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OCTOBER 17, 1981

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CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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Nashville Editorial/Research
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JUANITA BUTLER — TIM STICHOOTH
TOM ROLAND

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: 665123

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 — CHRISTOPHER PICKARD
Av. Borges de Medeiros, 2475
Apt. 503, Lagoa
Rio de Janeiro, Brasil
Phone: 246-8349

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

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

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

ITALY — MARIO DE LUIGI
"Musica e Dischi" 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

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

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EDITORIAL Beyond Stereotypes

With the celebration of Country Music Week and the 56th Birthday of the Grand Ole Opry this week in Nashville, it is an appropriate time to pause and look back on the distance travelled during the year. This time last year, **Cash Box** said in an editorial that "this uniquely American musical form finds itself on the threshold of its greatest popularity in history."

This year, country does indeed stand in its strongest position ever in the market. In addition to the music, films and television shows, country has spread to pervade the entire culture — from cowboy hats to mechanical bulls to Lone Star beer, the influence is everywhere.

Country has made it to the Big Time — it is now a mass appeal commodity. Country has outgrown its stereotype as the music of hillbillies and cowboys to become a product attractive well beyond any regional or stylistic considerations.

These great strides required the diligent work and cooperation of the Nashville music community, all pulling together in order to get the job done. It was only the combined efforts of everyone in the industry that brought the music home.

Cash Box congratulates all of those who worked so hard to make it happen.

NEWS HIGHLIGHTS

- Rackjobbers exploring new product lines and markets (page 5).
- Rock stations score big in Summer Arb sweep (page 5).
- Full house expected for annual CMA Week celebration (page 5).
- "Young Turks" by Rod Stewart and Alabama's "Love In The First Degree" (new and developing artist) are the top **Cash Box** Singles Picks (page 9).
- "Something Special" by Kool & The Gang and Bruce Cockburn's "Inner City Front" (new and developing artist) are the top **Cash Box** Album Picks (page 11).

TOP POP DEBUTS

SINGLES	63	WHY DO FOOLS FALL IN LOVE? — Diana Ross — RCA
ALBUMS	36	ABACAB — Genesis — Atlantic

POP SINGLE

ARTHUR'S THEME (BEST THAT YOU CAN DO)
Christopher Cross
Warner Bros.

B/C SINGLE

WHEN SHE WAS MY GIRL
The Four Tops
Casablanca/PolyGram

COUNTRY SINGLE

TAKIN' IT EASY
Lacy J. Dalton
Columbia

JAZZ

BREAKIN' AWAY
Al Jarreau
Warner Bros.

NUMBER ONES



Lacy J. Dalton

POP ALBUM

TATTOO YOU
Rolling Stones
Rolling Stones/Atlantic

B/C ALBUM

BREAKIN' AWAY
Al Jarreau
Warner Bros.

COUNTRY ALBUM

FEELS SO RIGHT
Alabama
RCA

GOSPEL

THE LORD WILL MAKE A WAY
Al Green
Myrrh

CASH BOX TOP 100 SINGLES

October 17, 1981

Weeks On Chart	10/10	Chart	Rank	Artist	Label	Weeks On Chart	10/10	Chart	Rank	Artist	Label
1			1	ARTHUR'S THEME (BEST THAT YOU CAN DO)	CHRISTOPHER CROSS (Warner Bros. WBS 49737)	2	10			2	10
2			2	ENDLESS LOVE	DIANA ROSS and LIONEL RICHIE (Motown M 1519F)	1	16			3	14
3			3	WHO'S CRYING NOW	JOURNEY (Columbia 18-0224)	3	14			4	13
4			4	FOR YOUR EYES ONLY	SHEENA EASTON (Liberty P1418)	6	13			5	13
5			5	STEP BY STEP	EDDIE HABBITT (Elektra E-47174)	5	13			6	21
6			6	QUEEN OF HEARTS	JUICE NEWTON (Capitol P-4997)	4	21			7	13
7			7	PRIVATE EYES	DARYL HALL & JOHN OATES (RCA PB-12296)	10	8			8	9
8			8	START ME UP	ROLLING STONES (Rolling Stones/Atlantic RS 21003)	9	9			9	13
9			9	STOP DRAGGIN' MY HEART AROUND	STEVIE NICKS (with TOM PETTY and the HEARTBREAKERS) (Modern/Atlantic MR 7336)	7	13			10	12
10			10	HOLD ON TIGHT	ELO (Jet/CBS ZS5 02408)	8	13			11	8
11			11	HARD TO SAY	DAN FOGELBERG (Full Moon/Epic 14-02488)	13	8			12	9
12			12	THE NIGHT OWLS	LITTLE RIVER BAND (Capitol P-A-5033)	15	9			13	6
13			13	TRYIN' TO LIVE MY LIFE WITHOUT YOU	BOB SEGER (Capitol P-A-5042)	21	6			14	12
14			14	I COULD NEVER MISS YOU (MORE THAN I DO)	LULU (A&M ALF-7006)	14	12			15	12
15			15	WE'RE IN THIS LOVE TOGETHER	AL JARREAU (Warner Bros. WBS 49746)	17	12			16	16
16			16	SHARE YOUR LOVE WITH ME	KENNY ROGERS (Liberty P-A-1430)	18	7			17	12
17			17	JUST ONCE	QUINCY JONES featuring JAMES INGRAM (A&M 2357)	19	10			18	7
18			18	I'VE DONE EVERYTHING FOR YOU	RICK SPRINGFIELD (RCA PB-12166)	24	9			19	11
19			19	WHEN SHE WAS MY GIRL	THE FOUR TOPS (Casablanca/PolyGram NB 2338)	23	9			20	11
20			20	SUPER FREAK (PART 1)	RICK JAMES (Gordy/Motown G7205F)	22	11			21	13
21			21	THE BEACH BOYS MEDLEY	(Capitol P 5030)	11	13			22	11
22			22	URGENT	FOREIGNER (Atlantic 3831)	16	16			23	9
23			23	EVERY LITTLE THING SHE DOES IS MAGIC	THE POLICE (A&M 2371)	31	4			24	9
24			24	SAY GOODBYE TO HOLLYWOOD	BILLY JOEL (Columbia 18-02516)	27	6			25	9
25			25	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)	CARL CARLTON (20th Century-Fox/RCA TC-2488)	28	9			26	11
26			26	THE VOICE	THE MOODY BLUES (Threshold/PolyGram TR 602)	20	11			27	9
27			27	THE THEME FROM HILL STREET BLUES	MIKE POST featuring LARRY CARLTON (Elektra E-47186)	30	9			28	5
28			28	HERE I AM	AIR SUPPLY (Arista AS 0626)	32	5			29	12
29			29	SLOW HAND	POINTER SISTERS (Planet/Elektra P-47929)	12	21			30	4
30			30	HE'S A LIAR	BEE GEE'S (RSO/PolyGram RS 1086)	34	4			31	6
31			31	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)	MARTY BALIN (EMI-America P-A-8093)	35	6			32	5
32			32	OH NO	COMMODORES (Motown M 1527F)	40	5			33	8
33			33	ALIEN	ATLANTA RHYTHM SECTION (Columbia 18-02471)	37	8			34	10
34			34	BURNIN' FOR YOU	BLUE OYSTER CULT (Columbia 18-02415)	36	10			35	17
35			35	(THERE'S) NO GETTIN' OVER ME	RONNIE MILSAP (RCA PH-12264)	25	17			36	3
36			36	PHYSICAL	OLIVIA NEWTON-JOHN (MCA-51182)	49	3			37	6
37			37	SAUSALITO SUMMERNIGHT	DIESEL (Regency RY 7339)	42	6			38	7
38			38	WORKING IN THE COAL MINE	DEVO (Full Moon/Asylum E-47204)	41	7			39	13
39			39	GENERAL HOSPI-TALE	THE AFTERNOON DELIGHTS (MCA-51148)	33	13			40	6
40			40	YOU SAVED MY SOUL	BURTON CUMMINGS (A&M ALF-7008)	45	6			41	15
41			41	BREAKING AWAY	BALANCE (Portrait/CBS 24-02177)	29	15			42	2
42			42	WAITING FOR A GIRL LIKE YOU	FOREIGNER (Atlantic 3868)	57	2			43	8
43			43	OUR LIPS ARE SEALED	GO-GO'S (I.R.S./A&M IR-9901)	47	8			44	13
44			44	HEAVY METAL (TAKIN' A RIDE)	DON FELDER (Full Moon/Asylum E47175)	46	13			45	18
45			45	LADY (YOU BRING ME UP)	COMMODORES (Motown M 1514F)	26	18			46	3
46			46	PROMISES IN THE DARK	PAT BENATAR (Chryseis CHS-2555)	53	3			47	6
47			47	IN THE DARK	BILLY SQUIER (Capitol P-A-5040)	51	6			48	11
48			48	IN YOUR LETTER	REO SPEEDWAGON (Epic 14-02457)	38	11			49	2
49			49	THE OLD SONGS	BARRY MANILOW (Arista AS 0633)	67	2			50	4
50			50	MY GIRL (GONE, GONE, GONE)	CHILLIWACK (Millennium/RCA YB-11813)	58	4			51	8
51			51	LOVE ALL THE HURT AWAY	ARETHA FRANKLIN and GEORGE BENSON (Arista AS 0624)	44	8			52	11
52			52	DRAW OF THE CARDS	KIM CARNES (EMI-America 8087)	39	11			53	3
53			53	LET'S GROOVE	EARTH, WIND & FIRE (ARC/Columbia 18-02536)	64	3			54	4
54			54	NO REPLY AT ALL	GENESIS (Atlantic 3858)	62	4			55	7
55			55	STAY AWAKE	RONNIE LAWS (Liberty P-A-1424)	60	7			56	19
56			56	FEELS SO RIGHT	ALABAMA (RCA PB-12236)	48	19			57	16
57			57	COOL LOVE	PABLO CRUISE (A&M 2349)	43	16			58	3
58			58	NEVER TOO MUCH	LUTHER VANDROSS (Epic 14-02409)	73	3			59	4
59			59	A LUCKY GUY	RICKIE LEE JONES (Warner Bros. WBS 49816)	66	4			60	5
60			60	MORE STARS	STARS ON 45 (Radio Records/Atlantic RR 3863)	63	5			61	16
61			61	REALLY WANNA KNOW YOU	GARY WRIGHT (Warner Bros. WBS 49769)	50	16			62	30
62			62	JESSIE'S GIRL	RICK SPRINGFIELD (RCA PB-12201)	52	30			63	1
63			63	WHY DO FOOLS FALL IN LOVE?	DIANA ROSS (RCA PB-12349)	--	1			64	3
64			64	I WANT YOU, I NEED YOU	CHRIS CHRISTIAN (Boardwalk NB7-11-126)	72	3			65	4
65			65	FIRE IN THE SKY	THE DIRT BAND (Liberty P-A-1429)	69	4			66	13
66			66	YOU COULD TAKE MY HEART AWAY	SILVER CONDOR (Columbia 18-02268)	55	13			67	1
67			67	YOUNG TURKS	ROD STEWART (Warner Bros. WBS 49843)	--	1			68	10
68			68	BACKFIRED	DEBBIE HARRY (Chryseis CHS 2526)	58	10			69	22
69			69	THE BREAKUP SONG (THEY DON'T WRITE 'EM)	GREG KIHN BAND (Beserkley/Elektra B-47149)	59	22			70	2
70			70	ONE MORE NIGHT	STREEK (Columbia 18-02529)	78	2			71	3
71			71	MAGIC POWER	TRIUMPH (RCA PB-12298)	79	3			72	3
72			72	IT'S ALL I CAN DO	ANNE MURRAY (Capitol P-A-5023)	80	3			73	2
73			73	TAKE MY HEART	KOOL & THE GANG (De-Lite/PolyGram DE 815)	82	2			74	2
74			74	WIRED FOR SOUND	CLIFF RICHARD (EMI-America P-A-8095)	83	2			75	2
75			75	WHEN SHE DANCES	JOEY SCARBURY (Elektra E-47201)	84	2			76	3
76			76	STILL	JOHN SCHNEIDER (Scotti Bros./CBS AE7 1290)	77	3			77	4
77			77	LET'S PUT FUN BACK IN ROCK N ROLL	FREDDY CANNON & THE BELMONTS (Me Sound MS-1002)	81	4			78	3
78			78	(WANT YOU) BACK IN MY LIFE AGAIN	CARPENTERS (A&M 2370)	87	3			79	2
79			79	I SURRENDER	ARLAN DAY (Pasha/CBS ZS5-02480)	88	2			80	1
80			80	HARDEN MY HEART	QUARTERFLASH (Geffen GEF 49824)	--	1			81	2
81			81	STEAL THE NIGHT	STEVIE WOODS (Cotillion/Atlantic 46016)	89	2			82	2
82			82	RUN TO ME	SAVOY BROWN (Townhouse/Accord P-A- 1055)	90	2			83	2
83			83	TAKE ME NOW	DAVID GATES (Arista AS 0615)	85	2			84	4
84			84	IT'S OVER	TEDDY BAKER (Casablanca/PolyGram NB2340)	86	4			85	1
85			85	THE SWEETEST THING (I'VE EVER KNOWN)	JUICE NEWTON (Capitol P-A-5046)	--	1			86	1
86			86	POOR MAN'S SON	SURVIVOR (Scotti Bros./CBS ZS5 02560)	--	1			87	24
87			87	ELVIRA	THE OAK RIDGE BOYS (MCA-51084)	61	24			88	1
88			88	BET YOUR HEART ON ME	JOHNNY LEE (Full Moon/Asylum 47215)	--	1			89	5
89			89	SILLY	DENIECE WILLIAMS (ARC/Columbia 18-2046)	68	10			90	5
90			90	NO TIME TO LOSE	THE TARNEY SPENCER BAND (A&M 2366)	74	5			91	11
91			91	A HEART IN NEW YORK	ART GARFUNKEL (Columbia 18-02307)	71	11			92	12
92			92	STRAIGHT FROM THE HEART	THE ALLMAN BROTHERS BAND (Arista AS 0618)	65	12			93	23
93			93	THEME FROM "THE GREATEST AMERICAN HERO"	JOEY SCARBURY (Elektra E-47174)	54	23			94	2
94			94	BEIN' HERE WITH YOU TONIGHT	GENE COTTON (Knoll Records KS5001)	96	2			95	4
95			95	LEILA	ZZ TOP (Warner Bros. WBS 49782)	76	4			96	4
96			96	AIMING AT YOUR HEART	TEMPTATIONS (Gordy G 7208F)	75	4			97	13
97			97	I'M IN LOVE	EVELYN KING (RCA PB 12243)	70	13			98	15
98			98	YOU DON'T KNOW ME	MICKEY GILLEY (Epic 14-02172)	92	15			99	5
99			99	MONY MONY	BILLY IDOL (Chryseis CHS 2543)	91	5			100	4
100			100	FANCY FREE	OAK RIDGE BOYS (MCA-51169)	95	4				

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Heart In (Headquarters Artist/Irving — BMI) 91	Hard To Say (Hickory Grove Adm. By April Music — ASCAP) 11	Never Too Much (Uncle Ronnie's — ASCAP) 58	Steal The Night (Edition Sunrise — BMI) 81
Lucky Guy (Easy Money Music — ASCAP) 59	In The Dark (Songs Of The Knight — BMI) 47	No Gettin' Over Me (Rick Hall — ASCAP) 35	Step By Step (Briarpatch/DeBDeve — BMI) 5
iming At Your Heart (Assorted Music — BMI) 56	Heavy Metal (Fingers — ASCAP) 44	No Reply (Hit & Run/Adm. by Pun — ASCAP) 54	Still (Jobete/Commodores Entertainment — ASCAP) 76
alien (Low Sal Music — BMI) 33	Here I Am (Al Gallico/Turtle — BMI) 28	No Time To Lose (ATV Music — BMI) 90	Stop Draggin' (Gone Gator/Wild Gator — ASCAP) 9
Arthur's (Irving/Woolnough/Unichappell/ Begonle — BMI/New Hidden Valley/Pop 'n' Roll/WB — ASCAP) 1	He's A Liar (Gibb Bros./Unichappell Adm. — BMI) 30	Oh No (Jobete + Commodores Ent. — ASCAP) 32	Straight From The (Pangole/Careers/Milene — BMI) 92
Atlanta Lady (Mercury Shoes/Great Pyramid — BMI) 31	Hold On Tight (April Music — BMI) 10	One More Night (Pendings) 70	Super Freak (Jobete & Stone City — ASCAP) 20
ack In My Life (Duchess (MCA)/Home Sweet Home — ASCAP) 78	I Could Never (Abesongs, Ltd. — BMI) 14	Our Lips (Gotown/Plagent Visions — ASCAP) 43	Take Me Now (Kipahulu Music — ASCAP) 83
ackfired (Chic — BMI) 68	I Want You (Marvin Gardens/Home Sweet Home/ Bug & Bear — ASCAP/John C. Crowley — BMI) 64	Physical (Stephen A. Kipner/April/Terry Shaddick — ASCAP/BMI) 36	Take My Heart (Delightful/Second Decade — BMI) 73
each Boys-Medley (BMI) 21	I'm In Love (Duchess — BMI) 97	Poor Man's Son (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP) 86	The Breakup Song (Rye-Boy — ASCAP) 69
ain' Here With You (Knoll Music — ASCAP) 94	In The Dark (Songs Of The Knight — BMI) 47	Private Eyes (Fust Buzza/Hot-Che/Six Continents — BMI) 7	The Night Owls (Colgems-EMI — ASCAP) 12
et Your Heart (April/Widmont — ASCAP) 88	In Your Letter (Siem Dunk — ASCAP) 48	Why Do Fools Fall In Love? (Diana Ross — BMI) 1	The Old Songs (W.B./Upward Spiral — ASCAP) 49
reaking Away (Daksel — BMI) 41	I Surrender (W.B./Peshe/Hovona — ASCAP) 79	I Want You, I Need You	

CASH BOX NEWS



WHITE HOUSE HOEDOWN — Mercury/PolyGram recording group the Statler Brothers recently performed for President Ronald Reagan and the First Lady during a Congressional barbeque at the White House. It marked the Statlers' fourth performance at the White House. Pictured are (l-r): Harold Reid and Phil Balsley of the group; First Lady Nancy Reagan; President Reagan; and Don Reid and Lew Dewitt of the group.

Rackjobbers Examining New Product Lines And Markets

by Fred Goodman

NEW YORK — On the eve of the National Assn. of Recording Merchandisers (NARM) Rackjobbers Convention, scheduled for Oct. 21-23 in Scottsdale, Ariz., many of the nation's leading racks are looking for ways to alleviate continued flat sales, according to a **Cash Box** survey. In their efforts to turn things around, many have begun to consider such options as more aggressive takeovers of accounts held by other racks, expansion of operations to areas outside of North America and the feasibility of carrying non-music product lines.

"The issue that Pickwick will be bringing to the convention is 'how can we sell more records?'" says David Hutkin, Pickwick's Rack Division general merchandising manager. "We're not seeing a substantial true growth from the standpoint of expanding the universe of records and tapes being sold to a customer. Rackjobbers can't survive with flat unit growth. It's a sign of cancer when an industry depends on inflationary price increases for its profit. I think it's a lot more serious than anyone is willing to realize. It's so scary — no one wants to come out and tell the patient that he's dying."

Despite the fact that mass merchandisers are growing at a much healthier pace than specialty retailers, many rackjobbers fear that times will get tougher. As a result, some of the larger firms are seeking to consolidate their positions through the acquisition of accounts now held by other companies.

"There's no question about it," says Dick Williamson, president of Amarillo, Texas-based Western Merchandisers rack operation, "takeovers are increasing. I lay it to slow growth in mass merchandisers' record departments. And that slow growth is due to the lack of spread between manufacturer's suggested list price and what the merchandisers can sell it for."

No Growth In Malls

"There is virtually no growth in mall construction," adds Harold Okinow, president of Minneapolis-based Lieberman Enterprises. "Our expansion is coming from the growth of the chains that we're now servicing."

Particularly aggressive in takeovers has been the Clawson, Mich.-based Handleman chain. At a recent presentation in New York (**Cash Box**, Oct. 3rd), the company reported that the "majority" of the 800 new accounts acquired over the last year

had previously been serviced by other rackjobbers. Stuart Schaeffer, vice president and treasurer of that company, allowed that it would be "a fair assessment" to say that Handleman's aggressiveness is predicated on the expectation that there would not be many new venues opening up in the future market. Schaeffer added that "hopefully" takeovers would continue to play a major role in Handleman's expansion, but that the company "doesn't anticipate moving at last year's pace. It was just an extraordinary year in that respect."

The difficulty that smaller rackjobbers face in a tight economy is also singled out as a reason why many accounts are ripe for takeover.

Interest Rates Hurt

"A gradual consolidation is leaving less rackjobbers than there have been for some time now," says Lawrence Goldberg, presi-

(continued on page 26)

Rock, B/C Hits Boost Stations In Summer '81 Arbitron Sweep

by Larry Riggs

NEW YORK — A hot summer for rock 'n' roll and black contemporary product, along with the prolonged Major League Baseball strike, combined to scramble the Summer Quarterly Measurement sweep by Arbitron this year. Covering the period from June 25-Sept. 2, the ratings sweep saw AOR, dance- and black-oriented stations register strong gains at the same time that baseball stations were consistently dropping across the nation.

Los Angeles, Boston, Chicago, San Francisco and Philadelphia all showed strong gains by AOR and Top 40 rock stations. KMET/Los Angeles topped the contemporary music stations in the city, while arch rival KLOS followed close behind with

a jump of nearly one full point; WCOZ/Boston earned an astonishing 12.6 to lead its market; and WMET/Chicago, WLUP/Chicago, KMEL/San Francisco and WMMR/Philadelphia all led the upwardly mobile stations in their respective markets.

The strength of black- and dance-oriented product during the sweep was manifested primarily in New York, Chicago, San Francisco, Houston and Washington, D.C. As usual, urban contemporary WKTU/New York and WBLS/New York battled for supremacy in Gotham. However, adding to the action, WGCI/Chicago vaulted into second overall in its market with a jump just under two points; KSOL/San Francisco tightened its grip on the #2 ranking in its market; KMJQ/Houston retained its top position in its market; and WKYS/Washington, D.C. jumped nearly two points to take the #2 position in its market.

No 'Baseball Book'

On the other hand, stations set to broadcast Major League Baseball games during the ratings sweep dropped in all of the above mentioned markets. The strike, in

(continued on page 12)

Del Shannon LP First Product By Coury Under E/A

by Michael Martinez

LOS ANGELES — Del Shannon's upcoming album, produced by Tom Petty, will be the first product released under Al Coury's production/label deal with Elektra/Asylum, according to reliable sources.

Although E/A officials and Coury would not confirm whether the deal has been finalized, a spokesman at Bug Music Group, which administers Shannon's music rights, said that the artist's album, titled "Drop Down And Get Me," would be initially released on the Elektra label.

The spokesman said that because the Bug Music Group was anxious for the artist's product to be rush released, there was not enough time for a logo to be developed for the Coury label, which is reportedly called Network Records. The spokesman said, however, that the album's yet-to-be-determined first single will probably be released on the Network label and that subsequent pressings of the album would also be released on the Coury banner.

Official announcement of Coury's long-rumored deal with E/A is most likely being delayed due to a final disposition of Coury's relationship with RSO Records and Robert Stigwood, for whom Coury has worked the last six years. Coury has previously said publicly that if he were to strike a deal with another label, he would most likely become a consultant to RSO.

The Shannon LP, which has been two years in production, features Petty's band, the Heartbreakers.

An official statement regarding Coury's new label and his continued relationship with Stigwood and RSO is expected to come this week.

'Minor Revisions' Made In WHV's Rental-Only Plan

by Michael Glynn

LOS ANGELES — Warner Home Video continues the market-by-market launch of its controversial rental-only program for pre-recorded video software this week, moving from the Dallas and Houston areas of Texas to San Francisco and Denver. However, Russ Bach, senior vice president, marketing development, for Warner/Elektra/Atlantic (WEA) Corp., distributors of WHV product, confirmed that "minor revisions" have been made in the company's original plan and will be instituted Oct. 12.

"There's been a few changes," said Bach in a **Cash Box** interview last week. "We have listened and adjusted. As they are constructed now, we'll be taking those changes with us to San Francisco and Denver."

Bach would not specify exactly what changes had been made, saying that he wanted to wait until dealers had the opportunity to spend some time reviewing them before making a formal announcement. He did point out, though, that there would be no change in WHV's pricing structure, which calls for dealers to pay, per title, \$8.25 for one week of rental, \$6.60 for two, \$6.05 for three, \$5.50 for four, \$4.95 for five

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Full House Seen For Country Music Week Celebration

by Jennifer Bohler

NASHVILLE — With a good share of the domestic market conquered and tucked safely under its belt, this year country music is setting its sights on the international market with even more conviction as the 56th annual WSM/Grand Old Opry Birthday Celebration gets underway in Nashville (Oct. 12-17). With pre-registration figures sitting at a respectable 3,000 last week, Jerry Strobel, public relations director for the Grand Ole Opry, expects attendance this year to at least meet, if not beat, last year's figure of approximately 3,500 participants. The international flavor will result from the number of reporters coming in from parts of Europe and Asia to cover the week of showcases, meetings and seminars. Confirmed markets sending representatives include Turkey, Japan, England, Eire, Sweden, Germany and the Netherlands.

The first taste of American country music these representatives and others will sample will come in the form of the Oct. 12 Country Music Assn. Awards Show. Barbara Mandrell and Mac Davis will co-host the CBS television special, which will feature as presenters and/or performers

(continued on page 21)



HOMAGE TO SCHWARTZ — The American Society of Composers, Authors and Publishers (ASCAP) recently honored Charles Schwartz, founder of the composers' showcase, at the Whitney Museum in New York. After the ceremony, the group heard the showcase's "Homage to Stravinsky." Pictured at the ceremony are (l-r): Schwartz; Aaron Copland, the composer; Virgil Thompson, ASCAP board member; Hal David, ASCAP president; and Roger Sessions, ASCAP board member.



Olivia Newton-John

her new album and single...

Physical

Produced by John Farrar

Album: 5229 Single: 51182 Management: Roger Davies Management



Elektra/Asylum: From Small Label To Big Record Company

by Richard Imamura

LOS ANGELES — With the recently announced distribution deals with gospel-oriented Light Records and Al Coury's new Network Records, plus the scheduled unveiling of product from the Elektra Musician jazz label in January, Elektra/Asylum Records continues to expand its musical horizons in the wake of its most successful sales year ever. Since breaking all company sales records in 1980, E/A has carried out an aggressive effort to establish itself in a variety of genres beyond its traditional Southern California rock sound.

"We're a small company in the process of becoming a large company," says Bruce

Lundvall, E/A senior vice president. "I think that's where we're at as a label. We still maintain that intimate atmosphere, but when you look at the strength of the roster, spread out over all the different areas of music, that's a very healthy direction."

Traditionally associated with the Southern California sound of E/A mainstays Eagles, Linda Ronstadt, Jackson Browne, Joni Mitchell and the like, the label has undergone a striking expansion since the beginning of the year. Dick Griffey's Solar Records, the black contemporary powerhouse featuring such top draws as Shalamar, Whispers and Lakeside, pacted with E/A for distribution in May (**Cash Box**, May 23); followed by Light Records in October (**Cash Box**, Oct. 3), a deal that brought Andrae Crouch, Walter Hawkins and Tramaine Hawkins to the label. The latest deal involves distribution for former RSO president Al Coury's new Network label, which will reportedly stress rock (see separate story).

Lundvall, who was lured away from his post as CBS Records Division president in June to run E/A's East Coast office and head the Elektra Musician label (**Cash Box**, June 20), has of late been heavily involved in the expansion into new areas.

'Principal Mission'

"The principal mission I have is to build the Elektra roster on the East Coast," he says. "That really means New York, London, the midwest and the south — all of those areas that would be more accessible logistically to me than to the West Coast. The idea is to build our strength on the East Coast to add to what we already have."

Since arriving at E/A, Lundvall has signed singer Rupert Holmes (whose E/A debut LP will be released this month) and jazzist Eric Gale, as well as new and developing acts Jackie Whitford & John Cartwright and British R&B act Jigsaw.

"One of the things that attracted me to (E/A) more than anything else was the fact that it's involved with every area of music," Lundvall says. "When people think of Elektra, they think of that laid-back California company with a few rock 'n' roll acts and singer/songwriters like Jackson Browne. But it's not. It's changed. The company is that and a lot more."

"Elektra is fully involved in country music. With a roster that includes Eddie Rabbitt and Hank Williams, Jr., it is one of the most successful companies to emerge in country over the past two years," he adds. "The same has happened in rhythm & blues, not only with Solar, a major, major

(continued on page 28)

CBS To Shutter Its Santa Maria Pressing Facility

by Fred Goodman

NEW YORK — THE CBS Records Group will close its manufacturing and distribution facilities in Santa Maria, California on or after Jan. 1, 1982. The facility presently employs nearly 600 workers.

Although a company spokesman said the final decision to close was made just last week, the plant had long been rumored to be on the verge of closing. A CBS press release said that the decision came "only after a careful and exhaustive study" determining that the "cost of continuing operations at the plant would place an unacceptable profit penalty on CBS Records."

The smallest of the CBS Records Group manufacturing plants, Santa Maria has been in operation since 1963. Although small, the facility enjoys a reputation as the finest major manufacturing plant in the country, and does a good deal of custom pressing for independent record companies. Among the major independent labels that presently use the plant are Fantasy, Arista and A&M. Although those labels received notification of the closing just prior to the formal announcement, no concrete plans have been formulated with the independents for the transfer of work to either of CBS's other two plants in Terre Haute, Ind. or Pitman, N.J.

"We haven't done anything yet," said Calvin Roberts, senior vice president, operations and marketing, CBS Records. "In the first place, we haven't even set a closing date for the plant. We expect to be in business for three to six months there."

A recent cause for speculation that the

(continued on page 12)

RCA Posts Third Quarter Loss Of \$109 Million

NEW YORK — RCA, Inc. lost \$109.3 million in the third quarter of 1981 as the result of lower operating earnings and charges relating to management decisions to restructure or dispose of certain operations and to revalue certain assets, according to the company. The loss is the equivalent of \$1.68 per common share of stock.

The company has recorded after-tax charges of \$150 million for losses that it estimates will be incurred in the fulfillment of the restructuring. This provision has been partially offset by a net gain of \$18 million from the sale of the C.I.T. Building in Manhattan during the third quarter.

Earnings for the quarter before non-recurring items were \$22.6 million, or 7 cents per common share, contrasted with \$30.4 million, or 84¢ per common share on a comparable basis in the same quarter of last year. For the first nine months of 1981, earnings exclusive of non-recurring items were \$122.9 million compared with \$236.2 million in 1980. Sales for the third quarter were \$1.99 billion compared to \$1.987 billion a year ago.

Among the factors adversely impacting third quarter earnings was increased interest expense of RCA (exclusive of C.I.T.) totalling \$104.1 million for the quarter. This was \$45 million higher than the comparable quarter last year. Another factor was substantially increased start-up costs for the RCA VideoDisc system.

Thornton F. Bradshaw, who became RCA chairman and chief executive officer last July 1, said a comprehensive review of the company's operations had been completed during the quarter. The decision to establish the reserves resulted from this review.

RCA does not offer divisional breakdowns in its earnings statements.

CASHBOX



Nashville and its artists. Through the years, the two have grown mightily in stature and popularity. Since the early '60s, Nashville has come to be looked upon as a major music center. Not only is it the site of the Grand Ole Opry, but musical forces like Chet Atkins, Hank Garland, Floyd Cramer, Boots Randolph, Roy Orbison and Johnny Cash all call it home. The "Nashville Sound," as it was dubbed, was an important element in the ever expanding role of music in our culture. Nashville's influence through the years has become more forceful and dominant. Today, it rivals New York and Los Angeles as the top music center in this country.

Likewise, the Nashville artist has managed to strip himself of labels, tags and hindering apparel, step out across limiting boundaries and reach for an across-the-board appeal that finds its way onto radio playlists as diverse as R&B, country and pop. The Nashville artist has permeated every segment of our lives. Television talk shows have truly capitalized on the emergence of Nashville artists by featuring them almost daily. Flick the dial on your radio to almost any station — it's hard to find one that does not play the occasional Kenny Rogers, Alabama or Eddie Rabbitt. Country music is everywhere. Country artists are the most visible they've ever been.

For this reason, **Cash Box** salutes Nashville and its artists in the annual country music special. The cover this week features some of the artists who have scored in a big way in the past year. Kenny Rogers, Barbara Mandrell, Ronnie Milsap, Alabama, the Oak Ridge Boys, Willie Nelson and Dolly Parton have each been a dominant force in the perpetuation of that musical idiom known the world round as country. Not only were each of these artists award winners in the **Cash Box** Country Music Awards, but also each made a special and unique contribution to country music this year.

But the success of country is not limited to these seven artists. All of the people associated with country — artists and executives alike — had a hand in shaping the direction of the music.

In keeping with the theme of this year's country special, Nashville and its artists, Los Angeles-based artist Julian Bayres was commissioned to create a series of original drawings of Nashville's leading stars exclusively for **Cash Box**.

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NEW DEAL — Montage Records principals Marshall Blonstein and David Chackler recently inked a production/label deal with Joe Isgro for releases through his I.C.E. Production division. First record to be shipped under the pact is "I Just Wanna Hold You," an R&B/pop release by Black Ice, which was produced by Hadley Morrell. Pictured are (l-r): David Jackson, attorney; Isgro; Chackler; Blonstein; and Morrell.

NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

ALABAMA (RCA JK-12288)
Love In The First Degree (3:16) (House of Gold Music, Inc.-BMI) (J. Hurt, T. DuBois) (Producers: L. McBride, H. Shedd)

The strong, resonant lead vocals and harmonies of Alabama shine on this cut from the "Feels So Right" LP, which promises to be the biggest crossover yet for the group. The melody is equally as good, if not better, than the hook on the big country hit "Old Flame." Oak Ridge Boys, looks like you'll be having company.



NOVO COMBO (Polydor PD 2184)
Up Periscope (3:53) (Novo Music-BMI) (S. Dees) (Producer: C. Kimsey)

Jack Griffith's and Pete Hewlett's atmospheric guitars, combined with Michael Shrieve's jazz/rock drumming and Stephen Dees' brawny bass, gives Novo Combo's debut single an overall sound that's extraordinarily similar to that of The Police. Like that band, they create innovative, but essentially fun, pop hooks. Like "De Do Do Do, De Da Da Da," it's cute, with a driving beat.



HARLEQUIN (Columbia 18-02574)
Innocence (3:35) (Blackwood Music, Inc.-BMI/Court Jester Music-PRO) (G. Belanger, B. Willows) (Producer: J. Douglas)

Canada's Harlequin has had its share of success north of the border and, like its fellow countrymen in Loverboy, the band should do equally as well here with this hook-laden single. George Belanger's textbook perfect rock voice, Gary Golden's keyboards and Glen Willows' guitar mesh perfectly under Jack Douglas' production.

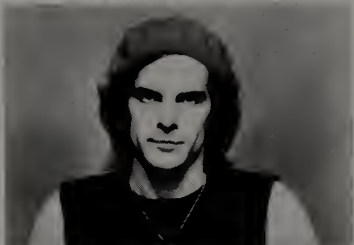


MICKEY THOMAS (Elektra E-47224)
I Don't Wanna Talk About It (3:29) (Massive Publishing-BMI) (B. Bloomfield) (Producers: B. Szymczyk, A. Blazek)

Thomas' first solo single is a variation on a basic rock 'n' roll theme, plain and simple. The tune is a sort of sped up version of Sam Cooke's "Driftin' The Night Away" with a couple of other early rock touches thrown in for good measure. The lead singer for the Jefferson Starship puts a healthy amount of vocal spirit into the effort.

MARTIN BRILEY (Mercury 76121)
Slipping Away (3:13) (Rare Blue Music, Inc./Miserable Melodies-ASCAP) (M. Briley) (Producers: A. Blazek, M. Briley)

Ian Hunter's former touring bassist combines a simple melodic approach, developed during his tutelage under the former Mott leader, with progressive touches from his Greenslade days on the debut single from his "Fear Of The Unknown" LP.



BOWWOWWOW (RCA JH-12338)
Chihuahua (4:13) (Copyright Control) (Barbarossa, McLaren, Ashman, Gorman) (Producer: A. Tarney)

The Burundi-styled drum beat is apparently in vogue in new English rock this year. As in Adam & The Ants, neo-tribal rhythms are a big part of Bowwowwow's sound (little wonder, since a couple members were originally part of an earlier Ants incarnation, with Annabella Lwin's girlish vocals).



MICHAEL STANLEY BAND (EMI America A-3097)

When Your Heart Says Its Right (3:30) (Bema Music Co./Keja Music Co.-ASCAP) (K. Raleigh) (Producers: E. Kramer, Michael Stanley Band)

Stripped down, pulsing rock is the order of the day on the second single from MSB's "North Coast" LP. Stanley himself steps down to let Kevin Raleigh take the vocal spotlight on a tune he wrote himself, with wailing lead guitars underscoring the song's romantic urgency.



WHITFORD/ST. HOLMES BAND (Columbia 18-02555)

Shy Away (3:49) (Daksel Music Corp./Brat Music-BMI) (D. St. Holmes) (Producer: T. Allom)

The big guitar sound of Whitford/St. Holmes is a textbook example of current mainstream hard rock, with high, strutting vocals leading the ballsy beat. High speed axe licks and muscular drumming provide the flash trimmings around the crack hook. Ace AOR and rock-oriented pop fare.

FEATURE PICKS

HITS OUT OF THE BOX

THE ALLMAN BROTHERS BAND (Arista AS 0643)
Two Rights (3:22) (Pangola Publishing Co./Careers Music, Inc./Milene Music-BMI) (D. Betts, J. Cobb, M. Lawler) (Producer: J. Ryan)

A solid, up tempo pop follow-up to "Straight From The Heart" from the Allmans, with a brief but tasty guitar solo from Dickey Betts.

ANDRAE CROUCH (Warner Bros. WBS 49838)
Start All Over Again (3:46) (Lexicon Music, Inc./Crouch Music-ASCAP) (M. Winans) (Producers: B. Maxwell, A. Crouch)

On his first single effort for Warners, Crouch plunges into a big R&B ballad with the expected gospel trimmings, such as a large background chorus and a simple, direct message.

GLADYS KNIGHT & THE PIPS (Columbia 18-02549)
I Will Fight (3:59) (Nick-O-Val Music Co., Inc.-ASCAP) (N. Ashford, V. Simpson) (Producers: N. Ashford, V. Simpson)

A fast moving dance beat, with slap percussion effects, sets the rousing tone of Knight's latest from the "Touch" LP. Ashford & Simpson have come up with a sleek, yet powerful club and B/C exercise for the group here.

KELLY MARIE (Coast To Coast/Roadshow ZS5 02542)
Loving Just For Fun (3:40) (J.D. Music-ASCAP) (P. Yellowstone, S. Voice) (Producers: P. Yellowstone, S. Voice)

Marie has already achieved a degree of success in the Northeast clubs and European discos. Now, this perky dancer, replete with a bubbling rhythm (underscored by syndrums) and Marie's high pitched warbling, should spread to B/C lists.

YOKO ONO (Geffen GEF 49849)
Goodbye Sadness (3:48) (Ono Music-BMI) (Y. Ono) (Producers: Y. Ono, P. Spector)

Bluesy sax sets the tone for Yoko's resolve. It's a tenderly rendered tune with familiar instrumental backing. The song has already gotten a tremendous boost from its *Saturday Night Live* airing.

DELIA RENEE (Airwave AW7-94963)
You're Gonna Want Me Back (3:38) (no publisher listed) (G. Scelsa) (Producer: G. Scelsa)

Unquestionably one of the strongest small label R&B singles of the year, this is a major label quality production with crack string and horn arrangements by Gil Askey. Renee digs deep with a commanding performance showcasing her booming vocals.

RUPERT HOLMES (Elektra E-47225)
Loved By The One You Love (3:45) (WB Music Corp./The Holmes Line Of Music, Inc.-ASCAP) (R. Holmes) (Producer: R. Holmes)

Stinging rock guitar moves into a downbeat melody with an upbeat lyrical message on the first offering by Holmes for Elektra. Holmes' trademark soft and slightly melancholy vocal is nicely multi-tracked for some excellent back-up singing.

NAZARETH (A&M 2378)
Morning Dew (3:58) (David Rose Music-BMI) (T. Rose) (Producer: J. Punter)

An electronically simulated jew's harp sound is perhaps the most unique element of this live Nazareth number from the "Snaz" LP. Dan McCafferty's gravelly rasp maintains the song's insistent, steady tone, while Manny Charlton knocks out the power chords.

CHAKA KHAN (Warner Bros. WBS 49847)
I Know You, I Live You (3:41) (Chaka Khan Music-ASCAP Deniz Music, a division of Deniz Productions, Inc.-BMI) (C. Khan, A. Mardin) (Producer: A. Mardin)

Sharp electronic effects and keyboards add snap to the strutting dance beat of the latest single from Chaka's "What Cha Gonna Do For Me" LP.

TIERRA (Boardwalk NB7-11-129)
La La Means I Love You (3:35) (Mighty Three Music/Bellboy Music, adm. by Mighty Three Music Group-BMI) (W. Hart, T. Bell) (Producer: R. Salas)

The sterling harmonies of the Salas brothers and Tierra are perfectly applied to this string and horn-bolstered cover of the classic Deifonics gumdrop soul ballad.

ROD STEWART (Warner Bros. WBS 49643)
Young Turks (4:35) (Riva Music, Inc./Nite-Stalk Music-ASCAP) (Stewart, Appice, Savigar, Hitchings) (Producer: R. Stewart)

THE KNACK (Capitol A-5054)
Pay The Devil (Ooo, Baby, Ooo) (3:52) (Small Hill Music-ASCAP) (B. Averre) (Producer: J. Douglas)

JOURNEY (Columbia 18-02567)
Don't Stop Believin' (4:08) (Weed High Nightmare Music-BMI) (S. Perry, N. Schon, J. Cain) (Producer: M. Stone, K. Elson)

ELO (Jet/CBS ZS5 02559)
Twilight (3:29) (April Music, Inc.-ASCAP) (J. Lynne) (Producer: J. Lynne)

KIM CARNES (EMI-America A-8098)
Mistaken Identity (3:58) (Appian Music Co./Almo Music Corp.-ASCAP) (K. Carnes) (Producer: V. Garay)

DON McLEAN (Millennium JH-11819)
Castles In The Air (3:40) (Mayday Music/Benny Bird Co., Inc.-BMI) (D. McLean) (Producer: L. Butler)

DEBBIE HARRY (Chrysalis CHS 2554)
The Jam Was Moving (2:58) (Chic Music, Inc.-BMI) (N. Rodgers, B. Edwards) (Producers: N. Rodgers, B. Edwards)

NEW FACES TO WATCH



Mickey Thomas

When you've been weaned on classic R&B, spent the Summer of Love playing in a psychedelic band, cut your teeth on gospel, achieved fame singing on a hit pop/country single and now handle lead vocals for one of the world's best known rock groups, you have to be extremely versatile. Fortunately for Elektra recording artist Mickey Thomas, he was blessed with the type of strong, pure southern tenor that's adaptable to almost any type of music. But the man who's been dubbed by critics as a "singer's singer" also has the talent to pull off such an eclectic mix of music as appears on his second solo LP, "Alive Alone."

The material on the LP runs the gamut from gospel-tinged R&B ("This Time They Told The Truth") to a classic psychedelic-era cover (Cream's "Badge") to an Eagles tune ("Too Much Drama, Mama") to ballads (the title track) and even a reggae/calypso-flavored cut, ("Following Every Finger"). There's also plenty of mainstream pop and rock.

Two people who were pivotal in shaping the sound and direction of the LP, along with Thomas, were co-producers Bill Szymczyk (Eagles, The Who, Joe Walsh, Joe Vitale, Bob Seger) and Allan Blazek (Elvin Bishop, Outlaws, J. Geils). It was through Szymczyk, an old crony and producer (along with Blazek) from Thomas' Elvin Bishop Band days, and his Pandora Productions that the former Georgia native signed with Elektra in 1979.

However, the eclectic mix of songs on "Alive Alone" is mostly due to Thomas' diverse musical background. He started his first band, The Inner Souls, in high school, inspired after seeing the Beatles at Atlanta Stadium in the summer of '65. His second outfit, the psychedelic Macon-based Orgonzable, was formed after he dropped out of Valdosta State in '69. But perhaps his most influential early gig was with the San Francisco-based gospel group Gideon Daniels in 1971 and Power.

"(Gideon's) Philippino tenor had quit the group and he decided he wanted a white southern tenor," Thomas recalled. "Most of the people I had emulated — Otis Redding, Wilson Pickett and the like — were soul and R&B singers so gospel was a natural transition. I was with Gideon for a year when he introduced me to Elvin Bishop."

After joining Bishop, Thomas branched out into that band's hybrid blues/rock/country music, first attaining personal recognition with the Top 10 hit, "Fooled Around And Fell In Love." He stayed with Bishop for three years and an equal number of albums before jumping off to start his own solo career.

He was sidetracked in 1979, though, when Paul Kantner asked him to join the Starship after Grace Slick and Marty Balin had both bailed out.

"If I had joined the band and we just started to go out on the road gigging it would have been difficult," he pointed out. "And even though we had a hit (the top 15 "Jane" from "Freedom At Point Zero") it was always in the back of my mind that the audiences would never accept me."

That was never the case, however, even after Slick rejoined the group at the end of the session for the "Modern Times" LP. And, according to Thomas, his group and solo careers complement, rather than conflict with, one another.



Human Sexual Response

The vocalist of Human Sexual Response (HSR) began their musical careers around four years ago under the name of Honey Bea and the Meadow Muffins singing country and western songs a capella at parties in New England. Since then, they've added a guitarist, bassist and drummer. Their style has changed, too.

Borrowing the name from the Masters & Johnson landmark study of human sexuality, the group has brought its unique vocal-heavy sound to small clubs in New England and California, in addition to recording two albums for Jem Records. HSR's music, described by some observers as "quirky" and "sardonic," is a sort of new-wave rock with definite signs of David Bowie and Brian Eno influence. Although Larry Bangor, one of HSR's four founding vocalists, only committed himself to labeling it "rhythmic action with vocal interaction," the group listed a multiplicity of influences ranging from the Mamas & Papas and Teresa Brewer to Lou Reed, the Sex Pistols, Yoko Ono and Claudio Monteverdi and Gustav Mahler.

HSR's vocalists did not have much musical background in the beginning, according to Bangor. "I had no musical background, although I took accordion lessons when I was a kid," he says. "We kind of fell into doing the band inadvertently." "I always wanted to do a band," adds Dini Lamot, one of the other vocalists. "From the time I was 12 to when I was 15, I listened to the Mamas & Papas and the Beatles and Neil Young and felt I wanted to sing."

While the four vocalists (Bangor, Lamot, Casey Cameron and Windle Davis) were living in the Boston area in 1975, they began to sing at parties as a hobby.

After playing at a variety of parties and local talent shows, HSR decided to become a serious band. The group's first professional experience took place at a talent show on a television station in Bangor, Maine. "It was a really small local production but it was fun," says Lamot. Afterwards, the group began to search for musicians, the first of whom was Malcom Travis, a drummer who got the job after purportedly auditioning on a set of pots and pans. Following the hiring of guitarist Rich Gilbert and bassist Chris MacLachlan, HSR debuted at the Bird Cage in Boston in October of 1977.

The group continued to play small clubs in Boston, Maine and New Hampshire before recording its first album, "Figure 14" for Eat Records, in November 1980.

The LP started attracting national attention. The cut, "What Does Sex Mean to Me?" was dubbed "the most universally applicable sexual anthem since 'Satisfaction'" by *Rolling Stone Magazine*. Although none of the songs from "Figure 14" charted at all, some did receive airplay on Boston-area stations WLYN and WBCN. The group also traveled to London to appear on *The Old Grey Whistle Test* on the BBC during this period.

After this LP was released, HSR went on tour of small clubs in the Northeast and in San Diego, Los Angeles, San Francisco and Seattle. The group recently returned to cut its latest album, "In a Roman Mood," for Passport Records.

PRODUCER PROFILE

Larry Dunn: Sensitivity The Key To Producing Successful Music

by Michael Martinez



Larry Dunn

LOS ANGELES — Illuminating the creative ideas of other musicians is nothing new to Larry Dunn. As keyboardist and an integral member of the widely-acclaimed pop group Earth, Wind and Fire, Dunn has helped shape the contemporary black music brainchild of EWF mentor Maurice White.

As a young producer, the Denver native has helped shape the musical perspective of a talented list of artists including Caldera, Lenny White, Ramsey Lewis, Sylvia St. James and, most recently, Stanley Turrentine. The tenorist's latest Elektra/Asylum LP "Tender Togetherness," which was produced by Dunn, is currently #13 bullet on the **Cash Box** Jazz Albums chart.

The album has also penetrated the **Cash Box** Top 200 Albums chart, which signals a stronger commitment to expanding to a pop audience.

During an interview with **Cash Box**, Dunn was quick to establish that he was not a pop producer helping a respected jazzist sell out for profit. He instead stressed how he tried to give vent to creative ideas Turrentine had expressed a desire to hear on his vinyl.

Giving vent to the ideas of others speaks to Dunn's philosophy as producer.

Artistic Sensitivity

"The thing that makes a producer really good is his sensitivity toward the artist," explains Dunn, adding, "It's really no big deal; it's just getting back to the basics of life, going back to the simplicity of telling the artist 'I care about you and your music.'"

"To be a producer is to be sensitive to the artist you're working with and making that artist feel at home and comfortable while he's recording that album," he added.

Dunn continued, "I realize that producing is an awesome responsibility, because whatever ultimately goes on that disc — be it someone throwing sand up in the air and letting it hit a metal plate or singing a tune — all has to go through you."

Having a good ear doesn't hurt, either, according to Dunn, who said that when telling the artist the music sounds right or wrong, the producer makes life easier for all involved when the message is delivered articulately and accompanied with legitimate reasons.

"You have to be able to say 'it's not right,' but to also tell them why it's not right," said Dunn adding, "You can't very well say 'it's not right because I don't like it.'"

"There are a thousand and one different reasons why something can go wrong while recording," he said. "But within that thou-

sand and one you've got to pinpoint the one."

Providing what a song needs has been as much a preoccupation as a vocation with Dunn, as a member of Earth, Wind and Fire, and even during days when he was playing the club circuit in Denver.

It wasn't long after Dunn took piano lessons in grade school that he began to play in local garage bands. He later graduated to high school and various instrumental aggregations which played top 40 and R&B on the local circuit. About the same time, EWF-member-to-be Phillip Bailey was also performing on the Denver club track with a vocal group.

It wasn't long before Dunn and Bailey joined forces forming a group called Friends and Love. The band performed a myriad of current pop hits, including rock, R&B, straight pop and jazz-oriented pop.

Opened For EWF

Friends and Love's reputation in the Denver circuit earned them the opening act spot at a press gathering featuring the

(continued on page 25)

Murray's 1st TV Show To Air In December

NEW YORK — Capitol recording artist Anne Murray's first American television special is scheduled to air on CBS-TV in mid-December. The special, a musical-variety show, will be produced and directed by Smith-Hemion Prods., and Monument recording artist Kris Kristofferson will be the first guest.

The special will be taped Nov. 3-12 in Nova Scotia, Murray's home and birthplace. In addition, Capitol will release a Murray LP entitled "Christmas Wishes" in mid-October. Murray will sing a majority of the new album's songs on the show.



GOLDEN IDOL — Chrysalis recording artist Billy Idol recently appeared on the TV program *Solid Gold*, where he performed the single, "Mony, Mony," culled from his EP, "Don't Stop." Pictured are (l-r): Jeff Aldrich, vice president, A&R/artist development, Chrysalis; Idol; Roger Watson, director of A&R, Chrysalis; and Bill Aucoin, Idol's manager.

SOMETHING SPECIAL — Kool & The Gang — De-Lite DSR 8502 — Producer: Eumlr Deodato — List: 8.98

Robert "Kool" Bell and the boys have been riding high ever since they came back a few years ago with "Ladies Night." Last year's "Celebration" was another smash, and "Something Special" looks like it will continue the hot streak. Infectious rhythms, strong keyboard figures, jubilant horn blasts and some of the most engaging vocals in modern B/C-pop are the keys to this septet's success. Songs like the falsetto sung "Steppin' Out" and the effervescent "Be My Lady" are a little more laid back than earlier efforts, but every bit as good time.



ALL THE GREAT HITS — Diana Ross — Motown M13-960C2 — Producers: Various — List: 15.98

This nicely packaged two-record set primarily focuses on Ross' career in the '70s and '80s, and it's a must for those who aren't aware of her vast body of post-Supremes work. The album opens with her current Lionel Richie duet smash, "Endless Love," and then seques nicely into such classics as "Reach Out And Touch (Somebody's Hand)" and "Touch Me In The Morning." This is a musical documentary of Ross' career as one of R&B/pop's true superstars. Her emotional and breathy vocals have kept her on top of the charts for almost 20 years, and she sounds better today than ever.

DIANA ROSS
ALL THE GREAT HITS



HOOLOGANS — The Who — MCA MCA2-12001 — Producers: Various — List: 13.98

This two-record set is a fitting tribute to the hallowed British band, which quite possibly best understands the joys and frustrations of the rock 'n' roll young. The Who's legions of fans won't find too many surprises in this compilation covering the period from 1965-1978. Only "Let's See Action" has never been released stateside before, and everything else, save "Join Together" and "Relay," has been on previous domestic albums. Yet it's still an awesome body of work containing all the classics from "I Can't Explain" on down through "Baba O'Riley" and into "Had Enough."



THE BEST OF BLONDIE — Blondie — Chrysalis CHR 1337 — Producers: Various — List: 8.98 — Bar Coded

The first true superstar band to emerge from the new rock has finally released a greatest hits package, and it's an accurate account of just how versatile and commercial the band has been for the past five years. It's touched synth ("Heart Of Glass"), reggae ("The Tide Is High"), disco ("Call Me"), hard rock ("One Way Or Another") and even rap ("Rapture"). Even if you don't like Murjani Jeans, one can't deny that Debbie Harry's modern day, girl group vocal style is infectious. "Sunday Girl," a single from the group's groundbreaking "Parallel Lines" LP, has been given a special mix (note the French vocals) for this "best of" LP.

FEATURE PICKS

INSIDE YOU — The Isley Brothers — T-Neck FZ 37533 — Producer: The Isley Brothers — List: 8.98 — Bar Coded

For 20 years, The Isley Brothers have remained at the forefront of black contemporary pop music. The group's sensual, silky vocal style has always had a fiery passion that comes through both on ballads and up-tempo funk jams. The sextet from Teaneck, N.J. is in the groove this time around, with the album's title tune already shooting into the Top 40 on the B/C singles chart. This is one of soul music's most timeless acts, and the mid-tempo ballad, "Baby Hold One," is proof of that.



SHOWTIME — Slave — Cotillion SD 5227 — Producer: Jimmy Douglass — List: 8.98

This six-piece from Dayton has evolved into one of the Atlantic family's hottest sellers in the B/C market over the past few years. A totally involving stage show and pop/dance songs like last year's Top 10 hit, "Watching You," are the predominant reasons for the band's success. Party tunes like "Snap Shot," "Party Lites" and the group's tribute to its hometown of Dayton, "Funken Town," are the highlights on "Showtime."

GREG LAKE — Chrysalis CHR 1357 — Producer: Greg Lake — List: 8.98 — Bar Coded

The former bass player/lead vocalist for British prog rock giants Emerson, Lake and Palmer and King Crimson opts for more of a straight ahead, hard rock attack on his first solo flight for Chrysalis. And it's right in the grooves for AOR. His deep, elegant vocals on "It Hurts" and "Black And Blue" will remind fans of past triumphs like "Still You Turn Me On." Lake's only true tip of the hat to the past here is a tasty synth march called "For Those Who Dare."

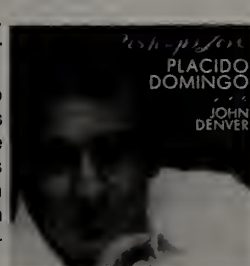


CREEDENCE COUNTRY — Creedence Clearwater Revival — Fantasy MPF-4509 — Producer: John Fogerty — List: 8.98

Creedence Clearwater Revival is one of those groups that never seems to lose a following. If anything, through word of mouth from the Revivalists and constant golden oldie airplay, a cult following has been kept alive and is even flourishing. This 12-song collection pinpoints the affinity for the country hook possessed by John and Tom Fogerty, Stu Cook and Doug Clifford and wonderfully recalls the days when this group was one of the tops in the nation.

PERHAPS LOVE — Placido Domingo with John Denver — CBS FM 37243 — Producer: Milton Okun — List: None — Bar Coded

Popular music fans might be unfamiliar with Placido Domingo's rich operatic tenor voice, an instrument that has been praised around the world. The majesty of Domingo's voice will continue to endear his operatic following and perk the ears of A/C fans on this waxing, as the tenor's swoon is set to lush orchestrations and arrangements. A duet with folk artist John Denver on the title track will provide all who listen with a surprise.



NEW AND DEVELOPING ARTISTS

INNER CITY FRONT — Bruce Cockburn — Millennium BXL1-7761 — Producer: Bruce Cockburn — List: 8.98 — Bar Coded

Canada's superlative folk/rock poet proves what a truly gifted artist he is on "Inner City Front" as he shifts gears from acoustic-oriented material into a more bracing electric sound. Not only is he venturing more into rock and jazz waters, but his always insightful lyrics also have a more biting urban edge. Songs like "We Dance" have an almost Steely Dan-type feel, while "The Strong One" and "Wanna Go Walking" are almost new wave.

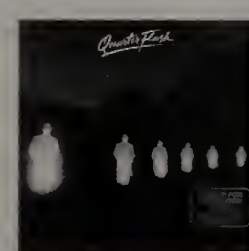


MSG — Michael Schenker Group — Chrysalis CHR 1336 — Producer: Ron Nevelson — List: 8.98 — Bar Coded

This former member of UFO could become hard rock's next big thing if his latest effort is any indication. He leans more toward Deep Purple and Rainbow in style than his old band, and his good looks give him added teen appeal. He's also assembled an excellent band of British rock veterans to back him up. This is top drawer big beat music and friends like Stephen Stills and Paul McCartney are along for the ride this time to make sure he doesn't blow it.

TOMMY TUTONE 2 — Tommy Tutone — Columbia ARC 37401 — Producer: Geoff Workman — List: None — Bar Coded

This Northern California rock band scored FM hits with "Cheap Date" and "Angel Say No" from its bargain-priced debut LP last year. Led by vocalist/guitarist Tommy Heath and lead guitar player Jim Keller, the foursome specializes in a punchy brand of pop rock that is aimed right at the FM mainstream audience. Songs like the bristling "867-5309/Jenny" and the slow moving "Which Man Are You" have a downhome tinge that should appeal to Tom Petty fans.



QUARTERFLASH — Geffen GHS 2003 — Producer: John Noylan — List: 8.98 — Bar Coded

This sextet from Oregon earned itself quite a reputation in the Northwest when it was called Seafood Mama, and it sounds even better as Quarterflash. Fans of Heart and Fleetwood Mac should enjoy this talented group's full West Coast rock 'n' roll style. Top tracks include the soon-to-be hit single "Harden My Heart" and the briskly rocking "Valerie." In the pocket for pop and AOR.

GINGERMAN — James Curley Cooke — First American FA7767 — Producer: Doug Schauer — List: 7.98

This Seattle resident and former member of The Steve Miller Band will appeal greatly to fans of Jimmy Buffett and the Bellamy Brothers. This is laid-back, down-on-the-farm country rock that might cause one to kick off the shoes and head for the ole' fishin' hole. Cooke has a lazy, bluesy voice that recalls relaxation time. Best cuts on this tasty LP include the J.J. Cale-like title track and "Sunshine Is Your Name." For country and AOR.



CBS Closes Santa Maria Plant

(continued from page 8)

facility would close was CBS' decision in August to stop offering custom pressing services to numerous small labels. "We were told in August that we were one of the low-level labels being let go because of staff reductions," said Richard Seidel of Contemporary Records. "The closing really seemed imminent."

But Roberts maintains that the decision to cut services to the smaller labels was not related to the decision to close Santa Maria. "The whole issue of dropping accounts had no relationship to people working in the plant," he said. "We decided for economic reasons to pare down our accounts list simply because some of these small labels are not economically feasible for us to handle. It didn't make any sense for us to have them, and we asked them to find other places to manufacture. We didn't want to be involved in their small runs."

Equipment from the Santa Maria plant will be shipped to other CBS manufacturing operations, and the building will be sold empty. The shut-down is not expected to affect the CBS Records' production schedule. "We will be able to handle all our own needs," said Robert Altshuler, vice president, press and public affairs.

In addition to manufacturing operations, the plant houses a distribution facility for the company's Columbia House Division. That operation will also be terminated, but Benjamin Ordovery, president, Columbia House Division said the closing "won't af-

fect us at all." Ordovery added that the division "spent quite a few months examining the situation and carefully considered customer service. In our opinion it won't be affected; we use Terre Haute as our main distribution point."

The 588 workers now employed at Santa Maria will receive extensive job counseling and assistance. "We're going to help the employees identify jobs in the local area and assist them in resume writing and handling interviews," said Dwight Doerr, assistant plant manager at Santa Maria. "Once we identify those employers in the local area who are in the hiring mode, we'll be setting up future interviews with those employers, either in our plant or in the prospective employer's plant."

Doerr added that a "limited" number of Santa Maria employees would be transferred to other CBS facilities, and that all would be counseled as to what benefits they had accrued while employed by CBS. "For those close to retirement, we'll tell them what their options are through the company plan. There is also an extensive severance package being made available to all employees to compensate them and help them to move through this transition period."

FBI Nabs Two Pirates; One Other Sentenced

NEW YORK — The continuing anti-piracy battle in the recording industry has progressed in three states, with recent FBI raids in Oregon and Virginia, and the sentencing of a tape pirate in Kentucky.

On Sept. 21, agents assigned to the Bristol, Va. resident FBI office and officers of the Tazewell County Sheriff's Office confiscated approximately 8,000 pirate 8-track and cassette tapes from vendors at the Tazewell (Va.) Flea Market. The seizure was a joint operation between the two law enforcement agencies and resulted in the destruction of the pirated product.

On Sept. 24, agents of the Portland, Ore. FBI office raided Django Records, 1111 SW Stark in that city, executing a search warrant issued by the U.S. district court for the Oregon district. Following the purchase of bootleg cassettes which were verified as unlicensed recordings of live concerts by Bruce Springsteen and AC/DC, the agents seized pirate cassettes and bootleg record albums from the shop. Among the other artists whose performances and compositions were being unlawfully reproduced were the Grateful Dead, the Beatles, Bob Dylan, John Lennon and Yoko Ono.

Herbert Buntain of Frankfort, Ky. was given a 30-day sentence on his conviction Sept. 29 in Leitchfield, Ky. for the sale and distribution of pirate tapes. The conviction was based on the Sept. 16 seizure by officers of the Kentucky State Police of 600 pirate 8-track and cassette tapes which were being sold by Buntain at the Leitchfield Flea Market, Grayson, Ky.

Capitol Bows EP Series

LOS ANGELES — Capitol Records will enter the EP record market on Oct. 12 with the release of Iron Maiden's mini-LP "Maiden Japan."

The label plans two mini-LP series: a suggested \$4.98 list price line showcasing product by new acts; and a \$5.98 line designed to present new material from established acts between LP releases. A majority of the latter will feature concert performance material from artists such as the "Maiden Japan" EP featuring Iron Maiden in Nagoya during their 1981 world tour.

WEA Atlanta Office Moves

LOS ANGELES — WEA's Atlanta Branch offices have relocated to 5440 Industrial Blvd., Atlanta, Ga. 30378. The phone number remains (404) 344-4933.

LITTLE FETES — Guests at the Oct. 1 listening party RCA threw for **Diana Ross'** anxiously-awaited debut LP for the label, "Why Do Fools Fall In Love," were treated not just to a sneak preview of the disc (which to our ears sounded like her best in years) but to a "surprise" visit from Ms. Ross herself. The stunning songstress emerged during the applause that accompanied the album's completion and after a brief introduction by RCA Records division president **Robert Summer**, gave an equally pithy thank you speech before mingling with the partygoers. The identity of the album's producer, which had been shrouded in secrecy, was finally revealed to be Ross herself. We feel she's done a fine job in adding a hot, modern, dance music sound to many of the tracks to complement her always-distinctive pop stylings. The hard edge and conspicuous lack of schmaltz really liberates Ross to develop her artistry even further. . . .



WRAPPED UP IN WORK — Dan Hartman wonders how he ever got roped into producing the forthcoming *Plasmatics EP*, "Metal Priestress." Pictured are (l-r): *Ritchie Stotts* and *Wes Beech*, *Plasmatics*; *Hartman*; and *Wendy O. Williams*, *Plasmatics*.

was the birthday party held for English loony **John Otway** at Max's Kansas City Saturday night. The Stiff America artist just turned 29. Funny, he doesn't act it.

HALLOWEENINGS — Oct. 31 is nearly always one of the two best evenings for concert activity during the year (no prizes for guessing the other), and this Halloween is certainly no exception, at least in the New York area. How's this for a sampling of the talent appearing in and around town on a single evening: **Meat Loaf** at the Meadowlands (nice ring, that); **Frank Zappa** making his annual Palladium pilgrimage; **Devo** at Radio City Music Hall; **Grace Jones'** "One Man Show" at the Savoy; and **Souxsie and the Banshees** at the Ritz. If that's not enough to flip your wig, there's always the Monster Movie Club Meet at the Peppermint Lounge or a trip up to Mount Vernon to catch the **Sic F-cks** at the Left Bank.

STUDIO BEAT — Lots of live album action on the studio calendars at the moment. No sooner do the **Police** release "Ghost In The Machine" than news surfaces that they are getting set to mix a double set up at Le Studio Morin Heights Studios near Montreal, with an early '82 release date in mind. . . . Ditto **Rush**. . . . **Talking Heads** are in at Blank Tapes going over tapes for, you guessed it, a live album. **David Byrne** is also working on final mixes of the new **B-52's** LP at the moment. **Brass Construction**, now signed to EMI America, is working with producer **Randy Muller** at Blank, too, as are producers **Dunn Pierson** and **Bruce Gray**, who are finishing mastering a disc for **Etuzi** (that's pronounced A-to-Z, geddit?), who've just inked with Handshake.

LAST WEEK'S SPECULATION IS THIS WEEK'S FACT DEPT. — **Graham Nash** is indeed now reported to be involved in a recording project with the **Hollies** in London.

DRAW YOUR OWN CONCLUSIONS DEPT. — Why does PolyGram rock department VP **Jerry Jaffe** say he is "unable to comment at all" on the recent acquisition by PolyGram of **Greg Shaw's** Bomp Records as a "talent feeding" arm?

BITE SIZED BITS — Cachalot's **Eric DuFaire** going into the studio next week with German all-female group **Malaria**. The group became the first German outfit other than **Kraftwerk** to play New York clubs with recent dates at Mudd, Ritz and Studio 54. Cachalot will also be releasing the debut LP by New York nine-piece **Swollen Monkeys**. The disc was produced by *Saturday Night Live* music coordinator **Hal Wilner**. . . . **The Pretenders** have been forced to cut their current U.S. tour short due to an injury suffered by drummer **Martin Chambers**. Chambers severed arteries and damaged a tendon in his right hand when a glass pane shattered as he was trying to force the window in his hotel room open after the group's Oct. 1 Philadelphia date. The Pretenders are rescheduling the remaining dates for early next year. . . . **Siouxsie & the Banshees** have begun a six-week U.S. tour and will play the Ritz here Oct. 30-31. . . . Hannibal has signed British quartet **the Act**. The debut LP, "Too Late At 20," produced by Hannibal head **Joe Boyd** and **John Wood**, is due late this month. **dave schulps**

DANCE MUSIC CHART — Top selling music records compiled from sales reports of northeast area retailers specializing in 12" singles.

Top Fifteen

1. **Walking Into Sunshine** — Central Line — Mercury MDS 4013
2. **Let's Start II Dance Again** — Bohannon — Phase II 4W9 02449
3. **Can You Move** — Modern Romance — Atlantic 4819
4. **First True Love Affair** — Jimmy Ross — Quality/RFC QRFC 002
5. **She's A Bad Mama Jama** — Cari Carlton — 20th Century-Fox 129
6. **It's Hot/Hupendi Musiki Wangu** — K.I.D. — Sam 118
7. **Zulu** — Quick — Pavillion 429 02433
8. **Happy Days** — North End — Emergency EMDF 6520
9. **Wordy Rappinghood** — Tom Tom Club — Sire 49817
10. **Disco Dream** — Mean Machine — Sugar Hill 504
11. **Menenergy** — Patrick Cowley — Fusion FPSR-003
12. **Gonna Get Over You** — France Joli — Prelude 610
13. **This Must Be Heaven** — Jerry Carr — Cherie CR 2002
14. **Let's Dance** — West Street Mob — Sugar Hill 115
15. **Nobody Else** — Karen Silver — Quality/RFC QRFC 004

TOP BREAKOUT

Rock The World — Weeks & Co. — Chaz Ro CHDS 2519

BREAKOUTS

Genius of Love — Tom Tom Club — Sire U.K. (import)
Instant Love/Instant Dub — Sylvia Love — RCA Holland (import)
Hold On To This Moment — Mystery — Bump 1000 (Canadian import)
Body Fever — Linda Jones — Spirit 777

Rock, B/C Score In Summer Arbs

(continued from page 5)

progress when the ratings period began, lasted until Aug. 1 (more than halfway into the sweep) and effectively negated any possibilities of a prosperous "baseball book."

However, baseball strike or not, the strength of rock 'n' roll and black contemporary product during the ratings sweep contributed significantly to rising audiences. Top rock 'n' roll LPs and a deluge of top quality black- and dance-oriented singles dominated the charts during the sweep.

Rockwise, in the 11 weeks of charts covered by the ratings sweep (**Cash Box**, June 27-Sept. 5), rock 'n' roll acts dominated the Top 200 Albums chart. Rock acts occupied the #1 spot all 11 weeks with REO Speedwagon (two weeks), Kim Carnes (two weeks), Moody Blues (two weeks), Pat Benatar (four weeks) and Journey (one week). In addition, rock acts occupied 50 of the 55 Top Five positions available during the sweep, 91% of the total.

Overall, rock 'n' roll LPs by REO, Carnes, Moody Blues, Benatar, Journey, Styx, Tom Petty & The Heartbreakers, Van Halen, Stevie Nicks, Santana, Foreigner, Billy Squier and Stevie Nicks took a total of 83 of the 110 Top 10 spots available during the ratings sweep, more than 75%.

Action on the Black Contemporary Top 100 Singles chart was equally fast during the ratings sweep, with a host of top-selling acts in the running. Frankie Smith's "Double Dutch Bus," one of the biggest black/rap records of the year, was at the height of its popularity during the sweep (occupying the #1 spot for five weeks dur-

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For The Record

Buddy Kaye's name was inadvertently omitted on the Oct. 10 review of Arista recording artist Barry Manilow's current single, "The Old Songs." Kaye, who is published by Warner Bros. Music, shares co-songwriting credit for "The Old Songs" with David Pomeranz.

JAZZ

TOP 30 ALBUMS

	Weeks On Chart	10/10		Weeks On Chart	10/10
1 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	1	9	16 HUSH JOHN KLEMMER (Elektra 5E-527)	9	19
2 SIGN OF THE TIMES BOB JAMES (Tappan Zee/CBS FC 37495)	2	8	17 VOYEUR DAVID SANBORN (Warner Bros. BSK 3546)	10	27
3 LOVE BYRD DONALD BYRD & 125TH STREET, NYC (Elektra 5E-531)	5	4	18 CLEAN SWEEP BOBBY BROOK (GRP/Arista 5504)	16	10
4 FREETIME SPYRO GYRA (MCA 5238)	3	7	19 BLUE TATOO PASSPORT (Atlantic SD 19304)	20	8
5 THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36730)	4	13	20 ORANGE EXPRESS SADAO WATANABE (Columbia FC 37433)	23	4
6 "RIT" LEE RITENOUR (Elektra 6F-331)	6	24	21 LA LEYENDA DE LA HORA (THE LEGEND OF THE HOUR) McCLOY TYNER (Columbia FC 37375)	22	2
7 AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS (ECM-1-119C)	7	18	22 MY ROAD OUR ROAD LEF OSKAR (Elektra 5E-526)	17	11
8 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	18	2	23 FUSE 1 VARIOUS ARTISTS (CTI 9003)	19	10
9 THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	8	25	24 MAGIC MAN HERB ALPERT (A&M SP-3728)	21	9
10 APPLE JUICE TOM SCOTT (Columbia FC 37419)	11	15	25 PIECES OF A DREAM (Elektra 6E-350)	26	3
11 THE DUDE QUINCY JONES (A&M SP-3721)	12	28	26 BLYTHE SPIRIT ARTHUR BLYTHE (Columbia FC 37427)	—	1
12 LIVE IN JAPAN DAVE GRUSIN and THE GRP ALL- STARS (GRP/Arista 5506)	13	12	27 CENTER OF THE WORLD ROY AYERS (Polydor/PolyGram PD1-6327)	24	11
13 TENDER TOGETHERNESS STANLEY TURRENTINE (Elektra 5E-534)	15	3	28 WORD OF MOUTH JACO PASTORIUS (Warner Bros. BSK 3535)	29	14
14 REFLECTIONS GIL SCOTT-HERON (Arista AL 9565)	14	5	29 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	27	49
15 STANDING TALL CRUSADERS (MCA 524)	—	1	30 PIED PIPER DAVE VALENTIN (GRP/Arista 5505)	28	12

JAZZ ALBUM PICKS

SEND IN THE CLAWNS — Sarah Vaughn and the Count Basie Orchestra — Pablo Today 2312-130 — Producer: Norman Granz — List: 9.98

Once upon a time, vocalist/big band albums were a dime a dozen. You can't get anything for a dime anymore, and it's almost as hard to find a good, swinging singer-meets-big band LP. This is a fine example of what appears to be a dying genre; so fine in fact that maybe producers will be swayed to undertake similar projects. Sarah is divine as always, and the band is a streamlined swing machine, especially on numbers like "From This Moment On."

MOVIN' UPSIDE THE BLUES — Jimmy McGriff — Jazz America Marketing JAM 005 — Producer: Bob Porter — List: 8.98

This follow-up to McGriff's successful "City Lights" LP finds the organist serving up some more of his down-home cookin'. The recipe is the same, but the ingredients are slightly different, i.e. the inclusion of Baltimore-based Arnold Sterling on alto, who adds a good deal of spice to the pot. If black contemporary programmers get an earful of this date, McGriff will finally have the hit record he so richly deserves.

SWEET PAPA LOU — Lou Donaldson — Muse MR 5247 — Producer: Joe Fields — List: 7.98

A true veteran, Donaldson has delighted listeners since he cut his first sides with Art Blakey and Horace Silver back in the early '50s. Time hasn't diminished his talents, and he turns in a fine session here for Muse. Donaldson's warm, off-the-cuff style is complemented admirably by bassist Calvin Hill, drummer Idris Muhammad and pianist Herman Foster, with the latter lending a few delightful counterpoints to Donaldson's solo statements.

ALL BLUES/FOREST RAIN — Herbie Mann — Herbie Mann Music — Producer: Herbie Mann — List: 15.98

Flutist Mann debuts his own label with this live digital date. The LP's two selections each comprise a side and are culled from a live date at San Francisco's Great American Music Hall. A unique line-up of bass, tabla and percussion back Mann as he covers Miles Davis' "All Blues" with a unique rhythmic approach, and paints an ethereal landscape on his own "Forest Rain." The price is steep, but the sound quality justifies the tag.



ON JAZZ

THE NEW SOUND IN THE TWIN CITIES — Joy reigns supreme these days at radio station **KTWN-FM 108** in Minneapolis/St. Paul, and the reason is jazz. Since the station changed ownership three years ago, the new management has gradually replaced its sports format with a jazz/pop identity. The results? "Our station got into the rating book for the first time," said **Jack Moore**, KTWN's station manager. "And our format is not the type ARB can measure well since our new audience includes a lot of students." Characterizing the format as "soft jazz," Moore attributes much of his station's success to a growing commercial sensibility among jazz musicians. "A lot of the guys playing these days have the sense to play something that appeals to the general public," he said. "During the '60s, jazz was esoteric and made for musicians — it made me tired. You go to work and get a check — what's wrong with that?"



W.S.Q. ON N.P.R. — *The World Saxophone Quartet will be among the many artists performing on this fall's Jazz Alive! series. The program will be aired weekly on National Public Radio stations around the country.*

While Moore and **Tom Belissero**, KTWN's operation manager, say the station is able to represent a broad range of artists, the "soft jazz" identity has led them to put special emphasis on artists like **Oscar Peterson**, **Deodato** and **Bob James**. "We play almost no Miles Davis, but we're able to cover a wide playlist," said Belissero. "We mix to the softer side because for the younger audience, jazz is a brand new music. It's the first instrumental music they've listened to, and they're still in-between. While a band like the **Heath Brothers** doesn't really fit our format, we always listen to whatever comes in and try to find the odd cut that will work for us." Aside from their expanded listenership, Belissero and Moore have been overwhelmed by the response they've received from labels, record stores and advertisers. "Record stores can't believe what's going on," said Belissero. "It's unfortunate that stations have such a big effect on regional sales, but many of the stores are just delighted with what our programming has done for jazz sales." Moore agrees. "One of the first labels we got good service from was Concord," he said. "I had lunch with somebody the other day who told me that as a result of hearing a few selections on the station, he went out and purchased \$60 worth of Concord's records." As far as advertisers, Belissero reported that a survey of 1,000 known listeners revealed that the majority are 25-49 years old and that 95% of them use their discretionary time to "do things other than watch television." As a result, the station has attracted advertising from the area's largest department stores and best restaurants. "We're exactly where we want to be," he added. The station's new-found success leads Moore to speculate that the format will be a comer in other markets in the near future. "There isn't a station like ours in L.A., New York or Chicago," he said. "But I think as more stations take a chance with this kind of music, the market will get bigger."

MEANWHILE, ON GOTHAM'S AIRWAVES... — New York's most fanatical band of jazz boosters are at it again. Radio station **WKCR-FM, 89.9**, marked the Oct. 10 birthday of pianist/composer/bebop godfather **Thelonious Monk** with a 17½ hour musical special that featured rare recordings and recreations of Monk's legendary Five Spot and Minton's gigs. In addition, the station will co-produce a live concert billed as *Monk Interpretations* on Nov. 1 at Columbia University's Wolman Auditorium. The bill will feature many musicians associated with the pianist, including saxophonist **Steve Lacy**, trumpeter **Don Cherry**, bassist **Richard Davis** and drummer **Roy Haynes**. A rotating piano chair will be filled by **Mal Waldron**, **Muhai Richard Abrams**, **Anthony Davis** and **Barry Harris**. Not to be missed.

INDIE RELEASES — **Mort Fieger**, who ran the old Focus label back in the '50s, has returned with a new imprint, **Focus Prods.** The label's first release is "Crystal and Velvet" by vocalist **Bobbi Rogers** with **Gene Burton** on piano. . . Masterscores has two new LPs by pianist **Lamont Johnson** and his sextet: "New York Exile," which features alto man **Charles McPherson**, and "Aces" . . . Long Island indie Gatemouth has bowed its second release by saxophonist **Eric Schneider**. The disc is entitled "Eric's Alley" and features drummer **Mel Lewis** and pianist **Barry Harris**. . . Multi-instrumentalist **Roger Boykins'** Soul Tex label debuts with "Cycles," a group effort featuring legendary Texas tenor **James Clay**.

fred goodman



125th STREET BY THE SEA — *Elektra/Asylum recording group Donald Byrd and 125th Street NYC Band recently concluded a national tour with a two-night engagement at Redondo Beach's Concerts By The Sea, located south of L.A. Byrd and band were on the road in support of their LP, "Love Byrd." Pictured in the back row following a performance there are (l-r): William "Country" Duckett of the group; Oscar Fields, vice president of special markets, E/A; Byrd; and Ronnie Garrett of the group. Pictured in the front row are (l-r): Eric Hines and Albert "Chip" Crawford of the group.*

WHV Makes 'Minor Revisions' In Controversial Rental Plan

(continued from page 5)

and \$4.40 for six or more weeks (**Cash Box**, Oct. 10). "We made the changes based on what we thought were valid suggestions," stated Bach. "We expected that certain changes might have to be made initially going into this."

There will also be no change in the \$100 per tape deposit against return under the program, according to Bach, despite negative reactions from some Texas video dealers and customers to that amount.

"We're keeping (the deposit) as is because we do not want (the rental) to be construed in any way as a sale," he stressed. "There is no transfer of title under the plan and we purposely set that particular amount to deter consumers from keeping product."

Satisfied With Plan

Both Bach and Leon Knize, WHV senior vice president of marketing, characterized the market reaction to WHV's Texas program launching as "mixed," adding that the much-publicized "resistance" on the part of some dealers was expected. Knize, however, indicated that the company has been "very satisfied, by and large, by the results."

"When we announced that this business would expand to new areas, we felt that some people would be threatened by other competition," Knize added. "We've spent a lot of time thinking very carefully what would be most beneficial to the customer, the dealer and the program maker. There have been, unfortunately, some very strong misrepresentations as to what the plan is about."

Perhaps the most widespread misconception, according to Knize, is that "the

dealer has to take a lot of product when in reality, there are absolutely no restrictions at all under the plan." WEA's Bach further added that "the heart of (WHV's) rental-only program is that it cuts down completely on inventory," which, he added, was one of the "key points" he had made to dealers while he was in Texas recently.

Bach stated that the Texas campaign to sign up licensors had been a long and arduous one, with a WHV or WEA representative's average sales call taking "two to four hours to explain the program." But despite resistance in some sectors, which included what Bach termed "boycott meetings" by independent dealers, the WEA executive considered the campaign a fruitful one.

"As of (Oct. 7), we had signed up approximately 80 dealers to the program," Bach indicated. "And we're going to have super-markets, record stores and even newsstands, in addition to video specialists. This is still a small business but we believe it is going to be a big business soon. We can be looking at 10-15 million VCR units out there by 1985, and with those kind of numbers the potential for videocassette rentals will be tremendous."

Rosy predictions aside, Bach said he was aware that there were also some problems in Texas signing up several distributors to the program. Although distributors are offered higher profit margin under the new plan than with wholesaling under Warner's previous sale-only policy, many passed because they viewed the paperwork involved as too costly and time consuming.

"The fact is that many distributors either do not want to, or are not capable of, adjusting to this plan," Bach said bluntly. "But a straight buy-sell distributor will not survive in the video business. In order to grow, he has to become a service distributor."

Committed To Rentals

WHV and WEA were continuing their Texas campaign last week, with WHV executive Rand Bleimeister making calls in the Dallas market while WEA's Dave Mount concentrated on supervising the Houston efforts. And there were a number of marketing meetings, which Bach said are a "normal part of any market launch." And Bach repeatedly said that Warner Home Video would remain committed to its plan, feeling that its rental program offers an economically feasible alternative to the downward trend in prices presently caused by competition in the marketplace.

"We found in Texas that many dealers were renting titles seven days for seven dollars," Bach noted. "They're crying for help now because they can't make any money at that price . . . they simply can't survive."

In closing, Bach explained that it is not the intention of Warners to dictate to the marketplace how it should operate. Like many others, he said he felt that, ultimately, the consumer is going to be the judge and that WHV initiated the plan based on studies which indicated an overwhelming preference in the market for rentals. From the dealers' standpoint, he felt that as the business matures, everyone will find their place.

"I don't think that the video business is, or will continue to be, much different from the record business, in certain ways," Bach summed up. "There will be a niche for everyone . . . some people will carry the hits, while others may specialize in hard-to-find titles. We want to encourage, not discourage, that with our plan."

"We're confident in what we have here. In the Texas marketplace, we've faced just about every problem we're going to face. We were there to learn, not just to sell people on the plan. And we're taking what we learned with us."

TASTING BREAD & ROSES — Some people might dismiss happenings like the Bread & Roses Festival Of Music in Berkeley as a bit of time warped '60s nostalgia — a haven for the burnt out hippies of yesteryear. But **Cash Box** found the fifth annual version of this three-day outdoor fest filled with a human spirit and energy that is sadly lacking in today's high-tech new rock world. As usual, the celebration of acoustic music that benefits the group that brings live entertainment into the institutions of California (prisons, convalescent homes and hospitals) featured some of the great names in pop. **Paul Simon, Emmylou Harris and Ann and Nancy Wilson of Heart** headlined the affair, and it proved to be one of the Bay Area's best musical events this year. It would be easy to say that the outdoor show at The Greek Theatre on the UC Berkeley campus got off without a hitch at 7 p.m. Oct. 2 — easy, but untrue. Rainy weather caused the crew to dismantle the gorgeous stage, and reassemble it in the Berkeley Community Theatre in less than 10 hours. And patrons who arrived at the venue on time were stuck with wet feet as the doors didn't open until nine. However, as soon as the patrons were seated, the crowd was treated to a pleasant surprise as evening mainliners Ann and Nancy Wilson (they had to catch a plane to open for the Stones in Denver the following day) started a 10-song set almost immediately. It was a historic moment for the girls as it represented the first time since Heart was formed that they ever played a totally acoustic set in a concert setting. The sisters played such acoustic favorites as "Dog and Butterfly" and "Love Alive," and introduced some tasty rock numbers like "Strange Night" and "Rockin' Heaven Down" as well. A nervous but genuinely pleased Ann then brought out festival patriarch **Joan Baez** for "Tell It Like It Is," and the grand dame of '60s folk joined in on the fun. All in all, it was a strangely beautiful first time set from the Wilsons. **Electricly**, beloved folksinger **Theodore Bikel** and a solo Baez rounded out the rest of Friday night. By Saturday afternoon, the sun had emerged victorious, and



BUBBLING OVER SUCCESS — Twentieth Century-Fox recording artist Carl Carlton (l) and label president Neil Portnow recently celebrated the success of Carlton's "She's A Bad Mama Jama" on both R&B and pop charts.

under a clear blue sky, the crowd was treated to the jazz day of the festival. Well-received sets by **Jennifer Warnes** and **Bobby McFerrin** gave way to a wryly humorous 40 minutes from veteran jazz vocalists **Blossom Dearie** and **Bob Dorough**. Jazz guitarist extraordinaire **Al DiMeola** then brought his Ovation acoustic latin rhythms and steel drum player **Andy Narell** and marimba man **Philippe Salsse** on-stage for an intense set. Sound problems hampered DiMeola's opening number, but after that audible gasps could be heard from the audience as DiMeola unveiled his lightning fast technique. During a break in the action, former San Fran resident **Robin Williams** took the stage for a marathon 40 minute comedy set that illustrated he is the rightful heir to Jonathan Winters as the master of comic improvisation. Gentle digs at the residents of Marin County ("You can tell them because they carry little bottles of Perrier," said Williams) and S.F. residents in general, peppered his mirth-filled set. Just as the sun was setting, **Paul Simon**, fresh from his reunion gig with **Art Garfunkel** in New York's Central Park took the stage. Simon has developed into a wonderfully loose and likable stage performer since launching his acting career, and he seemed totally at home with his lone acoustic guitar. He offered up "Me And Julio," "American Tune" and "Something So Right" to a silent and adoring sold-out crowd. He also introduced some wonderful new material, "Song About The Moon" and a tribute to the men who have died for rock 'n' roll entitled "The Late Great Johnny Ace." To close the show, Simon brought out Baez for "The Boxer" and "Bridge Over Troubled Waters" and like before, she added her own distinctive style to the set. It was all taken good naturedly, and the second day stood out as the most rewarding musically. Simon also announced that he and Garfunkel would resume their professional relationship in the near future. Sunday's show was the country portion of the weekend, and rousing sets by **Riders In The Sky** and **Doc Watson** drew the biggest response from the crowd. **Emmylou Harris** topped the Oct. 4 bill. **Cash Box** tips its hat to Bread & Roses founder **Mimi Farina** and crew, and co-hosts **Michael Pritchard**, **Mike Farrell** and **Howard Hesseman** for bringing the people of the Bay Area wooden music for a worthy cause.

LIVING OFF THE CULT — One of the special qualities of Los Angeles is its ability to make even the most obscure bands welcome. Let's face it, groups like **Slouxsie and the Banshees** and **Orchestral Manoeuvres** (profiled in *Points West* in May) just don't go over in Kansas City. However, in L.A., these talented British bands are a sell-out attraction. And while neither OMD or The Banshees may ever see the Top 40 (or Top 100 for that matter) in America, in their own respectable way, they have arrived. "We're not interested in cracking America," says Banshee founding member **Paul Severin**. "We like success and our audience seems to be growing all the time, but we'd rather enjoy ourselves than 'slog away' like so many other bands. The desperation to make it big really brings out the worst in people." Slagged by critics when it was formed in **Sex Pistol**-rabid London in 1977, Slouxsie and The Banshees has evolved from an inept foursome known for its 20-minute musical bastardization of "The Lord's Prayer" into one of England's front line new rock acts. The group's new album, "juju," is currently one of the best selling import albums, and in support of its new domestic release (on PVC), the Banshees are currently on a six-week tour of North America. A true senior citizen of the new wave at four years old, the band has seen the genre change a lot in that time. "Everyone's valnly attempting to start something new right now," says **Slouxsie Sioux**. "The music has become incredibly self-conscious." On the other hand, the Banshees, despite numerous personnel changes, have remained surprisingly original, with songs rooted in the mysterious and macabre. "You might say we're an obsessed band," says Sioux. "We'd rather deal in mystery than subjects that are covered by every Tom, Dick and Harry like 'I Love My Girlfriend.'" Those interested in this hauntingly good band can catch it Oct. 14 at Perkins Palace and Oct. 15 at The Country Club.

PASHA HAPPENINGS — Nadya Bell, formerly traffic manager for the Wally Heider Studios, has been named studio manager for Spencer Proffer's Pasha Music House. Bell, a native of England, came to the U.S. in 1976 after having worked with such notable British artists as **Steve Winwood** and **Jeff Beck**. In other Pasha news, Duane Baron, newly appointed director of engineering, was at the console recently when singer-songwriter **Amber** and guitarist **Adam Yurman** remixed a demo of Amber's "Too Into You," featuring **Peter White** on keyboards and **Robin Lambie** on bass. **marc cetner**

ASCAP Symphonic Workshop Panels, Speakers Revealed

LOS ANGELES — Panels to be held during the first ASCAP West Coast Symphonic & Concert Workshop, set to begin Oct. 21 at Mount St. Mary's College in L.A., have been announced.

The workshop, which will be moderated by Bill Kraft, composer in residence for the L.A. Phil and director of the Philharmonic New Music Group, opens with "Contemporary Music & The Symphony Orchestra" featuring Mel Powell, composer/professor, Cal Arts; Ernest Fleischmann, executive director L.A. Philharmonic; and Rand Steiger, composer. The panel will be held Oct. 21.

On Oct. 28, Easley Blackwood, composer/publisher, will be the featured speaker during a discussion on "Recording Contemporary Music Part I." The following session, set for Nov. 4, will be the second part of the discussion started by Blackwood and will feature Keith Holzman, Nonesuch Records; Ara Guzellimian, KUSC director of program development; Amelia Haygood, Delos Records; and Patty Laursen, producer/Angel Records.

Subsequent sessions are as follows: Nov. 11, "Publishing Serious Music," featuring William Schmidt, Avant Music/W.I.M.; Nov. 18, "Government Foundations & Corporate Funding," featuring Lenni Isaacs, L.A. Philharmonic Grant Writer; Nov. 25, "Problems Of New Notation & Music Copying," featuring Davis Bell, composer; Tony Humecke; and Frank Campo, chairman composition department Cal Arts; Dec. 2, "Performing Rights/Copyrights/Licensing," featuring Todd Brabec, ASCAP director of business affairs; Sue Roberts, Nonesuch Records director of business affairs; and Reni Martini, Angel Records; Dec. 9,

(continued on page 28)

GOSPEL

TOP 20 ALBUMS

Spiritual

	Weeks On Chart	10/3 Chart
1 THE LORD WILL MAKE A WAY AL GREEN (Myrrh MSB 6661)	1	44
2 THE HAWKINS FAMILY LIVE WALTER HAWKINS (Light LS 5770)	2	42
3 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	3	36
4 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	4	24
5 TRUE VICTORY MIN. KEITH PRINGLE (Savoy SGL 7053)	6	38
6 PRESENTING THE WINANS (Light 5792)	11	8
7 20TH ANNIVERSARY ALBUM JAMES CLEVELAND & THE WORLD'S GREATEST CHOIRS (Savoy SGL 7059)	8	32
8 BE ENCOURAGED FLORIDA MASS CHOIR (Savoy 7046)	5	20
9 RISE AGAIN GOSPEL KEYNOTES (Nashboro 7227)	9	44
10 THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7050)	7	26
11 MIRACLES JACKSON SOUTHERNAIRES (Malaco M-4370)	13	44
12 SAINTS HOLD ON SENSATIONAL NIGHTINGALES (Malaco 4373)	14	8
13 YOU'VE BEEN MIGHTY GOOD TO ME NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7070)	16	6
14 GOD'S WAY (IS THE BEST WAY) JAMES CLEVELAND & THE VOICES OF WATTS (Savoy Si. 14631)	10	10
15 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA (Myrrh MSB-6691)	—	2
16 JAMES MOORE (Luminar LM 7502)	—	2
17 MORE OF THE BEST ANDRAE CROUCH (Light LS 5785)	17	4
18 WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7066)	18	4
19 YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME CHARLES FOLD & THE FOLD SINGERS (Savoy 7061)	19	10
20 I WANT TO BE READY JAMES CLEVELAND & THE LOS ANGELES CHAPTER (Savoy 7071)	20	8

Inspirational

	Weeks On Chart	10/3 Chart
1 PRIORITY IMPERIALS (Dayspring DST 4017)	2	34
2 AMY GRANT IN CONCERT (Myrrh MSB 6668)	1	18
3 MUSIC MACHINE CANDLE (Birdwing BDWG 2004)	3	188
4 FORGIVEN DON FRANCISCO (New Pax NP 33042)	4	150
5 AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675)	9	8
6 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	6	44
7 BULLFROGS AND BUTTERFLIES CANDLE (Birdwing BWR 2010)	8	58
8 FAVORITES, VOL. 1 EVIE TOURQUIST (Word WSD 8845)	5	40
9 THANK YOU FOR THE DOVE MIKE ADKINS (Mike Adkins MA 1061)	10	60
10 NEVER ALONE AMY GRANT (Myrrh MSB 6645)	7	70
11 PRAISE V VARIOUS ARTISTS (Maranatha MM 0076)	12	14
12 HEED THE CALL THE IMPERIALS (Dayspring DST 4011)	13	150
13 COLLECTIONS KEITH GREEN (Sparrow SPR 1055)	17	4
14 SHOT OF LOVE BOB DYLAN (Columbia TC 37496)	15	4
15 BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653)	11	50
16 PRAISE IV VARIOUS ARTISTS (Maranatha MM 0064)	16	6
17 KID'S PRAISE VARIOUS ARTISTS (Maranatha MM 0068)	—	2
18 GAITHER VOCAL BAND (Dayspring DST 4024)	—	2
19 REJOICE 2nd CHAPTER OF ACTS (Sparrow SPR 1050)	19	14
20 ONE MORE SONG FOR YOU THE IMPERIALS (Dayspring DST 4015)	20	8



BMI HOSTS RIVER OAKS — Frances Preston, vice president of BMI, Nashville recently hosted a reception for new BMI affiliated publisher, River Oaks Music. Pictured are (l-r): Harry Warner, writer administration, BMI; Patsy Bradley, director of publisher administration, BMI; Joe Moscheo, director of affiliate relations, BMI; Greg Nelson and Randy Thompson, River Oaks writers; Preston; Randy Cox, general manager, River Oaks; Phil Graham, performing rights, BMI; and Ronnie Meek, River Oaks writer.

GOSPEL NEWS

FOUR PART HARMONY — The sounds of good time gospel music were indeed ringing clear last week during the above mentioned National Quartet Convention. Well known gospel groups from across the country gathered nightly to present their music to an appreciative crowd. As we mentioned earlier, Clawson, the Imperials, Garrett and Meece opened the week of song festival with their Contemporary Christian sounds. The following evening (Oct. 6) was the "Ole Timers Night," and featured the **Singing Cookes**, the **Spears**, the **Hinsons**, the **Hemphills**, **Dixie Echoes** and the **Monitors Quartet**. Wednesday night (Oct. 7) saw a brilliant line-up, including the **Blackwood Brothers**, the **Telestials**, the **Galleans**, **Jerry and the Goffs**, the **Dixie Melody Boys**, **Jeannie C. Riley**, the **Singing Americans**, the **Sullivan Family**, the **Kingsmen**, the **Cathedrals** and the **Sego Brothers and Naomi**. Thursday night (Oct. 8), the **Singing Echoes**, the **Spears**, the **Florida Boys**, the **Eastman Family**, the **Dixie Melody Boys**, the **Dixie Echoes**, **Heaven Bound**, the **Fox Brothers**, the **Mid-South Boys**, **Teddy Huffam** and the **Gems** and the **Primitive Quartet** took the stage. Joining the jubilee Friday night (Oct. 9) were the **Inspirations**, the **Rex Nelson Singers**, the **Hinsons**, the **Cathedrals**, the **Blackwood Brothers**, the **Kingsmen**, the **Gilbert Brothers**, the **Calvarymen Quartet**, the **Florida Boys**, **Happy Goodman Family**, **Grady Nutt**, the **Hooper Brothers and Conle** and the **Hemphills**. The week was capped off with Saturday's performances by the **Blackwood Brothers**, **Fay Sims and Senicland**, **Boys**, the **Chuck Wagon Gang**, **Happy Goodman Family**, **Kingsmen**, **Wendy Bogwell** and **The Sunlters**, **Rex Nelson Singers**, the **Alveys**, the **Monitors Quartet**, **Singing Cookes**, **Primitive Quartet**, **Gold City Quartet**, **Eastman Family**, **Inspirations**, **Eva Mae LeFevre**, **Opryland Quartet** and **Masters Five**.

WIRED FOR SOUND — Triangle recording artist **Cynthia Clawson** recently appeared at the National Quartet Convention in Nashville. The week-long event marked the 25th anniversary for the convention, which spotlights all styles of gospel music. The **Praise Gathering**, featured **Clawson**, was somewhat of a disappointment due to technical problems. Yamaha sound people could seemingly not get it together, and the 7 p.m. concert did not get underway until 8 p.m. Even when the right amps were finally plugged into the board, the sound left something to be desired. However, the soundmen can't be blamed for all the problems since the stage and entire floor seating area were set up over an ice rink at Nashville's Municipal Auditorium. Despite the numerous problems, **Clawson**, **David Meece**, **Glenn Garrett** and the **Imperials** delivered professional performances.

Clawson's latest album, "Finest Hour," was released in September, with a single, "Some Day This Old Road," scheduled for release at the end of October. The single has a distinctive country flavor, and plans are in the works for a big promotion focusing on country radio. The album was produced by **Jerry Crutchfield**, who has produced such country artists as **Tanya Tucker** and **Barbara Fairchild**.

MORE CLAWSON TRIVIA — Cynthia Clawson and her husband, **Ragan Courtney**, will be moving to Nashville in the near future. The contemporary Christian artist will be featured in a story by **Betty Hofer** for the *Saturday Evening Post*. No publication date for the story has been announced at this time.

VINSON TRIVIA — Gospel artist **Reggie Vinson** came to the gospel world in somewhat of an unusual way, originally doing session work as a guitarist. After those early sessions, **Vinson** formed a rock group that performed at concerts with **Ted Nugent** and **Bob Seger**. **Vinson** got to know **Alice Cooper** while living in Detroit doing background vocals on Cooper's "Killer" album. He was then asked to join the group and began a writing association with Cooper that produced such hits as "Billion Dollar Babies." During his three-year association with Cooper, **Vinson** received four gold and two platinum records.

UPCOMING RELEASES — Light Records group **Resurrection Band** will be releasing its latest album, "Mommy Don't Love Daddy Anymore," through the Word Distribution system. **Jubilant Sykes** will make his album debut with the release of "The Number of the Lord." Veteran **Ralph Carmichael** will be releasing "The Best of Ralph Carmichael," a collection that encompasses Christian music from the 1950s to the present. With the new "The Hawkins Family Live" album by Light Records holding so high on the charts, **Lexicon Music** has planned to produce a choral book from the album, according to **Carl Seal**, vice president publishing.

BEE GEE APPOINTMENT — Bee Goe Records has increased its sales staff with the appointment of **Freddie Marie Thomas** of St. Louis, Mo. as the Mid-west Regional sales and promotion representative. A former radio personality, **Thomas** has done shows on KGFJ/Los Angeles and KXLW/St. Louis.

TRIUME PACTS WITH MEADOWGREEN — Triume Music, Inc., Nashville, has announced the signing of an exclusive print and distribution agreement with **Meadowgreen Music, Inc.** **Meadowgreen Music** is the newly formed gospel music division of **Tree International**.

STATION SEEKS HELP — Christian station **KPSM-FM** in Brownwood, Texas, is seeking the help of small record companies to build its record library. The station, which went on the air April 11, 1981, is currently programming 18 hours of music and news daily. Format ranges from contemporary, MOR and Southern gospel. The mailing address of **KPSM** is P.O. Box 602, Brownwood, Texas 76801.

angela ball

ALBUM REVIEWS

SONGS FOR THE MAMA THAT TRIED — Merle Haggard — MCA/Songbird MCA-5250 — Producer: Merle Haggard — List: 8.98

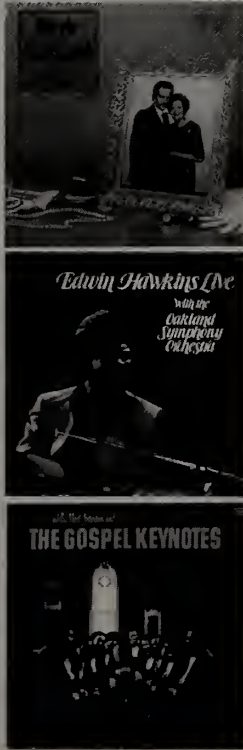
The Hag shows another side of his multi-faceted talents on this collection of traditional gospel favorites. Classics like "The Old Rugged Cross" and "Keep On The Sunny Side" are given the Haggard treatment as are newer favorites, "One Day At A Time" and Kristofferson's "Why Me Lord." As the title indicates Haggard is dedicating this album to his mother, and a poignant vocal monologue reiterates that fact.

EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY — Word MSB 6691 — Producers: Edwin Hawkins and Gil Askey — List: 8.98

The name Hawkins has become synonymous with a dynamic, charismatic sound made famous both by the family group and the solo endeavors of brothers Edwin and Walter. The Hawkins long ago discovered the advantages of using an orchestral back-up for their special stylistic expression, and this album takes that discovery one step further. A rich, full sound is achieved by the Oakland Symphony Orchestra, which showcases its capabilities on a solo cut, "Fanfare-Overture."

SWEET REVIVAL — Gospel Keynotes — Nashboro 7247 — Producer: Shannon Williams — List: 8.98

Rousing harmonies, toe-tapping arrangements and vocals that rival the Box Tops are but a few characteristics of this excellent release. One of gospel's premier groups, the Gospel Keynotes take each of the eight tunes on this album and turn them into something special.



RADIO

AIR PLAY

SYNDICATION INDICATIONS — The Gary Group, a Venice, Calif. based radio syndication firm, will distribute the 12-hour **Merv Griffin** Christmas radio special. The show, to air on over 100 stations nationwide, includes interviews and performances by **Bob Hope**, **Dolly Parton**, **Barbara Streisand**, **Steve Allen** and **Anne Murray**. The Gary Group has distributed the Merv Griffin Radio Show since last summer. . . TM Special Projects has signed all 29 stations of Radio New Zealand to air its program. **The Beatles** — *The Days In Their Life*. The 30-hour broadcast is a chronology of the Fab Four's works and personal tales shown in material and interviews from over the last 17 years. A 24-hour version is also available. TM Special Projects is a division of TM Companies, which offers pre-produced music specials. For more information, contact **Nell Sargent** at (213) 769-3500. . . **Jane Reino** has been named manager of station relations for Narwood Prods.'s *Music Makers* and *Country Closeup* radio shows. Reino brings station relation experience from Radio Computing Services and program director knowledge from **WHDH/Boston** to her new post. . . Drake-Chenault was recently awarded the government contract to provide music programming for Armed Forces Radio and Television Service, adding to its clientele of over 300 radio stations. . . WJL Broadcasting recently bowed "rock quiz," a show that can give knowledgeable listeners a chance to win prizes. It's a 60-second show available to stations on trade. Its founder is **Joshua Felgenbaum**, who also developed the **Robert Klein Radio Show**. For more information, contact MJL Broadcasting at 231 E. 51st St., New York, N.Y. The telephone number is (212) 838-4450.

NEW JOBS — **Wolfman Jack** recently made the Atlantic crossing to take a DJ post on Radio Caroline, a "pirate station" anchored in the North Sea off the coast of England, which he began Oct. 3. Radio Caroline had broadcast pop music to U.K. and northern Europe for 16 years until March 1980, when its ship sank in international waters.



CALL HIM 'RAPPER' — Los Angeles on-air personality **Rick Dees** recently completed a studio session for a novelty rap record to be released in time for the Christmas season. Pictured in the studio after the session are producer **Jackie Mills** (l) and **Dees**.

Storms was appointed director of client services for United Stations, the country music satellite web recently bowed by **Dick Clark**, **Nick Verbitsky**, **Frank Murphy** and **Ed Salamon**. Storms comes to United with experience at **WHN/New York** and most recently as account executive at **Richard Gersh Assoc.**, a public relations firm. . . ABC Radio Networks has named **P. Kent Coughlin** vice president and director of engineering and program operations. Moving up from director of operations of the networks, Coughlin will continue to report to **Edward F. McLaughlin**, president of ABC Networks. . . **Richard Davies** has joined RKO Networks as manager of the London/European Bureau. For the past seven years, Davies at various posts for several British commercial radio stations, including a stint as news director of Capital Radio, Europe's largest commercial station. . . **Tom Shovan** and **Randy West** recently joined The Creative Factor as radio marketing directors. Shovan brings radio programming experience from Starr Broadcasting and on-air experience from **WINS/New York** and **WMEX/Boston**. West's background includes record promotion experience at the Don Kelley organization before he joined Creative Factor last December. His first assignment there was to market the company's **John Lennon** special. . . **Steve Feinstein**, the 10 a.m. to 2 p.m. DJ on **WYSP/Philadelphia**, moved up to the music director spot. Feinstein will continue to work his shift and host "Electric Lunch," a show featuring rock hits from the 1960s and early 1970s. . . **Tony Harris**, former DJ at **WEBB/Baltimore**, recently joined the staff of **WJMD/Cleveland**. His shift will be from 10 p.m. - 2 a.m. weeknights.

NETWORK NEWS — RKO Radio Networks celebrated its second anniversary Oct. 1. Its first network, RKO I, which targets to 25-34 year-olds, hit the airwaves Oct. 1, 1979. The web has grown considerably since then, jumping from 12 affiliates two years ago to over 200 today. In addition, RKO Networks expanded last month, adding RKO II and RKO Radioshows to its stable. . . The **Rolling Stones** will be featured on an ABC-FM network special airing Halloween night from 8-10 p.m. The show will feature Stones tunes and interviews with the group by rock journalist **Lisa Robinson**.

FOR YOUR INFORMATION — NBC recently filed a statement with the House Subcommittee on Telecommunications stating its belief that the diversity of information will increase if the government places no further restrictions on the availability of new technologies and lifts current regulations including those that restrict broadcast network involvement in new technology development. Among specific proposals were abolition of "the fairness doctrine" and "equal time" provisions and a ban on network ownership of cable franchises. . . On the other hand, **John V. Lindsay**, former mayor of New York City, called for the ban of all political advertising from television. Speaking before a luncheon of the Public Relations Society of America, Lindsay asserted that "the high cost of media campaigns has put a bounty on the electorate and severely compromised the workings of the democratic process. Those multi-million dollar fees make the goal of high elective office in America virtually attainable now only to the wealthy, or those with access to a lot of money." Lindsay stated that a strict constitutional application of the "fairness doctrine" would be a valid way to get rid of broadcast political advertising. Lindsay has submitted drafts of his proposal to several congressmen.

larry riggs

Rock, B/C Hits Boost Stations In Summer '81 Arbitron Sweep

(continued from page 12)

ing July and the beginning of August). In addition, Rick James (whose LP, "Street Songs," also spent all 11 weeks of the sweep in the Top 10 of the pop album chart), Stephanie Mills, Stacy Lattisaw, Grace Jones, Chaka Khan, Cameo, Stanley Clarke/George Duke, Cheryl Lynn, Diana Ross & Lionel Richie, Teena Marie, Carl Carlton and Evelyn King all had strong singles during the sweep.

Rock In L.A.

As mentioned previously, the glut of strong rock product had a profound effect in Los Angeles, where AORs **KMET**, **KLOS** and **KROQ** and Top 40 rockers **KRTH**, **KHTZ** and **KFI** all registered gains. **KMET** retained its third place position in the overall market behind all-talk **KABC** (6.6) and beautiful music **KBIG** (6.0) with a solid jump to 5.7, up from 4.6 in the Spring. **KLOS** jumped into a tie for fourth in the market with beautiful music **KJOI** with a 4.5, up from 3.6; while **KROQ** also moved up, getting a 1.8, slightly better than 1.7 in the Spring.

Top 40s **KRTH**, **KHTZ** and **KFI** all jumped during the sweep — **KRTH** going to 3.5 from 3.1, **KHTZ** going to 3.1 from 3.0 and **KFI** moving to 2.9 from 2.5. Oldies/Top 40-formatted **KRLA**, however, dropped to 2.6 from 3.7, perhaps reflective of the abundance of quality new music during the sweep.

Black-oriented stations in L.A. had a mixed showing in the book, with **KGfJ** jumping to 2.1 from 1.4, but **KJLH** dropping to 1.3 from 1.6, **KAGE** and **KDAY** dropping identically to 1.1 from 1.4 and all-jazz **KKGO** dropping to 1.0 from 1.5. Country stations also got mixed returns, with **KLAC** holding steady at 2.9, **KZLA-FM** jumping to 2.0 from 1.7 and **KHJ** dropping to 1.3 from 1.9.

In New York, much the opposite occurred. Urban contemporary **WKTU** and **WBLS** (featuring mixtures of progressive dance, rock and R&B programming) switched places at the top of the heap — with **KTU** pulling a 7.5, up from 6.4, to **BLS's** 6.1, down from 7.4. Interestingly, while urban contemporary and black-oriented stations were strong during the sweep, AORs and Top 40s dropped. AOR leader **WPLJ** dropped to 4.1 from 4.5 and **WNEW-FM** dropped to 2.6 from 2.8. **WPIX** registered a 1.3. Top 40 **WNBC**, dropping to 3.9 from 4.6, regained its lead over rival **WABC**, which dropped even further to 3.7 from 4.6.

In Chicago, black-oriented **WGCI** vaulted into second place overall in the market with a jump to 6.3 from 4.6 — leaving it ahead of every station but talk/adult contemporary **WGN**, which held onto the lead despite a drop from 9.6 to 9.4. Among black-oriented stations, **WGCI** was followed by **WBMX** and **WJPC**, tied at 2.7, with **BMX** increasing from 2.6 and **JPC** dropping from 2.9. **WVON** held steady at 1.4.

Chicago rock stations also did well. AORs **WMET**, **WLUP** and **WXRT** all registered gains, while Top 40s **WLS-AM** and **WLS-FM** held steady. **WMET** jumped to 4.0 from 3.5, **WLUP** got a 3.5, up from 3.1, and **WXRT** went to 2.1 from 1.3; while **WLS-AM** retained third place in the market by holding steady at 5.0, **WLS-FM** increased slightly, going to 4.4 from 4.3.

In Houston, Boston, San Francisco and Philadelphia, it was either rock 'n' roll or black contemporary that led the music market. Black-formatted **KMJQ/Houston** topped its market in spite of a drop from 13.2 to 11.2. Following closely were country-formatted **KILT-FM** at 8.8, up from 8.6, and AOR **KLOL** at 6.6, up from 6.2.

In Boston, AOR **WCOZ** jumped to 12.6 from 11.1 to increase its lead in the market. Following were adult contemporary **WHDH** at 9.7, up from 8.5, and adult contemporary **WBZ**, up one tenth to 6.8.

KGO/San Francisco maintained its lead in the Bay Area with its all-talk format with a 9.0, down from 9.4, and **KSOL** solidified its grip on the top spot among music stations in the market with a jump from 5.6 to 6.5, outdistancing Top 40 **KFRC** at 5.4, up from 4.8.

AORs Move Up

In Philadelphia, **WMMR** led a general upward movement among AORs with a jump to 5.7 from 5.2, followed by **WYSP** at 3.7, up from 3.2, and **WIOQ** at 3.4, down from 3.6. In addition, a gain was registered by black-formatted **WDAS-FM**, which jumped to 7.1 from 6.8 to solidify its hold on the #3 spot in the overall market behind all-news **KYW** (9.3) and adult contemporary **WMGK** (8.8).

In contrast to the success of the rock 'n' roll and black contemporary stations, those scheduled to broadcast Major League Baseball games all experienced significant drops. **KABC/Los Angeles** (Dodgers) went from 8.5 to 6.6; **KMPC/Los Angeles** (California Angels) went from 2.5 to 2.3; **WABC/New York** (Yankees) went from 4.6 to 3.7; **WGN/Chicago** (Cubs) went from 9.6 to 9.4; **WBBM/Chicago** (White Sox) went from 7.2 to 6.1; **WITS/Boston** (Red Sox) went from 2.6 to 2.0; **KYW/Philadelphia** (Phillies) went from 12.3 to 9.3; **KNBR/San Francisco** (Giants) went from 4.1 to 3.0; **KSFO/San Francisco** (Oakland A's) went from 5.0 to 3.2; and **KENR/Houston** (Astros) went from 3.3 to 2.8.

The only baseball station to go up in the ratings was **WMCA/New York** (Mets), which jumped from 2.2 to 3.0.

These figures are based on average quarter hour shares, total persons 12+, for the metro area, Monday through Sunday, 6 a.m. to midnight.

Wyman Of CBS Backs Election Coverage Reform

NEW YORK — Thomas H. Wyman, president of CBS, Inc. said that his television network will not cover the 1984 presidential conventions in their entirety but will broadcast only what it feels are major developments. The rest will be summarized on regular newscasts, he said. Speaking before an audience of 1,000 at the International Radio and Television Society Oct. 7, Wyman also stated that network broadcasters need to reassess their coverage of presidential elections in general. "We must decide how much attention to give these events — on their true merits," he said. "We must exercise more editorial judgment than we have in the past, when there was a tendency toward slavishly full coverage of the primaries."

Wyman also called for:

- repeal of section 312(a)(7) of the Communications Act, which established the reasonable access requirement.
- repeal of section 315, which created the equal-time provision and "fairness doctrine."
- 24-hour election days.
- repeal of the personal attack and political editorializing rules, to give broadcasters parity with print journalists.
- First Amendment protection for broadcast journalists.

Last week's speech was Wyman's first public address since he assumed his post 14 months ago.

CASH BOX ROCK ALBUM RADIO REPORT

THE POLICE

GHOST IN THE MACHINE

— THE POLICE • GHOST IN THE MACHINE • A&M
ADDS: WLWQ, KMET, KBPI, WROQ, KNAC, KZEL, WAAL, WGRQ, WKDF, WYSP, KSJO, WNEW, WRNW, WMMS, KNCN, WOUR, WKLS, WLIR, WBCN, WCCC, WSHE, KROQ, WBLM, KZEW, WPLR, KMGN, KSHE. **HOTS:** WLWQ, KZEL, WNEW, WRNW, WOUR, WLIR, WBCN, WSHE, KROQ, KZEW, WPLR, KMGN. **MEDIUMS:** KBPI, KNAC, WKDF, WCCC. **PREFERRED TRACKS:** Every Little, Invisible, One World.
SALES: Just shipped.

ROLLING STONES TATTOO YOU



1 THE ROLLING STONES • TATTOO YOU • ROLLING STONES/ATLANTIC
ADDS: None. **HOTS:** WLWQ, KMET, WHFS, KMEL, KBPI, WROQ, KNAC, KZEL, WAAL, WGRQ, WYSP, KSJO, WNEW, WWWW, KMGN, WPLR, WABX, WRNW, WMMS, KNCN, WOUR, WKLS, WLIR, WBCN, WCCC, KZAM, WSHE, WCOZ, KSHE, KROQ, WBLM, KZEW. **MEDIUMS:** WKDF. **PREFERRED TRACKS:** Start, Limousine, Slave.
SALES: Good in all regions.

1 MOST ADDED

- LP Chart Position
- 97 ATLANTA RHYTHM SECTION • QUINELLA • COLUMBIA
ADDS: WLWQ, WABX. **HOTS:** KNX, WRNW, KNCN, WKLS, KZAM, KMGN, WWWW, WKDF, KBPI. **MEDIUMS:** WSHE, WCOZ, WBLM, KZEW, WPLR, WYSP, WAAL, KZEL, WROQ, WLWQ. **PREFERRED TRACKS:** Alien.
SALES: Weak in Midwest; fair in others.
- 8 PAT BENATAR • PRECIOUS TIME • CHRYSALIS
ADDS: None. **HOTS:** KMET, WGRQ, WRNW, KMEL, WMMS, KNCN, WOUR, WKLS, WBCN, WCCC, KZAM, WCOZ, WBLM, KZEW, KMGN, WWWW. **MEDIUMS:** WLWQ, KBPI, WABX, WLIR, WPLR, WNEW, KSJO. **PREFERRED TRACKS:** Promises, Fire, Just.
SALES: Good to moderate in all regions.
- 152 CHILLIWACK • WANNA BE A STAR • MILLENNIUM/RCA
ADDS: None. **HOTS:** WRNW, WMMS, WAAL, WLWQ. **MEDIUMS:** KNCN, WBLM, WPLR, KMGN, WWWW, WYSP, WGRQ, KZEL, KNX. **PREFERRED TRACKS:** My Girl.
SALES: Weak in South; fair in others.
- 42 DEF LEPPARD • HIGH 'N' DRY • MERCURY/POLYGRAM
ADDS: None. **HOTS:** KMGN, KSJO. **MEDIUMS:** WMMS, WKLS, KSHE, KROQ, WBLM, WPLR, KBPI, KMET, WLWQ. **PREFERRED TRACKS:** Heartbreak, Let.
SALES: Moderate to fair in all regions; strongest in West.
- 41 DEVO • NEW TRADITIONALISTS • WARNER BROS.
ADDS: WGRQ. **HOTS:** WRNW, KROQ, KNAC. **MEDIUMS:** WLIR, WBCN, WBLM, WPLR, KMGN, WNEW, WHFS, KMET, WLWQ. **PREFERRED TRACKS:** Through, Anger.
SALES: Good to moderate in all regions; strongest in East and West.
- 134 DIESEL • WATTS IN A TANK • REGENCY
ADDS: None. **HOTS:** WSHE, KZEW, KMGN, WWWW, WGRQ, KZEL, WROQ. **MEDIUMS:** KNCN, WLIR, KZAM, WBLM, WNEW, KSJO, WYSP, WKDF. **PREFERRED TRACKS:** Sausalito, China, Woman.
SALES: Weak in West; fair in others.
- 18 ELO • TIME • JET/CBS
ADDS: None. **HOTS:** KNX, WRNW, WMMS, WBCN, WSHE, KSHE, WPLR, WWWW, WNEW, KMEL. **MEDIUMS:** WOUR, WKLS, KROQ, KMGN, WGRQ, WAAL, KMET, WLWQ. **PREFERRED TRACKS:** Hold, Twilight, End.
SALES: Good to moderate in all regions.
- 66 JOHN ENTWISTLE • TOO LATE THE HERO • ATCO
ADDS: WBLM, WBCN. **HOTS:** WMMS, WLIR, WNEW. **MEDIUMS:** KNCN, WOUR, KZEW, WPLR, KMGN, WWWW, WGRQ, WAAL, KZEL, KBPI, KMET. **PREFERRED TRACKS:** Open.
SALES: Weak in East; fair in others.
- 5 DAN FOGELBERG • THE INNOCENT AGE • FULL MOON/EPIC
ADDS: WSHE. **HOTS:** KNX, WLWQ, KBPI, WRNW, WMMS, KNCN, WOUR, WKLS, WLIR, KZAM, KSHE, WPLR, WWWW, WKDF, WAAL. **MEDIUMS:** KROQ, KZEL, WBCN, WBLM, KZEW, KMGN. **PREFERRED TRACKS:** Open.
SALES: Good in all regions.
- 3 FOREIGNER • 4 • ATLANTIC
ADDS: None. **HOTS:** WLWQ, KMET, KMEL, WROQ, KZEL, WAAL, WGRQ, WKDF, WYSP, KSJO, WNEW, WWWW, KMGN, WABX, WRNW, WMMS, KNCN, WOUR, WKLS, WLIR, WBCN, WCCC, KZAM, WSHE, WCOZ, KSHE, KROQ, WBLM, KZEW, WPLR. **MEDIUMS:** KBPI. **PREFERRED TRACKS:** Urgent, Juke Box, Night, Break, Waiting.
SALES: Good in all regions.
- 36 GENESIS • ABACAB • ATLANTIC
ADDS: None. **HOTS:** WLWQ, WAAL, WGRQ, WRNW, WMMS, WOUR, WLIR, WBCN, WSHE, KROQ, WPLR, WWWW, WNEW, WYSP. **MEDIUMS:** WHFS, KBPI, WROQ, KZEL, WABX, KNCN, WCCC, KSHE, KZEW, KMGN. **PREFERRED TRACKS:** No Reply, Another, Title.
SALES: Major breakouts in all regions.
- 31 THE GO-GO'S • BEAUTY AND THE BEAT • I.R.S./A&M
ADDS: None. **HOTS:** WLIR, WBCN, KROQ, KMGN, WNEW, KNAC, WHFS. **MEDIUMS:** WMMS, KZEW, WWWW, KMET. **PREFERRED TRACKS:** Lips, This Town, Beat.
SALES: Moderate in East and West; fair in others.

1 MOST ACTIVE

- LP Chart Position
- 14 DARYL HALL & JOHN OATES • PRIVATE EYES • RCA
ADDS: None. **HOTS:** WRNW, WMMS, KNCN, WLIR, WWWW, WNEW, WYSP, WKDF, WAAL, KBPI, KNX. **MEDIUMS:** WBCN, KZAM, KROQ. **PREFERRED TRACKS:** Eyes.
SALES: Good to moderate in all regions.
- 13 HEAVY METAL • ORIGINAL SOUNDTRACK • FULL MOON/ASYLUM
ADDS: None. **HOTS:** WLWQ, KMET, KBPI, WROQ, WABX, WMMS, KNCN, WOUR, WKLS, WLIR, WSHE, KZEW, KMGN, WAAL. **MEDIUMS:** KNX, KMEL, WBCN, KZAM, KSHE, WBLM, WWWW, KSJO. **PREFERRED TRACKS:** Open.
SALES: Moderate in all regions; weakest in East.
- 106 DONNIE IRIS & THE CRUISERS • KING COOL • CAROUSEL/MCA
ADDS: None. **HOTS:** WMMS, KZAM, WPLR, WWWW. **MEDIUMS:** WLWQ, KBPI, WABX, KNCN, WLIR, WBCN, WSHE, WCOZ, KSHE, WBLM, KMGN, WYSP, WGRQ, KZEL. **PREFERRED TRACKS:** Merilee, Promise, My Girl, Title.
SALES: Moderate in Midwest; fair in West; weak in others.
- 7 BILLY JOEL • SONGS IN THE ATTIC • COLUMBIA
ADDS: None. **HOTS:** WRNW, WMMS, KNCN, WKLS, WLIR, WCCC, KZAM, WSHE, WPLR, WWWW, WNEW, WAAL, KNX. **MEDIUMS:** WABX, WBCN, KSHE, WKDF. **PREFERRED TRACKS:** Hollywood.
SALES: Good in all regions.
- 2 JOURNEY • ESCAPE • COLUMBIA
ADDS: None. **HOTS:** WLWQ, KMET, KBPI, WGRQ, WYSP, WWWW, KMGN, KMEL, KZEW, WBLM, KSHE, WCOZ, WOUR, KZEL, WKDF, KSJO, WABX, WRNW, WMMS, KNCN, WKLS, WLIR, WBCN, WCCC, WSHE. **MEDIUMS:** WROQ, WAAL, KZAM, KROQ, WPLR. **PREFERRED TRACKS:** Crying, Stone.
SALES: Good in all regions.
- 22 THE KINKS • GIVE THE PEOPLE WHAT THEY WANT • ARISTA
ADDS: KSHE. **HOTS:** KMET, WHFS, KNAC, KZEL, WAAL, WYSP, WRNW, WMMS, WLIR, WBCN, WSHE, KROQ, WPLR, KMGN, WNEW. **MEDIUMS:** WLWQ, KBPI, WROQ, WKLS, WCCC, WCOZ, WBLM, KZEW, WWWW, KSJO. **PREFERRED TRACKS:** Better, Destroyer, Y-Yo, Dial.
SALES: Good to moderate in all regions; weakest in South.
- 27 LITTLE RIVER BAND • TIME EXPOSURE • CAPITOL
ADDS: None. **HOTS:** KNX, WLWQ, KBPI, WROQ, KZEL, WAAL, KNCN, WOUR, KZAM, KSHE, WBLM, KMGN, WWWW, WYSP, WKDF. **MEDIUMS:** KMEL, WGRQ, WABX, WKLS, WLIR, WCCC, WSHE, WPLR, WNEW. **PREFERRED TRACKS:** Owls.
SALES: Good to moderate in all regions.

- LP Chart Position
- 6 STEVIE NICKS • BELLA DONNA • MODERN/ATLANTIC
ADDS: None. **HOTS:** KNX, KMET, KMEL, KZEL, WGRQ, WABX, WRNW, WMMS, KNCN, WOUR, WKLS, WLIR, WBCN, KZAM, KROQ, KMGN, WWWW, WNEW. **MEDIUMS:** WLWQ, KBPI, WROQ, WAAL, WYSP, KSJO, WCCC, WBLM, WPLR. **PREFERRED TRACKS:** Draggin', Edge, Leather.
SALES: Good to moderate in all regions.
- 21 PRETENDERS • PRETENDERS II • SIRE
ADDS: None. **HOTS:** KMET, WRNW, WMMS, WOUR, WBCN, KZAM, KROQ, WPLR, KMGN, WWWW, WNEW, KNAC, WHFS. **MEDIUMS:** WLIR, WSHE, KROQ. **PREFERRED TRACKS:** Spanked, Louie, Day, Jealous, Adulthood.
SALES: Good to moderate in all regions; weakest in South.

2 MOST ADDED

- QUARTERFLASH • GEFFEN
ADDS: WLWQ, WABX, WRNW, KNCN, WOUR, WKLS, WCOZ, KZEW, WAAL, KZEL, WROQ, WHFS. **HOTS:** KZAM. **MEDIUMS:** WLWQ, WMMS, KZEW, WWWW. **PREFERRED TRACKS:** Harden.
SALES: Just shipped.
- 115 RED RIDER • AS FAR AS SIAM • CAPITOL
ADDS: None. **HOTS:** WCOZ, WBLM, KZEW, WPLR, KMGN, KSJO. **MEDIUMS:** WLWQ, KBPI, WMMS, KNCN, WBCN, WSHE, WWWW, WYSP, WAAL, KZEL, WROQ. **PREFERRED TRACKS:** Lunatic.
SALES: Moderate in Midwest; fair in others.
- 60 ROSSINGTON COLLINS BAND • THIS IS THE WAY • MCA
ADDS: None. **HOTS:** WLWQ, WRNW, KNCN, WCCC, WSHE, KMET. **MEDIUMS:** WOUR, WLIR, WBLM, KZEW, WPLR, KMGN, WKDF, KZEL, WROQ, KBPI. **PREFERRED TRACKS:** Open.
SALES: Good to moderate in all regions; strongest in South.
- 4 BOB SEGER & THE SILVER BULLET BAND • CAPITOL
ADDS: None. **HOTS:** WLWQ, KMET, WHFS, KMEL, WROQ, WAAL, WGRQ, WYSP, WNEW, WWWW, KMGN, WABX, WRNW, WMMS, KNCN, WOUR, WKLS, WLIR, WBCN, WCCC, KZAM, WCOZ, KSHE, KZEW, WPLR. **MEDIUMS:** KBPI, WKDF, KSJO, KROQ, WBLM. **PREFERRED TRACKS:** Open.
SALES: Good in all regions.
- 12 BILLY SQUIER • DON'T SAY NO • CAPITOL
ADDS: None. **HOTS:** WRNW, WLIR, WBCN, WSHE, WCOZ, WBLM, KZEW, KMGN, WWWW, KSJO, KMET. **MEDIUMS:** WMMS, KMEL. **PREFERRED TRACKS:** Dark, Stroke, Daze.
SALES: Good to moderate in all regions; strongest in Midwest.

4 MOST ADDED

- BENNY MARDONES • TOO MUCH TO LOSE • POLYDOR/POLYGRAM
ADDS: WAAL, WNEW, KMGN, KZEW, KNCN. **HOTS:** WMMS. **MEDIUMS:** KZEW, WWWW. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

5 MOST ADDED

- 162 MINK DeVILLE • COUP DE GRACE • ATLANTIC
ADDS: WYSP, WPLR, WBCN, WLIR. **HOTS:** WRNW, WMMS, WHFS. **MEDIUMS:** KROQ, WNEW, KNAC. **PREFERRED TRACKS:** Open.
SALES: Moderate breakouts in all regions; strongest in East.

- 159 SURVIVOR • PREMONITION • SCOTTI BROS./CBS
ADDS: KROQ. **HOTS:** KSHE. **MEDIUMS:** KNCN, WSHE, WBLM, WPLR, KMGN, WWWW, KSJO, WYSP, WAAL, KBPI. **PREFERRED TRACKS:** Poor.
SALES: Moderate in Midwest; weak in others.
- 49 TRIUMPH • ALLIED FORCES • RCA
ADDS: WABX. **HOTS:** WGRQ, KNCN, WCOZ, WBLM, KZEW, KMGN, KSJO. **MEDIUMS:** WLWQ, KMET, KZEL, WAAL, WMMS, WOUR, WKLS, WLIR, WSHE, KSHE, WPLR, WWWW, WNEW, WKDF. **PREFERRED TRACKS:** Magic.
SALES: Good to moderate in all regions; strongest in Midwest.

3 MOST ADDED

- 11 THE MOODY BLUES • LONG DISTANCE VOYAGER • THRESHOLD/POLYGRAM
ADDS: None. **HOTS:** WOUR, WBCN, KZAM, KSHE, KZEW, WWWW, WKDF. **MEDIUMS:** WKLS, KMGN, WNEW, KSJO, KMET. **PREFERRED TRACKS:** Voice, 22,000.
SALES: Good to moderate in all regions.

- VIC VERGAT • DOWN TO THE BONE • CAPITOL
ADDS: WLWQ, KZEL, WAAL, WWWW, KZEW, WCCC, WMMS, WRNW. **HOTS:** None. **MEDIUMS:** KZEW. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

TOP 100 SINGLES

October 17, 1981

CASH BOX R

LAST WEEK	THIS WEEK		WEEKS ON CHART
2	1	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS	10
1	2	ENDLESS LOVE DIANA ROSS and LIONEL RICHIE	16
3	3	WHO'S CRYING NOW JOURNEY	14
6	4	FOR YOUR EYES ONLY SHEENA EASTON	13
5	5	STEP BY STEP EDDIE RABBITT	13
4	6	QUEEN OF HEARTS JUICE NEWTON	21
10	7	PRIVATE EYES DARYL HALL & JOHN OATES	8
9	8	START ME UP ROLLING STONES	9
7	9	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS (with TOM PETTY and the HEARTBREAKERS)	13
8	10	HOLD ON TIGHT ELO	13
13	11	HARD TO SAY DAN FOGELBERG	8
15	12	THE NIGHT OWLS LITTLE RIVER BAND	9
21	13	TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER	6
14	14	I COULD NEVER MISS YOU (MORE THAN I DO) LULU	12
17	15	WE'RE IN THIS LOVE TOGETHER AL JARREAU	12
18	16	SHARE YOUR LOVE WITH ME KENNY ROGERS	7
19	17	JUST ONCE QUINCY JONES featuring JAMES INGRAM	10
24	18	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD	9
23	19	WHEN SHE WAS MY GIRL THE FOUR TOPS	9
22	20	SUPER FREAK (PART 1) RICK JAMES	11
11	21	THE BEACH BOYS MEDLEY THE BEACH BOYS	13
16	22	URGENT FOREIGNER	16
31	23	EVERY LITTLE THING SHE DOES IS MAGIC THE POLICE	4
27	24	SAY GOODBYE TO HOLLYWOOD BILLY JOEL	6
28	25	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON	8
20	26	THE VOICE THE MOODY BLUES	11
30	27	THE THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON	9
32	28	HERE I AM AIR SUPPLY	5
12	29	SLOW HAND POINTER SISTERS	21
34	30	HE'S A LIAR BEE GEE'S	4

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
35	31	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN	6

ADDS: WSKZ-21, KFI, KGW, KSTP-FM, WZUU-27. **JUMPS:** WZZP Ex To 17, WNCI 23 To 14, KENO Ex To 19, WAXY Ex To 28, KYXX 20 To 17, KOFM 26 To 23, KIMN 28 To 25, KFYE Ex To 23, WBCY 25 To 21, BJ105 26 To 23, KC101 26 To 22, KHFI 18 To 14, KEEL 17 To 11, KJRB Ex To 30, WSEZ 22 To 19, WBBQ 25 To 19, WIFI 23 To 20, WRVQ 20 To 16, Z102 29 To 25, Z93 28 To 24, WISM 17 To 12, KOPA 20 To 17, KBEQ 25 To 22, WPRO-FM 19 To 15, WKXX 27 To 24, Y103 28 To 25, WAYS 19 To 16, WANS Ex To 25, WVBF 30 To 25, WSGN 20 To 14, WMAK 26 To 23, KEZR 24 To 21, KFMD 26 To 20, KCPX 19 To 15, WROR 24 To 17, WZZR Ex To 22, KRQ 23 To 20, KRTH Ex To 30. **SALES:** Fair in all regions.

HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
40	32	OH NO COMMODORES	5

ADDS: Y100-33, WZZP, WBBF, WOW, Q102-34, KRAV, WZZR-28, KEYN, WTIC-FM-29, KRQ, WVBF. **JUMPS:** WSKZ 21 To 18, KEEL Ex To 30, WMAK 15 To 10, KRTH Ex To 28, WCAO 26 To 22, WBBQ 26 To 21, KIQQ 33 To 26, WAXY 28 To 25, WRFC 26 To 19, WAKY 20 To 17, KOFM 24 To 18, KIMN 30 To 27, KHFI 29 To 25, B97 28 To 23, BJ105 24 To 21, KC101 29 To 25, WSEZ 32 To 27, Z102 22 To 19, KJRB 31 To 28, WGH 11 To 8, WWKX 22 To 19, 13K Ex To 28, WTRY Ex To 28, WGSV 25 To 21, WIFI 27 To 23, WISM 19 To 13, KRLY 23 To 20, Z93 30 To 26, WPGC 28 To 22, KOPA 23 To 18, Y103 29 To 24, WBEN-FM 38 To 32, WKXX 29 To 26, KJR Ex To 24, WQXI Ex To 12, WTI 31 To 27, KEZR 18 To 15, 94Q 22 To 16, WANS 28 To 22, KFRC 36 To 28. **SALES:** Moderate in the West and Midwest.

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
37	33	ALIEN ATLANTA RHYTHM SECTION	8

ADDS: WZZP, KTSA, KSFX, KRQ-28, KGW, WRQX. **Day-Part:** WMAK. **JUMPS:** KZZP 23 To 20, WIFI 22 To 19, WSEZ 21 To 18, Z93 17 To 14, WRVQ 24 To 19, KBEQ 10 To 7, WSGN 30 To 26, Y103 24 To 20, KFMD 20 To 15, WAXY 30 To 27, 94Q 21 To 18, WHHY Ex To 29, WZZR 16 To 13, WBBQ 28 To 24, Z102 33 To 29, KOPA Ex To 30, WTI Ex To 39, KOFM Ex To 29. **SALES:** Fair in West and East. Weak in the Midwest and South.

HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
36	34	BURNIN' FOR YOU BLUE OYSTER CULT	10

ADDS: Y100-34. **JUMPS:** 96KX 9 To 6, KHFI 15 To 10, KSFX 11 To 9, KIQQ 17 To 12, WIKS 11 To 7, KEZR Ex To 26, KIMN 15 To 12. **SALES:** Fair in all regions.

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
25	35	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP	17

CASH SMASH

LAST WEEK	THIS WEEK		WEEKS ON CHART
49	38	PHYSICAL OLIVIA NEWTON-JOHN	3

ADDS: WAXY, WKBW, WSKZ-22, WBEN-FM-37, KTSA, WSGN, WQXI, Z102-32, Q105-24, WKXX, WANS, WOKY, 13K, KRTH. **JUMPS:** WCAO 28 To 25, KYXX Ex To 30, KFI Ex To 28, KJR Ex To 25, WZZP Ex To 20, WBCY 29 To 20, WTIC-FM 30 To 27, KIMN Ex To 29, WOW Ex To 19, KEEL Ex To 31, WTI 35 To 31, KC101 Ex To 29, WRFC 29 To 26, WBBQ Ex To 28, WMAK 24 To 20, KHFI Ex To 28, WGCL Ex To 27, KCPX 25 To 19, WGH 21 To 16, B97 Ex To 26, KRQ Ex To 30, WTRY 29 To 18, JB105 25 To 21, KIQQ Ex To 29, WPGC 22 To 14, CKLW Ex To 25, KOFM 28 To 25, WAYS 16 To 13, WWKX Ex To 30, BJ105 34 To 29, KRAV 13 To 7, WKSX Ex To 30, KJRB 27 To 19, KFMD Ex To 28, KEYN Ex To 29, WIFI 29 To 25, 94Q Ex To 27, KOPA Ex To 28, Z93 Ex To 27. **SALES:** Breakouts in all regions.

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
42	37	SAUSALITO SUMMERNIGHT DIESEL	6

ADDS: WQXI, KEEL, FM102-30, WIKS-20. **JUMPS:** WSKZ Ex To 25, 94Q 30 To 26, WTIC-FM 10 To 7, KZZP 11 To 7, WZZR Ex To 30, WTI 37 To 32, 96KX Ex To 30, KYXX 29 To 23, WANS 24 To 19, WCAO 23 To 18, WBCY 14 To 11, WMAK 29 To 24, WRFC 28 To 25, KEEL Ex To 33, KRQ 19 To 14, KHFI 14 To 8, WBBQ 23 To 15, KJRB 30 To 27, Q102 35 To 31, WAKY 9 To 6, WIFI Ex To 30, WRVQ 14 To 9, WGCL Ex To 28, Z93 Ex To 28, WTRY 30 To 22, B97 26 To 20, Y103 31 To 27, WPGC Ex To 27, WWKX 25 To 21, WHHY Ex To 39, WSGN Ex To 29, WSPT 10 To 5, KFMD 24 To 16, KOPA 29 To 22. **SALES:** Moderate in the Midwest.

HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
41	38	WORKING IN THE COAL MINE DEVO	6

JUMPS: KHFI 7 To 4, WQXI Ex To 20, WBBQ 14 To 10, 92X 17 To 11, WSPT 13 To 10, WKXX 14 To 10, KIQQ 14 To 11, WIFI 25 To 22, KBEQ 20 To 16, KFRC Ex To 29, WRQX 22 To 12. **SALES:** Moderate in the West and Midwest. Fair in the East and South.

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
33	39	GENERAL HOSPI-TALE THE AFTERNOON DELIGHTS	6

HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
45	40	YOU SAVED MY SOUL BURTON CUMMINGS	6

ADDS: WSPT, KBEQ-27, WMC-FM-24. **JUMPS:** WCAO 29 To 26, KOFM Ex To 27, WBBF 28 To 22, WIFI Ex To 29, WISM 26 To 22, Z93 29 To 25, WSGN 27 To 24, WVBF 28 To 22, WZZR 30 To 27, KEZR 28 To 24, WNCI Ex To 27, WROR 19 To 16, KEEL 22 To 17, WAXY Ex To 29, WBBQ 30 To 25, WHHY Ex To 28, WAKY 24 To 21, KIMN 29 To 26, WWKX Ex To 29, KC101 30 To 26, KOPA 27 To 24, WTI 33 To 28.

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
29	41	BREAKING AWAY BALANCE	6

HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
57	42	WAITING FOR A GIRL LIKE YOU FOREIGNER	6

ADDS: WZUU-28, KIMN-28, WKBW, WZZP, WAYS-15, WQXI, WZZR-25, KEEL, KSFX, KFI, BJ105-37, WMC-FM-23, KJR, KSTP-FM, WHBQ-14. **JUMPS:** WSKZ Ex To 19, KRAV Ex To 12, WGSV Ex To 32, Z93 24 To 16, KZZP 15 To 11, WSGN 16 To 13, KOPA 25 To 20, KBEQ 26 To 21, 96KX 30 To 26, KFMD 29 To 22, WKXX 6 To 4, Y103 33 To 18, WCAO 10 To 3, 94Q 28 To 23, WTI 29 To 18, WIKS 18 To 15, WRFC 21 To 17, WNCI 25 To 20, WANS Ex To 30, KRTH 30 To 26, KHFI 17 To 12, WBCY 13 To 10, WMAK 18 To 12, WAXY Ex To 20, Q102 27 To 21, WBBQ 29 To 22, KRQ 25 To 22, WRQX Ex To 9, WSEZ Ex To 32, WGCL Ex To 30, KJRB 26 To 18, WRVQ Ex To 22, Z102 10 To 7, 13K Ex To 27, WTRY Ex To 27, Q105 29 To 22, WISM 23 To 15, 92X 20 To 17, WIFI Ex To 28, WBEN-FM 39 To 33, WSPT Ex To 33, WICC 24 To 18. **SALES:** Breakouts in all regions.

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
47	43	OUR LIPS ARE SEALED GO GO'S	6

ADDS: KSFX, KINT, WRQX. **JUMPS:** Y100 17 To 13, KHFI Ex To 24, WBCY Ex To 28, WSPT Ex To 27, KFI 15 To 9, WTI Ex To 38, KRQ 13 To 9, 13K 6 To 3, WIFI 21 To 18. **SALES:** Fair in the West, East and Midwest. Weak in the South.

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
46	44	HEAVY METAL (TAKIN' A RIDE) DON FELDER	6

JUMPS: KHFI 30 To 26, WNCI 30 To 26, WSPT 4 To 2, WIKS 15 To 12. **SALES:** Moderate in the Midwest. Fair in the South. Weak in the East and West.

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
26	45	LADY (YOU BRING ME UP) COMMODORES	6

RCA IS RED HOT!

63° "WHY DO FOOLS FALL IN LOVE?" • Diana Ross

PB-12347

50° "MY GIRL (Gone, Gone, Gone)" • Chilliwack

YB-11813

71° "MAGIC POWER" • Triumph

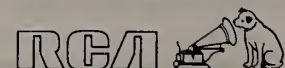
PB-12298

And watch for Ronnie Milsap's

"I WOULDN'T HAVE MISSED IT FOR THE WORLD"

PB-12342

the follow up single to his top five hit.



RADIO CHART

TOP 100 SINGLES

October 17, 1981

THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	WEEKS ON CHART	
46	PROMISES IN THE DARK PAT BENATAR ADDS: B97, WXKS, KIQQ, 13K, WIKS, WHHY, WRQX. JUMPS: KZZP 30 To 27, WRFC Ex To 28, KFMD Ex To 29, KYYX Ex To 31, Z102 30 To 26, 92X 22 To 18, KSFX 22 To 18, KEYN Ex To 28, KRQ Ex To 24, WFI 30 To 26, KBEQ Ex To 28, KEZR Ex To 25. SALES: Breakouts in the West.	3	60	MORE STARS STARS ON 45 JUMPS: WGH Ex To 21, WAKY 12 To 8, WTIK Ex To 40, KIQQ Ex To 39, BJ105 30 To 27.	5	
47	IN THE DARK BILLY SQUIER ADDS: KOFM, WIKS-19, WRQX. JUMPS: 96KX Ex To 33, KHFI 23 To 17, WXKS Ex To 29, WSPT Ex To 24, WKXX 22 To 19, KIQQ 24 To 19. SALES: Moderate in the Midwest and South.	6	50	61 REALLY WANNA KNOW YOU GARY WRIGHT	16	
48	IN YOUR LETTER REO SPEEDWAGON	11	52	62 JESSIE'S GIRL RICK SPRINGFIELD	30	
HIT BOUND						
49	THE OLD SONGS BARRY MANILOW ADDS: WZUU-30, KIMN, KC101, WNCI-28, WGCL, B97, WWKX, Q105-28, WANS, FM102, KQWB-26, WFI, Y103-34, WMC-FM-25, WHB-22, WCAO, KHFI, WSEZ, WTRY, WISM-29, KTS-26, WPRO-FM, WAYS-18, KRAV, KFMD, WAKY-23, WZZR. JUMPS: Y100 31 To 28, Z102 32 To 28, WVBF Ex To 28, KEYN Ex To 30, KJR Ex To 23, WOW 20 To 17, WGSV Ex To 33, KSTP-FM Ex To 20, WRFC Ex To 30, WKXX Ex To 30, WROR 23 To 19, WABC Ex To 24, WTIK Ex To 36, KRTH Ex To 25, WGH Ex To 20, WMAK Ex To 28, WAXY Ex To 24, WPGC 30 To 26, WOKY Ex To 18, WHHY Ex To 24, WBEN-FM 40 To 17, KCPX Ex To 23, WKBW Ex To 24, WSGN Ex To 30, WNBC 30 To 27, KYYX Ex To 32, KIQQ Ex To 34, KEEL 28 To 21, WICC Ex To 24, WBBQ Ex To 30, Z93 Ex To 29. SALES: Breakouts in the Midwest and South.	2	HIT BOUND			
50	MY GIRL (GONE, GONE, GONE) CHILLIWACK ADDS: WNCI-29, WBCY, JB105-35, WTIK, KOFM. Day-Part: WMC-FM. JUMPS: KZZP 28 To 24, WCAO 27 To 23, KHFI 29 To 19, WRVQ Ex To 23, WGCL 24 To 18, KOPA Ex To 29, KCPX 37 To 31, KBEQ 28 To 25, Y103 32 To 28, WRQX Ex To 25. SALES: Moderate in the Midwest.	4	63	WHY DO FOOLS FALL IN LOVE? DIANA ROSS ADDS: KZZP-28, WCAO, WRFC, WABC, WGH, WPGC-30, WAYS-19, WAKY-22, KYYX, KEEL, WBBQ, B97, Q105-25, WWKX, KFI, WGSV, KOPA, WTIK-FM-30, WMAK, WOKY, KCPX, WNBC-30, KIQQ, BJ105, KJRB, WFI, WMC-FM, KJR, KINT, KEZR, KFRC, KRTH, WAXY, WHHY, KC101-30. SALES: Just shipped.	1	
51	LOVE ALL THE HURT AWAY ARETHA FRANKLIN and GEORGE BENSON	8	72	64 I WANT YOU, I NEED YOU CHRIS CHRISTIAN ADDS: WSGN, KFMD, WZZR, KEEL, WBBQ, WWKX, KOFM. JUMPS: WCAO Ex To 30, WGSV 22 To 18, WAXY Ex To 30.	3	
52	DRAW OF THE CARDS KIM CARNES	11	69	65 FIRE IN THE SKY DIRT BAND ADDS: WISM. JUMPS: KHFI 28 To 22, KBEQ 23 To 20, KEZR Ex To 27.	4	
53	LET'S GROOVE EARTH, WIND & FIRE ADDS: WPGC-29, WGCL, 13K. JUMPS: 94Q Ex To 29, KYYX Ex To 33, WBBQ Ex To 29, B97 30 To 22, CKLW Ex To 29, WXKS 30 To 26, KRLY Ex To 25, WTIK-FM 24 To 20, FM102 27 To 22, KIQQ 39 To 27, KFRC 27 To 17. SALES: Breakouts in all regions.	3	55	66 YOU COULD TAKE MY HEART AWAY SILVER CONDOR	13	
54	NO REPLY AT ALL GENESIS ADDS: KZZP-29, WSEZ, WBEN-FM-20, KYYX, WGCL-20, WTIK, WHHY. Day-Part: KJRB. JUMPS: 96KX 28 To 25, KEZR 23 To 18, KHFI 22 To 18, WISM 29 To 26, 94Q 26 To 22, WNCI 29 To 24, WBCY 28 To 24, WBBQ Ex To 26, WWKX Ex To 28, KSFX Ex To 24, WSPT 32 To 28, KIQQ Ex To 38, KBEQ 24 To 19. SALES: Fair in the Midwest.	4	HIT BOUND			
55	STAY AWAKE RONNIE LAWS ADDS: 94Q, WHBQ. JUMPS: WSGN Ex To 31, WTIK 39 To 35.	8	67	YOUNG TURKS ROD STEWART ADDS: KZZP, WCAO, WRFC, WSEZ, WTRY, WBEN-FM-39, WSGN-33, 94Q, KYYX, WBCY, WBBQ, B97, Z102-31, CKLW, WWKX, 92X, WSPT, WGSV, KOPA, WKXX, WTIK, WANS, KRQ, KIQQ, BJ105-38, WICC, Z93, KBEQ-26, KINT, KEZR, KRTH, WAXY, WHHY. Day-Part: WMAK. SALES: Just shipped.	1	
56	FEELS SO RIGHT ALABAMA	19	58	68 BACKFIRED DEBBIE HARRY	10	
57	COOL LOVE PABLO CRUISE	16	59	69 THE BREAKUP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND	22	
58	NEVER TOO MUCH LUTHER VANDROSS ADDS: WABC-7, WBBQ, Q105-30, WFI, WHBQ-13, KRTH, WAXY, KC101. JUMPS: WCAO Ex To 29, CKLW Ex To 27, KIQQ 10 To 8, WMC-FM 23 To 19. SALES: Moderate in all regions.	3	78	70 ONE MORE NIGHT STREEK ADDS: WAKY-24, KYYX, WWKX. JUMPS: KCPX Ex To 37.	2	
59	A LUCKY GUY RICKIE LEE JONES ADDS: BJ105, WFI. JUMPS: WSGN Ex To 32, WGSV Ex To 34, WTIK 38 To 34, KIQQ 36 To 30, KBEQ 21 To 18.	4	79	71 MAGIC POWER TRIUMPH ADDS: WGCL, KSFX.	3	
			80	72 IT'S ALL I CAN DO ANNE MURRAY ADDS: WCAO, WVBF, WZUU. JUMPS: WMAK Ex To 27.	3	
			82	73 TAKE MY HEART KOOL & THE GANG ADDS: KJR, KFRC-37. JUMPS: Y100 25 To 19, WXKS 27 To 24. SALES: Fair in the West and South.	2	
			83	74 WIRED FOR SOUND CLIFF RICHARD ADDS: KFMD, WRQX. JUMPS: KZZP 24 To 21, WRFC 30 To 27, WSGN 31 To 28.	2	
			84	75 WHEN SHE DANCES JOEY SCARBURY ADDS: WGH, WISM, BJ105. JUMPS: KCPX Ex To 40.	2	
			77	76 STILL JOHN SCHNEIDER	3	
			81	77 LET'S PUT FUN BACK IN ROCK N ROLL FREDDY CANNON & THE BELMONT ADDS: KYYX. JUMPS: WBEN-FM 28 To 25. SALES: Fair in the East.	4	
			87	78 (WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS ADDS: WROR-22. JUMPS: WSEZ 28 To 24, WISM 30 To 27, KEYN 22 To 18, WVBF Ex To 30.	3	
			88	79 I SURRENDER ARLAN DAY ADDS: WZUU. JUMPS: KJR 24 To 19.	2	
			80	HARDEN MY HEART QUARTERFLASH ADDS: KZZP-30, KHFI, WGH, WRVQ, WNCI, KYYX, WBBQ, WSPT, WICC, Z93, WIKS, KEZR. JUMPS: WBCY Ex To 29, WKXX Ex To 29, KGW Ex To 20. ON: KJR.	1	
			89	81 STEAL THE NIGHT STEVIE WOODS ADDS: BJ105. JUMPS: WSEZ 26 To 22, WISM 27 To 23, WZZR 26 To 23, WGSV 17 To 14, WTIK 34 To 29, KCPX Ex To 38, KIQQ Ex To 33.	2	
			90	82 RUN TO ME SAVOY BROWN	2	
			85	83 TAKE ME NOW DAVID GATES	2	
			86	84 IT'S OVER TEDDY BAKER	4	
			85	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON ADDS: WRFC, KHFI, WGH, WSGN, JB105-34, WGSV, WTIK, WMAK, KCPX, KIQQ, BJ105-40, WICC.	1	
			86	POOR MAN'S SON SURVIVOR ADDS: WGCL, WFI, KBEQ, KFRC. ON: WCAO, KRBE, KIQQ.	1	
			61	87 ELVIRA THE OAK RIDGE BOYS	24	
			88	88 BET YOUR HEART ON ME JOHNNY LEE ADDS: WHHY, WNCI-30, 94Q. JUMPS: WSGN 28 To 25, WAKY 23 To 18, KEZR Ex To 28. ON: WANS, WBBQ, WGSV, Q105.	1	
			68	89 SILLY DENIECE WILLIAMS	10	
			74	90 NO TIME TO LOSE THE TARNEY SPENCER BAND	5	
			71	91 A HEART IN NEW YORK ART GARFUNKEL	11	
			65	92 STRAIGHT FROM THE HEART THE ALLMAN BROTHERS BAND	12	
			54	93 THEME FROM "THE GREATEST AMERICAN HERO" JOEY SCARBURY	23	
			96	94 BEIN' HERE WITH YOU TONIGHT GENE COTTON	2	
			76	95 LEILA ZZ TOP	4	
			75	96 AIMING AT YOUR HEART TEMPTATIONS	4	
			70	97 I'M IN LOVE EVELYN KING	13	
			92	98 YOU DON'T KNOW ME MICKEY GILLEY	15	
			91	99 MONY MONY BILLY IDOL	5	
			95	100 FANCY FREE OAK RIDGE BOYS	4	

LOOKING AHEAD

MISTAKEN IDENTITY ADDS: KYYX, WWKX, WMAK, KIQQ	KIM CARNES
CASTLES IN THE AIR ADDS: WCAO, WGH, KINT	DON McLEAN
ALL ROADS LEAD TO YOU ADDS: WCAO, KINT	STEVE WARINER

The smash single

"NEVER TOO MUCH"

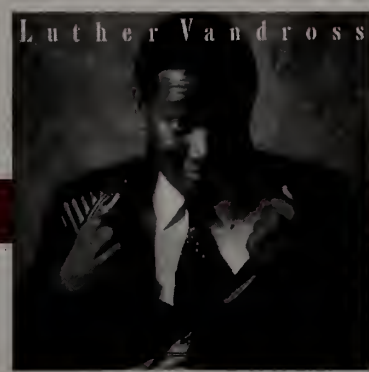
EPIC 14-02409

You Can Never Get Too Much!

From the smash album

"NEVER TOO MUCH"

EPIC FE 37451



Luther Vandross

EPIC FE 37451



SPARS Announces N.Y. Meeting Date

NEW YORK — The second stop in a national series of Society of Professional Audio Recording Studios (SPARS) Road Shows will take place Oct. 29 at RCA Recording Studios in New York. The Road Show, designed to bring SPARS to the industry in place of a national convention, is open to all industry professionals and features breakfast, seminars, lunch and a concluding cocktail reception.

Registration is \$25 for all SPARS members and \$125 for non-members, with \$100 applicable toward SPARS membership dues if subscribed to within 30 days.

Scheduled events for the New York Road Show include:

- "Query: Are Producers, Artists, Studios and Record Labels Kidding Each Other?"

A seminar with confirmed panelists including Bob Curlee, owner and president, Strawberry Jamm Recording; Mack Evans, president, Masterfonics, Inc.; Moogy Klingman, president, Hi-Five Audio Video Studios; Paul Sloman, vice president A&R, Arista Records; and Bob Walters, co-owner and president, Power Station.

- "A Computer Tutorial: How to Use a Computer and Make It Work for You."

A seminar with leading manufacturers of computer systems will demonstrate sample programs in the areas of data base management, bookkeeping, invoicing and studio machine control. Robert Liftin, SPARS Regional vice president and president, Regent Sound Studios, and Christopher Stone, SPARS assistant to the president, and president, Record Plant, L.A., will moderate. Panelists will be announced in the future.

- SPARS New York Road Show Cocktail Reception.

The seminars will take place at RCA Recording Studios, Inc., Studio B, 1133 Avenue of the Americas, New York. The SPARS New York Road Show is being presented in cooperation with RCA Studios and is sponsored by Ampex/Magnetic Tape Division; Rupert Neve, Inc.; and Sony Corp. of America/Professional Digital Audio Division.

On Oct. 30, a general membership meeting, open only to SPARS members, will be held at RCA Recording Studios.

For additional information about the SPARS New York Road Show, call or write Bartholomae DiGrazie, SPARS administrative director, 215 South Broad St., 7th Fl., Philadelphia, Pa. 19107 or call (215) 735-9666.

CBS Records Group Bows Affiliate In Chile

NEW YORK — CBS Records Chile Ltd., a wholly-owned affiliate of CBS Records, has opened in Santiago. The company will promote Latin and other international acts from CBS affiliates worldwide, in addition to signing local talent.

Ramon Munoz, who relocated from CBS Records Spain, will head the office, and Guillermo Vera, former commercial director of EMI in Chile, becomes the CBS Chile marketing director.

CBS Chile is the seventh CBS affiliate in Latin America. Others are located in Brazil, Argentina, Columbia, Venezuela, Costa Rica and Mexico. CBS Records Chile is located at Mariatequi 2460, Santiago, Chile.

Fernandez And Assoc. Opens In California

NEW YORK — Laurie Fernandez and Assoc., a new business management company, has been formed. The company is located at 14724 Ventura Blvd., suite 1204, Sherman Oaks, Calif. 91403. The telephone number is (213) 995-1125.



Al Edmondson

Edmondson Named Vice President At Venture Label

LOS ANGELES — Al Edmondson, formerly vice president for LAX Records, was recently named to a similar position with west coast-based Venture Records where he has served as national promotion director the past two years. The appointment was effective Oct. 1.

Philadelphia-native Edmondson has worked in the recording industry for 12 years, including tenure as a representative of a leading independent distributor in Philadelphia, prior to relocating to the west coast to assume the post of director of R&B special projects, followed by his stay at LAX label.

Edmondson's first official act as vice president was to appoint former program director/DJ Melvin Jones as Venture's southeast regional promotion director.

First American Marketing Bowed

LOS ANGELES — First American Marketing, Inc. was recently formed and will work closely in conjunction with First American Records. The new firm will initially focus on the direct to consumer marketing of records and tapes via television.

Currently in pre-production for television advertising campaigns are projects by Patsy Cline, Banjo Favorites, The Brothers Four, Glenn Yarbrough and several others. Directors of First American Marketing are Lou Lavinthal, Stan Jaffe, R.A. Harlan, James Navarre and Gerald B. Dennon, who will also serve as president of the new company. The secretary is Tanya Campana.

Muscle Records Opened

LOS ANGELES — Muscle Records was recently established in Nashville by music industry veteran Mike Daniel, who has already signed several acts to the label and is currently shipping product.

Daniel, who formerly was general manager, chief engineer and in-house producer at Fame Studios in Muscle Shoals, Ala., has signed Sid Herring, Charles Sherrell, Phillip Paul & Patrol and Betsy Hilde.

AKA PR Formed

LOS ANGELES — Judith M. King, formerly with Solters/Roskin/Friedman and the Merv Griffin organization, recently announced formation of AKA PR, a full service publicity agency which plans to handle entertainment, literary, and corporate public relations on a national level.

Apostle Ent. Relocates

NEW YORK — Apostle Enterprises, Ltd., managers of Gary U.S. Bonds, has relocated their offices to 1290 Avenue of the Americas, New York, NY 10012. The telephone number is (212) 399-0090.

EXECUTIVES ON THE MOVE



Kresh

Lanham

Lopez

Shore

Press Office Names Kresh — The Press Office has announced the promotion of Debra Kresh to vice president. She originally joined The Press Office as senior account executive in September, 1980. Prior to joining The Press Office, Debra was promotion and publicity director for Cross Country Concerts.

Young Promoted — Bobby Young moves to vice president in charge of promotion of Door Knob Records in Nashville, Tennessee. Formerly he was the national promotion director of World International Group also in Nashville.

Boris Promoted At Entertainment Co. — The Entertainment Company has announced the promotion of Joanne Boris to vice president of publishing. She has been with the Entertainment Company for the past three years and for the past 18 months has been director of publishing.

Magnetic Video Promotes Seth — Suresh Seth has been promoted to vice president of finance and administration at Magnetic Video Corp. He was formerly vice president of finance for Magnetic Video.

Culpepper Joins Capitol — Gary D. Culpepper has been appointed director, entertainment law of the Capitol Industries-EMI, Inc. Law Department. For the past year Culpepper has been engaged in private practice with Irwin & Rowan, a Los Angeles law firm, where he specialized in entertainment law.

Bisbano Joins Vanguard — Frank Bisbano has been appointed national sales manager at Vanguard Records. He was most recently northeast regional sales manager for Pickwick Records Division, prior to which he was active in independent distribution in New York.

Rappoport Appointed — Vic Rappoport has been appointed director of business affairs for video development, EMI Music North America. Before joining Capitol in June 1977, he served as house counsel at Metro-Goldwyn-Mayer and ABC Records and as business affairs manager at MGM Records.

Lanham Appointed At E/P/A — Ron Lanham has been appointed regional promotion marketing manager, western region, Epic/Portrait/Associated Labels. Previously he was at Elektra/Asylum Records, where he worked in local promotion in Denver and Los Angeles and in regional promotion on the west coast.

Lopez Named At CRI — CBS Records International has announced the appointment of Michael Lopez to product manager, CBS Records International. He joins CRI from Ampex Corporation, where he was senior marketing analyst, joint ventures. He was previously associated with ABC Records.

Changes At Millennium — Millennium Records has announced three promotions within the company and the addition of one new staff member. Former national secondary/college promotion coordinator, Ken Franklin, moves up to the post of national Top 40 secondary/AOR promotion manager. Melanie Fox, assistant to the president, will now also take on the responsibility of production coordinator. Elly Padell joins Millennium as promotion & sales coordinator, and Judy Wyman moves into the publishing coordinator slot for the label's two puberies: Bright Smile and Big Teeth. Franklin joined Millennium in 1978. Fox was a television and radio production major, graduating from the Newhouse School of Public Communications in Syracuse, New York. Padell comes to Millennium from Boston University, where she graduated as a broadcasting and film major. Wyman joined Millennium in 1980 after working as an assistant to producer T. Life and as an assistant studio manager at New York City's Record Plant.

New Appointments At Capitol — Capitol Records, Inc. has announced the following promotions within the treasurer's group: Bill Spooner is appointed manager of banking and insurance replacing Sally Kinley. Spooner joined Capitol in November 1973 as an internal auditor and has held several positions in the cost and inventory area, most recently as cost and inventory accounting manager. Tom Arboit is appointed cost and inventory accounting manager, replacing Bill Spooner. Arboit joined Capitol in March 1970 and has held several positions in the cost and inventory area before being promoted to plant controller in the Los Angeles plant. He was most recently plant manager in Los Angeles.

Shore Joins Chrysalis — Chrysalis Records has announced the appointment of Rhonda Shore to manager of east coast publicity. She most recently served as manager of publicity services for Jem Records. Prior to that, she was an account executive with Howard Bloom.

Williams Appointed — Warner/Elektra/Atlantic Corp. has announced Chuck Williams as WEA regional black music marketing representative for the west coast. He received his B.A. degree in English from Lincoln University in Pennsylvania and a year and a half later an M.A. degree in Theater Arts from UC Santa Barbara.

Levee To Regency — Marijane Levee has been named national publicity director for Regency Records Inc. Prior to her joining Regency, she served as vice president of Edye Rome Public Relations for four years.

Jacobs To VHD — Jim Jacobs has been named business planning and analysis manager for VHD Programs, Inc. Most recently he was product manager and senior business analyst of the Consumer Products Group at Dart & Kraft, Inc., Chicago.

Changes At Hannibal — Hannibal Records has announced two new appointments at the company's New York office. Gene Kraut has been named as sales, promotion and marketing manager. He comes to Hannibal after three years as a producer with Columbia Records, Special Projects. Also Judy Minox has been appointed production/office manager. She was previously office manager/publicity coordinator for the Bear Mountain Festival of World Music and Dance.

Blair Exits E/A — Janice Blair has left her post as assistant director, advertising, at Elektra/Asylum Records. She can be reached at (213) 399-6432.

Fujita Named At VHD — Hy Fujita has been named art director for VHD Programs, Inc., Los Angeles, Calif. Most recently he was art director for GRIBBITT!, a Hollywood design studio.

Witherby Appointed — Endless Music has announced the appointment of Jack Witherby to general manager of the company. He had most recently been working as west coast operations director of The RFC Group of Companies. Prior to that, he was

(continued on page 32)



NASHVILLE 1981

ASCAP's Country Gold Rush



American Society of Composers, Authors and Publishers, 2 Music Square West, Nashville, Tennessee 37203

THE WHITE HOUSE
WASHINGTON

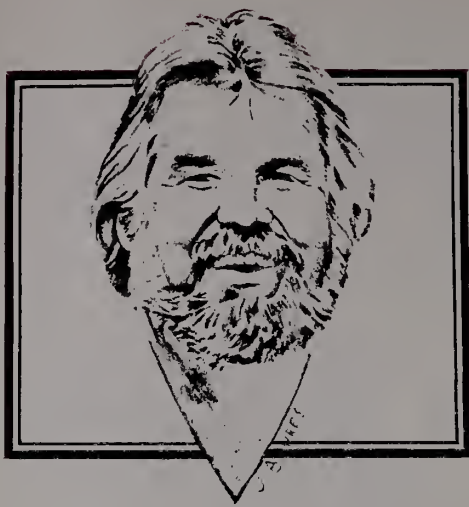
July 28, 1981

It is with special pride that I issue this message designating October as "Country Music Month."

Country music represents the story of our nation. It is the oral history of America in song, describing the way we think and feel, our joys and sorrows. It tells of our way of life and of the men and women who built this nation and made it the greatest land on earth.

"Country Music Month" brings deserved attention to a form of artistic expression that is uniquely American and a fine contribution to our culture. All Americans join me in applauding the gifted artists who provide the continuing entertainment and inspiration of country music for the enjoyment of all our citizens.

Ronald Reagan



MALE
KENNY ROGERS



FEMALE
BARBARA MANDRELL

ENTERTAINER OF THE YEAR

CASH BOX COUNTRY AWARD WINNERS

NOVELTY/COMEDY

- 1. Jerry Clower (MCA)
- 2. Urban Chpmunk (RCA)
- 3. Sesame Country (Sesame Street)

SUSTAINING ARTIST

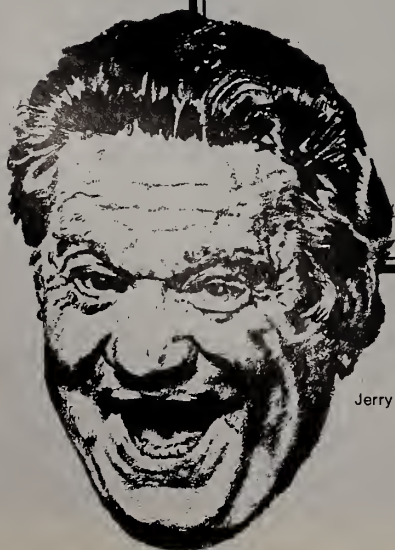
- 1. Tompall & the Glaser Brothers (Elektra)
- 2. John Denver (RCA)
- 3. Billy Swan (Epic)
- 4. Tom Jones (Mercury/PolyGram)
- 5. Burrito Bros. (Curb/CBS)

MANAGER

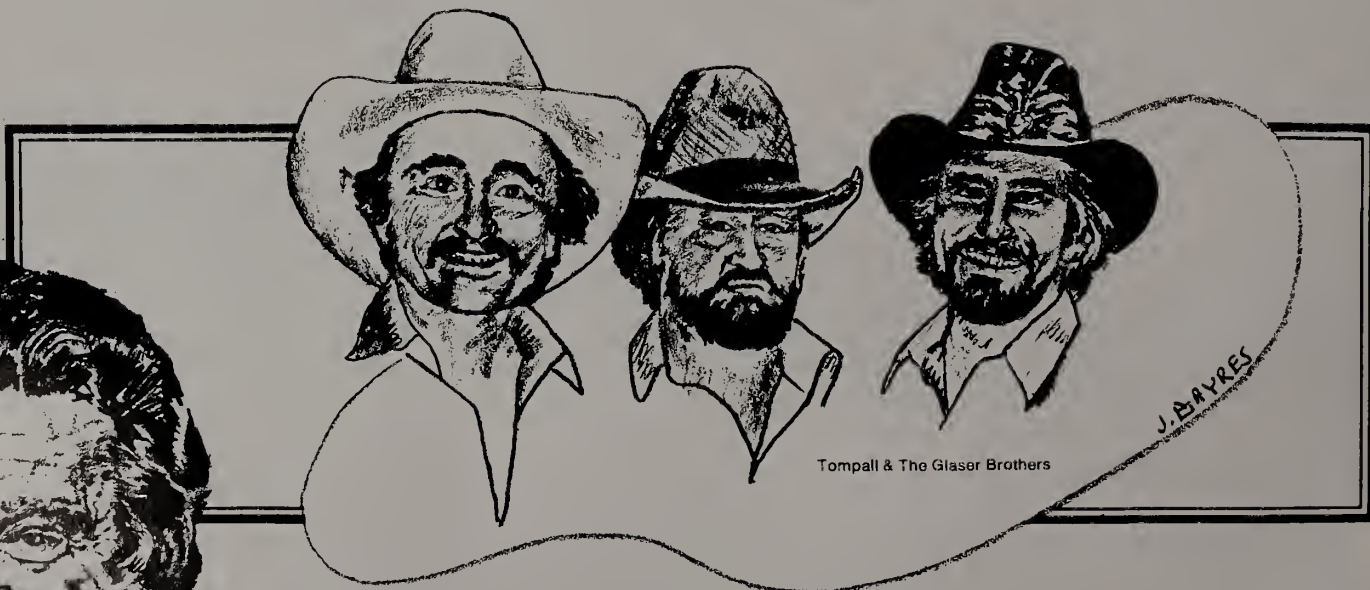
- 1. Ken Kragen
- 2. Don Reeves
- 3. Irby Mandrell
- 4. Sandy/David Brokaw
- 5. Jim Halsey

BOOKING AGENCY

- 1. Jim Halsey
- 2. Top Billing
- 3. William Morris
- 4. United Talent
- 5. Dick Blake



Jerry Clower



Tompall & The Glaser Brothers

J. BAYRES

CASH BOX MAGAZINE'S

FEMALE

ENTERTAINER
OF THE YEAR

Wow! What an honor!

I Love You All —

Barbara

INDEPENDENT RECORD COMPANY

- 1. Sunbird
- 2. Ovation
- 3. Handshake
- 4. NSD
- 5. Koala

PRODUCER

- 1. Tom Collins
- 2. Jim Ed Norman
- 3. Ron Chancey
- 4. Larry Butler
- 5. Buddy Killen
- 6. Willie Nelson

COMPOSER

- 1. Kye Fleming/Dennis Morgan
- 2. Willie Nelson
- 3. Roger Cook
- 4. Randy Owen
- 5. Phil Sampson

PUBLISHING COMPANY

- 1. Tree/Crosskeys
- 2. Pi-Gem/Chess
- 3. Willie Nelson Music
- 4. House of Gold
- 5. Combine/Music City
- 6. Chappell/Intersong
- 7. Hall-Clement/Vogue
- 8. Rick Hall

NEW RECORD COMPANY

- 1. Handshake
- 2. Pald
- 3. Tanglewood
- 4. Excelsior
- 5. O'Brien

COMPOSER/PERFORMER

- 1. Willie Nelson
- 2. Randy Owen
- 3. Merle Haggard
- 4. Rosanne Cash
- 5. Dolly Parton

CASH BOX COUNTRY AWARD WINNERS

**ARTIST DEVELOPMENT LABEL
CBS RECORDS
SINGLES LABEL/ALBUM LABEL**

RCA



*My sincere thanks
to all my talented
friends who made
this year the best yet.*

Tom

FEMALE VOCALIST

1. Dolly Parton (RCA)
2. Anne Murray (Capitol)
3. Sylvia (RCA)
4. Barbara Mandrell (MCA)
5. Dottie West (Liberty)
6. Crystal Gayle (Columbia)
7. Rosanne Cash (Columbia)
8. Charly McClain (Epic)
9. Gail Davies (Warner Bros.)
10. Lucy J. Dalton (Columbia)

MALE VOCALIST

1. Ronnie Milsap (RCA)
2. Johnny Lee (Full Moon/Asylum)
3. Don Williams (MCA)
4. Mickey Gilley (Epic)
5. T. G. Sheppard (Warner/Curb)
6. Kenny Rogers (Liberty)
7. Willie Nelson (Columbia)
8. Razy Bailey (RCA)
9. Merle Haggard (MCA)
10. Eddie Rabbitt (Elektra)

NEW FEMALE VOCALIST

1. Terri Gibbs (MCA)
2. Terry Gregory (Handshake)
3. Deborah Allen (Capitol)
4. Diana (Sunbird)
5. Sheila Andrews (Ovation)

NEW MALE VOCALIST

1. Earl Thomas Conley (Sunbird)
2. Steve Wariner (RCA)
3. Mel McDaniel (Capitol)
4. George Strait (MCA)
5. John Schneider (Scotti Bros.)

DUO

1. Frizzell & West (Warner/Viva)
2. Bellamy Brothers (Warner/Curb)
3. Conway Twitty/Loretta Lynn (MCA)
4. Willie Nelson/Ray Price (Columbia)
5. Porter Wagoner/Dolly Parton (RCA)
6. Moe Bandy/Joe Stampley (Columbia)
7. Kendalls (Ovation)
8. Moe Bandy/Judy Bailey (Columbia)
9. Jim Ed Brown/Helen Cornelius (RCA)
10. Rex Allen, Jr./Margo Smith (Warner Bros.)

NEW DUO

1. Frizzell & West (Warner/Viva)
2. Willie Nelson & Ray Price (Columbia)
3. Waylon Jennings & Jessie Colter (RCA)
4. Moe Bandy/Judy Bailey (Columbia)
5. Rex Allen, Jr./Margo Smith (Warner Bros.)

GROUP

1. Alabama (RCA)
2. Oak Ridge Boys (MCA)
3. Statler Brothers (Mercury/PolyGram)
4. Glaser Brothers (Elektra)
5. Dave Rowland & Sugar (Elektra)

NEW GROUP

1. Rovers (Epic/Cleveland Int'l)
2. The Shoppe (NSD)
3. Tim Rex & Oklahoma (DeeJay/NSD)
4. Thrasher Brothers (MCA)
5. Corbin/Hanner Band (Alfa)

CASH BOX COUNTRY SINGLE AWARDS



"A very special thank you to all my friends and D.J. partners. I wouldn't have missed this past year for the world!"

*Ronnie
Milsap*

Ronnie and the entire Milsap Organization applauds you and thank you for making "There's No Gettin' Over Me" one of the most successful records of 1981. We love you for it!

RCA



NEW FEMALE VOCALIST

1. Sylvia (RCA)
2. Terri Gibbs (MCA)
3. Donna Hazard (Excelsior)
4. Terry Gregory (Handshake)

FEMALE VOCALIST

1. Dolly Parton (RCA)
2. Rosanne Cash (Columbia)
3. Anne Murray (Capitol)
4. Emmylou Harris (Warner Bros.)
5. Juice Newton (Capitol)
6. Sylvia (RCA)
7. Terri Gibbs (MCA)
8. Barbara Mandrell (MCA)
9. Dottie West (Liberty)
10. Charly McClain (Epic)

MALE VOCALIST

1. Kenny Rogers (Liberty)
2. Eddie Rablitt (Elektra)
3. Don Williams (MCA)
4. Ronnie Milsap (RCA)
5. Hank Williams, Jr. (Elektra/Curb)
6. Waylon Jennings (RCA)
7. Willie Nelson (Columbia)
8. T. G. Sheppard (Warner/Curb)
9. George Jones (Columbia)
10. Merle Haggard (MCA)

NEW MALE VOCALIST

1. Johnny Lee (Full Moon/Asylum)
2. John Schneider (Scotti Bros.)
3. John Anderson (Warner Bros.)
4. Mel McDaniel (Capitol)
5. Earl Thomas Conley (Sunbird)

DUO

1. Waylon Jennings & Jessi Colter (RCA)
2. Willie Nelson & Ray Price (Columbia)
3. David Frizzell & Shelly West (Warner/Viva)
4. Porter Wagoner & Dolly Parton (RCA)
5. Moe Bandy & Joe Stampley (Columbia)

NEW DUO

1. Waylon Jennings & Jessi Colter (RCA)
2. David Frizzell & Shelly West (Warner/Viva)
3. George Jones & Johnny Paycheck (Columbia)
4. Chet Atkins & Doc Watson (RCA)

GROUP

1. Oak Ridge Boys (MCA)
2. Alabama (RCA)
3. Charlie Daniels (Epic)
4. Statler Brothers (Mercury/PolyGram)
5. Gatlin Brothers (Columbia)

INSTRUMENTALIST

1. Frenchie Burke (Delta)
2. Wickline (Cascade Mountain)
3. Chet Atkins/Doc Watson (RCA)

SOUNDTRACK

1. Honeysuckle Rose (Columbia)
2. Urban Cowboy (Elektra)
3. Smokey And The Bandit II (MCA)
4. Any Which Way You Can (Warner/Viva)
5. Urban Cowboy II (Full Moon/Epic)

CASH BOX COUNTRY ALBUM AWARDS

Dolly Parton

Sylvia

Oak Ridge Boys

Kenny Rogers

Frenchie Burke

Johnny Lee

Waylon Jennings & Jessi Colter



THANKS DEEJAYS FOR ANOTHER GREAT YEAR!



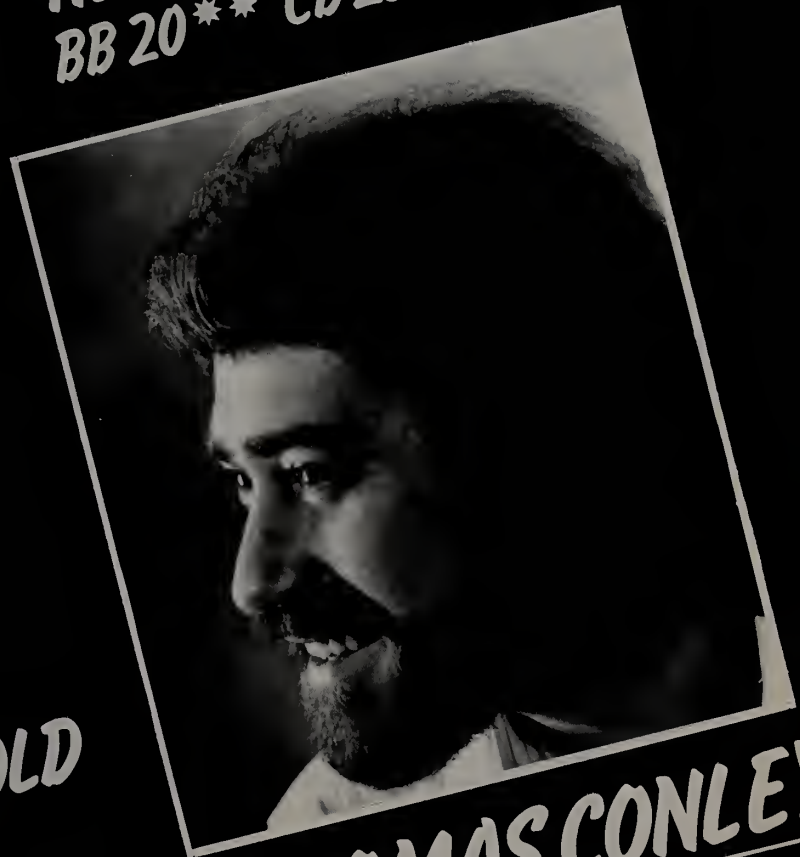
CHARLEY PRIDE
"NEVER BEEN SO LOVED"
BB 3** CB 3* RW 3*



SYLVIA
"HEART ON THE MEND"
BB 20** CB 23* RW 28*



JANIE FRICKE
"I'LL NEED SOMEONE TO HOLD
ME WHEN I CRY"
BB 5** CB 5* RW 4*



EARL THOMAS CONLEY
"TELL ME WHY"
BB 69* CB 60* RW 66*

CHAROON Inc.
BOOKING and MANAGEMENT

Waylon Jennings & Jessi Colter

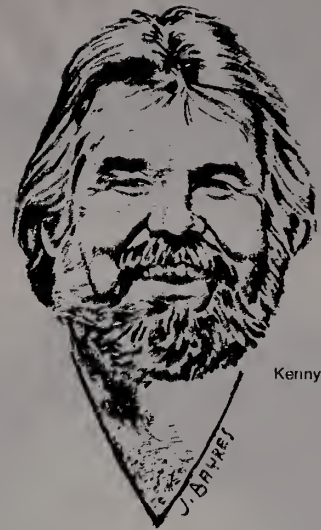


Dolly Parton



Anne Murray

Country Crossover Albums



Kenny Rogers

FEMALE

1. Dolly Parton • RCA
2. Anne Murray • Capitol
3. Juice Newton • Capitol
4. Emmylou Harris • Warner Bros.
5. Rosanne Cash • Columbia

MALE

1. Kenny Rogers • Liberty
2. Eddie Rabbltt • Elektra
3. Willie Nelson • Columbia
4. Ronnie Milsap • RCA
5. Hank Williams, Jr. • Elektra/Curb

GROUP

1. Oak Ridge Boys • MCA
2. Alabama • RCA
3. Statler Brothers • Mercury/PolyGram
4. Larry Gatlin & The Gatlin Brothers Band • Columbia
5. Dave Rowland And Sugar • Elektra

DUO

1. Waylon & Jessi • RCA
2. The Kendalls • Mercury/PolyGram
3. Moe Bandy & Joe Stampley • Columbia

CASH BOX COUNTRY AWARD WINNERS

Country Crossover Singles

FEMALE

1. Anne Murray • Capitol
2. Dolly Parton • RCA
3. Rosanne Cash • Columbia
4. Dottie West • Liberty
5. Barbara Mandrell • MCA

MALE

1. Kenny Rogers • Liberty
2. Eddie Rabbltt • Elektra
3. Ronnie Milsap • RCA
4. Mickey Gilley • Epic
5. Johnny Lee • Full Moon/Asylum

GROUP/DUO

1. Oak Ridge Boys • MCA
2. Alabama • RCA
3. Charlie Danelis Band • Epic
4. Burrito Bros. Curb/CBS



Rosanne Cash



1. (There's) No Gettin' Over Me • Ronnie Milsap • RCA
2. Could I Have This Dance • Anne Murray • Capitol
3. Feels So Right • Alabama • RCA
4. I Loved 'Em Everyone • T.G. Sheppard • Warner/Curb
5. I Believe In You • Don Williams • MCA
6. I Was Country When Country Wasn't Cool • Barbara Mandrell • MCA
7. Prisoner Of Hope • Johnny Lee • Full Moon/Asylum
8. I Don't Need You • Kenny Rogers • Liberty
9. Eivra • Oak Ridge Boys • MCA
10. But You Know I Love You • Dolly Parton • RCA
11. On The Road Again • Willie Nelson • Columbia
12. Smoky Mountain Rain • Ronnie Milsap • RCA
13. Drifter • Sylvia • RCA
14. That's All That Matters To Me • Mickey Gilley • Epic
15. One In A Million • Johnny Lee • Full Moon/Asylum
16. A Headache Tomorrow (Or A Heartache Tonight) • Mickey Gilley • Epic
17. You're The Reason God Made Oklahoma • David Frizzell & Shelly West • Warner/Viva
18. I Love A Rainy Night • Eddie Rabbitt • Elektra
19. Old Flame • Alabama • RCA
20. I Think I'll Just Stay Here And Drink • Merle Haggard • MCA
21. What Are We Doin' In Love • Dottie West • Liberty
22. You Almost Slipped My Mind • Charley Pride • RCA
23. Miracles • Don Williams • MCA
24. Seven Year Ache • Rosanne Cash • Columbia
25. Rest Your Love On Me/I Am The Dreamer • Conway Twitty • MCA
26. I Keep Coming Back/True Life Country Music • Razy Bailey • RCA
27. 9 To 5 • Dolly Parton • RCA
28. I Feel Like Lovin' You Again • T.G. Sheppard • Warner/Curb
29. Lovin' Up A Storm • Razy Bailey • RCA
30. Angel Flying Too Close To The Ground • Willie Nelson • Columbia
31. Beautiful You • Oak Ridge Boys • MCA
32. If You Ever Change Your Mind • Crystal Gayle • Columbia
33. Lady • Kenny Rogers • Liberty
34. Gultar Man • Elvis Presley • RCA
35. Texas Women • Hank Williams, Jr. • Elektra/Crüb
36. Do You Love As Good As You Look • Bellamy Brothers • Warner/Curb
37. Are You Happy Baby? • Dottie West • Liberty
38. Who's Cheatin' Who • Charly McClain • Epic
39. Falling Again • Don Williams • MCA
40. Theme From The Dukes Of Hazzard • Waylon Jennings • RCA
41. The Matador • Sylvia • RCA
42. Pickin' Up Strangers • Johnny Lee • Full Moon/Asylum
43. Too Many Lovers • Crystal Gayle • Columbia
44. I Still Believe In Waltzes • Conway Twitty & Loretta Lynn • MCA
45. I'm Not Ready Yet • George Jones • Epic
46. Friends • Razy Bailey • RCA
47. Don't Wait On Me • Statler Brothers • Mercury/PolyGram
48. Lovers Live Longer • Bellamy Brothers • Warner/Curb
49. Rainbow Stew • Merle Haggard • MCA
50. Why Lady Why • Alabama • RCA

TOP 50 SINGLES



Anne Murray

Charley Pride

T.G. Sheppard

Alabama

Ronnie Milsap

V. BARRIS

Thanks Everybody!



ALABAMA

Exclusive Booking:

DALE MORRIS
& ASSOCIATES, INC.

Agent: Barbara Hardin
812 19th Avenue South
Nashville, TN. 37203
615/327-3400

RCA Records

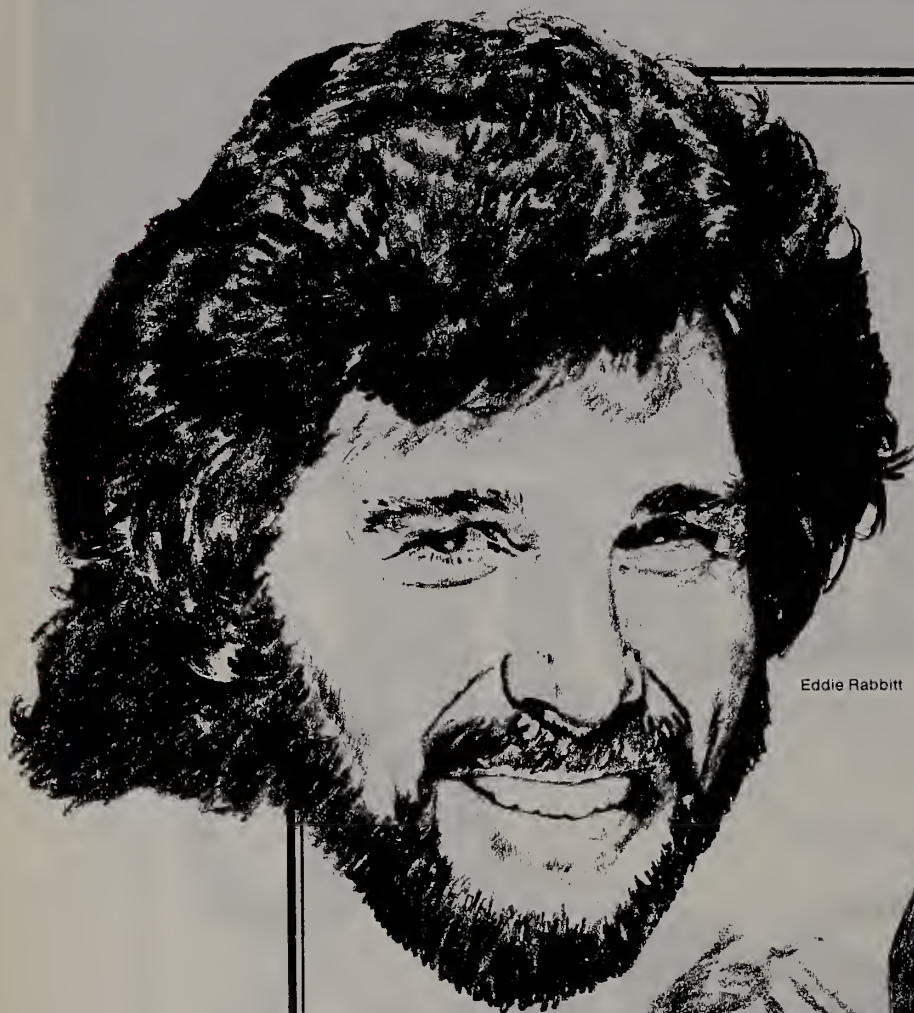


MAYPOP MUSIC

(A DIVISION OF WILDCOUNTRY, INC.)
MAGGIE CAVENDER, ADMINISTRATOR
25 MUSIC SQUARE, WEST
NASHVILLE, TN. 37203
(615) 254-5721

1. Kenny Rogers Greatest Hits • Kenny Rogers • Liberty
2. Horizon • Eddie Rabbitt • Elektra
3. Feels So Right • Alabama • RCA
4. 9 To 5 And Odd Jobs • Dolly Parton • RCA
5. I Believe In You • Don Williams • MCA
6. Greatest Hits • Ronnie Milsap • RCA
7. Honeysuckle Rose • Original Soundtrack • Columbia
8. Seven Year Ache • Rosanne Cash • Columbia
9. Fancy Free • Oak Ridge Boys • MCA
10. Greatest Hits • Anne Murray • Capitol
11. Rowdy • Hank Williams, Jr. • Elektra/Curb
12. Evangeline • Emmylou Harris • Warner Bros.
13. Juice • Juice Newton • Capitol
14. Somewhere Over The Rainbow • Willie Nelson • Columbia
15. Urban Cowboy • Original Soundtrack • Full Moon/Asylum
16. Greatest Hits • Oak Ridge Boys • MCA
17. Share Your Love • Kenny Rogers • Liberty
18. Greatest Hits • Waylon Jennings • RCA
19. Leather And Lace • Waylon And Jessi • RCA
20. Music Man • Waylon Jennings • RCA
21. Full Moon • Charlie Daniels Band • Epic
22. Out Where The Bright Lights Are Glowing • Ronnie Milsap • RCA
23. Drifter • Sylvia • RCA
24. Somebody's Knockin' • Terri Gibbs • MCA
25. I Love 'Em All • T.G. Sheppard • Warner/Curb
26. San Antonio Rose • Willie Nelson And Ray Price • Columbia
27. I Am What I Am • George Jones — Epic
28. Love Is Fair • Barbara Mandrell • MCA
29. Especially For You • Don Williams • MCA
30. Years Ago • Statler Brothers • Mercury/PolyGram
31. These Days • Crystal Gayle • Columbia
32. Where Do You Go When You Dream • Anne Murray • Capitol
33. Carryin' On The Family Names • David Frizzell & Shelly West • Warner/Viva
34. Smokey And The Bandit II • Original Soundtrack • MCA
35. Back To The Barrooms • Merle Haggard • MCA
36. Makin' Friends • Razy Bailey • MCA
37. 10th Anniversary • Statler Brothers • Mercury/PolyGram
38. Guitar Man • Elvis Presley • RCA
39. Lookin' For Love • Johnny Lee • Full Moon/Asylum
40. Some Days Are Diamonds • John Denver • RCA
41. Step By Step • Eddie Rabbitt • Elektra
42. Habits Old And New • Hank Williams, Jr. • Elektra/Curb
43. Porter And Dolly • Porter Wagoner And Dolly Parton • RCA
44. Wild West • Dottie West • Liberty
45. My Home's In Alabama • Alabama • RCA
46. Any Which Way You Can • Original Soundtrack • Warner/Viva
47. Roses In The Snow • Emmylou Harris • Warner Bros.
48. Now Or Never • John Schneider • Scotti Bros.
49. Rainbow Stew/Live At Anaheim Stadium • Merle Haggard • MCA
50. That's All That Matters To Me • Mickey Gilley • Epic

TOP 50 ALBUMS



Eddie Rabbitt



Don Williams



Alabama



LARRY BUTLER

Producer Of The #1 Album Of The Year
Kenny Rogers Greatest Hits

Larry Butler
PRODUCTIONS, INC.

D.J.'s

Producing A Record is one of my
greatest thrills in life, but hearing
it on the Radio is even better.

I would like to thank you for your
vote of confidence, and welcome you to
Nashville.

I would also like to thank W.S.M.
and "THE GRAND OLD Opry" without
which none of us would be here.

Have A good time —

Larry Butler

COUNTRY MUSIC SPECIAL 1981

Past Cash Box Award Winners (Singles)

YEAR	TOP MALE	TOP FEMALE	TOP GROUP	TOP DUO	NEW MALE	NEW FEMALE
1980	Ronnie Milsap	Crystal Gayle	Oak Ridge Boys	Bellamy Brothers	Johnny Lee	Rosanne Cash
1979	Ronnie Milsap	Barbara Mandrell	Oak Ridge Boys	Kenny Rogers & Dottie West	Razzy Bailey	Jennifer Warnes
1978	Waylon Jennings/ Willie Nelson (tie)	Crystal Gayle	Oak Ridge Boys	Waylon & Willie	Ronnie McDowell	Zella Lehr
1977	Waylon Jennings	Loretta Lynn	Statler Brothers	Conway Twitty & Loretta Lynn	Gene Watson	Dotsy
1976	Charley Pride/ Ronnie Milsap (tie)	Tanya Tucker	Statler Brothers	Porter Wagoner & Dolly Parton	Tom Bresh	Joni Lee
1975	Conway Twitty	Dolly Parton	Statler Brothers	Porter Wagoner & Dolly Parton	Freddy Fender	Jessi Colter
1974	Charlie Rich	Donna Fargo/ Tanya Tucker (tie)	Statler Brothers	Mel Tillis & Sherry Bryce	Dick Feller	Marilyn Sellers
1973	Merle Haggard	Lynn Anderson	Statler Brothers	George Jones & Tammy Wynette/ Conway Twitty & Loretta Lynn (tie)	Johnny Rodriguez	Marie Osmond
1972	Charley Pride	Lynn Anderson	Statler Brothers	Porter Wagoner & Dolly Parton/ Tammy Wynette & George Jones (tie)	Red Simpson	Donna Fargo
1971	Charley Pride	Tammy Wynette	Statler Brothers	Loretta Lynn & Conway Twitty	Billy "Crash" Craddock	Susan Raye
1970	Johnny Cash	Tammy Wynette	Tompall & The Glaser Brothers	Porter Wagoner & Dolly Parton	Anthony Armstrong Jones	Connie Eaton
1969	Glen Campbell	Tammy Wynette	The Glaser Brothers	The Wilburn Brothers	John Wesley Ryles	Billie Jo Spears
1968	Buck Owens	Loretta Lynn/ Tammy Wynette (tie)	The Hardin Trio	The Wilburn Brothers	Glen Campbell	Dolly Parton
1967	Buck Owens	Loretta Lynn	The Browns	The Wilburn Brothers	Jack Greene	Lynn Anderson
1966	Buck Owens	Connie Smith	The Browns	The Wilburn Brothers	Waylon Jennings	Jeannie Seally
1965	Buck Owens	Loretta Lynn	The Browns	The Wilburn Brothers	Dick Curless	Connie Smith
1964	Buck Owens	Loretta Lynn	The Browns	Lester Flatt & Earl Scruggs	Hank Williams, Jr.	Norma Jean
1963	George Jones	Patsy Kline	The Louvin Brothers	Lester Flatt & Earl Scruggs	Ernest Ashworth	Melba Montgomery
1962	George Jones	Kitty Wells/ Patsy Kline (tie)	The Louvin Brothers	The Wilburn Brothers	Claude King	Loretta Lynn
1961	Webb Pierce	Kitty Wells	The Browns	Owens & Maddox	Buck Owens	Jan Howard
1960	Jim Reeves/ Ray Price (tie)	Kitty Wells	The Browns	The Wilburn Brothers	Buck Owens	Jan Howard
1959	Johnny Cash/ Ray Price (tie)	Kitty Wells	The Browns	The Everly Brothers	Stonewall Jackson	Margie Bowes
1958	Johnny Cash	Kitty Wells	The Browns	The Everly Brothers	Don Gibson	Skeeter Davis
1957	Elvis Presley	Kitty Wells	The Browns	Johnny & Jack	Bobby Helms	Patsy Kline
1956	Elvis Presley	Kitty Wells	The Louvin Brothers	Johnny & Jack	Johnny Cash	Wanda Jackson
1955	Webb Pierce	Kitty Wells	The Carlisles	Johnny & Jack	Elvis Presley	Rita Robbins
1954	Webb Pierce	Kitty Wells	Pee Wee King's Band	Jim Ed Brown & Maxine Brown	Tommy Collins	Ginny Wright



Thanks
everyone
for my best
Year!

Sylvia
RCA



A Month In The
Country Wherever
You Are

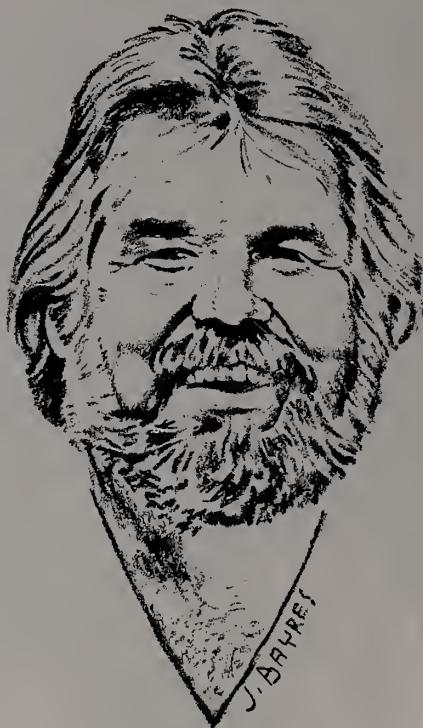
Capitol/EMI America/Liberty

*We
tip
our
hats
to
the
world
of
country
music.*



A Very Good Year To Be Country

by Jennifer Bohler



into the face of a new year, a year that could bring even bigger and better opportunities.

With the artists faring much better this year, it was only natural that business activity within Nashville's music community fare comparably. Publishing companies enjoyed unequalled success, with more and more performers beyond the Nashville community seeking local material to record. Dick James Music, the publishing house based in London, so noticed the activity that it moved its United States creative base of operations from New York to Nashville. In addition, the Welk Music Group purchased Pi-Gem/Chess' 1,500 song title catalog. Pi-Gem boasted a good deal of #1 singles this year, including "Smoky Mountain Rain" and "I Was Country When Country Wasn't Cool."

There has been such an optimistic attitude pervading Nashville this year that the Monument label was revived by Fred Foster, the man who set such artists as Dolly Parton, Larry Gatlin and the Gatlin Brothers Band and Kris Kristofferson on the road to success. The performance rights organizations — ASCAP, BMI and SESAC — also benefited from this year's success in country music, with all reporting highly successful years in terms of chart activity and performances.

While there was no blockbuster film like *Urban Cowboy* to get excited about this year, it didn't mean there weren't a number of movies with a country theme or country music artists. *Take This Job And Shove It*, *The Night The Lights Went Out In Georgia* and *Any Which Way You Can* come to mind. It was still a year of visibility for country in all forms of the media.

Maintain, build and grow — three key words that have helped country artists emerge as mainstream performers this year. No longer limited to one market, Nashville artists have penetrated several. This has happened because of teamwork — interaction between the artist and all those affecting his career, from the record label to the manager to the booking agent to producers and publishers. 1981 will surely be remembered as the year country music proved its national appeal wasn't a fluke.

Titled *Country Music Celebration*, it will soon begin airing in Canada and the United States.

New artists saw their share of activity this year as well. Heretofore unfamiliar names like George Strait, Terri Gibbs, Cindy Hurt, Sweetwater, John Schneider, Keith Stegall, the Corbin/Hanner Band, Gail Zeiler, Terry Gregory, David Frizzell and Shelly West, Fred Knoblock and Bobby Smith (to name a few) began popping up on the charts with increased regularity. Names slightly more familiar like Alabama, Sylvia, Johnny Lee and Rosanne Cash began seizing the #1 position. And now these artists are looking squarely and positively

It's been a very good year for country music. Granted, country has not been the cure all of the industry's ills as some hoped it might be. But country did carry its own weight this year, and then some. According to the latest figures released by the National Assn. of Recording Merchandisers (NARM), the country moved to the number two position in total sales, just behind the pop and rock category. And there are gold, platinum and multi-platinum jewels dangling from the necks of country artists — specifically 24 gold, eight platinum and one triple platinum for the year thus far.

For the Nashville artist, it's been a great year in terms of breakthrough. The Oak Ridge Boys scored their first #1 pop single with "Elvira," also a #1 country tune. Barbara, Louise and Irlene Mandrell's television show, *Barbara Mandrell and the Mandrell Sisters*, has been such a success that it's been called back for a second season. Dolly Parton made her screen debut in *9 to 5*, alongside such film superstars as Jane Fonda and Lily Tomlin. Kenny Rogers' second made for television movie, *Coward of the County*, based on one of the songs he recorded, aired in October. And a record number of Nashville artists made it to the pop charts this year, including Rosanne Cash, Eddie Rabbitt, Alabama, Johnny Lee, Waylon Jennings, Ronnie Milsap, T.G. Sheppard, Don Williams, Terri Gibbs, Dolly Parton, Emmylou Harris, Crystal Gayle, Mickey Gilley and more.

But even the traditional country artists who didn't cross over to the pop charts found their popularity sustained and, in many cases nurtured, thanks in part to Pete Drake's First Generation Records, a label dedicated to the preservation of the traditional sound. The roster boasts such legendary names as Ernest Tubb, Justin Tubb, Jan Howard, Billy Walker, the Vic Willis Trio, Jean Sheppard, Stonewall Jackson, Charlie Louvin, Ray Pillow, the Wilburn Brothers, Del Wood, Lonzo and Oscar and Stu Phillips. Silver Shadow Records, Inc., a Palm Springs, Calif.-based company headed by Ed LaBuick, recently produced a television special that featured all of the artists on the roster.

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Johnny Lee

#1 SUSTAINING ARTIST

Tompall & The Glaser Brothers



Record Label: The Key Link

by Jennifer Bohler

While the record company will always be an indispensable partner in the artist development process in Nashville, it is no longer the monolithic force it once was. In an era of rising costs, shrinking playlists and growing market fragmentation, all segments of the recording industry — including publishers, managers, booking agents and independent promotion/marketing firms — are taking an active role in the careers of both new and established artists. No wonder, then, that the catch word in Music City these days is "teamwork."

"The days when the record company totally dominated the lives and career moves of an artist are over," says Roy Wunsch, vice president of marketing for CBS Records, Nashville. "Today we rely heavily on input from the artist's professional relationships — management, agency affiliation, independent PR firms and so on."

Similarly, Joe Galante, division vice president, marketing for RCA Records in Nashville credits the work of many for helping the label post one of its best years ever — a year in which RCA broke several new acts and also took its established artists' careers to new



"We're in the business to make money, and if you release an album prematurely, it can be disastrous."

—Joe Galante

plateaus. "We've established goals, worked out (marketing) strategies with managers and artists and really laid out a complete game plan," he explains. "We've also been very fortunate in that producers have brought us music which is way above average."

Even though now resources are pouring in from more directions than ever before, the record label remains the key link in the artist development chain. Besides signing the artists, recording their music and pressing, distributing and promoting their records, the Nashville divisions of the major labels have developed innovative release patterns and multi-media marketing techniques to expand the horizons for country acts. The results this year have been impressive: 24 gold and nine platinum albums to date.

Following are label by label highlights of the Nashville divisions this year:

RCA Records

Like many country divisions, RCA believes in building an artist from the single up, often releasing as many as four to five 45s before ever releasing an album. Galante attributes this philosophy to an extremely tight marketplace. "Granted, we're in this business to make money, and if you release an album prematurely, it can be a disaster," he said. "The marketplace is so tight that, if it's a crossover record, it has a better chance of making it; if not, it's much more difficult."

Laying the singles groundwork has paid off for several of RCA's artists this year, particularly newcomer Sylvia, who racked up her first #1 single with

"Drifter." Once she attained that position, an album was released. Steve Wariner is in a similar position now, with each successive single bringing him closer to the #1 position. He has an album scheduled for January.

RCA's established artists have experienced a successful year as well. Dolly Parton, for instance, who was accepted as an across the board success some years ago, had a #1 pop and country single with *9 To 5*, from the movie of the same name, in which she co-starred with Jane Fonda and Lily Tomlin. In Parton, Galante sees a good deal of unrealized potential. The artist is involved in a recording career, songwriting, movies and personal appearances — all of which combine to make her the total entertainer. She is currently working on the film *Best Little Whorehouse In Texas* and sometime next year, the label will release her next album, titled "One Emotion After Another," which is a total Parton composition.

Ronnie Milsap has had two crossover hits this year — "Smoky Mountain Rain" and "(There's No Gettin' Over Me)." Galante attributes this achievement in part to Milsap and producer Tom Collins doing their homework. "Radio is programming for older

(continued on page C-42)



"The days when the record company totally dominated the artist's career are over."

— Roy Wunsch



"MCA's ability to move across the tricky lines that separate musical markets contributed to our success."

— Jim Foglesong

*MCA Records proudly congratulates
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*Female Entertainer of the Year
(Albums)*

Barbara Mandrell



Top New Female Vocalist (Singles)

Terri Gibbs



*Vocal Group of the Year (Albums)
Country Pop Crossover Group
of the Year (Singles)*

The Oak Ridge Boys



*Novelty/Comedy Artist of the Year
(Albums)*

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Producer/Publisher: Choosing The Right Song

by Tom Roland

In Nashville, where many producers double as publishers and vice versa, both functions are tied very closely to the development of the artist — locating the proper material and finding a direction in which to steer a client. All seem to agree that even “hit” material will not make its full impact until it is placed with the artist that is “right” for that song.

Tom Collins, who produces several artists independently, including Barbara Mandrell, Ronnie Milsap, and Sylvia, co-owned Pi-Gem/Chess Music until its recent sale to Welk Music Group. While he has earned Producer of the Year status in the **Cash Box** Country polls, two of his writers, Kye Fleming and Dennis W. Morgan, took similar honors for their songwriting talents. Predictably, most of their songs, such as “I Was Country When Country Wasn’t Cool,” “Smoky Mountain Rain” and “All Roads Lead To You,” have been recorded by artists that Collins produces.

“I needed a particular song for Barbara (Mandrell),” says Collins. “and they wrote a song called ‘Just One More Of Your Goodbyes,’ which they specifically sat down and wrote and rewrote for her — they’re great at rewriting — and I told them exactly in my mind what I wanted. They specifically sat down to write for her, and then came ‘Sleeping Single In A Double Bed,’ and the rest is just fantastic success. They studied Barbara; they also know what I look for and they are able to write and rewrite to the point where they can come up with exactly what she likes and what I like for her. They’ve been very successful at not only writing for her, but also other artists.”

The ability of Fleming and Morgan to write for Collins’ artists has made his position a little enviable, but he still is cautious about what tunes his artists record. “I don’t think every artist can pull off every hit song that comes by,” he says, “so we try to work up a good marriage between the song and the artist, and, in doing that, I think it’s good to study the artist — everything from the interpretation which they use to the range of their voice — to find the right ‘image’ song. I think today we’re not only trying to create a hit record, but also an image which a certain artist can have, and I think the greater the image of the artist the more records they’ll sell.”



Collins adds that the currently strong position country enjoys in the marketplace has allowed him to be somewhat adventuresome in the ways in which he presents his artists on disc. “You’re no longer limited to a certain style that’s accepted,” he says. “Country was regional music, it became national, now it’s international. We have the opportunity to cut a record here and have success on it all over the world, so you don’t just ask yourself ‘well, am I limited soundwise or musicianwise or songwise?’

“A uniqueness exists I think on Sylvia’s records,” he says, citing some of his innovative approaches. “We took what we call a ‘prairie sound’ and did some western music with a contemporary drum beat and it worked. She’s had a #1 record her first year out, and it was different. I think also of ‘Smoky Mountain Rain’ by Ronnie Milsap — we went out a little bit different than what his records have been in the past.

“We continually have to be changing, because I don’t believe you can offer the public an artist who sounds the

“For the next few years, what we’re doing now is going to be mainstream music.”
— Buddy Killen

same for a great length of time. There are some artists that do, but we’re consistently trying to change acts to make them more commercial by changing their sound

“Songs are plentiful; hit songs are not.”

—Noro Wilson

and their approach. You can’t get in the same rut and stay there.”

While Collins is somewhat analytical of his contributions, Jim Ed Norman, who has attained success producing artists like Anne Murray, Mickey Gilley, Johnny Lee and Jennifer Warnes, handles his production chores more from a “gut-level” approach. His method is especially apparent in his selection of material for his artists to record.

“Just yesterday,” says Norman, “I had a songwriter call me and tell me he had a song that he had gone to the studio to cut a demo of, and that the people at the studio said, ‘it’s got all the ingredients of a hit song.’ That, to me, is really the intellectual pursuit — I mean,

(continued on page C-36)



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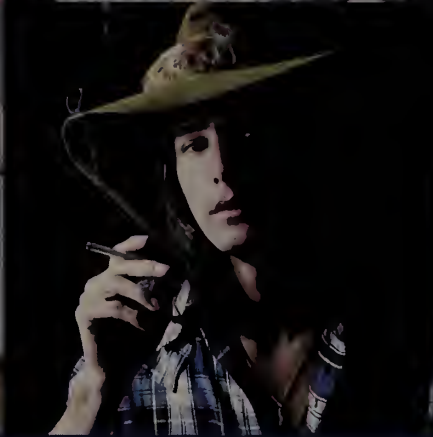
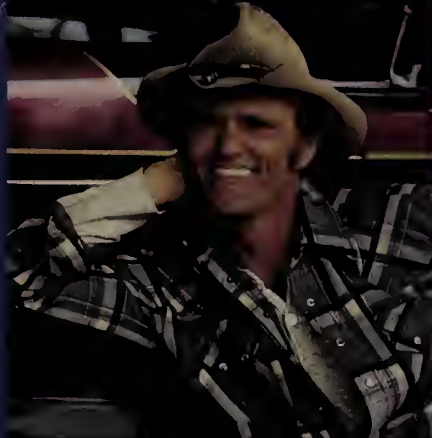


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Managers: The Long-Term Strategy

by Jennifer Bohler

In the rise to prominence that country music has enjoyed the past two years, one often overlooked function has been that of the manager. While the acts and, to some extent, the producers have gained measures of personal fame and notoriety with the rise of country, the personal managers have played equally important, if less noticeable, roles.

Just as in the rest of the entertainment industry, personal managers in the country field find themselves in the position of truly guiding their acts over the long haul, plotting out the strategy and career moves that will hopefully bring lasting success. With the vastly expanded audience for country, more opportunities and, as a result, more decisions have entered into the realm of the manager.

While success in the country music field remains the primary goal for the managers today, the newfound popularity of the genre has also opened up such opportunities as films, television and crossover, mass appeal hits. To examine the various approaches and strategies in use today, *Cash Box* contacted four prominent

managers — Ken Kragen, Jim Halsey, Sandy Brokaw and Irby Mandrell — to find out what they did to promote their acts' careers.

Ken Kragen, who is 1981's top manager according to the *Cash Box* Country polls, guides such stellar country acts as Kenny Rogers and Dottie West in his stable of entertainers. Kragen is quick to assert that his work is a team effort, involving all of the 34 people that comprise Kragen and Company. Kragen prefers the personal approach and, in order to do that, keeps his personal clientele to a trim list of no more than three or four acts at one time. His company, which includes five other managers, represents 12 acts. Kragen says there is no aspect of the career he shouldn't be involved with and that working hand and hand with the act is the primary concern.

In making career goals and plans for his acts, Kragen takes a systematic approach, preferring to work with the act at least six months before making any concrete game plans. "We always tell new clients it takes six months or so before we can be as effective as possible," he says. "It takes that long to get a feel for all the various things about an artist — idiosyncracies and such. You delve into the background and find out the things they do well and how they do them, and then all of a sudden, something clicks. I've gone sometimes as much as a year before everything clicked into place, and suddenly there was a clear cut game plan that worked for us with an artist."

Kragen also places a great deal of emphasis on working with others involved with the artist's career, most notably the record label. He recalled how he used to "virtually live" at Liberty Records (Rogers' label) from the early stages of his association up until a point last year, involving himself in everything from the choice of singles to the album packaging to ads to release schedules. These days, he says, an effective plan has formed and emerged from the days he spent working so closely with the label, and now he involves himself more with the day-to-day activity of managing Rogers. To keep Rogers' career going at its present rate, Kragen has been exploring more opportunities for the artist, including television and feature films.

According to Kragen, the key to managing an artist is to keep the career moving in an upward spiral, from plateau to plateau; the move from recording artist to consummate performer/entertainer.

"In building the career of any artist, the key is to es-



"Exposure is the key to broadening the horizons of pure country artists."

—Jim Halsey

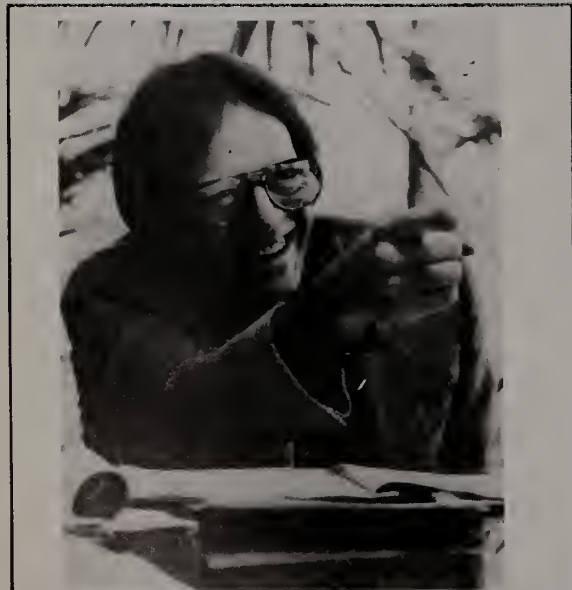
establish an audience, and that can come from a variety of areas, not just recording," he says. "It can come from television, live performance or films. If you're going to be successful, the artist must develop an ability to sell a product, be it himself, a record or a television rating. He can start at any one of these points, but he must develop in at least one of these areas a substantial constituency or audience, or he doesn't have a career. My attitude is get something started in almost any area, and with most of our artists, that area is the recording situation."

Explaining an artist's growth, Kragen says, "Careers do not go up on an absolute curb; they don't go up smoothly like the side of a pyramid. They move from plateau to plateau, and the movement occurs when a major event or several lesser events happen at the same time. In other words, something of significance propels a career to the next level. A recent example is Kim Carnes. For her it was the *Rolling Stone* article, the cover of *People*, two to three major television shots and the record ("Bette Davis Eyes") all happening at the same time. That kind of multiple activity in different media moved her to a different level. Creating that jump is the key to good management. And to create that jump involves the creation of events and bringing together several things that happen at the same time."

For Rogers the jump to the next plateau will include a feature film titled *Six Pack*, which is scheduled for release in the summer of 1982. His *Coward of the County* television movie aired this month, and, according to Kragen, Rogers is about to make a major announcement concerning his involvement in the world hunger campaign. Kragen looks upon these events as a major stepping-stone for Rogers in his continued movement upward.

Jim Halsey, whose company represents the Oak

(continued on page C-44)



"In building the career of any artist, the key is to establish an audience."

—Ken Kragen

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Booking Agents: Reaching The Fans

by Angela Ball

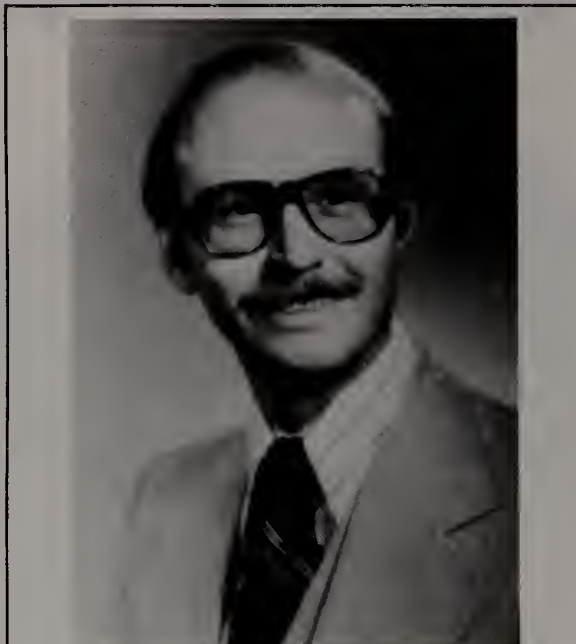
Country music has always relied heavily on contact between an act and its fans. Constant touring and concerts have always been the main avenues to maintaining this vital link with the paying public, and country acts have for the most part been obliging, for without the honky tonks, state fairs, rodeos and urban clubs, much of the earthy flavor of the music itself might have been lost long ago.

Willie Nelson's anthem, "On The Road Again," could certainly fit the majority of country acts throughout history. Country is the music of the "common people," and what better way to reach them than a performance?

Vital in this link between the performer and the public has been the booking agent — that businessman with connections with both the labels and the venues who coordinate the effort. And today, with country crossing over to the mainstream public and media like film and television opening up new opportunities, the booking agent has become even more important in the effort to take the music to the people.

Because of the new sophistication needed in reaching national audiences, booking agents have become even more important. With national exposure and sales at stake, booking agents more than ever participate in label strategies to break or cross acts. Radio, the labels, management, the venues and the acts themselves all come together via the booking agent in the effort to reach the people.

"The first thing we would do would be to contact all the radio stations, record stores and local newspapers to see what kind of action a particular act has had in the past," explains Tony Conway of Buddy Lee Attractions. "That gives us our game plan. Then we meet with the record company to find out if the market is what they consider a major market. We work with the record companies in the major markets by utilizing their local promotion men. We would have them contact record stores for in-store displays, contact the program director at the local stations to make sure that they had the new album or single and make sure that it's getting played, and we also work through local promotion peo-



"We do our bookings in conjunction with an album release to stimulate sales and airplay."

— Jack Sublette

ple in setting up interviews both before and after the concert."

Agents generally concur on the idea of going to the major markets first and coinciding tour dates with the dates of album releases. "Basically we do our booking in conjunction with a record — an album release," says Jack Sublette of Top Billing International. "The tour would follow 30-100 days after the release with our emphasis on big shows and major market venues. All this is done in an effort to stimulate the album sales and the current single airplay."

Aside from considerations of market and record release dates, agents differ somewhat in their methods of breaking a new artist into a market. "From the new artist standpoint, where you break the artist really depends a lot on airplay, because that would dictate where an artist is known," explains Dan Wojcik of the Shorty Lavender Agency. "For example, the South and the Midwest have always been known for early adds, so a lot of times you start by touring a new act there. Country is a little different, and the South will be a lot more familiar with an act than an upper East Coast or even a West Coast audience will. So that would be the rationale for breaking down South first."

Another consideration that booking agents must face daily is the competition for the entertainment dollar. "It

depends a lot on airplay, but it also depends on how much traffic there is in the market and the willingness of clubowners to take a chance," Wojcik says. "What that means is that there aren't a lot of different groups in a particular area to compete for the entertainment dollar. They'll take a chance on a new group because they just don't have anything in the area. If there's someone like a (John) Denver doing four shows in eight days, they realize that a new act will be at the bottom of the totem pole."

In the wake of the 1980 country music boom, booking agents are finding that artist packaging is aiding the crossover of artists and diminishing "tags" that have prevailed in the past. "The whole key of the crossover is packaging," explains Wojcik. "If you want to take an act like a Hank Williams Jr., he can go two ways — you can put him with a more established act like George Jones, which would give him traditional country appeal, and on the other side, you could package him with an act like the Allman Brothers, which would give him the opportunity to play more progressive venues and let the younger kids see him."

"It's difficult to crossover an artist from a personal appearance standpoint," adds Top Billing's Sublette. "Your crossover concept has to come primarily from radio. The obvious way is to put the artist with an act that has already crossed over in the same show."

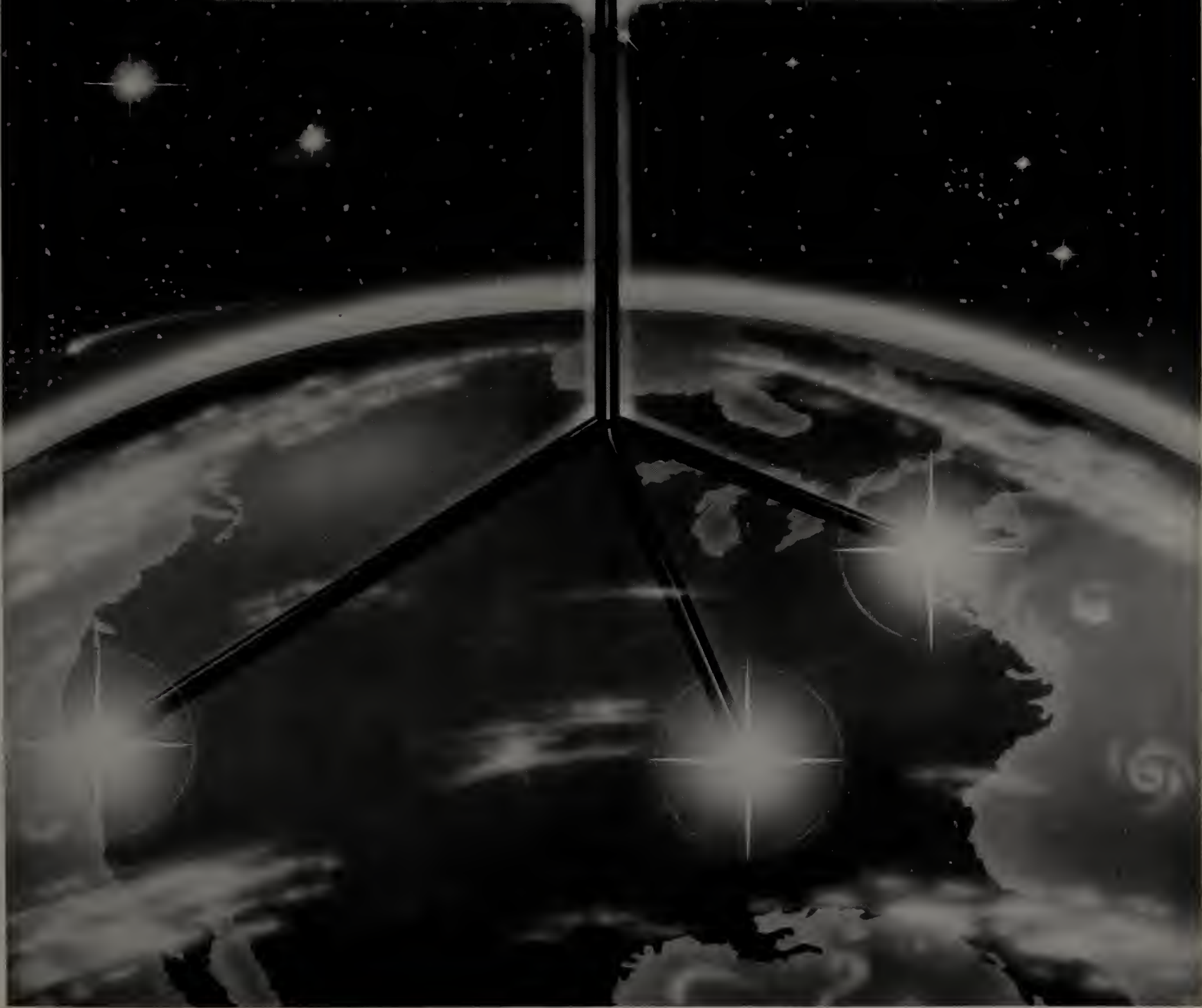
The choice of venue has also proven to be an integral part of the crossover process. "There are some ideas now about the showcase clubs," says Sublette. "Showcase clubs are now crossing over by having country acts one night and rock acts the next night, and hopefully that helps the crossover potential. There are also the *Urban Cowboy* clubs that appeal to the demographic ages of 18-30. Most of these people are not solid country fans — they don't know who Roy Acuff is — so you put artists in these clubs and the wider appeal will help the crossover."

"My personal opinion is that crossover is something that happens, rather than something that is planned," says Charles Hailey of the Jim Halsey Agency. "If we're working on this type of strategy, we would work with

(continued on page C-45)

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Country Radio: Instinct Meets Research

by Tom Roland

Radio has traditionally been the most important avenue of exposure for the artist and his material. With the recent boom in the popularity of country music, the number of country stations has increased dramatically and so has the competition among stations, with many markets previously having only one country outlet now featuring two or more. Unfortunately, many programmers have felt the need to react to that competition with tighter playlists.

Al Hamilton, music director at KEBC/Oklahoma City, is bothered by the slashing of playlists. "I feel some stations are remiss by having short playlists," he states. "I think they are robbing the industry of testing (new artists). After all, I was under the impression that's why record companies give records to radio stations."

Hamilton, who himself has cut his list from 95 records to a more workable 80, tries to add new records "out of the box" at his station. "In spite of enormously rising costs in production and marketing and distribution of records," says Hamilton, "record labels are very cooperative as far as getting us the product, and we are very cooperative in adding records out of the box here. We don't wait for it to show up in some trade or another key station going on it; we go on it as long as we feel it fits in with a good, quality sound. I think that's how we are helping the labels — by early exposure so they can get their facts back quicker to help them in their marketing strategy."

Hamilton is also concerned about the development of new artists. "I'd say we are breaking fewer artists," he laments, "because we have more and more stations with short playlists which are usually going to be dominated by a select few, but then there are a lot of people on the Cash Box charts that weren't on there as far back as a year or a year-and-a-half ago. I would say that not as many stations as before are involved in breaking new artists, but, somehow, these new artists, through promotion people and the (increased) number of stations, are making it."

Hamilton also desires to see a little more of the traditional styles being covered. "There is not as much of it being released now," he says, "so, unfortunately, it seems like, except for Moe Bandy and some of the peo-



"We're catering to our market, and if a record fits Houston, Tex., we'll play it."

— Joe Ladd

ple like that, the only traditional music there is in the oldie files."

Joe Ladd, music director at KIKK/Houston, has a fairly flexible list, but maintains that "there very rarely are more than 40-45 records that are worth playing."

Ladd's ear is the sole determinant of what gets played on the KIKK airwaves. "If it's as good as anything I've got on the air," he says, "we'll play it. That's a little vague, but, basically, we're looking for the sound that we've been playing, and we're catering to our market. If it fits my market — if it fits Houston, Texas — it's being played."

Apparently, Ladd knows his marketplace well. "I hate to sound conceited," he says, "but I don't think we've ever gone on a bad record — very rarely anyway. We do some excellent research here, and we stick with what I said — if it's as good as what we've got on the air at the present time, we play it. It usually works out really well in sales and in call-outs."

His philosophy follows to new artists, too. "If a record sounds good it is a good record," he says. "That's all I can tell you. I don't care who the artist is. We were playing Leon Everette, we were playing Gene Watson, we were playing Mickey Gilley, we were playing Johnny Lee, we were playing Freddy Fender — all these people before they had national exposure — and

they still sounded good back then. A good record's a good record."

Like Ladd, Dale Turner, program director for WSAI-AM & FM/Cincinnati, relies on his knowledge of his market. "On the FM, we're trying to find a sound that reflects this marketplace," he explains, "so we're looking for a more mellow mix of country; whereas on the AM, we're going for the strong country image, so we don't have any problems adding right out of the box a Merle Haggard or a Moe Bandy. We don't wait for a record to be #50 with a bullet. To me, that's passe programming."

Research plays a vital role in his decision to stay on a record, according to Turner. "We do in-house research," he says, "and we give a record three weeks, and then we test it. If it doesn't test well, we have to say goodbye to it. It used to be I would play a record three weeks and then check the sales. But there's a lot of people out there who never buy a record, but they like to hear it on the radio, so that's why we do research now."

Turner is also pleased with the labels' reaction to radio. "I think radio tries real hard to work with the record labels," he adds, "and when they come to us with an idea — say they're trying to break a new artist like Judy Bailey — we're anxious to look at that and work with that. I think the record people listen to radio, so they come up with a guy like Steve Wariner who gives us a nice contemporary sound. Whereas Steve probably won't be as successful in Texas, he's very successful here in the Midwest."

Ted Cramer, who recently became program director at WMAQ/Chicago, reports that his station adopts more of a "wait-and-see" attitude in programming its list, which was trimmed recently from 67 records to 40-45. "The song should fit the overall sound of the radio station initially," he says, "and then the song should have some hit status — in other words, there ought to be a reason to play the record."

Name recognition helps generate airplay for an act and vice versa, establishing long-term careers for artists such as Crystal Gayle or Charley Pride. "I think it goes back to the old snowball theory," he adds. "As far as an artist is concerned, once his career is rolling, all of these

(continued on page C-46)

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Choosing The Right Song

(continued from page C-26)

all the ingredients usually means verse, chorus, hook, bridge — that kind of thing. Frequently there is that kind of thinking or explanation of what makes a good song, and I really end up throwing all that out the window when I start doing my selection.

"The way I end up having to make my choices is strictly from an emotional standpoint," he adds. "I sit down and listen, and when I find myself affected by a song, when I find myself liking a song to the same degree I have liked another song, we're on the right track. After the recording and release of that record, if it was successful then that simply reinforced my idea that my gut reaction was correct in choosing the song."

Norman employed his "gut" tactics with the first record he ever produced, "Right Time Of The Night," and he's been following his instinct ever since. "I notice that this isn't peculiar to a song," he notes. "The business community as well has begun to make some real significant strides and do psychological studies and surveys showing that a lot of the major decisions that have been made by major corporations have been made by people making gut-level reactions rather than relying upon a great deal of information, statistics, research and analysis."

Norman is also careful, however, in matching the song to the artist. "I think a song has to be chosen to suit each artist's individual style," says Norman. "I've always felt that that was the producer's responsibility — not to try to say (to the artist), 'well, here's a song that could be a hit if you do it right,' but 'here's a song that



"We're not the ones who buy records, and sometimes we go right over the public's head."

— Henry Hurt

you, in doing simply what comes naturally, could make a hit.' Wasn't 'Before The Next Teardrop Falls' recorded 80 times before Freddy Fender did it? 'The Gambler' — how many times was that recorded before Kenny did it?

"It's frequently timing; but it's also the song or the marriage of the song and the artist. It's not necessarily that the artist has to bring something to the song out of the ordinary; just that if you find the right song for the right artist, and that artist simply does what it is he does.

Then, if the marriage is correct, you end up with a really good piece of product. You end up with a record that people want to hear more than one time."

Although Norman owns his own publishing house, Jensions, he maintains a clear separation in his roles as producer and publisher. "That's one of the things we have to make clear to the songwriters," he says, "That just because it's something I'm associated with, because my interests are also in publishing, they can't assume that I'll automatically record their songs. I'm out to get the best possible songs for the artist no matter where they come from."

Norman views his responsibility to find the proper direction for an artist as one of his most important duties. "I know that there are some times when an artist is really unaware of that certain quality they have which is very desirable," he says. "I think that a producer's role in development can be to open some doors or make the artist aware of some areas that they might not normally consider as far as the kinds of material to perform.

"I know that Mickey (Gilley) — in his experience up until the time I worked with him — had been doing piano boogie woogie, if that's the right description," he adds. "I felt he was a very good vocalist and singer whose full potential indeed had not been realized; for that matter, I don't know that he'd even considered the idea of doing some of the kinds of things that we ultimately have done. That can be the kind of contribution a producer can make to an artist, just simply opening up an awareness about that which he hadn't really considered up until that time.

"I remember in my experience with Anne Murray," he continues. "Anne had had a great deal of success and

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then tried to make a change to develop, and, in doing so, seemed to lose a lot of the support that she had at the radio station level as well as fans. My getting involved with her was really predicated on the fact that I could see myself making a contribution if she really was interested in going back to some of the same styles she had incorporated into the music before with 'Snowbird' and that style. I really felt that I could make a contribution if she would be willing to go back to that style, and it made sense for us to work together. If she wanted to stay over in this other area, I didn't really feel like I was necessarily the man for her because I didn't feel confident that that's what she should be doing."

Norman feels that country's mass acceptance has had little effect on his production techniques. "It really hasn't changed the way I would present an artist," he maintains, "because the recent mass acceptance of country is really only indicative of a feeling that I have had in terms of what country music has to offer."

"We frequently, as producers, can get feedback about that which is unacceptable, and you may begin as a producer to change, to manipulate or to mold your records to conform to the input that you get from radio or from the marketplace. I think typically what you have to do is try to be true to the song and to the artist — make the best records you can."

"If there is any contribution that you can make in this conforming process without endangering or hurting the product, I think I've always had a tendency to do that or try to do that. With the mass acceptance of country music, there has been less of a need to do that."

"Any decisions I've had to make on how to mold a record have probably been as influenced by my wanting



"Generally, the writers know the artists and the kinds of songs the producers are looking for."

— Bob Montgomery

them to be a part of country radio formats and country music as by my wanting them to be a part of the pop radio format."

Buddy Killen, who this year took over as the president of Tree Publishing, came into his own as a producer with his work on T.G. Sheppard's album, "I Love 'Em All," which has produced two big singles, "Party Time" and his pop crossover hit, "I Loved 'Em Every One." Killen is constantly worried about maintaining a fresh sound for his artists.

"As a producer," he says, "you've got to keep an open mind, and you've always got to be looking for new directions. I always try to be the innovator — the person who looks for new sounds and new ways to go. I look for something that's unique, something that's a little off the wall, a little different from what they've been doing in the past."

In finding new directions, Killen tries to work in harmony with his artists. "I don't want my artist to do a song that he doesn't like," he adds. "I've forced the artist to do a song that he doesn't like," he adds. "I've forced the artist to record songs before that they didn't want to, and they became smashes, but I try to make it a situation with my artist where we both know where we're going; we're trying to get a hit, so it's not one of those knock-down, drag-out deals where you say, 'well, if you don't do this then I'm walking out' or anything like that. I don't want an artist to cut a song that he feels so much against, but, in most cases, they'll say, 'I don't like it' and, once they get into the song, they say, 'wow, that's a much better song than I thought it was.'"

Killen cites the artist's individuality as a factor in determining what direction their combined efforts will take. "It's amazing how a lyric is just a lot of words on a piece of paper until somebody breathes life into it," he says. "Some artists can breathe life into a lyric and some can't, and it's amazing to me how you'd think you'd get the same kind of reading from any number. But you don't. That's what makes one artist so good with a song and another one maybe just die with it. He's just got to be sensitive to what the song is saying and have the ability to project the feeling that the writer meant to have in his song when he wrote it."

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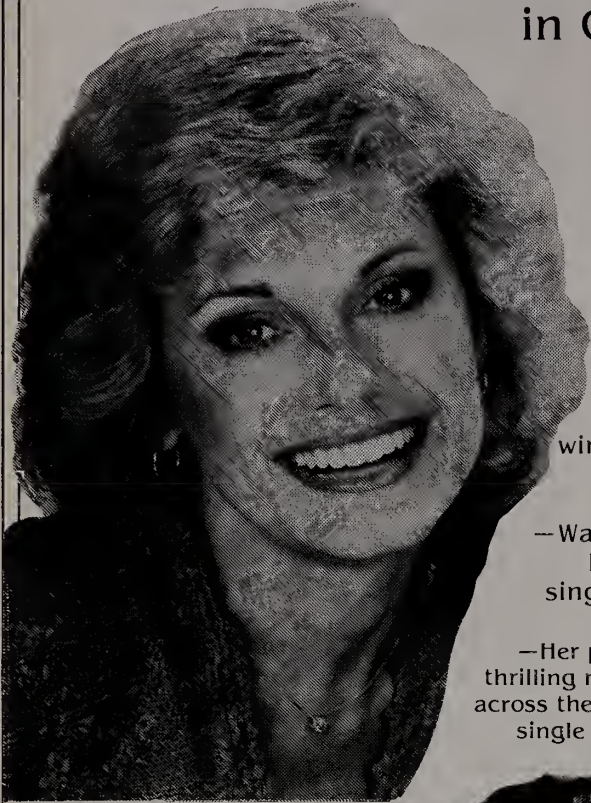
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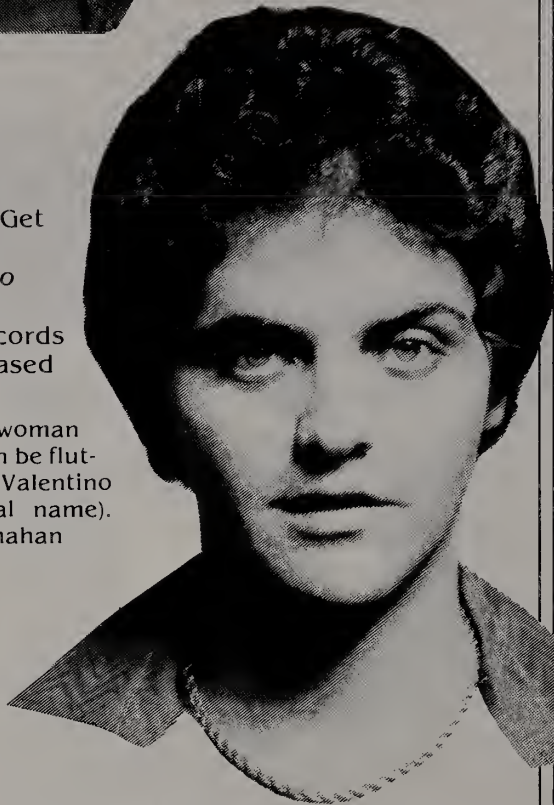
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Due to his association with Tree, most of Killen's projects contain a heavy percentage of material published by Tree and its affiliate company, Cross Keys Publishing. "The availability of the material makes the difference," Killen explains. "I'm a publisher, and I'm a producer — I'm going to do as many songs from my company as I possibly can if the songs are good and fit my artist. But, I would never want to do one of my songs just because I published it — only if it's good for my artist."

He also faces the future of country with a bright attitude. "I think that for the next few years, what we're doing right now is going to be the mainstream music," he predicts, "because the age of the average person now is a lot higher than it was. A few years ago, we had more teenagers than we'd ever had, and now, in the next three years, we're going to have more people above 40 than I guess in the history of the country. I understand it's going to be around 50% of the total population above 40, and, if that's the case, your audience is going to be a mature audience and they're going to love country music."

Norro Wilson, who heads up the A&R department at RCA, says that "singers are plentiful; hit songs are not." Even so, he feels that it's difficult to get artists involved in their own material selection.

"They either have ears for it or they have none at all," he states. "Most entertainers — most artists — are really artists. They're really excited about getting dressed and looking good and getting on the stage and presenting themselves to the art form. I don't think a lot of them for a long, long time ever get down to thinking about the fact that making a commercial record is a whole, entirely different business."

"I would say that most artists don't have that good a commercial ear, but if you get a good start with them it helps. I work with a young man now by the name of Valentino. He's 21 years old and a bright young man — got his mind on the business. He will, I think, gradually learn some of this and let it rub off if he thinks about it."

Wilson attributes believability to the success of some of his past and present artists, such as Eddie Arnold and Charley Pride. "The secret, I think, is not necessarily his technical ability, but his ability to sing a song to you and make you believe what that song has to offer. Some of our greatest singers of all time have not been great trained quality voices. As a matter of fact, for commer-

"The availability of material is what makes the difference."

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cial music, I think probably the worst deal in the world is a great-trained voice or a very studied voice. It never offers any human element in it. People like to feel that they can almost do what you've done — 'oh, I can sing as good as him.'

"Think about actors, think about singers. The actors who do well are the actors that act the best — if he's playing a part that you've got to get mad at him, he makes you so damn mad at him that you jump through the screen at him. Whoever your favorite country singer is, maybe he is your favorite because you believe everything he's singing.

"I think the most important quality is to give that proper reading to the people. Forget about the technology; forget about the hot licks on the record. Those people out there don't buy those hot licks; they buy the subject matter, and you've got to put it in big print so they don't have to wear those big glasses."

In the time that Wilson has been in the industry, he has seen the producer's role go through some drastic alterations. "I think A&R down through the years, for some reason or other, has kind of lost some clout for his control over the artist. He really doesn't have any. I must say that in my working here with Jerry (Bradley, RCA's Nashville division chief), he gives me the autonomy I need to operate, but it can be confusing. You can be in situations where the company thinks one thing and the artist thinks another thing, and we are sometimes caught terribly in the middle.

"Years ago, I guess, there was no one else to do it except the A&R man, who almost did all of it — 'yes, you probably ought to wear this on stage;' 'no, that's a bad cover;' 'yes, you can work in Okinbokin, Wisc.'. Now, it's such a big business. You can't imagine what a workload it is having five acts — each one of them album acts — and you've got to come with so many albums in a year or so many singles a year. You can work yourself nuts, and you don't have time to do really anything else."

Although the overall workload has changed, the recording situation hasn't. "It's usually the same as it's always been," he adds. "Everybody comes in at the last minute, flying here on a Sunday night. Monday you meet and talk here all day and hunt up songs and go in and record Tuesday. Who knows how we've done it? — but over the years, we've continued to cut hits. Sometimes, I think that pressure is good, because

"People don't buy hot licks; they buy subject matter."



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Ron Chancey, director of A&R for MCA Records, cites publishers and their staffs for helping to find the right material. "I tell you, the song plugger — that's a big talent in itself," he says, "and it's one of the things I think that's very underrated in town here. Being able to have a good catalog of songs and pick out a song out of a catalog for a particular artist is a talent in itself. For instance, Ronnie Gant over at Acuff-Rose, I would have to give him a lot of credit for the Oak Ridge Boys having a big hit on 'Elvira,' because he pitched me that song."

Chancey's acceptance or rejection of a song plugger's proposal ultimately is based on a knowledge of the artist's appeal. "You look for a different song, naturally, for different reasons," he explains. "For instance, the Oak Ridge Boys, if I'm looking for a song for them, the song must have a particular quality that maybe a Brenda Lee song doesn't. For instance, in an Oak Ridge Boys song, I'm looking for something that has a singalong, big chorus characteristic that four-part harmony will work well with. That's probably the number one consideration — that it will have that certain feel that we look for.

"If it's a Brenda Lee song, we look for something that's real strong as far as a single voice is concerned — the type of song, for instance, that she can phrase like Brenda Lee phrases."

*"If we knew the true secret to going in and cutting a hit, we'd be in the islands someplace being waited on lavishly."
— Noro Wilson*

He uses an overall strategy, though, in the development of his artists. "Before you go into the studio," he says, "you have to have kind of a game plan yourself in how you want to develop them soundwise. I'll go back to the Oak Ridge Boys — they're one of the few that I started off with from scratch and developed. We started off country, and — not that we're trying to get away from country; we're not — as we have progressed, each album has gotten a little bit more progressive and really a little bit more along the lines of what the Oak Ridge Boys really are."

The broadening of country's market has not changed Chancey's approach to production. "I think it has made me more aware of the fact that you should just be what

you are and not try to be something else," he says. "If you're going to get a big crossover record, I don't think you can go in the studio and have that in mind and try to go beyond. I think you just have to be yourself, and, if the hit's there, it will surface. I think at one point I have gone in the studio and had in mind, 'I'm going to cut a crossover hit this time.' When you do that, I don't think you accomplish anything. I got completely away from what I was doing."

Henry Hurt, vice president and general manager of Chappell/Intersong Publishing, finds the industry's subjectivity to be the hardest part to deal with. "We're not the ones that buy records," he says, "we're trying to figure out what other people are going to like, and sometimes we don't do it. Sometimes we even shoot way too high, too. When I say high I don't mean to belittle the public, but I'm just saying that we're going for excellence sometimes. A lot of us that have been in this business for years, and we go right over the public's head sometimes.

"We've seen that happen, because we had a song that became a #1 song called 'Roses For Mama' sung years ago by C.W. McCall, and I'm not so sure that any of us were super-proud of that song. It was kind of a con-coined thing — even the writers, I'm not sure how proud they were of the song — but the thing became a #1 record, and then we all started thinking that maybe sometimes we're not giving the audience enough credit, and we're going for things that we think are sometimes what we call industry hits — people in the industry love it, but the public doesn't buy it."

Hurt, whose writers have penned such songs as "Old Flames Can't Hold A Candle To You," "One In A

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Million," "Rest Your Love On Me," "What Are We Doin' In Love" and "You Don't Know Me," tries to get his songs recorded as soon as possible after they are written. "Songs have their time when you have the enthusiasm and the writer has the enthusiasm, and you can generate the enthusiasm in the producer to cut it," he explains. "After that time is gone, you've done two more demo sessions maybe, and you're on to another song and the first one gets forgotten.

"You want to get the most out of the songs that you feel are hits for your writers, but, also, you want to artists to get the most out of the song that they can as far as their chart positions. One thing feeds another, and, if you do that for an artist, the next time they'll be more likely to listen to your songs."

Jimmy Bowen, vice president of Elektra's Nashville division and producer for such artists as Hank Williams, Jr. and Sonny Curtis, tries to involve his artists in material selection as much as possible. "I encourage the artist to get involved in that process," he says, "because I think it's something they should understand, and an artist should have a good feel for what's right for them. I never force an artist to record a song that he or she doesn't want to record. I feel artists should be intelligent enough to know what they want to sing and what they don't want to sing; plus, I feel if an artist wants to sing a song, they're going to do a better job of it. It's the key to their life, and I don't think they can avoid that responsibility."

Bowen cites two main points in matching material to an artist. "First of all," he says, "the melodic structure needs to fit an artist. Every song doesn't fit every artist, so the melodic structure of the song needs to fit that par-

"The lyric has to make sense for the artist. You don't give a 45 year old a song about going to the drive-in and petting in the back seat."

— Jimmy Bowen

ticular artist. Secondly, the lyric has to make sense for that artist to sing; you don't take an artist that's 45 years old and give him an 18-year-old's lyric about going to the drive-in and having a Coke and petting in the back seat. I think an artist needs to be able to relate to the lyric either from having lived it from their point of view or having something that strikes them deep inside. Then you get an emotional and very honest reading."

Bob Montgomery, vice president of House of Gold Music and producer for Razy Bailey and Bobby Smith as well as pop artist Van Stephenson, has placed many of the cuts from his publishing house on his artists'

albums. "Generally," he says, "there's a closeness between the writers where they know what the artist is looking for; they have some sort of handle on what the artist is doing and it's easier for them really than someone on the outside that's just kind of guessing in the dark. It's really a simple matter of they spend a lot more time with the artist, and they know those artists and they know the kind of songs and the qualities that the producer's going to go for and the artist is going to go for."

Bob Beckham, president of the Combine Music Group, is concerned about the growing utilization of in-house material and the future of the independent music publisher. "The solicitation of outside materials for artists is becoming extremely more difficult each day," said Beckham, "because it's becoming more of a closed-house situation. I don't like it. I don't think it's good for the business because it limits an artist sometimes to the amount of material that he is exposed to and has an opportunity to record, but, as long as it's successful, you can't knock it. I think as independent publishers, we're all going to have to do our best to open up new avenues of exposure for our material and our artists via motion pictures and television. Video is a new market that we can utilize to expose our material."

The mass acceptance of country hasn't changed the publisher's methods according to Beckham. "I still do exactly as I've been doing for many years," he notes. "It just so happened that the wheel turned and country is in vogue. The music industry has a tendency to become hot on one subject and then cool off and go to something else; but I think the country-based song will always be here."

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The Key Link

(continued from page C-22)

demographics now — everybody is going for the mainstream listener," he said. "Also there has been a change in the mood of this country — it is very American. Ronnie and Tom recognized this change and came up with a record that would appeal to a broad cross-section of the populace (the album "(There's) No Gettin' Over Me"). They put their heart and soul into it. Milsap blended all the elements of music that were before taboo in country and the result was a record geared to a large audience."

Alabama was one of the biggest success stories of the year for the label. According to Galante, Alabama filled a void in country-rock music — that of the self-contained group. Not only has the group enjoyed several #1 hits, but several crossover successes as well. They have also been nominated for five Country Music Assn. awards.

Razy Bailey is another artist who has come into his own this year, once and for all carving his own personal niche in the charts. One of RCA's biggest concerns was breaking Bailey's identity problem. This they did by putting him on a comprehensive tour that involved placement in major markets, as well as in-stores, radio guest appearances and the like. The label also released several double sided singles, with one side showcasing Bailey's more upbeat numbers and the other going for the ballads. That, according to Galante, also helped establish an identity for the artist.

The label has also signed several artists from other labels, including Leon Everette, Louise Mandrell and R.C. Bannon and Earl Thomas Conley. Everette has already been on an extensive tour, dubbed the "Hurricane Tour," that placed him at 120 different radio stations in a matter of 30 days. Mandrell and Bannon are currently recording their first album for RCA, as is Conley.

To Galante, building artists is the key to a successful label. "We've been trying to build artists and that's paid off in terms of success at radio and sales. As a label we have put a lot more resources here in terms of expanding the marketing department. Also there's been a much stronger coordination and effort than ever before in RCA Records for country. That's really the key — we've got everybody pulling together at the same time. We're striving for the same goals — to be #1."

CBS Records

The CBS Records team this year collected its fair share of precious metal, chalking up five gold and two platinum albums. One of the label's biggest crossover successes this year was Rosanne Cash's "Seven Year Ache," which captured the #1 position in the country

charts and moved to #22 on the pop charts.

A key at CBS is to maintain the base an artist has, and build from that. An example is Ricky Skaggs, noted for his work with Linda Ronstadt, Emmylou Harris and others. The goal for Skaggs is to build from that base, and make him recognizable as a solo artist in his own right. That theory was also utilized with Crystal Gayle. When she joined CBS a couple of years ago, she had already developed a fairly strong following. The key here was also to maintain the base and expand. In Gayle's case, the crossover potential was more than evident. It was merely a matter of coordinating efforts with management, booking agency and, of course, the artist in gaining exposure through television, and with producer Allen Reynolds in selecting the proper material.

Slow but steady describes Charly McClain's climb to the top. McClain has logged 158 personal appearances thus far this year, and will be featured in an upcoming Home Box Office special *So You Want To Be A Star*. Her career is the embodiment of the steady, building process that creates lasting stars, which is the primary goal of any record company.

MCA Records

Just check the charts, television or radio and it's obvious MCA Records had a tremendously successful year, not only with its established artists — the Oak Ridge Boys, Barbara Mandrell, Don Williams and Loretta Lynn to name a few — but also with relative newcomers like Terri Gibbs and George Strait. These artists are accepted by fans of more than one genre, and that is thanks in part to MCA's philosophy.

"MCA's ability to move easily across the tricky lines that separate musical markets in order to make the most of an artist's talent has contributed to the company's success in the last year," noted Jim Foglesong, MCA's country division president. "It's very rare that all divisions of a company work together as well as we did last year at MCA. It's great to know that we have the interest and support of the whole corporation, starting with the chairman of the board."

When speaking of success stories, the Oak Ridge Boys cannot be overlooked. Just more than five years ago, they were a gospel quartet, as unfamiliar to the mass of the country buyers as they were to the pop charts just a few short months ago. Today they have many #1 country singles and albums to their credit, along with five gold albums and a #1 pop hit, "Elvira" — a single that is rapidly approaching the two million mark in sales. "I think everybody in the industry knew that one of these days the Oaks were going to get the right record and just explode, and that's exactly what

happened with 'Elvira,'" Foglesong said. "I think in this case we certainly contributed to preparing the way for this."

Being named Entertainer of the Year by the Country Music Assn. last year was a good indication that there were even bigger and better things in store for Mandrell and such was certainly the case in 1981 for the petite multi-talented performer. Her television show, *Barbara Mandrell and the Mandrell Sisters*, is in its second season. In addition, her last single, "I Was Country When Country Wasn't Cool," reached the #1 position. Finally, her "Best Of" album has been certified gold, and Foglesong expects her current "Live" album to be her biggest by far.

Concerning Terri Gibbs' first single, "Somebody's Knockin'," Foglesong feels the biggest thing the company did with that record was hang in with it. "We had a great deal of resistance from country radio with that record; they thought it too pop," Foglesong said. "And the pop stations thought it too country. It finally started to spread, but it took weeks. That single was released in the middle of August, and we didn't put out her second single until some time eight months later — that's how long it took."

Elektra/Asylum Records

Elektra/Asylum is another label that prefers to build from singles success — establish a track record and then go for the album. The label takes this approach with the majority of its new artists. However, according to Ewell Roussell, general manager of the label, a different approach was needed for veteran country star Conway Twitty earlier this year wanting to explore a new direction — which meant finding a new producer and new material. The label is set to back him on this venture with its usual heavy dose of radio and retail promotion, and through the powerful WEA distribution network.

Elektra places a great deal of emphasis on visibility, at both the radio and retail levels, in order to promote its artists in a more personal way. "We do a terrific amount of in-stores and tapings of radio promos by the artist," Roussell said. "We'd like to let the disc jockeys get to know the artist."

Warner Bros. Records

Warner Bros. is another label that places priority on visibility, especially through television. According to Stan Byrd, national promotion and sales director, Warner Bros., Nashville, the label likes to secure television appearances that will coincide with an artist's personal appearance in a market. "For example," according to Byrd, "T.G. Sheppard recently had an extensive southeastern tour that included 30-40 dates. We wanted a national television show to go in front of that, so we

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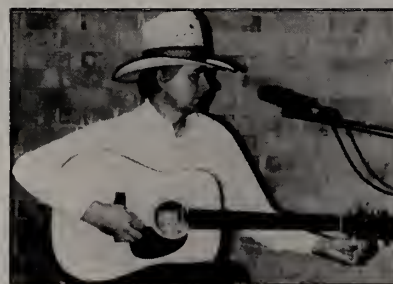
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could get visual recognition and song recognition, then take advantage of the live show — the advertising the promoter is doing in the market coupled with our own concentrated advertising in the area. This was tremendously successful for us because we sold additional records in the marketplace and had additional people at the concert. That resulted in many people going back and buying the record after the concert.

"We had very strong sales in front of the appearances, and we continued to sell after the show. The Sheppard album is still running four figures every week," Byrd said. "A lot of that has to do with the second single, but most of it I think has to do with the increased awareness of the artist on the part of the public. There are more people who know about T.G. today than in March of this year because we were able to concentrate exposure."

That concentrated exposure also helped catapult Sheppard into the crossover realm with the single "I Loved 'Em Every One." It also helped propel Emmylou Harris down the road of across the board appeal with her singles "Mr. Sandman" and the Rodney Crowell penned song, "I Don't Have To Crawl." For David Frizzell and Shelly West it meant a #1 record with "You're The Reason God Made Oklahoma," notably the duo's first release. For John Anderson it meant the establishment of the artist as a key country performer. And Crowell, who is already one of the most respected producers and songwriters in the business, has just released a new album for the label. Byrd is confident the label will break him as an artist in the coming months.

"Enthusiasm is the key to success, which Kennedy feels will mean superstardom for Reba McEntire."

Capitol/EMI-America/Liberty

Lynn Shults, vice president, Nashville division, Capitol/EMI-America/Liberty, sees the label's role as being with the artist step by step, from the beginning of the selection of songs to the overall image of the project to the merchandising to personal appearances. That involvement extends to the artist's management, booking agency and so forth. Particularly in the cases of Kenny Rogers and Dottie West are the teamwork between the label and their management, Kragen and Company, most evident.

But with someone like Deborah Allen, who is an emerging artist, the biggest goal right now is to establish a pattern of consistency. "In Deborah's case, we've tested two or three types of product and we now think we've found the targeted direction for her recording," he said. "We feel like her acceptance is going to continue to grow at radio and that will make her a more viable act in other areas. Even though we haven't had a top ten single on her, we've made tremendous strides this past year that are going to come to fruition in the coming year. With Deborah, we feel like we're in a position to move very fast."

Gold and platinum records were plentiful in the past year for Capitol/EMI-America/Liberty. Rogers has scored quadruple platinum with his greatest hits package; Anne Murray's greatest hits package is nearing double platinum. And Juice Newton, an act the label brought home this year, has a gold album and two gold singles. Bringing it home for Newton was a tremendous team effort for all involved, according to Shults.

PolyGram Records

Phonogram/Mercury label has seen its major act, the Statler Brothers continue to grow in popularity, not only at the radio level, but in terms of personal appearances as well. According to Jerry Kennedy, vice president, A&R, country, the label's main role for the Statlers these days is to reinforce the group's efforts. "The Statlers are out there hitting it — they're really one of the few acts that are really doing business as far as concerts, and it's up to us as a label to reinforce their efforts," Kennedy said. "They're out there before the public and we just have to make sure the product is there because their sales just keep skyrocketing without any crossover. When they leave a town, they leave behind a lot of happy people that are ready to buy some records. So the marketing and distribution people really have to stay on top of an act like the Statler Brothers."

Enthusiasm is also a key ingredient to success, and that is what Kennedy feels will eventually mean superstardom for Reba McEntire. "You have enthusiasm you pay employees for, but over and above that something magic has to happen and I think that is what has happened inside our company concerning Reba."

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Long-Term Strategy

(continued from page C-30)

Ridge Boys, Terri Gibbs, Don Williams, Roy Clark, Mel Tillis, Jimmy Dean, Minnie Pearl, George Jones, Tammy Wynette, David Frizzell, Shelly West, Hank Thompson and the Corbin/Hanner Band, is parallel to Kragen in his views on setting time frame goals for his acts. His views are also similar in the total involvement attitude and the importance he places on teamwork, not only within his own Tulsa, Okla.-based company, but also with the record label.

Halsey works within six-, 12- and 18-month time frames. Citing Terri Gibbs as an example, Halsey said the company is now in the midst of structuring a plan for the relatively new artist. "Usually about 12-18 months is as far ahead as you plan because you may have circumstances that come along and alter your direction just a little bit, then you may have to regroup and change the direction. At the end of the first six months you look back and see what you're going to do the next six months. But you constantly adjust and fine tune your plan, for every artist should have a plan, an individualized plan."

Probably one of Halsey's biggest success stories of the year has been the Oak Ridge Boys, which had both a #1 country and pop single with "Elvira," a tune that captured the fancy of America 15 years after its original release by Dallas Frazier. The Oaks are an interesting study of a group crossing successfully from one genre to another and, finally, to another. Originally, Duane Allen, Richard Sterban, Bill Golden and Joe Bonsall were a gospel quartet when they joined the Halsey fold. Halsey wanted to capitalize on the group's dynamic stage presence, to this day still its forte. Initial plans called for broadening the group's horizon by expanding the type of material it performed and recorded. That was about five years ago.

"The change from gospel to country was a departure for them, and they were not really certain at the time it would work. But I knew if they did country music with the same vitality that they did gospel, it would be the hottest thing going, which it has proven to be," Halsey says.

"Broadened horizons" is a key term in the Halsey philosophy. No one is categorized; there are no boundaries or limitations placed upon any of the acts. "I think if you'll notice our artist list, everyone on it is accepted in almost every facet of the business," Halsey says. "Even the pure country artists have broadened their horizons. The key to doing that is exposure. You must develop the product you want people to see, and then let them see it."

"You are an advisor, director or counselor, but the artist has the final say-so — whether it pertains to his recording career or the merchandise he endorses."

—Irby Mandrell

Referring back to the Oaks, Halsey says they developed a systematic plan whereby the group would be exposed on television (thanks to the work of executive vice president of the company, Dick Howard) and in concert. The concert phase involved hooking the group up as an opening act for a number of more well-known performers, eventually leading up to a tour with Kenny Rogers last year, which took the four-member group to even larger audiences.

Again referring to teamwork, Halsey says the key to success involves three elements: the artist, the agency and the record label. "In anything I've ever done, I've always tried to make one plus one equal any higher multiple than two," he says. "That comes by maximizing your efforts and expanding your horizons. Your planning, work, efforts, all the contacts, everything has to be done with a certain consistency as well as persistency."

Sandy Brokaw, alone with brother David, manages Mickey Gilley and Johnny Lee, two of the hottest country acts to emerge this year. Again teamwork is the key. Blending in with the efforts of the record labels is an important part of what they do. For example, the Brokaw Company hires its own independent promotion staff to work the record product. The company plans merchandising strategies with the respective labels — for Gilley, it is Epic, and for Lee, Full Moon/Asylum. Of course, the biggest coup for the Brokaw team was *Urban Cowboy*, a film that not only reflected and perpetuated the mood of a nation, but created several recording stars to boot. Brokaw said he made sure the film was shot on location at Gilley's club in Pasadena, Texas, and not at the Palomino in Los Angeles or the back lot of Paramount.

The Lee/Gilley package, which was together long before the movie was ever filmed, emerged as one of the most successful acts on the road. They have played many major concerts since the film's release, but cer-

tainly one of the biggest had to be the Copacabana in New York, where they were the first country artists to ever play that legendary venue. This month, Gilley will film a segment of the popular television show, *The Dukes of Hazzard*, which Brokaw said took some three months to line up. The hard work paid off. The show will be written specifically with Gilley in mind and will be centered on a benefit concert Gilley is to perform in Hazzard County.

The Brokaws formed their company in 1976, when Sandy recalls his office consisted of a table, chair and a cardboard box full of papers. "I just came in here and worked as hard as I could and to the best of my ability," he says. "Whatever I didn't know then or don't know now, I make up for with the fact that I really care about my clients. Thanks to Mickey Gilley, I've doubled my office space. Working for Mickey is the most important thing in my life."

Irby Mandrell is in a slightly different position than his manager contemporaries. Not only is he Barbara, Louise and Irlene Mandrell's father, he is also manager to two of the three — Barbara and Louise, as well as her husband, R.C. Bannon. But Irby has been in the management game for years and confidently feels that he can adeptly wear the two hats — father and manager. His approach to management is a little different too. Claiming the word is terribly misused, he says "I don't think there is such a thing as a 'manager' in this business. You are an advisor, director or counselor. But in all cases, the artist has the final say-so, whether it pertains to his record career or concerts or merchandise he might endorse."

The television show, which is in part to his credit, is probably the most significant advancement in all of the Mandrells' careers this past year. It helped raise Barbara, an artist who already boasted an ample share of #1 country hits and a crossover single every now and then and last year won the Entertainer of the Year award from the Country Music Assn. (CMA), to an even higher plateau. For Louise, who has had moderate success as a solo performer and as a duet with her husband Bannon, it triggered even larger audiences at personal appearances and a new label deal with RCA. And for Irlene, who is not interested in pursuing a singing career, but rather opts for a career in modeling and acting, it gave her the all-important initial exposure that could further the development in the career of her choice.

(Irby does not manage his youngest daughter because of her career choice, saying, "I do not know the acting and modeling business, so I would be a poor person to

(continued on page C-45)

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Reaching The Fans

(continued from page C-32)

the record company in markets where they feel that the record has the best chance of crossing over, and we try to place as many dates as we can.

"Part of the problem that the booking agency has is that we are probably booked out several months ahead of the time when the song would be released, and we could take advantage only by working in the markets where we're already booked. The *Urban Cowboy* syndrome has increased the popularity of country music to the point where we have a lot more people aware of it." Hailey adds, "I think it has to be referred to in various areas of the country though, because in some areas country has carried on extremely strong, and in other areas it's been more of a fad situation."

The economy has become one of the biggest factors in booking with increased importance placed on regional demographics. When the gas shortage of 1979 was amplified by the falling dollar, many major shows fell through and agents became acutely aware of national economic considerations. "In the Northeast and some places in the Midwest, the market is fairly soft right now," explains Hailey. "They're so automobile industry-related and there is so much unemployment that it's hard to book in these areas. With the big acts it doesn't really matter, but it does greatly affect some of

the smaller acts who have to depend on clubs for their livelihood."

The country movie boom has also spawned an increase in national TV exposure of country acts. "For younger artists the most easily obtained TV exposure is the local Nashville shows, the syndicated shows which can be very instrumental in the breaking of a young artist," explains Jimmy Jay of United Talent. "The syndicated shows have been very helpful to new artists throughout the years, and at one time they were perhaps the only vehicle we had for television."

"What a lot of people don't realize about the syndicated shows is that even though they are not in the major networks, those type of shows have a much higher saturation to a music buying public than a lot of network shows do," adds Buddy Lee Attractions' Conway. "That means that the people who are watching a *Pop Goes the Country* are people who are really interested in that artist and are into buying that product, and in a lot of cases that's more important.

"Television is very, very important, because when you're on a national television show, you're playing for an audience of anywhere from 10-30 million people, versus a 100-seat club or an 8,000-seat coliseum," explains Conway. "It's just much more exposure. We constantly deal with TV people and the network shows, but what we're finding now is that they're actually calling us

for the acts, whereas three or four years ago, it was very hard to put country acts on these shows. I think network shows like Barbara Mandrell's have helped because it shows that country music can be very high quality and professional without being corny."

"The television aspect has been pretty consistent for years with all the Nashville shows," concludes Hailey of the Halsey Agency. "We've always been aware of the importance of television. In fact, we were one of the first companies dealing exclusively with country music that had a separate television office. That's been part of our philosophy — if people see them on television, then they're going to want to see them in concert."

Long-Term Strategy

(continued from page C-44)

advise her. My theory is if you don't know what you're doing, hire the very best person you can and watch them and see what they do.")

Irby has solid theories behind the television show. Many predicted when Barbara took the offer it would spell immediate disaster for her record career and personal appearances. Quite the opposite has happened. Since the television show began airing last November, she has had several top records, including the #1, "I Was Country When Country Wasn't Cool," and has broken several attendance records at her personal appearances across the country, including setting the all time attendance record at the Ohio State Fair this past summer.

"I think a TV show works in your favor unless you just burn yourself out on it," he says. "I think you can get too much exposure, which would make a person say, 'why should I spend my money on a concert if I can see them on TV.' By the same token, I think the TV program acts as a teaser. Since there are three of them starring in the program, there is not too much camera

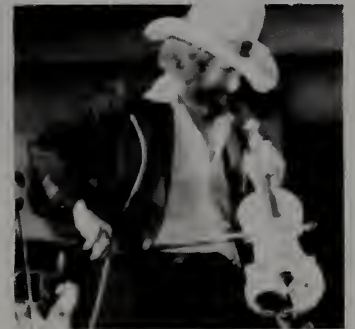
time for any one person. The people see just enough to want to see more."

The television program has also been an important career vehicle for Louise. At the time of the program's initial airing, Louise was between record labels. Yet she walked away with the title Most Promising Female Vocalist at 1981's *Music City News* Cover Awards show, awards that are voted on by the fans, which Irby says, proves his theory you don't have to have a record to be popular.

His sights are set high for his clients. With Louise's new record deal, he expects her to accomplish much the same things Barbara has in the past few years. And as for Barbara, Irby sees her as the "complete entertainment package."

"We have a lot of movie scripts sent to us and if we find one we think her fans would like to see her do, we'd like to do a movie," he says. "And I wouldn't be opposed to her doing a Broadway play. In other words, if you're going to be an entertainer, try to do everything within the realms of entertaining — everything you're capable of doing."

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Instinct Meets Research

(continued from page C-34)

other things seem to come with it — access to the best material and that kind of thing.”

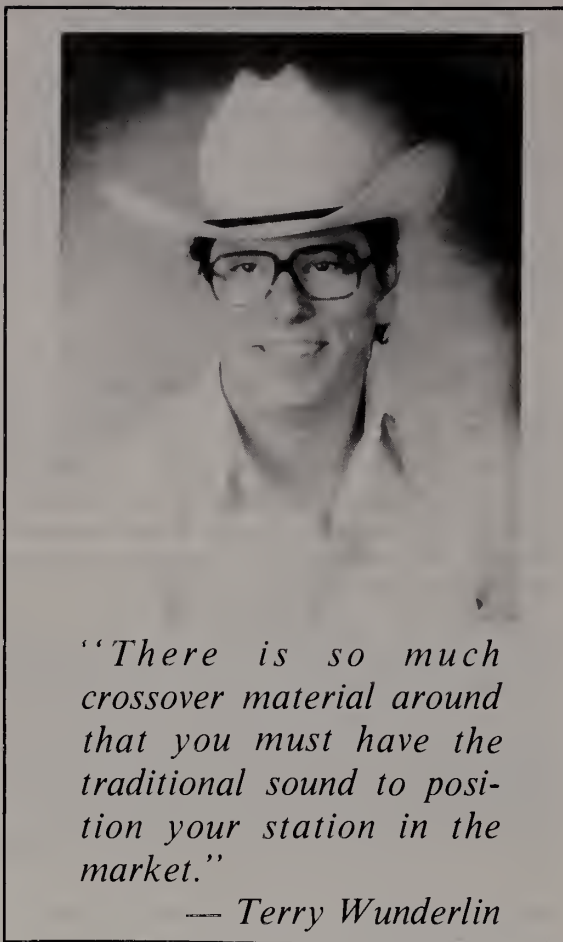
At WCOS/Columbia, when Jim Tice was brought from WMZQ/Washington, D.C. to handle production chores, he cut the station's list from 65 records to approximately 55. The station, however, spends a great deal of time researching those 55.

Music director Bobby Martin explained how their research system works. “We research ‘x’ number of people each week, and there are five different responses — #1, they haven't heard it; #2, they dislike it; #3, they like it but they're tired of it; #4, they like it; #5, it's their favorite song. Once we tabulate all these different columns for each of these individual songs, we can come up with percentages. (After three weeks), we look at the numbers, and, if we think it's a fluke, then we'll leave it in just to see what will happen next week.

“Thirty-three percent of the people who responded last week said they dislike Glen Campbell,” Martin adds. “That's the hate column — 33% of the people said they hate it. I can't, in my own mind, justify it because it's never been that high before. We moved the record back in rotation so it wouldn't get played nearly as much while we're giving it another week for research just to see if what they said last week will be true again this week. Then, if it is, I'll take the record into the parking lot and sail it across the avenue for a frisbee.”

The WCOS research system does bring positive marks to some records that don't do so well nationally, too. “We're still playing Rex Allen, Jr. and Margo Smith on ‘While The Feeling's Good,’ and that's been over with on the charts — lump sum charts — for maybe a month now, and, even so, it only peaked about #20 or something. You have to make a decision on how well you know your market, and a lot of times it won't coincide with the trades.”

Martin feels that the traditional sounds of country music have begun to die out. “Personally,” he says, “I don't believe it has much of a place in today's country sound. I think there will always be a small audience for it, just because that's the way it began. Just like I think Americans have a place in their heart for the Constitution, but how many people could tell you the Preamble?”



“There is so much crossover material around that you must have the traditional sound to position your station in the market.”

— Terry Wunderlin

Terry Wunderlin, music director at WIRK/West Palm Beach, Fla. holds a contrasting view, however, on the traditional strains. “It's very important to us,” says Wunderlin of the country form. “I know there are a few stations that feel like the traditional sound might be a little passe, but I think the traditional sound is good in terms of positioning your station — in terms of providing an alternative. There is so much crossover material now that you want to make sure that you're providing a broad base in terms of music variety, but you need those traditional sounds to show the audience that you still are a country station.

“There's a strong but small group of stations that will continue to play them, but it's going to be very, very dif-

ficult to break hardcore records. You can see artists that just a couple years ago were extremely strong that are having problems, like Gene Watson. He continues to make the same kind of records he's always made, but you're seeing more and more stations reluctant to add the product. That's going to make it tough for them.”

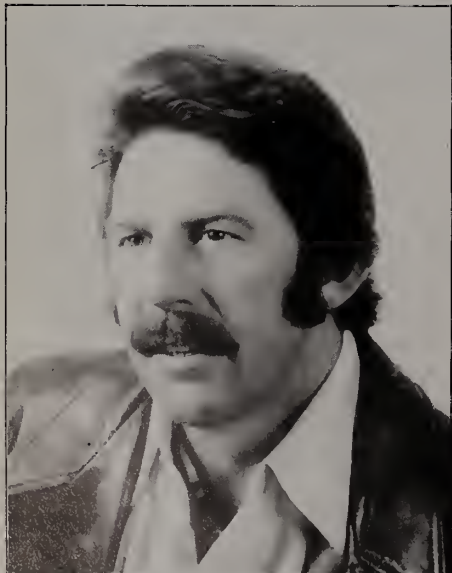
Although his station remains strong with established artists, Wunderlin is very willing to accommodate the newer talent. “If we feel very strongly about something and we have room for it on the playlist, we'll certainly help if we can, because that's one of the exciting parts about the business. We like to be one of the stations to get out in front on somebody that turns out to be a superstar. That's the way it was with Alabama. We played one of their records very, very early — ‘I Wanna Come Over’ we went out of the box on, and we were one of the few stations to do that. It turned out to be a good record for them, and they picked up a large following and a major record contract.”

Bob Saporiti, an independent promoter who moved to Nashville from Los Angeles a little over one year ago, is fearful that country will become as tight and streamlined as pop. “According to the *Wall Street Journal* two months ago,” says Saporiti, “country is more popular than pop. The reason for that is because country is a chance — it was new and exciting — new artists could be broken.

“Pop music at one time was wide-open just like country was until this year, and, when they started becoming tremendously successful, they tightened it up to keep a corner on the market. They became very stagnant — Top 40-oriented. Country music seems to be going this way, too, and the breaker stations seem to be disappearing. What you get is a feedback loop or a snake chasing its own tail.

“If it continues going the way it's going, with the Top 40 trends, it's going to close up. It's going to be the same old artists and people are going to get tired of it. The new artists are going to go to another field. Country is going to find itself losing popularity and the stations that have become country stations are going to become something else. All this money we've been generating is going to end, and we're going to do it ourselves. We should look back to why we're successful — it's because we've taken a chance and had a wide-open format, so I encourage stations to play at least 65 records just to keep the industry happening.”

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COUNTRY



ALABAMA SECEDES TO HOLLYWOOD — RCA recording group Alabama recently made its second appearance on the NBC variety show, Barbara Mandrell and the Mandrell Sisters. Scheduled for an Oct. 24 showing nationally, the appearance will make Alabama the first country act to perform on the one-hour program a second time. Pictured are (l-r): Mark Herndon of the group; Louise Mandrell; Jeff Cook of the group; Debbie Reynolds; Barbara Mandrell; Randy Owen of the group; Irlene Mandrell; and Teddy Gentry of the group.

Revival Project Draws 15,000 For 2-Day Event

NASHVILLE — The Southern Folk Cultural Revival Project sponsored the sixth annual Tennessee Grassroots Days Sept. 26-27 at Nashville's Centennial Park.

Cited by the sponsors as "the largest multi-cultural event in the South," the event drew over 15,000 people to hear a total of 12 hours of music that reflected Tennessee's diverse culture in country, gospel and the blues.

Among the performers at the event were songwriters John D. Loudermilk, Steve Young and Billy Joe Shaver, along with country blues artist Bud Garrett, Opry star Wilma Lee Cooper, gospel vocalist Sister Lizzie Mae Cheatham, world champion fiddler Frazier Moss, blues stylist Memphis Ma Rainey, plus Prince Gabe and the Millionaires, and the Rising Star Fife and Drum Band.

Scruggs Brings Suit Against Coors

NASHVILLE — Bluegrass artist Earl Scruggs followed the estate of Lester Flatt, his late partner, in suing Coors of the Cumberland, Inc., (**Cash Box** Aug. 29) for using pictures of the duo in its beer advertisements.

Scruggs asked for \$2 million in damages from the Cumberland distributor and Adolph Coors Co. Inc., of Golden Colo., after posters advertising Coors beer featured likenesses of Flatt, Scruggs and the Foggy Mountain Boys in a collage depicting Tennessee. The suit asks for \$1 million in damages for portraying Scruggs "in the false light of promoting and endorsing alcoholic beverages," \$500,000 in damages for "unlawful appropriation" of his likeness for commercial benefit and \$500,000 in punitive damages. Flatt's estate filed a \$1.5 million suit against Coors of Cumberland July 1.

Full House Expected For Week Long Opry Birthday Celebration In Nashville

Roy Acuff, Alabama, Razy Bailey, Bobby Bare, the Bellamy Brothers, Rosanne Cash, Jerry Clower, Lacy J. Dalton, Charlie Daniels, Merle Haggard, Tom T. Hall, George Jones, Johnny Lee, Ronnie Milsap, the Oak Ridge Boys, John Schneider, T.G. Sheppard, Joe Stampley, the Statler Brothers, Sylvia, Ernest Tubb, Kitty Wells, Dottie West and Don Williams.

Although there are a number of label-sponsored showcases scheduled at the Opry House throughout the week, there aren't quite as many as last year. This is in part attributable to the closing down of the Exit/In, which housed the majority of last year's artist showcases. The label-sponsored showcases will begin at 10 a.m.

Oct. 14 with RCA. Scheduled to perform are Tennessee Express, Sue Powell, Jerry Reed, Dean Dillon and Leon Everette. Later that afternoon (1:30 - 4:30 p.m.) Capitol/EMI Liberty will showcase its artists, including Bobby Smith, Deborah Allen, Mel McDaniel and Dottie West. And in the evening, CBS Records will showcase Merle Haggard, George Jones, Joe Stampley, Janie Fricke, Ronnie McDowell and Moe Bandy.

Label showcases will begin again Oct. 15 with MCA (1 - 4 p.m.), which will feature the Thrashers, Kippi Brannon, Terri Gibb, Sonny Throckmorton, the Oak Ridge Boys, John Conlee, Lee Greenwood, Taffy McElroy and Larry Scott as emcee. The First Generation showcase will close the label showcases that evening (6:30 - 8 p.m.), with artists including Justin Tubb, Ernest Tubb, Billy Walker, Ray Pillow, the Vic Willis Trio, Charlie Louvin, Jean Shepard, Jan Howard, the Wilburn Brothers and Stonewall Jackson.

The traditional has always been a big part of the birthday celebration, and this year's slate of activities will be no exception. Beginning with the Grand Ole Opry Dinner Oct. 13, the traditional will include the Grand Ole Opry Spectacular that same evening; the Sho-Bud/Baldwin/Gretsch Birthday Show Oct. 15; the artist-DJ Tape sessions and the Atlas Artists Bureau Show and Dance Oct. 16 and the granddaddy of the entire week, the Grand Ole Opry 56th Birthday Celebration Show Oct. 17.

Nashville Execs Bow Int'l Awards Project

NASHVILLE — Ralph Murphy, president of Picalic, and Mick Lloyd, general manager of Little Giant Records and the Music City Song Festival, have designed the International Country Music Awards Gala, a projected annual live television special recognizing artists and songs that have been responsible for the growth of country music throughout the world.

Negotiations are currently under way with two international venues to select the site of the first awards presentation, tentatively scheduled for September 1982. Sponsors for the event and an internationally recognized artist to act as host have not been named.

Each participating nation, through a poll conducted by its leading country music magazine, will select its top country acts. The top five artists from each nation will receive points based on their position within the top five, and the artist that accumulates the largest number of points from all the nations combined will receive the international award. Each nation's votes will have equal weight with every other nation.

The suit maintains that Scruggs did not give permission to Coors to "use his likeness to promote beer or any alcoholic beverage," adding that Scruggs "routinely prohibits the use of alcoholic beverages in and around the dressing room during his musical performances." The suit also noted that "since 1969, (Scruggs) has specifically attempted to distance himself from the 'Flatt and Scruggs' image and from identification with Mr. Flatt in order to develop a new, different, and individual public appearance." Flatt died in 1979.

Attorneys for Coors of the Cumberland have asked that the claims by the Flatt estate be dropped, reasoning that a person's right to dictate the use of his name and likeness is lost at death.

CMF, Tennessean Bow Acuff Community Award

NASHVILLE — The Country Music Foundation, Inc. (CMF) and *The Tennessean*, a Nashville newspaper, have established the Roy Acuff Award, an annual honor to be presented to a country entertainer for outstanding community service.

Along with the award, which will be presented for the first time in 1982, *The Tennessean* will donate \$1,000 to a non-profit organization of the recipient's choice. The announcement of the award's creation came during the Roy Acuff Roast, held Sept. 20 in celebration of the entertainer's 50th anniversary in the music industry.

Said Bill Ivey, national president of the National Academy of the Recording Arts and Sciences (NARAS) and the director of the CMF, "Roy Acuff is cherished by his friends in the country music industry for his community service, as well as his work as an artist. This is a much needed and overdue first that will be one of the most cherished awards in years to come."

Acuff, known to many as the "King of Country Music," is noted as the first artist, along with his band, the Smoky Mountain Boys, to perform country music for U.S. servicemen overseas.

SESAC Country Music Awards Program Set

NEW YORK — SESAC's 17th annual Country Music Awards presentation will be held at the Woodmont Country Club in Franklin, Tenn., Oct. 15.

To commemorate the licensing firm's 50th anniversary, the invitation-only gathering will be titled "SESAC Goes Gold," and will feature a golden anniversary dinner-dance. Awards will be presented to leading artists, writers, publishers and music executives in recognition of excellence in the field of country music. C. Dianne Petty, vice president and director of country music SESAC, will host and emcee the awards program.

Opry Birthday Celebration Schedule

October 11 — Sunday

7:00 p.m. — Nashville Songwriters Assn. Awards — Hyatt Regency Hotel

October 12 — Monday

6:00 p.m. — Third National Bank Reception Honoring CMA Board — National Life Hospitality Center, Opryland

8:30 p.m. — 15th Annual CMA Awards Show — Grand Ole Opry House

10:00 p.m. — CMA Post Awards Party — Opryland Hotel

10:06 p.m. — Post Awards Radio Broadcast — Opryland Hotel

October 13 — Tuesday

9:00 a.m. — CMA Fourth Quarterly Board Meeting — First American Center

2:00 p.m. — Early Bird Bluegrass Concert — Opry House

5:30 p.m. — WSM/Grand Ole Opry Dinner — Opryland Plaza

7:00 p.m. — Grand Ole Opry Spectacular — Opry House

7:00 p.m. — BMI Awards Dinner — BMI

October 14 — Wednesday

10:00 a.m. — RCA Showcase — Opry House

Noon — Lunch — Opryland Plaza

1:30 p.m. — Capitol/EMI-America Liberty Show — Opry House

5:00 p.m. — Dinner — Opryland Plaza

6:00 p.m. — ASCAP Awards — Maxwell House Hotel

6:30 p.m. — 9:00 p.m. — CBS Showcase — Opry House

October 15 — Thursday

9:30 a.m. — CMA Membership Meeting — Opryland Hotel

10:30 a.m. — FICAP Seminar — Opryland Hotel

1:00 p.m. — MCA Showcase — Opry House

2:00 p.m. — PolyGram Reception — Opryland Hotel

4:30 p.m. — Dinner — Opryland Plaza

6:30 p.m. — First Generation Showcase — Opry House

8:00 p.m. — SESAC Awards — Woodmont Country Club

8:30 p.m. — Sho-Bud/Baldwin/Gretsch Birthday Show — Opry House

October 16 — Friday

9:00 a.m. — Artist-DJ Tape Session — Opryland Hotel

Noon — CMA-DJ Luncheon (Invitation Only) — Opryland Hotel

Noon — Nationwide Sound Chili And Suds Party — 1204 Elmwood Ave.

1:30 p.m. — Artist-DJ Tape Session — Opryland Hotel

6:00 p.m. — FICAP Banquet and Show — Hyatt Regency Hotel

10:00 p.m. — Atlas Artists Bureau Show and Dance — Opryland Gaslight Theatre

October 17 — Saturday

11:30 a.m. — Tom T. Hall Luncheon (CMA member DJs only) — Fox Hollow

9:30 p.m. — Grand Ole Opry 56th Birthday Celebration Show — Opry House



THE CUDDLE-UP KIND — Koala recording artist Liz Lyndell recently visited with the Nashville staff of **Cash Box** to present a giant Koala bear to tie in with her current single, "The Cuddle-Up Kind." Lyndell (l) is pictured presenting the bear to Jim Sharp, **Cash Box** vice president.

COUNTRY

THE COUNTRY COLUMN

PARTY TIME — Those associated with T.G. Sheppard's recent #1 country single, "Party Time," (namely Warner Bros. Records and producer **Buddy Killen**) recently threw a #1 party for the singer. This single is the second #1 off the "I Love 'Em All" LP. In addition to scoring #1 records, Sheppard has been busy in the personal appearance department as well. He set attendance records at fair dates in Mt. Pleasant and Freeport, Ill. and was scheduled to appear at the Old Country in Busch Gardens Oct. 11. His appearance on the *Barbara Mandrell and the Mandrell Sisters* television show will air Oct. 31.

FOR THE GOOD TIMES — The **Statler Brothers** were recently in town meeting with Jim Owens Entertainment and coordinating their first television special, a two-hour syndicated affair that is scheduled to air in December. Titled *A Salute to the Good Times: An Evening With the Statler Brothers*, special guests will include **Barbara Mandrell** and **Conway Twitty**. The special will be almost like a trip down memory lane for the four members of the Statlers, with much of the special shot on location and part of it set for a concert they are scheduled to perform at the Tennessee Performing Arts Center later this month. Knowing the Statlers' off the wall senses of humor, the special should indeed be a salute to the good times.

AWARDS, AWARDS AND MORE AWARDS — **Johnnie High** and **Susie Slaughter** hosted the Country Music Revue Awards Show Oct. 10 at the Tarrant County Convention Center in Fort Worth, and handed out such awards as Female Vocalist of the Year, Male Vocalist of the Year, Instrumentalist and Entertainer of the Year. Special guests included **Roy Clark**, the **Hager Twins**, **Nudie**, **Lulu Roman** and **Mary Reeves Davls**, who presented the first "Leading Texan" award to the Texan who did the most for country music this year. At press time, the awards had not yet been announced, but we will keep you up to date on it as soon as we learn the results.

SEE YOU IN THE SEQUEL — It was a fine and fitting adieu indeed for the late Pi-Gem/Chess company when close to 100 people gathered at the Ringside Seat in Nashville last week for a final farewell. The majority of the staff, including songwriters and former Pi-Gem co-owner **Tom Collins**, was on hand as was taxidermied **Roger Sovline** of the Welk Music Group. All in all, it was a great bon voyage.

KOALA PROMO — **Liz Lyndell** and Koala Records have devised an interesting promotion for her newest album and single, "The Cuddle Up Kind." They have mailed a number of "Cinderella garters" to radio stations across the country. If a station rep comes to Nashville for the convention this week, he should bring the garter with him. If it's the one that fits Lyndell, the winner gets a "special prize." That's why it's called a Cinderella garter.

MISS AMERICA GOES COUNTRY — **Elizabeth Ward**, Miss America 1981, will appear on the season premiere of *The Nashville Palace*, scheduled to air Oct. 24. Joining Ward, who will sing "One Of These Days," will be **Roy Clark**, **Tanya Tucker**, **Jerry Reed** and comedian **Grady Nutt**. The legendary swing sounds of **Woody Herman and His Thunderin' Herd** will also be included on the program when the band, joins Clark in its first crossover to country.

BLUEGRASS AT OPRYLAND — The **Osborne Brothers** headlined two bluegrass concerts Oct. 11 in the Theater by the Lake at Opryland. The concerts were taped by RCA for use in a special live album. The concerts also featured **Mac Wiseman** and the **Lewis Family**.

HART TO HART — **Charly McClain** has been tapped by *Hart To Hart* producers to star in an upcoming episode of the television show. Shooting for the segment is Oct. 8-16, and an early winter air date is expected.

NOTABLE SIGNINGS — **Billie Jo Spears** has signed with Buddy Lee Attractions ... **Cal Smith** has signed with International Celebrity Services for bookings ... **Johnny Roberts** has signed with Sound Factory Records, and his first single release in eight years is scheduled to ship Oct. 12. It's titled "New Hlghs In Lows" and was produced by **Phil Baugh** and **Buddy Emmons** and written by **Roger Murrah**.

WAGONMASTERS PLAY FOR CHEROKEES — **Porter Wagoner and the Wagonmasters** performed for the third annual reunion banquet of the Cherokee Nations Oct. 10, held near Cookeville, Tenn. The Improved Order of Red Men, which has sponsored the Standing Stone Reunion for the past two years, expected 15,000 people for the all day celebration.

FYI — Part of your registration fees for the 56th Opry Birthday Celebration will once again be donated to the Opry Trust Fund, which was originally established 16 years ago for the benefit of needy musicians and their families. To date, it has paid a total of \$741,715.49 to persons throughout the United States.

LANCE OPENS NATIONAL AQUARIUM — **Lynda K. Lance** was the featured performer at the recent grand opening of the National Aquarium in Baltimore, Md. Lance had performed in the area before, and, according to reports, the people booking the Aquarium were so impressed, they immediately booked her for the prestigious opening. By the way, at the end of her performance, Lance was bussed by a giant puffin.



DOUGLAS FINDS GATLINS NOT GUILTY — **Larry Gatlin and the Gatlin Brothers**, in support of their latest Columbia album, "Not Guilty," recently appeared on *The Mike Douglas Entertainment Hour*. Pictured on the set are (l-r): **Douglas**, **Steve Gatlin**, **Larry Gatlin** and **Rudy Gatlin**, with **Phil Faiardo**, of the *Gatlin Brothers Band*, sitting in on drums.

TOP 75 ALBUMS

		Weeks On Chart	10/10	Weeks On Chart
1	FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	1	31	
2	STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	3	9	
3	FANCY FREE OAK RIDGE BOYS (MCA-5209)	2	20	
4	THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	4	8	
5	THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	5	7	
6	ESPECIALLY FOR YOU DON WILLIAMS (MCA-5210)	6	14	
7	LIVE BARBARA MANDRELL (MCA-5243)	7	8	
8	JUICE JUICE NEWTON (Capitol ST-12136)	8	32	
9	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	14	5	
10	SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	10	25	
11	SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	11	31	
12	GOOD TIME LOVIN' MAN RONNIE McDOWELL (Epic FE 37399)	13	10	
13	SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108)	9	22	
14	TAKIN' IT EASY LACY J. DALTON (Columbia FC 37327)	16	12	
15	SOME DAYS ARE DIAMONDS JOHN DENVER (RCA AFL 1-4055)	12	12	
16	RAINBOW STEW/LIVE AT ANAHEIM STADIUM MERLE HAGGARD (MCA-5216)	17	14	
17	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE (Columbia FC 37438)	20	5	
18	KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	23	52	
19	I LOVE 'EM ALL T.G. SHEPPARD (Warner/Curb BSK-3528)	19	24	
20	I AM WHAT I AM GEORGE JONES (Epic FE 36586)	15	56	
21	YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	21	15	
22	YOU DON'T KNOW ME MICKEY GILLEY (Epic FE-37416)	22	18	
23	ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	29	36	
24	MAKIN' FRIENDS RAZZY BAILEY (RCA AHL 1-4026)	24	23	
25	I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116)	25	33	
26	CARRYIN' ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST (Viva/Warner Bros. BSK-35555)	18	22	
27	MR. T CONWAY TWITTY (MCA-5204)	27	16	
28	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	32	2	
29	URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL 1-4027)	30	18	
30	HORIZON EDDIE RABBITT (Elektra 6E-276)	26	66	
31	GREATEST HITS OAK RIDGE BOYS (MCA-5150)	28	50	
32	ONE TO ONE ED BRUCE (MCA-5188)	33	25	
33	GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	34	130	
34	LIVE HOYT AXTON (Jeremiah JH-5002)	40	23	
35	HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36782)	36	59	
36	GREATEST HITS ANNE MURRAY (Capitol SO-12110)	37	55	
37	MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	31	68	
38	LOOKIN' FOR LOVE JOHNNY LEE (Asylum 6E-309)	38	50	
39	BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	—	1	
40	NOW OR NEVER JOHN SCHNEIDER (Scotti Bros. ARZ 37400)	35	19	
41	STRAIT COUNTRY GEORGE STRAIT (MCA-5248)	48	2	
42	MORE GOOD 'UNS JERRY CLOWER (MCA-5215)	42	9	
43	STARDUST WILLIE NELSON (Columbia JC 35305)	43	161	
44	LETTIN' YOU IN ON A FEELIN' THE KENDALLS (Mercury/PolyGram SRM 1-6005)	50	5	
45	RODNEY CROWELL RODNEY CROWELL (Warner Bros. BSK 3587)	51	2	
46	PLEASURE DAVE ROWLAND AND SUGAR (Elektra 5E-525)	46	13	
47	TOWN & COUNTRY RAY PRICE (Dimension DL 5003)	74	6	
48	GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	44	51	
49	WILD WEST DOTTIE WEST (Liberty LT-1062)	47	33	
50	MIDNIGHT CRAZY MAC DAVIS (Casablanca NBLP 7257)	—	1	
51	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA SOUNDTRACK (Mirage WTG 16051)	45	6	
52	WITH LOVE JOHN CONLEE (MCA-5213)	52	13	
53	SHOULD I DO IT TANYA TUCKER (MCA-5228)	41	14	
54	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP (RCA AHL 1-3932)	53	27	
55	MR. SONGMAN SLIM WHITMAN (Epic/Cleveland Int'l FE 37403)	49	8	
56	AS IS BOBBY BARE (Columbia FC-37157)	55	18	
57	JOHN ANDERSON 2 JOHN ANDERSON (Warner Bros. BSK 3547)	57	3	
58	OLD LOVERS NEVER DIE GENE WATSON (MCA-5241)	58	3	
59	THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	59	43	
60	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic 37193)	60	21	
61	ENCORE MICKEY GILLEY (Epic JF-36851)	66	49	
62	FRAGILE-HANDLE WITH CARE CRISTY LANE (Liberty LT-51112)	—	1	
63	URBAN COWBOY ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	63	78	
64	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS (Elektra 5E-542)	—	1	
65	I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	65	61	
66	ENCORE GEORGE JONES (Epic FE 37346)	70	12	
67	THE MINSTREL MAN WILLIE NELSON (RCA AHL 1-4045)	54	13	
68	WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	68	119	
69	SOMEWHERE OVER THE RAINBOW WILLIE NELSON (Columbia FC-36883)	56	34	
70	LEATHER AND LACE WAYLON AND JESSI (RCA AHL 1-3931)	39	32	
71	DRIFTER SYLVIA (RCA AHL 1-3986)	62	26	
72	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY (Capitol SOO-12144)	61	25	
73	HEY MOE/HEY JOE MOE BANDY & JOE STAMPLEY (Columbia FC-37003)	64	6	
74	WASN'T THAT A PARTY THE ROVERS (Epic/Cleveland Int'l. JE-37107)	67	27	
75	I HAVE A DREAM CRISTY LANE (Liberty LT-1083)	69	30	

CASH BOX TOP 100 COUNTRY

October 17, 1981

	Weeks On Chart	10/10		Weeks On Chart	10/10		Weeks On Chart	10/10	
1	TAKIN' IT EASY	LACY J. DALTON (Columbia 18-02188)	2	14	35	STILL DOIN' TIME	GEORGE JONES (Epic 14-02526)	52	3
2	HURRICANE	LEON EVERETT (RCA PB-12270)	3	14	36	ALL ROADS LEAD TO YOU	STEVE WARINER (RCA PB-12307)	47	4
3	NEVER BEEN SO LOVED (IN ALL MY LIFE)	CHARLEY PRIDE (RCA PB-12294)	7	9	37	THE CLOSER YOU GET	DON KING (Epic 14-02468)	44	6
4	STEP BY STEP	EDDIE RABBITT (Elektra E-47174)	1	12	38	JUST ONE TIME	TOMPALL & THE GLASER BROS. (Elektra E-47193)	43	5
5	I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY)	JANIE FRICKF (Columbia 18-02197)	6	13	39	MARRIED WOMEN	SONNY CURTIS (Elektra E-47176)	39	9
6	FANCY FREE	OAK RIDGE BOYS (MCA-51169)	12	7	40	WHAT ARE WE DOIN' LONESOME	LARRY GATLIN & THE GATLIN BROTHERS (Columbia 18-02522)	49	4
7	SLEEPIN' WITH THE RADIO ON	CHARLY McCLAIN (Epic 14-02421)	10	9	41	TRY ME	RANDY BARLOW (Peid PD 144)	46	6
8	(WHEN YOU FALL IN LOVE) EVERYTHING'S A WALTZ	ED BRUCE (MCA-51139)	8	14	42	THE PLEASURE'S ALL MINE	DAVE ROWLAND & SUGAR (Elektra E-47177)	42	8
9	I LOVE YOU A THOUSAND WAYS	JOHN ANDERSON (Warner Bros. WBS 49772)	9	12	43	THE WOMAN IN ME	CRYSTAL GAYLE (Columbia 18-02523)	53	3
10	TEACH ME TO CHEAT	THE KENDALLS (Mercury/PolyGram 57055)	15	10	44	LOVE IS KNOCKING AT MY DOOR (HERE COMES FOREVER AGAIN)	SUSIE ALLANSON (Liberty P-A-1425)	45	7
11	WISH YOU WERE HERE	BARBARA MANDRELL (MCA-51171)	18	7	45	I WANNA BE AROUND	TERRI GIBBS (MCA-51180)	50	5
12	MY BABY THINKS HE'S A TRAIN	ROSANNE CASH (Columbia 18-02463)	17	8	46	YOU'RE MY FAVORITE STAR	BELLAMY BROTHERS (Warner/Curb WBS 49815)	56	2
13	TODAY ALL OVER AGAIN	REBA MCENIRE (Mercury/PolyGram 57054)	5	16	47	LEFTY	DAVID FRIZZELL (Warner Bros./Viva WBS 49778)	48	8
14	GRANDMA'S SONG	GAIL DAVIES (Warner Bros. WBS 49790)	20	10	48	FOURTEEN CARAT MIND	GENE WATSON (MCA-51183)	55	3
15	ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN)	HANK WILLIAMS, JR. (Elektra/Curb E-47191)	27	7	49	YOU WERE THERE	FREDDIE HART (Sunbird SBR 7565)	51	7
16	ONE-NIGHT FEVER	MEL TILLIS (Elektra E-47178)	22	7	50	SLOWLY	KIPPI BRANNON (MCA 51166)	54	5
17	MISS EMILY'S PICTURE	JOHN CONLEE (MCA-51164)	21	8	51	THEM GOOD OL' BOYS ARE BAD	JOHN SCHNEIDER (Scotti Bros. AE7 1289)	60	3
18	SHE BELONGS TO EVERY ONE BUT ME	BURRITO BROTHERS (Curb/CBS Z55 02243)	19	11	52	PATCHES	JERRY REED (RCA PB-12318)	59	4
19	SHARE YOUR LOVE WITH ME	KENNY ROGERS (Liberty P-A-1430)	25	6	53	MOUNTAIN DEW	WILLIE NELSON (RCA PB-12328-A)	62	3
20	THE HOUSE OF THE RISING SUN	DOLLY PARTON (RCA PB-12282)	23	8	54	LET THE LITTLE BIRD FLY	DOTSY (Tanglewood TGW 1910)	57	5
21	MEMPHIS	FRED KNOBLOCK (Scotti Bros. Z55 02434)	26	9	55	WHEN YOU WALK IN THE ROOM	STEPHANIE WINSLOW (Warner/Curb WBS 49831)	71	2
22	I LOVE MY TRUCK	GLEN CAMPBELL (Mirage WTG 3845)	24	10	56	HUSBANDS AND WIVES	DAVID FRIZZELL & SHELLY WEST (Warner/Viva WBS 49825)	75	2
23	HEART ON THE MEND	SYLVIA (RCA PB-12302)	28	6	57	HEADED FOR A HEARTACHE	GARY MORRIS (Warner Bros. WBS 49829)	—	1
24	FEEDIN' THE FIRE	ZELLA LEHR (Columbia 18-0243)	29	10	58	I'D THROW IT ALL AWAY	SWEETWATER (Falcot F.R. 1592)	63	4
25	MIDNIGHT HAULER	HAZZY BAILEY (RCA PB-12268)	4	15	59	SLOW HAND	DEL REEVES (Koala KOS-336)	61	8
26	MY FAVORITE MEMORY	MERLE HAGGARD (Epic 14-02504)	33	5	60	TELL ME WHY	EARL THOMAS CONLEY (RCA PB-12344)	—	1
27	CRYING IN THE RAIN	TAMMY WYNETTE (Epic 14-02439)	31	8	61	RODEO ROMEO	MOE BANDY (Columbia 18-02532)	—	1
28	IT'S ALL I CAN DO	ANNE MURRAY (Capitol A5023)	37	6	62	I WONDER IF I CARE AS MUCH	DICKEY LEE (Mercury/PolyGram 57056)	66	5
29	IF I NEEDED YOU	EMMYLOU HARRIS & DON WILLIAMS (Warner Bros. WBS 49809)	36	5	63	WHO DO YOU KNOW IN CALIFORNIA	EDDY RAVEN (Elektra E-47216)	—	1
30	DOWN AND OUT	GEORGE STRAIT (MCA-51170)	34	6	64	CINDERELLA	TERRY GREGORY (Handsheke WS9 02442)	64	8
31	SHE'S STEPPIN' OUT	CON HUNLEY (Warner Bros. WBS 49800)	35	8	65	DREAMS CAN COME IN HANDY	CINDY HURT (Churchill CR 7777)	65	7
32	RIGHT IN THE PALM OF YOUR HAND	MEL McDANIEL (Capitol 5022)	11	14	66	EVERYONE GETS CRAZY NOW AND THEN	ROGER MILLER (Elektra E-47192)	69	4
33	BET YOUR HEART ON ME	JOHNNY LEE (Full Moon/Asylum E-47215)	41	3	67	COMMON MAN	SAMMY JOHNS (Elektra E-47169)	72	5
34	YOU MAY SEE ME WALKIN'	RICKY SKAGGS (Epic 14-02499)	40	6	68	CHEATIN' IS STILL ON MY MIND	CRISTY LANE (Liberty P-A-1432)	78	2
69	STARS ON THE WATER	RODNEY CROWELL (Warner Bros. WBS 49810)	79	2	70	IT DON'T HURT ME HALF AS BAD	RAY PRICE (Dimension DS-1021)	13	15
71	SLIPPIN' OUT, SLIPPIN' IN	BILL NASH (Liberty P-A-1433)	82	2	72	RODEO GIRLS	TANYA TUCKER (MCA-51184)	83	2
73	PARTY TIME	T.G. SHEPPARD (Warner/Curb WBS 49761)	14	14	74	I RECALL A GYPSY WOMAN	B.J. THOMAS (MCA-51151)	16	12
75	NOW THAT THE FEELING'S GONE	BILLY "CRASH" CRADDOCK (Capitol P-A-5051)	—	1	76	I'LL STILL BE LOVING YOU	MUNDO EARWOOD (Excelsior SIS-1019)	93	2
77	YOU (MAKE ME WONDER WHY)	DEBORAH ALLEN (Capitol P-5014)	30	10	78	JUST ENOUGH LOVE (FOR ONE WOMAN)	BOBBY SMITH (Liberty P-1417)	32	10
79	WHERE DID OUR LOVE GO	HELEN CORNELIUS (Elektra E-47190)	81	4	80	I'M LIVING IN TWO WORLDS	STEVE JONES & WINCHESTER (Stargem SG 2107)	85	2
81	(THERE'S NO ME) WITHOUT YOU	SUE POWELL (RCA PB-12287)	—	1	82	CATCH ME IF YOU CAN	TOM CARLILE (Door Knob DK 81-167)	—	1
83	ALL THESE THINGS	JOE STAMPLEY (Epic 14-02533)	—	1	84	THE LAST WORD IN JESUS IS US	ROY CLARK (MCA/Songbird MCA-51167)	87	3
85	HERE COMES THAT RAINBOW AGAIN	KRIS KRISTOFFERSON (Monument M2 1000)	88	2	86	ONLY WHEN I LAUGH	BRENDA LEE (MCA-51195)	—	1
87	PARDON MY FRENCH	BOBBY G. RICE (NSD/CHARTA 166)	92	2	88	THE BEST BEDROOM IN TOWN	JUDY BAILEY (Columbia 18-02505)	—	1
89	KISS AND SAY GOODBYE	JOHN WESLEY RYLES (MCA-51174)	91	3	90	JESUS LET ME FLY	DEAN DILLON (RCA PB-12319)	94	2
91	SCRATCH MY BACK	RAZZY BAILEY (RCA PB-12268)	38	15	92	IT TURNS ME INSIDE OUT	LEE GREENWOOD (MCA-51159)	—	1
93	SEND ME SOMEBODY TO LOVE	CALAMITY JANE (Columbia 18-02503)	—	1	94	SLIP AWAY	MEL STREET & NANCY POWELL (Sunbird SBR 7568)	—	1
95	PULL UP A PILLOW	FARON YOUNG (MCA-51176)	—	1	96	DON'T WE BELONG IN LOVE	RITA REMINGTON (Plantation PL202)	—	1
97	YOU	ARNIE RUE (Big Bear BB24)	—	1	98	I'M INTO LOVIN' YOU	BILLY SWAN (Epic 14-02196)	58	14
99	HONKY TONK QUEEN	MOE BANDY & JOE STAMPLEY (Columbia 18-02198)	67	13	100	YOU DON'T KNOW ME	MICKEY GILLEY (Epic 14-02172)	68	16

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

All My Rowdy Friends (Bocephus — BMI)	15	I'd Throw It (D. Rodrick Holt/Borche Ha/Faucet — SESAC)	58	My Favorite Memory (Shade Tree — BMI)	26	Teach Me To Cheat (Hall-Clement — BMI)	10
All Roads Lead To You (Hall-Clement/Welk — BMI)	36	If I Needed You (United Artists/Columbine — ASCAP)	29	Never Been So Loved (Al Gallico/Dusty Roads — BMI/Bibo. c/o Welk Music — ASCAP)	3	Tell Me Why (Blue Moon/Easy Listening/April — ASCAP)	60
All These Things (Tune Kel — BMI)	83	I'll Need Someone (Hall-Clement — BMI/Bibo c/o Welk — ASCAP)	5	Now That The (Muscle Shoals — BMI)	75	The Best Bedroom (Screen Gems-EMI — BMI)	88
Bet Your Heart On Me (April/Widmont — ASCAP)	33	I'll Still Be (Music West Of The Pecos — BMI)	76	One-Night Fever (Southern Nights — ASCAP)	16	The Closer (Chinnichap c/o Careers U.S. and Canada/Down 'N Dixie c/o Irving — BMI)	37
Catch Me If You Can (Milene — ASCAP)	82	I'm Into Lovin' You (Oaks — BMI)	98	Only When (Golden Torch/Gold Horizon Corp. (Adm. by Screen Gems-EMI/Colgems-EMI) — ASCAP/BMI)	86	The House Of The Rising Sun (Velvet Apple — BMI/Darla — ASCAP)	20
Cheatin' Is Still On My Mind (Kevin Lee/Robchris — BMI)	68	I'm Living In (Forrest Hills — BMI)	80	Pardon My French (HitKit/Jason Dee — BMI)	87	The Last Word (Combine/Music City — BMI/ASCAP)	84
Cinderella (Easy Listening — ASCAP/Al Gallico — BMI)	64	It Don't Hurt Me Half As Bad (Combine Music — BMI)	70	Party Time (Tree — BMI)	73	The Pleasure's All Mine (Tree — BMI/Cross Keys — ASCAP)	73
Common Man (Lowery — BMI)	67	It Turns Me (Duchess-MCA/Red Angus — BMI)	92	Patches (Gold Forever — BMI)	52	The Woman In Me (O.A.S. — ASCAP)	42
Crying In The Rain (Screen Gems — EMI — BMI)	27	It's All I Can Do (United Artists/Jack & Bill/Welk — ASCAP)	28	Pull Up A Pillow (Milene/Prime Time — ASCAP)	95	Them Good Ol' Boys (Flowering Stone — ASCAP)	51
Don't We Belong (Blackwood/O'Lyric — BMI)	96	Jesus Let (Hall-Clement/Welk-BMI/Golden Opportunity — SESAC)	90	Right In The Palm (Hall-Clement c/o Welk — BMI)	32	There's No Me (Hall-Clement/Welk — BMI)	81
Down And Out (Hall-Clement/Welk-BMI/Golden Opportunity — SESAC)	30	Just Enough Love (House Of Gold/Cross Keys — BMI/ASCAP)	78	Rodeo Girls (Giant — BMI)	72	Today All Over Again (King Coal/Coal Miners — ASCAP/BMI)	13
Dreams Can Come In Handy (Ironside — ASCAP)	65	Just One Time (Acuff-Rose — BMI)	39	Rodeo Romeo (Beray — BMI)	61	Try Me (Frebar Music Co. — BMI)	41
Everyone Gets Crazy (Cross Keys — ASCAP)	66	Kiss And Sey (Blackwood/Nattahnem — BMI)	88	Scratch My Back (Fame — BMI)	91	What Are We Doin' (Larry Getlin — BMI)	40
Fancy Free (Goldline/Silverline — ASCAP/BMI)	6	Lefty (Peso/Wallet/Blue Lako/Fest Lane — BMI)	47	Send Me Somebody (Combine — BMI)	93	(When You Fall In Love) Everything's A Waltz (Tree/Sugarplum — BMI)	8
Feedin' The Fire (Algee — BMI)	24	Let The Little (Broken Lence/Bobby Fischer — ASCAP)	54	Share Your Love (Duchess (MCA) — BMI)	19	When You Walk In (Unart — BMI)	55
Fourteen Carat Mind (Acuff-Rose — BMI)	48	Love Is Knocking (Vogue/Gary S. Paxton c/o Welk Music — BMI)	44	She Belongs To Everyone But Me (Atlantic — BMI)	18	Where Did Our (Stone Agate — BMI)	79
Grandma's Song (Vogue — BMI)	14	Married Women (Hall-Clement c/o Welk — BMI)	39	She's Steppin' Out (Rick Hall — ASCAP)	31	Who Do You Know (Milene — ASCAP)	63
Headed For A Heartache (New Albany-BMI/Hoosler — ASCAP)	57	Memphis (Arc Music — BMI)	21	Sleepin' With The Radio On (Algee — BMI)	7	You (Arnie Rue Publ. — BMI)	97
Heart On The Mend (Hall-Clement/Welk — BMI)	23	Midnight Hauler (House Of Gold — BMI)	25	Slip Away (Levisa & Red Ribbon — BMI)	94	You Don't Know Me (Rightsong — BMI)	100
Here Comes That Rainbow Again (Resece — BMI)	85	Miss Emily's Picture (Tree — BMI)	17	Slippin' Out, Slippin' In (Barnwood — BMI)	71	You (Make Me Wonder Why) (Duchess (MCA)/Posey/Tree — BMI)	77
Honky Tonk Queen (Beray/Mullet — BMI)	99	Mountain Dew (Tree/Tannon — BMI)	53	Slow Hand (Warner/Tamberlene/Flying Dutchman — ASCAP/Sweet Harmony — BMI)	59	You May See Me Walkin' (Amanda-Lin — ASCAP)	34
Hurricane (Blackwood — BMI/Rich Bin — ASCAP)	2	My Baby Thinks (Asleep at the Wheel — BMI)	12	Slowly (Cedarwood — BMI)	50	You Were There (Southern Nights — ASCAP)	49
Husbands And Wives (Tree — BMI)	58			Stars On The Water (Coolwell/Granite — ASCAP)	69	You're My Favorite (Famous/Bellamy Brothers — ASCAP)	46
I Love My Truck (Glentan — BMI)	22			Step By Step (Briarpatch/DebDave — BMI)	4		
I Love You (Peer Int'l — BMI)	9			Still Doin' Time (Cedarwood — BMI)	35		
I Recall A Gypsy Woman (Jack — BMI)	74			Takin' It Easy (Algee — BMI)	1		
I Wanna Be Around (20th Century-Fox — ASCAP)	45						
I Wonder If (Acuff-Rose — BMI)	62						

⊘ = Exceptionally heavy radio activity this week

Ⓢ = Exceptionally heavy sales activity this week

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. **HEADED FOR A HEARTACHE** — GARY MORRIS — WARNER BROS. — 38 ADDS.
2. **TELL ME WHY** — EARL THOMAS CONLEY — RCA — 38 ADDS.
3. **WHO DO YOU KNOW IN CALIFORNIA** — EDDY RAVEN — ELEKTRA — 35 ADDS.
4. **RODEO ROMEO** — MOE BANDY — COLUMBIA — 34 ADDS.
5. **NOW THAT THE FEELING'S GONE** — BILLY "CRASH" CRADDOCK — CAPITOL — 24 ADDS.
6. **YOU'RE MY FAVORITE STAR** — THE BELLAMY BROTHERS — WARNER/CURB — 21 ADDS.
7. **HUSBANDS AND WIVES** — DAVID FRIZZELL and SHELLY WEST — WARNER/VIVA — 21 ADDS.
8. **WHEN YOU WALK IN THE ROOM** — STEPHANIE WINSLOW — WARNER/CURB — 18 ADDS.
9. **(THERE'S NO ME) WITHOUT YOU** — SUE POWELL — RCA — 17 ADDS.
10. **CATCH ME IF YOU CAN** — TOM CARLILE — DOOR KNOB — 16 ADDS.

MOST ACTIVE COUNTRY SINGLES

1. **MY FAVORITE MEMORY** — MERLE HAGGARD — EPIC — 62 REPORTS.
2. **IF I NEEDED YOU** — EMMYLOU HARRIS and DON WILLIAMS — WARNER BROS. — 62 REPORTS.
3. **WISH YOU WERE HERE** — BARBARA MANDRELL — MCA — 59 REPORTS.
4. **BET YOUR HEART ON ME** — JOHNNY LEE — FULL MOON/ELEKTRA — 58 REPORTS.
5. **IT'S ALL I CAN DO** — ANNE MURRAY — CAPITOL — 58 REPORTS.
6. **SHARE YOUR LOVE WITH ME** — KENNY ROGERS — LIBERTY — 57 REPORTS.
7. **STILL DOIN' TIME** — GEORGE JONES — EPIC — 56 REPORTS.
8. **ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN)** — HANK WILLIAMS, JR. — ELEKTRA/CURB — 54 REPORTS.
9. **HEART ON THE MEND** — SYLVIA — RCA — 54 REPORTS.
10. **MISS EMILY'S PICTURE** — JOHN CONLEE — MCA — 54 REPORTS.

CMA, Opry Host Artist-DJ Tapings

NASHVILLE — The Country Music Assn. (CMA) and Grand Ole Opry will again give disc jockeys a chance to interview country artists at their Artist-DJ Tape Sessions, Oct. 16, during CMA week.

Sessions will be held in the Chattanooga Room at the Opryland Hotel from 9 a.m.-noon and 2-4:30 p.m. Between noon and 2 p.m., the CMA will sponsor its annual DJ luncheon in the Memphis Room, where the 1981 CMA DJs of the Year will receive their awards. Country Music Hall of Fame nominee Grant Turner will serve as special guest speaker for the luncheon, and CMA Board member Brenda Lee will emcee the program.

Record companies and artists who are tentatively scheduled to participate in the tape sessions include: Capitol/EMI/Liberty — Deborah Allen and Diane Pheiffer; Elektra/Asylum — Sonny Curtis, Kieran Kane and Joe Sun; First Generation — Jan Howard, Stonewall Jackson, Charlie Louvin, Ray Pillow, Jean Shepard, Ernest Tubb, Justin Tubb, Billy Walker, the Wilburn Brothers and the Vic Willis Trio; and MCA — Bill Anderson, Kippi Brannon, John Conlee, Brenda Lee, Taffy McElroy, the Oak Ridge Boys, George Strait and Faron Young.

Others include: Phonogram/Mercury —

Lanny Browning, Wayne Kemp, the Kennells, Dickey Lee and Mickey Newbury; RCA — Alabama, Eddy Arnold, Earl Thomas Conley, Leon Everette, Terry McMillan, Randy Parton, Sue Powell, Sylvia, Tennessee Express and Steve Wariner; Warner Bros. — Rex Allen, Jr., John Anderson, the Bellamy Brothers, Karen Brooks, Jimmy Cannon, Guy Clark, Rodney Crowell, Gail Davies, David Frizzell and Shelly West, Con Hunley, T.G. Shepard, Judy Taylor and the Wright Brothers; and Columbia/Epic — Judy Bailey, Rosanne Cash, Calamity Jane, Mike Campbell, Fred Knoblock, Ronnie McDowell and Ricky Skaggs.

Sun Label Bows Promo For 'Silent Partners' LP

NASHVILLE — To promote Rodney Lay's current album, "Silent Partners," and the single of the same name, Sun/Plantation Records will be sponsoring a "Find the Covergirl On The Cover" contest for all country radio stations. The contest is scheduled during the October convention here Oct. 12-17.

The winners will be the first two disc jockeys, one man and one woman, to identify the covergirl as the woman on the cover of Lay's "Silent Partners" album.

THE COUNTRY MIKE

UNITED STATIONS BOWS COUNTRY MUSIC COUNTDOWN — The newly formed United Stations Country Music Network is scheduling a Dec. 4 debut of *Country Music Countdown*, a three-hour survey of the week's top country songs. The series, produced by United Stations' vice president of programming, Ed Salamon, will be syndicated via disc, but independent of its 24-hour satellite programming, which will debut this Spring. Salamon's last countdown endeavor, *Country Music Countdown 1980* set a network record, airing on over 700 stations last Jan. 1 for the Mutual Broadcasting System. The show will feature guest appearances by artists who will reveal behind-the-scenes stories about their hits, in addition to the countdown. *Country Music Countdown* will be available to one station in each market at no expense on a barter basis. For station clearance, contact United Stations Country Music Network vice president of marketing Frank Murphy at (703) 556-9870.



Len Anthony

PERSONALITY PROFILE: About 20 years ago, Len Anthony took his first radio gig doing English news break-ins at an ethnic Cleveland station **WZAK-FM**. Anthony retained his \$1.50 per hour job until high school graduation when he became the morning man for **WAQI**, an MOR station in Ashtabula, Ohio. After a year, at the age of 19, he headed back to Cleveland and began doing the weekends, then all-nites, for **WHK**, at that time a heavy area rocker. At 21, however, Anthony was drafted. Stationed at Fort Sill in Oklahoma, he continued his broadcasting career picking up an afternoon shift with Armed Forces Radio. While in Vietnam, Anthony served as a war correspondent for the American Forces Vietnam Network. In 1969, the radio and war veteran spent a short stint doing the mornings with a Top 40 Cleveland suburb station **WELW/Willoughby**, and with **WSIR/Akron**, running the 4-7 p.m. shift, his first encounter with a country station. In the Fall of 1970, Anthony was hired as a morning man and program director for country-formatted **WRFD/Columbus**, a position he held for three years before moving to Denver to do the middays for **KLAK**. Within a year's time, he had been promoted to operations director. In 1975, Anthony took the regional promotion director position with Breece Broadcasting in Sioux Falls, S.D., until he hooked up with Plough Broadcasting and **WPLO/Atlanta** in 1977. Anthony went back to his familiar morning slot until 1980 when he was elevated to assistant operations manager. Anthony still holds that position, responsible for the music, and his 3-6 p.m. air shift.

ARBITRON LAUNCHES MULTI-WEEK CUME STUDY — Beginning in 1982, Arbitron will fund research in the development of a multi-week cume for radio in response to a request from the Radio Advisory Council. The study "will test the feasibility of obtaining listening information from respondents for a period longer than a single week." In a recent Advisory Council meeting in Seattle, following Arbitron's decision, Council members resolved: "The Council greatly appreciates Arbitron's total funding of the pretest of the four-week cume, which, when implemented, will be highly beneficial to the radio industry." In addition to the multi-week cume study brought up at the Seattle meetings, a variety of broadcast related issues were raised. For a copy of the Council's resolutions, contact Arbitron's communications office in New York at (212) 887-1402.

WSM, FLAGSHIP STATION FOR WORLDS FAIR? — A recent column item in the *Nashville Banner* indicated that **WSM-AM/Nashville** had been selected as the flagship station for the 1982 World's Fair, to be held in Knoxville. WSM program director Hairl Hensley, however, could not acknowledge any agreement, but stated that WSM had been talking to the World's Fair Committee and, to his knowledge, no arrangement had been finalized. Stay tuned for further developments.

McKINNON TO HEAD CIVIL AERONAUTICS BOARD — Dan McKinnon, owner of **KSON/San Diego** and 20 year broadcasting vet, has been chosen to become the chairman of the Civil Aeronautics Board by President Ronald Reagan. McKinnon, an experienced airman having served in the Navy from 1956-59, has been a Reagan supporter since the President's days as governor of California and served on the state's Consumer Advisory Council in 1973. His credentials in the broadcasting industry include having spent two terms on the National Assn. of Broadcasters (NAB) board and served as president of the Country Music Assn. (CMA) in 1977.

RADIO VET FORMS PROMOTION FIRM — Rick Davis, a six year radio veteran, has moved to Nashville, put down the microphone and picked up his telephone. Davis had handled the music duties with **KXLR/Little Rock** for the last six months, but decided to leave radio to pursue a career with his own management and publishing company (Bertrick Management & Publishing), and his new promotions firm, Rick Davis Promotions. Davis may be reached at his Nashville office at (615) 333-1035.

country mike

PROGRAMMERS PICKS

Jerry Kling	KKYX/San Antonio	When You Walk In The Room — Stephanie Winslow — Warner/Curb
"Country Joe" Flint	KSOP/Salt Lake City	Rodeo Romeo — Moe Bandy — Columbia
Tom Newman	KGA/Spokane	Tell Me Why — Earl Thomas Conley — RCA
Tom Wayne	KXOL/Dallas	Rodeo Romeo — Moe Bandy — Columbia
Rita Basnlight	WBXB/Edenton	Tell Me Why — Earl Thomas Conley — RCA
Tim Perkins	KCAN/El Reno	When You Walk In The Room — Stephanie Winslow — Warner/Curb
Mike Lee	KVOC/Casper	Headed For A Heartache — Gary Morris — Warner Bros.
Janet Fort	WSM/Nashville	Tell Me Why — Earl Thomas Conley — RCA
Michael O'Brien	WSAI/Cincinnati	You're My Favorite Star — Bellamy Brothers — Warner/Curb

Thanks for a great first year in Nashville



Bob Saporiti

Saporiti Promotions
Suite 107 City Square
Hendersonville, TN 37075
615-824-9100

COUNTRY

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS



WRIGHT BROTHERS (Warner Bros. WBS 49837)
Family Man (3:30) (Tree Publishing Co., Inc. — BMI) (A. Rhody) (Producer: B. Killen)

Country radio needs this uptempo, well-produced and excellently performed tune to round out an otherwise ballad-oriented or slow-tempoed Top 25. The emphasis here is on solid harmonies. 1981 has certainly been the year of the group, and the Wright Brothers is a nice addition to the growing number of groups in country.

LIZ LYNDELL (Koala KOS 338)
The Cuddle-Up Kind (2:40) (Lance Point Music — BMI) (L. Morgan) (Producers: B. Vaughn, L. Lynndell)

Lyndell works this cover to its fullest potential with her soft, understated vocals. Backing instrumentation flows and is used primarily as punctuation. This number should prove to be a favorite with jukebox listeners.



HITS OUT OF THE BOX

RONNIE MILSAP (RCA PB-12342)
I Wouldn't Have Missed It For The World (3:15) (Hail-Clement/Welk — BMI/Jack & Bill/Welk — ASCAP) (K. Fleming/D.W. Morgan/C. Quillen) (Producers: R. Milsap/T. Collins)

THE STATLER BROTHERS (Mercury 57059)
Years Ago (2:22) (American Cowboy Music Co. — BMI) (D. Reid) (Producer: J. Kennedy)

GARY STEWART (RCA PB-12343)
She's Got A Drinking Problem (2:42) (House of Gold, Inc. BMI) (D. Morrison/T. DuBois/W. Newton) (Producer: E. Kilroy)

FEATURE PICKS

JOHNNY DUNCAN (Columbia 18-02570)
All Night Long (2:57) (Sun Disc Music/Bosque River Music All Rights Adm. by Rokblok — BMI) (D. Cavalier) (Producer: S. Gibson)

MAC DAVIS (Casablanca NB2341)
You're My Bestest Friend (2:20) (Songpainter Music — BMI) (M. Davis) (Producer: R. Hall)

MICHAEL BALLEW (Liberty P-A-1437)
You Daddy Don't Live In Heaven (He's In Houston) (3:15) (Phooey Pub. Co./Black Mountain Road Music — BMI) (M. Ballew/B. Moulds) (Producer: J. English)

JOHN REX REEVES (SOC-A-GEE SC-111)
Small Enough To Crawl (2:37) (Passkey Music — BMI) (J. Chesnut) (Producer: J. Eigin)

BAY SANDERS (Hillside HS81-05)
Another Time, Another Place (2:28) (Passkey Music — BMI) (J. Chesnut) (Producer: D. Franer)

PAUL WILLIAMS (Paid 146)
Making Believe (3:38) (Acuff-Rose Pub., Inc. — BMI) (J. Work) (Producer: C. Underwood)

GARY WOLF (Fraternity 3456)
How Many Ladies (Has There Been) (2:56) (Hurdy-Gurdy Music Co./Gary Wolf Music Co. — ASCAP) (G. Wolf) (S. O'Shea)

ALBUM REVIEWS

LOVIN' HER WAS EASIER — Tompall and the Glaser Brothers — Elektra 5E-542 — Producer: Jimmy Bowen — List: 8.98

With their clean, clear and melodic harmonies, Tompall and the Glasers could take almost any song and spin it into a shining jewel — so imagine what they do with this excellent batch of material. The Glasers are at their very best when they are singing those beautiful ballads, which dominate this release. "It'll Be Her" is a classic, while "Feeling The Weight Of My Chains," "The Last Thing On My Mind" and the title track are excellent cuts.



RIOT IN THE CHAPPELL — Elektra recording artists Riot recently signed an exclusive publishing agreement with Chappell Music Company. The agreement between Riot's Bandora Music Publishing and Unichappell Music (BMI) covers the U.S. and Canada. Pictured at the signing are (l-r): Irwin Schuster, senior vice president, Chappell; Fred Heller, Riot's manager; Mark Reale, Guy Speranza and Rick Ventura, Riot; Irwin Robinson, president, Chappell; Ezra Cook, publishing director, Bandora; and Frank Military, vice president, Chappell.

Larry Dunn: Sensitivity Key To Producing Successful LP

(continued from page 10)

original Earth, Wind and Fire Group.

"We opened a press party show for them after release of their two Warner Bros. LPs, the self-titled album and 'In Need Of Love,'" recalled Dunn, who said that he and Bailey met briefly with Maurice and Verdine White after the show, but did not discuss joining EWF.

Dunn said that shortly following that meeting, EWF broke up and members of Friends And Love went their separate ways.

"I had just gotten married and taken a day job with the phone company while playing with different groups at night," said Dunn, noting that it was during this time he developed his ear for augmenting the music of others, providing the right shadings and textures to songs of varying style.

He recalled Bailey returning to Denver from Los Angeles, where he had been doing studio work and arranging vocals for a group, and coming to a club where he was playing.

"I was still about 17 at the time and was opening a show for War," Dunn remembered. "I took an organ solo and Phillip immediately went to the phone and called Maurice to tell him he had found EWF's new keyboard player."

Dunn and family moved to Los Angeles, where he joined EWF in the midst of recording their Columbia Records debut, "Last Days And Time."

The keyboardist said it was his first professional experience in the studio and that he spent as much time listening as playing, eventually acquiring a feel for what he could contribute to the group.

His first major contribution was to help with the arrangements of one of the most moving songs on the LP, "Where Have All The Children Gone?"

"Most of the stuff I wrote on that album was interludes, bridges, segues," said Dunn, who added that he was encouraged by record producers like Charles Stepney and others to continue expanding this skill. He eventually got his first credit for writing the song "Clover" from the "Head To The Sky" LP.

"Being a keyboard player and writing music is just normal stuff," explained Dunn, who said that "you've got all these chords and stuff at your disposal so arranging and writing are part of the turf.

"People in the group look to you for arrangements because you play the piano, the mother instrument," he added.

Dunn took that experience with him in the studio when he was asked to add synthesizer textures to Ronnie Laws' "Friends And Strangers" LP.

"I sat there for hours after listening to the music and colored each tune with tracks and tracks of synthesizer overdubs," said

Dunn.

He followed that session with a similar contribution on Ramsey Lewis' "Sun Goddess" album, which became one of the pianist's stronger pop efforts.

Caldera was the first production project for Dunn, who co-produced the Latin outfit's second LP, "Sky Islands," with Caldera members Eduardo del Barrio and Jorge Strunz. The album made a strong penetration on jazz, R&B and pop charts.

Then Dunn got a call from Lenny White, who asked the EWF member to produce his album that was to become "Streamline."

"We had everything on that album, from straight-ahead jazz and everything in between, to R&B and pop to straight-ahead rock 'n' roll," said Dunn.

Dunn noted that album met with critical acclaim but could not gain solid acceptance in radio because of the diversity of the album material.

The next project with Lenny White and his newly-formed band Twennynine was more carefully developed with eye on marketability.

"We decided after the record company freaked out over 'Streamline' we needed to come up with a concept," Dunn said. "Lenny wrote some tunes, the band members wrote some tunes and we came up with the 'Best Of Friends' album.

"It was a good album which had a good single, 'Peanut Butter,' that we knew would crossover to the younger market as well as older folks who were just into good ole silliness," Dunn said.

Dunn went on to produce Ramsey Lewis' "Tequila Mockingbird" album, "Twennynine With Lenny White," Lewis' "Routes" and Sylvia St. James' "Magic" LP with drummer White.

Dunn's reputation circulated around the industry enough to interest Turrentine in a collaboration with the young artist/producer. After a meeting between the two, a discussion of material and the musicians that would be used on the project, a date was set for recording, leading to "Tender Togetherness."

The EWF member shrugs off comments that he accepted the Turrentine project because it was a fast buck and a way to further his reputation.

"I genuinely respect the man and what he has accomplished as a musician," Dunn explained, adding, "He really wanted the type of sound I could help bring to his music. My job was to make sure everything was smooth so he could play the music he heard in his head.

"It's not necessarily about the money; if you've noticed I haven't accepted that many production projects," Dunn continued. "But, everybody I've done has been a very talented person and someone whose music I cared about."

MERCHANDISING

Rack Jobbers Examining New Product Lines And Markets

(continued from page 5)

dent of the Columbia, Md.-based Largo Music Corp. "With the interest rates so tough, a lot of the smaller rackjobbers have found it difficult to operate in today's economy." But Goldberg stopped short of predicting that this trend would lead to a full-scale rack war among the remaining, larger racks.

"That doesn't necessarily have to be the case," he says. "I'm a strong believer in the regional rack system, and I know that a lot of retailers around the country find it very unwieldy to deal with one national rackjobber. An account can get a lot of tender loving care from a regional guy. I don't think it will get to that point, but a lot of the smaller guys will fall away."

Another deterrent to the possible growth of mega-rackjobbers is the necessity for account diversity.

"Having a large percentage of your business tied to one customer is both good news and bad news," says Pickwick's Hutkin. "The good news is that it's very economical: one senior management exec can interface with one representative from the account. So there are some economies of scale you can have by focusing on one account. The bad news is that if that customer throws you out, you're out of business. We don't think it's healthy to have one customer represent more than 18-22% of our business. That customer just begins to have too much leverage."

Lieberman's Okinow agrees. "We have a pretty diverse group of accounts. No one account represents more than 16% of our total business, and that leaves us with a substantial account base."

In addition to seeking takeovers, foreign markets are being examined with renewed interest. A reliable source familiar with the Handleman operations reports that the company is "interested in Central and South America" as potential new markets. That interest is based partly on the booming Latin American record market and partly on the fact there's "no one down there who does what Handleman does."

Moving South

Although much of the interest is speculative, the company does have some

very real interest in moving into Mexico in the next few years. "What triggered the interest in Mexico," says the source (who asked to remain nameless), "is the fact that Kmart is talking about a joint venture there." Handleman does a substantial percentage of its business with the mass merchandiser.

Pickwick and Largo Music presently do business in American military markets overseas. While neither has made any move to penetrate native foreign markets, Largo's Goldberg is quick to add that the company "doesn't preclude that from any future thinking." He adds that "we've thought about it, but haven't looked into any markets other than the military market. But we're already over there, so we might consider doing some more business."

One possible antidote to shrinking profit margins, flat unit sales and slow growth of venues among rackjobbers is expansion into other lines, including non-music items. Several already rely on video software for a large portion of their business, and one, Handleman, has close to 2,000 book rack accounts. Increased interest in other non-music lines is being fueled by the inability of video software to deliver quick dividends.

"We don't think video is dead, but it hasn't proven to be the second coming, if you will," says Pickwick's Hutkin.

"Is video going to supplant audio as our main line? I think everybody would like to know the answer to that," adds Largo's Goldberg. "As for growth in the future, nobody knows if we're going to rent them or sell them, or what the specific configuration is going to be. As far as parity between the markets, I don't see that coming for some time. You're still talking about a \$25 disc and an \$8.98 record. There's a big difference."

More Video?

While Goldberg is quick to point out that Largo's video business in the military market is stronger than the domestic market due to a lack of competing leisure activities, he adds that his company has just begun discussing carrying other lines "for the first time."

"We haven't got anything definite," he says, "but it has come up in our management discussions, if for no other reason than to use our district strengths."

(continued on page 28)

MCA, GE Bow Joint Promotion On Spyro Gyra LP

LOS ANGELES — In conjunction with General Electric, MCA Records will bow a promotional campaign in 10 major markets, with GE portable stereo cassette players and other prizes to be given away.

The contest drawing, to be held from Nov. 9-23, will be conducted in conjunction with a radio station and a retail account in each market. The station will run the spots highlighting the contest, inviting listeners to the retail chain featured in the promotion. Listeners will be able to pick up a free 2 1/2' x 2' special edition poster highlighting all Spyro Gyra product, including the current LP, "Freetime."

While in the store the consumer can file an entry blank with the dealer to become eligible for the GE player and other prizes including copies of Spyro Gyra's current LP.

The "Freetime" cover art, which features a young woman with headphones on, will employ the GE logo on the headphones in the poster.

Markets participating in the promotion include New York City, Charlotte, Atlanta, Los Angeles, Chicago, Seattle, Washington, D.C., Denver, Miami and Philadelphia.

'Gift Of Music' Trailer Available Free From NARM

LOS ANGELES — The National Assn. of Recording Merchandisers (NARM) is currently making its "Give The Gift Of Music" video trailer, prepared for industry television advertisers to promote the "Gift Of Music" campaign, available free of charge. Each video contains a three and a half and five second spot. Tapes are available in all four video configurations: Beta, VHS, 3/4" and 2".

The video trailer, in full color animation, features musical notes spinning into view to form the core of the "Give The Gift Of Music" logo, with the slogan appearing in a brilliant flash of light.

The video trailer was used during the 1980 pre-Christmas season in dozens of markets, resulting in millions of TV exposures for the "Give The Gift Of Music" message. Industry advertisers at every level — manufacturer, wholesaler and retailer — are encouraged to incorporate the trailer in television ads, particularly in the November/December Christmas selling season.

SINGLE BREAKOUT OF THE WEEK

PHYSICAL • OLIVIA NEWTONJOHN • MCA 51182

Breaking Out Of: Pickwick — Midwest, OZ — Atlanta, Poplar Tunes — Memphis, Waxie Maxie — Washington, Alta — Phoenix, Tower — Campbell, Peaches — Columbus, City One Stop — Los Angeles, Karma Records — Indianapolis, Turtles — Atlanta, Port C' Call — Nashville, Charts — Phoenix, Tower — San Francisco, Camelot — National.

SINGLES BREAKOUTS

EVERY LITTLE THING SHE DOES IS MAGIC • THE POLICE • A&M 2371

Breaking Out Of: National Record Mart — Pittsburgh, Record Theatre — Cleveland, King Karol — New York, Pickwick — Midwest, OZ — Atlanta, Poplar Tunes — Memphis, Waxie Maxie — Washington, Alta — Phoenix, Tower — Campbell, Hotline — Memphis Musicland — St. Louis, Handleman — Atlanta, Everybody's — Northwest, Sound Warehouse — San Antonio.

WAITING FOR A GIRL LIKE YOU • FOREIGNER • ATLANTIC 3868

Breaking Out Of: Harmony House — Detroit, Karma Records — Indianapolis, Record Theatre — Cincinnati, P.B. One Stop — St. Louis, Record Theatre — Cleveland, King Karol — New York, Pickwick — Midwest, Waxie Maxie — Washington, Radio Doctors — Milwaukee, Lieberman — Portland, Wherehouse — Los Angeles.

LET'S GROOVE • EARTH, WIND & FIRE • ARC/COLUMBIA 18-02536

Breaking Out Of: P.B. One Stop — St. Louis, Karma Records — Indianapolis, Poplar Tunes — Memphis, Tower — San Diego, Waxie Maxie — Washington, City One Stop — Los Angeles, OZ — Atlanta.

THE OLD SONGS • BARRY MANILOW • ARISTA AS 0633

Breaking Out Of: Pickwick — Midwest, Poplar Tunes — Memphis, P.B. One Stop — St. Louis, King Karol — New York, Record Theatre — Cleveland, Tape City — New Orleans, Record Theatre — Cincinnati.

OH NO • COMMODORES • MOTOWN M 1527F

Breaking Out Of: Pickwick — Midwest, Richman Brothers — Philadelphia, Peaches — Columbus, Karma Records — Indianapolis, National Record Mart — Pittsburgh, Alta — Phoenix.

HERE I AM • AIR SUPPLY • ARISTA AS 0626

Breaking Out Of: National Record Mart — Pittsburgh, Poplar Tunes — Memphis, Harmony House — Detroit, Karma Records — Indianapolis, Alta — Phoenix.

FASTEST MOVING MIDLINES

AC/DC • Let There Be Rock • Atco SD 36151

Beatles • Rock 'n Roll Vol I • Capitol SN/16020

Beatles • Rock 'n Roll Vol. II • Capitol SN/16021

Ⓢ B-52'S • Party Mix • Warner Bros. MINI 3596

Tommy Bolin • Teaser • Nemperor/CBS PZ 37534

Devo • Q: Are We Not Men? A: We Are Devo • Warner Bros. BSK 3239

Doors • The Doors • Elektra EKS 74007

Various Artists • Exposed/A Cheap Peek At Today's Provocative New Rock • Columbia X2 37124

Ⓢ Dan Fogelberg • Netherlands • Full Moon/CBS PE 34185

Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137

Billy Idol • Don't Stop • Chrysalis CEP 4000

Billy Joel • Piano Man • Columbia PC 32544

Carole King • Tapestry • Columbia PE 34946

Our Daughter's Wedding • Digital Cowboy • EMI-America MLP-19000

Ⓢ Tom Petty & The Heartbreakers • MCA SR 52006

Shooting Star • Hang On For Your Life • Virgin/Epic NFR 37407

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

Jo Jo Zep & The Falcons • Step Lively • Columbia NFC 37047

COMPILED FROM: Musicland Group — National • Licorice Pizza — Los Angeles • Lieberman — Denver • Record Theatre — Cincinnati • Radio Doctors — Milwaukee • Peaches — Cleveland • Gary's — Virginia • Cutler's — New Haven • Peaches — Dallas • Charts — Phoenix

TOP SELLING ACCESSORIES *

Ⓢ Allsop 3 Cassette Head Cleaner 70300

Audio Technica Sonic Broom AT6012

Ⓢ Discwasher DW Record Care Kit

Discwasher D-4 Fluid ReFill 1 1/4 Oz.

Discwasher VRP Anti-Static LP Inner Sleeve

Eveready Alkaline D-Cell Battery 2/Card

Ⓢ Maxell UDXL II C-90

Maxell UDXL II C-60

Maxell UD C-90

Maxell LN C-90

Memorex MRX, C-60 2/Bag

Memorex Cassette Head Cleaner 0300

Recoton Record Guard Anti-Static LP Inner Sleeve

Savoy Cassette Carrying Case 2330

Ⓢ TDK SA C-90

TDK DC-90 2/Bag

TDK DC-60 2/Bag

TDK Cassette Head De-Magnetizer HD-01

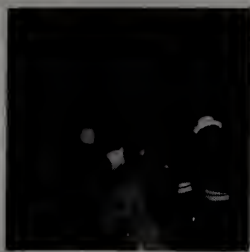
COMPILED FROM: Musicland Group — National • Licorice Pizza — Los Angeles • Lieberman — Denver • Record Theatre — Cincinnati • Radio Doctors — Milwaukee • Peaches — Cleveland • Gary's — Virginia • Cutler's — New Haven • Peaches — Dallas • Charts — Phoenix

* Excludes T-Shirts & Paraphernalia

Ⓢ Heavy Sales

MERCHANDISING

ALBUM BREAKOUT OF THE WEEK



SOMETHING SPECIAL • KOOL & THE GANG • DELITE/POLYGRAM DSR 8502

Breaking Out Of: Record Bar/National, Sound Unlimited/National, Western Merchandisers/Southwest, Cactus/Houston, Tape City/New Orleans, Turtles/Atlanta, Peaches/Atlanta, Port O' Call/Nashville, Gary's/Virginia, Spec's/South Florida, Waxie Maxie/Washington, Soul Shack/Washington, Record & Tape Collector/Baltimore, Webb's/Philadelphia, Disc-O-Mat/New York, Cutler's/New Haven, Strawberries/Boston, Harvard Coop/Boston, Cavages/Buffalo, Karma/Indianapolis.

MERCHANDISING AIDS: Trim Fronts, Posters.

ALBUM BREAKOUTS

STANDING TALL • CRUSADERS • MCA-5254

Breaking Out Of: Western Merchandisers/Southwest, Lieberman/Dallas, Wilcox/Oklahoma City, Cactus/Houston, Tape City/New Orleans, Turtles/Atlanta, Port O' Call/Nashville, Soul Shack/Washington, Record & Tape Collector/Baltimore, Karma/Indianapolis, Rose Records/Chicago, Chicago One Stop, Mile Hi/Denver, Big Apple/Denver, Independent/Denver, Everybody's/Northwest, Licorice Pizza/Los Angeles, Warehouse/Los Angeles, Tower/Los Angeles/Seattle.

MERCHANDISING AIDS: 1x1 Front Boards, 2x2 Poster, Multi Use Counter Header/Wall Display Piece and Mobile.



TORCH • CARLY SIMON • WARNER BROS. BSK 3592

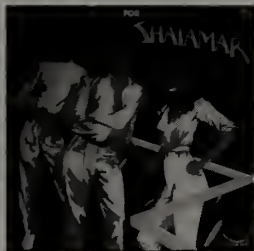
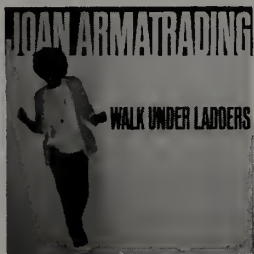
Breaking Out Of: Sound Unlimited/National, Western Merchandisers/Southwest, Chicago One Stop, Radio Doctors/Milwaukee, Peaches/Cleveland, Record Theatre/Cincinnati, Streetside/St. Louis, Wilcox/Oklahoma City, Sound Warehouse/San Antonio, Cactus/Houston, Charts/Phoenix, Mile Hi/Denver, Big Apple/Denver, Tower/Los Angeles/San Francisco/Seattle, Record & Tape Collector/Baltimore, Disc-O-Mat/New York, Harvard Coop/Boston, Strawberries/Boston.

MERCHANDISING AIDS: 1x1 Flats, Poster.

WALK UNDER LADDERS • JOAN ARMATRADING • A&M SP-4876

Breaking Out Of: Record Bar/National, Strawberries/Boston, Harvard Coop/Boston, Cutler's/New Haven, Disc-O-Mat/New York, Radio Doctors/Milwaukee, OZ/Atlanta, Wilcox/Oklahoma City, Charts/Phoenix, Tower/Campbell/San Francisco/Sacramento.

MERCHANDISING AIDS: Album Flats, 2x2 Poster.



GO FOR IT • SHALAMAR • SOLAR/RCA BXLI-3984

Breaking Out Of: Sound Unlimited/National, King Karol/New York, Disc-O-Mat/New York, Soul Shack/Washington, Waxie Maxie/Washington, Garty's/Virginia, Turtles/Atlanta, Radio Doctors/Milwaukee, Streetside/St. Louis, Warehouse/Los Angeles, Independent/Denver, Mile Hi/Denver, Tower/Los Angeles/Sacramento/Seattle.

MERCHANDISING AIDS: Posters

MSG • MICHAEL SCHENKER GROUP • CHRYSALIS CHR 1336

Breaking Out Of: Sound Unlimited/National, Flipside/Chicago, Radio Doctors/Milwaukee, Sound Warehouse/San Antonio, Licorice Pizza/Los Angeles, Everybody's/Northwest, Lieberman/Portland, Tower/Campbell/Sacramento, Record & Tape Collector/Baltimore.

MERCHANDISING AIDS: Album Flats, Posters.



MARIANNE FAITHFULL

Includes Sweetheart/Intrigue Easy In The City/Tenderness



DANGEROUS ACQUAINTANCES • MARIANNE FAITHFULL • ISLAND ILPS 9648

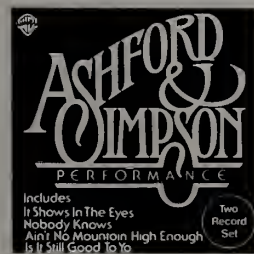
Breaking Out Of: Warehouse/Los Angeles, Tower/Los Angeles/San Francisco/Seattle, Mile Hi/Denver, Independent/Denver, Wilcox/Oklahoma City, Streetside/St. Louis, Radio Doctors/Milwaukee, Harvard Coop/Boston, Strawberries/Boston, Cutler's/New Haven, Disc-O-Mat/New York.

MERCHANDISING AIDS: 1x1 Name Boards, 2x2 Cover Blowup.

PERFORMANCE • ASHFORD & SIMPSON • WARNER BROS. 2WB 3524

Breaking Out Of: Record Bar/National, Cactus/Houston, Sound Warehouse/San Antonio, Turtles/Atlanta, Port O' Call/Nashville, Rose Records/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Tower/San Francisco, Mile Hi/Denver, Warehouse/Los Angeles, Record & Tape Collector/Baltimore.

MERCHANDISING AIDS: 1x1 Flats, Poster.



PETTY TOAST — In conjunction with Tower Records in El Toro, Calif., Backstreet Records recently held a promotion prior to Tom Petty's sold-out show at the Irvine Meadows Amphitheatre. Among prizes in the promotion were a framed photo and autographed Petty LPs. Pictured are (l-r): Russell Cooper, account service rep., MCA; Jim Bransky, contest winner; Robert Stapleton, manager, Tower Records, El Toro; and Jenny Maloof, assistant manager of the El Toro store.

WHAT'S IN-STORE

THE COLLEGE OF MUSICAL KNOWLEDGE — When the "good old days" of the mid-'70s gave way to the harsh economic realities of the post-*Saturday Night Fever* days, record companies took a long, hard look at their distribution and promotion systems and began cutting. Among the first casualties were the college promotion departments, with part-time local college reps going the way of the dodo. But many labels now feel that they have come to rely too heavily on a handful of superstar acts and are taking a second look at the college market as the logical place to break and build an act. College promotion departments are once again on the rise at many of the major labels, and independent marketing companies specializing in campus promotion are becoming an increasingly important tool for major and independent record companies. But times have changed, and if campus promotion is to pay dividends, the cavalier attitude that pervaded college promotion in the '70s must be supplanted by comprehensive and professional service. So says **Will Botwin** of Side One Creative Marketing, a complete campus marketing company that specializes in breaking new artists. "Everyone on our staff is full time," says Botwin, who feels that the traditional part-time college rep was one of the major shortcomings of the conventional system. "When we work an artist, we want an active marketing push. When you use a student part-time, his priority is not going to be working your act when final exams roll around. We don't want our in-store posters to wind up under somebody's bed." Instead, Side One has developed a unique national marketing strategy that puts it in direct contact with 550 retail outlets and over 250 commercial AOR and non-commercial college radio stations on a three-week rotating basis. Adding that the company works with major one-stops and chains, as well as mom-and-pop stores, Botwin reports that Side One's combined services allows them to operate as a coordinator and liaison between radio, live appearances, in-store service and promotion and the manufacturer. "We let the retailers and stations know about the acts, who to talk to at the distribution level, solicit requests for merchandising material, and then feed the information back to the manufacturer," he says. "We have the information on mom-and-pops as well as the biggies, and the labels usually don't know anything other than that they sent 13,000 pieces to a particular market. We let them know which retailers have the product and why. We're not trying to embarrass any distributors, we're just trying to fill stock holes." Working out of offices in Hollywood and New York, Side One's game plan is particularly geared towards new and mid-level acts. Its approach is broad enough to allow them to work with small independents, major labels with their own branch systems, and P&D labels. "We seem to work a lot of young English bands," remarks Botwin, "such as **Spandau Ballet**, **Duran Duran** and **The Jam**. I like a lot of what the small labels are doing, and their street level image allows us to work them to the college market as an underdog. But having a mix of labels is important. If you're working too many acts with similar identities, you're forced to make one your priority. We just won't do that, since our company is based on the idea that it takes time to build an act through exposure and long range marketing." As an example of Side One's strategy, Botwin points to the present campaign for Capitol's Duran Duran. "We were able to get some airplay on AOR stations, but basically we built their identity through a big college radio push. Once that happened, we went into the markets where the band's tour was taking them and merchandised like crazy. We called retailers and set up in-store, coordinated contests, set up phoners and even flew our own people into markets where the labels didn't have anyone for the in-stores. As a young band, they were a little leery of in-stores, but we had very good turnouts. Most stores are very appreciative of the attention, and they'll support an in-store. **Vinyl Fetish** in Los Angeles did an ad on one day's notice. The key is keeping in touch with them: when they know that someone's interested and following up, it makes a world of difference." As an example of Side One's broad coordination abilities, in-stores for Duran Duran were set on short notice at **Penguin Feathers** in Georgetown, **Hot Licks** in Minneapolis, **Sound Odyssey** in Cherry Hills, **Strawberries** in Boston, **Vinyl Fetish** in Los Angeles, and **Wax Trax** and **Sound Warehouse** in Chicago. Several markets also ran contests, displays and sales on the LP. "The stores knew that we weren't just talking," says Botwin. "They were cooperative because they saw we were interested in them." With a present account roster that includes retail marketing for Stiff's **Rough Trade** and **Any Trouble**, IRS's **Go Go's** and **Alleycats**, MSI's **SVT** and **Hurricane Jones**, Backstreet's **Nils Lofgren**, Select's **Chuck E. Weiss** and Chrysalis/Takoma's **Brian Beverly**, Side One has its work cut out. It takes a lot of effort to establish an independent identity for each act, and Side One's comprehensive contacts get worked a different way for each band. "We're heavy into documenting radio play and retail response," says Botwin. "Not because it's fun, but because it's so useful." Retail outlets interested in working with Side One can contact Botwin at Side One Creative Marketing, 1775 Broadway, New York, N.Y. 10019. The telephone number is (212) 307-1015.

fred goodman

Rackjobbers Examining New Product Lines And Markets

(continued from page 26)

Similarly, the source familiar with Handelman says that that company's quick growth in book racking was "fueled by the fact that the company already has a salesman in a customer's store to service records. Why shouldn't he go over to the next aisle and service that customer for books? It's an economy of sales," he says, adding that there is a "distinct possibility" that the company would soon try merchandising an unnamed non-entertainment line on a trial basis.

While Western Merchandisers' Williamson says that his company is not looking outside the music area at the present time, he adds that "there's no question that we're going to have to look at other areas." The company already deals in books and video software.

More upbeat is Pickwick's Hutkin. "Look, we could announce tomorrow that we're

going into the nuts and bolts business," he says. "But at the moment there's a tremendous amount to keep us in music for at least a day or so. To my fellow rackjobbers I would say this: there are enough opportunities in the music business to keep us busy for some time. I'm not saying we'll never consider nonmusic lines; I'm saying that's where our experience is."

Yet there is little doubt that rackjobbers are giving a new weight to the consideration of other product lines.

"If you look at the history of NARM," says the organization's executive vice president, Joe Cohen, "you'll see that 23 years ago it was started as a rackjobbing organization. Most of those rackjobbers who started this organization were servicing drug stores at the time. So it wouldn't surprise me to see many of these companies go back into this area."

ASCAP Symphonic Workshops Set

(continued from page 14)

"Chamber Music/Electronic Music/Writing For Voice," featuring Zita Carno, pianist with L.A. Philharmonic; John Birgamo, per-

ussionists Cal Arts; Yoko Matsuda, Sequia Quartet; Don Waldrop; Miles Anderson, trombonist (chamber music); Barry Schrader; Mort Subotnick, Cal Arts (electronic music); Jeanine Wagner, Master Chorale; and Joan Labarbara, Cal Arts.

The ASCAP workshops are free of charge to everyone. To apply, send a letter and background information to ASCAP Symphonic & Concert Workshop, Public Relations Dept., 6430 Sunset Blvd., #1002, Hollywood, Calif. 90028. Approximately 40 music students will be selected as participants in the workshop.

ASCAP Phoenix Opens

LOS ANGELES — The American Society of Composers, Authors and Publishers (ASCAP) recently opened up a new branch office in Phoenix, Az. and named John Kroninger district manager. The office is located at 9200 N. Central Ave., Phoenix, Az. 85068. The phone is (602) 861-2128.



WHOOPEE FOR THE WHISPERS — Whisper twins Walter and Scotty Scott were recently treated to a surprise birthday from the Solar crew at the record company's corporate offices in Los Angeles. Pictured at the soiree are (l-r): Whisper members Walter Scott, Leavelle Degree, Marcus Huston, Nicholas Caldwell and Scotty Scott.

Elektra/Asylum: Small Label Becoming Large Company

(continued from page 8)

acquisition, but also with such artists as Debra Laws, Donald Byrd and Grover Washington, Jr.

"So with full involvement in jazz, R&B, gospel, country music and, of course, rock 'n' roll, it balances out the strength of the roster over the course of a year," he explains. "Involvement in all areas of music keeps your options open because the other areas are no longer sub-categories."

The Elektra Musician label, which will release its first product in January, is another step in the expansion of E/A. Headed by Lundvall, a longtime jazz aficionado, it will be the first jazz label owned and distributed by Warner Communications, Inc. (WCI), parent company of E/A (ECM is distributed by Warner Bros. but is privately owned).

"Principally, it'll be a jazz label," says Lundvall, "but we'll also in the future probably do some things in other fields of music — reggae, maybe, or blues. Still, we'll primarily concentrate on jazz, and to that end, we have signed a number of artists and we've purchased a number of masters."

Among the releases set for the Elektra Musician debut in January are original albums by Eric Gale; Bobby McFerrin, a young jazz singer who has been creating a strong buzz via concert performances over the past couple of years; and a "pure jazz" performance by Red Rodney and Ira Sullivan.

The older masters set for first time release on vinyl include a 1953 Charlie Parker set with a big band called The Orchestra; vintage Clifford Brown tapes; and a live set by Bud Powell. Finally, Lee Ritenour's JVC albums (available only as imports), Blood Ulmer's import LP on Rough Trade and a Freddie Hubbard set will also be released.

"As you can see from the releases, we're going to use a very flexible approach," Lundvall explains. "We want the first release to reflect what the label's all about, and I think we did a good job. Some of the product will be very commercial, while others will appeal primarily to collectors and knowledgeable fans. We want to encompass all of the different forms of jazz."

Unique Approach

In addition, there will be a few unusual twists to the Elektra Musician product itself. While the packaging of the LPs will be "elegant," according to Lundvall, with heavy use of "gallery art or very fine artistic

photography, as opposed to illustration," a welcome innovation will be on the record itself.

"In almost every case, we're going to have the musician sit down after the session and talk about his music," Lundvall explains. "We'll be able to use it on the line notes, and on the second side of each record, the last band will probably contain that little dialogue by the artist on his music. In those cases where we have a deceased artist like Charlie Parker, we'll probably bring in Red Rodney or Max Roach or someone like that to talk about that night when the music was made."

In keeping with the established tilt towards diversity and flexibility, Lundvall says the future for both E/A and Elektra Musician will continue to stress quality rather than category. "The music is going to continue in the kind of eclectic way it has been," Lundvall explains. "When I look at an artist I try to see if he is unique, if he has something important to say musically, if he writes well and if it looks like there is a possibility he can become a lasting artist. I think that's the criterion."

Show Biz Bash East To Aid Big Brothers

NEW YORK — The second annual "Show Biz Bash East" to benefit the Big Brothers/Big Sisters of America will be held Oct. 19 at the Hotel Pierre here. Alan King and Buddy Hackett will act as masters of ceremonies.

The event, open only to the entertainment industry, will give away thousands of dollars worth of prizes including a grand prize of a 1982 car.

The Big Brothers/Big Sisters of America is a national organization that provides volunteers to work with children from one-parent households. Proceeds from the dinner will be used to assist recruitment of Big Brothers and Big Sisters.

Grubbize & Assoc. Bow

LOS ANGELES — Grubbize and Assoc. is a company offering consultation in music publishing, management, artist development, lectures and total entertainment productions, was recently formed by Carol Grubb, former administrative assistant at Mighty Three Music Publishing.

Grubb has also developed a series of music publishing seminars covering areas like the role of publishers, copyrighting, selecting a publisher, contracts and how much a songwriter should be paid.

ANNOUNCEMENT

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INTERNATIONAL

INTERNATIONAL DATELINE

France

PARIS — General manager M. Alain Trossat's speech at the annual meeting of Polydor, France (Sept. 14-15) was well received as he insisted on abolishing the inertia that is plaguing the industry because of the current economic problems. His objectives for the '80s were to create a renewed spirit of initiative, to be attentive to the last deal and to stay aware of the market more than ever. With this objective in mind Polydor, France has gone through a complete staff re-organization, and the new appointments are as follows: Gilles Paire, marketing and sales manager; Pierre Mardon, director of sales; Andre Hadjaj, administration and sales; Marcel Mangin, commercial director; Dagmar Schirmacher, marketing studies and statistics; M. Bruno Banton, director of classical music; and Rene Guitton, artistic department. . . Visage, one of the most interesting new faces to watch in the international market, received two gold awards (France and Belgium) at the annual meeting. Visage founder Steve Strange, who blends a sophisticated new wave disco sound with video in his concept band, is a young artist with a bright future. Trossat and M. Mertens, general manager Polydor, Belgium also distributed platinum awards to Pierre Bachelet and Herbert Leonard for selling more than a million singles in France.

dilek koc

Japan

TOKYO — As the industry here slowly approaches the lucrative Year End sales season, Teichiku becomes the latest label to announce its annual programs. Entitled "Teichiku Winter Campaign," a three-month push from Oct. 21, 1981-Jan. 20, 1982, the program will include special promotions for Aki Yashiro, Biko Kawakana, Mizue Takada, Gamu and Yujiro Ishiwaru. Last week, Nippon Phonogram and Pony announced campaigns for the Year End sales season (Cash Box, Oct. 10).

The 25th annual Japan Phonograph Recording Assn. (JPRA) Song Festival will be held Nov. 1 at the NHK Hall here. The festival will be held in conjunction with "Record Week," the annual event sponsored by the JPRA to promote records and tape sales.

The Tokyo branch of the AARDJ (the retailers' trade association) voiced its support for the fight against record rental stores at the latest national meeting of the JPRA. The JPRA has been vigorously pursuing the fight to have the government ban record rental stores because of the threat of home taping. . . It was also revealed at the meeting that both unit volume and sales revenues had dropped in August in comparison to the previous month and the

same month last year. Official JPRA statistics showed unit volume of 12.6 million units, down three percent and 18% from the previous month and same month last year, respectively. Sales revenues of 12.1 billion yen (\$52.7 million) were down 10% and nine percent from the previous month and the same month last year, respectively.

kozo otsuka

United Kingdom

LONDON — Two books were released for the music fan in the U.K. this week, both pertaining to the visuals that go with music one way or another. The first, **Paul McCartney Composer/Artist**, is a bound collection of sheet music showing melody piano and guitar arrangements for 48 songs that McCartney chose himself as being those he would most like to be remembered by. The chosen group of songs covers the entire span of his songwriting career through the **Beatles** days, early solo compositions and the life of **Wings**. Bound opposite the songs are drawings by McCartney, of which he says, "Ever since I was a kid, I have enjoyed drawing on any piece of paper that was lying around. The problem for me about drawing was always that I assumed that the people with training were the only ones who could do it and, yet, at the same time, that didn't make sense because I had never been trained to write songs." The McCartney book is published by Pavilion Books, which is a new imprint that will specialize in books on entertainment.

The second book out for attention this week is **Pointed Portraits** by **Chalkie Davis**, which is a distillation of his career to date as a rock 'n' roll photographer. Mercifully free of any pretentious forward by a miscellaneous museum curator or suchlike, the book is divided into three sections — individuals, couples and groups. Within these sections we see highly selected portraits of many successful performers of the last 10 years. One or two crop up twice. **Nick Lowe** is seen chatting with **Andy Williams** backstage at **Top of the Pops**, and, another time, staring maniacally in the back of a van. Others included are **Jagger** and **Richards**, **Elton John** and **Debbie Harry**. The **Sex Pistols** jog the memory as to the styles of only a few years ago and how different they are now. Many serve as reminders of the ephemeral quality of fame — somehow it's impossible to imagine some of these faces being the ones that a picture editor would choose for a journal now, just a few years later. **Pointed Portraits** is published by Eel Pie (for the moment in the U.K. only) at 4.95 pounds (\$7.66). Paul McCartney's music and drawings is published simultaneously in the U.S. and U.K. and the price is a very reasonable 6.95 pounds (\$6.96).

paul bridge



GOLD IN FRANCE — Polydor France recording group Visage was recently presented with a gold LP for its self-titled debut effort. The presentation took place at Martine's in Paris. Pictured at the ceremony are (l-r): Steve Strange, Visage; Dilek Koc, Cash Box France; and Herbert Leonard, Pierre Bachelet, Richard Cocciante and Renaud, Polydor France.

Scalping Charges Dropped Against Canadian Concert Ticket Agency

by Kirk LaPointe

TORONTO — In what may prove to be a precedent-setting decision, a Provincial Court judge last week dismissed a charge of levying higher-than-allowed commission on concert tickets against the Best Available Seating Service Ltd. (BASS), the ticket distributing adjunct of the country's largest concert promotion company.

The BASS agency had been charged by a 24-year-old law student, who claimed the firm had charged him excessive commission on concert tickets for a Chris De Burgh concert in May 1980.

The firm had been charged under the Ontario Ticket Speculation Act, ostensibly used to prosecute unsanctioned ticket scalpers. Evidence during the one-day trial showed the complainant, Alan Davis, was assessed a service fee of \$6.25 for four tickets which had sold at \$9.50 each. The act allows a maximum surcharge of 50 cents for each ticket that sells at more than

four dollars.

But BASS, which amalgamated last year with Concert Productions International to form WBC Ltd., argued successfully that it was not just a ticket agency, but a sophisticated distribution service. Lawyers told Judge David Vanek that other surcharges are necessary to pay for telephone-order and computerized printing and distribution expenses.

Vanek said "there is no evidence before this court that these tickets were sold at a higher price than the issue price for them," and dismissed the charge. The maximum fine would only have been \$50, but the case is being viewed as a sizeable legal victory for BASS and other such services in the province, which now seem to have outgrown the laws designed to check their practices.

Davis vowed to continue fighting the service, and said he plans to lay new charges soon.

Virgin Records Enters Video Cassette Market

LONDON — The release this week of a new 70-minute film about Mike Oldfield and his music and a Devo movie, **The Men Who Make The Movies**, mark Virgin Records' entry into the video field. Virgin Videos will be distributed through Videospace, which handles some of the top selling video cassettes in the country.

David Marlow, who is heading the film and video wing of the Virgin Group, is working on various programs aimed at reducing price and giving higher visibility to the videos that have not been deemed appropriate for the current video distribution network.

The Oldfield film features in-concert footage and interviews, while the Devo movie is a compilation of several promo films.

Kiss Journeys To Mexico City

MEXICO CITY — In order to prime the public for its upcoming album, "Music From The Elder," and concert tour of Latin America, Kiss recently made a promotional visit to Mexico City.

Two months in advance of the promo trip, PolyGram Records began displaying 50 Kiss billboards atop office buildings and at key locations throughout the city, heralding the group's forthcoming LP, visit and subsequent concert tour.

During the promotional trip, Kiss were honored with an awards presentation at which time they received gold and platinum albums from PolyGram Mexico and a plaque from Beechwood Music Publishing acclaiming Kiss as the #1 music group in Latin America.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 Frente A Frente — Jeanette (RCA)
- 2 Los Ojos De Bette Davis — Kim Carnes (EMI)
- 3 Autobus Holandes — Frankie Smith (CBS)
- 4 Asi No Te Amara — Amanda Miguel (CBS)
- 5 Todo Fuera Del Amor — Air Supply (Microfon)
- 6 Tu Me Prometiste Volver — Pimpinela (CBS)
- 7 Procuero Oivdarte — Heraldo (Phonogram)
- 8 Los Frenos — Kurtis Blow (PolyGram)
- 9 Sin Ti — Danny Daniel (Phonogram)
- 10 Super Snooper — The Oceans (CBS/EMI)

TOP TEN LPs

- 1 Stars On 45, Vol. 2 — various artists (Phonogram)
- 2 En Transito — Joan Manuel Serrat (Ariola)
- 3 Esencia Romantica — Los Panchos/M.M. Serra Lima (CBS)
- 4 Time — Electric Light Orchestra (CBS)
- 5 Peperina — Seru Giran (Distribuidora Belgrano)
- 6 Champions — various artists (PolyGram)
- 7 Lost In Love — Air Supply (Microfon)
- 8 Confidencias — Gian Franco Pagliaro (EMI)
- 9 Memories, Vol. 2 — various artists (K-tel)
- 10 La Historia De . . . — Sui Generis (Microfon/ATC)

—Prensari

Italy

TOP TEN 45s

- 1 On My Own — Nikka Costa — CGD
- 2 Galeotto Fu Il Canotto — Renato Zero — Zerolandia/RCA
- 3 Mallincola — Riccardo Fogli — CGD/Paradiso
- 4 Donatella — Rettore — Ariston
- 5 Hula Hoop — Plastic Bertrand — Durium
- 6 Enola Gay — Orchestral Manoeuvres In The Dark — Dindisc
- 7 Canto Straniero — Marcella Bella — CBS
- 8 Bette Davis Eyes — Kim Carnes — EMI
- 9 In The Air Tonight — Phil Collins — Atlantic
- 10 Stars on 45 — Delta

TOP TEN LPs

- 1 Strada Facendo — Claudio Baglioni — CBS
- 2 Val Mo' — Pino Daniele — EMI
- 3 Lucio Dalla — Lucio Dalla — Q-Disc/RCA
- 4 Metropolis — Francesco Guccini — EMI
- 5 Deus — Adriano Celentano — CGD/Clan
- 6 Icaro — Renato Zero — Zerolandia/RCA
- 7 La Grande Grotta — Alberto Fortis — Philips
- 8 Face Value — Phil Collins — Atlantic
- 9 Christopher Cross — Warner Bros.
- 10 Mistaken Identity — Kim Carnes — EMI

—Musica E Dischi

United Kingdom

TOP TEN 45s

- 1 Invisible Sun — The Police — A&M
- 2 Under Your Thumb — Godley & Creme — Polydor
- 3 Prince Charming — Adam & The Ants — CBS
- 4 Shut Up — Madness — Stiff
- 5 Birdie Song — Tweets — PRT
- 6 Hands Up (Give Me Your Heart) — Ottawan — Carrere
- 7 Souvenir — Orchestral Manoeuvres In The Dark — Dindisc
- 8 It's My Party — Dave Stewart and Barbara Gaskin — Stiff
- 9 Just Can't Get Enough — Depeche Mode — Mute
- 10 Pretend — Alvin Stardust — Stiff

TOP TEN LPs

- 1 Abacab — Genesis — Charisma
- 2 Tattoo You — The Rolling Stones — Rolling Stones
- 3 Dead Ringer — Meat Loaf — Epic
- 4 Rage In Eden — Ultravox — Chrysalis
- 5 Wired For Sound — Cliff Richard — EMI
- 6 Walk Under Ladders — Joan Armatrading — A&M
- 7 Penthouse And Pavement — Heaven 17 — Virgin
- 8 If I Should Love Again — Barry Manilow — Arista
- 9 Shaky — Shakin' Stevens — Epic
- 10 Ghost In The Machine — The Police — A&M

—Melody Maker

BLACK CONTEMPORARY



BB&Q AT BLS — Capitol recording group the BB&Q Band was recently interviewed at New York station WBSL. The group is currently touring to support its self-titled debut LP. Pictured at the interview are (l-r): Frankie Crocker, WBSL PD; Pee Wee Ford, Abdul Walli Mohammed and Lucious Isiah Floyd of the group; and Bill Reid, N.Y. regional R&B promotion manager, Capitol.

THE RHYTHM SECTION

AIRWAVES — Intended to provide a programming and marketing tool for radio program and music directors broadcasting black music, members of the Black Music Assn. (BMA) Black Radio Advisory Council (BRAC) recently began publishing an eight-page newspaper titled *Network*. "It's really done to provide a service for the industry," explained **Bob Law** recently, adding, "We decided to put out a publication which was a serious programming, research and marketing tool." *Network's* coverage includes everything from how to program for an increasingly conservative audience and advertising community to how stations must prepare for new technologies. Information about record companies and other industry-related news is also included. He said that inclusion of a chart was deliberately avoided to prevent *Network* from being compared to tip sheets. **Milt Parrish** is editor of the paper, while Law serves as publisher. Members of the BRAC — including Law, **Lynn Rogers**, **George Ware** and **Bill Speed** — along with Parrish develop story content for the monthly publication, which is mailed free to program and music directors at nearly all radio stations that air black music. The newspaper will also serve as a published forum for ideas raised during BRAC seminars, which have been the basis for some of the topics for the newspaper's initial story coverage. The BRAC with *Network* has scheduled one such seminar for Nov. 21, to feature discussions on programming, research, advertising, marketing life style programming and formats for the '80s. Law said that a similar BRAC session is set for Los Angeles in conjunction with the newspaper *Trax*, a periodical published by BRAC member Speed. A similar session, to be held by the BRAC in conjunction with both *Network* and *Trax*, is planned for later in the year in South Carolina. . . **Lee Michaels** has been named program director and **Marco Spoon** was recently appointed music director at WBMX/Chicago, a Sonderling Radio Corp. station.

CLASSICS IN BLACK — Roulette Records will soon begin distribution of a new classical label, Performance Records, which will feature a roster of black classical music performers. The label, a subsidiary of Cespico Records Ltd., will feature releases in what has been dubbed the "Black Artists Series." The work of such artists as **Kermit Moore** (cello), **Leon Bates** (piano), **Raymond Jackson** (piano), **Harold Jones** (flute) and **Hilda Harris** (mezzo soprano) will be featured on six albums. Though appearing as soloists, the artists are all members of major symphony orchestras from around the world. While the Black Artists Series will primarily feature the musicians performing the great classics, the works of noted black composers will also be performed.

ALLIGATOR TOUR — Several artists on the Alligator Records label, the company that has been working hard to preserve roots blues on the contemporary scene, will be traveling to Europe. While blues diva **Koko Taylor** and her **Blues Machine** are concluding a tour of Europe in Holland Oct. 6, Alligator group **The Lonnie Brooks Band** will be headlining the annual Dutch Blues and Boogie Festival in Utrecht, Holland Nov. 7. Brooks and Band will also headline a TV special titled *Blues Friends Live From Uncle Po's*, which will be filmed at the Hamburg night club in Hamburg, Germany. Alligator's **Albert Collins** with his **Icebreakers** band will do a three-week tour of France starting Nov. 12.

MESSAGE MUSIC — When the rap record phenomenon hit the record industry back in 1979, many radio programmers, artists and songwriters predicted a negative image would be cast on black music creativity, that rap records could mean the disintegration of the black musicians' images of what the idiom was really about. It meant for others a quick easy way to reach recording nirvana through the 12" single, a way to obtain airplay at sweat-drenched discos and on radio stations where BPMs were more important than melodic quality. But black music's creativity has neither disincorporated into a mass of redundant bottom chords, nor has it left young black players with a lasting legacy to carry on, although the validity of rap records is still hotly debated. A record that has not received too much attention from radio or clubs is "School Daze" by the **Brothers Unique** on Sutra Records. The 12" extolls the advantages of going to school, the points positive for moving off the corner and into the classroom in order to make something happen. While the music is largely unimaginative and could stand for some remixing, the message beats the hell out of "motel, hotel" or references to bowel hardening medications.

HOT CROSSOVER VINYL — **Al Jarreau's** Warner Bros. LP, "Breakin' Away," has scored heavy on three **Cash Box** charts this week. The album remains #1 on the **Cash Box Jazz** chart; reached the #1 spot on the **Cash Box Black Contemporary** Album chart; and entered the Top 10 of the **Cash Box Top 200 Albums** chart at #9 bullet. It all happened after only nine weeks on each chart. . . "Something Special" by De-Lite/PolyGram group **Kool and the Gang** (#71 bullet); **Shalamar's** Solar/RCA album, "Go For It" (#126 bullet); and **Ashford & Simpson's** Warner Bros. LP, "Performance" (#138 bullet), are the top R&B to pop crossovers on the **Cash Box Top 200 Albums** chart. . . **Diana Ross'** debut single for RCA, "Why Do Fools Fall In Love?" is the top single debut on the **Cash Box Top 100 Singles** chart.

IN QWEST OF — Newly-signed Qwest recording artist **Ernie Watts** will be covering the **Rolling Stones** 39-day tour as the group's saxophonist. The story goes that old Stone **Mick Jagger** called **Quincy Jones** Productions offices inquiring about a reedman for his tour and Qwest general manager **Ed Eckstine** touted Watts, who jammed for the rocker at a brief audition and ended performing at The Stones San Diego show last week. Watts goes into the studio with Jones Oct. 16 to record his debut LP for the label. The project will include a little be bop, a little jazz and a series of compositions from **Vangelis'** soundtrack to the film *Chariots of Fire*. **michael martinez**

TOP 75 ALBUMS

		Weeks On Chart	10/10		Weeks On Chart	10/10
1	BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	2	9	38	HAPPY LOVE NATALIE COLE (Capitol ST-12165)	32 6
2	STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	1	26	39	THE DUDE QUINCY JONES (A&M SP-3721)	39 29
3	NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	3	5	40	BEWARE! BARRY WHITE (Unlimited Gold/CBS FZ 37176)	48 2
4	IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l/CBS TZ 37491)	12	3	41	I BELIEVE IN LOVE ROCKIE ROBBINS (A&M SP-4869)	42 6
5	CARL CARLTON (20th Century-Fox/RCA T-628)	5	13	42	GO FOR IT SHALAMAR (Solar/RCA BXL1-3984)	— 1
6	LOVE ALL THE HURT AWAY ARETHA FRANKLIN (Arista AL 9552)	6	8	43	NEW AFFAIR THE EMOTIONS (ARC/Columbia FC 37456)	43 4
7	IT MUST BE MAGIC TEENA MARIE (Gordy/Motown G8-1004M1)	4	19	44	BLACK TIE THE MANHATTANS (Columbia FC 37156)	44 11
8	THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594)	18	5	45	STANDING TALL CRUSADERS (MCA-5254)	54 2
9	THE TIME (Warner Bros. BSK 3598)	9	8	46	WITH YOU STACY LATTISAW (Cotillion/Atlantic SD 16049)	30 15
10	IN THE POCKET COMMODORES (Motown M8-955M1)	8	15	47	CHILDREN OF TOMORROW FRANKIE SMITH (WMOT FW 37391)	27 13
11	TONIGHT! THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	13	7	48	KNIGHTS OF THE SOUND TABLE CAMEO (Chocolate City/PolyGram CCLP 2019)	33 20
12	ENDLESS LOVE ORIGINAL SOUNDTRACK (Mercury/PolyGram SRM-1-2001)	7	11	49	LOVE IS THE PLACE CURTIS MAYFIELD (Boardwalk NB1 33239)	— 1
13	LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	10	17	50	SWEET AND WONDERFUL JEAN CARN (TSOP/CBS FZ 36775)	37 11
14	SUMMER HEAT BRICK (Bang/CBS FZ 37471)	15	7	51	STEPHANIE STEPHANIE MILLS (20th Century-Fox/RCA T-700)	46 23
15	SLINGSHOT MICHAEL HENDERSON (Buddah/Arista BDS 6002)	16	6	52	THE TEMPTATIONS (Gordy/Motown G8-1006M1)	45 8
16	I'M IN LOVE EVELYN KING (RCA AFL1-3962)	20	14	53	TOO THE S.O.S. BAND (Tabu/CBS FZ 37449)	49 9
17	THE BROOKLYN, BRONX & QUEENS BAND (Capitol ST-12155)	17	11	54	PIECES OF A DREAM ELEKTRA 6E-350	59 3
18	THIS KIND OF LOVIN' THE WHISPERS (Solar/RCA BXL1-3976)	24	5	55	THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	52 25
19	JUST BE MY LADY LARRY GRAHAM (Warner Bros. BSK 3554)	11	11	56	VERY SPECIAL DEBRA LAWS (Elektra 6E-300)	53 32
20	SHOW TIME SLAVE (Cotillion/Atlantic SD 5227)	35	2	57	SIGN OF THE TIMES BOB JAMES (Tappan Zee/CBS FC 37495)	62 2
21	LOVE BYRD DONALD BYRD & 125TH ST., N.Y.C. (Elektra 5E-531)	29	4	58	PERFORMANCE ASHFORD & SIMPSON (Warner Bros. 2WB 3524)	— 1
22	MY MELODY DENICE WILLIAMS (ARC/Columbia FC 37048)	23	29	59	WINNERS THE BROTHERS JOHNSON (A&M SP-3724)	50 14
23	TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	22	7	60	IN THE NIGHT CHERYL LYNN (Columbia FC 37034)	55 15
24	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN (Arista AL 9544)	19	14	61	CLOSER THAN CLOSE THE STYLISTICS (TSOP/CBS FZ 37458)	51 6
25	DIMPLES RICHARD "DIMPLES" FIELDS (Boardwalk NB1 33232)	14	14	62	TRY ME, I'M REAL BOBBY BLAND (MCA-5233)	57 5
26	THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36790)	25	12	63	REFLECTIONS GIL SCOTT-HERON (GRP/Arista 5506)	65 2
27	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	36	3	64	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO (Arista AL 9543)	60 27
28	BLACK & WHITE POINTER SISTERS (Planet/Elektra P-18)	21	16	65	RADIANT ATLANTIC STARR (A&M SP-4833)	56 33
29	EBONEE WEBB (Capitol ST-12148)	31	8	66	MAGIC MAN HERB ALPERT (A&M SP-3728)	61 10
30	THE SECOND ADVENTURE DYNASTY (Solar/Elektra S-20)	28	4	67	SAYIN' SOMETHING! PEACHES & HERB (Polydor/PolyGram PD-1-6332)	58 4
31	SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	—	1	68	THE STRIKERS (Prelude PRL 14100)	68 12
32	I LIKE YOUR STYLE JERMAINE JACKSON (Motown M8-052M1)	34	5	69	CAMERON'S IN LOVE RAFAEL CAMERON (Salsoul/RCA SA-8542)	66 14
33	WALL TO WALL RENE & ANGELA (Capitol ST-12161)	26	12	70	LET THE MUSIC PLAY THE DAZZ BAND (Motown M8-957M1)	64 20
34	FANCY DANCER ONE WAY (MCA-5247)	47	3	71	NIGHTS (FEEL LIKE GETTING DOWN) BILLY OCEAN (Epic FE 37406)	67 15
35	SOLID GROUND RONNIE LAWS (Liberty LO-51087)	41	3	72	CENTER OF THE WORLD ROY AYERS (Polydor/PolyGram PD-1-6327)	63 10
36	THE SPIRITS IN IT PATTI LABELLE (Phila. Int'l/CBS FZ 37380)	40	5	73	SECRET COMBINATION RANDY CRAWFORD (Warner Bros. BSK 3541)	69 21
37	MAGIC WINDOWS HERBIE HANCOCK (Columbia FC 37387)	38	3	74	"RIT" LEE RITENOUR (Elektra 6E-331)	73 21
				75	WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	74 49

CASH BOX TOP 100

October 17, 1981

	Weeks On Chart	10/10	Chart		Weeks On Chart	10/10	Chart		Weeks On Chart	10/10	Chart			
1				WHEN SHE WAS MY GIRL THE FOUR TOPS (Casablanca/PolyGram NB 2338)	2	10		33				TIME TO THINK ROCKIE ROBBINS (A&M 2355)	38	7
2				NEVER TOO MUCH LUTHER VANDROSS (Epic 14-02409)	4	11		34				AIMING AT YOUR HEART TEMPTATIONS (Gordy/Motown G 7208F)	33	10
3				ENDLESS LOVE DIANA ROSS and LIONEL RICHIE (Motown M 1519F)	1	15		35				SHE DON'T LET NOBODY (BUT ME) CURTIS MAYFIELD (Boardwalk NB7-11-122)	37	7
4				SUPER FREAK (PART 1) RICK JAMES (Gordy/Motown G 7205F)	3	12		36				INSIDE YOU (PART 1) THE ISLEY BROTHERS (T-Neck/CBS ZS5 02531)	48	3
5				WE'RE IN THIS LOVE TOGETHER AL JARREAU (Warner Bros. WBS 49746)	5	14		37				TAKE MY LOVE MELBA MOORE (EMI-America A-8992)	46	6
6				SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON (20th Century-Fox/RCA TC-2488)	6	18		38				SECRETS BOBBY WOMACK (Beverly Glen 2000)	43	7
7				LOVE ALL THE HURT AWAY ARETHA FRANKLIN and GEORGE BENSON (Arista AS 0624)	8	9		39				IT SHOWS IN THE EYES ASHFORD & SIMPSON (Warner Bros. WBS 49805)	44	5
8				I HEARD IT THROUGH THE GRAPEVINE (PART 1) ROGER (Warner Bros. WBS 49786)	12	9		40				WIKKA WRAP THE EVASIONS (SAM S-12339)	20	12
9				ON THE BEAT THE B.B.&Q. BAND (Capitol P-4993)	9	16		41				IF THAT'LL MAKE YOU HAPPY GLADYS KNIGHT & THE PIPS (Columbia 18-02413)	35	10
10				SILLY DENIECE WILLIAMS (ARC/Columbia 18-02406)	10	11		42				DANCIN' FREE THE BROTHERS JOHNSON (A&M 2368)	45	6
11				GET IT UP THE TIME (Warner Bros. WBS 49774)	13	9		43				DO IT NOW (PART 1) THE S.O.S. BAND (Tabu/CBS ZS6 02125)	30	15
12				SWEAT (TIL YOU GET WET) BRICK Bang/CBS ZS5 02246)	11	14		44				I LIKE IT CAMEO (Chocolate City/PolyGram CC 3227)	36	8
13				JUST BE MY LADY LARRY GRAHAM (Warner Bros. WBS 49744)	7	17		45				I'VE GOT TO LEARN TO SAY NO! RICHARD "DIMPLES" FIELDS (Boardwalk NB 7-11-124)	51	6
14				I CAN'T LIVE WITHOUT YOUR LOVE TEDDY PENDERGRASS (Phila. Int'l./CBS ZS5 02462)	16	8		46				LOVE DON'T LOVE NOBODY JEAN CARN (T-SOP/CBS ZS5 02501)	54	4
15				LOVE HAS COME AROUND DONALD BYRD AND 125TH STREET N.Y.C. (Elektra E-47168)	18	11		47				A LITTLE BIT OF JAZZ THE NICK STRAKER BAND (Prelude PRL 8034)	42	12
16				BEFORE I LET GO MAZE featuring FRANKIE BEVERLY (Capitol P-A-5031)	19	9		48				SOMETHING ABOUT YOU EBONEE WEBB (Capitol P-A-5044)	58	4
17				TAKE MY HEART KOOL & THE GANG (De-Lite/PolyGram DE 815)	27	3		49				GENERAL HOSPI-TALE THE AFTERNOON DELIGHTS (MCA 51148)	41	11
18				I'LL DO ANYTHING FOR YOU DENROY MORGAN (Becket BKA45-5)	15	17		50				EVERYBODY'S BROKE HERBIE HANCOCK (Columbia 18-02404)	40	10
19				SNAP SHOT SLAVE (Cotillion/Atlantic 46022)	24	6		51				MIDDLE OF A SLOW DANCE KLIQUE (MCA 51158)	61	5
20				JUST ONCE QUINCY JONES featuring JAMES INGRAM (A&M 2357)	23	9		52				MEANT FOR YOU DEBRA LAWS (Elektra E-47198)	62	4
21				SLOW HAND POINTER SISTERS (Planet/Elektra P-47929)	14	19		53				SHINE YOUR LIGHT THE GRANGERS (BC 4009)	53	15
22				LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB (Sugar Hill SH 763)	21	11		54				LET'S START II DANCE AGAIN BOHANNON featuring DR. PERRI JOHNSON (Phase II 4W9 02449)	56	6
23				THIS KIND OF LOVIN' THE WHISPERS (Solar/RCA YB-12295)	31	7		55				WARM WEATHER PIECES OF A DREAM (Elektra E-47181)	63	6
24				CONTROVERSY PRINCE (Warner Bros. WBS 49808)	32	4		56				CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN and MICHAEL HENDERSON (Arista AS 0606)	22	16
25				DO YOU LOVE ME? PATTI AUSTIN (Qwest/Warner Bros. QWE 49754)	25	11		57				NOTHIN' BUT A FOOL NATALIE COLE (Capitol P-A-5045)	71	3
26				STAY AWAKE RONNIE LAWS (Liberty P-1424)	26	10		58				BLUE JEANS CHOCOLATE MILK (RCA PB-12335)	74	2
27				SQUARE BIZ TEENA MARIE (Gordy/Motown G 7202F)	17	18		59				JUST MY LUCK TYRONE DAVIS (Columbia 18-02269)	59	6
28				LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536)	50	2		60				ZULU THE QUICK (Pavilion/CBS ZS5 02455)	68	6
29				SHE GOT THE PAPERS (I GOT THE MAN) BARBARA MASON (WMOT WS9 02506)	29	8		61				JAMMIN' BIG GUITAR VAUGHAN MASON (Brunswick 55556)	55	10
30				OH NO COMMODORES (Motown M 1527F)	34	4		62				LET'S GET CRACKIN' SHOCK (Fantasy 916)	64	5
31				HERE I AM DYNASTY (Solar/Elektra S-47932)	28	16		63				FUNKY SENSATION GWEN McRAE (Atlantic 3853)	72	7
32				PULL FANCY DANCER/PULL — PART 2 ONE WAY (MCA 51165)	39	7		64				IT WAS SO EASY STACY LATTISAW (Cotillion/Atlantic 46024)	69	4
								65				NASTY DISPOSITION AURRA (Saisoul/RCA S7 2148)	65	5
								66				NIGHT GAMES STEPHANIE MILLS (20th Century-Fox/RCA TC-2506-AM-C)	49	9
								67				STEAL THE NIGHT STEVIE WOODS (Cotillion/Atlantic 46018)	77	3
								68				FREEFALL (INTO LOVE) LENNY WILLIAMS (MCA 51179)	76	4
								69				ANOTHER DAY WON'T MATTER BILLY OCEAN (Epic 14-02485)	70	5
								70				GOODBYE HIM, HELLO YOU BETTY WRIGHT (Epic 4-902521)	80	2
								71				INCH BY INCH THE STRIKERS (Prelude PRL-8033)	66	9
								72				REGGAE ON BROADWAY BOB MARLEY (Cotillion/Atlantic 46023)	75	3
								73				DISCO DREAM THE MEAN MACHINE (Sugar Hill SH-768)	81	3
								74				HANG ON IN THERE HAROLD MELVIN AND THE BLUE NOTES (MCA 51190)	82	2
								75				WHO'S BEEN KISSING YOU? HOT CUISINE (Prelude PRL 8035)	57	9
								76				BABY NOT TONIGHT MADAGASCAR (Arista AS 0625)	93	2
								77				I'M SO GLAD I'M STANDING HERE TODAY CRUSADERS featuring JOE COCKER (MCA 51177)	85	2
								78				YOU GO YOUR WAY (I'LL GO MINE) THE SPINNERS (Atlantic 3865)	—	1
								79				LADY (YOU BRING ME UP) COMMODORES (Motown M 1514F)	47	17
								80				HEART HEART GERALDINE HUNT (Prism PDS 412)	80	2
								81				IT MUST BE MAGIC TEENA MARIE (Motown G 7212F)	—	1
								82				FUNKY SOUND (TEAR THE ROOF OFF) SEQUENCE (Sugar Hill SH-767)	92	3
								83				I'M IN LOVE EVELYN KING (RCA PB-12243)	52	18
								84				ALL I WANT TWENNYNINE With LENNY WHITE (Elektra E-47206)	—	1
								85				LOVIN' YOU (IS SUCH AN EASY THANG TO DO) ROBERTA FLACK (MCA 51173)	—	1
								86				WALL TO WALL RENE & ANGELA (Capitol P-A-5052)	—	1
								87				DON'T STOP THE MUSIC BITS & PIECES (Mango 109)	78	11
								88				TONIGHT YOU AND ME PHYLLIS HYMAN (Arista AS 0637)	—	1
								89				BOOGIE'S GONNA GET YA' RAFAEL CAMERON (Salsoul/RCA S7 2151)	—	1
								90				WALKING INTO SUNSHINE CENTRAL LINE (Mercury/PolyGram 76126)	—	1
								91				96 TEARS THELMA HOUSTON (RCA PB-12285)	91	2
								92				I COULD WRITE A LOVE SONG MIGHTY FIRE (Elektra E-47199)	95	2
								93				NIGHTLIFE KWICK (EMI America P-A-8091)	—	1
								94				SATURDAY NIGHT BOBBY BROOM (GRP/Arista GS 2516)	60	8
								95				CLASS (IS WHAT YOU GOT) THE REDDINGS (Believe in A Dream/CBS ZS5 02437)	87	8
								96				JUST ONE MOMENT AWAY MANHATTANS (Columbia 18-02191)	83	16
								97				YOU GOT THE PAPERS (BUT I GOT THE MAN) JEAN KNIGHT & PREMIUM (Cotillion/Atlantic 46020)	73	8
								98				SOMETHIN' THAT YOU DO TO ME (KEEPS TURNING ME ON) T LIFE (Arista AS 0623)	86	5
								99				KEY TO THE WORLD L.J. REYNOLDS (Capitol P-A-5035)	94	3
								100				SHAKEDOWN DREAM MACHINE (RCA PB-12289)	90	4

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

A Little Bit (Lynton Muir/Tycho — license pending)	47	Hang On (Hal-Mel/Dayjoy/Ensign — BMI)	74	Let's Get Crackin' (MacMan — ASCAP)	62	Snap Shot (Cotillion/Evening Ladies — BMI)	19
Aiming At Your (Assorted (Admin. by Mighty Three) — BMI)	34	Hear Heart (Pabon/Torres — BMI/Prismatic — BMI)	80	Let's Groove (Saggifire/Yougoulei — ASCAP)	28	Something That You Do (Mills And Mills/Six Continents/Think Fast — BMI)	98
Ali I Want (Mel-Yel/Spazmo — ASCAP)	84	Here I Am (Spectrum VII/Silver Sounds — ASCAP)	31	Let's Start (Intersong/Bohannon/Phase II — ASCAP)	54	Something About You (Ebony Webb/Cessess — BMI)	48
Another Day (Blackwood/Zomba — BMI)	69	I Can't Live (Mighty Three — BMI)	14	Love All The Hurt (Irving/Lijesrika — BMI)	7	Square Biz (Jobete — ASCAP)	27
Baby Not Tonight (Madagascar Music — ASCAP)	76	I Could Write (Key Of G/Bartley Lane — ASCAP)	92	Love Don't Love (Mighty Three — BMI)	46	Stay Awake (Sweetbeat — ASCAP)	26
Before I Let Go (Amazement — BMI)	16	I Heard It (Ston Agate — BMI)	8	Love Has Come (Blackbyrd — BMI)	15	The Night (Edition Sunrise — BMI)	67
Blue Jeans (Cessess/Electric Apple/Le-Ha — BMI)	58	I Like It (Better Days/Better Nights — ASCAP)	44	Leavin' You (MCA — ASCAP)	85	Super Freak (Jobete & Stone City — ASCAP)	4
Boogie's Gonna (One To One — ASCAP)	89	I That'll Make (Nick-O-Val — ASCAP)	41	Moment For You (Almo/Noa-Noa — ASCAP)	52	Sweat (WB/Good High — ASCAP)	12
Can't We Fall (ATV/Ivers — BMI)	56	I'll Do Anything For You (Big Seven/Bert Reid — BMI/Beckett/Miller — ASCAP)	18	Middle Of A Slow (ForGeorge — BMI)	51	Take My Heart (Delightful/Second Decade — BMI)	17
Class (Dexotis/Band of Angels — BMI)	95	I'm In Love (Duchess — MCA)	83	Nasty Disposition (Lucky Three/Red Aurra — BMI)	65	Take My Love (Duchess — BMI)	37
Controversy (Ecnipr — BMI)	24	I'm So Glad (Four Knights/Irving/S Blue Sky Rider — BMI)	77	Never Too Much (Uncle Ronnie's — ASCAP)	2	This Kind Of Lovin' (Spectrum VII/Silver Sounds — ASCAP)	23
Dancin' Free (State Of The Arts/Kodi — ASCAP)	42	Inch By Inch (Trumar/Strikers — BMI)	71	Night Games (Cotillion — BMI)	66	Time To Think (Rockie/Almo — ASCAP/Kershey — BMI)	33
Disco Dream (Sugar Hill — BMI)	73	Inside You (April/Bovina — ASCAP)	36	Nightlife (Million Dollar/Cessess — BMI)	93	Tonight You And Me (Industrial Strength — BMI)	88
Do It Now (Part I) (Avant Garde/Kozmic Kop — ASCAP/Interior/Sigld — BMI)	43	It Must Be Magic (Jobete — ASCAP)	81	96 Tears (Abcko — BMI)	91	Walking Into Sunshine (Central Line — PRS)	90
Do You Love Me? (Rodsongs (PRS) Admin. by Rondor (London)/Admin. in the U.S. & Canada by Almo — ASCAP)	25	It Shows (Nick-O-Val — ASCAP)	39	Nothin' But A Fool (Chardax — BMI)	57	Wall To Wall (A la Mode/Arista — ASCAP)	86
Don't Stop (Total X — ASCAP)	87	It Was So Easy (ATV — BMI)	64	Oh No (Jobete & Commodores — ASCAP)	30	Warm Weather (Assorted — Admin. by Mighty Three — BMI)	55
Endless Love (PGP/Brockman — ASCAP/Admin. by Intersong)	3	I've Got To Learn (On The Boardwalk/Dat Richfield Kat/Songs Can Sing — ASCAP)	45	On The Beat (Little Macho (Admin. by Intersong) — ASCAP)	9	We're In This (Blackwood/Magic Castle — BMI)	5
Everybody's Broke (Hancock/Polo Grounds — BMI)	50	Just Be My Lady (Nineteen Eighty-Five — BMI)	13	Pull Fancy (Duchess/Perk's — BMI)	32	When She Was My (MCA — ASCAP)	1
Freefall (Len-Lon/Fat Jack The Second/Stay Attuned — BMI)	50	Just My Luck (Content — BMI)	59	Reggae On Broadway (Cayman — ASCAP)	72	Who's Been Kissing (Subiddu B.V./April/Chappells/Roker/ATV-license pending)	75
Funky Sensation (Kenix — ASCAP)	63	Just Once (ATV/Mann and We					

BLACK CONTEMPORARY

MOST ADDED SINGLES

- 1. YOU GO YOUR WAY (I'LL GO MINE) — THE SPINNERS — ATLANTIC**
WWRL, V103, WWDM, WSOK, WDAS-FM, WRBD, WAWA, WAOK, WGIV, WAMO, WGPR-FM
- 2. BLUE JEANS — CHOCOLATE MILK — RCA**
WWIN, WWDM, WHRK, WNHC, WRBD, WAWA, WOKB, WGPR-FM
- 3. INSIDE YOU (PART 1) — THE ISLEY BROS. — T-NECK/CBS**
OK100, WENZ, KMJQ, WNHC, WRAP, WVKO, WAMO
- 4. IT MUST BE MAGIC — TEENA MARIE — MOTOWN**
WCIN, WENZ, WWDM, WPAL, WAWA, WILD, WJLB
- 5. TONIGHT YOU AND ME — PHYLLIS HYMAN — ARISTA**
WWIN, WWDM, WNHC, KATZ, WILD, WDAO, WVKO
- 6. LOVE DON'T LOVE NOBODY — JEAN CARN — TSOP/CBS**
OK100, WENZ, WRAP, WATV, WAMO, WGPR-FM
- 7. LET'S GROOVE — EARTH, WIND & FIRE — ARC/COLUMBIA**
WJMO, WEDR, KDKO, KMJM, WJLB
- 8. STEAL THE NIGHT — STEVIE WOODS — COTILLION/ATLANTIC**
WCIN, WWRL, KDAY, WAOK, WYLD-FM

MOST ADDED ALBUMS

- 1. SOMETHING SPECIAL — KOOL & THE GANG — DE-LITE/POLYGRAM**
WAOK, WILD, WOKB, WLLC, WWDM, WSOK, WHRK, WDAS-FM, WNHC, WTLC, WRBD, WDAO
- 2. PERFORMANCE — ASHFORD & SIMPSON — WARNER BROS.**
WGIV, WYLD, WILD, WOKB, WLLC, WEDR, WWIN, KDAY, WENZ, WSOK, WDAO
- 3. SOLID GROUND — RONNIE LAWS — LIBERTY**
WCIN, KDKO, WBMX, WENZ, WOKB, WUFO, WSOK, WPAL

UP AND COMING

- IN THE NIGHT — CHERYL LYNN — COLUMBIA**
WHAT A SURPRISE — POINTER SISTERS — PLANET/ELEKTRA
WANTING YOU — STARPOINT — CHOCOLATE CITY/POLYGRAM
DON'T HIDE OUR LOVE — EVELYN KING — RCA
FIRST TRUE LOVE AFFAIR — JIMMY ROSS — QUALITY/RFC

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — THE TIME

HOTS: Roger, D. Ross/L. Richie, L. Vandross, D. Williams, D. Laws, Prince, Four Tops, D. Morgan, T. Pendergrass. ADDS: Spinners, B. Wright, Change, Trouble Funk, Mike Post, Tierra. LP ADDS: Kraftwerk, R. Franklin, Sheree Brown, I. Hayes.

WAOK — ATLANTA — CARL CONNOR, PD

HOTS: L. Vandross, Al Jarreau, P. Austin, Four Tops, Temptations, R. Laws, D. Williams, B.B.&Q. Band, D. Ross/L. Richie, Cameo, A. Franklin/G. Benson, S. Mills, C. Carter, T. Pendergrass, Roger. Klique, Graingers, R. James. ADDS: L. Williams, S. Woods, G. Hunt, H. Melvin, Spinners, B. Marley, Unlimited Touch. LP ADDS: Crusaders, Kool & The Gang, I. Hayes, R. Franklin, B. Bland.

WWIN — BALTIMORE — CURTIS ANDERSON, PD

HOTS: Isley Bros., V. Mason, Prince, Mean Machine, Quick, E. King, Roger. ADDS: Unlimited Touch, Moments, Manhattans, L. Graham, Inez Brooks, Conquest, P. Hyman, Madagascar, Kwick, Chocolate Milk. LP ADDS: Ashford & Simpson, One Way, Charles Veal, I. Hayes, Stylistics, B.B.&Q. Band

WATV — BIRMINGHAM — STAN GRAINGER, MD

HOTS: D. Ross/L. Richie, C. Carlton, Four Tops, L. Vandross, A. Franklin/G. Benson, B.B.&Q. Band, D. Morgan, Brick, Pointer Sisters, D. Williams, T. Pendergrass, S.O.S. Band, T. Marie, The Time, P. Hyman/M. Henderson, Roger, E. King, Rene & Angela, Evasions, R. Cameron, Maze, Dynasty, West Street Mob, Graingers, D. Byrd, P. Austin, S. Mills, R. Laws, J. Knight, B. Wright. LP ADDS: Slave, J. Jackson, S.O.S. Band, Four Tops, A. Franklin/G. Benson. ADDS: Zoom, Starpoint, J. Carn.

WILD — BOSTON — BUTTERBALL, JR., MD — #1 — D. WILLIAMS

HOTS: 8 To 5 — B. Mason, 13 To 7 — One Way, 15 To 11 — Maze, 16 To 12 — Q. Jones, 17 To 13 — A. Franklin/G. Benson, 19 To 14 — S. Mills, 18 To 15 — T. Pendergrass, 20 To 16 — Roger, 22 To 17 — Whispers, 23 To 18 — Shock, 25 To 20 — R. Laws, 26 To 21 — The Time, 27 To 23 — B. Wright, 28 To 24 — Slave, 31 To 25 — C. Mayfield, 32 To 26 — E. Webb, 33 To 27 — J. Ross, HB To 30 — Central Line, HB To 31 — Quick, HB To 32 — Bohannon, HB To 35 — Mean Machine, 36 To 34 — Ashford & Simpson, 38 To 36 — Aurra, HB To 39 — R. Flack, HB To 40 — Kwick. ADDS: E. King, Klymaxx, Starpoint, P. Hyman, Manhattans, T. Marie, Capt. Sky. LP ADDS: Kool & The Gang, I. Hayes, Ashford & Simpson.

WUFO — BUFFALO — DAVE MICHAELS, MD — #1 — L. VANDROSS

HOTS: D. Byrd, The Time, R. Laws, C. Mayfield, Four Tops, T. Pendergrass, Q. Jones, S. Mills, West Street Mob, Roger, Whispers, A. Franklin/G. Benson, Maze, Brick, M. Moore. ADDS: G. Gayner, D. Ross/L. Richie, Hall & Oates, R. Crawford, S. Lattisaw, Pieces Of A Dream, Slave, Prince. LP ADDS: S. Turrentine, F. Hubbard, R. Laws, Pieces Of A Dream, P. Austin, H. Hancock.

WBMX — CHICAGO — LEE MICHAELS, PD

HOTS: Four Tops, L. Vandross, D. Ross/L. Richie, Roger, West Street Mob, The Time, Slave, Dazz Band, One Way, Kool & The Gang, R. James, C. Carlton, N. Straker Band, J. Ross, B.B.&Q. Band, Maze, Ebonee Webb, E. King, Kool & The Gang, C. Mayfield, T. Pendergrass. ADDS: L. White, .5 Special, Strikers. LP ADDS: Stylistics, J. Jackson, Emotions, R. Laws, L.J. Reynolds, T. Davis, B. Bland.

KDKO — DENVER — BYRON PITTS, PD — #1 — C. CARLTON

HOTS: L. Vandross, Four Tops, Roger, Slave, Prince, Kool & The Gang, R. James, Shock, One Way. ADDS: Earth, Wind & Fire, Raydio, Starpoint, L. White, Sue Ann, God Moma, Zoom, Modern Romance, .5 Special, Passport, Pointer Sisters, Chi-Lites, Graingers. LP ADDS: Baby Brother, Invisible Man's Band, Yellowjackets, R. Laws, Sylvers, P. Austin, Slave, The Time.

WJLB — DETROIT — JOHN EDWARDS, MD — #1 — C. CARLTON

JUMPS: 40 To 35 — S. Brown, 39 To 36 — B. Womack, 38 To 34 — Whispers, 37 To 29 — Bohannon, 36 To 33 — Klique, 35 To 32 — D. Laws, 34 To 31 — M. Moore, 33 To 30 — Atlantic Starr, 32 To 28 — Prince, 31 To 24 — Commodores, 30 To 25 — Temptations, 29 To 23 — S. Mills, 27 To 22 — P. Austin, 26 To 20 — G. Knight, 24 To 21 — C. Mayfield, 23 To 18 — R. James, 22 To 19 — Kraftwerk, 21 To 17 — Four Tops, 20 To 15 — Bros. Johnson, 18 To 14 — Strikers, 17 To 13 — T. Pendergrass, 16 To 12 — One Way, 15 To 11 — L. J. Reynolds, 14 To 7 — R. Laws, 12 To 8 — One Way, 15 To 11 — L. J. Reynolds, 14 To 7 — R. Laws, 12 To 8 — D. Byrd, 9 To 5 — Q. Jones, 7 To 4 — L. Vandross. ADDS: T. Marie, Earth, Wind & Fire, Kool & The Gang, Booker T., Change, B. Bland, T. Scott. LP ADDS: J. Carn, Whispers, R. Franklin, K.C., J. Jackson, Chas Jankel, Crusaders, H. Melvin, Aurra.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — R. JAMES

JUMPS: 11 To 8 — T. Pendergrass, 14 To 10 — Roger, 19 To 11 — Prince, 15 To 12 — A. Franklin/G. Benson, 17 To 13 — L. Vandross, 21 To 15 — One Way, 23 To 20 — Four Tops, 35 To 24 — H. Hancock, 29 To 25 — Rene & Angela, 34 To 27 — Evasions, 37 To 31 — Slave, HB To 32 — Commodores, 36 To 33 — Maze, 36 To 35 — D. Byrd, HB To 39 — Isley Bros., HB To 40 — R. Laws. ADDS: Roger, Isley Bros.

KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — L. VANDROSS

HOTS: Al Jarreau, B.B.&Q. Band, Four Tops, The Time, D. Byrd, Kool & The Gang, B. Womack, Prince. ADDS: Ashford & Simpson, Shalamar, B. James, S. Woods, D. Harry. LP ADDS: Ashford & Simpson, P. Austin.

KGFI — LOS ANGELES — J.B. STONE, PD — #1 — L. VANDROSS

HOTS: D. Morgan, Brick, Al Jarreau, The Time, Evasions, R. Cameron, Four Tops, Slave, D. Williams. ADDS: Mean Machine, E. King, L. Graham, Woods Emoire, N. Cole, Zoom, Tierra. LP ADDS: P. LaBelle, G. S. Heron, .5 Special, Raydio, TTF, M. Henderson.

WEDR — MIAMI — GEORGE JONES, MD — #1 — L. VANDROSS

JUMPS: Ex To 20 — One Way, 30 To 19 — R. Laws, 29 To 18 — Peaches & Herb, 27 To 17 — L. Jordan, 26 To 16 — J.&M. Hill, 25 To 14 — C. Mayfield, 21 To 13 — Hot Cuisine, 24 To 11 — Roger, 23 To 10 — Four Tops, 20 To 9 — R. Fields, 13 To 8 — Graingers, 15 To 7 — R. James, 11 To 6 — Kleer, 12 To 4 — West Street Mob, 9 To 3 — T. Marie. ADDS: J. Ross, Quick, Earth, Wind & Fire, RJ's Latest Arrival, North End, King Sporty, B. Wright, Madagascar, LP ADDS: Ashford & Simpson, T. Davis, B. Womack, Kwick, Love Unlimited.

WLUM — MILWAUKEE — BILLY YOUNG, MD

HOTS: D. Morgan, Roger, D. Ross/L. Richie, Ebonee Webb, Slave, Four Tops, B. James, M. Henderson, Prince, Earth, Wind & Fire, L. Vandross. ADDS: R. Flack, Hot Cuisine, Crusaders, L. White, J. Ross, Ashford & Simpson, T. Davis, B. Womack, Kwick, Love Unlimited.

WNHC — NEW HAVEN — JAMES JORDAN, MD

HOTS: R. James, L. Vandross, D. Williams, Four Tops, C. Carlton, D. Ross/L. Richie, T. Pendergrass, A. Franklin/G. Benson, Whispers, Slave, Al Jarreau, Kool & The Gang, Mean Machine, Earth, Wind & Fire, Quick, High Gloss, Hot Cuisine, E. King, Prince, J. Carn. ADDS: Chocolate Milk, Isley Bros., Conquest Chazz, L. Graham, E. King, P. Hyman, Zoom, Starpoint. LP ADDS: P. Austin, Kool & The Gang.

WRKS — NEW YORK — BARRY MAYO, ASST. PD — #1 — L. VANDROSS

HOTS: C. Carlton, D. Ross/L. Richie, J. Ross, Quick, D. Williams, Hot Cuisine, Pointer Sisters, Jarreau, Central Line. ADDS: Pointer Sisters, K. Silver. LP ADDS: E. King, B.B.&Q. Band, L. Vandross, J. Jackson, T. Pendergrass, G. Knight, Slave.

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COIN MACHINE

Japan Hosts 2nd Game Manufacturer Int'l Conference

CHICAGO — The second International Conference of Video Game Manufacturers, sponsored by the recently organized JAMMA (Cash Box, June 6) got underway Oct. 5 at the Hotel Okura in Tokyo. It was purposely arranged to take place a day prior to the opening of the annual JAA convention so that interested parties from the U.S. and other countries, customarily represented at the Tokyo trade show, would be able to participate. JAMMA received much favorable response following its initial meeting in March of this year and received numerous requests for a second conference.

Namco Limited, prominent Japan-based manufacturer, has been named Secretariat of the conference. The firm's international marketing director Hideyuki Nakajima advised that a block of invitations had been

(continued on page 35)



THE GRAND TOUR — Williams Electronics Inc. of Chicago recently hosted a meeting for its foreign distributors. The day-long event included a tour of Williams new video manufacturing plant in Gurnee, Ill. Pictured at the plant are (l-r): A Ferrari and A. Rizzo (Video Gelectronics-Italy); J. Quadri (Williams European rep); G. Gollini (Automav, S.A.-Spain); W. Doering (Seevend-Germany); E.

Pellegrino (Gurnee plant mgr.); H. Thalmann (Nibuna Automaten-Switzerland); Mike Stroll (Williams president); J. M. Van Exem and V. Bosquin (Seeben, S.A.-Belgium); E. Pellegrino, M. Stroll, A. Ferrari, H. Thalmann, J. Quadri, W. Doering, G. Gollini, V. Bosquin, J. M. Van Exem and J. Marroquin (Automav-Spain).

Williams Hosts Foreign Distributors

CHICAGO — Williams Electronics, inc. hosted a meeting for its foreign distributors Sept. 16, in Chicago. The day-long event began with breakfast at the Ritz-Carlton Hotel where Michael Stroll, president of Williams, welcomed the distributors to the U.S. and outlined the itinerary for the day.

A private bus then transported the group to Gurnee, Ill., for a complete tour of Williams' new video manufacturing plant. Following luncheon at the Normandy Restaurant, the distributors were invited to view Williams' new design headquarters in the

Chicago facilities and were given a sneak preview of the new games Williams will be introducing during the next six months. The day culminated with a dinner/meeting at the Carlton Club.

Commenting on the meeting, Joe Dillon, director of sales, stated, "The overall purpose of the meeting was to convey to an important distributor group Williams' continuing commitment to provide innovative games at competitive prices in order to maximize profits in a changing European marketplace."

Bally To Purchase Six Flags Unit

CHICAGO — Bally Manufacturing Corp. and Penn Central Corporation have reached agreement in principle for the purchase by Bally of Six Flags, Inc. Six Flags, a Penn Central subsidiary, is composed of six theme amusement parks, two wax museums and approximately 40 electronic game amusement centers. The purchase price in the transaction, scheduled to close in January 1982, would equal the net worth of Six Flags, Inc. at that time, expected to be about \$140 million.

Terms call for payment of \$75 million in cash in January and the balance by a 16% subordinated Bally note maturing in three years. The transaction is subject to execution of a definitive agreement, approval of the boards of both companies and compliance with customary regulatory requirements.

Richard Dicker, chairman and chief executive of Penn Central, said that "the present sale was in line with our recent announcement that Penn Central intends to sell certain operations such as theme parks, real estate and community developments, and a small refinery."

Robert E. Mullane, chairman and chief executive of Bally, stated that "the purchase of Six Flags is a very good fit with our total package of amusement activities

(continued on page 36)

AMOA Jukebox Award Winners Announced

CHICAGO — AMOA has announced its Jukebox Awards winners for 1981. Following are the 10 single records, voted by members of AMOA as the top jukebox records of the year, based solely on their earning power in the nation's jukeboxes: "Elvira," The Oak Ridge Boys (MCA); "Bette Davis Eyes," Kim Carnes (EMI America); "Lady," Kenny Rogers (Liberty); "Another One Bites The Dust," Queen (Elektra); "9 To 5," Dolly Parton (RCA); "Hit Me With Your Best Shot," Pat Benatar (Chrysalis); "Celebration," Kool & The Gang (De-Lite/PolyGram); "The Tide Is High," Blondie (Chrysalis); "Sailing," Christopher Cross (Warner Bros.) and "Slow Hand," The Pointer Sisters (Planet/Elektra).

Presentation of the awards will take place during the annual AMOA banquet, Oct. 31, in the Grand Ballroom of the Conrad Hilton Hotel.

Among entertainers who will be performing at this year's banquet are headliner Patti Page, Lacy J. Dalton and Jana Jae, with Billy Kelly making a return engagement as emcee.

THE JUKE BOX PROGRAMMER TOP NEW POP SINGLES

1. ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN (EMI-America P-A-8093)
2. OH NO COMMODORES (Motown M 1527F)
3. PHYSICAL OLIVIA NEWTON-JOHN (MCA-51182)
4. WORKING IN THE COAL MINE DEVO (Full Moon/Asylum E-47204)
5. HE'S A LIAR BEE GEE'S (RSO/PolyGram RS 1066)
6. WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA PB-12349)
7. LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536)
8. YOU SAVED MY SOUL BURTON CUMMINGS (Alfa ALF-7008)
9. MY GIRL (GONE, GONE, GONE) CHILLIWACK (Millennium/RCA YB-11813)
10. I WANT YOU, I NEED YOU CHRIS CHRISTIAN (Boardwalk NB7-11-126)

TOP NEW COUNTRY SINGLES

1. MY FAVORITE MEMORY MERLE HAGGARD (Epic 14-02504)
2. BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum E-47215)
3. YOU MAY SEE ME WALKIN' RICKY SKAGGS (Epic 14-02499)
4. CHEATIN' IS STILL ON MY MIND CRISTY LANE (Liberty P-A-1432)
5. ALL ROADS LEAD TO YOU STEVE WARINER (RCA PB-12307)
6. WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS (Columbia 18-02522)
7. YOU'RE MY FAVORITE STAR BELLAMY BROTHERS (Warner/Curb WBS 49815)
8. THE WOMAN IN ME CRYSTAL GAYLE (Columbia 18-02523)
9. MOUNTAIN DEW WILLIE NELSON (RCA PB-12328-A)
10. WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN (Elektra E-47216)

TOP NEW B/C SINGLES

1. TAKE MY HEART KOOL & THE GANG (De-Lite/PolyGram DE 815)
2. CONTROVERSY PRINCE (Warner Bros. WBS 49808)
3. IT SHOWS IN THE EYES ASHFORD & SIMPSON (Warner Bros. WBS 49805)
4. INSIDE YOU (PART 1) THE ISLEY BROTHERS (T-Neck/CBS ZS5 02531)
5. LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536)
6. LOVE DON'T LOVE NOBODY JEAN CARN (TSOP/CBS ZS5 02501)
7. TAKE MY LOVE MELBA MOORE (EMI-America A-8092)
8. BLUE JEANS CHOCOLATE MILK (RCA PB-12335)
9. NOTHIN' BUT A FOOL NATALIE COLE (Capitol P-A-5045)
10. GOODBYE HIM, HELLO YOU BETTY WRIGHT (Epic 4-902521)

TOP NEW A/C SINGLES

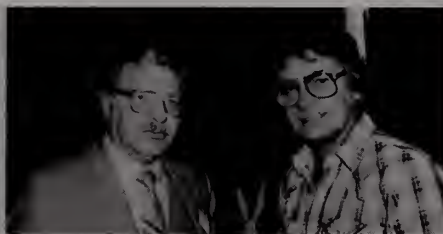
1. JUST ONCE QUINCY JONES featuring JAMES INGRAM (A&M 2357)
2. IT'S ALL I CAN DO ANNE MURRAY (Capitol P-A 5023)
3. ALIEN ATLANTA RHYTHM SECTION (Columbia 18-02471)
4. IN YOUR LETTER REO SPEEDWAGON (Epic 14-02457)
5. (WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS (A&M 2370)

ENTER THE

STARGATE

T.M.

COIN MACHINE



BALLY-MIDWAY HOLDS DISTRIBUTOR MEET — Noted coin operated amusement game distributors from throughout the nation recently attended a domestic distributors meeting jointly held by Bally Pinball Division and Midway Manufacturing at Hamilton Hotel in Itasca Ill. Pictured at the meeting are (l-r): Tom Nieman (Bally Pinball Division), Mrs. Rubin Franco, Rubin Franco (Franco Distg.); Ed Goldman (Rowe-Int'l.); Stan Jarocki

(Midway); Lou Feng (Bally Mfg. Corp.); Chet McCurdie (Advance Automatic Sales), John Britz (Bally Mfg. Corp.), Mrs. Chet McCurdie and Jon Brady (Brady Dist.); Steve Lieberman (Lieberman Music Co.); Phil Greenberg (Atlas Music & Novelty) and Larry Berke (Midway). Bally also demonstrated its new dollar bill validator at a closed business session at the meet.

Big Turnout For Bally-Midway Domestic Distributors Meeting

CHICAGO — Prominent coin-operated amusement game distributors from across the country turned out in force for the joint Bally Pinball Division and Midway Manufacturing Co. domestic distributors meeting Sept. 10-12 at The Hamilton Hotel in Itasca, Ill.

The three-day meeting opened with an outside barbecue on Thursday night when Bob Mullane, president of Bally Manufacturing Corp., officially welcomed the guests. A highlight of the evening was a surprise 20 minute fireworks display featuring the Bally logo and the famous Midway "Pac-Man."

The Friday morning agenda began with welcoming speeches by Bill O'Donnell, Jr., former president of the Bally Pinball Division and Charles Farmer, the division's current president and included a slide presentation commemorating Bally's 50th anniversary with historic highlights of the past five decades.

Other speakers at the Pinball Division session included John Reckas, manager of market research, who discussed the division's current market research program and also introduced a distributor sales incentive program. Bernie Powers detailed Bally market support efforts and reviewed the warranty program.

Vice president of marketing Tom Nieman, with the aid of closed circuit video TV, introduced several new products including "Medusa," a flipper that incorporates many innovative features and which will be available in early October. "Centaur," a new prototype and the "first black and white pinball machine" was also

introduced. This model is being kept under wraps for future release.

In addition to the new products presentation, Nieman detailed a year-long effort that Bally Pinball Division has been testing, namely, the marketability of a dollar bill validator on a pingame. Centaur was demonstrated with the validator and prototyping has been scheduled for the near future.

(Distributors attending the closed session brought back mixed reports on the pinball dollar bill validator, ranging from "it's the greatest thing for the industry, and a definite incentive for helping to promote better play pricing," as one distributor put it, to "I think the market for it would be very limited and the cost increase involved is something the operator couldn't handle right now," in the words of another. There was also a distributor who felt the dollar bill validator would be very effective on a video game.)

The meeting's afternoon session was devoted to Midway and president Dave Marofski delivered a welcoming address, following which there was a live Pac-Man show up and down the aisles of the meeting room, much to the delight of everyone in attendance.

Among highlights of this segment was a presentation by JoAn Mason, head of licensing at Midway, who discussed some of the firm's current merchandising programs.

Bally and Midway also provided an interesting program for the women in attendance, which included a luncheon and fashion show along with a make-up demonstration.

CHICAGO CHATTER

Area tradesters, especially on the distributor level, have really been on a meetings marathon these past several weeks, attending a steady run of business presentations and product showings, some right here in town and others outside the Chicago area. Although this is pretty much the norm at this time of the year, and distribs are fully prepared for chalking up a lot of extra travelling miles between now and AMOA time, it just seems to get a little more hectic each year, with an additional meeting or two added to the schedule. As **Cash Box** went to press the annual JAA trade show was in session in Tokyo and there's always a big American turnout at this event. On Oct. 5, the day prior to JAA's opening, the second annual International Conference of Video Game Manufacturers was being held in Tokyo, under sponsorship of the Japan Amusement Machinery Manufacturers Assn. (see separate story). This is the organization that was formed in Japan earlier this year to combat the growing problem of illegal copying of video games.

HERE'S WORD FROM THE local AMOA office that the Justice Dept. (representing the CRT) has contacted all parties involved in the jukebox royalty fee case, scheduled for hearing in the 7th Circuit Court (Chicago), advising that a motion has been filed for expediting the case. The case involves the progression of rate increases that will begin in 1982. This disclosure raises the possibility that the hearing might be held prior to the opening of Expo '82 — but that's only a possibility, as executive vice president **Leo Droste** pointed out.

BALLY PINBALL DIVISION sales chief **Paul Calamarl** received a warm letter or thanks from the local Hines VA hospital for "remembering the hospitalized veterans." About a year ago, Bally donated two machines to the hospital and earlier this month a service rep from Empire Dist. went out there on a service call. As spelled out in the letter, the machines provide recreation and are also a source of rehabilitation for the patients who have many different types of physical as well as mental ailments. The hospital expressed gratitude not only for the generous donation but also for the immediate response to their call for service.

STERN ELECTRONICS, INC. is currently sample shipping its latest video game, "Moon War," and is now delivering the newly released "Catacomb" pingame. Marketing director **Tom Campbell** said that everyone is much involved these days in preparations for the AMOA convention when Stern will be introducing another new video game and a new pin, as well — and displaying the outstanding, new Seeburg phonograph, which is expected to be a real showstopper at the exhibit.

EASTERN FLASHES

Tony Yula of Mondlal-Springfield is all raves about the new Gottlieb pin "Black Hole," which has garnered "phenomenal" test reports. It's doing very well on 50 cent play in some locations and is definitely the kind of game that warrants the increased pricing, he told us, adding, "Black Hole will be the top pinball in the country." Latest hit in the video department is Taito America's "Qix". What this game earned in a test arcade over a seven day period is unbelievable. Tony said it surpassed every other piece, including the current biggies. Atari's "Centipede" is still a top seller. The factory held a meeting in the East Coast area on Oct. 1, which Tony attended. He and executive vice president **Dick Sarkislan** were in Chicago recently for the Stern/Seeburg showing — and both agree the new phonograph is quite an exceptional unit, equipped with a number of unique features not seen on any other models. The new model will be showcased by Stern at the AMOA convention. Mondial is currently testing the new Gremlin "Frogger" video and anxiously awaiting delivery of Nintendo's "Donkey Kong."

DATLINE SEATTLE, new home of the Video Division of Nintendo, Inc. The firm settled into the new quarters a couple of months back and the location is 18340 S. Center Parkway. As reported by company exec **Ron Judy**, these facilities will concentrate primarily on video, with Nintendo's American headquarters office remaining in New York City. At present Nintendo's enjoying a great reception in the U.S. market with its latest video game, "Donkey Kong".

Lopez Is Promoted At Taito America

CHICAGO — Rene Lopez has been promoted to director of customer services at Taito America Corp., announced Jack Mittel, president and chief executive officer of the company.

Lopez, who formerly served as Taito's service manager, has been with the company for one year. In his new position, he will be responsible for field service worldwide on all Taito America games, along with the company's service school program, plus the customer hotline and parts.

Lopez brings considerable experience to his new position. He began his career in the industry with Bally Manufacturing Corp., where he worked for 10 years, departing

(continued on page 36)



Rene Lopez

Transcending space, time
and all other video games!

STARGATE™

WILLIAMS ELECTRONICS, INC.

COIN MACHINE

PINBALL MACHINES

BALLY

Ground Shaker (1/80)
Silverball Mania (3/80)
Space Invaders (3/80)
Rolling Stones (5/80)
Mystic (6/80)
Hot Doggin' (7/80)
Viking (8/80)
Skateball (10/80)
Frontier (11/80)
Xenon (11/80)
Flash Gordon (2/81)
Eight Ball Deluxe (4/81)
Fireball II (5/81)
Embryon, w.b. (7/81)
Fathom (8/81)

GAME PLAN

Coney Island (3/80)
Super Nova (4/80)
Lizard (6/80)

GOTTLIEB

Roller Disco, w.b. (1/80)
Torch (2/80)
Spider Man (3/80)
Circus, w.b. (4/80)
Panthera (6/80)
Counterforce (8/80)
Star Race, w.b. (9/80)
James Bond (10/80)
Time Line (11/80)
Force II (1/81)
Pink Panther (3/81)
Mars (6/81)
Volcano (8/81)

STERN

Big Game, w.b. (3/80)
Ali (4/80)
Seawitch (5/80)
Cheetah, w.b. (6/80)
Quicksilver (7/80)
Star Gazer (7/80)
Flight 2000 (9/80)
Nine Ball (1/81)
Free Fall (2/81)
Lightning (4/81)
Split Second (7/81)

WILLIAMS

Gorgar (1/80)
Laser Ball, w.b. (1/80)
Firepower (3/80)
Blackout (9/80)
Scorpion, w.b. (9/80)
Alien Poker (10/80)
Black Knight (12/80)
Jungle Lord (4/81)
Pharaoh (7/81)

VIDEO GAMES (upright)

AMSTAR

Laser Base (7/81)

ATARI

Monte Carlo (4/80)
Asteroids Cabaret (5/80)
Missile Command (8/80)
Missile Command Cabaret (8/80)
Battlezone (11/80)
Battlezone Cabaret (11/80)
Asteroids Deluxe (4/81)
Asteroids Deluxe Cabaret (4/81)

MANUFACTURERS EQUIPMENT

A compilation of current music and games equipment with approximate production dates included in most cases.

Centipede (6/81)
Centipede Cabaret (6/81)
Red Baron (8/81)
Red Baron, sit-down (8/81)

CENTURI

Eagle (10/80)
Eagle Maxi (10/80)
Phoenix (1/81)
Route 16 (4/81)
Route 16 Elite (4/81)
Pleiades (7/81)
Vanguard (9/81)

CINEMATRONICS

Tailgunner (3/80)
Rip Off (3/80)
Star Castle
Armor Attack (5/81)

EXIDY

Bandido (1/80)
Tailgunner 2 (2/80)
Targ (6/80)
Spectar (1/81)
Venture (8/81)

GAME PLAN

Intruder (2/81)
Tank Battalion (3/81)
Killer Comet (4/81)
Megatack (9/81)

GOTTLIEB

No Man's Land (12/80)
New York, New York (2/81)

GREMLIN/SEGA

Monaco GP (2/80)
Mini Monaco GP (5/80)
Astro Fighter (2/80)
Car Hunt (5/80)
Digger (7/80)
Carnival (8/80)
Tranquillizer Gun (8/80)
Moon Cresta (10/80)
Space Firebird (12/80)
Astro Blaster (3/81)
Pulsar (4/81)
Space Odyssey (7/81)
Space Fury (7/81)

MIDWAY

Deluxe Space Invaders (1/80)
Galaxian (4/80)
Extra Bases (5/80)
Space Encounters (8/80)
Space Encounters Mini-Myte (9/80)
Space Zap (10/80)
Space Zap Mini-Myte (10/80)
Pac-Man (11/80)
Pac-Man Mini-Myte (11/80)
Rally-X (2/81)

Rally-X Mini-Myte (2/81)
Gorf (4/81)
Gorf Mini-Myte (4/81)
Wizard of Wor (6/81)
Wizard of Wor Mini-Myte (6/81)
Omega Race (8/81)
Omega Race Mini-Myte (8/81)
Omega Race sit-in capsule (8/81)

ROCK-OLA

Warp-Warp (9/81)

STERN

Astro Invader (8/80)
Berzerk (1/81)
The End (3/81)
Scramble (4/81)
Super Cobra (7/81)

TAITO AMERICA

Space Chaser (2/80)
Stratovox (9/80)
Polaris (12/80)
Space Invaders Trimline (2/81)
Crazy Climber (3/81)
Crazy Climber Trimline (3/81)
Zarzon (5/81)
Zarzon Trimline (5/81)
Colony 7 (7/81)
Colony 7 Trimline (7/81)
Moon Shuttle (8/81)
Moon Shuttle Trimline (8/81)

UNIVERSAL USA

Cheekie Mouse (5/80)
Magical Spot (10/80)
Zero Hour (1/81)
Space Panic (1/81)
Cosmic Avenger (8/81)

U.S. BILLIARDS

Quasar (4/81)

WILLIAMS

Defender (12/80)

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

Soccer (4/80)
Asteroids (4/80)
Missile Command (8/80)
Football (7/80)
Asteroids Deluxe (4/81)
Centipede (6/81)

CENTURI

Rip Off (8/80)
Targ (10/80)
Route 16 (4/81)
Pleiades (7/81)

ELCON

Diversions booth size (9/81)

GAME PLAN

Shark Attack (5/81)

GOTTLIEB

New York, New York (3/81)

GREMLIN/SEGA

Carnival
Space Firebird
Astro Blaster (4/81)

MIDWAY

Deluxe Space Invaders (3/80)
Galaxian (4/80)
Extra Bases (8/80)
Space Zap (10/80)
Pac-Man (11/80)
Rally-X (2/81)
Gorf (4/81)
Wizard of Wor (6/81)
Omega Race (8/81)

STERN

Astro Invader (11/80)
The End (1/81)
Berzerk (2/81)
Scramble (5/81)

TAITO AMERICA

Space Invaders II (2/80)
Polaris (12/80)
Crazy Climber (5/81)
Zarzon (5/81)

WILLIAMS

Defender (4/81)

PHONOGRAPHS

Centuri 2001
Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM Festival
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rowe R-85 (10/80)
Rowe Jewel
Seeburg Phoenix (12/80)
Stern/Seeburg DaVinci (7/81)
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL TABLES

Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar

Japan Hosts Int'l Conference

(Continued from page 33)

sent to ADMA, the U.S. manufacturers organization, as well as to European and Australian manufacturers. In addition, he expected about 40 Japanese video game manufacturers to be in attendance.

The international group was established for the purpose of uniting manufacturers of video games in a major effort to eliminate the unethical copying of their products and halt the flow of pirated equipment in the international marketplace.

Based on the strong support generated by the initial meeting last March, conference chairman Masaya Nakamura, president of Namco, feels confident that the second conference will serve to widen the scope of interest and bring about an even stronger, more unified organization.

Agenda

The agenda for the Oct. 5 meeting focused on lectures by experts in the field

of copyright laws along with a lineup of meetings and question and answer sessions, the election of the conference chairman, the adoption and signing of a joint statement issued by a number of major manufacturers and an address by the chairman. The joint statement, issued by such companies as Atari, Exidy, Midway, Namco, Nintendo, Recreativos Franco, Sega and Taito, reads as follows:

"We the members of the amusement machine industry hereby state our intention to make continuing and tireless efforts towards strengthening the industry on higher ethical standards so that the original work of innovators of new games will be highly regarded and their rights securely protected, so that all individuals can be sure that they will receive what they justly deserve, and so that the industry will be well-recognized by the public and be worthy of its respect."

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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 — \$188 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, 6363 Sunset Blvd, Los Angeles, CA 90028 by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY

RECORDS-MUSIC

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: 236559 Telephone (212) 924-1122.

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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, Plainview, New York 11803.

STUDIO-RECORD of original unpublished **BEATLES'** song to sell. Send offer to Box 418.

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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.

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.

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-L-S1-L-S2-L-S3-USC1-USC2 - Olympian - STD1-SPS1-SPS2-STD2-STD3-STD4 - All Ami - Wurlit. 3000-3100-3200-3700-3800 We pay cash and pickup in our own truck. **United States Amusements, Inc.** 2 W. Northfield, Livingston, New Jersey 03079 - Telephone 201-992-7813 or 201-926-0700.

COIN MACHINES FOR SALE

SEEBURG LPC 150, AMI 200, N 150. Johnson coin sorter & counter 295, Tennis Tourney 200, Electro Dart 100. **BROWSER,** 2099 Mott Ave., Far Rockaway, N.Y.

FOR SALE: Uprights and cocktail tables, new and used. Defender, Pacman, Scrambles, Hustles, Centipedes, Warlords, Vanguard, Phoenix, Eagle, Pleides, Gorf, Rally X, Gaiaxian, Space Invader, Asteroids. Low price and immediate delivery. **United States Amusements, New Jersey.** Phone and ask for Sal or Alan at (201) 926-0700.

MATA HARI-\$695; Evel Knival-\$495; Strikes & Spares-\$595; Airborne Avenger-\$295; Atarrians-\$225; Dolly Parton. Getaway-\$395; Thunderbolt-\$395; Nugent-\$695; Hot Tip-\$495; Wheels II-\$395; Sheets-\$295; Racer-\$295; M-4-\$495; Anti Aircraft-\$295. **MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207**

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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, Killeen, Texas 76541.

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 717-848-1846.

CONVERSION CARTRIDGES — Play stereo records on Seeburg monaural phonos 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.

3 MIDWAY BULL'S EYE Ball 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 31/41 42 00.

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

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.

PROFESSIONAL

COUNTRY SONGWRITERS: Now accepting original Country songs for publishing consideration. Send cassette and lead sheet to **NASHVILLE WEST** 4337 Bryant Street, Suite #7, Fremont, California 94538

INCOME TAX SPECIALIST to musicians... Paul M... 26 Court St., Brooklyn, N.Y. 11242. By mail or appointment. Tel (212) 339-0447.

MISCELLANEOUS

CAT STEVENS Private Collector Wants: Records, Tapes (promotional or other), Magazine Articles, In-store Displays, Posters, Movies, Music Sheets, Books. Plus memorabilia world wide. Genuine replies to: P. Alphonse, 1107 Heaphy Terrace, Hamilton, New Zealand.

FOR LEASE: Comfortable 2 bedm San Fernando Valley home, with professional 16 track recording studio attached. Separate office/large, beautifully appointed. Call Dave at (213) 365-1449 dats, (213) 365-9411 ext. 3, evenings.

MOVIE MATERIAL (Posters, Stills, Lobby Cards, etc.) For sale and trade. **HOLLYWOOD BOOK AND POSTER CO.** 1706 N. Las Palmas Ave., Hollywood, CA 90028, (213) 465-8764.

"JUKEBOX THE GOLDEN AGE." A pictorial guide to collectible jukeboxes. 65 pictures in color, 104 pages hardbound. It's pure cream! \$13.95/UPS. **Jukebox Collector,** 2545CB SE 60th Ct., Des Moines, Iowa 50317

DYNAMD POOL TABLES 4x8 - \$1,000 each, 1/3 deposit & balance C.O.D. I want to buy 22 Col. Crownline Ch. Machines in good condition. **Henry Adams Amusement Co.** 114 South 1st, P.O. Box 3644, Temple, TX 76501

HUMOR

ATTENTION ANNOUNCERS! Let our total comedy service unlock bigger ratings for you! Established professionals offering subscription gagletter, Dee's Handbooks, career-boosting Monologues, individualized, Custom Gags and much more. Send for **FREE INFORMATION PACKAGE.** **PETER PATTER P.O. Box 402-C, Pinedale, Calif., 93650.**

Lopez Promoted At Taito America

(continued on page 34)

the firm as quality analysis manager to join Game Plan, Inc. as field service manager, a position he held for one year until he joined Taito.

Bally Buys Six Flags

(continued from page 33)

and should provide a solid base for our dynamic growth businesses in the leisure time field. We look forward to the consummation of this acquisition and Six Flag's important contribution to a greatly expanded Bally group of companies."

of the team here at Taito America, and this can best be exemplified by the satisfaction our customers have expressed in him," said Mittel.

According to Lopez, "Quality service is the key to a successful company in this business. I want any problems handled as fast and as efficiently as possible, but more importantly, I want to make sure our school program helps minimize the problems that can occur. Our toll free hot line," he added, "is a vital link to our customers, allowing us to give them 'fast aid.' If we can help save downtime we're doing our jobs."

Bally Announces New 'Medusa' Pingame With Two Playfield Action Design

CHICAGO — The challenging "Medusa," a unique new pinball game, has been released by Bally Pinball Division. In making the announcement, Tom Nieman, vice president-marketing, stated, "We are very excited about Medusa. From its timely theme to its two playfield action on a single level, Medusa contains the most challenging skill shots to be found today. Medusa keeps in step with today's fascination for mythology with its bold, colorful graphics depicting the famous story."

Timed Plunger

Leading off the action on the game's unique playfield is a timed plunger skill shot which deposits the ball into the upper playfield. This section includes a progressive drop target bank relating to the Olympus bonus and behind this bank is a row of progressive lites, the "bonus bar," that has a series of four step plateaus. Their advance relates to the Progressive Drop Target Bank. The threat that challenges the player lies in a negative target behind the drop targets that subtracts from the bonus bar. Also tied to this upper playfield is a set of Bally's famous zipper flippers that close only for five seconds after the progressive drop targets are hit forcing players into a frantic flipper frenzy.

Lower Playfield

The lower playfield is equally challenging and unique with its six digit display that contains the key to "conquering Medusa." Two digits on the left relate to the "extended play time units," two digits in the center relate to a "match digits" extra ball feature and on the right are two digits for the "panic post" credits. If the extended time units are not qualified for collection by the last ball, each unit is worth 1000 points. And, as an added plus, if players do not use all of the



'Medusa'

Shield of the Gods panic post credits during play, they'll receive 10,000 points for each one.

Medusa was among the new products introduced at the recently held Bally-Midway domestic distributors meeting in suburban Chicago. It will be available through factory distributors. Further information may be obtained by contacting Bally Pinball Division, 90 O'Leary Drive, Bensenville, Ill. 60106.

STAR GATE T.M.

Where only Defender has dared to go ...and beyond!

Williams ELECTRONICS, INC. Be carried away at AMOR!

DEFENDER T.M.

CLASSICAL

TOP 20 ALBUMS

		Weeks On 9/19 Chart
1	LIVE FROM LINCOLN CENTER Sutherland, Pavarotti, Horne London Digital LDR 72009 (21.96/2 LPs)	1 12
2	PACHELBEL: Kanon: Two Suites FASCH: Two Sinfonias and Concerto in D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) (RCA FRI 1-5468 (8.98/1 LP))	3 248
3	ISAAC STERN 60TH ANNIVERSARY CELEBRATION CBS Mastersound IM 36692 (14.98/1 LP)	2 28
4	FINAL ALICE Del Tredici Barbara Hendricks — Chicago Symph. London Digital LDR 71018 (12.98/1 LP)	4 8
5	BEETHOVEN COMPLETE SYMPHONIES (Karajan) Deutsche Grammophon Bargain Box 2740 241 (39.84/8 LPs)	5 12
6	POPS ON BROADWAY Boston Pops (Williams) Philips Digital 6302 124 (12.98/1 LP)	6 8
7	MOZART: THE SYMPHONIES — VOL. II The Academy of Ancient Music (Hogwood) L'Oiseau Lyre D168D 4 (32.94/3 LPs)	— 4
8	WAGNER: Music from "The Ring of the Nibelung" Berlin Phil. (Klaus Tennstedt) Angel Digital DS-37808 (12.98/1 LP)	15 8
9	BEETHOVEN: Moonlight and Pathetique Sonatas (Gilels) Deutsche Grammophon Digital 2532 008 (12.98/1 LP)	9 8
10	PAVAROTTI'S GREATEST HITS London PAV 2003-4 (15.98/2 LPs)	10 64
11	SHOSTAKOVICH: Symphonies 1 & 9 London Phil. (Hitnik) London Digital LDR 71017 (12.98/1 LP)	8 8
12	BEETHOVEN: Violin Concerto Perlman/Giulini Angel Digital DS 37471 (12.98/1 LP)	— 4
13	JAMES GALWAY: Pachelbel Kanon RCA Victor AFL1-4036 (9.98/1 LP)	14 12
14	PAVAROTTI: My Own Story London PAV2007 (17.96/2 LPs)	13 24
15	MOZART: THE SYMPHONIES — VOL. 5 Academy of Ancient Music (Hogwood) L'Oiseau Lyre D171D 4 (39.92/4 LPs)	7 16
16	BOLLING: Toot Suite For Trumpet & Jazz Piano Columbia FM 36731 (—/1 LP)	— 4
17	GRIEG: Symphony in C Minor Bergen Symphony Orch. (Andersen) London Digital LDR 71037 (12.98/1 LP)	11 8
18	BOLLING: Suite For Flute And Jazz Piano Rampal, Bolling/Columbia M33233 (7.98/1 LP)	19 248
19	BATTLES FOR BRASS Philip Jones Brass Ensemble (Howarth) London CS 7221 (10.98/1 LP)	18 8
20	ITZHAK PERLMAN & ANDRE PREVIN: A Different Kind of Blues Angel Digital DS 37760 (8.98/1 LP)	16 36



RAMPAL TO MASTERWORKS — CBS Masterworks has signed flutist Jean-Pierre Rampal to an exclusive recording contract. Shown following the signing are (l-r): Noel Silverman, attorney; George Schutz, manager; Rampal; Christine Reed, director, A&R, CBS Masterworks; Joseph F. Dash, vice president and general manager, CBS Masterworks; and Bob Perlstein, director, business affairs, CBS Masterworks.

EXECUTIVES ON THE MOVE

(continued from page 20)

part of Warner Bros.' in-house dance music promotion staff.

Teich Promoted — Jody Teich has been promoted to account executive at the Howard Bloom Organization. Teich has been a publicist at the Organization since 1979.

Dunlap Named At H/C/T — Tom Dunlap has been promoted to senior account executive at Hastings/Clayton/Tucker, a concert merchandising and marketing firm. He has been with the company for a year and a half in various capacities, including designing marketing and merchandising campaigns.

Apostol Names Two — Apostol Enterprises, Ltd. has announced the appointment of two new staff members. Ann Gulick has been appointed management coordinator. Previously she was tour manager for Gary U.S. Bonds. Andrea Zax has been appointed director of publicity. Previously, she was manager of public relations for American Management and Investments.

Changes At Monarch — Bruce Moran has been named associate producer at Monarch Entertainment Bureau Inc. and Michael Gainan was named director of the college booking department. Both men have been associated with Monarch for over four years. Moran will now be responsible for booking shows at all venues served by Monarch in the Garden State and Gainan, who has operated for most of his career with Monarch in the college booking area, now takes over the full responsibility for that key department.

Changes For Loren — Richard Loren, management coordinator for Grateful Dead Productions, has resigned his post to devote his time to film and video projects. He is a former New York music agent.

Sigma Appoints Hayman — Wally Hayman has been appointed director of media services for Sigma Sound Studios, Philadelphia and New York. He was formerly studio manager for Queen Village Recording Studios, Phila., Pa.

Hansen Named — Peter Hansen has been named director of Music For UNICEF. Prior to joining Music For UNICEF in January 1980, Hansen worked as a booking agent with Headliners Talent Agency, Ltd., in New York.

Changes At Hearst/ABC — Hearst/ABC Video Services has named Ruth A. Vitale manager, sales operations and has appointed Kenneth L. Marks and Susan K. Thayer account managers. Prior to joining Hearst/ABC, Vitale was vice president, director of account services and syndication, McCann Erickson, Inc./Media Investment Service. Thayer comes to Hearst/ABC Video Services from New York's Metropolitan Transit Authority where she was director of marketing. Prior to joining Hearst/ABC Marks was associate publisher/advertising of Food & Wine magazine, a publication of the American Express Publishing Corporation.

Scotland Names Garde — Scotland Video has announced the appointment of Keith Garde as promotional director of the company.

Manahan Named At Compact — Robert L. Manahan has been named director of marketing for Compact Video, Inc.'s manufacturing group. He was formerly Compact Video Sales' national sales manager and started with Compact as western regional manager of sales in 1979.

Ralsch Named — Warner Amex Satellite Entertainment Company has announced the appointment of Susan Ralsch as manager, affiliate public relations. Prior to joining WASEC, she was eastern regional publicist with Home Box Office and Cinemax. Previous to that she was an account executive with Shirley Katzander, Inc. Public Relations.

Bayliss Appointed — Colin Bayliss has been named managing director of MGM/CBS Home Video's U.K. operations. He comes to MGM/CBS after five and a half years at Memorex International. He joined Memorex in 1976 as U.K. sales manager, consumer products.

AMP Appoints Kermish — Adams Magnetic Products, Inc. has appointed Stanley Kermish Public Relations to direct its publicity and public relations programs.

Davis Named — Warner Amex Satellite Entertainment Company has announced the appointment of Linda C. Davis as manager affiliate relations, southeastern region, WASEC. Prior to joining WASEC, she served as vice president, sales and marketing for Davis Systems, Inc. where she hired and trained its sales staff.

Press Office Names Mandel — The Press Office Ltd. has announced the promotion of Steven Mandel to director of tour publicity. He originally joined The Press Office in November, 1979 as an intern.

Cooper Named — Elaine Cooper has been named account executive at the Howard Bloom Organization, Ltd. Prior to joining Howard Bloom, she was west coast manager of tour and special markets publicity at MCA Records.

Carr Appointed — Sanford Ross Management has announced the appointment of Deborah Carr as director of Creative Development. She had been production and booking coordinator for Trax and J.P.'s in New York for the past three years.

Trakin Named At WASEC — Warner Amex Satellite Entertainment Company has announced the appointment of Roy Trakin as copywriter. Prior to joining WASEC, he was manager, editorial services, Polygram Records, Inc. Previous to that he was Director of Publicity, Red Star Records.

CLASSICAL ALBUM REVIEWS

MOZART: Symphony No. 40, K. 550 in G Minor, Symphony No. 41, K. 551 ("Jupiter") in C Major; Symphonie Orchester des Bayerischen Rundfunks; Rafael Kubelik, conductor — CBS Master Sound IM 36703 — Producers: David Mottley and Friedrich Welz — List: 15.98 Digital.

One of the famed prodigy's most familiar and popularly used themes is present in this Mozart Symphony No. 40 on the Molto Allegro opening. The flourish of strings set against the distant warbles of woodwinds is at once urgent and soothing. The emotional verve of this work provides incongruity, while the studied form here brings symmetry. Contrapuntal passages are explosive and galvanizing.



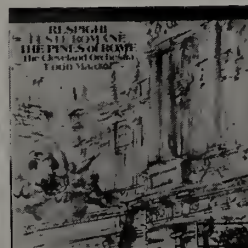
MOZART: Concerto No. 17, K. 453 in G Major; Concerto No. 18, K. 456 in B Flat Major; English Chamber Orchestra; Murray Perahia, pianist and conductor — CBS Master Sound IM 36686 — Producer: Roy Emerson — List: 15.98 Digital.

Mozart's flowing, lucid harmonies and themes are set to sparse contrapuntal passages under the fingers of pianist/conductor Murray Perahia. The emotional depth on both concertos here is articulate. The allegro vivace on concerto No. 18 is also a apt example of Mozart's technical imagination.



RESPIGHI: Feste Romane, The Pines Of Rome; The Cleveland Orchestra; Lorin Maazel — Mobile Fidelity MFSL1-507 — Producer: None listed — List: None Half-speed Master.

In later years, Respighi's work was like a series of drama poems, filled with a majesty appropriate to its subject — Roma. From tension building swells to swooning contemplative passages, Respighi keeps the emphasis on color and sight, texture and atonal sound. From the forboding to the festive, the composer weaves his perceptions of Rome.



CASH BOX TOP 100 ALBUMS

October 17, 1981

		10/10	Weeks On Chart			10/10	Weeks On Chart			10/10	Weeks On Chart			
1	TATTOO YOU ROLLING STONES (Rolling Stones/Atlantic COC 16052)	8.98	1	6	34	BLACK & WHITE POINTER SISTERS (Planeta/Elaktra P-18)	8.98	27	16	68	THE DUDE QUINCY JONES (A&M SP-3721)	8.98	70	29
2	ESCAPE JOURNEY (Columbia TC 37408)	—	2	11	35	FEELS SO RIGHT ALABAMA (RCA AHL-1-3930)	8.98	34	32	69	DIRTY DEEDS DONE DIRTY CHEAP AC/DC (Atlantic SD 16033)	8.98	68	27
3	4 FOREIGNER (Atlantic SD 18999)	8.98	3	13	36	ABACAB GENESIS (Atlantic SD 19313)	8.98	—	1	70	I'M IN LOVE EVELYN KING (RCA AFL 1-3692)	8.98	63	14
4	NINE TONIGHT BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182)	12.98	4	4	37	DEAD RINGER MEAT LOAF (Cleveland Int'l./Epic FE 36007)	—	37	5	71	SOMETHING SPECIAL KOOL & THE GANG (Da-Lita/PolyGram DSR 8502)	8.98	—	1
5	THE INNOCENT AGE DAN FOGELBERG (Full Moon/Epic KE2 37393)	—	5	5	38	CARL CARLTON (20th Century-Fox/RCA T-628)	8.98	38	13	72	SLINGSHOT MICHAEL HENDERSON (Buddah/Arista BDS 6002)	8.98	74	6
6	BELLA DONNA STEVIE NICKS (Modern/Atlantic MR 38-139)	8.98	6	10	39	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT (Columbia FC 37389)	—	29	15	73	MECCA FOR MODERNS THE MANHATTAN TRANSFER (Atlantic SD 16036)	8.98	60	19
7	SONGS IN THE ATTIC BILLY JOEL (Columbia TC 37461)	—	8	3	40	DEAD SET GRATEFUL DEAD (Arista A2L 8606)	12.98	40	5	74	CRIMES OF PASSION PAT BENATAR (Chrysalis CHE 1275)	8.98	76	61
8	PRECIOUS TIME PAT BENATAR (Chrysalis CHR 1346)	8.98	7	13	41	NEW TRADITIONALISTS DEVO (Warner Bros. BSK 3595)	8.98	56	2	75	SHOW TIME SLAVE (Cotillion/Atlantic SD 5227)	8.98	121	2
9	BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	8.98	11	9	42	HIGH 'N' DRY DEF LEPPARD (Mercury/PolyGram SRM-1-4021)	8.98	42	11	76	HANG ON FOR YOUR LIFE SHOOTING STAR (Virgin/Epic NFR 37407)	—	81	9
10	STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	8.98	10	26	43	FANCY FREE OAK RIDGE BOYS (MCA-5209)	8.98	36	20	77	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. OWS 3591)	8.98	87	3
11	LONG DISTANCE VOYAGER THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	8.98	9	20	44	FREETIME SPYRO GYRA (MCA-5238)	8.98	45	8	78	AEROBIC DANCING BARBARA ANN AUER (Gateway GSP-7610)	8.98	78	13
12	DON'T SAY NO BILLY SQUIER (Capitol ST 12146)	8.98	13	23	45	ARTHUR — THE ALBUM ORIGINAL SOUNDTRACK (Warner Bros. BSK 3582)	8.98	51	7	79	SUMMER HEAT BRICK (Bang/CBS FZ 37471)	—	65	7
13	HEAVY METAL ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90004)	15.98	14	11	46	LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	9.98	47	17	80	FACE VALUE PHIL COLLINS (Atlantic SD 16029)	8.98	71	32
14	PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028)	8.98	17	5	47	SIGN OF THE TIMES BOB JAMES (Tappan Zaa/Columbia FC 37495)	—	48	6	81	NORTH COAST MICHAEL STANLEY BAND (EMI-America SW-17056)	8.98	66	12
15	HI INFIDELITY REO SPEEDWAGON (Epic FE 36844)	—	15	45	48	GREATEST HITS KENNY ROGERS (Liberty LOO-1072)	8.98	50	53	82	STANDING TALL CRUSADERS (MCA-5254)	8.98	133	2
16	ENDLESS LOVE ORIGINAL SOUNDTRACK (Mercury/PolyGram SRM-1-2001)	8.98	16	13	49	ALLIED FORCES TRIUMPH (RCA AFL1-3902)	8.98	57	5	83	THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	8.98	75	8
17	PIRATES RICKIE LEE JONES (Warner Bros. BSK 3432)	8.98	12	11	50	THE ONE THAT YOU LOVE AIR SUPPLY (Arista AL 9551)	8.98	49	19	84	"LIVE" BARBARA MANDRELL (MCA-5243)	8.98	85	8
18	TIME ELO (Jat/CBS FZ 37371)	—	18	9	51	MISTAKEN IDENTITY KIM CARNES (EMI-America SO-17052)	8.98	39	25	85	URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL 1-4027)	8.98	86	21
19	WORKING CLASS DOG RICK SPRINGFIELD (RCA AFL 1-3697)	8.98	20	30	52	THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	8.98	53	8	86	SHORT BACK N' SIDES IAN HUNTER (Chrysalis CHR 1326)	8.98	67	8
20	IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	—	33	3	53	TONIGHT! THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	—	59	7	87	QUINELLA ATLANTA RHYTHM SECTION (Columbia FC 37550)	—	94	5
21	PRETENDERS II PRETENDERS (Sire SRK 3572)	8.98	19	9	54	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-5160)	8.98	41	22	88	THE FRIENDS OF MR. CAIRO JON & VANGELIS (Polydor/PolyGram PD-1-6326)	8.98	89	12
22	GIVE THE PEOPLE WHAT THEY WANT THE KINKS (Arista AL 9587)	8.98	24	6	55	THE TIME (Warner Bros. BSK 3598)	8.98	64	8	89	SOLID GROUND RONNIE LAWS (Liberty LO-51087)	8.98	111	3
23	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	—	28	5	56	PARADISE THEATER STYX (A&M SP-3719)	8.98	46	38	90	LENA HORNE: THE LADY AND HER MUSIC LIVE ON BROADWAY LENA HORNE (Owest/Warner Bros. 2QW 3597)	13.98	93	5
24	IN THE POCKET COMMODORES (Motown M8-955M1)	8.98	25	15	57	KOOKOO DEBBIE HARRY (Chrysalis CHR 1347)	8.98	43	8	91	MY MELODY DENIECE WILLIAMS (ARC/Columbia FC 37048)	—	72	29
25	SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	8.98	26	15	58	LOVE ALL THE HURT AWAY ARETHA FRANKLIN (Arista AL 9552)	8.98	52	8	92	YOU ARE WHAT YOU IS FRANK ZAPPA (Barking Pumpkin/CBS PW2 37537)	—	103	3
26	JUICE JUICE NEWTON (Capitol ST-12136)	8.98	22	33	59	SOME DAYS ARE DIAMONDS JOHN DENVER (RCA AFL 1-4055)	8.98	61	16	93	I LIKE YOUR STYLE JERMAINE JACKSON (Motown M8-952M1)	8.98	95	5
27	TIME EXPOSURE LITTLE RIVER BAND (Capitol ST-12163)	8.98	30	6	60	THIS IS THE WAY ROSSINGTON COLLINS BAND (MCA-5207)	8.98	97	2	94	VOICES DARYL HALL & JOHN OATES (RCA AFL 1-3646)	8.98	80	62
28	STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	8.98	23	9	61	MOVING PICTURES RUSH (Mercury/PolyGram SRM-1-4013)	8.98	55	34	95	SHOT OF LOVE BOB DYLAN (Columbia TC 37496)	—	69	7
29	NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	—	35	5	62	BACK IN BLACK AC/DC (Atlantic SD 16108)	8.98	62	60	96	FANCY DANCER ONE WAY (MCA-5247)	8.98	108	4
30	EL LOCO ZZ TOP (Warner Bros. BSK 3593)	8.98	21	11	63	IF I SHOULD LOVE AGAIN BARRY MANILOW (Arista AL 9573)	8.98	—	1	97	REFLECTOR PABLO CRUISE (A&M SP-3726)	8.98	77	13
31	BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021)	8.98	31	12	64	BLIZZARD OF OZZ OZZY OSBOURNE (Jat/CBS JZ 36812)	—	58	27	98	THE COMPLETION BACKWARD PRINCIPLE TUBES (Capitol SOO-12151)	8.98	102	21
32	CHRISTOPHER CROSS (Warner Bros. BSK 3383)	8.98	32	90	65	IT MUST BE MAGIC TEENA MARIE (Gordy/Motown G8-1004M1)	8.98	54	19	99	FIRE DOWN UNDER RIOT (Elektra 5E-546)	8.98	101	8
33	THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594)	8.98	44	5	66	TOO LATE THE HERO JOHN ENTWISTLE (Atco SD 38-142)	8.98	79	2	100	TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	—	83	7
					67	THIS KIND OF LOVIN' THE WHISPERS (Solar/RCA BXL 1-3976)	8.98	73	5					

Cashbox Top Albums/1971 to 2000

October 17, 1981

			Weeks On Chart				Weeks On Chart				Weeks On Chart				
10/10	Chart		10/10	Chart		10/10	Chart		10/10	Chart					
101	HOLLYWOOD, TENNESSEE	CRYSTAL GAYLE (Columbia FC 37438)	105	5	135	DANGEROUS ACQUAINTANCES	8.98	1	168	BET YOUR HEART ON ME	8.98	1			
102	LOVE BYRD	DONALD BYRD AND 125TH ST., N.Y.C. (Elektra 5E-531)	8.98	113	4	136	I BELIEVE IN LOVE	8.98	143	7	169	SHEENA EASTON	8.98	141	33
103	HOYI-HOY!	LITTLE FEAT (Warner Bros. 2BSK 3538)	15.98	90	9	137	THE FOX	8.98	118	20	170	PIECES OF A DREAM	8.98	175	3
104	THE MAN WITH THE HORN	MILES DAVIS (Columbia FC 36790)	88	13	138	PERFORMANCE	15.98	1	171	LOST IN LOVE	8.98	178	75		
105	THE SPIRIT'S IN IT	PATTI LABELLE (Phila. Int'l/CBS FZ 37380)	109	5	139	MAGIC WINDOWS	8.98	149	3	172	NEW AFFAIR	8.98	176	4	
106	KING COOL	DONNIE IRIS & THE CRUISERS (Carouse/MCA-5237)	8.98	116	4	140	ICEHOUSE	8.98	127	15	173	URGH! A MUSIC WAR	9.98	135	7
107	TORCH	CARLY SIMON (Warner Bros. BSK 3592)	8.98	1	141	ROCKIN'ROLL	8.98	99	29	174	WIRED FOR SOUND	8.98	177	1	
108	MODERN TIMES	JEFFERSON STARSHIP (GrunT/RCA BZL 1-3448)	8.98	98	27	142	AS FALLS WICHITA, SO FALLS WICHITA FALLS	8.98	146	18	175	MIDNIGHT CRAZY	8.98	182	2
109	FOR YOUR EYES ONLY	ORIGINAL SOUNDTRACK (Liberty L.OO-1109)	8.98	107	15	143	THE TURN OF A FRIENDLY CARD	8.98	119	49	176	DARK CONTINENT	7.98	179	3
110	GREATEST HITS	THE DOORS (Elektra 5F-515)	8.98	117	51	144	HAPPY LOVE	8.98	145	5	177	DON'T STOP	4.98	179	3
111	COMPUTER WORLD	KRAFTWERK (Warner Bros. HS 3549)	8.98	91	20	145	CAN'T WE FALL IN LOVE AGAIN	8.98	104	14	178	LULU	8.98	184	4
112	JUST BE MY LADY	LARRY GRAHAM (Warner Bros. BSK 3554)	8.98	82	11	146	REFLECTION	8.98	160	4	179	LETTIN' YOU IN ON A FEELIN'	8.98	181	4
113	RODNEY CROWELL	(Warner Bros. BSK 3587)	8.98	123	3	147	WALL TO WALL	8.98	110	12	180	UNTOLD PASSION	8.98	181	4
114	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM	(Vintage/Mirus VNI 7713)	8.98	115	35	148	TENDER TOGETHERNESS	8.98	150	4	181	SWEET AND WONDERFUL	8.98	158	11
115	AS FAR AS SIAM	RED RIDER (Capitol ST-121145)	8.98	128	6	149	WILD-EYED SOUTHERN BOYS	8.98	120	36	182	SIMPLICITY	8.98	152	10
116	THE JAZZ SINGER	NEIL DIAMOND (Capitol SWAV-12120)	8.98	112	44	150	DANCE	8.98	164	2	183	LOVE IS THE PLACE	8.98	152	10
117	EBONEE WEBB	(Capitol ST-12148)	8.98	124	8	151	NOVO COMBO	8.98	154	4	184	IS THIS A COOL WORLD OR WHAT?	8.98	186	3
118	EAST SIDE STORY	SQUEEZE (A&M SP-4854)	8.98	92	21	152	WANNA BE A STAR	8.98	172	7	185	CHARIOTS OF FIRE	8.98	186	3
119	WALK UNDER LADDERS	JOAN ARMATRADE (A&M SP-4878)	8.98	106	39	153	THE TEMPTATIONS	8.98	122	8	186	TRAVELIN' LIGHT	8.98	189	2
120	LOVERBOY	(Columbia JC 36762)	8.98	84	15	154	BEWARE!	8.98	157	3	187	GUILTY	8.98	165	54
121	DIMPLES	RICHARD "DIMPLES" FIELDS (Boardwalk NB1 33232)	8.98	131	4	155	RAGE IN EDEN	8.98	170	2	188	MAYDAY	8.98	165	54
122	NIGHT FADES AWAY	NILS LOFGREN (Backstreet/MCA BSR-5251)	8.98	126	21	156	DREAMTIME	8.98	159	4	189	ESPECIALLY FOR YOU	8.98	198	14
123	BALIN	MARTY BALIN (EMI-America SOO-17054)	8.98	137	2	157	ANNE MURRAY'S GREATEST HITS	8.98	162	86	190	HOT ROCKS	12.98	198	14
124	AEROBIC DANCING	featuring DORIAN DAMMER (Parade/Peter Pan 100)	8.98	96	27	158	GRAND FUNK LIVES	8.98	114	8	191	MICKEY MOUSE DISCO	4.98	193	87
125	ZEBOP!	SANTANA (Columbia FC 37158)	8.98	100	9	159	PREMONITION	8.98	174	4	192	NOW OR NEVER	8.98	161	17
126	GO FOR IT	SHALAMAR (Solar/RCA BXL1-3984)	8.98	147	2	160	STARS ON LONG PLAY	8.98	125	23	193	CAPTURED	8.98	194	35
127	MSG	MICHAEL SCHENKER GROUP (Chrysalis CHR 1336)	8.98	138	3	161	JEALOUSY	8.98	114	8	194	TOMMY TUTONE-2	8.98	194	35
128	NOT GUILTY	LARRY GATLIN and THE GATLIN BROTHERS BAND (Columbia FC 37464)	8.98	129	5	162	COUP DE GRACE	8.98	189	4	195	DOUBLE FANTASY	8.98	167	46
129	THE SECOND ADVENTURE	DYNASTY (Solar/Elektra S-20)	8.98	142	3	163	KIX	8.98	189	4	196	KNIGHTS OF THE SOUND TABLE	8.98	185	20
130	'SNAZ	NAZARETH (A&M SP-6703)	15.98	100	9	164	ENDLESS SUMMER	10.98	140	9	197	VERY SPECIAL	8.98	144	30
131	BROTHERS OF THE ROAD	THE ALL MAN BROTHERS BAND (Arista AL 9564)	8.98	139	6	165	FAIR WARNING	8.98	136	21	198	CHILDREN OF TOMORROW	8.98	153	13
132	SCISSORS CUT	ART GARFUNKEL (Columbia FC 37392)	8.98	134	16	166	AGAINST THE WIND	8.98	173	3	199	SOMETIMES LATE AT NIGHT	8.98	163	5
133	THE RIGHT PLACE	GARY WRIGHT (Warner Bros. BSK 3511)	7.98	151	7	167	MONDO MANDO	8.98	1	1	200	THE BROOKLYN, BRONX & QUEENS BAND	8.98	180	10

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

AC/DC	62,89	Denver, John	59	Hensel, Carol	114	Lofgren, Nils	122	Rabbitt, Eddie	28	Temptations	153
Aerobics (Auer)	78	Devito, Karla	184	Horne, Lena	90	Loverboy	120	Red Rider	115	.38 Special	149
Aerobics (Dammer)	124	Devo	41	Hunter, Ian	86	Lulu	178	Rene & Angela	147	Time	55
Air Supply	50,171	Diamond, Neil	116	Hyman, Phyllis	145	Mandrell, Barbara	84	REO Speedwagon	15	Tommy Tutone	194
Alabama	35	Diesel	134	Icehouse	140	Manhattan Transfer	73	Richard, Cliff	174	Triumph	49
Allman Brothers	131	Idol, Billy	161	Idol, Billy	177	Manilow, Barry	63	Riot	99	Tubes	98
Armatrading, Joan	119	Doors, Bob	110	Iris, Donnie	106	Marie, Teena	65	Robbins, Rockie	136	Turrentine, Stanley	148
Ashford & Simpson	138	Dylan, Bob	95	Jackson, Jermaine	93	Mayday	188	Roger	33	Ultravox	155
Atlanta Rhythm Section	87	Dynasty	129	James, Bob	47	Mayfield, Curtis	183	Rogers, Kenny	25,48	Urch! A Music War	173
Austin, Patti	77	Easton, Sheena	169	James, Rick	10	Maze	46	Rolling Stones	1,190	Vandross, Luther	29
Balin, Marty	123	Ebonee Webb	117	Jarreau, Al	9	Meat Loaf	37	Rossington Collins Band	60	Van Halen	165
B.B. & Q Band	209	ELO	18	Jefferson Starship	108	Metheny/Mays	142	Rush	61	Verlaine, Tom	156
Beach Boys	164	Emotions	172	Joel, Billy	7	Mickey Mouse Disco	191	Sager, Carole Bayer	193	Wall Of Voodoo	176
Benatar, Pat	8,74	Entwistle, John	68	John, Elton	137	Misap, Ronnie	52	Santana	125	Welsberg, Tim	188
Blue Oyster Cult	39	Faithful, Marianne	135	Joni & Vangellis	88	Mink DeVille	162	Schenker, Michael	127	Whispers	67
Brick	79	Fields, Richard "Dimples"	121	Jones, Quincy	68	Moody Blues	11	Schneider, John	192	White, Barry	154
Byrd, Donald	102	Fogelberg, Dan	5	Jones, Ricki Lee	17	Murray, Anne	157	Schon/Hammer	180	Williams, Denlece	91
Cameo	196	Foreigner	3	Journey	2,193	Nazareth	130	Schon-Heron, Gil	146	Williams, Don	189
Carlton, Carl	38	Franklin, Aretha	58	Kendalls	179	Nelson, Willie	23	Seeger, Bob	4,168	Williams, Hank Jr.	83
Carn, Jean	181	Garfunkel, Art	132	Kihn, Greg	141	Newton, Juice	26	Shalamar	126	Wright, Gary	133
Carnes, Kim	51	Garfunkel, Art	132	King, Evelyn	70	Nicks, Stevie	67	Shooting Star	70	Zappa, Frank	92
Chilliwack	152	Grisman, David	167	Kinks	22	Novo Combo	151	Simon, Carly	107	ZZ Top	30
Chipmunks	85	Gyaye, Crystal	101	Kix	163	Numan, Gary	150	Slave	75		
Cole, Natalie	144	Genesis	36	Knight, Gladys	100	Oak Ridge Boys	43	Smith, Frankie	198		
Collins, Phil	80	Go-Go's	31	Kool & The Gang	71	One Way	96	Springfield, Rick	19		
Commodores	24	Graham, Larry	112	Kraftwerk	111	Osbourne, Ozzy	64	Spyro Gyra	111	Arthur - The Album	45
Cross, Christopher	32	Grand Funk Railroad	158	LaBelle, Patti	105	Pablo Cruise	97	Squeeze	44	Chariots Of Fire	185
Crowell, Rodney	113	Grateful Dead	40	Laws, Debra	197	Parsons, Alan	143	Squier, Billy	12	Endless Love	18
Crusaders	82	Grisman, David	167	Laws, Ronnie	89	Pendergrass, Teddy	20	Stanley, Michael	81	For Your Eyes Only	109
Curry, Tim	182	Hall & Oates	14,94	Lee, Johnny	168	Petty, Tom	54	Stars On Long Play	160	Heavy Metal	13
Davis, Mac	175	Harry, Debbie	139	Lennon, John And Yoko Ono	195	Pieces Of A Dream	170	Strelsand, Barbra	187		
Davis, Miles	104	Harry, Debbie	57	Little Feat	103	Pointer Sisters	34	Styx	56		
Def Leppard	42	Henderson, Michael	72	Little River Band	27	Pretenders	21	Survivor	159		



BILLY "CRASH" CRADDOCK & ALABAMA



Wish to thank the DJs
BILLY "CRASH" CRADDOCK / President

I. H. T.

International House of Talent

816 19TH AVE., SOUTH
NASHVILLE, TENNESSEE 37203
PHONE (615) 327-1763