

CASHBOX

July 4, 1981
Part 2 of 2 Parts

NEWSPAPER

\$2.75



Smokey Robinson

JOHN DENVER

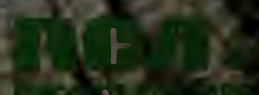
The New Album

*Some Days
Are Diamonds* AFI.1-4055

Featuring the single,
"Some Days Are Diamonds" PB 12246

Personal Management:
Jerry Weintraub/
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Produced by
Larry Butler



CASH BOX

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EDITORIAL Encouraging Signs

With the publication of the 39th annual **Cash Box** Directory, it is encouraging to note that things don't look nearly as bad as they did last year at this time. In 1980, the industry was still struggling to right itself after the disastrous slump the year before, and survival was the paramount issue for those in the business.

Today, it is actually possible to see the light at the end of the tunnel. In one year's time, a number of new developments have opened fresh opportunities, and the health of the overall industry has rebounded.

On the label front, the growing momentum of the indies has renewed the hopes of the independent distributors as well. The majors, too, have moved ahead, with the P&D labels adding volume and energy to the giant corporations and the infusion of

such modern technologies as the CBS CX sound system raising the prospect of better product for little or no extra cost.

Retailers have also been the beneficiaries of new developments like the dropping of list pricing, the rising popularity of the video product and the growing acceptance of bar coding. With some help from the labels in the form of superstar product, the prospects for prosperous third and fourth quarters is bright.

Cash Box would like to take this opportunity to congratulate all of those who stuck it out through the hard times and helped engineer the comeback. The music business has been through slumps before, but as long as those involved don't get discouraged, things must eventually work out.

NEWS HIGHLIGHTS

- Dick Asher to head CBS Records Division; Al Teller assumes top post at Columbia (page 5).
- Retail shelf, sale prices increase nationwide in wake of wholesale hikes (page 5).
- Retailers call for expansion of Black Music Month promotions beyond the record industry (page 6).
- Foreigner's "Urgent" and "I Really Love You" by Phil Seymour (new and developing artist) are the top **Cash Box** Singles Picks (page 16).
- "In the Pocket" by the Commodores and "Fresh Fruit In Foreign Places" by Kid Creole And The Coconuts (new and developing artist) are the top **Cash Box** Album Picks (page 18).

TOP POP DEBUTS

SINGLES

63

URGENT — Foreigner — Atlantic

ALBUMS

72

BLACK & WHITE — Pointer Sisters — Planet/Elektra

POP SINGLE

BETTE DAVIS EYES

Kim Carnes
EMI America

B/C SINGLE

DOUBLE DUTCH BUS

Frankie Smith
WMOT

COUNTRY SINGLE

I WAS COUNTRY WHEN COUNTRY WASN'T COOL

Barbara Mandrell
MCA

JAZZ

THE CLARKE/DUKE PROJECT

Stanley Clarke/George Duke
Epic

NUMBER ONES



Kim Carnes

POP ALBUM

MISTAKEN IDENTITY

Kim Carnes
EMI America

B/C ALBUM

STREET SONGS

Rick James
Gordy/Motown

COUNTRY ALBUM

FEELS SO RIGHT

Alabama
RCA











CLASSICAL

ISAAC STERN

60th ANNIVERSARY CELEBRATION
CBS Mastersound

CASH BOX TOP 100 SINGLES

July 4, 1981

	Weeks On Chart	6/27		Weeks On Chart	6/27
1 BETTE DAVIS EYES KIM CARNES (EMI-America 8077)	2	15	34 LIVING INSIDE MYSELF GINO VANNELLI (Ariste AS 0588)	31	16
2 STARS ON 45 — MEDLEY STARS ON 45 (Radio Records/Atlantic RR 3910)	1	13	35 A LIFE OF ILLUSION JOE WALSH (Asylum E-47144)	38	7
3 ALL THOSE YEARS AGO GEORGE HARRISON (Dark Horse/Werner Bros. DRC 49725)	3	7	36 STRONGER THAN BEFORE CAROLE BAYER SAGER (Boardwalk WS8 02054)	40	8
4 THE ONE THAT YOU LOVE AIR SUPPLY (Arista AS 0604)	4	8	 37 THE STROKE BILLY SOUIER (Capitol P-5005)	41	8
5 ELVIRA THE OAK RIDGE BOYS (MCA-51084)	9	9	38 IN THE AIR TONIGHT PHIL COLLINS (Atlantic 3824)	45	8
6 JESSIE'S GIRL RICK SPRINGFIELD (RCA JH12201)	8	15	39 STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE (Casablanca/PolyGram NB2332)	34	12
7 THIS LITTLE GIRL GARY U.S. BONDS (EMI-America 8079)	7	11	40 JONES VS. JONES KOOL & THE GANG (De-Lite/PolyGram DE 813)	42	7
8 THEME FROM "THE GREATEST AMERICAN HERO" JOEY SCARBURY (Elektra E-47147)	14	8	 41 DOUBLE DUTCH BUS FRANKIE SMITH (WMOT 4W85351)	47	6
9 YOU MAKE MY DREAMS DARYL HALL & JOHN OATES (RCA PB-12217)	11	10	42 THE BREAKUP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND (Beserkley/Elektra B-47149)	48	7
10 A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO (Arista AS 0592)	5	18	 43 TOUCH ME WHEN WE'RE DANCING CARPENTERS (A&M 2344)	54	3
11 I DON'T NEED YOU KENNY ROGERS (Liberty 1415)	16	4	 44 GIVE IT TO ME BABY RICK JAMES (Gordy/Motown G 7197 F1)	50	7
12 AMERICA NEIL DIAMOND (Capitol P-4994)	10	11	45 TWO HEARTS STEPHANIE MILLS (20th Century/RCA TC-2492)	49	9
13 I LOVE YOU CLIMAX BLUES BAND (Werner Bros. WBS 49669)	12	21	 46 LADY (YOU BRING ME UP) COMMODORES (Motown M1514F)	59	3
14 THE WAITING TOM PETTY & THE HEART BREAKERS (Backstreet/MCA BSR-51100)	15	10	47 ROCK AND ROLL DREAMS COME THROUGH JIM STEINMAN (Epic/Cleveland Int'l. AE7 1232)	53	6
15 SUKIYAKI A TASTE OF HONEY (Capitol P-4953)	6	18	48 PROMISES BARBRA STREISAND (Columbia 11-02065)	51	7
16 WINNING SANTANA (Columbia 11-01050)	18	13	 49 (THERE'S) NO GETTIN' OVER ME RONNIE MILSAP (RCA PB-12264)	66	2
17 IS IT YOU LEE RITENOUR (Elektra E-47124)	19	12	 50 IT'S NOW OR NEVER JOHN SCHNEIDER (Scotti Bros./CBS ZS6 02105)	57	6
18 HEARTS MARTY BALIN (EMI-America 8084)	21	7	51 SHADDUP YOU FACE JOE DOLCE (MCA-51053)	43	11
19 BOY FROM NEW YORK CITY MANHATTAN TRANSFER (Atlantic 3816)	23	7	52 SWEETHEART FRANKE & THE KNOCKOUTS (Millennium IH-11801)	37	18
20 SLOW HAND POINTIER SISTERS (Planet/Elektra P-47929)	28	6	53 HOW 'BOUT US CHAMPAIGN (Columbia 11-11433)	36	21
21 WHAT ARE WE DOIN' IN LOVE DOTTIE WEST (Liberty 1404)	17	15	54 TOO MUCH TIME ON MY HANDS STYX (A&M 2323)	35	16
22 MODERN GIRL SHEENA EASTON (EMI-America 8080)	27	9	55 IT DIDN'T TAKE LONG SPIDER (Dreamland/RSO DL 111)	60	6
23 FOOL IN LOVE WITH YOU JIM PHOTOGLO (20th Century-Fox/RCA TC-2487)	25	13	56 SIGN OF THE GYPSY QUEEN APRIL WINE (Capitol P-5001)	58	7
24 SEVEN YEAR ACHE ROSANNE CASH (Columbia 11-11426)	26	13	57 SAY WHAT JESSE WINCHESTER (Bearsville BSS 49711)	44	12
25 GEMINI DREAM THE MOODY BLUES (Threshold/PolyGram TR601)	30	5	 58 DON'T WANT TO WAIT ANYMORE TUBES (Capitol P-A5007)	69	3
26 NOBODY WINS ELTON JOHN (Geffen GEF 49722)	24	9	59 WATCHING THE WHEELS JOHN LENNON (Geffen GEF 49695)	52	15
27 TIME THE ALAN PARSONS PROJECT (Arista AS 0598)	29	12	 60 LOVE ON A TWO WAY STREET STACY LATTISAW (Cotillion/Atlantic 46015)	74	3
28 BEING WITH YOU SMOKEY ROBINSON (Tamil/Motown T54321)	13	20	61 FANTASY GIRL .38 SPECIAL (A&M 02330)	65	5
29 SWEET BABY STANLEY CLARKE/GEORGE DUKE (Epic 19-01052)	32	10	62 FEELS SO RIGHT ALABAMA (RCA PB-12236)	70	4
30 QUEEN OF HEARTS JUICE NEWTON (Capitol P-4997)	33	6	 63 URGENT FOREIGNER (Atlantic 3831)	—	1
31 ANGEL OF THE MORNING JUICE NEWTON (Capitol 4976)	22	20	64 JUST THE TWO OF US GROVER WASHINGTON, JR. (Elektra E-47103)	46	22
32 TAKE IT ON THE RUN REO SPEEDWAGON (Epic 19-01054)	20	16	65 I CAN TAKE CARE OF MYSELF BILLY & THE BEATERS (Alfa ALF-7002)	55	11
33 DON'T LET HIM GO REO SPEEDWAGON (Epic 19-02127)	39	4			

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Life Of Illusion (Rio Ray/Wow & Flutter — ASCAP) 35	Gemini Dream (W.B./MCA — ASCAP) 25	Sweet Baby (Mycenae — ASCAP) 29
Give A Little Bit (Paper Ltd. — PRRS) 94	Give A Little Bit (Paper Ltd. — PRRS) 25	Sweetheart (Big Teeth — BMI/Bright Smile — ASCAP) 52
Give It To Me (Jobete & Stone City — ASCAP) 44	Give It To Me (Jobete & Stone City — ASCAP) 44	Take It On The Run (Buddy — BMI) 32
Hard Times (Country Road — BMI) 93	Hard Times (Country Road — BMI) 89	The Breakup Song (Bye-Boy — ASCAP) 42
All Those Years (Ganga — BMI) 3	Hearts (Mercury Shoes/Great Pyramid — BMI) 18	The Kid Is Hot (Blackwood/Deen Of Music — BMI) 73
America (Stonebridge — ASCAP) 12	How 'Bout Us (Dana Walden — license pending) 53	The One That You (Careers/Bestell Reynolds — BMI) 4
American Memories (Celtic — BMI) 95	I Can Take Care (WB/Vera Cruz — ASCAP) 65	The Real Thing (State Of The Arts/Brojev — ASCAP) 69
Angel Of The Morning (Blackwood — BMI) 31	I Don't Need You (Bootchute — BMI) 11	Take It On The Run (Buddy — BMI) 32
Another Ticket (Stigwood/Unichappell — BMI) 84	I Love You (C.B.B. — ASCAP) 13	The Breakup Song (Bye-Boy — ASCAP) 42
Being With You (Bertam — ASCAP) 28	I Missed Again (Effectsound Ltd./Pun — ASCAP) 96	The Kid Is Hot (Blackwood/Deen Of Music — BMI) 73
Bette Davis Eyes (Plain & Simple/Donne Weiss — ASCAP/BMI) 1	In The Air (Effectsound Ltd./Pun — ASCAP) 38	The One That You (Careers/Bestell Reynolds — BMI) 4
Boy From New York (Trio — BMI) 19	Is It You (Rit Of Habeas — ASCAP) 17	The Real Thing (State Of The Arts/Brojev — ASCAP) 69
Brooklyn Girls (Captain Crystal/Screen Gems-EMI — BMI) 85	It Didn't Take Long (Jiru/Land Of Dreams — ASCAP) 55	The Stroke (Songs Of The Knight — BMI) 37
Cool Love (Irving/Pablo Cruise — BMI/Aimo — ASCAP) 76	It Hurts To Be (Screen Gems/EMI — BMI) 80	The Waiting (Gone Gator — ASCAP) 14
Don't Let Go The Coat (Towser Tunes — BMI) 77	It's Now Or (Gladys — ASCAP) 6	Theme From "Greatest American Hero" (In Dispute) 8
Don't Let Him Go (Fate — ASCAP) 33	Jessie's Girl (Robie Porter — BMI) 50	This Little Girl (Bruce Springsteen — ASCAP) 7
Don't Want To Wait (Pseudo/Irving/Foster Frees/Boone's Tunes — BMI) 58	Jones vs. (Delightful/Fresh Start — BMI/Double F — ASCAP) 40	Time (Woolfsongs Ltd./Careers (Adm. By Irving) — BMI) 27
Double Dutch (Wimot/Frashion/Supermarket BMI) 41	Just The Two (Antisia/Bleunig — ASCAP) 64	Tom Sawyer (Core — ASCAP) 74
Elvira (Acuff-Rose — BMI) 5	Kiss On My List (Hot-Cha/Six Continents/Fust Buzza — BMI) 90	Too Much Time (Styglan (Adm. By Aimo) — ASCAP) 99
Endless Love (PGP/Brockman — ASCAP) 71	Lady (Jobete & Commodores — ASCAP) 46	Touch Me When (Hall-Clement — BMI) 43
Everlasting Love (Rising Sons — BMI) 67	Living Inside (Black Keys — BMI) 34	Two Hearts (Frozen Butterfly — BMI) 45
Fantasy Girl (Rocknocker/W.B./Easy Action — ASCAP) 61	Love On A Two (Gambi — BMI) 60	Urgent (Somerset/Evansons — ASCAP) 63
Feels So Right (Maypop — BMI) 62	Lovin' The Night (Songs Of Manhattan Island/ZIB — BMI) 97	Waik Right Now (Mijec Sliggy/Renjeck — BMI) 78
Find Your Way Back (Lunatunes — BMI) 92	Make That Move (Spectrum VII/Mykinda — ASCAP) 100	Watching The Wheels (Lenono — BMI) 59
Fly Away (Bobbai — BMI) 87	Modern Girl (Pendulum/Sea Shenty/Unichappell — ASCAP) 100	What Are We Doin' (Cheppell/Sellmecker — ASCAP) 21
Fool In Love (Nearytunes — BMI) 23		What Cha' Gonna (Averega (Adm. By Ackee) Longdog — ASCAP) 82
		What She Does (Huge — BMI) 68
		Winning (Island — BMI) 16
		You Are Forever (Bertam — ASCAP) 66
		You Make My (Hot-Che/Six Continents — BMI) 9
		You're My Girl (Big Teeth — BMI/Bright Smile — ASCAP) 83

CASH BOX NEWS



SUMMER TO RECEIVE 1981 AMC HUMANITARIAN AWARD — RCA Records president Robert Summer will receive the Humanitarian Award of the AMC Cancer Research Center and Hospital at the 14th annual AMC Banquet in the Grand Ballroom of the New York Hilton Dec. 5. Pictured at the announcement ceremonies are (l-r): Nesuhi Ertegun, president, WEA International and the 1979 award winner; Harvey Schein, president, PolyGram Corp. and the 1977 award winner; Kenneth Gamble, chairman of the board, Philadelphia International Records and the 1980 award winner; Summer; and Stanley Gortikov, president, Recording Industry Assn. of America (RIAA) and the 1978 award winner.

Cutout Dealers Split On Merit Of Midlines In Budget Market

By Dave Schulps

NEW YORK — While some cutout dealers have moved into midline sales as a natural extension of the budget price business, others still dismiss the mid-priced product's viability in the schlock market. The rise of the midlines over the past two years has certainly helped the frontline retailers, but the cutout dealers remain split on the merits of the product in a market where nearly all other prices are lower.

Cutout dealers who do stock quantities of midlines maintain that their ability to warehouse large amounts of product and carry complete or near-complete lines makes it an attractive service for accounts who cannot buy direct from a manufacturer. In addition, the dealers pointed to the shrinking supply of good cutouts as another reason for carrying the midlines.

On the other hand, dealers not interested in carrying midlines maintained that not enough of the product moved quick enough to justify involvement in the market and that the profit margins are considerably less than on cutouts. These dealers disagreed with the premise that there are significantly fewer quality cutouts than before, and none of them felt that midlines would hurt the schlock business.

Imamura Named Managing Editor For Cash Box

LOS ANGELES — **Cash Box** president and publisher George Albert announced last week that Richard Imamura has been named to the post of **Cash Box** managing editor. Imamura, previously the **Cash Box** west coast editor, will continue to be based in Hollywood and will report directly to **Cash Box** editor-in-chief Alan Sutton.

In his new position, Imamura will coordinate editorial copy from the Hollywood, New York, Nashville and international offices. All editorial bureau chiefs will report directly to Imamura.

Imamura joined **Cash Box** in May 1979 as a staff writer. He was promoted to west coast editor in January 1980, a position he held until the present.

Educated at the University of Southern California, Imamura graduated in 1972 with a degree in English literature. Imamura was then employed, in turn, by the *Gardena Valley News* as a reporter, *Inside Kung-Fu* magazine as the managing editor, and the city of Carson (Calif.) as a member of the public information office.

(continued on page 44)

Asher To Head CBS Records Division, Teller Tops Columbia

by Dan Nooger

NEW YORK — In a reorganization of the upper management levels at CBS Records, Dick Asher will assume the post of president, CBS Records Division, and Al Teller will take over as senior vice president/general manager, Columbia Records. The moves followed in the wake of the recent departure of former Records Division president Bruce Lundvall (**Cash Box**, June 13).

Asher, who will retain his deputy president/chief operating position with the CBS Records Group in addition to his new post, will essentially fill the #2 spot in the organization under CBS Records Group president Walter Yetnikoff. Teller and CBS Records International (CRI) president Allen Davis will report to Asher.

Teller, who was formerly vice president, operations, on Asher's staff, will fill the position vacated by Jack Craigo in 1979. His responsibilities include A&R and marketing duties — he will oversee the signing of artists to Columbia and the maximizing of marketing efforts behind the label's artists. Joe Mansfield, vice president, marketing, and Mickey Eichner, vice president, national A&R, will report to Teller.

"My main task will be to set the tone, to foster the coordination of efforts of a great staff," said Teller. "There won't be any radical shifts in policy at Columbia. In terms of artists, we will remain a broad-based label musically."

"Bruce (Lundvall) handled a number of functions as president of the Records Division, but these appointments fill out the management picture at this time," he added.

Asher, a lawyer who formerly represented a number of independent record companies, artists and producers, joined CBS in 1966 as vice president, business affairs, for the Records Division. He later left the company to become vice president, eastern operations, for Capitol Records; but re-joined in 1971 as executive vice president, CRI.

Asher subsequently spent three years in

Retail Shelf, Sale Prices Increase Due To Wholesale Hikes, \$7.98 Phase Out

by Michael Glynn

LOS ANGELES — With nearly every retail chain reporting or anticipating an upward adjustment in prices of all product across the board, due to wholesale increases, the national average on shelf prices for \$8.98 suggested list LP product at the close of the first half of 1981 hit \$8.00, according to a **Cash Box** survey. As most of the 23 retail chains contacted continued to bring remaining \$7.98 list product into line with \$8.98 list as the former continues to be phased out of stock, the national average for \$7.98s jumped from \$6.98 three months ago to a current \$7.17.

Only one chain reported a drop in prices, the Grand Rapids, Mich.-based Crazy Larry's Records and Tapes. Crazy Larry's manager Joe Jablonsky stated that a slight dip in the shelf price of \$8.98 list product and a full one dollar reduction in the shelf price of \$5.98 and \$7.98 list product was "due to heavy competition in the (Grand Rapids) market."

Even Jimmy's and Disc-O-Mat, two New York area chains noted for lowballing, were forced to raise prices between 50 cents and two dollars. Jimmy's raised its shelf price on \$7.98 list product from \$5.99 last quarter to between \$6.49 and \$6.99, while sale prices on \$8.98 list merchandise jumped



Dick Asher



Al Teller

London as managing director of CBS U.K., then returned to New York in 1975 to assume the presidency of CRI. He held that post until October 1979, when he was promoted to the position of deputy president/chief operating officer for the Records Group (**Cash Box**, Oct. 13, 1979).

(continued on page 44)

from \$3.99 to \$5.99. Disc-O-Mat raised its shelf price on \$8.98 list product from \$5.99 to \$6.29.

The national average on sale prices for \$7.98 list product went up 11 cents, from \$5.40 last quarter to \$5.51 currently. Expectedly, though, sale prices on more prevalent \$8.98 list product took a much

(continued on page 34)

FBI Seizes Bogus Videos In Ohio

NEW YORK — FBI agents of the Cincinnati office executed a search warrant on June 24 at the premises of If Productions, Inc., located at 5699 Highland Terrace, Milford, Ohio, and seized a mass volume of allegedly counterfeit videocassettes, business records, electronic and mechanical equipment and other devices for duplicating videocassettes. The individual involved was Robert Iulucci, who is under investigation but was not arrested at the time.

Among the tapes seized were live performances by the Beatles, Rolling Stones, Blondie, Elvis Presley, Billy Joel, Bob Dylan, the Who, Heart, Gilda Radner, Judy Garland and Richard Pryor.

(continued on page 25)

Retailers See Need For Wider Black Music Month Promotion

Celebration Should Extend Beyond Record Sales

by Michael Martinez

LOS ANGELES — National recognition of Black Music Month remains fragmented, according to some record retailers, who also said that greater community involvement in celebrating the event would be needed to build its significance outside of the recording industry.

Retailers contacted by **Cash Box** also said that Black Music Month, which was proclaimed in June 1979 by former President Jimmy Carter, should be observed as more than an opportunity to sell additional records, an attitude reflected by several record company executives in a recent survey (Cash Box, May 16).

Questions Raised Over Winter Arbs In Washington, D.C.

by Mark Albert

LOS ANGELES — Controversy is mounting over the Winter 1981 Arbitron ratings for the Washington, D.C. market. William Sherard, vice president and general manager at country-formatted WPKX/WVKX, charged last week that Arbitron refused to review, correct and reissue the Winter book after alleged errors were pointed out to the ratings firm.

In a mailgram sent to the press on June 22, Sherard asserted that "blatant and numerous errors in editing and key operator entries" were made and that "processing errors occurred in at least 17 diaries, resulting in massive come and quarter hour losses" for his stations. These alleged errors were discovered in an independent audit of the Winter 1981 book that was financed by Metroplex Communications, which owns the stations.

'Admitted Errors'

Specifically, Sherard said that 420 quarter hours and five come diaries were either awarded to another station or considered as "no such station." "Arbitron admitted the errors. They contend that what we discovered in our audit is true, but they have refused to correct the book," Sherard said. "Editing errors" is a broad category. It entails determining what the diary keeper meant with slogans, call letters or the amount of time spent listening. I was told by Arbitron that they don't make reissues based on editing errors unless it's significant and causes a change in your ranking."

Sherard and his sales manager Bob Woodward contended that Arbitron's mistakes caused WVKX-FM to lose at least one

(continued on page 44)

vey (Cash Box, May 16).

As labels announced plans to wage summer merchandising or sales campaigns, most of them devoid of Black Music Month tie-ins, they stressed that use of the press, television, radio and other media could be as important to exposing the event as major marketing campaigns waged by record companies.

Many of those contacted said that the source of community involvement could be development of local programs that highlight the historical role black music has played to the nation's social and cultural development.

Asked to comment on how the significance of Black Music Month could be highlighted, Georgia State Senator Julian Bond said, "Black Music Month has similar importance to Black History Week.

"When I think of black music, I think of what it meant to black people during times of slavery, when we were still considered property," Bond added.

"It seems to me that every nationality or ethnic group has music that holds them together through strife," commented Rep. Parren Mitchell (D-Md.). "Music is not just entertainment, but a social force as well.

"I'd like to see the month used to show the role of black music in the American Civil Rights movement and other social causes throughout our history," Mitchell added.

Promote History, Too

While explaining that he did make use of whatever label programs were available, Bruce Webb, owner of Philadelphia-based Webb's Discount Store, said that aside from current product, "you have to promote history along with it; you have to promote tradition along with it."

Many of the retailers also felt that Black Music Month cannot be adequately represented by the R&B Top 10, that the development of current music should be addressed during celebration period.

"Offering displays of the Top 10 selling records will not encourage better record sales," said Webb. "Most of the people who buy records already have the Top 10, so those displays aren't useful."

Bond said, "When most people think of black music, they think of someone like Stevie Wonder, who certainly represents an aspect of black music."

Webb said that he has tried to make use of catalog product to expose a wider variety of black music, having stocked titles by Big Mama Thornton, John Lee Hooker, Miles Davis, Charlie Parker and Fats Waller.

The Philadelphia retailer said that such strategy could provide greater value when

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AFM Tackles Its Financial Woes During Convention

LOS ANGELES — In efforts to maintain a steady flow of cash to diminish the more than \$1 million in outstanding bank loans and delinquent dues, leadership of the American Federation of Musicians (AFM) won a first round victory in passage of the union's one percent work dues levy.

Coming during the AFM's convention in Salt Lake City last week, delegates at the gathering passed the work dues measure (first approved at last year's confab) by a vote of 232,038 to 46,518. Despite the meager opposition faced in the first vote on the work dues levy, no less than 20 other resolutions seeking to repeal the assessment have yet to be heard.

Another measure, designed to raise funds for the ailing union, however, which came in the form of a proposal to levy a five dollar assessment on each AFM member, was defeated.

AFM president Victor Fuentelba told delegates before the vote that if the emergency assessment measure failed, there would be no alternative but to resign from the AFL-CIO, which the union owes more than \$450,000 in per capita dues. The AFL-CIO had extended the AFM a six-month delay from paying the dues for the first half of the year, but the musicians' union hasn't paid since.

The union has also had trouble paying the principal on a \$600,000 loan with the Chemical Bank, a loan that carries an interest rate of prime plus 1/4%.

Other financial woes that have placed the AFM in a position of needing more money include the \$100,000 in interest-free loans extended to help members of Local 47 through their five-and-a-half weeks of striking against film and television producers last year and another \$250,000 used to support the symphony orchestra strike fund during a series of strikes last year and early this year.

Further contributing to the union's worries is a recent Supreme Court decision that removed the union's right to levy a fee on booking agents for renewal of their licenses.

Additionally highlighting the concern over financial status, several of the 87 resolutions reviewed during the convention were aimed at developing alternative means of raising funds.

One such proposal called for the federation to restrict the work dues levy to national contract workers and up the per capita dues from \$12 to \$36.

But the decline in AFM membership and a reduction in the number of locals has also been cause of concern among union leadership.

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CASH BOX



The fact that Smokey Robinson's current concert tour consists of a repertoire of just audience requests is no weakness or reliance on past achievements. The Smoke has been churning out the hits for the length of his 25-year career.

And he has good reason to celebrate his Silver Anniversary in the music business — since first scoring with The Smokey Robinson and The Miracles hit, "Shop Around," in 1960, he has remained one of pop music's most successful and hallowed figures.

That first hit triggered a decade's stay at the top of the charts for the Detroit-born artist and his band, as they continued coming with hits such as "You Really Got A Hold On Me," "Ooh, Baby Baby," "Tracks Of My Tears," "Yesterlove" and "Tears Of A Clown."

Even during his time away from the business in the early-'70s and a brief hiatus from the Top 40 in mid-'70s as a solo artist, Smokey's songs have been well represented on the charts. Linda Ronstadt's "Ooh Baby Baby," The Captain and Tennille's "Shop Around" and Kim Carnes' "More Love" are examples of Miracles-days classics that seem to mellow with age.

Last year's "Where There's Smoke" album and the hit single "Cruisin," reaffirmed Robinson's status as a Top 10 artist. And his "Warm Thoughts" album and its smash 45, "Being With You," proved that, if anything, Smokey has gotten even more accomplished at writing the love song.

Smokey's lush, romantic music has always been complemented by emotional, sensual lyrics that have often gained critical acclaim. An observer by the name of Bob Dylan has gone as far as to call him "the world's greatest living love poet."

Twenty-five years of accolades like that for the Tamla/Motown artist are reasons for celebration. With no signs of slowing down, it's most likely that the man who grew up alongside Motown and pop music will still be "Cruising" into the '90s.

Bee Gees Clarify Terms Of RSO Settlement

by Michael Martinez

LOS ANGELES — In a statement aimed at clarifying the grounds for their recent settlement with Robert Stigwood and RSO Records, the Bee Gees last week refuted claims that the settlement was amicable or that the trio would continue its association beyond the current contract with Stigwood and the label.

In a separate statement issued to the press later last week, Stigwood and RSO refuted many of the Bee Gees claims, saying that the release issued by the group was "inconsistent, both with the terms of the settlement signed with them" and with the content of a press release previously issued on the settlement.

The statement released to the press by Robin, Barry and Maurice Gibb was meant to set the record straight on the terms under which the popular composing and

recording group ended its \$125 million fraud suit brought against Stigwood and the Stigwood Group of companies in New York Supreme Court.

A joint statement released last May (Cash Box, May 23) by the contesting parties said that the Bee Gees suit and a \$310 million countersuit brought by Stigwood and his companies in the U.K. court had been dropped, and also that the Bee Gees apologized for any distress caused by their allegations. The statement also said that the Bee Gees would continue their association with RSO with an album due out on the label in August.

The Bee Gees' statement said that the group would deliver to RSO an album currently being recorded and that the group would owe one more LP after that, constituting the seventh and eighth albums under the group's 1975 contract.

The statement said that the trio's payment regarding the last two LPs had been improved considerably and that after delivery of the final product, there would no longer be a recording obligation between the Bee Gees and RSO.

Manager Gone

The statement further said that management agreements between the group and RSO, ostensibly Robert Stigwood, who has been their manager since 1968, have been terminated. The statement said that the group would be free to undertake whatever projects they choose.

All publishing arrangements, according to the Bee Gees' statement, have been terminated and "all works by the Bee Gees or any of them will be vested in a new entity" being formed by the group.

Claiming that RSO has agreed that all

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SHAKIN' STEVENS' "GET SHAKIN'" DON'T HOLD STILL FOR IT!

Let yourself go. Let Shakin' Stevens' spirit move you! Rattle, rock and roll to his international Top-5 hits—"This Ole House," "Hot Dog," "Marie, Marie," "Hey Mae," and "You Drive Me Crazy." Where have you heard music like this before? You haven't! No one gives rock and roll the shakes like Shakin' Stevens! So don't stand on ceremony. Shake up your listeners; shake up your customers. Shake up America!

"GET SHAKIN'!"
FE 37415
FEATURING
"THIS OLE HOUSE"
19 02072
AND OTHER HITS.
SHAKIN' STEVENS.
ON EPIC RECORDS
AND TAPES.



NEW FACES TO WATCH



David Lindley

As a guitarist/violinist, Elektra/Asylum recording artist David Lindley has been responsible for giving Jackson Browne one of the most distinctive musical voicings in rock 'n' roll. His riveting solos on such classic Browne fare as "Redneck Friend," "The Road And The Sky" and "Running On Empty" have led Browne to dub his sidekick "The Samurai Of Slide Guitar" and given Lindley sizable followings of his own in Europe, Japan and America.

The desire to expand that audience and stretch his musical wings in a few directions other than the folk rock genre that his and Browne's fans have come to know him for, has resulted in Lindley's first solo album, "El Rayo-X (The X-Ray)." It finds the lanky, scraggly haired Southern Californian opening up a whole mixed bag of styles and genres that he's accumulated over the years. Such musics as reggae; Gulf-area, Latin-flavored soul; chunk (a Japanese rock 'n' roll hybrid); and a potpourri of jazz and country stylings are funneled through a rock format on this wildly eclectic LP.

Apparently both AOR programmers and the public think favorably of Lindley's strange and diverse direction, as the LP has already cracked the Top 100 on the **Cash Box** Pop LP chart, and a national tour with Joe Walsh is drawing large crowds.

With a strong background in folk, bluegrass, jazz, bebop and classical, one would think that Lindley would opt for an intricate, technically complicated solo effort filled with "hot licks." However, such is not the case.

"I dropped a lot of flash solos from this LP because I want to keep on making albums and keeping the music cohesive is integral to that," said Lindley. "I could have done a lot of complicated compositions, but I'm a great believer in simpler, more intentional music rather than the intellectual."

A player who lists such guitar greats as Lowell George, Joe Pass, Ry Cooder and obscure lap steel player Freddy Roulette among his key influences, Lindley began developing a love for the exotic side of the violin and guitar as a youth growing up in the opulent L.A. community of San Marino.

The folk, country and bluegrass influences came from his hanging around at Los Angeles' famed Ash Grove club; the Latin flavor of "El Rayo X" comes from the days he spent playing and listening to the radio at Bernardo's Guitar Shop in East L.A.; and the reggae, ska and African rhythms in his style come as a result of spending two years in England with British folkie Terry Reid. And his rock 'n' roll chops were honed down as a leader of 1960s group Kaleidroscope.

Aside from his decade-long relationship with Jackson Browne, Lindley has been a key player on such classic albums as The Youngbloods' "Elephant Mountain" (remember the violin intro of "Darkness, Darkness?"), Linda Ronstadt's "Prisoner In Disguise" and "Warren Zevon." And while his career as Browne's partner/session ace is still very much a reality, it's time for Lindley to be in the spotlight.



Billy Ocean

Billy Ocean's singles have regularly made the English and European charts since 1976 — his first hit, "Love Really Hurts Without You," went Top 20 pop in the U.S. as well — but he says, "The more success I was having, the more it was a threat to my individuality, because I always had a carbon copy of someone else's sound." His Epic debut album, "Nights," paced by the Top 20 B/C title single, displays his individuality as a singer and writer with a variety of material ranging from the dance-oriented "Nights" and "Are You Ready" to mid-tempo "Whatever Turns You On" and a sweet soul ballad, "Taking Chances."

Exercising further control over his music, in contrast to his earlier records, which were "drowned in strings and horns," Ocean relies on a small group backing laid down primarily by his producer and co-writer Nigel Martinez. The musical results were so satisfactory that Ocean has done three short European promotion tours, singing live over his prerecorded backing tracks, which he calls "an education in itself because I had no props to help keep the audience's attention."

Born in Trinidad, Ocean recalls that as a child "a blind man who lived near our house showed me my first chords on ukelele." When the family moved to London, he says, "music was my best subject in school," and he dropped out in his early teens to start his first band, Shades Of Midnight. When a later band called Dry Ice split up, Ocean began doing studio work as a singer and pianist.

"I used to sing on some soundalike cover versions of American hits," he says, "but I'd never sing them like the original." He started writing his own material and came up with "Love Really Hurts Without You." He followed up with "Love On Delivery," "Stop Me" and "Red Light" and toured Europe although, however, "I really wasn't ready to make an American tour," he adds.

Although his records were increasingly successful in Europe, Ocean felt that "the way I was going, I was just as good as my next single, so I just pulled out of the whole situation." The situation changed for the better when Ocean met his current manager, Laurie Jay, who encouraged him to "get the music right" and introduced him to producer Nigel Martinez. They decided to write some material together and the first song they came up with was "Night."

In contrast to the earlier part of his career, it is now Ocean's songs that are attracting cover versions, with the Nolans cutting "Who's Gonna Rock" and LaToya Jackson doing "Are You Ready" and "Stay The Night" (the latter written by Ocean with Ken Gold, who produced Billy's version).

Currently Ocean's priority is to "keep writing songs and build my musical credibility." Although he would eventually like to produce some other artists, he notes, "There's nothing I want to rush into," adding "by getting my name on the map, it will make it easier for me to go into other areas in the future."

Coordination Is Key Role Of E/P/A Product Managers

by Dan Nooger

NEW YORK — In the music industry, a "product manager" has usually been defined as one who acts as a liaison between the artist and/or manager and the record company. But at Epic/Portrait/CBS Associated Labels (E/P/A), the product manager's role is that of a generalist, working to coordinate the individual efforts of the specialists working in radio, retail, advertising, cover design, merchandising, marketing and sales.

"The product manager's job seems enigmatic, but if it disappeared tomorrow, you'd know it immediately," says Bill Freston, vice president, merchandising, E/P/A, who supervises a staff of five New York-based E/P/A product managers.

The product manager's responsibility begins with overseeing the packaging of an album and centers on mounting the advertising, marketing and merchandising campaigns that will support it in the marketplace and continues even "when the sales and airplay of an album are clearly tailing off," says Dan Beck, director, merchandising, east coast, E/P/A.

Product managers have existed for years in the music business, working basically as functionaries carrying out marketing and merchandising assignments set by their superiors. By contrast, E/P/A product managers, who function as part of the merchandising department and are responsible on a national basis for between 12 and 18 acts each, exercise a high degree of creative and financial authority in developing and executing print and broadcast media campaigns and merchandising materials. "Decision-making authority in spending is an important part of the job," says Larry Stessel, director, merchandising, west coast, E/P/A. "We're able to come up with ideas, cost them out and implement them without having to constantly ask for approval."

The product manager's job begins virtually the moment the artists' music leaves the studio. Product managers provide creative input into album cover design (although the artist and/or manager have final approval), both to insure that the cover effectively represents the music and as a possible source of spin-off merchandising material. "When an act is doing a cover photo session, we try to get the most out of it by getting the designer and photographer to think in terms of photos we can use for posters or stand-ups," Beck explains.

Another important early function, Beck adds, is to "turn on other areas of the com-

pany — promotion, sales, college department, the branches and the field merchandisers — to the act and the music" by circulating advance cassettes. Continual contact with the field from the earliest stages of a record is most important, argues Beck, "because they're the ones actually selling the records."

Overall Responsibility

Product managers also take overall responsibility for developing print and broadcast advertising, working in collaboration with the CBS in-house ad agency, Gotham Advertising, which reports to Mike Martinovich, vice president of merchandising for all CBS labels. The product manager's job is not to write ads, says Beck, "but to look for impact and overall effectiveness."

The product manager has approval of both the script and the final ad, which must also be approved by Bill Freston, vice president, merchandising, E/P/A, and Ron McCarrell, vice president, marketing, E/P/A. Product managers can reject ads they deem unsatisfactory, although Beck points out, "If the ad isn't good, it may mean you haven't given the copywriter enough information for him to know what the artist and music is about."

Once ads have been developed, the product manager is responsible for placing of trade and consumer print advertising and making radio time buys. "It's important to follow the progress of a record very closely in determining your buys," says Beck. "Once the record hits the street, your whole campaign may have to change if it takes off in a big way."

Product manager Robert Smith emphasizes the importance of timing. "With my Adam & The Ants campaign, I had to wait for responses before moving in a market. You can make your time buys too early and then all you get is the DJs burning out on it. By waiting until there was club, retail or radio activity, I used the ads to my best advantage. It was literally a day-to-day campaign."

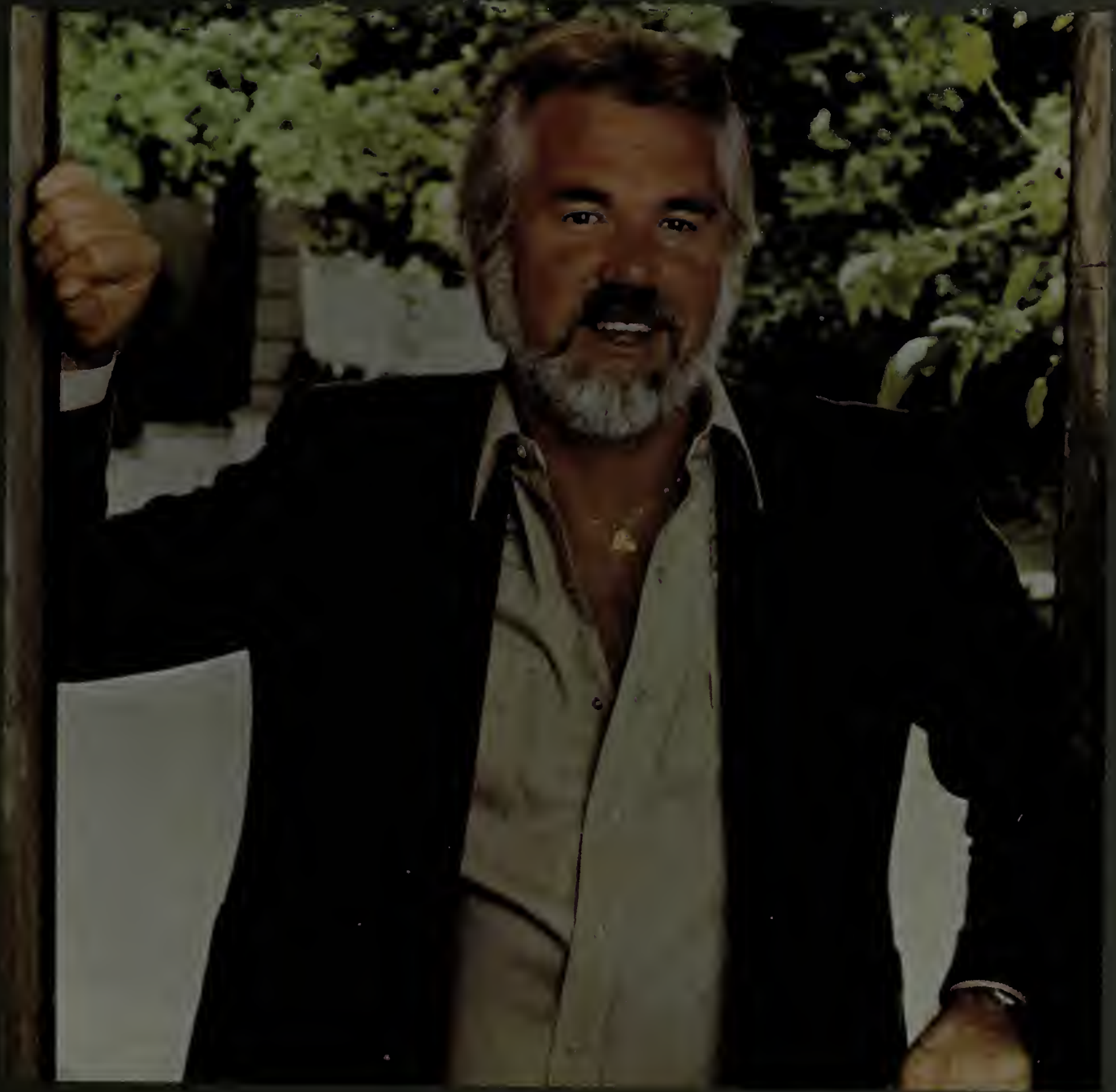
The success of the Adam & The Ants campaign points up the necessity for staying in close touch with the field, says Smith. "It's important to develop relations in the field because you can sit in New York and get isolated. When you get into the market, you talk with the people who do the work in those regions, and you find out what works and what doesn't. Otherwise we could blow \$10,000 on merchandising stuff that's going to get trashed by the retailers."

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THE SHAKE UP — Carlos & Charlie's *El Privado* was the site of a listening party held for Columbia recording artist Cheryl Lynn's new LP, "In The Night," and the album's first single, "Shake It Up Tonight." Things were shook pretty good when female impersonator Bobby Etienne appeared performing Lynn's single. Pictured during the party are (l-r): George Chaffas, director of national promotion, Columbia; Lynn; Ron Oberman, vice president of merchandising, Columbia; and David Cohen, director of A&R administration, Columbia.

KENNY ROGERS



THE NEW ALBUM

SHARE YOUR LOVE

FEATURING HIS SINGLE

"I DON'T NEED YOU"

ON LIBERTY RECORDS

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EXECUTIVES ON THE MOVE



Rosenbloom

Schwan

Wren

Lameier

Rosenbloom Named At CBS — CBS Records International has announced the appointment of Wendy Rosenbloom to marketing assistant, LAO. She joined CBS in 1977 as branch coordinator for CBS Records Division. In 1979, she was assigned to CRI Latin American operations as marketing coordinator.

Schwan Appointed At E/P/A — Rich Schwan has been named director, national Epic/Portrait/Associated Labels Promotion, CBS Records Nashville. He joined CBS Records in 1975 as sales representative St. Louis branch. Subsequently he served as Epic promotion manager, St. Louis. In 1978 he was named manager, national E/P/A promotion.

Wren Appointed At E/P/A — Robin Wren has been appointed associate director, national album promotion, west coast, Epic/Portrait/CBS Associated Labels. Since 1980 he has been director, album promotion, RSO Records. Prior to that he handled regional promotion for Capricorn Records and local promotion for RCA Records.

Lameier Appointed At CBS — Jack Lameier has been appointed director, national Columbia promotion, CBS Records Nashville. He joined the company as an inventory clerk in the Cincinnati area in 1962. In 1978, he became western regional country marketing manager, Los Angeles.

Windvand Named At Atlantic — Marilu Windvand has been promoted to assistant to the director of packaging & pre-production for Atlantic Records. She joined Atlantic Records in March of 1978 and has been a member of the packaging & pre-production department since January 1980.

Applequist Appointed At CBS — Craig Applequist has been appointed western regional country marketing manager, Los Angeles, CBS Records. He joined CBS Records in 1977 in the Epic promotion department, Denver branch. In 1978 he became sales representative, Denver branch, CBS Records and subsequently moved in the same capacity to CBS's Los Angeles branch.

Champion Promotes Three — Champion Entertainment Organization, Inc. and Champion Entertainment Films have announced the promotion of three Champion staffers. Randy Hoffman has been named vice president and general manager of Champion Entertainment Organization, Inc. He has been with Champion since the company's inception in 1974. Jeb Brien has been designated vice president of product development for both the Champion Entertainment Organization, Inc. and Champion Entertainment Films. He has been employed by the organization for the past five years. Prior to Champion, he produced numerous commercials. Al Smith has been appointed to vice president of business affairs. His area of concern will include contract negotiations with artists and producers, and their licenses.

Neuman Joins B&R — Henry Neuman has joined the management firm of Bestall & Reynolds Inc., an Australian based company. His prior positions have included being an artist manager at Variety Artists; member of the management team for Daryl Hall & John Oates; and most recently, company manager for Mac Davis.

Smalls Appointed — Cliff Smalls Jr., has been appointed as vice president of Barry Yearwood Enterprises. He will also assist in Mega-Star Publishing Division of Norby Walters Associates.

Grief Joins Aucoin — Louise Grief has joined Aucoin Management Inc. as publicity assistant. She previously worked at the Howard Bloom Organization.

Anderton To Conner — Otis Conner Productions has appointed J.T. Anderton to head the organization's New York operations. He has been northeast regional manager based in New York for the National Association of Broadcasters since late 1976.

Wolfson Moves — Richard F. Wolfson, executive vice president and general counsel of Wometco Enterprises, Inc., will become partner of the law firm of Stroock & Stroock & Lavan. He will continue as a director of Wometco. He joined the company as assistant to the president and house counsel in 1952 and was elected chairman of the executive committee in 1975.

Bartsch Joins WCBS-FM — Jane Bartsch has been appointed account executive, WCBS-FM. She comes to CBS from Ash/LeDonne, an entertainment advertising agency, where she had been broadcast media director since 1979.

Penn Named At W.M.O.T. — W.M.O.T. Records has announced that Lynda Penn has been appointed east coast regional promotion director for the CBS distributed label. Prior to this promotion, she served as executive assistant and promotion coordinator for W.M.O.T. Before joining the company she was a professional classical musician.

Rollins Named — Jack Rollins, principal of Rollins, Joffe, Morra & Brezner Incorporated, recently assumed the position of executive producer for the syndicated Robert Klein Radio Show. Gordon has been promoted to associate producer from production manager.

Dodson Appointed — Hicks Communications Inc., has appointed Candye Dodson as promotion director of its two Beaumont, Pt. Arthur and Orange stations — KLVI and KYKR-FM 93. Prior to joining Hicks Communications Inc., she was director of marketing for Texas Commerce Bank, Beaumont. Previous to that, she was assistant director of marketing for First Security Bank of Beaumont.

Zornow Named At Arbitron — David Zornow has been named production manager, Arbitron marketing research services. He has been with Arbitron since April 1979 as a technical product specialist in Television Special Services.

Kogan Named — Mark Kogan has been named executive director, concert division, of Irvine Meadows Concerts, Inc. He earlier was associated with the national Concerts West organization as promoter's representative and tour manager. Prior involvements include work as a reporter with the Chicago Tribune, and freelance writing in the music and concert fields.

DiSanti Joins Schirmer — Angelo DiSanti has joined G. Schirmer, Inc. as director of management information systems. He was previously systems manager for the Gilbert Merrill Steel Company, and before that, vice president and general manager of Adams Minicomputer Systems, Inc., in Farmingdale, N.Y.

NMPA Directors Elected At Annual National Meeting

NEW YORK — The National Music Publishers' Assn. (NMPA) elected a new board of directors at its annual meeting, held at New York's Plaza Hotel on June 23. The newly elected directors were Herbert Eiseman, 20th Century Music Corp., and Dean Kay, T.B. Harms Co.

The following incumbents were re-elected: Joseph Auslander, E.B. Marks Music Corp.; Al Brackman, T.R.O. Inc.; Leon Brettler, Shapiro, Bernstein & Co.; Arnold Broide, Theodore Presser Co.; Salvatore Chiantia, MCA Music; Leonard Colove, Warner Bros. Music; Robert Gordy, Jobete Music Co.; Sidney Herman, Famous Music Corp.; William Lowery, The Lowery Group; Stanley Mills, September Music Corp.; Ralph Peer II, Peer International Corp.; Irwin Z. Robinson, Chappell & Co.; Wesley Rose, Acuff-Rose Publications; Lester Sill, Screen Gems-EMI Music; Michael Stewart, April/Blackwood Music; and Samuel Trust, ATV Music Group.

Following the business session, the meeting was joined by those clients of the Harry Fox Agency who are not members of NMPA and other interested persons. Peter Felcher of Paul, Weiss, Rifkind, Wharton & Garrison, general counsel to the association, presented a resume of the Copyright Royalty Tribunal (CRT) developments to date, after a report by Peer on the state of the association, and comments on the state of the industry.

Jon Baumgarten of Pascus, Gordon & Hyman, which now represents the association on various matters in Washington, summarized developments in the copyright legislative field.

Albert Berman, president of the Harry Fox Agency, reported on the state of the agency, emphasized the need for increased vigilance in protecting the interests of all Fox Agency clients and noted that in excess of 100 new publishers had become clients within the past year. Alan Shulman of Silverman & Shulman, counsel to the Harry Fox Agency and special counsel to the association on copyright infringement matters, reported on pending legal matters.

The international committee presented its report, after which the chairman of the three chapters of the Music Publishers Forum were introduced: Ann Munday, chairman of the Los Angeles chapter; Roger Sovine, newly elected chairman of the Nashville chapter; and Marv Goodman, chairman of the New York chapter. They reported on their past year's activities of their groups and future plans.

Schwartz Bros. Reports Sales, Earnings Up

NEW YORK — Schwartz Brothers Inc., an east coast retailer and wholesaler of home entertainment merchandise, reported increased sales and earnings for the first quarter, ended April 30. Sales for the first quarter were \$9.78 million, up 33.5% over the 1980 first quarter sales totals of \$7.32 million. Net earnings for the 1981 first quarter were \$2,352, compared to a net loss of \$115,024 for the 1980 first quarter.

The improved sales figures were attributed to the opening of four new retail stores toward the close of the prior fiscal year, increased sales by existing stores and sales generated by the opening of SBI Video, a division formed for distribution of prerecorded home video cassettes and related video accessories.

Schwartz Brothers Inc. is a wholesale distributor of records and prerecorded tapes and video products along the eastern seaboard and operates 24 retail outlets through its subsidiary Harmony Hut in New Jersey, Pennsylvania, Virginia and Maryland.



MONTAGE, CAPITOL SET GAME PLAN — Capitol Records recently concluded a distribution agreement with the newly formed Montage label for the U.S. Montage co-presidents Marshall Blonstein (r) and David Chackler (c) are pictured above discussing plans for the label's first releases. Visitors and Eric Hine, with Don Zimmerman, president, Capitol/EMIA/Liberty Records Group.

Depte Leaves PIR To Form New Philadelphia Label

NEW YORK — Larry Depte, president of Philadelphia International Records, is leaving the company to form a new Philadelphia-based label. No decision has been made as to his replacement.

Depte plans to concentrate on developing new artists on his label by coupling them with experienced producers. Artists and producers who will be on the label have not been set.

Depte joined Philadelphia International Records seven years ago as comptroller and served as vice president of finance and vice president of business affairs before being named president, a position that he held during the signing or re-signing of all major artists currently on the label.

Kenneth Gamble and Leon Huff, chairman and co-chairman of the board of Philadelphia International, commented, "Although Larry will be sorely missed, we are confident that the enthusiasm and commitment which have served him so well at PIR will assure the success of his new venture."

Empire Moves, Names Fish VP

NEW YORK — Robert Fish has been named vice president of business affairs for The Empire Project, a full-service production and publishing company. He will report to company president Michael Friedman.

The firm has also announced the signing of Mayday to A&M Records, with its debut album scheduled for an August release. The firm's other projects include Empress, signed with Prelude; Horizon, signed with Sutra; and Amy Bolton, signed with CBS Records International.

The company has moved to new offices at 119 West 57th Street, New York, N.Y. 10019. The telephone number is (212) 586-0004.

HER Magic/PR Formed

LOS ANGELES — Heidi Ellen Robinson has formed a new public relations firm, HER Magic/PR, "In The Business of Creating Illusions," to specialize in tour media campaigns, special projects and magical illusions. Robinson is currently representing the Beach Boys in conjunction with its "Spirit of America" concert being held in Long Beach, Calif. July 5.

In addition to providing specialized publicity, Robinson, who studied magic for six years, will offer custom designed illusions for musical groups, tailoring the illusion to the band's personality and music. HER Magic/PR is located at 710 East Cedar Ave., Burbank, Calif. 91501 and the telephone number is (213) 841-8140.

EDDIE RABBITT

HIS NEW SINGLE:

Step By Step E-47174

From The Forthcoming Album:

Step By Step 5E-532



Producer: DAVID MALLOY

Personal Management:
Stan Moress Scotti Brothers Artists Management



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Coordination Is Key Role Of E/P/A Product Managers

(continued from page 8)

The department's relationship to the field extends to developing special merchandising materials, as well as executing materials requested by the distribution branches. There is also a growing emphasis on cross-merchandising ties.

An example of the latter was a schoolbook cover promotion with The Reddings in the Atlanta, Baltimore and Washington, D.C. markets, which was developed by product manager Scott Folks. The cover featured a picture of the group and brief bio on the front, a logo and telephone number of a radio station in the market that was part of the tie-in and a coupon that could be exchanged for a free Reddings single at several record store chains in the areas covered.

"We set it up for the field merchandisers," says Beck. "The branches gave away batches of the covers to area high schools to give away or sell for 50 cents — the money going to benefit the school's band or prom fund. This helped the school organizations, brought students into record stores which built store traffic. The department also did time buys on the radio stations that were tied in with some additional mentions of the availability of the covers. It tied together the schools and the radio stations, gave the accounts a stroke by building store traffic and got the kids to see the group, read about them, and put them on their books." To top it off, the group went into Atlanta and appeared at a couple of high schools to sign book covers.

EP Promotion

Another example was a tie-in arranged by the CBS Dallas branch between radio station KZEW and the Sound Warehouse chain. The branch asked the product management department to put together an EP sampler for a give away.

Product managers must also follow up on these strategies by tracking the cost-effectiveness of their advertising and merchandising efforts. By tracking sales data from the branches and keeping a running total of expenditures, a unit cost of merchandising per album sold can be arrived at. This unit cost may seem excessively high in the early stages of breaking a record, but Beck notes that there is no specific cut-off point, and "once a record starts to sell, it brings your unit cost down."

The product managers work within budgetary guidelines — with top acts drawing larger budgets — but as Beck points out, "when a record like Adam & The Ants — which was originally unbudgeted, meaning there was some commitment but no one really knew what was going to happen with it — starts to break, you spend what you need to spend."

By contrast, product management's relationship with the promotion department is one of suggestion and coordination of activities by the two departments. Although product managers don't plan promotion campaigns or tell promotion men where or how to work records, there is continual interchange of ideas. A large part of the product manager's job, Beck insists, is "directing traffic, making sure everybody's got information so we all know what we're doing on a particular record. We try to build relationships with other areas of the company because that's the best way to get something done for both the artist and the label. We're not here to be the bosses, we're here to grease the wheels."

The product management department took over 10 years to develop into its present structure. CBS first had product managers in 1969-1970 who basically acted as "in-house managers" for the company's acts. One of the first product managers was Bruce Lundvall, recently departed president of the CBS Records

Division. Lundvall was "instrumental in refining the product management concept towards what it is today," according to Bruce Harris, director A&R, east coast, Epic (who was in the department first as a product manager and was later promoted to director in 1972).

In 1973, when Harris became department director, he had two product managers each in New York and Los Angeles, each handling between 20 and 25 acts. The department started expanding in 1976 at the same time that the entire marketing structure of CBS Records was being revamped.

Bee Gees Clarify Settlement Terms

(continued from page 6)

previous compositions written by the trio will likewise be vested in the new publishing venture, the statement said that the label would retain a modest interest in such compositions, as well as the compositions recorded and released on or before Dec. 31, 1982.

Regarding the audit claims made against RSO, which the Bee Gees' suit alleged totalled \$16 million, the group's statement said that many of the claims had been paid in full, that others had been compromised and still others were conceded by the group.

The statement said, "Other audits are in progress which may very well give rise to further claims."

In their reply to the Bee Gees statement, RSO and Stigwood said that the claim of an underpayment of recording and publishing royalties was settled by a payment, which, in the context of what the group has earned, might not have been enough. The Stigwood/RSO statement confirmed that further auditing was underway and that the audits could reveal that both parties may be due more payments.

The Stigwood/RSO statement also confirmed that the label had agreed to a "modest" increase in the royalty rate for the remaining product due.

The statement denied that the management agreement entitling the company to management commissions had been terminated and that the group was required to honor such pacts and all others covering income commitments on the Bee Gees song copyrights.

In striking the settlement reported a month ago, the Bee Gees were to acknowledge publicly that they regretted any distress caused by the group's lawsuit claims against Stigwood personally and against the Stigwood Group of Companies, and to further acknowledge the contribution Stigwood has made to their careers.

Apology Required

The statement said, "As was clearly understood, any settlement with the Bee Gees was conditional on a worldwide apology in that form and without it, no settlement would have been concluded."

The Bee Gees denied they have apologized in their statement, claiming that they took exception to a June 24 *Rolling Stone* article featuring an interview with RSO, Inc. president Fred Gershon.

"We believe the venting of personal feelings in music trade magazines is a highly negative vocation and it displays an extreme disrespect for the very thing and the very reason we are all doing what we do, namely the music," the Bee Gees' statement said.

Stigwood, commenting on the Bee Gees' release of the statement to the press, said, "Ordinarily I would have liked to have refrained from making any comment, but the misleading nature of what appeared in today's (June 25) press has obliged me to set the record straight."

MID-YEAR ROUND-UP — The year began with the industry still reeling from the tragic death of **John Lennon** last December. By the beginning of January, Lennon's legions of mourning fans and admirers had propelled both "Double Fantasy" and "(Just Like) Starling Over" to the tops of their respective charts. . . . This year's MIDEM was marked by a decrease in attendance by the multi-national majors and an atmosphere of heavy dealing between the smaller independents, whose number and importance seemed to continue to rise during the first half of the year. . . . The **Sam Goody** record counterfeiting trial ended with Sam Goody Inc. and Goody vice president **Sam Stolon** being found guilty of ITSP and copyright infringement, and all charges against Goody's president **George Levy** being dropped. The guilty verdicts are currently the subject of a defense appeal. . . . CBS surprised retailers by abandoning list pricing in May and, like most other manufacturers, raising its prices to retailers. Equally unexpected was the departure of CBS Records Division head **Bruce Lundvall** for Elektra/Asylum, where he will run the company's East Coast operations and develop a jazz specialty label for E/A. . . . CBS also introduced a new noise-reduction system, CX, which it hopes to turn into an industry standard in the future, a prospect that looked good after WEA announced recently that its labels would also adopt the system. . . . PolyGram started and concluded the half-year with major internal reorganizations. In late January, its black music department was restructured, and in June, its distribution arm,



THAT RAPS IT UP. — *Sugar Hill Records will be featured in an upcoming close-up on rap music on ABC-TV's 20/20, scheduled to air July 16. Pictured at Sugar Hill's studios are (l-r): Master Gee, Sugar Hill Gang; Alexandra Chaluski, production supervisor, 20/20; Big Bank Hank, Sugar Hill Gang; Danny Schechter, producer, ABC News; and Wonder Mike, Sugar Hill Gang.*

PDI, was absorbed into the structure of PolyGram Records. . . . In May, RCA signed the much sought-after **Diana Ross** after intense bidding, but also saw the extremely successful Solar label depart its distribution umbrella for Elektra/Asylum. . . . Atlantic started the year with releases from P&D labels headed by former Atlantic execs. Both ex-president **Jerry Greenberg** and former vice president **Dick Kline** returned to the Atlantic family with their own operations, *Mirage* and *Radio*, respectively. . . . Artistically, the first six months of '81 saw the further proliferation of larger club-rock venues in New York, with *The Ritz*, *Bonds International*, the *Peppermint Lounge* and *Privates* being joined by *Savoy*, *Interferon* and the *Underground*. Sadly, *Hurrah*, the city's first dance-rock venue, decided to close its doors because it could no longer compete with the bigger clubs in bidding for talent. *Privates*, too, has had to close; this, due to community pressure, but ownership vows the club will relocate soon. . . . '81 will be remembered as the year rap came downtown, with a packed house all-Sugar Hill rap show at the *Ritz* drawing heavy industry attendance and critical plaudits. When the same rap acts opened the bill for **The Clash** as part of the British quartet's marathon three week stint at *Bonds* in June, however, the audience responded with a boorish trash-throwing display that served to destroy much of the good-will atmosphere the Clash hoped to create. Still, not since the mid-'60s have there been so many racially mixed audiences at New York shows as there have been this year, as dance music and new wave began to move closer together. . . . Other major media events so far this year have been so-called "Ants Invasion," by British chart-toppers **Adam & the Ants**, which drew overflow houses at the *Ritz* and *Palladium*; the **Kool & the Gang**, **Gap Band**, **Yarbrough & Peoples** funk extravaganza, which packed 'em in at *Radio City*, and the sale of 120,000 tickets in 36 hours for **Bruce Springsteen's** six-night inauguration of the *New Brendan Byrne Arena* in the *New Jersey Meadowlands* this July.

LAST NIGHT'S SHMOOZ IS TODAY'S NEWS — Epic is reportedly seeking an East Coast dance-club promo person. . . . **Ashford and Simpson** have signed with Capitol. The duo will start recording their debut for the label in the fall. . . . **Nils Lofgren** has signed with *Backstreet/MCA* and is recording in L.A. with **Jeff "Skunk" Baxter** producing. . . . The reactivated *Roulette* label has issued its first single, "Score," by **Geri Annie**. It's a classic girl-group-style rocker in the *Ronettes* vein. **Irwin Levine**, of "Tie a Yellow Ribbon. . ." fame, co-wrote and produced. . . . **Soupy Sales** will record his MCA debut live at the *Other End* July 6. . . . MCA has signed England's **Sniff 'n' the Tears**, with an LP, "Love Action," due in August. . . . Legendary blues shouter **Big Joe Turner**, who was seriously ill earlier this year, will be at *Tramps* July 3-11. . . . Could jazz be this week's Big Thing in England? *NME* just featured a pull-out section called "The Hip Hiker's Guide to Jazz". . . . **Joe Jackson**, by the way, is now leading a seven-piece jazz combo called **Jumpl'n' Jive**, which will hit New York in early July.

dave schulps and dan nooger

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

Top Ten

- I'm In Love** — Evelyn King — RCA PD 12241
- I'll Do Anything For You** — Denroy Morgan — Becket BXD 502
- Gonna Get Over You** — France Joli — Prelude 610
- Shake It Up Tonight** — Cherly Lynn — Columbia 43-02103
- Funky Be Bop** — Vin Zee — Emergency EMDS 6517
- Double Dutch Bus** — Frankie Smith — WMOT 4WR-5351
- If You Feel It** — Thelma Houston — RCA JD 12216
- Wikka Wrap** — Evasions — SAM S12339
- Set Me Free** — Karen Silver — RFC/Quality QRFC 001

Top Breakout

- Get On Up And Do It Again** — Suzy Q — RFC DMD 278

Breakouts

- Moving To The Beat** — Fantastic Aleems — NIA N-035
- Having Fun** — Cotton Candy — Tommy Boy (import)
- I've Been Watching You** — Midnight Star — Solar/Elektra 11505
- Who's Been Kissing You** — Hot Cuisine — Kaleidoscope (import)
- Double Trouble** — Diva — Natra W-12075
- Magnifique** — Magnifique — Ariola (import)
- Bustling Out** — Material — Island 12-WIF-6713 (import)
- Angel Face** — Shock — RCA (import)
- Central Park** — Martina — Black Sun (import)
- E.U. Freeze** — Experience Unlimited — Vrmack VMT-25

POLYGRAM RECORDS CONGRATULATES ALL OUR CASHBOX AWARD WINNERS.

POP SINGLES

- Top Group
3. KOOL & THE GANG
- Top B/C Crossover Duo
1. YARBROUGH & PEOPLES
- Top Male Vocalist
17. JOHN COUGAR
- Top Duo
5. YARBROUGH & PEOPLES
- R&B Crossover
1. KOOL & THE GANG
8. YARBROUGH & PEOPLES

POP ALBUMS

- Top Vocal Groups
6. RUSH
8. KOOL & THE GANG
12. GAP BAND
- Top B/C Crossover Group
1. KOOL & THE GANG
2. GAP BAND
- Top A/C Vocal Group
3. PURE PRAIRIE LEAGUE
- Top AOR Group
4. RUSH
- Top Duos
2. YARBROUGH & PEOPLES
- Top New Duos
1. YARBROUGH & PEOPLES
- Top B/C Crossover Duos
1. YARBROUGH & PEOPLES

JAZZ AWARDS

- Top Vocalist
5. ROY AYERS

BLACK CONTEMPORARY SINGLES

- Top New Duo
9. STARPOINT
- Top Duo
1. YARBROUGH & PEOPLES
- Top New Duo
1. YARBROUGH & PEOPLES
- Top Vocal Group
1. GAP BAND
5. KOOL & THE GANG
8. BAR-KAYS
13. CON FUNK SHUN
15. CAMEO
23. PARLIAMENT

BLACK CONTEMPORARY ALBUMS

- Top Group
1. GAP BAND
3. KOOL & THE GANG
10. CON FUNK SHUN
11. BAR-KAYS
12. CAMEO
17. PARLIAMENT
- Top Female Vocalist
8. MILLIE JACKSON
- Top Duo
1. YARBROUGH & PEOPLES

COUNTRY SINGLES

- Vocal Group
3. STATLER BROTHERS

COUNTRY ALBUMS

- Vocal Group
4. STATLER BROTHERS

Retailers See Need For Wider Black Music Month Promotion

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coupled with community efforts to expose Black Music Month.

In Detroit, the community this year aggressively took responsibility for raising public consciousness about the event.

The city formed a Black Music Month Committee consisting of representatives from the retail community, manufacturers, radio, print and television. An extensive campaign covering all media was waged, including extensive print advertisement, radio time buys, television ads and various community oriented events tagged to Black Music Month.

Cal Simpson, owner of Simpson's Wholesale/Bad Records, Inc., said that during the entire month of June, on a weekly basis a four-page advertising insert was placed in one of Detroit's daily newspapers, and various radio stations aired manufacturer and retail time buys featuring the product in the various label programs.

Simpson said that many of the label discount programs made available on certain product during the month were supported with advertisement. He said that discount programs by WEA, RCA and Capitol were backed with media buys that collectively tagged every black retail outlet in the city.

Special programming served as the cornerstone of the Detroit radio community's efforts, along with label time buys, artist PSAs and sponsorship of free concerts, according to the staff at WJLB.

WJLB program director J. Michael McKay said that, in celebration of Black Music Month, the music of Nat King Cole, Ella Fitzgerald, Chuck Berry and Lee Dorsey was mixed with commentary on the artists' contributions to contemporary music.

The station recently sponsored a Black Music Month Family Affair at the City's Bell Isle Park that included a gospel show featuring Rance Allen, and other gospel ar-

tists, and a show of contemporary music featuring Mass Production, L.J. Reynolds, France Joli, Dimples Fields and Dimetri. Throughout the month of June, WJLB sponsored regular Wednesday concerts featuring contemporary artists like Dazz Band, Enchantment and TFO (formerly the Floaters).

But despite such extensive market coverage, Simpson said that more could be done if television was employed more effectively.

"I would think that you would have to go out on a national advertising campaign or a television campaign, although both would be quite expensive," Simpson said.

But, he added, "Black artists are such a valuable part of the individual effort. If every artist who was making a television appearance during June would just take a moment to remind the audience that June was Black Music month, that exposure would be invaluable. In essence it's free advertisement."

Webb believed it was also the responsibility of the Black Music Assn. (BMA) to spearhead any national campaign highlighting Black Music Month.

"The BMA must be involved in promoting it prior to June," Webb commented. "They (the BMA) should promote Black Music Month the way other holidays are, like Columbus Day."

"It's still so new that a lot of people in the community don't remember the event," said WJLB general manager Norman Miller, who added that "if they (the public) can hear or see their favorite artist reminding them, it adds more impact."

While broad, national exposure is one avenue cited as a viable means to more firmly establishing Black Music Month as a significant event, State Sen. Bond and Congressman Mitchell agreed that the local, grassroots emphasis could have a greater impact regionally.

"I think the agenda by which Black Music Month should be observed should be developed locally," said Mitchell, adding that "the impact that black music has had in New Orleans is going to be different than in Los Angeles."

Grassroots Involvement

Bond said that while it was important to expose the public to black music's contribution to all musics — including classical, gospel and jazz — it was also important that such music be appreciated by all segments of the community.

Bond added that though he believed a national direction on observance of black music was important, community organizations such as churches and schools were a logical place for this exposure to commence.

"Churches used to sponsor music every week, and whether it was a name artist or the church choir, everybody would get dressed up and treat it like a social event," Bond continued. "It's a shame that it (Black Music Month) is a summer activity; one virtue of Black History Week is that it takes place during the school year so that schools can get involved in programs highlighting black history."

Public awareness of black music, according to most of those contacted, did rise during the recent observance, but the need for more concentrated national and regional campaigns might ensure greater, more meaningful exposure. It is clear that joint label, retail, radio and other community efforts could affect such efforts.

According to Keith Hudson, general manager at Ted's One Stop in St. Louis, "Labels, dealers, radio and newsprint can do much to educate the community about Black Music Month so it could be treated the same as St. Patrick's Day or any holiday celebrating culture."

RCA Unveils New Image, Campaign For Village People

by Mark Albert

LOS ANGELES — RCA Records has planned an extensive marketing and promotional campaign in support of the "new" Village People and the group's upcoming debut album for the label, "Renaissance."

Label sources, as well as the group's management, Can't Stop Prod. Inc., have indicated that the album is a vast departure from previous efforts that earned the Village People gold and platinum success around the world. The group's image has also been drastically changed from various costumed characters in the disco mold to the new New Romantic look currently sweeping through England and Europe.

Establishing this new identity is critical for future success, as the group's previous image that was so closely associated with the disco phenomenon has become a serious negative in this country, particularly at the radio level.

John Betancourt, RCA division vice president, pop promotion, said, in fact, that the preview single from the album, an Alan Parsons-like ballad entitled "5 O'Clock In The Morning," was carefully and specifically selected for radio acceptance in the U.S.

"Radio really dislikes this band," he said. "It's a problem, and that's why we wanted to give them a record that was totally different from their past efforts. The difficult thing is to get radio to sit down and listen to it."

Betancourt explained that, prior to the

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ROMANCE DANCE — The Idea sounded like a refreshing breath of dance floor air. The progressive synth rock sound pioneered by Kraftwerk and Ultravox backed by an insistent disco kick drum and coupled with the fashions of the frilly Elizabethan era seemed like it had all the makings of a first class musical movement. It started in England with young pirates, indians, Pierrots and renaissance folk crowding into the clubs to see bands with names like Adam And The Ants, De Peche Mode and Visage. Before long, New York and L.A. caught onto this "New Romantic" or "Blitz" style, and it once again seemed like the halcyon "glitter days" of Bowle and T-Rex. Dressing up was fun, and the music was easy to dance to. Labels, thinking that they found the latest trend, signed bands left and right. Polydor first signed Visage and then Chrysalis (**Spandau Ballet**), Capitol (**Duran Duran**) and EMI America (**Classix Nouveaux**) jumped on the bandwagon. RCA even picked up the **Village People**. The Village People? Yes, even those prancing caballeros of disco have headed for a different image with the New Romantic dance club movement. But radio has not been very sympathetic to this legion of synthesizer-carrying Little Lord Fauntleroy's. None of these bands, sans Adam and The Ants, which has its own distinctive musical style, has even managed to crack the **Cash Box** Top 200 Pop LP chart. Perhaps if it had come on the heels of disco, the trend would have fared better. Lord knows, with a few alterations, the VPs could have held onto their macho man costumes a little longer. On paper and videotape, the rouge and lace New Romantic crowd and sound looked good, but back in the REO-ality of the American heartlands, it appears that "Blitz" is a bust.

IN PRAISE OF PIRATES — Seeing the west coast cast's version of (William) Gilbert & (Arthur) Sullivan's recently revived *Pirates Of Penzance* at L.A.'s Ahmanson Theatre served to remind one of how the pop art form has shrunk in scope. Gilbert & Sullivan, for all their talent, were the pop artists of their day, but we haven't seen **Strummer & Jones**



HARTMAN AT KIIS — Blue Sky recording artist Dan Hartman (l) recently stopped by the studios of KIIS-FM/Los Angeles to promote his latest album, "It Hurts To Be In Love." Pictured above with Hartman is KIIS music director Dan Lemos.

or **Henley & Frey** follow in the duo's footsteps. Indeed, the light opera is an all but extinct animal, and the new cast pointed up the need for a return to the genre. A troupe with TV actors and pop stars in the lead roles seems unduly lightweight for Gilbert & Sullivan, but one must remember that the team was master of a lighthearted, lightweight art form. And the company nouveau (sans a sick **Pam Dawber**) rendered this diversionary entertainment admirably. *Penzance* West, which will eventually become the touring troupe, is a tight little cast featuring the wonderfully rakish **Barry Bostwick** as The Pirate King, the crusty but jovial **Clive Revill** as The Major General, startling newcomer **Caroline Peyton** (standing in for **Dawber**) as **Mabel** and **Jo Anne Worley** as the cackling **Ruth**. The only weak link in the cast of wildly bounding daughters, pirates and policemen is **Andy Gibb**, who seems to not quite have the theater in his blood. Gibb's thin, reedy Top 40 voice is all but blown off the stage when singing alongside **Bostwick** or **Peyton** in this bright comedy of manners. But Gibb's tepid performance was not enough to tip over the H.M.S. *Penzance*. **Peyton**, a regular on the L.A. new rock club scene, has a wonderful, lyric soprano voice, and she just might steal the role away from **Dawber** if she gets a few more performances under her belt. Her version of "Poor Wandering One" was one of the best interpretations of that lilting Gilbert & Sullivan classic that we've heard. Another scene stealer was old timer **Revill** as the robust, white-haired grand gentleman, who is truly the model of the modern major general. And **Bostwick**, as the enigmatic pirate leader, sets the stage on fire during "Oh, Better Far To Live And Die" and "Now For The Pirates' Lair!" Featuring those famous long winded, witty songs and lines that require a vocal gymnast, the updated *Pirates Of Penzance* is fast, fetchingly fun and, most of all, fresh. It's been said that Arthur Sullivan used to constantly carp about wasting his musical talents on such comedy opera fare as this 1879 work. Given that and the durability of *Pirates*, we think it's time some modern day composers started carping.

MORE TIDBITS — Island Records is mulling the idea of releasing its controversial "One Plus One" cassette tapes in the U.S. Word has it that if the label does decide to go with the album-on-one-side-blank-tape-on-the-other configuration, the first piece of product will be a reggae compilation album on its independently distributed Mango subsidiary . . . **Todd Rundgren** and **Utopia's** next album is entitled "Swing To The Right." According to Rundgren, the album concerns "the Christian New Right, the survival of consciousness and the propoganda that war is unavoidable" . . . **Chuck Mangione** is scheduled to perform an unprecedented 16 shows at L.A.'s 1,000 seat Country Club in mid-July.

HAPPENINGS ABOUT TOWN — L.A.-based Bomp Records will be putting out surf music's answer to "Stars On 45" with an upcoming three-and-a-half minute single from **Jon And The Nightriders**. The track is a high energy instrumental featuring eight songs — several Beach Boy numbers and other "On The Sand" favorites . . . Bomp will also be releasing the debut album by English surf rock greats **The Barracudas** shortly . . . A benefit concert to fund the L.A. chapter of The Guardian Angels will be held at the Fair fax Theater in August. **The Unknowns** and **The Pop** will be featured . . . Former Starwood manager **Michel Meyer** is now booking the **Cathy De Grande** . . . Hollywood's newest club, **Florentine Gardens**, opened with **The Vapors** June 27. The venue is located at 5951 Hollywood Blvd., Hollywood, Calif.

ENTRANCES AND EXITS — Two fine British bands have called it quits as of late — both **The Motors** and **The Yachts** are on the rocks . . . **Sad Cafe**, one of Manchester, England's finest exports, has signed with Swan Song . . . **Rounder** has inked singer/songwriter **Steve Young**, writer of the **Eagles'** hit "Seven Bridges Road" . . . **Jem Records** is now marketing a limited edition **John Lennon** boxed set. The package contains all eight Lennon solo albums and a 20-page booklet. The book contains a reproduction of the Dec. 11, 1980 edition of **Liverpool Echo**, in which were reprinted 18 years of articles on Lennon. Most of the stories in the booklet have not been available outside of **Liverpool**.

DEEPEST SYMPATHY — **Larry King**, former production director for MCA Records, has set up a memorial fund for his daughter, **Michelle**, who died June 10 in Atlanta at age 18. All contributions can be sent to Emory University Heart Research, Gift Processing, Atlanta, Ga. 30322.

marc cetner

Congratulations to these writers of the 97 most performed songs in the BMI repertoire during 1980

Peter Allen
Jerry Allison
Adrienne Anderson
Tom Bahler
Robert Earl Bell
Ronald Nathan Bell
Roger Bowling
George M. Brown
Rocky Burnette
Craig Chaquico
Bruce Cockburn (PRO CANADA)
Ronald Coleman
Carol Connors
Roger Cook
Sam Cooke
Tom Crain
Rodney Crowell
Gino Cunico
Sonny Curtis
Charlie Daniels
Clive Davis
John Deacon (PRS)
Sam Dees
Taz Di Gregorio
Stephen Dorff
Robbie Dupree
Bernard Edwards
Fred Edwards
John Farrar
David Feiberg
Kye Fleming
David Foster
Mike Foster
Larry Gatlin
Stephen Geyer
Barry Gibb
Maurice Gibb
Robin Gibb
Gerry Goffin
Willie Goodman
Leo Graham
Steve Greenberg
George Greer

Daryl Hall
Bobby Hart
Isaac Hayes
Charlie Hayward
Larry Herbstritt
Sam Hogin
Bob House
Chrissie Hynde (PRS)
Paul Jabara
Tommy James
Waylon Jennings

Jeff Lynne (PRS)
David Malloy
Chuck Mangione
Barry Mann
Jim Marshall
Barbara Mason
Robert Mather
Amanda McBroom
Paul McCartney (PRS)
Bob McDill
Parker McGee

Tom Petty
James Photoglou
Roma Price
Eddie Rabbitt
Teddy Randazzo
Denny Randell
Harry Ray
Paul Richmond
Bruce Roberts
Nile Rodgers
Graham Russell (APRA)
Carole Bayer Sager
James Scott (PRS)
Neil Sedaka
Ron Serota
David Shire
Glen Shorrock (APRA)
Sigidi
Paul Simon
Claydes Eugene Smith
Tom Snow
Phil Spector
Keith Stegall
Even Stevens
John C. Stewart
Mike Stoller
Alan Tarney (PRS)
James Taylor
Rodney Temperton (PRS)
Toni Tennille
Dennis Ronald Thomas
Earl Eugene Toon, Jr.
Peter Townshend (PRS)
Lee Walter
Roger Waters (PRS)
Derek Weaver (PRS)
Cynthia Weil
Bobby Weinstein
Carson Whitsett
Allee Willis
Jeffrey Wilson
Michael Zager

**JUST LOOK
AT THE
COMPANY
BMI
KEEPS**

Will Jennings
Val Johnson
Paul Kantner
Richard Kerr
Ben E. King
Carole King
Kris Kristofferson
Bill La Bounty
Jerry Leiber
John Lennon (PRS)
Sandy Linzer
Reggie Lucas

James McPherson
Christine McVie
Frederick Mercury (PRS)
Dennis Morgan
Giorgio Moroder (SUISA)
James Mtume
Prince Nelson
Willie Nelson
Stevie Nicks
Roy Orbison
David Pack
Norman Petty



The friendly place to be is also
the best place to be

NEW AND DEVELOPING ARTISTS

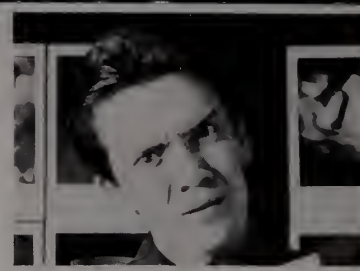
PHIL SEYMOUR (Boardwalk NB7 11-116)
I Really Love You (2:54) (On The Boardwalk Music/Hearmore Music — BMI) (P. Seymour) (Producer: R. Podolor)

Sticking to his musical forte, boyishly innocent pop bathed in echo and sealed with a vocal quiver, Seymour turns out a delicious mid-tempo ballad on this third single from his self-titled debut. Multi-tracked harmonies set the scene and acoustic guitars make the serenade come to life for pop and A/C.



G.E. SMITH (Mirage WTG 3841)
Real Love (2:28) (Do Rag Music — BMI) (G.E. Smith) (Producer: B. Clearmountain)

Hard-edged axeman Smith steps out of his session player role and right into his own punchy pop/rock concoction from his debut LP, "In The World." He trades the note-bending antics that have marked his most inspired stage performances for a more compact, but no less inventive, style that outs the accent on sharp chord stabs and a tight pop hook.



ROBERT ELLIS ORRALL (Why-Fi/RCA PB-12256)

Actually (3:14) (M-Ocean/Red Ray/Warner Bros. Music Ltd. — ASCAP) (R.E. Orrall) (Producers: J. Spaulding, M. Pillot)

A rookie recording artist from Massachusetts, Orrall pumps out pop/rock here with a nod and a wink . . . you can almost picture the guy smiling while his band churns out the start 'n' stop riffs. His keyboard playing is both elegant and concise.



GARY O' (Capitol 5018)
Pay You Back With Interest (2:50) (Maribus Music, Inc. — BMI) (Clarke, Hicks, Nash) (Producer: R. Landis)

Remember those wonderful pop harmonies produced by Allan Clarke and Graham Nash when they teamed together in the original Hollies? Well, Canada's Gary O', of Aerial and Cat fame in the early-'70s, captures the melodic flavor of that formidable mid-'60s "beat boom" sound on his cover of the classic Hollies cut.

LARRY JOHN McNALLY (ARC/Columbia 18-02200)

Just Like Paradise (3:26) (McNally Music Pub., adm. by Modern American Music, Inc.-ASCAP) (L.J. McNally) (Producer: J. Lind)

Take the earthy, twangy guitar from Rickie Lee Jones' "Chuck E.'s In Love," stir in a bit of Stephen Bishop's lyrical imagery and a hint of Michael McDonald's smoky vocals and you begin to get an idea of what McNally's debut single is all about.



JAY KESSLER (MCA MCA-51135)
Corner Bar (3:16) (Slow Dancing Music, Inc./Lynnal Music — BMI) (J. Kessler) (Producers: D. Monda, J. Kessler)

Lush harmonies offer both support and an intriguing contrast to the urgent, rough-hewn vocals of Kessler on this simple, direct pop ballad. The singer/guitarist synthesizes a diverse amalgam of influences here, from Specter to Springsteen and even a dash of the Eagles into a commercially potent arrangement and identifiable images.



THE TAZMANIAN DEVILS (Warner Bros. WBS 49765)

Little Sister (2:49) (Oh-Boy Music — ASCAP) (Hogan) (Producers: E. Jacobsen, The Tazmanian Devils)

San Francisco band Tazmanian Devils proffers a thick wedge of smoky reggae on the first single from its new "Broadway Hi-Life" LP, and the rhythmic force of the tune is sure to pull more than a few listeners under its spell.



RON DANTE (Handshake WS8 02107)
Show And Tell (3:14) (Fullness Music/Blackwood Music Inc. — BMI) (J. Fuller) (Producers: R. Dante, P. Shaffer)

Ron Dante's first solo project outside of his early production work with Barry Manilow was a disco project called "Dante's Inferno." Since then, however, the multi-faceted music man has come about 180 degrees, and here he cranks out a pop-pish cover of the Al Green soul classic, with the aid of some top-flight session players.

FEATURE PICKS

PAUL ANKA (RCA PB-12262)
Lady Lay Down (3:24) (Cross Keys Pub. Co., Inc. — ASCAP/Tree Pub. Co., Inc. — BMI) (R. Van Hoy, D. Cook) (Producer: L. Butler)

A loping, countryish melody and a full complement of strings back Anka's sonorous vocal on this latest effort. All the bases are covered here, from country to A/C to pop, but this is particularly for upper demo females.

THE CHARLIE DANIES BAND (Epic 14-02185)
Sweet Home Alabama (3:59) (Duchess Music Corp. (MCA) — Hustlers Inc. — BMI/Leeds Music Corp. (MCA) — ASCAP) (E. King, G. Rossington, R. Van Zant) (Producer: J. Boylan)

CDB sounds more than ever like some slick country revue at a Las Vegas hoedown on this live cover of the Lynyrd Skynyrd hit from the "Volunteer Jam VII." The big brass section and quick honky tonk piano runs accentuate the showroom feel.

CHAKA KHAN (Warner Bros. WBS 49759)
We Can Work It Out (3:35) (Maclen Music, Inc. — BMI) (Lennon, McCartney) (Producer: A. Mardin)

Khan follows a deceptively jazzy intro with an all-out R&B rave-up of the Lennon-McCartney classic. Heavy on the synthesizer and bass buzz, this rhythmic workout is a solid follow-up to the #1 B/C chart hit "What Cha Gonna Do For Me."

NATALIE COLE (Capitol 5021)
You Were Right Girl (3:16) (Chardax Music — BMI) (G. Goetzman, M. Piccirillo) (Producer: G. Tobin)

Currently hot producer George Tobin (Smokey Robinson) puts a thick commercial gloss on this slice of pop/soul by Cole.

THE S.O.S. BAND (Tabu ZS6 02125)
Do It Now (Part I)/Do It Now (Special Mix) (3:22) (Avant Gard Music Pub., Inc./Kozmic Kop Music — ASCAP/Interior Music/Sigidi Songs — BMI) (Mbaji, Rhongea, Sigidi) (Producer: Sigidi)

The S.O.S. Band hit with "Do It Right," so it seems only fitting that a potential follow-up be "Do It Now." A lyrically inspiring dance number, with adventurous arrangements of bell chimes, synth and guitars.

MILLIE JACKSON (Spring/Polydor PD SP 3019)
I Can't Stop Loving You (4:05) (Acuff-Rose Pub. Co. — BMI) (D. Gibson) (Producers: M. Jackson, B. Shapiro)

Only someone who knows the meaning of chutzpah like Millie Jackson could think of merging country and R&B/funk, especially on a standard like this Don Gibson number. She growls and tears her way through the cut with the audaciousness of a female James Brown. Superb.

MAC DAVIS (Casablanca NB 2336)
Secrets (4:00) (Bobby Goldsboro Music, Inc. — ASCAP) (S. Lorber, M. Noble, J. Silbar) (Producer: R. Hall)

Never one to be humble, Davis marches into this tune with his usual bravado, at turns growling or using his drawl in all its sultriness. The strident drum beat and cascading keyboards give the song a dramatic backdrop for Davis.

NICOLETTE LARSON (Warner Bros. WBS 49763)
Radiohead (3:05) (Rudy Mink Music — BMI) (S. Mering) (Producer: T. Templeman)

It's hard to imagine Larson as anything but a girlish sort in pigtails and bandana, but there's an appealing and somehow appropriate aggressiveness in her vocal here.

DOTTIE WEST (Liberty 1419)
(I'm Gonna) Put You Back On The Rack (3:26) (Chapell Music/Sailmaker Music/Welbeck Music Corp./Blue Quill Music — ASCAP) (R. Goodrum, B. Maher) (Producers: B. Maher, R. Goodrum)

West has just the right sexy swagger, coy and confident, in her voice on this slick little honky tonk pop tune. A well-crafted follow-up, instrumentally, to "What Are We Doin' . . ."

FOR YOUR EYES ONLY ORIGINAL SOUNDTRACK (Liberty 1418)

For Your Eyes Only (3:03) (United Artists Music Co., Inc. — ASCAP) (B. Conti, M. Leeson) (Producer: C. Neil)

Dramatic synth effects open the title track song from the soundtrack to the new James Bond film, as female pop phenom Sheena Easton handles Bill Conti's hi-tech pop melody with her pert vocal charm.

HITS OUT OF THE BOX

FOREIGNER (Atlantic 3831)
Urgent (3:57) (Somerset Songs Publishing Inc./Evansongs Ltd. — ASCAP) (Jones) (Producer: R.J. Lange)

DIANA ROSS and LIONEL RICHIE (Motown M 1519F)

Endless Love (4:26) (PGP Music/Brockman Music, admin. by Intersong Music — ASCAP) (L. Richie) (Producer: L. Richie)

PABLO CRUISE (A&M 2349)
 Irving Music, Inc./Pablo Cruise Music — BMI/Almo Music Corp. — BMI) (C. Leros, D. Jenkins, J. Pierce) (Producer: T. Dowd)

GARY WRIGHT (Warner Bros. WBS 49769)
Really Wanna Know You (4:15) (Rondor Music (London) Ltd., adm. by Almo Music Corp./High Wave Music, Inc. — ASCAP) (A. Thomson, G. Wright) (Producers: G. Wright, D. Parks)

STYX (A&M 2348)
Nothing Ever Goes As Planned (4:46) (Stygian Songs, admin. by Almo Music Corp — ASCAP) (D. DeYoung) (Producers: Styx)

THE SOLAR SYSTEM

Recently two NASA Voyager spacecraft were launched as emissaries of Earth to the realm of the stars. They carried photographs and selected music of our planet for the pleasure of other possible civilizations that might encounter the craft in the Universe. *Regrettably*, they omitted these three distinctive and highly impressive releases from Solar Records.

THE SECOND ADVENTURE

Dynasty



S-20

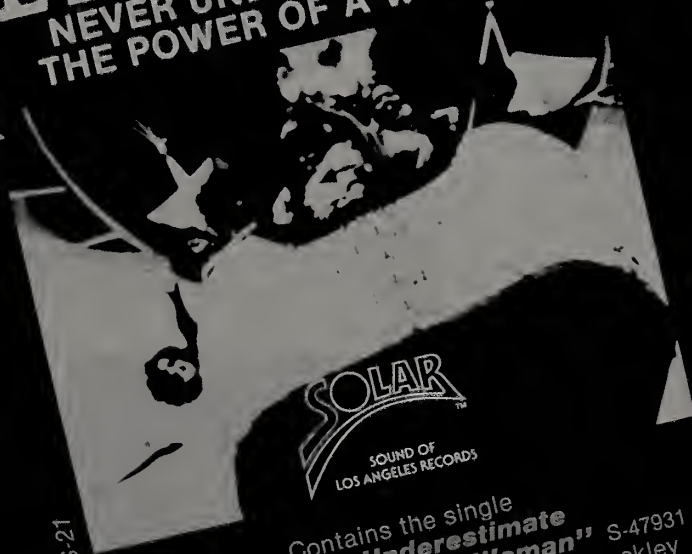
Contains the single
"Here I Am" S-47932
Produced by Leon Sylvers III



61-S

Contains the single
"I've Been Watching You" S-47933
Produced by Leon Sylvers III

KLYMAXX
NEVER UNDERESTIMATE
THE POWER OF A WOMAN



S-21

Contains the single
"Never Underestimate
The Power Of A Woman" S-47931
Produced by Otis Stokes & Stephen Shockley

Music Of
The Stars



HITS OUT OF THE BOX

HITS OUT OF THE BOX

IN THE POCKET — Commodores — Motown M8-955M1 — Producers: James Anthony Carmichael and the Commodores — List: 8.98

The Commodores became a household word with such mellow smash hits as "Still" and "Sail On" in 1979, and Lionel Richie is now recognized as a superstar songwriter through his collaborations with Kenny Rogers. The sextet from Tuskegee, Ala. reaffirms itself as one of the classiest and most polished outfits in contemporary pop/R&B with "In The Pocket." Songs such as "Oh No" and "Lucy" have that silky ballad flavor that the band has come to be associated with, but the uptempo fare is also impressive. The funk-pop oriented "Why You Wanna Try Me" and a sparkling uptempo number entitled "Lady (You Bring Me Up)" top this B/C-Top 40 smash.



YEARS AGO — The Statler Brothers — Mercury SRM-1-6002 — Producer: Jerry Kennedy — List: 8.98

The Statler Brothers, with their down-home humor and highly distinctive harmonies, are as much an American institution as apple pie or the Fourth of July. Writer Kurt Vonnegut, Jr. has called the band America's poets, and for good and valid reason. Philosophically, the songs speak to everyman, broaching subjects that touch the heart, make you laugh or make you think. Jerry Kennedy has been producing the Statlers so long that he is like an extension of the group, if not a fifth Statler. He knows what they want and how to deliver. Top cuts are "Don't Wait On Me," "You'll Be Back (Every Night In My Dreams)" and "Years Ago."



MAURAUER — Blackfoot — ATCO SD 32-107 — Producers: Al Nall and Henry Weck — List: 8.98

Blackfoot makes its bid for Southern rock's "hell raisin'" crown here, and from the first hellacious screams of the hard boogieing "Good Morning," it's clear the boys mean business. Ricky "Rattlesnake" Medlocke has one of the grittiest and most memorable voices in the neo-South genre, and his guitar playing is full of even more sparks. The band manages, better than anyone, to meld the best stylings of Lynyrd Skynrd and The Paul Rodgers-led Free. AOR programmers will jump on the single "Fly Away" and probably want to let the second side ride right through, as it's full of great Southern Fried rockers.



REFLECTOR — Pablo Cruise — A&M SP-3726 — Producer: Tom Dowd — List: 8.98 — Bar Coded

The Northern California-based quintet has had its share of hits in the past with songs like "Whatcha Gonna Do When She Says Good-bye" and "Love Will Find A Way," but it's been looking for a comeback album for a while. And "Reflector" is the one. The Cruisers laid-back brand of R&B/pop and soft rock has made it a West Coast favorite for years, but songs like "Cool Love" and "Slip Away" should make the group #1 with the female 18-30 crowd. The band has the knack for tailoring songs right at mellow rock format, and it's especially evident on "Reflector."

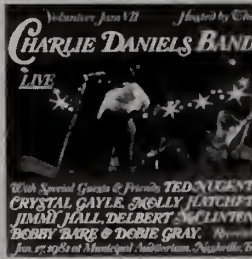


FEATURE PICKS

NEW AND DEVELOPING ARTISTS

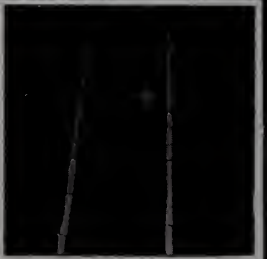
VOLUNTEER JAM — Various Artists — Epic FE 37178 — Producer: John Boylan — List: None — Bar Coded

The Volunteer Jam, with The Charlie Daniels Band hosting, has become the South's annual musical blow out. The 1981 edition, recorded at Nashville's Municipal Auditorium, is more of an ode to Southern rock than in years past, as Charlie and friends Ted Nugent and Deibert McClinton shied away from their own material and went for the standards of the genre. CDB opens up the set with a rousing ode to Lynyrd Skynrd ("Sweet Home Alabama," complete with horn section) and closes it with a tribute to Tommy Caldwell by playing "Can't You See."



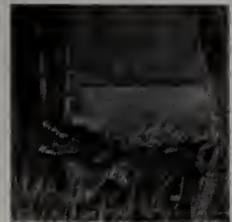
FRESH FRUIT IN FOREIGN PLACES — Kid Creole And The Coconuts — Sire/Zee — List: 8.98 — Bar Coded

Popular music's answer to the wit and camp of Porter and Coward is August Darnell (Kid Creole). With the Coconuts in tow, he embarks on an around the world journey in 40 minutes on this vinyl travelogue. Reggae, salsa, disco, samba and new rock are all used as vehicles to put us into different moods or countries on this album, and the plan works beautifully. Darnell and his troupe used to be known as Dr. Buzzard's Savannah Band, but he's really using all his talents with this band.



FIYO ON THE BAYOU — Neville Brothers — A&M SP-4866 — Producer: Joel Dorn — List: 8.98 — Bar Coded

If you don't start dancing immediately to this album, then you must be glued to the chair. The Nevilles have pulled out all the stops for this album, and their ever so funky brand of New Orleans soul is irresistible in a new, more commercial setting. The Brothers have had trouble getting over in the past because of a failure to compromise, but they've met radio half-way on this one, and both pop and B/C should find this as fun as a Mardi Gras parade. A must for Summer house parties.



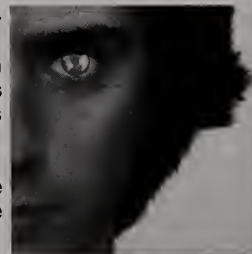
I'VE GOT THE ROCK 'N' ROLLS AGAIN — The Joe Perry Project — Columbia FC 37364 — Producer: Bruce Botnick — List: None

The incendiary guitarist for Aerosmith ventured off into his own solo career last year and got a thumbs up from AOR programmers. His second time at bat is another barroom brawl of a rock album. Perry plays a gruff and bloozy form of rock that's closer to Keith Richards than it is to heavy metal honchos like Angus Young or Eddie Van Halen, and it should please mainstream rollers to no end.



MAGNETIC FIELDS — Jean-Michel Jarre — Polydor PD-1-6325 — Producer: Jean-Michel Jarre — List: 8.98

It's been three years since hearing from this talented synth composer, but the floating electronic orchestral work he has created in "Magnetic Fields" was worth the wait. This is Jarre's most subtle work yet, being a bit busier than "Oxygene" and more textural than "Equinoxe." Alternately dynamic and pastoral, the all-keyboard/synthesizer album stands as the product of one of the new age's most distinctive and innovative composers.



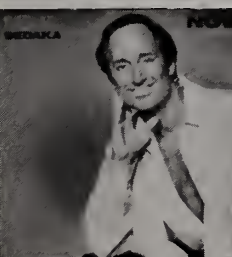
WITH YOU — Stacy Lattisaw — Cotillion SD 16049 — Producer: Narada Michael Walden — List: 8.98

This pubescent songbird scored big last time out with "Let Me Be Your Angel," and she shows no signs of slowing down on "With You." Her new remake of The Moments' 1970 hit, "Love On A Two Way Street," is already showing strong numbers B/C-wise, and songs like "Feel My Love Tonight" and the title should be smash follow-ups. Once again, Narada Michael Walden is in the control booth, and his bright B/C-pop production and arrangements give Lattisaw's fiery young voice that needed sophistication.



NOW — Neil Sedaka — Elektra 6E-348 — Producer: Neil Sedaka — List: 8.98

Sedaka is the writer of countless standards, and, like Dick Clark, he seems to be ageless. Songs on the new album like "On The Road Again" (not the Willie Nelson cut) and "Summertime Madness" are as distinctive as old classics like "Breakin' Up Is Hard To Do." Sedaka's material here is geared right toward the A/C-Vegas pop audience with whom he's become a regular concert attraction. And while songs with daughter Dara have a more modern approach here, the gems on this album are with long-time Sedaka collaborator Howard Greenfield.



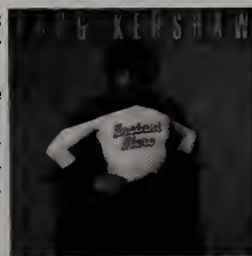
ONLY A LAD — Oingo Boingo — A&M SP-4863 — Producers: Pete Solley and Oingo Boingo — List: 8.98 — Bar Coded

Oingo Boingo has metamorphosized from a cabaret rock troupe into one of the hottest, most successful new pop bands on the L.A. music scene. The success of last year's EP on I.R.S. and its whacked out single about a youthful psychopath, "Only A Lad," caused A&M to take the group into the fold, and it was a wise move. The band is rather large for a new wave ensemble, numbering eight replete with saxes and horns, and it makes the Boingos all the more quirky and interesting.



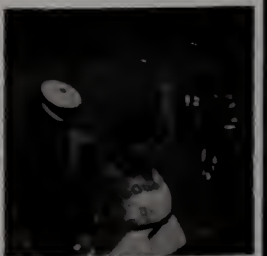
INSTANT HERO — Doug Kershaw — Scotti Brothers FZ 37428 — Producers: Don Perry and Doug Kershaw — List: 8.98 — Bar Coded

When Cajun meets rock, country and R&B, the result is quite pleasing, not to mention entertaining, especially in this case. Doug Kershaw has always boasted a somewhat eclectic following, but this album, with its strong appeal and a number of self-penned heavyweight contenders for both country and rock airplay, should do much to gain Kershaw an even larger following. Best bets include "I Might Cry" and the title cut.



RED — Black Uhuru — Mango MLPS-9625 — Producers: Sly Dunbar and Robble Shakespeare — List: 8.98

Black Uhuru, which means freedom in swahili, has remained one of the top acts in Jamaica for the past several years, and the trio's second record for Mango is one of the most musical and adventurous straight ahead reggae albums to come in many a moon. The threesome of Michael Rose, Puma and Duckie Simpson inflects its rasta-oriented lyrics with some great studio effects (dub and otherwise) on "Red." Rose has a voice that's in the gritty Bob Marley vein, and he receives wonderful scat and chant vocal support from Puma.



AIR PLAY

REFLECTING ON 1981 — For broadcasters, this year's news has thus far been dominated by legal, political and technological issues, particularly the controversial proposal to reduce AM spacing from 10 to nine kHz. The plan has had little support from broadcasters, and now it appears that the Federal Communications Commission (FCC) is having its own second thoughts on this matter that it so strongly favored last year . . . A new administration took over in January, and with it, a general mood of streamlining and a loosening of government reigns on the communications industries has permeated Washington. The FCC has a new chairman in **Mark Fowler**, who is guiding the agency towards a "little regulation as is needed" for broadcasters, a view that his predecessor did not share. Actually, a move towards radio deregulation began before Fowler was sworn in, as an FCC radio deregulation policy went into effect April 3. Congress must still write a deregulation bill into the books to make it official, however. Ironically, the FCC itself may soon come under closer scrutiny if legislation is passed that would require it to come before Congress to justify its budgets and goals every year . . . Will we ever get AM stereo? The commissioners don't know and they've put that one on the back burner . . . RKO Radio is still in limbo over a decision made last year to strip away some of its licenses. The FCC may request a U.S. Court of Appeals to return the case for further review, but that, too, has been delayed . . . Bills introduced in Congress this year and still confronting broadcasters include possible fees that may be imposed to help pay for the FCC due to the agency's own cutbacks. In addition, there may be performance royalty fees for the use of sound recordings put into law in the near future . . . Satellites are here to stay, that's a given. But 1981 has seen the formation of the first live satellite network, which is expected to begin broadcasting by late August. Formed by the Burkhart/Abrams/Michaels/Douglas consulting firm, the network will feature country, adult contemporary and beautiful music formats 24 hours a day. ABC Radio is



also preparing live satellite programming, with initial projects to include 24-hour long form programming for both a telephone talk and a contemporary music format. The networks, in general, have undergone changes as they have evolved and repositioned their product to better serve and attract affiliates . . . 1981 saw Arbitron's Quarterly Measurement system go into effect in all markets. The year has not been without ratings woes, however, with some broadcasters discouraged and others incensed over the services provided by the ratings firm. Black broadcasters generally viewed Arbitron's methodology as inherently detrimental to their stations, while various markets are fighting the company's push to add additional sweeps in their areas. It's an

expensive service that many broadcasters can't easily support, and it becomes more of a burden when these broadcasters are suspicious of the service and question its validity . . . While no one will say that the practice has ceased, that touchy subject of home taping is thankfully not making headlines . . . Neither is disco . . . While the trend of stations converting to country has quietly diminished, country in general is enjoying healthy activity due to a large degree to pop radio's wider acceptance and exposure of country music. At the same time, the number of pure Top 40 and AOR stations has decreased in favor of country and other formats geared to attract older listeners . . . And that's been it so far.

HARD WORK REWARD — Joe Galante (r), vice president of marketing for RCA Nashville, recently presented a gold single to Mark Damon (c), program director at 92Q and WMAK/Nashville, one of the first pop programmers to add Dolly Parton's single "9 To 5." Also on hand during the presentation was Eddie Mascolo, southeast region promotion manager, RCA.

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OTHER SIDE OF THE COIN — Last week, Tom Rounds, president of the Watermark syndication firm, issued a statement that contrary to widespread rumors, Watermark was not being sold to Westwood One, another L.A.-based national syndication company. Rounds had said that no agreement or substantial negotiations had occurred, between the two companies. Since that time, Westwood One issued a statement that said, "After having reached an agreement to purchase the assets of Watermark, (Westwood One) has decided not to proceed with the acquisition and has formally withdrawn its offer." "To imply that nothing had been going on is erroneous," said Norm Pattiz, president of Westwood One. He said that agreement in principle had been reached and that letters of intent were waiting to be signed. So much for that matter. Westwood One is looking to acquire another company in the entertainment field. "I look at networks like ABC or NBC's The Source as my main competition," says Pattiz. "We are looking for diversification. We have 16 shows currently, and I expect to have 20 on the air by 1982. We're looking to expand our operation."

NEW KID IN TOWN — Rogers Broadcast Prod., a Toronto-based syndication firm, has opened offices in Los Angeles and is ready for business with U.S. radio stations. In a presentation kit sent to stations, the company outlined a number of programs it is currently offering, including a six-hour *Spirit of Summer* show featuring new and old songs associated with the summer mood: *Hot Shots*, a four-hour '60s retrospective; *Tapestry*, a program that weaves both words and music around central themes like cowboys, dancing or poetry; *Candlelight and Wine* for easy listening stations; and the *Brett Halliday Show*, a daily 15-minute program of Hollywood gossip and interviews. In addition, the company is preparing its *Sunday-Sunday* news magazine program for fall debut. For further information, contact Fred White at the Los Angeles office, (213) 738-5111 or (800) 421-9569.

TALENT SEARCH CONTINUES TO ROLL — It has been nearly a year since the Big Music America contest began its nationwide search for the best local and regional music talent in the U.S. (*Cash Box*, Aug. 30, 1980) Dozens of musicians, singers and songwriters have gained regional exposure on the many "Homegrown" LPs produced and sponsored by the contest's participating radio stations. Gary Firth, vice president and general manager of the contest, which is being conducted by Houston-based Big Music America Corp., says that response overall has been tremendous at the radio level, with 31 stations and markets represented. What began in the test state of Mississippi last August has since spread to other stations and markets like WCOZ/Boston, KWST/Los Angeles, WYSP/Philadelphia, KTUF/San Antonio, KFMM/Houston, WDVE/Pittsburgh, KZOK/Seattle, and WMC-FM/Memphis, to name a few.

mark albert

Beach Boys 20 Year Anniversary Concert Subject Of Simulcast Event

by Mark Albert

LOS ANGELES — A major broadcasting event will be taking place when radio and television team up for a live simulcast of the Beach Boys' 20th anniversary concert scheduled for July 5 in Long Beach, Calif.

The extravaganza will take place on a barge alongside the Queen Mary, which is docked in Long Beach.

"The Broadcasting Event of the Year," as it is being billed, is being produced by Beach Boy Mike Love, Concerts West and NKR Prod., which is also responsible for distributing the show. According to NKR president Ron Nickell, on the day of the event, only 11 weeks will have passed since the show was conceived, a "very short" space of time when considering the logistics.

Mutual Network Bows Satellite Control Center

by Earl B. Abrams

WASHINGTON — The Mutual Broadcasting System, the smallest of the four national commercial radio networks, has sped to the forefront in affiliate interconnection by going satellite.

Switch-throwing ceremonies June 19 officially opened Mutual's satellite control center at Bren Mar, Va. The suburban Washington, D.C., site is also the location of satellite control centers for the Public Broadcasting System (PBS) and National Public Radio (NPR).

Mutual's plan is to complete the future \$10 million project by the end of the year. The \$2 million origination center, engineered to operate as an unmanned up-link transmitter, occupies 4.7 acres. Mutual's headquarters is in Arlington, Va., also outside of Washington. Receiving antennas are being furnished to affiliates by the network. As of mid-June, more than 300 Mutual affiliates were linked to the network's satellite system. By the end of 1981, it was noted, 650 affiliates will be served through the satellite interconnection route.

Mutual's satellite system consists of three 15-khz channels fed from the control center to leased transponders on Western Union's geostationary Westar communications satellite, 22,300 miles above the earth.

Cuts Costs

The satellite system will supersede Mutual's present use of one AT&T five-khz landline channel, which costs the network about \$250,000 per month. A satellite channel, according to Ray Rask, Mutual satellite consultant and former director of the network's satellite communications project, will cost about the same, but each additional channel will add only about 10% of that rate to the cost.

Mutual plans to feed each of its satellite-interconnected affiliates with three separate programs simultaneously. In this way, it was explained, the affiliate may choose to air one program and to tape the other two for delayed broadcast. Also, it was noted, the multiple channel satellite system makes it possible for the network to feed stereo to affiliates by using two of the three channels for music.

Mutual "stands at the dawn of a new era," Martin Rubenstein, Mutual president, said at the dedication ceremonies. Jay Van Andel, co-chairman of Mutual and chairman of the network's parent company, the Amway Corp., commented that the move to satellite interconnection means that Mutual is using the latest technical advances to provide high quality programming to affiliates. And, he added, it means that the network can meet public service challenges "in this deregulated age" by overcoming limitations due to technology.

The Amway Corp., founded 21 years ago by Van Andel and Richard DeVos, sells household products house-to-house through a corps of individual sales representatives. Amway bought Mutual in 1978. Mutual was founded in 1934 and now has over 900 affiliates. It directly owns two radio stations, WCFL/Chicago and WHH/New York.

"The biggest obstacle in putting this show together and pulling it off successfully has been the technical aspects with such short notice," Nickell said. "The concert will be broadcast via satellite. Getting the feed from the satellite to the receiving dishes is simple; it's getting the feed from the dishes to the stations that presents problems. Installing the necessary land-lines to the stations takes time, and it is more difficult in some areas than others to have them installed so rapidly."

Nickell said that the barge, itself 386' long and 68' wide, would have the stage built onto it and will accommodate all of the lighting and transmitting equipment, as well as many of the television cameras. In addition, a special tower will also be constructed out in the water to carry some cameras for panoramic views of the stage and various acts performing on the barge some 80' away from shore. The satellite being used for the transmission will be Westar III. The Robert Wold Entertainment Co. was signed to make all TV clearances and the MacGarven Guild will represent radio stations for the event.

Special Guests

Appearing with the Beach Boys will be special guests Pablo Cruise, with Three Dog Night, Jan & Dean, Rick Springfield, and John Sebastian tentatively scheduled as well. Hosting the show will be Wolfman Jack and KHTZ/Los Angeles air personality, Charley Tuna, who will be combing the beach with a wireless to report the activity there.

"This isn't the first time that a concert has been broadcast via live simulcast," Nickell said, acknowledging an Elvis Presley concert that was presented that way from Hawaii. "That show was already set. This show, I believe, is the first time that a concert has been conceived and promoted for live simulcasting. The hook here is celebrating the group's 20 years in the business."

The three-hour concert itself will actually be Part II and, of course, the climax to radio's "big event." A three-hour pre-show on the history of the Beach Boys has been produced by Mike Love's production company, Surf City Syndicators. Nickell said that some of the stations are planning to broadcast the pre-show on Saturday night (July 4) as a primer for the live broadcast on Sunday; others will air the pre-show immediately preceding the concert.

Producing the show will be Marty Pasetta, who conceived the first satellite live concert in 1972 with the Presley show.

At presstime, 65-70% of the nation's markets with television sets had been cleared, and more than 70% of radio station markets were cleared as well, according to Nickell. Some of the radio stations carrying the event include KHTZ/Los Angeles; WPIX-FM/New York; WLS-FM/Chicago; WMMS/Cleveland; WIOQ/Philadelphia; WRQX/Washington, D.C.; KVIL/Dallas; Z93/Atlanta; WYYS/Cincinnati; KBBC/Phoenix; WRBQ/Tampa; KPRI/San Diego; WTWR/Detroit; KCBS-FM/San Francisco; WVBF/Boston; KSRR/Houston; WKTK/Baltimore; and KYYX/Seattle.

LP Chart Position

— **THE A's • A WOMAN'S GOT THE POWER • ARISTA**
ADDS: WGRQ, WKLS, WRNW. **HOTS:** WMMS, WLIR, KZEL, WWWW. **MEDIUMS:** WOUR, WIBZ, WCCC, WBAB, KSJO, KROQ, KNAC, WAAL. **PREFERRED TRACKS:** Title.
SALES: *Weak in all regions.*

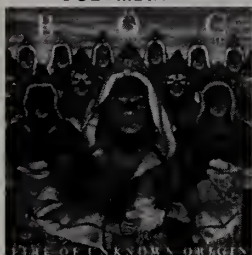
5 **AC/DC • DIRTY DEEDS DONE DIRTY CHEAP • ATLANTIC**
ADDS: None. **HOTS:** WMMS, KZEW, WLIR, WIBZ, WKLS, WSHE, WCCC, WBLM, WBAB, KMET, WAAF, KROQ, WGRQ, KMG. **MEDIUMS:** KZEL, WAAL. **PREFERRED TRACKS:** Balls, Problem, Title.
SALES: *Good to moderate in all regions.*

71 **ADAM & THE ANTS • KINGS OF THE WILD FRONTIER • EPIC**
ADDS: None. **HOTS:** WMMS, WLIR, WBLM, WBAB, WHFS, KROQ, KNAC. **MEDIUMS:** KNCN, KZEL, KSJO, KOME. **PREFERRED TRACKS:** Antmusic, Dog, Invasion.
SALES: *Moderate in East and West; fair in others.*

● **MARTY BALIN • BALIN • EMI AMERICA**
ADDS: WAAF. **HOTS:** KNCN, KZAM, KMEL, KSHE, KEZY, KZOK, WOUR, WBAB, WWWW, KINK, KOME, WAAL. **MEDIUMS:** WMMS, WKLS, KZEL, WKDF, WLVQ, KSJO. **PREFERRED TRACKS:** Hearts.
SALES: *Good to moderate in all regions.*

1 MOST ADDED

— **BLUE OYSTER CULT • FIRE OF UNKNOWN ORIGIN • COLUMBIA**



East and Midwest.

ADDS: KMG, KBPI, WGRQ, WAAL, KLLO, WNEW, KSJO, WLVQ, KNCN, KMEL, KSHE, WMMS, KZEW, WRNW, WLIR, WOUR, WIBZ, WKLS, WSHE, WCCC, WBLM, KZEL, WBAB, KMET, WAAF. **HOTS:** KSJO, KNCN, WRNW, WLIR, WCCC. **MEDIUMS:** WLVQ, KZEW, WBAB. **PREFERRED TRACKS:** Title, Burning, Joan.
SALES: *Good initial response in East and Midwest.*

34 **GARY U.S. BONDS • DEDICATION • EMI AMERICA**
ADDS: WHFS, WSHE. **HOTS:** KNCN, KMEL, WMMS, WRNW, WIBZ, WBLM, WBAB, KMET, WWWW, KSJO, KOME, WNEW. **MEDIUMS:** KEZY, WOUR, KZEL, WAAF, KMG. **PREFERRED TRACKS:** This Little.
SALES: *Good to moderate in all regions.*

9 MOST ADDED

● **DANNY JOE BROWN & THE DANNY JOE BROWN BAND • EPIC**
ADDS: KBPI, WNEW, WWWW, WRNW. **HOTS:** WCCC. **MEDIUMS:** KZEW, WOUR, WIBZ, WKLS, WSHE, KZEL, WBAB, WAAF, WLVQ, KSJO, KOME, WGRQ, KMG. **PREFERRED TRACKS:** Sundance, Edge.
SALES: *Moderate to fair in all regions; strongest in Midwest.*

● **KIM CARNES • MISTAKEN IDENTITY • EMI AMERICA**
ADDS: None. **HOTS:** KMG, KNX, WAAL, KNCN, KEZY, WMMS, WIBZ, WBLM, WBAB, WKDF, WWWW, KSJO, KINK, WYDD. **MEDIUMS:** KMEL, WCCC, KZEL, KMET, WLVQ, WNEW. **PREFERRED TRACKS:** Eyes, Cards, Break.
SALES: *Good in all regions.*

6 MOST ACTIVE

12 **PHIL COLLINS • FACE VALUE • ATLANTIC**
ADDS: WAAL. **HOTS:** WGRQ, KOME, KINK, KSJO, WWWW, WLVQ, KNCN, KZAM, KEZY, KZOK, WRNW, WLIR, WOUR, WIBZ, WKLS, WSHE, WCCC, WBLM, WBAB, WAAF. **MEDIUMS:** WNEW, KSHE, WMMS, WKDF. **PREFERRED TRACKS:** In The Air, I Missed, if Leaving.
SALES: *Good to moderate in all regions.*

122 **DAVE EDMUNDS • TWANGIN ... • SWAN SONG/ATLANTIC**
ADDS: None. **HOTS:** WLIR, WHFS, KROQ, KNAC. **MEDIUMS:** KNCN, WMMS, KZEL, WBAB, KMET, WAAF, WWWW, KSJO, KOME, KMG. **PREFERRED TRACKS:** Almost, Live Again.
SALES: *Fair in East and Midwest; weak in others.*

LP Chart Position

● **PETER FRAMPTON • BREAKING ALL THE RULES • A&M**
ADDS: None. **HOTS:** KMG, WGRQ, WNEW, KSJO, WAAF, KSHE, KEZY, WMMS, WRNW, WIBZ, WCCC, KZEL. **MEDIUMS:** WAAL, KOME, KROQ, WWWW, WLVQ, WBAB, KNCN, KMEL, KZOK, KZEW, WLIR, WOUR, KSLS, WSHE, WBLM. **PREFERRED TRACKS:** Open.
SALES: *Good to moderate in all regions.*

#10 MOST ACTIVE

● **GEORGE HARRISON • SOMEWHERE IN ENGLAND • DARK HORSE**
ADDS: None. **HOTS:** KNX, WGRQ, WAAL, KNCN, KZAM, KEZY, WRNW, WSHE, WBAB, WKDF, KINK, WYDD, KOME, WNEW. **MEDIUMS:** KMG, KMEL, KSHE, WMMS, WKLS, KZEL. **PREFERRED TRACKS:** All Those, Rules, Clone.
SALES: *Good in all regions.*

7 MOST ADDED

— **ICEHOUSE • CHRYSALIS**
ADDS: KMG, KOME, WIBZ, WRNW, KSHE. **HOTS:** None. **MEDIUMS:** KNCN, KEZY, KZOK, WCCC, KZEL, WLVQ, WWWW, KSJO, WHFS, KROQ, KNAC. **PREFERRED TRACKS:** We Can.
SALES: *Slight initial response in West; weak in others.*

● **IRON MAIDEN • KILLERS • HARVEST/CAPITOL**
ADDS: None. **HOTS:** KNCN, WMMS. **MEDIUMS:** WSHE, WCCC, WBLM, WBAB, WAAF. **PREFERRED TRACKS:** Open.
SALES: *Moderate to fair in all regions; weakest in East.*

43 **THE JEFFERSON STARSHIP • MODERN TIMES • GRUNT/RCA**
ADDS: None. **HOTS:** KMG, KBPI, KLLO, KNCN, KMEL, KSHE, KEZY, WSHE, WBLM, KZEL, KMET, WWWW, KSJO, KOME. **MEDIUMS:** KZEW, WOUR, WCCC, WAAF, WLVQ, WNEW. **PREFERRED TRACKS:** Stranger, Way Back.
SALES: *Good to moderate in all regions; strongest in West.*

● **DAVID JOHANSEN • HERE COMES THE NIGHT • BLUE SKY/CBS**
ADDS: WOUR. **HOTS:** WMMS, WRNW, WNEW. **MEDIUMS:** WCCC, KZEL, WBAB, KNAC. **PREFERRED TRACKS:** Title.
SALES: *Moderate to fair in all regions; weakest in Midwest.*

17 **ELTON JOHN • THE FOX • GEFEN**
ADDS: None. **HOTS:** KNX, WAAL, KNCN, KZAM, KEZY, WRNW, WIBZ, WBAB, KINK, WNEW. **MEDIUMS:** KZOK, WMMS, WOUR, WCCC, WLVQ, WWWW, KSJO, KOME. **PREFERRED TRACKS:** Nobody.
SALES: *Good to moderate in all regions.*

141 **TOM JOHNSTON • STILL FEELS GOOD • WARNER BROS.**
ADDS: None. **HOTS:** WRNW, KSJO, KINK. **MEDIUMS:** KNCN, KEZY, KZEL, WWWW, KOME, KNX, KMG. **PREFERRED TRACKS:** Wastin', Desperado.
SALES: *Fair in South; weak in others.*

● **THE GREG KIHN BAND • ROCKIHNROLL • BESERKLEY/ELEKTRA**
ADDS: None. **HOTS:** KBPI, KZAM, KSHE, KZOK, WRNW, WOUR, WBAB, KROQ, KOME, WAAL, WGRQ. **MEDIUMS:** KNCN, KZEW, WLIR, WCCC, WAAF, TLVQ, KNAC. **PREFERRED TRACKS:** Breakup, Hurting.
SALES: *Good to moderate in all regions; weakest in South.*

96 **DAVID LINDLEY • EL RAYO-X • ASYLUM**
ADDS: None. **HOTS:** WRNW, KMG. **MEDIUMS:** KEZY, WMMS, WCCC, WBLM, WBAB, KMET, KINK, KROQ, KOME, WNEW, WAAL. **PREFERRED TRACKS:** Mercury, Old Lady.
SALES: *Weak in Midwest; fair in others.*

32 **LOVERBOY • COLUMBIA**
ADDS: KBPI. **HOTS:** KNCN, WMMS, KZEW, WBLM, KSJO, KOME, WGRQ, KMG. **MEDIUMS:** WOUR, WIBZ, KMET, WWWW. **PREFERRED TRACKS:** Kid, Turn Me.
SALES: *Good to moderate in all regions; weakest in East.*

LP Chart Position

83 **THE MARSHALL TUCKER BAND • DEDICATED • WARNER BROS.**
ADDS: None. **HOTS:** KNCN, WNEW. **MEDIUMS:** KEZY, WKLS, WCCC, KZEL, KOME. **PREFERRED TRACKS:** This Time, Rumor.
SALES: *Fair in South and West; weak in others.*

● **PAT METHENY & LYLE MAYS • AS FALLS WICHITA, SO FALLS WICHITA FALLS • ECM**
ADDS: WAAL, WCCC, WRNW. **HOTS:** KINK. **MEDIUMS:** KZOK, WLIR, WWWW, WHFS. **PREFERRED TRACKS:** Open.
SALES: *Moderate to fair in all regions' strongest in West.*

3 MOST ACTIVE

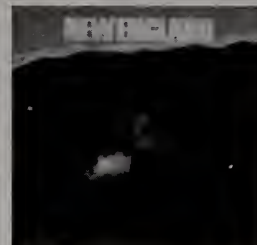
● **THE MOODY BLUES • LONG DISTANCE VOYAGER • THRESHOLD/POLYGRAM**



ADDS: None. **HOTS:** KNX, KBPI, WGRQ, WAAL, KLLO, WNEW, KINK, KSJO, WWWW, WLVQ, WAAF, KMET, WBAB, KNCN, KZAM, KSHE, KEZY, KZOK, WMMS, WRNW, WOUR, WIBZ, WKLS, WSHE, WCCC, KZEL. **MEDIUMS:** KMEL, KZEW, WBLM. **PREFERRED TRACKS:** 22,000, Voice, Gemini.
SALES: *Good in all regions.*

4 MOST ADDED

— **NEW ENGLAND • WALKING WILD • ELEKTRA**

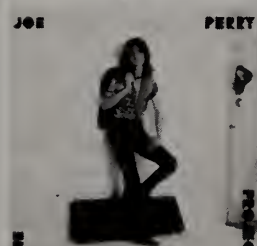


ADDS: KNCN, KSHE, KZEW, WRNW, WIBZ, WCCC, WBLM, KZEL, WBAB, WAAF, KSJO, WNEW, WAAL. **HOTS:** None. **MEDIUMS:** WAAF. **PREFERRED TRACKS:** DDT, Tear You Apart.
SALES: *Slight initial response in East; weak in others.*

● **OZZY OSBOURNE • BLIZZARD OF OZZ • JET/CBS**
ADDS: None. **HOTS:** KNCN, WMMS, WSHE, WBLM, KMET, WAAF, WLVQ, KMG. **MEDIUMS:** KZEW, WCCC, KOME, WAAL. **PREFERRED TRACKS:** Crazy, I Don't.
SALES: *Good to moderate in all regions; strongest in Midwest.*

3 MOST ADDED

— **THE JOE PERRY PROJECT • I'VE GOT THE ROCK 'N' ROLLS AGAIN • COLUMBIA**



ADDS: KNCN, WMMS, WRNW, WLIR, WCCC, WBLM, KZEL, WBAB, KMET, WAAF, KSJO, KOME, WNEW, WAAL, KMG. **HOTS:** WRNW, WLIR. **MEDIUMS:** WCCC, WBAB. **PREFERRED TRACKS:** Title, East Coast.
SALES: *Slight response in East and Midwest; weak in others.*

1 MOST ACTIVE

● **TOM PETTY & THE HEARTBREAKERS • HARD PROMISES • BACKSTREET/MCA**



ADDS: None. **HOTS:** KMG, KBPI, WGRQ, WAAL, KLLO, WNEW, KOME, WYDD, KROQ, WHFS, KSJO, WWWW, WLVQ, WAAF, KMET, WBAB, KNCN, KZAM, KMEL, KSHE, KEZY, KZOK, WMMS, KZEW, WRNW, WLIR, WOUR, WIBZ, WKLS, WSHE, WCCC, WBLM, KZAL. **MEDIUMS:** KINK. **PREFERRED TRACKS:** Nightwatchman, Woman In Love, Waiting.
SALES: *Good in all regions.*

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LP Chart Position

143 **THE PLASMATICS • BEYOND THE VALLEY OF 1984 • STIFF AMERICA**
ADDS: None. **HOTS:** KROQ, KNAC. **MEDIUMS:** WIBZ, WBLM, WBAB, WWWW. **PREFERRED TRACKS:** Junky.
SALES: Weak in South; fair in others.

140 **POINT BLANK • AMERICAN EXCESS • MCA**
ADDS: None. **HOTS:** KLOL. **MEDIUMS:** KZEW, WOUR, WIBZ, WSHE, WLVO, WGRQ, KMG. **PREFERRED TRACKS:** Nicole.
SALES: Weak in all regions.

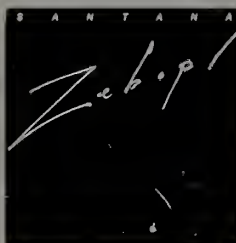
73 **PRETENDERS • EXTENDED PLAY • SIRE**
ADDS: None. **HOTS:** WRNW, WLIR, WBLM, KMET, KSJO, KROQ, KOME, KNAC, KMG. **MEDIUMS:** KNCN. **PREFERRED TRACKS:** Message, Porcelain, Precious.
SALES: Weak in South; fair in others.

2 **REO SPEEDWAGON • HI INFIDELITY • EPIC**
ADDS: None. **HOTS:** WMMS, KZEW, WIBZ, WBAB, KMET, KSJO, WYDD, KOME, KBPI, KMG. **MEDIUMS:** KMEL, KEZY, KZOK, WKDF, WAAF. **PREFERRED TRACKS:** Let Him, Run, Tough, Letter.
SALES: Good in all regions.

15 **RUSH • MOVING PICTURES • MERCURY/POLYGRAM**
ADDS: None. **HOTS:** KNCN, WIBZ, WCCC, WBLM, WBAB, KMET, WAAF, WWWW, KSJO, KOME, KMG. **MEDIUMS:** WMMS, WLIR. **PREFERRED TRACKS:** Tom Sawyer, Limelight.
SALES: Good to moderate in all regions.

4 MOST ACTIVE

9 **SANTANA • ZEBOP! • COLUMBIA**
ADDS: None. **HOTS:** KBPI, WGRQ, KLLOL, WNEW, KOME, WYDD, KINK, KSJO, WLVO, WBAB, KNCN, KZAM, KMEL, KSHE, KEZY, KZOK, WMMS, KZEW, WRNW, WLIR, WIBZ, WKLS, WSHE, WCCC, WBLM. **MEDIUMS:** WAAF, WKDF, WOUR. **PREFERRED TRACKS:** Winning, Searchin'.
SALES: Good to moderate in all regions.



5 MOST ADDED

--- **SAVOY BROWN • ROCK 'N' ROLL WARRIORS • TOWN HOUSE/ACCORD**
ADDS: KMG, WAAL, WNEW, WBAB, KZEL, WCCC, WLIR, WRNW, KZEW, WMMS. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Just shipped.



--- **SILVER CONDOR • COLUMBIA**
ADDS: None. **HOTS:** KMG, WRNW, WOUR, WWWW. **MEDIUMS:** WAAL, KOME, KNCN, KSHE, KEZY, KZOK, WMMS, KZEW, WSHE, WCCC, WBLM, KZEL, KMET, KSJO. **PREFERRED TRACKS:** Open.
SALES: Fair initial response in Midwest; weak in others.

--- **THE SINCEROS • PET ROCK • COLUMBIA**
ADDS: KZEL, WLIR, WRNW, KZOK. **HOTS:** WLIR. **MEDIUMS:** WWWW. **PREFERRED TRACKS:** Disappearing, Barcelona.
SALES: Fair initial response in all regions.

--- **SPIDER • BETWEEN THE LINES • DREAMLAND/POLYGRAM**
ADDS: WIBZ. **HOTS:** WRNW. **MEDIUMS:** KSHE, KZOK, WWWW, KSJO, KROQ, WAAL, KMG. **PREFERRED TRACKS:** Good To Me.
SALES: Fair in West and South; weak in others.

53 **SPLIT ENZ • WAIATA • A&M**
ADDS: None. **HOTS:** WRNW, WLIR, WBAB, KSJO, KROQ, KNAC. **MEDIUMS:** KMG, KNCN, KZOK, WMMS, WCCC, WBLM, KZEL, WHFS, KOME, WNEW. **PREFERRED TRACKS:** History, Hard Act, Dance.
SALES: Weak in Midwest; fair in others.

LP Chart Position

● **RICK SPRINGFIELD • WORKING CLASS DOG • RCA**
ADDS: None. **HOTS:** KZEW, WOUR, WBLM, WBAB, WWWW, KOME, WGRQ. **MEDIUMS:** KNCN, WAAF, KMG. **PREFERRED TRACKS:** Jessie's, I've Done.
SALES: Moderate to fair in all regions; weakest in South.

8 MOST ADDED

74 **SQUEEZE • EAST SIDE STORY • A&M**
ADDS: KLLOL, KOME, WWWW, KZAM. **HOTS:** WLIR, WSHE, WCCC, WBAB, WAAF, WHFS, WNEW, KNAC, WAAL. **MEDIUMS:** WGRQ, KEZY, KZOK, WMMS, WKLS, WLVO, KSJO, KROQ. **PREFERRED TRACKS:** Is That, Tempted.
SALES: Moderate in East; weak in others.

8 MOST ACTIVE

● **BILLY SQUIER • DON'T SAY NO • CAPITOL**
ADDS: None. **HOTS:** KMG, WGRQ, KLLOL, KSJO, WWWW, WMMS, KZEW, WLIR, WOUR, WIBZ, WKLS, WSHE, WCCC, WBLM, KZEL, WBAB, WAAF, WLVO. **MEDIUMS:** WAAL, KOME, KROQ, KNCN, KMEL, KSHE. **PREFERRED TRACKS:** Stroke, Daze.
SALES: Good to moderate in all regions.

59 **JIM STEINMAN • BAD FOR GOOD • CLEVELAND INT'L/CBS**
ADDS: None. **HOTS:** KBPI, WAAL, WMMS, WRNW, WIBZ, WBAB, WWWW, KLLOL. **MEDIUMS:** WGRQ, KNCN, KMEL, KZOK, WOUR, WKLS, WSHE, WCCC, WLVO, KOME. **PREFERRED TRACKS:** Dreams, Title, Life.
SALES: Moderate to fair in all regions; weakest in West.

3 **STYX • PARADISE THEATER • A&M**
ADDS: None. **HOTS:** WRNW, WIBZ, WBLM, WBAB, WKDF, KMET, WAAF, WYDD, KOME, KMG. **MEDIUMS:** KSHE, KEZY, WMMS, WNEW. **PREFERRED TRACKS:** Time, Rockin'.
SALES: Good in all regions.

168 **BRAM TCHAIKOVSKY • FUNLAND • ARISTA**
ADDS: None. **HOTS:** WRNW, WHFS. **MEDIUMS:** WMMS, KSJO, WIBZ, KMG. **PREFERRED TRACKS:** Shall We, Model.
SALES: Fair in Midwest; weak in others.

29 **.38 SPECIAL • WILD-EYED SOUTHERN BOYS • A&M**
ADDS: None. **HOTS:** KNCN, KZEW, WIBZ, WKLS, WBLM, KSJO, KOME, WGRQ, KBPI. **MEDIUMS:** KSHE, WAAF, WLVO. **PREFERRED TRACKS:** Fantasy, Hold On.
SALES: Good to moderate in all regions; weakest in East.

9 MOST ACTIVE

● **THE TUBES • THE COMPLETION BACKWARD PRINCIPLE • CAPITOL**
ADDS: WYDD. **HOTS:** KMG, WAAL, WNEW, KOME, KSJO, KEZY, WMMS, WRNW, WLIR, WOUR, WCCC, KZEL, WBAB, WAAF. **MEDIUMS:** WGRQ, KNAC, KROQ, SHFS, WWWW, KNCN, KZOK, KZEW, WKLS, WSHE, WBLM, WLVO. **PREFERRED TRACKS:** Talk To Ya, Mr. Hate, Wait Anymore.
SALES: Good to moderate in all regions; weakest in East.

10 MOST ADDED

--- **UNION • ON STRIKE • PORTRAIT/CBS**
ADDS: WAAL, WCCC, WRNW, KZAM. **HOTS:** WOUR. **MEDIUMS:** KZOK, WMMS, KZEL, WBAB, WLVO, WWWW. **PREFERRED TRACKS:** Open.
SALES: Fair initial response in Midwest; weak in others.

7 MOST ACTIVE

6 **VAN HALEN • FAIR WARNING • WARNER BROS.**
ADDS: None. **HOTS:** KMG, WGRQ, WAAL, KLLOL, KOME, KNCN, WMMS, KZEW, WRNW, WLIR, WIBZ, WKLS, WSHE, WCCC, WBLM, KZEL, WBAB, KMET, WAAF, WLVO. **MEDIUMS:** WNEW, WWWW. **PREFERRED TRACKS:** Open.
SALES: Good to moderate in all regions.

LP Chart Position

● **THE JOHNNY VAN ZANT BAND • ROUND TWO • POLYDOR/POLYGRAM**
ADDS: None. **HOTS:** WIBZ, WAAF, KMG. **MEDIUMS:** KNCN, KEZY, KZEW, WKLS, WSHE, WCCC, KMET, WWWW, KSJO, KOME. **PREFERRED TRACKS:** Open.
SALES: Weak in East; fair in others.

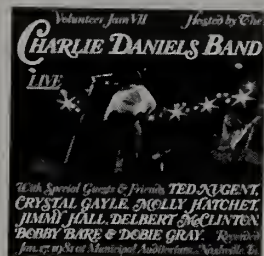
6 MOST ADDED

--- **RANDY VANWARMER • BEAT OF LOVE • BEARVILLE**
ADDS: KZOK, WMMS, WOUR, WWWW, WNEW, WAAL. **HOTS:** None. **MEDIUMS:** KZEW, KINK. **PREFERRED TRACKS:** Suzi.
SALES: Fair initial response in Midwest; weak in others.

186 **JOE VITALE • PLANTATION HARBOR • ASYLUM**
ADDS: None. **HOTS:** WMMS, WWWW. **MEDIUMS:** KEZY, KZEW, WLIR, WSHE, WCCC, WBAB, KSJO, KROQ, KMG. **PREFERRED TRACKS:** Open.
SALES: Fair in Midwest; weak in others.

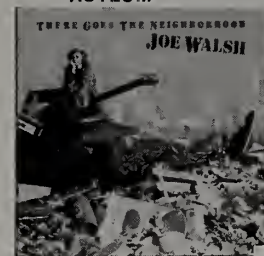
2 MOST ADDED

--- **VOLUNTEER JAM VII • VARIOUS ARTISTS • EPIC**
ADDS: WAAL, KLLOL, WNEW, KSJO, WLVO, WAAF, KMET, WKDF, WBAB, WCCC, WIBZ, WOUR, WLIR, WRNW, KSHE, KNCN, WGRQ. **HOTS:** WGRQ. **MEDIUMS:** WLVO, WBAB, WCCC. **PREFERRED TRACKS:** Mississippi, Around.
SALES: Just shipped.



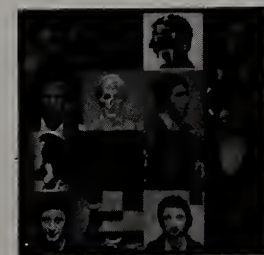
2 MOST ACTIVE

● **JOE WALSH • THERE GOES THE NEIGHBORHOOD • ASYLUM**
ADDS: None. **HOTS:** KMG, KBPI, WGRQ, WAAL, KLLOL, WNEW, KOME, WYDD, KROQ, KSJO, WWWW, WLVO, WAAF, KMET, WBAB, KNCN, KZAM, KMEL, KSHE, KEZY, WMMS, KZEW, WRNW, WIBZ, WSHE, WCCC, WBLM. **MEDIUMS:** KINK, KZEL, KZOK, WLIR, WOUR, WKLS. **PREFERRED TRACKS:** Illusion.
SALES: Good in all regions.



5 MOST ACTIVE

37 **THE WHO • FACE DANCES • WARNER BROS.**
ADDS: None. **HOTS:** KMG, KBPI, WAAL, KLLOL, KNAC, WNEW, KOME, KROQ, KNCN, KZAM, KMEL, KSHE, KEZY, KZEW, WRNW, WIBZ, WBLM, WBAB, KMET, WAAF, WWWW, KINK. **MEDIUMS:** WLIR, KZEL, WKDF. **PREFERRED TRACKS:** You Better, Coat, You.
SALES: Moderate in all regions.



11 **STEVE WINWOOD • ARC OF A DIVER • ISLAND**
ADDS: None. **HOTS:** WMMS, KZEW, KOME. **MEDIUMS:** KEZY, WLIR, WKDF, WNEW. **PREFERRED TRACKS:** Train, Chance.
SALES: Good to moderate in all regions.

● **GARY WRIGHT • THE RIGHT PLACE • WARNER BROS.**
ADDS: WSHE, WKLS, WMMS. **HOTS:** KZAM, KZEL, WWWW, KNX. **MEDIUMS:** KEZY, KZOK, WCCC, WLVO, KSJO, KINK, KROQ, KOME, KMG. **PREFERRED TRACKS:** Really Wanna.
SALES: Weak in East; fair in others.

LAST WEEK	THIS WEEK		WEEKS ON CHART
2	1	BETTE DAVIS EYES	KIM CARNES 15
1	2	STARS ON 45 — MEDLEY	STARS ON 45 13
3	3	ALL THOSE YEARS AGO	GEORGE HARRISON 7
4	4	THE ONE THAT YOU LOVE	AIR SUPPLY 8
9	5	ELVIRA	THE OAK RIDGE BOYS 9
8	6	JESSIE'S GIRL	RICK SPRINGFIELD 15
7	7	THIS LITTLE GIRL	GARY U.S. BONDS 11
14	8	THEME FROM "THE GREATEST AMERICAN HERO"	JOEY SCARBURY 8
11	9	YOU MAKE MY DREAMS	DARYL HALL & JOHN OATES 10
5	10	A WOMAN NEEDS LOVE (JUST LIKE YOU DO)	RAY PARKER, JR. & RAYDIO 18
16	11	I DON'T NEED YOU	KENNY ROGERS 4
10	12	AMERICA	NEIL DIAMOND 11
12	13	I LOVE YOU	CLIMAX BLUES BAND 21
15	14	THE WAITING	TOM PETTY & THE HEARTBREAKERS 10
6	15	SUKIYAKI	A TASTE OF HONEY 18
18	16	WINNING	SANTANA 13
19	17	IS IT YOU	LEE RITENOUR 12
21	18	HEARTS	MARTY BALIN 7
23	19	BOY FROM NEW YORK CITY	MANHATTAN TRANSFER 7
28	20	SLOW HAND	POINTER SISTERS 6
17	21	WHAT ARE WE DOIN' IN LOVE	DOTTIE WEST 15
27	22	MODERN GIRL	SHEENA EASTON 9
25	23	FOOL IN LOVE WITH YOU	JIM PHOTOGLO 13
26	24	SEVEN YEAR ACHE	ROSANNE CASH 13
30	25	GEMINI DREAM	THE MOODY BLUES 5
24	26	NOBODY WINS	ELTON JOHN 9
29	27	TIME	THE ALAN PARSONS PROJECT 12
13	28	BEING WITH YOU	SMOKEY ROBINSON 20
32	29	SWEET BABY	STANLEY CLARKE/ GEORGE DUKE 10
33	30	QUEEN OF HEARTS	JUICE NEWTON 6

LAST WEEK	THIS WEEK		WEEKS ON CHART
22	31	ANGEL OF THE MORNING	JUICE NEWTON 20
20	32	TAKE IT ON THE RUN	REO SPEEDWAGON 16

PRIME MOVER

39 **33** DON'T LET HIM GO REO SPEEDWAGON
ADDS: WCAO, KCPX, WAXY. **JUMPS:** 96KX 8 To 6, WPRO-FM 24 To 20, WICC 24 To 21, WSKZ 26 To 20, WIKS 31 To 26, WBEN-FM 31 To 17, WHHY 25 To 20, WKBW Ex To 15, WNCI 19 To 11, WTRY 28 To 23, WBCY 30 To 27, WANS 26 To 23, WGCL Ex To 40, 92X 17 To 13, Z93 Ex To 30, WRFC 22 To 18, WLS 44 To 37, KINT 18 To 14, WSPT 28 To 22, Y103 35 To 26, KRQ Ex To 30, Q102 28 To 25, JB105 26 To 20, WPGC 30 To 26, Z102 25 To 21, KFI Ex To 28, KJR Ex To 25, KYXX Ex To 25, KMJK-FM 32 To 29, KFMD Ex To 27, WRVQ 23 To 20.
SALES: Moderate in the West and Midwest. Fair in the East and South.

31 **34** LIVING INSIDE MYSELF GINO VANNELLI 16

38 **35** A LIFE OF ILLUSION JOE WALSH
ADDS: KSFJ. **JUMPS:** 96KX 6 To 4, Y103 22 To 18, KEZR 18 To 14, JB105 25 To 22, WSKZ 22 To 18, WTIK Ex To 26, KDWB 21 To 16, WTRY Ex To 30, WNCI 28 To 25, KFMD 26 To 23, WANS Ex To 30, KHFI 19 To 15, WMC-FM 24 To 19, WLS 25 To 21.
SALES: Moderate in the Midwest. Fair in the East. Weak in the West and South.

40 **36** STRONGER THAN BEFORE CAROLE BAYER SAGER
ADDS: WZZP, WSPT, WIKS, FM102, WYYS, WAXY, WNCI, WAKY-24. **JUMPS:** 14Q 25 To 22, WFIL 25 To 22, KINT 25 To 20, WGH 20 To 16, 13K 28 To 19, WZZR Ex To 28, WGSV 15 To 10, Y103 30 To 27, JB105 Ex To 32, KCPX 20 To 17, KOFM Ex To 30, BJ105 31 To 27, WBEN-FM 11 To 9, WWKX Ex To 30.
SALES: Weak in all regions.

41 **37** THE STROKE BILLY SQUIER
ADDS: 96KX. **Day-Part:** 92Q. **JUMPS:** Q105 23 To 18, WFI 28 To 21, WSKZ 30 To 27, WANS Ex To 27, WHHY 23 To 19, WWKX 30 To 21, WSPT Ex To 27, Z93 Ex To 27, WPGC 26 To 22, KBEQ 12 To 9, KFMD 28 To 24, WBBQ Ex To 27, KHFI 18 To 13, WBCY 27 To 15, BJ105 36 To 30, KJR Ex To 26, KMJK-FM 18 To 8, WTIK 35 To 31.
SALES: Moderate in all regions.

PRIME MOVER

45 **38** IN THE AIR TONIGHT PHIL COLLINS
ADDS: WCAO, KOPA, KEYN, KSFJ, JB105-35, WTIK-36, WBEN-FM 29, KRQ, WAYS-25. **Day-Part:** WOW. **JUMPS:** 96KX 16 To 11, KHFI Ex To 18, WWKX Ex To 26, KEZR 21 To 18, WKBW 21 To 17, KBEQ 4 To 1, WSKZ 27 To 21, WBCY 14 To 9, KINT 19 To 16, WHHY 30 To 24, WLS 6 To 4, CKLW 7 To 4, KRBE 15 To 10, WDRQ 7 To 5, WTRY Ex To 27, Y103 21 To 15, WSPT 18 To 12, Z102 28 To 24, KNUS 36 To 32, KJR Ex To 25, WPGC Ex To 27, KMJK-FM 30 To 27, KFMD 27 To 20, KDWB 8 To 5, 94Q 27 To 21, WICC 27 To 23, WIKS 35 To 31, WFI Ex To 30.
SALES: Moderate in the Midwest. Fair in the South. Weak in the West and East.

34 **39** STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE 12

42 **40** JONES VS. JONES KOOL & THE GANG
ADDS: WZZR. **JUMPS:** WHHY 26 To 21, WSEZ 25 To 21, B97 19 To 16, Y103 19 To 14, JB105 17 To 13, BJ105 40 To 35, WTIK 38 To 30, WFI 23 To 16, KRTH 25 To 22.
SALES: Fair in the West. Weak in all other regions.

47 **41** DOUBLE DUTCH BUS FRANKIE SMITH
JUMPS: WPGC 20 To 10, FM102 11 To 9, WXKS 16 To 13, KRLY Ex To 22, WWKX Ex To 27, Z93 28 To 24, 13K Ex To 10.
SALES: Good in the South. Moderate in all other regions.

48 **42** THE BREAKUP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND
ADDS: 96KX, WHHY, WSEZ, WRQX, WKBW, WXKS, KDWB-26, Z93. **JUMPS:** KEZR 20 To 16, KINT 24 To 19, WSKZ 29 To 23, CKLW 21 To 18, WISM 28 To 23, WRFC Ex To 28, KSFJ 16 To 9, KHFI 25 To 17, WBCY 22 To 19, JB105 35 To 29, KJR 18 To 15, WRVQ 22 To 18, WNCI 30 To 27, KFRC 16 To 12.
SALES: Moderate in the West. Fair in all other regions.

HIT BOUND

54 **43** TOUCH ME WHEN WE'RE DANCING CARPENTERS
ADDS: Z93, WZUU-27, KINT-39, WAKY-23, KEZR, WKBO, KEYN, WGCL, WRFC-30, KNUS-40, KXOK-30, KTSA, JB105, KOFM, KJR, WWKX, 13K. **JUMPS:** WCAO Ex To 29, KCPX 28 To 21, 14Q 30 To 27, BJ105 Ex To 39, WSEZ Ex To 34, KJR Ex To 26, WISM Ex To 28, KC101 25 To 18, WGH Ex To 20, WTIK 33 To 25, WZZR Ex To 30, WICC Ex To 27, KYXX Ex To 27, WFI Ex To 26, 92Q Ex To 30, WRJZ Ex To 29, WGSV 29 To 22, WAYS Ex To 22, KRAV Ex To 24, WKBW Ex To 23, FM102 Ex To 25.
SALES: Breakouts in the Midwest.

50 **44** GIVE IT TO ME BABY RICK JAMES
ADDS: WGCL, KFI. **JUMPS:** Q105 19 To 15, KRLY 14 To 7, WTIK 37 To 33, WBEN-FM 27 To 12, WFI 27 To 20, KRTH 28 To 14, KFRC 24 To 14.
SALES: Good in the East. Moderate in all other regions.

49 **45** TWO HEARTS STEPHANIE MILLS
ADDS: WGCL. **JUMPS:** WABC 11 To 9, WNBC 26 To 20, WTIK 32 To 28, WFI Ex To 29.
SALES: Moderate in the East. Weak in all other regions.

CASH SMASH

59 **46** LADY (YOU BRING ME UP) COMMODORES
ADDS: WKBW, KC101-29, WFI, WROR-26, KFRC, WFIL, WAYS-26, 14Q-29, WTRY, WSEZ, WABC, WISM-27, WRFC, WSPT, 92Q, WPRO-FM, 94Q-28, WGSV. **Day-Part:** WOW. **JUMPS:** KOPA Ex To 29, KJR Ex To 24, WHHY Ex To 26, KJR Ex To 24, WVBF Ex To 28, WTIK 39 To 32, B97 Ex To 28, WICC Ex To 25, KHFI Ex To 27, WNCI 29 To 26, Y103 40 To 36, WRJZ Ex To 26, FM102 Ex To 28, WWKX Ex To 28, JB105 32 To 28, KINT 30 To 26, KCPX Ex To 31, BJ105 39 To 29, WXKS 30 To 27, KRLY 22 To 19.
SALES: Breakouts in all regions.

53 **47** ROCK AND ROLL DREAMS COME THROUGH JIM STEINMAN
ADDS: WTRY, WVBF, WSPT, KIQQ, WTIK, WRJZ, KRQ. **JUMPS:** WGH 21 To 18, WRFC 30 To 26, B97 26 To 20, KYXX Ex To 29, KFMD 20 To 14, KHFI Ex To 30, Y103 38 To 32, Z102 24 To 20, KBEQ 19 To 14, KINT 26 To 21.
SALES: Fair in the Midwest. Weak in all other regions.

51 **48** PROMISES BARBRA STREISAND
ADDS: KXOK-27, WNBC-28. **JUMPS:** WSEZ 26 To 22, WKBO Ex To 20, Y103 16 To 13, BJ105 22 To 19, WYYS 32 To 29, WAXY 28 To 24.
SALES: Weak in all regions.

HIT BOUND

66 **49** (THERE'S) NO GETTIN' OVER ME RONNIE MILSAP
ADDS: WZUU-30, KZZP-28, WAKY-21, KRAV, WKBW, KTSA, FM102, BJ105-36, KJR, WNBC-30, WICC, KDWB, WNCI-30, WANS, WWKX, KEZR, 14Q-28, WDRQ, WSEZ, WTRY, WKBO, KEYN, WRFC, WZZR, WPGC, 94Q-29, KHFI-29. **JUMPS:** WCAO Ex To 30, WRJZ Ex To 19, KOPA Ex To 30, WROR 26 To 23, WHHY Ex To 27, Z93 Ex To 28, WISM 30 To 22, WAYS 27 To 21, WVBF 30 To 27, 92Q Ex To 28, WX1 Ex To 21, WGSV Ex To 27, KCPX Ex To 25, KC101 30 To 24, WTIK Ex To 40, WFI Ex To 27.
SALES: Just shipped.

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OF
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TO YOUR STATION.



"The
Natio
PRESENTED
HEARD ON
A WEEKLY

RADIO CHART

TOP 100 SINGLES

July 4, 1981

LAST THIS WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART
57	50	JOHN SCHNEIDER	IT'S NOW OR NEVER ADDS: KEYN, WPRO-FM, KOFM, CKLW, 13K. JUMPS: Q105 25 To 20, WHHY Ex To 29, KYYX Ex To 30, JB105 22 To 19, KCPX 25 To 18, WTIX 36 To 29, KFRC 32 To 28, WFIL Ex To 30, KINT 29 To 24. SALES: Moderate in the Midwest and South. Fair in the West. Weak in the East.	6
43	51	JOE DOLCE	SHADDUP YOU FACE	11
37	52	FRANKE & THE KNOCKOUTS	SWEETHEART	18
36	53	CHAMPAIGN	HOW 'BOUT US	21
35	54	STYX	TOO MUCH TIME ON MY HANDS	16
60	55	SPIDER	IT DIDN'T TAKE LONG ADDS: KYYX, KDWB. JUMPS: WHHY Ex To 30, KRBE 24 To 21, 94Q Ex To 30, KCPX 23 To 20, WTIX 40 To 35, WFIL Ex To 29. SALES: Fair in the Midwest and South.	6
58	56	APRIL WINE	SIGN OF THE GYPSY QUEEN ADDS: WGCL. JUMPS: KFMD Ex To 25, Y103 Ex To 40, JB105 12 To 8, KMJK-FM 23 To 19, KINT 22 To 17. SALES: Fair in the Midwest. Weak in all other regions.	7
44	57	JESSE WINCHESTER	SAY WHAT	12
69	58	TUBES	DON'T WANT TO WAIT ANYMORE ADDS: WSEZ, KYYX, KFMD, WPRO-FM, WKBW, KJRB, KFR, WFIL, WAYS-20. JUMPS: KHFI Ex To 25, WBCY 28 To 23, Y103 Ex To 38, WXKS Ex To 30, WTIX Ex To 38, WICC Ex To 28, WBN-FM 40 To 36, WRJZ Ex To 30, KBEQ 22 To 17.	3
52	59	JOHN LENNON	WATCHING THE WHEELS	15
74	60	STACY LATTISAW	LOVE ON A TWO WAY STREET ADDS: WABC, WPGC, WQXI, KRLY, WFIL. Day-Part: WRFC. JUMPS: 92Q 23 To 18, WGSV Ex To 30, KC101 26 To 23, WWKX Ex To 29. SALES: Moderate in the East and South. Fair in the West and Midwest.	3
65	61	.38 SPECIAL	FANTASY GIRL ADDS: WSEZ, KSFX. JUMPS: WSKZ 28 To 25, WRFC 24 To 21, WSPT 19 To 16, WIKS Ex To 35, WBCY 31 To 28, Y103 27 To 24, JB105 28 To 24, WBN-FM 34 To 22, WNCI 26 To 22, KBEQ 16 To 12, KINT 23 To 18, WBBQ Ex To 29. SALES: Weak in all regions.	5
70	62	ALABAMA	FEELS SO RIGHT ADDS: KFI, KVIL, KHFI, WANS, WZUU. JUMPS: WSKZ Ex To 29, WSEZ 33 To 28, WGSV Ex To 29, KRAV Ex To 23, KCPX 30 To 26, WTIX Ex To 37, WRJZ 27 To 16, KINT 40 To 31, WAYS 24 To 17.	4

HIT BOUND

—	63	FOREIGNER	URGENT ADDS: Z93, KBEQ-21, KINT-25, CKLW, KZZP-30, WBBQ, WBCY, WLS, Y103-39, JB105-34, Z102-30, WXKS, WNBC-29, KMJK-FM, KIQQ, WRVQ, WICC-30, WBN-FM-38, WNCI, WFIL, WANS, WSKZ, Q105-28, WHHY, KRBE, WTRY, WSPT, KNUS, KSFX, WPGC-30, KFMD, WRQX, WIKS, KHFI, B97. Day-Part: KJRB, WRFC, 92Q. SALES: Just shipped.	1
46	64	GROVER WASHINGTON, JR.	JUST THE TWO OF US	22
55	65	BILLY & THE BEATERS	I CAN TAKE CARE OF MYSELF	11

LAST THIS WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART
73	66	SMOKEY ROBINSON	YOU ARE FOREVER ADDS: WHHY, WZZR. JUMPS: 96KX Ex To 25, KCPX 32 To 29, KINT 28 To 23. SALES: Moderate in the South.	3
78	67	REX SMITH/RACHEL SWEET	EVERLASTING LOVE ADDS: Q105-26, WHHY, WZZR, WICC, Z93. JUMPS: WRFC Ex To 29, 94Q 28 To 24, WQXI Ex To 22, WGSV Ex To 28, JB105 30 To 25, WAYS 28 To 23.	2
75	68	THE PRODUCERS	WHAT SHE DOES TO ME (THE DIANA SONG) ADDS: WTIX. JUMPS: WHHY Ex To 28, WRFC 26 To 20, WQXI 22 To 15, KCPX Ex To 39, Z102 31 To 28, Z93 11 To 9, KINT Ex To 40. SALES: Fair in the South.	4
76	69	THE BROTHERS JOHNSON	THE REAL THING ADDS: KVIL, BJ105-40. Day-Part: WRFC. JUMPS: WVBF Ex To 30, B97 Ex To 30, WPRO-FM 25 To 21.	3
77	70	DIONNE WARWICK	SOME CHANGES ARE FOR GOOD ADDS: WGH, KFI. JUMPS: WPRO-FM 22 To 19, WXKS 21 To 15, WTIX Ex To 39, KINT Ex To 32.	3

HIT BOUND

—	71	DIANA ROSS & LIONEL RICHIE	ENDLESS LOVE ADDS: WNCI, KRTH, WROR-27, WWKX, WMC-FM 23, CKLW, KZZP-27, WBBQ, WAKY-22, KOPA, Q105-24, KEZR, WKBO, B97, KYYX, WGSV, KRAV, 92X-24, JB105, Z102-29, WXKS, LC101-30, WAXY, WICC-29. SALES: Just shipped.	1
79	72	RANDY VANWARMER	SUZI ADDS: KBEQ-24, KINT-28. JUMPS: KRBE 30 To 27, KCPX 37 To 32, WRVQ Ex To 22, WBN-FM 35 To 28.	3
81	73	LOVERBOY	THE KID IS HOT TONITE ADDS: WSKZ, B97-25. JUMPS: KRBE 17 To 14, KBEQ 10 To 8. SALES: Fair in the East, Midwest and South.	3
83	74	RUSH	TOM SAWYER ADDS: WSKZ, B97-25. JUMPS: KRBE 17 To 14, KBEQ 10 To 8. SALES: Fair in the East, Midwest and South.	2
85	75	POINT BLANK	NICOLE ADDS: KFMD, BJ105, WRVQ, KINT. JUMPS: KRBE 21 To 16, KHFI Ex To 22, CKLW 22 To 11.	2
—	76	PABLO CRUISE	COOL LOVE ADDS: WRJZ, WANS, WWKX, WBBQ, WAYS-30, WSEZ, WBCY, FM102, 94Q, WRFC, KYYX, KEZR, WISM-30, Z102-31, KJRB, KJR, KMJK-FM, KIQQ, WTIX, WICC, WBN-FM-39.	1
84	77	THE WHO	DON'T LET GO THE COAT ADDS: KDWB 24 To 17, KBEQ 20 To 16. SALES: Fair in the Midwest.	2
86	78	THE JACKSONS	WALK RIGHT NOW ADDS: B97, WFIL. JUMPS: Q105 27 To 23, KINT 31 To 27.	2
87	79	ROBERT GORDON	SOMEDAY, SOMEWAY ADDS: KHFI, BJ105. JUMPS: WXKS 28 To 24.	2
88	80	DAN HARTMAN	IT HURTS TO BE IN LOVE ADDS: KFI, WICC. JUMPS: WQXI 29 To 25, KCPX Ex To 38.	2

LAST THIS WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART
89	81	GINO VANNELLI	NIGHTWALKER ADDS: WRFC, KYYX, WBCY. JUMPS: Y103 39 To 35.	2
61	82	CHAKA KHAN	WHAT CHA' GONNA DO FOR ME	8
—	83	THE KNOCKOUTS	YOU'RE MY GIRL ADDS: BJ105-37, 94Q, WGH, WXKS, JB105, KCPX, KYYX, KHFI, KIQQ, WFIL, KINT.	1
80	84	ERIC CLAPTON AND HIS BAND	ANOTHER TICKET	7
62	85	ROBBIE DUPREE	BROOKLYN GIRLS	7
—	86	BARRY WRIGHT	REALLY WANNA KNOW YOU ADDS: WHHY, WISM-29, WICC, WRJZ, WANS, WBBQ. JUMPS: 94Q 26 To 23, Z102 30 To 27, WNCI Ex To 29. ON: WWKX, WBCY.	1
90	87	BLACKFOOT	FLY AWAY ADDS: Z102-32. Day-Part: WRFC. JUMPS: WBCY Ex To 29, WBN-FM 39 To 35, WBBQ Ex To 30.	2
56	88	SHEENA EASTON	MORNING TRAIN (NINE TO FIVE)	21
82	89	JAMES TAYLOR	HARD TIMES	4
64	90	DARYL HALL & JOHN OATES	KISS ON MY LIST	24
93	91	TERRI GIBBS	RICH MAN ADDS: WRJZ. JUMPS: BJ105 Ex To 38.	3
68	92	JEFFERSON STARSHIP	FIND YOUR WAY BACK	14
72	93	QUINCY JONES	AI NO CORRIDA	13
63	94	CLIFF RICHARD	GIVE A LITTLE BIT MORE	11
—	95	SHAMUS M'COOL	AMERICAN MEMORIES ADDS: WGCL-33, KVIL.	1
67	96	PHIL COLLINS	I MISSED AGAIN	17
71	97	THE DILLMAN BAND	LOVIN' THE NIGHT AWAY	8
—	98	GRACE JONES	PULL UP TO THE BUMPER ADDS: Moderate in the East and Midwest.	1
95	99	MICHAEL DAMIAN	SHE DID IT	4
92	100	SHALAMAR	MAKE THAT MOVE	11

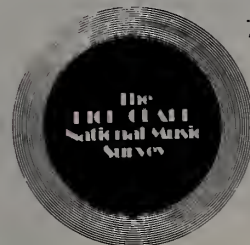
LOOKING AHEAD

SECRETS	MAC DAVIS
ADDS: WGH, WGSV, KCPX, KINT	
TEMPTED	SQUEEZE
ADDS: KFMD, WXKS. ON: WCAO	
DDT	NEW ENGLAND
ADDS: 96KX	

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CLASSICAL

CLASSICAL CLIPS

LOS ANGELES — The Moss Music Group has been making use of live performances and fresh talent to fill the catalog of its recently-formed Vox Cum Laude label. French-born pianist **Andre-Michel Schub** is set to release his first solo album for Vox Cum Laude as a digital in Autumn. Schub was the winner of the **Van Cliburn International Piano Competition**, which held its finals at the Tarrant County Convention Center Theater in Ft. Worth, Texas May 31. IBM sponsored a telecast of the competition finals that aired through the Public Broadcasting Service (PBS). Two **Liszt-Paganini** etudes which Schub played during the competition will be included on the Vox Cum Laude package. In addition to the recording, the 28-year-old pianist received a \$12,000 cash prize and a first-place gold medal. Schub will also perform in a series of concert dates scheduled for the U.S. and Europe.

The Vox Cum Laude has scheduled release of three albums featuring the music of **J.S. Bach**. Two of the LPs were recorded in connection with the second annual Madiera Bach Festival, which was held at Madiera's 15th century Cathedral Da Se. **Anthony Newman** played the Cathedral's revamped 19th century organ during an all-Bach recital and was later joined by cellist **Nathaniel Rosen** for three Bach sonatas that are included on the second album. The third album, which will be offered as a digital, will present Newman directing **Julius Baker** and the **International Bach Festival Orchestra** in Bach's Flute No. 2 and **Telemann's** Suite for Flute's and Strings, which was included to observe the 300th anniversary of Telemann's birth.

The American Society of Composers, Authors and Publishers (ASCAP) recently announced that July 1 was the deadline for all entries for the ASCAP Nissim Composers Competition, which will award a \$5,000 prize to the competition winner. Toward the goal of providing the winning composition a chance at professional premiere performance by a major American symphony orchestra, the ASCAP Foundation plans to make supplementary funds available to the selected orchestra for rehearsals. The competition is open to

all ASCAP writer members. Entries are limited to the score of one orchestral work not previously performed professionally.

Italy-based label Fonit-Cetra will soon begin delivering product to CBS Masterworks label under a licensing and co-production agreement struck between the two companies last May. "Salammbô" by **Mussorgsky** is one of the first projects due under the pact, which also calls for future releases from **Antonlo Sailerl** and recording of duets with **Maria Callas** and **Ruggiero Raimondi**.

Beginning last May, Varese Sarabande Records started releasing three albums from its stockpile of 24 new digitals. Works by **Vivaldi**, **Dvorak**, **Tchaikovsky**, **Beethoven** and **Ravel**, among others, are being offered by the label. Various orchestras are involved in the recordings, including **Utah Symphony Orchestra**, the **London Philharmonic** and the **Orquestra Sinfonica del Estado de Mexico**. Many of the works will feature conductor **Enrique Batiz**.

RCA Records Red Seal label recently bowed a new series of re-mastered performances of the past titled "Point-5." First two releases through the series include the work of **Saint-Saens** and **Respighi** performed by the **Boston Symphony Orchestra** and the **Chicago Symphony Orchestra**.

Red Seal also recently released digital debuts by pianist **Peter Serkin** and guitarist **Julian Bream**. Serkin performs works by **Chopin** and "The Music Of Spain, Vol. 4" features Bream doing works by **Sor** and **Aguado**.

Bravo is set to bow its national satellite transmission as the first seven-day pay cable TV service for the lively arts. The network plans to offer a program mix of performing arts and cinema. Bravo also plans to mix original programming with prepackaged product, including symphony, ballet, and opera — the first original fine arts program developed by a cable system. Parent firm Rainbow Programming Services has committed 110 systems in 22 states, 34 of which claim 77,300 subscribers.

michael martinez

CLASSICAL ALBUM REVIEWS

GROFE: GRAND CANYON SUITE: — Philadelphia Orchestra; Eugene Ormandy, conductor — CBS Mastersound HM 40446 — Producer: Thomas Frost — List: 14.98 Half-speed Mastered.

The awe-striking drama and majesty of one of America's greatest natural monuments is translated to gripping music by Grofe's work. But the combination of Ormandy's masterful command, the Philadelphia Orchestra's contrapuntal and harmonic excursions and the acoustic luster of this reproduction embodies the stunning range of the Grand Canyon itself.



STRAUSS: ALSO SPRACH ZARATHUSTRA: Chicago Symphony; Fritz Reiner — MFSL MFSL1-522 — Producer: Richard Mohr — List: 16.98 — Half-speed Mastered.

From clashing, thundering crescendos to wispy string swells, the music on this crystalline and clear vinyl offers full tonal range for a piece where it is required. The sometimes unthrottled and often subdued passions of this work are exercised with perceptive deftness with conductor Fritz Reiner at the helm.



PHASES OF THE MOON — TRADITIONAL CHINESE MUSIC — Various Artists — CBS Masterworks M 36705 — Producer: Chlna Music Company — List: 9.98

Many of the orchestral harmonies and tonal qualities here are similar to western music. But that's where the similarities cease. Rhythmic pacing and melodic flow on this album illustrates how Chlna's music reflected its particular cultural perspective and inherent dramas. Even on traditional passages, a tempered sophistication is evident.



TOP 40 ALBUMS

		Weeks On Chart
1	ISSAC STERN 60TH ANNIVERSARY CELEBRATION CBS Mastersound IM 36692 (14.98/1 LP)	5/9
2	PAVOROTTI: My Own Story London PAV2007 (17.96/2 LPs)	1 16
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4	PACHELBEL: Kanon: Two Suites FASCH: Two Sinfonias and Concerto in D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (8.98/1 LP)	6 12
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CASHBOX 2

July 4, 1981

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DANCE MUSIC

by Dave Schulps

In NYC, The Nation's Dance Music Capital, A Record Can Become A Hit In 72 Hours

According to RFC's Ray Caviano, a hot dance record "can become a hit in New York in 72 hours." In the city that is unquestionably the nation's dance music capital, communication between the various arms that help disseminate the music to the public is a tightly woven web through which radio, clubs, DJ pools, tip sheets, distribution and retail interact on a day-to-day basis.

While dance music is flourishing in major urban areas across the country, New York has remained the center of the dance music industry. The fact that the New York area is home to three major dance-formatted radio stations, close to a dozen DJ pools, at least two major tip sheets and a significant portion of specialized dance music labels, distributors and retailers makes it the obvious place from which to view the current dance music picture.

To find out what makes dance music tick in 1981, *Cash Box* interviewed some of the people most intimately involved with it. Their observations on the evolution of the music and their own relationships to it revealed a lot about how dance music has developed and where things could be going in the future. They keys to the continued health of the dance music field came down to four areas — radio, tip sheets, DJ pools and distribution.

Radio

To get an idea of how strong a hold dance music has on the New York market, it is not necessary to go further than the three dance-format FM stations the city supports — WBLS, WKTU and WXLO. With BLS the top-rated station in the city (according to the latest Arbitron ratings), KTU second and XLO following not too far behind, the figures speak for themselves.

Speaking to people at any of the three stations, one senses a pride in their ability to transfer the pulse of the city to the airwaves. As Frankie Crocker, program director of WBLS, puts it, "You're always fine tuning. You always have to keep your ears open to what's going on, what's new, what the people are dancing to, what the kids on the corner are listening to."

For these stations, the name of the game is research: knowing what sounds are hot on the street and in the clubs and getting it on the air faster than the other guy. Michael Ellis, music director for WKTU, says his station gets its information from three sources: sales research (what's moving in the stores);

telephone research (what people at home are listening to) and club research (what's being played in the discos and dance-rock clubs). For the last category, Ellis says he does much of the research himself: going out regularly and keeping in touch with the reactions the DJs are getting to particular songs. Ellis calls his research methods "very, very accurate," so much so, he says, that he will not trust any of the nationally printed charts.

Barry Mayo, assistant program director at WXLO, recently came to New York from Chicago's WGCI. Mayo says that his station's research primarily involves retail sales and club reports and "runs counter to how I've programmed before. In no market I've ever been in," he says, "have clubs been such an important factor in programming."

BLS' Crocker, however, is cagey about giving away what he considers trade secrets — after all, his station is #1. Asked how BLS conducts its research, Crocker replies, "That's the question everybody wants to know the answer to — that's all I'll say!" Nevertheless, Crocker does let out that his system "crosses listener response

with street response with record sales with the sound of this city."

The particular sound of this city is what has distinguished New York's dance music radio from that of other parts of the country. XLO's Mayo, who has been in New York less than two months, says New York stations play a heavier R&B sound than he was used to hearing in Chicago. In addition, he says, there is less musical variety on dance stations in New York than elsewhere. "Our success in Chicago," he says of WGCI, "was based on playing all kinds of music: pop, jazz, R&B, blues and disco. Here the taste is more narrow. And," he observes, "the energy level is a lot lower than it was last year, when a funk track like Rick James' 'Give It to Me Baby' probably wouldn't have been played."

KTU's Ellis also notes the slowing down of dance music tempos over the past year. "In 1979, the clubs wouldn't even play anything that was 100 beats per minute. And at one time, we were extremely narrow, because we more or less were reflecting the market at the time. 'Rise' by Herb Alpert was the first mid-tempo record we played, because it was such an appealing record that we thought our listeners would want to hear it regardless of its speed."

Still, although Ellis feels the range of what is playable on a dance music station has widened considerably since the days of the 128 beats per minute Eurodisco sound of the late-'70s, he contends that KTU still maintains a tight playlist consisting of "only the top 15 to 20 club hits."

Could a New York-style dance music station flourish today in any other market? Obviously the radio situation that exists in New York is not happening elsewhere with the same impact. Perhaps because many areas' exposure to dance music radio consisted of a brief jump onto and off the disco bandwagon in 1978 without the format being given time to develop properly, it has never gotten a real chance to develop outside the Northeast. Frankie Crocker believes the BLS format could be successfully applied to any number of cities and mentions Chicago and Washington, D.C. in particular. XLO's Mayo, though, is not so certain. "I tried a New York-type format when I first

came to Chicago, and it failed," he states.

Rusty Garner of Endless Music, a national dance music promotion firm based in Los Angeles, says that the fact that "no KTU or BLS exists here has made it that much harder for a large dance music scene to develop on the West Coast. Garner says that he has hopes that KUTE, which he says has a good urban contemporary format and has become more progressive recently, will help narrow the gap, but he also said the lack of a heavily competitive club scene to complement radio doesn't help things.

DJ Pools

Even after the budgetary cutbacks that eliminated many of the dance music departments at the major labels and reduced the level of service provided by the companies, many DJ Pools have continued to flourish. Although the number of pools across the country is down from two years ago, those that have made it through to 1981 are in many cases offering better and more diversified musical services to their memberships than they did at the height of the disco era.

Since that time the pools have witnessed the rise of dance-oriented rock (DOR), reggae, rapping and special mixing, and the pools have responded by offering service and information in these areas. At last count, over 50 pools remain working nationwide, with at least 10 of these located in the New York area. To see how the pools are faring in the post-disco '80s, *Cash Box* surveyed the heads of four prominent New York pools: Eddie Rivera of I.D.R.C., Judy Weinstein of For the Record, Bobby Davis of Sure and Danny Heaps of Rockpool.

Although all pools probably start out with the promise of providing regular service of promotional discs for play in clubs by DJs, the organization and services offered by each differ considerably.

Due to their position as clearinghouses for information on what's happening in the clubs, most pools have developed strong ties with area retailers, distributors, labels and radio. Some have even found their access to information as valuable an asset as the pool itself — Rockpool now

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publishes the major tip sheet for dance-oriented rock; Sure puts out a two-sided weekly sheet called *Sure Shots*, consisting of the Top 70 club songs on one side and selected DJ hit picks on the other; and I.D.R.C., which at one time put out a newsletter of its own, is currently involved in joint promotions with record companies, radio stations and clubs.

The pools are also very concerned with their images and will cite their credibility with record labels as the major factor that helped them survive the cutbacks of two years ago. Most pools have membership requirements designed to separate the full-time, working DJ from what one pool head called "the pretenders." "Most of our DJs are vinyl junkies," he said, "and it's very important to us to make sure they're working and not just coming in to pick up records."

The inner city pools are also seen as a chance for the DJs to both aid and gain the respect of the communities in which they live and work. The I.D.R.C. pool recently took part in a joint promotion with radio station WXLO where any neighborhood that staged a clean-up would win a free concert. Bobby Davis of the Bronx-based Sure pool calls his organization "a place for DJs to gain knowledge, records, and a feeling of brotherhood, professionalism and respect."

Of the pools currently operating, I.D.R.C., with 150 members, claims to be the oldest in the country, having survived for six years since starting as a splinter group from the now-defunct New York Record Pool (NYRP), the first pool established in the country. Of the others surveyed, For the Record, with 125 members, another splinter from NYRP formed in February 1978, and Sure, with 75 members, was formed later that same year. Rockpool, the first and still the only exclusively dance-rock pool, started in mid-1979 and has a membership of 75 club DJs and 50 radio stations nationwide.

"In 1978, the Euro-disco sound was nearing its end," says Bobby Davis of

Sure. "The tunes were sounding so much alike that people just got tired of the sound. By 1979, the move started toward a slower, funkier sound: street tunes with a mid-tempo beat. Meanwhile, the producers began varying the sound a lot more as a reaction to the soundlike European music. After that, raps came in, although up here in the Bronx they'd been doing that for years.

"Now, we're seeing a lot more variety all around," Davis adds. "We've just opened dance-rock and reggae departments, and imports, especially from Italy, seem to be making a comeback, though they've now absorbed American funk and have more bass and are slower by a pinch than the old European sound."

As for dance-oriented-rock, Rockpool's Danny Heaps thinks that "new wave rock 'n' roll may have peaked." He sees new wave veering in two different directions, "more obscure, or more funky. New wave is becoming more separate from the rock marketplace and is moving closer to the dance music market, with the exception of the L.A. punk bands," he posits. "The New York rock clubs with DJs who play black music have begun to attract sizeable black crowds, and the discos are playing more reggae and new wave. Let's face it, the days of the purely derivative skinny-tie bands are over."

Tip Sheets

The major printed research organs of dance music are two bi-weekly tip sheets, *Dance Music Report* and the *Rockpool Newsletter*. Both contain national retail, radio and club charts, in addition to bits and pieces of music news and an occasional chart analysis.

Tom Silverman has been operating *Dance Music Report* since 1976, although it was then called *Disco News*. At the time, it was the first trade sheet to focus on the burgeoning disco scene. After a year-and-a-half, according to Silverman, "the bottom fell out of the disco market," and the publication was dropped from a weekly to a bi-weekly

and became a one-man operation, where it had previously had a staff of three.

"We changed the name then to *Dance Music Report*, mostly because of misunderstandings of the word 'disco,'" Silverman adds. "Disco is not a certain sound, a certain beat, but is anything that can be played in a dance club. Anything can be disco now, and I wanted to be able to cover any kind of music that was being played in the clubs, so I changed the name."

Being a national publication, Silverman feels that *Dance Music Report* is in contact with more DJs throughout the country than anyone else. He estimates that there are currently 6,000 DJs working nationally and says there may be 3,000 DJs in New York alone. Of those, 900 report for *Dance Music*; 700 through pools and 200 as individuals.

According to Silverman, dance music tends to sell better in areas where street culture is dominant. "In an environment where people are living close to each other, where there is more street contact, sales are noticeably stronger than in those where a lot of automobile travel takes place," he explains. "That's why cities like New York, Philadelphia, Boston, Washington and San Francisco have strong dance music scenes, while a city like Detroit is not particularly a good dance market. People are not regularly out on the street there."

Silverman is also regularly in touch with radio and retailers. "I like to compare notes with radio people," he says, "I want to see radio reflecting the demands of street people. I also maintain a very tight interaction with retailers, especially the stores that cater to DJs."

Dance Music Report also reviews all "street records and hard to get mixes," says Silverman, and he takes it as a sign of the music's return to the streets that *Dance Music Report's* circulation has doubled in the past six months. Currently the newsletter boasts 500 subscribers, with another 1,500 readers coming from over-the-counter sales in 38 record stores.

Recently, *Dance Music Report* began a dance-oriented rock section, written by Mark Josephson, a partner in Rockpool, whose own tip sheet is as much of a bible to the new wave end of the dance music spectrum as *Dance Music Report* is to the bulk of the dance music audience.

"From our contact with DJs and radio stations, we know so much more about what was going on with the music than anyone else," he explains. "We figured that if we sold our information, we could use it to justify continuing the pool, which was not a very profitable venture." After five months of publication, the *Rockpool Newsletter* currently has 300 subscribers going into this year's New Music Seminar, an event co-sponsored by *Rockpool* and *Dance Music Report*, which Heaps says he hopes will give the tip sheet "a big boost."

(continued on page DM-14)

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DANCE MUSIC

by Dan Nooger

HISTORY OF DANCE MUSIC: As Styles Develop, They Are Absorbed Into The Mainstream . . . And The Cycle Continues

Dance music is as old as rock 'n' roll, and its evolution parallels that of rock itself. As new styles develop on the street level, they are absorbed into a musical mainstream that eventually abandons them. In their place, still newer styles keep emerging as the cycle of growth continues.

In the Alan Freed/Dick Clark/*American Bandstand* era of the 1950s, dancing was a background to the rock explosion. The emergence of the Twist in 1960 made dancing foremost as an end in itself through the early-'60s. The Motown and soul music era, which coincided with the rise of such chic dance clubs as the Cheetah, Le Club and the Dom, kept dancing in the forefront until the growth of rock concerts and festivals made sitting and listening to the music paramount in the '70s. Yet, the Philly Soul style that grew up in the early '70s served as a direct predecessor to the disco explosion.

Dance music has survived through the rise of rock 'n' roll and the end of the "Twist era" and the Motown and soul of the 1960s to the rise and decline of disco in the late-'70s to today. With the decline of mass disco in 1979, dance music once again returned to its roots and took on new influences. In this ongoing cycle, dance music is drawing influences from every direction, including rock, pop, R&B, funk, rap, reggae, electronic music and pure novelty. The result of this polyglot mixture is that the dance music scene today is probably healthier and more diverse than ever before.

Rock 'n' roll itself was born as dance music when record business pioneers like Atlantic's Ahmet Ertegun and DJs like Alan Freed discovered that white teenagers were buying R&B records to dance to. With growing radio, television, film and stage show exposure, rock 'n' roll blew the lid off the pop music scene of the day and set a generation dancing. Although the music was denounced as nothing more than moronic lyrics set to a mindless beat that caused moral degeneracy (much as was disco later on), it kept growing in popularity.

Although there was no shortage of dance crazes in this era, the major one that emerged and set off the dance crazed 1960s was the Twist. First in-



IDRC's Eddie Rivera (second from left) and For The Record's Judy Weinstein (center) direct two of the country's most influential record pools. Pictured with Rivera and Weinstein are (l-r): Handshake Records artist Debra DeJean; Mercury artist Kurtis Blow; Marjee Meyer-Tanner, Handshake promotion rep; RFC Group head Ray Caviano; and Peter Gidion, Handshake vice president of promotion.

troduced by R&B group Hank Ballard & the Midnighters, the success of the hit version by Chubby Checker (the only record to top the pop charts twice in 1960 and again in 1961) was in large part due to its exposure on the most popular and important TV rock show of the era, Dick Clark's *American Bandstand*.

As a nationally broadcast show, *American Bandstand* was crucially important in spreading both dance music and dance crazes. The Twist became a media sensation, and a "Twist Fever" spread throughout the country in the early-'60s, a period that probably saw more dance crazes introduced than any other in modern musical history.

Million-selling dance craze records included Checker's "Pony Time," "The Fly," "Let's Twist Again" and "Limbo Rock;" Joey Dee & The Starlighters' "Peppermint Twist" (named for Twist palace the Peppermint Lounge); the Dovells' "Bristol Stomp;" Isley Brothers' "Twist And Shout;" Dee Dee Sharp's "Mashed Potato Time;" the Contours' "Do You Love Me (Now That I Can Dance);" and the Miracles' "Mickey's Monkey."

Although the arrival of the British Invasion in 1964 eclipsed most of the Twist-derived dance crazes — by the mid-'60s Checker was already being booked as an oldies act — the Contours and Miracles hits presaged the rise of the Motown empire, built on a solid

foundation of pop soul that both white and black fans could dance to.

Hit after hit rolled off the presses by such stars as Diana Ross & the Supremes, Four Tops, Temptations, Stevie Wonder, Miracles, Marvin Gaye, again the Isley Brothers, and a host of others. As the '60s turned into the '70s, Motown continued to innovate by introducing such new stars as the Jackson 5 (now Jacksons), and established acts Commodores, with such style-setting tracks as Diana Ross' "Love Hangover" and the Jackson 5's "Dancing Machine" and "Forever Came Today."

The other great current of '60s dance music was based on the soul sound, spearheaded by James Brown, the Memphis-based Stax label, a host of other Southern independents and Sly Stone, whose late-'60s innovations were felt throughout the '70s. The soul era could be said to have been inaugurated as early as 1961 with the Mar Keys' "Last Night," the first million-seller to come out of the Stax studios. The band's members became the basis of Booker T. & The MG's, one of the greatest rhythmic powerhouses of the 1960s, which backed up innumerable hits by Otis Redding, Wilson Pickett, Sam & Dave, Eddie Floyd and others. Stax also launched the careers of producers like Isaac Hayes, whose 1971 chart topper "Theme from *Shaft*" was extremely influential.

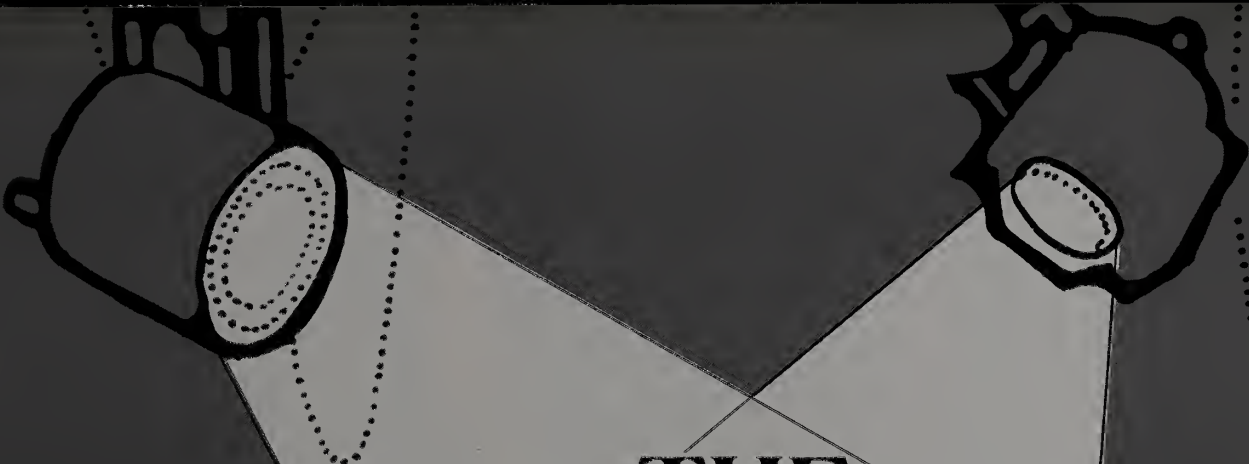
James Brown, whose career stretches back to the 1950s, achieved his maximum success in the pop field in the late-1960s with one of the most irresistibly rhythmic records he ever cut — "I Got The Feelin'," "Cold Sweat," and "Papa's Got A Brand New Bag," among others. His superb late-'60s band, which included Bootsy Collins, Maceo Parker and Fred Wesley, later became the backbone of George Clinton's Parliament/Funkadelic collective in the 1970s.

During the late-'60s and early-'70s, audiences, except for the hardcore dance fans, gradually but noticeably shifted from dancing to sitting and listening to music in concert situations. This change was prompted by the growth of progressive rock, with its 20-minute jams and light shows; a shift from AM Top 40 to "free-form" FM AOR listening by much of the young white audience and a decline in the popularity of dance clubs. The apogee of this era was the rock festival period, when large groups of fans sat outdoors, often for days at a time, to listen to live performances.

Meanwhile, the hard core dance fans, primarily black, Latin and gay, kept on dancing to the lushly orchestrated but funky Philly Soul sound developed by Gamble & Huff, as well as to the Eurodisco sound developed by producers like Giorgio Moroder, Pete Bellotte, Jacques Morali and Cerrone, which relied on a more pop, electronic oriented style that was almost independent of any particular performer.

Radio stations rarely took note of disco records unless they broke through as R&B or pop hits. Several white rock artists, including David Bowie ("Fame") and the Bee Gees ("You Should Be Dancing" and "Jive Talking"), used disco-styles in the 1975-1976 period, but it took the arrival of the soundtrack to *Saturday Night Fever* in 1978 to once again make dance music a national mania. Although the massive success of disco helped provide greater exposure for black performers on radio and in the marketplace, it came to be regarded as a threat to more traditional forms of black music, as shown by Black Music Assn. (BMA)'s devotion of considerable time at its 1979 conference to the "disco threat."

(continued on page DM-14)



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by Fred Goodman

RAY CAVIANO: Dance Music Maven Comes Back In Style With Three-Tiered Operation

Ray Caviano has come back in style. As the president of the RFC Group of Companies, the dance music maven has managed to re-establish himself as a major force in the market just eight months after leaving his position as executive director of the Warner Bros. dance music department. With a three-tiered operation that includes an independent record company, a production licensing operation and a national promotion firm, Caviano is making his presence felt in every facet of the dance music business.

As part of RFC Records' first production deal, albums and singles by Change and Gino Soccio on RFC/Atlantic have brought the company quick success.

"At this stage of the game I'm happy with what we've accomplished," said Caviano. "The production company is independent to the extent that we're not exclusive to any one company. We can move quickly and have the flexibility to be as creative as we need to be in order to remain viable. We also enjoy the fact that Atlantic Records works like a machine, while still having a real good street sense about them."

Caviano's quick success with Atlantic has gotten him an extra vote of confidence from that company. In the next few weeks, RFC/Atlantic will begin releasing one-shot "12" singles by new artists. Those initial releases will be gauged to see if the artists can generate enough interest to make an album feasible.

RFC will also be testing new artists through its independent label deal with Quality Records of Canada. The independently distributed RFC/Quality Records will serve as a proving ground for new acts. "I like being able to experiment with a low figure," said Caviano, "being able to sign new artists and take some shots. They can even be connoisseur items for the clubs. So I'm signing at very low ball figures, and the odds are in my favor to show a profit with RFC/Quality very early in the game."

RFC's independent promotion company also stands to show a profit early in the game. Client Grace Jones has gotten the company off on the right foot by registering a top 10 hit with "Pull Up To The Bumper," and other roster members include Lene Lovich and the



Dance music kingpin Ray Caviano (standing) is caught in a familiar pose in the studio with producer Jim Burgess (seated right).

B-Girls. Caviano already feels he can pick and choose which artists he wants to handle. "Our promotion company is very selective," he said. "We're turning down more artists than we're taking on."

Taken as a whole, the three companies form a complete promotion and production outfit, combining Caviano's street level promotion methods with the marketing power of the major record labels.

"I've got a certain security in the music I sign, because I'm able to test market my acts through the clubs," Caviano explained. "I've kept my roots in promotion, yet I'm a record company president. I'm proud of that, and I'm not going to let it go that quickly. Right now we're using the promotion company as a tool to build RFC, but we're also going to evolve with the artists."

Artist evolution has always been one of Caviano's strong suits, and with RFC, his formula hasn't changed. "Make no mistake about it, the name of the game is crossing over," he stated, adding that "you always apply the same tactics, regardless of the record. You just work it on its merits. You have to be aware of what record has appeal and where." Starting from there, Caviano builds what he described as a "core cult" for each artist by working particular venues and then tries to build a mass appeal from there. "Crossing it over means maybe taking it from a

white audience to a black audience, to AOR or video; whatever the situation may be."

Caviano's method of building a record from the street is well rooted in his background, and his broad base of experience keeps one foot in the conference room while the other one's on the street.

Beginning as a manager for bands on New York's lower East Side in the mid-'60s, Caviano later became a record promoter for a small production company and eventually moved on to *Rolling Stone Magazine* as an assistant to the publisher. He stayed in publishing through 1971, working at *Interview* and *Rock Magazine* before becoming director of publicity for Lon-

don Records, from which he went on to become director of North American operations for Miles Copeland's British Talent Managers. But the real turning point was joining TK Records in 1976.

As vice president of TK, Caviano was able to further cultivate his club contacts. His network of DJs was largely responsible for launching hits by KC and The Sunshine Band, T Connection, the Ritchie Family, Voyage, Peter Brown and others.

In 1979, Caviano established a dance music department for Warner Bros. Records, acting as the department's executive director and establishing the RFC label. RFC earned its first gold record during this period with "The Glow of Love" by Change.

With the RFC Group of Companies quickly and firmly established, Caviano sees a wide open future for his best-of-both-worlds approach to breaking dance records.

"There aren't a lot of survivors in dance music, but I'm surviving," he said. "The stereotype is that disco is dead. I don't believe that in the context of breaking new artists. I'm going to continue to go to a core audience and take it back to basics. Now the clubs are acting as a showcase for new artists again, and the lifestyle of going out is not going to die. The clubs are not a panacea, but they're a tool, and I don't see the Ritz or the Paradise Garage closing down."

"The fact that Warner Bros. kept some of my people after I left says something to me. It says they got a taste. I feel like I can turn on the industry."



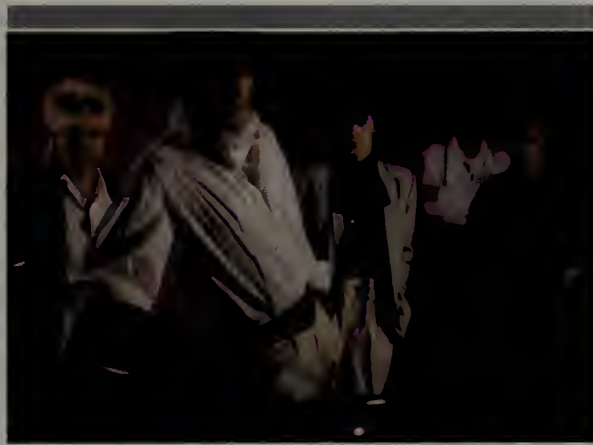
Caviano with WBLS' Frankie Crocker



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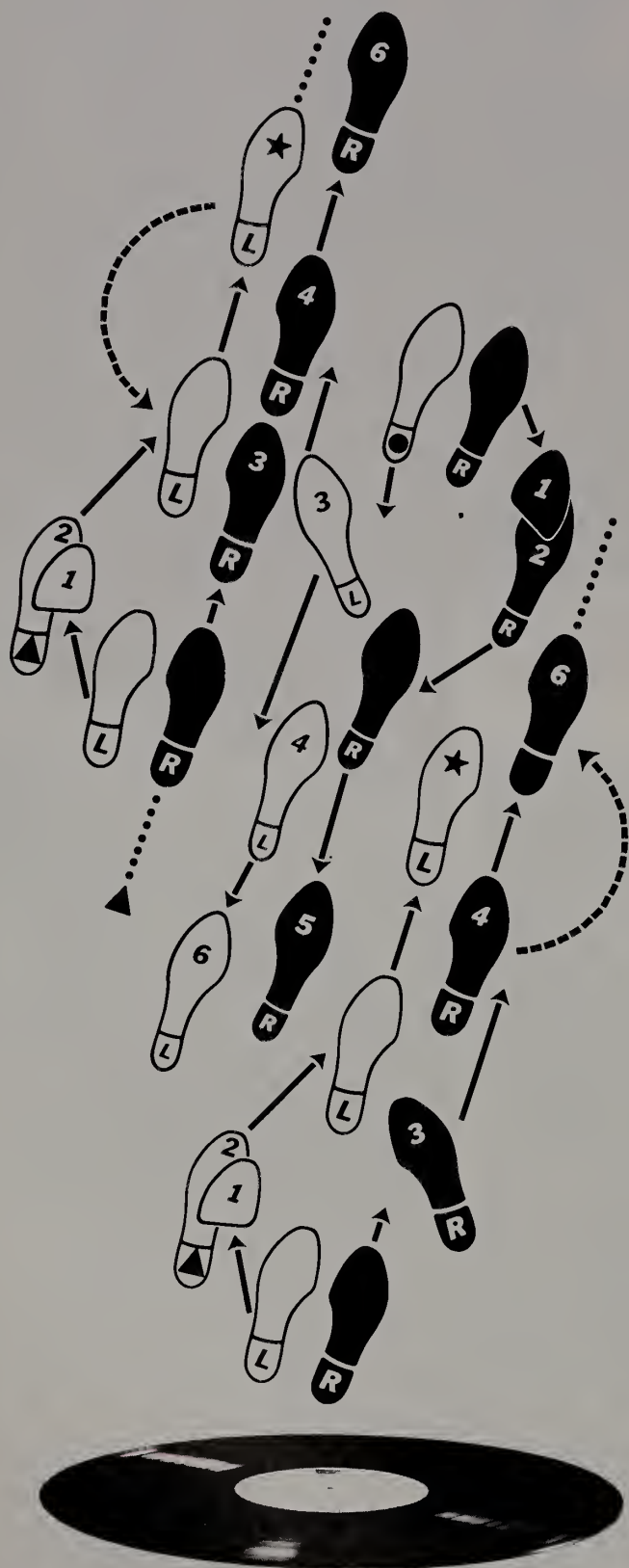
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DANCE MUSIC

by Dan Nooger

Indies' Success Rekindles Majors' Interest In Dance Music

If 1978 is remembered as the year of the disco explosion, then 1979 will surely go down as the year of the disco backlash. Faced with a recessionary economy, sagging sales and massive returns of unsold records, the major labels sharply curtailed their involvement in dance music. But while the majors were cutting back, independently owned labels like Prelude, West End, Salsoul, TK and Ariola continued to do well with disco. At the same time, the turn of the decade saw the rise of young, streetwise labels specializing in a rhythmic offshoot of disco that became known as "dance oriented rock" or DOR. Besides introducing important new elements into the sound, the success of these smaller labels helped to stimulate renewed major label involvement in dance music.

Although in recent months there has been a move away from the heavily produced Eurodisco style in favor of dance-rock, funk and rap, most label executives do not feel there was a sharp musical break but rather an evolution. BC Records head Began Cekic, who launched his label in 1978 with "straight disco" and now produces funk and rap discs says, "Funk never left, even when people were into that 130-beats per minute kind of disco." and SAM Records' Danny Glass adds, "I think there's more European influences than ever. Those producers sat back for about two years, listened to everything that was happening, slowed the beat down, and now they're doing it."

Spring/Posse Records co-principal Bill Spitalsky even dislikes the change in nomenclature. He notes, "I'm not into classifications. A lot of today's dance hits hold up in the R&B and pop market, which wasn't the case a few years ago. But I'm not embarrassed by the word disco. If anything I was embarrassed when people started putting the term down and calling it dance music."

The trend towards a funkier sound is shown by the success of such newer labels as Phase II (whose owner and main artist is Hamilton Bohannon),

WMOT (Frankie Smith, Heaven & Earth) and Emergency (Firefly, Vin-Zee). Older labels that originally relied on a Eurodisco sound have also shifted toward funk, including Prelude (with Sharon Redd), West End (Taana Gardner) and SAM (Gary's Gang and Conversion, who present a combination of funk and rap).

The increasing street orientation of dance music is no better illustrated than by the meteoric success of rap records. Sugar Hill Records had the first giant rap hits with Sugar Hill Gang, Grandmaster Flash & The Furious Five and Sequence. Rapping's acceptance into the mainstream was confirmed by Blondie's recent chart topping hit, "Rapture." Glass of SAM points out that "rap groups are developing as good live and not just record acts" but cautions "It seems like just about every rap novelty has been used." Even so, SAM Records has released a novel turn on rap style with the Evasions' "Wicca Wrap," which features an upper class-accented voice rapping over a basic rap rhythm track.

The disco explosion period saw several major rock acts try to swallow the disco style whole. Among the best known examples were the Rolling Stones' "Miss You," Blondie's "Heart Of Glass," Rod Stewart's "Da Ya Think I'm Sexy?" and the Beach Boys' "Here Comes The Night." More recently, the success of such rock-oriented independents as New York's 99 Records (Bush Tetras, ESC), ZE (James Chance, Kid Creole), Atlanta's DB Records (original label of the B-52s, now home of the Swimming Pool Qs), San Francisco's 415 (Romeo Void) and Rough Trade (a UK label with a Berkeley outpost including, among others, Fad Gadget) and of course pioneer independent Stiff Records, whose New York outpost provided a successful beach head for Lene Lovich's "New Toy" and inspired major record companies to release more dance-rock 12" discs.

In contrast to the earlier disco-rock fusions, the popular New Romantic groups offer a more natural combina-

(continued on page DM-14)

DANCE MUSIC

by Dave Schulps

Labels Using Video, TV To Promote Dance Music Acts

The use of promotional videos or of one or two media-center concert dates coupled, if possible, with a national television appearance is being increasingly looked at as an artist development tool by acts for whom touring is unfeasible and radio interest negligible.

PolyGram's efforts on behalf of Visage, a group that does not exist as a working unit, and the Jam, for whom touring America has never been profitable, as well as Chrysalis' efforts on behalf of Spandau Ballet, a group not geared to heavy touring are recent examples of how labels are turning to alternative means of exposure for dance-oriented rock groups.

In the case of Visage, a dance-rock

album project featuring members of various British bands involved in the so-called New Romantic movement that is currently the rage in Europe, Jerry Jaffe, vice president, rock department, at PolyGram, said that because of the unique nature of the album the company will be able to "revise the whole project," which was first released here toward the end of 1980. Since that time there has been significant interest in Visage on a dance club level, where a video has been available, but little radio and sales action.

"As much as we'd like to think dance rock is happening," Jaffe said, "it's really confined to a small portion of the country and receives no mass media exposure." For that reason, labels are ex-

perimenting with alternative means of solidifying the followings of these acts without having to throw away money supporting a tour that is unlikely to bring in many new fans.

With Visage, Jaffe says that PolyGram will shortly re-release the group's LP with a new cover — one that will take advantage of the emergence of vocalist Steve Strange, who is not currently a member of any other group, as one of the prime personalities of the New Romantic movement. A photograph of Strange will replace the album's original cover painting of a futuristic couple dancing. Strange is then scheduled to fly in for appearance on the *Tomorrow Show*, radio station visits and a series of six promotional dance club parties around the country. At the parties, Strange will act as host for the evening, spinning his favorite records, including Visage, and showing the Visage video.

In addition, PolyGram will be releasing a five-cut 12" dance EP, which will list for \$5.98, containing three remixes and two new tracks that are not on the LP.

In the case of the Jam, Jaffe said, "I've been working very hard on the group for four and a half years and radio has rejected me firmly. For the last two, it's been better with some stations, like WNEW, but the consultant-programmed stations still won't touch the group because they feel threatened

by them. Instead of our putting in tour support so that they could come over and play for their already committed fans once again, they financed themselves and did just two dates, New York and Boston, and were able to go home with a little money in their pockets."

A major element in the visits of both the Jam and Visage's Strange is their appearance on the *Tomorrow Show*, which will expose them to far more people nationwide than a tour could possibly do. "The Snyder show will become a more and more important promotional tool for new acts," Jaffe stated, "because it's the only show they can go on and not be ridiculed or looked down on. They're at least treated in a serious manner."

Linda Carhart, director of artist development at Chrysalis, has experienced many of the same problems in working with Spandau Ballet that Jaffe has had with Visage. Although Spandau does exist as a group, it is not a touring-oriented outfit, preferring instead to stage unadvertised appearances, about which news spreads through word of mouth. Although currently one of Europe's most popular groups, Spandau Ballet has performed live about a dozen times.

For America, Chrysalis has relied heavily on club play of Spandau's three well-made videos. According to Carhart, Chrysalis has supplied about

(continued on page DM-14)

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DANCE MUSIC

by Dan Nooger

Small Labels Score Big With Dance Music Records

In the dance music field, a small label has a number of advantages over the majors, says Began Cekic, who can point to the success of his New York-based BC Records dance music label as an example of the opportunities open to the streetwise entrepreneur. Since starting the label three years ago, he has enjoyed success with 12" discs ranging from straight disco to rap and R&B and spawned the original version of the chart topping hit, "Stars On 45 Medley."

Cekic notes that with the intense competition in the New York market, where a record's sales life may be only a month or two, BC has survived by moving fast and staying close to the street. "We can put out product faster and do research with the clubs, who work more closely with the small stores that are the

backbone of the dance music business." While other labels are raising prices, Cekic notes that he can cut his prices to retailers to help build in-store play and sales. "Small stores have to sell product to make money, so if I can help them by cutting my price they'll push my records harder," he says.

At least 50% of BC's sales are concentrated in the New York area, which Cekic calls a "unique market" because of its plethora of clubs and retailers and radio stations, such as WBLS and WKTU, which stay in close touch with both and heavily feature independent label releases. "Outside New York, radio goes by the charts," he says, adding that "Los Angeles is a strong dance music market, but they don't have radio stations there to break the records unless they go pop."

Cekic also notes that 12" buyers are a "totally different market" from those who buy 45s or LPs. "I think the majors are pricing themselves out of the market," he says. "People can't buy LPs, so there's more of a market building up for 12" singles."

Before starting his label, Cekic, a former musician and DJ who came to New York from Yugoslavia about 10 years ago, had built up a successful retail record operation. After being turned down by every label he approached with a record he'd produced by Francine Simon, he put out "Let Your Body Run" himself. It gained impressive sales and radio play and BC (and its subsidiary label, One Way) have followed up with sides by Common Sense (a version of the Police's "Voices Inside My Head") the Grainger's (who were formerly in Pockets) "Shine Your Light," a special disco mix of "Love Is The Message" by a studio band he dubbed Brooklyn Express and several "low budget" rap records, including Sugar Daddy's "Another One Bites The Dust."

Cekic calls rap records "the most refreshing thing to happen to music in the past couple of years," but cautions that "the market is saturated now, and a rap disc has to have a hook in order to make it."

BC's original version of "Stars On 45," which was called "Let's Do It (Bits & Pieces III)," attracted initial radio play and sales before being "steamrolled" by the hit Radio Records cover version. "That's where a

big label has the advantage," he admits. "They can take much more advertising on a national basis with the radio stations and the big stores."

Nevertheless, in its comparatively short life, BC Records has established a reputation in the fiercely competitive New York dance music market as a reliable source of hot wax. So much so that Cekic claims "I've already got orders for 20,000 copies of something I'm producing that's not even out yet."

First American Label Grows With Dance Music

First American Records, the independent label based in Seattle, is developing into a chart contender with dance-oriented product.

"When disco was at its apex, we attempted to crash into the market and got burned," says Jerry Dennon, company founder and President. "We really were attempting to enter the market when everybody but everybody was releasing tons of product. For two years afterwards, I could not stand to even hear or see the term 'disco'."

A young Seattle record producer, David Perry, turned Dennon around in 1980. "We kept getting these calls from

(continued on page DM-14)

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Dance Music's Shifting Styles

(continued from page DM-6)

A large number of radio stations and major record labels jumped onto the disco bandwagon. The success of disco-formatted WKTU in New York, which went from nowhere to the top of the Arb charts in its first ratings period as a disco outlet, inspired more than 200 radio stations to adopt disco formats, often with little research. Record companies signed producers, studio aggregations and performers with little thought as to the quality of the product and less as to how it could effectively be promoted. A flood of below-standard records being heard on the new disco radio stations led, inevitably, to overkill, as record companies and radio stations dropped the music as quickly as they had picked it up. In the Northeast, some discos switched over to presenting "rock disco," attracting a different audience that still wanted to dance. Punk and "skinny tie" new wave music gave way to dance rock. The return of dance music to street level was exemplified by the growth of rap

records mixing rhythm and chants. Sugar Hill Records had gold and platinum selling rap hits with Sugar Hill Gang, Grandmaster Flash & The Furious Five, Funky Four Plus One and Sequence. (Cash Box named Sugar Hill Gang #2 new group of 1980.)

The emergence of rap into the musical mainstream was confirmed by the chart topping success of Blondie's "Rapture" and the success of a series of "Rappers Convention" shows. The rappers convention show at New York's Ritz drew everybody from street kids to the new dance music elite to Ahmet Ertegun.

Meanwhile, England saw the emergence of the "New Romantic" movement, which mixed fashion experiments with thoroughly danceable music. In many ways, the barriers that stood between disco and rock in the recent past have fallen with the emergence of dance music, and it's back to the old *American Bandstand* standard of measurement — "It's got a great beat and you can dance to it."

Labels Use Video, For Dance Music Acts

(continued from page DM-11)

20 of these videos to clubs and concert venues that have video screens, targeting them specifically at a "very active audience." In addition, a like number of videos have been supplied to cable TV shows around the country, which Carhart says she maintains regular contact with. Finally, Chrysalis has serviced its field promotion staff with videos that will be used to provide radio with a glimpse of the group that will hopefully better enable them to identify with what the groups are doing.

A recent promotional junket brought Spandau Ballet to New York, where the band was introduced to press and radio

via a lunchtime press conference. Later the group played an unadvertised, but heavily touted concert-cum-fashion show to inaugurate a trendy new club that acted as co-sponsor for the group's press function.

While conceding that promotional videos or an appearance on *Tomorrow* do not guarantee increased record sales, Jaffe concluded, "For many of the new rock acts, if you use videos wisely then touring may not be necessary. The videos will reach the same club audience that a tour would, without losing money for both the artist and the label."

Indies' Success Rekindles Majors' Interest

(continued from page DM-10)

tion of disco/dance rhythms and rock instrumentation. What's more, these groups have attracted major label releases and support — Adam & The Ants (Epic), Visage (PolyGram), Spandau Ballet (Chrysalis), Duran Duran (Harvest) and Classix Nouveau

(Liberty) — helping to smooth the way for greater major label involvement with all forms of dance music.

Today both major and independent labels are actively involved with more varieties of dance music than in the heyday of disco. The music may have changed, but the beat goes on.

NYC: Dance Music Capitol

(continued from page DM-4)

Distribution

The wake of the so-called "disco backlash" of 1979 saw most major record labels dropping their dance music departments and phasing out the commercial release of 12" singles. However, while the majors seemed unable to profit from the 12" disc on a national level, the format was gaining wide acceptance in certain areas of the country, particularly the Northeast. With the de-emphasis on dance music signings and the 12", the independent entrepreneur became a major force in the dance music scene. In addition, the dearth of American-released 12" discs by major artists and the growth of a dance rock scene that was often not aimed at mainstream rock listeners began to create a sizeable market for imports.

All of these factors have led to the growth of new record distribution companies whose sole business is handling the influx of new labels and imports featuring music that the majors and even the larger independents are not equipped or willing to handle. Two such companies are Nu Music, which distributes nationally, and Sunshine Distributors, which only handles the Northeast, both located in New York.

Sunshine Distributors was started by Howard Rumac five years ago and at first handled mostly R&B singles. "From the R&B single, we drifted to the disco 12", Rumac recalls. "Now we're back to a mixture of R&B and disco, and the 12" is the representative format for that music."

Rumac says he intended Sunshine to be a distributor for "small R&B labels that weren't able to get exposure, guys without many contacts. Most indie distributors can't afford to concentrate on labels like that because they've got Arista and Chrysalis to deal with."

Sunshine offers the small label what Rumac calls "full line distribution. We make sure the records are in key stores, work all radio stations in the Northeast and deal directly with the pools. While Rumac says he limits the number of labels he'll distribute at a given time to "about 50," he also tries to "take on anything that has potential." While he's open to any small label, Rumac says that he tries to limit what he'll distribute to what he judges to be viable product.

"I'm not just in business to stick out product," he states. "I A&R everything that comes in."

Rumac claims that consumer demand for 12" product is so great that he is now doing 75% of his business in the format. He caters to "a distinct 12" buyer, who looks much more for a particular song than for an artist." Like many of the DJ pool heads, Rumac notes that the move to the 12" format has resulted in great-sounding, better-produced discs than in the past.

Nu Music was started by Scott Anderson, a former principle in *Disco News*, and Steve Stoff, an ex-RCA staffer, "because there was a real void," according to Anderson. "No one was supplying stores with both new wave and disco independents' releases. Ninety-nine percent of what we distribute is independently released product."

When Nu Music first started, says Anderson, it dealt with individual artists and producers. Now it deals with, and exclusively represents, between 15 and 20 labels, including Import 12, Ralph, 415, Rhino, Ambition, Launch, "O", Fire Sign, Select and the U.S. branches of Rough Trade and Factory Records.

Like Sunshine's Rumac, Anderson swears by the 12" format. "The majors say they didn't make any money on 12"s," he states, "and with their tremendous overhead, they probably can't make money on them unless they sell quite a lot. But look at the way RCA was able to build Solar using the 12". If a company doesn't put out a 12" on a major dance music artist here, there may be anywhere from 10,000 to 100,000 copies of that record imported from Europe or Canada."

Operating in both the new wave and disco fields, Anderson sees the same closing of the gaps between black and white music mentioned by Rockpool's Danny Heaps. "I would go to rock clubs last year and all of a sudden the oldies they were playing were by Donna Summer and James Brown. All of a sudden it has become more acceptable to play a cross section of music. And we're getting disco stores that are beginning to sell new wave rock."

As *Dance Music Report's* Tom Silverman put it, "Dance music is dance music."

First American Grows With Dance Music

(continued from page DM-12)

Dave telling us that he had a hit record. I kept telling him that he couldn't give me a disco product. Finally, he got in the door and convinced us that we had a shot at the charts because everybody else (the other labels) had been abandoning the field. This is how we came to obtain product on Salazar. His first 12-inch single charted in all trades and sold a good amount of records."

In addition to Salazar, First American also has two new 12-inch singles ready to hit the market. A new

Dave Perry production is the debut of another Seattle artist, studio singer Carrie La Porte. From France, First American has acquired rights to "Margarita" by Massara.

"With radio being almost unreachable for the smaller label, the dance music market gives us an opportunity to function like we did in the old days," says Dennon. "We expect to continue and grow with it."

CREDITS — Concept: J.B. Carmicle. Written by Dan Nooger, Dave Schulp and Fred Goodman. Edited by Richard Imamura and Alan Sutton.

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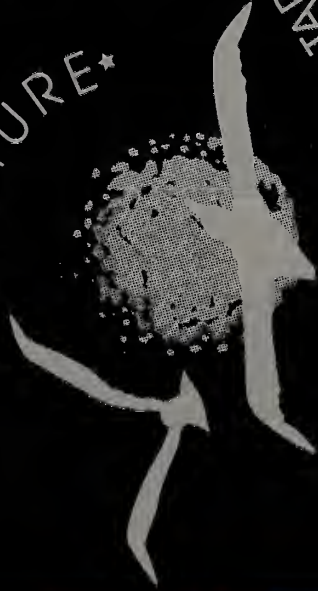
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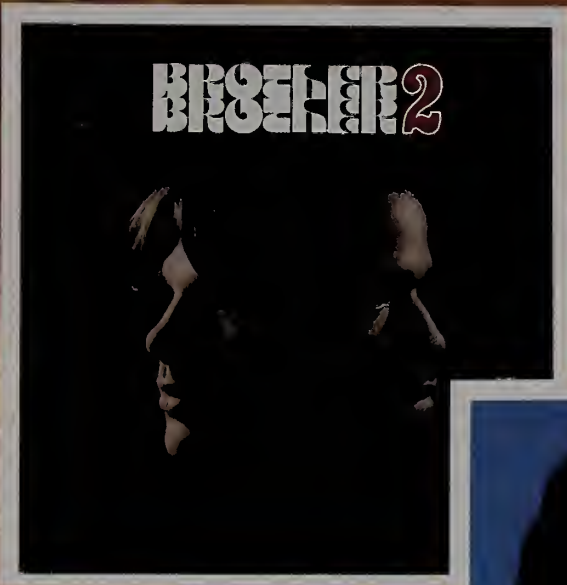
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AUDIO / VIDEO

SOUND VIEWS

THE YEAR SO FAR IN AUDIO & VIDEO: WHO'S ON FIRST? — As the various videodisc camps continued to duke it out in both the hardware and software rings (with only VHD awaiting initial market entry), video-cassette manufacturers traded verbal punches over such issues as rentals vs. sales, and record companies trumpeted the latest noise reduction system as the Next Big Thing in audio before the digital disc, one thing was for certain in the first six months of 1981: it was hard to tell the players without a score card. What's a consumer to do, with MCA, RCA and JVC trying to proffer their respective LV, CED and VHD videodisc systems, while CBS hawked its CX "compansion" (compression/expansion) noise reduction system as a sonic stop gap for your stereo B.D. (Before Digital)? Trying to keep the the vowels and consonants straight must've seemed like a tough enough job to the man in the street without even getting into the technological differences between the various audio and video systems. But seriously, folks, all abbreviations aside, it's been another six months of solid growth for audio and video . . . particularly video. According to the Electronic Industries Assn.'s consumer Electronics Group, sales of televisions (color and monochrome sets) and videocassette recorders continued to climb at a rapid pace, with VCR sales to dealers jumping as much as 93.5% last month alone. RCA called the introduction of its Capacitance-Electronic Disc System "the most successful product launch in the company's history" and recently beefed up its disc manufacturing capacity to produce a projected 10 million discs in 1982, but no one is placing bets yet on which of the three videodisc systems will win out. As of last month, RCA reported that it had sold "27,000 or 28,000 machines, and while that's a respectable figure, it's going to be a long haul to reach the anticipated 200,000 mark set by the company for the year. While MCA has far from conceded victory to RCA at this point, making a strong showing at the Summer CES, the corporation caught a lot of people off guard by licensing programming to VHD



GOLDEN FIVE FOR MAG VIDEO — *Magnetic Video vice president and general manager of the consumer products group Jack Dreyer (r) picked up five ITA Golden Videocassette awards recently for the titles Brubaker, Silver Streak, Norma Rae, The Rose and Butch Cassidy and The Sundance Kid. ITA exec vp Henry Brief presented the awards.*

Hoffman). On the videocassette front, Magnetic Video's recent Beta sale (\$20 dollars off 50 top-selling titles) caused a bit of controversy in Chicago and drew the ire of rental Paramount in particular. That situation once again polarized pro and anti-rental videocassette software suppliers and left many wondering when the question would finally be resolved. It's been rumored that some of the holdouts who do not currently have rental plans, such as Warner Home Video, will announce policies before the end of the year, but #1 Mag Video and others are still undecided at this point. RIAA/VIDEO, in conjunction with the MPAA, took a step towards solving another problem facing the fledgling video industry with an anti-piracy report program. Retailers and manufacturers are expected to face many of these problems head on (hopefully together, for a change) at the upcoming NARM Video Retailers Convention in New York in August. On the audio side, the promise of a compatible digital audio disc system, demonstrated by Sony, Philips and Marantz, among others, offered optimism for the future but no immediate aid for an industry that has been plagued by lagging sales of late. The much-ballyhooed CX system of CBS, which is licensing technology for next to nothing, initially received overwhelmingly positive response, later to be tempered by criticism from some sectors of the industry, particularly disc mastering houses and engineers. Nevertheless, the WEA labels announced support of the system and similar confirmation could soon be forthcoming from RCA. Audio dealers are looking to video and its marriage to audio (i.e., stereo TV, stereo videodisc, etc.) to help bolster and broaden sales.

IT'S SHOWTIME — The country's second largest pay-TV service, Showtime, has signed a major licensing agreement for the exhibition of such heavyweight 20th Century-Fox films as *Nine To Five*, *Brubaker*, *All That Jazz*, *The Final Conflict* and *Eyewitness*.

CABLE BABBLE — Media Statistics, Inc. of Maryland began a nationwide study of cable TV viewing in the U.S. during the last two weeks of June, and while the results of the large-scale (and much-needed) study won't be available for some time, Mediastat is expecting that its methodology may be called into question by some sectors of the industry. The company notes that the diary, upon which the study is based, has its detractors, who say that the system "understates cable," as opposed to the alternative meter, coincidental telephone or telephone recall methodologies. To counter opposition, Mediastat issued an explanation as to why it is being used (i.e., its usefulness in reflecting demography for all programs on the air, large rotating diary samples can be custom designed, it can be used in situations where meter measurement is not yet available, diaries can show what viewers think of programs, etc.). At any rate, Mediastat insures that the sample used in the study has been drawn from a nationwide list of points served by large, multi-channel cable companies, such as ESPN, CNN, HBO and USA Network, and sample size will be approximately 250 in-tab diaries. For further info, contact Robin MacArthur at (301) 588-4878 . . . Warner Amex Satellite Entertainment Co. (WASEC) has announced that MTV: Music Television will be using Dolby B-type noise reduction, which will be integrated into its stereo distribution process, when the 24-hour cable TV channel bows in August. WASEC indicates that this is a first for either a cable or broadcast network.

michael glynn

FBI Raids Video Counterfeit Plant, Seizes Cassettes

(continued from page 5)

Jules Yarnell, special counsel for anti-piracy for the Recording Industry Assn. of America (RIAA), noted that this was the largest seizure on record with the RIAA. The economic loss prevented by the seizure was said to be in excess of \$100 million.

The investigation in this matter was in coordination with the RIAA. RIAA launched video anti-piracy investigations in April, funded by the RIAA video council.

Dick Bloeser, director of the Motion Picture Assn. of America (MPAA) Film Security Office, which is working in concert with the RIAA to handle cases where film titles and television programs are involved (**Cash Box**, June 20), said that he had been notified by the RIAA that a number of prerecorded videocassettes of motion pictures were involved in the raid. However, he added that he had not been called in by the FBI to inventory copyrights at this point and therefore could not say how many or which titles were involved.

"It is my understanding that, yes, there were a number of film titles involved," stated Bloeser. "We were told by the RIAA basically as a matter of courtesy. If the FBI does want us to become involved in this case, they will forward the list of cassettes confiscated to this office, and we will then run that list through our computer to check against our copyright information on file.

"Since the arrest and seizure of goods was so recent, however, the FBI most likely hasn't fully compiled that list. Only when they approach us can we help in furnishing them with any information on copyright infringements or witnesses from the studios."

Alfred E. Smith, FBI special agent in charge of the Cincinnati office, announced that the investigations involved federal violations of the Copyright Act, Fraud By Wire, Mail Fraud and Interstate Transportation of Stolen Property (ITSP).

Mount Named As Video Sales Mgr. For WEA

LOS ANGELES — David Mount has been appointed to the post of national video sales manager for the Warner/Electra/Atlantic (WEA) Corp. Mount, who will report directly to WEA Corp. marketing development vice president Russ Bach, will oversee the domestic distribution of Warner Home Video prerecorded videocassette product in this newly created position.

A 17-year veteran of the record industry, Mount most recently served as Los Angeles sales manager for WEA, a post he has held since 1980, when he was promoted from local field sales manager. He joined WEA Corp. in August 1977 as L.A. marketing coordinator.

Prior to that, Mount had served as branch manager for J.L. March/Heilicher Bros. in the Denver, Chicago, Miami and Los Angeles markets since 1968. He began his career in 1964 with the organization as sales clerk in a retail outlet before he was promoted to store manager, and then district manager, in the Musicland chain.

Trutone Expands Labs

NEW YORK — Trutone Records Disk Mastering Labs will undergo complete renovation and expansion of its disk mastering labs and offices, located at 163 Terrace Street, Haworth, N.J.

Construction is underway for two new mastering rooms, 22'x15' and 12'x15'. The architectural/acoustical design concept was created and developed by the team of Maurice Wasserman and Al Fierstein.

Warner Video Names Business, Program Execs

NEW YORK — As part of an expansion move in the programming and business affairs units at Warner Home Video, Donna B. Sessa was named vice president, programming, and Alan H. Kress became vice president, business affairs last week.

Prior to joining Warner Home Video, Sessa served as director of marketing with NBC Enterprises, where she was responsible for the development of programming in video tape, videodisc and cable TV. She previously was involved in the formation of ABC's *Wide World of Learning* during her tenure with the American Broadcasting Co. from 1975 to 1980.

Kress served as director of business affairs for RCA SelectaVision VideoDisc prior to his appointment at Warner Home Video. He also held the post of legal counsel to RCA Records from 1974 to 1979. Among his duties at Warner Home Video, Kress will be involved in the negotiation of acquisition, licensing, development and production agreement.

DeSantis has been with Warner Home Video since October 1979, during which time he has been instrumental in signing distribution agreements with New World Pictures, FilmWays and New Line Cinema, in addition to bringing various music product to the company. Prior to joining Warner Home Video, DeSantis had his own private law practice. He has also served as manager of business affairs for RCA Records.

Aomi, Nozaki To Head New LaserDisc Corp.

TOKYO — Yasuo Aomi has been named president and Tatsu Nozaki has been appointed general manager of international A&R and business affairs of LaserDisc Corp., a wholly owned subsidiary of Pioneer Electronics Corp.

Prior to joining LaserDisc Corp., Aomi served as assistant vice president of personnel for Tokyo Broadcasting System, Inc. (TBS), where he had been employed for the past 27 years. During his tenure at TBS, Aomi also produced both radio and network television programs, in addition to holding the post of TV news editor. After serving as New York bureau chief for TBS from 1967-70, he returned to Tokyo to assume duties as manager of TV programming for both local and network operations.

Nozaki most recently served as executive managing director for Sony Creative Products Inc., which imports and markets, among other things, a number of custom French cosmetic lines. He moved to Sony Creative from CBS/Sony International, where he had held the position of general manager since CBS/Sony, Inc. was established in Japan in 1968. He started with CBS International in 1967 as director of marketing.

The new company, which has been capitalized initially at 100 million yen (five million dollars), will handle acquisitions of U.S. and European motion picture titles and development of both local and international recording artists, in addition to marketing and sales activities of Pioneer Laser Optical Videodisc players. Market introduction of the player system in Japan has been targeted for the fall of this year.



Aomi

Nozaki

COUNTRY

Country Artists Hot Attraction For Elizabeth's Renovated Ritz Theater

by Jennifer Bohler

NASHVILLE — In the '20s and '30s, the Ritz Theater in Elizabeth, N.J. was something of a showcase palace for such celebrities as George Burns and Gracie Allen, Jack Benny, Sammy Davis, Jr., Count Basie, Desi Arnaz and his orchestra and James Cagney, just to name a few. Today, after a \$500,000 face lift, the Ritz is proving to be a viable venue for country music artists. Since it reopened in November 1980, the theater has played host to some of the top names in country, including the Oak Ridge Boys, Johnny Cash, Mickey Gilley and Johnny Lee.

According to Elliot S. Cohen, the theater's publicist, the venue will continue to primarily feature country artists. Although it is closed for the summer while an air conditioning system is being installed, it will reopen in early September with tentatively scheduled appearances by George Jones, Merle Haggard and Jerry Lee Lewis.

The 2,800-seat venue originally opened March 8, 1926 and is still one of the largest theaters in New Jersey. It is one of about a dozen theaters built in Elizabeth in the '20s and '30s, and today, as in its heyday, it can claim the live musical shows as its main attraction.

Country Wax Museum Features Top Stars

NASHVILLE — Country music artists have been taking an active role in shaping the success of the Country Music Wax Museum here by donating costumes and such, as well as working with the museum on the look and setting of the wax doubles.

Barbara Mandrell, Sonny James and Minnie Pearl, among others, have donated authentic costumes and props (guitars, gold records, pictures, etc.) and made minor adjustments in their likenesses while investigating the museum, located within the Country Music Mall on 16th Avenue.

Executive director Roger Ramey, since his appointment to the post last November, has begun a major renovation project and plans to add 50 more wax figures to the current 52 over the next three years. The museum opened with 20 models at a site across the street from the original Ryman Auditorium in 1970 before moving to its current location in 1975.

Ramey hopes to expand beyond country music and add a pop section to the museum's attractions, which last year brought in 225,000 visitors. Already, the organization has costumes donated by Liberace and Barry Manilow, which will later cover those artists' likenesses. The museum has also been promised stage attire from Earth, Wind, and Fire; Kiss; and Stevie Wonder.

CBS Bows Country 12-LP 'Encore Series'

NASHVILLE — CBS Records has released a set of 12 albums, entitled the "Encore Series," that features a collection of previously released material from 11 artists.

Represented on the discs are Charly McClain, David Allan Coe, George Jones, Tammy Wynette, Jones and Wynette as a duo, Lynn Anderson, Johnny Cash, Moe Bandy, Joe Stampley, Johnny Paycheck, Bobby Bare and Marty Robbins.

Each of the albums contains 10 previously released works by the featured artists. Additionally, the covers display original artwork of the artists that link the series together through the similarities in the artwork.

When present owners Robert and Joanne Bilodeau purchased the theater in late 1979 from RKO Stanley Warner Theaters, Inc. it was in definite need of repair and some renovation. Following a Nov. 1, 1979 showing of the film *Halloween*, the Ritz closed for just over a year, while extensive work was initiated. A few hundred thousand dollars was spent to repaint the theater, put in new carpets, draperies and wall coverings, refurbish the pit and improve upon the sound and lightings system.

New Facilities

An artist playing the Ritz Theater today will find five dressing rooms with shower facilities, a stage crew and a light and sound system at his or her disposal. Additionally, according to Cohen, it is standard procedure for the club to host a catered press party for the artist following the performance.

Even though Elizabeth is a fair-sized city, with a population of about 135,000, Cohen noted that most of the people who come to see the concerts come from other cities, adding that the theater is only a 20 minute car ride from New York City. Even with the short distance between the two cities, Cohen noted that he still has a problem talking some New York press people into coming to the theater. "The minute they hear the word New Jersey, they act like I'm asking them to go to Kansas or something," Cohen mused. "So it's sometimes a little difficult getting press people here, but the occasional shortage of New York press is more than made up by the avid patrons the country artists attract," he noted.

Cohen added that another problem the theater faces is people sometimes confuse it with the Ritz in New York, a progressive rock venue in the city that caters to new wave, punk and occasional country clientele. Cohen noted that the Ritz Theater in Elizabeth will most likely never book any sort of new wave music for a number of reasons, the primary one being that country seems to be a better drawing card in the area.

Ticket prices for the major concerts have been running from \$12.50 - \$15. When the theater reactivates its concert schedule in the Fall, it will be show time again for the legendary theater.

Longhorn Gets Rights To Early Country Hits

NASHVILLE — Longhorn Records, newly reformed as an independent label, has acquired the rights to numerous recordings of early country artists and is re-releasing the product under the Longhorn logo, according to Lillian Rodell, co-owner of the California-based company.

The label has released product on Bob Wills, Kenny Roberts, Rex Allen, Spade Cooley, the Light Crust Doughboys, Hank Williams, and Roy Acuff, among others. Some of the recordings contain material that was previously unavailable to the public.

Longhorn Records was originally formed by Dewey Groom in 1959 and built a small roster until guitarist Phil Baugh, the label's top draw, decided to quit playing. Shortly afterwards the label folded.

Inspired by a tape of Texas Swing giant Spade Cooley, Harvey Appell, who co-owns the enterprise with Rodell, decided to resurrect the label to offer an alternative to the "watered-down music" that dominates country radio.

The label will be releasing more product from Pee Wee King, Hank Penny and the Light Crust Doughboys in August.

Longhorn Records can be contacted by writing P.O. Box 1995, Studio City, Calif. 91604, or by calling (213) 656-0574.



MILSAP HITS GOLD — RCA recently held a reception to recognize Ronnie Milsap's "Greatest Hits" LP's gold and platinum status. RIAA awards administrator Ellie Rosenblum also presented the artist with the RIAA's first braille gold album for "It Was Almost Like A Song." Pictured at the event are (l-r): Joe Galante, division vice president, marketing, RCA Records/Nashville; Tom Collins, Milsap's producer; Jerry Bradley, division vice president, RCA Records/Nashville; Joyce Milsap; Milsap; and Bob Summer, president, RCA Records.

Country Music Finds Vast European Audience Through Radio Luxembourg

by Claudia Bedwell

NASHVILLE — Amidst the speculation that the popularity of country music has reached its peak here in the United States, it is encouraging to know that the country sound has made significant inroads overseas. And now, thanks to the Nashville Radio Workshop, an estimated four million listeners throughout western Europe, the United Kingdom, Scandinavia, and northeast Africa can tune in for regular doses of country music via the *Radio Luxembourg Country Music Spectacular*.

The idea for the live two-hour broadcasts, which originate from Nashville's Tennessee Performing Arts Center at 4 p.m. C.S.T. on the third Saturday of each month, was initiated by Nashville Radio Workshop president Wes Green about 18 months ago.

After discussing his idea with Charles Hoste, director of London Radio Prod., Green decided that the obvious choice for a platform would be Radio Luxembourg (the world's largest privately owned radio station, with a transmitter capacity of 1,300,000 watts), both for its size, and because it is an English language station. Green and Hoste presented the project to Radio Luxembourg and disc jockey Bob Stewart, and the wheels were in motion. A two-hour time slot was purchased from Radio Luxembourg, and *Country Music Spectacular* personnel scrambled to find sponsors, which was a somewhat difficult task for two reasons: American companies were not accustomed to paying the \$2,000 a minute

HBO Sets Cable TV Show On George Jones

NASHVILLE — George Jones will be honored with an exclusive musical special, *George Jones: With A Little Help From His Friends*, debuting July 11 on the Home Box Office (HBO) cable network.

Videotaped before a full house at Los Angeles' Country Club, the program will feature performances by Tammy Wynette, Waylon Jennings, Emmylou Harris, Elvis Costello, Tanya Tucker, Jones and his daughter, Georgette.

In the past year, Jones has received the Grammy award, the Academy of Country Music (ACM) "Hat," the *Music City News* "Cover," and the Country Music Assn. (CMA) Award for Best Male Vocalist.

The 75-minute tribute was produced for Home Box Office by Tall Pony Prod., with Tony Eaton and Paul Block producers; Marty Callner, director; Barry Kaplan, associate producer; Molly Stitzel, associate director; and Dick Howard, executive producer.

fee, and European companies feared the stigma attached to country music.

The next step was to devise a routing system for sending the program 5,000 miles to the powerful Radio Luxembourg transmitters. The signals would travel by land lines to New York, bounce off a satellite to a receiver in Paris and return to land lines for the remainder of the trip to Luxembourg.

A live broadcast of the Grand Ole Opry had been chosen as the initial project, and once the broadcast rights had been obtained and a satellite hired, the dream was ready to become a reality. On April 26 of last year, Radio Luxembourg listeners were treated to the very first live broadcast of the Grand Ole Opry outside the continental United States. The response was favorable, and a six-show contract followed close behind.

New Location

Green had decided, however, that "crossover country" would have greater mass audience appeal, and when the next show aired from the Exit/In in December, it was with a line-up of less traditional country artists, which included Bobby Bare, Billie Jo Spears, Jimmy C. Newman, Dobie Gray and Charley McCoy. A week before the next broadcast, in February, the Exit/In closed, and the *Country Music Spectacular* moved to its present home in the Tennessee Performing Arts Center's Andrew Jackson Hall.

The ensuing months saw an impressive array of artists perform on the show, including Deborah Allen, Bill Anderson, Razy Bailey, the Charlie Daniels Band, Gail Davies, Crystal Gayle, Terri Gibbs, Don King, Johnny Paycheck, Dianne Pfeifer, Pure Prairie League and Porter Wagoner. And while Green is currently looking to "sweeten the kitty" in the hope of making

(continued on page 30)



MILLER HOSTS CONWAY — Conway Twitty recently appeared on the WSM-TV/Nashville talk show, Miller and Company. The MCA recording artist (r) is shown presenting the show's host, Dan Miller, with a souvenir "Twitty Bird" golf cap.

COUNTRY

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS



VALENTINO (RCA PB-12269)
She Took The Place Of You (2:45) (Jack and Bill Music Co. c/o The Welk Music Group — ASCAP) (S. Vaughn) (Producers: N. Wilson, C. Selman)
 Valentino is the stuff teen idols are made of — he's young, has the right look and a nice teen-beat kind of voice. The Spanish guitar and phrases add a nice touch to this tender, predominantly English love song. Country stations should give it a listen.

HITS OUT OF THE BOX

- T.G. SHEPPARD** (Warner/Curb WBS 49761)
Party Time (3:31) (Tree Pub., Co., Inc. — BMI) (B. Channel) (Producer: B. Killen)
- CONWAY TWITTY** (MCA 51137)
Tight Fittin' Jeans (2:48) (Prater Music — ASCAP) (M. Huffman) (Producers: C. Twitty, R. Chancey)
- DOTTIE WEST** (Liberty LT-1062)
(I'm Gonna) Put You Back On The Rack (3:26) (Chappell Music/Sailmaker Music/Welbeck Music Corp./Blue Quill Music — ASCAP) (R. Goodrum, B. Maher) (Producers: B. Maher, R. Goodrum)
- MAC DAVIS** (Casablanca NB 2336)
Secrets (4:00) (Bobby Goldsboro Music Inc. — ASCAP) (S. Lorber/M. Noble/J. Silbar) (Producer: R. Hall)
- LACY J. DALTON** (Columbia 18-02188)
Takin' It Easy (3:27) (Algee Music Corp. — BMI) (M. Sherrill, B. Sherrill, L.J. Dalton) (Producer: B. Sherrill)
- JOHNNY CASH** (Columbia 18-02189)
Mobile Bay (3:00) (Tree Pub. Co., Inc. — BMI/Cross Keys Pub. Co., Inc. — ASCAP) (C. Putman, D. Kirby) (Producer: B. Sherrill)
- RAY PRICE** (Dimension DS 1021)
It Don't Hurt Me Half As Bad (2:30) (Combine Music Corp. — BMI) (J. Allen, D. Day, B. Lindsey) (Producer: R. Pennington)

FEATURE PICKS

- WAYNE KEMP** (Mercury 57053)
Just Got Back From No Man's Land (2:46) (Tree Pub. Co., Inc. — BMI) (D. Walls) (Producers: D. Walls, W. Kemp)
- LEONA WILLIAMS** (Elektra E-47162)
You Can't Find Many Kissers (2:49) (Bocephus Music Inc. — BMI) (H. Williams, Jr.) (Producer: D. Gamble-Bowen)
- BONNIE SHANNON** (Door Knob DK 81-161)
Love Is A Lifetime Thing (2:28) (Chip-n-Dale Music Pub. Inc. — ASCAP) (B.M. Belt, P. Bunch, R. Curran) (Producer: G. Kennedy)
- WESLEY RYAN** (NSD 93)
Nothin' To Do But Just Lie (3:22) (Tree Pub. Co., Inc. — BMI) (S. Whipple, C. Putman) (Producer: R. Ruff)
- MICK LLOYD & JERRI KELLY** (LG 046)
Sweet Natural Love (2:29) (Jerrimick Music — BMI) (T. Faia) (Producer: M. Lloyd)
- JOHNI DEE** (Update UD 8101)
If I Had Any Sense At All (2:43) (Up-Trend Music/U Pub. Corp. — BMI) (J. Rice) (Producer: J.W. Rice)

ALBUM REVIEWS

YOU BROUGHT ME BACK — Tammy Wynette — Epic FE 37104 — Producer: Chips Moman — List: 8.98 — Bar Coded
 Tammy Wynette has teamed up with a new producer, Chips Moman, and the resulting album has a smoother, more easy-listening feel to it overall, especially in songs like "Easy Street" and "I Don't Think I See Me In Your Eyes Anymore." She is sounding particularly good on songs like her last single, "Cowboys Don't Shoot Straight (Like They Used To)," "The Best There Is" and a cover of the Bobby Sherman hit, "Easy Come, Easy Go."



THE COUNTRY COLUMN

COMING UP, VALENTINO — Valentino's only 21 years old, but he's already being touted by discover/manager **Happy Shahan** as the next international superstar. Keep in mind, Shahan is no neophyte when it comes to judging talent — he had a little something to do with putting **Johnny Rodriguez** on the road to fame. Valentino (yes, that's his real name) began singing when he was 13 years old and has since been performing in and around hometown San Antonio, Texas. He has also appeared in a few movies and several local commercials. But most important, last week his first single for RCA was released. Produced by **Norro Wilson** and **Clarence Selman**, the single is titled "She Took The Place Of You" and features a three-quarter English/one-quarter Spanish mix. And believe it or not, Valentino had to take some quick Spanish lessons to get the Spanish part in. Hoping to tap the Spanish and English-speaking markets, young Valentino, who dropped in on the **Cash Box** staff while in Nashville recently, plans to appear on *Siempre En Domingo*, a major television program in Mexico City. Additionally, he is scheduled to make several personal appearances during July including one at the Grapevine Opry Aug. 1. Shahan's motto with the young singer? "We're going to be patient and build his career one step at a time."



Valentino

IF YOU CANCEL OR ACT INDIFFERENT . . . BEWARE — Artists, have you ever wondered what goes through the minds of the locals when you fail to show up for a concert or act decidedly indifferent on stage? If so, you need to check out an editorial that appeared in the Denison (Texas) *Herald* June 5. It was written by **Charles Clayton** and is not a very favorable appraisal of two of country's music's top performers, who shall remain nameless. According to Clayton, one artist just plain didn't show up at the Country Junction one Wednesday night — the audience was told the artist was "ill." Across town at the Spurs, the scheduled artist took the stage all right, but, according to Clayton's review, it might have been better if he hadn't. According to Clayton, people had paid \$15 each for the concert and were forced to endure a "near-capacity environment inside the Spurs." The editorial indicated the artist "was not there in mind and spirit, and did not remain there in the flesh very long." Clayton closed by saying "Denison may not be the biggest place in the world . . . but we can spot a drunk in a singer's suit and have better sense than to be tricked into the old gag again." There you have it.

THE WORD FROM THE MAJOR — Major **Bill Smith** is at it again. He's making all sorts of international headlines with his latest project, a tribute to **Lady Diana Spencer**, the woman who will become the bride of **Prince Charles** of the U.K. July 29. The song was written by the Major and **Ron Williams**, who also performs the song along with **Major Bill's Texans**. As far as we know, the tune is the only American tribute to the Lady. By the way, the Major sent a copy of it to **President Reagan** and got a nice response in return. The tune is a nice, easy-flowing number that could do quite well in England and even capture the fancy of the American populace. It's on the LeCam label.

TALK SHOW ROUNDS — MCA artist **Tanya Tucker** will again make the talk show rounds with **Mike Douglas**, July 14; **Merv Griffin**, July 30; and **John Davidson**, Aug. 18. This is in support of her new album, "Should I Do It," and the single of the same name.

LIVE FROM GILLEY'S — The Westwood One-produced *Live From Gilley's*, an hour-long weekly radio series, has such artists as **Johnny Paycheck**, **George Jones**, **Brenda Lee**, **The Kendalls**, **Jerry Lee Lewis**, **Ray Price**, **Razzy Bailey** and **Rex Allen, Jr.** scheduled for the summer months.

THOMAS' SEQUEL — In between a number of golf tournaments, television and radio appearances, **B.J. Thomas** and wife **Gloria** have been working on the sequel to the best-seller *Home Where I Belong*, which Thomas wrote and published five years ago. The book should be completed by Fall, with a tentative Spring 1982 release.

RADIO BANDERA — MCA's **Bandera** has been working closely with radio in the last few weeks in support of its new "Knights" album. The group recently performed at the WWKX-sponsored Sunfest Concert at Hermitage Landing in Nashville; at Atlanta's Agora, sponsored by WKLS; and at the Sports Park in Montgomery, Ala., sponsored by WLSQ.

CONDOLENCES — **Cash Box** would like to extend its condolences to the family and friends of **Barbara Farnsworth**, who died June 24 of an extended illness while in St. Thomas Hospital in Nashville. She is survived by husband **Russell** and son **Eric**. Farnsworth was vice president and a member of the board of directors of Top Billing. She joined the company in 1971 and served as an account executive for **Jerry Clower**, **Billy Carter** and **Jim Ed Brown**. She also managed the Platform Booking division of the company. Services were held at Memorial Gardens in Franklin, Tenn. June 25. In lieu of flowers, the family requests that donations be made to a special memorial fund set up in Farnsworth's name at David Lipscomb College in Nashville, which was established by business associates **Tandy Rice** and **Jerry Clower**. Donations to the fund will be used to dedicate the foyer of the new business building in her name.



Kieran Kane

RAISING KANE AT THE BOX — Singer/songwriter **Kieran Kane** and songwriting partner **Bruce "Hey Baby" Channel** recently dropped in to chat with the **Cash Box** staff. "You're The Best," Kane's current single for Elektra, was co-written by Kane and Channel, and has proven to be the first chart record for Channel's publishing company, Old Friends Music (**Don Gant's** company). In case you're wondering, Kane was named after Prince Kieran of Ireland, and if you listen quite closely to some of his works, you might detect a bit of the old Irish melodies and chants as an influence. Kane has been in Nashville for three years and just this year played his first Fan Fair. How was it? "**Johnny Lee** went on the Elektra showcase just before me, and he's a hard act to follow, but it was really fun. I actually signed three autographs when I was in Elektra's booth," he mused. Kane added he will be finishing up his first LP in July with producer **Jimmy Bowen**, with a Fall release tentatively set. If the rest of the material on the album is comparable to Kane's current single, he'll probably be signing a lot more than three autographs next Fan Fair.

jennifer bohler

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COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. **MIRACLES** — DON WILLIAMS — MCA — 52 REPORTS.
2. **YOU DON'T KNOW ME** — MICKEY GILLEY — EPIC — 47 REPORTS.
3. **(THERE'S) NO GETTIN' OVER ME** — RONNIE MILSAP — RCA — 33 REPORTS.
4. **TODAY ALL OVER AGAIN** — REBA McENTIRE — MERCURY — 26 REPORTS.
5. **LOVE AIN'T NEVER HURT NOBODY** — BOBBY GOLDSBORO — CURB/CBS — 21 REPORTS.
6. **MAYBE I SHOULD HAVE BEEN LISTENING** — GENE WATSON — MCA — 18 REPORTS.
7. **SHOULD I DO IT** — TANYA TUCKER — MCA — 18 REPORTS.
8. **YOU'RE THE BEST** — KIERAN KANE — ELEKTRA — 16 REPORTS.
9. **SOMEBODY'S DARLIN', SOMEBODY'S WIFE** — DOTTSY — TANGLEWOOD — 14 REPORTS.
10. **A TEXAS STATE OF MIND** — DAVID FRIZZELL and SHELLY WEST — WARNER/VIVA — 12 REPORTS.

MOST ACTIVE COUNTRY SINGLES

1. **I DON'T NEED YOU** — KENNY ROGERS — LIBERTY — 74 REPORTS.
2. **PRISONER OF HOPE** — JOHNNY LEE — ASYLUM/FULL MOON — 72 REPORTS.
3. **RAINBOW STEW** — MERLE HAGGARD — MCA — 70 REPORTS.
4. **I STILL BELIEVE IN WALTZES** — CONWAY TWITTY and LORETTA LYNN — MCA — 67 REPORTS.
5. **DIXIE ON MY MIND** — HANK WILLIAMS, JR. — ELEKTRA/CURB — 63 REPORTS.
6. **WIND IS BOUND TO CHANGE** — LARRY GATLIN and the GATLIN BROTHERS BAND — COLUMBIA — 63 REPORTS.
7. **DON'T WAIT ON ME** — THE STATLER BROTHERS — MERCURY — 63 REPORTS.
8. **THEY COULD PUT ME IN JAIL** — THE BELLAMY BROTHERS — WARNER/CURB — 62 REPORTS.
9. **TOO MANY LOVERS** — CRYSTAL GAYLE — COLUMBIA — 57 REPORTS.
10. **RICH MAN** — TERRI GIBBS — MCA — 52 REPORTS.

Country Music Finds Vast European Audience Through Radio Luxembourg

(continued from page 26)

the show more appealing to major artists, record companies here have already extended a great deal of cooperation.

The final show of the original package was broadcast June 20, but with the reception continuing to be most enthusiastic, there have been "serious negotiations underway" to extend the contract through the end of the year.

Country Music Spectacular's on-air personality, Bob Stewart, who has hosted his own weekly country show over Radio Luxembourg since 1976, said that "you really must give a lot of credit to Wes Green and production coordinator Nick Archer of Nashville Radio Workshop" for the show's initial success. Because of the vast area covered by the Radio Luxembourg broadcasts, it was impossible to assemble accurate figures on the number of listeners at a given time. Stewart, however, does have enough direct contact with Radio Luxembourg listeners to feel safe in saying that the show earned a significant audience.

"While they don't always understand the words," Stewart said, the songs are "simple enough, with a simple message and pleasant melody," to have a universal appeal.

Probably the clearest indicator of the show's response could be found in European record sales and chart activity, and Stewart cited Bobby Bare's first appearance in December as an example.

Within a month after that broadcast, Bare's new album "Drunk and Crazy" went as high as #3 on several European charts, and a year-old album, "Down and Dirty," also sold well in a variety of markets. And, according to Stewart, the success would have been even greater were it not for the fact that the record companies involved there were being "decidedly retarded" about the marketing of country product.

When a major BBC survey in the mid-'70s revealed a desire for country music in the U.K., the directors and programmers were stunned, but, said Stewart, "what really crucified them was to find that the audience doubled when we went to country . . . It's an absolute winner, a monster that they don't really know what the hell to do with."

As for the future of the Country Music Spectacular, several projects are in the works. The ABC Radio Network has purchased several shows for syndication, and a video contract has also been signed with the Sound Shop/Scene 3 here in Nashville. In addition, there are plans afoot for live tours, and the possibility of releasing a "Best Of" album later in the year.

In the meantime, Green, Stewart, Archer, project coordinator Simon Pollock and sound engineer Johnney Rosen will have their hands full just keeping up with what may well be a "modern-day Grand Ole Opry" on a world wide basis.



WPLO JOINS ARTISTS BACKSTAGE — After a major show at the Omni in Atlanta, featuring the Oak Ridge Boys, Dottie West, Con Hunley and Ray Stevens, WPLO/Atlanta air personalities had a chance to talk with a few of the artists on the bill. Pictured are (l-r): Dave McClellan, Warner Bros. regional promotion; Larry Coates, the show's emcee from WPLO; Hunley; Richard Sterban of the Oak Ridge Boys; and Len Anthony, WPLO assistant program director.

THE COUNTRY MIKE

KWEN-FM/TULSA BOWS COUNTRY FORMAT — As reported in the June 13 issue of Cash Box, KWEN-FM/Tulsa will be joining the country radio ranks effective, appropriately, Independence Day. **Catz Broadcasting** recently purchased the former Top 40 station from **Ron Curtis** Communications of Little Rock. **Dan Splice**, most recently program director of **WYDE**/Birmingham, will handle his familiar PD duties; the music chores will be the responsibility of **Rob Ryan** from **J103**, Jackson, Tenn. (also former **KTFX-FM** general manager); and **Bob Backman** will take over the GM post. KWEN-FM's new country line-up runs as follows: **Bob Cooper**, from **WHIS**/Bluefield, W.Va., will pick up the 6-10 a.m. morning slot; **Spice**, 10 a.m.-1 p.m.; **Ryan** will cover the afternoons, 1-4 p.m.; **Paul Langston**, from **KFIM**/El Paso, takes over the 4-7 p.m. slot; from 7 p.m.-midnight will be **Lee West**, formerly from **KTFX-FM**/Tulsa; and the all-nighters, midnight-6 a.m. belongs to KWEN-FM veteran **Jennifer Wood**. Program director **Spice** states an extremely extensive research program presently underway will play an integral part in the station's success.



"Uncle" Len Ellis

PERSONALITY PROFILE — "Uncle" Len Ellis began his broadcasting career over 31 years ago, yet he remains more optimistic and enthusiastic than ever about country radio ("our kind of music") and its direction. Following a brief on-the-air introduction with a small station in Alma, Mich. in 1949, Ellis headed south to Biloxi, Miss. to pull a daytime shift with 1,000 watt **WVMI**. Due to an \$18,000 loss that first year, the insightful owner, **Otis Robinson**, changed the format to country and gave Ellis the morning drive shift at the first all-country station on the Mississippi Gulf Coast. Despite the tremendous success of the new format, Ellis left **WVMI** for Chicago to attend Columbia University, majoring in speech-arts and commuting to Hammond, Ind. to work part-time for **WJOB**. Upon graduation, Ellis took over a short 25 minute show, "Rhythm Roundup," which featured somewhat out-moded material. Ellis convinced the station management, including program director **Frank Reynolds** (presently ABC network anchorman), that the station's sound should be updated. He made a trip to the record store, purchased \$100 worth of records, and the show took off. Ellis began doing both morning and afternoon drives, as well as selling his show between shifts. During this period, the mid-'50s, he came in touch with **Pee Wee King**, who began a TV show in Chicago. King was instrumental in teaching Ellis the ropes of concert promotions. For 11 years he promoted area concerts for the likes of **Ernest Tubb**, **Carl Smith**, **Faron Young** and **Marty Robbins**. As he prospered, so did **WJOB**. But by 1960, he retired as general manager from **WJOB** and moved to Gary, Ind. in hopes of purchasing his own station. While working part-time with **WWCA**/Gary, Ellis battled through government red tape until 1964, when **WAKE**/Valparaiso, Ind., an A/C-formatted station, finally went on the air. In 1967, Ellis-owned **WLJE-FM**/Valparaiso hit the air with a country format. In addition to "Uncle" Len Ellis' 31 years in broadcasting, he was also a pioneer of the Country Music Assn. Not only was he one of the CMA's founders, serving on the first board of directors, he even retains his membership today. In addition, Ellis was voted the CMA Disc Jockey of the Year in 1978. Today Ellis has turned over much of his station management duties to his son **Leigh**, but remains extremely active in the country music industry.

KRAK HOSTS CALIFORNI PICNIC — On June 28, **KRAK**/Sacramento, in conjunction with **Bill Graham Productions**, hosted **Willie Nelson's** second annual California Picnic. Beginning at noon at Hughes Stadium in Sacramento, **KRAK** presented a stellar country line-up, including **Delbert McClinton**, **Oak Ridge Boys**, **Rosanne Cash** and **Willie Nelson and Family**. Besides an afternoon of musical entertainment, spectators relaxed in the picnic area enjoying rides on ferris wheels and mechanical bulls.

country mike

PROGRAMMERS PICKS

Mike Hanky	WFAI /Fayetteville	(There's) No Gettin' Over Me — Ronnie Milsap — RCA
KevIn Ireland	WNWN /Coldwater	The Partner Nobody Chose — Guy Clark — Warner Bros.
Joel Rabb	WHK /Cleveland	Older Women — Ronnie McDowell — Epic
Don Walton	KFDI /Wichita	Today All Over — Reba McEntire — Mercury
Bill Warren	KNOE /Monroe	Older Woman — Ronnie McDowell — Epic
Tiny Hughes	WROZ /Evansville	I Don't Need You — Kenny Rogers — Liberty
Jim Bell	WPNX /Columbus, Ga.	Older Women — Ronnie McDowell — Epic
Duncan Stewart	WDLW /Boston	Miracles — Don Williams — MCA
Paul Jackson	WXCL /Peoria	The Partner Nobody Chose — Guy Clark — Warner Bros.
Coyote Calhoun	WAMZ /Louisville	Miracles — Don Williams — MCA
Lee Brandell	WHOO /Orlando	(There's) No Gettin' Over Me — Ronnie Milsap — RCA
Mark Thomas	WCXI /Detroit	Miracles — Don Williams — MCA
Tim Rowe	WMNI /Columbus, Ohio	You're The Best — Kieran Kane — Elektra
Tony Kldd	WZZK /Birmingham	Rich Man — Terri Gibbs — MCA
Tom Edwards	KEED /Eugene	Somebody's Darlin' Somebody's Wife — Dotsy — Tanglewood

INTERNATIONAL



LATIN AMERICAN KISS — Casablanca recording group Kiss is set for a 10-show tour of Latin America — with stops in Chile, Brazil, Argentina and Mexico — beginning in January 1982. Pictured closing the deal for the rock quartet are (l-r): Jeff Franklin, chairman of the board and chief executive officer, ATI Equities; Jose Rota; William Aucoin, president of Aucoin Management, Inc., which represents Kiss; and Carlos Pedro Spadone.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — The second International Record Fair has been set for September, according to a report from ATC Records topper **German Klein**. The first one was a strong success and attracted around 100,000 people in two weeks, despite the fact that there was no experience available in this matter and the whole project was handled in a rush. Klein traveled last week to London and Rome for business talks regarding representation contracts of his company, which is a subsidiary of TV channel ATC, while **Oscar Belach**, promotion manager of the label, returned from Peru, where Panamericana TV will launch a record operation with assistance of ATC.

Francisco Vidal of Tonodisc reports that his company is blueprinting a new billing and accounting system where discounts will depend on the speed of payments received. Although the details of the system are not yet available, it is understood that a variable discount will be applied. The sales plans used for catalog releases will not be changed.

CBS is working hard on sales and promotion of the new **Julio Iglesias** album, "De nine a mujer," which is the first Iglesias recording delivered by the artist in more than a year. Iglesias has been an out-

standing seller in this market, and it is expected that this LP will be one of the hottest items of the season, in spite of the general state of the market.

Sicamericana has received the visit of composer and chanteur **Pollitano**, who has written for **Toto Cutugno**, **Nicola de Bari**, **Fred Bongusto** and other well known artists, and now has his own album being promoted here. Promo chief **Marlo Plerpaoli** has been providing plenty of radio interviews and TV coverage for the visitor.

Phonogram has changed its name to **PolyGram**, and the new logo was first used at the recent Record Fair. The company has been profiting from good sales of the "Stars on 45" LP and cassette, which has proven that there is a market for the oldies.

miguel smirnoff

France

PARIS — French rock group **Trust** is set out for a three week tour of the United Kingdom, its second this year. The group is hoping to repeat the success that it has had at home — nearly a million LPs sold in France alone. The English version of the group's platinum album "Repression," has been released in Canada, Australia, New Zealand, Spain, Germany, Sweden, the

(continued on page 32)

Brazilians Look For Recovery From Disc Sales Slump By The End Of 1981

by Christopher Pickard

RIO DE JANEIRO — The next month or so will be a period of anxiety for Brazilian record executives, as the music industry here struggles to right itself after a devastating slump. The past year has seen sales fall by over 30%, but in the past few weeks, there have been some indications that the situation could be turning around.

The cause of the "guarded optimism" in the Brazilian industry has been a recent revival at the retail level that has many believing that the business will pick up significantly throughout the rest of the year.

In the long run, the crisis that the record industry endured so far this year may have been for the best. The record companies have cut a lot of the "dead wood" that had engulfed them, with virtually all of the companies restructuring themselves.

The company with the most dramatic improvement over the last year has been CBS, which can celebrate 25 years in Brazil, with the knowledge that they are the company of the moment. Over the recent crisis, CBS has shown nothing but the utmost faith in the Brazilian market, and because of its aggressive stance in the market, it has also made the other companies look and realize that the record buying market is still there and has not gone away.

Over at RCA, **Jorge Pino** has been settling down to his new post as the general manager of international product. Pino has always been confident in the potential of the Brazilian market, and earlier in the year had voiced his opinion that the market would be on the way to recovery by August.

Top Priority

One of Pino's first priorities at RCA was to build a star for the international rosters whose sales would always be strong. The star has come Pino's way in the form of **ABBA**, which at last broke through in Brazil and should be set for a long stay at the top.

To capitalize on the **ABBA** market, Pino has directed other releases towards the audience. He signed up a Hungarian group, **The Newton Family**, at MIDEM and will also be looking for success in the singles market with **Bucks Fizz**, which won the Eurovision Song Contest for Britain, and **Darryl Hall** and **John Oates**, who have been getting massive airplay for their single, "Kiss On My List."

Continuing with international product, **Jorge Davidson**, general manager of the international division at EMI, has been working the Queen catalog to the full after the group's recent visit to Brazil. Even though Queen only managed to play in Sao Paulo, missing Rio de Janeiro, its sales have been strong in both cities, especially for "The Game" and "Flash Gordon" albums. The upcoming release of the

group's greatest hits album at the end of 1981 has already been tagged a potential traffic builder for the Christmas season.

However, for the present, EMI has turned its attention to **Kraftwerk**, which has always had good sales in Brazil, and has released the group's new album, "Computer World," this month.

On an individual level, most of the major Brazilian artists release their new albums to coincide with the Christmas season, but three artists who chose to release product earlier have been rewarded with good sales. **Gilberto Gil** shot up to #1 in the album listing with "Luar;" **Caetano Veloso** has also done well with his new album, "Outras Palavras;" and **Ze Ramalho's** "A Terceira Lamina" has been a recent strong seller.

U.K. Certifications, Shipments, Sales Drop During 1980

by Paul Bridge

LONDON — Sales, shipments and gold and platinum certifications all dropped in the U.K. during 1980, according to the annual report of the British Phonographic Industry (BPI) released this week. Highlighting the British trade association's annual general meeting here, director general **John Deacon**'s presentation of the report provided little room for optimism among BPI member companies.

Album shipments for 1980 totalled 64.7 million units, a drop of seven million units from 1979 totals. Combined with an 11 million unit drop in LP shipments between 1978 and 1979, the total two-year deficit of 18 million album units was estimated by the annual report to equal the growth in cheap, parallel imports.

Singles shipments for 1980 also dropped by 11 million units from 1979 totals.

In the area of prerecorded tapes, sales increased by 1.7 million units. This upward trend was consistent with a year-long move to lower prices for prerecorded tapes, according to the report.

Gold and platinum certifications for albums dropped significantly during the year, while silver certifications were also down slightly. Platinum certifications in 1980 dropped to 26, down 51.9% from 54 in 1979; while gold certifications dropped 14.7% from 109 in 1979 to 93 in 1980. Silver certifications dropped slightly to 104 from 105 in 1979.

In the area of singles certifications, two received platinum, down from three in 1979; while 18 earned gold status, a 40% drop from 30 in 1979. Meanwhile, silver certifications for singles dropped to 87 in 1980, down 22.3% from 112 in 1979.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 **Papucho Amor** — Lucrecia — CBS
- 2 **Tu Para Mi** — Franco Simone — Microfon
- 3 **The Gambler** — Kenny Rogers — EMI
- 4 **Este Es Mi Regalo** — Mario Milito — Microfon
- 5 **Hoy He Empezado A Quererte** — Dyango — EMI
- 6 **My Turn To Love You** — Eddy Grant — Interdisc/ATC
- 7 **Living In The Front Line** — Eddy Grant — ATC/Music Hall
- 8 **Babooshka** — Kate Bush — EMI
- 9 **Tremendo Amor** — Maria Celeste — Dyango-EMI
- 10 **Carlita De Pena** — Los Moros — RCA

TOP TEN LPs

- 1 **Come Ti Amo** — various artists — K-tel/ATC
- 2 **De Nina A Mujer** — Julio Iglesias — CBS
- 3 **En Argentina** — Franco Simone — Microfon
- 4 **Musica Muy Exclusiva** — various artists — K-tel
- 5 **Flash Gordon** — soundtrack — EMI
- 6 **Estrellas En 45** — various artists — Phonogram
- 7 **Greatest Hits** — Kenny Rogers — EMI
- 8 **Exitos Del Amor 81** — various artists — Microfon
- 9 **My Turn To Love You** — Eddy Grant — Interdisc/ATC
- 10 **Culpable** — Barbra Streisand — CBS

—Prensario

Australia

TOP TEN 45s

- 1 **Bette Davls Eyes** — Kim Carnes — EMI America
- 2 **This Ole House** — Shakin Stevens — Epic
- 3 **Turn Me Loose** — Loverboy — CBS
- 4 **Jealous Guy** — Roxy Music — Polydor
- 5 **Keep On Loving You** — REO Speedwagon — Epic
- 6 **Angel Of The Morning** — Juice Newton — Capitol
- 7 **Kids In America** — Kim Wilde — Rak
- 8 **They Won't Let My Girlfriend Talk To Me** — Jimmy & The Boys — Avenue
- 9 **In The Air Tonight** — Phil Collins — Atlantic
- 10 **Fade To Grey** — Visage — Polydor

TOP TEN LPs

- 1 **The Beatles Ballads** — Parlophone
- 2 **Face Value** — Phil Collins — Atlantic
- 3 **Corroboree** — Split Enz — Mushroom
- 4 **Vlenna** — Ultravox — Chrysalis
- 5 **1981 . . . The Sound** — various artists — EMI
- 6 **Hi Infidelity** — REO Speedwagon — Epic
- 7 **Christopher Cross** — Warner Bros.
- 8 **Arc Of A Diver** — Steve Winwood — Island
- 9 **Loverboy** — CBS
- 10 **Swingshift** — Cold Chisel — WEA

—Kent Music Report

Italy

TOP TEN 45s

- 1 **Amoureux Solitaires** — Lio — Ariola
- 2 **Sara Perche Ti Amo** — Ricchi e Poveri — Baby
- 3 **Semplice** — Gianni Togni — Paradiso/CGD
- 4 **Canta Appress'A' Nule** — Edoardo Bennato — Ricordi
- 5 **Gioca Jouer** — Claudio Cecchetto — Hit Mania
- 6 **Chi Fermera La Musica** — Pooh — CGD
- 7 **Enola Gay** — Orchestral Manoeuvres in the Dark — Dindisc
- 8 **Woman** — John Lennon — Geffen
- 9 **Johnny And Mary** — Robert Palmer — Island
- 10 **Maledetta Primavera** — Loretta Goggi — WEA

TOP TEN LPs

- 1 **Icaro** — Renato Zero — RCA/Zerolandia
- 2 **Making Movies** — Dire Straits — Vertigo
- 3 **Rondo Veneziano** — Baby
- 4 **Lio** — Ariola
- 5 **Gully** — Barbra Streisand — CBS
- 6 **Le Mie Strade** — Gianni Togni — Paradiso/CGD
- 7 **Pleasure** — Steven Schlaks — Baby
- 8 **1978-1981** — Pooh — CGD
- 9 **Amanti** — Julio Iglesias — CBS
- 10 **Double Fantasy** — John Lennon and Yoko Ono — Geffen

—Musica E Dischi

INTERNATIONAL

INTERNATIONAL DATELINE

Netherlands, Belgium, Switzerland and the United Kingdom. Trust plans to record a new album in both French and English with producer **Tony Platt** this Summer, with release scheduled in September.

Bob Dylan will give three concerts in France — June 21 in Toulouse, June 23 in Paris and June 25 in Avignon. It will be the debut of his one month tour in Europe. The fourth International Korean Song Festival took place in Seoul, Korea recently. **Patrick Juvet** got the bronze medal with his song "Heart Attack." Juvet is currently in negotiation with **Queen** for the production of his next LP. The Seoul Festival is part of the cultural promotion project of Korea, which happens to be one of the world's fastest developing countries.

The Yamaha Music foundation is asking composers from every nation to perform their own works at the first International Original Concert (IOC) to be held at Yubin Chokin Hall, Tokyo on Nov. 21 and 22 this year. The foundation is extending an invitation to composers of all countries to submit original compositions that have not previously been performed in public. There are no restrictions on types of music, and composers whose works are selected will receive all-expense-paid invitations. The compositions should be submitted no later than July 10. The event is not a contest; rather it is the first concert ever to give composers from all nations a unique opportunity to share their gifts with an enthusiastic audience. The concert is expected to receive maximum print and broadcast media coverage in Japan and will be telecast nationwide.

dilek koc

Italy

MILAN — Many new releases by some of the top Italian singers/songwriters are now on the market. CBS has just published the new album by **Claudio Baglioni**, "Strada Facendo;" EMI Italiana released the LP "Metropolis" by **Francesco Guccini**; and RCA announced the album "Seni E Coseni" by **Ivan Graziana**. All of the recordings were expected for a long time by the public and are destined to enter the charts during the summer.

Rino Gaetano, a young and promising singer-songwriter who recorded various LPs on RCA label, died in Rome on June 2 in a car crash.

Many foreign artists are currently on tour in Italy. Among them are **Iggy Pop**, **Valerie Lagrange**, **Pat Boone**, **Peter Rowan** and **Alan Stivell**.

Piero Terzi, who recently resigned from WEA Italiana, has been named sales manager at Panarecord. **Freddy Naggar**, managing director of Baby Records, announced the signing of a prolonged distribution agreement to 1984

with CGD-Messaggerie Musicali.

A 10-LP anthology, "Canzoniere 50," dedicated to the greatest hits of the '50s in Italy in the original recordings, has been released on K-tel label. Among the artists are **Domenico Modugno**, **Mina**, **Nilla Pizzi** and **Adriano Celentano**.

mario de iulgu

United Kingdom

LONDON — Creator (among many others) of **The Rolling Stones'** lips logo, **John Pasche** has left United Artists and EMI for Chrysalis, where he will head the creative services department. He will be reporting directly to Chrysalis MD **Doug D'Arcy**. Pasche is replacing **Peter Wagg**, who was head of creative services at Chrysalis for four years. During that time, Wagg was responsible for the production of video programs featuring **Billy Connolly** and **Jethro Tull**. Wagg will remain with Chrysalis as director of television production, a promotion that Chrysalis co-chairman **Terry Eills** described as "perfectly natural."

Tony Stratton-Smith, owner and founder of Charisma Records, having decided to move into the film industry, is now choosing which bidder to sell the company to. The two leading bidders are Chrysalis and Virgin. A deal between Chrysalis and Charisma was thought to be near complete when Virgin chief **Richard Branson** made a last minute offer that topped Chrysalis' price and offered autonomy to the label should the deal be finalized.

EMI Records U.K. has re-structured its regional promotion team, moving it from within the company's sales operation to form part of the two pop promotion divisions. **Joe Lauder** and **Alan Piggott** join the Capitol/EMI America/Liberty U.S. division, which reports to promotion manager **Ray Stille**; while **Julle Griffiths**, **Angie Simpson**, **Matt Donald** and **Ian Garside** will continue to work on EMI/Liberty U.K. repertoire, reporting to **Bob White**, senior promotion manager.

Despite the faltering pound acting as a discouragement to importers bringing "cheap" North American records into the U.K., the British Phonographic Industry (BPI) has brought an action on behalf of the Chrysalis Group, CBS U.K. and BBC Enterprises in an effort aimed at stopping parallel importation from Canada. The action was brought against a retail and wholesale organization and claims that best selling albums by **ABBA**, **Blondie**, **UFO** and **Not the Nine O'Clock News** are illegal parallel imports. The high courts have held the case over for a fuller hearing when evidence has been prepared and presented by both parties. The wholesale and retail organization, under various companies, is based in London and its outer suburbs.

paul bridge

International Profile

Umberto Tozzi & Gianni Togni: CGD Of Italy's Worldwide Double Threat

by Richard Imamura

LOS ANGELES — Already known as the largest record company in Italy, CGD-Messaggerie Musicali is currently on a hot streak with releases by a veteran international star and a bright up-and-coming talent. Umberto Tozzi, one of the company's most popular artists on the international scene, and Gianni Togni, a newcomer coming off a #1 hit last year in Italy, have both been active on the charts recently with new LPs.

One of CGD-MM's biggest stars, Tozzi's latest effort is his "Notte Tosa" LP. Released throughout Europe May 6, in the midst of a massive Tozzi concert/promotional tour of the continent that included seven live shows and seven TV tapings, plus numerous radio interviews, "Notte Rosa" has already begun to follow the same patterns that established Tozzi as a major talent in the Italian recording industry. Subsequent release in Latin America, Japan and Australia have continued the momentum.

Tozzi's international appeal was established early in his career with his "Ti Amo" in 1977. The disc sold a total of 12 million units worldwide, garnering six gold awards in the process. "Ti Amo" was followed by "Tu" in 1978, which won six gold awards worldwide, and "Gloria" in 1979, which reached the #1 spot in 13 countries, including Australia and a variety of markets in Latin America.

Total international sales for Tozzi from 1977 to 1980's "Stella Stai" LP, in fact, reached 25 million units — a feat that won him the "Golden Globe" from the Italian Chamber of Commerce for Foreign Trade in 1980. The ceremony was such an event that the ambassadors of France, Germany, Spain and the U.K. attended.

A veteran international star (as evidenced by the fact that he was the first Italian to have a #1 recording in Australia with "Ti Amo"), Tozzi often takes care to make various versions of his songs, depending on the market being considered. "Notte Rosa," for example, was recorded in Spanish, as well as the original Italian.

Tozzi's smooth sound, a product of his co-writing efforts with Giancarlo Bigazzi, his producer, was augmented on his latest LP by an international aggregation of session men well-suited to the task, including Greg Mathieson from the U.S. (arrangements and keyboards), Barry Morgan from the U.K. (drums and percussion), Matz Bjorklund from Sweden (rhythm and acoustic guitars) and Less Hurdle on bass.

While Tozzi continues to make his presence felt on the international scene, CGD-MM's Togni is determined to follow in



Umberto Tozzi



Gianni Togni

his path. His "romantic rock" style first came to the attention of fans and critics alike with last year's "Luna" LP, which eventually wound up selling more than 300,000 units.

His current LP, "Le Mie Strade," reached the #6 spot on the Italian charts this week; while his "Semplice" single occupied the #3 spot. Release of the records in The Netherlands, Germany, Austria, Switzerland, France, Belgium and Sweden, while not as immediately successful as in Italy, have nevertheless been encouraging.

Togni has supported these latest releases with a tour of Germany in June and a current concert series throughout Italy.

Music World Prepares Prince Charles Album

CHRISTCHURCH, New Zealand — A special commemorative LP in honor of the upcoming wedding of Prince Charles of the U.K. and Lady Diana Spencer has been finished by Music World Ltd. here. Titled "Royal Wedding," the LP will feature the New Zealand Army Band, supported by a 100-voice choir.

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s

- 1 Ruby No Yubliwa — Akira Terao — Toshiba/EMI
- 2 Natsu No Tobira — Seiko Matsuda — CBS/Sony
- 3 Hurricane — Chaneles — Epic/Sony
- 4 Nagai Yoru — Chiharu Matsuyama — News
- 5 Oyome Sanba — Hiroshi Goh — CBS/Sony
- 6 Dakaretai Mouchido — Eikichi Yazawa — Warner/Pioneer
- 7 Nagisa No Love Letter — Kenji Sawada — Polydor
- 8 Smile For Me — Nahoko Kawai — Nippon Columbia
- 9 Okuhida Bojo — Tetsuya Ryu — Trio
- 10 Sunset Memory — Naomi Sugimura — Polystar

TOP TEN LPs

- 1 Reflections — Akira Terao — Toshiba/EMI
- 2 Jidal O Koete — Chiharu Matsuyama — News
- 3 Silhouette — Seiko Matsuda — CBS/Sony
- 4 A Long Vacation — Eichi Otaki — CBS/Sony
- 5 Modern Girl — Sheena Easton — Toshiba/EMI
- 6 Greatest Hits — Arabesque — Victor
- 7 Hara Yuko Ga Kataru Hitotoki — Yuko Hara — Victor
- 8 Sexy Music — The Nolans — Epic/Sony
- 9 Twilight Dream — Nahoko Kawai — Nippon Columbia
- 10 Ringetsu — Miyuki Nakajima — Canyon

—Cash Box of Japan

New Zealand

TOP TEN 45s

- 1 (Morning Train) 9 To 5 — Sheena Easton — EMI
- 2 Being With You — Smokey Robinson — EMI
- 3 Bette Davis Eyes — Kim Carnes — EMI
- 4 This Ole House — Shakin' Stevens — CBS
- 5 Stars On 45 — PolyGram
- 6 How 'Bout Us — Champaign — CBS
- 7 One Day At A Time — Cristy Lane — EMI
- 8 Counting The Beat — The Swingers — CBS
- 9 Angel Of The Morning — Juice Newton — EMI
- 10 Fade To Grey — Visage — PolyGram

TOP TEN LPs

- 1 Faith — The Cure — CBS
- 2 Walata — Split Enz — PolyGram
- 3 Arc Of A Diver — Steve Winwood — Festival
- 4 Making Movies — Dire Straits — PolyGram
- 5 Reveries — Richard Clayderman — WEA
- 6 Face Value — Phil Collins — WEA
- 7 Being With You — Smokey Robinson — EMI
- 8 Icehouse — Flowers — Festival
- 9 Classics By Candlelight — Gheorghe Zamfir — PolyGram
- 10 Swingshift — Cold Chisel — WEA

—Record Publications Ltd.

United Kingdom

TOP TEN 45s

- 1 Being With You — Smokey Robinson — Motown
- 2 One Day In Your Life — Michael Jackson — Motown
- 3 Going Back To My Roots — Odyssey — RCA
- 4 How 'Bout Us — Champaign — CBS
- 5 More Than In Love — Kate Robbins — RCA
- 6 Teddy Bear — Red Sovine — Starday
- 7 Ghost Town — The Specials — 2 Tone
- 8 All Stood Still — Ultravox — Chrysalis
- 9 Will You — Hazel O'Connor — A&M
- 10 Memory — Elaine Paige — Polydor

TOP TEN LPs

- 1 Present Arms — UB40 — DEP International
- 2 Anthem — Toyah — Safari
- 3 Stars On 45 — Star Sound — CBS
- 4 Charlots Of Fire — Vangelis — Polydor
- 5 Magnetic Fields — Jean-Michel Jarre — Polydor
- 6 Disco Nites, Disco Daze — various artists — Ronco
- 7 Heaven Up Here — Echo & The Bunnymen — Korova
- 8 Somewhere In England — George Harrison — Dark Horse
- 9 The River — Bruce Springsteen — CBS
- 10 Kings Of The Wild Frontier — Adam & The Ants — CBS

—Melody Maker

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

Gene Chandler

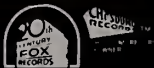
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 "Here's To Love" by Gene Chandler.
 Here's to success!



**GENE CHANDLER
HERE'S TO LOVE**



   **T-629**



Manufactured and Distributed by RCA Records

Produced by Gene Chandler/Executive Producer Carl Davis

U.S. Retail Chains' LP and Single Prices

Chain	\$5.98 Sales/Shelf	\$7.98 Sale/Shelf	\$8.98 Sales/Shelf	Singles
Budget Tapes and Records	\$3.99/\$4.99	\$5.66/\$6.99	\$6.66/\$7.99	\$1.29
Cactus Records and Tapes	\$4.99/\$4.99*	\$5.49/\$6.98	\$5.99/\$7.98	\$1.49
Cal's Record Shop	/ \$4.98	\$5.98/\$6.98	\$6.99/\$7.88	\$1.39
Circles	\$3.99/\$4.99	\$4.88/\$6.99	\$5.88/\$7.99	\$1.39
Crazy Larry's Records & Tapes	\$3.99/\$4.99	/ \$5.98	\$6.99/\$7.98	\$1.29
Disc-O-Mat	\$3.69/\$3.99	/ \$5.49	/ \$6.29	\$1.19
DJ's Sound City	\$4.89/\$5.89	\$5.55/\$7.49	\$5.95/\$8.49	\$1.39
Everybody's Records	\$3.99/\$4.99	\$5.66/\$6.99	\$6.66/\$7.99	\$1.29
Flipside	/ \$4.29	- / -	\$6.99/\$7.99	\$1.29
Great American Music	\$4.49/\$4.98	- / \$7.28	\$5.99/\$8.58	\$1.59
Hastings Books And Records	\$3.99/\$4.99	\$4.99/\$7.98	\$5.99/\$7.99	\$1.43
Jimmy's	\$3.99/\$4.99	\$4.99/\$6.99	\$5.99/\$7.49	\$1.29
King Karol	- / \$5.79	- / \$7.98	- / \$7.98	\$1.35
Music Plus	\$4.59/\$4.99	\$5.99/\$7.59	\$6.59/\$7.59	\$1.29
National Record Mart	\$3.99/\$5.29	\$4.99/\$7.49	\$5.99/\$8.29	\$1.39
Record Bar	\$3.99/\$5.49	\$5.49/\$7.29	\$5.99/\$8.29	\$1.49
Record Factory	\$4.97/\$5.97	\$5.97/\$6.97	\$5.97/\$7.97	\$1.29
Record World/TSS	\$4.29/\$5.49	- / -	\$5.99/\$8.29	\$1.49
Spec's	\$5.99/\$5.99	- / \$7.98	\$6.88/\$8.69	\$1.49
Stark/Camelot	\$3.99/\$5.99	\$5.99/\$7.69	\$6.99/\$8.29	\$1.49
Tower	\$3.99/\$3.99	\$5.99/\$7.88	\$5.99/\$7.88	\$1.22
Turtles	- / \$4.99	- / \$6.59	\$5.99/\$7.98	\$1.49
Waxie Maxie	\$3.99/\$4.99	\$4.99/\$6.99	\$5.99/\$7.99	\$1.39

* new release price
 ** different pricing based on costs of goods

Shelf, Sale Prices Up

(continued from page 5)
 larger climb, from a national average of \$5.79 last quarter to a whopping \$6.31 as the first half of the year came to a close.

Due to an increase in the cost of midlines by most of the major labels, retail chains surveyed increased the sale price of \$5.98 list albums from \$4.16 to \$4.31. Shelf prices, however, remained fairly constant, moving up only three cents on average from \$5.24 to \$5.27.

The price of singles also moved up an average of two cents, from \$1.36 to \$1.38.

AFM Convention

(continued from page 6)
 The overall AFM debt is estimated at about \$2.3 million.

Strong Music Ties On Bond Film Score

NEW YORK — United Artists Films, EMI America/Liberty Records and United Artists Music Publishing have joined forces on a promotional campaign for the LP release of the score for the new James Bond film, *For Your Eyes Only*, and Sheena Easton's single release of the title song. The *For Your Eyes Only* score was composed by Bill Conti.

Highlights of the campaign include a round of special screenings for disc jockeys and record retailers, a flow of advertising material aimed at the music market and worldwide promotion of the soundtrack album and single.

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WE HAVE THE STARS

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Change	Bill Summers
Fatback	Slave
Taana Gardner	Frankie Smith
Marvin Gaye	Sky
Gap Band	Sugar Hill Gang
Michael Henderson	Strikers
Al Hund Hudson/One Way	Tierra
Rick James	T.S. Monk
Evelyn King	Whispers
Lakeside	Robert Winters & Fall
Cheryl Lynn	Yarbrough & Peoples

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★★

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart	6/27	Chart		Weeks On Chart	6/27	Chart
1 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	1	11		38 PORTRAITS SIDE EFFECT (Elektra 6E-335)	38	7	
2 THE DUDE QUINCY JONES (A&M SP-3721)	2	14		39 IMAGINATION THE WHISPERS (Solar/RCA BZL 1-3578)	36	25	
3 A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO (Arista AL 9543)	3	12		40 JERMAINE JERMAINE JACKSON (Motown M8-1493F)	37	31	
4 STEPHANIE STEPHANIE MILLS (20th Century-Fox/RCA T-700)	4	8		41 'NARD BERNARD WRIGHT (GRP/Arista 5011)	41	15	
5 KNIGHTS OF THE SOUND TABLE CAMEO (Chocolate City/PolyGram CCLP 2019)	10	5		42 PARTY 'TIL YOU'RE BROKE RUFUS (MCA-5159)	42	16	
6 WHAT CHA' GONNA DO FOR ME CHAKA KHAN (Warner Bros. HS 3526)	5	10		43 BLACK & WHITE FOINTEER SISTERS (Planet/Elektra P-18)	—	1	
7 RADIANT ATLANTIC STARR (A&M SP-4833)	6	18		44 MAGIC TOM BROWNE (GRP/Arista 5503)	39	20	
8 NIGHT CLUBBING GRACE JONES (Island/Warner Bros. ILPS 9624)	9	7		45 GLAD YOU CAME MY WAY JOE SIMON (Posse POS 10002)	43	13	
9 IT MUST BE MAGIC TEENA MARIE (Gordy/Motown G8-1004M1)	16	4		46 HOUSE OF MUSIC T.S. MONK (Mirage/Atlantic WTG 19291)	46	24	
10 BEING WITH YOU SMOKEY ROBINSON (Tamla/Motown T9-375M1)	7	18		47 UNLIMITED TOUCH (Prelude PRL 12184)	59	3	
11 THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	13	10		48 THE TWO OF US YARBROUGH & PEOPLES (Mercury/PolyGram SRM-1-3834)	44	25	
12 THREE FOR LOVE SHALAMAR (Solar/RCA BZL 1-3577)	11	25		49 NIGHTWALKER GINO VANNELLI (Arista AL 9539)	48	9	
13 MY MELODY DENICE WILLIAMS (ARC/Columbia FC 37048)	14	14		50 GOING FOR THE GLOW DONNA WASHINGTON (Capitol ST-12147)	51	6	
14 GAP BAND III GAP BAND (Mercury/PolyGram: SRM 1-4003)	8	28		51 ALICIA ALICIA MEYERS (MCA-5181)	54	11	
15 SECRET COMBINATION RANDY CRAWFORD (Warner Bros. BSK 3541)	18	6		52 IN OUR LIFETIME MARVIN GAYE (Tamla/Motown T8-374M1)	50	23	
16 MIRACLES CHANGE (Atlantic SD 19301)	12	12		53 JOHNNY "GUITAR" WATSON AND THE FAMILY CLONE JOHNNY "GUITAR" WATSON (DJM/PolyGram 501)	57	5	
17 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	15	34		54 STONE JAM SLAVE (Cotillion/Atlantic SD 5224)	52	38	
18 VERY SPECIAL DEBRA LAWS (Elektra 6E-300)	17	17		55 THREE PIECE SUITE RAMSEY LEWIS (Columbia FC 37153)	55	4	
19 HOW 'BOUT US CHAMPAGNE (Columbia JC 37008)	19	16		56 TELL ME WHERE IT HURTS WALTER JACKSON (Columbia FC 37132)	60	5	
20 CLOSER GINO SOCCIO (Atlantic SD 16042)	20	6		57 IT'S WINNING TIME KLIQUE (MCA-5198)	61	3	
21 GRAND SLAM THE ISLEY BROTHERS (T-Neck/CBS FZ 37080)	21	17		58 NEVER GONNA BE ANOTHER ONE THELMA HUSTON (RCA AFL 1-3842)	58	6	
22 "RIT" LEE RITENOUR (Elektra 6E-331)	28	6		59 I GOT THE MELODY ODYSSEY (RCA AFL 1-3910)	63	2	
23 TASTY JAM FATBACK (Spring/PolyGram SP-1-6731)	29	5		60 BUSTIN' LOOSE ORIGINAL SOUNDTRACK MUSIC BY ROBERTA FLACK (MCA-5141)	—	1	
24 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	45	2		61 HOTTER THAN JULY STEVIE WONDER (Tamla/Motown T8-373M1)	47	35	
25 SEND YOUR LOVE AURRA (Salsoul/RCA SA 8538)	27	7		62 ALL AMERICAN GIRLS SISTER SLEDGE (Cotillion/Atlantic SD 16027)	62	19	
26 LOVE IS... ONE WAY ONE WAY (MCA-5163)	31	19		63 L.J. REYNOLDS (Capitol ST-12127)	—	1	
27 HOTI LIVE AND OTHERWISE DIONNE WARWICK (Arista A2L 8605)	32	3		64 CELEBRATION KOOL & THE GANG (De-Lite/PolyGram DSR 9518)	49	38	
28 KEEP ON IT STARPOINT (Chocolate City/PolyGram CCLP 2018)	24	12		65 M.V.P. HARVEY MASON (Arista AB 4283)	65	2	
29 LICENSE TO DREAM KLEER (Atlantic SD 19288)	25	21		66 LET THE MUSIC PLAY THE DAZZ BAND (Motown M8-957M1)	71	5	
30 CALL IT WHAT YOU WANT BILL SUMMERS and SUMMERS HEAT (MCA-5175)	23	16		67 LOVE LIFE BRENDA RUSSELL (A&M SP-4811)	56	13	
31 VOYEUR DAVID SANBORN (Warner Bros. BSK 3546)	22	10		68 WELCOME BACK BLUE MAGIC (Capitol ST-12143)	53	8	
32 FANTASTIC VOYAGE LAKESIDE (Solar/PCA BXL 1-3720)	30	32		69 TO LOVE AGAIN DIANA ROSS (Motown M8-951M1)	69	18	
33 INTUITION LINX (Chrysalis CHR 1332)	33	7		70 BARRY & GLODEAN BARRY WHITE & GLODEAN WHITE (Unlimited Gold/CBS FZ 37054)	64	9	
34 TURN UP THE MUSIC MASS PRODUCTION (Cotillion/Atlantic SD 5226)	34	11		71 LET ME BE THE ONE WEBSTER LEWIS (Epic FE 36878)	56	10	
35 TWICE AS SWEET A TASTE OF HONEY (Capitol ST-12089)	26	15		72 TURN THE HANDS OF TIME PEABO BRYSON (Capitol ST-12138)	67	19	
36 MAGIC MAN ROBERT WINTERS AND FALL (Buddah/Arista BDS 5732)	35	13		73 SKYPORT SKYY (Salsoul/RCA SA-8537)	68	30	
37 TOO HOT TO SLEEP SYLVESTER (Fantasy F-9607)	40	4		74 THERE MUST BE A BETTER WORLD SOMEWHERE B.B. KING (MCA-5182)	72	20	
				75 GOLDEN TOUCH ROSE ROYCE (Whitfield/Warner Bros. WHK 3512)	70	22	



GLORIA'S IN PARADISE — Polydor/PolyGram recording artist Gloria Gaynor recently performed at New York's Paradise Garage. Pictured backstage are (l-r): John Christopher, Leon Bryant's manager; Ron Kritman, Gaynor's attorney; Keith Carios, De Lite Records; John Brown, promotion and marketing manager, northeast region, PolyGram Records; De Lite/PolyGram recording artist Leon Bryant; Gaynor; Linwood Simon, Gaynor's manager; and Tommy Young, director, field promotion, black music, PolyGram.

THE RHYTHM SECTION

MID-YEAR REFLECTIONS — During the first half of 1981, one found many black artists transcending their career roles to support the people in Atlanta in the wake of the tragic murders there with donations of money and/or professional time. The vast array of music industry people — from stars like Sammy Davis, Jr., Frank Sinatra and others too numerous to mention to executives like CBS' LeBaron Taylor — all stepped forward in a time of need and gave what comfort they could. For that, everyone who has helped deserves a tip of the hat from **Cash Box**. However, as the case escalates with the recent arrest of a suspect, one cannot wish too hard that the tragedy of Atlanta will finally come to an end — for that is the bottom line here . . . On another front, reggae music lost one of its patron saints with the recent passing of **Bob Marley**. Probably the single artist most responsible for spreading the Jamaican music form beyond the Caribbean, Marley, ironically, died at a time when more reggae artists than ever before have found homes at major labels. Among the brightest names in the trend are **Peter Tosh** (EMI America), **Dennis Brown** (A&M), **Garland Jeffreys** (Epic), **Jah Malla** (Modern/Atlantic), **Third World** (Columbia), **Kwame** (Polydor) and **Burning Spear** and **Toots & The Maytalls** (both on Mango), as well as British ska bands like **The Selecter** and **The Specials** (both on Chrysalis) and **The English Beat** (Sire/Warner Bros.) . . . Speaking of imported acts, **Linx** on Chrysalis bowed East London (England) R&B with its debut LP this year. One of the leading exponents of British R&B, **Linx**, comprised of **David Grant** (originally from Jamaica) and **Sketch** (originally from Antigua), showed enough promise this year to lend credibility to the heretofore unnoticed scene . . . Finally, in the area of sales, black artists made an impressive showing on the **Cash Box** Top 200 Albums chart during the first half, capturing nearly 30% of all positions. Black music's potential during the upcoming quarter depends essentially on what product is being released. New product from artists like the **Brothers Johnson** (A&M), **Aretha Franklin** (Arista), **Spinners** (Atlantic), **A Taste Of Honey** (Capitol), **Gladys Knight and the Pips** (Columbia) and the **S.O.S. Band** (Tabu/Epic) should buoy the next quarter.

DIVERSIFICATION — In this age of subdued economy and fewer albums released overall, it's important to diversify music skills to provide more opportunity. "First I had my **Stevie Wonder** thing; then my studio drummer thing; then the **Rolling Stones** thing; my **Ollie Ba-Ba** thing; and now the producing thing," explained percussionist/sessionist/producer **Ollie Brown**. Brown brought his career to the public eye at age 19 while on tour with **Stevie Wonder**. He later became a much-sought studio percussionist with various artists, including **Rod Stewart**, **Ray Parker, Jr.** and, more recently **Blondie**. He has also provided percussion work to a variety of film soundtracks, including *Grease*, *Roller Coaster* and *Sgt. Pepper's Lonely Hearts Club Band*, and the themes from TV shows *Good Times*, *The Jeffersons* and *Don Kirshner's Rock Concert*. Between studio gigs, Brown was on the road with the **Rolling Stones** exposing himself to new audiences and building a rep among a new set of musicians, who in turn referred him to people for more studio gigs. He formed his own band, **Ollie Ba-Ba**, in '77, releasing one ill-fated LP, which he said was lost in the shuffle of Polydor's promotion department regrouping. His "producing thing" began with **Ollie Ba-Ba**, but gained momentum with his production of **LaToya Jackson's** self-titled debut last year on Polydor. More recently he has been credited with the production chores on the **Chrysalis** debut LP for recording group **Linx**, titled "Intuition." Despite the opportunities Brown has had to capitalize on his position as producer by recording all percussion tracks on a project himself, he said that "spreading the wealth" was his preference. "That's a problem with a lot of people who try to do it all," Brown explained. "They can wind up cutting their own throats. What goes around, well, you know how it goes."

AIRWAVES — **KJLH's T.V. On the Town**, hosted by **Tony Valdez**, is doing an interview session with *Soul Train's* host and producer, **Don Cornelius**, on his role in conceiving and perpetuating the longest running black-produced show on syndicated television . . . Between 3,000 and 4,000 people watched the **WDAS/Coca Cola All-stars** defeat the **Hollywood All-stars 102-101** in the second annual **Celebrity Basketball Game** in Philadelphia, sponsored jointly by the staff at **WDAS-AM & FM/Philadelphia** and the **Philadelphia Coca Cola Bottling Co.** Proceeds from the game were to benefit the **United Negro College Fund (UNCF)**.

ON THE ROAD AGAIN — Artist/producer **Quincy Jones** is set to make the touring rounds in Japan from July 6-10. Jones, who will be accompanied by **Qwest Records** artist **Patti Austin** and other long-time musical associates and friends, will be at the **Budokan** on July 6 and 9; **Kobe**, July 7; and the **Sun Palace** in **Fukuoka**, July 10. The Jones aggregation will be joined by the Japanese "**Sharps and Flats**" **Orchestra** and a 20-piece string section. The orchestra might also be the subject of a videotape. This marks Jones' first tour since 1976, when he last visited the Land of the Rising Sun.

HOT CROSSOVER VINYL — **The Pointer Sisters'** **Planet/Elektra** LP, "**Black & White**," is the highest debut this week on the **Cash Box** Top 200 Albums chart at #72 bullet and, consequently, the highest R&B-to-pop crossover on that chart. Others breaking ground on the pop LP chart include "Deuce" by **Mercury/PolyGram** artist **Kurtis Blow** (#144 bullet); **Roberta Flack's** **MCA** soundtrack to **Bustin Loose** (#153 bullet); **Peter Tosh's** **Rolling Stone/EMI America** debut, "**Wanted Dread & Alive**" (#159 bullet); and "**Cameron's In Love**" by **Salsoul/RCA** artist **Rafael Cameron** (#174 bullet).

michael martinez

MERCHANDISING

Cutout Dealers Split On Merit Of Midlines In Budget Market

(continued from page 5)

what you're selling to product that's available at midline prices. It's made the cutout business more competitive."

Although Schlang said One Way stocks "an extensive selection" of midlines, they only accounted for five percent of his total business. "Anyone who buys direct from the manufacturer can get as good or better price than we can offer," he said. "It boils down to being an added service we can offer some of our customers."

Plenty of Product

"There's plenty of good product around at \$5.98 right now," he concluded, "and plenty of good cutouts, too. The real problem is that there just aren't as many people out shopping and browsing as there used to be. Money is tight."

"Midlines have not affected cutout business," added Bob Howard, vice president of Record Wide Distributors in St. Louis. "If anything, they've affected front-line goods a lot more. In fact, my business in cutouts has tripled in the last year. When the economy gets bad, people look at what's available cheaply. I also carry midlines, and sales have picked up on them, too, but not they've had no effect on cutout sales at all."

Howard, who does much of his business in country music, also bemoaned the dearth of new 8-track product being offered by manufacturers. "They're trying to kill 8-tracks, but our sales on it are sky high. We've got to scramble to get enough product, but with country music, the demand is still definitely there."

Good Addition

Mike Adler, president of Scorpio Music Distribution Co. in Cornwell Heights, Pa., called midlines "a good addition" to his business and said that Scorpio is currently handling about equal quantities of midlines and cutouts. "We price (midlines) low and sell a lot," said Adler, who works on a C.O.D. basis with his accounts, thereby holding down the price of the product.

"Ten years ago, as long as it was 50 cents to one dollar, you could sell it," said Frank Wade, cutout buyer and salesman for Candy Stripe Records in Freeport, N.Y. "Nowdays, the criteria is: Is it good? We've definitely moved into midlines."

PolyGram, Circus Name College Promo Winners

LOS ANGELES — PolyGram Records, Inc. and *Circus Magazine* have named the winners to their co-sponsored "Wordspinners Contest." The winning contestants were awarded Sansui Super Compo Music Systems for their reviews on eight PolyGram Records albums.

Several thousand reviews were received for the contest, and from those, five entries for each album were selected by a panel of college journalism students. The first prize winners were then chosen by PolyGram Records' rock and press departments.

There were seven winners in all, with John Liebrand of Norman, Okla. winning two awards for his reviews on Tom Dickie and the Desires' "Competition" and "Electronic Eden" by the Brains. Other winners include Ken Hart from Olive Hill, Ky. for his piece on Pat Travers' LP "Radio Active;" Michele Borriello of Staten Island, N.Y. for the Jam's "Sound Affects;" Richard Perrotti from Merced, Calif. for Rainbow's "Difficult To Cure;" Elizabeth Hughes of San Diego for 707's "Second Album;" Dean Whitacre from Winchester, Va. for Teardrop Explodes' "Kilimanjaro;" and Ray Palagy of Long Island City, N.Y. for Rush's "Moving Pictures." The contest winners are announced in the July 31 issue of *Circus Magazine*.

Wade also said that Candy Stripe doesn't feel that it's competing with one-stops on midline prices because, "While one-stops only carry the top of the chart items, we can offer the customer a complete line of service at a competitive price." Wade stressed "creative merchandising" as becoming a more important aspect in cutout and midline sales "as the market tightens."

No Problems

Jeff Sturman, vice president of Sutton Record Co. in Rahway, N.J., which does not handle midlines, expressed a totally different view on the effects of midlines on cutout availability. "Our business hasn't been affected by them at all. We expected there would be problems with a shortage of titles and a lack of overstocks due to smaller pressings, but they haven't materialized yet."

Like Record Wide's Howard, Carl Post, partner in Promo Distributors in Paterson, N.J., complained of the current attitude toward 8-tracks held by the labels. Unlike Howard, Post said that Promo's 8-track sales are down, but he blamed the media — trades and business sections of newspapers — for reporting that the 8-track was dead and creating a scare that has caused buyers not to shy away from format.

Budget Labels

Post also stated that while Promo had not yet gone into midlines, it was now exclusively distributing the Emus budget label. Unlike the midlines, the independently manufactured budget labels have long been the domain of the cutout supplier.

John Scott, a buyer for New Light Distrib. Co. of Elwood, Ind., said that, like Sutton and Promo, his firm had not gone into midlines "at this point," because "we've been getting a good line of cutouts and overstocks. Also, we've heard that the labels are looking for cash up-front on the initial buy to open an account, although we haven't really investigated it."

Pete Hyman, president of Surplus Records and Tapes of Passaic, N.J., said his company has also stayed out of the midline field. "We've had an adequate supply of cutouts and overstocks," he said. He also noted that while cutout 8-track sales had diminished, cassette sales were picking up in volume.

Hyman said the possibility does exist that midlines will eventually cut into the cutout business by reducing the number of available titles, but "it remains to be seen if it will." Echoing Sutton's Sturman, Hyman concluded by saying, "there may eventually be good cutouts coming out of the midlines."

U-Haul Tests Single With Special Marketing Plan

LOS ANGELES — U-Haul Systems has pacted with Asteria International Music (AIM) to release a single entitled "Rockin' On With U-Haul," which was written and performed by U-Haul employee Bob Carter, with production by Dan Dalton.

Independent publicity and promotion has been retained to test the record in the Oklahoma City area by Paul Schoen, member of the board of directors of Amerco, Inc., the holding company for U-Haul Rentals Systems. Schoen and Carter are partners of Asteria.

"Rockin' On with U-Haul" will also be sold through 7,000 moving centers and dealers in 600 cities in the U.S. and Canada. U-Haul's in-house advertising agency, A&M & Assoc., is saturating the Oklahoma City market with radio advertising and has designed special point-of-purchase bin boxes shaped like U-Haul trucks to house the singles in retail outlets.

SINGLE BREAKOUT OF THE WEEK

LADY (YOU BRING ME UP) • COMMODORES • MOTOWN M 1514F
Breaking out of: Win One Stop — New York, Tape City — New Orleans, P.B. One Stop — St. Louis, Record Theatre — Cincinnati, Alta-Phoenix, King Karol — New York, Father's & Sun's — Indianapolis, Turtles — Atlanta, Hotline — Memphis.

SINGLES BREAKOUTS

SLOW HAND • POINTER SISTERS • PLANET/ELEKTRA P-47929
Breaking out of: Peaches — Memphis, Lieberman — Dallas, Musicland — St. Louis, Record Theatre — Cleveland, National Record Mart — Pittsburgh, Tower — W. Covina, Waxie Maxie — Washington.

I DON'T NEED YOU • KENNY ROGERS • LIBERTY 1415
Breaking out of: Peaches — Columbus, Sound Warehouse — San Antonio, Spec's — S. Florida, Lieberman — Dallas, Musicland — St. Louis, Oz — Atlanta, National Record Mart — Pittsburgh.

GEMINI DREAM • THE MOODY BLUES • THRESHOLD/POLYGRAM TR601
Breaking out of: Hotline — Memphis, Spec's — S. Florida, Lieberman — Dallas, National Record Mart — Pittsburgh, Tower — San Diego, Everybody's — Portland.

IN THE AIR TONIGHT • PHIL COLLINS • ATLANTIC 3824
Breaking out of: Camelot — National, Peaches — Columbus, Turtles — Atlanta, Great American Music — Minneapolis, Waxie Maxie — Washington, National Record Mart — Pittsburgh.

THEME FROM "THE GREATEST AMERICAN HERO" • JOEY SCARBURY • ELEKTRA E47147
Breaking out of: Lieberman — Dallas, Spec's — S. Florida, Sound Warehouse — San Antonio, Great American Music — Minneapolis, D.J.'s One Stop — Seattle, Peaches — Kansas City.

IT'S NOW OR NEVER • JOHN SCHNEIDER • SCOTTI BROS./CBS ZS6 02105
Breaking out of: Spec's — S. Florida, Lieberman — Dallas, Harmony House — Detroit, Lieberman — Denver, Record Theatre — Cleveland, Radio Doctors — Milwaukee.

FASTEST MOVING MIDLINES

AC/DC • Let There Be Rock • Atco SD 19132

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

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

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

Jeff Beck • Blow By Blow • Epic PE 33409

David Bowie • The Rise And Fall of Ziggy Stardust And The Spiders From Mars • RCA AYL1-3843

Credence Clearwater Revival • The Concert • Fantasy MPF-4501

Devo • Live • Warner Bros. MINI 3548

Doors • The Doors • Elektra EKS 74007

Exposed/A Cheap Peek At Today's Provocative New Rock • Various Artists • CBS X2 37124

Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137

Carole King • Tapestry • Columbia PE 34946

Don McClean • American Pie • United Artists LN 10037

Pretenders • Extended Play • Sire MINI 3563

Psychedellic Furs • Talk Talk Talk • Columbia NF 37339

Secret Policeman's Ball • The Music • Various Artists • Island IL 9630

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

COMPILED FROM: Musicland Group — National, Disc Records — Texas, Cavages — Buffalo, Peaches — Dallas, Lieberman — Portland, P.B. One Stop — St. Louis, Peaches — Oklahoma City, Dan Jay — Denver, Father's & Sun's — Indianapolis, Rose Records — Chicago.

TOP SELLING ACCESSORIES *

Aillsop Cassette Head Cleaner 70300

BASF Cassette Head Cleaner

Bowers Outer LP Covers

Discwasher D-4 Record Care System

Discwasher D-4 Fluid Re-Fill 1 1/4 oz.

Le-Bo Cassette Carrying Case TA 133

Maxell UDXL I C-90

Maxell UDXL II C-90 2 Pack

Maxell UDXL II C-90

Maxell UDXL II C-60

Memorex MRX, C-90 3 Pack (Promo Item)

Memorex MRX2 C-90 3 Pack (Promo Item)

Savoy Cassette Carrying Case 2130

Scotch Highlander C-90 3 Pack

TDK SA C-90

TDK SA C-90 2 Pack

TDK Cassette Head Cleaner HC 01B

TDK AD C-90

TDK VHS Video Cassette T-120

COMPILED FROM: Musicland Group — National, Disc Records — Texas, Cavages — Buffalo, Peaches — Dallas, Lieberman — Portland, P.B. One Stop — St. Louis, Peaches — Oklahoma City, Dan Jay — Denver, Father's & Sun's — Indianapolis, Rose Records — Chicago.

* Excludes T-Shirts & Paraphernalia

Heavy Sales

MERCHANDISING

ALBUM BREAKOUT OF THE WEEK

BLACK & WHITE • POINTER SISTERS • PLANET/ELEKTRA P-18



Breaking out of: Big Apple — Denver, Charts — Phoenix, Sound Warehouse — San Antonio, Wilcox — Oklahoma City, Record Theatre — Cincinnati, Rose Records — Chicago, Harmony House — Detroit, Tower — Seattle, Spec's — S. Florida, Win One Stop — New York, Independent — Denver, Tower — San Francisco, Radio Doctors — Milwaukee, Mille High — Denver, Turtles — Atlanta, Peaches — Atlanta, Lieberman — Portland, Everybody's — Portland, Licorice Pizza — Los Angeles, Musicland — St. Louis, Tape City — New Orleans, Port 'O Call — Nashville, Record Bar — Atlanta.

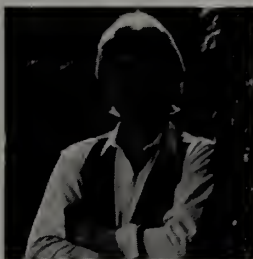
MERCHANDISING AIDS: 2x2 Poster, 1x1 Flats, Banner.

ALBUM BREAKOUTS

LIVE IN NEW ORLEANS • MAZE FEATURING FRANKIE BEVERLY • CAPITOL SKBK-12156

Breaking out of: Record Bar — Atlanta, Sound Warehouse — San Antonio, Father's & Sun's — Indianapolis, Radio Doctors — Milwaukee, Independent — Denver, Big Apple — Denver, Peaches — Cincinnati, Rose Records — Chicago, Tower — Seattle, Lieberman — Denver, Tower — San Diego, Mille High — Denver, Turtles — Atlanta, Cactus — Houston, Tape City — New Orleans, Port 'O Call — Nashville, Strawberries — Boston, Webb's — Philadelphia, Soul Shack — Washington.

MERCHANDISING AIDS: 1x1 Flats, 3x3 Poster, 30x20 Banner, National Radio Spots.



SOME DAYS ARE DIAMONDS • JOHN DENVER • RCA AFL1-4055

Breaking out of: Big Apple — Denver, Wilcox — Oklahoma City, Discomat — New York, Tower — Campbell, Father's & Sun's — Indianapolis, Tower — Sacramento, Turtles — Atlanta, Western Merchandisers — Amarillo, Oz — Atlanta, Licorice Pizza — Los Angeles, Record Bar — Atlanta.

MERCHANDISING AIDS: 36" Poster Blowup of Album Cover, Single Streamer.

COMPUTER WORLD • KRAFTWERK • WARNER BROS. HS 3549

Breaking out of: Camelot — National, Harvard Coop — Boston, Tower — San Francisco, Independent — Denver, Charts — Phoenix, Wilcox — Oklahoma City, Harmony House — Detroit, Port 'O Call — Nashville, Sound Sellers — Quincy.

MERCHANDISING AIDS: 1x1 Flats, 2x2 Poster - Back Cover/Inner Sleeve, Info/Blo Piece.



DANNY JOE BROWN AND THE DANNY JOE BROWN BAND • EPIC ARE 37385

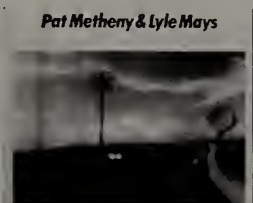
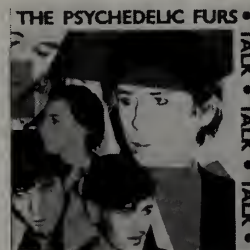
Breaking out of: Record Bar — Atlanta, Camelot — National, Father's & Sun's — Indianapolis, Peaches — Cincinnati, Tower — Seattle, Great American Music — Minneapolis, Lieberman — Kansas City, Bee Gee — Albany.

MERCHANDISING AIDS: 3x3 Poster, Logo, Album Cover Flats.

TALK TALK TALK • THE PSYCHEDELIC FURS • COLUMBIA NFC 37339

Breaking out of: Discomat — New York, Harvard Coop — Boston, Tower — San Francisco, Everybody's — Portland, Independent — Denver, Streetside — St. Louis, Strawberries — Boston.

MERCHANDISING AIDS: Front and Back Album Flats, Artist Poster.



AS FALLS WICHITA, SO FALLS WICHITA FALLS • PAT METHENY — LYLE MAYS • ECM-1-1190

Breaking out of: Streetside — St. Louis, Harvard Coop — Boston, Everybody's — Portland, Wilcox — Oklahoma City, Tower — Seattle, Tower — Sacramento.

MERCHANDISING AIDS: 1x1 Flats, Poster.

KILLERS • IRON MAIDEN • HARVEST/CAPITOL ST 12141

Breaking out of: Camelot — National, Waxie Maxie — Washington, Sound Warehouse — San Antonio, Cutler's — New Haven, Tower — Sacramento, Turtles — Atlanta.

MERCHANDISING AIDS: 2x2 Die Cut Wall Poster, 1x1 Flats, Buttons.



NEW ROMANTICS — Chrysalis Records, in conjunction with Los Angeles-based Licorice Pizza chain and Let It Be Rock clothing store, recently held the first annual Spandau Ballet fashion show contest, which required all entrants to wear New Romantic English attire. Pictured are (l-r): Rodney Bingenheimer, KROQ DJ; Victoria Sellers, first prize winner; Amanda Martin and her dog, third prize winners; and Marisol Jones, second prize winner.

WHAT'S IN-STORE

THE STORY SO FAR — With half the year down and record prices up, retailers continue to seek new ways to expand their business in a shifting and unpredictable market. **Burt Golden** of New York's **Audlomatic** stores pointed out the predicament faced by many retailers when he told us that "when you work on a 40 cent profit margin and your wholesale prices go up 60 cents, you've got some real adjusting to do." With recent wholesale price hikes from all of the majors (**Cash Box**, June 27) and the decision by CBS and Boardwalk to drop the 11st price system (**Cash Box**, May 23), indications are that the market has yet to find its level. Faced with these uncertainties, retailers have been aggressively fighting the cash crunch by expanding their midline and accessory selections and are actively seeking to attract an older clientele. Despite slow record sales, a **Cash Box** survey (April 18) found accessory sales brisk enough to encourage retailers to expand their lines and dabble in non-music-related boutique items. Particularly noteworthy has been the trend toward premium accessories, such as high-grade tapes, and the continued popularity of cleaning devices. These accessory items are being used with increasing frequency to draw new clients through their use in mallers and print campaigns aimed at an older buying public. That particular population is also being wooed through the active promotion of self-improvement albums like **Carol Hensel's** "Dancercise" or Gateway Records' "Beautiful People" series, as well as renewed interest in stronger support for perennial MOR favorites. While many retailers complain of a lack of hit product, the popularity of the midlines has become a major draw, and manufacturers are becoming as eager as retailers to exploit the potential. Indicative of this interest is a summer-long sale begun last week by the 120-store **Camelot** chain that features the entire CBS midline catalog at \$3.29. The label has provided cardboard dumps and posters for all the stores, and **Mike Allison**, Camelot's director of retail operations, anticipates a strong sales response. "It should be a real shot in the arm for summer sales," said Allison. Over the next few months, retailers around the country will be carefully gauging the effect of promotions like Camelot's to see if they are capable of pulling new customers in.

DISCWASHER'S NEW APPROACH — Discwasher Inc. unveils a new advertising campaign this month aimed at reaching consumers who aren't necessarily audio buffs. Citing broadening demographics for record care customers, Discwasher president **Dr. Bruce Maler** pledged the company would continue to advertise in hi-fi trade and consumer publications, but would also "place a new emphasis on specialty magazines such as *American Photography*, *Runners World* and *Smithsonian*. The company will support the print campaign with additional radio spots in local markets. Among the factors contributing to the manufacturer's decision to broaden its advertising base is Discwasher's plan to enter into VCR, videodisc and computer care products.

ATLANTIC ANTICS — Atlantic recording artist **Phil Collins'** "In the Air Tonight" single is getting a lift from a Cincinnati, Ohio promotion involving three **Karma** outlets and **KJ100** radio. Contestants filling out entry blanks at the Karma stores will compete for a balloon ride over nearby Louisville, Ky. . . . In Boston, a **Mother's Finest** promotion will utilize the "Iron Age" theme. A pumping Iron contest will be set up at a local club, and the winner will win a trip to Muscle Beach, Calif. . . . A **Dave Edmunds** promotion in support of "It's Almost Saturday Night" is running in cooperation with the **Good Vibration Stores**, **WCOZ** radio and the **Boston Phoenix**. The winner of that contest will receive six months worth of passes to the Paradise Club, which should make for more than a few good Saturday nights.

RECORD BAR NEWS — **Tom Roos**, who worked with Record Bar for eight years before joining Elektra/Asylum Records in 1979, has rejoined the chain as general manager of its new Dolphin label. The firm has also named **Michael Vassen** director of Ad-Ventures, its advertising agency. **Brad Martin** has been promoted to national supervisor, and **Debi Kallerup** has been made a district supervisor. . . . Around 500 fans turned out to meet **Ronnie Milsap** during his recent in-store appearance at the Eden, N.C. Record Bar. Milsap, in town for two shows, was presented a satin jacket and piano-shaped cake by Record Bar and RCA Records. An autographed reproduction of Milsap's "Greatest Hits" LP cover was given away in a drawing. . . . A year of free albums (one a month courtesy of A&M Records) will be awarded at the Macon and Milledgeville, Ga. outlets.

FOR QUICK COVERAGE — Send items to "What's In-Store," **Cash Box**, 1775 Broadway, N.Y., N.Y. 10019.

fred goodman

JAZZ

ON JAZZ

MID-YEAR ROUND UP — With half the year gone, the big story so far has been the rise of Elektra/Asylum as a jazz label to be reckoned with. After years of dabbling in commercial jazz releases without much success, the West Coast label has dominated the **Cash Box** jazz chart for over four months with saxophonist **Grover Washington's** "Winelight" LP, and its bona fide crossover single, "Just The Two of Us," has been one of the biggest hits of the year. The label will be looking to repeat that success in the next few months with jazz albums produced by **Isaac Hayes** and **Earth, Wind and Fire** keyboardist **Larry Dunn**. Elektra/Asylum will also be expanding its jazz activities over the next few months as **Bruce Lundvall** begins developing a jazz specialty label out of Elektra/Asylum's New York office. Lundvall, in his former role as CBS Records Division president, was instrumental in that



MORE JAZZ — Respected jazz label **ECM Records** recently renewed its manufacturing and distribution agreement with **Warner Bros. Records** for the United States and Canada. Pictured at the re-signing are **Warner Bros. Records** Board chairman and president **Mo Ostin** (l) and **ECM Records** U.S. managing director **Bob Hurwitz**.

and Contemporary with **Jay Hoggard**. . . ECM Records expanded its Warner Bros.-distributed catalog by reaching an imprint agreement with **Michael Mantler** and **Carla Bley's** Watt Records. Watt has also been distributed by ECM outside the U.S. for several years. . . Upcoming events include the July 6 release of "The Man With the Horn" by **Miles Davis**, the trumpeter's first new recordings in five years, and the news that aside from returning to the New York concert stage, composer **Ornette Coleman** is also shopping for a label for his independently recorded digital LP, "Fashion Faces." The return of the two trendsetters has caused tremendous excitement throughout the industry and the jazz community alike. As eager as we are to hear these two giants again, it will also be interesting to see what kind of coattail effect their return has on the business over the next few months.

AND SPEAKING OF ORNETTE — We recently got the chance to shoot the breeze with the composer/bandleader at the offices of his management, **Sid Bernstein & Assoc.** Although **Coleman** spoke to us at length about his music, he was also clearly delighted about his return to actively performing in New York. "As you know, I've been in New York since 1959, and I've been my own booker, my own manager, just doing everything," he said. "Since I've started working with **Stan Bernstein**, I've gotten relieved of some of that pressure, and I'm freer to try and return to the music world. As you know, the music world and the music business are two different worlds. In New York City, it's so very hard to find people that work with you, and even though I feel I could've played anywhere in New York, my relationship with **Nancy Wells** at the Public Theater led me to decide to play there. The only other commercial places in New York that I haven't played are Radio City, the Metropolitan Opera and Madison Square Garden, which I hope to do in the next couple of years." For the present, **Coleman** is very high on the new edition of his band, **Prime Time**, which includes newcomers **Albert McDowell** on bass and **Dennis Austin** on drums, as well as mainstays **Denardo Coleman** on drums, **Jamaaladeen Tacums** on bass, and **Bern Nix** and **Charles Ellerbee** on guitars.

label's expansion of its jazz roster over the last few years. That commitment continued this year, with CBS signing a pressing and distribution deal with company vet **John Hammond** for his son **John Hammond Records**. While the new label has yet to bring anything to the market, rumors abound of a roster diverse enough to include **Hannibal Marvin Peterson**, **Tony Bennett** and **Gerry Mulligan**. CBS was also among the labels actively expanding its jazz midline catalogs, a program that has received much support from retailers. . . Other record trends saw some of the smaller independent record companies filling the void left by larger companies with overheads too big to make profitable forays into the fusion market. Most notable among the indies were **Inner City** with **Dan Slegel**, **Philo** with **Killmanjaro** and **Contemporary** with **Jay Hoggard**. . . ECM Records expanded its Warner Bros.-distributed catalog by reaching an imprint agreement with **Michael Mantler** and **Carla Bley's** Watt Records. Watt has also been distributed by ECM outside the U.S. for several years. . . Upcoming events include the July 6 release of "The Man With the Horn" by **Miles Davis**, the trumpeter's first new recordings in five years, and the news that aside from returning to the New York concert stage, composer **Ornette Coleman** is also shopping for a label for his independently recorded digital LP, "Fashion Faces." The return of the two trendsetters has caused tremendous excitement throughout the industry and the jazz community alike. As eager as we are to hear these two giants again, it will also be interesting to see what kind of coattail effect their return has on the business over the next few months.

TOP 40 ALBUMS

	Weeks On Chart		Weeks On Chart
	8/27		8/27
1	2	20	17
2	1	21	22
3	3	22	19
4	4	23	23
5	5	24	23
6	8	25	25
7	7	26	28
8	6	27	28
9	9	28	24
10	11	29	27
11	13	30	30
12	18	31	31
13	12	32	35
14	10	33	—
15	16	34	32
16	14	35	34
17	18	36	38
18	20	37	33
19	21	38	38
		39	39
		40	40

JAZZ ALBUM PICKS

HELEN — Helen Humes — Muse MR 5322 — Producer: Bob Porter — List: 7.98

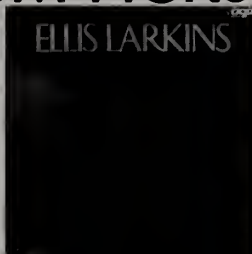
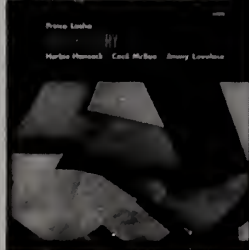
It's always delightful when Helen Humes steps up to the microphone, and this time she's got an exceptional band as an extra added treat. Featured soloists include saxophonist **Buddy Tate** and trumpeter **Joe Wilder**, and the former Basie band vocalist can still really belt the blues. Take off your shoes and dig "Evil Gal Blues."

INSIDE STORY — Prince Lasha-Enja/Inner City IC 3044 — Producer: Enja — List: 7.98

We don't know why they've been holding back this one, but it's a vintage Lasha session from '65. The date features some very tasty piano from **Herbie Hancock**, and fans of the under-recorded Lasha will be pleased by the west coast reedman's vibrant alto saxophone and flute work. A must for students of the **Ornette Coleman** school.

AS FALLS WICHITA, SO FALLS WICHITA FALLS — Pat Metheny and Lyle Mays — ECM ECM-1-1190 — Producer: Manfred Eicher — List: 9.98

Having solidly established his Pat Metheny Group with a series of fine albums, the guitarist surprised everyone last year when he turned around and recorded with some established heavyweights on his "80/81" LP. Metheny continues to explore his broad toned approach in different settings on this very satisfying trio date featuring pianist **Mays** and percussionist **Nana Vasconcelos**.



ELLIS LARKINS — Ellis Larkins — OCTL 101 — Producer: Ellis Larkins List: 8.98

Island Records marks a double debut with this, its first jazz and digital recording. Larkins is a pianist of rare sensitivity who can turn a ballad into a revelation. Although he has not recorded as much as one might hope, he is well known to patrons of New York's piano lounges as the best reason to visit the Carnegie Tavern. Luckily, others can now sample his considerable talents.

HOT KNEPPER AND PEPPER — Don Friedman — Progressive 7036 — Producer: Gus Statiras — List: 7.98

Although pianist **Don Friedman** is listed as the leader on this date, the title pays tribute to the presence of trombonist **Jimmy Knepper** and baritone saxophonist **Pepper Adams**. Also on hand are bassist **George Mraz** and drummer **Billy Hart**, and the combined effort provides for a smooth, even sampling of bop and ballad standards. Very nice.

CHATTACHOCHEE RED — Max Roach — Columbia 37376 — Producer: Max Roach — List: 8.98

The peerless drummer has put together another outstanding group. Featuring trumpeter **Cecil Bridgewater**, saxophonist **Odean Pope**, bassist **Calvin Hill** and pianist **Walter Bishop, Jr.**, the unit deserves to be placed alongside any of Roach's former all-star bands. Both preacher and teacher, Roach again displays his brilliance for using his music to convey a deep social conviction. We are blessed with few geniuses. Roach is one.

COIN MACHINE



WORK AND PLAY — Sega/Gremlin's recent distributor meeting featured a well balanced program of business sessions and social activities. Sega chairman David Rosen is shown giving his keynote address (above), while in the picture at right participants enjoy a poolside brunch.

Sega/Gremlin Introduces 'Convert-A-Game' At Annual Distributor Meeting In La Costa



OCEANSIDE, CA — The introduction of Convert-A-Game, a new conversion system for coin-operated video games, highlighted Sega/Gremlin's annual distributor meeting June 11-13 at the La Costa Hotel & Spa here. Themed "Visions '81," the meeting attracted a near unanimous turnout among factory distributors in the U.S. and Canada, as well as Europe and Japan.

Based on a modular design, the key feature of Convert-A-Game is its unique built-in conversion capability whereby it is possible to make a complete game change in under 15 minutes. At the heart of the system is Sega/Gremlin's G-80 hardware that includes a card cage with six PC boards: CPU, memory (which holds the game program), video, video background, sound and speech.

The card cage is housed in a newly designed game cabinet that allows front entry. The changeover from one game to another is accomplished by simply slipping out the old PC boards and replacing them with new ones. All of the conversion components — including PC boards, interior and exterior graphics and control panel — are packaged in a compact shipping container called ConvertPak.

Sega/Gremlin is currently shipping samples of the first Convert-A-Game model, "Space Odyssey." It will be followed next month by "Space Fury." Company officials said Convert-A-Games will be priced comparably to conventional video games.

Industry Problems

Sega Chairman and Chief Executive Officer David Rosen, in his keynote address (see separate story), said Convert-A-Game will solve various problems presently facing the coin-op amusement games industry, among them: the rapid pace of new product introductions, the skyrocketing cost of new equipment and the poor resale value of used games.

Although the industry has enjoyed ex-

(continued on page 42)

Keynote Address By Sega Chairman David Rosen

Welcome. I believe you will find today's meeting interesting and very significant — one that goes beyond a normal meeting of this kind. As many of you have heard me say for years now, computer video games are an entertainment medium unto themselves. The consumer public and business communities have recently come to recognize the amusement games industry is a major force within the larger entertainment industry, and with good reason — although precise figures are impossible to come by, our studies point to the fact that cash box revenues of the amusement games industry are greater than either the domestic motion picture

industry or the recorded music industry! Industry surveys report that movie box office receipts totalled \$2.7 billion in 1980 while the music industry chalked up revenues of \$3.7 billion. Revenues of the U.S. coin-operated amusement industry are estimated to have totalled over \$5 billion in 1980. That's really quite something! It is estimated about 700,000 computer video games are on location in the U.S. today. Average earnings of all computer video games exceed \$5,000 per year — and it's common in today's market for new "hot" games to earn \$10,000-\$15,000 during their first 8-12 months on location.

What accounts for this unprecedented growth which is truly a social phenomenon? Perhaps, firstly, unlike more passive forms of entertainment such as movies, spectator sports and concerts, computer video games give the individual the opportunity to actively participate, to test one's skills, and to create a fantasy environment of his own choosing. Computer video games are truly teaching and learning machines which retain a player's keen interest and perk the challenge in us all. By merging the worlds of computer science, communications and entertainment, the computer video games industry has devised an undisputed "formula" for success. Popularity of the games serves notice as to their fundamental entertainment value — and may in fact serve notice of the consumer's underlying need to escape daily pressures and doldrums with an entertainment alternative to television or the movies.

The serious observer of the computer video game phenomenon may conclude that these advanced forms of electronic entertainment enjoy broad-based popularity, in large part because the traditional alternatives of passive entertainment — such as television and motion pictures — fail to offer the combination of mental stimulation and personal involvement which are unique to computer video games.

Edging the social phenomenon forward are new family entertainment concepts such as Sega's P.J. Pizzazz which I believe will fill a real entertainment and economic need in the 1980s and beyond. I would like to take a moment and for those of you who have not had the opportunity to visit

(continued on page 42)

THE JUKE BOX PROGRAMMER TOP NEW POP SINGLES

1. GEMINI DREAM THE MOODY BLUES (Threshold/PolyGram TR601)
2. SLOW HAND POINTER SISTERS (Planet/Elektra P-47929)
3. I DON'T NEED YOU KENNY ROGERS (Liberty 1415)
4. DON'T LET HIM GO REO SPEEDWAGON (Epic 19-02127)
5. LADY (YOU BRING ME UP) COMMODORES (Motown M1514F)
6. TOUCH ME WHEN WE'RE DANCING CARPENTERS (A&M 2344)
7. (THERE'S NO GETTIN') OVER ME RONNIE MILSAP (RCA PH-12264)
8. DON'T WANT TO WAIT ANYMORE TUBES (Capitol P-A5007)
9. EVERLASTING LOVE REX SMITH/RACHEL SWEET (Columbia 18-02169)
10. THE KID IS HOT TONITE LOVERBOY (Columbia 11-02068)

TOP NEW COUNTRY SINGLES

1. I DON'T NEED YOU KENNY ROGERS (Liberty 1415)
2. RAINBOW STEW MERLE HAGGARD (MCA 51120)
3. THEY COULD PUT ME IN JAIL BELLAMY BROTHERS (Warner Bros./Curb WBS-49729)
4. RICH MAN TERRI GIBBS (MCA 51119)
5. DON'T WAIT ON ME THE STATLER BROTHERS (Mercury 57051)
6. A TEXAS STATE OF MIND DAVID FRIZELL & SHELLY WEST (Warner/Viva WBS-49745)
7. (THERE'S) NO GETTIN' OVER ME RONNIE MILSAP (RCA PH-12264)
8. WHILE THE FEELING'S GOOD REX ALLEN, JR. & MARGO SMITH (Warner Bros. WBS-49738)
9. MIRACLES DON WILLIAMS (MCA-51134)
10. YOU'RE THE BEST KIERAN KANE (Elektra E-47138)

TOP NEW B/C SINGLES

1. LOVE ON A TWO WAY STREET STACY LATTISAW (Cotillion/Atlantic 46015)
2. I'M IN LOVE EVELYN KING (RCA PB-12243)
3. THE REAL THING THE BROTHERS JOHNSON (A&M 2343)
4. LADY (YOU BRING ME UP) COMMODORES (Motown M 1514F)
5. SQUARE BIZ TEENA MARIE (Cordy/Motown T 54327F)
6. YOU ARE FOREVER SMOKEY ROBINSON (Tamlia/Motown T 54327F)
7. JUST BE MY LADY LARRY GRAHAM (Warner Bros. WBS 49744)
8. FOREVER YESTERDAY (FOR THE CHILDREN) GLADYS KNIGHT & THE PIPS (Columbia 11-02113)
9. NOTHING BUT LOVE PETER TOSH (EMI America 8083)
10. I LOVE YOU MORE RENE & ANGELA (Capitol P-5010)

TOP NEW A/C SINGLES

1. THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY (Elektra E-47147)
2. SWEET BABY STANLEY CLARKE/GEORGE DUKE (Epic 19-01052)
3. QUEEN OF HEARTS JUICE NEWTON (Capitol P-4997)
4. HEARTS MARTY BALIN (EMI-America 8084)
5. HARD TIMES JAMES TAYLOR (Columbia 11-02093)

ADMA Meeting Is Held In Chicago

CHICAGO — On May 29, the Amusement Device Manufacturers Assn. (ADMA) sponsored a meeting here of attorneys representing many of its members, and other manufacturers, in the coin-operated amusement device field.

The meeting brought together patent attorneys and other representatives of ADMA and the industry to discuss the growing problems of illegal copying of video games. Many of those present reported successful copyright and trademark infringement action taken against both domestic and foreign illegal copiers.

ADMA is a newly formed trade association of manufacturers of coin-operated amusement games (other than gambling devices). Among its members are: Atari, Inc.; Centuri, Inc.; Cinematronics, Inc.; Exidy, Inc.; Game Plan, Inc.; D. Gottlieb & Company; Gremlin Industries, Inc.; Rock-Ola Manufacturing Corp.; Stern Electronics, Inc.; Taito America Corp.; U.S. Billiards; Universal USA, Inc.; and Williams Electronics, Inc.

Participants at the Chicago meeting discussed the rapidly developing body of copyright law regarding protection of video games and computer hardware and software. Topics included the separate copyright protection available for video game computer programs and for the video display of the games themselves. Among the remedies discussed were the traditional remedies of injunctions and damages, as well as new remedies being afforded by the courts, such as impound-

ment of infringing machines. Remedies available through United States Customs and the United States International Trade Commission were also reviewed.

ADMA has considered plans for continuing the exchange of information among its members on current litigation and improved methods for alerting members to illegal copiers in the United States and other countries.

The appointment of Reuben & Proctor as general counsel of ADMA has been announced by the association. Established in 1978, Reuben & Proctor is engaged in the general practice of law in Chicago. David W. Maher, a partner in the firm, will be responsible for representation of ADMA.

ADMA recently set up an office at 2300 East Devon in Des Plaines, Ill., which is conveniently located near O'Hare International Airport. Paul Huebsch is executive director of the newly formed association.

Current plans are to provide a wide range of services to ADMA members, including a newsletter which will advise on legislation and lawsuits that affect the industry. The association will also act as a liaison with distributor and operator groups.

As general counsel, Reuben & Proctor will monitor current infringement suits against copiers and will keep the association posted on various matters, including the filing of amicus curiae briefs in important litigation and presenting testimony to Congress, state legislatures and local government bodies.

COIN MACHINE



BUSINESS SESSION — The main focus of attention during the Sega/Gremlin business sessions was the factory's new Convert-A-Game system. The top photo shows the near capacity turnout among the factory's distributors. Pictured above left is company vice chairman Frank Fogleman. Director of sales Jack Gordon is pictured at right.

Sega/Gremlin Bows 'Convert-A-Game'

(continued from page 41)

plosive growth over the past few years, Rosen cautioned that "we must not be lulled into believing that our industry's past success will be as easily realized in the future." He added, "The economics and flexibility of our Convert-A-Game not only addresses the key industry issues confronting us, but offers virtually unlimited sales potential to each and every Sega/Gremlin distributor."

Stronger Bond

According to Rosen, "Convert-A-Game will create a stronger bond between distributor and operator, and re-establish the distributors' importance." He also indicated that since conversion requires less capital than the amount needed for

Polanek Named To New Post At Stern

CHICAGO — Edward Polanek has been appointed to the newly created post of executive vice president of corporate engineering for Stern Electronics, Inc. His appointment was announced by Gary Stern, president and chief executive officer.

Polanek will also continue to serve as president of the Stern subsidiary Universal Research Laboratories, Inc. which is located in Elk Grove Village, Ill. His additional responsibilities will include the administration of technological research programs and new product development for Stern's coin-operated amusement games and Seeburg phonograph divisions.

Polanek formed Universal Research Laboratories in 1970. The company has since grown to become a major supplier of solid state technology to Stern and the O.E.M. contract market. He formerly served as chief engineer of consumer products at Seeburg corp.

A graduate of the Illinois Institute of Technology with a B.S. degree in electrical engineering, Polanek resides with his family in Woodstock, Ill.

purchasing complete games, a distributor has the potential to expand his customer base.

Rosen projected that sales of conversion kits, or ConvertaPaks, will be available with the introduction of Sega/Gremlin's next Convert-A-Game models in the fall.

In closing, Rosen said, "Convert-A-Game is a concept whose time has come. Sega/Gremlin is the first to develop and implement a truly sophisticated and flexible system to meet current and future market demands."

Following Rosen's remarks, Sega/Gremlin vice chairman Frank Fogleman gave a product presentation on the factory's upcoming video games. "Space Odyssey," Sega/Gremlin's first Convert-A-Game, features a color display monitor with active foreground and background that creates an intriguing fantasy environment. Complete with black holes, flying saucers and a 21st century city, "Space Odyssey" incorporates "many new features never before seen by players," Fogleman pointed out.

He also introduced "Space Fury," a space-themed game with a twist. The twist is an alien character who is given a distinctive personality via an elaborate speech program. Like with "Space Odyssey," the game becomes increasingly more difficult as play progresses.

Other Highlights

Other highlights of the three-day meeting included a demonstration of a Convert-A-Game conversion; several audiovisual presentations; addresses by Duane Blough, president, and Jack Gordon, sales director; and a wide variety of social activities, including a golf tournament, western-style bar-b-que and gourmet awards dinner.

Also on hand for the meeting, in addition to factory officials and distributors, was David N. Judelson, president of Gulf+Western, Sega/Gremlin's parent company.

Keynote Address By David Rosen

(continued from page 41)

P.J. Pizzazz to sneak in a commercial.

Incidentally, P.J. Pizzazz has just celebrated its first anniversary and we have announced our plan to open P.J. Pizzazz units nationwide through a combination of company-owned stores, franchises and possible joint ventures.

Social phenomenon and P.J. Pizzazz aside, we must not be lulled into believing, even for a moment, that our industry's past success will be as easy to come by in the future. The rapid growth we have all enjoyed has brought with it some very real problems — problems which must be studied and analyzed and dealt with if the industry is to continue to grow and prosper.

Many of us have had separate conversations relating to the problems and trends we see before us. I would like to take a few moments to share with all of you some thoughts on these and other issues confronting the industry: market maturity, the pact of new game introductions/trade-ins, game copiers, distributor capitalization and distributor complacency.

The first issue confronting our industry is market maturity — that is to say, market saturation. Much of the prime real estate for new arcades and street locations has already been pre-empted. Most regional shopping malls have arcades, and the 7-11's of the world already have the latest in video games, or are testing the concept for their particular operations. . . . This means the pipeline for new equipment sales will be slowing down. How long before we see this happening — my best guess is before year-end.

What will a matured market for new equipment sales look like six months from now? We should plan our business strategies around what will be a three-tier market segmentation for new equipment sales: the market for new "hot" games, the replacement market and the pipeline to new locations.

A word about each market segment . . .

Regardless of market maturity, we will continue to see a large and growing market for new "hot" games. But operators will be more and more selective in their choice of models as there are just so many "winners" an operator can absorb. Moreover, we will see a continuing trend in arcades to "banking" two, three, or four of the same model. The demand for new "hot" games, coupled with "banking" of games will add to distributor sales of the current "winners," but will also take away from sales of the average \$250 a week game. . . . it's wild, a game earns \$250 a week and we stand here and call it average! Bottom line, we can expect to see the latest "hot" model sell very well, but the new equipment market for all other models may well be sluggish compared with sales levels enjoyed today.

The second and largest segment in a mature market-place is the replacement market, which is enormous — estimated to be about 700,000 computer video games. This is where the bulk of future new equipment sales will come from. The problem is how to tap the replacement market realizing the economics of equipment trade-ins are not attractive to operators — except to purchase the latest "hot" new game. I have more to say about the replacement market and trade-ins later in my talk.

The third segment of a mature market for new equipment sales is the steady, albeit slower, stream of pipeline sales to new arcades and street locations. We can expect to see an increase in the trend towards "space theme" type arcades and rapid expansion of P.J. Pizzazz-type formats. Major chain street locations, such as Dunkin' Donuts and Winchell's Donuts, also offer significant opportunity for new equipment sales.

The words "market maturity" or "market saturation" may at first sound ominous and foreboding — however, change always presents new opportunities. And foresight and proper planning will allow us all to prosper from such new opportunities.

Pace of new game introductions/trade-ins.

The second industry issue before us today is the problem of rapid introduction of new games. Distributors and operators alike are being flooded with new games — some "hot" and others not so "hot," but nonetheless good money earners.

Broad player appeal and enthusiastic response to new video games has turned out to be a double-edged sword. On the one hand, both distributors and operators enjoy record sales and earnings. On the other hand, distributors and arcade and street location operators alike are virtually forced to carry all the latest games. The problem is common to every operator: how to have all the latest games, when purchase prices are up and trade-in values are down?

For example, every operator must keep in location the "good earning games" which today have relatively high trade-in values. At the same time, the operator must continue to buy the new "hot" games. Taking it one step further, when this same operator decides to trade in a particular model, his decision is made about the same time as everyone else. The market is then flooded with that particular model, and the floor drops out of the resale market. Therefore, the operator has little or no trade-in to offset the initial purchase price of a new "hot" game — and the problem then becomes "how do I obtain the capital to sustain operations?"

We can all remember back a few years ago when the timing of trade-ins was critical to an operator's financial success. Today the element of timing is virtually non-existent; it's simply a matter of survival that an operator must have all the best new games.

Suffice it to say for now that trade-ins are the key to tapping the huge replacement market discussed earlier.

The next item is the issue of game copiers. Game copiers are the scourge of our industry. These "outlaws" threaten the industry's orderly growth and well-being.

By now we should all recognize the fundamental dangers to our industry if we condone the actions of game copiers.

The last two (industry) issues refer specifically to distributors.

The flood of new games has put a strain on the financial

resources of distributors just as it has the operators. As we all know, the prime rate is hovering around 20% which means that borrowing for most of us is in the 21% and higher range.

As a manufacturer who is also a major distributor and operator, Sega/Gremlin is sensitive to the financial pressures of distributors. Distributors are being squeezed from both sides: the manufacturer with ever increasing R&D and normal inflationary factors increases prices, and expects the distributor to take large inventory positions. On the other hand, the operator wants price relief from the distributor. More about this subject later.

Lastly, the issue of distributor complacency. With the industry issues just discussed, it is obvious this is no time for distributor complacency, no time for believing that record sales levels will continue indefinitely without returning to the basics which have, through your contribution, made distributors an integral part of the industry.

The handwriting is on the wall for anyone to read: if, in the long run, distributors do not provide a method to satisfy the critical "trade-in" problem, the operator will find and develop alternatives that may be less than desirable to us all.

It bears repeating that the real fuel of our industry's growth is player revenues. Without the revenues, the operator can not buy new equipment from the distributor — and on up the ladder.

If player revenues are to continue at the record levels we all enjoy today, the player must be offered a continuing series of new and interesting games. We can not return to the past where simple cosmetic changes or rotation sufficed.

When faced with a decision to purchase a new game, an operator, therefore, has three options: a) buy the new "hot" game, b) refuse to buy the game or c) bootleg the game.

If the operator chooses to bootleg a game — that is to say, bring in an illegal copy — or if he refuses to buy the new game at all, both the distributor and the manufacturer lose out. On the other hand, an operator's decision to buy a new "hot" game today is a real economic problem to him because eight months from now the game may have little trade-in value. This is the type of problem that faced operators in Japan two years ago.

Many of you have asked me over the past year, do I view what has happened in Japan as history which will repeat itself in the U.S. market? I believe the U.S. will undoubtedly follow some of the trends seen in Japan and Europe — but, the impact will be quite different, certainly more on the positive side due to very different circumstances:

First, the boom period in Japan was based on the fevered excitement over one single-type game. Here in the U.S., market growth is well-balanced over a broad spectrum of product offerings.

Second, the boom period in Japan was blown well out of realistic proportions by "amateur" operators who literally converted fruit stands and butcher shops to game rooms. This type of event has not happened here to any measurable extent.

Lastly, the higher concentration of population in Japan and Europe encourages a "boom and bust" fadishness. The balanced geographic dispersion of U.S. population tends to mitigate any fadishness.

For these reasons, and with care and planning, the U.S. market should evidence continued, well-balanced growth.

Many of you have been wondering where my comments are leading to. For the past two to three years Sega/Gremlin has been working on a concept which is founded in the real economic need of distributors and operators, as I have attempted to outline today. During the past two years, in coordination with Sega Japan, we have taken this concept and put it through the tedious process of implementation and field testing.

Sega/Gremlin has studied, reviewed and analyzed every market characteristic and trend from both the viewpoint of the distributor and the viewpoint of the operator. Sega Japan being both a distributor and operator certainly made this easier. I strongly believe it is a fundamental of good business that what is best for the industry is best for Sega/Gremlin — and this kind of thinking transcends every element of Sega/Gremlin's planning.

And now the \$64,000 question: What has Sega/Gremlin come up with that will support the distributor's end operator's position, and stem the industry issues just discussed?

As some of you may have already guessed — Sega/Gremlin will introduce to you today its new video games — called Convert-A-Game with built-in conversion capability.

The Sega/Gremlin Convert-A-Game system represents the most recent state-of-the-art technology. The G-80 hardware system will accommodate as yet unrealized levels of sophisticated, complex game play. And conversion with Convertapak is incredibly simple!

Sega/Gremlin's introduction of video game conversion will impact the industry at every level. For this reason, it is important to clearly understand the market ramifications of conversion; and how Sega/Gremlin's Convert-A-Game system will impact you and your current and future customers.

First and foremost, Sega/Gremlin presents to you this marketing strategy only after we have proved to ourselves the benefits of Convert-A-Game. As you may know, conversions are a way of life in Japan — and have been for over two years now. It was during this time we developed the Convert-A-Game concept.

Before the morning is out, you will see for yourselves how Convert-A-Game and the economics of Convertapak offer virtually unlimited sales potential and opportunity to each and every Sega/Gremlin distributor.

I would like, at this time, to highlight Sega/Gremlin's conversion capability and shed some light on where we go from here.

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COIN MACHINE

Keynote Address By David Rosen

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Sega/Gremlin's unique G-80 hardware system provides the technological sophistication and tremendous flexibility needed in today's marketplace. In comparison to the rather limited capability of cartridge/cassette systems, the Convert-A-Game G-80 hardware has built-in future capability to design games which are more sophisticated than anything seen to date.

As you can see, and through your experience with "Astro Blaster," Sega/Gremlin's G-80 hardware is modular in design. Housed within a card cage are six PC boards: CPU, memory, which holds the game program, video board, video background board, sound, and speech.

The card cage is situated in a newly designed cabinet which allows front entry. Quite simply — the PC boards to be replaced are slipped out, the new boards are inserted, and off you go with a brand new game. An associate will be up shortly to present a live demonstration of Convert-A-Game conversion including graphics and control panel. We will also explain how the program works on an everyday, on-going basis.

What does Sega/Gremlin Convert-A-Game and Convertapak mean to you and your customers? The best way to answer is to refer back to the key issues confronting our industry.

Earlier I suggested the market can be viewed in three distinct segments: the market for new "hot" games, the replacement market and pipeline to new locations.

The Sega/Gremlin new game introductions that are being presented to you today, as well as future new models that will be introduced as Convert-A-Game and Convertapak, meet the needs of all three market segments.

As regards the market for new "hot" games, all indications lead us to believe the Sega/Gremlin new game introductions you will be viewing shortly are timely to the marketplace — and are dynamite at the player level. And with the purchase of such games you will be providing the operator with an additional major benefit — built-in resale value at a later date. How so? Convertapak conversion capability in the replacement market.

With regard to the replacement market, you may be envisioning now, as I do, two levels within the replacement market. On one level are your sales of Sega/Gremlin Convert-A-Games to operators who need to add or replace equipment for whatever the reason. And operators will want Sega/Gremlin Convert-A-Games not only for their earning capacity, but because they offer the real economic advantage of conversion. On the second level, in the future, are your sales of Sega/Gremlin new game Convertapaks. And sales of one complement sales of the other.

I'm sure you are all wondering about the economics of conversion, so let's take a minute to go over it.

From the operator's viewpoint, a new Sega/Gremlin Convert-A-Game will cost about the same as any competitor's game without conversion capability. But the Sega/Gremlin game has built-in resale value of about \$1,800 to \$2,000 which should make for satisfied operators. And that resale value holds over time because it is based on game conversion, whether the original game is first converted after three months, six months, even two years from now. The operator may also find a tax advantage as conversion may qualify for one year tax write-off — you better check with your tax accountant on this point.

Next let's examine the economics of an operator's buy/no-buy decision.

The example on the chart shows an operator would enjoy incremental earnings of \$2,400 during the first 32 weeks after Convertapak conversion to a new game. These incremental earnings are very attractive given a Convertapak cost of approximately \$1,000. On the other hand, incremental earnings of \$2,400 are really quite marginal if the operator must make a \$2,000 investment in a new game, net of trade-in value.

From the distributor's viewpoint, a new Sega/Gremlin Convert-A-Game earns him at least the same margins as before. Equally important, as you can well imagine, sales of Convertapaks a few months from now are quite attractive to the distributor as well as the operator.

And there's more; we're just getting rolling!

Looking back again to Industry Issues, I would like to explain how Convert-A-Game and Convertapak make a very positive impact on the pace of new game introductions.

I sense a trend which suggests the player is not only more sophisticated in terms of what he expects from a game, but is also less and less inclined to stay with a new game for any period of time. This would mean manufacturers will be forced to introduce new games at an even faster pace than today. The added pressure on operators to have all the latest hot games will increase significantly!

The problems of too many product introductions, high new game purchase prices and low trade-in values are all mitigated with Sega/Gremlin's Convert-A-Game system.

It is important to remember that today's great winner is next year's problem unless you can convert the game to something new that's also a top money earner.

Convert-A-Game is a concept whose time has come, and I believe Sega/Gremlin is the first to develop and implement a truly sophisticated and flexible system to meet current and future market demands.

The benefit of conversion in terms of distributor capitalization is fairly obvious. With less capital tied up in Convertapaks, a distributor can finance additional new business. The ability to finance additional sales should properly be viewed as incremental business attributable to Sega/Gremlin's Convert-A-Game system.

In addition to this is the fact of credit lines. For the approximate price of one new machine of \$3,000 you can sell three Convertapaks!

We look at the industry as having about 700,000 computer video games on location. Over the next three years all these machines will have to be replaced. I leave it to your imagination as to the excitement and demand Convert-A-Game and Convertapak will create at the operator level!

We are talking about big numbers here, and careful planning is required on your part to insure the potential of your distributor businesses is maximized to the fullest.

I strongly urge that each of you give thought now, and plan towards year-end to set up a separate department within your existing facilities to handle Convert-A-Game conversions.

Lastly, in terms of planning for conversion, I expect each of you may have unique situations, or questions, which must be specifically addressed. Please feel free to speak to me or any of the Sega/Gremlin staff about this, or for that matter, about any element of the program outlined today.

I thought I may, at this time, spend a few moments anticipating some questions.

First off, Sega/Gremlin will continue to design and manufacture unique games other than the Convert-A-Game. Arcades, for example, will always require special effect games, a unique cabinet may be required for particular-type game play, and on and on. Sega/Gremlin will introduce several different models of its Convert-A-Game system, and each model will be available in standard upright, mini and table configurations. It's hardly a secret that Sega/Gremlin is about to unveil the world's first color X-Y game. Right off the bat that gives you and your customers two Convert-A-Game models — color X-Y games and standard raster monitor games — with which to enjoy the economic advantages of Convertapak conversions.

Lastly, Sega/Gremlin has beefed up its customer service function — and will continue to do so, even to the point of over-kill, to make absolutely certain we give you the customer service support you need. Field seminars including actual demonstrations of Convert-A-Game conversions will be scheduled throughout the country. We also plan to hold two or three day seminars in San Diego.

That's about it. I'll be around for two more days. I'd like now to turn the stage over to my associate. The two new games he will introduce — Space Fury and Space Odyssey — are dynamite. I hope you have as much fun selling them as we had designing them.



GETTING TOGETHER — A welcome visitor recently to the AMOA headquarters office in Chicago was Paul Huebsch (l), executive director of the Amusement Device Manufacturers Assn., who is pictured with AMOA's executive vice president Leo Droste. The visit gave both gentlemen an opportunity to discuss the mutual interests and concerns of their respective organizations.

Brody Joins Bally's Board Of Directors

CHICAGO — Robert E. Mullane, president and chairman of the board of directors of Bally Manufacturing Corp., announced that Lawrence B. Brody, senior partner, London office of Coudert Brothers (an international law firm), has been elected a member of the Board of Directors of Bally Manufacturing Corp.

Brody, who graduated from Yale University in 1942 and from Yale Law School in 1947, was admitted to the Connecticut Bar in 1947. He was a partner in Brody and Brody in Bridgeport, Connecticut from 1947 to 1956 and a partner of Brody and Brody in London, England from 1956 to 1965 when he joined Coudert Brothers.

He served in the United States Marine Corp. as a first lieutenant from 1942 to 1945.

Court Rules In Favor Of Midway In Artic Copyright Action

CHICAGO — Midway Manufacturing Co. reported that in its suit filed against Artic International, Inc., the U.S. District Court in Chicago, in a 28 page opinion, held that Midway had stated a cause of action against Artic as a manufacturer and distributor of electronic circuit boards and speed-up kits for Midway's copyrighted video games. Midway pointed out that even if Artic does not sell complete games, it may still be liable under the copyright laws for contributory infringement. The Court denied Artic's motion that it was entitled to summary judgement as a matter of law, according to Midway, and the court also rejected Artic's contention that, as a matter of law, copyrights cannot cover the video game itself.

Midway is seeking preliminary and permanent injunctions, as well as damages, profits, and attorneys' fees in the suit.

Stern Adds Stockholders

CHICAGO — Gary Stern, president of Stern Electronics, Inc., announced the addition of Stephen Kaufman, Edward Polanek and Larry Siegel as stockholders in Stern Industries, Inc., parent company of Stern Electronics, Universal Research Laboratories, Inc. (URL) and August J. Johnson Co.

The action came as the result of a board of directors decision that these three key employees should be afforded the opportunity to participate in direct ownership of the Stern companies.

Kaufman serves as president of Stern's coin-operated amusement machines division; Siegel is president of the Seeburg phonograph division and Polanek, who is president of URL, Inc., was recently appointed executive vice president of corporate engineering at Stern Electronics.

INDUSTRY CALENDAR

July 24-25; Montana Coin Machine Operators Assn.; annual meeting; Village Red Lion Motor Inn; Missoula.

July 24-26; Amusement & Music Operators of Tennessee; annual conv.; Hyatt Regency; Nashville.

Sept. 11-13; No. & So. Carolina (combined) state assn. meeting; Carolina Inn; Columbia.

Sept. 11-13; So. Carolina Coin Operators Assn.; annual meeting; Carolina Inn; Columbia.

Sept. 25-26; West Virginia Music & Vending Assn.; annual meeting; Ramada Inn; South Charleston.

Oct. 6-8; JAA convention; International Trade Center-Harumi bldg.; Tokyo, Japan

Oct. 16-17; Amusement & Music Operators of Virginia; annual conv.; Holiday Inn; Richmond.

Oct. 29-31; AMOA annual exposition; Conrad Hilton Hotel; Chicago

Oct. 29-Nov. 1; NAMA national convention; McCormick Place; Chicago.

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RCA Unveils New Image for VPs

(continued from page 14)

single's release, RCA's promotion people brought the record to various radio stations with a white label bearing no name. "The idea was to let the record stand on its own merits and not suffer from an old image that would immediately be brought to mind."

Visibility for the group's new image and direction is the next critical phase in RCA's marketing campaign. RCA product manager Don Wardell said that the New Romantic look was conceived by the band's producer, Jaques Morali, and its manager, Henry Belolo, and that it was RCA's job to properly present it to the American public.

"The Village People have enjoyed wide, mass appeal across the board, demographically speaking," Wardell said. "The key factor is that people see this New Romantic look and forget old images previously associated with their name." The theme of the campaign then, calls for a constant reinforcement of the new image and fashions that the group members are pictured wearing on the single's four-color sleeve.

In addition to various television appearances and news coverage, RCA has produced two videos. One of the videos features the "5 O'Clock In The Morning" single and the other highlights the single "Do You Want To Spend The Night," which was released in Europe. The latter is a more uptempo number that Belolo and RCA felt would not be as initially well-received in this country as the ballad. A 12" copy of the "5 O'Clock" single is also being prepared for the dance clubs and will also be contained in a four-color sleeve picturing the group's

new look.

Media attention will be the focus on June 30 in New York, where the group will perform three songs at the Underground for media representatives, journalists, celebrities and the public. The group will be spotlighted on NBC news the night before and will be making an appearance on the *Good Morning New York* TV show.

At the merchandising level, Wardell said there would be a heavy concentration of marketing tools to promote visibility. Die-cuts, posters and mobiles are being produced with a new Village People logo in the same four-color art work found on the single and 12" sleeves.

Court Backs CRT

(continued from page 5)

justments that requires the Tribunal to convene annual proceedings for the exercise of its discretion. . . . We remand this case to allow the Tribunal to adopt, if it so desires, an alternative scheme of interim rate adjustment that does not require annual exercise of discretion." The ruling is to be followed by a written opinion. The court consisted of Circuit Judges J. Skelly Wright, Abner Hikva and Malcolm Richard Wilkey.

In its Dec. 19, 1980 decision, the CRT raised the mechanical royalty rate to four cents a song from the current 2.75 cents, or 3/4 cent per minute of a tune, up from the current 1/2 cent. It also called for annual adjustments of the royalty fee after CRT studies were to be made of changes in list prices of albums.

Washington Stations Blast Arbitron

(continued from page 6)

ranking in total audience figures. "Arbitron told us that these errors affected our FM, that we would have, in fact, moved up one ranking. But they refused to correct the problem," Woodward said. He also pointed out that 270 of the quarter hours that were inaccurate were caused by editing errors.

Apparently, another station in the market, WKYS, received credit for many diaries that had slogan entries of "KXX" or call letters "WKYX," according to Sherard. He said that "KX 106" was a slogan that was used on the air at WVKX and the "WKYX" call letter entries were either credited to WKYS or disregarded as a non-existent station.

Due to the errors, Metroplex is claiming economic injury to its stations and estimates losses "conservatively at \$243,000."

"The book came out at the end of April," Woodward explained. "Those ratings have definitely affected our advertising schedule from May to August, particularly with our key demographics (25-54), where the majority of errors occurred."

"Yes, the money we've lost is significant," Sherard agreed. "I'm not giving up on the Winter book, but the real issue now is the Spring book. I want to be assured by Arbitron that any incorrect editing will be corrected before the release of the Spring ratings."

"The real tragedy," he continued, "is that the other stations haven't checked into this at all. I'm going to propose a book by book audit at the next meeting of the city's broadcasters. It is an inexpensive proposal con-

sidering the stakes. After an audit, we as a group can then decide whether to accept the book or not. I believe each market should conduct mini-audits so broadcasters can give their seal of approval on respective books."

Arbitron officials were unavailable for comment. The only response came in a brief statement issued by Mike Membrado, vice president and general manager of the Radio Division, in a mailgram he sent to Sherard. He said that Avery Gibson, radio product manager, had "completed information regarding questions raised concerning the Winter Report for Washington, D.C." and that "some of the misconceptions contained in your (Sherard) telegram will be clarified in a written report on the subject."

Asher, Teller Upped At CBS Records Division

(continued from page 5)

Teller began his career in 1969 as assistant to the president, CBS Records Division, and in 1970 moved to Playboy Enterprises as director, corporate development. In 1971 he returned to CBS Records as director, marketing development, and subsequently became vice president, merchandising, CBS Records.

In 1974, Teller was named president, Un-ited Artists Records. He left in 1976 to establish his own financial and marketing consulting firm and, in 1979, was appointed president, Windsong Records. He returned to CBS Records in January 1981 as vice president, operations, on the staff of the deputy president (Asher).

Cashbox top albums/101 to 200

July 4, 1981

			Weeks On Chart				Weeks On Chart				Weeks On Chart
101	TWICE AS SWEET A TASTE OF HONEY (Capitol ST-12089)	8.98	6/27	89	16			166	LOOK OUT! 20/20 (Portrait/CBS NFR 37050)	170	4
102	ANNE MURRAY'S GREATEST HITS (Capitol SOO-12110)	8.98		94	41			167	GILBERT & SULLIVAN'S THE PIRATES OF PENZANCE ORIGINAL BROADWAY CAST (Elektra VE-601)	20.98	165
103	FANTASTIC VOYAGE LAKE SIDE (Solar/RCA BXL 1-3720)	8.98		97	32			168	FUNLAND BRAM TCHAIKOVSKY (Arista AR 4292)	8.98	167
104	HOW 'BOUT US CHAMPAIGN (Columbia JC 37008)			91	16			169	HOTTER THAN JULY STEVIE WONDER (Tamla/Motown T8-373M1)	8.98	142
105	LIVE STEPHANE GRAPPELLI/DAVID GRISMAN (Warner Bros. BSK 3550)	8.98		107	7			170	GAUCHO STEELE DAN (MCA-6102)	9.98	140
106	GRAND SLAM THE ISLEY BROTHERS (T-Neck/CBS FZ 37080)			95	17			171	WOMAN OF THE YEAR ORIGINAL BROADWAY CAST (Arista AL 9554)	8.98	168
107	HIGHWAY TO HELL AC/DC (Atlantic SD 12944)	8.98		106	9			172	RAIDERS OF THE LOST ARK ORIGINAL SOUNDTRACK (Columbia JS 37373)		182
108	SEND YOUR LOVE AURRA (Salsoul/RCA 8538)	8.98		119	9			173	IT'S WINNING TIME KLIQUE (MCA-5198)	8.98	173
109	FAME ORIGINAL SOUNDTRACK (RSO RX1-3000)	8.98		108	57			174	CAMERON'S IN LOVE RAFAEL CAMERON (Salsoul/RCA SA-8542)	7.98	1
110	I LOVE 'EM ALL T.G. SHEPPARD (Warner/Curb BSK 3528)	8.98		103	11			175	I GOT THE MELODY ODYSSEY (RCA AFL1-3910)	8.98	177
111	HUSH JOHN KLEMMER (Elektra 5E-527)	8.98		112	5			176	FOOL IN LOVE WITH YOU JIM PHOTOGLO (20th Century-Fox/RCA T-621)	8.98	176
112	NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR (Riva/PolyGram RVL 7403)	8.98		101	40			177	BACK 2 BACK STARGARD (Warner Bros. BSK 3456)	8.98	178
113	HIGH VOLTAGE AC/DC (Atco SD 36142)	8.98		114	8			178	IRON AGE MOTHER'S FINEST (Atlantic SD 19302)	8.98	150
114	LOST IN LOVE AIR SUPPLY (Arista AL 9530)	8.98		116	60			179	NEVER GONNA BE ANOTHER ONE THELMA HOUSTON (RCA AFL 1-3842)	8.98	171
115	TURN UP THE MUSIC MASS PRODUCTION (Cotillion/Atlantic SD 5266)	8.98		113	11			180	EAST COLD CHISEL (Elektra 6E-336)	8.98	172
116	KILLERS IRON MAIDEN (Harvest/Capitol ST 12141)	8.98		127	5			181	WILD GIFT X (Slash SR-107)	7.98	179
117	ESCAPE ARTIST GARLAND JEFFREYS (Epic JE 36983)			105	17			182	GREATEST HITS THE OAK RIDGE BOYS (MCA-5150)	8.98	180
118	SOME DAYS ARE DIAMONDS JOHN DENVER (RCA AFL1-4055)	8.98		1				183	RACE FOR THE OASIS KITTYHAWK (EMI-America ST-17053)	8.98	183
119	TALK TALK TALK THE PSYCHEDELIC FURS (Columbia NFC 37339)			132	2			184	EVANGELINE EMMYLOU HARRIS (Warner Bros. BSK 3508)	8.98	158
120	AUTOAMERICAN BLONDIE (Chrysalis CHE 1290)	8.98		100	31			185	INTUITION LINX (Chrysalis CHR 1332)	7.98	185
121	ROUND TWO JOHNNY VAN ZANT (Polydor/PolyGram PD-1-6322)	8.98		130	5			186	PLANTATION HARBOR JOE VITALE (Asylum SB-529)	8.98	187
122	TWANGIN'... DAVE EDMUNDS (Swan Song/Atlantic SS 16034)	8.98		111	8			187	LICENSE TO DREAM KLEER (Atlantic SD 19288)	8.98	160
123	DANNY JOE BROWN and THE DANNY JOE BROWN BAND (Epic ARE 37385)			138	2			188	TURN THE HANDS OF TIME PEABO BRYSON (Capitol ST-12135)	8.98	189
124	HORIZON EDDIE RABBITT (Elektra 8E-276)	8.98		115	51			189	POWER OF LOVE ARLO GUTHRIE (Warner Bros. BSK 3558)	8.98	192
125	GREATEST HITS THE DOORS (Elektra 5E-515)	8.98		118	36			190	MAGIC MAN ROBERT WINTERS & FALL (Buddah/Arista BDS 5732)	7.98	147
126	GREATEST HITS RONNIE MILSAP (RCA AHL 1-3277)	8.98		125	37			191	MICKEY MOUSE DISCO (Disneyland 2504)	4.98	191
127	FUN IN SPACE ROGER TAYLOR (Elektra 5E-522)	8.98		122	10			192	GALAXIAN THE JEFF LORBER FUSION (Arista AL 9545)	8.98	184
128	GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	8.98		120	115			193	RECKONING GRATEFUL DEAD (Arista A2L 8604)	13.98	148
129	SOMETHING IN THE NIGHT PURE PRAIRIE LEAGUE (Casablanca/PolyGram NBLP 7255)	8.98		117	10			194	REUNION JERRY JEFF WALKER (Southcoast/MCA-5199)	8.98	195
130	WA'PPEN THE ENGLISH BEAT (Sire SRK 3567)	8.98		143	3			195	SYL SYLVAIN AND THE TEARDROPS SYLVAIN SYLVAIN (RCA AFL 1-3913)	8.98	196
131	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP (RCA AL 1-3932)	8.98		124	11			196	COME AN' GET IT WHITESNAKE (Mirage/Atlantic WTG 16043)	8.98	175
132	MESSINA JIM MESSINA (Warner Bros. BSK 3559)	8.98		149	2			197	DRIFTER SYLVIA (RCA AHL 1-3986)	8.98	153
133	CALL IT WHAT YOU WANT BILL SUMMERS and SUMMERS HEAT (MCA 5176)	8.98		121	17			198	LEATHER AND LACE WAYLON & JESSI (RCA AHL 1-3931)	8.98	156
134	TELL ME WHERE IT HURTS WALTER JACKSON (Columbia FC 37132)			133	6			199	MY OWN STORY LUCIANO PAVAROTTI (London PAV 2007)	17.98	188
135	I AM WHAT I AM GEORGE JONES (Epic FE 36586)			136	7			200	LIVE DEVO (Warner Bros. MINI 3548)	5.98	154
136	NOW OR NEVER JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400)			152	2						
137	UPRISING BOB MARLEY and the WAILERS (Island ILPS 9596)	8.98		135	5						
138	FROM BRANCH TO BRANCH LEON REDBONE (Emerald City/Atlantic EC 38-136)	8.98		134	15						
139	HERE COMES THE NIGHT DAVID JOHANSEN (Blue Sky/CBS FZ 36589)			155	2						
140	AMERICAN EXCESS POINT BLANK (MCA-5189)	8.98		137	10						
141	STILL FEELS GOOD TOM JOHNSTON (Warner Bros. BSK 3527)	8.98		139	8						
142	MAGNETIC FIELDS JEAN-MICHEL JARRE (Polydor/PolyGram PD-1-6325)	8.98		---	1						
143	BEYOND THE VALLEY OF 1984 PLASMATICS (Stiff America WOW II)	7.98		145	5						
144	DEUCE KURTIS BLOW (Mercury/PolyGram SRM-14020)	8.98		---	1						
145	THREE PIECE SUITE RAMSEY LEWIS (Columbia FC 37153)			146	4						
146	UNLIMITED TOUCH (Prelude PRL 12184)	7.98		159	3						
147	9 TO 5 AND ODD JOBS DOLLY PARTON (RCA AAL 3852)	8.98		131	31						
148	MAGIC TOM BROWNE (GRP/Arista 5503)	8.98		126	20						
149	STARDUST WILLIE NELSON (Columbia JC 36588)			141	70						
150	VAN HALEN (Warner Bros. 3075)	8.98		151	181						
151	STREET CORNER HEROES ROBBIE DUPREE (Elektra 6E-344)	8.98		144	5						
152	WILD WEST DOTTIE WEST (Liberty LT-1062)	8.98		128	19						
153	BUSTIN' LOOSE ORIGINAL SOUNDTRACK music by ROBERTA FLACK (MCA-5141)	8.98		---	1						
154	LIVE IN CONCERT ROGER WHITTAKER (RCA CLP2-4057)	13.98		163	2						
155	PORTRAITS SIDE EFFECT (Elektra 6E-335)	8.98		157	7						
156	THE RIGHT PLACE GARY WRIGHT (Warner Bros. BSK 3511)	8.98		---	1						
157	NICK MASON'S FICTITIOUS SPORTS NICK MASON (Columbia FC 37307)			169	2						
158	JOHNNY "GUITAR" WATSON AND THE FAMILY CLONE (DJM/PolyGram 501)	8.98		161	5						
159	WANTED DREAD AND ALIVE PETER DINKlage (Rolling Stones/EMI-America SO-17055)	8.98		---	1						
160	KEEP ON IT STARPOINT (Chocolate City/PolyGram CCLP 2018)	8.98		129	14						
161	SOLID GOLD GANG OF FOUR (Warner Bros. BSK 3565)	8.98		162	6						
162	YEARS AGO THE STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	8.98		---	1						
163	THE PRODUCERS (Portrait/CBS NJR 37097)			164	8						
164	LOVE IS... ONE WAY ONE WAY (MCA-5163)	8.98		188	8						
165	SUPERMAN II ORIGINAL SOUNDTRACK (Warner Bros. HS 3505)	8.98		---	1						

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Taste Of Honey	101	Denver, John	118	John, Elton	17	Metheny/Mays	95	Robinson, Smokey	38	Tosh, Peter	159
ABBA	89	Devo	200	Mickey Mouse Disco	141	Rogers, Kenny	191	Robinson, Smokey	8	20/20	166
AC/DC	5, 28, 107, 113	Diamond, Neil	24	Jones, Grace	33	Rush	15	Sager, Carole Bayer	100	Unlimited Touch	146
Adam And The Ants	71	Dimeola, Al	99	Jones, George	135	Milsap, Ronnie	126, 131	Sanborn, David	78	Van Halen	6, 150
Air Supply	19, 114	Dupree, Robbie	125	Jones, Quincy	22	Moody Blues	7	Santana	9	Van Zant, Johnny	121
Alabama	47	Easton, Sheena	151	Journey	88	Mother's Finest	178	Schneider, John	136	Vannelli, Gene	45
April Wine	51	Edmunds, Dave	122	Judas Priest	75	Murray, Anne	65, 102	Secret Policeman's Ball	85	Vitale, Joe	186
Atlantic Starr	63	Edmunds, Dave	122	Khan, Chaka	23	Nelson, Willie	79, 149	Shalamar	61	Walker, Jerry Jeff	194
Aurra	108	English Beat	130	Kinn, Greg	57	Newton, Juice	66	Sheppard, T.G.	110	Walsh, Joe	14
Balin, Marty	68	Exposed	62	Kittyhawk	183	Oak Ridge Boys	31, 182	Side Effect	155	Warwick, Dionne	93
Benatar, Pat	49	Fatback	76	Kleer	187	Odyssey	175	Soccio, Gino	90	Washington, Grover Jr.	20
Blondie	120	Frampton, Peter	50	Klemmer, John	111	One Way	164	Southside Johnny	94	Watson, Johnny "Guitar"	158
Blow, Kurtis	144	Frankie & The Knockouts	84	Klique	173	Ono, Yoko	58	Split Enz	53	Waylon & Jessi	198
Bonds, Gary U.S.	34	Gang Of Four	161	Kool & The Gang	80	Osbourne, Ozzy	25	Springfield, Rick	48	West, Dottie	152
Brown, Danny Joe	123	Gap Band	54	Kraftwerk	97	Parsons, Alan	92	Squeeze	74	Whitesnake	196
Browne, Tom	148	Grappelli/Grisman	105	Lakeside	103	Parton, Dolly	147	Squier, Billy	35	Whittaker, Roger	154
Bryson, Peabo	188	Grateful Dead	193	Laws, Debra	64	Pavarotti, Luciano	199	Starpoint	177	Who	37
Cameo	26	Guthrie, Arlo	189	Lennon, John And Yoko Ono	27	Petty, Tom	4	Stars On Long Play	16	Williams, Deniece	77
Cameron, Rafael	174	Hall & Oates	30	Lewis, Ramsey	111	Photoglo, Jim	176	Statler Bros.	162	Winters, Robert	190
Carnes, Kim	1	Harris, Emmylou	184	Lindley, David	96	Plasmatics	143	Steeley Dan	170	Wonder, Stevie	169
Cash, Rosanne	39	Harrison, George	13	Linx	185	Point Blank	140	Steinman, Jim	59	Wright, Gary	156
Champaign	104	Hense, Carol	36	Lorber, Jeff	192	Pointer Sisters	72	Streisand, Barbra	67	X	181
Change	81	Houston, Thelma	179	Loverboy	32	Police	69	Styx	33	Zappa, Frank	60
Chipmunks	70	Iron Maiden	116	Mangione, Chuck	91	Pretenders	73	Summers, Bill	133	SOUNDTRACKS	
Clapton, Eric	87	Isley Bros.	106	Manhattan Transfer	42	Producers	163	Sylvain, Sylvain	195	Bustin' Loose	153
Clarke/Duke	41	Jackson, Walter	134	Marie, Teena	44	Psychedelic Furs	119	Sylvia	197	Fame	109
Climax Blues Band	98	James, Rick	10	Marley, Bob	137	Pure Prairie League	129	Taylor, James	55	Pirates Of Penzance	167
Cold Chisel	180	Jarre, Jean-Michel	142	Marshall Tucker Band	83	Rabbit, Eddie	124	Taylor, Roger	127	Raiders Of The Lost Ark	17
Collins, Phil	12	Jefferson Starship	43	Mass Production	115	Raydio	21	Tchakovsky, Bram	168	Superman II	165
Cougar, John	112	Jeffreys, Garland	117	Maze	86	Redbone, Leon	138	Tchakovsky, Bram	168		

CASH BOX TOP 100 ALBUMS

July 4, 1981

		8.98	6/27	Chart	Weeks On			8.98	6/27	Chart	Weeks On			
					Chart						Chart			
1	MISTAKEN IDENTITY KIM CARNES (EMI-America SO-17052)	8.98	2	10	35	DON'T SAY NO BILLY SQUIER (Capitol ST 12146)	8.98	39	9	69	ZENYATTA MONDATTA THE POLICE (A&M SP-4831)	8.98	68	37
2	HI INFIDELITY REO SPEEDWAGON (Epic FE 36844)	—	1	30	36	DANCERSIZE CAROL HENSEL (Vintaga/Mirus VNJ 7701)	8.98	37	20	70	URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL-1-4027)	8.98	73	6
3	PARADISE THEATER STYX (A&M SP-3719)	8.98	3	23	37	FACE DANCES THE WHO (Warnar Bros. HS 3516)	8.98	36	19	71	KINGS OF THE WILD FRONTIER ADAM AND THE ANTS (Epic NJE 37033)	8.98	66	20
4	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-5160)	8.98	5	7	38	BEING WITH YOU SMOKEY ROBINSON (Tania/Motown TB375M1)	8.98	33	18	72	BLACK & WHITE POINTER SISTERS (Planet/Elektra P-18)	8.98	—	1
5	DIRTY DEEDS DONE DIRTY CHEAP AC/DC (Atlantic SD 16033)	8.98	4	12	39	SEVEN YEAR ACHE ROSANNE CASH (Columbia JC 36965)	—	38	16	73	EXTENDED PLAY PRETENDERS (Sira MINI 3563)	5.98	69	12
6	FAIR WARNING VAN HALEN (Warnar Bros. HS 3540)	8.98	6	6	40	"RIT" LEE RITENOUR (Elektra 6E-331)	8.98	40	9	74	EAST SIDE STORY SQUEEZE (A&M SP 4854)	8.98	76	6
7	LONG DISTANCE VOYAGER THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	8.98	9	5	41	THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	—	42	10	75	POINT OF ENTRY JUDAS PRIEST (Columbia FC 37052)	—	74	14
8	GREATEST HITS KENNY ROGERS (Liberty LOO-1072)	8.98	7	38	42	MECCA FOR MODERNS THE MANHATTAN TRANSFER (Atlantic SD 16036)	8.98	53	4	76	TASTY JAM FATBACK (Spring/PolyGram SP-1-6731)	8.98	81	5
9	ZEBOP! SANTANA (Columbia FC 37158)	—	10	12	43	MODERN TIMES JEFFERSON STARSHIP (Grunt/RCA BZL 1-3448)	6.98	43	12	77	MY MELODY DENIECE WILLIAMS (ARC/Columbia FC 37048)	8.98	78	14
10	STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	8.98	11	11	44	IT MUST BE MAGIC TEENA MARIE (Gordy/Motown G8-1004 M1)	8.98	58	4	78	VOYEUR DAVID SANBORN (Warnar Bros. BSK 3546)	8.98	67	12
11	ARC OF A DIVER STEVE WINWOOD (Island ILPS 9576)	8.98	8	25	45	NIGHTWALKER GINO VANNELLI (Arista AL 9539)	8.98	46	13	79	SOMEWHERE OVER THE RAINBOW WILLIE NELSON (Columbia FC 36883)	—	72	16
12	FACE VALUE PHIL COLLINS (Atlantic SD 16029)	8.98	12	17	46	STEPHANIE STEPHANIE MILLS (20th Century-Fox/RCA T-700)	8.98	44	8	80	CELEBRATE KOOL & THE GANG (Da-Lite/PolyGram DE-9510)	8.98	71	38
13	SOMEWHERE IN ENGLAND GEORGE HARRISON (Dark Horse DHK 3492)	8.98	16	3	47	FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	8.98	49	17	81	MIRACLES CHANGE (RFC/Atlantic SD 19301)	8.98	75	12
14	THERE GOES THE NEIGHBORHOOD JOE WALSH (Asylum 5E-523)	8.98	15	7	48	WORKING CLASS DOG RICK SPRINGFIELD (RCA AFL 1-3697)	8.98	59	15	82	SECRET COMBINATION RANDY CRAWFORD (Warnar Bros. BSK 3493)	8.98	93	7
15	MOVING PICTURES RUSH (Mercury/PolyGram SRM-1-14013)	8.98	14	19	49	CRIMES OF PASSION PAT BENATAR (Chrysalis CHE 1275)	8.98	45	48	83	DEDICATED THE MARSHALL TUCKER BAND (Warnar Bros. HS 3525)	8.98	79	7
16	STARS ON LONG PLAY (Radio Records/Atlantic RR 16044)	8.98	17	8	50	BREAKING ALL THE RULES PETER FRAMPTON (A&M SP-3722)	8.98	62	3	84	FRANKE & THE KNOCKOUTS (Millannium/RCA BXL 1-7755)	8.98	83	15
17	THE FOX ELTON JOHN (Gaffan GHS 2002)	8.98	18	5	51	THE NATURE OF THE BEAST APRIL WINE (Capitol SOO-12125)	8.98	48	23	85	THE SECRET POLICEMAN'S BALL — THE MUSIC VARIOUS ARTISTS (Island IL 9630)	5.99	87	7
18	CHRISTOPHER CROSS (Warnar Bros. BSK 3383)	8.98	13	75	52	SHEENA EASTON (EMI-America ST-17049)	8.98	47	18	86	LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	11.98	123	2
19	THE ONE THAT YOU LOVE AIR SUPPLY (Arista AL 9551)	8.98	23	4	53	WAIATA SPLIT ENZ (A&M SP-4848)	8.98	41	8	87	ANOTHER TICKET ERIC CLAPTON (RSO RX-13095)	8.98	84	16
20	WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	8.98	19	34	54	GAP BAND III GAP BAND (Mercury/PolyGram SRM-1-4003)	8.98	52	28	88	CAPTURED JOURNEY (Columbia KC2 37016)	—	80	20
21	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO (Arista AL 9543)	8.98	20	12	55	DAD LOVES HIS WORK JAMES TAYLOR (Columbia TC 37009)	—	54	16	89	SUPER TROUPER ABBA (Atlantic SD 16023)	8.98	85	30
22	THE DUDE QUINCY JONES (A&M SP-3721)	8.98	21	14	56	THE COMPLETION BACKWARD PRINCIPLE TUBES (Capitol SOO-12151)	8.98	65	6	90	CLOSER GINO SOCCIO (Atlantic SD 16042)	8.98	90	8
23	WHAT CHA' GONNA DO FOR ME CHAKA KHAN (Warnar Bros. HS 3526)	8.98	22	10	57	ROCKIHNROLL GREG KIHN BAND (Baserkley/Elektra BZ-10069)	8.98	63	14	91	TARANTELLA CHUCK MANGIONE (A&M SP-6513)	13.98	82	7
24	THE JAZZ SINGER NEIL DIAMOND (Capitol SWAV-12120)	9.98	24	29	58	SEASON OF GLASS YOKO ONO (Gaffan GHS 2004)	8.98	77	2	92	THE TURN OF A FRIENDLY CARD THE ALAN PARSONS PROJECT (Arista AL-9518)	8.98	98	34
25	BLIZZARD OF OZZ OZZY OSBOURNE (Jet/CBS JZ 36812)	—	27	12	59	BAD FOR GOOD JIM STEINMAN (Cleveland Int'l./CBS FE 36531)	—	50	8	93	HOT! LIVE AND OTHERWISE DIONNE WARWICK (Arista A2L 8605)	13.98	104	4
26	KNIGHTS OF THE SOUND TABLE CAMEO (Chocolata City/PolyGram CCLP 2019)	8.98	30	5	60	TINSEL TOWN REBELLION FRANK ZAPPA (Barking Pumpkin/CBS PW2 37336)	—	51	6	94	REACH UP AND TOUCH THE SKY SOUTHSIDE JOHNNY and THE ASBURY JUKES (Mercury/PolyGram SRM 2-8602)	9.98	88	9
27	DOUBLE FANTASY JOHN LENNON and YOKO ONO (Gaffan GHS 2001)	8.98	25	31	61	THREE FOR LOVE SHALAMAR (Solar/RCA BZL 1-3577)	8.98	55	25	95	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS (ECM-1-1190)	8.98	109	3
28	BACK IN BLACK AC/DC (Atlantic SD 16108)	8.98	26	45	62	EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK VARIOUS ARTISTS (CBS X2 37124)	—	70	4	96	EL RAYO-X DAVID LINDLEY (Asylum 5E-524)	8.98	96	9
29	WILD-EYED SOUTHERN BOYS .38 SPECIAL (A&M SP-4835)	8.98	28	21	63	RADIANT ATLANTIC STARR (A&M SP-4833)	8.98	60	18	97	COMPUTER WORLD KRAFTWERK (Warnar Bros. HS 3549)	8.98	110	5
30	VOICES DARYL HALL & JOHN OATES (RCA AQL 1-3646)	8.98	31	47	64	VERY SPECIAL DEBRA LAWS (Elektra 6E-300)	8.98	61	15	98	FLYING THE FLAG CLIMAX BLUES BAND (Warnar Bros. 3493)	8.98	92	10
31	FANCY FREE OAK RIDGE BOYS (MCA-5209)	8.98	34	5	65	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY (Capitol SOO-12144)	8.98	56	10	99	FRIDAY NIGHT IN SAN FRANCISCO AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA (Columbia FC 37152)	—	99	5
32	LOVERBOY (Columbia JC 36762)	—	29	24	66	JUICE JUICE NEWTON (Capitol ST-12136)	8.98	64	18	100	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER (Boardwalk NBI-33237)	8.98	102	8
33	NIGHTCLUBBING GRACE JONES (Island ILPS 9624)	8.98	35	7	67	GUILTY BARBRA STREISAND (Columbia FC 36750)	—	57	39					
34	DEDICATION GARY U.S. BONDS (EMI-America SO-17051)	8.98	32	10	68	BALIN MARTY BALIN (EMI-America SOO-17054)	8.98	86	6					

She's Ferocious!

Kim Carnes



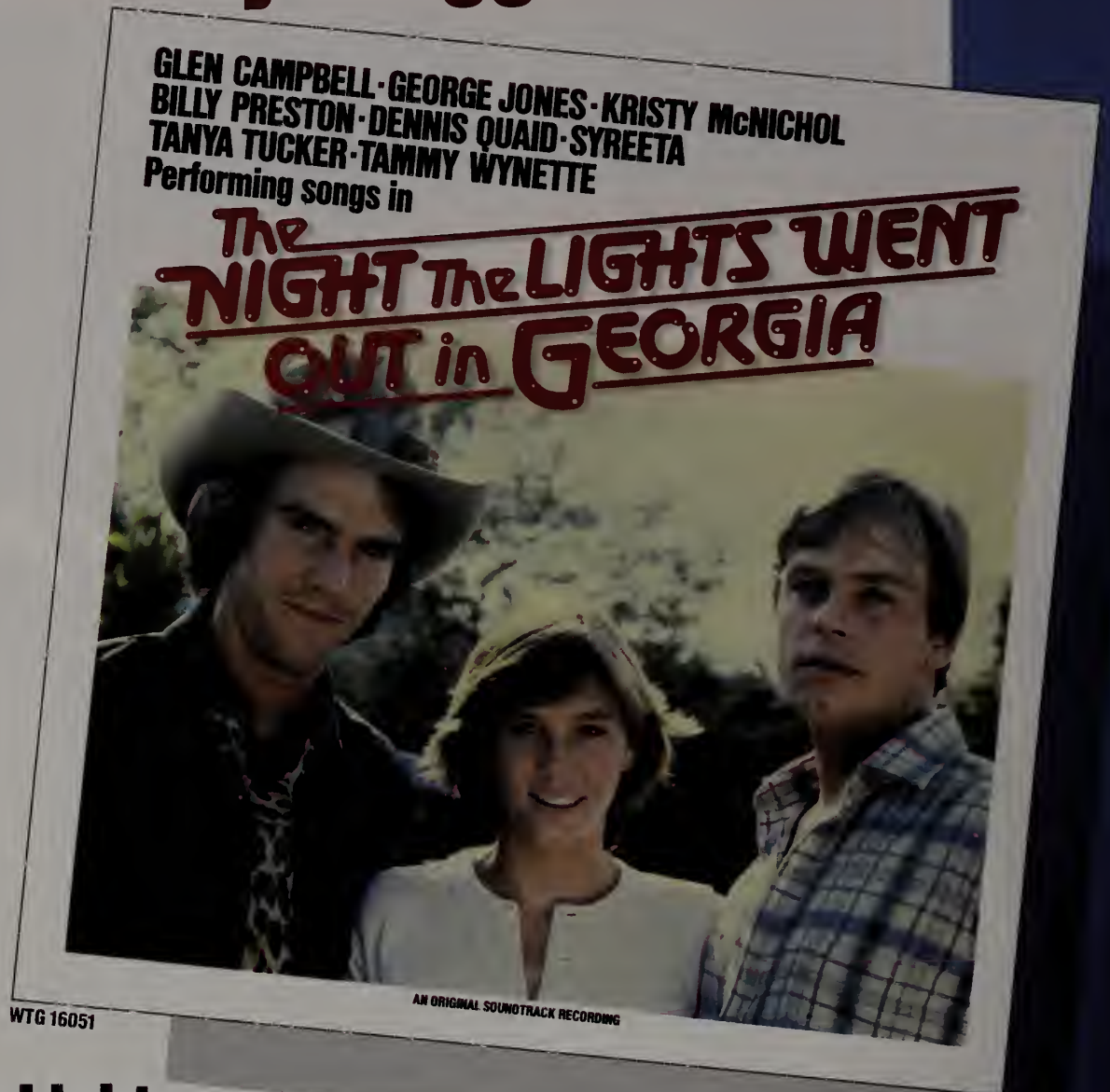
THE HEAVENLY CREW #1 Single • **MISTY IN IDENTITY** #1 Album

On EMI America Records.
Produced & Recorded by Val Garay
Direction-Michael Brook/Kragen & Co.



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**The Night the Lights
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MARK HAMILL

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Directed by RONALD F. MAXWELL Screen Story and Screenplay by BOB BONNEY

Executive Producers WILLIAM and CAROLE BLAKE Music Score by DAVID SHIRE

Based on the song "The Night The Lights Went Out In Georgia" written by Bobby Russell and published by Pixruss Music

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