will dramatically expand the company's production capabilities to satisfy the growing worldwide demand for video games.

"We anticipate employing approximately 500 people in this location with occupancy scheduled for mid-September this year," he said.

A development of Edward C. Ellis Associates of Santa Monica, and Bramalea, Ltd. of Toronto, Canada, the Rancho Bernardo Technology Park project, with an estimated cost in excess of \$51 million, will be at the hub of the high technology industry in San Diego. Other nationally prominent high technology firms will be located within the overall project development.

Gottlieb Taps Waxman As New Engineering VP

CHICAGO — Robert Bloom, president of D. Gottlieb and Company, announced that Ron Waxman has joined the company as vice president of engineering. Waxman brings with him a strong and extensive background in electronics and micro-computers as well as a creative and innovative management style.

Waxman is a graduate of the Illinois Institute of Technology. His professional career has included the development of many electronic products which varied from electronic organs to missile defense systems.

In making the announcement, Bloom stated, "All of us at Gottlieb think Ron will play a key role in Gottlieb's ongoing policy of providing the public with only the finest in electronic amusement machines."

Bloom also announced that Richard Finger, director of engineering, has resigned from D. Gottlieb & Co. "Dick first joined the company during our switchover to solid-state games and was our first solid state field instructor," he said. "Dick made countless contributions to our solid-state program and his inputs will be sorely missed."

Bloom also stated, "Several months ago, Dick expressed a desire to pursue a unique personal career objective for which an opportunity has arisen. We are all sad to see Dick leaving us, but wish him the very best in his new endeavor. Dick has promised to stay in contact and will remain a close personal friend of all of us."

THE JUKE BOX PROGRAMMER TOP NEW POP SINGLES

1. **NOBODY WINS** ELTON JOHN (Geffen GEF 49722)
2. **ELVIRA THE OAK RIDGE BOYS** (MCA-51084)
3. **ALL THOSE YEARS AGO** GEORGE HARRISON (Dark Horse/Warner Bros. DRC 49725)
4. **MODERN GIRL** SHEENA EASTON (EMI-America 8080)
5. **THEME FROM GREATEST AMERICAN HERO** JOEY SCARBURY (Elektra E-47147)
6. **HEARTS** MARTY BALIN (EMI-America 8084)
7. **BOY FROM NEW YORK CITY** MANHATTAN TRANSFER (RFC/Atlantic 3816)
8. **THE STROKE** BILLY SQUIER (Capitol P5005)
9. **A LIFE OF ILLUSION** JOE WALSH (Asylum F-47144)
10. **STRONGER THAN BEFORE** CAROLE BAYER SAGER (Boardwalk WS8 02054)

TOP NEW COUNTRY SINGLES

1. **LOVE TO LOVE YOU** CRISTY LANE (Liberty 1406)
2. **I WAS COUNTRY WHEN COUNTRY WASN'T COOL** BARBARA MANDRELL (MCA 51107)
3. **FEELS SO RIGHT** ALABAMA (RCA PB-12236)
4. **FOOL BY YOUR SIDE** DAVE ROWLAND and SUGAR (Elektra E-47135)
5. **DON'T BOTHER TO KNOCK** JIM ED BROWN & HELEN CORNELIUS (RCA PB-12220)
6. **UNWOUND** GEORGE STRAIT (MCA 51104)
7. **PRISONER OF HOPE** JOHNNY LEE (Asylum/Full Moon E-47138)
8. **DREAM OF ME** VERN GOSDIN (Ovation OV-1171)
9. **DIXIE ON MY MIND** HANK WILLIAMS, JR. (Elektra E-47137)
10. **TOO MANY LOVERS** CRYSTAL GAYLE (Columbia 11-02078)

TOP NEW B/C SINGLES

1. **NIGHT (FEEL LIKE GETTING DOWN)** BILLY OCEAN (Epic 19-02053)
2. **FREAKY DANCIN' CAMEO** (Chocolate City/PolyGram CC 3225)
3. **RUNNING AWAY MAZE** featuring FRANKIE BEVERLY (Capitol P-5000)
4. **TAKE IT ANY WAY YOU WANT IT** FATBACK (Spring/PolyGram SP 3018)
5. **PUSH ONE WAY** (MCA 51110)
6. **LOVE'S DANCE** KLIQUE (MCA 51099)
7. **SEARCHING TO FIND THE ONE** UNLIMITED TOUCH (Prelude PRL 8029)
8. **ANY TIME IS RIGHT** ARCHIE BELL (Becket BKA 45-4)
9. **JONES VS. JONES** KOOL & THE GANG (De-Lite/PolyGram DE 813)
10. **I DON'T REALLY CARE** L.V. JOHNSON (ICA 027)

TOP NEW A/C SINGLES

1. **WHAT ARE WE DOIN' IN LOVE** DOTTIE WEST (Liberty 1404)
2. **SINCE I DON'T HAVE YOU** DON McLEAN (Millennium YB-11804)
3. **I'VE BEEN WAITING FOR YOU ALL MY LIVE** PAUL ANKA (RCA PB-12225)
4. **STILL RIGHT HERE IN MY HEART** PURE PRAIRIE LEAGUE (Casablanca/PolyGram NB2332)
5. **PROMISES** BARBRA STREISAND (Columbia 11-02065)



FIRST OFF THE LINE — Universal U.S.A. president Paul Jacobs (l) congratulates manufacturing manager Hal Gafford as the first U.S.-built "Space Panic" video game rolls off the factory's Santa Clara assembly line.

COIN MACHINE

Shaffer Distributing Announces New Executive Promotions, Appointments

CHICAGO — Steve Shaffer, president of Shaffer Distributing Co., Columbus, Ohio, recently announced a number of executive appointments and new additions to the Shaffer staff.

Bill Kraft, who has been with the Shaffer organization since February of 1975, has been promoted to vice president of marketing. He was formerly a sales representative in vending and food services covering the territory of southern Ohio, Kentucky and West Virginia; and last year he began handling music and games as well.

Prior to joining Shaffer, he was on the sales staff of Xerox Corporation. He is a graduate of Miami University with a masters degree in business administration.

Paul Westbrook, who has been company

Bob Miller, Northern Ohio sales representative for Shaffer, has been appointed sales manager of music and games. He has been with the company for five years, prior to which he served on the staff of Kimberly Clark, Inc. He also co-owned a car dealership in Cleveland with his father.

Miller attended Notre Dame University on a football scholarship and is a graduate from Western Michigan with a B.S. in marketing. As Shaffer's music and games sales manager he will be involved in coordinating outside sales in the field.

Among new additions to the staff is Mike McGrath, who will serve as music and games sales representative in Southern Ohio, Kentucky and West Virginia.

He previously was with Xerox Corpora-



Bill Kraft



Paul Westbrook



Bill Cowman



Bob Miller



Mike McGrath



Jim McGeorge

controller for the past year, has been promoted to executive vice president. Before coming to Shaffer he held positions with Arthur Treacher's Seafood and Kentucky Fried Chicken. Westbrook graduated from Franklin University where he majored in business administration and accounting.

Bill Cowman, manager of data processing, has been named secretary-treasurer of the company. He will continue to serve in both capacities.

Cowman joined the company in August 1972. He is credited with introducing the first computer system into the company's operation. He previously served with the David Davies company where he also introduced their first computer. A graduate of Ohio Wesleyan University, Cowman holds a B.A. degree in marketing.


During the last nine years of the 13 years spent with Xerox, McGrath was a member of the "Par Club" which is the highest achievement awarded by the company for sales excellence. He is a native of Columbus and a graduate of Capital University with a B.S. in business administration.

Jim McGeorge has joined the Shaffer organization as food services and vending representative in Southern Ohio, West Virginia and Kentucky. He formerly served as a sales executive at Xerox Corporation and was a member of the "Par Club" for six of his seven years with the company.

McGeorge spent nine years as a carrier-based U.S. Navy fighter pilot. He graduated from Ohio State with a B.S. in finance, and is a member of Sigma Chi fraternity.



HAPPY 25TH — Paul Anka, who is celebrating his 25th anniversary in showbiz, was a recent Chicago visitor. Anka was in town to promote his latest RCA LP, "Both Sides Of Love," and the single from it titled "I've Been Waiting For You All My Life." To highlight his visit RCA's local branch manager Tom Potter arranged an intimate cocktail party at the posh Ritz Carlton hotel. Anka (c) is pictured with (l-r): prominent operator Wayne Hesch of A.H. Entertainers in Rolling Meadows, Ill., who is a former president of AMOA; Sharon Glaszocha of Singer's One Stop For Ops; Hesch's wife, Beverly, and Gus Tartol of Singer's.

CASH BOX

BOIN
MACHINE

**AND MUSIC:
 THE BEST
 OF
 BOTH
 WORLDS**

COIN MACHINE

CHICAGO CHATTER

Activity at Williams Electronics, Inc. centers, of course, on the hot selling "Defender" video game, which is in full production at the factory in both upright and the newly released cocktail table models. The demand for the upright continues and, as marketing director **Ron Crouse** sees it, there's "no end in sight," so this machine will remain in production for quite some time. There is also cause for celebration in the fact that Williams recently became a public company and the firm's outstanding second quarter and six months earnings reports were presented to the financial community in New York in early May. Xcor (Williams parent company) sold about 20% of the shares of Williams stock in late April and the remaining 80% are expected to be available for sale in late May. Crouse considers the move "one of the most significant events in Williams history" . . . Plans are currently being finalized for Williams' third annual Accent on Achievement conference, which is slated for the weekend of June 12-13 at Pheasant Run here.

AMOA'S EXECUTIVE VICE PRESIDENT **Leo Droste** and the association's Chicago staff rate a salute for the many new features and expanded format of the AMOA newsletter *The Location*. As Droste indicated, last month's issue is a sample of what's to come in the way of added coverage and special features that will be evident in the ensuing editions.

BALLY PINS ON STATE STREET: The noted Carson Pirie Scott & Co. department store in downtown Chicago is running a promotion to introduce a new line of sportswear, and Bally is playing a major role with an assortment of pinball machines featured in all of the windows on the State Street side. "Eight Ball Deluxe," of course, is included in the lineup.

CASH BOX FELICITATIONS TO Paul Huebsch on his new assignment as executive director of the Amusement Device Manufacturers Assn. (*Cash Box*, May 23). After a gracious send-off from his many friends at Atlas Music Co., where he formerly served as general manager, Huebsch took to the task of scouting around for office space and staff in the Chicago area. We wish him well in his new post.

STATE ASSOCIATION NEWS

Cash Box salutes Michigan operator **Leo Kalyvas** of Union Music Co. (Harper Woods, Mich.) on his recent victory in a breach of contract suit. Several years back, Kalyvas filed suit against a tavern location owner and a Michigan firm that specializes in selling equipment to locations, alleging that the location owner and the location sales firm conspired to breach a contract Kalyvas had with the location. His claim was upheld by the Court and Union Music was awarded a substantial settlement. This victory should serve as a source of encouragement for other operators facing similar problems with such firms that prey on unsuspecting locations for the sake of a quick sale. . . . On the not so bright side, **Music Operators of Michigan** cited a recent copyright infringement case involving ASCAP and an MOM member who was fined a considerable amount of money for violating the copyright act by not displaying a valid jukebox license. The association urges that operators register their equipment, in accordance with the law, or risk the possibility of a suit — and an expensive penalty.

AS A SPECIAL MEMBERSHIP service, **Music Operators of Minnesota** is sponsoring a business/social meeting the weekend of Aug. 14-16 at Cragun's Pine Beach Lodge in Brainerd. The agenda will include plenty of social and recreational activities plus two informative business sessions — one will deal with the subject of insurance and will feature a representative from Mack & Parker (who handle AMOA's insurance program), and the other will focus on estates and wills, with a professional analysis of the various aspects of future planning. . . . Minnesota ops are presently concerned about a recently introduced Senate bill to increase the sales tax on vending receipts to four percent, from the present three percent. While the increase is only one percent, MOM feels the tax on sales through vending machines is not justified and is advising ops to address their arguments to their legislators.

CONGRATULATIONS TO **Diane** and **Edward Neargarder** on the birth of their first child, **John Paul** — which makes OMAA treasurer **Clarence Neargarder** a grandfather for the first time. Understand Ohioans have been enjoying some super deluxe cigars, courtesy of the proud grandpa.

Mac Brier Named General Manager At Atlas Music Co. In Chicago

CHICAGO — Ed Ginsburg, president of Atlas Music Co., announced the appointment of Mac Brier as general manager. The post was formerly held by Paul Heubsch who recently became executive director of Amusement Device Manufacturers Assn. (*Cash Box*, May 23).

Mac Brier brings to his new position more than 30 years of experience in the coin machine business. He was an operator for some 16 years and also held key positions with such Chicago-based distributors as National Coin and Empire Distributing, Inc.

Prior to joining Atlas, Brier was vice president and general manager of Loewen America in Franklin Park, Ill.

In making the announcement, Ginsburg stated, "We welcome Mac to our team at Atlas and are confident that his experience and knowledge of the industry will serve to further strengthen our sales and marketing efforts."



Mac Brier

Gremlin/Sega Sets Distrib Meet

LOS ANGELES — "Visions 81" is the theme for Gremlin/Sega's annual distributor meeting, set for June 11-13 at La Costa Spa and Resort in La Costa, Calif.

Distributors will be briefed on the latest developments in the amusement game business by Gremlin/Sega personnel during the three days at the exclusive resort.

La Costa is hailed as one of the world's leading resorts, boasting three world class golf courses. It is the site of the famous PGA classic, The Tournament of Champions. Tennis players can polish their game under the supervision of the resident pro, Pancho Segura, and the world famous spa is fully equipped for massages, facials, saunas and mineral baths.

INDUSTRY CALENDAR

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

June 5-6; Wisconsin Music Merchants Assn.; annual conv.; Holiday Acres; Rhinelander.

June 11-13; Illinois Coin Machine Operators Assn.; annual mtg.; Lincolnshire Marriott; Lincolnshire.

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.

Sept. 11-13; No. & So. Carolina (combined) state assn. meeting; Carolina Inn; Columbia.

Sept. 11-13; So. Carolina Coin Operators Assn.; annual meeting; Carolina Inn; Columbia.

Sept. 25-26; West Virginia Music & Vending Assn.; annual meeting; Ramada 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; AMOA annual exposition; Conrad Hilton Hotel; Chicago

Oct. 29-Nov. 1; NAMA national convention; McCormick Place; Chicago.

CASH BOX Subscription Blank

1775 Broadway, New York, N.Y. 10019 (212) 586-2640

NAME _____

COMPANY _____

ADDRESS: BUSINESS HOME _____

CITY _____ STATE _____ PROVINCE _____ COUNTRY _____ ZIP _____

NATURE OF BUSINESS _____ PAYMENT ENCLOSED

DATE _____ SIGNATURE _____

USA

1 YEAR (52 ISSUES) \$100.00

1 YEAR FIRST CLASS/AIRMAIL \$160.00 (Including Canada and Mexico)

OUTSIDE USA FOR 1 YEAR

AIRMAIL \$175.00

FIRST CLASS STEAMER MAIL \$145.00

Please Check Classification

DEALER

ONE-STOP

DISTRIBUTOR

RACK JOBBER

PUBLISHER

RECORD COMPANY

DISC JOCKEY

JUKEBOXES

AMUSEMENT GAMES

VENDING MACHINES

OTHER _____

CLASSIFIEDS

CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — \$178. Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office by Wednesday, 12 noon, or preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY

RECORDS-MUSIC

COLLECTORS, DEALERS VISITING N.Y. CALL (516) 623-2247. 1,000s of 45s. LPs — Collectors items. Rock 'n' roll to disco. Buy collections, cutouts, overruns. SEND \$1.00 for giant catalog — foreign \$1.50 or 10 Int. reply coupons. VIDEO DISC. BOX 409, N. Baldwin Sta., Baldwin, NY 11510.

EXPORT ONLY. All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also largest selection of attractive close-out offers. 33 years of specialized service to record and tape importers throughout the world. Overseas dealers and distributors only. **ALBERT SCHULTZ, INC., 116 West 14th St., New York, N.Y. 10011. Cable: ALBYREP Telex: 236569 Telephone (212) 924-1122.**

FOR EXPORT: All labels of phonograph records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only. **DARO EXPORTS, LTD. 1468 Coney Island Avenue, Brooklyn, NY 11230. Cable: EXPODARO, NEW YORK.**

HOUSE OF OLDIES: World headquarters for out of print 45's and LP's, catalog is \$1.50. Specials: First American EP & Cover by the Beatles in mint condition — \$20 Vee Jay EP 903 (2). Beatles Christmas LP on Apple SBC100 — Sealed \$12. **HOUSE OF OLDIES 276 Bleecker St., N.Y., N.Y. 10014.**

FREE CATALOG: New York's largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and chains only 100,000 available for a few weeks at 10¢. Write to: Paramount Records Inc., 1 Colonial Gate, Plainville, New York 11803.

STUDIO-RECORD of original unpublished BEATLES' song to sell. Send offer to Box 418.

EMPLOYMENT SERVICE

SONGWRITER: Rock, Country, New/Old Wave. Ballads. I am seeking publisher and/or interested parties. CONTACT: Wayne Proseus, 7745 Lake Road, Sodus Point, New York 14555.

SCHOOL FOR GAMES AND MUSIC, one to three week course. Phonos — video, electro-mech, and logic flippers. By schematics! **CAL'S COIN COLLEGE, P.O. Box 810, Nicoma Park, Oklahoma 73066. Telephone: (405) 769-5343.**

WANTED: Solid State Technician to work on all electronic video games. Strictly inside work, no field work. Salary commensurate with experience. Full company benefits. Call Sal at (201) 926-0700 COLLECT. United States Amusements, Inc., 2 W. Northfield Rd., Livingston, N.J. 07039.

SERVICES COIN MACHINE

ACE LOCKS KEYS ALIKE: Send locks and the key you want them mastered to: \$1.35 each, 10% D/C in lots of 100 or more. **RANDEL LOCK SERVICE, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 49th year in vending.**

COIN MACHINES WANTED

WE WANT TO BUY: Seeburg Phonographs-201-161-AY-Q-DS-KD-R-J-G-LPC480-LPC1 - Electra Fleetwood SS 160-LS1-LS2-LS3-USC1-USC2 - Olympian - STD1-SPS1-SPS2-STD2-STD3-STD4 - All Ami - Wurliit. 3000-3100-3200-3700-3800 We pay cash and pickup in our own truck. United States Amusements, Inc. 2 W. Northfield, Livingston, New Jersey 07079 - Telephone 201-992-7813, or 201-926-0700.

COIN MACHINES FOR SALE

FOR SALE: Cocktail Tables, new and used, Space Invader, Moon Cresta, Asteroid, Galaxians, Space Firebirds, Phoenix, Scrambler, Pucman Defenders, Etc. Low Prices, and on stock immediate delivery United States Amusements, Hillside, New Jersey, phone and ask for Sal at 201 926-0700.

3 MIDWAY BULL'S EYE Bally Slots: 1 Jokers Wild, 2 Super 7, 1 Las Vegas — stand model. 2 ACE Luna and Zodiac with Bonus. 1 YATZY 100,000 new brass tokens app dime size. 10,000 used brass tokens quarter size. Give us an offer in cash or barter deal. **HANSA MYN. TAUTOMATER AB, Box 30041, 400 43 Gothenburg. TEL: Sweden 31-741 42 00.**

FOR SALE: Roller Disco \$850, James Bond \$995, Sinbad \$395, Circus \$995, Genie \$650, Time Line \$1150, Counter Force \$975, Star Race \$1125, Future Spa \$725, Star Trek \$595, Silverball Mania \$825, Lost World \$475, Harlem Globetrotter \$550, Space Invaders Pinball \$1225, Cheetah \$1025, Quick Silver \$1125, Flight 2000 \$1425, All \$1095, Meteor \$775, Scorpion \$975, Alien Poker \$1345, Firepower \$1225, Lazer Ball \$965, Algar (Prototype) — Call or write, Submarine \$1495, Galaxian \$1725, 18 Wheeler \$695, Missile Command \$1895, Missile Command, Cabaret Model \$1795, Video Pinball \$525, Battlezone \$1775, Battlezone, Cabaret Model \$1650, Tallgunner \$1175, Space Wars \$525, Targ \$1395, Star Fire \$1175, Astro Invader \$1695, Moon Cresta \$1695, Tranquillizer Gun \$1495, Astro Fighter \$1695, Lunar Rescue \$1325, Stratovox \$1595, Strike, Brand New \$325, Swing Boat \$395, Humpty Dumpty See-Saw \$425, Toytown Racer (Single) \$225. (On Kiddie Rides add \$50 per ride for packing and crating). Call or write New Orleans Novelty Co., (NOTE NEW ADDRESS) 3030 No. Arnoult Rd., Metairie, La. 70002. Tele: (504) 888-3500.

RECONDITIONED MACHINES/TRADE-INS ACCEPTED Space Invaders, Space Wars, Lemans, Atari Football, Gremlin Head On, Ambush, Strikes & Spares, Paragon, Kiss, Supersonic, Superman, Hot Hand Flash, Star Trek, Count Down, Playboy, Lost World, Mata Hari, Sinbad & 8-Ball. TEL: (N.J.) (201) 729-6171.

WASSICK DIST. I am the operators solution to inflation. I can save you from \$300.00 to \$500.00 on all video screen games. We ship overseas. Call Wassick Distributing, area code 304 292-3791 Morgantown, W.VA. 26505.

CONVERSION CARTRIDGES — Play stereo records on Seeburg musical phones B thru 201. No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C.A. THORP SERVI. 1520 Missouri, Oceanside, Ca. 92054.

MATA HARI—\$695, Evel Knivel—\$495: Strikes & Spares—\$595: Airborne Avenger—\$295: Atarians—\$225: Dolly Parton Getaway—\$395: Thunderbolt—\$395: Nugent—\$695: Hot Tip—\$495: Wheels II—\$395: Sheets—\$295: Racer—\$295: M-4—\$195: Anti Aircraft—\$295: **MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207**

FOR SALE: 50 Seeburg 160 selection wall boxes \$25 each, 20,000 used 45 rpm records 1000 or less 10¢ each, over 1000, 9¢ each. Waiting 200 scale \$200; Rock-Ola Lowboy \$60. One-third down, balance C.O.D. **CENTRAL MUSIC CO., Box 284, Killean, Texas 76541.**

SEEBURG LPC 150, AMI 200, N 150. Johnson coin sorter & counter 295. Tennis Tournay 200, Electro Dart 100. **BROWSER, 2009 Mott Ave., Far Rockaway, N.Y.**

FOR SALE: One penny falls like new \$4,000.00. Used OK Bingo machines, used flippers, and video games. Write for special prices. Also have five AMI Music M-1, and M-11. With dollar bill acceptors. D & P. MUSIC, 658 W. Market St., York, Pa. Box 243 ZIP 17405. PHONE 717-818-1846.

FOR SALE: Stock Markets, Ticker Tapes, and Hi Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Amstars Hold and Draw poker games. Antique slots for legal areas. Call Wassick Dist. area code 304 - 292-3791. Morgantown, W. Va. 26505.

FOR SALE: Sircoma Draw Pokers, Bally Lotta Fun, Bally Barrel O Fun, & Bally Shoot A Line, Frank Guerrini Vending, 1211 W. 4th St., Lewistown, Pa. 17044

PROFESSIONAL

NEED A LAWYER? Call Law Offices of L. Rob Werner, (213) 705-0555, 462-1722. 6255 Sunset Blvd., 20th Floor, Hollywood, CA 90028 or 18075 Ventura Blvd., Encino, CA 91316. We desire to serve the legal needs of entertainers, managers, songwriters and producers.

INCOME TAX SPECIALIST to musicians. Paul Miller, 26 Court St., Brooklyn, N.Y. 11242. By mail or appointment. Tel (212) 339-0447.

COUNTRY RECORD PROMOTION National/International, for free brochure, contact NASHVILLE WEST, 43334 Bryant St., Suite #7, Fremont, Calif. 94538

LOOKING FOR ESTABLISHED person in theatrical or music business. To share office Sunset Blvd. Your share \$125.00. Financial references, security. Call (213) 655-1280.

WANTED: PEOPLE INTERESTED IN PROFESSIONAL D.J.ING. New Wave's In, Disco's not dead and Western's Galloping. Learn all you need to successfully Spin and Utilize all of the above and more. Just send a SASE and we'll fill it free. Add \$1 and we'll send you "How to get Free Promotional Records" — Anyway, don't delay. Rush to: J.A.M., 3021 Heath, Bronx, New York 10463.

BOOKING BANDS IS BIG BUSINESS. Start your own Entertainment Agency. Join Nationwide Independent Offices. \$10,000 to \$15,000 Minimum Investment. \$1,500 to \$5,500 down. Financing available. Send for free brochure. Horizon Management, Inc., National Headquarters, 106 Main Street, 4, Binghamton, New York 13905

MISCELLANEOUS

JUKEBOX COLLECTOR newsletter \$15 year, sample \$1. Also Jukebox Saturday Night available at \$12 per copy. Rick Botts, 2545CB SE 60th Ct., Des Moines, Iowa 50317.

LEADING RECORD AND ACCESSORY DISTRIBUTOR. Selling current and cut-out merchandise, accessories, and blank tapes at lowest prices. Send for FREE CATALOGS. **CANDY STRIPE RECORDS, INC., 371 S. Main Street, Freeport, New York 11520. Outside New York state, call TOLL FREE, (800) 645-3747, (516) 379-5151, (212) 895-3930, Telex 126851 Canstripe Free.**

MOVIE MATERIAL (Posters, Stills, Lobby Cards, etc.) For sale and trade. **HOLLYWOOD BOOK AND POSTER CO., 1705 N. Las Palmas Ave., Hollywood, CA 90028, (213) 453-8764.**

HUMOR

ATTENTION ANNOUNCERS! Let our total comedy service unlock bigger ratings for you! Established professionals offering subscription gagletter. Dee Jay Handbooks, career-boosting Monologues, individualized, Custom Gags and much more. Send for FREE INFORMATION PACKAGE. **PETER PATER, P.O. Box 402-C, Pinedale, Calif. 93650.**

Boardwalk Switches To Independents, Drops List Prices

(continued from page 7)

already established, and a national network of 10 independent distributors was signed up.

Boardwalk's new distributors began shipping records last week. "The transfer and changeover happened so quickly and smoothly that nothing is really affected save maybe getting the new distributors product a day or so later than I wanted," Biegel said. "The new distributors should have all our product in by Tuesday (May 26)."

New Distribs

Boardwalk's new distributors are: Alpha Distributing — New York and New England; Universal Record Distribution — Philadelphia area; Schwartz Brothers — Washington, D.C. and Baltimore; Pickwick International — Atlanta, Miami, Dallas, Houston, Minneapolis, Los Angeles, San Francisco, Seattle, Nashville, Denver and Hawaii; Bib Distributing — Charlotte, N.C.; All-South Distributing — New Orleans; MS Distributing — Chicago, St. Louis and Kansas City; PIK's Distributing —

Bowie 12" Single Set

NEW YORK — RCA Records will release on June 5 a limited edition 12" David Bowie single containing "Up The Hill Backwards" b/w "Crystal Japan," a Bowie instrumental not previously released in the U.S. It will be sold commercially and distributed to AOR radio and rock and dance clubs.

Cleveland, Pittsburgh, Buffalo and Cincinnati; AMI Distributing — Detroit; and Associated Distributing — Phoenix.

Speaking of Boardwalk's decision to follow CBS' lead in abandoning list pricing, Biegel said he expects the industry as a whole to follow in CBS' footsteps by the end of 1981. "I've found in talking to our new distributors that everyone has welcomed the fact that there's no list price. I don't even

know why we ever had it. It creates as much confusion for the consumer as not having them. How many stores do you know that actually sell records at list price?"

Biegel said he was uncertain whether the new arrangement would cause Boardwalk to expand its staff, but that "there may be changes in areas of responsibility."

He said that Boardwalk's release schedule will be unaffected by the changes.

EAST COASTINGS

(continued from page 14)

ten" Lydon at the helm, push naturally came to shove, as he fueled the crowd's frustrations with taunts like "get your money's worth," "you're so bo-ring" and "I bet you believe in peace and love." The increasingly hostile crowd, which began by throwing bottles, finally ripped the screen to the floor and damaged some equipment, as the show came to an abrupt finish. After a discussion with the club's director, **Jerry Brant**, who told them they could return the next night only if they raised the screen, it was mutually agreed that the group would not return. The offices of Warner Bros., the group's label here, was the site of a press conference called by the group the next Tuesday, May 19. After arriving an hour late, group guitarist **Kelth Levene** started setting up the group's videos on the company VCR, with Lydon generally staying out of sight. An interview evolved, led entirely by Levene, in which he explained that the group was in the process of moving to New York, "to get out of England." He said the group appreciated the opportunity to play the Ritz because of the club's video capabilities, but also that it had made Brant aware of the nature of the show. He had even agreed, said Levene, to cover the cost of the screen, which he later allegedly reneged on. Ultimately, though, the interview made it clear that the group wasn't yet fully capable of taking responsibility for its actions. At one point, Levene impressed us with a moment of candor, "We're here to give totally; we're on tap." But for the most part, the group, and Lydon in particular, who did his best to make himself scarce while Levene took the heat for the Ritz show, impresses us with the predictable reality-testing of a child who we know will fool with a balloon until it breaks... and that public image is a limited one indeed. **aaron fuchs**

ROCK 'N' ROLL MERCHANTS WANTED

LIMITED BOOTH SPACE AVAILABLE FOR ROCK 'N' ROLL MERCHANTS AT THE LOS ANGELES COLISEUM ROCK FESTIVAL JUNE 7, 1981.

FOR INFORMATION/RESERVATIONS CALL: **213 • 749-SALE** MON.-FRI. • 9 am - 6 pm

CASH BOX TOP 100 ALBUMS

May 30, 1981

		Weeks On Chart			Weeks On Chart			Weeks On Chart
		5/23			5/23			5/23
1	HI INFIDELITY REO SPEEDWAGON (Epic FE 36844)	8.98	1	25	36	DEDICATION GARY U.S. BONDS (EMI-America SO-17051)	8.98	40
2	PARADISE THEATER STYX (A&M SP-3719)	8.98	2	18	37	THE NATURE OF THE BEAST APRIL WINE (Capitol SOO-12125)	8.98	32
3	DIRTY DEEDS DONE DIRTY CHEAP AC/DC (Atlantic SD 16033)	8.98	3	7	38	STEPHANIE STEPHANIE MILLS (20th Century-Fox/RCA T-700)	8.98	47
4	ARC OF A DIVER STEVE WINWOOD (Island ILPS 9576)	7.98	4	20	39	GAP BAND III GAP BAND (Mercury/PolyGram SRM-1-4003)	8.98	34
5	WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	7.98	5	29	40	EXTENDED PLAY PRETENDERS (Sire MINI 3563)	5.98	28
6	MISTAKEN IDENTITY KIM CARNES (EMI-America SO-17052)	8.98	12	5	41	THREE FOR LOVE SHALAMAR (Solar/RCA BZL 1-3577)	8.98	36
7	GREATEST HITS KENNY ROGERS (Liberty LOO-1072)	8.98	8	33	42	ZENYATTA MONDATTA THE POLICE (A&M SP-4831)	8.98	29
8	MOVING PICTURES RUSH (Mercury/PolyGram SRM-1-14013)	8.98	7	14	43	THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	8.98	54
9	DOUBLE FANTASY JOHN LENNON and YOKO ONO (Geffen GHS 2001)	8.98	9	26	44	NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR (Riva/PolyGram RVL 7403)	8.98	44
10	BEING WITH YOU SMOKEY ROBINSON (Tamla/Motown T8-375M1)	8.98	10	13	45	VOYEUR DAVID SANBORN (Warner Bros. BSK 3546)	7.98	48
11	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-5160)	8.98	46	2	46	MIRACLES CHANGE (RFC/Atlantic SD 19301)	7.98	52
12	FACE DANCES THE WHO (Warner Bros. HS 3516)	8.98	6	9	47	POINT OF ENTRY JUDAS PRIEST (Columbia FC 37052)	8.98	42
13	FACE VALUE PHIL COLLINS (Atlantic SD 16029)	7.98	14	12	48	DANCERSIZE CAROL HENSEL (Vintage/Mirus VNJ 7701)	8.98	50
14	FAIR WARNING VAN HALEN (Warner Bros. HS 3540)	8.98	—	1	49	FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	8.98	41
15	THE DUDE QUINCY JONES (A&M SP-3721)	8.98	15	9	50	KINGS OF THE WILD FRONTIER ADAM AND THE ANTS (Epic NJE 37033)	5.98	51
16	ZEBOP! SANTANA (Columbia FC 37158)	8.98	17	7	51	WHERE DO YOU GO TO DREAM ANNE MURRAY (Capitol SOO-12144)	8.98	57
17	BACK IN BLACK AC/DC (Atlantic SD 16108)	8.98	16	40	52	SEVEN YEAR ACHE ROSANNE CASH (Columbia JC 36965)	7.98	58
18	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO (Arista AL 9543)	8.98	19	7	53	SOMEWHERE OVER THE RAINBOW WILLIE NELSON (Columbia FC 36883)	8.98	37
19	WHAT CHA' GONNA DO FOR ME CHAKA KHAN (Warner Bros. HS 3526)	8.98	22	5	54	RADIANT ATLANTIC STARR (A&M SP-4833)	7.98	45
20	THE JAZZ SINGER NEIL DIAMOND (Capitol SWAV-12120)	9.98	13	24	55	AUTOAMERICAN BLONDIE (Chrysalis CHE 1290)	8.98	35
21	DAD LOVES HIS WORK JAMES TAYLOR (Columbia TC 37009)	8.98	11	11	56	TWICE AS SWEET A TASTE OF HONEY (Capitol ST-12089)	8.98	60
22	CHRISTOPHER CROSS (Warner Bros. BSK 3383)	7.98	26	70	57	JUICE JUICE NEWTON (Capitol ST-12136)	8.98	38
23	THERE GOES THE NEIGHBORHOOD JOE WALSH (Asylum 5E-523)	8.98	63	2	58	GRAND SLAM THE ISLEY BROTHERS (T-Neck/CBS FZ 37080)	8.98	49
24	WILD-EYED SOUTHERN BOYS .38 SPECIAL (A&M SP-4835)	7.98	24	16	59	WAIATA SPLIT ENZ (A&M SP-4848)	8.98	71
25	MODERN TIMES JEFFERSON STARSHIP (Grunt/RCA BZL 1-3848)	8.98	25	7	60	CAPTURED JOURNEY (Columbia KC2 37016)	13.98	53
26	LOVERBOY (Columbia JC 36762)	8.98	23	19	61	DEDICATED THE MARSHALL TUCKER BAND (Warner Bros. HS 3525)	8.98	85
27	CRIMES OF PASSION PAT BENATAR (Chrysalis CHE 1275)	8.98	18	41	62	MY MELODY DENIECE WILLIAMS (ARC/Columbia FC 37048)	8.98	66
28	STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	8.98	33	6	63	FRANKE & THE KNOCKOUTS (Millennium/RCA BXL 1-7755)	8.98	69
29	NIGHTWALKER GINO VANNELLI (Arista AL 9539)	8.98	20	8	64	ESCAPE ARTIST GARLAND JEFFREYS (Epic JE 36983)	8.98	64
30	SHEENA EASTON (EMI-America ST-17049)	8.98	30	13	65	TWANGIN' DAVE EDMUNDS (Swan Song/Atlantic SS 16034)	8.98	73
31	VOICES DARYL HALL & JOHN OATES (RCA AQL 1-3646)	8.98	31	42	66	CELEBRATE KOOL & THE GANG (De-Lite/PolyGram DE-9518)	8.98	62
32	STARS ON LONG PLAY (Radio Records/Atlantic RR 16044)	7.98	67	3	67	RECKONING GRATEFUL DEAD (Arista A2L 8604)	13.98	55
33	GUILTY BARBRA STREISAND (Columbia FC 36750)	8.98	27	34	68	BAD FOR GOOD JIM STEINMAN (Cleveland Int'l./CBS FE 36531)	8.98	78
34	ANOTHER TICKET ERIC CLAPTON (RSO RX-13095)	8.98	21	11	69	HOW 'BOUT US CHAMPAIGN (Columbia JC 37008)	8.98	61
35	BLIZZARD OF OZZ OZZY OSBOURNE (Jet/CBS JZ 36812)	8.98	39	7	70	"RIT" LEE RITENOUR (Elektra 6E-331)	8.98	82
					71	SUPER TROUPER ABBA (Atlantic SD 16023)	8.98	72
					72	ROCKIHNROLL GREG KIHN BAND (Beserkley/Elektra BZ-10069)	7.98	75
					73	GAUCHO STEELY DAN (MCA-6102)	9.98	59
					74	CONCERTS FOR THE PEOPLE OF KAMPUCHEA VARIOUS ARTISTS (Atlantic SD 2-700)	13.98	43
					75	HOTTER THAN JULY STEVIE WONDER (Tamla/Motown T8-373M1)	8.98	70
					76	NIGHTCLUBBING GRACE JONES (Island ILPS 9624)	7.98	110
					77	B.L.T. ROBIN TROWER with JACK BRUCE and BILL LORDAN (Chrysalis CHE 1324)	8.98	68
					78	HORIZON EDDIE RABBITT (Elektra 6E-276)	7.98	74
					79	LIVE DEVO (Warner Bros. MINI 3548)	5.98	65
					80	GALAXIAN THE JEFF LORBER FUSION (Arista AL 9545)	7.98	84
					81	TINSEL TOWN REBELLION FRANK ZAPPA (Barking Pumpkin/CBS PW2 37336)	11.98	—
					82	SUCKING IN THE SEVENTIES THE ROLLING STONES (Rolling Stones/Atlantic COC 16028)	8.98	56
					83	CALL IT WHAT YOU WANT BILL SUMMERS and SUMMERS HEAT (MCA 5176)	8.98	88
					84	SOMETHING IN THE NIGHT PURE PRAIRIE LEAGUE (Casablanca/PolyGram NBLP 7255)	8.98	92
					85	DON'T SAY NO BILLY SQUIER (Capitol ST 12146)	8.98	98
					86	ANNE MURRAY'S GREATEST HITS (Capitol SOO-12110)	8.98	80
					87	IMAGINATION THE WHISPERS (Solar/RCA BZL 1-3578)	8.98	76
					88	TARANTELLA CHUCK MANGIONE (A&M SP-6513)	13.98	117
					89	RADIO ACTIVE PAT TRAVERS (Polydor/PolyGram PD-1-6313)	8.98	77
					90	REACH UP AND TOUCH THE SKY SOUTHSIDE JOHNNY and THE ASBURY JUKES (Mercury/PolyGram SRM 2-8602)	9.98	101
					91	WILD WEST DOTTIE WEST (Liberty LT-1062)	8.98	94
					92	KEEP ON IT (Chocolate City/PolyGram CCLP 2018)	8.98	96
					93	VERY SPECIAL DEBRA LAWS (Elektra 6E-300)	7.98	105
					94	MAGIC MAN ROBERT WINTERS & FALL (Buddah/Arista BDS 5732)	7.98	95
					95	FAME ORIGINAL SOUNDTRACK (RSO RX1-3080)	8.98	100
					96	FANTASTIC VOYAGE LAKESIDE (Solar/RCA BXL 1-3720)	8.98	87
					97	GREATEST HITS THE DOORS (Elektra 5F-515)	8.98	90
					98	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP (RCA AL1-3932)	8.98	103
					99	9 TO 5 AND ODD JOBS DOLLY PARTON (RCA AAL 3852)	8.98	79
					100	TO LOVE AGAIN DIANA ROSS (Motown M8-951M1)	8.98	86

Cash Box Top Albums/101 to 200

May 30, 1981

		Weeks On Chart			Weeks On Chart			Weeks On Chart
101	LICENSE TO DREAM KLEER (Atlantic SD 19288)	7.98	93	15	8.98	142	65	170
102	EVANGELINE EMMYLOU HARRIS (Warner Bros. BSK 3508)	7.98	91	15	7.98	126	9	171
103	THE TWO OF US YARBROUGH & PEOPLES Mercury/PolyGram SRM-1-3834)	8.98	81	24	8.98	—	1	172
104	I LOVE 'EM ALL T.G. SHEPPARD (Warner/Curb BSK 3528)	7.98	114	6	8.98	139	10	173
105	MAGIC TOM BROWNE (GRP/Arista 5503)	7.98	102	15	8.98	145	5	174
106	WORKING CLASS DOG RICK SPRINGFIELD (RCA AFL 1-3697)	8.98	116	10	7.98	128	12	175
107	THE TURN OF A FRIENDLY CARD THE ALAN PARSONS PROJECT (Arista AL-9518)	8.98	113	29	7.98	159	2	176
108	HOUSE OF MUSIC T.S. MONK (Mirage/Atlantic WTG 19291)	7.98	106	18	8.98	120	9	177
109	FUN IN SPACE ROGER TAYLOR (Elektra 5E-522)	8.98	121	5	8.98	122	63	178
110	THIS IS ELVIS ORIGINAL SOUNDTRACK (RCA CPL2-4031)	14.98	111	6	8.98	154	5	179
111	CHAIN LIGHTNING DON McLEAN (Millennium/RCA BXL 1-7756)	8.98	99	16	8.98	136	39	180
112	LEATHER AND LACE WAYLON & JESSI (RCA AAL 1-3931)	8.98	89	12	7.98	152	10	181
113	THE SECRET POLICEMAN'S BALL — THE MUSIC VARIOUS ARTISTS (Island IL 9630)	5.99	134	2	8.98	127	46	182
114	EL RAYO-X DAVID LINDLEY (Asylum 5E-524)	8.98	124	4	8.98	169	3	183
115	UNSUNG HEROES THE DREGS (Arista AL 9548)	7.98	83	7	7.98	155	5	184
116	FLYING THE FLAG CLIMAX BLUES BAND (Warner Bros. BSK 3493)	7.98	123	5	8.98	181	2	185
117	LOST IN LOVE AIR SUPPLY (Arista AL 9530)	8.98	115	55	8.98	166	2	186
118	HIGHWAY TO HELL AC/DC (Atlantic SD 12944)	7.98	129	4	8.98	153	6	187
119	PARTY 'TIL YOU'RE BROKE RUFUS (MCA-5159)	8.98	97	11	8.98	160	8	188
120	GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	8.98	118	110	8.98	—	1	189
121	'NARD BERNARD WRIGHT (GRP/Arista 5011)	7.98	119	13	8.98	147	7	190
122	EAST SIDE STORY SQUEEZE (A&M SP 4854)	8.98	—	1	8.98	162	6	191
123	GREATEST HITS RONNIE MILSAP (RCA AHL 1-3277)	8.98	104	32	8.98	170	3	192
124	TURN UP THE MUSIC MASS PRODUCTION (Cotillion/Atlantic SD 5266)	7.98	130	6	8.98	161	6	193
125	JERMAINE JERMAINE JACKSON (Motown M8-1499F)	8.98	125	26	8.98	168	4	194
126	CLOSER GINO SOCCIO (Atlantic SD 16042)	8.98	138	3	8.98	164	5	195
127	BOY U2 (Island ILPS 9646)	7.98	109	13	8.98	167	6	196
128	HIGH VOLTAGE AC/DC (Atco SD 36142)	7.98	148	3	8.98	—	1	197
129	IN OUR LIFETIME MARVIN GAYE (Tama/Motown T8-374M1)	8.98	133	17	8.98	151	17	198
130	ARE YOU GONNA BE THE ONE ROBERT GORDON (RCA AFL 1-3773)	8.98	132	7	8.98	141	15	199
131	THE COMPLETION BACKWARD PRINCIPLE TUBES (Capitol SOO-12151)	8.98	—	1	8.98	158	64	200
132	IRON AGE MOTHER'S FINEST (Atlantic SD 19302)	7.98	143	3	8.98	149	30	
133	DIRTY MIND PRINCE (Warner Bros. BSK 3478)	7.98	137	30	8.98	144	14	
134	STONE JAM SLAVE (Cotillion/Atlantic SD 5224)	7.98	131	33	8.98	176	4	
135	STARDUST WILLIE NELSON (Columbia JC 36588)	8.98	142	65	8.98	176	4	
136	ROCK AWAY PHOEBE SNOW (Mirage/Atlantic WTG 19297)	7.98	126	9	8.98	142	65	
137	URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL 1-4027)	8.98	—	1	8.98	142	65	
138	HEY JOE/HEY MOE MOE BANDY & JOE STAMPLEY (Columbia FC 37003)	8.98	139	10	8.98	142	65	
139	ONE DAY IN YOUR LIFE MICHAEL JACKSON (Motown M8-956M1)	8.98	145	5	8.98	142	65	
140	MOUNTAIN DANCE DAVE GRUSIN (Arista/GRP 5010)	7.98	128	12	8.98	142	65	
141	SECRET COMBINATION RANDY CRAWFORD (Warner Bros. BSK 3541)	7.98	159	2	8.98	142	65	
142	SUN: FORCE OF NATURE SUN (Capitol ST-12142)	8.98	120	9	8.98	142	65	
143	GLASS HOUSES BILLY JOEL (Columbia FC 36384)	8.98	122	63	8.98	142	65	
144	THE MUSIC OF COSMOS VARIOUS ARTISTS (RCA ABL 1-4003)	8.98	154	5	8.98	142	65	
145	HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36752)	15.98	136	39	8.98	142	65	
146	LOVE LIFE BRENDA RUSSELL (A&M SP-4811)	7.98	112	8	8.98	142	65	
147	FROM BRANCH TO BRANCH LEON REDBONE (Emerald City/Atlantic EC 38-136)	7.98	152	10	8.98	142	65	
148	THE GAME QUEEN (ELEKTRA 5E-513)	8.98	127	46	8.98	142	65	
149	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER (Boardwalk AS 942)	8.98	169	3	8.98	142	65	
150	BILLY & THE BEATERS (Alfa AAA-10001)	7.98	155	5	8.98	142	65	
151	LIVE STEPHANE GRAPPELLI/DAVID GRISMAN (Warner Bros. BSK 3550)	7.98	181	2	8.98	142	65	
152	I AM WHAT I AM GEORGE JONES (Epic FE 36586)	8.98	166	2	8.98	142	65	
153	KISSES JACK McDUFF (Sugarhill SH 247)	7.98	153	6	8.98	142	65	
154	WASN'T THAT A PARTY THE ROVERS (Cleveland Int'l/CBS JE 37107)	8.98	160	8	8.98	142	65	
155	TELL ME WHERE IT HURTS WALTER JACKSON (Columbia FC 37132)	8.98	—	1	8.98	142	65	
156	GOLDEN DOWN WILLIE NILE (Arista AB 4284)	8.98	147	7	8.98	142	65	
157	ALL MY REASONS NOEL POINTER (Liberty LT-1094)	8.98	162	6	8.98	142	65	
158	STILL FEELS GOOD TOM JOHNSTON (Warner Bros. BSK 3527)	7.98	170	3	8.98	142	65	
159	THIEF ORIGINAL SOUNDTRACK MUSIC BY TANGERINE DREAM (Elektra 5E-521)	8.98	161	6	8.98	142	65	
160	WELCOME BACK BLUE MAGIC (Capitol ST-12143)	8.98	168	4	8.98	142	65	
161	AMERICAN EXCESS POINT BLANK (MCA-5189)	8.98	164	5	8.98	142	65	
162	BALIN MARTY BALIN (EMI America SO-17054)	8.98	—	1	8.98	142	65	
163	DRIFTER SYLVIA (RCA AHL 1-3986)	8.98	167	6	8.98	142	65	
164	ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-3300)	7.98	151	17	8.98	142	65	
165	COCONUT TELEGRAPH JIMMY BUFFETT (MCA-5169)	8.98	141	15	8.98	142	65	
166	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND (Capitol SOO-12041)	8.98	158	64	8.98	142	65	
167	GREATEST HITS THE OAK RIDGE BOYS (MCA-5150)	8.98	149	30	8.98	142	65	
168	TURN THE HANDS OF TIME PEABO BRYSON (Capitol ST-12138)	8.98	144	14	8.98	142	65	
169	SEND YOUR LOVE AURRA (Salsoul/RCA SA 8538)	8.98	176	4	8.98	142	65	
170	SOMEBODY'S KNOCKIN' TERRI GIBBS (MCA 5173)	8.98	107	16	8.98	142	65	
171	M.V.P. HARVEY MASON (Arista AB 4283)	8.98	175	3	8.98	142	65	
172	GO FOR THE THROAT HUMBLE PIE (Atco SD 38-131)	7.98	174	4	8.98	142	65	
173	THE PRODUCERS (Portrait/CBS NJR 37097)	8.98	177	3	8.98	142	65	
174	THE FLOWERS OF ROMANCE PUBLIC IMAGE LTD. (Warner Bros. BSK 3536)	7.98	180	2	8.98	142	65	
175	VAN HALEN (Warner Bros. BSK 3075)	7.98	183	176	8.98	142	65	
176	MICKEY MOUSE DISCO (Disneyland 2504)	4.98	146	67	8.98	142	65	
177	DARLIN' TOM JONES (Mercury/PolyGram SRM-1-4010)	8.98	—	1	8.98	142	65	
178	FUNLAND BRAM TCHAIKOVSKY (Arista AR 4292)	8.98	186	3	8.98	142	65	
179	MY OWN STORY LUCIANO PAVAROTTI (London PAV 2007)	17.98	—	1	8.98	142	65	
180	PORTRAITS SIDE EFFECT (Elektra 6E-335)	7.98	187	2	8.98	142	65	
181	GILBERT & SULLIVAN'S THE PIRATES OF PENZANCE ORIGINAL BROADWAY CAST (Elektra VE-601)	20.98	184	2	8.98	142	65	
182	RESUME BRUCE COCKBURN (Millennium/RCA BXL 1-7757)	8.98	182	3	8.98	142	65	
183	LET'S BURN CLARENCE CARTER (Venture VL 1005)	7.98	165	20	8.98	142	65	
184	TRUST ELVIS COSTELLO and THE ATTRACTIONS (Columbia JC 37051)	8.98	140	16	8.98	142	65	
185	COME AN' GET IT WHITESNAKE (Mirage/Atlantic WTG 16043)	8.98	—	1	8.98	142	65	
186	IMITATION LIFE ROBIN LANE & THE CHARTBUSTERS (Warner Bros. BSK 3537)	7.98	163	6	8.98	142	65	
187	BILL WITHERS' GREATEST HITS BILL WITHERS (Columbia FC 37199)	8.98	188	3	8.98	142	65	
188	LET ME BE THE ONE WEBSTER LEWIS (Epic FE 36878)	8.98	192	8	8.98	142	65	
189	MAKING MOVIES DIRE STRAITS (Warner Bros. BSK 3480)	7.98	172	29	8.98	142	65	
190	SOLID GOLD GANG OF FOUR (Warner Bros. BSK 3565)	7.98	—	1	8.98	142	65	
191	EAST COLD CHISEL (Elektra 6E-336)	7.98	193	2	8.98	142	65	
192	THE RIVER BRUCE SPRINGSTEEN (Columbia PC2 36854)	15.98	157	31	8.98	142	65	
193	LOVE IS... ONE WAY ONE WAY (MCA-5163)	8.98	195	14	8.98	142	65	
194	IT'S JUST THE WAY I FEEL GENE DUNLAP featuring THE RIDGEWAYS (Capitol ST-12130)	8.98	150	11	8.98	142	65	
195	EAGLES LIVE THE EAGLES (Asylum BB-705)	15.98	171	27	8.98	142	65	
196	NEVER GONNA BE ANOTHER ONE THELMA HOUSTON (RCA AFL 1-3842)	8.98	—	1	8.98	142	65	
197	ARETHA FRANKLIN (Arista AL 9538)	8.98	194	32	8.98	142	65	
198	ULLANDA McCULLOUGH (Atlantic SD 19296)	7.98	156	8	8.98	142	65	
199	NIGHTHAWKS ORIGINAL SOUNDTRACK MUSIC BY KEITH EMERSON (Backstreet/MCA BSR-5196)	8.98	173	6	8.98	142	65	
200	MUSTA NOTTA GOTTA LOTTA JOE ELY (Southcoast/MCA-5183)	8.98	135	10	8.98	142	65	

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Taste Of Honey	56	Crawford, Randy	141	Jefferson Starship	25	Mills, Stephanie	38	Ross, Diana	100	Taylor, Roger	109
ABBA	71	Cross, Christopher	22	Jeffrey, Garland	64	Milsap, Ronnie	98, 123	Rovers	154	Tchaikovsky, Bram	178
AC/DC	3, 17, 118, 128	Devo	79	Jennings, Waylon	120	Monk, T.S.	108	Rufus	119	38 Special	24
Adam And The Ants	50	Diamond, Neil	20	Joel, Billy	143	Mother's Finest	132	Rush	8	Travers, Pat	89
Air Supply	117	Dire Straits	189	Johnston, Tom	158	Murray, Anne	51, 86	Russell, Brenda	146	Trower, Robin	77
Alabama	49	Doors	97	Jones, Grace	76	Nelson, Willie	53, 135	Sager, Carole Bayer	149	Tubes	131
Apri Wine	37	Dregs	115	Jones, George	152	Newton, Juice	57	Sanborn, David	45	U2	127
Atlantic Starr	54	Dunlap, Gene	194	Jones, Quincy	15	Nile, Willie	156	Santana	16	Van Halen	14, 175
Aurra	169	Eagles	195	Jones, Quincy	177	Oak Ridge Boys	167	Secret Policeman's Ball	113	Vannelli, Gino	29
Balin, Marty	162	Easton, Sheena	30	Journey	60	One Way	193	Seeger, Bob	166	Walsh, Joe	23

THE CLASSIC ONE...

DENNIS YOST

GOING THROUGH THE MOTIONS

PRODUCED BY STEVE CLARK AND BUD RENEAL
(FOR TRIP UNIVERSAL PRODUCTIONS)



DENNIS YOST ("THE LOVE BALLADEER")

DISPLAYS HIS CLASSIC STYLE IN TRUE FORM ON HIS DEBUT ALBUM EQAD-7945

FEATURING THE SINGLE "GOING THROUGH THE MOTIONS" EQAD-7945-45)

PLUS NINE MORE SONGS OF LOVE AND RELATIONSHIPS

ON ROBOX RECORDS

ROBOX



RECORDS

1981 EQUITY RECORDING COMPANY • 2215 PERIMETER PARK • ATLANTA, GEORGIA 30341 • (404) 451-5997

DISTRIBUTED BY

PICKWICK INTERNATIONAL, INC. (ATLANTA, GEORGIA • ARLINGTON, TEXAS • DENVER, COLORADO • HOUSTON, TEXAS • MINNEAPOLIS, MINNESOTA
OPA LOKA, FLORIDA • SAN FRANCISCO, CALIFORNIA • SEATTLE, WASHINGTON • SUN VALLEY, CALIFORNIA) AND DISTRIBUTING COMPANY (MORTON
GROVE, ILLINOIS • ST. LOUIS, MISSOURI; PIKS CORPORATION (CLEVELAND, OHIO • DETROIT, MICHIGAN; SCHWARTZ BROTHERS (CHERRY HILL,
NEW JERSEY • LANHAM, MARYLAND; ALPHA DISTRIBUTING CORPORATION (NEW YORK, NEW YORK)
ALL SOUTH DISTRIBUTING CORPORATION (NEW ORLEANS, LOUISIANA)