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October 24, 1981

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MIDEM SPECIAL 82

CASH BOX

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EDITORIAL What's Going On?

One of the biggest disappointments of the past few weeks has been the total lack of visible support for the institutional advertising campaign proposed by the National Assn. of Recording Merchandisers (NARM). In a time of declining unit sales, shifting demographics, a radio industry besieged by its own problems and a seemingly endless procession of home tapers, pirates, bootleggers and counterfeiters, it is obvious that the music industry must look seriously at its options for the future.

Couple the above mentioned factors with rising prices throughout the industry and inflation, recession and a higher cost of living throughout society in general, and it becomes clear that the music industry as a whole is at a critical crossroads. While music is not yet in the position of competing with bread & butter in the family budget, it is also no longer a frivolous purchase. Music, in other words, must reposition itself in a current of shifting markets.

If it wants, the music industry can continue along its present path — individual labels running willy

nilly in their own directions in pursuit of their own goals. Or, the music industry can band together to promote itself. The NARM proposal — which has been designed to help the *entire* industry — is one intelligent, well-thought-out step in this direction.

The NARM proposal only reiterates what each label's own market research studies have already shown — the traditional record markets are too small and too poor to support the constant flow of music. The teenager and the young adult simply cannot support the industry.

It is now up to the majors — CBS, WEA, PolyGram, ECA, Capitol/EMI America/Liberty and MCA. Once one of these industry leaders steps forward for the good of the *entire* industry, the battle will have been won. The involvement of a major would lend credibility to the effort — it would say that one of those that makes the most from this industry is willing to invest in the future of the industry.

It always takes courage and commitment to be the first — but in this case, isn't it worth it?

NEWS HIGHLIGHTS

- Digital Music Company bows first home taping service (page 5).
- WEA revises tape returns policy and bows discount program (page 5).
- "Turn Your Love Around" by George Benson and Donnie Iris' "Sweet Merilee" (new and developing artist) are the top **Cash Box** Singles Picks (page 7).
- "Physical" by Olivia and "Together Again" by Tierra (new and developing artist) are the top **Cash Box** Album Picks (page 9).

TOP POP DEBUTS	
SINGLES	72 TROUBLE — Lindsey Buckingham — Asylum
ALBUMS	31 GHOST IN THE MACHINE — The Police — A&M

POP SINGLE
ARTHUR'S THEME (BEST THAT YOU CAN DO) Christopher Cross Warner Bros.
B/C SINGLE
WHEN SHE WAS MY GIRL The Four Tops Casablanca/PolyGram
COUNTRY SINGLE
NEVER BEEN SO LOVED (IN ALL MY LIFE) Charley Pride RCA
JAZZ
BREAKIN' AWAY Al Jarreau Warner Bros.

NUMBER ONES



Luther Vandross

POP ALBUM
TATTOO YOU Rolling Stones Rolling Stones/Atlantic
B/C ALBUM
NEVER TOO MUCH Luther Vandross Epic
COUNTRY ALBUM
THERE'S NO GETTIN' OVER ME Ronnie Milsap RCA
GOSPEL
THE LORD WILL MAKE A WAY Al Green Myrrh

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CASH BOX TOP 100 SINGLES

October 24, 1981

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1	11	31	42	68	65
2	17	32	22	69	3
3	14	33	7	70	3
4	15	34	21	71	3
5	9	35	7	72	1
6	14	36	8	73	2
7	10	37	11	74	3
8	22	38	3	75	4
9	9	39	9	76	1
10	10	40	12	77	2
11	7	41	4	78	2
12	10	42	14	79	2
13	10	43	2	80	3
14	13	44	7	81	3
15	8	45	5	82	5
16	11	46	4	83	1
17	13	47	2	84	3
18	12	48	4	85	1
19	5	49	5	86	17
20	14	50	8	87	1
21	14	51	14	88	1
22	7	52	16	89	1
23	10	53	22	90	1
24	10	54	18	91	31
25	7	55	12	92	14
26	6	56	4	93	3
27	4	57	19	94	17
28	6	58	9	95	1
29	7	59	12	96	1
30	5	60	2	97	1
	9	61	20	98	23
		62	12	99	11
		63	3	100	25
		64	73		
		65	3		
		66	4		
		67	4		
			6		

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Lucky Guy (Easy Money Music — ASCAP)	50	Hard To Say (Hickory Grove Adm'n. By April Music — ASCAP)	9	My Girl (ATV Music of Canada/Sung Songs/Solid Gold — P.R.O.-Can.)	45
Allen (Low Sal Music — BMI)	35	Heavy Metal (Fingers — ASCAP)	42	Never Too Much (Uncl's Ronnie's — ASCAP)	48
Arthur's (Irving/Woolnough/Unichappell/Begonia — BMI/New Hidden Valley/Pop 'n' Roll/WB — ASCAP)	1	Here I Am (Al Gallio/Turtle — BMI)	25	No Gettin' Over Me (Rick Hall — ASCAP)	54
Atlanta Lady (Mercury Shoes/Great Pyramid — BMI)	28	He's A Liar (Gibb Bros./Unichappell Adm'n. — BMI)	29	No Reply (Hit & Run/Adm'n. by Pun — ASCAP)	49
Back In My Life (Duchess (MCA)/Home Sweet Home — ASCAP)	75	I Heard It (Stone Agate/Div'sion — BMI)	21	Oh No (Jobete + Commodores Ent. — ASCAP)	27
Backfired (Chic — BMI)	99	I Want You (Marvin Gardens/Home Sweet Home/Bug & Bear — ASCAP/John C. Crowley — BMI)	56	One More Night (Pending)	64
Beach Boys-Medley (BMI)	34	In The Dark (Songs Of The Knight — BMI)	44	Our Lips (Gotown/Plegent Visions — ASCAP)	39
Belin' Here With You (Knoll Music — ASCAP)	93	In Your Letter (Siam Dunk — ASCAP)	59	Physical (Stephen A. Kipner/April/Terry Sheddick — ASCAP/BMI)	28
Bet Your Heart (April/Widmont — ASCAP)	77	I Surrender (W.B./Pasha/Hovone — ASCAP)	71	Poor Man's Son (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP)	78
Breaking Away (Daksel — BMI)	52	It's All I Can Do (United Artists/Chess — ASCAP)	66	Private Eyes (Fust Buzza/Hot-Che/Six Continents — BMI)	5
Burnin' For You (B.O 'Cult — ASCAP)	37	It's Over (Kat Family/Unichappell — BMI)	81	Promises In The Dark (Rare Blue/Big Tooth/Neil Gerald — ASCAP)	41
Castles In The Air (Meydey/Benny Bird — BMI)	89	I've Done Everything (Werner-Tamerlene-BMI)	12	Queen Of Hearts (Drunk Monkey — ASCAP)	8
Controversy (Ecnlrp — BMI)	95	I Wouldn't Have (Pi-Gem — BMI/Chess — ASCAP)	88	Really Wanna (Rondor, Adm. By Almo/High Wave — ASCAP)	94
Cool Love (Irving/Pablo Cruise — BMI/Almo — ASCAP)	86	Jessie's Girl (Roble Porter — BMI)	91	Sausalito Summer Night (Southern — ASCAP)	33
Draw Of The Cards (Appl'n/Almo/Pents Down/Black Mountain — ASCAP/BMI)	62	Just Once (ATV/Mann & Wel — BMI)	16	Say Goodbye To Hollywood (Blackwood — BMI)	22
Elvira (Acuff-Rose — BMI)	100	La La Means (Mighty Three/Bellboy — BMI)	90	Run To Me (Smoke/Rak — PRS)	79
Endless Love (PGP/Brockman/Intersong — ASCAP Administered)	100	Lady (Jobete + Commodores — ASCAP)	57	Share Your Love (Duchess (MCA) — BMI)	15
Every Little Thing (Virgin — Admin. In U.S. by Cheppell — ASCAP)	19	Leather And Lace (Weish Witch — BMI)	76	She's A Bad Meme Jema (Jim/EOD — BMI)	23
Feels So Right (Meypop — BMI)	61	Let's Dence (Funky P.O./At Home — ASCAP)	97	Slow Hand (Werner-Tamerlene/Flying Dutchmen/Sweet Harmony — BMI)	53
Fire In The Sky (Viculous Circle Music — ASCAP)	68	Let's Groove (Saggfire/Yougoulet — ASCAP pend.)	46	Start Me Up (Coigems-EMI — ASCAP)	7
For Your Eyes (United Artists — ASCAP)	3	Let's Put The Fun (Greyhound — ASCAP)	83		
General Hospi-tale (Solid Smesh — ASCAP)	51	Love All The (Irving/LJ/esrike Music — BMI)	58		
Harden My Heart (Nerrow Dude/Bonnie Bee Good/Geffen Kaye — ASCAP)	60	Love All The (Irving/LJ/esrike Music — BMI)	58		
		Magic Power (Triumphsongs — CAPAC)	85		
		Mistaken Identity (Applan/Almo — ASCAP)	87		



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

CASH BOX NEWS

WEA Revises Tape Return Policy, Bows Discount Program

by Richard Imamura

LOS ANGELES — Responding to "an alarming increase in return percentages of 8-tracks," WEA Corp. has instituted revised policies designed to stabilize the situation. Effective last week, WEA doubled its returns "credit" and "charge" rates, and at the same time, unveiled a special 33 1/3% discount program for selected 8-track titles.

In addition, to enhance the sales of its cassettes, WEA also announced that it will establish a merchandising incentive for retailers who openly display cassettes in their stores. The incentive, in the form of a discount of approximately two percent, will begin early in 1982.

"We have experienced an alarming increase in return percentages of 8-tracks," said a WEA spokesman. "We've found that many buyers are still using outmoded and obsolete buying methods. All we are doing is providing an incentive to buy more intelligently by rewarding those who do and punishing those who don't."

Under the new policy, the returns credit will be 3.6% for retailers and 4.4% for wholesalers, up from the previous credit rates of 1.8% and 2.2%, respectively. In addition, the returns charge rate has doubled to 20% from 10%.

Returns credit for combined wholesale-retail operations will be based on percentage assessments derived from involvement in both sectors (i.e. 60% wholesale, 40% retail, for example).

New Policy

Under the overall WEA Corp. returns policy, the returns charge (20%) is applied to the dollar value of the returns to get a figure that is then subtracted from a figure obtained by multiplying the dollar value of

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One On One Meets Key Element At NARM Rack Meet

by Marc Cetner

LOS ANGELES — The most important confrontation at the 1981 NARM Rack Jobber Conference, to be held Oct. 21-23 at The Registry Hotel in Scottsdale, Az. is the "one on one" session between the rack jobber and the manufacturer, according to NARM president Joe Cohen.

The meeting, geared at solidifying the three-way relationship of the rack jobber, manufacturer and massed merchandised account will feature talks on how changing demographics are influencing chain store expansion and how the newest market research data relates to the role of the mass merchandiser. An additional business session will be devoted to a "grassroots" examination of successful marketing and merchandising approaches by rack jobbers and their accounts.

However, Cohen maintains that the confab, themed "Our Future Growth . . . Together" (*Cash Box*, Sept. 19), is centered on the opening and expanding of lines of communication between the rack jobber and the manufacturer.

"Based on our first convention in San Diego, we've found that the main ingredient of this meeting is the 'one on one' session," explains Cohen. "It's not so much for the big racks like Handelman and Lieberman, but more for the regional rack jobber who doesn't often get to sit down with the manufacturer."

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IT'S SHOWTIME! -- Co-hosts Barbara Mandrell and Mac Davis added spice to the festivities at the 15th annual Country Music Assn. Awards show Oct. 12. The show highlighted Country Music Week in Nashville.

Mandrell Repeats As Top Entertainer At 15th CMA Show

by Jennifer Bohler

NASHVILLE — MCA recording artist Barbara Mandrell and RCA recording group Alabama topped off successful years by taking two awards each at the 15th annual Country Music Assn. (CMA) Awards Show, telecast live from the Grand Ole Opry Oct. 12.

Taking Entertainer of the Year for the second consecutive year, Mandrell, who had performed her chart-topping "I Was Country (When Country Wasn't Cool)" earlier in the evening, became the first artist to ever win the honor twice. In addition, the diminutive singer also was voted Female Vocalist of the Year — giving her four CMA awards over the last two years.

Epic recording artist George Jones took the Male Vocalist of the Year honors; while his rendition of "She Stopped Loving Her Today" won Song of the Year — repeat victories for both. "She Stopped Loving Her Today," written by Bobby Braddock and Curly Putman, qualified for this year's awards because the album on which it was released, Jones' "I Am What I Am," was shipped during the eligibility period for the 1981 competition.

It was also a big year for Alabama, which has been on the scene for barely more than two years. The quartet — comprised of Randy Owen, Mark Herndon, Jeff Cook and Teddy Gentry — was nominated in five categories and took Vocal Group of the

(continued on page 22)

House Subcommittee Approves Stiff Penalties For Film, Disc Pirates

LOS ANGELES — A House Judiciary subcommittee last week gave unanimous approval to a measure calling for stiffer penalties against record and film counterfeiters and pirates. The legislation calls for fines up to \$250,000 and/or five years in jail for counterfeiting or pirating film or records.

The bill, H.R. 3530 by Rep. Barney Frank (D-Mass.), states that whoever knowingly traffics in a counterfeit label affixed or designed to be affixed to a phonorecord or a copy of a motion picture shall be fined no more than \$250,000, five years or both. The bill makes large scale piracy a felony for a first offense and creates three tiers of penalties for copyright violations.

Counterfeiters and pirates arrested for illegal distribution of more than 1,000 records or 65 copies of a film would be liable for five years imprisonment and/or \$250,000 in fines. First offenders dis-

Digital Music Company Bows First Home Taping Service

by Fred Goodman

NEW YORK — The Digital Music Company of Washington, D.C. last week unveiled plans for the first home listening and licensed recording service. The program, tagged the Home Music Store, will be transmitted digitally from the company's studio and transmission facility in Los Angeles via satellite and through cable systems into subscribers' homes.

The listening program will consist of five commercially uninterrupted specialty channels featuring 600 hours of music per month apiece, a preview channel and two additional channels for sales and recordings. Through the sales and recording channels, subscribers will be able to purchase and make authorized recordings of complete albums.

During a formal industry presentation, and in a prior interview with *Cash Box*, Digital Music Company president William von Meister outlined how the system will operate, where it expects to find its largest audience, and how it is expected to affect the record industry.

Monthly Fee

Cable TV subscribers will purchase the service from cable operators for a monthly service fee of \$6.95-9.95, including rental of a decoder unit. That fee will cover all listening and preview channels as well as purchase capabilities for home taping. A monthly program guide will list the times when a particular title is available for taping as well as its price, and subscribers will be able to record it simply by calling a central computer. Titles can be ordered weeks in advance, and the home decoder will automatically turn on the subscriber's tape recorder.

According to von Meister, the recording fee for current and hit product will be "around \$5," while out-of-print and catalog titles will be priced between \$2 and \$5 apiece.

Retail Singles Prices Rise; Album Sale And Shelf Prices Remain Constant

by Michael Glynn

LOS ANGELES — Shelf prices for most midline, frontline and new release LP product remained relatively stable in the opening weeks of the fourth quarter, compared with figures given at the start of the third quarter (*Cash Box*, July 4). Meanwhile, singles jumped an average of seven cents, according to a recent survey.

Most representatives of the 22 retail chains contacted indicated that single prices had been raised to bring the 7" configuration comparatively into line with albums, capitalize on its current popularity and stem possible erosion of the LP market.

While sale and shelf prices on average for \$5.98 mid-priced product remained fairly even with last quarter's figures, some retailers pointed out that they had begun to institute variable pricing on certain product. Pittsburgh-based National Record Mart's George Balicki said his chain now has a triple-tier shelf price structure for \$5.98 list product, with a low of \$3.99 and a top of \$5.49 for WEA and Arista LPs; while Buffalo-based Cavages' John Grandoni noted that his chain has a low sale price of \$4.99 for all RCA, A&M and Columbia \$5.98 list albums.

Not surprisingly, sale and shelf prices for \$8.98 list product leveled off from the leap registered last quarter, as retailers cited the fact that \$7.98 list inventory had disappeared almost completely. The slight dip in prices for suggested \$8.98 list product (the national average sale price went from \$6.31 to \$6.27, while the average shelf price of \$8 in July dropped two cents to \$7.98) was accounted for by some retailers lowering prices due to competition in their markets, among other factors.

"We just lowered our everyday shelf prices because of increased competition, as well as the fact that we closed our central

(continued on page 11)

Before purchasing a title, subscribers will be able to hear selections from the LP on the preview channel. "Many of the previews will include interviews with the artist," said von Meister, adding that preview selections will be needle-dropped, broadcast in monaural and have voice-overs to discourage taping.

'Studio Master Quality'

Since the company will transmit only digital or "digitalized" masters through the cable, fidelity will be extremely high. "Home recordings will be studio master quality," said von Meister.

The five listening channels will each feature a different format: rock, country, pop/easy listening, jazz/rhythm and blues and classical/opera. In discussing this programming breakdown, von Meister said that he expects demographics for the Home Music Store to differ "significantly" from those for the record buying public.

"The A.C. Neilson Company did a nationwide survey for us," he said, "and we discovered that our demographics are likely to be substantially different than those for current record buyers.

"I'm sure you're aware," he added, "that rock now represents about 65% (of retail sales), country and western about 15% and jazz and classical are small. Our market is 25-44 year-olds, many of whom aren't going to record stores anymore. Our survey shows that rock will represent 15% of our market, with country up to 40% and jazz and classical at about 10% each. Since we intend to program along those lines, most of our sales will not be displacement, but truly supplemental sales to people that don't go to record stores anymore."

Von Meister emphasized that convenience is one of the service's key selling points. "I have a nice record collection," he said. "But I work and it's hard for me to get out and buy a record; when I do, it's usually

CBS, WCI Music Units Post Mixed Third Quarter Results

CBS Records Group Posts Higher 3rd Qtr. Revenues And Profits

NEW YORK — CBS Inc. reported a lower third quarter net income of \$54.3 million, or \$1.95 a share, on increased revenues of \$995.1 million. This compares with net income of \$55.7 million, or \$2 a share, on revenues of \$951.1 million in the similar quarter a year ago. The earnings decline was attributed to foreign currency exchange losses announced in December.

Profits for the CBS/Broadcast, CBS/Records and CBS/Publishing Groups rose during the quarter, while the CBS/Columbia Group experienced a small loss due to weak consumer spending on musical instruments.

The profit increase in the CBS/Records Group was achieved despite the effect of currency exchange losses on its operations, which is CBS's largest area of international business activity.

Revenues for the CBS/Records Group rose one percent, with the increase in domestic record revenues more than offsetting a continuing planned reduction in sales for the Columbia House Division. That reduction is due to the elimination of low-margin sales in Columbia House's record and tape club operation, and the absence of a number of businesses in the hobby/craft and continuity book fields which have been discontinued or sold.

Revenues for international records also declined slightly in the quarter.

WCI Posts Record Quarter, But Music Income Declines

NEW YORK — While Warner Communications Inc. (WCI) has reported record third quarter revenues, net income and earnings per share, the recorded music and music publishing arm of WCI reported a modest decrease in operating income, reflecting slightly lower domestic and foreign revenues.

Third quarter operating revenues for recorded music and music publishing came to \$187,653,000, down from \$199,761,000 during last year's third quarter. Operating income dropped to \$16,304,000 from last year's figure of \$17,251,000 during the same period.

However, thus far this year figures for both operating revenues and income are up over the first nine months' figures from last year. Operating revenues for the first three quarters of this year were \$569,765,000, up over last year's \$538,146,000 during the same period. Operating income is \$52,358,000 this year, as opposed to \$48,222,000 during last year's first three quarters.

Revenues, net income and earnings per share were all the highest for any quarter in WCI's history (excluding the gain on the sale of 50% of cable operations in the fourth quarter of 1979.) Third quarter revenues were reported at \$872,285,000, compared to last year's total of \$527,673,000. Net in-

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NARM Intensifies Institutional Ad Push

LOS ANGELES — Following up on its call for a multi-million dollar institutional advertising campaign to push the "Gift of Music" campaign, the National Assn. of Recording Merchandisers (NARM) last week sent out formal proposals to all major manufacturers outlining the program. A formal recap of the proposal made at the September meeting of the NARM Retailers Advisory Committee (**Cash Box**, Sept. 19), the document was designed to familiarize industry leaders with the details of the program before nuts-and-bolts meetings with NARM officials.

"Many in the industry have voiced strong interest in the proposal since the (Retailers Advisory Committee) La Costa meeting," said Joe Cohen, NARM executive vice president, "and many of them expressed an interest in having a document to study the proposal thoroughly. That is why we wanted to put out a document like this."

In essence, the NARM proposal calls for a national institutional advertising campaign on behalf of the music industry.

Focusing on NARM's "Gift of Music" push, the campaign would feature generic television, radio and consumer print advertising to firmly establish records and tapes as preferred gifts for a variety of occasions.

Funds From Labels

The key aspect of the ad campaign is that it will draw its funding from the labels — based on a NARM-generated formula of 1/2 cent per LP or pre-recorded tape shipped contribution by the labels. With Jan. 1, 1982 targeted as the starting date for contributions from the labels, NARM hopes to raise over \$2.4 million to finance a national advertising campaign for the months of April, May and June — focusing on Mother's Day, Father's Day and school graduations.

So far, no labels have yet committed to funding support of the program.

"I take it as a positive sign that there has not been any premature resistance to the proposal," Cohen said. "This is probably the most important project NARM has ever initiated, so it shouldn't be approached

(continued on page 28)



NETWORK OPENS — Al Coury (c) recently formed Network Records and pacted with Elektra/Asylum Records for distribution. Coury will serve as president of the label, which is set to release product by Irene Cara and Del Shannon later in October. Pictured with Coury are Mel Posner (l), vice chairman, E/A, and Vic Faraci, executive vice president/director of marketing, E/A.

Coury's Network Label Pacts With Elektra/Asylum

by Michael Martinez

LOS ANGELES — Ending weeks of speculation, the formation of Al Coury's Network Records and the label's long-term agreement with Elektra/Asylum Records was officially announced last week in a joint statement by Coury, Joe Smith, chairman of E/A, and E/A vice chairman Mel Posner.

The Network pact calls for Coury, who will serve as president of the label, to release five albums and several singles each year. The first single, due Oct. 26, is "Anyone Can See" by Irene Cara whose debut Network LP will be released in early 1982. The first album due from the company is Del Shannon's "Drop Down And Get Me," which was produced by Tom Petty. The album is being rush released on the E/A label with subsequent pressings released on the Network label.

Another act that Network is closing negotiations with is Shot in the Dark. All of the initial signings are former RSO acts, a label where Coury has served as president the past five years.

Coury has not completely severed his relationship with the Robert Stigwood label

(continued on page 11)

Sam Goody Case Moves Toward Appeals Court

by Dave Schulps

NEW YORK — The Sam Goody counterfeiting case continued to move toward its late-November hearing date before the U.S. Court of Appeals for the Second Circuit, with the government filing its formal argument for reinstating the overturned convictions of Sam Goody, Inc. and Goody vice president Sam Stolon Oct. 14.

Because the case is now under the jurisdiction of the Appeals Court, Federal District Court Judge Thomas C. Platt, whose rulings in the case are currently being appealed, said that he was not empowered to rule on a defense motion to drop outstanding indictments against Goody, Inc. and Stolon due to allegedly prejudicial publicity surrounding the trial.

Platt's refusal to rule came at an Oct. 9 hearing, called as a result of the motion filed Sept. 17 by attorneys for Goody, Inc. and Stolon on the heels of a Sept. 8 New York Post article that charged Judge Platt with sabotaging the prosecution's efforts during the trial (**Cash Box**, Sept. 19). The defense's brief supporting its motion to

(continued on page 28)

CASHBOX



Not since Jimi Hendrix has a young, gifted and black performer grabbed the rock audience's attention like Prince. At 21, he's already developed one of the most mysterious and outrageous personas in pop, delivering three stunning albums and a smash single, "I Wanna Be Your Lover."

And the princely one doesn't appear to be slowing down any either. The title track from his forthcoming "Controversy" LP is already rocketing up the **Cash Box** Black Contemporary Singles Chart.

A classic example of the virtuoso, the shy, reclusive Prince was born and raised in South Minneapolis, Minn., where he began to play piano at age seven. At age 12, he had become adept at playing 27 musical instruments and was heading up his own band playing hotels and high school dances.

By the time he was 17, Prince was a veteran of the studio, and when he shopped a demo to Warner Bros. containing three songs that would eventually end up on his debut LP, "For You," the label flipped over his special brand of R&B rock. After watching him put the debut and follow-up albums together single handedly, the big label in Burbank could safely say it had a child prodigy on its hands.

But the world wasn't quite ready for his spectacular third LP, "Dirty Mind," as Prince came out of his Minneapolis closet with an outrageously provocative image and sound. Once again produced, arranged, composed and performed by Prince, the LP showed him to be a wildly distinctive lyricist and composer using synthesizer-powered R&B/rock to set the scene for some mature and emotionally charged themes.

"Sister" was a distinctly unorthodox look at brotherly love, "Uptown" was filled with the rebellious energy that Prince and his band exude onstage, and "Head" was every bit as randy as its name.

Now as the pop world anxiously awaits the arrival of his new LP (due this week), one can only sit back and wonder what unorthodox new direction this gifted young artist will go in. You can bet that it won't be dull since wherever Prince goes, he causes "Controversy."

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FRIEDMAN BUILDING CHRISTENED — Once everyone was settled into the new Joel M. Friedman Building — the new headquarters of the WEA Corp. — an open house was held Oct. 6 to show it off to the press. Among those present at the informal and enjoyable fete were (l-r): Henry Droz, president, WEA Corp.; Bob Rolontz, vice president, WCI; Phil Rose, vice president, WEA International; and Richard Imamura, **Cash Box** managing editor.



NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

DONNIE IRIS (MCA/Carousel MCA-51198)
Sweet Merilee (3:37) (Berna Music, a div. of Sweet City Records, Inc. — ASCAP) (M. Avsec, D. Iris) (Producer: M. Avsec)

From the heavily layered vocal choruses to the textured guitar-keyboard-rhythm parts, this is progressive, highly melodic pop/rock. If you think that's a mouthful, wait'll you get an earful of what might be considered a successful attempt at blending the adventuresome with the commercial. Beautifully produced.



LINDSEY BUCKINGHAM (Asylum E-47223)
Trouble (3:45) (Now Sounds Music — BMI) (L. Buckingham) (Producers: L. Buckingham, R. Dashut)

Except for bass by George Hawkins and drums by Mac co-hort Mick Fleetwood, Buckingham's debut is a solo record, like the LP, in the truest sense of the word. Lindsey provides all the dreamy harmonies and the exotic virtuoso guitar playing, as he plucks the high, tinny notes with precision. A pop smash.



STANLEY CLARKE/GEORGE DUKE (Epic 4-02568)

Touch And Go (3:40) (Clarkee Music — BMI/Mycenae Music — ASCAP/Baby Shoes Music — BMI) (S. Clarke, G. Duke, A. Willis) (Producers S. Clarke, G. Duke)

A glistening piano melody, supplied by Mr. Duke, sets the mid-tempo mood of this slightly wistful cut from the LP, "The Clarke/Duke Project."

LA TOYA JACKSON (Polydor PD 2188)
I Don't Want You To Go (3:59) (Irving Music, Inc./Baby Shoes Music, Ink./Fedora Music — BMI) (A. Willis, B. Roberts) (Producer: O. E. Brown)

Lovely La Toya has never sounded better, or more at home, than on this A/C-oriented ballad, supplied by master songwriters Allee Willis and Bruce Roberts. Her breathy vocal performance shows a maturity well beyond her years and compares favorably with such established acts as Olivia Newton-John. Crossover delight.



CENTRAL LINE (Mercury/PolyGram 572)
Walking Into Sunshine (3:27) (Central Line Music — PRS/Copyright Control) (L. Beckles, L. Francis, R. Carter) (Producer: R. Carter)

English R&B combo Central Line debuts here with a festive, upbeat number. A confident backbeat, along with bright, sunny keyboards and horn parts, instrumentally underscores the joyous lyrics and highstepping vocals. A dance, B/C sleeper.



RIOT (Elektra E-47218)
Outlaw (3:19) (Bandora Music Publishing — BMI) (Speranza, Reale) (Producers: S. Loeb, B. Arnell)

Echoed, sustained guitar notes hang ominously in the air when, suddenly, N.Y.'s Riot breaks into a crackling bit of metallic mayhem. While the song utilizes virtually every hard rock trademark, from the outlaw theme to the piercing vocals and tortured guitar playing, it's compact, driving rhythm makes you forget how overused they've become.



GARY U.S. BONDS (EMI America A-8099)
Your Love (3:26) (Bruce Springsteen — ASCAP) (B. Springsteen) (Producers: Miami Steve, B. Springsteen)

When Bonds provides that emotional, heartfelt R&B edge to a Springsteen song, such as he does on the third single from the "Dedication" LP, the E-Street Band somehow sounds more like a soul unit than ever. Not to take anything from the Boss, who provides gospelish backup here, but it feels like Jackie Wilson again.



DYNASTY (Solar/E/A S-47946)
Love In The Fast Lane (4:15) (Spectrum VII/Silver Sounds Music — ASCAP) (W. Shelby, K. Spencer, N. Beard) (Producer: L. Syivers III)

Dynasty carries on with a new dancer, following its last Top 25 B/C hit, in the mold of such other hits as "Your Piece Of The Rock." Nidra Beard's forceful vocalizing is perfect for the swaying mid-tempo funk beat, with expert support.

FEATURE PICKS

HITS OUT OF THE BOX

SWITCH (Gordy G 7214F)
I Do Love You (3:40) (Jobete Music Co., Inc. — ASCAP) (P. Ingram, G. Williams, A.Z. Giles) (Producer: G. Williams)

Switch pulls a switch hitter, changing from its ballad-oriented stance to all out R&B/dance music on the first offering from the "Switch V" LP.

THE S.O.S. BAND (Tabu/CBS ZS5 02569)
You (3:17) (Interior Music/Humble Man Music — BMI) (A. Simpson, J. Simpson, J.B. Speight, Sigidi) (Producer: Sigidi)

Tinkling honky tonk piano kicks off this rousing dancer from The S.O.S. Band's "Too" LP. The electric guitar is in the rock vein, while the unique group vocal arrangements and studio effects give the exercise its high tech R&B feel.

GENE DUNLAP featuring **PHILLIPE WYNNE** (Capitol A-5055)

Something Inside My Head (3:53) (United Artists Music Co., Inc./Earl Klugh Music/Ermak Music, Inc. — ASCAP) (E. Klugh, B. Allen, G. Martin) (Producer: G. Dunlap)

Former Spinner Wynne teams up with former Earl Klugh drummer Dunlap on an easy Klugh tune here.

DELANEY BRAMLETT featuring **BEKKA BRAMLETT** (Cream CRE 8147)

What's A Little Love (Between Friends) (3:23) (Churn Music/Dellva Music — ASCAP) (D. Bramlett) (Producers: D. Bramlett, P. McDonald)

Surely you remember Delaney and Bonnie... well, the male half of that former group is back, blending his horn-pumped, southern-flavored music with a bed of strings. Bekka Bramlett duets here on this offering slightly reminiscent of Derek & The Dominoes.

GRACE JONES (Island IS 49828)
Feel Up (3:41) (Ackee Music, Inc./Grace Jones Enterprises, Ltd. — ASCAP) (G. Jones) (Producers: C. Blackwell, A. Sadkin)

A unique vocal loop effect gives Jones' repetition of the title line a mantra-like quality on this eclectic dance offering.

THE TEMPTATIONS (Gordy G 7213F)
Oh, What A Night (3:34) (Duchess Music Corp. (MCA)/Decreed Music/Bellboy Music — BMI) (T. Bell, L. Creed) (Producer: T. Bell)

Thom Bell writing and producing The Temps for Motown? The thought is almost too incredible to believe, but on this bubbling romp, which incorporates stabs of guitar with shimmering strings and bouncing keyboards, the combo creates magic.

STEVE MARTIN (Warner Bros. WBS 49845)
What I Believe (A Patriotic Statement) (3:20) (Colorado Music — ASCAP) (S. Martin) (Producer: W. McEuen)

A live recording in which Martin, not so subtly, lampoons the Great American Double Standards and all the inherent quirks therein. If you haven't grown tired of Martin's silliness already, then this is right up your alley.

DOTTIE WEST (Liberty A-1436)
It's High Time (2:59) (Welbeck Music Corp./Blue Quill Music/Random Notes — ASCAP) (R. Goodrum, B. Maher) (Producers: R. Goodrum, B. Maher)

West certainly hasn't forsaken her country roots for the green pastures of pop crossover. Under the production (and compositional) talents of Brent Maher and Randy Goodrum, she delivers a number that hops along with fiddle, slide guitar and a funky old beat.

LIPPS, INC. (Casablanca/PolyGram NB 2342)

Hold Me Down (3:45) (Steve Greenberg Music/Rick's Music, admin. by Rightsong Music — BMI) (S. Greenberg) (Producer: S. Greenberg)

A vocoderized vocal intro is probably the most striking aspect of the first single from studio creations Lipps, Inc.'s forthcoming "Designer Music" LP.

REX SMITH (Columbia 18-02556)
Remember The Love Songs (Landers-Whiteside Music Inc./Koppelman-Bandier Music Corp. — BMI) (R. Parker, B. Whiteside, C. Wold) (Producer: R. Chertoff)

Manilow may call to mind the old songs, but sexy Rex remembers the old love songs, with all their sha-la-las, on this sugary sweet pop/MOR selection with its music box electric piano.

GEORGE BENSON (Warner Bros. WBS 49846)
Turn Your Love Around (3:50) (Garden Rake Music — BMI/Rehtakul Veets Music/JSH Music — ASCAP) (J. Graydon, S. Lukather, B. Champlin) (Producer: J. Graydon)

RONNIE MILSAP (RCA JH-12342)
I Wouldn't Have Missed It For The World (3:15) (Pi-Gem Music, Inc./Chess Music, Inc. — ASCAP) (K. Fleming, D.W. Morgan, C. Quillen) (Producers: R. Milsap, T. Collins)

JOHN DENVER (RCA JB-12345)
The Cowboy And The Lady (3:56) (House of Gold Music, Inc. — BMI) (B. Goldsboro) (Producer: L. Butler)

SPYRO GYRA (MCA MCA-51200)
Summer Strut (3:58) (Harlem Music/Crosseyed Bear Music — BMI) (J. Wall) (Producers: J. Beckenstein, R. Calandra)

STEVIE NICKS (with **Don Henley**) (Modern MR 7341)
Leather And Lace (3:27) (Welsh Witch Music — BMI) (S. Nicks) (Producer: J. Iovine)

RAY PARKER JR. & RAYDIO (Arista AS 0641)
It's Your Night (3:46) (Raydiola Music — ASCAP) (R. Parker, Jr.) (Producer: R. Parker, Jr.)

JEFFERSON STARSHIP (Grunt/RCA JB-12332)
Save Your Love (3:48) (Alien Music — BMI) (P. Sears, J. Sears) (Producer: R. Nevison)

NEW FACES TO WATCH



Patti Austin

Patti Austin might be a new face to some in the recording industry, but her vocal ability is certainly not an unknown quantity.

Austin's flexible, smooth vocals can be heard on Paul Simon's "Still Crazy After All These Years" and his Grammy-nominated "Fifty Ways To Leave Your Lover," Billy Joel's "Just The Way You Are," and Frankie Valli's "Our Day Will Come" and "Swearin' To God." She has served as associate producer, arranger and background vocalist on Roberta Flack's "Feel Like Makin' Love" and was among the Babylon Sisters on Steely Dan's 1981 hit album, "Gaucho." Austin has also worked as a featured vocalist on several Quincy Jones albums, including his recent one, "The Dude," where she is heard on five tracks.

She is also one of the most active voices in television and radio commercials, including a lengthy stint as the national television ad campaign voice for Avon, and currently has a solo album on Qwest/Warner Bros., "Every Home Should Have One," which is #24 bullet on the **Cash Box** Black Contemporary Albums chart and is moving up the **Cash Box** Top 100 Albums chart at #70 bullet.

But this is not her first solo album, either. Austin had four much-acclaimed albums released during the mid-'70s on CTI.

The 27-year music veteran started early in the business at age four, when god-mother Dinah Washington let her debut on the Apollo Theatre stage. The debut led to gigs in television, theater and recording dates.

She was introduced to producer Jones by Washington during a recording session. When Austin repeated note for note every separate take that Washington had sung, as well as parts played by musicians on the gig, Jones promised that he would one day record her.

Since then, Austin has done much to sharpen her chops and broaden her professional horizons. In addition to singing (a vocation that has taken her around the world with artists like Jones, Harry Belafonte and Phyllis Diller), she has also gained television exposure on shows as diverse as *The Tonight Show* and *Saturday Night Live*.

Another skill that unfolded quite by accident, according to Austin, was her songwriting. "I never considered myself a professional songwriter," she explains, adding, "I wrote about experiences in my life and never really considered it my mission in life to be a songwriter."

The inspiration, however, was contagious, and soon Austin's music was being recorded for Creed Taylor's CTI jazz label. Her songs first appeared on an album by percussionist Ralph MacDonald. Later, she wrote for four of her own CTI albums — "End Of A Rainbow," "Havana Candy," "Live At The Bottom Line," and "Body Language."

Though her own music is not prevalent on her Qwest debut, "Every Home Should Have One," produced by Jones, Austin says that she was more concerned with having well-prepared and rounded material than showcasing her songwriting.



DVC

Alfa recording group DVC took its name from the Latin motto of a troop of mercenaries it read about in *Time* magazine. "Diligentia Vis Celeritas" or "accuracy, speed and power" is an accurate description of the group's music, which has also been dubbed "melodic heavy metal in the tradition of Journey, Foreigner, Pat Benatar and Billy Squier," by Eric Holtze, DVC's manager and producer. "Whoever influenced these groups also influenced DVC."

The band now consists of John Bartle and Rob Forest on guitar and vocals, John Bolin on drums and Max Padilla on bass guitar and vocals. "The guitar players have studied in the tradition of Hendrix, Clapton and B.B. King," says Holtze. "The main thrust of the group is Forest and Bartle."

Bartle began his musical career at age 14, forming a bar band in his native Sioux City, Iowa. After playing for three years in a succession of bands that included Tommy Bolin, Bartle formed a new band called the Penetrators with John, Tommy's younger brother, and Padilla. They also moved to Des Moines, Iowa. In time, DVC decided to move to Minneapolis. "They decided to reform the group and moved from Des Moines to Minneapolis," said Holtze. "Minneapolis has a thriving club scene, whereas in Des Moines, there's almost none to speak of." Bartle had also worked with the Jan Park Band.

DVC played the Minneapolis club scene for the last year-and-a-half before it signed with Alfa. "We chose Alfa in March 1981 because they're an independent," said Holtze. "The success ratio with a small independent label is much higher than with a major." The group's debut album, "DVC," was released Aug. 1. Since then, it captured #190 on the **Cash Box** Top 200 Albums chart, and its single, "Let Me Be Your Fantasy," was also released.

"We weed out our marginal material, then rehearse the best to the point where it's as tight-sounding and naturally commercial as tunes the audience knows a lot better," says Forest. "Then we stop experimenting and work on the polish."

DVC has also gone out to tour in support of its album, which was reportedly a welcome change from constant nightclubbing. "They had been playing six nights a week for a year," said Holtze. "They needed a change." Change they got. "They just finished playing Detroit, Cleveland and Philadelphia and Boston," said Holtze. DVC also recently played the Paladium in New York.

The band also played clubs in Chicago, Milwaukee, Omaha, St. Louis, Kansas City and in Texas and Florida. Despite their relative success in clubs, Holtze feels DVC may be better served opening shows for large acts in major venues. "We'd like to break like Loverboy or REO Speedwagon," said Holtze. "You cannot get 3,000 raving maniacs into a small club."

That is one thing that may be in store for DVC in the future. In the meantime, "we're gonna tour until we make our next record," said Holtze. "That would be around Christmas or early Spring, depending on the success of the single."

ARTIST PROFILE

Cliff Richard: Int'l Superstar Finally Captures America

by Dave Schulps

NEW YORK — After over two decades of international superstardom, EMI America recording artist Cliff Richard now feels he's finally begun to make a dent in the American psyche. "I got the feeling now when I visit radio stations that they know who I am," Richard told **Cash Box** during a recent visit to New York to promote his new "Wired for Sound" LP. "Five years ago, I had to continually tell them what I did for a living."

While possibly overstating the case slightly, it is true that even though he had achieved and sustained almost unrivalled popularity in much of the rest of the world, until Richard broke through with a Top 5 single ("Devil Woman") and hit album ("I'm Nearly Famous") five years ago, America had virtually ignored him.

Oddly enough, Richard credited a burgeoning acting career on the London stage for providing him with the impetus for the musical renaissance that finally led to his taking off in this country.

Career Decision

"Just before I'm Nearly Famous was a critical time in my life," he explained. "I had done a couple of successful plays — not originals, old plays — and gotten very good reviews. At that point I looked at my musical career and realized it had become extremely middle-of-the-road. When I did live gigs I would always sing all kinds of rock 'n' roll, but on record people were buying the more MOR stuff so that was the way I was leaning. I felt at that time I should either concentrate on the acting or on my music. I chose the music."

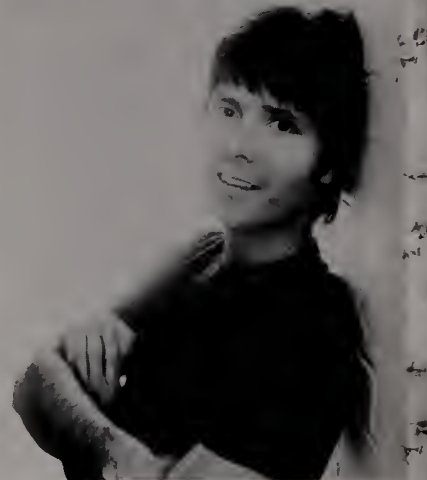
Richard said when he began recording "I'm Nearly Famous" with producer Bruce Welch, they decided to update Richard's sound and purposely avoid doing anything that sounded like his earlier hits. "Using that as a negative guideline," Richard explained, "we came out with an LP that rejuvenated my musical career."

Since that time, Richard has dented the **Cash Box** Top 30 on six occasions, including the Number One "We Don't Talk Anymore," but he feels that even with a string of fairly regular successes he is still only now beginning to break through here.

"If I were an American and I'd had six Top 30 hits in England, I'd be a megastar and be touring to sold out houses everywhere," Richard said. "I've done that here and it still doesn't mean a great deal."

Nevertheless, it is a start. This past summer, Richard finally felt he was in a position to undertake his first U.S. tour since playing here as part of a package show in the early '60s. "I had said that I wouldn't play over here again until I'd had three Top 20 hits, and when I finally came I'd had four and a half (he counts "Suddenly," a duet with Olivia Newton-John, as the half). When that happened we figured there'd be enough people to fill 2,000 to 2,500 seat venues. We were just about right. What I was determined not to do was to come over here and have to cancel out shows."

Actually, Richard said that he felt the most important motivation behind the recent tour was that he wanted to "show people we could do it on stage." He feels that for most singers, himself included, a recording is a comparatively easy task. "You decide you're going to work with a producer you already know and like, such as Alan Tarney for me, and if you can sing, it happens." The difficult part, he said, is performing. "That's where I have most of my experience. Regardless of whether I've got a hit record or not, I know I can perform. With the band I've got and 23 years experience that's my strength and I wanted to



Cliff Richard

come over and share it."

Richard claimed that the tour went extremely well for him, both in terms of audience and critical response. In fact he said, his only negative reviews involved the criticism that his show was "too perfect." Richard bristled a bit at this type of critique.

Too Perfect

"We live in such an upside down world," he said, "that I don't think that's a terribly valid thing to criticize. I'd love to think my show was perfect. We spend days and days rehearsing things — arrangements, sound, lighting — to get it that way. After the second review like that my band asked me if I wanted them to start messing up. But what would be the point of that? If they started messing up in the same place every night that would be perfection, too, wouldn't it?"

For his first tour, Richard performed an hour and a quarter set made up of what he characterized as "the best of what I'd been doing on stage for the past three years." He feels that ideally, he'd like to be able to do a two hour show here, because "it gives you time to bring an audience up, then cool them down, then bring them back up again."

Richard said he may undertake another, similar tour late next year. "This one was only New York straight across the country to Los Angeles. I haven't been to the south at all yet and there are other areas we missed as well."

One way of gaining further exposure in these areas, Richard feels, might be through cable TV. For his 20th anniversary in the business, BBC-TV put together an extremely effective documentary-concert program on Richard's career called "Thank You Very Much," which eventually inspired Cliff's current BBC series, in which each show centers around a particular theme. He feels that both the documentary and series would be perfect for cable here.

One area of Richard's career that America is still totally unfamiliar with is his gospel music. Richard has been a Christian throughout nearly all his career and has made numerous gospel (he prefers the term "Christian music") albums and tours throughout the world, although he has neither released or toured his Christian music here. He hopes to begin doing both in the near future.

"There are misconceptions about what gospel-rock is about," he said. "Wired for Sound" has three Christian songs on it, but they are not overtly Christian. A Christian painter doesn't have to paint Jesus or the cross every time, it's merely a picture seen through the eyes of a Christian. In the same way, I want my music to be an extension of how I feel, which means I don't have to sing

(continued on page 11)

PHYSICAL — Olivia — MCA MCA-5229 — Producer: John Farrar — List: 8.98

Lovely Livvy seems to get more sensual and musically bold each successive time out as both the graphics and sound of "Physical" are downright provocative. Like the Bee Gees' latest work, which features many of the same sessioners, Olivia has gone in a more progressive adult pop direction. Songs like "Landslide" and "Strangers" have an almost hard rock intensity, but also possess a pop gloss sheen that make them true Top 40 bait. Credit producer John Farrar for giving the comely Aussie lass a new high tech sound and watch this LP soar up the charts. Top tracks are "Physical" and "Carried Away."



LAW AND ORDER — Lindsey Buckingham — Asylum 5E-561 — Producer: Lindsey Buckingham and Richard Dashut — List: 8.98

The critics were betting that the driving force behind Fleetwood Mac for the past few years would turn into a complete wild man when he got into his first solo project. "Tusk" and songs like "It's Not That Funny It Is" indicated that Buckingham might be somewhat of a whacko, but "Law And Order" reveals him to be one of rock's major loons. And as wild and wonderful as the music is, Buckingham still manages to stay commercial. This is as quirky as California pop gets as he uses African and oriental rhythms and a lot of Beatles and Bonzo Dog Band idiosyncrasies.



CAMOUFLAGE — Rufus With Chaka Khan — MCA MCA-5270 — Producer: Rufus — List: 8.98

You know that sparks are always going to fly when Lady Chaka brings her sultry vocals into the studio with longtime friends/jazz-funk band extraordinaire Rufus. And this time out, the rhythmic groove doesn't stop as the lads have worked long and hard on coming up with perfect fare for Chaka to lend her pipes to. Songs like "Better Together" and "Music Man (The D.J. Song)" have those solid bass foundations and breezy harmonies that seem to characterize the best of their collaborations. High flying horns, strong hooks and economical ensemble play are the backdrop for some of Chaka's most inspired vocal work yet.

ROUND TRIP — The Knack — Capitol ST-12168 — Producer: Jack Douglas — List: 8.98 — Bar Coded

They were the next Beatles in 1979 and the musical laughing stock of 1980. The Knack seemed to go from hot shots to has beens in a year's time. But the band that made L.A. the new pop mecca for a week has a lot more conviction and talent than the rest of their peers. And look out, The Knack is back with a vengeance and playing vanguard contemporary pop. Jack Douglas has worked wonders with the foursome pushing them into diverse musical territories and into material you've never dreamed of. This ain't just "My Sharona" with horns, this is a dynamic '80s pop band at the peak of its career.



FEATURE PICKS

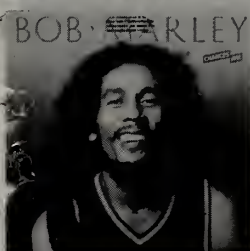
DISCIPLINE — King Crimson — Warner Bros./E.G. BSK 3629 — Producers: King Crimson and Rhett Davies — List: 8.98 — Bar Coded

Robert Fripp might be rock's most eccentric and aloof figure, but the genre is sure lucky to have him. Whether you like his strange and wonderful projects or not, one can't deny that they are original and interesting. Now the erudite Mr. Fripp has decided that 1981 is a good time to create a new King Crimson — a modern day version composed of the venerable drummer Bill Bruford, bassist Tony Levin and guitarist/vocalist Adrian Belew. Classic avant rock.



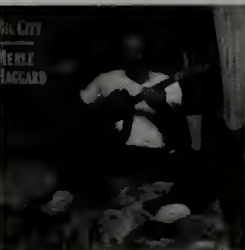
CHANCES ARE — Bob Marley — Cotillion SD 5228 — Producers: Bob Marley and Larry Fallon — List: 8.98

This controversial album features the late legendary reggae artist performing previously unreleased songs from his 1968-1972 period. And while these works from the vault have been retouched in the studio, they still carry much of the raw passion that filled Marley's work. The reggae might sound a little scratchy and dated, but Marley's high, soulful rasp is every bit as affecting as on last year's "Uprising" LP. The top track is the rocking "Reggae On Broadway."



BIG CITY — Merle Haggard — Epic FE 37593 — Producers: Lewis Talley and Merle Haggard — List: None

Merle Haggard is a tradition in country music, and this first album on his new label illustrates why. It's chock full of Haggard's tags. Known for his penchant for recording whatever kind of music strikes his fancy, this album runs the gamut from the hobo anthem "Good Old American Guest" to the bluesy "I Always Get Lucky With You." An added bonus: the Hag has one of the best, most versatile bands in the business — the Strangers. They are in rare form on this album.



ANTHOLOGY — The Babys — Chrysalis CHR 1351 — Producers: Various — List: 8.98

The Babys were one of the great undiscovered rock band until their break-up earlier this year. The English-bred group was comfortable in both the hard rock and power pop categories, and always came up with strong hook-filled songs. Lead singer/bassist Johnathan Waite had a fine powerful rock singer's voice, and the quartet/quintet usually found an expert producer like Ron Nevison or Keith Olsen for their FM style. Don't it always seem to go you don't know what you've got 'til its gone.



MAIDEN JAPAN — Iron Maiden — Harvest MLP 15000 — Producer: Not Listed — List: 5.98 — Bar Coded — EP

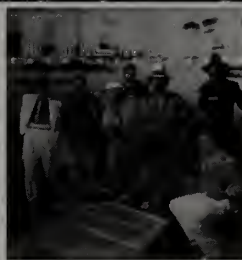
British heavy metal holy terrors Iron Maiden made their first trip to Japan earlier this year and this five-song EP is a documentation of some of the trek's highlights. The head banging fivesome (then led by lead vocalist Paul Di'anno) bashed its way through some of its more famous in-concert numbers like "Wrathchild" and "Running Free" here. For metal merchants.



NEW AND DEVELOPING ARTISTS

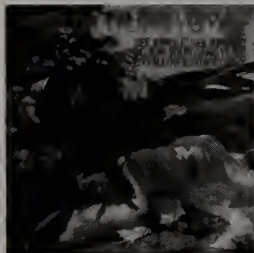
TOGETHER AGAIN — Tierra — Boardwalk NB1-33244 — Producer: Rudy Salas — List: None — Bar Coded

This octet from East Los Angeles was the prize possession of the Spanish community until Neil Bogart tripped into Rudy's Pasta House one night last year. The band has since scored a top charting single with a silky smooth pop remake of Gamble & Huff's "Together," and put out a well received first LP. On "Together Again" the band serves up more of its infectious horn filled Latin-flavored pop. A potential Top 40 powerhouse.



SEE JUNGLE! SEE JUNGLE! GO JOIN YOUR GANG YEAH! CITY ALL OVER GO APE CRAZY — Bow Wow Wow — RCA AFL1-4147 — Producers: Various — List: 8.98

The stream of consciousness album title, the Burundi drum-beat and Latino/African rhythms are the marks of the trendiest little English band this side of neo romantic dandies Adam And The Ants. And no wonder: the band is the latest project of new wave entrepreneur Malcom McLaren, whose past endeavors have involved The Sex Pistols and The Ants. Bow Wow plays modern day urban jungle music, and songs like "Jungle Boy" and "(I'm A) TV Savage" are irresistible.



SKOOL BOYS — Destiny DLA-10001 — Producers: Skool Boyz and Greg Williams — List: 8.98

The first release on Arnie Orleans' new Destiny label is right in the pocket as far as front line modern B/C product is concerned. Skool Boyz run the gamut of R&B on the well produced LP churning out hot funk, silky ballads, some straight ahead soul and even a little of the old rappa clappo. Top songs on this versatile first affair are the pulsating "Jam Beneath The Groove" and the soothing "This Feeling Must Be Real."



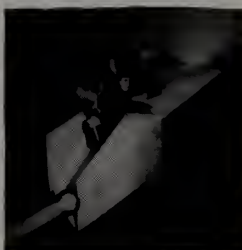
CHANGE IN THE WEATHER — Montana — Waterhouse 14 — Producer: Randy Bean — List: 7.98

Those folks who long for the pure, clean country rock days of yesteryear when The Nitty Gritty Dirt Band and the Flying Burrito Brothers were in full tilt will be in hog heaven with the latest LP from Montana, formerly known as The Mission Mtn. Wood Band. The group has a strong following in the Northwest, Idaho and their home state, and this album catches the band at its finest. Plenty of fiddle, banjo, harp and pedal steel are backed by a steady beat and strong vocals.



TOUCHDOWN — Mal & Val — Orbit Records OR-101 — Producers: Mal Function and Valentine Hart — List: 5.98

Mal & Val, known to their fans as Mal Function and Valentine Hart, are as heavily influenced by Mad Magazine and Frank Zappa as the heroes of mainstream rock 'n' roll. So AOR programmers should be prepared to have their ribs tickled when the cue up this engaging rock waxing. Mal & Val lead their competent fivesome through a rollicking four-song set here, and it's mostly for the yuks. Best cuts include "Please Louise" and "I Don't Wanna Go Home."



Gap Band, Total Music File Suit Against PolyGram

by Michael Martinez

LOS ANGELES — Members of the recording group the Gap Band and their production company, Total Music, Inc., last week filed a \$23 million suit against PolyGram Records, Inc. in Los Angeles Superior Court charging breach of contract, interference with contract and prospective economic advantage and failing to execute the agreement fairly and in good faith.

The suit, filed by Engel & Engel of Beverly Hills, also seeks declaratory relief and injunctive relief. Such actions were filed in efforts to prevent PolyGram from interfering with the Gap Band's attempting to enter an agreement with another record company, according to the suit.

Ronnie Wilson, Charles Wilson and Robert Wilson, known in the music industry as the Gap Band, and Total Music charge in the suit that PolyGram has failed to meet several obligations pursuant to a contract entered with the company Oct. 24, 1978.

One such contract breach, according to the complaint, is that PolyGram "willfully failed and refused to pay" to the artists increased royalties under the agreement, which called for the record company to pay the money based on sales from their three Phonogram/Mercury albums, most particularly "The Gap Band III" LP.

The suit further said that after Total Music and representatives of the band repeatedly complained, PolyGram allegedly prepared special supplemental reports acknowledging and admitting that there were substantial underpayments and erroneous accounting to Total. PolyGram subsequently paid the plaintiffs \$30,000, which they rejected, prompting PolyGram to submit additional reports which allegedly indicated that the company had made further underpayments and erroneous accountings to Total. The record company then tendered additional payments in excess of \$120,000.

Another charge brought by the complaint was that PolyGram failed to provide tour support to the band in the amount of \$50,000. The complaint said that sums of money advanced to the Gap Band as tour support were recouped immediately from royalties due the group in the next accounting period, which was also alleged to be in violation of written and oral agreements.

The suit further charged that PolyGram willfully sought to defraud the Gap Band and Total Music by refusing to supply data which would allow their accountants to determine the true sales of their recordings; failed to account for admitted sales of Gap Band recordings; designated as "free goods" recordings which were actually sold for resale; and applied sale of recordings royalty rates lower than provided in the amended agreement.

PolyGram, according to the complaint, has additionally failed to promote, distribute and sell the plaintiffs' product with care, skill and diligence and in good faith.

Also in dispute is how PolyGram administered copyrighted musical material, owned and controlled by the plaintiffs, which were covered by a separate agreement permitting PolyGram the right and license to use the music. The suit said the record company also breached the contract by wrongfully accounting for sales of recordings containing the copyrighted material in respect to mechanical royalties due the band and Total Music.

The complaint continued that PolyGram's refusal to account properly and to deny plaintiffs' accountants to conduct a proper audit and the company's active con-

(continued on page 28)

Intersong Shifts Creative Division To Los Angeles

NEW YORK — Intersong Music will shift its creative branch to Los Angeles. Ira Jaffe will fill the newly created office of senior vice president, creative, for the company.

In making the announcement, Irwin Robinson, president of Intersong, said, "We feel that progress has been made at Intersong in the last four years, during which time this company, essentially a newcomer in the American market, has developed an independent identity. Through the efforts of Don Oriolo (current vice president and general manager of Intersong), we created new copyrights, successfully enlarged the catalog and established the company in the mainstream of today's publishing community. After this initial phase, we felt it was time for Intersong to take a dynamic step forward. Since so much talent, so many record outlets, and films and TV are there, a logical conclusion was a refocusing of Intersong's creative strength in Los Angeles."

Commenting on the appointment of Jaffe, Robinson said, "Having worked with Ira Jaffe for many years at Screen Gems and, more recently, at the PolyGram Publishing Division, I have complete confidence in his ability to head the restructured Intersong activities. During his tenures at both companies, he has acquired knowledge of every major facet of the entertainment business including all areas of pop music, films and TV. Under Ira's leadership and through the increased L.A. presence, we look forward to a strong and dynamic impact by Intersong on the music industry."

Oriolo will remain in Intersong's New York office. John Lombardo, currently Intersong's west coast director, will continue in that capacity.

K-Tel Reports Record Profits For Fiscal 1981

NEW YORK — K-Tel International, Inc. has reported the highest level of sales and profits in its history for the year ended June 30. This is the fourth straight year of record sales and profits for the company.

Net sales were \$178,145,000, up \$5,545,000 or 3.2% over the \$172,600,000 reported last year. Net income after taxes rose to \$5,144,000, up 1.9% over the \$5,047,000 earned in 1980. Earnings per share were \$1.54, compared to \$1.51 last year.

Phillip Kives, president of K-Tel International, stated, "We are especially proud of our management team's ability to achieve improved results in light of the worldwide recession affecting most of the 15 countries in which we operate. Although 1981 has been another down year for the music industry in general, K-Tel's music operations achieved a five percent increase in sales. Foreign sales were adversely affected by the deterioration in the value of most foreign currencies compared to the U.S. dollar during fiscal 1981. Had these relationships remained constant throughout the year, total music sales would have increased by 9.2%."

Kives stated that although costs of goods in the music and other merchandising segments had increased from 45.1% to 47% of net sales this year, it was largely due to the changes in product mix. He said advertising and overhead expenses had been reduced as a result of increased management controls in those areas.

For The Record

Composer Roger Sessions was incorrectly identified as a member of the board of the American Society of Composers, Authors and Publishers (ASCAP) in the picture entitled "Homage To Schwartz" in the Oct. 17 issue. He is a member of Broadcast Music, Inc. (BMI).

EXECUTIVES ON THE MOVE



D'Anna

Benjamin

Labovitz

Offsey

D'Anna Named — Destiny Records has announced the appointment of Tony D'Anna as vice president finance and administration. Prior to joining Destiny, he served as comptroller of Boardwalk Records, comptroller of Black Bull Music and treasurer of Motown Records.

Benjamin Appointed At CBS — The CBS Records Group has announced that David Benjamin has been appointed vice president, business affairs, east coast, CBS Records. He joined CBS in 1978 as senior attorney in the records section of the CBS Law Department, and in 1979 was named assistant general attorney, west coast. In 1980 he became director, business affairs, CBS Records International, based in New York.

Peros Named — Olympia Record Industries has appointed Marie Peros as corporate second vice president. She came to Olympia from London Records where she was national credit manager for more than fifteen years.

Labovitz Named At Management Three — Laurence B. Labovitz has been named as the new executive vice president and general counsel of Management Three. He recently served as the special liaison to the Republican National Committee.

PolyGram Names Offsey — Larry Offsey has been named director of finance and administration for PolyGram Classics, Inc. Prior to joining Classics some months ago as a financial analyst he served as assistant controller for PolyGram Direct Marketing. He succeeds Henning Jorgensen, who has left to join the French subsidiary of PolyGram's music publishing division.

Brown Appointed — A&M Records has announced the appointment of John Brown as northeast regional promotion director. He comes to A&M from PolyGram where he held a similar position.

Changes In Capitol — Capitol Records, Inc. has announced the following changes in the East Coast creative areas: Maureen O'Connor is promoted to senior manager, east coast press & artist relations. She was east coast press & artist relations manager, a post which she held since 1977. Doreen D'Agostino is promoted to east coast press & publicity manager. She previously served as east coast press & artist relations coordinator, a position which she filled for the past five years.

Changes At Millennium — Millennium Records has announced three promotions within the company and the addition of one new staff member. Former national secondary/college promotion coordinator, Ken Franklin, moves up to national top 40 secondary/AOR promotion manager. Melanie Fox, assistant to the president, will now take on the responsibility of production coordinator. Elly Padell joins Millennium as promotion & sales coordinator; and Judy Wyman moves into the publishing coordinator slot for the label's two puberies: Bright Smile and Big Teeth. Franklin joined Millennium in 1978. Prior to that, he occupied positions in radio as music director and on-air personality with major AOR stations. Fox joined Millennium in 1980. Padell comes to Millennium from Boston University, where she graduated as a broadcasting and film major. Wyman joined Millennium in 1980 after working as an assistant studio manager at New York City's Record Plant.

Cohen Named At WEA — WEA International has announced the promotion of Jennifer S. Cohen to director, product development. She first joined WEA International through the 1978 WCI management trainee program. She then served briefly as acting director of press and public relations before becoming product manager.

Matthews To Regency — Michael Matthews has been named national marketing director for Regency Records, Inc. Regency Records is marketed and distributed by the A&M division of Atlantic Records.

Changes At Word — Word Records and Music has announced that Don Cason, director of music publishing/west coast has been appointed overall director of the music publishing/performance division. He has been with Word for three years. Also, Randy Moore and Bubba Smith have been hired as associate directors of music publishing/performance division. Moore had formerly worked with the Bill Gaither organization. Smith comes to Word from the Benson/Paragon Co.

RCA Names Yates — The appointment of Jim Yates as director, commercial sales, south western region, with headquarters in Dallas, has been announced by RCA Records. He joined RCA Records in January of 1972 as branch sales manager in Cincinnati. After four years in that position he was transferred to Dallas to manage the Dallas branch office, a position he has held until this promotion.

Changes At WEA — The Warner/Elektra/Atlantic Corp. has announced the following appointments and transfers: At the Los Angeles Branch Mark Goldstein, formerly the branch marketing coordinator, has joined the Los Angeles territorial sales staff replacing Ted Incardonia, who has been transferred to San Diego. Linda Allison has been appointed an inventory sales representative, and Kimu Kelley moves up from the order department to become a field merchandiser working the Los Angeles R&B marketplace. At the Dallas Branch Frances R. Jones has been appointed a field merchandiser covering both pop and R&B accounts in the Dallas market; Kathy L. Riley joins the organization as a sales order representative. And Gary Rautenberg, the video sales representative in Minneapolis, has been transferred from the Chicago Branch to Dallas. And at the Boston Branch James A. Philpot has joined promotion department representing Atlantic product in the Boston market.

Changes At NBC — Bob Mounty, formerly executive vice president of NBC AM radio, has been promoted to vice president of marketing for NBC corporation. He will reportedly now be working with the corporate planning and research departments of the NBC radio and television division. Bob Sherman, who was vice president and general manager of NBC-AM radio, has become executive vice president of all NBC radio stations, AM and FM.

Marsden Joins Monarch — David Marsden has been named associate producer at Monarch Entertainment Bureau Inc. He was an agent at Agency for the Performing Arts (APA) in New York, and later at Athena Artists east coast headquarters in Plymouth, Mass.

Coury's Network Label Pacts With E/A For Distribution

(continued from page 5)

and will continue to work on the upcoming Bee Gee LP.

In a separate statement, Stigwood said that RSO will maintain a "non-exclusive relationship" with Coury in the future. The statement also said that "In the interim, RSO Records continues to operate fully, utilizing the PolyGram marketing and promotion staff," which distributes RSO product.

Fredric B. Gershon, chief operating officer for the Stigwood Group of Companies, added, "We are looking forward to continuing to work with him on a project by project basis, pursuant to our new relationship and know that we will be working collaboratively for a long time to come."

Commenting on his RSO tenure, Coury said, "My years with the Robert Stigwood Organization have been the most rewarding I've experienced. I'll always remember those times as the most enjoyable and challenging of my career."

But Coury also said that he was now looking forward to the new challenge represented by his recent pact with E/A.

Exciting Chapter

"This label is the start of a new chapter in my life and should prove to be the most exciting," he said. "The beauty of being with Elektra/Asylum is that it has had success in a number of different genres and is a well-rounded record company."

According to Coury, Network will be a small label, "limited in numbers but associated with quality, offering something the consumer is looking for."

He said the small, pop-oriented label will stress quality album-oriented product. "If we meet our goals, we hope to build and develop a label over the next five years that features no more than 15 acts at one time."

Network will start with a small staff of six at its headquarters in Los Angeles, which will be located at the RSO facilities until the first of the year, according to Coury.

The first executive Coury said would join the new label is Rich Fitzgerald, a Coury associate of many years, who will function in a major role at Network. The label president said that other appointments would be announced at a later date, along with establishment of a national field staff.

He said Network staffers will work closely with E/A's sales, marketing and promotion staffs on each project.

"We'll have total access to all their (E/A) people and will have the advantage of both the E/A and WEA staffs at our disposal," Coury added.

In addition to regular product from

Network artists, Coury said that the label "will vigorously pursue soundtrack projects, good soundtrack projects."

He said that while at RSO, the label was offered several such projects, resulting in the two biggest selling LPs of all time, the soundtracks to *Saturday Night Fever* and *Grease*. "I imagine that we will get a substantial number of offers to do soundtracks as well," said Coury.

The Network pact is part of an ongoing expansion program at E/A, which so far this year has signed major distribution agreements with black music heavyweight Solar Records and Light Records, a leading gospel label. Additionally, E/A senior vice president Bruce Lundvall will head a new jazz-oriented label called Elektra Musician.

Commenting on Coury pacting with E/A, Posner said, "It's very exciting for E/A to be associated with Al Coury. He's one of the most dynamic record executives in the world, with a track record that shows he's a record and music man to the marrow."

One On One Meets To Highlight Rack Confab

(continued from page 5)

And while Cohen suggests that the convention is based on creating harmony in the rack jobbing three-way relationship, he explains that there is room for heated debate in Scottsdale.

"There's a cloud hanging over the horizon at this convention, that being the practice of mass merchandisers doing their buying direct from the manufacturers and bypassing the rack jobber completely," he said.

Cohen also cites the Sears stores recent procurement of Dean Witter and other financial services as the possible signaling of a trend away from retail growth, which could ultimately have far reaching effects on the rack level.

Another integral part of the Second Annual NARM Rack Jobbers Conference will be Cohen's update of NARM's "The Gift That Keeps On Giving: The Gift Of Music Campaign," and his new proposal for an institutional Gift Of Music advertising campaign.

The 1981 Rack Jobbers Conference is sponsored by the Rack Jobbers Advisory Committee, which is chaired by Harold Okinow, president of Lieberman Enterprises. Plans for the meeting and its programming were formulated at an Advisory Committee Meeting. Eric Paulson, Sr. vice president of Pickwick International's Rack Services Division, will serve as conference chairman.



COLE MINERS — Capitol recording artist Natalie Cole recently appeared at the Westbury Music Fair in New York in support of her latest LP, "Happy Love." Pictured standing backstage with Cole are (l-r): Kevin Hunter, Cole's manager; J.B. Carmicle, *Cash Box* vice president and general manager, East Coast; Ray Brill, New York sales, Capitol; Doreen D'Agostino, press and artist relations coordinator, East Coast, Capitol; and Bill Toles, New York sales, Capitol. Pictured seated is Cole.

Richard Reaching U.S. Audience

(continued from page 6)

about Jesus or God or the cross, but it ought to have some positive Christian end to it. 'We Don't Talk Anymore' is a prime example. It's a basic thing to sing about, the fact that people don't communicate anymore.

"It seems to me that if you stay only within the gospel world you limit yourself," Richard continued. "You're not in the marketplace. The whole thing about Jesus is that he was out in the marketplace. He was criticized for it by the religious hierarchy of the time, but he did it. I can't come into America with a gospel show unless I'm invited here, but eventually I want to do it. I don't see anything wrong with gospel that's entertaining and interesting. The best preachers are the ones like Billy Graham who tell you stories. They hit you when you're most vulnerable; when you're

enjoying yourself."

Richard has already begun recording his latest gospel album and this one, he said, will be released here. He explained that at the moment it looks as if the record, which will be titled "Take Me to the Leader," will be released through Word or Light, but that he's asked EMI to listen to the tapes.

While wanting to further his career as much as possible in America, Richard remarked that in a way he savors the relative anonymity he has when he visits here. Having hosted a successful TV show for eight years he's known by just about everyone in the British Isles and he offered that "it would be great to be a success here without changing that. I can walk into any store in the country and do all the things I can't do at home. There, it's just impossible not to be recognized."

Album Prices Holding Steady In '81

(continued from page 5)

distribution depot, and our stores now receive shipments direct," said Vicki Kost, general manager of the 25-store, Seattle-based DJ's Sound City chain.

Although \$9.98 list price product hasn't proliferated, to a great extent, retailers felt that in the coming year, more labels would follow the lead of MCA and Capitol introducing superstar product at the higher list. The current national average sale price

for \$9.98 list product, according to the survey, is \$7.40, while the average shelf price is \$8.89.

For \$13.98 list LP product, applying to selected multiple-record sets, the average sale price is presently \$10.50, while the average shelf price is \$12.60.

The average price per single, nationally, was \$1.45, up from \$1.38 some three months prior.

'U.S. Retail Chains' LP & Single Prices

Chain	\$5.98 Sale/Shelf	\$8.98 Sale/Shelf	\$9.98 Sale/Shelf	\$13.98 Sale/Shelf	Singles
1-800 Tapes And Records	\$4.33*/\$4.99	\$5.99*/\$7.99	\$7.99*/\$9.99	\$10.99*/\$12.99	\$1.49
Cactus Records And Tapes	\$3.99*/\$4.99	\$5.99*/\$7.99	\$6.99*/\$8.99	\$9.49*/\$11.99	\$1.49
Call's Record Shop	—/\$5.98	\$5.99*/\$7.99	\$6.99*/\$7.99	\$11.99*/\$12.99	\$1.39
Cavages	\$4.99*/\$5.99	\$6.99*/\$8.99	\$7.99*/\$9.99	\$10.99*/\$12.99	\$1.49
Circle's	\$3.99*/\$4.99	\$5.99*/\$7.99	\$6.99*/\$8.99	\$9.99*/\$11.99	\$1.39
Disc-O-Mat	—/\$3.99	—/\$6.99	—/\$6.99	\$10.99	\$1.19
DJ's Sound City	\$3.99*/\$4.99	\$5.99*/\$7.99	\$6.99*/\$8.99	\$9.99*/\$12.99	\$1.39
Everybody's Records	\$3.99*/\$4.99	\$5.99*/\$7.99	\$6.99*/\$8.99	\$10.99*/\$12.99	\$1.39
Flo Side	—/\$4.99	\$6.99*/\$7.99	\$7.49*/\$9.49	\$10.99*/\$11.99	\$1.69
Great American Music	\$3.99*/\$6.25	\$5.99*/\$6.49	—/\$5.49	\$6.49*/\$12.99	\$1.59
Headings Books, Records/Video	\$4.99*/\$5.99	\$6.99*/\$7.99	\$8.99*/\$9.99	\$12.99*/\$13.99	\$1.49
Jimmy's	—/\$4.99	—/\$6.99	—/\$7.99	—/\$9.99	\$1.29
King Karel	—/\$5.99	—/\$7.99	—/\$8.99	—/\$10.99	\$1.39
Music Plus	\$4.99*/\$4.99	\$6.99*/\$7.99	\$8.99*/\$7.99	\$10.99*/\$11.99	\$1.29
National Record Mart	\$3.99*/\$4.99	\$5.99*/\$8.99	\$6.99*/\$8.99	\$9.99*/\$12.99	\$1.49
Record Bar	\$4.49*/\$5.49	\$6.49*/\$8.49	\$7.49*/\$9.49	\$9.99*/\$11.99	\$1.69
Record World/TSS	\$3.99*/\$4.99	\$5.99*/\$8.99	\$6.99*/\$8.99	\$9.49*/\$12.99	\$1.29
Seed's	\$4.99*/\$5.99	\$6.99*/\$8.99	\$7.99*/\$9.99	\$10.99*/\$13.99	\$1.49
Stark/Cameiot	\$4.99*/\$5.99	\$6.49*/\$8.99	\$7.49*/\$9.49	\$10.99*/\$12.99	\$1.69
Tower-L.A.	—/\$3.99	\$5.99*/\$7.99	\$6.99*/\$8.99	\$10.99*/\$11.99	\$1.39
Turtles	\$3.66*/\$4.99	\$5.99*/\$7.99	\$8.32*/\$9.99	—/\$11.99	\$1.49
Waxie Maxie	\$3.99*/\$5.99	\$5.49*/\$8.99	\$4.99*/\$9.99	\$9.99*/\$10.99	\$1.39
* represents lowest sale price for the chain					
Average	\$4.31*/\$5.23	\$6.27*/\$7.99	\$7.40*/\$8.99	\$10.50*/\$12.60	\$1.45

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College Area Retailers Report Back To School Business Up

by Dave Schulps

NEW YORK — Despite a prevalent feeling among campus-area retailers that college students have less spending money this year than ever before, in more stores than not back-to-school dollar business is better than last year at the same time.

A **Cash Box** survey of 20 campus-area retailers found those who felt business is better this year attributing it to the number of strong new releases currently available. New albums by the Rolling Stones, Dan Fogelberg, Billy Joel, the Pretenders, Stevie Nicks and The Go-Go's were most often cited as major stimulators of in-store traffic, even though many retailers felt that the extra dollar in list price over last September had caused unit sales in general to decline.

While generally praising the current array of product, retailers were mixed in their assessments of the current collegiate market.

"Things are much better than last year at this time," stated Charlie Maloney, manager of the Discount Records store near the Boston University campus. "We've got higher prices, but have seen no slack at all in student demand for the product. For the past three weeks we've had a lot of strong new releases."

Lawrence Ross, Int'l. ASCAP Rep, Dies

NEW YORK — Lawrence Ross, international representative in the U.K. for the American Society of Composers, Authors and Publishers (ASCAP) died Oct. 3. He was 38.

Ross joined ASCAP six years ago as international representative. In that capacity, Ross acted as liaison with Britain's Performing Right Society (PRS), provided British writers and publishers with information on American performing rights and represented ASCAP at meetings in the U.K. and Europe.

Before he joined ASCAP, Ross worked in England as a musician, for several publishing companies as well as for PRS. In 1977, Ross was designated an honorary member of the British Academy of Songwriters, Composers and Authors.

Ross is survived by his wife Ann and five children.

For The Record

NEW YORK — Due to an error in transcription, an item in the Oct. 10 issue of **Cash Box** reported that Sound Idea Studio in New York recently sued Pioneer Valley Arts and Yoshio Ozawa for \$75,000 in unpaid studio time. The correct figure is \$17,500.

Although he said that business has picked up this September from last year's figures, Don Ziemann, manager of RBI Records, located near the University of Buffalo, also mentioned that he's been getting more complaints about prices this year, especially from New York area students. "The prices there are below our cost from what the kids tell me. It's hard to have to battle against that." Ziemann said he attributes this year's surge more to a recent move to a better location than anything else.

Price Hikes Hurt

Curt Schieber, co-owner of School Kids near the Ohio State University campus in Columbus, said there is a similar kind of intense price competitiveness locally in Columbus, but that "the raised list prices have been causing the kids to turn their noses up and walk out of the store. With the general downturn in the economy, records are pricing themselves out of the marketplace. They've become a little less of a necessary purchase and more of a luxury item."

Joe Deese, manager of Record Bar near the University of North Carolina in Chapel Hill, perceived a major change in student lifestyle in which records now play a far less important role. "I don't think today's college students feel the same way about music as they did five or six years ago," he said. "At that time, the Greek system was almost dead on campus. Now it's incredibly popular. The shift is toward conservatism and away from music as an essential part of people's lives. The 'up' factor this September has been almost entirely due to the Rolling Stones. Even the most preppie looking coeds are still coming in to buy that record. They're hot right now, and any optimism I've got is due to them singlehandedly."

Elsewhere, however, retailers seem to feel that the college buyer is a very involved, active customer, with a wider range of tastes than the non-student population. Many retailers cited heavy student trade in new wave, jazz, imports and, on some campuses, classical music. Many have tailored their stores to meet these demands. One manager, whose store is part of a major chain and, therefore, must buy through the chain's warehouse, complained that business suffered because what is generally kept in stock for the other non-campus stores often does not match the product her customers demand.

College Radio Helps

Campus retailers were nearly unanimous in their praise for college radio, and in their belief that it helps sell records.

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TOO ROLLING STONED — The speculation as to what New York area venues the Rolling Stones would be playing on their current tour ended for the most part last week when dates were announced for the Byrne Arena in New Jersey's Meadowlands Nov. 5-7 and Madison Square Garden Nov. 12 & 13. Ticket sales were handled by a mail-in lottery announced last Tuesday and closed Wednesday at midnight. However, the Stones are expected to do a single show at a smaller New York venue as well, although an informed source says that plans for that show will not be released until the day before it happens. The same source also speculates that **James Brown** and **Tina Turner** may be the opening acts for the NY-area shows. . . Meantime, **Stones Keith Richards** and **Ronnie Wood** were reportedly seen digging **Tom Verlaine's** excellent show at the Ritz last week.



TINA'S GANG — After seeing Tina Turner perform recently, Rod Stewart asked her to join him on the premiere of NBC's *Saturday Night Live*, where they duetted on "Hot Legs." Pictured are (l-r): Bruce Jenner, Alan Carr, Turner, Stewart and Richard Perry, president, Planet Records.

TOSH SPARKS MONTREAL RIOT — Peter Tosh's appearance at Montreal's Theatre St. Denis on Oct. 13 turned into what an observer could only describe as "ugly," when hundreds of non-ticket-holding Rastafarians who had been milling around outside the theater tried to get in to see the show. The seldom-used Montreal police riot squad had to be called in to deal with the seething masses and both ends of the street running by the venue were cordoned off, but not before a number of violent incidents had occurred. Security was increased greatly for Tosh's shows in Toronto the following two days.

FLEXI-ROCK HITS AMERICA — Following in the successful footsteps of Britain's *Flexi-Pop* magazine, which offers a free flexi-disc insert each month, *Trouser Press* Magazine and Epic Records have embarked upon a joint promotion through which an Epic artist will be featured on a collector's item flexi-disc, to be bound only into subscriber copies of the magazine. *Trouser Press* publisher **Ira Robbins** says he hopes the promotion will induce readers to subscribe, while enabling Epic to expose new bands who are being overlooked by radio. The first of a series of TP/Epic collaborations will feature two tracks by *Orchestral Manoeuvres in the Dark*, including one from the band's forthcoming LP "Architecture & Morality," whose release the flexi is expected to pre-date by nearly a month. Copies of the magazine, which will mail at the end of November, are being sent free to stations and publications on Epic publicity's AOR and college lists to start the buzz going on the project.

TIRED OF SUSHI? TRY AMBIENCE — As a producer, **Craig Leon** has worked with acts as interesting and musically diverse as the **Ramones**, **Rodney Crowell**, **The Records**, **Sir Douglas Quintet**, **Moon Martin** and **Willie "Boom Boom" Alexander**. He's also produced and arranged film soundtracks in Europe. But until just recently he'd never released a record of his own music. Leon told **Cash Box** that his current *Takoma/Chrysalis* album, "Nommos," a collection of ambient synthesizer pieces, came about quite by accident. "After having sat through millions of Sushi meetings in L.A. with record executives who wanted me to produce records by bands who were being retained by their labels because of contractual commitments, I started talking with (Takoma head) Denny Bruce about putting out a record of string quartets I'd written. For budgetary reasons that never happened, but Denny mentioned that he'd always wanted to put out a synthesizer record and I said, 'okay, I'll do that instead.' "In order to make the record, Leon says he had to first resurrect a friend's broken down studio ("we re-soldered each and every wire") in Austin, Tex., where he currently lives, because, he understates, "the recording budget was, er, limited." Leon took about a month to record the LP, using only his synthesizers, a small Roland JP4 and a Lyn drum. "It's not intended to be a brilliant record," Leon says. "I was just trying to experiment a

(continued on page 37)

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

Top Fifteen

1. **Walking Into Sunshine** — Central Line — Mercury MDS 4013
2. **Can You Move** — Modern Romance — Atlantic 4819
3. **Nobody Else** — Karen Silver — Quality/RFC QRFC 004
4. **She's A Bad Mama Jama** — Carl Carlton — 20th Century-Fox 129
5. **Happy Days** — North End — Emergency EMDF 6520
6. **Disco Dream** — Mean Machine — Sugar Hill 504
7. **Rock The World** — Weeks & Co. — Chaz Ro CHDS 2519
8. **Give It To Me** — Conquest — Prelude 615
9. **Let's Dance** — West Street Mob — Sugar Hill 115
10. **First True Love Affair** — Jimmy Ross — Quality/RFC QRFC 002
11. **It's Hot/Hupendi Musiki Wangu** — K.I.D. — Sam 118
12. **This Must Be Heaven** — Jerry Garr — Cherie CR 2002
13. **Wordy Rappinghood** — Tom Tom Club — Sire 49817
14. **Zulu** — Quick — Pavillion 4Z9 02433
15. **Let's Start II Dance Again** — Bohannon — Phase II 4W9 02449

Top Breakout

Call Me — Skyy — Salsoul 356

Breakouts

Doin' It — Underground — Sam 12341

In Lust — The Dance — Statik U.K. 712 (Import)

Killmanjaro — Letta Mbulu — MJS 101

Strut Your Stuff — Live — TSOB 2006

If You Want My Loving — Evelyn King — RCA 131



WHEN YA COMIN' BACK? — During a recent New York visit, Capitol recording group **Red Rider** discussed its latest album, "As Far As Siam," at an interview with NBC's *Source* network. The album has reportedly received a good deal of airplay and the group has opened shows for **The Kinks** and **Beach Boys**. Pictured after the interview are (l-r): Doreen D'Agostino, east coast press/publicity manager, Capitol; Tom Cochrane of Red Rider; Dan Formento, short-form programming director, *The Source*; and Jeff Jones of Red Rider.

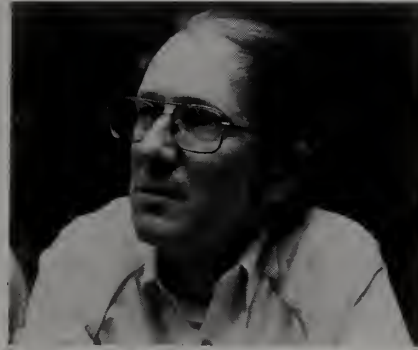
JAZZ

ON JAZZ

TOP 30 ALBUMS

	Weeks On Chart	10/17		Weeks On Chart	10/17
1 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	1	10	16 PIECES OF A DREAM (Elektra 6E-350)	25	4
2 SIGN OF THE TIMES BOB JAMES (Tappan Zee/CBS FC 37495)	2	7	17 VOYEUR DAVID SANBORN (Warner Bros. BSK 3546)	17	28
3 LOVE BYRD DONALD BYRD & 125TH STREET, NYC (Elektra 5E-531)	3	5	18 ENDLESS FLIGHT RODNEY FRANKLIN (Columbia FC 37154)	—	1
4 FREETIME SPYRO GYRA (MCA 5238)	4	8	19 CLEAN SWEEP BOBBY BROOM (GRP/Arista 5504)	18	11
5 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	8	3	20 ORANGE EXPRESS SADAO WATANABE (Columbia FC 37433)	20	5
6 THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36790)	5	14	21 LIVE IN JAPAN DAVE GRUSIN and THE GRP ALL-STARS (GRP/Arista 5506)	12	13
7 STANDING TALL CRUSADERS (MCA 524)	15	2	22 LA LEYENDA DE LA HORA (THE LEGEND OF THE HOUR) McCOY TYNER (Columbia FC 37375)	21	3
8 AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS (ECM-1-1190)	7	19	23 BLUE TATOO PASSPORT (Atlantic SD 19304)	19	9
9 MAGIC WINDOWS HERBIE HANCOCK (Columbia FC 37387)	—	1	24 MAGIC MAN HERB ALPERT (A&M SP-3728)	24	10
10 REFLECTIONS GIL SCOTT-HERON (Arista AL 9566)	14	6	25 FUSE 1 VARIOUS ARTISTS (CTI 9003)	23	11
11 THE DUDE QUINCY JONES (A&M SP-3721)	11	29	26 BLYTHE SPIRIT ARTHUR BLYTHE (Columbia FC 37427)	26	2
12 "RIT" LEE RITENOUR (Elektra 6E-331)	6	25	27 HUSH JOHN KLEMMER (Elektra 5E-527)	16	20
13 TENDER TOGETHERNESS STANLEY TURRENTINE (Elektra 5E-534)	13	4	28 WORD OF MOUTH JACO PASTORIUS (Warner Bros. BSK 3535)	28	15
14 THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	9	26	29 CENTER OF THE WORLD ROY AYERS (Polydor/PolyGram PD-6327)	27	10
15 APPLE JUICE TOM SCOTT (Columbia FC 37419)	10	16	30 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	29	50

RURAL JAZZ? — With a varying degree of haughtiness, any New Yorker will tell you that regardless of your field, you haven't made it until you've conquered The Big Apple. Regional ego aside ("locale-centrism?"), there seems to be some truth in this as concerns jazz musicians, with New York universally recognized as the jazz capital of the world. Yet there are exceptions, and one such is pianist **John Coates, Jr.** A native of Trenton, N.J., Coates now resides in Delaware Water Gap, Pa., where he records for the local Omni-Sound label and plays weekly at that town's Deer Head Inn. His Omni-Sound recordings and reputation among pianists has given him an international following, and he has performed and recorded worldwide. Despite this following, Coates has somehow managed to



GOTHAM VISIT — Pianist John Coates, Jr. recently returned to New York after over 20 years in the sticks. The pianist records for Omni-Sound Records.

build his reputation without the aid of New York gigs and has remained something of a mystery to Gotham club goers. Subsequently, it was with a mix of curiosity and expectation that New Yorkers recently flocked down to Bradley's, one of the Village's better piano bars to hear the first of three solo appearances by Coates, his first New York performance in over 20 years. "I guess the last time I played in New York was when I did a one-shot with **Barry Miles'** group at Birdland," recalled Coates. "That was back when Barry was a drummer. Before that I played a couple of gigs around town with **Charlie Ventura** at Birdland and **Small's Paradise**. But I used to get into New York quite often when I was growing up in Trenton because I studied here." Since that time, Coates has settled into a rural existence, with his distance from

the traditional urban influences is evidenced in the chunky, gospel bounce that permeates his playing. "I can't remember ever not playing the piano," recalled Coates. "My initial influences were **Art Tatum**, **Teddy Wilson** and my father. Then there came a point where I began to get into other types of music: folk, gospel, classical, even some of the rock things that were happening in the '60s. When I used to go out on tour in the South, we would seek out remote churches just to go hear the music, and my isolation from the New York scene has had many good effects. I tend to look upon my style as almost a 'rural jazz.' New York is so highly competitive, and sometimes that produces a lot of jealousy. That would have bothered me." Instead, Coates has made the Deer Head Inn his home base, the relaxed atmosphere being suitable for his temperament. "I never would have thought I could play one place for so long," he said. "But a combination of factors, like the owner, the patrons, the piano and the acoustics make it very comfortable." Despite the seclusion, Coates hasn't found himself at a loss for musicians to play with. Area residents like **Phil Woods** and **Bill Goodwin** have dropped by the Inn to play with Coates, and crowds have continued to grow and grow, allowing the pianist to have his cake and eat it too. "There've been more and more requests to go out on the road," he said. "It's nice to know that you don't have to sell yourself in order to reach people. But I still plan to keep the Deer Head Inn as my jazz home." Coates will finish his run at Bradley's this Sunday night.

ALBUM PICKS

AUTUMN IN NEW YORK — Charles Lloyd — Destiny DLA-10003 — Producer: Charles Lloyd — List: 8.98

Lloyd's pure, plaintive tenor is deep and bluesy, but delicately flutters through standards like "As Time Goes By," Coltrane's "Naima" and "Stella By Starlight." Most of the songs on this provocative collection are set to the florid string arrangements of **Clarae Fisher**, which provide a more dynamic texture to Lloyd's sparten yet apt arrangements and production. This LP reflects how timeless jazz is.



STOCKHOLM SESSIONS — Eric Dolphy — Inner City IC 3007 — Producer: Enja — List: 7.98

Two dates from the fall of 1961. The band sounds a bit better than on most of Dolphy's other Swedish recordings, and Dolphy himself is in fine form on alto, flute and bass clarinet. A nice addition for Dolphy fans and a good starting place for newcomers.



NAVIGATOR — Paul McCandless — Lanslide LD 1005 — Producers: Paul McCandless, Ross Traut and David Samuels — List: 7.98

Oregon listeners are of course familiar with reedman McCandless, and they won't be disappointed by this, his first outing for the Atlanta-based Lanslide label. Able assistance is here in the form of vocalist **Jay Clayton**, bassist **Steve Rodby**, guitarist **Ross Traut** and vibraphonist **David Samuels**, with the latter's contributions lending a dream-like quality to the proceedings. "Circle Waltz" offers McCandless' best soprano playing to date.



BLUES IN ORBIT — The Gil Evans Orchestra — Inner City IC 3044 — Producer: Sam Gordon — List: 7.98

It's been quite some time since we've had a new release from jazz's premiere arranger and composer. These '60 and '71 sessions were recorded at a time when Evans was wrestling with rock 'n' roll, and the mixed results will enlighten Evans' fans. As always, Evans has assembled an all-star band for his sessions, and **Billy Harper**, **Howard Johnson**, **Snooky Young**, **Elvin Jones** and **Jimmy Knepper** are among the featured soloists.



MAKIN' BOOK — Although books on popular music have been enjoying a real surge over the last few months, they're nothing new to Da Capo Press. Throughout its 18-year history, the publishing house has relied steadily on jazz and blues books for a large share of its business, and its catalog presently includes over 75 such titles. "The music books have always been the backbone of Da Capo," said **Rick Woodward**, associate editor for the publisher, adding that although Da Capo just had its "best month ever," it has had some difficulty penetrating non-urban markets. "It's been tough," said Woodward. "The big chains like Dalton are just starting to get interested in us, even though people have been writing to us all the time. We also do a lot of direct mail service, sending our brochures to societies and stores." Woodward adds that the company has just issued five new titles, including two in hardcover that are available through mail-order only. Those two are: *Free Jazz* by **Ekkehard Jost**, an analytical view of the free jazz movement; and *Jazz: A History of the New York Scene* by **Sam Charters** and **Lenny Kunstadt**, which traces the history and development of New York jazz clubs. Among the most recent trade paperback releases are: *Blues Who's Who* by **Sheldon Harris**, a huge encyclopedia of urban and rural blues artists; *Straight Ahead: The Story of Stan Kenton* by **Carol Easton**; and *Chicago Blues: The City and the Music* by **Mike Rowe**. Mail-orders and catalog requests should be addressed to Da Capo Press at 233 Spring St., New York, N.Y. 10013.

AT LONG LAST: T-SHIRTS! — Christopher Nelson of Stop Time Graphics in Brooklyn has unveiled a series of jazz and blues T-shirts featuring such greats as **Lester Young**, **Billie Holiday**, **Charlie Christian**, **Blind Lemon Jefferson** and **Charlie Parker**. At the moment, the line is available through direct mail only for \$7.50 plus postage and handling. A complete catalog is yours for the asking from Stop Time Graphics, P.O. Box 2015, Brooklyn, N.Y., 11202.

BOHEMIA AFTER DARK — Soho's music scene is getting a considerable lift from *Stilwende*, a new club located at 225 West Broadway. The club has been featuring a wide range of artists, including a goodly smattering of jazzists. Among recent performers were **Al Grey**, **Ricky Ford**, **Jay Clayton** and **Harold Mahern**. . . Outward Visions, a not-for-profit corporation for the advancement of new music, kicked-off its 1981-82 series of special programs in the Bronx with an open rehearsal and performance by **Leroy Jenkins' Mixed Quintet** on Oct. 15th. . . Alto saxophonist **Jameel Moondoc** brings his fine sextet to the Third Street Music School (on 11th Street) Oct. 24. . . Pianist **Phineas Newborn** made a rare N.Y. appearance last weekend at Sweet Basil's. . . **Scott Hamilton** and **Warren Vache** will lend new meaning to the phrase "blowing session" Nov. 6 when they headline a benefit concert for the New York Experimental Glass Workshop at 142 Mulberry Street. The \$10 admission fee is tax deductible. . . Halloween jollies will include **Sun Ra** at the Public Theater on Oct. 31.

fred goodman

WEA Revises 8-Track Return Policy, Bows Discount Plan

(continued from page 5)

the initial purchase and the returns credit (3.6% for retailers, 4.4% for wholesalers) to obtain the net credit to the account. The new credit and charge rates double the jeopardy of a charge for excessive returns and the benefits of a credit for minimal returns.

(For example, if a retailer bought \$100,000 worth of 8-tracks and returned \$14,000 (or 14%), the total credit to the account would be calculated as follows: The returns charge of 20% applied to the \$14,000 in returns would yield a figure of \$2,800. This figure would be subtracted from the \$3,600 obtained by multiplying the credit rate of 3.6% and the total purchase of \$100,000. The resultant \$800 credit (\$3,600 minus \$2,800) would be credited to the account. Under the previous system, the credit to the account would have been \$400.)

As it is currently constructed, the WEA Corp. policy has break even points of 18% and 20% returns for retailers and wholesalers, respectively. Returns exceeding the break even point would be charged to the account, while returns under the break even point yield net credits to the account.

The revision in 8-track returns credit and charge rates is the second since WEA Corp. debuted its overall returns policy at the end of 1979 (**Cash Box**, Dec. 29, 1979). At that time, the credit rate was .9% for retailers and 1.1% for wholesalers, with the charge rate set at 5%. The first change came near the end of 1980, when the credit rate was increased to 1.8% for retailers and 2.2% for wholesalers, with a charge rate of 10% (**Cash Box**, Nov. 8, 1980). The rates remained the same until the latest announcement last week.

New Discount Program

In addition to the revised returns rates, WEA Corp. is also attempting to perk 8-

track sales with a 33 1/3% special discount program, set to run until Dec. 24. Under the program, all titles from Warner Bros., Elektra/Asylum and Atlantic except selected titles will be subject to the discount (regional branch managers have been supplied with complete lists). Eight-tracks released during the discount program will not be included in the program.

"Reasonable" minimum quantity orders will be required to participate in the discount program, and all authorized returns will be calculated to reflect the 33 1/3% discount. Normal credit terms will apply, and all backorders will be cancelled upon expiration of the discount program on Dec. 24.

"We have done this to demonstrate good faith in our 8-track product," the WEA Corp. spokesman explained. "Sure, we want sell through; we're not interested in having our product sit in some warehouse. But at the same time, we are demonstrating that we are not abandoning the 8-track configuration or those areas where the product sells well."

Cassette Program

Finally, in the area of cassettes, WEA Corp. will institute an incentive policy for retailers who openly display the product in their stores. Beginning in 1982, in return for displaying Warner Bros. Elektra/Asylum and Atlantic cassettes in such a manner that customers can "browse, handle, examine and select their cassette purchases," WEA Corp. will discount approximately two percent on orders to help recoup any costs of such displays.

"We want to provide an incentive for those dealers who take the time and effort to openly display our product," the WEA Corp. spokesman said. "We are informing all of our customers at this time in order to allow them to plan for any changes in the manner in which our cassettes may be purchased."

Inaugural Harvest Jam Outdoor Festival Attracts 30,000 Country Music Fans

by Tom Roland

BREWTON, Ala. — Some 30,000 people gathered at the airport east of Brewton in lower Alabama for Harvest Jam '81, an outdoor festival conceived by William Lee Golden, vocalist for the Oak Ridge Boys. Headliners for the event, held Oct. 10, included the Oak Ridge Boys, the Charlie Daniels Band, Alabama, Sylvia and Delbert McCilnton.

At presstime, although all ticket outlets had not reported, officials for the event stated that the festival had grossed \$272,128, with approximately 30,000 in attendance. Brewton, Golden's hometown, and East Brewton boast a combined population of 10,000.

Golden developed the idea because he "wanted to put something back into the town" and show appreciation to his hometown family and friends. Because of the overwhelming response, he has appointed Little Rock attorney Bill Carter as chairman of a steering committee to work on the Harvest Jam '82. "As someone told me Sunday," said Golden, "we should preserve the jam, so I think we will at this point."

Golden is determined to keep the Harvest Jam in Brewton. "People were saying that it was the biggest thing to hit that part of the country since a hurricane," he quipped. "There was such a magic about the day and such a feeling I would hate to move it."

The record for an outdoor country event of this magnitude, barring fairs, was set in 1980 when 33,000 people converged on Anaheim Stadium for a festival featuring Willie Nelson, Merle Haggard, Emmylou

Harris and Alabama.

Though the Jam was definitely successful for all parties concerned, some difficulties arose because of the venue. Traffic was log-jammed for miles on the inadequate two-lane highway that led to the airport site. Although sound was improved as the nine-hour festival progressed, much was lost in the wide-open airport expanses, and the fringe areas of the crowd were plagued with low quality and low volume for much of the show.

Power Shortage

Power for the Oak Ridge Boys' lighting system vanished at a couple of points in their set; as Joe Bonsall, one of the band's four vocalists, said, "We've got all the juice in town right here." Security was also a major problem as audio and print media found difficulty at the outset obtaining entrance to backstage areas designated as press areas. By show's end, even many regular ticket holders had access to limited areas, causing a great deal of chaos.

Air transportation cut Sylvia's performance to a credible three-song set. Her plane in was delayed, and, soon after her arrival in Brewton, she was scheduled to leave for a show in Atlanta later in the evening.

The Harvest Jam gave audience to Clear Creek of Canada and the Boys Band, a newly signed act with Elektra, in addition to the event's headliners. The Boys Band, a pop group featuring Rusty Golden, William Lee Golden's son, will be recording at Caribou Ranch in Colorado with producer Peter Granite.

STILL ROLLING AFTER ALL THESE YEARS — In case you haven't looked in your Webster's Dictionary lately, the definition for "rock 'n' roll" is **The Rolling Stones**. Alright, we're kidding, but one would be hard put to find a band that has remained truer, longer to the essence of the 1950s refinement of the black man's rhythm and blues than The Stones. And after almost 20 years of existence, the group should get a bit of a head rush out of the fact that they can still create a national furor when on tour. When the Rolling Stone circus came to L.A. for the first time in three years for two shows at the L.A. Coliseum last week, the town seemed to buzz with an excitement that one doesn't find in rock anymore. Talk of a small club gig after Friday night's show (Oct. 9), had throngs jamming the clubs around town. Personally, we held our breath for **Mick Jagger** and the boys to show at the Country Club in Reseda after **George Thorogood's** gig there Saturday night. It made sense too. Club owners **Wolf & Rismiller** were promoting the Coliseum shows, and Thorogood has made fast friends with The Stones, playing on 11 of their U.S. dates. But 45 minutes after a pretty rollicking rock 'n' roll essence set by Thorogood himself, we were informed to go home as The Stones had gone to Nevada for the night. So much for hunches. On-stage at the Coliseum Sunday (Oct. 11) though, we were once again given a lesson in why The Stones are still referred to as the world's greatest rock band. The group's set and energy level probably weren't any different in L.A. than in Philly or Denver. It was just that the build-up and delivery were so grandly executed. The long day in the sun began on a very distasteful note, though. **Prince**, one of R&B/rock's most astonishing new arrivals, opened the all-day affair to boos, racial epithets and more trash and beer bottles thrown at the stage than any one person could possibly tolerate. L.A. fans demonstrated a true lack of class with their actions, but the consumer press (most notably the locally powerful daily newspapers), rock radio stations and television news showed even less class and character, preferring to gush over



EVERYBODY LOVES HIM — Newly-signed Motown recording artist **Jose Feliciano** will perform his new single "Everybody Loves Me" and the tune "Ain't That Peculiar," from his debut self-titled Motown LP (produced by **Berry Gordy, Jr.**) on *Soul Train*. The show will air Oct. 31.

their heroes while ignoring or glossing over the reprehensible behavior of the fans. L.A. rock radio has had a long-term aversion to black artists' music so its behavior wasn't that much of a shock; but when newspapers and TV news also prefer to fawn over "stars," one has to wonder whatever happened to responsible journalism. On a more positive note, **George Thorogood** and **J. Geils** sets were energetic and well-received, however. By the time we heard the last of **Peter Wolf's** wolf cries, the backstage area was brimming with personalities and those that wish they were. Hushed whispers of "look there's **All McGraw**" and "Ooh, it's **Richard Chamberlain**," gave the scene a feeling of a true Hollywood rock 'n' roll extravaganza. We could swear we heard the stadium go still as the barriers rolled out and the last of the celebrities were hurried to their seats. Suddenly, the goose pimples sprouted as **Mick** (resplendent in a yellow down filled space suit and red knee pads) and **Keith Richards, Ron Wood, Charley Watts, Bill Wyman, Ian Stewart** and tour additions **Ian McLagen** and **Ernie Watts** appeared from behind stage left. All the weeks of waiting, plus six hours of fighting crowds, were worth it for that one moment. Decadent Stones? Rock 'n' roll bad boys? No way, these guys were saints. And on the garish pink stage, the moment became even more magic as the band launched into a smoldering version of "Under My Thumb." A lot of the "Tattoo You" rockers seemed to have a sameness and blur together, but whether he was handling a nugget like "Let It Bleed" or the summer's greatest radio rocker, "Start Me Up," Jagger proved he's a master of using the stage. At 38, Mick's one of rock's geriatrics, but boy can he churn up and down the boards. He strutted and monkey manned around the huge ramps that protruded into the audience like the randy, big lipped Mick of "Satisfaction" days. While the band, led by the dual guitar attack of Richards and Wood, didn't really kick into high gear until near mid-set, they proved that although its only rock 'n' roll, they still do indeed "Like It." Oh, 93,000 adoring fans liked it, too.

WHAT A WEEKEND — While The Stones were holding 93,000 fans at bay over at The Coliseum and the Dodgers were winning the mini-playoffs against the Astros before 50,000 at Dodger Stadium, more than 500,000 folks were attending the 4th annual Street Scene in Downtown's Civic Center area. The weekend combination concert, arts and crafts fair and street party was christened with the unveiling of a seven-foot bronze statue of the late **John Lennon** Oct. 9 — what would have been his 41st birthday — in front of City Hall. Four hundred people were on hand to see the festival's honorary musical chairman **Clive Davls, Mayor Tom Bradley, David Gates, Dionne Warwick** and **Charo** pull off the cover of the **Brett Livingston Strong** sculpted work. The three-ton Lennon statue will remain in front of City Hall for a year and then be transplanted to another L.A.-area building. It was fitting that the piece be christened on what will be known from now on as World Peace Day. Other highlights of the Street Scene included performances by **Tierra**, which drew 10,000 people; **Helen Ready**, which corralled 6,000; **Jamie James And The Klingbees**; **The L.A. Philharmonic**; and blues great **Big Mama Thornton**.

TIDBITS — We were privy to an advance listen on the new **David Bowie/Queen** collaborative single, "Under Pressure," and it's everything one could possibly hope for from the two flamboyant British acts. An alluring bass beat leads into some of Bowie's most powerful and soulful vocals in years, and the Queen lads are in on tight harmonies. It's sophisticated techno-rock that keeps its integrity without losing commerciality. The cut will be out in two weeks, and it's backed with another joint effort called "Soul Brother" . . . Epic has signed British female reggae rock band **The Slits**. . . Heavy metal freaks should note on their scorecards that **Iron Maiden** lead singer **Paul Di'anno** has left the band to pursue a solo career. He has been replaced by head banger vet **Bruce Dickinson**. . . **The Pretenders** have had to postpone their North American tour for several weeks. The reason for the postponement is that drummer **Martin Chambers** severed tendons in his hand when he attempted to open the window of the Philly hotel room and the glass shattered.

ENTRANCES AND EXITS — **The Ventures** and **The Textones** christened Marina del Rey's newest nightclub, Hop Singh's Oct. 15. . . **The Cash Box** crew sends along its warmest regards to Handshake director of west coast operations **Joel Newman** and his wife, **Nancy**, on the birth of their newest, **Burton Daniel**, Oct. 7. . . **Chris Carpenter** has left Screen Gems. She can be contacted at (213) 784-3284. **marc ceter**

SOUND VIEWS

VIDCOM A SUCCESS... AND WHY NOT? — Considering the nearly insatiable appetite the European countries have for old and new video programming and software, it's little wonder that VIDCOM '81 was being touted as such a success last week. The "international videocommunications market," held in Cannes Oct. 9-13, has prospered under **Bernard Chevry** and his staff to the point where the seventh VIDCOM this year drew more than 6,500 video "specialists" from 600 companies in 85 different countries and all were thirsty for deals. Chevry particularly noted the eagerness on the part of American representatives to make pacts for programming. Both the home and institutional markets for video were examined and discussed during the six-day confab



WHO IS? — **Frank Zappa** (r) listens to production coordinator **Barbara Roche**, rubs his sore foot and smokes a cigarette during the filming of a promotional video for his "You Are What You Is" LP recently. The video was produced and directed by **Gowers, Fields and Flattery**.

and although VIDCOM supplied a Video Law Centre, as it has in years past, we understand that most of the legalese is restricted to advice concerning copyrights, publication contracts, etc. while the contracts themselves are hammered out outside of the event. Look for many properties licensed or acquired as a result of the meet to reach our shores throughout next year. VIDCOM '82 will be held Oct. 15-19 at the Palais des Festivals in Cannes, again.

RCA CED UPDATE — As might be expected with getting any new product off the ground this year, it hasn't exactly been a bed of roses for RCA in launching the SelectaVision Capacitance Electronic Disc (CED) system. According to recently published reports, there's still plenty of price slashing at the dealer end (up to as much as \$104 off the \$499 list price) and perhaps even more is on the way. RCA is hoping to stem the tide by throwing its financial weight, to the tune of some \$15 million, behind a Christmas ad campaign for the CED, but in the meantime the company prefers to look upon the bright side of its business; that is, software sales. An RCA press release from VIDCOM in France last week quoted executive vice president **Herb Schlosser** as saying that player owners have been buying "nearly twice as many discs as anticipated." Schlosser pointed to a survey of more than 1,000 player system owners which indicated that, on average, each bought 15 albums in four months. He added that the company has stepped up disc production at its Indianapolis plant to meet the demand. He once again emphasized that RCA expects music to become an "extremely important category" in the future, despite the fact that RCA spokesmen have been quoted as saying that stereo software will be limited when the premium priced CED player model is introduced next year.

THE WORD FROM MUSICLAND... — is that while the Pickwick-run record and tape retailing chain currently has videocassette rentals in 73 of its stores (and Sam Goody has rentals in 32 of its locations), there is no word of a special rental-only plan as has been rumored. Musicland topper **Jack Eugster** told SoundViews that Goody has been renting since the first week of August and Musicland commenced renting in June, but video in general (sales and rental) has had "mixed" results, profits-wise. Ditto for Pickwick's rack accounts. **Eric Paulson**, senior vice president of Pickwick Distribution, said that although he's been "looking at" rentals for department store accounts, he added that it would be "pretty cumbersome." Paulson said, "We're still trying to straighten out the sales end." Look for Pickwick's Vidiom to open its fourth location in Northern California by the end of the month, though.

ATTENTION BEATLES FANS — Be on the watch for a one hour-film for the home videocassette and disc market, which has been produced by ATV Music and Delilah Publications, as a supplement to the two-volume book *The Compleat Beatles*. While the book is being distributed to the book trade by Bantam and the music trade by Cherry Lane, the production, which was handled by Delilah Film in association with **Patrick Montgomery** and Archive Films, features interviews with such musical luminaries and legends as Beatle producer **George Martin**; arranger **Milt Okun**; **Roger McGuinn** of **Byrds** fame; **Billy Preston**, who played with the group; and **Mike McCartney**, Paul's brother, among others. Additionally, classic promo clips, TV tapes and segments from *A Hard Day's Night* and *Help!* will be featured, as well as rare comments from **Brian Epstein** and others.

VIDEO SOFTWARE NOTES — Applause, Applause Dep.: RIAA/VIDEO certified its fifth platinum award last month for Magnetic Video's *The Muppet Movie*, representing audited sales of 50,000 videocassettes with a retail value of at least \$2 million. Mag Video also garnered gold awards for *The African Queen*, *The Stunt Man* and *The Graduate*. . . The International Tape/Disc Assn. also honored Mag Video with seven Golden Videocassette awards for the month of September, certifying such titles as *Last Tango in Paris*, *Casablanca*, *Annie Hall*, *Fiddler On The Roof*, *Breaking Away*, *The Boys from Brazil* and *Raging Bull* for a minimum of \$1 million in sales at retail list. Columbia Pictures Home Entertainment also brought in a Golden Videocassette for *Tess*. . . New Product-MCA Video-cassette, Inc. has released seven new titles. Leading the list is the **Sylvester Stallone** starrer *Nighthawks* (\$75 retail) and *Car Wash* (\$65), featuring the hit **Rose Royce** theme. Also included in MCA's latest offering are the sci-fi flick *Silent Running* (\$55), the WWII battle pic *Midway* (\$55), one of the leading disaster epics *Airport* (\$55), the **James Stewart** film *Shenandoah* (\$55) and a must for L.A. residents, the apocalyptic *Earthquake* (\$55). . . Lest we forget, MCA has the perfect video Christmas cards this year in two classic season offerings starring **Bing Crosby**, *Holiday Inn* and *Going My Way*, both of which retail for \$55. Der Bingle was never better. . . From Christmas with Crosby we go to War with Walter. As part of CBS News Home Video's Library Series, the company is offering, on a subscription basis, *World War II With Walter Cronkite*. Compiled from the CBS News Archives, the series starts with a 95-minute, four-part program entitled *Europe: The Allies Close In*, which comes with the hour-long, two-part bonus *Walter Cronkite Remembers* and *The Battle of the Bulge*. For info, write CBS Library, 1400 North Fruitridge Ave., P.O. Box 1111, Terre Haute, Ind. 47811. . . Videophiles and dealers alike may want to keep their eyes out for the 3rd edi-

(continued on page 36)

Gimbel Sets Midwest Video Conference For New HQ

by Michael Glynn

LOS ANGELES — Among the first events being tentatively scheduled for SoundVideo Unlimited's new 50,000 sq. ft. headquarters in Niles, Ill. is a midwest video conference to address the issue of video rentals, according to the one stop/distributor's president and chairman **Noel Gimbel**. Gimbel announced SoundVideo's acquisition of New York video retailer **Arthur Morowitz's** distribution business under the latter's A&H Video Sales Representatives banner at the company headquarters' official unveiling two weeks ago.

"What the arrangement amounts to is that Soundvideo Unlimited acquired all of the distribution activities of A&H Sales, while, in return, Arthur (Morowitz) receives a percentage of stock in my company and retains all retail activities," Gimbel said last week. Morowitz own's the five-store Video Shack chain in New York, that state's largest pure video retailer.

The merger between Morowitz and Gimbel, however, does not represent the first time the two have worked together; they previously launched a joint video distribution operation in South Florida. However, the move does give Gimbel a distribution foothold in the important New York market. He had previously opened up branches in Portland, Dallas and here, as well as working through his Mile Hi One Stop operation in Denver.

Gimbel added that, as a result of the move, Morowitz is now free to devote more of his time and money to acquiring programming, such as *The Story of O*, an adult-oriented movie title which was

previously part of the Allied Artists catalog. Morowitz purchased the rights to the title from CBS Video Enterprises as his first program under the new agreement.

At this point, however, there are no plans for A&H to be the exclusive distributor for Morowitz-acquired product. Distribution will be chosen on a market by market basis.

Gimbel noted that the opening party for the new facility, which is equipped with a \$100,000 sound and lighting system, conference and seminar areas and a split-level stage for musical/video productions, was so successful that employees and customer gatherings are being planned.

"The facility is also very display-oriented," said Gimbel, pointing out that there will be a sizeable product display area. "It's high tech. . . a little bit of Hollywood in the midwest."

"But, I think they key thing to remember is that SoundVideo Unlimited, which is celebrating its tenth anniversary, a new name change (it was formerly officially known as Sound Unlimited) and the changing of all branch logos, is still very committed to the record industry."

In relation to the video conference, Gimbel stated that it is tentatively being planned for "the end of October or the beginning of November."

"We've been waiting for Magnetic Video to make an announcement of its rental program, so we can discuss that, the Warner Home Video program and others," he summarized. "The purpose of the meeting is to inform accounts of the various programs, why the companies are doing (rentals), how they're doing it and advise them of what I think they should do."

WHV Clarifies Rental Policy Revisions

by Michael Glynn

LOS ANGELES — Under new "revisions" in the Warner Home Video Rental program, announced to Texas dealers last week (**Cash Box**, Oct. 17), master licensors of WHV product will be able to continue selling to locations that have not accepted the plan, and any chain that has multiple locations can elect to have any or all stores operate under the plan.

"There was some misunderstanding among the (executives) of those chains which operated multiple outlets that the entire chain had to accept the plan," WHV senior vice president of marketing **Leon Knize** said last week. "We wanted to make clear that any part, or all, of a chain can go on the plan and that it does not have to accept the program for its entire chain."

Stocking Titles

Russ Bach, senior vice president of marketing development for WEA Corp., said that, when WHV and WEA begin a roll-out in a specific territory, "then outlets can no longer purchase stock from us. However, video dealers can continue to buy existing stock from distributors who do have WHV product and sell it." He added that WHV and WEA expect sale stock to diminish rather rapidly in those areas.

Knize added that dealers, however, are

MFSL Releases Two

LOS ANGELES — The Moody Blues' "Days Of Future Passed" and Al Stewart's "Time Passages" will be released in half-speed mastered form this month by Mobile Fidelity Sound Lab.

"Days Of Future Passed," originally released on Deram, was certified gold by the Recording Industry Assn. of America (RIAA) on Oct. 2, 1970; and "Time Passages," released by Arista, was certified platinum on March 16, 1979.

allowed to return WHV product for rental in only one bulk shipment, and, in this way, the company expects to avoid returns problems. "There will only be one opportunity for each dealer to return goods," Knize said. "We want to discourage dealers sending in small shipments."

Although Oklahoma and New Orleans have been added to the WHV roll-out, both Knize and Bach were quick to stress that they are ancillary or "tack-on" markets to Texas.

"Oklahoma and New Orleans are not major markets," said Bach. "You can see that by their BPI's."

Both companies expect to decide additional roll-out markets for the plan next week, after concluding sales calls in San Francisco and Denver.

"We'll probably make some decisions in San Francisco for our third and possibly fourth tier," said Bach. "We don't have a firm or fixed timetable."

Baren Named To Film & Video Post At Capitol Records

LOS ANGELES — **Clare Baren** has been named to the newly created post of director, film & video production, for Capitol Records. Baren will be responsible for production and coordination of all radio and television commercials on Capitol product and all film and video clips used in the promotion and sale of Capitol product.

Prior to joining Capitol, Baren headed her own company, **Clare Baren Prods.**, which provided commercials, trailers, promotional clips and movie theme music for record, film and television companies.

Prior to that, Baren was director of audio and visual production at A&M Records, a post she held for eight years.

MERCHANDISING

SINGLE BREAKOUT OF THE WEEK

WAITING FOR A GIRL LIKE YOU • FOREIGNER • ATLANTIC 3868
Breaking out of: Pickwick — Midwest, Sam Goody — New York, P.B. One Stop — St. Louis, Oz — Atlanta, Lieberman — Dallas, Record Theatre — Cleveland, Alta — Phoenix, Lieberman — Kansas City, Turtles — Atlanta, National Record Mart — Pittsburgh, Peaches — Columbus.

SINGLES BREAKOUTS

PHYSICAL • OLIVIA • MCA MCA-51182 A-51182
Breaking out of: Lieberman — Portland, Tower — San Francisco, Cavages — Buffalo, Waxie Maxie — Washington, Karma Records — Indianapolis, Pickwick — Midwest, Peaches — Columbus, Lieberman, Dallas, Sound Video Unlimited — Chicago, Oz — Atlanta.

THE OLD SONGS • BARRY MANILOW • ARISTA AS 0633
Breaking out of: Alta — Phoenix, Radio Doctors — Milwaukee, Tower — San Francisco, Waxie Maxie — Washington, Pickwick — Midwest, Harmony House — Detroit, Tower — Sacramento, Lieberman — Portland.

EVERY LITTLE THING SHE DOES IS MAGIC • THE POLICE • A&M-2371
Breaking out of: Waxie Maxie — Washington, Pickwick — Midwest, Hotline — Memphis, Sound Warehouse — San Antonio, Wherehouse — Los Angeles, Disc Records — Dallas, Lieberman — Dallas.

WHY DO FOOLS FALL IN LOVE? • DIANA ROSS • RCA PB-12349
Breaking out of: Peaches — Columbus, P.B. One Stop — St. Louis, King Karol — New York, Richman Brothers — Philadelphia, Sam Goody — New York, Pickwick — Midwest.

YOUNG TURKS • ROD STEWART • WARNER BROS. WBS 49843
Breaking out of: P.B. One Stop — St. Louis, Cavages — Buffalo, Record Theatre — Cleveland, Alta — Phoenix, Peaches — Columbus, Radio Doctors — Milwaukee.

LET'S GROOVE • EARTH, WIND & FIRE • ARC/COLUMBIA 18-02536
Breaking out of: Musicland — St. Louis, Camelot — National, Port O' Call — Nashville, Karma Records — Indianapolis, Tower — San Francisco, Waxie Maxie — Washington.

FASTEST MOVING MIDLINES

- (S) **AC/DC • Let There Be Rock • Atco SD 36151**
- ADAM AND THE ANTS • Kings Of The Wild Frontier • Epic NJE 37033**
- BEATLES • Rock 'N Roll Vol. I • Capitol SNJ/16020**
- BEATLES • Rock 'N Roll Vol. II • Capitol SN/16021**
- B-52'S • Party Mix • Warner Bros. MINI 3596**
- TOMMY BOLIN • Teaser • Nemperor/CBS PZ 37534**
- DEVO • Q: Are We Not Men? A: We Are Devo • Warner Bros. BSK 3239**
- THE DOORS • Elektra EKS 74007**
- (S) **DAN FOGELBERG • Souvenirs • Full Moon/CBS PE 33137**
- (S) **DAN FOGELBERG • Netherlands • Full Moon/CBS PE 34185**
- BILLY IDOL • Don't Stop • Chrysalis CEP 4000**
- BILLY JOEL • Piano Man • Columbia PC 32544**
- CAROLE KING • Tapestry • Columbia PE 34946**
- TOM PETTY & THE HEARTBREAKERS • MCA SR 52006**
- PRETENDERS • Extended Play • Sire MINI 3563**
- SHOOTING STAR • Hang On For Your Life • Virgin/Epic NFR 37407**
- VARIOUS ARTISTS • Exposed/A Cheap Peek At Today's Provocative New Rock • Columbia X2 37124**
- WHO • Live At Leeds • MCA 3023**

COMPILED FROM: Musicland Group — National • Sound Warehouse — San Antonio • National Record Mart — Pittsburgh • Big Apple — Denver • Peaches — Cincinnati • Tower — Seattle • Sound Video Unlimited — Chicago • Lieberman — Portland • Disc Records — Dallas • Musicland — St. Louis

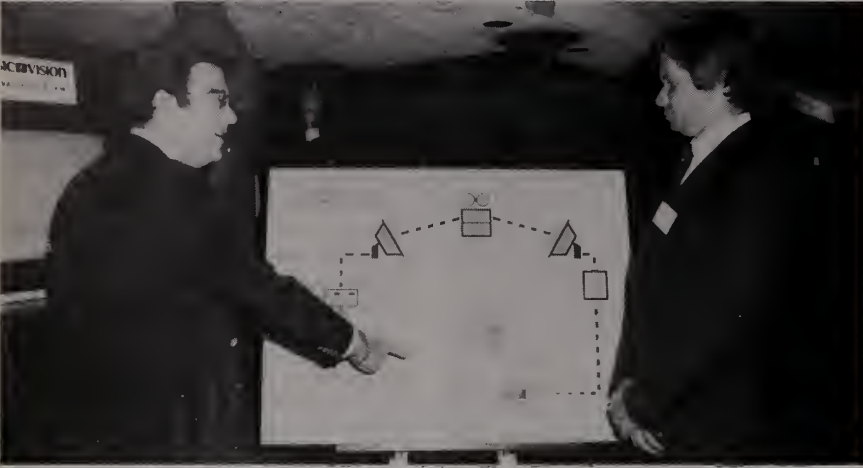
TOP SELLING ACCESSORIES *

- Allsop 3 Cassette Head Cleaner 70300
- Bowers Anti-Static LP Inner Sleeve
- (S) Discwasher DW Record Care Kit
- (S) Discwasher D-4 Fluid Re-Fill 1 1/4 Oz.
- Eveready Alkaline D-Cell Battery 2/Card
- Le-Bo Outer LP Protective Cover
- (S) Maxell UDXL #C-90
- Maxell UDXL #C-60
- Maxell UDXL C-90
- Maxell LN C-90
- Memorex MRX2 C-90 2/Bag
- Memorex Cassette Head Cleaner 0300
- Recoton Record Guard Anti-Static LP Inner Sleeve
- Savoy Cassette Carrying Case 2130
- TDK SA C-90
- TDK DC-90 2/Bag
- TDK Video Cassette VHS T-120
- TDK Cassette Head Cleaner HC-01B

COMPILED FROM: Musicland Group — National • Sound Warehouse — San Antonio • National Record Mart — Pittsburgh • Big Apple — Denver • Peaches — Cincinnati • Tower — Seattle • Sound Video Unlimited — Chicago • Lieberman — Portland • Disc Records — Dallas • Musicland — St. Louis

* Excludes T-Shirts & Paraphernalia

(S) Heavy Sales



DIGITAL UNVEILS HOME MUSIC STORE — Bill von Meister (l), president of the Digital Music Company, discusses the transmission and reception system for Digital's new Home Music Store with David Harkness, vice president, video index, A.C. Nielson Co. The Home Music Store, the first digital audio service for cable TV subscribers, will bow in select markets in the spring of 1982.

Digital Music Company Bows First Home Music Taping Link

(continued from page 5)

on a Saturday, and the store is wall-to-wall kids. I'd buy a lot more records if I could sit in my armchair at home, go through a catalog, preview selections, and then just pick up the phone and buy them. These people we're talking about are the ones who started the record boom, and we're really trying to make it easy for them."

Aside from the potential for uncovering a "supplemental" market, von Meister said that the Home Music Store will be able to provide record companies both large and small with many additional services.

Promotion Vehicle

"The little guy has an impossible distribution situation," said von Meister, "even if he's distributed by a major. He also doesn't have the muscle to get airplay or rotation. We can afford to do that — after all, we're shipping electronic signals (rather than physical product)." He added that channel specialization will give added weight to many of the specialty labels. "He might not get as many plays, but nonetheless, if somebody out there wants it, the phones start ringing."

Despite their commitments to the branch system and retailers, von Meister also sees many new benefits for major labels. Chief among those are test marketing, better demographic analysis and increased marketing leverage.

"For the big guy," he said, "we can test singles and even pre-release select tracks. They wouldn't be for sale, but we might present them to the subscriber and say: 'This is the single from the album. If you order the album for delivery in the next 60 days, you get \$1 off.' The phones light up and the record is on its way."

"Likewise, the record company can use our demographics. We know who our customers are, we know how old they are, their credit card number, whether they're male or female, their zip code and so on. We can say to the label: 'This is doing super in Peoria, it's a disaster in Boston. So ship 10,000 copies to Peoria, but don't ship heavy to Boston; it's going to do well in Dallas and Los Angeles.' Then the label can go to disc jockeys in the local markets and say: 'Put this on the air, it's a popular piece here.' Likewise with the retailer."

Data collection and analysis is being handled by the A.C. Nielson Company, which will eventually be able to provide the labels with a deeper demographic breakdown.

"Obviously," said von Meister, "as a label you're entitled to know how many copies of a particular title we've sold and to get your check. But the data belongs to Nielson.

Through our deal with them, they will message our demographics against those for the nation. Within a few months, when they've gained some experience, they're going to know that if you sell 1,100 copies on our network in Morris, N.J., the label is going to sell 12,700 pieces in the stores."

As far as artist, publisher and AFM fees, von Meister reports that the company decided it wasn't "going to get involved in those hassles." Instead, Digital's deals with labels will stipulate that the label pays the royalties "as they've always done. It's really not our concern," he said, adding that "since we're paying and reporting every 30 days, it would appear to me that the publisher or artist shouldn't have to wait six months to get paid."

At present, Digital has negotiated agreements in principle with several record companies, including one major. Von Meister would not disclose the names of the companies due to the fact that those agreements have not been finalized.

'Sensitive Issue'

While quick to point out that he sees the Home Music Store market as supplemental rather than competitive to record retailers, von Meister concedes that retail acceptance of the idea is a "sensitive issue." Digital will undertake two programs to help resistance by retailers.

"We would like to invite them to participate in the Home Music Store in two major ways," stated von Meister. "As you know, retailers are limited in the amount of stock they can carry. We have access to complete catalogs. There's no reason why together we couldn't do a custom taping service where a customer comes in to the store, orders something from our guide, and the retailer tapes it and sells it to him. The retailer gets the blank tape sale, and he gets a sale on a title he'd never carry in his store. The retailer can put a stack of our decoders in his store, and he gets a substantial rate reduction because he's brought in the customer."

"In addition, we'd like retailers to sign up Home Music Store customers," he said. "Why would he want to do that? Because we will pay him a piece of every album that customer tapes for the next three years. We know about how much we want to pay, and it's more than the retailer makes now net per piece in the store. Plus he'll probably get the blank tape sales."

Despite these inducements, von Meister doesn't expect retailers to welcome the Home Music Store with open arms. "This represents a very major change," he said, "and retailers are obviously not overjoyed."

(continued on page 36)

MERCHANDISING

ALBUM BREAKOUT OF THE WEEK



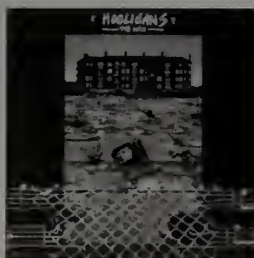
TORCH • CARLY SIMON • WARNER BROS. BSK 3592
Breaking out of: Musicland/National, Record Bar/National, Disc-O-Mat/New York, Sam Goody/New York, Lechmere Sales/Boston, Record & Tape Collector/Baltimore, Harvard Coop/Boston, Record Theatre/Cincinnati, Peaches/Cleveland, Harmony House/Detroit, Rose Records/Chicago, Chicago One Stop, Radio Doctors/Milwaukee, Cactus/Houston, Sound Warehouse/San Antonio, Wherehouse/Los Angeles, Licorice Pizza/Los Angeles, Tower/San Francisco/Los Angeles/San Diego.
MERCHANDISING AIDS: 1x1 Flats, Poster.

ALBUM BREAKOUTS

HOOLIGANS • THE WHO • MCA2-12001

Breaking out of: Musicland/National, Sound Unlimited/National, Karma/Indianapolis, Record Theatre/Cincinnati, Flipside/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Wilcox/Oklahoma City, Lieberman/Dallas/Portland, Mile Hi/Denver, Big Apple/Denver, Tower/San Diego, Licorice Pizza/Los Angeles, Cavages/Buffalo, Bee Gee/Albany, Disc-O-Mat/New York.

MERCHANDISING AIDS: Album Flats, 2x3 Poster.



WALK UNDER LADDERS • JOAN ARMATRADING • A&M SP-4876

Breaking out of: Waxie Maxie/Washington, Record & Tape Collector/Baltimore, Disc-O-Mat/New York, Cutler's/New Haven, Harvard Coop/Boston, Strawberries/Boston, Lechmere Sales/Boston, Everybody's/Northwest, Lieberman/Portland, Licorice Pizza/Los Angeles, Tower/San Francisco/Sacramento/Los Angeles, Charts/Phoenix, Streetside/St. Louis.

MERCHANDISING AIDS: Album Flats, 2x2 Poster.

GO FOR IT • SHALAMAR • SOLAR/RCA BXL1-3984

Breaking out of: King Karol/New York, Disc-O-Mat/New York, Waxie Maxie/Washington, Soul Shack/Washington, Cavages/Buffalo, Chicago One Stop, Radio Doctors/Milwaukee, Streetside/St. Louis, Cactus/Houston, Mile Hi/Denver, Independent/Denver, Tower/Los Angeles/Seattle/Sacramento.

MERCHANDISING AIDS: Posters.



DANGEROUS ACQUAINTANCES • MARIANNE FAITHFULL • ISLAND ILPS 9648

Breaking out of: Record Bar/National, Everybody's/Northwest, Tower/Seattle/Sacramento/San Francisco/Los Angeles, Independent/Denver, Disc-O-Mat/Dallas, Harvard Coop/Boston, Lechmere Sales/Boston, Cutler's/New Haven.

MERCHANDISING AIDS: 1x1 Name Boards, 2x2 Cover Blowup.

RAGE IN EDEN • ULTRAVOX • CHRYSALIS CHR 1338

Breaking out of: Turtles/Atlanta, Everybody's/Northwest, Flipside/Chicago, Big Apple/Denver, Tower/Los Angeles/San Francisco, Sound Warehouse/San Antonio, Wilcox/Oklahoma City, Record & Tape Collector/Baltimore, Harvard Coop/Boston.

MERCHANDISING AIDS: 1x1 Flats, Posters.



REFLECTION • GIL SCOTT-HERON • ARISTA AL 9566

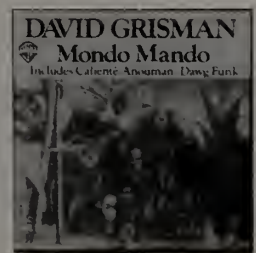
Breaking out of: Sound Unlimited/National, Rose Records/Chicago, Chicago One Stop, Webb's/Philadelphia, Record & Tape Collector/Baltimore, Soul Shack/Washington, Lechmere Sales/Boston.

MERCHANDISING AIDS: Mini Covers.

MONDO MANDO • DAVID GRISMAN • WARNER BROS. BSK 3618

Breaking out of: Turtles/Atlanta, Lieberman/Portland, Tower/Seattle/San Francisco, Mile Hi/Denver, Harvard Coop/Boston, Tape City/New Orleans, Charts/Phoenix.

MERCHANDISING AIDS: 1x1 Flats.



ALABAMA MELODY — Members of RCA recording group Alabama visited the Melody Shop in Tyler, Texas during a recent promotional tour. Pictured are (l-r): Kathy Aldrige, Melody Shop; Randy Owen of the group; Cheryl Boli, Melody Shop; Jeff Cook of the group; Marion Aldridge and Alicia Hanson, Melody Shop; Teddy Gentry of the group; and Wayne Edwards, Southeast promotion manager, RCA.

WHAT'S IN-STORE

... **GATHERS NO MOSS** — "Every time the Rolling Stones put out a new album, 'Hot Rocks' climbs back onto the charts," says David Town, national promotion director for London Records. True to form, the LP has been riding the coattails of "Tattoo You" and climbing the **Cash Box** charts. Now, with the group on a national tour, London has unleashed a concerted national campaign in support of the 17 Rolling Stones albums in its catalog. "Our branches are setting up promotions and displays ahead of local tour dates," says Town, who adds that much of the push comes from tying in retailers with radio. "A lot of stations have been featuring special Stones programming over the weekends," says David Kragoskow, London's regional promotion manager for the Midwest. "We've tried to tie retailers to on-air giveaways, and it's been very effective for heightening interest." Among its successes London counts promotions for **Strawberries** in Boston, **Lieberman** accounts in Kansas and **Radio Doctor** in Milwaukee. In the Milwaukee promotion, Radio Doctor and station WQFM parlayed the catalog drive into a major promotion by giving away a diamond "hot rock." For in-store displays, London is making numerous merchandising aids available through the PolyGram branch offices, including streamers, trim fronts, a new poster and several vintage Stones posters. Incidentally, of the 17 London LPs, the top sellers are "Hot Rocks," "Let It Bleed," "Beggar's Banquet," "Get Yer Ya Yas Out," "High Tides/Green Grass," "Through The Past Darkly" and "More Hot Rocks."

GUARANTEED PIZZA — The stores in the Glendale, Calif.-based **Licorice Pizza** chain have come up with a promotional gimmick that really puts a crimp in the argument that home taping is seriously damaging the record industry. Advertising director **Rick Zeff** tell us that the chain has been running "guaranteed sales" that allow customers a chance to take home albums by new and developing artists on a trial basis. "When either the labels or ourselves come across an act we think is special," says Zeff, "we advertise the LP at a sale price and allow people to buy the album on a trial basis. If they don't like it, they can bring it back within a few days and get their money back." Among the artists singled out by Licorice Pizza have been **Nils Lofgren**, **Novo Combo**, **Miles Davis**, **Silver Condor**, **Robert Gordon** and the first **Elvis Costello** album. To promote the sales, the chain employs radio and print ads, bag stuffers, in-store displays and heavy in-store play. The response? "Super," says Zeff. "We get very few returns, and in some cases, our radio ads have resulted in an album being added to a station's rotation." Incidentally, the chain will soon unveil stores number 30 and 31 at Chula Vista in San Diego and the Sherman Oaks Gallery in Bakersfield.

CHRISTMAS SWEETS — CBS Records will be the featured label for Chu-Reps' year-end releases. The mini-LP-jacket chewing gum collectibles will again feature a detachable "Chu-Buk" coupon, good for one dollar of the series' spotlighted album. This year, that album is "In Harmony 2," the follow-up to "In Harmony" which won last year's Grammy for "Best Recording for Children." The LP will feature previously unreleased recordings by **Billy Joel**, **James Taylor**, **Teddy Pendergrass**, **Crystal Gayle**, **Lou Rawls** and **Deniece Williams**, **Janis Ian**, **Kenny Loggins**, **Carly and Lucy Simon**, **Dr. John** (doing "Splish Splash," which alone is enough to get us interested), and **Bruce Springsteen** and the **E Street Band** (the sought-after "Santa Claus Is Coming to Town"). The extensive merchandising campaign will find oversized 40" X 50" poster displays in 159 high-traffic shopping malls across the country. The Chu-Bops display itself, a mini-dump containing the new CBS titles, will be in 2,500 record stores and another 25,000 non-record outlets. The entire "In Harmony 2"/Chu-Bops campaign will be heavily advertised and promoted throughout November and December. For all you concerned candy vampires out there, the rest of the Chu-Bops titles will be: "Dead Ringer" by **Meat Loaf**; "Escape" by **Journey**; "Greatest Hits" by **Willie Nelson**; "Songs In the Attic" by **Billy Joel**; "Zebop!" by **Santana**; "Dad Loves His Work" by **James Taylor**; "Hollywood Tennessee" by **Crystal Gayle**; "Everlasting Love" by **Rex Smith**; "Now Or Never" by **John Schneider**; and "Time" by **ELO**.

THE CAVAGE PATCH — The 11-store Buffalo, N.Y. **Cavages** chain recently completed a **Heavy Metal** sweepstakes in conjunction with radio station WGRQ and Asylum Records. The station ran one promo per hour informing listeners that they could win a \$1,000 Hamer guitar and one ounce of gold. To qualify, contestants had to guess the weight of a steel I beam rotated to all Cavages stores. Each store featured **Heavy Metal** displays and had the LP on sale. Over 10,000 entries were received, and sales for the LP rose 25% during the promotion.

FOR QUICK COVERAGE — Send photos and news items to *What's In-Store*, **Cash Box**, 1775 Broadway, New York, N.Y. 10019.

fred goodman

AIR PLAY

TRENDY DATA — A recent Arbitron study shows a 6.8% increase in FM listenership over last year, and that the Dallas/Ft. Worth and Washington D.C. markets retained the FM leadership since last year. By the same token, Chicago and Pittsburgh's respective FM audiences declined somewhat. In addition, a recent *Broadcast Magazine* poll showed that 299 of the top 506 U.S. stations are located on the FM band.

STATION TO STATION — The *Rick Dees* comedy show debuted Oct. 10 at Disneyland. The show, which guested **Julle McWhirter Dees**, his comedienne wife, **Roger and Roger**, **Steve Bluestein** and **Edle McClurg**, is a variety of stand-up comedy, impersonations and ad libs. Dees, a top-rated DJ at **KIIS**/Los Angeles, also recorded "Disco Duck" several years ago and is now preparing a novelty rap record for Christmas . . .

Denny Sanders, the evening jock on **WMMS**/Cleveland, recently celebrated his 10th anniversary with the outlet. Sanders debuted on the Cleveland airwaves in 1971 and has reportedly averaged a 13 share 12+/Total audience/metro/7 p.m. to midnight ever since . . . **KGO**/San Francisco reports that a listener in Tokyo heard its signal loud and clear. In a letter to the station, Masaaki Arai said that he recognized several commercials, news and weather updates and talk show dialogue on his radio, which is equipped with no more than a standard bar antenna. Tokyo is 5,135 air miles from San Francisco.

. . . **James Cagney**, who recently came out of retirement to take a role in the movie *Ragtime* will be saluted on a 50-minute special CBS Radio/Network broadcast Nov. 13 beginning at 8:08 p.m. Eastern Time. . . **WWSW**/Pittsburgh has added a new feature to its daytime programming. Dubbed *Words and Music* the hour-long show consists of listener phone calls and A/C music. The segment, broadcast weekdays from 11 a.m. to noon, tries to reach listeners who cannot participate on the outlet's weeknight talk show. . . Meanwhile, A/C-formatted **WYNY**/New York, called New York's fastest growing station by Arbitron, recently ran a contest where it asked advertisers to complete the phrase, "97 WYNY-FM radio is growing faster than _____." The direct mail piece, sent to 1,000 advertising and agency people, was sent as far away as Dallas, Boston and Southern California. One winning answer was, "WYNY is growing faster than a speeding bullet, more powerful than a Concorde and able to leap its competitors in a single bound". . .



YOU'RE MY DISH — **KIOR**/Corpus Christi, Texas recently installed its downlink satellite antenna in preparation to debuting *Bonneville Broadcasting's 24-hour beautiful music satellite network*, part of the *Burkhart/Abrams Satellite Music Network*. Pictured are (l-r): **Jeff Mathieu**, *Bonneville*; **Steve DeWalt**, *KIOU*; and **Frank Murphy**, *Bonneville*.

Pa. and KAUL/Little Rock switched to TM-O-R big band format. . . *Rock Showcase*, an hour-long program featuring Bay Area bands, began on **KSTS-TV**/San Jose Oct. 4. The bands appearing were **Harlot**, **Trilogy** and **Tsunami**. The show, also featuring previously recorded material by national artists, was emceed by personalities of **KEZR**.

. . . **KCBS**/San Francisco weekend DJ **Jon Brent** was recently shifted to the 10 a.m. to 2 p.m. slot replacing **Dave Roberts**, who assumed the PD post. Brent has spent his radio career in California, his native state, working at **KYNO**/Fresno before joining CBS. . .

KIKK/Houston is offering a cash guarantee to play at least three songs without commercial interruption. **KIKK** jocks — if they don't fulfill this promise — will cause the station to lose \$25,000 to the first person calling the station who notices their failure. According to PD **Charlie Ochs**, this device is an effort to drive home to the audience the fact that **KIKK** has cut down its commercial inventory.

SYNDICATION INDICATIONS — *America's Top 10*, the hour-long weekly TV series is running a special one-hour Christmas segment this year. The show, to air on the 140 stations of the Americas Top 10 network as well as others, is scheduled to feature acts like the **Chlpunks** and **Bing Crosby**. It will air weekends between Dec. 10 and Dec. 23. . . *Almost News*, a 2½-minute daily feature that lightens up the news with fast-paced accounts, is now available for distribution to radio stations. Created and voiced by **Rollye Bornstein**, who has extensive background in radio news, the spot is produced by Ragamuffin Prods. For further information, contact Ragamuffin, 4676 Admiralty Way, #206 Marina Del Rey, Calif. 90291, or telephone (213) 821-8087. . . O'Connor Creative Services is offering radio broadcasters eight one-hour radio features about the **Rolling Stones** in conjunction with the group's national tour. The series is hosted by **Dave McCormick**, DJ for **CFMI-FM**/Vancouver, British Columbia. Each show is 46 minutes long and allows 10 minutes of commercial time, as well as spots for local and network news. For more information, contact **Kristl Goodwin**, O'Connor Creative Services, Box 8888, Universal City, Calif. 91608, or telephone (800) 423-2694. . . Drake-Chenault has been awarded the Armed Forces Radio and Television Service contract to provide musical programming to our boys on base and aboard ship all over the world. The syndicator adds this to its stable of 300 radio stations across the United States. . . **Mary Turner**, host of Westwood One's *Off the Record* features, recently returned from Caracas, Venezuela where she spent time interviewing members of **Queen**, now on tour in South America. *Off the Record* is broadcast on 250 stations nationwide. . . **Glen Campbell** is slated to host Narwood Prods.' *Country Closeup* which hits the airwaves in January.

NEW JOBS — Chicago's **WLS-AM & FM** has hired **Dave Denver** to fill the PD spot. Denver halls from **WIFN**/Milwaukee. . . Indianapolis native **Fred Moore** is the new PD at **WLTH**/Gary, Ind. Moore has worked as PD at **WTLC**/Indianapolis, in addition to posts at **WIKS** and **WLUP**/Chicago. . . **Walton E. Williams** is the first man to hold the position of director of program operations for **WSB**/Atlanta. Williams assumes the job Nov. 1, when he leaves his program manager post at **WRVA**/Richmond, Va., a job he held for the last 10 years. . . **Edith N. Hillard** recently became general manager of **KING**/Seattle. King's previous job was at **KJR**, where she was general sales manager. . .

larry riggs



A CAKE WALK? — Columbia recording group *Journey* opened its recent U.S. tour in Portland, Me., where it was presented a platinum cake. Pictured at the cutting are (l-r): **Debbie Gould**, regional album promotion manager, *Epic*; **Jay Cain**, *Journey*; **Tom Lanzillotti**, local promotion manager, *Columbia*; **David Cole**, *ME WJBQ*; **Sandy Einstein**, road manager/publicist, *Journey*; **Jose Diaz**, MD, *WBLM-FM*; **Danny Schuster**, PD, *WYNZ-FM*; **Ross Valory**, *Journey*; and **Lennie Collins**, promotion manager, *Epic/Portrait/CBS Associated Labels*.

First College Radio Convention Will Focus On Station-Label Relations

by Larry Riggs

NEW YORK — College radio station management, college radio's viability for record promotion, station-record company relations, skills needed by commercial disk jockeys in the 1980s and artist development in the college market are the issues to be addressed at the annual college radio convention held here Oct. 24, at the Sheraton Hotel. Each of these topics will be addressed at six separate panel discussions, according to Rich Frank, director of promotions of *College Media Journal (CMJ)*, the sponsor of the convention.

"The reason why we're sponsoring the convention this year is that the National Student Broadcasters (NSB), who usually hold a convention in the fall in Boston, decided not to this year," he said. "We expect an attendance of between 350 and 500."

The first panel, focusing on managing a college radio station, will be staffed by Norm Prusslin, general manager of **WUSB**, the station of S.U.N.Y. at Stony Brook, New York; Jeff Tellis, president of the Intercollegiate Broadcast System; and Vincent Montuori, general manager of **WNYU**, New York University's outlet. "The primary thing to remember is that now as we're entering the 1980s, college radio stations are becoming more important for three reasons," said Prusslin. "Since it's the last area on the radio dial where you get new and creative programming, it's important to come across as professionals. Second, with the Federal Communications Commission (FCC) taking less of an interest in college stations now, it is important for student management to take stock of their legal responsibilities; and third, students who want to go on can get a great deal of professional experience at a college station." The panel will discuss the advantages and pitfalls of managing a college radio outlet.

Programming Panel

College radio programming will be taken up by the next panel, which includes **Ricky Schultz**, associate jazz promotion director, Warner Bros.; **Jim Cameron**, news director, NBC's Source; and **Mike Dugan**, program director, **WNYU**. "I think college news programmers should stay away from half-hour long news segments because they don't work," said Cameron. "The average length should be five minutes." **Sal Locurto**, **WNYU** music director, an original choice

for this panel, said he felt college radio is a good way to give airplay to acts like the **Buzzcocks** and **Siouxsie and the Banshees**, which, he says are "ignored" by commercial radio. "We're stuck in a time-warp," he said. "We're now like what FM rock was in 1969."

The next panel, entitled "The viability of promotion on college radio stations," will feature **Robert Christgau**, music writer for New York's *Village Voice*; **Robert Haber**, publisher of *CMJ*; **Jim Sotet**, national rock music promotion manager, *PolyGram*; **Steve Leeds**, an independent rock promoter; **Bruce Tenenbaum**, northeast regional promotion manager, *Atlantic*; **Roy Rosenberg**, national album promotion manager of *Stiff America*; **Linda Kirishjian**, manager of national album promotion, *Columbia*; and **Harvey Leeds**, manager of national album promotion, *Epic*.

"In many cases, college radio is the only vehicle open to break new acts," said Leeds. "College broadcasters are individualistic, experimental and don't mimic the obvious." "College radio people have some of the enthusiasm that's missing in radio today," added Sotet. He cited **Ian Dury**, **Rush**, **The Teardrop Explodes** and **Jam** as groups first brought to public attention through college promotions.

1980s Radio

Commercial radio in the 1980s will occupy the attention of the next group of panelists who include **Ray White**, music director of AOR station **WLIR**/Hempstead, N.Y.; **Pete Fornatel** and **Bernie Bernard**, air personalities of **WNBW**/New York; **Dave Einstein**, music director of **WHFS**/Washington, D.C.; **Bill Ayres**, air personality of **WPEJ**/New York; and **Rick Petrone**, music director of jazz station **WYRS**/Stamford, Conn. The topics to be discussed will include skills and technical training necessary to today's professional air personality, why commercial stations cannot sound as progressive as college stations and what commercial radio is likely to sound like during the rest of this decade.

"Artist Development Within the College Market" is the title of the next seminar. The panelists include **Janet Fialkoff**, college promotion coordinator of *Rockbill Prods.*; **Barry Levine**, manager of national college promotion, *CBS Records*; **Jerry Jaffe**, vice president of the rock department, *PolyGram*; **Michael Abramson**, national

(continued on page 37)

CASH BOX ROCK ALBUM RADIO REPORT

GREG LAKE



— GREG LAKE • CHRYSLIS
ADDS: WROQ, WKDF, WGRQ, KSHE, WNEW, WLWQ, WLIR, WRNW, WCCC, WBLM, WKLS, WOUR, KNCN, WMMS, WPLR, KEZY, KZEL, WYSP, KMGN, KZEW, KMET, WHFS. **HOTS:** WRNW. **MEDIUMS:** WLWQ, WLIR, KEZY. **PREFERRED TRACKS:** Nuclear, Dare, Too Much.
SALES: Just shipped.

ROLLING STONES • TATTOO YOU



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

1 MOST ADDED

1 MOST ACTIVE

LP Chart Position

81 ATLANTA RHYTHM SECTION • QUINELLA • COLUMBIA
ADDS: None. **HOTS:** WKDF, WRNW, WKLS, KNCN, KZAM, KEZY, KZEL, KNX, KMGN, KBPI. **MEDIUMS:** WROQ, WWWW, WLWQ, KMET, WABX, WSHE, WBLM, WPLR, WCOZ, WYSP, KZEW. **PREFERRED TRACKS:** Alien.
SALES: Weak in Midwest; fair in others.

8 PAT BENATAR • PRECIOUS TIME • CHRYSLIS
ADDS: None. **HOTS:** KOME, WWWW, WGRQ, WNEW, KMET, KBPI, WLIR, WRNW, WBLM, WKLS, KNCN, WMMS, WCOZ, WYSP, KMGN, KZEW. **MEDIUMS:** KSJO, WLWQ, WABX, WCCC, WPLR, WBCN, KZAM, KEZY. **PREFERRED TRACKS:** Fire, Promises, Just.
SALES: Good to moderate in all regions.

142 CHILLIWACK • WANNA BE A STAR • MILLENNIUM/RCA
ADDS: None. **HOTS:** WLIR, WRNW, WMMS, WLWQ. **MEDIUMS:** WBLM, KNCN, WPLR, KZEL, WYSP, KNX, KMGN, WGRQ, WWWW, KOME. **PREFERRED TRACKS:** My Girl.
SALES: Weak in South; fair in others.

35 DEVO • NEW TRADITIONALISTS • WARNER BROS
ADDS: WWWW, KNCN. **HOTS:** WLIR, WRNW, KNAC, WHFS, KROQ. **MEDIUMS:** WBLM, WPLR, WBCN, KMGN, KMET, WLWQ, WNEW, WGRQ. **PREFERRED TRACKS:** Through, Anger.
SALES: Good to moderate in all regions; strongest in West and East.

27 ELO • TIME • JET/CBS
ADDS: None. **HOTS:** WRNW, WSHE, WMMS, KNX, WNEW, KSHE, WWWW, KOME. **MEDIUMS:** WBCN, KEZY, KMGN, KMET, WLWQ, KROQ, WGRQ. **PREFERRED TRACKS:** Hold, Twilight, End.
SALES: Good to moderate in all regions; weakest in South.

65 JOHN ENTWISTLE • TOO LATE THE HERO • ATCO
ADDS: KOME, WSHE. **HOTS:** WNEW, WLIR, WRNW, KMGN. **MEDIUMS:** WWWW, WGRQ, WLWQ, WHFS, KMET, WBLM, WKLS, WOUR, KNCN, WMMS, WPLR, WBCN, KEZY, KZEL, WYSP, KZEW, KBPI. **PREFERRED TRACKS:** Title.
SALES: Fair in Midwest and East; weak in others.

5 DAN FOGELBERG • THE INNOCENT AGE • FULL MOON/EPIC
ADDS: None. **HOTS:** KOME, WKDF, WWWW, WGRQ, KSHE, WNEW, WLWQ, KBPI, KZEW, WLIR, WRNW, WKLS, WOUR, WMMS, WPLR, KZAM, KEZY, WYSP, KNX. **MEDIUMS:** WROQ, WSHE, WBLM, WBCN, KZEL, KMGN. **PREFERRED TRACKS:** Open.
SALES: Good to moderate in all regions.

2 FOREIGNER • 4 • ATLANTIC
ADDS: None. **HOTS:** WROQ, KSJO, KOME, WKDF, WWWW, WGRQ, KSHE, WNEW, WLWQ, KMET, KZEW, KMGN, WYSP, WLIR, WABX, WRNW, WCCC, WSHE, WBLM, WKLS, WOUR, KNCN, WMMS, WPLR, WBCN, KZAM, KEZY, KZEL. **MEDIUMS:** KBPI, WCOZ. **PREFERRED TRACKS:** Urgent, Juice, Night, Break, Waiting.
SALES: Good in all regions.

4 MOST ADDED

17 GENESIS • ABACAB • ATLANTIC
ADDS: KSJO, WKDF, WCOZ, KZAM, WBLM. **HOTS:** WWWW, WGRQ, KROQ, KSHE, WNEW, WLWQ, WHFS, WLIR, WRNW, WSHE, WKLS, WOUR, WMMS, WPLR, WBCN, WYSP, KMGN. **MEDIUMS:** WROQ, KBPI, WABX, WCCC, KNCN, KEZY, KZEL, KZEW. **PREFERRED TRACKS:** No Reply, Another, Title.
SALES: Good in all regions.

LP Chart Position

13 DARYL HALL & JOHN OATES • PRIVATE EYES • RCA
ADDS: None. **HOTS:** WLIR, WRNW, KNCN, WMMS, KEZY, WYSP, KNX, KBPI, WNEW, WWWW, WKDF, KOME. **MEDIUMS:** WBCN, KROQ. **PREFERRED TRACKS:** Eyes.
SALES: Good to moderate in all regions.

14 HEAVY METAL • ORIGINAL SOUNDTRACK • FULL MOON/ASYLUM
ADDS: None. **HOTS:** KOME, WLIR, WABX, WSHE, WKLS, KNCN, WMMS, KMGN, KZEW, KMET, WLWQ, WGRQ. **MEDIUMS:** WROQ, KSJO, WWWW, WBLM, KNX, KBPI, KSHE. **PREFERRED TRACKS:** Open.
SALES: Moderate in all regions; weakest in East.

97 DONNIE IRIS & THE CRUISERS • KING COOL • CAROUSEL/MCA
ADDS: None. **HOTS:** WWWW, WLIR, WMMS. **MEDIUMS:** KOME, WGRQ, KSHE, WLWQ, WABX, WSHE, WBLM, KNCN, WPLR, WBCN, KZAM, WCOZ, KZEL, WYSP, KMGN, KZEW, KBPI. **PREFERRED TRACKS:** Merilee, Promise, My Girl.
SALES: Moderate in Midwest; fair in others.

3 MOST ADDED

— GARLAND JEFFREYS • ROCK & ROLL ADULT • EPIC
ADDS: WWWW, WLIR, WRNW, WOUR, WYSP, WHFS. **HOTS:** WRNW, WNEW. **MEDIUMS:** WHFS. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

7 BILLY JOEL • SONGS IN THE ATTIC • COLUMBIA
ADDS: None. **HOTS:** KOME, WWWW, WGRQ, WLIR, WRNW, WCCC, WSHE, KNCN, WMMS, WPLR, KZAM, KEZY, WYSP, KNX, WNEW. **MEDIUMS:** WABX, WBCN, KSHE. **PREFERRED TRACKS:** Hollywood.
SALES: Good in all regions.

3 JOURNEY • ESCAPE • COLUMBIA
ADDS: None. **HOTS:** KSJO, KOME, WKDF, WWWW, WGRQ, KSHE, WLWQ, KMET, KZEW, KMGN, WLIR, WABX, WRNW, WCCC, WSHE, WBLM, WKLS, WOUR, KNCN, WMMS, WBCN, KEZY, WCOZ, KZEL, WYSP. **MEDIUMS:** WROQ, KROQ, KBPI, WPLR. **PREFERRED TRACKS:** Crying Stone.
SALES: Good in all regions.

22 THE KINKS • GIVE THE PEOPLE WHAT THEY WANT • ARISTA
ADDS: None. **HOTS:** KOME, WWWW, WGRQ, KROQ, WNEW, WHFS, KMET, KNAC, KMGN, WLIR, WRNW, WSHE, WOUR, KNCN, WMMS, WPLR, WBCN, WCOZ, KZEL, WYSP. **MEDIUMS:** WROQ, KSJO, WLWQ, KBPI, KZEW, WABX, WCCC, WBLM, WKLS, KEZY. **PREFERRED TRACKS:** Better, Destroyer, Dial, Yo-Yo.
SALES: Good to moderate in all regions; weakest in South.

25 LITTLE RIVER BAND • TIME EXPOSURE • CAPITOL
ADDS: KZEW. **HOTS:** WROQ, WKDF, WWWW, KBPI, KZEW, WBLM, KNCN, WPLR, KZAM, KEZY, KZEL, WYSP, KNX, KMGN. **MEDIUMS:** KOME, WGRQ, KSHE, WLIR, WABX, WCCC, WSHE, WKLS, WOUR, WCOZ. **PREFERRED TRACKS:** Owls.
SALES: Good to moderate in all regions.

122 NILS LOFGREN • NIGHT FADES AWAY • BACKSTREET/MCA
ADDS: WBLM. **HOTS:** WPLR, WHFS. **MEDIUMS:** WLIR, WOUR, KNCN, WMMS, WBCN, KEZY, WCOZ, KZEL, WYSP, KMGN, KZEW, KOME. **PREFERRED TRACKS:** Title, Pieces, Anytime.
SALES: Fair in East and West; weak in others.

6 STEVIE NICKS • BELLA DONNA • MODERN/ATLANTIC
ADDS: None. **HOTS:** KSJO, KOME, WWWW, WGRQ, WNEW, KMET, KBPI, KMGN, WLIR, WABX, WRNW, WOUR, KNCN, WMMS, WBCN, KZAM, KEZY, KZEL, WYSP, KNX. **MEDIUMS:** WROQ, WLWQ, WBLM, WKLS, WPLR. **PREFERRED TRACKS:** Draggin', Leather, Edge.
SALES: Good to moderate in all regions.

143 NOVO COMBO • POLYDOR/POLYGRAM
ADDS: KSHE. **HOTS:** WLIR, WRNW, KROQ. **MEDIUMS:** WABX, KNCN, WPLR, WBCN, KZEW, KBPI, WHFS, WNEW, KMET. **PREFERRED TRACKS:** Periscope, Shake.
SALES: Moderate in East and West; fair in others.

LP Chart Position

31 THE POLICE • GHOST IN THE MACHINE • A&M
ADDS: KEZY. **HOTS:** WROQ, WWWW, WGRQ, WROQ, KSHE, WNEW, WLWQ, WHFS, KMET, KEZY, WLIR, WRNW, WSHE, WKLS, KNCN, WMMS, WPLR, WBCN, KZEL, WYSP, KMGN, KNAC, KZEW. **MEDIUMS:** KOME, WKDF, KBPI, WABX, WBLM. **PREFERRED TRACKS:** Every, Secret, Invisible, One World.
SALES: Major breakouts in all regions.

29 PRETENDERS • PRETENDERS II • SIRE
ADDS: None. **HOTS:** KOME, WLIR, WRNW, WOUR, WMMS, WBCN, KMGN, KNAC, KMET, WHFS, KROQ. **MEDIUMS:** WWWW, WPLR, KZAM, WNEW, WGRQ. **PREFERRED TRACKS:** Louie, Spanked, Adultress, Day, Sleep.
SALES: Moderate to fair in all regions; strongest in West.

5 MOST ADDED

171 QUARTERFLASH • GEFLEN
ADDS: WGRQ, KROQ, KMET, KEZY, WBLM. **HOTS:** None. **MEDIUMS:** KEZY, WABX, WOUR, KNCN, WMMS, KZAM, WCOZ, KZEL, KZEW, WLWQ, WWWW. **PREFERRED TRACKS:** Harden.
SALES: Moderate breakouts in all regions; strongest in West.

104 RED RIDER • AS FAR AS SIAM • CAPITOL
ADDS: KMET, WKDF. **HOTS:** WROQ, KSJO, WGRQ, WBLM, WPLR, WYSP, KMGN, KZEW. **MEDIUMS:** KOME, WWWW, WSHE, WKLS, KNCN, WMMS, WBCN, WCOZ, KZEL, KBPI, WLWQ. **PREFERRED TRACKS:** Lunatic.
SALES: Moderate to fair in all regions.

2 MOST ADDED

— THE ROMANTICS • STRICTLY PERSONAL • NEMPEROR/CBS
ADDS: KROQ, WABX, WLIR, WRNW, WOUR, WBCN, WCOZ, KZEW. **HOTS:** None. **MEDIUMS:** KZEW, WHFS. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

41 ROSSINGTON COLLINS • THIS IS THE WAY • MCA
ADDS: None. **HOTS:** WGRQ, WRNW, WCCC, WSHE, KNCN, KEZY, KZEL. **MEDIUMS:** WROQ, KOME, WKDF, WLWQ, KMET, WLIR, WBLM, WKLS, WOUR, WYSP, KMGN, KZEW, KBPI. **PREFERRED TRACKS:** Open.
SALES: Good to moderate in all regions; strongest in South.

4 BOB SEGER & THE SILVER BULLET BAND • NINE TONIGHT • CAPITOL
ADDS: None. **HOTS:** WROQ, KOME, WWWW, WGRQ, KSHE, WNEW, WHFS, KMET, KMGN, WYSP, WLIR, WABX, WRNW, WCCC, WSHE, WBLM, WKLS, WOUR, KNCN, WMMS, WPLR, WBCN, KZAM, WCOZ. **MEDIUMS:** KSJO, KROQ, KBPI, KEZY. **PREFERRED TRACKS:** Open.
SALES: Good in all regions.

12 BILLY SQUIER • DON'T SAY NO • CAPITOL
ADDS: None. **HOTS:** WLIR, WSHE, WBCN, WCOZ, KMGN, KZEW, KMET, WNEW, WWWW, KOME, KSJO. **MEDIUMS:** WBLM, WMMS. **PREFERRED TRACKS:** Dark, Stroke, Daze.
SALES: Good to moderate in all regions; strongest in Midwest.

145 SURVIVOR • PREMONITION • SCOTTI BROS./CBS
ADDS: KOME, KMET, KZEW. **HOTS:** WBLM. **MEDIUMS:** KZEW, WSHE, KNCN, WPLR, WCOZ, WYSP, KMGN, KBPI, KSHE, KROQ, WWWW, KSJO. **PREFERRED TRACKS:** Poor.
SALES: Moderate to fair in all regions; strongest in Midwest.

43 TRIUMPH • ALLIED FORCES • RCA
ADDS: None. **HOTS:** KSJO, WKDF, WGRQ, WLIR, WBLM, WOUR, KNCN, WPLR, WCOZ, KZEL, KMGN, KZEW. **MEDIUMS:** KOME, WWWW, KSHE, WLWQ, WABX, WSHE, WKLS, WMMS, WYSP, KMET. **PREFERRED TRACKS:** Magic.
SALES: Good to moderate in all regions; strongest in Midwest and South.

37 ZZ TOP • EL LOCO • WARNER BROS
ADDS: None. **HOTS:** WSHE, KNCN, KMGN, KZEW, KMET. **MEDIUMS:** WBLM, WKLS, WMMS, KEZY, KBPI, KSHE, KROQ. **PREFERRED TRACKS:** Tube, Leila.
SALES: Moderate to fair in all regions; weakest in East.

October 24, 1981

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
1	1	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS	11
2	2	ENDLESS LOVE DIANA ROSS and LIONEL RICHIE	17
4	3	FOR YOUR EYES ONLY SHEENA EASTON	14
3	4	WHO'S CRYING NOW JOURNEY	15
7	5	PRIVATE EYES DARYL HALL & JOHN OATES	9
5	6	STEP BY STEP EDDIE RABBITT	14
8	7	START ME UP ROLLING STONES	10
6	8	QUEEN OF HEARTS JUICE NEWTON	22
11	9	HARD TO SAY DAN FOGELBERG	9
12	10	THE NIGHT OWLS LITTLE RIVER BAND	10
13	11	TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER	7
18	12	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD	10
19	13	WHEN SHE WAS MY GIRL THE FOUR TOPS	10
15	14	WE'RE IN THIS LOVE TOGETHER AL JARREAU	13
16	15	SHARE YOUR LOVE WITH ME KENNY ROGERS	8
17	16	JUST ONCE QUINCY JONES featuring JAMES INGRAM	11
14	17	I COULD NEVER MISS YOU (MORE THAN I DO) LULU	13
20	18	SUPER FREAK (PART 1) RICK JAMES	12
23	19	EVERY LITTLE THING SHE DOES IS MAGIC THE POLICE	5
9	20	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS (with TOM PETTY and the HEARTBREAKERS)	14
10	21	HOLD ON TIGHT ELO	14
24	22	SAY GOODBYE TO HOLLYWOOD BILLY JOEL	7
25	23	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON	10
27	24	THE THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON	10
28	25	HERE I AM AIR SUPPLY	6
36	26	PHYSICAL OLIVIA NEWTON-JOHN	4
32	27	OH NO COMMODORES	6
31	28	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN	7
30	29	HE'S A LIAR BEE GEE'S	5
33	30	ALIEN ATLANTA RHYTHM SECTION	9

LAST THIS WEEK WEEK WEEKS ON CHART

CASH SMASH

42	31	WAITING FOR A GIRL LIKE YOU FOREIGNER	3
<p>ADDS: KSLQ-23, WBBF, WPRO-FM, WOKY, WNBC-28, WXKS, WDRQ-11, KOFM, WTIC-FM-28, KFRC-40, KC101-30, KTSA, KGW. JUMPS: Q105 22 To 19, WAYS 15 To 10, WKBW Ex To 21, KJRB 18 To 8, WZUU 28 To 24, KZZP 11 To 7, WQXI Ex To 17, WLS Ex To 35, KRQ 22 To 18, KSFX Ex To 24, 96KX 26 To 20, 94Q 23 To 13, WKXX 4 To 1, KJR Ex To 21, KHFI 12 To 10, WSPT 33 To 29, KNUS 11 To 9, KIQQ Ex To 40, WSKZ 19 To 11, WZZP Ex To 20, Z102 7 To 4, WAXY 20 To 17, Q102 21 To 16, WNCI 20 To 12, B97 Ex To 25, WTI 18 To 13, WSEZ 22 To 29, KFMD 22 To 17, 92Q 12 To 9, WFI 29 To 21, WRFC 17 To 12, WMC-FM 23 To 19, KFI Ex To 22, Z93 16 To 10, WZZR 25 To 20, KEEL Ex To 33, WBCY 10 To 8, Y103 18 To 12, KRAV 17 To 14, 92X 17 To 13, KOPA 20 To 5, KBEQ 21 To 17, KYXX 22 To 16, WGCL 30 To 22, WANS 30 To 26, KERN Ex To 26, WTRY 27 To 20, CKLW Ex To 27, BJ105 37 To 28, KIMN 28 To 22. SALES: Breakouts in all regions.</p>			

22 32 URGENT FOREIGNER 17

37	33	SAUSALITO SUMMERNIGHT DIESEL	7
<p>ADDS: KFYE-23, CKLW. JUMPS: KZZP 7 To 5, WNCI 21 To 16, KRQ 14 To 5, WCAO 18 To 15, KFMD 16 To 12, KIQQ Ex To 38, 96KX 30 To 23, JB105 30 To 27, WTI 32 To 28, KHFI 8 To 5, Z102 18 To 14, WRVQ 9 To 6, WSKZ 25 To 22, B97 20 To 14, WFI 30 To 27, Q102 31 To 28, 92Q 24 To 19, WPGC 27 To 21, WRFC 25 To 22, WBCY 11 To 9, Z93 28 To 25, WZZR 30 To 26, KOPA 22 To 18, Y103 27 To 24, KYXX 23 To 20, WANS 19 To 14, KERN Ex To 25, WTRY 22 To 18, WTIC-FM 7 To 4, WWKX 21 To 18, WQXI Ex To 20, KCPX Ex To 36, 94Q 26 To 22, KJRB 27 To 21. SALES: Moderate in the Midwest. Fair in all other regions.</p>			

21 34 THE BEACH BOYS MEDLEY THE BEACH BOYS 14

40	35	YOU SAVED MY SOUL BURTON CUMMINGS	7
<p>ADDS: KFYE, Y103. Re-Add: KNUS-27. JUMPS: WCAO 26 To 23, WTI 28 To 24, WBBF Ex To 21, WFI 29 To 25, WZZR 27 To 24, KBEQ 27 To 24, WNCI 27 To 22, WAKY 21 To 17, KFMD Ex To 28, WWKX 29 To 25, WMC-FM 24 To 21, JB105 24 To 21, WKXX Ex To 30, KOPA 24 To 21, KOFM 27 To 24, BJ105 Ex To 37, WAXY 29 To 25. SALES: Weak in all regions.</p>			

38 36 WORKING IN THE COAL MINE DEVO 8

JUMPS: KHFI 4 To 1, 92X 11 To 9, WKXX 10 To 8, WTI 30 To 27, KBEQ 16 To 13, KERN 35 To 22. SALES: Fair in all regions.

34 37 BURNIN' FOR YOU BLUE OYSTER CULT 11

PRIME MOVER

49	38	THE OLD SONGS BARRY MANILOW	3
<p>ADDS: KXOK-20, WSPT, WZZP, 92X-24, WDRQ-17, KOFM, WTIC-FM-31, KGW, KSLQ-24. JUMPS: Q105 28 To 22, WNCI 28 To 25, 92Q 28 To 23, WVBF 28 To 24, WCAO Ex To 29, WMC-FM 25 To 22, KJRB Ex To 29, Y103 34 To 30, WBBF Ex To 22, JB105 32 To 29, KJR 23 To 17, KTSA 26 To 23, WGH 20 To 9, KEEL 21 To 14, KIQQ 34 To 25, WAKY 23 To 20, WSEZ Ex To 32, WGCL Ex To 30, WROR 19 To 16, KSTP-FM 20 To 10, WOW 17 To 14, CKLW Ex To 29, WAXY 24 To 21, WHB 22 To 16, WZZR Ex To 30, WKXX 30 To 25, WTI 36 To 32, WWKX Ex To 28, KRAV Ex To 20, KNUS 24 To 21, KDWB 26 To 23, WPRO-FM Ex To 16, Z102 28 To 20, KC101 Ex To 25, KYXX 32 To 27, FM102 Ex To 29, WFI Ex To 26, WTRY Ex To 29, WNBC 27 To 23, WICC 24 To 21, WAYS 18 To 15, B97 Ex To 29, WPGC 26 To 22. SALES: Breakouts in the West and Midwest.</p>			

LAST THIS WEEK WEEK WEEKS ON CHART

43 39 OUR LIPS ARE SEALED GO GO'S
ADDS: 94Q, WGCL, B97. Day-Part: KJRB. JUMPS: KHFI 24 To 20, WRQX Ex To 24, WSPT 27 To 19, KFI 9 To 7, WBCY 28 To 24, WTI 38 To 34, WICC Ex To 30, KBEQ 17 To 14, KSFX Ex To 23. SALES: Moderate in the West. Fair in all other regions.

26 40 THE VOICE THE MOODY BLUES

46 41 PROMISES IN THE DARK PAT BENATAR
ADDS: WNCI, FM102, WTI. JUMPS: KZZP 27 To 23, WANS Ex To 29, KHFI Ex To 29, BJ105 30 To 27, WSKZ Ex To 25, KRQ 24 To 21, WRFC 28 To 25, 13K Ex To 25, KYXX 31 To 26, WFI 26 To 23, WRQX Ex To 23, WICC 28 To 25, WSPT Ex To 32, KIMN Ex To 23, KFMD 29 To 25, WWKX 27 To 24, 92X 18 To 15, KSFX 18 To 15, WGCL Ex To 18, WBCY Ex To 30, WXKS Ex To 27. SALES: Fair in the West and Midwest.

44 42 HEAVY METAL (TAKIN' A RIDE) DON FELDER
ADDS: Q102-33. JUMPS: KHFI 26 To 23, WNCI 26 To 19. SALES: Fair in the West, Midwest and South. Weak in the East.

HIT BOUND

63 43 WHY DO FOOLS FALL IN LOVE? DIANA ROSS
ADDS: Z102-32, WANS, KOFM, KENO, 13K, WHBQ, WICC, Z93, KTSA, KIMN, WSEZ, KRAV, WTRY, WQXI, 94Q-29, WNCI-30, KFMD, JB105-35, 92X-25, WGCL, WKBW, KNUS-31. JUMPS: KEZR Ex To 26, WTIC-FM 30 To 26, KZZP 28 To 22, KJR Ex To 15, WHHY Ex To 28, KFRC Ex To 38, WABC Ex To 24, WAXY Ex To 30, WAYS 19 To 14, KC101 30 To 22, WMC-FM Ex To 23, WAKY 22 To 16, KEEL Ex To 34, WWKX Ex To 30, WOKY Ex To 20, WNBC 30 To 27, 92Q Ex To 28, WGSV Ex To 31, KJRB Ex To 30. SALES: Breakouts in the East and Midwest.

47 44 IN THE DARK BILLY SQUIER
JUMPS: 96KX 33 To 26, WRQX Ex To 25, WSPT 24 To 20, WXKS 29 To 26, Y103 33 To 27, KERN 22 To 16, KSFX 15 To 10. SALES: Fair in the Midwest and South. Weak in the West and East.

50 45 MY GIRL (GONE, GONE, GONE) CHILLIWACK
ADDS: KEZR, 94Q, WXKS, KJRB, WWKX. Day-Part: 92Q. JUMPS: KZZP 24 To 19, WBBQ Ex To 30, KHFI 19 To 15, WFI Ex To 29, KYXX Ex To 32, WICC 30 To 26, WRQX 25 To 22, Y103 28 To 23, WSPT 32 To 28, KBEQ 25 To 20, WNCI 29 To 21, KFMD Ex To 27, WGCL 18 To 15, WKXX Ex To 29, KOPA 29 To 26, WANS Ex To 30, KCPX 31 To 26. SALES: Fair in the Midwest.

53 46 LET'S GROOVE EARTH, WIND & FIRE
ADDS: KRTH, KC101, WFI. JUMPS: WHHY Ex To 29, KFRC 17 To 9, 94Q 29 To 25, WICC 29 To 24, JB105 31 To 28, Z93 Ex To 28, CKLW 29 To 20, Y103 31 To 28, FM102 22 To 17, B97 22 To 13, WXKS 26 To 22, WANS Ex To 28, WTIC-FM 20 To 16, KRLY 25 To 20, KCPX 35 To 30, KIQQ 27 To 12. SALES: Moderate in the West and Midwest. Fair in the South.

HIT BOUND

67 47 YOUNG TURKS ROD STEWART
ADDS: KJRB, 13K, WFI, WPGC-30, Y103, KIMN, Q105-27, WSKZ, WZZR, WNCI-29, KFMD, KEEL, WGCL, WKBW, FM102-30, KFI, WTIC-FM-30. Day-Part: WOW. JUMPS: KEZR Ex To 20, 92Q Ex To 20, KZZP Ex To 25, WBCY Ex To 29, WCAO Ex To 28, KOPA Ex To 28, 96KX Ex To 31, BJ105 36 To 34, WHHY Ex To 27, KRQ Ex To 29, WSEZ Ex To 28, WTI Ex To 36, WRFC Ex To 30, WBBQ Ex To 29, WTRY Ex To 30, WICC Ex To 27, 94Q Ex To 28, Z93 Ex To 29, WSPT Ex To 33, KBEQ 26 To 23, CKLW Ex To 30, KERN Ex To 27, B97 Ex To 30, WWKX Ex To 29. SALES: Breakouts in the Midwest.

BRING THE TALENTS OF DICK CLARK TO YOUR STATION.



"The National" PRESENTS HEARD ON A WEEKLY

RADIO CHART

TOP 100 SINGLES

October 24, 1981

LAST THIS WEEK	WEEKS ON CHART	ARTIST	TITLE
58	48	LUTHER VANDROSS	NEVER TOO MUCH
54	49	GENESIS	NO REPLY AT ALL
55	50	RONNIE LAWS	STAY AWAKE
39	51	THE AFTERNOON DELIGHTS	GENERAL HOSPI-TALE
41	52	BALANCE	BREAKING AWAY
29	53	POINTER SISTERS	SLOW HAND
35	54	RONNIE MILSAP	(THERE'S) NO GETTIN' OVER ME
59	55	RICKIE LEE JONES	A LUCKY GUY
64	56	CHRIS CHRISTIAN	I WANT YOU, I NEED YOU
45	57	COMMODORES	LADY (YOU BRING ME UP)
51	58	ARETHA FRANKLIN and GEORGE BENSON	LOVE ALL THE HURT AWAY
48	59	REO SPEEDWAGON	IN YOUR LETTER
80	60	QUARTERFLASH	HARDEN MY HEART
66	61	ALABAMA	FEELS SO RIGHT
52	62	KIM CARNES	DRAW OF THE CARDS
73	63	KOOL & THE GANG	TAKE MY HEART
70	64	STREEK	ONE MORE NIGHT
65	65	TRIUMPH	MAGIC POWER
72	66	ANNE MURRAY	IT'S ALL I CAN DO

LAST THIS WEEK	WEEKS ON CHART	ARTIST	TITLE
60	67	STARS ON 45	MORE STARS
65	68	THE DIRT BAND	FIRE IN THE SKY
75	69	JOEY SCARBURY	WHEN SHE DANCES
74	70	CLIFF RICHARD	WIRED FOR SOUND
79	71	ARLAN DAY	I SURRENDER
HIT BOUND			
—	72	LINDSEY BUCKINGHAM	TROUBLE
85	73	JUICE NEWTON	THE SWEETEST THING (I'VE EVER KNOWN)
81	74	STEVIE WOODS	STEAL THE NIGHT
78	75	CARPENTERS	(WANT YOU) BACK IN MY LIFE AGAIN
—	76	STEVIE NICKS (with DON HENLEY)	LEATHER AND LACE
88	77	JOHNNY LEE	BET YOUR HEART ON ME
86	78	SURVIVOR	POOR MAN'S SON
82	79	SAVOY BROWN	RUN TO ME
83	80	DAVID GATES	TAKE ME NOW
84	81	TEDDY BAKER	IT'S OVER
—	82	ELO	TWILIGHT
77	83	FREDDY CANNON & THE BELMONT	LET'S PUT FUN BACK IN ROCK N ROLL
76	84	JOHN SCHNEIDER	STILL

LAST THIS WEEK	WEEKS ON CHART	ARTIST	TITLE
—	85	GEORGE BENSON	TURN YOUR LOVE AROUND
57	86	PABLO CRUISE	COOL LOVE
—	87	KIM CARNES	MISTAKEN IDENTITY
—	88	RONNIE MILSAP	I WOULDN'T HAVE MISSED IT FOR THE WORLD
—	89	DON McLEAN	CASTLES IN THE AIR
—	90	TIERRA	LA LA MEANS I LOVE YOU
62	91	RICK SPRINGFIELD	JESSIE'S GIRL
66	92	SILVER CONDOR	YOU COULD TAKE MY HEART AWAY
94	93	GENE COTTON	BEIN' HERE WITH YOU TONIGHT
61	94	GARY WRIGHT	REALLY WANNA KNOW YOU
—	95	PRINCE	CONTROVERSY
—	96	ROGER	I HEARD IT THROUGH THE GRAPEVINE
—	97	WEST STREET MOB	LET'S DANCE (MAKE YOUR BODY MOVE)
69	98	GREG KIHN BAND	THE BREAKUP SONG (THEY DON'T WRITE 'EM)
68	99	DEBBIE HARRY	BACKFIRED
87	100	THE OAK RIDGE BOYS	ELVIRA

LOOKING AHEAD

PAY THE DEVIL (Ooo BABY Ooo) THE KNACK
ADDS: KEZR, WRFC, KYHX, KCPX, KIQQ

THE COWBOY AND THE LADY JOHN DENVER
ADDS: WGH, WOKY, WGSV, WTIX

SWEET MERILEE DONNIE IRIS
ADDS: 96KX, WGCL, WBCY

CASH SMASH—denotes significant sales activity.
PRIME MOVER—denotes significant radio activity.
HIT BOUND—denotes immediate radio acceptance.

Dick Clark
Annual Music Survey
 BY MUTUAL BROADCASTING SYSTEM AND MORE THAN 520 TOP RADIO STATIONS.
 REVIEW OF TOP HITS COMPILED BY CASH BOX

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COUNTRY

Bookers Say Ailments Accompany Rapid Growth Of Country Music

by Jennifer Bohler

NASHVILLE — The keynote words at last week's Talent Buyer's Seminar here were change and growth. With more than 500 talent buyers, producers, promoters and artist managers in attendance, an increase of 38% over last year's registration figures, key executives within the business discussed the ailments and growing pains currently afflicting country concerts, such as high prices for booking the acts, the impending threat of mass cable television and the lack of good management within the business.

The panelists, lined up for the six 90-minute panel discussions, also spoke of country music's resilience and ability to attract the "preferred customer," as well as the increased attendance realized when country acts are booked. Country music has reached a very precarious point, many panelists observed. With the right promotion, it can continue to be a viable and profitable force in live concerts.

"Country music is changing," offered seminar panelist Len Ellis of radio station WLJE-WAKE/Valparaiso, Ind. "The acts are getting smarter and more sophisticated. The producers are getting smarter. The houses are getting bigger and smarter. Even the audiences are getting

smarter and demanding more in a performance."

Artist Brenda Lee offered much the same thoughts and cautioned that the artists must present top notch shows to lure the concertgoer out of an environment "where in the comfort of their own homes, a person can turn to 60 TV stations, with some of it box office entertainment. We must figure out a way to survive."

Profit Margin Down

Keeping up with the rapid rise in the popularity of the country music idiom and the resultant growing pains was one of the primary concerns of the country music talent buyer. Even though many bookers reported increased attendance for country music shows, the profit margins are down because the cost of buying a country act has also increased.

Maynard Potter, general manager of the Mid-State Fair of San Luis Obispo County, Calif., attributed much of his increased attendance (up from 38,000 in 1968 to 273,000 last year) to his heavy booking of big name country music talent. But, according to Larry Bonoff of Warwick Theaters, the "fun of booking country music acts is gone. Business is better but the act costs are up 300%. The acts are drawing 20-30% more

(continued on page 28)

BMI Issues Citations of Achievements To Honor Writers', Publishers' Efforts

NASHVILLE — At the Broadcast Music, Inc. (BMI) Awards banquet Oct. 13, 101 writers, and 70 publishers of 91 songs were presented BMI Citations of Achievement in recognition of popularity in the country music field as measured by broadcast performances for the period of April 1, 1980 to March 31, 1981. Presenting the awards at the banquet were BMI president Edward M. Cramer and Frances Preston, vice president of BMI's Nashville office.

Winners of the 12th annual Robert J. Burton Award were writer Dolly Parton and publishers Fox Fanfare Music, Inc. and Velvet Apple Music for the song "9 to 5." The leading country writer award winner was Snuff Garrett with six citations. Curly Putman, Eddie Rabbitt and Even Stevens took four citations each; while Bobby Braddock, Stephen Dorff, Kye Fleming, Larry Gatlin, David Malloy, Bob McDill, Dennis Morgan, Sonny Throckmorton and Rafe

Van Hoy were awarded three citations each.

Continuing with writer awards, Milton Brown, Cliff Crofford, Mac Davis, John Durrill, Gary Gentry, Jerry Hayes, Roger Murrah, Willie Nelson, Roy Orbison, Don Pfrimmer, Chick Raines, Johnny Slate and Hank Williams took two citations each.

Tree Publishing, Inc. was the leading publisher award winner with 10 citations, followed by the Weik Music Group with nine; Unichappell Music, Inc./Rightsong Music, Inc. with seven; Peso Music with six; and Acuff-Rose Publications, Inc./Fred Rose Music, Inc., Algee Music Corp., Briarpatch Music/Debdave Music, Inc. and Warner Tamerlane Pub. Corp. with four each.

Winners of three citations were Bar Cee Music, Duchess Music Corp., House of Gold Music, Inc. and Larry Gatlin Music. Taking two citations each were Blackwood Music, Inc., Combine Music Corp., Hiriam

(continued on page 26)



WILLIAMS HAS HIS DAY — Floydada, Texas recently saluted one of its native sons when the city fathers staged an outdoor awards ceremony to honor Don Williams upon his "homecoming." According to Mayor Parnell Powell, the event was attended by "half of Floydada's population." Pictured are (l-r): chamber president Mark Wideman; Williams; Powell; and former University of Texas football coach Darrell Royal.

ASCAP Presents Annual Awards To Recognize Top 91 Songs Of The Year

NASHVILLE — More than 700 music executives attended the American Society of Composers, Authors and Publishers (ASCAP) awards banquet Oct. 14 in the Maxwell House Hotel Grande Ballroom here, where 91 songs, including 26 #1s were honored. ASCAP president Hal David and southern regional executive director Connie Bradley presented the plaques honoring the writers and publishers whose 91 songs were ASCAP's Top 20 and most performed songs during 1980.

During the ceremonies, new ASCAP managing director Gloria Messinger made a special presentation honoring nine standards that were included among the most performed songs. These were: "Always," "Kaw-Liga," "MacArthur Park," "Misty," "No One Will Ever Know," "Orange Blossom Special," "Over The Rainbow," "Secret Love" and "Wichita Lineman."

Randy Goodrum and Bob Morrison shared honors as ASCAP's Country Songwriter of the Year. Both songwriters received six individual awards. Country Publisher of the Year went to Chappell Music Company/Intersong Music (the PolyGram Publishing Companies) with 10 individual ASCAP awards.

Several songwriters received multiple awards during the evening. These included David M. Bellamy, Charles Frank Black, Rory M. Bourke, Larry Collins, Rodney J. Crowell, Bobby Fischer, Jerry Foster, Deborah Kay Hupp, Richard C. Leigh, Sam

Lorber, Brent L. Maher, Bill Rice, Lionel B. Richie, Jr., Larry Rogers, Fred Rose, Jeff Silbar, Sonny Throckmorton, Jimmy L. Webb, Johnny A. Wilson and Johnny MacRae.

Multiple publisher award winners included Almo Music Corp., April Music Inc., Bellamy Brothers Music; Blue Quill Music; Canopy Music; Cross Keys Publishing Company, Inc.; Famous Music Corp.; Bobby Goldsboro Music, Inc.; Happy Sack Music Limited (Visa Music division);

(continued on page 26)

Mandrell Repeats As 'Entertainer Of Year'

(continued on page 5)

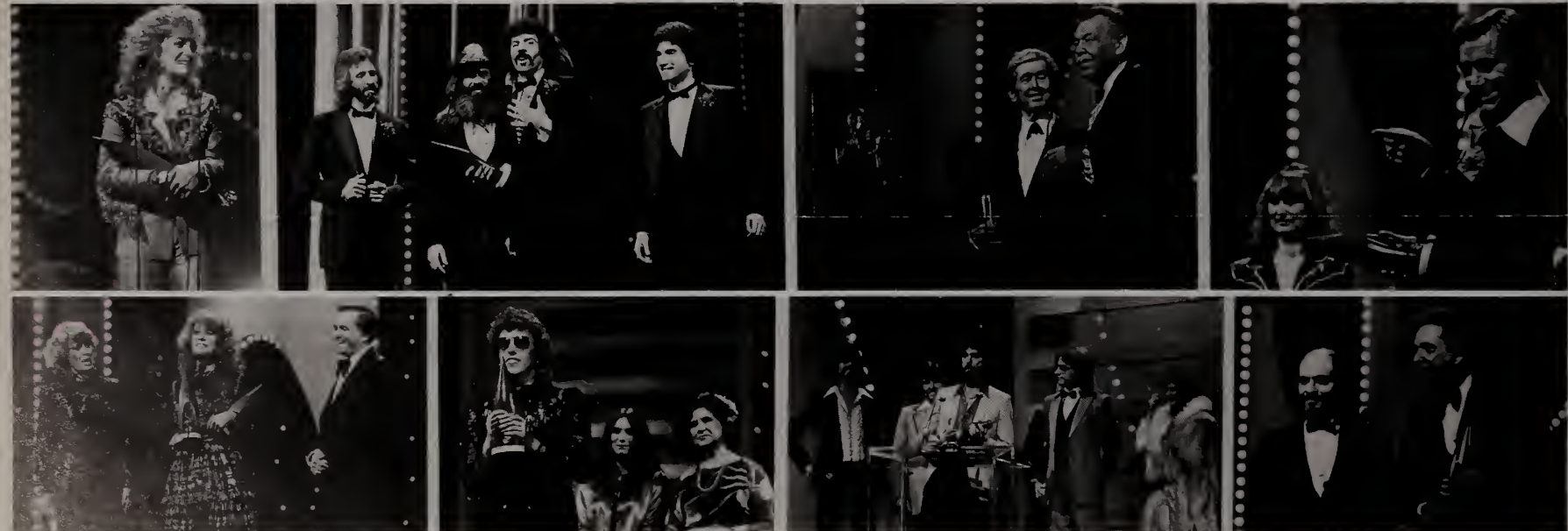
Year and Instrumental Group of the Year. By winning the Vocal Group honors, Alabama put a dent in the Statler Brothers' domination of the category. The Statlers have virtually owned the Vocal Group honors, having won every year but one since 1972.

'Elvira' Honored

MCA recording group Oak Ridge Boys took Single of the Year with "Elvira," which topped both the country and pop charts this year, while MCA recording artist Don Williams won Album of the Year for "I Believe In You."

MCA's hot streak in the awards (a total of

(continued on page 26)



A NIGHT IN THE COUNTRY — With millions of viewers tuned in, the Country Music Assn. (CMA) presented its 15th annual Country Music Awards (see accompanying article). Pictured in the top row receiving their coveted awards are (l-r): Barbara Mandrell accepting her award for Entertainer of the Year; the Oak Ridge Boys accepting their award for the Single of the Year, "Elvira;" Roy Acuff inducting Grant Turner into the Country Music Hall of Fame; and Gail Davies looking on as George Jones accepts his award for Male Vocalist of

the Year. Pictured in the bottom row are (l-r): presenter Janie Fricke, Dottie West accepting the Vocal Duo of the Year award for David Frizzell and Shelly West and presenter Bill Anderson; Terri Gibbs accepting her Horizon Award with Emmylou Harris and Kitty Wells looking on; Alabama accepting its award for Instrumental Group of the Year with presenter Sylvia; and songwriters Bobby Braddock and Curly Putman accepting the Song of the Year award for "He Stopped Loving Her Today."

COUNTRY

TOP 75 ALBUMS

		Weeks On Chart			Weeks On Chart		
1	THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4066)	4	9	39	GREATEST HITS CHARLEY PRIDE (RCA AHL-4151)	---	1
2	STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	2	10	40	CARRYIN' ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST (Viva/Warner Bros. BSK-35555)	26	23
3	FANCY FREE OAK RIDGE BOYS (MCA-5209)	3	21	41	THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	59	44
4	FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	1	32	42	MIDNIGHT CRAZY MAC DAVIS (Casablanca NBLP 7257)	50	2
5	LIVE BARBARA MANDRELL (MCA-5243)	7	9	43	LETTIN' YOU IN ON A FEELIN' THE KENDALLS (Mercury/PolyGram SRM-1-6005)	44	6
6	ESPECIALLY FOR YOU DON WILLIAMS (MCA-5210)	6	15	44	RODNEY CROWELL (Warner Bros. BSK 3587)	45	3
7	THE PRESSURE IS ON HANK WILLIAMS JR. (Elektra/Curb 5E-535)	5	8	45	PLEASURE DAVE FROWLAND AND SUGAR (Elektra 5E-525)	46	20
8	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	9	6	46	YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	21	18
9	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE (Columbia FC 37438)	17	8	47	NOW OR NEVER JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400)	40	20
10	JUICE JUICE NEWTON (Capitol ST-12136)	8	33	48	GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	48	52
11	SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	10	26	49	LOOKIN' FOR LOVE JOHNNY LEE (Asylum 6E-309)	38	51
12	GOOD TIME LOVIN' MAN RONNIE McDOWELL (Epic FE 37399)	12	11	50	WITH LOVE JOHN CONLEE (MCA-5213)	52	14
13	SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-38965)	11	32	51	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA SOUNDTRACK (Mirage WTG 16051)	51	7
14	TAKIN' IT EASY LACY J. DALTON (Columbia FC 37327)	14	13	52	MORE GOOD 'UNS JERRY CLOWER (MCA-5215)	42	10
15	SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37100)	13	23	53	STARDUST WILLIE NELSON (Columbia JC 35305)	43	182
16	RAINBOW STEW/LIVE AT ANAHEIM STADIUM MERLE HAGGARD (MCA-5216)	16	15	54	I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	65	62
17	KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	18	53	55	URBAN COWBOY ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	63	75
18	I LOVE 'EM ALL T.G. SHEPPARD (Warner/Curb BSK-3528)	19	25	56	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS (Elektra 5E-542)	64	2
19	SOME DAYS ARE DIAMONDS JOHN DENVER (RCA AFL 1-4055)	15	13	57	I'M A LADY TERRI GIBBS (MCA-5255)	---	1
20	MAKIN' FRIENDS RAZZY BAILEY (RCA AHL 1-4026)	24	24	58	JOHN ANDERSON 2 JOHN ANDERSON (Warner Bros. BSK 3547)	57	4
21	ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	23	37	59	FRAGILE-HANDLE WITH CARE CRISTY LANE (Liberty LT-51112)	62	2
22	YOU DON'T KNOW ME MICKEY GILLEY (Epic FE-37416)	22	19	60	WILD WEST DOTTIE WEST (Liberty LT-1062)	49	34
23	MR. T CONWAY TWITTY (MCA-5204)	27	17	61	ENCORE MICKEY GILLEY (Epic JF-36851)	61	50
24	STRAIT COUNTRY GEORGE STRAIT (MCA-5248)	41	3	62	SHOULD I DO IT TANYA TUCKER (MCA-5228)	53	15
25	BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	39	2	63	MR. SONGMAN SLIM WHITMAN (Epic/Cleveland Int'l FE 37403)	55	9
26	I AM WHAT I AM GEORGE JONES (Epic FE 36586)	20	57	64	OLD LOVERS NEVER DIE GENE WATSON (MCA-5241)	58	4
27	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	28	3	65	WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	68	120
28	I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116)	25	34	66	ENCORE GEORGE JONES (Epic FE 37346)	66	13
29	URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL 1-4027)	29	19	67	THE MINSTREL MAN WILLIE NELSON (RCA AHL 1-4045)	67	14
30	HORIZON EDDIE RABBITT (Elektra 6E-276)	30	87	68	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP (RCA AHL 1-3932)	54	28
31	GREATEST HITS OAK RIDGE BOYS (MCA-5150)	31	51	69	SOMEWHERE OVER THE RAINBOW WILLIE NELSON (Columbia FC-36883)	69	35
32	ONE TO ONE ED BRUCE (MCA-5188)	32	26	70	LEATHER AND LACE WAYLON AND JESSI (RCA AHL 1-3931)	70	33
33	GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	33	131	71	DRIFTER SYLVIA (RCA AHL 1-3986)	71	27
34	LIVE HOYT AXTON (Jeremiah JH-5002)	34	24	72	AS IS BOBBY BARE (Columbia FC-37157)	56	19
35	HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36752)	35	80	73	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic 37193)	60	22
36	GREATEST HITS ANNE MURRAY (Capitol SO-12110)	36	58	74	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY (Capitol SOO-12144)	72	28
37	MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	37	89	75	HEY MOE/HEY JOE MOE BANDY & JOE STAMPLEY (Columbia FC-37003)	73	7
38	TOWN & COUNTRY RAY PRICE (Dimension DL 5003)	47	7				

THE COUNTRY COLUMN

BELIEVE IT OR NOT DEPARTMENT — Did you know that George Jones never won a Country Music Assn. (CMA) Award until last year, when he swept the show with two awards, plus helping songwriters Curly Putman and Bobby Braddock win one of the coveted little ditties thanks to his rendering of "He Stopped Loving Her Today." That is hard to believe considering the time he's been in the business and the size of his contingent of fans. Another interesting point, he and Tammy Wynette never won Vocal Duo of the Year. This little oversight could have something to do with the fact that the category was not added until 1970, when Porter Wagoner and Dolly Parton became the first to receive the award. Jones had never received a gold album before this year either. "I Am What I Am" was certified gold earlier this year. Congratulations to Jones for winning Male Vocalist of the Year last week.



George Jones

And speaking of the awards show... all in all we have to give it an "A." It was very well produced and the selection of guests was most suitable and entertaining. Barbara Mandrell and Mac Davis did excellent jobs as co-hosts. And the tribute to Jerry Lee Lewis by his cousin Mickey Gilley and buddy Ronnie Milsap was most appropriate. "The Killer's" appearance just made it that much better. The honky tonk scene that featured Bobby Bare, Johnny Lee, the Bellamy Brothers, Joe Stampley, Lacy J. Dalton, Razy Bailey and Merle Haggard was a creative way to give a number of artists and their songs exposure. In his black leather jacket, we must admit we thought Merle Haggard might really be Elvis Costello debuting his Billy Sherrill-produced album. The Oak Ridge Boys introducing the Female Vocalist of the Year nominees by putting them to the tune of their big hit "Elvira" was also a dash of creativity thrown in. But one of the best parts of the show came when the Entertainer of the Year nominees introduced each other via pre-taped segments and explained why the other guy should be Entertainer of the Year.

And now for the bad news... Like we said, we give the awards program itself an "A." As for the post-awards activities, back to the drawing board. The Grand Ole Opry House, the site of the awards show, is about one mile from the Opryland Hotel, the site of the post-awards activities. Imagine taking 45 minutes to drive one mile just to enjoy a little post awards fun. And then once you reach the fabled Opryland Hotel, having to park almost a mile from it and take a shuttle bus to the doors of the Grand Ballroom. Not a pretty sight. Granted this was the first year they have held the post-awards party at the hotel (in years past it has been in a giant tent on the grounds of Opryland, a mere walk from the Opry House). Perhaps the logistics can be worked out by next year.

MORE AWARDS NEWS — You didn't see this presentation on the CBS television special, but it is an important award nonetheless. Chicago Tribune columnist Jack Hurst was the first recipient of the CMA Journalist Award, introduced by the CMA to honor journalists who have made extraordinary contributions in reporting and supporting country music. The award was presented to Hurst by CMA president Tandy Rice. Hurst's column appears in over 30 major newspapers throughout the United States. An interesting aside, Hurst was the unanimous choice as the award's first recipient.

THANKSGIVING DAY IN MONTEGO BAY — For all of you who want to spend your Thanksgiving holiday sunning on the tropical sands of Montego Bay, get your registration forms back to the Nashville chapter of NARAS, the organization sponsoring the upcoming fund raising jaunt. Open to everyone, the expedition departs Nashville Nov. 26 for the exotic location and returns Nov. 29. The cost, which includes round trip air fare and accommodations, is \$433. You'll be staying at the Holiday Inn Resort Hotel — deadline is Oct. 22. For more information contact Brenda Watson at Enzor Travel Agency at (615) 373-2901 or the Nashville Chapter of NARAS.

BANDERA NEWS — A couple of weeks ago, we told our readers that Lore would be leaving MCA group Bandera. Since then we've received an update on the group's activities. The members will be going back into the studio in November and will most likely emerge with a more country flavored sound. There will still be that solid Bandera flavor that the group's following has come to know and love, of course, but with a harder country edge. The group line-up is Paul Uhrig, Dale Jackson, Tom Jones, Harry Robinson and Eric Butler.

HORIZON AWARD — Just about a year ago, Terri Gibbs caught the CMA Awards while sitting in her living room. This year, she was on the stage accepting the association's newest award, the Horizon, which is presented to a new artist. We congratulate Gibbs on her tremendous strides and many accomplishments this year and wish her continued success, as we do all the CMA Award winners, nominees and next year hopefuls.



Terri Gibbs

jennifer bohler



IMPERIAL PALACE HOSTS 'COUNTRY TOP 20' — Several noted country artists spent time in the Imperial Palace Hotel in Las Vegas taping a segment of Country Top 20 a syndicated television show produced by Bob Banner and Assoc. The program, which features a monthly countdown of the nation's top 20 country singles, reaches over 200 markets. Pictured at the taping are (l-r): Joe Stampley, Sylvia, Roger Miller, Charly McClain, John Conlee, Steve Wariner and Johnny Lee.

CASH BOX TOP 100 COUNTRY

October 24, 1981

		Weeks On Chart
		10/17
1	NEVER BEEN SO LOVED (IN ALL MY LIFE)	3 10
2	I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY)	5 14
3	FANCY FREE	6 8
4	TAKIN' IT EASY	1 15
5	SLEEPIN' WITH THE RADIO ON	7 10
6	TEACH ME TO CHEAT	10 11
7	MY BABY THINKS HE'S A TRAIN	12 9
8	WISH YOU WERE HERE	11 8
9	STEP BY STEP	4 13
10	GRANDMA'S SONG	14 11
11	ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN)	15 8
12	SHARE YOUR LOVE WITH ME	19 7
13	ONE-NIGHT FEVER	16 8
14	MISS EMILY'S PICTURE	17 9
15	HURRICANE	2 15
16	MEMPHIS	21 10
17	HEART ON THE MEND	23 7
18	THE HOUSE OF THE RISING SUN	20 9
19	MY FAVORITE MEMORY	26 6
20	IF I NEEDED YOU	29 6
21	IT'S ALL I CAN DO	28 7
22	I LOVE MY TRUCK	22 11
23	FEEDIN' THE FIRE	24 11
24	DOWN AND OUT	30 7
25	CRYING IN THE RAIN	27 9
26	BET YOUR HEART ON ME	33 4
27	SHE'S STEPPIN' OUT	31 9
28	STILL DOIN' TIME	35 4
29	YOU MAY SEE ME WALKIN'	34 7
30	ALL ROADS LEAD TO YOU	36 5
31	WHAT ARE WE DOIN' LONESOME	40 5
32	JUST ONE TIME	38 6
33	THE CLOSER YOU GET	37 7
34	THE WOMAN IN ME	43 4
35	YOU'RE MY FAVORITE STAR	46 3

		Weeks On Chart
		10/17
36	LOVE IN THE FIRST DEGREE	1
37	FOURTEEN CARAT MIND	48 4
38	TRY ME	41 7
39	I WANNA BE AROUND	45 6
40	THEM GOOD OL' BOYS ARE BAD	51 4
41	I LOVE YOU A THOUSAND WAYS	9 13
42	PATCHES	52 5
43	SLOWLY	50 6
44	YEARS AGO	1
45	MOUNTAIN DEW	53 4
46	HUSBANDS AND WIVES	56 3
47	WHEN YOU WALK IN THE ROOM	55 3
48	YOU WERE THERE	49 8
49	HEADED FOR A HEARTACHE	57 2
50	RODEO ROMEO	61 2
51	TELL ME WHY	60 2
52	LET THE LITTLE BIRD FLY	54 6
53	WHO DO YOU KNOW IN CALIFORNIA	63 2
54	STARS ON THE WATER	69 3
55	I'D THROW IT ALL AWAY	58 5
56	EVERYONE GETS CRAZY NOW AND THEN	66 5
57	CHEATIN' IS STILL ON MY MIND	68 3
58	YOU'RE MY BESTEST FRIEND	1
59	SLOW HAND	59 9
60	I WONDER IF I CARE AS MUCH	62 6
61	NOW THAT THE FEELING'S GONE	75 2
62	(WHEN YOU FALL IN LOVE) EVERYTHING'S A WALTZ	8 15
63	COMMON MAN	67 6
64	I'LL STILL BE LOVING YOU	76 3
65	TODAY ALL OVER AGAIN	13 17
66	SLIPPIN' OUT, SLIPPIN' IN	71 3
67	THE SWEETEST THING (I'VE EVER KNOWN)	1
68	RODEO GIRLS	72 3
69	CATCH ME IF YOU CAN	82 2

		Weeks On Chart
		10/17
70	(THERE'S NO ME) WITHOUT YOU	81 2
71	ALL THESE THINGS	83 2
72	SHE BELONGS TO EVERY ONE BUT ME	18 12
73	HERE COMES THAT RAINBOW AGAIN	85 3
74	ONLY WHEN I LAUGH	86 2
75	THE BEST BEDROOM IN TOWN	88 2
76	I'M LIVING IN TWO WORLDS	80 3
77	SLIP AWAY	94 2
78	WHERE DID OUR LOVE GO	79 5
79	IT TURNS ME INSIDE OUT	92 2
80	MIDNIGHT HAULER	25 16
81	RIGHT IN THE PALM OF YOUR HAND	32 15
82	MARRIED WOMEN	39 10
83	PARDON MY FRENCH	87 3
84	THE LAST WORD IN JESUS IS US	84 4
85	(ALL I'M ASKING IS) MAKE HER HAPPY	1
86	KISS AND SAY GOODBYE	89 4
87	JESUS LET ME SLIDE	90 3
88	SEND ME SOMEBODY TO LOVE	93 2
89	PULL UP A PILLOW	95 2
90	DON'T WE BELONG IN LOVE	96 2
91	EVERLOVIN' WOMAN	1
92	THE ROSE IS FOR TODAY	1
93	THE PLEASURE'S ALL MINE	42 9
94	LOVE IS KNOCKING AT MY DOOR (HERE COMES FOREVER AGAIN)	44 8
95	LEFTY	47 9
96	CINDERELLA	64 9
97	YOU	97 2
98	DREAMS CAN COME IN HANDY	65 8
99	IT DON'T HURT ME HALF AS BAD	70 16
100	PARTY TIME	73 15

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

All I'm Asking Is (John Doe — BMI)	85	I'd Throw It (D. Rodrick Holt/Borche He/Faucet — SESAC)	55	Never Been So Loved (Al Gellico/Dusty Roads — BMI/Bibo. c/o Wolk Music — ASCAP)	1	Tell Me Why (Blue Moon/Easy Listening/April — ASCAP)	51
All My Rowdy Friends (Bocephus — BMI)	11	If I Needed You (United Artists/Columbia — ASCAP)	20	Now That The Music Shoals — (BMI)	61	The Best Bedroom (Screen Gems-EMI — BMI)	75
All Roads Lead To You (Hall-Clement/Walk — BMI) 30		I'll Need Someone (Hall-Clement — BMI/Bibo c/o Wolk — ASCAP)	2	One-Night Fever (Southern Nights — ASCAP)	13	The Closer (Chinichap c/o Careers U.S. and Canada/Down 'N Dixie c/o Irving — BMI)	33
All These Things (Tune Kel — BMI)	71	I'll Still Be (Music West Of The Pecos — BMI)	64	Only When (Golden Torch/Gold Horizon Corp. (Adm. by Screen Gems-EMI/Colgems-EMI) — ASCAP/BMI)	74	The House Of The Rising Sun (Velvet Apple — BMI/Darla — ASCAP)	18
Bet Your Heart On Me (April/Wildmont — ASCAP)	26	I'm Living In (Forrest Hills — BMI)	76	Pardon My French (HitKit/Jason Dee — BMI)	83	The Last Word (Combine/Music City — BMI/ASCAP)	84
Catch Me If You Can (Milene — ASCAP)	69	It Don't Hurt Me Half As Bad (Combine Music — BMI)	99	Patchy (Gold Forever — BMI)	100	The Pleasure's All Mine (Tree — BMI/Cross Keys — ASCAP)	93
Cheatin' Is Still On My Mind (Kevin Lee/Robchris — BMI)	57	It Turns Me (Duchoss-MCA/Red Angus — BMI)	79	Pull Up A Pillow (Milene/Prime Time — ASCAP)	89	The Rose Is For Today (Jeck & Bill/Wolk — ASCAP)	92
Cinderella (Easy Listening — ASCAP/Al Gellico — BMI)	96	It's All I Can Do (United Artists/Jeck & Bill/Wolk — ASCAP)	21	Rodeo Girls (GlenTen — BMI)	81	The Sweetest Thing (Sterling/Addison Street — ASCAP)	67
Common Man (Lowery — BMI)	63	Jesus Let (Hall-Clement/Wolk-BMI/Golden Opportunity — SESAC)	87	Rodeo Romeo (Baray — BMI)	50	The Woman In Me (O.A.S. — ASCAP)	34
Crying In The Rain (Screen Gems — EMI — BMI)	25	Just One Time (Acuff-Rose — BMI)	32	Send Me Somebody (Combine — BMI)	88	Them Good Ol' Boys (Flowering Stone — ASCAP)	40
Down And Out (Hall-Clement/Wolk-BMI/Golden Opportunity — SESAC)	24	Kiss And Say (Blackwood/Nettehnam — BMI)	85	Share Your Love (Duchess/MCA) — BMI)	12	There's No Me (Hall-Clement/Wolk — BMI)	70
Dreams Can Come In Handy (Ironside — ASCAP)	98	Lafty (Peso/Wallet/Blue Loke/Fest Lene — BMI)	96	She Belongs To Everyone But Me (Atlantic — BMI)	72	Today All Over Again (King Coal/Coal Miners — ASCAP/BMI)	65
Everlovin' Woman (Combine — BMI/Music City — ASCAP)	91	Let The Little (Broken Lance/Bobby Fischer — ASCAP)	52	She's Steppin' Out (Rick Hall — ASCAP)	27	Try Me (Freder Music Co. — BMI)	38
Everyone Gets Crazy (Cross Keys — ASCAP)	56	Love In The First Degree (House of Gold — BMI)	36	Sleepin' With The Redlo On (Algee — BMI)	5	What Are We Doin' (Larry Getlin — BMI)	31
Fancy Free (Goldline/Silverline — ASCAP/BMI)	3	Love Is Knocking (Vogue/Gery S. Pexton c/o Wolk Music — BMI)	94	Slippin' Out, Slippin' In (Barnwood — BMI)	66	(When You Fall In Love) Everything's A Waltz (Tree/Sugarplum — BMI)	62
Feedin' The Fire (Algee — BMI)	23	Married Women (Hall-Clement c/o Wolk — BMI)	82	Slow Hand (Warner/Temberlene/Flying Dutchman — ASCAP/Sweet Harmony — BMI)	59	When You Walk In (Unert — BMI)	47
Fourteen Carat Mind (Acuff-Rose — BMI)	37	Memphis (Arc Music — BMI)	86	Slowly (Cedarwood — BMI)	43	Where Did Our (Stone Agete — BMI)	78
Grandma's Song (Vogue — BMI)	10	Midnight Hauler (House of Gold — BMI)	80	Stars On The Water (Coolwell/Grenite — ASCAP)	54	Who Do You Know (Milene — ASCAP)	53
Headed For A Heartache (New Albany-BMI/Hoosier — ASCAP)	10	Miss Emily's Picture (Tree — BMI)	14	Step By Step (Brierpatch/DobDeve — BMI)	9	Wish You Were Here (Hall-Clement/Wolk — BMI)	8
Heart On The Mend (Hall-Clement/Wolk — BMI)	49	Mountain Dew (Tree/Tannen — BMI)	45	Still Doin' Time (Cedarwood — BMI)	28	Years Ago (American Cowboy — BMI)	44
Here Comes That Rainbow Again (Reseca — BMI)	73	My Baby Thinks (Asteep at the Wheel — BMI)	7	Takin' It Easy (Algee — BMI)	4	You (Arnie Rue Publ. — BMI)	97
Hurricane (Blackwood — BMI/Rich Bin — ASCAP)	15	My Favorite Memory (Shade Tree — BMI)	19	Teach Me To Cheat (Hall-Clement — BMI)	6	You May See Me Walkin' (Amende-Lin — ASCAP)	29
Husbands And Wives (Tree — BMI)	46					You Were There (Southern Nights — ASCAP)	48
I Love My Truck (Glentan — BMI)	22					You're My Bestest Friend (Songplinter — BMI)	58
I Love You (Peer Int'l — BMI)	41					You're My Favorite (Famous/Bellamy Brothers — ASCAP)	35
I Wanna Be Around (20th Century-Fox — ASCAP)	39						
I Wonder If (Acuff-Rose — BMI)	60						

⚡ = Exceptionally heavy radio activity this week \$ = Exceptionally heavy sales activity this week

The Best in Country!

1981 Country Music Association Awards



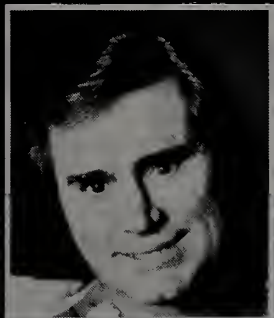
SINGLE OF THE YEAR
"Elvira" The Oak Ridge Boys (BMI)



ENTERTAINER OF THE YEAR
Barbara Mandrell (BMI)



VOCAL GROUP OF THE YEAR
Alabama (BMI)



MALE VOCALIST OF THE YEAR
George Jones (BMI)



THE HORIZON AWARD
Terri Gibbs (BMI)



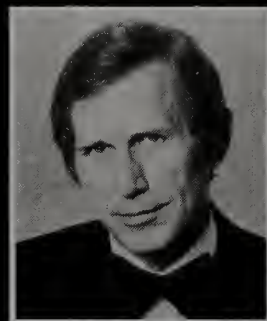
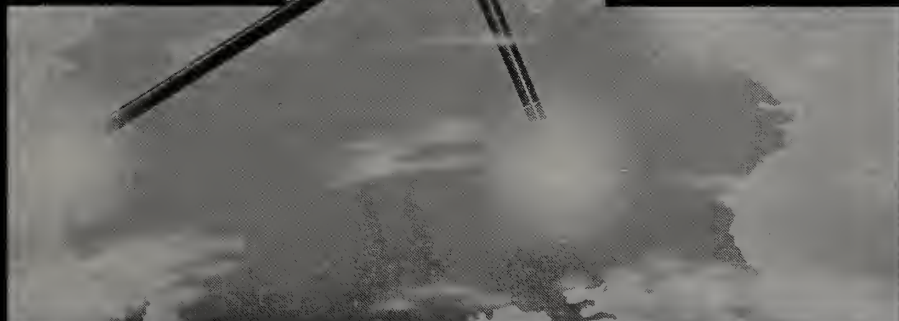
INSTRUMENTAL GROUP OF THE YEAR
Alabama (BMI)



VOCAL DUO OF THE YEAR
David Frizzell and Shelly West (BMI)



FEMALE VOCALIST OF THE YEAR
Barbara Mandrell (BMI)



INSTRUMENTALIST OF THE YEAR
Chet Atkins (BMI)



SONG OF THE YEAR
"He Stopped Loving Her Today"
Bobby Braddock/Curly Putman (BMI)



The country music the country hears most!

COUNTRY

ASCAP Presents Annual Awards To Recognize Top 91 Songs of The Year

(continued from page 22)

Honeytree Music Inc.; Milene Music, Inc.; Music City Music, Inc.; Sailmaker Music; Senor Music; Southern Nights Music Company; United Artists Music, Inc.; Welbeck Music Corp.; and Welk Music Group.

The complete list of ASCAP Award winners is as follows:

ACAPULCO — Larry Collins — Mary Leath — Cibie Music — Senor Music; **ALWAYS** — Irving Berlin — Irving Berlin Music; **ARE YOU ON THE ROAD TO LOVIN' ME AGAIN** — Debbie Hupp — Bob Morrison — Southern Nights Music; **BABY, YOU'RE SOMETHING** — Don Cook — Cross Keys Pub.; **BACK TO BACK** — Jerry McBee — Scotch & Brandy Music; **BEAUTIFUL YOU** — David Hanner — Blendingwell Music — Sabal Music; **THE BEDROOM** — Ron Muir — Ron Muir Music; **THE BLUE SIDE** — David Lasley — Almo Music; **BROKEN HEARTED ME** — Randy Goodrum — Chappell Music — Sailmaker Music; **BROKEN TRUST** — Jimbeau Hinson — Goldline Music.

COME TO MY LOVE — Sam Lorber — Jeff Silbar — Bobby Goldsboro Music; **COWARD OF THE COUNTY** — Billy Edd Wheeler — Sleepy Hollow Music; **COWBOYS AND CLOWNS** — Gary Harju — Billy Music — Senor Music — WB Music; **DANCIN' COWBOYS** — David Bellamy — Bellamy Brothers Music — Famous Music; **DO YOU WANNA GO TO HEAVEN** — Bucky Jones — Cross Keys Publishing; **DON'T FALL IN LOVE WITH A DREAMER** — Kim Carnes — Dave Ellingson — Almo Music — Applan Music — Quixotic Music; **DON'T IT MAKE MY BROWN EYES BLUE** — Richard Leigh — United Artists Music; **FREE TO BE LONELY AGAIN** — Diane Pfeifer — Brightwater Music — Strawberry Patch; **FRIDAY NIGHT BLUES** — Sonny Throckmorton — Cross Keys Pub.; **THE GAMBLER** — Don Schlitz — Writer's Night Music; **GIVING UP EASY** — Jerry Foster — Bill Rice — April Music; **GOODBYE MARIE** — Mel McDaniel — Music City Music; **HALF THE WAY** — Ralph Murphy — Murfeezongs; **I AIN'T LIVING LONG LIKE THIS** — Rodney Crowell — Happy Sack Music (Visa Music Division); **I JUST FALL IN LOVE AGAIN** — Larry Herbst — Cotton Pickin' Songs; **IT'D LOVE TO LAY YOU DOWN** — Johnny MacRae — Music City Music; **I'VE GOT A PICTURE OF US ON MY MIND** — Bobby Harden — King Coal Music; **IF YOU EVER CHANGE YOUR MIND** — Robert Gundry — Silver Nightingale Music; **IT'S LIKE WE NEVER SAID GOODBYE** — Roger Greenaway (PRS) — Geoff Stephens (PRS) — Dejamus; **IT'S TOO LATE (TO LOVE ME NOW)** — Rory Bourke — Gene Dobbins — Johnny Wilson — Chappell Music.

IT'S TRUE LOVE — Randy Goodrum — Chappell Music — Sailmaker Music; **KAW-LIGA** — Fred Rose — Hank Williams — Milene Music — Intersong Music; **LADY** — Lionel Richie, Jr. — Brockman Music; **LEAVIN'S FOR UNBELIEVERS** — Randy Goodrum — Brent Maher — Blue Quill Music — Chappell Music — Sailmaker Music; **LOOKIN' FOR LOVE** — Wanda Mallette — Bob Morrison — Patti Ryan — Southern Nights Music; **LOVE ME OVER AGAIN** — Don Williams — Bibo Music; **LOVE THE WORLD AWAY** — Bob Morrison — Johnny A. Wilson — Southern Nights Music; **LOVERS LIVE LONGER** — David Bellamy — Bellamy Brothers Music — Famous Music.

LUCKY ME — Charlie Black — Rory Bourke — Chappell Music; **LYIN' EYES** — Glenn Frey — Don Henley — Cass County Music — Red Cloud Music; **MAC ARTHUR PARK** — Jimmy L. Webb — Canopy Music; **A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH** — Bob Brabham — Archie Jordan — Jack and Bill Music; **MISTY** — Johnny Burke — Erroll Garner — Octave Music

Publishing — Vernon Music; **MY HEART** — Charles Quillen — Jack and Bill Music; **MY HEROES HAVE ALWAYS BEEN COWBOYS** — Mary S. Rice — Jack and Bill Music; **NO ONE WILL EVER KNOW** — Mel Foree — Fred Rose — Milene Music; **OH, HOW I MISS YOU TONIGHT** — Joe Burke — Benny Davis — Mark Fisher — Bourne — World Music; **ONE OF A KIND** — Bobby Fischer — Sonny Throckmorton — Cross Keys Pub. — Honeytree Music.

ORANGE BLOSSOM SPECIAL — Ervin T. Rouse — MCA; **OVER** — Jerry Foster — Bill Rice — Jack and Bill Music; **OVER THE RAINBOW** — Harold Arlen — E.Y. Harburg — Leo Feist; **PECOS PROMENADE** — Larry Collins — Leeds Music — Senor Music; **PLAY ANOTHER SLOW SONG** — Kieran Kane — Richard Kane — Cross Keys Pub.; **(YOU SAY YOU'RE) A REAL COWBOY** — David Heavener — Archord Music; **RHINESTONE COWBOY** — Larry Weiss — House of Weiss Music — Twentieth Century Music; **SAIL ON** — Lionel Richie, Jr. — Commodores Entertainment Publishing — Jobete Music, Inc.; **SECRET LOVE** — Sammy Fain — Paul Francis Webster — Remick Music; **SHADOWS IN THE MOONLIGHT** — Charlie Black — Rory Bourke — Chappell Music.

SHE BELIEVES IN ME — Steve Gibb — Angel Wing Music; **SHE CAN'T SAY THAT ANYMORE** — Sonny Throckmorton — Cross Keys Pub.; **THE SHUFFLE SONG** — Mack David — Mack David Music Pub.; **SILENT NIGHT (AFTER THE FIGHT)** — John Schweers — Jack and Bill Music; **SOMEBODY'S KNOCKIN'** — Ed Penney — Chiplin Music; **STARTING OVER AGAIN** — Donna Summer — Sweet Summer Night Music; **SUGAR DADDY** — David Bellamy — Bellamy Brothers Music — Famous Music; **SUGAR FOOT RAG** — Vaughn Horton — Cromwell Music; **SURE THING** — Earl Thomas Conley — Nelson Larkin — April Music — Blue Moon Music — Meritark Music; **TAKE ME HOME COUNTRY ROADS** — Bill Danoff — John Denver — Taffy Nivert — Cherry Lane Music.

TEMPORARILY YOURS — Bobby Fischer — Bobby Fischer Music; **THAT'S THE WAY A COWBOY ROCKS AND ROLLS** — Tony Joe White — Tennessee Swamp Fox; **THEY NEVER LOST YOU** — David Wills — Charles Quillen — Jack and Bill Music; **TOO OLD TO PLAY COWBOY** — Dave Kirby — Cross Keys Pub.; **TRUE LIFE COUNTRY MUSIC** — Sam Lorber — Jeff Silbar — Bobby Goldsboro Music; **TRUE LOVE WAYS** — Buddy Holly — MPL Communications; **TRYING TO LOVE TWO WOMEN** — Sonny Throckmorton — Cross Keys Pub.; **(YOU LIFT ME) UP TO HEAVEN** — Johnny MacRae — Bob Morrison — Southern Nights Music; **THE WAY I AM** — Sonny Throckmorton — Cross Keys; **WHY LADY WHY** — Richard Edward Scott — Shedd House Music.

WICHITA LINEMAN — Jimmy L. Webb — Canopy Music; **WOMEN GET LONELY** — Larry Rogers — Bill Black Music — Partnership Music; **YESTERDAY ONCE MORE** — Jim Mundy — Honeytree Music; **YOU DECORATED MY LIFE** — Debbie Hupp — Bob Morrison — Music City Music; **YOU DON'T BRING ME FLOWERS** — Alan Bergman — Marilyn Bergman — Neil Diamond — Stonebridge Music — Threesome; **YOU LIGHT UP MY LIFE** — Joe Brooks — Big Hill Music; **YOU KNOW JUST WHAT I'D DO** — Jerry Foster — Bill Rice — Jack and Bill Music; **YOU NEEDED ME** — Randy Goodrum — Chappell Music — Ironside Music; **YOU PICK ME UP (AND PUT ME DOWN)** — Randy Goodrum — Brent Maher — Blue Quill Music — Chappell Music — Sailmaker Music — Welbeck Music; **YOU'D MAKE AN ANGEL WANNA CHEAT** — Bob Morrison — Southern Nights Music; **YOUR OLD COLD SHOULDER** — Richard Leigh — United Artists Music

* Written in collaboration with affiliate(s) of another United States performing rights organization.

** Co-published with affiliate(s) of another United States performing rights organization.

BMI Issues Citations Of Achievement To Honor Writer, Publisher Efforts

(continued from page 22)

Music, Irving Music, Inc., Magic Castle Music, Partner Music, Songpainter Music, The Times Square Music Publication Company/Trio Music, Co., Inc. and Willie Nelson Music.

Six of the songs honored by BMI were presented citations marking previous awards. Second awards went to "Coward of the County" written by Roger Bowling, published by Roger Bowling Music (first award 1980); "Faded Love," written by John Wills, published by Rightsong Music, Inc. (1964); "Guitar Man," written by Jerry Reed, published by Vector Music (1968); "Hearts On Fire," written by Eddie Rabbitt, Even Stevens and Day Tyler, published by Briarpatch Music and Debdave Music, Inc. (1979); "I'll Be There (If You Ever Want Me)," written by Rusty Gabbard and Ray Price, published by Ernest Tubb Music, Inc., (1954); and "One Day At A Time," written by Kris Kristofferson and Marjoh Wilkin, published by Buckhorn Music Pub.,

Co., Inc. (1975).

The 91 BMI award winning country songs, writers and publishers are as follows:

ANGEL FLYING TOO CLOSE TO THE GROUND — Willie Nelson — Willie Nelson Music; **ANY WHICH WAY YOU CAN** — Milton Brown/Stephen Dorff/Snuff Garrett — Peso Music/Wallet Music/Warner-Tamerlane Pub.; **ARE YOU HAPPY BABY** — Bob Stone — Rock Garden Music; **BABY, YOU'RE SOMETHING** — Curly Putnam/Rafe Van Hoy Tree Pub.; **BARROOM BUDDIES** — Milton Brown/Cliff Crofford/Stephen Dorff/Snuff Garrett — Bar Cee Music/Peso Music/Warner-Tamerlane Pub.; **THE BEST OF STRANGERS** — Key Fleming/Dennis Morgan — Hall-Clement Pub.; **BLUE SIDE** — Allee Willis — Irving Music; **THE BOXER** — Paul Simon — Paul Simon Music; **A BRIDGE THAT JUST WON'T BURN** — Roger Murrach/Jimmy McBride — Blackwood Music/Magic Castle Music; **CAN I SEE YOU TONIGHT** — Deborah Allen/Rafe Van Hoy — Duchess Music/Posey Pub./Tree Pub. Co.;

CHARLOTTE'S WEB — Cliff Crofford/John Durrill/Snuff Garrett — Duchess Music/Peso Music; **CLYDE** — J.J. Cale — Johnny Blenstock Music; **COULDI HAVE THIS DANCE** — Bob House — Onhison Music; **COWARD OF THE COUNTY** (Second Award) — Roger Bowling — Roger Bowling Music;

COWBOYS AND CLOWNS — Stephen Dorff/Snuff (continued on page 28)

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS

BILL LYERLY (RCA PB 12352)

Mystery Train (3:13) (Hi-Lo Music — BMI) (H. Parker, S. Phillips) (Producer: R. Dea)

Bill Lyerly's down home vocals and the hot guitar licks make his second single for RCA a sure add at radio. His vocal style and good music sense place him in the same school that graduated Guy Clark and Rodney Crowell with the highest honors.



GARY GOODNIGHT (Door Knob DK81-166)
Losin' Myself In You (2:48) (Chip 'N' Dale Music Publishers, Inc. — ASCAP) (L. Schoonmaker) (Producer: G. Kennedy)

This single has one of those hooks that sticks in the listener's mind long after the record is through. The gospel-tinged backing vocals and hand claps are the perfect foil to Goodnight's even vocals. Look for it to pop up on radio add lists.

HITS OUT OF THE BOX

JIM REEVES and **PATSY CLINE** (RCA PB-12346)

Have You Ever Been Lonely (Have You Ever Been Blue) (2:59) (Shapiro/Bernstein & Co., Inc. — ASCAP) (P. DeRose, G. Brown) (Producer: O. Bradley)

GUY CLARK (Warner Brothers WBS 49853)

She's Crazy For Lovin' (2:52) (World Song Pub. Inc./Coolwell Music/Granite Music Corp. — ASCAP) (G. Clark, R. Crowell) (Producer: R. Crowell)

BOBBY BARE (Columbia 18-02577)

Dropping Out Of Sight (2:43) (Unichappell Music/Morris Music — BMI) (T.T. Hall) (Producer: R. Crowell)

FEATURE PICKS

BOXCAR WILLIE (Main Street A950)

Don't Let The Stars Get In Your Eyes (1:58) (Four Star Music — BMI) (S. Willit, C. Pryor, B. Trammel) (Producer: not listed)

REX ALLEN, Jr. (Warner Bros. WBS49844)

Arizona (3:05) (Boxer Music — BMI) (R. Allen, Jr.) (Producers: R. Allen, Jr., C. Allen)

CONWAY TWITTY (MCA MCA-51199)

Red Neckin' Love Makin' Night (4:40) (Warner-Tamerlane Pub. Co./Face The Music/Blue Lake Music/Plum Creek Music — BMI) (T. Seals, M. Barnes) (Producers: C. Twitty, R. Chancey)

WAYNE KEMP (Mercury 57060)

Why Am I Doing Without (2:59) (Tree Pub. Co. Inc. — BMI/Millstone Music Co. — ASCAP) (R. Lane, D. Kirby) (Producers: D. Walls, W. Kemp)

MARTY ROBBINS (Columbia 18-02575)

Teardrops In My Heart (3:16) (Tro-Cromwell Music, Inc. — ASCAP) (V. Horton) (Producers: M. Robbins, E. Fox)

BILL STERLING (Blossom Gap BGR0014)

Man Made Dream (2:28) (Blossom Gap Music — BMI) (D. Andrews, G. Bennet) (Producer: D. Andrews)

JASON HAWKINS (Fox Fire 145)

I Will (3:10) (Middle Forty Music — BMI) (B. St. James) (Producer: J. Powell)

T.C. CONDRA (Mariner MR 8102)

Her Side Of the Story (3:10) (New Albany Music — BMI/Night Stallion — ASCAP) (L. Shell, J. Dowell) (Producers: T. Migliore, D. Hieronymus)

PAM HOBBS (50 States FS-87)

Love Me or Leave Me Alone (2:50) (Chap's Music — ASCAP/Stetson Music — BMI) (D. L. Riis, R. Light) (Producer: J. Howard)

ALBUM REVIEWS

DESPERATE DREAMS — Eddy Raven — Elektra 5E-545 — Producer: Jimmy Bowen — List: 8.98

Eddy Raven's debut album for Elektra/Asylum should be considered one of the best releases of the year. A commendable songwriter as well as performer, Raven has crafted an album that will be met with favorably not only from his country contemporaries, but from the A/C and pop markets as well. "Who Do You Know In California" is a top choice, as is "You're Too Much For Me" and "She's Playing Hard To Forget."



COUNTRY RADIO

THE COUNTRY MIKE

CMA HONORS DJs OF THE YEAR — The Country Music Assn. (CMA) recognized country radio disc jockeys in a special segment of the CMA Awards show Oct. 12, singling out the top jock in each of the three market sizes, and bestowing each with the title of "Disc Jockey of the Year". The accolades this year fell upon **Jacki West**, **WGTO/Cypress Gardens**; **Tim Wilson**, **WAXX/Eau Claire**; and **Lynn Waggoner**, **KEBC/Oklahoma City**, each of whom survived the competition of their peers through two ballots and selection by an anonymous panel of judges of broadcasting industry leaders. **Cash Box** salutes the Disc Jockeys of the Year and the other jocks who were nominated for their contribution to country music and country radio, the fastest growing format today: Small Market — **Dandellon**, **WIOV/Ephrata, Pa.**; **Billy Dilworth**, **WLET/Tacoca, Ga.**; **Jay Larry James**, **KHUT/Hutchinson, Kan.**; and



Troy Wayne

Tom Reeder, **WKCW/Warrenton, Va.** Medium Market — **Sam Faulk**, **WLWI/Montgomery, Ala.**; **Buddy Raye**, **WWVA/Wheeling, W. Va.**; **King Edward Smith IV**, **WSLC/Roanoke, Va.**; and **Don Walton**, **KFDI/Wichita**. Large Market — **Bob Hooper**, **WESC/Greenville, S.C.**; **Sammy Jackson**, **KLAC/Hollywood, Calif.**; **Chuck Morgan**, **WSM/Nashville**; **Chris Taylor**, **KYNN/Omaha**; and **John Trumble**, **WRVA/Richmond, Va.**

PERSONALITY PROFILE — **Troy Wayne** began a broadcasting career working in television in Wichita, then San Angelo from 1970-1971. Wayne learned of a part-time radio position with country-formatted **KPEP/San Angelo**, got his FCC license and began doing the weekends in early 1972. That same year, however, **KICT-FM/Wichita** became a full time country station, and Wayne packed up and headed back home to become the first all-night jock at KICT. Two years later Wayne was offered the music director position with country-A/C-formatted **KJLS-FM/Hayes, Kan.**, a position he held for three years. In 1977 he moved to Tucson where he got back into television on a full-time basis with **KOLD-TV**, while holding down a part-time air shift with **KIRX**. Three years later, Wayne was offered a position with **KFRM/Salina, Kan.** by a former fellow jock, **Abram Burnett**, who had become program director for the Salina country station. In July, 1980, Wayne became the music director for **KFRM**.

WMC APPOINTS SALES MANAGER — **Dean Osmundson**, general manager of **WMC/Memphis**, has announced the appointment of **Larry Rouse** to the position of general sales manager. Rouse replaces **Phil Newmark**, who took a position as a managing partner with a new rep firm in New York. After graduating from the University of North Carolina, Rouse spent 11 years working his way up the sales ladder with **WBT-WBCY/Charlotte**. Prior to his recent move to Memphis, Rouse was the general sales manager with **KCNR-KPAM/Portland**.

OCTOBER PROMOTIONS, FESTIVITIES UNDERWAY — Longneck Radio, of **KILT/Houston**, is currently planning a family event for country music fans throughout southern Texas. On Sunday, Oct. 25, **KILT** will sponsor the first annual "Free Day In The Country," an afternoon of country music from Simington Rodeo grounds. The noon-'til-dark event will feature such national recording artists as **RCA's Dean Dillon**, **Mercury's Dickie Lee** and **MCA's Gene Watson**. Houstonian entertainment will include the **KILT Longneck Band**, **40 Miles of Bad Road**, **Kelly Chapa**, **Texas Thunder**, **Bill Nash** and from Detroit, **Megan**. The annual event will be free of charge for **KILT** listeners.

WKSX/Cleveland held its first Old World Oktoberfest at Geauga Lake Amusement Park. The weekend-long celebration was emceed by **WKSX** air personalities and featured local Cleveland area acts, including **Johnny Lambert And The Full House**, **The Whiskey River Band** and **Stone Creek**.

WCDS AFFILIATES WITH NBC — **Meredith K. Woodyard**, director, affiliate relations, **NBC Radio Network** has announced that **WCDS/Glasgow, Ky.** has affiliated with the network. The 5,000 watt, modern country-formatted station is now carrying a schedule of the network's hourly newscasts and news and feature commentaries. The station also has first option in the market to pick up all long-form network programming. **Ann Morgan** is the general manager. **Bill Randall** is program director.

country mike

PROGRAMMERS PICKS

Henry Jay	WGTO/Cypress Gardens	Love In The First Degree — Alabama — RCA
Duncan Stewart	WDLW/Boston	You're My Bestest Friend — Mac Davis — Casablanca
Sonny Victory	KXLR/Little Rock	Love In The First Degree — Alabama — RCA
Tim Rowe	WMNI/Columbus	You're My Bestest Friend — Mac Davis — Casablan
Reggie Neal	WXBQ/Bristol	Love In The First Degree — Alabama — RCA
Ron West	KSON/San Diego	What Are We Doin' Lonesome — Larry Gatlin and the Gatlin Brothers Band — Columbia
Chris Taylor	KWMT/Fort Dodge	Love In The First Degree — Alabama — RCA
Tom Edwards	KEED/Eugene	Years Ago — Statler Brothers — Mercury
Joel Rabb	WHK/Cleveland	Love In The First Degree — Alabama — RCA
Tiny Hughes	WROZ/Evansville	You're My Favorite Star — Bellamy Brothers — Warner/Curb
Tony Kidd	WZZK/Birmingham	Love In The First Degree — Alabama — RCA

MOST ADDED COUNTRY SINGLES

1. LOVE IN THE FIRST DEGREE — ALABAMA — RCA — 72 ADDS
2. YEARS AGO — THE STATLER BROTHERS — MERCURY — 51 ADDS.
3. YOU'RE MY BESTEST FRIEND — MAC DAVIS — CASABLANCA — 37 ADDS
4. THE SWEETEST THING (I'VE EVER KNOWN) — JUICE NEWTON — CAPITOL — 32 ADDS
5. RODEO ROMEO — MOE BANDY — COLUMBIA — 17 ADDS
6. TELL ME WHY — EARL THOMAS CONLEY — RCA — 15 ADDS
7. (ALL I'M ASKING IS) MAKE HER HAPPY — JERRY BRANDAN — SUPER PRODUCTIONS — 14 ADDS
8. WHO DO YOU KNOW IN CALIFORNIA — EDDY RAVEN — ELEKTRA — 14 ADDS
9. PATCHES — JERRY REED — RCA — 13 ADDS
10. HUSBANDS AND WIVES — DAVID FRIZZELL and SHELLY WEST — WARNER BROS. — 13 ADDS

MOST ACTIVE COUNTRY SINGLES

1. BET YOUR HEART ON ME — JOHNNY LEE — FULL MOON/ASYLUM — 62 REPORTS
2. IF I NEEDED YOU — EMMYLOU HARRIS and DON WILLIAMS — WARNER BROS. — 62 REPORTS
3. STILL DOIN' TIME — GEORGE JONES — EPIC — 61 REPORTS
4. THE WOMAN IN ME — CRYSTAL GAYLE — COLUMBIA — 60 REPORTS
5. YOU'RE MY FAVORITE STAR — THE BELLAMY BROTHERS — WARNER/CURB — 57 REPORTS
6. WHAT ARE WE DOIN' LONESOME — LARRY GATLIN and the GATLIN BROTHERS — COLUMBIA — 55 REPORTS
7. MY FAVORITE MEMORY — MERLE HAGGARD — EPIC — 51 REPORTS
8. FOURTEEN CARAT MIND — GENE WATSON — MCA — 47 REPORTS
9. YOU MAY SEE ME WALKIN' — RICKY SCAGGS — EPIC — 45 REPORTS
10. HEART ON THE MEND — SYLVIA — RCA — 44 REPORTS

SESAC Holds Its 17th Annual Awards Dinner At the Woodmont

NASHVILLE — Over 500 industry executives were on hand for the 17th annual Country Music Awards presentation by SESAC at the Woodmont Country Club here Oct. 15. Awards were presented to artists, writers, publishers, and industry leaders at the event which marked SESAC's 50th anniversary as a performing rights organization.

Under the theme "SESAC Goes Gold," the organization presented the first Vista award to MCA recording artist George Strait in recognition of his impact on the "country music horizon" during the past year. Along with Strait, Frank Dycus, author of five songs on the Strait album, "Strait Country"; Blake Mevis, producer; and Everett Zinn, president of Golden Opportunity Music publishing house, were recognized for their roles in the development of Strait's career.

Other winners of SESAC awards included: Jo Walker-Meador, executive director, Country Music Assn. (CMA) (Ambassador of Country Music); "Some Ladies Don't Love Cowboys" by Frank Dycus and Raleigh Squires (Most Recorded Country Song); Steve McCorvey (Most Promising Country Music Writer of the Year); "Getting Over You" by Alabama (Best LP Cut); Ed Penney (Producer of the Year); "Looking For Love" by Johnny Lee (Best Country

Album); "Do You Love As Good As You Look" by the Bellamy Brothers (Country Single of the Year); "Somebody's" (continued on page 28)

NSAI Honors Two

NASHVILLE — Bobby Braddock and the late Ray Whitley were inducted into the Nashville Songwriters Assn. International (NSAI) Hall of Fame at the organization's 12th annual ceremony at the Hyatt Regency Oct. 11.

Hall of Famer Curley Putman presented Braddock his award (the two co-wrote "He Stopped Loving Her Today") and Pee Wee King, also a member of the Hall of Fame, gave Whitley's award to his widow, Mrs. Kay Whitley.

In addition to Putman and King, other Hall of Famers present included Floyd Tillman, Cindy Walker, Zeke Clements, Felice and Boudleaux Bryant, Jack Clement, Harlan Howard, Marjohn Wilkin, John D. Loudermilk, Merle Haggard, Joe Allison, Hank Snow and Ben Peters.

NSAI president Randy Goodrum hailed the Hall of Fame members as the "one percent of one percent of writers who bend the rules."

Dorothy Polk Thornton, the association's membership coordinator, was honored with the President's Award.



UNITED AT THE LONE STAR — Principals of United Stations recently dropped in the Lone Star Cafe in New York to discuss the possibility of doing a series of live concerts from the venue via satellite. Pictured are (l-r): United Stations partners Dick Clark and Nick Verbitsky; Bill Dick, Lone Star club owner; Ed Salamon, vice president of programming, United Stations; and EMI-A artist Michael Johnson.

Bookers Report 'Growing Pains'

(continued from page 22)

than this time a short while ago, but the profit margins for the promoter are unfair."

Potter cautioned that the acts should not take country music buyers for granted. "With the hidden costs of ushers, sound and light technicians, stage construction, food, electricians, talent agents and management, there are a lot of acts at \$5,000 that are overpriced."

Seminar keynoter Dr. Mortimer R. Felnberg, co-founder and chairman of BFS Psychological Assoc., Inc., a New York-based executive counseling firm, outlined the economic and demographic trends that will affect future spending and entertainment habits of Americans. He spotlighted the ever-growing generation of older people as a new musical market. He also labeled cable television and technological innovations in home entertainment as a potential threat to live concerts.

One of the most well-attended panels of the seminar featured panelists Chet Atkins, Bobby Bare, Brenda Lee, Tom T. Hall, Danny Davis, Charlie Daniels and moderator Jimmy Bowen, vice president and general manager of Elektra/Asylum, Nashville. Panelists reflected on the past, present and future of country music. Bare summed up the current state of country specifically and the music business in general when he said, "It's hard work for everybody. If an artist does have a great product, he has to get out there and promote it. The days of laying back and doing nothing are over. We must all work our asses off."

During the talent buyers seminar, a diverse roster of 11 country music artists performed in two showcases. The first showcase featured Ricky Skaggs, Eddy Raven, the Masters Five and a surprise visit by Larry Gatlin. The second show featured Sylvia, Terri Gibbs, Boxcar Willie, Leon Everette, Helen Cornelius, the Wright Brothers and the Steppe Brothers.

NARM Intensifies Ad Campaign Push

(continued from page 6)

lightly.

"It's not something that NARM is proposing for itself; we don't sell records and tapes" Cohen added. "We are the conduit between our members and the manufacturers. We're just reacting to what the consumer has been telling us for years. The key word here is 'capitalize,' — we must capitalize on this opportunity."

Cohen said a formal presentation of the proposal would again be made at this week's NARM Rack Jobbers meeting in Scottsdale, Ariz. (see separate story). In the weeks following the Rack Jobbers Meeting, Cohen will embark on a nationwide round of one-on-one meetings with label executives to try and get firm commitments to the program.

"We're still pretty much on schedule," Cohen explained. "The only delay has been that by the Rack Jobbers Meeting, I had hoped to have a progress report ready for the membership. However, this is a very important project, and I don't want to rush anyone into a premature commitment."

"This is a landmark proposal that requires a great deal of consideration," Cohen added. "No one intends for the manufacturers to absorb the costs of this program themselves. They can pass the cost on to their accounts, who, in turn, can pass it on to the consumer. The funding method is no different in principle from the institutional ad campaigns of other industries. I don't see why someone wouldn't support it."

BMI Issues Citations Of Achievement To Honor Writer, Publisher Efforts

(continued from page 26)

Garrett/Larry Herbstritt — Bar Cee Music/Peso Music/Tamerlane Pub.; **COWGIRL AND THE DANDY** — Bobby Goldsboro — House of Gold Music; **CRACKERS** — Kye Fleming/Dennis Morgan — Hall-Clement Pub.; **CRYING** — Joe Melson/Roy Orbison — Acuff-Rose Pub.; **CUP OF TEA** — Harlan White — Fruit Music; **DO YOU WANNA GO TO HEAVEN** — Vurlly Putnam — Tree Pub.; **DON'T FORGET YOURSELF** — Don Reid — American Cowboy Music; **DOWN TO MY LAST BROKEN HEART** — Chick Rains — Chick Rains Music/Jensing Music; **DRIFTER** — Don Pflimmer — Hall-Clement Pub.; **DRIVIN' MY LIFE AWAY** — David Mallory/Eddie Rabbitt/Even Stevens — Briarpatch Music/Debdave Music; **FADED LOVE** (Second Award) — John Willis — Rightsong Music; **FRIDAY NIGHT BLUES** — Rafe Van Hoy — Tree Pub.; **GONE TOO FAR** — David Mallory/Eddie Rabbitt/Even Stevens — Briarpatch Music/Debdave Music; **GOOD OLE BOYS LIKE ME** — Bob McDill — Hall-Clement Pub.; **GOODBYE MARIE** — Dennis Linde — Combine Music; **GUITAR MAN** (Second Award) — Jerry Reed — Vector Music;

HARD TIMES — Bobby Braddock — Tree Pub.; **HE STOPPED LOVING HER TODAY** — Bobby Braddock/Curly Putnam — Tree Pub.; **HEART OF MINE** — Michael Foster — Silverline Music; **HEARTS ON FIRE** (Second Award) — Eddie Rabbitt/Even Stevens/Day Tyler — Briarpatch Music/Debdave Music; **HONKY TONK BLUES** — Hank Williams — Fred Rose Music/Hiram Music; **I BELIEVE IN YOU** — Roger Cook/Sam Hogin — Roger Cook Music/Cookhouse Music; **I FEEL LIKE LOVING YOU AGAIN** — Bobby Braddock/Sonny Throckmorton — Tree Pub.; **I KEEP COM-**

Gap Band And Total Music File Lawsuit Against PolyGram

(continued from page 10)

cealment of such activities "demonstrates that Company (PolyGram) did not intend to carry out its basic obligations in good faith and in a responsible manner."

Because of the alleged breaches, the complaint said attorneys for the Gap Band and Total Music have informed PolyGram that exercise of the second option was "invalid and ineffective."

The complaint is asking the court to dissolve the contract between the parties due to the "actual controversy" which now exists between them. The contract between the parties, according to the suit, is to end Oct. 24, 1981.

PolyGram, the complaint contends, is not entitled to an injunction preventing the artists from performing their personal services as recording artists for another record company.

According to the suit, Total Music and the Gap Band are currently seeking another record company with which to perform their services.

PolyGram had no comment concerning the suit, explaining that lawyers for the company had not yet seen the filing. The spokesman also said that months ago the Gap Band had a greatest hits album scheduled for October release, but that the LP has been removed from the release list.



BENATAR BACKSTAGE — Following her concert at the Byrne Arena, Chrysalis recording artist Pat Benatar met with Bob Kaminsky of DIR Broadcasting to discuss plans for taping a future Benatar concert for radio. Pictured are (l-r): Mike Abramson, director of promotions for Chrysalis; Benatar; Neil Gerald of Benatar's band; Kaminsky; and Rick Newman, manager.

Mandrell Repeats As Top Entertainer At 15th CMA Show

(continued from page 22)

five) continued with Terri Gibbs winning the CMA's inaugural Horizon Award, designed to recognize "extraordinary career development of new country acts in the areas of professionalism, sales, airplay and media recognition."

Warner Bros. recording duo Shelley West and David Frizzell won their first CMA award, for Duo of the Year on the strength of their hit single "You're The Reason God Made Oklahoma"; and Chet Atkins took Instrumentalist of the Year, his fourth CMA award.

In addition to the awards, the late Vernon Dalhart and Grand Ole Opry announcer Grant Turner were inducted into the Country Music Hall of Fame. Dalhart cut country music's first million-seller 57 years ago, and Turner has long been familiar to millions as the voice of the Opry.

Another tribute that highlighted the evening was the performance of Mickey Gilley and Ronnie Milsap honoring Jerry Lee Lewis, who is still convalescing from a serious illness suffered recently. The tribute reached a peak when Gilley, Lewis' cousin, and Milsap, a longtime friend, greeted the recovering Lewis on stage for a brief moment.

More Performances

Show co-hosts Mandrell and Casablanca recording artist Mac Davis also performed during the evening, as did such country music luminaries as Merle Haggard, Oak Ridge Boys, Lacy J. Dalton, Razy Bailey, Bobby Bare, Bellamy Brothers, Johnny Lee, Joe Stampley and Emmylou Harris.

The 90-minute television special, broadcast by CBS, was produced by Robert Precht and directed by Walter C. Miller. Tony Jordan was associate producer, and Irving Waugh served as executive producer for the CMA. The musical director was Bill Walker, the writers were Donald Epstein and Marty Ragaway.

Sam Goody Case Moves Toward Appeals Court

(continued from page 6)

dismiss charged the prosecution with providing the impetus for the Post article. The prosecution has denied any connection with the article.

This week's activities, along with an earlier refusal by the Federal Court to hear a motion to dismiss the appeals, clear the way for the Appeals Court to hear both the government's motion to appeal Judge Platt's overturning of the guilty verdicts against Goody and Stolon and ordering of a new trial, and the defense's motion to dismiss the government's appeal. The Appellate hearing is set for the week of Nov. 26, with the defense's final brief setting forth its position due Nov. 13.

Brief Filed

Asked about the contents of the government's brief, which was filed Oct. 14 but was still being formally printed at presstime, John H. Jacobs, U.S. Government prosecutor, said he did not care to comment on the matter until copies of the brief were available.

Goody, Inc. and Stolon were both found guilty on April 9 of copyright infringement and Interstate Transportation of Stolen Property (ITSP), but the convictions were later set aside and a new trial ordered by Judge Platt, who felt the jury might have been prejudiced against the defendants by testimony given by FBI agent Richard Ferri, which was subsequently recanted.

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart	10/17		Weeks On Chart	10/17
1 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	1	10	39 THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36790)	26	13
2 NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	3	8	40 I BELIEVE IN LOVE ROCKIE ROBBINS (A&M SP-4869)	41	7
3 STREET SONGS RICK JAMES (Gordy/Motown; G8-1002M1)	2	27	41 LOVE IS THE PLACE CURTIS MAYFIELD (Boardwalk NB1 33239)	49	2
4 IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l/CBS TZ 37491)	4	4	42 DIMPLES RICHARD "DIMPLES" FIELDS (Boardwalk NB1 33232)	25	15
5 THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594)	8	6	43 HAPPY LOVE NATALIE COLE (Capitol ST-12165)	38	7
6 CARL CARLTON (20th Century-Fox/RCA T-628)	5	14	44 WALL TO WALL RENE & ANGELA (Capitol ST-12161)	33	13
7 TONIGHT! THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	11	8	45 PERFORMANCE ASHFORD & SIMPSON (Warner Bros. 2WB 3524)	58	2
8 THE TIME (Warner Bros. BSK 3595)	3	9	46 ALL THE GREAT HITS DIANA ROSS (Motown M13-95002)	—	1
9 LOVE ALL THE HURT AWAY ARETHA FRANKLIN (Arista AL 9552)	6	9	47 NEW AFFAIR THE EMOTIONS (ARC/Columbia FC 37456)	43	5
10 IN THE POCKET COMMODORES (Motown M8-955M1)	10	16	48 PIECES OF A DREAM (Elektra 6E-350)	54	4
11 SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	31	2	49 BLACK TIE THE MANHATTANS (Columbia FC 37156)	44	12
12 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	13	18	50 KNIGHTS OF THE SOUND TABLE GAMEO (Chocolate City/PolyGram CCLP 2019)	48	21
13 SHOW TIME SLAVE (Cotillion/Atlantic SD 5227)	20	3	51 CHILDREN OF TOMORROW FRANKIE SMITH (WMOT FW 37391)	47	14
14 SLINGSHOT MICHAEL HENDERSON (Buddah/Arista BDS 6002)	15	7	52 THE TEMPTATIONS (Gordy/Motown G8-1006M1)	52	9
15 THIS KIND OF LOVIN' THE WHISPERS (Solar/RCA BXL 1-3976)	18	8	53 SIGN OF THE TIMES BOB JAMES (Tappan Zee/CBS FC 37495)	57	3
16 I'M IN LOVE EVELYN KING (RCA AFL1-3962)	16	15	54 STEPHANIE STEPHANIE MILLS (20th Century-Fox/RCA T-700)	51	24
17 LOVE BYRD DONALD BYRD & 125TH ST., N.Y.C. (Elektra 6E-531)	21	5	55 WITH YOU STACY LATTISAW (Cotillion/Atlantic SD 16049)	46	16
18 IT MUST BE MAGIC TEENA MARIE (Gordy/Motown G8-1004M1)	7	20	56 SWEET AND WONDERFUL JEAN CARN (TSOP/CBS FZ 36775)	50	12
19 SUMMER HEAT BRICK (Bang/CBS FZ 37471)	14	8	57 VERY SPECIAL DEBRA LAWS (Elektra 6E-300)	56	33
20 ENDLESS LOVE ORIGINAL SOUNDTRACK (Mercury/PolyGram SRM-1-2001)	12	12	58 REFLECTIONS GIL SCOTT-HERON (GRP/Arista 5506)	63	3
21 JUST BE MY LADY LARRY GRAHAM (Warner Bros. BSK 3554)	19	12	59 WINNERS THE BROTHERS JOHNSON (A&M SP-3724)	59	15
22 THE BROOKLYN, BRONX & QUEENS BAND (Capitol ST-12155)	17	12	60 TOO THE S.O.S. BAND (Tabu/CBS FZ 37449)	53	10
23 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	35	4	61 THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	55	26
24 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	27	4	62 IN THE NIGHT CHERYL LYNN (Columbia FC 37034)	60	18
25 TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37096)	23	8	63 CHANCES ARE BOB MARLEY (Cotillion/Atlantic SD 5228)	—	1
26 CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN (Arista AL 9544)	24	15	64 A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO (Arista AL 9543)	64	28
27 BLACK & WHITE POINTER SISTERS (Planet/Elektra P-18)	28	17	65 CLOSER THAN CLOSE THE STYLISTICS (TSOP/CBS FZ 37458)	61	7
28 EBONEE WEBB (Capitol ST-12148)	29	9	66 MAGIC MAN HERB ALPERT (A&M SP-3728)	66	11
29 FANCY DANCER ONE WAY (MCA-5247)	34	4	67 TRY ME, I'M REAL BOBBY BLAND (MCA-5233)	82	8
30 THE SECOND ADVENTURE DYNASTY (Solar/Elektra S-20)	30	5	68 RADIANT ATLANTIC STARR (A&M SP-4833)	65	34
31 MY MELODY DENIECE WILLIAMS (ARC/Columbia FC 37048)	22	30	69 THE STRIKERS (Prelude PRL 14100)	68	13
32 THE DUDE QUINCY JONES (A&M SP-3721)	39	30	70 SAYIN' SOMETHING! PEACHES & HERB (Polydor/PolyGram PD-1-6332)	67	5
33 GO FOR IT SHAL AMAR (Solar/RCA BXL1-3984)	42	2	71 CAMERON'S IN LOVE RAFAEL CAMERON (Salsoul/RCA SA-8542)	69	15
34 I LIKE YOUR STYLE JERMAINE JACKSON (Motown M8-052M1)	32	6	72 LET THE MUSIC PLAY THE DAZZ BAND (Motown M8-957M1)	70	21
35 STANDING TALL CRUSADERS (MCA-5254)	45	3	73 NIGHTS (FEEL LIKE GETTING DOWN) BILLY OCEAN (Epic FE 37406)	71	18
36 THE SPIRITS IN IT PATTI LABELLE (Phila. Int'l/CBS FZ 37380)	36	8	74 CENTER OF THE WORLD ROY AYERS (Polydor/PolyGram PD-1-6327)	72	11
37 MAGIC WINDOWS HERBIE HANCOCK (Columbia FC 37387)	37	4	75 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	75	50
38 BEWARE! BARRY WHITE (Unlimited Gold/CBS FZ 37176)	40	3			



AT THE SPECTRUM — Motown recording artists Rick James and Teena Marie recently sold out the Philadelphia Spectrum during a concert there. Pictured following the show are (l-r): Darryl Butler, Tiger Flower Prod.; Georgie Woods, WDAS-AM & FM; Marie; James; Allan Hayman, tour promoter; Kal Rudman, Friday Morning Quarterback, publisher; Bruce Greenberg, Motown promotion; Richard Cooper, Motown promotion for Schwartz Bros. Distributors; and (kneeling in front of James) Carl Helm, WDAS.

THE RHYTHM SECTION

THE SCULPTING OF ROCKIE — The term "new and developing" artist certainly applies to recording artist **Rockie Robbins**, who over the course of three A&M LPs has shown considerable growth — artistically and vocally. He broke on the scene with a self-titled LP two years ago that established him as a first rate balladeer. His sophomore effort, "You And Me," solidified this identity with the title track becoming a major R&B chart item and also showing a strong pop presence. His current album, "I Believe In Love," is not only a major step toward diversifying his music identity but also serves as vehicle for more personal expression. Commenting on the latest LP, which is #40 on the **Cash Box** Black Contemporary Albums chart, Robbins said, "It's natural progression, whenever you start to get accepted more audience-wise and through a critical acclaim, that you feel like the effort and the record is appreciated and that you should try to do more the next time out." But Robbins also stressed that the album was more than the result of contract obligations and session musicians getting together to fill a date. "The music reflects as much of my personality as my music identity," he said, adding, "I have lots of moods, lots of emotions and different approaches to various things I do in life, and that's reflected on the album." Robbins said he waited six months before "I Believe In Love" LP producers, **Skip Scarborough** and **Jerry Peters**, were available for the production because "I was trying to find some producers who could find a little bit more in me than the balladeer." He recalled how the song "Act Of Love" was composed by Peters, Scarborough and himself. "There were three people with three different directions, and we came together to not only make music, but also to make friends." Of equal importance, according to Robbins, was the role of the sessionists, among them **Patrice Rushen**, **Freddie Washington**, **Paulinho DaCosta**, **Jim Gilstrap**, **Alton McClain**, **Al McKay**, **Harvey Mason** and **Oscar Brashear**. "The music they played was a direct reflection of them, and it inspired me to really show where I was coming from," he added. The result was a diverse mix of contemporary music; from the straight pop of the title track (which is the next single from the album), to the hazy feel of "My Old Friend." From soul balladeer to pop artist, Robbins is showing that new and developing is not an antiquated term.

TRUE CONTROVERSY — Already the subject of controversy over his last Warner Bros. album, "Dirty Mind," **Prince** has arrived at the thick of another sordid wrangle. The R&B/rock prodigy opened the recent **Rolling Stones** show in Los Angeles' Coliseum, where he received a less than warm greeting. During the Friday night show, the 93,000 plus crowd of anglophiles booed him for the duration of his short, 20-minute set. He finally left the stage after repeatedly being called "nigger" and "faggot." The crowd of Stone Heads were even more brutal during the Sunday performance, where Prince was pelted with debris during his set. It would be easy to draw an obvious conclusion from the incident without benefit of any corroborative occurrences. An incident that might buttress the contention that the audience was there for anglo rock only (**George Thorogood** and the **J. Gells Band** also opened the show), came during an intermission when various rock music was played. A **Rick James** tune was included in the rotation and was resoundingly booed. The irony is that the Rolling Stones have long publicly acknowledged the contribution black musicians have made to their sound; indeed, their name even comes from **Muddy Waters'** "Rolling Stone Blues."

ALL THAT JAZZ — Due from small indie label Clean Cuts is **Cedar Walton's** self-titled LP, featuring drummer **Billy Higgins** and bassist **Tony Dumas**. . . **Ron Carter's** virtuosity as a bassist will be evident on his upcoming Milestone LP, "Super Strings," which employs a full string section for the compositions. In addition to the strings, Carter is joined by drummer **Jack DeJohnette**, percussionist **Ralph MacDonald**, guitarist **John Tropea** and pianist **Kenny Barron**.

NAB NEWS — **Howard E. Wolley** recently joined the National Assn. of Broadcasters (NAB) as director of employment services replacing **Yolanda Tisdale** who resigned. Wolley was most recently coordinator of membership and information services for the National Assn. of Black-Owned Broadcasters (NABOB).

IN SEARCH OF — Currently in search of distribution for its LP, "The Other Side Of Us" by the group **High Five** is Titlewave Productions. High Five is comprised of some artists sporting mean chops, literally. The group is **Kellen Winslow**, **John Jefferson**, **Fred Dean**, **Charles DeJurnett** and **Leroy Jones**, all of whom are, or have been, associated with the San Diego Chargers football team. If you see them making an in-store appearance, you better ask them to autograph their LP.

SHORT CUTS — **Bo Diddley**, **Stanley Clarke**, **Larry Graham**, **George Duke**, **Billy Preston**, **Donald Byrd**, **Junior Walker** and **Ray Parker, Jr.** in a jam session? You bet. They will appear with a host of other black music artists during **Dick Clark's** upcoming television celebration of **American Bandstand's 30th Anniversary**. Other top names on the agenda include **Stevie Wonder** and **Earth, Wind and Fire**. . . Speaking of Stevie, the wonderman was invited to attend the recent funeral of assassinated Egyptian President **Anwar Sadat**, but was unable to due to pressing family matters. He instead plans to write a song for the fallen leader which will be included on a future LP, titled, "The Day Peace Began." Amen.

michael martinez

BLACK CONTEMPORARY

MOST ADDED SINGLES

- WHY DO FOOLS FALL IN LOVE? — DIANA ROSS — RCA**
KGFJ, KDKO, WLE, WUFO, WSOK, WEDR, WHRK, WOKB, WDAS-FM, WWIN, WRBD, WCIN, WWRL, WRAP, WGIV, WWDM, WENZ, WNHC, WTLC, KDAY, V103, KPRS, WGPR-FM, WDAO
- YOU GO YOUR WAY (I'LL GO MINE) — THE SPINNERS — ATLANTIC**
KGFJ, WLE, WPAL, WYLD, WOKB, WWIN, WBMX, WCIN, WDIA, WJLB, KPRS, WVKO
- TONIGHT YOU AND ME — PHYLLIS HYMAN — ARISTA**
KDKO, OK100, WPAL, WBMX, WCIN, WAOK, WWRL, WJLB, WGCI, V103, KPRS, WGPR-FM
- LET THE FEELING FLOW — PEABO BRYSON — CAPITOL**
WLE, WUFO, WCIN, WAOK, WJLB, WGCI, KSOL, WGPR-FM, WDAO, WAMO, WVKO
- SWEETER AS THE DAYS GO BY — SHALAMAR — SOLAR/RCA**
KDKO, WPAL, WUFO, WCIN, WRAP, WNHC, WILD, V103
- LA LA MEANS I LOVE YOU — TIERRA — BOARDWALK**
WPAL, WSOK, WYLD, WEDR, WNHC, KPRS, WUFO, WWDM
- WANTING YOU — STARPOINT — CHOCOLATE CITY/POLYGRAM**
WPAL, WEDR, WOKB, WWIN, WGIV, KPRS

MOST ADDED ALBUMS

- INSIDE YOU — THE ISLEY BROTHERS — T-NECK/CBS**
KPRS, WAWA, WEDR, WHRK, WDAS, WUFO, WWIN, WCIN, WAOK, WWRL, WTLC, WILD, WAMO
- PERFORMANCE — ASHFORD & SIMPSON — WARNER BROS.**
WYLD, WPAL, WSOK, KDKO, WBMX, WRBD, WAOK, WWRL, WTLC, WGPR-FM
- SOMETHING SPECIAL — KOOL & THE GANG — DE-LITE/POLYGRAM**
KPRS, WEDR, WPAL, KDKO, WBMX, WRBD, WAOK, WWRL, WTLC, WGPR-FM

UP AND COMING

- LOVELINE — TAVARES — CAPITOL**
RATED X — INVISIBLE MAN'S BAND — BOARDWALK
I'M JUST TOO SHY — JERMAINE JACKSON — MOTOWN
STATION BRAKE — CAPTAIN SKY — WMOT

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — EBONEE WEBB

HOTS: Zoom, Earth, Wind & Fire, A. Franklin/G. Benson, T. Pendergrass, Kool & The Gang, The Time, Roger, Isley Bros., C. Lynn, Four Tops, Prince, D. Ross, L. Vandross, Slave. ADDS: Chocolate Milk, Shalamar, D. Ross, E. Klugh, Zenith, P. Hyman, Pieces Of A Dream, Dells. LP ADDS: S. Watanabe, T. Pendergrass.

WAOK — ATLANTA — LARRY TINSLEY, MD

HOTS: L. Vandross, Al Jarreau, P. Austin, R. Laws, Four Tops, D. Williams, B.B.&Q. Band, D. Ross/L. Richie, Cameo, A. Franklin/G. Benson, S. Mills, T. Pendergrass, Roger, Kluwe, D. Byrd, Isaac Hayes, One Way, D. Ross/L. Richie, Mighty Fire. ADDS: P. Hyman, Chocolate Milk, Shereé Brown, P. Bryson, Marty Hannibal, G. Knight/Pips, Control Line. LP ADDS: H. Melvin, Morning Sun, Ashford & Simpson, Isley Bros., Sylvers.

WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — D. WILLIAMS

HOTS: Bohannon, V. Mason, L. Vandross, C. Carlton, D. Ross/L. Richie, Four Tops, Slave, The Time, Prince. ADDS: D. Ross, Spinners, Sarah Dash, Loose Joints, Skool Boyz, Starpoint, G. McCrae, R. Cameron. LP ADDS: Tierra, Isley Bros., P. LaBelle.

WILD — BOSTON — BUTTERBALL, JR., MD — #1 — D. WILLIAMS

HOTS: Four Tops, L. Vandross, One Way, V. Mason, D. Byrd, B. Mason, Q. Jones, Roger, A. Franklin/G. Benson, S. Mills, Whispers, Shock, J. Carn, Slave, The Time, Melba Moore, Betty Wright, R. Laws, Kool & The Gang, C. Mayfield, Jimmy Ross, Central Line, Ebonee Webb, Quick. ADDS: G. Knight/Pips, Funn, Escorts, Isley Bros., G. McCrae, Shalamar. LP ADDS: Booker T., Isley Bros.

WUFO — BUFFALO — DAVE MICHAELS, MD

HOTS: L. Vandross, Four Tops, R. Laws, Temptations, N. Straker, Kraftwerk, The Time, Q. Jones, Prince, D. Ross/L. Richie. ADDS: J. Jackson, Tierra, K.C. & Sunshine Band, H. Melvin, D. Ross, E. King, Shalamar, Commodores. LP ADDS: K.C. & Sunshine Band, Booker T., Isley Bros., Love Smith, Pieces Of A Dream, Shalamar.

WPAL — CHARLESTON — DON KENDRICKS, MD

HOTS: The Time, Roger, Sequence, N. Straker Band, Four Tops, Pieces Of A Dream, J. Carn, Maze, T. Pendergrass, S. Mills, L. Vandross, Ashford & Simpson, B. Womack, R. Laws, Hot Cuisine, Whispers, Slave, E. Webb, C. Mayfield, Q. Jones. ADDS: Shalamar, Spinners, Hi Energy, Starpoint, S. Dash, Chi-Lites, C. Lynn. LP ADDS: I. Hayes, Kool & The Gang, T. Life, Ashford & Simpson, K.C., Dream Machine.

WGIV — CHARLOTTE — JOANN GRAHAM, PD — #1 — KOOL & THE GANG

HOTS: Whispers, Roger, Slave, Commodores, Quick, Four Tops, A. Franklin/G. Benson, Ebonee Webb, T. Pendergrass, Bohannon, S. Robinson, Q. Jones, G. Bagwell, Prince, Earth, Wind & Fire, S. Mills, Ashford & Simpson. ADDS: T. Davis, Change, L. Williams, Starpoint, Jermaine Jackson, Booker T., D. Ross, L. Graham. LP ADDS: TTF, T. Davis, Kool & The Gang, H. Melvin.

WGCI — CHICAGO — PAM WELLES, MD

HOTS: Slave, Kool & The Gang, P. Austin, Graingers, Temptations, C. Mayfield, Whispers, Earth, Wind & Fire, L. Vandross, Isley Bros. ADDS: P. Bryson, P. Hyman, Shock, LP ADDS: Crusaders, Rahmlee Michael Davis, S. Watanabe, A. Mouzon.

WBMX — CHICAGO — LEE MICHAELS, PD

HOTS: Four Tops, L. Vandross, D. Ross/L. Richie, Roger, West Street Mob, The Time, Slave, Dazz Band, One Way, Kool & The Gang. ADDS: Booker T., P. Hyman, Spinners, B. Womack, Magnum Force, Capt. Sky, H. Melvin. LP ADDS: Kool & The Gang, A. Crouch, Slave, L. Oskar, Ashford & Simpson, P. Austin, Albert Collins.

WCIN — CINCINNATI — MIKE ROBERTS, PD

HOTS: P. Austin, Whispers, Roger, R. Laws, A. Franklin/G. Benson, D. Byrd, Maze, The Time, T. Pendergrass, J. Carn, L. Vandross, Four Tops, R. James. ADDS: D. Ross, P. Hyman, Lenny White, G. Knight/Pips, P. Bryson, Shalamar, Spinners. LP ADDS: Isley Bros.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — L. VANDROSS

HOTS: Four Tops, West Street Mob, A. Franklin/G. Benson, D. Williams, N. Straker Band, Roger, T. Pendergrass, G. Knight. ADDS: Commodores, L. Williams, Isley Bros., Rene & Angela, Funn, M. Moore, Raydio.

WJLB — DETROIT — JOHN EDWARDS, MD — #1 — MAZE

JUMPS: 11 To 4 — L.J. Reynolds, 9 To 5 — Roger, 10 To 6 — N. Straker Band, 13 To 9 — T. Pendergrass, 11 To 7 — R. Laws, 17 To 12 — Four Tops, 28 To 22 — Prince, 29 To 21 — Bohannon, 26 To 20 — R. Robbins, 25 To 19 — Temptations, 38 To 30 — Cameo, 37 To 31 — Rene & Angela, 39 To 32 — R. Fields, 40 To 33 — N. Cole. ADDS: P. Bryson, Spinners, Ebonee Webb, P. Hyman, Black Ice. LP ADDS: Exportations, Zenith, Sky.

WGPR-FM — DETROIT — JOE SPENCER, MD — #1 — FOUR TOPS

HOTS: R. Laws, L.J. Reynolds, P. Austin, A. Franklin/G. Benson, Roger, Maze, T. Pendergrass, L. Vandross, R.J.'s Latest Arrival, Brick, One Way, Slave, S. Brown, R. Robbins, Bohannon, G. Knight, Bros. Johnson, E. Webb, M. Moore, C. Mayfield, Prince, Kool & The Gang, S. Mills. ADDS: Zoom, D. Ross, Mannattans, Syreeta, P. Bryson, J. Jackson, Funn, P. Hyman, Gangsters, G. Benson. LP ADDS: B. White, Tierra, Ashford & Simpson, Dells.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — FOUR TOPS

JUMPS: 9 To 4 — Q. Jones, 10 To 6 — Roger, 11 To 7 — B.B.&Q. Band, 16 To 11 — C. Mayfield, 20 To 14 — One Way, 21 To 15 — L.J. Reynolds, 23 To 16 — Commodores, 22 To 17 — Hot Cuisine, 27 To 20 — Dream Machine, 30 To 21 — Kool & The Gang, 32 To 24 — S. Lattisaw, 34 To 25 — R. Robbins, 41 To 19 — D. Laws, 42 To 31 — Johnny & Michael Hill, Ex To 32 — Spinners. ADDS: Booker T., L. Graham, D. Ross, T. Davis, Baby Brother, Ozone, Invisible Man's Band, North End. LP ADDS: Dells, Ashford & Simpson, C. Mayfield, B. Marley.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — R. JAMES

HOTS: D. Morgan, D. Ross/L. Richie, Pointer Sisters, Al Jarreau, Roger, Brick, T. Pendergrass, Prince, L. Vandross. ADDS: Slave, Rene & Angela, Maze, E. Klugh, Lee Ritenour, Syreeta. LP ADDS: R. Franklin, Crusaders, Al Jarreau, Roger, S. Turrentine, P. Hyman, L. Horne, Yellowjackets.

WTLC — INDIANAPOLIS — KELLY CARSON, MD

HOTS: One Way, Roger, Four Tops, Slave, Shock, Maze, Quick, P. Austin, R. Laws, Prince, A. Franklin/G. Benson, T. Pendergrass, Whispers, M-Zee Band, Kool & The Gang, Earth, Wind & Fire, B. Preston/Syreeta, Isley Bros., Mean Machine, D. Laws, M. Moore, Ashford & Simpson, J. Carn, Bohannon, B. Marley, Ozone, Kidd, Commodores, Ebonee Webb, Chocolate Milk, Klique, S. Woods, Tyrone Davis. ADDS: Q. Jones, N. Cole, Tavares, Lenny White, Central Line, T. Grant, D. Ross,

Mannattans. LP ADDS: Shalamar, Crusaders, Isley Brothers, Chi-Lites, Ashford & Simpson, Booker T. Andre Crouch, M. Walls.

KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — THE TIME

HOTS: D. Byrd, Kool & The Gang, Roger, L. Vandross, Prince, R. Laws, Whispers, B. Womack, Earth, Wind & Fire. ADDS: D. Ross, Klique, J. Carn, L. Williams, Cameron, E. King. LP ADDS: Shalamar, Crusaders, B. Marley.

KGFJ — LOS ANGELES — J.B. STONE, PD — #1 — THE TIME

HOTS: L. Vandross, D. Morgan, Al Jarreau, Brick, Slave, Four Tops, D. Williams, Evasions, Prince. ADDS: D. Ross, One Way, G. Knight, Spinners. LP ADDS: Lovesmith, Rene & Angela, B. Womack, Take 5, Shalamar.

WHRK — MEMPHIS — SHARON SMITH, MD

HOTS: The Time, R. Laws, Maze, A. Franklin/G. Benson, Slave, Four Tops, T. Pendergrass, Prince, A. Jarreau, Kool & The Gang, Q. Jones, D. Morgan, Earth, Wind & Fire, Roger, L. Vandross. ADDS: G. McCrae, D. Ross, N. Cole. LP ADDS: L. Graham, Al Jarreau, Pieces Of A Dream, Pablo Cruise, Booker T., G. Vanneill, Shalamar, Rod Stewart, Central Line, L. Vandross, R. James, Gil Scott-Heron, Isley Bros., Jumbo.

WDIA — MEMPHIS — CARL CONNOR, PD

HOTS: Roger, D. Morgan, The Time, Ebonee Webb, Cameo, Prince, Kool & The Gang, A. Franklin/G. Benson, L. Vandross, Q. Jones, Maze, G. Knight/Pips, Brick, D. Ross/L. Richie, Earth, Wind & Fire, Slave, T. Pendergrass, Pointer Sisters, Raydio, West Street Mob. ADDS: B. Womack, M. Moore, Spinners. LP ADDS: L. Vandross.

WEDR — MIAMI — GEORGE JONES, MD — #1 — S. MILLS

HOTS: Four Tops, Jerry Carr, Roger, Teena Marie, L. Vandross, Maze, Graingers, Madagascar, Slave, D. Byrd, Hot Cuisine, Betty Wright, J. Carn, Ebonee Webb, P. Austin, One Way, Lonnie Jordan, Joe Graham, Kool & The Gang. ADDS: Killamanjaro, R. Cameron, G. Gaynor, Paulette Reaves, Sherman Hunter, Zoom, Tierra, Invisible Man's Band, Starpoint, D. Ross/L. Richie. LP ADDS: Isley Bros., Take 5, Dells, Kool & The Gang, Isaac Hayes, H. Melvin.

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

HOTS: The Time, A. Franklin/G. Benson, West Street Mob, Brick, T. Pendergrass, Slave, Four Tops, D. Morgan, Evasions, Ebonee Webb, Whispers, Graingers, Temptations, J. Carn, Kool & The Gang, One Way, Joe Simon, Earth, Wind & Fire, B. Bland, Commodores, C. Mayfield, Isley Bros., Chi-Lites, Tom Grant, Superior Movement, Prince, Ashford & Simpson, H. Melvin, Hot Cuisine. ADDS: Invisible Man's Band, Chaka Khan, Madagascar, Rene & Angela, Captain Sky, Rose Royce, M. Moore, 5 Special, Chocolate Milk, Spunk, T. Marie, G. Knight/Pips, Jimmy Ross. LP ADDS: Isley Bros., TTF, Booker T.

WYLD-FM — NEW ORLEANS — JAMES ALEXANDER, MD — #1 — D. ROSS/L. RICHIE

HOTS: L. Vandross, Al Jarreau, Four Tops, A. Franklin/G. Benson, Pieces Of A Dream, R. Laws, P. Hyman/M. Henderson, Q. Jones, B.B.&Q. Band. ADDS: Spinners, Hot Cuisine, T. Houston, Slave, Pointer Sisters, N. Cole, Raydio, Tierra. LP ADDS: Ashford & Simpson, A. Crouch, Dells, Chi-Lites.

WWRL — NEW YORK — WANDA RAMOS, MD

HOTS: Earth, Wind & Fire, Commodores, Kool & The Gang, Four Tops, L. Graham, S. Lattisaw, R. Fields, Isley Bros. ADDS: C. Khan, D. Ross, N. Cole, Pointer Sisters, P. Hyman, Betty Wright, A. Crouch, Maze, Warren Dorris. LP ADDS: Isley Bros., Ashford & Simpson, Dells.

WRKS — NEW YORK — BARRY MAYO, ASST. PD — #1 — L. VANDROSS

JUMPS: 6 To 2 — D. Williams, 10 To 5 — Central Line, 11 To 8 — D. Byrd, 19 To 11 — G. McCrae, 17 To 14 — Four Tops, 18 To 15 — Kraftwerk, 20 To 16 — L. Graham, 28 To 20 — Kool & The Gang, 25 To 22 — High Gloss, 29 To 23 — Modern Romance, Ex To 24 — Conquest, 30 To 25 — Prince, Ex To 29 — Isley Bros., Ex To 30 — M. Moore. ADDS: Preston/Syreeta, North End, R. Fields. LP ADDS: The Time, Hall & Oates.

WOKB — ORLANDO — BRETT LEWIS, PD — #1 — FOUR TOPS

HOTS: The Time, T. Pendergrass, L. Vandross, Roger, Maze, L.J. Reynolds, West Street Mob, Slave, Kool & The Gang, B. Mason, C. Mayfield, D. Ross/L. Richie, Brick, Ebonee Webb, S. Mills, Prince, J. Carn, One Way, Isley Bros., Reddings, Earth, Wind & Fire, Bohannon, Commodores, Whispers, Ashford & Simpson, D. Byrd, E. King, Kraftwerk, Q. Jones. ADDS: D. Ross/L. Richie, Starpoint, Spinners, L. Graham, Chi-Lites. LP ADDS: Booker T., Sylvers, N. Cole, T. Davis.

WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — FOUR TOPS

HOTS: L. Vandross, West Street Mob, Brick, Slave, D. Byrd, A. Franklin/G. Benson, Al Jarreau, R. James, T. Pendergrass, R. Laws, Maze, Dynasty, Q. Jones, Isley Bros., Earth, Wind & Fire, Kool & The Gang, Quick, C. Mayfield, Whispers, Commodores, Prince, Pointer Sisters. ADDS: D. Ross/L. Richie, Omni, Paulette Reaves, R.J.'s Latest Arrival, Ron Atkins, Tavares, E. Klugh, Arthur Adams, Skool Boyz, J. Walter Negro. LP ADDS: Isley Bros., B. Marley, Pieces Of A Dream, Dells.

WLEI — RALEIGH — CAESAR GOODING, MD

HOTS: R. James, D. Ross/L. Richie, L. Vandross, Four Tops, Al Jarreau, D. Williams, Kool & The Gang, C. Carlton, The Time, D. Byrd. ADDS: D. Ross, Spinners, P. Bryson, Syreeta.

WENZ — RICHMOND — PAUL CHILDS, PD — #1 — FOUR TOPS

JUMPS: 10 To 7 — L. Vandross, 13 To 9 — Roger, 18 To 15 — D. Williams, 21 To 18 — Maze, 26 To 22 — D. Byrd, 27 To 24 — T. Pendergrass, HB To 29 — Whispers, HB To 30 — One Way. ADDS: D. Ross, J. Jackson, Geraldine Hunt, Ebonee Webb, Pieces Of A Dream, Shereé Brown, Zoom. LP ADDS: Ashford & Simpson, H. Hancock.

KSOL — SAN FRANCISCO — BERNIE MOODY, PD — #1 — L. VANDROSS

HOTS: Roger, Al Jarreau, The Time, D. Williams, Four Tops, Slave, D. Byrd, P. Austin, Kool & The Gang, D. Ross/L. Richie, Whispers, T. Pendergrass, Shock, Ashford & Simpson, Q. Jones, One Way, Earth, Wind & Fire. ADDS: M. Moore, Pointer Sisters, Raydio, G. Benson, West Street Mob, Invisible Man's Band, Dynasty, P. Bryson.

KOKA — SHREVEPORT — B.B. DAVIS, MD

HOTS: L. Graham, C. Carlton, T. Pendergrass, S. Mills, D. Ross/L. Richie, Brick, Maze, R. James, D. Williams, Four Tops. LP ADDS: S. Turrentine, One Way.

OK100 — WASHINGTON — DWIGHT LANGLEY, MD

HOTS: D. Ross/L. Richie, C. Carlton, R. James, E. King, B.B.&Q. Band, N. Straker Band, L. Vandross, R. Robbins, Cameo, P. Hyman/M. Henderson. ADDS: Invisible Man's Band, P. Hyman, Prince, Bohannon, Rufus & Chaka Khan, Wax, Dynasty.

INTERNATIONAL

INTERNATIONAL DATELINE

Canada

TORONTO — CBS will instill a unique "brown bag" campaign to launch an as-yet-undefined new artist on the label. Shipments of the record will bear no artwork, label or artist info, and CBS has offered consumers an opportunity to exchange the disc (if they are not satisfied) for any other in its full-line catalog. We all remember the quandry **Klaatu** found itself in a few years ago, when the identities of its members were not revealed (the band has at last come out of hiding and is taking to the road later this month), so one wonders how long the brown-bag-enclosed album will fascinate the consumer, or indeed if the record-buying public will even get the message. We'll find out later this month . . .

Black Uhuru, touring here without label support (although Trend Distributors has done its best to flog the Mango label in the country), easily sold out its 1,500-ticket concert Oct. 8, and drew some of the best reviews of the year . . . **Rough Trade's** second disc, "For Those Who Think Young" (we thought the working title, "Think Jung" -- to complement the group's debut, "Avoid Freud" -- was far more clever), has already chalked up remarkable sales in less than a month. A U.S. release on the Stiff America label will see extensive marketing of the group launched through the campuses . . . **Moe Koffman**, the veteran flautist and jazz composer, was the recipient of this year's prestigious Harold Moon Award, given annually by the Performing Rights Organization of Canada Ltd. to honor the contributions made internationally by a Canadian writer. Koffman is best known for "Swingin' Shepherd Blues," his decades-old work, but his prolific output in recent years has seen some striking jazz-rock innovation.

Germany

Kirk Lapointe

MUNICH — Teldec Records has introduced an artist it feels has good international potential — **Betty Legler**. Hailing from Switzerland, Legler is considered "a very promising new talent" by the folks at Teldec . . . Speaking of new product, the **Rolling Stones'** "Tattoo You" LP was the top pick in all of the trades and media the week of its release . . . On another front, "Hold On Tight" by **ELO** has been the #1 record in both sales and airplay . . . United Artists Musik managing director **Gaby Richt** is very enthusiastic about the success of the soundtrack to the James Bond film *For Your Eyes Only*, featuring **Sheena Easton** singing the title track. A German-language version will be out soon.

Peter Kirsten has formed a new association dedicated to the imposition of mandatory payments on sales of blank cassettes . . . **Rainbow Records**, headed by **Datty Ruth**, has been named exclusive dis-

tributor for VCL Video Cassettes.

Ralph Siegel, head of Jupiter Records and Ralph Siegel Music, is presently hospitalized in Munich.

One encouraging note has been the success of German groups on the new wave scene in the U.K. Acts like **D A F**, **Ideal**, **Kraftwerk**, **Popol Vuh**, **The Days** and **Tax** are rapidly building cult followings with a lot of trade media coverage.

One sad note: Metronome's label manager, **Manfred Seegers**, died recently in a tragic diving accident. Seegers was one of the main forces in promoting new German acts. He will be remembered as a most gentle person, honest and sincere. He will be sorely missed.

gerhard augustin

Italy

MILAN — After the changes resulting from the new anti-piracy law, Guido Rignano, president of the Assn. of the Phonographic Industry (AFI), said the next push by the association will be to reduce the value added tax on records and tapes to eight percent from 15% and to obtain from the government a tax on the sales of blank cassettes, to be paid to the record industry.

Fonit-Cetra held its annual Expo for record retailers in Milan and Rome from Oct. 1-7 and in Naples Oct. 8-11. A number of newly signed artists, including **Drupi**, **Musicanova** and **Sandro Giacobbe**, were showcased.

Arranger **Marcello Minerbi** opened a new recording studio in Milan called Cinque Terre Recording Lab. . . **Dino Pirelli** is the new sales manager at Fonit-Cetra. . . **Roberto Galanti** resigned from his post of editor at *Musica e Dischi*. Effective Oct. 1, he took over as managing director of DDD, distributed by RCA.

marlo de luigi

Japan

TOKYO — Unit volume and sales revenues for pre-recorded tapes dropped significantly during the month of August, according to Japan Phonograph Record Assn. (JPRA) president **Takami Shobochi**. Unit volume of 5.4 million units for August dropped 10% from the previous month and 13% from the same month last year; while sales revenues of 7.5 billion yen (\$32.6 million) were 10% and 11% down from the previous month and same month last year, respectively.

Alfa Records here has just concluded a worldwide distribution agreement with CBS Records International of the U.S. Under the terms of the agreement, CRI will distribute Alfa product in 30 countries around the world.

Nippon Victor, known as JVC in the U.S. and Europe, will soon be ready to market its PCM cassette deck. The new hardware will soon be ready for mass production, according to company officials.

kozo otsuka

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s

- 1 **High School Lullabye** — Imokin Trio — For Life
- 2 **Kanashimi 2 Young** — Toshihiko Tawara — Canyon
- 3 **Mamotte Agetal** — Yumi Matsutoya — Toshiba/EMI
- 4 **Shojo Ningyo** — Tsukasa Ito — Japan
- 5 **Moshimo Plano Ga Hiketanara** — Toshiyuki Nishida — CBS/Sony
- 6 **Michinoku Hitoritabi** — Joji Yamamoto — Canyon
- 7 **Kiss Wa Menishite** — Venus — Tokuma
- 8 **Lonely Heart** — Creation — Toshiba/EMI
- 9 **Shiroi Parasol** — Selko Matsuda — CBS/Sony
- 10 **Memory Glass** — Jun Horie — CBS/Sony

TOP TEN LPs

- 1 **Of Course Selection 1978-1981** — Toshiba/EMI
- 2 **Billy's Barbeque** — Arabesque — Victor
- 3 **Stereo Talyozoku** — Southern All Stars — Victor
- 4 **Sunglow** — Yasuko Agawa — Victor
- 5 **Blue Jeans Memory** — soundtrack — RVC
- 6 **A Long Vacation** — Elichi Otaki — CBS/Sony
- 7 **Songs In The Attic** — Billy Joel — CBS/Sony
- 8 **Live In Denen Colliseum** — Chage & Asuka — Warner/Pioneer
- 9 **Ameno Hiwa Ieni Ite** — Kumiko Yamashita — Columbia
- 10 **Yazawa** — Eikichi Yazawa — Warner/Pioneer

—Musica E Dischi

—Cash Box of Japan

United Kingdom

TOP TEN 45s

- 1 **It's My Party** — Dave Stewart & Barbara Gaskin — Stiff
- 2 **Under Your Thumb** — Godley & Creme — Polydor
- 3 **Shut Up** — Madness — Stiff
- 4 **Birdie Song** — Tweets — PRT
- 5 **Invisible Sun** — The Police — A&M
- 6 **Prince Charming** — Adam & The Ants — CBS
- 7 **Just Can't Get Enough** — Depeche Mode — Mute
- 8 **Thunder In The Mountains** — Toyah — Safari
- 9 **Open Up Your Heart** — The Human League — Virgin
- 10 **Hands Up (Give Me Your Heart)** — Ottawan — Carrere

TOP TEN LPs

- 1 **Ghost In The Machine** — The Police — A&M
- 2 **Abacab** — Genesis — Charisma
- 3 **Tattoo You** — The Rolling Stones — Rolling Stones
- 4 **Dead Ringer** — Meat Loaf — Epic
- 5 **If I Should Love Again** — Barry Manilow — Arista
- 6 **Wired For Sound** — Cliff Richard — EMI
- 7 **7** — Madness — Stiff
- 8 **Rage In Eden** — Ultravox — Chrysalis
- 9 **Walk Under Ladders** — Joan Armatrading — A&M
- 10 **Super Hits 1 & 2** — various artists — Ronco

—Melody Maker



ALFA TO CBS RECORDS INTERNATIONAL — Allen Davis, president of CBS Records International (CRI); Bob Fead, president of Alfa Records U.S.; and Kuni Mura, president of Alfa Records Japan announced that CRI will exclusively market and distribute Alfa product worldwide except for in the U.S. and Japan. Shown sitting after the signing are (l-r): Bunny Freidus, vice president, creative operations, CRI; Norman Stollman, vice president, business affairs, CRI; Fead; and Abe Somer, attorney for Alfa. Pictured standing are (l-r): Stan Schneider, attorney for CRI; Mura; Davis; and Joe Senkiewicz, vice president, promotion/international artist development, CRI.

Pat Benatar, Moody Blues Cop Top CRIA Certifications For September

TORONTO — Double platinum, platinum and gold certifications for Pat Benatar's "Precious Time" on Capitol and a double platinum for the Moody Blues' "Long Distance Voyager" on PolyGram highlighted the Canadian Recording Industry Assn. (CRIA) album awards for September.

Other platinum album awards (signifying sales of 100,000 units) for the month included King Crimson's "In The Court Of King Crimson" on WEA, "Thirsty Ears" by Powder Blues on Capitol and "The Best Of Charlie Pride, vol. 3" on RCA.

Gold album awards (signifying 50,000 units sold) went to the soundtrack to *Endless Love* on PolyGram; Red Rider's "As Far As Siam," Billy Squier's "Don't Say No," Powder Blues' "Thirsty Ears" and

"One For The Road" by The Kinks, all on Capitol; Charlie Pride's "There's A Little Bit Of Hank In Me" on RCA; "Escape" by Journey on CBS; and George Thorogood And The Destroyers' self-titled LP on Quality.

A platinum single award (signifying sales of 150,000 units) went to "Stars On 45" by Stars On on Quality, while Stevie Wonder's "Master Blaster (Jammin')," also on Quality, was certified gold (75,000 units sold).

Island Readies African Releases

LONDON — Island Records is readying the release of a new African-oriented series of records for the month of October. The first release will be a single by singer Pablo (Lubadika Porthos), entitled "Bo Mbanda."

The debut single will be followed by a compilation LP entitled "Sound D'Afrique," a collection of tunes from such French-speaking African countries as Cameroun, Senegal, The Ivory Coast, Zaire and Upper Volta.

These initial releases are the first in a series of singles and occasional compilation albums that will bear the Island label featuring a map of Africa with the country of origin of the acts outlined.

Sonet Bows In Norway

NEW YORK — The Sonet Group of Scandinavia has formed Sonet Norway A.S. to act as its distribution and administration division in that country. Sonet's Norwegian associate, Arne Bendikson, added that the new company will operate as a division of the Arne Bendikson A.S. organization.

The Sonet catalog is administered in the U.S. by the Storyville label and distributed by the Moss Music Group.



GOLDEN 'EVITA' — Lou Cook (c), president of MCA Records International, recently presented Andrew Lloyd Webber (l) and Tim Rice, the composers of *Evita*, with gold records for the album's release in the U.S.

Italy

TOP TEN 45s

- 1 **(Out Here) On My Own** — Nikka Costa — CGD
- 2 **Galeotto Fu Il Canotto** — Renato Zero — RCA/Zerolandia
- 3 **Bette Davis Eyes** — Kim Carnes — EMI
- 4 **Malinconia** — Riccardo Fogli — CGD/Paradiso
- 5 **Hula Hoop** — Plastic Bertrand — Durlum
- 6 **Donatella** — Rettore — Ariston
- 7 **Stars On 45** — Stars On — Delta
- 8 **Canto Straniero** — Marcella Bella — CBS
- 9 **In The Air Tonight** — Phil Collins — Atlantic
- 10 **Rock 'N' Roll Robot** — Alberto Camerini — CBS

TOP TEN LPs

- 1 **Strada Facendo** — Claudio Baglioni — CBS
- 2 **Val Mo'** — Pino Daniele — EMI
- 3 **Buona Fortuna** — Pooh — CGD
- 4 **Lucio Dalla** — Lucio Dalla — RCA/Q-Disc
- 5 **Metropolis** — Francesco Guccini — EMI
- 6 **Mistaken Identity** — Kim Carnes — EMI
- 7 **Deus** — Adriano Celentano — CGD/Clan
- 8 **Icaro** — Renato Zero — RCA/Zerolandia
- 9 **La Grande Grotta** — Alberto Fortis — Philips
- 10 **Face Value** — Phil Collins — Atlantic

COIN MACHINE

Stern Voices Its Opposition To Danielson Bill

CHICAGO — Officers of Seeburg, the phonograph division of Stern Electronics, Inc., recently met with members of the subcommittee on courts, civil liberties, and the administration of justice of the U.S. House of Representatives, to advocate the defeat of legislation that would substantially increase the copyright royalties paid by jukebox operators. Lawrence Siegel, president of Seeburg, said at the meetings, which were held Sept. 30 and Oct. 1, "We

(continued on page 34)

Insurance Information Available At Expo '81

CHICAGO — A representative of the AMOA Group Insurance Trust will be on hand at the 1981 AMOA convention, to assist operators and visitors with insurance inquiries in the areas of life insurance, medical insurance, maternity benefits, dental coverage, weekly disability income benefits and other related issues.

Information on specific group insurance programs for companies will also be provided to those who have completed and submitted the data forms distributed recently by AMOA.

This special service will be available in the registration area near the main entrance of the exhibit hall at the Conrad Hilton Hotel, from Oct. 29 to 31, during the hours Expo '81 is in progress.



Karen Keller

Keller Named To Marketing Post At Midway Mfg.

CHICAGO — Stan Jarocki, vice president of marketing at Midway Manufacturing Company, announced the appointment of Karen Keller to the company's marketing team. In making the announcement, Jarocki said, "Karen will be concentrating on the growing research aspects of Midway's products, and she represents another addition to our expanding marketing department."

Keller graduated from Elmhurst College in May of 1981, where she concentrated her studies in the areas of marketing and personnel management.

She was formerly on the staff of McDonalds Corporation in Oakbrook, Ill., where she was involved in market and trading area research analysis, working closely with computer data.

Midway's Progress In Focus During Bally's 50th Anniversary Meeting

CHICAGO — The afternoon session of the recently held Bally/Midway distributors meeting at the Hamilton Hotel in Itasca (Cash Box, Oct. 17), featured Midway Manufacturing Company and was conducted by Stan Jarocki, vice president of marketing. Over 100 distributor representatives were present at the three-day event, which commemorated Bally's 50th anniversary.

During the Midway segment on Sept. 11, Jarocki introduced a number of people in the audience who are connected with Midway and called upon company president Dave Marofske to start the meeting. After welcoming distributors and thanking them for their support which enabled Midway to achieve "another record breaking year," Marofske reviewed the company's sales history and the games that have made it the "number one producer in the industry." He discussed Midway's pioneering efforts in copyright infringement action and promised a continued and consistent thrust in this area. Marofske highlighted the increased production facilities, the institution and continuation of multiple line capability, plus the pre-scheduling of deliveries and also stressed the new awareness of Midway and its games in the consumer market. "Some people thought we were number two in the industry, so we tried harder," Marofske said. "Now we're number one and we still try harder."

Larry Berke, director of sales, addressed the assembled distributors, reviewing the highlights of Midway games "Through The Years," which were featured in a video presentation, starting with Midway's first video driving game called "Wheels" to "Sea Wolf," the first of the company's super sellers, to "Space Invaders," the game that changed the industry concept, through

"Gorf," "Wizard of Wor" and the current best seller, "Pac-Man."

JoAn Mason, manager of trademark licensing at Midway, reported the company's new efforts in licensing Midway's trademarks to manufacturers of many consumer products including pajamas, towels, jewelry, novelty pieces and a wide range of other products. She reviewed some of the arrangements with companies such as Coleco, Whiz Kids and Factors, plus many

(continued on page 35)

Court Impounds Bootleg 'Scramble' Video Games

CHICAGO — Stern Electronics, Inc., after successfully securing the seizure and impounding of bootleg "Scramble" video games at a New York City arcade (Cash Box, Oct. 3), recently obtained more orders from federal courts impounding games that allegedly infringe on Stern's copyright.

The most recent suit filed by Stern in federal court in Brooklyn, N.Y. involved a video game designated as "Air Shuttle." Stern advised that U.S. District Judge Eugene Nickerson ordered the impounding of "Air Shuttle" from a game room that was operated by Ferncrest Distributors, Inc. of Rhode Island at the Sands Hotel in Atlantic City, N.J. Judge Nickerson held that the "Air Shuttle" game was an infringement of Stern's copyright on "Scramble," according to Stern. The "Air Shuttle" games have been placed in federal custody in Brooklyn.

A company spokesman said Stern will continue to pursue vigorously all infringers of its copyrighted video games, and seizures of bootleg games, in addition to other penalties under the copyright laws, should be expected.

Game Plan Releases 'Enigma II' Video Under License With Zilec Of England

CHICAGO — Darrel McCollough, president of Game Plan, Inc. and Norman Parker, managing director of Zilec Electronics, Ltd. of Staffordshire, England recently concluded arrangements awarding Game Plan sole rights to manufacture and distribute the video game "Enigma II" in the North American market.

The theme of Enigma II centers on a realistic space trip where the player has three to six ships that must get to the mother ship at the top of the screen for refueling, despite confrontations along the way with monsters, little bugs and big bugs working to devour the ship. Unlike other games, the ships have to keep moving toward the refueling area or risk being sunk. The player never knows, however, when or where the monsters are going to attack.

The object of the game is to get all the ships that the player starts with to the mother ship for refueling. The skill factor comes with the player's ability to dodge the destructive elements which are constantly attacking since there is no way to refuel while maneuvering.

The game is set on a 19-inch color upright monitor that gives straight up visibility. Sound accompanies play and there are a number of adjustable operator features in the game such as one or two coins, one or two players, 3, 4, 5 or 6 space ships, 6 skill levels and a speed up lock level. There is also a bonus set up for a 10,000 point score.

Designed by Zilec Electronics, Enigma II has been extensively field tested in the United States, according to Game Plan. Full production of the new model has been scheduled at the Game Plan facilities in Addison, Ill.



'Enigma II'

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN (EMI-America P-A-8093)
2. OH NO COMMODORES (Motown M 1527F)
3. PHYSICAL OLIVIA NEWTON-JOHN (MCA-51182)
4. WORKING IN THE COAL MINE DEVO (Full Moon/Asylum E-47204)
5. HE'S A LIAR BEE GEE'S (RSO/PolyGram RS 1066)
6. WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA PB-12349)
7. LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536)
8. YOU SAVED MY SOUL BURTON CUMMINGS (Alfa A.I.F.-7008)
9. MY GIRL (GONE, GONE, GONE) CHILLIWACK (Millennium/RCA YB-11813)
10. I WANT YOU, I NEED YOU CHRIS CHRISTIAN (Boardwalk NB/-11-126)

TOP NEW COUNTRY SINGLES

1. MY FAVORITE MEMORY MERLE HAGGARD (Epic 14-02504)
2. BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum E 47215)
3. YOU MAY SEE ME WALKIN' RICKY SKAGGS (Epic 14-02459)
4. CHEATIN' IS STILL ON MY MIND CRISTY LANE (Liberty P-A-1432)
5. ALL ROADS LEAD TO YOU STEVE WARINER (RCA PB-12307)
6. WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS (Columbia 18-02522)
7. YOU'RE MY FAVORITE STAR BELLAMY BROTHERS (Warner/Curb WBS 49815)
8. THE WOMAN IN ME CRYSTAL GAYLE (Columbia 18-02523)
9. MOUNTAIN DEW WILLIE NELSON (RCA PB-12328-A)
10. WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN (Elektra E-47216)

TOP NEW B/C SINGLES

1. TAKE MY HEART KOOL & THE GANG (De-Lite/PolyGram DE 815)
2. CONTROVERSY PRINCE (Warner Bros. WBS 49808)
3. IT SHOWS IN THE EYES ASHFORD & SIMPSON (Warner Bros. WBS 49805)
4. INSIDE YOU (PART 1) THE ISLEY BROTHERS (T-Neck/CBS ZS5 02531)
5. LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536)
6. LOVE DON'T LOVE NOBODY JEAN CARN (TSOP/CBS ZS5 02501)
7. TAKE MY LOVE MELBA MOORE (EMI-America A-8092)
8. BLUE JEANS CHOCOLATE MILK (RCA PB-12335)
9. NOTHIN' BUT A FOOL NATALIE COLE (Capitol P-A-5045)
10. GOODBYE HIM, HELLO YOU BETTY WRIGHT (Epic 4-902521)

TOP NEW A/C SINGLES

1. JUST ONCE QUINCY JONES featuring JAMES INGRAM (A&M 2357)
2. IT'S ALL I CAN DO ANNE MURRAY (Capitol P-A 5023)
3. ALIEN ATLANTA RHYTHM SECTION (Columbia 18-02471)
4. IN YOUR LETTER REO SPEEDWAGON (Epic 14-02457)
5. (WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS (A&M 2370)

COIN MACHINE

Stern Opposes Danielson Bill

(continued from page 33)
tried to explain to the subcommittee members that this legislation would be very harmful to jukebox operators because phonographs are not very profitable and copyright royalties have already been heavily increased."

The Danielson Bill (HR 1805) is favored by record companies and performers and strongly opposed by jukebox operators and manufacturers. Some months back a revised Danielson Bill was reintroduced in the House with 27 sponsors. This bill calls for a compulsory license for the public performance of records and specifies that one half of the royalties collected be distributed to copyright owners with the rest to be distributed to performers. The bill also means that the current \$8 copyright royalty fee would be increased by \$1 per jukebox and subsequently increased in accordance with the CRT royalty fee increases that go into effect in 1982.

Financial Burden

As Siegel pointed out, operators must pay for the records they put on their jukeboxes and should not be accessed any other fee increases that would add to their already considerable financial burden.

The subcommittee was scheduled to decide whether to report the bill on Oct. 14 and the issue appeared very close, as Siegel noted. He urged that all jukebox manufacturers, distributors, suppliers and operators write the following subcommittee

members to express opposition to H. R. 1805:

The Honorable
Robert W. Kastenmeier, chairman
Subcommittee on Courts, Civil
Liberties, and Administration
of Justice

2137 Rayburn House Office Bldg.
Washington, D.C. 20515
(D-Wisconsin)

The Honorable
Tom Rallsback
U.S. House of Representatives
2104 Rayburn House Office Bldg.
Washington, D.C. 20515
(R-Illinois)

The Honorable
M. Caldwell Butler
U.S. House of Representatives
2330 Rayburn House Office Bldg.
Washington, D.C. 20515
(R-Virginia)

The Honorable
Jack Brooks
U.S. House of Representatives
2449 Rayburn House Office Bldg.
Washington, D.C. 20515
(D-Texas)

The Honorable
Harold S. Sawyer
U.S. House of Representatives
123 Cannon House Office Bldg.
Washington, D.C. 20515
(R-Michigan)

Dynamo And Anheuser-Busch Will Sponsor National 8-Ball Pool League

GRAND PRAIRIE, TX. — Dynamo Corporation, a manufacturer of coin-operated pool tables and foosball tables, announced that the company has entered into an agreement with Anheuser-Busch, Inc. to co-sponsor a national pool league.

Sanctioned by the American Poolplayers Assn. (APA), the Busch Pool League will feature team play (five members to a team) competition in a unique handicap version of 8-ball. The handicap system allows all players, new or seasoned veterans, to play against each other. Winning teams qualify for annual, higher level tournaments on both the local and regional levels, with winners traveling to the National Championship in St. Louis to compete for more than \$33,000 in cash and prizes.

Dynamo's "Big D" coin-operated pool table was selected by Anheuser-Busch and the APA as the official league and tournament table for the competition.

"We are very enthusiastic about participating in this exciting program with Anheuser-Busch and the APA," said Bill

Rickett, president of Dynamo. "We feel that this program offers a unique opportunity for everyone in the coin-operated amusement industry, operators and locations alike, to benefit from the popularity of pool through increased revenues from pool tables, as well as other amusement games and jukeboxes. The weekly matches provide the players with an opportunity to enjoy their favorite sport."

Players interested in participating in the Busch Pool League may contact the American Poolplayers Assn. at (314) 726-1505 or their local Anheuser-Busch wholesaler.

Captain Video's Holds 'Scramble' Tournament

CHICAGO — Captain Video's Game Center, located at 10860 Pico Boulevard in Los Angeles, conducted a week-long "Scramble Tournament" which ended on Aug. 15 with an awards presentation conducted by super hero Captain Video.



'Moon War'

Unique Control Wheel In Stern's 'Moon War' Video

CHICAGO — Production of "Moon War," a solid-state one or two-player video game of fast action combat, has been announced by Stern Electronics, Inc.

In a rapid race against time, Moon War challenges the player to navigate a spacecraft through enemy territory, deflecting missiles fired from enemy fighter ships, along with such other obstacles as bombers, satellites, strafers and tracers. The object of the game is to successfully destroy enemy craft and sustain play action by avoiding attack and replenishing fuel and protective shield supplies at a series of refueling stations.

To maneuver the craft, the player uses a unique "Warp Drive" control wheel which, according to Stern, is an industry first that replaces the standard "joystick" control.

During the combat action the player can destroy enemy attackers and win points by pressing the "Fire Missile" button; pressing the "Shields" button deflects the enemy missiles. A bonus spacecraft is awarded when the "mystery ship", which appears after every 10 fueling stations, is destroyed. The level of difficulty increases after the player docks at each fueling station. Press-

(continued on page 36)

Marantz Releases New Coin-Op Piano

CHICAGO — Marantz Piano Company, Inc. of Morganton, N.C., is currently marketing a coin-operated Marantz reproducing piano that employs a hidden computer to recreate a "live" piano performance the instant a quarter is inserted. The unit is geared to such locations as restaurants, hotels, clubs and arcades. Unlike old-fashioned players, which use paper rolls, the Marantz piano utilizes long-play digital tapes for easy operation and maintenance. When the playback mechanism is not in use, the piano functions normally.

Each eight-track tape plays approximately 65 selections, a total of about three hours of music before the tape automatically repeats. A variety of ragtime tapes are now available with selections by Scott Joplin, Eubie Blake, Fats Waller, James P. Johnson and other favorites. The piano comes equipped with a switch that will interrupt the regular music program to play a specific requested song such as "Happy Birthday," "The Anniversary Waltz" or "Auld Lang Syne." Custom tapes for this unit are available.

The model features a unique plexiglass front which enables patrons to watch the inner and outer movements of the piano keyboard and computerized mechanism. Musical selections are listed numerically on an attractive display card and a lighted numeral on the piano lets listeners know what song is being played.

Further information on the price and availability of the Marantz reproducing piano may be obtained by contacting Marantz Piano Company, Inc., P.O. Box 460, Morganton, N.C. 28655 or phoning the toll free number 800-438-7023.



Marantz Piano Company, Inc., a subsidiary of Superscope, Inc. (Chatsworth, California), also manufactures a non-coin-operated Marantz reproducing piano for home and restaurant use, and the Pianocorder reproducing system, a retrofit kit to convert any existing piano into a "player" that performs without music rolls.

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COIN MACHINE



GOLDEN DEFENDER — Executives, employees and factory personnel at Williams Electronics, Inc. recently celebrated the production of the company's 50,000th "Defender" video game as it rolled off the line. Initially introduced at the 1980 AMOA convention, after nearly a year in release, "Defender" is still in full production at the factory, and going strong. A specially designed gold Defender video game commemorated the auspicious occasion. Celebrants pictured in the first photo are (l-r): Ken Fedesna (vice president-engineering), John Masterson (vice president-manufacturing), Ernie Pellegrino (manager-Williams Gurnee plant), Sam Dicker (programmer/game designer), Tom Hart

(manager-electrical engineering), (bottom row) Bernie Winslow (industrial engineer), Frank Simon (manager-quality assurance Gurnee), Chuck Bleich, Sr. (project engineer), Minjo Shead (supervisor-manufacturing Gurnee plant), and Bob Prinzing (assistant to marketing director). Pictured in the second photo are (l-r): employees of the Williams video manufacturing plant in Gurnee, Illinois who are gathered around the gold Defender model. Pictured in photo three are (l-r): employees of the Williams Gurnee facility are pictured putting the finishing touches to the special gold Defender model.

Midway's Progress In Focus During Bally's 50th Anniversary Meeting

(continued from page 33)

others currently pending.

Brian Osowski, the new parts department manager, was introduced as "proof that youth can be effective." He reviewed the back-order of parts that had existed in light of the highly expanded production of games and how the parts department handled this matter by turning the problem around to a point where there were a minimum of back orders and parts were being shipped within 24 hours of request. Warranties and credit boards were also discussed during this segment.

Kathy Novak, a research member of the marketing team, gave a thorough report on research information relating to player demographics and play habits in arcades versus street locations. This information was presented with graphs and charts and a review of it was to be made available to distributors for their use.

Stan Jarocki gave a progress report on the company's efforts against copyright infringers. Elaborating on Marofsky's earlier remarks, Jarocki cited cases and favorable court decisions whereby infringing games, boards, as well as some speed-up kits were

impounded by U.S. Marshals. To confirm the consumer awareness factor, a video presentation of "Midway in the News" was shown, highlighting print media coverage as well as TV exposure from NBC, CBS and ABC.

Midway's service manager Andy Ducay focused his remarks on his department's growth and expansion, the many seminars that were conducted as a joint effort by Bally and Midway, and the seminars in the planning stage. He also discussed a new Universal Testing device that will soon be made available. He extended an invitation to the distributors to visit the Midway service desk at the upcoming AMOA convention for a presentation of this new equipment.

At this juncture in the meeting a costumed group of performers dressed as the Pac-Man and monsters came through the audience accompanied by Pac-Man music to the delight of everyone in attendance.

Just prior to the conclusion of the meeting, a new Midway video game was introduced, which will be exhibited at the AMOA show.

Exciting Animation In Nintendo's New 'Donkey Kong' Video Game

CHICAGO -- Nintendo's latest electronic video game, "Donkey Kong", offers fun and challenge in a play theme that is a complete departure from the space adventure games that have populated the video market. A best seller in Japan, Donkey Kong is proving to be extremely popular with men, women and children of all ages in the United States as well. The exciting full-color animation of the game as well as the crazy sound effects and funny looking characters always seem to attract crowds of onlookers whenever it is being played.

The game is loosely based on the theme of "King Kong" and has Donkey Kong climbing to the top of a building structure carrying a pretty girl in his arms and being chased by a little man who is trying to rescue her. As the little man climbs to the top he must avoid the barrage of obstacles that come his way, in the form of fireballs, attack vessels and exploding barrels being thrown at him by Donkey Kong. To add to the amusing action on the screen, Donkey Kong runs back and forth, beating his chest with joy, especially when he is able to hit the little man with one of his barrels.

As the little man is bombarded with obstacles in rapid-fire succession, he must escape by jumping over them or fending them off with a hammer he finds on the structure. Extra bonus points are awarded for direct hits with the hammer. Additionally, the faster the little man gets to the top, the higher the score.



'Donkey Kong'

Donkey Kong has four different play boards with varying degrees of difficulty. One or two persons can play and each gets three little men per game; however, the operator can adjust this number up to six men per player. Also operator adjustable is the option to award an extra man at any of the following point levels: 7,000, 10,000, 15,000 or 20,000. Coinage is adjustable from 25 cents to \$1.25.

The game is available in three models: upright, cocktail and cabaret.

CHICAGO CHATTER

The Como Inn here saw a big turnout of operators on Oct. 6 for the product showing co-sponsored by World Wide Dist. and Taito America. Event spotlighted the current "Qix" video game in both upright and cocktail table models and, while there was an abundance of cocktails and hors d'oeuvres served, the waiting line to play "Qix" equaled the one at the bar. In addition, there were models displayed of the upcoming Taito "Lock 'n Chase," which is about to be sample shipped. Luminaries from both firms were on hand to welcome everyone — and a great time was had by all.

ATLAS MUSIC CO. president Ed Gensburg, and company execs Sam Gersh, Mac Brier and Jack Moyle were on hand at the recently held Rowe meeting in Atlanta, to view the factory's new phono line — which is quite impressive, as Gersh was quick to point out. The models are "Blue Magic" and "Gold Magic," attractively designed and enhanced by flickering lights that can be controlled according to the music and atmosphere of the location, Sam added. Needless to say, Atlas is looking forward to another good year in music sales. Sam noted that a large part of the meeting was devoted to Rowe's series of bill changers. The \$5 changer, particularly, has become an important factor in the arcade business.

THE NEW MIDWAY "Galaga" video game, introduced by the factory at the recent Bally-Midway distribs meeting, will be officially unveiled for the trade at AMOA Expo, as we learned from marketing vice president Stan Jarocki. The game's an excellent follow-up to "Galaxian," with a highly sophisticated format — and distribs are very excited about it. "Pac-Man," meanwhile, is still in production — still in great demand — and still sought after by the media. Latest exposure was scheduled by P.M. Magazine TV'er for Oct. 13 airing. The show's host spent some time at Midway recently to gather material for the "Pac-Man" segment. Looks like this guy's passing "Space Invaders" in mass media exposure.

DATELINE EL CAJON, CA — home of Cinematronics, Inc. where a new video game is about to be debuted — "Solar Quest," by name. Marketing chief David Stroud says that sample shipments are in progress and the new model will be shown at AMOA, in booths 59-61 and 78-80. Cinematronics invites one and all attending Expo to stop in and visit. . . New addition to the company staff is Mike Pugliese, director of market research. His duties at Cinematronics will also include advertising.

1981



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WCI Posts Record Quarter Results

(continued from page 6)
come for the quarter was \$58,584,000, up 84% from last year's figure of \$31,900,000. Earnings per share of 91 cents increased 65% over the previous third quarter record of 55 cents, reported last year.

For the nine-month period ended Sept. 30, earnings per share of WCI were \$2.39, up 48% from \$1.62, and net income rose to \$150,656,000, up 63% from last year's \$92,499,000. Revenues were \$2,150,667,000 up from \$1,404,618,000. These nine month figures all exceeded WCI's results for the full year 1980.

Warner-Amex, WCI's joint venture cable operation, which includes MTV, was reported as continuing to experience basic subscriber growth.

SESAC Hosts 17th Awards Dinner

(continued from page 27)
Knockin' " written by Jerry Gillespie and Ed Penney (Country Song of the Year); and Jerry Gillespie, (Country Music Writer of the Year).

The affair was hosted by SESAC executives A.H. Prager, chairman; and C. Dianne Petty, vice president and director of country music. Other SESAC officials in attendance included Jim Black, Vincent Candilora and Charles Scully, vice presidents; Janice Favreau, director of operations; Elaine Guber, director of promotional activities; Rosalie Iannacone, affiliation; and Betty Swink and Sherrie Durrett, Nashville office coordinators.

Digital Music Co. Bows Home Service

(continued from page 16)

If it wasn't so emotional, I would feel these inducements are enough of a pot-sweetener because the retailer is going to get a check each month, reduce his inventory and shelf space, and in many cases make sales on product which he's never stocked and never will stock."

While the Home Music Store will have a strong commitment to deep catalog, no decision has been made yet on determining time allotments for specific titles. "We'll be featuring about 400 titles per month for recording, and since we have approximately 1600 hours of air time, that's roughly four exposures per title. In fact, titles will really be aired 2-8 times."

Since the recording quality will be high, Digital will apply what it calls Signature Insertion Technology (SNIT) to every recording made as a guard against bootlegging. As an album is taped on a subscriber's recording unit, an individual and

Stern Bows 'Moon War'

(continued from page 34)

ing the machine's "Hyperflip" button allows the player to control "instant reverse action."

A special feature of Moon War's advanced electronic system is a diagnostic self-testing process with game power up. The system was developed by Universal Research Laboratories of Elk Grove Village, Ill., a Stern subsidiary.

The new game will be available through Stern's distributor network and further information may be obtained by contacting Stern Electronics, Inc., 1725 W. Diversey Pkwy., Chicago, Ill. 60614.

inaudible signature is simultaneously inserted. The signal is detectable through the use of special playback equipment, and any pirated reproductions can be traced to the subscriber. The signal cannot be erased without erasing the recording.

The Home Music Store will be test marketed in Arlington, Va., Peoria, Ill., San Diego, Calif., Tulsa, Okla. and either Long Island or Northern New Jersey beginning in

the spring of 1982. Each region will be handled by a separate cable company. "We want to get the best cross-section of the public's reaction to the service," said von Meister when quired on the selected markets. Beyond the initial marketing of the Home Music Store, von Meister added that the company hopes to penetrate 15-20 markets by the end of '82, and 75-100 by the end of '83.

SOUND VIEWS

(continued from page 15)

tion of NVC's The Video Source Book, coming in November. Containing thousands of new title additions, deletions and changes, as well as distributor/wholesaler listings, it can be had (for \$95 plus \$4 for shipping and handling) by writing The National Video Clearinghouse, Inc., 100 Lafayette Drive, Syosset, N.Y. 11791.

VIDEO CLIPS — Lexington Broadcast Services Co. taped R&B-influenced N.Y. rockers **Mink DeVille** at the group's Sept. 26 Savoy show in the Big Apple for the pay TV and home video markets. . . L.A.'s ever-quirky **Suburban Lawns**, featuring **Sue Tissue**, plan to produce a second promo film (following up its popular "Janitor" video) based on the cut "Mom and Dad and God" from the band's self-titled debut I.R.S. LP. . . That veteran of rock quirkiness himself, **Frank Zappa**, has been busy working on a four-minute video promotional film in support of his current LP, "You Are What You Is." Utilizing more than 20 actors and actresses, the clip was produced and directed by Gowers, Fields and Flattery at Raleigh Studios in Hollywood.

ROCK ON THE CABLE — Unsigned musical acts will receive a tremendous boost on cable TV this fall when the USA Network's *Night Flight* rock series begins a new segment called *Spotlight* as part of its regular programming. The segment, which, according to the network "will focus on one city each week from Tel Aviv to Boston," will give exposure to the cream of the unsigned rock and pop talent in each area. International label A&R men take note. *Night Flight* will also begin to include country and jazz music into its programming with *Live From The Lone Star*, featuring performances from N.Y.C.'s top country watering hole, and *The Woodstock Jazz Festival* . . . **David Johansen**, former leader of the **New York Dolls**, is featured in one of the more unusual bookings for Warner Amex's *Nickelodeon*, *The Young People's Channel*, in November. Johansen in concert will be seen on *Nickelodeon's Special Delivery*.

michael glynn



THE KLYMAXX BEGINS — ASCAP recently entered a pact with Solar recording group Klymaxx. Pictured are (l-r): Joyce Irby, Bernadette Cooper, Robbin Grider, Ann Williams, Lorena Porter and Lynn Malsby of the group; Todd Brabec, ASCAP's western regional director of business affairs; Margaret Nash, vice president of creative services, Solar; Cheryl Cooley of the group; Glenn Davis, creative services for Solar; and Judy Takeuchi of the group.

RIAA Posts September Certifications

NEW YORK — Fifteen LP's were certified gold, eight LPs platinum and two singles gold by the Recording Industry Assn. of America (RIAA) during the month of September.

LPs certified gold were: "Let's Get Serious" by Jermaine Jackson (Motown); "My Aim is True" by Elvis Costello (Columbia); "Saddle Tramp" by the Charlie Daniels Band (Epic); *Endless Love* soundtrack by various artists (Mercury/PolyGram); "Greatest Hits" by Larry Gatlin and the Gatlin Brothers Band (Columbia); "Precious Time" by Pat Benatar (Chrysalis); *Evita: Premiere American Recording* original Broadway cast recording (MCA); "Stephanie" by Stephanie Mills; "Leather & Lace" by Waylon Jennings and Jessi Colter; "Black &

White" by the Pointer Sisters (Planet); "4" by Foreigner (Atlantic); *Heavy Metal* soundtrack by various artists (Full Moon/Asylum); "I Am What I Am" by George Jones (Epic); "Escape" by Journey (Columbia); and "Pirates" by Ricki Lee Jones (Warner Bros.).

LPs certified platinum were: "Precious Time" by Pat Benatar (Chrysalis); *Fame* soundtrack by various artists (RSO); "Changes One Bowie" by David Bowie (RCA); "Feel So Right" by Alabama (RCA); "4" by Foreigner (Atlantic); "Don't Say No" by Billy Squier (Capitol); "Face Dances" by the Who (Warner Bros.); and "Escape" by Journey (Columbia).

Singles certified gold were: "Slowhand" by the Pointer Sisters and "Queen of Hearts" by Juice Newton.

EAST COASTINGS

(continued from page 12)

bit with some synthesized African rhythms in a Western context. It's an ambient record, something no one would expect me to do." Leon says he was surprised to find the disc released in this country, because it was originally intended only for Europe, "where there's more of a market for this type of record." Leon, who has a background in ethnomusicology, claims he had already finished recording the album when he realized that it lent itself to the "Nommos" concept, which deals with a cliff dwelling water spirit connected with the Dogon tribe of Upper Volta. "I wanted to do an album subconsciously and see what would come out and when I was done I realized that was what it was about," Leon says. "I've gotten a lot of reaction to it and for that reason I'm pleased." Leon's current projects include a *Loudon Wainwright III* LP for Elektra and the forthcoming *Fabulous Thunderbirds* for Chrysalis. "I want to produce records that will be able to get played on the radio without having to compromise the integrity of either myself or the artist, and I think it can be done," he insists. Still, Leon says he'd like to eventually record that album of string quartets, although the project has been shelved until the next time he tires of sushi.

WEDDING BELLS — Congrats go out from E.C. this week to WASEC copywriter/rock critic about town **Roy Trakin** who was married to **Jill Merrill Levine** on Oct. 4 in NYC; and to Arista A&R administrator **Robyn Frey** who will wed **Barry Kove** later this month in Brooklyn.

NOW, HERE'S THE SHMOOZ — Grace Jones' next single (7" and 12") will be a **Larry Levan** remix of "Feel Up" from the "Nightclubbin'" LP, with a new verse of lyrics added by Grace. . . **Bobby Robinson** is producing *Midnight Blue's* new LP for his Enjoy Records at Master Sound Studios in Atlanta. . . Pavilion will re-issue the 1963 classic "Phil Spector's Christmas Album," featuring the **Ronettes**, the **Crystals**, **Darlene Love** and **Bob B. Soxx and the Blue Jeans** in a "simulated stereo via a special process" version. Best of all is when Phil gabs at the end. . . Former Brill Building songwriter, producer, singer **Ellie Greenwich** recently pacted with Apostol for management and is currently label shopping. . . **Don McLean** performed a concert for Greenpeace, the seal protection organization, at Ripley's Music Hall in Philly last weekend. . . **Dan Daley**, whose "Still in Saigon" is one of the best topical rockers we've heard in awhile, is donating a percentage of his royalties on the tune to the Vietnam Veterans of America. The track was featured on a Source Report that ran on 175 stations last month, and has been requested for use on news spots at various AOR's since that time. . . Handshake has signed **Aneka**, a 6-foot tall Scottish housewife (a.k.a. Mary Sandeman) who just had an enormous European hit with a record called "Japanese Boy." The single has just been released here.

GOTTA BE LOCAL MUSIC — Gotham's **Bush Tetras** have been signed to Stiff, which will release the group's already-completed four-track EP, "Rhythm & Paranoia" in the not too distant. . . **Dirty Looks**, whose debut album was released here (on Stiff/Epic) and the **dB's**, whose debut album wasn't (but came out in the U.K. on Albion), both have new discs ready and no deal here. **Dirty Looks** "Turn It Up," was produced by Motorsman **Nick Garvey** and is already coming in on import. The dB's, who got more critical plaudits and college airplay for their "Stands for deciBels" than any ten Foreigner-soundalikes combined, return with "Repercussions" in two weeks. Neither band is terribly trendy, but both are accessible, playing around town currently and worth checking out. Do it today.

dave schulps

College Area Retailers Report Back To School Business Up

(continued from page 12)

Many expressed regret that such radio is often non-commercial and therefore not an advertising medium as well as an exposure medium. However, even in areas where stations were non-commercial, many retailers said they were able to work tie-ins that helped boost their stores' identity and, ultimately, sales.

"College radio is the only media that's currently exposing new product and imports," said Mike Lange, manager/buyer at School Kids in Ann Arbor, Mich. "It's ironic that having the college radio station here definitely helps sell records, but they have problems getting serviced by many of the labels."

Tom Keenan, president of the Everybody's Records chain in the Pacific Northwest, which has stores near the University of Oregon and Oregon State campuses, also feels college radio sells records. Since both campus stations are non-commercial, Keenan said, the stores cannot advertise, but they support the stations in various ways, including helping supply them with records by labels that don't service the stations.

Although unable to advertise on the public-supported campus station at UNC, Record Bar's Deese said he is able to set up promotions involving the station. A current promotion involving Russ Mason's "Prep Rap 12" on Nempor was arranged in conjunction with the CBS College Department.

Although there has been increased interest in campus sales at many labels, resulting in the reactivation of a number of dormant college departments, including those of A&R and Warner Bros. and the expansion of the CBS and RCA departments, many of the retailers surveyed said the presence of the departments was rarely, if ever, felt. Ann Lieff, owner of Spec's Records near the University of Miami (Fla.) campus, said that although she felt "labels underrate the effectiveness" of college radio, "college departments are not really effective," though she couldn't pinpoint their shortcomings.

New Acts Suffering

Although college campuses are looked at by the labels as breeding grounds for sales on new and developing artists, David Castieman, manager of Plastic Fantastic Records near the University of Pennsylvania in Philadelphia, feels that in the long run high cost of records may affect the label's ability to market these acts on campus. "Although Penn is an affluent school and a lot of the students have extra spending money, they seem to be spending it more on established acts instead of taking chances on new artists," he said.

Since most students start off the year with more spending cash than they have later on, most of the surveyed retailers spoke of the necessity of getting students into the stores early in the year. Bill Kover, manager of Spec's at Florida State University in Gainesville, mentioned saving coop advertising money from the spring and summer for the store's back-to-school campaigns. Others staged various promotions with the college community during the early part of the school year.

"We were very busy in early September, but it's already started to slack off," said School Kids of Ann Arbor's Mike Lang.

School Kids of Columbus ran a promotion with a local bank whereby all new student accounts received a coupon good for a free midline release at School Kids.

Duroc Records in Bloomington, Ind. has been sponsoring street dances on the University of Indiana campus featuring local bands, and took a dollar off all merchandise during the first week of school, a sale that store buyer Tom Donahue said "didn't

make us a lot of money, but attracted a lot of new clientele." Duroc also supplies the campus station with import albums for its import show in exchange for advertising time.

Special Discount

Spec's in Gainesville is having success with a student discount savings card, which was instituted this year, and with a concert ticket sales department.

While nearly all the retailers surveyed agreed that the combination of strong college and local radio is the most effective tool to get customers into the shop, Record Bar's Deese said the local college station's format was "extremely, snobbishly progressive and hasn't translated into increased sales." Nevertheless, if records remain affordable to the student, it is very likely that the labels will continue to look more toward the colleges when trying to break new artists. As Plastic Fantastic's Castleman put it, "Any band that receives a minimum of airplay on local FM and gets college play as well creates a buzz on the street that we can feel."

First College Radio Confab Set

(continued from page 18)

album promotion director, Chrysalis; Peter Gordon, president, Thirsty Ear Prods.; Will Botwin, partner of Side One marketing, and Peter Leak of End Ltd., a management firm. "We really believe college radio is good for artists with a different form of music than mainstream American rock," said Botwin. "We like to develop artists on 250 stations — 200 college and 50 of the more progressive AORs."

Final Panel

The final panel addresses college radio station-record company relations. It will be composed of John Montgomery, president of MSI Records; Mike Bone, vice president of AOR promotion, Arista; Mike Sylvia, northeast college promotion manager, A&M; Marty Scott, president of Jem; Larry Braverman, national college promotion director, Elektra; Steve Backer, supervisor national college promotion, CBS; Gunter Hauer, director of college promotion, Atlantic; Debbie Capponetta, promotion director, Ze; and Cindy Redmond, assistant to the national album promotion director, and Wendy Price, college promotion coordinator, Stiff-America.

Backer expressed his company's feeling that college markets are a good place to promote records. "We have student reps at major universities who act as our liaisons to college radio stations, college newspapers and college concerts where applicable," he said. He said Elvis Costello and Adam & The Ants were acts broken primarily through college radio.

In addition to the convention activities, CMJ is sponsoring a showcase at Trax of Blotto, and Hurricane Jones. A video party will also be held Friday night prior to the convention at the CBS Building from 8-11 p.m., according to Frank.

Musicmakers Coalition To Bow In New York

NEW YORK — The Musicmakers Coalition, a non-profit association of professional lyricists, composers, singers and musicians has been formed in New York to provide new artists with a showcase.

The organization will give its first presentations for the New York music industry on Oct. 22 and 29 at Lincoln Center's Bruno Walter Auditorium.

Coordinator for the showcases is Sheila Davis, executive director and founder of the Musicmakers Coalition. She can be reached at (212) 674-1143.

CASH BOX TOP 100 ALBUMS

October 24, 1981

	8.98	Weeks On	10/17	Chart
1 TATTOO YOU	ROLLING STONES (Rolling Stones/Atlantic COC 16052)	1	7	
2 4	FOREIGNER (Atlantic SD 16993)	3	14	
3 ESCAPE	JOURNEY (Columbia TC 37408)	2	12	
4 NINE TONIGHT	BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182)	4	5	
5 THE INNOCENT AGE	DAN FOGELBERG (Full Moon/Epic KE2 37393)	5	8	
6 BELLA DONNA	STEVIE NICKS (Modern/Atlantic MR 38-139)	6	11	
7 SONGS IN THE ATTIC	BILLY JOEL (Columbia TC 37461)	7	4	
8 PRECIOUS TIME	PAT BENATAR (Chrysell's CHR 1346)	8	14	
9 BREAKIN' AWAY	AL JARREAU (Werner Bros. BSK 3576)	9	10	
10 LONG DISTANCE VOYAGER	THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	11	21	
11 STREET SONGS	RICK JAMES (Gordy/Motown G8-1002M1)	10	27	
12 DON'T SAY NO	BILLY SOUIER (Capitol ST 12148)	12	24	
13 PRIVATE EYES	DARYL HALL & JOHN OATES (RCA AFL-1-4028)	14	8	
14 HEAVY METAL	ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90004)	13	12	
15 HI INFIDELITY	REO SPEEDWAGON (Epic FE 36844)	15	46	
16 ENDLESS LOVE	ORIGINAL SOUNDTRACK (Mercury/PolyGram SRM-1-2001)	16	14	
17 ABACAB	GENESIS (Atlantic SD 19313)	36	2	
18 IT'S TIME FOR LOVE	TEDDY PENDERGRASS (Phile. Int'l./CBS TZ 37491)	20	4	
19 WORKING CLASS DOG	RICK SPRINGFIELD (RCA AFL 1-3697)	19	31	
20 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	WILLIE NELSON (Columbia KC2 37542)	23	6	
21 PIRATES	RICKIE LEE JONES (Werner Bros. BSK 3432)	17	12	
22 GIVE THE PEOPLE WHAT THEY WANT	THE KINKS (Arista AL 9567)	22	7	
23 IN THE POCKET	COMMODORES (Motown M8-955M1)	24	16	
24 SHARE YOUR LOVE	KENNY ROGERS (Liberty LOO-1108)	25	16	
25 TIME EXPOSURE	LITTLE RIVER BAND (Capitol ST-12163)	27	7	
26 NEVER TOO MUCH	LUTHER VANDROSS (Epic FE 37451)	29	6	
27 TIME	ELO (Jet/CBS FZ 37371)	18	10	
28 THE MANY FACETS OF ROGER	ROGER (Werner Bros. BSK 3594)	33	6	
29 PRETENDERS II	PRETENDERS (Sire SRK 3572)	21	10	
30 BEAUTY AND THE BEAT	THE GO-GO'S (I.R.S./A&M SP 70021)	31	13	
31 GHOST IN THE MACHINE	THE POLICE (A&M SP-3730)	—	1	
32 CHRISTOPHER CROSS	(Werner Bros. BSK 3383)	32	91	
33 STEP BY STEP	EDDIE RABBITT (Elektra SE-532)	28	10	

	8.98	Weeks On	10/17	Chart
34 IF I SHOULD LOVE AGAIN	BARRY MANILOW (Arista AL 9573)	63	2	
35 NEW TRADITIONALISTS	DEVO (Werner Bros. BSK 3595)	41	3	
36 JUICE	JUICE NEWTON (Capitol ST-12138)	26	34	
37 EL LOCO	ZZ TOP (Werner Bros. BSK 3593)	30	12	
38 SOMETHING SPECIAL	KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	71	2	
39 FEELS SO RIGHT	ALABAMA (RCA AHL-1-3930)	35	33	
40 ARTHUR — THE ALBUM	ORIGINAL SOUNDTRACK (Werner Bros. BSK 3582)	45	8	
41 THIS IS THE WAY	HOSSINGTON COLLINS BAND (MCA-5207)	60	3	
42 HIGH 'N' DRY	DEF LEPPARD (Mercury/PolyGram SRM-1-4021)	42	12	
43 ALLIED FORCES	TRIUMPH (RCA AFL-1-3902)	49	8	
44 GREATEST HITS	KENNY ROGERS (Liberty LOO-1072)	48	54	
45 THE TIME	(Werner Bros. BSK 3598)	55	9	
46 TONIGHT!	THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	53	8	
47 THE ONE THAT YOU LOVE	AIR SUPPLY (Arista AL 9551)	50	20	
48 FIRE OF UNKNOWN ORIGIN	BLUE OYSTER CULT (Columbia FC 37389)	39	18	
49 CARL CARLTON	(20th Century-Fox/RCA T-628)	38	14	
50 FREETIME	SPYRO GYRA (MCA-5238)	44	9	
51 FANCY FREE	OAK RIDGE BOYS (MCA-5209)	43	21	
52 THERE'S NO GETTIN' OVER ME	RONNIE MILSAP (RCA AHL 1-4060)	52	9	
53 LIVE IN NEW ORLEANS	MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	48	18	
54 SHOW TIME	SLAVE (Columbia/Atlantic SD 5227)	75	3	
55 BLACK & WHITE	POINTER SISTERS (Planet/Elektra P-18)	34	17	
56 DEAD RINGER	MEAT LOAF (Cleveland Int'l./Epic FE 36007)	37	6	
57 LOVE ALL THE HURT AWAY	ARETHA FRANKLIN (Arista AL 9552)	59	9	
58 MISTAKEN IDENTITY	KIM CARNES (EMI America SO-17052)	51	26	
59 THIS KIND OF LOVIN'	THE WHISPERS (Soler/RCA BXL 1-3976)	67	6	
60 DEAD SET	GRATEFUL DEAD (Arista A2L 8606)	40	6	
61 HARD PROMISES	TOM PETTY AND THE HEARTBREAKERS (Beckstreet/MCA BSR-5160)	54	23	
62 SIGN OF THE TIMES	BOB JAMES (Teppen Zee/Columbia FC 37495)	47	7	
63 PARADISE THEATER	STYX (A&M SP-3719)	56	39	
64 STANDING TALL	CRUSADERS (MCA-5254)	82	3	
65 TOO LATE THE HERO	JOHN ENTWISTLE (Aico SD 38-142)	66	3	
66 THE DUDE	QUINCY JONES (A&M SP-3721)	68	30	
67 SOME DAYS ARE DIAMONDS	JOHN DENVER (RCA AFL 1-4055)	59	17	

	8.98	Weeks On	10/17	Chart
68 BACK IN BLACK	AC/DC (Atlantic SD 16108)	62	61	
69 SOLID GROUND	RONNIE LAWS (Liberty LO-51087)	89	4	
70 EVERY HOME SHOULD HAVE ONE	PATTI AUSTIN (Owest/Warner Bros. OWS 3591)	77	4	
71 SLINGSHOT	MICHAEL HENDERSON (Buddah/Arista BDS 6002)	72	7	
72 MOVING PICTURES	RUSH (Mercury/PolyGram SRM-1-4013)	61	35	
73 CRIMES OF PASSION	PAT BENATAR (Chrysell's CHE 1275)	74	82	
74 HANG ON FOR YOUR LIFE	SHOOTING STAR (Virgin/Epic NFR 37407)	76	10	
75 BLIZZARD OF OZZ	OZZY OSBOURNE (Jet/CBS JZ 36812)	64	28	
76 TORCH	CARLY SIMON (Werner Bros. BSK 3592)	107	2	
77 AEROBIC DANCING	BARBARA ANN AUER (Getaway GSP-7610)	78	14	
78 DIRTY DEEDS DONE DIRTY CHEAP	AC/DC (Atlantic SD 16033)	69	28	
79 KOOKOO	DEBBIE HARRY (Chrysell's CHR 1347)	57	9	
80 IT MUST BE MAGIC	TEENA MARIE (Gordy/Motown G8-1004M1)	65	20	
81 QUINELLA	ATLANTA RHYTHM SECTION (Columbia FC 37550)	87	6	
82 URBAN CHIPMUNK	THE CHIPMUNKS (RCA AFL 1-4027)	85	22	
83 "LIVE"	BARBARA MANDRELL (MCA-5243)	84	9	
84 THE FRIENDS OF MR. CAIRO	JON & VANGELIS (Polydor/PolyGram PD-1-6326)	88	13	
85 I'M IN LOVE	EVELYN KING (RCA AFL 1-3692)	70	15	
86 FANCY DANCER	ONE WAY (MCA-5247)	96	5	
87 LENA HORNE: THE LADY AND HER MUSIC LIVE ON BROADWAY	LENA HORNE (Owest/Werner Bros. 20W 3597)	13.98	90	6
88 LOVE BYRD	DONALD BYRD AND 125TH ST., N.Y.C.	102	5	
89 FACE VALUE	PHIL COLLINS (Atlantic SD 16029)	80	33	
90 YOU ARE WHAT YOU IS	FRANK ZAPPA (Barking Pumpkin/CBS PW2 37537)	92	4	
91 I LIKE YOUR STYLE	JERMAINE JACKSON (Motown M8-952M1)	93	6	
92 NORTH COAST	MICHAEL STANLEY BAND (EMI America SW-17056)	81	13	
93 HOOLIGANS	THE WHO (MCA 2-12001)	15.98	—	1
94 THE COMPLETION BACKWARD PRINCIPLE	TUBES (Capitol SOO-12151)	98	22	
95 THE PRESSURE IS ON	HANK WILLIAMS, JR. (Elektra/Curb SE-535)	83	9	
96 FIRE DOWN UNDER	RIOT (Elektra SE-546)	99	9	
97 KING COOL	DONNIE IRIS & THE CRUISERS (Ceresul/MCA-5237)	106	5	
98 HOLLYWOOD, TENNESSEE	CRYSTAL GAYLE (Columbia FC 37438)	101	6	
99 SUMMER HEAT	BRICK (Beng/CBS FZ 37471)	79	8	
100 MECCA FOR MODERNS	THE MANHATTAN TRANSFER (Atlantic SD 16036)	73	20	

DIANA ROSS

WHY
DO FOOLS
FALL IN LOVE



Face A
WHY DO FOOLS FALL IN LOVE
SWEET SURRENDER
MIRROR, MIRROR
ENDLESS LOVE

Face B
IT'S NEVER TOO LATE
THINK I'M IN LOVE
SWEET NOTHINGS
TWO CAN MAKE IT
WORK THAT BODY

PRODUCED BY—DIANA ROSS
for DIANA ROSS Productions