

However, AM stereo system manufacturers are amplifying their efforts at the NRBA confab here Sunday (12) through Wednesday (15). Kahn Communications is hoping to demonstrate distant reception for AM stereo in its booth and suite. The manufacturer expects to pick up

listeners can check out AM stereo in a mobile unit via the Delco car receiver. Harris and KROW are also cohosting a press breakfast Tuesday (14) at the Airport Plaza Hotel.

Motorola is expanding its booth space to accommodate tape recordings of its Delco test and technical  
*(Continued on page 25)*

## Out Of The Box

### HOT 100/AC

PROVIDENCE—The new Steel Breeze single, "You Don't Want Me Anymore" (RCA), "differs from all the other junk," says Todd Chase, program-music director for WPJB-FM. "It adheres to the medium-tempo rock formula, but it's also got the sound of a hit record, very easy to listen to." He notes the "New World Man" by Rush (Mercury) is a good bet for stations looking to "up their top 40 profile with a group that makes an easy transition from AOR to a contemporary hit format." The programmer adds that "Pressure," the new Billy Joel single (Columbia), is "unusually hard-rocking for him. I think it's going to confuse a lot of stations that call themselves AC."



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# Top Album Picks<sup>™</sup>

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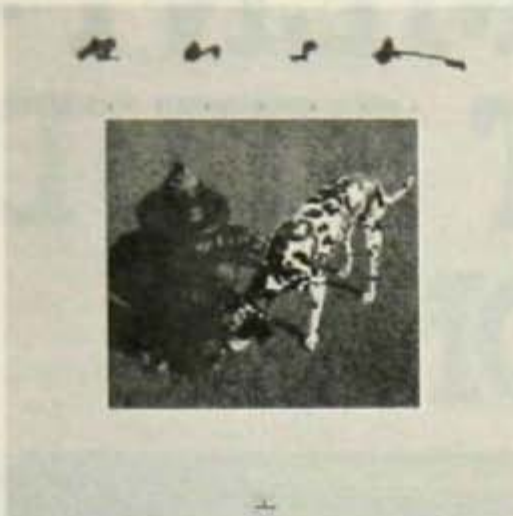


## Pop

**TANYA TUCKER**—Changes, Arista AL9596. Produced by Dave Malloy. Tanya Tucker, whose career has spanned country and rock 'n' roll, has a new label and a new direction. Now her orientation is toward MOR and AC pop. The previous influences are there, of course, but mostly the songs have been slowed down and sweet. Fortunately Tucker's voice is so strong and distinct and the production is subtle enough, that her unique persona still comes through. There is still an endearing roughness, and a hard edge to keep the LP from totally dissolving into commercial pap.

**BARRY MANILOW**—Oh, Julie, Arista AB2500. Produced by Barry Manilow. Manilow's latest is a four-song EP, price-tagged at \$5.98, on which he moves from his trademarked romanticism into a spare pop-rock sound. The project is keyed to the top 40 single "Oh, Julie," a cover version of a *Sinatra* Stevens song was No. 1 in the U.K. in January. Two of the other songs are Manilow originals; the fourth is an offbeat reading of the venerable "I'm Gonna Sit Right Down And

## Spotlight



**RUSH**—Signals, Mercury SRM-1-4063 (PolyGram). Produced by Rush & Terry Brown. Canada's platinum rock trio swings toward new musical influences in this latest concept set. If the songs' futuristic themes aren't new to the band, their delivery is: as previewed on "New World Man," already a fast add at AOR since its release as the first single, Geddy Lee reins his usually melodramatic vocals to a gentler, lower register, and punches up his synthesizer textures to give the new wave of techno-pop bands a run for the money. Partners Alex Lifeson and Neil Peart likewise rise to the challenge, Lifeson's guitars hewing to cyclical figures more than howling leads and Peart's drums providing an appropriate array of off-center rhythms to underline the high-tech sensibilities of "Subdivisions," "Chemistry" and similar topics.

of the Statler Brothers. The Thrashers' roots are traditional country, typified here with "Magic On The Mountain," "High Cotton," and the title cut, yet leaving room for harmonic ballads such as Alabama's "I Wanna Be With You Tonight" and "Wherever You Are."

## black

**FAMILY PLAYERS**—I Love Funk 'N' Roll, MCA-5356. Produced by Isaac Bolden. The Family Players charge through a hip, happy soul/funk parade led by their twist of the Joan Jett hit, "I Love Funk 'N' Roll" and "We're Live In Video." Unpretentious good-time workouts are the Family's plan, and the New Orleans production punches up the positives as does Derrick Lewis' power vocals. The band is extra-tight and crisp, and there's drive enough in Lewis' fiery delivery to bring the group to the charts.

## jazz

**JIMMY FORREST**—Heart Of The Forrest, Palo Alto Jazz PA8021. Produced by Betty Forrest. The late St. Louis tenor saxophonist is heard on only five tracks in this posthumous LP, but all five run long and, of course, his "Night Train" is included on side one. Forrest was an outstanding soloist.