

# CASHBOX

July 25, 1981

NEWSPAPER

\$2.75



The Moody Blues

THE ORIGINAL MOTION PICTURE SOUNDTRACK ALBUM  
FROM THE POLYGRAM PICTURES FILM

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includes endless love by  
**DIANA ROSS & LIONEL RICHIE\***



\*Lionel Richie appears courtesy of Motown Records

Executive Producer: Charles Koppelman for the Entertainment Company.

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# CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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## EDITORIAL Someone Special

The tragic death of singer/songwriter Harry Chapin last week not only served to dampen any happy developments or occurrences, it pointed out once more how members of the music industry can be counted on to be some of the most concerned and humanitarian members of society.

Sure, there is the public image of drugged-out, wild singers cruising around in stretch limos, but there's a lot more to it than that. In a recent editorial, **Cash Box** pointed out that members of the music industry have been in the forefront of the effort to muster national aid for the city of Atlanta during the tragic series of child murders there. More recently, the music industry honored Johnny Mathis as part of its continuing support of the City of Hope.

Chapin belonged in the latter category. As a concerned human being, Chapin devoted much of his

efforts to a personal crusade against hunger around the world. In the name of that cause, he rallied support across the board and was responsible for directly or indirectly raising more than \$500 million for the starving or undernourished people of the world.

As artists, musicians should certainly be able to go beyond the superficial — music, after all, is the one universal language of mankind. Many musicians leave a legacy of great music to inspire, console or just plain entertain. Others, like Chapin, leave that and a lot more.

**Cash Box** extends its most sincere condolences to the family and friends of Harry Chapin. It's hard enough these days to try and feed oneself and a family — to try to do that for the entire world is certainly something special.

# NEWS HIGHLIGHTS

- CBS Radio forms young adult network, sets Spring 1982 debut (page 5).
- Goody defense files final brief to appeal fake tape conviction (page 5).
- AFM requests negotiations for video residuals (page 5).
- Harry Chapin killed in New York auto accident (page 5).
- "Hold On Tight" by ELO and Michael Stanley Band's "Falling In Love Again" (new and developing artist) are the top **Cash Box** Singles Picks (page 11).
- "Escape" by Journey and the self-titled debut LP by Balance (new and developing artist) are the top **Cash Box** Album Picks (page 15).

## TOP POP DEBUTS

<b>SINGLES</b>	<b>59</b>	<b>STOP DRAGGIN' MY HEART AROUND</b> — Stevie Nicks — Modern/Atlantic
<b>ALBUMS</b>	<b>19</b>	<b>4</b> — Foreigner — Atlantic

### POP SINGLE

**JESSIE'S GIRL**  
Rick Springfield  
RCA

### B/C SINGLE

**DOUBLE DUTCH BUS**  
Frankle Smith  
WMOT

### COUNTRY SINGLE

**PRISONER OF HOPE**  
Johnny Lee  
Asylum/Full Moon

### JAZZ

**THE CLARKE/DUKE PROJECT**  
Stanley Clarke/George Duke  
Epic

## NUMBER ONES



Rick Springfield

### POP ALBUM

**LONG DISTANCE VOYAGER**  
The Moody Blues  
Threshold/PolyGram

### B/C ALBUM

**STREET SONGS**  
Rick James  
Gordy/Motown

### COUNTRY ALBUM

**FEELS SO RIGHT**  
Alabama  
RCA

### GOSPEL

**CLOUDBURST**  
Mighty Clouds Of Joy  
Myrrh

# CASH BOX TOP 100 SINGLES

July 25, 1981

	Weeks On 7/18 Chart		Weeks On 7/18 Chart		Weeks On 7/18 Chart		
1		JESSIE'S GIRL RICK SPRINGFIELD (RCA JH12201)	4	18	66 FLY AWAY BLACKFOOT (Atco/Atlantic 7331)	71	5
2		THE ONE THAT YOU LOVE AIR SUPPLY (Arista AS 0604)	1	11	67 THE KID IS HOT TONITE LOVERBOY (Columbia 11-02068)	63	6
3		ELVIRA THE OAK RIDGE BOYS (MCA-51084)	3	12	68 STEP BY STEP EDDIE RABBITT (Elektra E-47174)	—	1
4		THEME FROM "THE GREATEST AMERICAN HERO" JOEY SCARBURY (Elektra E-47147)	5	11	69 STRANGER JEFFERSON STARSHIP (Grunt/RCA JB-12275)	76	3
5		BETTE DAVIS EYES KIM CARNES (EMI-America 8077)	2	18	70 BREAKING AWAY BALANCE (Portrait/CBS 24-02177)	77	3
6		I DON'T NEED YOU KENNY ROGERS (Liberty 1415)	8	7	71 BEING WITH YOU SMOKEY ROBINSON (Tama/Motown T54321)	48	23
7		YOU MAKE MY DREAMS DARYL HALL & JOHN OATES (RCA PB-12217)	7	13	72 ANGEL OF THE MORNING JUICE NEWTON (Capitol 4976)	52	23
8		SLOW HAND PONTER SISTERS (Planat/Elektra P-47929)	10	9	73 YOU DON'T KNOW ME MICKEY GILLEY (Epic 14-02172)	80	3
9		STARS ON 45 — MEDLEY STARS ON 45 (Radio Records/Atlantic RR 3810)	6	16	74 JOLE BLON GARY U.S. BONDS (EMI-America P-A8089)	85	2
10		BOY FROM NEW YORK CITY MANHATTAN TRANSFER (Atlantic 3816)	11	10	75 STARS ON 45 — MEDLEY II STARS ON 45 (Radio Records/Atlantic RR 3830)	78	3
11		ALL THOSE YEARS AGO GEORGE HARRISON (Dark Horse/Warner Bros. DRC 49725)	9	10	76 THE BEACH BOYS MEDLEY (Capitol P-A5030)	—	1
12		HEARTS MARTY BALIN (EMI-America 8084)	14	10	77 TAKE IT ON THE RUN REO SPEEDWAGON (Epic 19-01054)	53	19
13		THIS LITTLE GIRL GARY U.S. BONDS (EMI-America 8079)	12	14	78 PAY YOU BACK WITH INTEREST GARY O' (Capitol P-A 5018)	88	2
14		GEMINI DREAM MOODY BLUES (Threshold/PolyGram TR601)	19	8	79 UNDER THE COVERS JANIS IAN (Columbia 18-02176)	79	3
15		MODERN GIRL SHEENA EASTON (EMI-America 8080)	17	12	80 SQUARE BIZ TEENA MARIE (Gordy/Motown G 7202F)	89	2
16		WINNING SANTANA (Columbia 11-01050)	15	16	81 YOU COULD TAKE MY HEART AWAY SILVER CONDOR (Columbia 18-02268)	—	1
17		QUEEN OF HEARTS JUICE NEWTON (Capitol P-4997)	20	9	82 LOVE LIGHT YUTAKA (Alfa ALF-7004)	90	2
18		A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO (Arista AS 0592)	13	21	83 A WOMAN IN LOVE (IT'S NOT ME) TOM PETTY and the HEARTBREAKERS (Backstreet/MCA BSR-51136)	—	1
19		TIME THE ALAN PARSONS PROJECT (Arista AS 0598)	23	15	84 GENERAL HOSPI-TALE THE AFTERNOON DELIGHTS (MCA-51148)	—	1
20		ENDLESS LOVE DIANA ROSS and LIONEL RICHIE (Motown M 1519F)	34	4	85 FOR YOUR EYES ONLY SHEENA EASTON (Liberty P-A 1418)	—	1
21		IS IT YOU LEE RITENOUR (Elektra E-47124)	18	15	86 HEAVY METAL (TAKIN' A RIDE) DON FELDER (Full Moon/Asylum E-47175)	—	1
22		TOUCH ME WHEN WE'RE DANCING CARPENTERS (A&M 2344)	26	6	87 CHLOE ELTON JOHN (Geffen GEF 49788)	—	1
23		SWEET BABY STANLEY CLARKE/GEORGE DUKE (Epic 19-01052)	25	13	88 I'M IN LOVE EVELYN KING (RCA PB 12243)	—	1
24		IN THE AIR TONIGHT PHIL COLLINS (Atlantic 3824)	30	9	89 SOME DAYS ARE DIAMONDS JOHN DENVER (RCA PB-12246)	—	1
25		THE STROKE BILLY SQUIER (Capitol P-5005)	29	11	90 TEMPTED SQUEEZE (A&M 2345)	—	1
26		DON'T LET HIM GO REO SPEEDWAGON (Epic 19-02127)	28	7	91 PROMISES BARBRA STREISAND (Columbia 11-02065)	67	10
27		LADY (YOU BRING ME UP) COMMODORES (Motown M1514F)	31	6	92 FANTASY GIRL 38 SPECIAL (A&M 02330)	65	8
28		(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP (RCA PH-12264)	33	5	93 SIGN OF THE GYPSY QUEEN APRIL WINE (Capitol P-5001)	70	10
29		THE BREAKUP SONG (THEY DON'T WRITE 'EM) GREG KINN BAND (Basarklay/Elektra B-47149)	32	10	94 WHAT SHE DOES TO ME (THE DIANA SONG) THE PRODUCERS (Portrait/CBS 12-02092)	73	7
30		URGENT FOREIGNER (Atlantic 3831)	41	4	95 SOMEDAY SOMEWAY ROBERT GORDON (RCA PB-12239)	72	5
31		DOUBLE DUTCH BUS FRANKIE SMITH (WMOT 4W85351)	35	9	96 I WAS COUNTRY WHEN COUNTRY WASN'T COOL BARBARA MANDRELL (MCA 51107)	97	2
32		COOL LOVE PABLO CRUISE (A&M 2349)	42	4	97 WALK RIGHT NOW THE JACKSONS (Epic 19-02132)	83	5
33		I LOVE YOU CLIMAX BLUES BAND (Warner Bros. WBS 49669)	21	24	98 THE REAL THING THE BROTHERS JOHNSON (A&M 2343)	82	6
					99 LIVING INSIDE MYSELF GINO VANNELLI (Arista AS 0588)	74	19
					100 JONES VS. JONES KOOI. & THE GANG (De-Lite/PolyGram DE 813)	75	10

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Life Of Illusion (Rio Ray/Wow & Flutter — ASCAP)	49	Fly Away (Bobnal — BMI)	66	Nicole (Hamstein — BMI)	60	Suzi (Terraform/Fourth Floor — ASCAP)	54
A Woman In Love (Gone Gator/Wild Gator — ASCAP)	83	Fool In Love (Naarytunas — ASCAP/Fanfara/Naarytunas — BMI)	57	Nightwalker (Black Keys — BMI)	55	Sweet Baby (Mycanae — ASCAP)	23
A Woman Needs (Raydiola — ASCAP)	18	For Your Eyes (United Artists — ASCAP)	85	No Gettin' Over Me (Rick Hall — ASCAP)	28	Take It On The Run (Buddy — BMI)	77
All Those Years (Ganga — BMI)	11	Gemini Dream (W.B./MCA — ASCAP)	14	Nobody Wins (Intersong — ASCAP)	52	Tempted (Illegal Song — BMI)	90
America (Stonebridge — ASCAP)	39	General Hospi-tale (Solid Smash — ASCAP)	84	Nothing (Styglan (Admin. By Almo) — ASCAP)	63	That Old Song (Raydiola — ASCAP)	58
Angel Of The Morning (Blackwood — BMI)	72	Give It To Me (Jobata & Stone City — ASCAP)	34	Pay You Back (Maribus — BMI)	78	The Breakup Song (Rya-Boy — ASCAP)	29
Beach Boys-Madley (BMI)	76	Haarts (Mercury Shoes/Great Pyramid — BMI)	12	Promises (Stigwood/Unichappell — BMI)	91	The Kid Is Hot (Blackwood/Daan Of Music — BMI)	67
Being With You (Bertam — ASCAP)	71	Heavy Metal (Fingers — ASCAP)	86	Queen Of Hearts (Drunk Monkey — ASCAP)	17	The One That You (Caraers/Bestall Reynolds — BMI)	2
Bette Davis Eyes (Plain & Simple/Donna Weiss — ASCAP/BMI)	5	Hold On Tight (Blackwood/Jat — BMI)	62	Really Wanna (Rondor, Adm. By Almo/High Wave — ASCAP)	50	The Real Thing (State Of The Arts/Brojay — ASCAP)	98
Boy From New York (Trio — BMI)	10	I Don't Need You (Bootchuta — BMI)	6	Rock And Roll (Neverland/Last Boys — BMI)	35	The Stroke (Songs Of The Knight — BMI)	25
Breaking Away (Daksal — BMI)	70	I Love You (C.B.B. — ASCAP)	33	Seven Year Acha (Hotwira/Atlantic Corp. — BMI)	36	Tha Waiting (Gone Gator — ASCAP)	48
Chloe (Intersong — ASCAP)	87	I Was Country (Pi-Gem — BMI)	96	Shaddap You Face (Ramix — BMI)	65	Theme From "Greatest American Hero" (In Dispute)	4
Cool Love (Irving/Pablo Cruise — BMI/Almo — ASCAP)	32	I'm In Love (Duchess — BMI)	88	Sign Of The Gypsy (Irving — BMI)	93	This Little Girl (Bruce Springsteen — ASCAP)	13
Don't Give It Up (British Rocket/Adal — ASCAP)	44	In The Air (Effectsound Ltd./Pun — ASCAP)	24	Slow Hand (Warner-Tamariana/Flying Dutchman/Sweet Harmony — BMI)	8	Time (Woolfsongs Ltd./Caraers (Adm. By Irving — BMI)	19
Don't Let Him Go (Fata — ASCAP)	26	Is It You (Rit Of Habeas — ASCAP)	21	Somaday (Belwin/Mills — ASCAP)	95	Tom Sawyer (Core — ASCAP)	53
Don't Want To Wait (Pseudo/Irving/Foster Frees/Boone's Tunes — BMI)	41	It Didn't Taka Long (Jiru/L. and Of Dreams — ASCAP)	61	Somedays Are (Trae — BMI)	89	Touch Ma When (Hall-Clament — BMI)	22
Double Dutch (Wimot/Frashon/Suparmarkt BMI)	32	It's Now Or (Glady's — ASCAP)	37	Square Biz (Jobeta — ASCAP)	80	Two Hearts (Frozen Butterfly — BMI)	64
Elvira (Acuff-Rose — BMI)	3	Jessie's Girl (Roble Portar — BMI)	1	Stars On (Various Publishers — BMI/ASCAP)	9	Under The Covers (Mine Int'l — ASCAP)	79
Endless Love (PGP/Brockman/Intersong — ASCAP)	20	Jole Blon (Fort Knox — BMI)	74	Stars On II (Various Publishers — BMI/ASCAP)	75	Urgent (Somerset/EvanSongs — ASCAP)	30
Everlasting Love (Rising Sons — BMI)	46	Jones vs. (Delightful/Fresh Start — BMI/Double F — ASCAP)	100	Step By Step (Briarpatch/DabDava — BMI)	68	Walk Right Now (Mijac Siggy/Ranjack — BMI)	97
Fantasy Girl (Rocknocker/W.B./Easy Action — ASCAP)	92	Lady (Jobeta & Commodoras — ASCAP)	27	Stop Draggin' (Gona Gator/Wild Gator — ASCAP)	59	What Are Wa Doin' (Chappall/Sallmaker — ASCAP)	51
Feels So Right (Maypop — BMI)	45	Living Inside (Black Keys — BMI)	99	Stranger (Allen — BMI)	69	What She Does (Huga — BMI)	94
Fire And Ice (Rare Blue/Big Tooth/Discott/Danisa Barry — ASCAP)	42	Love Light (Litta Tigar/Damia — ASCAP)	82	Stronger Than (Unichappell/Begonia Malodias/Fadora — BMI/Hiddan Valley — ASCAP)	58	Who's Crying (Waak High Nightmara — BMI)	43
		Love On A Two (Garabi — BMI)	40	Sukiylaki (Baachwood — BMI)	38	Winning (Island — BMI)	16
		Modern Air (Pandulum/Sea Shanty/Unichappell — BMI)	15			You Could Take (Gray Hara — ASCAP)	81
						You Don't Know Me (Rightsong — BMI)	73
						You Make My (Hot-Cha/Six Continents — BMI)	7
						You're My Girl (Big Taath — BMI/Bright Smila — ASCAP)	47

● Exceptionally heavy radio activity this week

Ⓢ Exceptionally heavy sales activity this week

# CASH BOX NEWS



**MOODY BLUES RECEIVE MADISON SQUARE GARDEN GOLD TICKET** — Threshold/PolyGram recording group the Moody Blues recently played a sold out concert at Madison Square Garden and were presented with gold tickets, representing more than 100,000 tickets sold to their Garden appearances. The band has played five concerts at the venue, starting in 1972. Pictured are (l-r): group members Ray Thomas and Graeme Edge; Robert Franklin, vice president, booking, Madison Square Garden; group members Patrick Moraz, Justin Hayward and John Lodge. *Cash Box photo by Gary Gershoff*

## Goody Defense Files Final Brief Appealing Fake Tape Conviction

by Dan Nooger

NEW YORK — Defense attorneys for Sam Goody Inc. and vice president Sam Stolton filed a final reply brief in Brooklyn Federal Court on July 14, prior to oral arguments scheduled for July 17. The brief supported an earlier defense motion, filed on June 12 asking that the guilty verdicts against Stolton and the Goody chain for Interstate Transportation of Stolen Property (ITSP) and copyright infringement be overturned or a new trial ordered.

The prosecution's reply to the original defense motion and brief, which was filed on June 29 by John Jacobs of the Justice Department's Organized Crime Strike Force for New York's Eastern District, argued that the defense had disregarded much evidence presented by the prosecution that proved a connection between counterfeit tapes said to have been knowingly purchased by the chain and shipped to Goody's sister corporation, Pickwick in Minneapolis (*Cash Box*, July 11).

The defense brief argued that the

prosecution failed to identify tapes shipped to Pickwick as those actually purchased by Goody from middleman Norton Verner. The testimony of Goody warehouse manager Michael Potrzeba that tapes purchased from Verner were "mingled with the Goody warehouse stock" and that he "pulled tapes out of warehouse stock" to fill the Pickwick shipment was cited, although the prosecution's brief argued that Potrzeba "is a liar."

The brief further argued that chargeback documents presented as evidence did not prove interstate transportation of "specifically identifiable tapes."

### Didn't Know

The brief also argued that the government had not proved that the corporation had knowledge that the tapes purchased from the middlemen were counterfeits. In

*(continued on page 12)*

## NYC's Second Annual New Music Seminar Examines Roles Of Indies, Clubs And Radio

by Dave Schulps

NEW YORK — Twice as long, with more than twice as many participants as last year's meet, the second New Music Seminar, held at Privates in New York, July 13-14, drew approximately 650 people from all sectors of the music industry to address issues of concern to those trying to carve a niche in the future of the music business.

Co-sponsored by Rockpool's Mark Josephson, Dance Music Report's Tom Silverman, promotion independent Joel Webber and publicity independent Gary Kenton, the seminar also offered participants a program of performances by developing acts after each day's session.

While working with a decidedly loose definition of what constitutes "new music," the meet nevertheless occasionally managed to arouse genuine passions in its participants despite a sometimes distressing lack of direction in some of the discussions. Several themes recurred often during the 11 panel discussions, including distress over commercial radio's conservatism; racial categorization within the music business and on radio; the importance of establishing regional bases for new acts; the effect of the expansion of the video and cable TV industries on new music; and the new solidarity between disco and new wave entrepreneurs and audiences.

In a short address, keynote speaker Dave Robinson, president of Stiff Records,

## CBS Radio Bows Young Adult Network, Sets Spring '82 Debut

by Mark Albert

LOS ANGELES — The CBS Radio Network has formed a young adult network that it plans to have in full service by Spring 1982. The as-yet-unnamed network will be targeted to the 18-34 year-old demographic and offer news and lifestyle features, as well as 24 music specials a year.

In focusing on FM music stations primarily listened to by the younger segments of the population, Robert L. Hosking, president, CBS Radio division, explained that most of these stations generally offer the same diet of music across the dial. "Due to the proliferation of stations in the '80s," Hosking said, "accurate, yet concise news and unique and inventive lifestyle features will be the key programming elements that will differentiate one station from another."

Hosking outlined that there will be 24 two-minute newscasts and four 90-second features, seven days-a-week. Hosking said that people in general, particularly young people, want to hear the news in a brief yet comprehensive manner. While the two-minute news updates will be provided by the existing CBS news department, the new network will feature correspondents not usually heard on the existing network.

"Our anchor people will be separate," Hosking said. "We don't want to infringe on or erode our existing affiliates and listenership by possibly having the same people on two stations in the same market. The news event may be the same," he continued, "but the new network will offer shorter accounts pertinent to young people so that we don't bump into ourselves, but rather complement ourselves."

A separate unit will be set up within the radio division to produce the 90-second features that will be youth-oriented in subject matter. Musically, Hosking said there would probably be two concerts or specials

on artists per month and that they would vary in length of time. He said that some of this programming would be produced in-house, but also indicated that CBS was negotiating with outside sources for long-form programming as well.

### More Flexibility

The new network will also be a departure from the established CBS Radio network in that it will have more flexibility with its affiliates. While current affiliates of the established network have been required to accept all programming offered ("36 hours per week including sports play-by-play") per CBS policy, the affiliates of the young adult network will be afforded the choice to select what offerings they desire. This procedure would be more in line with current policies employed by the other major

*(continued on page 19)*

## AFM Requests Negotiations For Video Residuals

by Michael Martinez

LOS ANGELES — American Federation of Musicians (AFM) president Victor Fuen-tealba last week sent a letter to TV and film producers requesting a date be set for talks on musicians' residuals for product delivered to pay-TV and home video markets.

The union's move came on the heels of a settlement over the same issue between producers and the Writers' Guild of America (WGA), which recently ceased a 13-week strike. Also, the Directors' Guild of America (DGA) entered a home video pact with producers just prior to their July 1 contract deadline, averting a strike by that union.

The AFM joins the Screen Actors Guild

*(continued on page 14)*

## Harry Chapin Killed In NYC Auto Accident

LOS ANGELES — Boardwalk recording artist Harry Chapin was killed in an automobile accident July 16 on the Jaricho Turnpike exit of the Long Island Expressway. The 39-year-old singer/songwriter was on his way to perform a free concert at the Lakeside Theatre in Eisenhower Park, Hempstead, N.Y. when the accident occurred.

Born on Dec. 7, 1942, Chapin was perhaps best known for his humanitarian efforts in fighting world hunger. A co-founder of world hunger

*(continued on page 14)*



Harry Chapin

bemoaned what he referred to as the "drop in the standard of FM radio in this country" and stated that he is "looking forward to MTV (the Warner Amex all-music cable station) to change the situation dramatically."

Although they fell short in terms of actually proposing tangible and constructive solutions to the problems faced by new music entrepreneurs and oftentimes got sidetracked for too long on a particular individual's tangential complaint, the subsequent panel discussions brought out, too,

the amount of enthusiasm shared by the majority of the seminar's participants.

### Indie Examples

In a year when independent labels have become a bigger force in the music industry than at any time since the mid-'60s, the "Independent Label" panel addressed the issue of how the indies can grow and prosper. Heavily stacked with panelists from British indie labels, the discussion tended to point out the major differences

*(continued on page 12)*

## A&M Latest Indie To Establish Motion Picture/Video Division

by Michael Glynn

LOS ANGELES — A&M Records is making its second entry into film production in 13 years with the formation of A&M Films, Inc. GII Friesen will act as president and chief operating officer of the A&M Records, Inc. subsidiary, in addition to maintaining his present duties as head of the record label. A&M Films will be based at record company's present headquarters located the former Charlie Chaplin Studio on the A&M Hollywood lot.

Unlike the two other independently-owned labels that recently announced the creation of film and video production divisions — Island Visual Arts and Chrysalis Visual Programming — A&M Films has "no specific projects" planned at present for music-oriented features with acts under

contract to the label, according to Friesen. However, the new A&M Films president did not rule out any future involvement with A&M recording acts.

"There is certainly a possibility that we could become involved in a project with one or more of our label's artists at some point," said Friesen. "This generation has grown up on TV and is therefore very visually-oriented. But nothing is planned right now."

Friesen added that A&M Films will be concentrating on "developing projects before making any staff announcements" for the new division, and that it "hasn't made any arrangements yet with any film studios for distribution." He stated that while it was "too early" to announce initial plans for A&M Films, the company would also investigate video production.

*(continued on page 34)*

# Recorded Music Units Boost Revenues At Thorn-EMI, WCI

## Thorn-EMI '80-'81 Music Profits Reach \$40 Million

LONDON — In spite of impressive showings by the music and consumer electronics divisions, Thorn-EMI reported pretax profits of \$180 million for the 1980-81 fiscal year. While the music division showed a profit of \$40 million and the consumer electronics operation brought in an additional \$132 million, Thorn-EMI's overall pretax profits were \$60 million less than last year.

Nevertheless, Thorn-EMI officials were optimistic about the figures, stating that the pretax profits were approximately \$20 million more than had originally been expected due to a disastrous year suffered by the film division and the current recession in the U.K., where the worldwide conglomerate is headquartered.

In fact, Thorn-EMI's performance was impressive enough that the price of its stock rose sharply in the U.K. market after the announcement of the 1980-81 earnings.

The performance of the EMI music division was most impressive, going to \$40 million in pretax profits after merely breaking even the previous year.

Rebounding from 1979-80, EMI America/Liberty Records in the U.S. scored well with product by country

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## Rudin, Brody Get VP Posts In Latest PolyGram Shuffle

NEW YORK — Shelly Rudin, Jeff Brody, Jackie Smolen and Pete Velsler were promoted to new positions last week within the PolyGram Records distribution organization. The promotions were made as part of the recently announced solidification of the company's marketing and sales departments (*Cash Box*, June 13), according to Bob Sherwood, PolyGram Records executive vice president/general manager.

Rudin was promoted to vice president, national sales; Brody was named regional vice president, Northeast; Smolen was upped to New York branch manager; and Velsler was named Minneapolis branch manager.

Prior to his promotion, Rudin had been regional vice president, Northeast for PolyGram Distribution, Inc. (PDI) and before that, was New York branch manager. Rudin joined PolyGram in 1979

(continued on page 10)

## WCI Reports Record Second Quarter Sales

NEW YORK — Bolstered by a 10.8% increase in the second quarter recorded music and publishing revenues, Warner Communications, Inc. (WCI) reported record second quarter revenues, net income and earnings per share. Overall WCI revenues rose to \$676.3 million, up 28.1% from \$449.9 million for the second quarter of 1980. Net Income for the period reached \$42.6 million, up 66% from the 1980 second quarter figure of \$25.6 million; while earnings per share was 66 cents, up 47% from the previous record of 45 cents for the 1980 second quarter. Operating income also rose to \$81.6 million, a 76% jump over the second quarter 1980 figure of \$46.4 million.

For the six months ended June 30, 1981, revenues were \$1,278.4 million, compared with \$876.9 million for the 1980 first half. First half net income of \$92.1 million was up 52¢ from \$60.6 million for the first half of 1980. Earnings per share were \$1.47, up 37¢ from \$1.07 for the 1980 first half. Operating Income was \$172.7 million compared with \$104.3 million for the 1980 first half. These were all first half records.

Recorded music and music publishing revenues were \$180.5 million for the 1981 second quarter and \$382.1 million for the 1981 first half, compared with \$167.8 million for the 1980 second quarter and \$338.4 million for the 1980 first half. Operating Income was \$13.7 million for the 1981 second quarter and \$36.1 million for the 1981 first half, compared with \$13.1 million for the 1980 first quarter and \$30.9 million for the 1980 first half.

Consumer Electronics and Toys revenues for the 1981 second quarter hit \$203.5 million, a 76% increase over the 1980 second quarter figure of \$109.4 million. Operating Income was \$39.2 million

(continued on page 14)

## CBS Wins Suit Against Retail Chain Over Legality Of Move To 20% Returns

NEW YORK — The Superior Court of the State of Washington recently rendered a decision for over \$220,000 in damages in favor of CBS Records and its 20% returns policy in a suit brought against Sound Records and Tapes, Inc. and its parent company, Gull Industries, Inc.

The defendants contended that in 1979 CBS wrongfully and without notice changed from an alleged 100% unlimited exchange policy to a 20% exchange policy



Marvin Cohn

## Cohn Named To Senior VP Post At CBS Records

NEW YORK — Marvin Cohn has been appointed senior vice president, business affairs, CBS Records. Cohn will report to Walter Dean, executive vice president, CBS Records.

Cohn will be responsible for the overall direction of talent and music business properties negotiation on behalf of the CBS Records Division. He will oversee all matters on a national basis involving business relationships with artists, producers and other contracted persons on behalf of the Columbia, Epic, Portrait and CBS Associated labels. He will also be responsible for providing direction to the CBS Records A&R administration staff.

Cohn joined CBS in 1965 as senior financial analyst and subsequently held positions of increasing responsibility, including director, A&R administration; vice president, administration, music publishing; and vice president, talent contracts.

Cohn is a graduate of Brooklyn College and a New York State certified public accountant.

and that the change represented a breach of contract and of industry custom and trade practice.

At that time, Gull Industries sought to return all CBS product held by Sound Records and Tapes. Upon refusal by CBS, payment was withheld by the defendants, resulting in the instigation of legal action by CBS.

Despite extensive documentation and oral testimony, the court found that the evidence did not show that the defendants were entitled to assume any right to unlimited record returns. The court held that all returns required the consent of CBS, except for instances involving special record categories.

CBS attorney Tom Tyrell, while recognizing

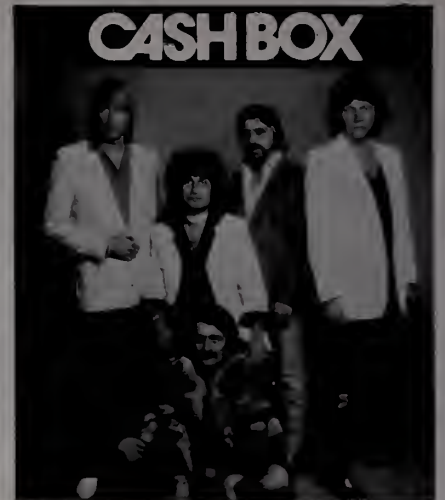
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## PolyGram Records To Use Bar Code System

NEW YORK — PolyGram Records has made the basic decision to use the Universal Product Code (UPC) bar coding system. Guenter Hensler, executive vice president, operations, said, "While there are still a few problems to solve, the company plans full cooperation in implementing the system on our product."

No exact date has been set for when PolyGram product will start carrying the bar code.

At the present time, CBS, RCA, A&M, Warner Bros. and Chrysalis are using bar coding on all releases; while Capitol and MCA use the system on selected releases.



Recognized as one of pop music's first and greatest art rock bands, PolyGram/Threshold recording group the Moody Blues has returned from a three-year hiatus with an album that is once again a wondrous blend of classical music texturing and high energy rock 'n' roll. "Long Distance Voyager" is graced by an updated Moody's sound that should satisfy modern rockers as well as diehards from the "Days Of Future Passed" era.

Guitarist/vocalist Justin Hayward, bassist/vocalist John Lodge, flute player Ray Thomas and Graeme Edge, all original band members, remain the core, and, with the addition of long time collaborator/keyboardist Patrick Moraz, continue to forge the lush sound that foreshadowed the classical rock genre that featured such bands as Yes, Genesis and Emerson, Lake & Palmer.

The combined styling of the old and the new is a resounding success, as "Long Distance Voyager" is currently cresting the *Cash Box* Pop LP chart at #1 bullet.

One of rock's grand old bands, the Birmingham, England-bred group was formed in 1964 and became one of the sensations of the British invasion with its 1965 hit, "Go Now."

Armed with the mellotron, the latest keyboard invention, classical sensibilities and the ability to render songs from a wonderfully human philosophical point of view, the band set out to create a sophisticated form of rock. That quest resulted in "Days Of Future Passed," an elaborate thematic effort recorded with the London Symphony Orchestra.

The band has continued to perfect its distinctive symphonic rock sound through "In Search Of The Lost Chord," "On The Threshold Of A Dream," "To Our Children's Children's Children," "A Question Of Balance," "Every Good Boy Deserves Favour," "Seventh Sojourn" and "Octave."

The Moody's, who have recorded on their own Threshold Records since the late-'60s, return to vinyl, and their subsequent world tour proves that the band is still as vital and alive as it was when its "Nights In White Satin" became one of the anthems of the '60s and '70s.



**COCONUTS FALL ON THE APPLE** — ZE/Sire recording group Kid Creole & the Coconuts recently appeared at the Ritz as part of its American tour. Pictured backstage are (l-r): Michael Zilkha, president, ZE; Daryl Hall of Hall & Oates; Sugar Coated Andy Hernandez; syndicated columnist Lisa Robinson; August Darnell (Kid Creole); Tommy Mottola, president, Champion Entertainment (managers of Kid Creole); Johnny Podell, Norby Walters booking agency; and Randy Hoffman, vice president/general manager, Champion Entertainment.

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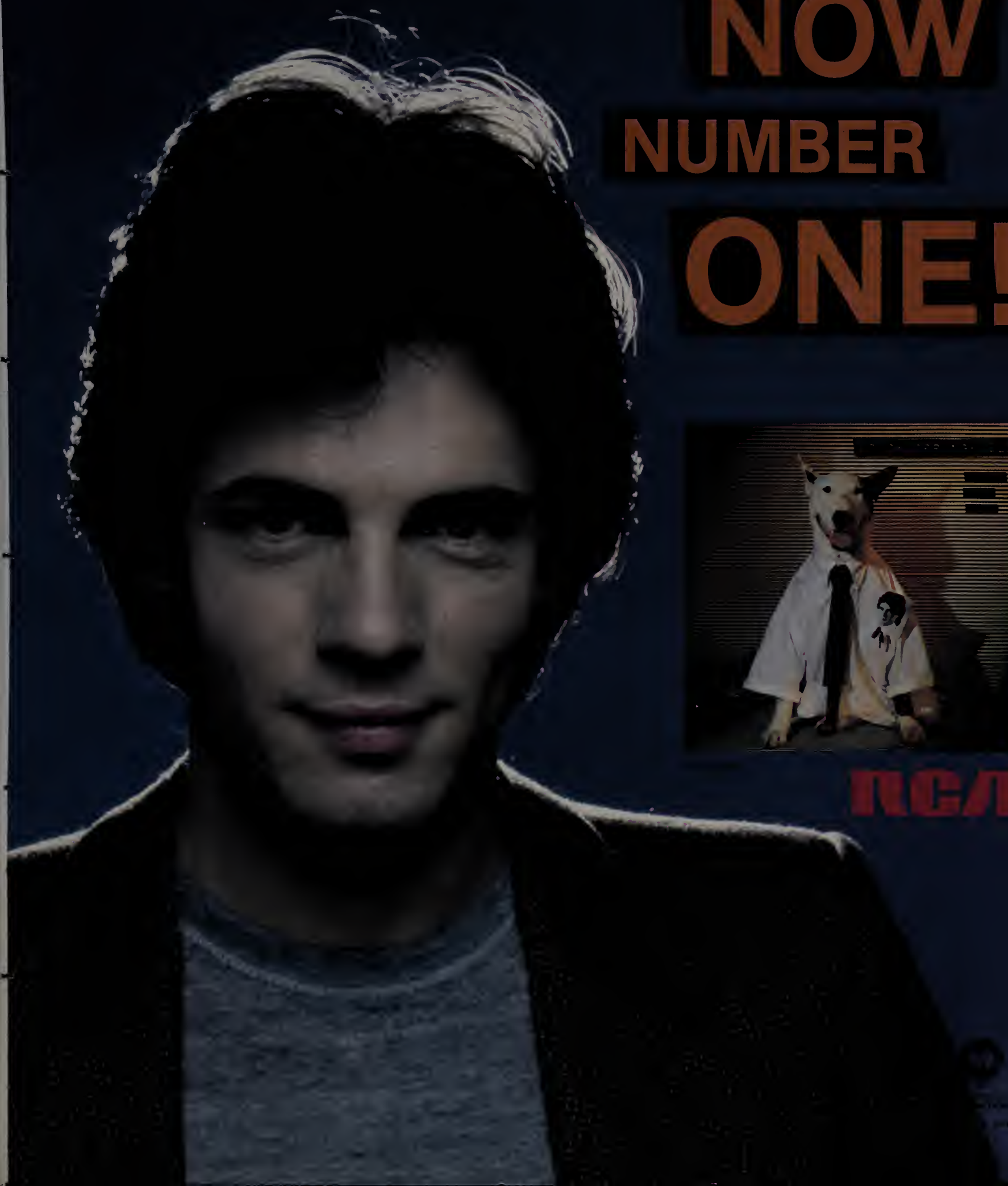
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RICK SPRINGFIELD  
"JESSIE'S GIRL"

**NOW  
NUMBER  
ONE!**



**RCA**



## NEW FACES TO WATCH



### Balance

Peppy Castro, Doug Katsoros and Bob Kulick are Balance, a band whose collective experience includes "playing with some of the biggest characters in rock", teen rock stardom, writing, acting and conducting for the Broadway stage. "The balance in the situation," explains Castro, "is that Doug comes from extreme right theatre, Bob comes from extreme left rock 'n' roll, and I'm somewhere in the middle having done both rock and theatre."

The band's charting debut single, "Breaking Away," from its self-titled album on Portrait, reflects its signature sound built around Castro's vocals and writing, Kulick's multilayered guitar work and Katsoros' keyboards and arranging skills. Bassists Willie Weeks and John Slegler and drummer Andy Newmark complete the rhythm section for the album, although a decision on a permanent bassist and drummer await the band's first tour dates, tentatively scheduled for September.

Castro was born in Manhattan and raised in the Bronx. He formed the Blues Magoos as a mid-'60s teenager, and after such hit singles as "There's A Chance We Can Make It" and "We Ain't Got Nothing Yet," moved into theatre in 1970, playing "Berger" and "Woolf" in the original Broadway production of *Hair*. He later started *Barnaby Bye*, with whom he cut two LPs; then fronted *Wiggy Bits*, toured, and became a solo artist in 1977. He signed with Contemporary Communications Corp. for management, and instead of starting a solo LP, began developing a musical, *Zen Boogie*, which enjoyed a long run in Los Angeles' Solari Theatre.

Bob Kulick was born and raised in Brooklyn, started playing guitar at age 12, and by the mid-'60s, was playing around Greenwich Village in a band called the Random Blues, where he first met Castro. In 1971, he spent time in England playing with Hookfoot, Elton John's sometime back-up band and began developing a reputation as a guitar specialist. He cut "Coney Island Baby" with Lou Reed in 1976, backed Alice Cooper and John Cale on 1976-77 tours and spent most of 1978 playing every gig on Meat Loaf's world tour. He also played lead guitar on Paul Stanley's solo LP, co-wrote Kiss' "Naked City" and performed with Labelle, Mark Farner, Tim Curry and Rex Smith.

Doug Katsoros was born in Manhasset, Long Island, and raised in Bucks County, Pa., where by age five he was playing concerts and classical pieces on piano. He developed an interest in theatre music in high school and attended music classes at various music colleges. Later he took acting classes, joined the BMI Music Theatre Workshop and worked with choreographer-director Gower Champion, doing dance music and arrangements for Champion's *Rockabye Hamlet*. He played Peppy's old role of "Berger" in the Broadway *Hair* revival, having first met him during the *Barnaby Bye* days.

Katsoros has also been an orchestra conductor with touring companies of *Jesus Christ Superstar*, *Godspell* and other Broadway shows and performed with Paul Stanley, Peter Frampton and Rex Smith, among others.

The band plans to establish a reputation as a versatile group that is expected to change rather than get stereotyped into one style.



### The Plastics

Japan has a voracious appetite for American pop culture that includes everything from McDonald's hamburgers to *Kojak* re-runs. Witness Island recording group The Plastics, for example. The Land of the Rising Sun's answer to The B-52's, the Tokyo-based quintet began its career as a party band, according to group members Hajime Tachibana, who counts The Ventures, Beach Boys, Jan & Dean and surf guitarmeister Dick Dale among his own personal influences. With the exception of Plastic Ma-Chan Sakuma, a professional musician, the band members are all basically self-taught, picking up musical cues from a broad spectrum of U.S. pop and rock talent, from Leslie Gore and The Monkees in the '50s and '60s to Devo and the Talking Heads in the '70s and early '80s.

"Chica, a fashion stylist, Toshi, an illustrator, and I all met on Hama Beach outside of Tokyo about four years ago," said Tachibana at the recent conclusion of The Plastics' first U.S. tour. "Our first gig was at a fashion show in a department store, after we'd taught each other to play."

Tachibana now laughs at the memory of the debut of the band's quirky new wave before an audience of buyers and fashion press. Nevertheless, he hastened to point out that the band is very image-conscious, exercising control over such areas as album cover art, graphics and stage costumes, all of which are created by the band. More recently, the band has dabbled into video production and hopes to have its first videodisc out in Japan sometime in the near future.

However, the band's do-it-yourself attitude was born out of necessity. The members continued their day jobs while rehearsing at night and produced the first Plastics single, "Copy" b/w "Robot," for a local Japanese label. The record was eventually released on the small, independent Rough Trade label in the U.K., but not before the band had established itself in its native country via live performances. With the help of such influential Japanese radio personalities as The Snake Man (Japan's equivalent of Wolfman Jack), The Plastics soon became one of the top new wave dance rock acts in its homeland and eventually the group found itself in the unusual position of supporting Talking Heads and The B-52's on those bands' Japanese tours.

Playing England and America was no easy task either, according to Tachibana. The band had to prove itself once again in many areas where it was virtually unknown or where its music went against the grain of current musical trends.

"In northern England, the young punks came out expecting to see a Japanese Sex Pistols," stated Tachibana, "while in other places we were up against the type of superficial neo-romantic music that was all over the country."

The U.S. was not much easier, although the band was quite surprised at the reception it received in a few spots.

"I never expected we'd get such a big audience in the midwest," Tachibana enthused. "The shows drew very well in such places as Lincoln, Neb., and Minneapolis."

## ARTIST PROFILE

# Clarke/Duke Project: Pooling Resources To Produce A Hit

by Fred Goodman

NEW YORK — It's been said that nothing succeeds like success. But if their present chart status is any indication, perhaps it should be revised to say that nothing succeeds like Stanley Clarke and George Duke.

Already enviable successes with their own solo careers, bassist Clarke and keyboardist Duke have banded together to make a good thing better. While their jointly produced Epic LP, "The Clarke/Duke Project," is entrenched in the #1 slot on the **Cash Box** Jazz Chart, the duo's crossover potential is being realized by strong action on the black contemporary and pop charts. "Sweet Baby," the first single off the album is still rising on the Pop Singles Chart after three months. But the formula is more than a blending of two solo careers; the Project encompasses both musicians' broad backgrounds in jazz, funk and rock.

Clarke, a 30-year-old native of Philadelphia, first made his mark as a young jazz phenom with the likes of Miles Davis, Paul Jeffreys, Horace Silver and Dexter Gordon. He captured the public's attention in 1971 as a founding member of Chick Corea's Return to Forever, one of the most influential fusion bands of the decade.

Clarke's reputation as a talented soloist was augmented by being constantly in demand as a session player for artists like Quincy Jones, Aretha Franklin and Santana, and by producing albums for Roy Buchanan, Dee Dee Bridgewater and LIPS. He has proven even more talented as a solo artist, and his string of albums includes "Journey To Love," "School Days," "Modern Man" and "Rocks, Pebbles, and Sand."

The credits are equally impressive for the California-born Duke. Establishing himself as one of the Bay Area's most sympathetic pianists, Duke's reputation earned him gigs with everyone from Bobby Hutcherson to Gerald Wilson and enabled him to strike out from the coast with the Don Ellis band in 1968. Following his stint with



George Duke, Stanley Clarke

Ellis, Duke began an association with French violinist Jean-Luc Ponty that led to his working with rock guitarist Frank Zappa and the Mothers of Invention. Since that time, he has worked and recorded with Cannonball Adderly, Billy Cobham, Flora Purim and Sonny Rollins. His numerous solo albums have included "Don't Let Go," "Master of the Game," "Follow The Rainbow," and "Reach For It," which featured his funk anthem, "Dukey Stick."

#### Natural Pairing

Yet despite the status both artists enjoy as solo acts, they view their pairing as a natural extension of what they've been doing as individuals.

"It was just one of those things," said Clarke. "We had worked together on each other's projects, and we wanted to do more. There was a strong interest on the part of the company, and we got a lot of letters from fans who wanted to see us work together."

With such diverse backgrounds, the Project has been attracting a wide range of listeners, many of whom have been following Clarke and Duke for many years. But pre-conceived notions haven't hindered

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## Brisk Import 12" Singles Sales Boost Action On East Coast

by Dave Schulps

NEW YORK — Rather than dying out after nearly all the majors abandoned it two-and-a-half years ago, the market for commercially released 12" dance singles has, if anything, experienced a significant period of growth on the east coast, particularly during the first half of this year. Not only has the inactivity of the majors spurred the rise of such successful domestic indie operations specializing in 12" discs as Sugar Hill, Prelude, Emergency, Sam, BC, Enjoy and Prism (of the majors, only Solar and RCA continued to release 12" singles consistently), but it has created a thriving business in imports for many one-stops, distributors and retailers, predominantly on the east coast.

A **Cash Box** survey of retailers and wholesalers who deal in imported 12" singles revealed that a variety of factors have contributed to the current import boom and that the success of the importers is beginning to slowly bring the majors back to the 12" single market, both in terms of releasing 12" discs on homegrown product and looking to license foreign records for domestic release.

"After the American companies got out of the dance music business, import 12" were less available because of the high cost and because they are not returnable," ex-

plained John Kullish of Downstairs Records in New York. "Now people don't care what they cost. They're buying them because there's nothing good coming out here. After two-and-a-half years, the majors are suddenly back in my store, wanting to know what 12" imports I'm selling, because they're interested in licensing foreign records again. All of a sudden I'm receiving boxes of records and co-op advertising money again."

#### Business Is Booming

"Our import business is great," stated Frank Diaz of the export sales department at Tone Distributors in Miami. "Ever since the American companies stopped pressing disco 12", we've been doing a booming business in imports. There's a tremendous appetite for anything on 12", especially if it's remixed or extended. Being in Miami, we're also able to act as a liaison between the European and South American markets. We export a large number of records from one to the other."

Both wholesalers and retailers unanimously agreed that awareness of the market for each imported title was the most important factor in turning a profit on 12" imports. Because the discs are nearly always sold one-way — both from the overseas supplier to the importer and from the

(continued on page 12)



**D***istant Shores*" is the dazzling debut album from Robbie Patton, a respected songwriter who proves conclusively to be the best interpreter of his own material. Produced by Christine McVie, Ken Caillat and Robbie, the album moves from seductive ballads to passionate rockers with a confidence and conviction seldom heard in debut performances.

Lending musical support to this accomplishment were Robin Sylvester, Bob Weston, Lindsey Buckingham, Tim Weston, David Adelstein, Colin Allen, Bob Welch and Christine herself.

"Distant Shores" by Robbie Patton... a persuasive musical experience.



Produced by Christine McVie, Ken Caillat and Robbie Patton  
**Features the hit**



1981 LIBERTY RECORDS, a division of Capitol Records, Inc.

## EXECUTIVES ON THE MOVE



Nicholas Firth

### Firth Promoted To Presidency At Chappell Int'l

NEW YORK — Nicholas L.D. Firth has been named president, Chappell International. Firth, who will also continue to serve as vice president of the PolyGram Publishing Division, reports to Heinz T. Voigt, president of the division. He will continue to be based in London.

Firth began his career with PolyGram in 1962 as a trainee with Chappell and Co. Ltd. in London. In 1964, he became general manager and, subsequently, director of Acuff Rose Music, Ltd., a U.K. and U.S.A. music publishing company affiliated with Chappell. In 1968, he became international manager for Chappell Inc. in New York, at the same time becoming manager of Inter-song, U.S.A.

In 1973, he returned to London to set up Chappell International, the central coordinating entity and head office of the worldwide Chappell group of companies. He was appointed senior vice president and general manager of Chappell International in 1979. In 1980 he was named a vice president of the PolyGram Publishing Division, with responsibility for Australia, Canada, the Far East, Japan, New Zealand, South Africa, the U.K. and the U.S. He was simultaneously appointed executive vice president of Chappell International.

The PolyGram Publishing Division controls PolyGram's music publishing.

### Sheppard Named Senior Promo VP For Destiny Label

LOS ANGELES — William "Bunky" Sheppard, a 27-year veteran of the recording industry, has been named senior vice president of promotion for the newly formed Destiny label, headed by Arnie Orleans.

Prior to his new position, Sheppard served as senior vice president of 20th Century-Fox Records. He previously held the post of vice president of promotion for Motown Records for six years. Sheppard also currently serves as a member of the executive council of the Black Music Assn. (BMA).

In making the appointment, Orleans stated, "Bunky Sheppard personifies the embodiment of promotion in the record industry today. With the addition of Bunky's experience, knowledge and stature to our team, Destiny Records is yet another step closer to securing immediate success throughout the industry."

### Malvin Franklin Dies

NEW YORK — Malvin Franklin, American Society of Composers, Authors and Publishers (ASCAP) composer and charter member, died in New York City on July 9 at the age of 91. His musical career went back to the turn of the century, when he performed at the St. Louis World's Fair in 1903 as cornet soloist with John Philip Sousa.



Rickman

Dial

Zanders

Perri

**Two Named At Island** — Barbara Cuddy has been named Island Records vice president of administration. She was previously operations manager with Island. Mel Klein has been named Island Records vice president of finance. Klein, who had been vice president of finance at Polydor before coming to Island, joined Island as director of finance in 1980.

**PolyGram Promotes Rickman** — Janet Rickman has been promoted to director of press and artist relations, west coast, for PolyGram Records, Inc. Previously, she was the southeast regional press and artist relations manager for PolyGram Records, Inc., based in Nashville. Before that, she was the southern publicity manager, Mercury/Phonogram Records, for three years.

**Dial Named At CBS** — David Dial has been appointed director, procedures, controls and auditing for CBS Records. Since 1978 he has been manager, auditing, CBS Internal Auditing Department.

**Changes At Word** — Word Records has announced the appointment of Gary Whitlock as national director of A&R. He has been affiliated with Word for five years and was director of west coast A&R prior to this appointment. Cheryl Wilks, who will be assisting Whitlock as west coast production coordinator, was most recently an administrative assistant at Paul Johnson Productions.

**Zanders To MCA** — Zeke Zanders has been named east coast regional black product promotion manager for MCA Records. Prior to his move to MCA, he was a local promotion representative for Atlantic/Cotillion in the D.C./Baltimore/Virginia market.

**Perri Appointed At CBS** — Laraine Perri has been appointed to product manager, CBS Masterworks. She joined CBS Masterworks in 1980. Prior to that, she was administrative assistant, classical record department, Barnes and Noble.

**Esposito Exits Lifesong** — Bob Esposito, formerly vice president and general manager of Lifesong Records and Blendingwell Music has left the company and can be reached at (212) 698-6672.



Mackey

Unterberger

Mennella

Hopkins

**Mackey Named** — Brenda Mackey has been appointed product coordinator, CBS Mastersound/Masterworks/Record Club. She joined CBS Records in 1973 in the releasing and listing department.

**Unterberger Appointed At CBS** — Ellen Unterberger has been appointed product coordinator, singles/musical treasuries, CBS Records, as announced by Peter Teed, director, product coordination, CBS Records. Prior to joining the CBS Records product coordination department, she was sales assistant, CBS Radio Network, and subsequently held the position of administrative assistant with the CBS Broadcast Group.

**Changes At MTV** — Warner Amex Satellite Entertainment Company has announced the appointment of Geoffrey Bolton and Steve Lawrence as producer/directors of MTV. Prior to joining WASEC Bolton was director of music specials, variety talk shows and special events, for Warner Amex Cable Corporation in Columbus, Ohio. Lawrence was producer/director of numerous cultural, musical and public affairs programs for cable and public television. Nancy LaPook, associate producer/writer, MTV, will be working with Lawrence in line production. Elizabeth Nealon, producer/writer, MTV, will work with Bolton in studio production. Both LaPook and Nealon are also scriptwriters for MTV. Also announced was the appointment of Beverly Weinstein to account manager, MTV: Music Television. Prior to joining WASEC she was an account executive with Redbook Magazine and has worked in magazine sales at Playboy and Woman's Day. Marilyn Klionsky has been named NYC account manager. Most recently she was an account executive for WPLJ-FM (ABC) in New York. Also appointed was Donna Aldo as promotion manager, MTV. Prior to joining WASEC, Aldo was with NBC as advertising and promotion coordinator for WYNY Radio in New York City. Gale Sparrow was named as talent coordinator for MTV. She was associate director of tour publicity for Epic/Portrait/Associated Labels, a division of CBS Records. Also named was Rene Garcia as club and concert producer, MTV. Prior to joining WASEC he was production manager for CBS Cable's Informational Programming and worked as a post production coordinator. Helene Gross was appointed as continuity director, MTV. Prior to joining WASEC she was east coast coordinator/press and artist relations, MCA Records.

**Parker Named At MVC** — Victor J. Parker has been named advertising and sales promotion manager for Magnetic Video Corp. He was formerly advertising, sales promotion manager for the TV and audio brands of Sylvania. Prior to that he was general merchandising manager at GTE Consumer Electronics Corp.

**Broffman Named** — Lisa Broffman has been appointed as production manager for The Merv Griffin Show. Broffman began working for Merv Griffin Productions five years ago. She was promoted two and a half years ago to unit manager.

**Mennella Named** — Mary Jo Mennella has been named ASCAP membership representative in Los Angeles. She was formerly assistant membership representative in New York and L.A. She has been with ASCAP for three years.

**Hodges Joins SEDAC** — James E. Hodges, formerly national sales manager of WNCT-TV, Greenville, North Carolina, has been appointed SESAC's regional manager for the northeast area.

**Hopkins Appointed** — Mike Hopkins has been named general manager of Jamboree U.S.A. He joined the WWVA complex in July, 1978 as director of the tour service. He was formerly associated with the Loretta Lynn Enterprises and the Jerry Lee Lewis Corporation.

## Second Quarter Sales Up, Profits Decrease At CBS

NEW YORK — CBS has reported slightly higher second quarter revenues with lower net income and earnings per share compared with the second quarter of 1980.

Second quarter revenues were \$998.2 million, up three percent from \$971.8 million for the 1980 second quarter. Net income was \$41.9 million, down 23% from \$54.3 million for the 1980 second quarter. Earnings per share was \$1.50, also down 23% from the \$1.94 reported for the 1980 second quarter.

For the first six months of 1981, revenues were \$2.0 billion, compared with \$1.9 billion for the 1980 first half. Net income for the 1981 first half was \$56 million, down 17% from \$67.3 million for the 1980 first half.

The company's earnings for the quarter reflected higher profits for the CBS/Broadcast Group, with revenues for the quarter 12% higher than those a year ago.

CBS/Records Group revenues declined 10%, attributed to planned reductions of sales for the Columbia House division, the delay of record releases scheduled for the second quarter and softness in the overseas record market combined with the weakness of foreign currencies against the dollar.

Revenues for the CBS/Columbia Group declined slightly, and CBS/Publishing Group revenues were the same compared to the 1980 second quarter. CBS does not break out earnings reports of individual operations groups.

## Rudin, Brody Get VP Posts In Latest PolyGram Shuffle

(continued from page 6)

after a stint at ABC Records.

Brody had served as New York branch manager before his promotion. Prior to that, he served as East Coast marketing manager for Polydor Records. He joined the PolyGram organization in 1977.

Smolen was previously a marketing manager for PDI before succeeding Brody as New York branch manager. She joined PolyGram in 1978 as a market coordinator after a stint at ABC Records.

Velser takes over at the Minneapolis branch after having covered the area as a salesman for PDI after joining the company in 1971.

Since PDI was absorbed by PolyGram Records in early June, PDI president John Frisoli, PolyGram senior vice president of marketing Lou Simon and Jules Abramson, vice president, marketing/product development, have left the company.

Among the promotions that have followed since have been the upping of Harry Losk to senior vice president, marketing; Emiel Petrone, vice president, marketing, West Coast; Frank Peters, Midwest regional vice president; and Bill Follett, West Coast regional vice president.



Rudin, Smolen and Brody

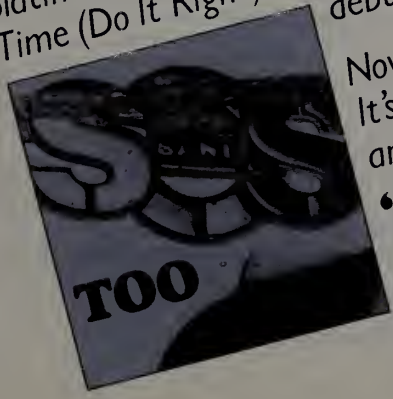
# DON'T MISS THE BOAT!



The S.O.S. Band sailed straight to platinum with the single, "Take Your Time (Do It Right)," from their smash debut album.

Now they've launched their second album. It's called "Too." Because it's too hot, too good and just too much to miss out on. So climb aboard fast.

**"TOO." The S.O.S. BAND DO IT AGAIN. FEATURING THE NEW SINGLE, "DO IT NOW." ON TABU RECORDS AND TAPES.**



Distributed by CBS Records. © 1981 CBS Inc. Produced by Admiral Sigidi for Crescent Star Productions, Inc. Management: Bunny Ransom.

## New Music Seminar Provides Look Into Industry's Future

(continued from page 5)

of the music business in Britain and here, rather than offering examples for U.S. indies to follow. Stan Hoffman, head of Prelude Records, told how his label had survived due to the ability of club and in-store play to break records that radio wouldn't touch, and how the label's heavy promotion in clubs had eventually paid off in crossing over to radio.

Paul Conroy of Stiff Records told of the growing pains that accompanied the label's success and stressed that with a staff of 30 at Stiff U.K., it could no longer afford to exist without successes. "A lot of things we put out now will be aimed at the general public," he said. "We can no longer afford to be an 'art-only' label."

The "Video" seminar gave many new music video people a chance to interface with Warner Amex's MTV head, Bob Pittman. Pittman said that "not playing new music is not synonymous with bad business, but with lack of vision."

Moogy Klingman, whose Hi-Five Studios produces independent videos, complained that rock clubs with video facilities prefer to run old movie footage behind records instead of showing promotional videos of groups playing their music. A DJ in the audience replied that a constant stream of videos would jeopardize her job, and Chris Dunham, who handles videos for the Ritz in New York, said that good promotional video software is in short supply. The exchange typified the problems faced repeatedly at the seminar; that of a lot of people working very hard and enthusiastically for a slice of the same pie.

### More Cross Purposes

The "Talent and Booking" panel was yet another example of the same problem, with smaller New York club bookers complaining that they had been priced out of the market for talent by the growth over the past year of the larger dance clubs in the city and that a circuit no longer exists where young bands can develop because the large clubs only book name attractions. On a more promising note, another major theme of the seminar was sounded, that of the revived interest by white club audiences in black music over the past year.

Norby Walters, president of the Norby Walters Agency, which books many black acts, credited the new wave's rediscovery

## Goody Defense Files Final Appeals Brief

(continued from page 5)

reply to the prosecution's argument that the low prices paid for the tapes proved knowledge, the brief pointed out that several of the prices cited by the government were lower than actual prices paid by Goody to Verner and purchase prices from legitimate suppliers were lower than the figures cited by the prosecution. The brief accused Jacobs of "twisting the evidence."

On the question of whether copyright registration certificates were proof beyond a reasonable doubt of copyright validity, the brief cited several U.S. Supreme Court cases stating that the prosecution must prove every element of a criminal case beyond reasonable doubt, as well as a formal opinion of the Attorney General of the United States that the Copyright Register "merely issues certificates of a claim to copyright and neither issues nor denies copyrights."

Finally, the brief argued that the section of the copyright law used by the prosecution was not applicable because the prosecution had greater access to the evidence and that the charge given the jury on copyright validity unfairly shifted the burden of proof to the defendants on the basic question of copyright validity.

of the roots of rock 'n' roll with reviving interest in black artists in the dance rock clubs.

One of the more heated and emotional moments at the seminar came during the question and answer period of the "Commercial Radio" panel when Bruce Harris, East Coast director of A&R of Epic Records, voiced his frustration with radio's refusal to play more music by new acts. Addressing himself to the panel in general and radio consultant Lee Abrams in particular, Harris demanded, "What are you doing to change radio? When is somebody going to go out on a limb and do something for the sake of art?"

Later on in the discussion, Abrams himself admitted, "I myself can't listen to superstar stations," and revealed that he is working on a new format known as Superstars II, which he characterized as "an adventurous, but moderately disciplined approach to a new era." He added that he hoped new people would begin to venture into new formats.

At the same forum, a club DJ complained that dance music radio was taking too long to get the music in the clubs onto the airwaves, while Ray White of radio station WLIR in Hempstead, N.Y., warned that club DJs are beginning to make the same mistakes as radio, with tight playlisting and overreliance on the tried and true. Tony Berardini of WBCN/Boston ended the discussion on a sobering note, saying, "If I was a record company, I wouldn't try to break new acts through radio."

### Creating New Audiences

Discussion at the "Alternative Radio" panel centered around creating a new audience. While various college program directors spoke of the need for integrating black and white radio formats as one way to create a new listening audience, Miles Copeland, president of I.R.S., speaking from the floor, said that you cannot sell new

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## Brisk 12" Import Sales Spur Action On East Coast

(continued from page 8)

importer to the retailer — knowing exactly how many units to order is imperative.

"As long as you don't overpurchase, you're okay," said Alicia Bravo, international sales manager at MJS Entertainment of New York, a distributor with branches in Miami and Atlanta as well. "The majors don't know what they're losing. When they first went into 12" singles, they treated them like 45s and offered 100% returns. In England, where 12" product is an accepted form, they're treated the same as albums, with a five percent return allowance. With no returns, we've got to keep our eyes on the street, know what people are buying and exercise caution at all times.

"Since we started importing 12" product early this year, we haven't been burned for more than 30 or 40 copies of any title," she added. "We do have an advantage in having three branches, because when sales start to peter out in one area, we can send the records to another branch. If that doesn't work, we'll lower our price. The idea is not to get stuck with losers. Thus far, we've been fortunate, and we're making a killing."

Retailer Wresch Dawidjan of Record and Tape, Ltd. in Washington, D.C., expressed similar thoughts about the way he buys for his store. "You've got to know how much you can sell of each record," he said. "If sales begin to slip, lower the price. If that

(continued on page 16)

**BITS AND PIECES** — Columbia has signed **Dave Edmunds** as a solo artist . . . Word has it **Robert Gordon's** current LP, "Are You Gonna Be The One," will be his last for RCA . . . Psychedelic music pioneer **Kevin Ayers** is cutting demos for CBS, with Bert DeCoteaux producing . . . **Atlanta Rhythm Section** has signed with Columbia and will release its label debut LP, "Quinella," in August . . . **Polyrock** is in the studio completing its second LP for RCA, with **Phillip Glass** producing . . . **Hall & Oates'** upcoming LP, "Private Eyes," is the first to be mixed to half-inch (rather than standard quarter-inch-tape), providing better frequency response. A custom Studer recorder is being used. First single will probably be the title track . . . Canadian metal rockers group **Triumph** will deliver its next LP, "Alled Forces," in August . . . Watch for the "Columbia Music Machine," a mobile float designed to take music to the streets with performers singing live over backing tapes. First appearances in the Bronx will feature **Cheryl Lynn** and the **Manhattans** . . . The **Knack** cancelled its Savoy and **Tom Snyder** TV appearances to spend another month on its "comeback" LP . . . Music is taking a greater role on the Snyder show, with performers doing three songs rather than two to fill in for the absent **Rona Barret**. The July 28 show will feature **Little Richard** and **Wayne Cochran**. They'll sing a gospel number together . . . **Elvis Costello's** **Billy Sherrill**-produced country album features Sherrill's tune, "Too Far Gone," along with covers of **Hank Williams** and **George Jones**. A September release is



**WHEREFORE ART THOU ROMEO?** — *Shanachie recording artist Max Romeo recently appeared at the Ritz. Pictured are (l-r): Clark Enslin, manager; members of Romeo's band; Dan Collins, Shanachie president; and Romeo (c).*

Cash Box photo by Marjori Foy

planned . . . **Jo Jo Zep's** "Hat's Off, Step Lively" LP, produced by **KC** of the **Sunshine Band**, will be preceded by a single of **J.J. Jackson's** 1966 hit, "But It's Alright," at the end of July.

**DR. CLEMMON'S QUICK WEIGHT-LOSS PLAN** — The Jersey Shore, that infamous summer playground for the junior petite bourgeois, has a new watering hole, Big Man's West. The proprietor is none other than area favorite son **Clarence Clemmons**, and the **E-Street** saxophonist took advantage of a break in touring to personally preside over the opening festivities. Decked out in proper cowboy attire, the Big Man spent most of his time apologizing for the club's failure to work all the bugs out of the air-conditioning system, a situation that kept the temperature in the club well over the 100-degree mark all day and night. A valiant and sweat-drenched set was provided by **The Proof**, and invited guests and locals hung tough for seven hours and more in hopes of an appearance by **Bruce Springsteen**. While bouncers carried out fainted guests, we were among the survivors treated to a brief, but muscular, set by the Boss and company. Although short, the show turned the steam bath into a pressure cooker, and it was impossible to imagine that the ecstatic crowd was in the least bit of discomfort. It was quite another story for the E-Streeters, who quit the stage after a scant 40 minutes. "We're calling this one on account of heat," said a soaking Springsteen.

**TALK TALK** — Word has it that developing differences over image and increasing participation in outside projects is threatening the unity of the **Talking Heads**. Indications include **Tina Weymouth's** work with the **Tom Tom Club** (and a new, sexier look), and **David Byrne's** current musical collaboration with dancer/choreographer **Twyla Tharpe**, as well as a recent one-shot supersession by the **Melons**, which included **Adrian Belew** (guitar) and **Steve Scales** (percussion), who both played in the last touring version of the Heads. The Melons session at 39th Street Music was built around **Toshi Nakanishi** (vocal, guitar) and **Chica Sato** (vocal) of the **Plastics** and also included **B-52's** **Kelth Strickland** (drums), **Kate Pierson** and **Cindy Wilson** (vocals) and **VHF's** **Bruce Brody** on piano. "I Will Call You (And Other Famous Last Words)" and "Honey Dew" (both written by Nakanishi) are scheduled for release on a Japanese compilation LP, "The Snakeman Radio Show" . . . **Frank Gallagher**, who has toured with the Heads, Plastics and B-52's, produced; Plastics manager **Steve Raibovsky** was associate producer; and **John Rhodes** engineered.

**BITE SIZED BITS** — **Snakefinger** (**Phil Lithman**) suffered a heart attack while on tour in Australia. Plans for a new album had to be cancelled, as he will be inactive for at least six months . . . A rock opera version of *The Picture Of Dorian Gray* is being put together in London with music by **Louis Clark**, lyrics by **Betty Thatcher**, narrative by **Andrew Bailey** and direction by **Stuart Taylor**.

**GANGBUSTAS** — Bassist **Busta Jones**, known for his work with **Talking Heads**, **Sharks** and his own solo album and currently involved in the **Trio** with **Chris Spedding** and **David van Tieghem**, was deputized on short notice by British poltico-funksters **Gang of Four** last week when the group's bassist, **David Allen**, decided he'd had it with the road and returned to England. Jones will play the last four dates on the **Gang of Four** tour, and rumor has it he may be asked to replace Allen in the band.

**BELL TELLS** — **Archie Bell**, who's been touring in support of his latest album, "I've Never Had It So Good" (Becket), plans to get into production and songwriting projects in his Houston base later this year. Bell, a staple of the '60s and '70s soul/dance scene with hits like "Tighten Up," "I Can't Stop Dancing," "There's Gonna Be A Showdown," "Soul City Walk" and others, calls the Houston area an untapped well of talent.

**NOT EXACTLY BLUE COLLAR ROCK** — **Screen Test**, led by **Gary Frenay** (nucleus of the **Flashcubes**) turned in an impressive set at Trax with such tunes as "Welcome To The Working Class" and "There's No Place Like Work." The trio is looking for a label deal.



**THE TIDE IS GOLD** — *Jamaican artist John Holt recently received a gold record for British sales of his composition, "The Tide Is High" as performed by Blondie. Pictured at the presentation are Jeri Spencer, VP administration, Copyright Service Bureau; Holt; and Mike Berry, Sparta Music Group, which published the tune.*

dave schulps and dan nooger

## NEW AND DEVELOPING ARTISTS

**MICHAEL STANLEY BAND** (EMI-America A809)  
**Falling In Love Again** (3:29) (Bema Music Co./Michael Stanley Music Co. — ASCAP) (M. Stanley, B. Pelander) (Producer: E. Kramer, Michael Stanley Band)

The time has finally arrived for MSB, and the Ohio-based band is not about to let you forget it. A continuous wave of guitars rolls the unforgettable hook over and over throughout this dreamy rock ballad, while Stanley himself sings with the urgency of a Tom Petty.



**JODY MOERING** (Boardwalk NB7-11-113)  
**All Girls Want It** (3:49) (Hanky Panky Music/All Girls Music — ASCAP) (J. Moering, M. Marans, W. Haas, H. Donig) (Producer: H. Donig)

With its suggestive title, no-holds-barred lyrics and brassy pop/rock arrangement, the debut single by Moering is certainly not your run-of-the-mill, coy love song. Moering plays the aggressive "modern girl" every note of the way, with a spunky vocal performance.



**THE UNDERTONES** (Harvest 5027)  
**It's Going To Happen!** (3:37) (West Bank Songs Ltd. — ASCAP) (D. O'Neill, M. Bradley) (Producer: R. Bechirian)

Ireland's Undertones laces its youthful, exuberant pop/rock with punchy horn blasts, adding a new dimension to its normally stripped down sound on the first single from the new "Positive Touch" LP. Progressive pop in the best sense, the tune proves that the quintet has definitely grown without sacrificing its simple, boyish charm.



**VAN STEPHENSON** (Handshake WS8 02140)  
**Hotter In The Night** (3:29) (House Of Gold Music, Inc. — BMI) (V. Stephenson) (Producers: B. Montgomery, J. Silbar)

Fans of the early Eagles and Dan Fogelberg sound will probably find a lot to like about this offering from newcomer Stephenson. The smoldering guitar licks and bottom heavy rhythm is reminiscent of the Eagles' "Witchy Woman," while Stephenson's lighter-than-air vocals are on Fogelberg's turf. Prime pop.



## NEW AND DEVELOPING ARTISTS

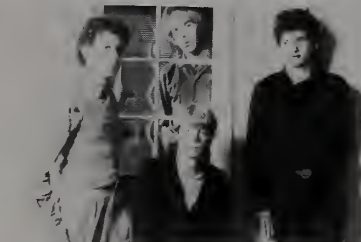
**LULU** (Alfa AL F-7006)  
**I Could Never Miss You (More Than I Do)** (3:10) (Abesongs Ltd. — BMI) (N. Harrison) (Producer: M. London)

Remember Lulu, the petite English lass that scored a worldwide hit in 1967 with "To Sir With Love?" Well, she's back again with a charming little number with a hook that should easily bring in a hefty catch of A/C, pop adult and Top 40 stations. Her phrasing bears just the slightest trace of an R&B influence to give the song a distinctive flavor.



**20/20** (Portrait 24-02399)  
**Strange Side Of Love** (2:57) (Pictorial Music — BMI) (R. Flynt, S. Allen) (Producer: R. Podolor)

The dynamic, young L.A. unit returns with a bopping pop shuffle from the new "Look Out!" LP. 20/20's lanky bassist, Ron Flynt, handles the vocal chores here, giving the mid-'70s styled melody a slow, dreamy feel. Opting for less punch and more polish, this is more in the pop mainstream than most of the band's rockers.



**FAIR WARNING** (Sweet City/MCA MCA-51145)  
**She Don't Know Me** (3:40) (Bema Music Co., a div. of Sweet City Records, Inc. — ASCAP) (M. Avsec) (Producer: M. Avsec, C. Maduri)

The man responsible for the wonderful layered vocal sound on Donnie Iris' "Ah! Leah," Mark Avsec, has done it again with midwest band Fair Warning on a number he penned himself. The harmonies and melody are reminiscent of that great Cleveland band The Raspberries, with superb production.



**ZIGGURAT** (Robox RBX 1801)  
**Run With The Wind** (3:55) (Emeryville Music — BMI) (B. Geresti, D. Sansom, N. Barfield) (Producer: B. Reneau)

There simply is no neat category to slide Ziggurat's music into. Although the quintet hails from Georgia, the music on this cut is a far cry from what is generally considered "southern rock." Lead singer Dave Sansom sings with the dramatic pop inflections of a Billy Joel.



## FEATURE PICKS

**GLEN CAMPBELL** (Mirage WTG 3845)  
**I Love My Truck** (2:50) (Glentan Music — BMI) (J. Rainey) (Producer: G. Campbell)

The truck has replaced the horse for the urban cowboy, so Campbell's romanticizing is only fitting. And you don't have to drive a big rig to appreciate the down home melody in this tune from the soundtrack to *The Night The Lights Went Out In Georgia*.

**PEACHES & HERB** (Polydor/MVP PD 2178)  
**Freeway** (3:09) (Bull Pen Music, Inc./Wah Watson Music — BMI) (K. St. Lewis, M. Ragin) (Producer: F. Perren)

Put down the convertible and crank up the speakers for this hard-driving R&B exercise from the dynamic duo. Harder-edged than previous efforts from the twosome.

**THE CANTINA BAND** (Millennium YB-11818)  
**Summer '81: Surfer Girl/Fun, Fun, Fun/409/I Get Around/Dance, Dance, Dance/California Girls/Wouldn't It Be Nice/Help Me, Rhonda/Good Vibrations** (4:18) (Irving Music, Inc./Guild Music Co. — BMI) (Producers: M. Monardo, L. Quinn, B. Civiteira)

Nothing less than a Stars On 45 clone band covering Beach Boys hits with a disco beat and Meco at the controls.

**HERBIE HANCOCK** (Columbia 18-02404)  
**Everybody's Broke** (3:53) (Hancock Music/Polo Grounds Music — BMI) (H. Hancock, J. Cohen, A. Mouzon, G. Christopher) (Producers: D. Rubinson, H. Hancock, Friends)

Vocalist Gavin Christopher sings the no money blues on a strong new mainstream funk number from Hancock and friends. A stellar side crew that includes the Brothers Johnson and drummer Alphonse Mouzon help Mr. Hands out on this B/C killer.

**PATTI LABELLE** (Philadelphia Int'l ZS5 02309)  
**Rocking Pneumonia And The Boogie Woogie Flu** (3:26) (Cottillion Music, Inc. — BMI) (H.P. Smith) (Producer: L.A. Huff)

On her first release for Philly International, Labelle digs into the southern grit on this rockin' cover of the Huey "Piano" Smith tune that was a big hit for Johnny Rivers.

**WISHBONE ASH** (MCA MCA-51149)  
**Get Ready** (3:13) (Jobete Music, Inc. — ASCAP) (W. Robinson) (Producer: N. Gray)

As rowdy and raucous a cover of the old Smokey Robinson and The Miracles hit as you're likely to find, this is a re-recording of the album track from the "Number The Brave" LP.

**SLIM WHITMAN** (Cleveland Int'l/Epic 14-02402)  
**Can't Help Falling In Love With You** (3:20) (Gladys Music — ASCAP) (H. Peretti, L. Creatore, G. Weiss) (Producer: P. Drake)

Perhaps the perfect song for Slim, Whitman's wonderful warble has never sounded more at home. Production and arrangements balance the contemporary with the traditional, while Mr. Songman ties it all up on a high note.

**PETER FRAMPTON** (A&M 2350)  
**Breaking All The Rules** (4:20) (Almo Music Corp./Nuages Music, Ltd./Bluebeard Music — ASCAP) (P. Frampton, K. Reid) (Producers: D. Kershenbaum, P. Frampton)

Shades of Humble Pie! Frampton rocks again, breaking out the heavy fuzz guitar licks on the anthemic title cut from his current LP.

**GRACE JONES** (Island ID 4977)  
**Use Me** (3:41) (Interior Music, admin. by Irving Music, Inc. — BMI) (B. Withers) (Producers: C. Blackwell, A. Sadkin)

This stunning dance cover of the Bill Withers hit features one of the most inventive uses of a basic reggae rhythm to date. Jones really comes into her own as a truly unique stylist with her staccato phrasing.

**ALICE COOPER** (Warner Bros. WBS 49780)  
**You Want It, You Got It** (3:26) (Ezra Music/Hened Music/Phosphene Music — BMI/Glasco Music/United Artists Music Co., Inc. — ASCAP) (A. Cooper, E. Scott, C. Kampf, B. Steele, E. Kaz) (Producer: R. Podolor)

The Coop plugs in the synthesizers once again, as he did with the "Clones" single, and snarls with his usual zest through the first single from the forthcoming "Special Forces" LP.

## HITS OUT OF THE BOX

**ELO** (Jet ZS5 02408)  
**Hold On Tight** (2:59) (Blackwood Music, Inc./Jet Music, Inc. — BMI) (J. Lynne) (Producer: J. Lynne)

**EDDIE RABBITT** (Elektra E-47174)  
**Step By Step** (3:42) (Briarpatch Music/Debdave Music Inc. — BMI) (E. Rabbitt, E. Stevens, D. Malloy) (Producer: D. Malloy)

**THE BEACH BOYS MEDLEY** (Capitol A5030)  
**Good Vibrations/Help Me, Rhonda/I Get Around/Shut Down/Surfin' Safari/Barbara Ann/Surfin' USA/Fun, Fun, Fun** (4:05) (BMI) (Editor: J. Palladino) (Engineer: D. Henderson)

**ELTON JOHN** (Geffen GEF 49788)  
**Chloe** (4:40) (Interson Music — ASCAP) (E. John, G. Osborne) (Producer: E. John, C. Franks)

**HERB ALPERT** (A&M 2356)  
**Magi Man** (3:45) (Almo Music Corp. — ASCAP/Irving Music, Inc. — BMI) (H. Alpert, M. Stokes, M. Ragin)

**VAN HALEN** (Warner Bros. WBS 49751)  
**So This Is Love?** (3:05) (Van Halen Music — ASCAP) (E. Van Halen, D.L. Roth, A. Van Halen, M. Anthony) (Producer: T. Templeman)

**DAVE EDMUNDS** (Swan Song SS 72003)  
**Singin' The Blues** (2:58) (Acuff-Rose Publications, Inc. — BMI) (N. Endsley) (Producer: D. Edmunds)

## AFM Requests Negotiating Session For Home Video, Pay-TV Residuals

(continued from page 5)

(SAG) and the American Federation of Television and Radio Artists (AFTRA) in seeking to improve its position in the race for residual payment in the burgeoning home video/pay-TV markets.

SAG president William Schallert last week announced that the residual structuring gained by writers and directors would serve as a blueprint for residual demands when SAG negotiates its contract in 1983.

The AFM will have the opportunity to negotiate for such repayment when producers' negotiator Billy Hunt opens a date for discussion with that union.

### Ready For Negotiations

"We had been in discussions with the producers for several weeks, and they indicated that they would be able to discuss the home video issue after some settlement in the writer's strike," said Fuentealba.

The producers, upon settlement of the AFM strike earlier this year (Cash Box, Jan. 24), promised that they would negotiate with the union on the home video/pay-TV issue at an undecided later date. The AFM, in turn, conceded to providing material for the home video market without a formal contract. The union already has a contract for commercial television and feature film product provided to the home video and pay-TV markets.

When asked if the AFM demands for residual payment for original product provided to the home video market would be similar to what was gained by the DGA and WGA, Fuentealba said, "We have not had a chance to assess the value of those contracts, but we intend to do so before entering discussions with the producers."

Both the DGA and WGA have settled home video contracts entitling members to two percent of producers' gross after recoupment.

In the resolution of the SAG/AFTRA strike last year, the unions gained a pay-TV/home video payment formula calling for

4.5% of the distributors' gross after 10 days of persistent play in the first year of release.

Responding to inquiries as to whether the AFM membership would be willing to strike if the union leaders and producers could not agree on a home video repayment formula, Fuentealba said, "I can't comment because we haven't even met on the issue yet."

The nearly seven-month, on-again, off-again AFM strike left many members penniless, and the union, in efforts to compensate striking members, also suffered financial difficulty. The union's financial status was a subject of substantial concern during the AFM's recent annual convention held in Salt Lake City (Cash Box, July 4), where union delegates discussed ways to alleviate more than \$1 million in bank loans and dues debts with the AFL-CIO.

## WCI Reports Record Second Quarter Sales

(continued from page 6)

for the 1981 second quarter, compared with \$16.2 million a year ago.

Operating income for the filmed entertainment was \$18.7 million for the 1981 second quarter, compared with \$14.5 million a year ago.

Publishing and Related Distribution had operating income of \$3.8 million for the 1981 second quarter, a 50% increase over the 1980 figure of \$2.5 million. This primarily reflected worldwide licensing fees from the *Superman II* film.

Warner Amex showed continued subscriber growth. Since the beginning of 1981, subscribers to the Warner Amex Satellite Entertainment Company (WASEC) "The Movie Channel" and "Nickelodeon" increased by 74% and 55%, respectively. During the second quarter, Warner Amex inaugurated QUBE two-way interactive service in its greater Cincinnati franchise area — the first major market to receive QUBE since the original QUBE installation in Columbus, Ohio. Music TV, WASEC's newest program network, will begin operations on Aug. 1, 1981.

WCI is engaged in the communications and entertainment business through operations in consumer electronics and toys (Atari Inc., Knickerbocker Toy and Malibu Grand Prix), filmed entertainment (Warner Bros. Pictures, Warner Bros. Television, Warner Home Video, Panavision and Licensing Corporation of America), recorded music and music publishing (Warner Bros. Records, Elektra/Asylum Records, Atlantic Records, WEA Corp., WEA Manufacturing, WEA International and Warner Bros. Music), direct response marketing (Franklin Mint), publishing (Warner Books, Mad Magazine, DC Comics and Warner Publisher Services), cable television (50%-owned Warner Amex Cable Communication) and other operations (Warner Cosmetics, Inc. Cosmos Soccer and Warner Theatre Prod.).

## Melvoyn Elected To Top L.A. NARAS Position

LOS ANGELES — Composer/keyboardist Michael Melvoyn was recently elected president of the National Academy of Recording Arts & Sciences (NARAS), L.A. Chapter, with Earl Paimer, Sr. (first vice president), Tom Morgan (second vice president) and Morgan Ames (treasurer) also being elected to new posts.

Newly elected national trustees include Garnett Brown, Ron Kramer, Eddie Lambert and Jay Lowy, who join re-elected trustees Marilyn Jackson, Mauri Lathower, Palmer and Sue Raney. Trustees currently filling first terms are Marilyn Baker and Jules Chaikin.

**KEEPIN' THE SUMMER ALIVE** — Unless you've been hermetically sealed in a mayonnaise jar for the past few months, you must have noticed that "Surf's Up" within the music industry. **The Ventures** have come out of retirement and are on the road; new surf music-inspired bands like **Jon and the Nightriders** are starting to pop up; and surf punk has even become an oft-used addition to the local vocabulary. But perhaps the key reason for this sand and surf sound revival is the 20th anniversary of **The Beach Boys**. While bands aren't exactly putting out Beach Boys material to honor The Boys, it's a strange coincidence that there is a deluge of music currently in release that is directly inspired by the **Brian Wilson**-led group. Another key influence in this present spate of releases is the "Stars On 45" medley. Capitol has just released a four-minute single featuring Beach Boys songs strung together in medley fashion. Classic performances by the band of towheaded hodads from Hawthorne, Calif. like "Good Vibrations," "Help Me Rhonda," "I Get Around" and "Shutdown" have been mixed beautifully. The Capitol release, of course, features the "real thang," if you will, while Millennium has produced a more "Stars On"-fashioned single, complete with clone band, **Meco Monardo** production and steady disco kick drum. The Millennium medley is performed by a group called **The Cantina Band**, which, while talented, doesn't quite hit the harmonies and obtain the energy of the original "Good Vibrations" band. . . **Brian Wilson** is also the chief reason why CBS has just put out a two-album "Sounds of Summer" compilation set entitled "California U.S.A." The LP features 20 songs from the corporation's vaults (14 Columbia and six Epic) that carry the mood and feel of a top down, cruisin', PCH summer. The theme of the album carries on in the tradition of "California Girls," in that every state in the Union becomes part of the Golden State when summer is in full swing. "We don't anticipate selling a tremendous amount of records with this album," said Epic A&R VP **Gregg Geller**, who conceived the record's idea. "The idea was



'Summer Means Fun' (the name of the track that opens side one of the album), and I think a lot of collectors and those who have a nostalgic feel for summertime sounds will love it." Geller went on to explain that the album is comprised of "the hits that should have been but never were." And while hot summer fare like **Walter Egan's** "Hot Summer Nights," **Jan & Dean's** "Yellow Balloon," and **Sparks'** "Over The Summer" should be the major draw, collectors will be interested in obscurities like "There's No Surf In Cleveland" by **The Euclid Beach Band**, "Hamburger Patti" by **The Inconceivables**, and "Hey Little Cobra" by **The Rip Chords**. Geller, who put the package together with Epic staffer **Jim Fishel**, added, "Anyone who's ever listened to 'In My Room' will like something on this album . . . surf's up forever."

**SING OUT ON MONTEGO BAY** — "We want to make this year's Reggae Sunsplash the Monterey Jazz festival of reggae music," says **Oliver Magnus** of Synergy Prod., which is promoting the festival on the west coast this year. The event, which will run Aug. 4-8 in Montego Bay, Jamaica, is different from past festivals not only because it is being extensively promoted, but because a new governmental regime has taken over in Jamaica and is investing \$300,000 in the production of this year's spectacle. The fourth annual Sunsplash is not only the biggest concert ever staged in the Caribbean, but it will also be part tribute to the late **Bob Marley** and a celebration of Jamaica's Independence Day (Aug. 3). It's also a special four days because it features such mainstream artists as **Stevie Wonder**, **The Isley Brothers** and **Roberta Flack**. And yet, Magnus is still calling Sunsplash an "academy of reggae. Every great reggae artist still plays Sunsplash. It is the nature of the show." The skanking crowd will be treated to a true reggae wonderland this year with **Jimmy Cliff**, **Dennis Brown**, **Black Uhuru**, **Toots & The Maytals**, **The Mighty Diamonds**, **Third World**, **The Wailers**, **Gregory Isaacs**, **Barrington Levy**, **Marlene Davis** and **Leroy Sibbles** on the bill. **Rita Marley** will also make a special appearance, and a set by **The Melody Makers** (composed of five of Bob Marley's children) are other festival highlights. "With all the major labels signing reggae artists, you know the music has finally been accepted," says Magnus. "Reggae is going to bust wide open this year, and Sunsplash is going to be part of it." The early August celebration will, of course, take place at Jarrett Park in Montego Bay, and Magnus says the sponsors (the government of Jamaica and Red Stripe Beer) are expecting crowds of between 20,000 and 30,000 people a day. Those on the west coast who are interested in attending the festival and the beach parties and fashion shows that go along with it should contact Magnus at (213) 475-6383.

**HOLLYWOOD HIGHS** — New rock watering hole Blackie's Bar in Santa Monica has lost its lease and has been shuttered. . . L.A.'s finest punk band, **X**, has scored a major coup for new rockdom in the city. **Exene** and the gang will play the Greek Theatre Aug. 15. Another strange but wondrous upcoming date at the Griffith Park venue is a new romantic evening with **Adam And The Ants** Sept. 13. . . New romance will also be in full flower at Club Lingerie when blitz kingpin **Steve Strange** will appear in a special edition of The Veil July 27. . . Lingerie has the corner on renaissance rock in L.A., but **Cathy De Grande** is cornering the blues and white R&B scene with its "Blue Monday" shows. **King Cotton & The Kingpins** will now be the house band on Mondays and **L.A. Weekly** writer **Bill Bentley** and DJ **Phast Phreddle** will split the spinning chores. . . **Barry Manlow** will make his first appearance in L.A. in over a year with his shows at The Forum Aug. 8-9 and Anaheim Convention Center Aug. 10. . . New wave folk night at The Whisky will get a nice boost July 30 when **John Doe** and **Exene of X** will hold acoustic court with **Tito Larriva** of the **Plugz** and **Phranc** for some mellow neuroticism.

**TIDBITS** — **Lindsey Buckingham's** solo debut on Elektra/Asylum will be out in early fall and is entitled "Law And Order" . . . Record company president/trumpet player **Herb Alpert** and his family narrowly escaped tragedy while staying in Mexico City two weeks ago. Alpert was working on a special recording in the city for Latin American release. The family was resting at the Camino Real Hotel when fire broke out on the building's fourth floor. Alpert, his wife, **Lani Hall**, his daughter and governess only had time to grab passports and his beloved **Tijuana Brass** trumpet in escaping the treacherous flames. When all was said and burned, two people were killed and 20 injured in the fire that left the hotel in ruins. . . MCA has signed British rockers **Sniff 'n' The Tears**.

marc cetner

## Harry Chapin Killed In NYC Auto Accident

(continued from page 5)

year, Chapin was named commissioner of world hunger in 1978 by President Jimmy Carter. Throughout his career, Chapin raised in excess of \$550 million to fight world hunger.

With 11 hit albums to his credit, Chapin was in the midst of a comeback with Boardwalk Records after an absence from the recording scene. Among his most famous hits were "Taxi," "Cat's In The Hat," "WOLD" and last year's "Sequel."

In addition to his singer/songwriter activities, Chapin also received an Academy Award ("Oscar") nomination in 1968 for *Legendary Champions*, a short he wrote, directed and produced.

Commenting on his relationship with Chapin, Boardwalk president Neil Bogart said, "Harry Chapin was a man whom I was proud to call a friend. He understood what it meant to give of himself — to the family and friends he dearly loved and to the fans who enjoyed a decade of his talent and charm.

"But Harry didn't let it stop there," Bogart added. "In the fight against world hunger, he gave tirelessly of himself and became a great example of what it means to be a true humanitarian. I shall miss him dearly."

Chapin was educated at the Air Force Academy in Colorado and Cornell University in New York City.

Chapin is survived by his wife, Sandy; their five children, ranging in age from five to 21; two brothers, Tom and Steve; and his parents.

**ESCAPE** — Journey — Columbia TC 37408 — Producers: Mike Stone and Kevin Elson — List: None — Bar Coded

Journey is included in that AOR hit hierarchy (Foreigner, AC/DC, Rush and REO) that has virtually owned the FM rock airwaves the past few years. Like the other bands Journey is a crystalline mainstream rock band that is the next candidate for a long stand at the top of the chart. The fivesome from San Francisco has become slicker and more commercial with each successive outing, but it has always remained true to its straight ahead rock 'n' roll roots. Great rhythms, brilliant hooks, the guitar licks of Neil Schon and the helium vocals of Steve Perry make the band one of the most successful and distinctive today.



**HEAVY METAL** — Soundtrack — Various Artists — Full Moon/Asylum DP-90004 — Producers: Various — List: 15.98

The soundtrack to this film based on the ideas of the noted animated sci-fi fantasy magazine, *Heavy Metal* is one of the most ambitious and star-studded musical packages of the year. Featuring heretofore unreleased material by a virtual who's who list of modern rock, the two record set has blockbuster written all over it. There's a band and song for every taste on this album — heavy metal (Blue Oyster Cult, Black Sabbath), mainstream rock (Sammy Hagar and Journey), new wave (Devo), and pop/jazz fusion (Donald Fagen).



**JUST BE MY LADY** — Larry Graham — Warner Bros. BSK 3554 — Producer: Larry Graham — List: 8.98 — Bar Coded

The former leader of Graham Central Station couldn't have been farther away from home last year when he came up with "One In A Million You." But he scored platinum with the songs and his career began anew. Reminiscent of modern day Lou Rawls, with his deep rich vocal style, Graham's turned into a master of B/C-pop crossover ballads. He should easily repeat last year's success with "Just Be My Lady." The single is one of those shimmering, building ballads that sounds better with each successive listening. Other fine ballads include "Guess Who," "Loving You Is Beautiful" and the George Bensonish, "Remember When."



**THE FRIENDS OF MR. CAIRO** — Jon and Vangells — Polydor PD-1-6326 — Producer: Vangells — List: 8.98

These two card carrying art rockers linked up for a successful duo album last year, but this time out, the Greek keyboard player and the British soprano make a bid for commerciality. Sure there are those spacey, celestial voyages on the second side of this LP, but the first side is an attempt to hit the mainstream. And it should work. The title track is an inventive synth-dance tribute to gangster movies that is full of special effects and bits of famous films that should become a pop/AOR novelty hit. "The Friends Of Mr. Cairo" is followed by a keyboard-oriented, straight ahead rocker that also works.

FEATURE PICKS

**NORTH COAST** — Michael Stanley Band — EMI America SW-17056 — Producers: Michael Stanley and Eddie Kramer — List: 8.98

Up until last year, The Michael Stanley Band couldn't get arrested outside of Cleveland, but the dauntless sextet broke out like wildfire last year with the "Heartland" LP and the single, "He Can't Love You." A successful tour and a national reputation followed. This time, this hot midwestern entity is back and grabbing for the brass ring, and they should get it.



**SAD CAFE** — Swan Song SS 16048 — Producer: Eric Stewart — List: 8.98

Let's hope that Sad Cafe isn't doomed to the fate of its key influence, 10cc, which was one of the great but unrecognized pop bands of the '70s. The Manchester-born septet has hung around for five years making songs that have humor, sophistication and pop gloss, but no one has noticed. Now with a new label (Swan Song), the Eric Stewart-produced unit should finally hit pay-dirt. The album's opening track is tailor made for pop AOR, with a classic hook, an insistent piano melody and plenty of rock swagger.

**STANDING TOGETHER** — Midnight Star — Solar S-19 — Producers: Leon Sylvers III and Midnight Star — List: 8.98

This album represents the first LP release under the new Elektra/Asylum-Solar pact, and it's a true B/C winner. The talented L.A.-based octet plays a brand of slick funk and progressive R&B that immediately lends itself to radio airplay. It's an effervescent dance-oriented act that has been guided by the platinum hand of producer Leon Sylvers, and the gang should eventually gain the success of a Lakeside or a Shalamar. Glossy without losing the funk, the album best tracks are "I've Been Watching You" and the title cut.

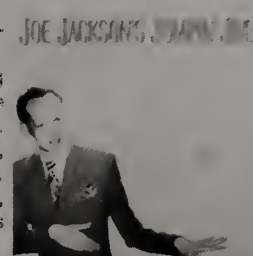


**ROCK THE WORLD** — Third World — Columbia FC 37402 — Producers: Third World — List: None — Bar Coded

This Jamaican sextet has been one of the most successful acts merging rock blues and soul with reggae. In existence since 1973, the band has become more commercial with each outing, and "Rock The World" is perhaps its most accessible album to date. The themes of the songs by the six talented musicians are purely Rastafarian, but the music is full of special effects. This is reggae music straying away from roots without losing the emotion or intensity.

**JOE JACKSON'S JUMPIN' JIVE** — Joe Jackson — A&M SP-4871 — Producer: Joe Jackson — List: 8.98 — Bar Coded

Joltin' Joe has shed his new wave stylings for the time being to have a bit of a knees up with the jazz and swing favorites of the 1940s. And he's completely up for this boppin' tribute to swing. He enlisted a hot band of revivalist jazz players, and, Jackson, himself, has the perfect voice and energy for this type of music. Fans of "I'm The Man" and "Sunday Papers" will be shocked, but this music is as infectious and adventurous as anything he's done. AOR should give it a shot and reap the righteous riff.



NEW AND DEVELOPING ARTISTS

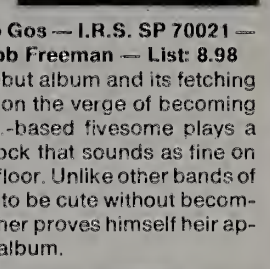
**BALANCE** — Portrait NFR 37357 — Producers: Balance — List: None — Bar Coded

This trio led by former Blues Magoos singer Peppy Castro lives up to its name by achieving a musical balance between hard driving contemporary rock and the spirited, high harmony American pop of mid- and late-'60s. Wonderfully commercial and listenable, the album is fairly bursting with possible Top 40 hits like "Breaking Away," and "It's So Strange," but songs like "Fly Through The Night" and "American Dream" prove the band isn't afraid to kick out the hard rock jams.



**BEAUTY AND THE BEAT** — The Go Gos — I.R.S. SP 70021 — Producers: Richard Gotterher and Bob Freeman — List: 8.98

Judging from the songs on the debut album and its fetching live performances, The Go Gos are on the verge of becoming the girl group of the '80s. The L.A.-based fivesome plays a punchy brand of modern day pop rock that sounds as fine on the car radio as it does on the dance floor. Unlike other bands of the Go Gos ilk, the quintet manages to be cute without becoming cutesy. Producer Richard Gotterher proves himself heir apparent to Phil Spector with this album.



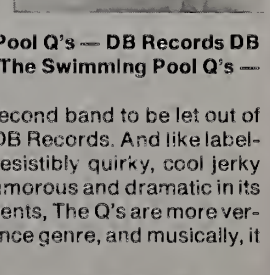
**LOUISE MANDRELL** — Louise Mandrell — Epic FE 37424 — Producer: Buddy Killen — List: 8.98 — Bar Coded

The success of this album is almost assured, thanks to the overwhelming audience response to Mandrell's current television show with sisters Barbara and Irlene. This package is a collection of previously released material on Columbia and Epic — three duets with husband R.C. Bannon and seven solo efforts. Mandrell is a very talented lady and does a good job on such tunes as "You Never Cross My Mind," "Everlasting Love" and the duet, "I Thought You'd Never Ask."



**THE DEEP END** — The Swimming Pool Q's — DB Records DB 55 — Producers: Bruce Bacter and The Swimming Pool Q's — List: 7.98

The Swimming Pool Q's are the second band to be let out of the bag by tiny Atlanta-based label DB Records. And like label-mates Pylon, The Q's play in an irresistibly quirky, cool jerky new wave dance style. Alternately humorous and dramatic in its musical themes and vocal arrangements, The Q's are more versatile than most bands of the new dance genre, and musically, it has it all over The 52s.



**DEEP DOWN & REAL** — Nina Kahle — Lifesong LS8132 — Producers: Terry Cashman and Tommy West — List: 8.98

Fans of both the soft adult sounds of Burt Bacharach and Carole Bayer Sager and the light folk rock sound of Joni Mitchell and Carole King will sit up and smile upon listening to Nina Kahle's new album. Even the Christopher Cross crowd should love songs like "Tahiti, So Can I." Filled with pretty piano melodies and swelling strings, this album is a must for A/C-pop stations. Best cuts on this attempt at a "Tapestry 1981" are "Reach For The Sky" and "Love A Man."



# MERCHANDISING

## Brisk Import 12" Singles Sales Boost Action On East Coast

(continued from page 12)

doesn't work, there's nothing you can do."

Like Downstairs' Kulish, Dawidjan said that 12" singles are the healthiest sellers in his store, characterizing current album sales as "slow." "We can sell 50 copies of an imported single during a single day at our store," Dawidjan added. "Once the word gets around that we've got a certain record, people come flocking in looking for it."

"We rely heavily on input from DJs in determining what we order," he said. Tone's Frank Diaz also believes that the market for imports in the 12" format is sizeable enough to demand the attention of the majors. "There's not one good 12" a manufacturer can't sell 100,000 of," he said. "Maybe 100,000 doesn't mean anything to a big company like CBS, but for the independent it means big money."

Although he sees large sales on selected import 12" titles, Barry Kobrin, owner of Important Records, which deals mostly with rock and dance-rock titles, feels that the market is still too limited to warrant heavy involvement by the majors. "Sure, there are a few big selling records," he conceded, "but there aren't enough hot disco 12" titles for the majors to want to get into it heavily. When they did that in the past, they ended glutting the market with losers. They don't know how to pick their spots. Look at what they did with picture discs. If they'd put out limited editions of, say, 25,000, they'd have made money on them. Instead, they geared up for a big market that wasn't there."

The market glut has also somewhat affected the 12" import market as well. Scott Anderson, co-owner of Nu Music Distributors, which deals mostly with small labels, said his company has "sort of pulled out of the 12" import business. Just about every smaller distributor and major one stop in New York is now bringing in imports by the thousands. I've seen too many smaller guys get burned in that situation, so I've gotten out."

At the moment, most of the best selling 12" import titles are records that are successful domestic 45s, but have not been commercially released as 12". Blondie's "Rapture," estimated by some to have sold upward of 150,000 imported units in this country, was one of the successes that opened the doors for the entry of many of

### Promo For Locus Bowed

NASHVILLE — A major national campaign on Audiofidelity Records' internationally distributed gospel line, Locus Records, was recently launched. A sampler gospel album, being serviced to press, retail and radio, will also be made available to the consumer at a suggested retail list of \$4.98.

The package will include catalog product by the J.C. White Singers, Missionary Jubileers, Charles Taylor Singers, Rubinstein, Eugene Toon and Jimmy Milligan with the Cross Jordan Singers. Label general manager Carmen La Rosa said that the company would back the project with substantial marketing and merchandising support.

### Capitol Bows Phone Promo For Mercury

LOS ANGELES — Capitol Records has devised a unique promotion for recording artist Eric Mercury in support of his debut single and LP for the label, "Gimme A Call Sometime."

Starting July 17, Capitol established two toll-free numbers to phone in to hear a prerecorded message from Mercury in keeping with the "Gimme A Call Sometime" theme. The numbers are (800) 421-4135 and, for California only, (800) 252-0473.

The promotion will continue for a month.

the one-stops and distributors into importing. Since that time, big import sellers of domestic hits have included Grace Jones' "Pull Up To The Bumper," Prince's "Gotta Stop Messing Around," Change's "Paradise/Hold Tight" and Rick James' "Give It To Me Baby." The latter was a surprise import seller, because Motown here allegedly would not let its foreign licensee issue a full-length 12" of the song. Even though it is close to a minute shorter than the American 45, the import is still doing good business at retail.

While U.S. hits that are unavailable here as commercial 12" discs have been among the best sellers as imports, big import sellers that do not originate as American releases are now being watched carefully by both domestic indies and majors for possible licensing here. Such companies as Prelude (with the Nick Straker Band's "A Little Bit of Jazz") and Sam (with the Evasions "Wikka Wrap") have begun to license the imports as soon as they start breaking in the clubs and turning them into big regional hits here. Recently, Epic scored with Billy Ocean's "Night (Feel Like Getting Down)," RFC/Atlantic released Suzie Q's "Get On Up, Do It Again" domestically and Capitol is about to do the same with The B.B. & Q. Band's "On the Beat." All three started out as strong import 12" sellers.

Additionally, there appears to be renewed interest in European-produced dance music, both in disco and dance rock, of which much will sell here without domestic release. Lene Lovich's "New Toy" has sold between 30,000 and 40,000 imported 12" units, according to Stiff America head Bruce Kirkland, whose Stiff Tees import arm distributes the record here. Stiff decided to promote import sales on "New Toy" rather than put out the record here. It has used the sales base established by the import to lay the groundwork for promoting Lovich's forthcoming Stiff/Epic five-track EP, which they hope will eventually build her into an album act here.

Most dance-rock imports, handled for the most part by album-oriented importers such as Jem and Important, do not sell the same kind of quantities as the disco-oriented 12" product. Lovich's strong sales, however, are possibly a sign that some crossover is taking place between the genres. There are other indications that the new wave rocker is beginning to accept the 12" single. The Clash's "Magnificent Dance," released as a commercial 12" by Epic here, "has sold 65,000 copies," according to Scott Folks, the group's product manager at Epic, who added that he felt the prior availability of the import "more than anything helped to create a buzz at street level which helped sell our 12".

Fueled by the current success being experienced by import merchandisers, the majors once again seem to be willing to try their hands in the 12" format. "They've got to realize that 12" discs are for a special market and that's it," said Frank Mendez, assistant sales manager at Stratford Distributors in New York.

### Stak-O-Wax Publishes U.S. 45s Discographies

NEW YORK — Stak-O-Wax published *The Directory Of American 45 RPM Records*, a three-volume set listing over 265,000 titles released as singles from the late 1940s to the end of 1980. Volume One contains almost 400 artist discographies listing all known American singles releases. Volume Two contains over 450 label discographies listing all singles released. Volume Three includes 12 major label discographies, including Capitol, Columbia, Epic, RCA and Warner Bros.

## SINGLE BREAKOUT OF THE WEEK

**FIRE AND ICE • PAT BENATAR • CHRYSALIS CHS 2529**

**Breaking out of:** P.B. One Stop — St. Louis, Charts — Phoenix, Tower — Sacramento, Bee Gee — Albany, National Record Mart — Pittsburgh, Record Theatre — Cleveland, Radio Doctors — Milwaukee, Spec's — S. Florida, Pickwick — Midwest, Oz — Atlanta, Turtles — Atlanta, Lieberman — Portland

## SINGLES BREAKOUTS

**ENDLESS LOVE • DIANA ROSS AND LIONEL RICHIE • MOTOWN M 1519F**

**Breaking out of:** Hotline — Memphis, Record Theatre — Cleveland, Waxie Maxie — Washington, Peaches — Memphis, Sound Warehouse — San Antonio, Tower — Campbell, Bee Gee — Albany, National Record Mart — Pittsburgh, Spec's — South Florida, Oz — Atlanta, Lieberman — Portland, Record Theatre — Cincinnati

**URGENT • FOREIGNER • ATLANTIC 3831**

**Breaking out of:** Tower — San Diego, Peaches — Columbus, Poplar Tunes — Memphis, Tower — Campbell, Waxie Maxie — Washington, Bee Gee — Albany, Oz — Atlanta, Record Theatre — Cincinnati, Tower — Seattle, National Record Mart — Pittsburgh, Sound Warehouse — San Antonio, Peaches — Memphis.

**WHO'S CRYING NOW • JOURNEY • COLUMBIA 18-02241**

**Breaking out of:** Radio Doctors — Milwaukee, Tower — Sacramento, Bee Gee — Albany, Cavages — Buffalo, Wherehouse — Los Angeles, Tower — Campbell, Poplar Tunes — Memphis, Pickwick — Midwest, Charts — Phoenix, P.B. One Stop — St. Louis, Record Theatre — Cleveland.

**COOL LOVE • PABLO CRUISE • A&M 2349**

**Breaking out of:** Waxie Maxie — Washington, Pickwick — Midwest, Bee Gee — Albany, Camelot — National, Great American Music — Minneapolis, Radio Doctors — Milwaukee, Tower — Sacramento, Oz — Atlanta, Record Theatre — Cincinnati, Tower — San Diego.

**EVERLASTING LOVE • REX SMITH/RACHEL SWEET • COLUMBIA 18-02169**

**Breaking out of:** Tower — W. Covina, Bee Gee — Albany, Peaches — Columbus, Lieberman — Portland.

## FASTEST MOVING MIDLINES

- (S) **AC/DC • Let There Be Rock • Atco SD 19132**
- (S) **Adam and the Ants • Kings Of The Wild Frontier • Epic NJE 37033**
- Beatles • Rock 'n' Roll Vol. I • Capitol SN/16020**
- Beatles • Rock 'n' Roll Vol. II • Capitol SN/16021**
- Jeff Beck • Blow By Blow • Epic PE 33409**
- Devo • Live • Warner Bros. MINI 3548**
- Doors • The Doors • Elektra EKS 74007**
- (S) **Exposed/A Cheap Peek At Today's Provocative New Rock • Various Artists • Columbia X2 37124**
- Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137**
- Holly And The Italians • The Right To Be Italian • Epic NFE 37359**
- Billy Joel • Piano Man • Columbia PC 32455**
- Carole King • Tapestry • Columbia PE 34946**
- John Lennon • Mind Games • Capitol SN/16068**
- (S) **Tom Petty And The Heartbreakers • You're Gonna Get It • MCA DA 52029**
- (S) **Pretenders • Extended Play • Sire MINI 3563**
- (S) **Psychedelic Furs • Talk Talk Talk • Columbia 37339**
- (S) **Secret Policeman's Ball • The Music • Various Artists • Island IL 9630**
- Who • Meaty, Beaty, Big And Bouncy • MCA 37001**

Compiled from: Cavages — Buffalo, Lieberman — Portland, Musicland Group — National, Cutler's — New Haven, Dan Jay — Denver, P.B. One Stop — St. Louis, Peaches — Oklahoma City, Record Theatre — Cincinnati, Tower — Seattle, Peaches — Dallas

## TOP SELLING ACCESSORIES \*

- (S) **Allsop Cassette Head Cleaner 70300**  
Discwasher DW Record Care Kit
- (S) **Discwasher D-4 Fluid Re-fill**  
Discwasher V.R.P. Anti-Static LP Inner Sleeve  
Le-Bo Cassette Head Cleaner  
Le-Bo Outer LP Cover TA 42  
Le-Bo 4 in 1 Maintenance Cassette TA 99  
Maxell UDXL I C-90
- (S) **Maxell USXL II C-90**  
Memorex MRX2 C-90 3 pack  
Savoy Cassette Carrying Case 2130  
TDK Cassette Head De-Magnetizer HD 01
- (S) **TDK SA C-90**  
TDK SAX C90  
TDK Super 30 Video Cassette Head Cleaner VHS  
TDK AD C-90  
TDK VHS Video Cassette T-120

Compiled from: Musicland Group — National, Cavages — Buffalo, Lieberman — Portland, P.B. One Stop — St. Louis, Record Theatre — Cincinnati, Tower — Seattle, Peaches — Oklahoma City, Dan Jay — Denver, Cutler's — New Haven, Peaches — Dallas

\* Excludes T-Shirts & Paraphernalia

(S) Heavy Sales



# MERCHANDISING

## ALBUM BREAKOUT OF THE WEEK



**WITH YOU • STACY LATTISAW • COTILLION/ATLANTIC SD 16049**

**Breaking out of:** Record Bar — National, King Karol — New York, Soul Shack — Washington, Webb's — Philadelphia, Disc 'O' Mat — New York, Waxie Maxie — Washington, Spec's — South Florida, Turtles — Atlanta, Poplar Tunes — Memphis, Hotline — Memphis, Tape City — New Orleans, Sound Warehouse — San Antonio, Wherehouse — Los Angeles, Licorice Pizza — Los Angeles, Big Apple — Denver, All Record Service — Oakland, Charts — Phoenix, Tower — San Francisco/Sacramento.

**MERCHANDISING AIDS:** 1x1 Flats, 2x2 Flats, Poster, Streamer.

## ALBUM BREAKOUTS

**THE MAN WITH THE HORN • MILES DAVIS • COLUMBIA FC 36790**

**Breaking out of:** Disc-O-Mat — New York, Harvard Coop — Boston, Record & Tape Collector — Baltimore, Cavages — Buffalo, Chicago One Stop, Radio Doctors — Milwaukee, Streetside — St. Louis, Turtles — Atlanta, Wilcox — Oklahoma City, Everybody's — Northwest, Lieberman — Portland, Mile High — Denver, All Record Service — Oakland, Wherehouse — Los Angeles, Tower — San Francisco/Sacramento/Seattle.

**MERCHANDISING AIDS:** Album Flats, 2x2 Cover Blowup, Artist Poster, Logo.



**DIMPLES • RICHARD "DIMPLES" FIELDS • BOARDWALK NBI 33232**

**Breaking out of:** King Karol — New York, Cutler's — New Haven, Webb's — Philadelphia, Record & Tape Collector — Baltimore, Soul Shack — Washington, Waxie Maxie — Washington, Cavages — Buffalo, Chicago One Stop, Radio Doctors — Milwaukee, Streetside — St. Louis, P.B. One Stop — St. Louis, Poplar Tunes — Memphis, Hotline — Memphis, Turites — Atlanta, Tape City — New Orleans, City One Stop — Los Angeles, Wherehouse — Los Angeles, Lieberman — Denver.

**MERCHANDISING AIDS:** Trim Fronts, Poster.



**CHILDREN OF TOMORROW • FRANKIE SMITH • WMOT FW 37391**

**Breaking out of:** Cactus — Houston, Sound Warehouse — San Antonio, Wilcox — Oklahoma City, Turtles — Atlanta, Hotline — Memphis, Port 'O' Call — Nashville, Disc-O-Mat — New York, Webb's — Philadelphia, Waxie Maxie — Washington, Musicland — St. Louis, Radio Doctors — Milwaukee, Chicago One Stop, Big Apple — Denver, Mile High — Denver, All Record Service — Oakland, Charts — Phoenix, Tower — Seattle/Sacramento.

**MERCHANDISING AIDS:** 1x1 Flats, 23x23 Poster.



**I'M IN LOVE • EVELYN KING • RCA AFL1-3962**

**Breaking out of:** Sam Goody — New York, Cutler's — New Haven, Webb's — Philadelphia, Record & Tape Collector — Baltimore, Soul Shack — Washington, Waxie Maxie — Washington, Strawberries — Boston, Cavages — Buffalo, Radio Doctors — Milwaukee, Musicland — St. Louis, P.B. One Stop — St. Louis, Streetside — St. Louis, Turtles — Atlanta, Wherehouse — Los Angeles, Tower — Sacramento, Big Apple — Denver.

**MERCHANDISING AIDS:** 22x22 Album Cover Poster, Mini Sheets.

**FRANKIE SMITH**



**THE VISITOR • MICK FLEETWOOD • RCA AFL1-4080**

**Breaking out of:** Record Bar — National, National Record Mart — Midwest, Waxie Maxie — Washington, Sound Sellers — Boston, Licorice Pizza — Los Angeles, Tower — San Francisco/Campbell, Lieberman — Portland, Big Apple — Denver, Mile High — Denver, Streetside — St. Louis, Wilcox — Oklahoma City.

**MERCHANDISING AIDS:** 22x22 Album Cover Poster, Streamers, Photo Collage Poster.



**BLUE AND GRAY • POCO • MCA-5227**

**Breaking out of:** Record Bar — National, Western Merchandisers — Southwest, Everybody's — Northwest, Turtles — Atlanta, Tape City — New Orleans, Wilcox — Oklahoma City, Mile High — Denver, Big Apple — Denver, Charts — Phoenix, Radio Doctors — Milwaukee, Waxie Maxie — Washington, Disc-O-Mat — New York.

**MERCHANDISING AIDS:** 1x1 Flats, Album Announcement Poster, Multi Use Header, Counter, Wall Display Piece, Mobile.

**THE GREAT MUPPET CAPER • ORIGINAL SOUNDTRACK • ATLANTIC SD 16047**

**Breaking out of:** Pickwick — National, Musicland — National, National Record Mart — Midwest, Disc — Texas, Rose Records — Chicago, Great American Music — Minneapolis, Flipside — Chicago, Cavages — Buffalo, Licorice Pizza — Los Angeles.

**MERCHANDISING AIDS:** 1x1 Flats, 2x2 Flats, Poster, Streamers, Movie Poster, Movie Mobile.



**J&R'S GETS SQUEEZED** — A&M recording artists Squeeze stopped by J&R's Music World in New York while in town for shows at the Ritz. Pictured are (l-r): Bob Rifci, New York branch manager, RCA; Irv Brusco, northeast regional sales director, A&M; Richie Gallo, local marketing representative, A&M; Paul Carrack and Gilson Lavis of the group; Ron Schwizer, RCA salesman; Lou Bonica, RCA merchandiser; John Bentley of the group; Mary Beth Connors, RCA sales manager, New York; Chris Difford of the group; Larry Feldstein, RCA merchandiser; and Glenn Tilbrook of the group.

## WHAT'S IN-STORE

**COVER STORY** — We all know how important impulse buying is. Generating excitement and catching the customer's eye is the key, and not just for the retailer. Los Angeles-based photographer **Dick Zimmerman** has shot album covers for a wide range of artists, including **Barbara Mandrell, The Village People, Tom Jones** and **Huey Lewis and the News**. But while these artists represent a broad range of styles, the photos on their covers all have one thing in common: they grab the prospective buyer. "You want to make people turn their heads," says Zimmerman. "I always have it in the back of my mind that I'm trying to sell records. I get a very direct look. I'm just not crazy about photos that don't relate to the buyer." Initially working for magazines in New York and London, Zimmerman didn't really become heavily involved in shooting LP covers until he moved to L.A. in 1975. Since then, he has photographed more than 200 covers and gained a special reputation as an image maker. "The record companies frequently bring me up-and-coming artists and want me to help develop an image for the artist," he said. "It's almost like being a trouble-shooter. Barbara Mandrell was a good example: they wanted something more glamorous than her Nashville image. I think what we did with her has really helped to enlarge her following." The photographer also finds that working with record companies affords him more freedom than most photo assignments. "You're very rarely confined by the companies. They want you to create. Occasionally an art director will pop into a session and then leave, but recently they've been letting me do it by myself. If it's a big name, the label may be more involved. You don't want to smack people in the face with something that's radically different. When we change somebody's image, there's frequently a progression from album to album. But I always try to have as much control as possible with art departments. I don't push, I just recommend. Sometimes I'm even able to have influence with the type of logo and lettering used." However, Zimmerman makes it clear that his desire for artistic control isn't predicated simply on his own interests. "When I shoot artists, we frequently become friends," he said. "It's almost like I'm there to help them follow this project through. The control is for the artist as well as for myself."

**TEAC, BASF UNVEIL JOINT PROMOTION** — A promotion by the TEAC Corp. of America and BASF Systems Corp. is offering five BASF Professional II pure chromium dioxide cassettes free to purchasers of any TEAC cassette deck. The offer is extended through all authorized TEAC dealers in major metropolitan areas in the U.S., including New York, Chicago, Los Angeles, Boston and Washington, D.C. BASF marketing director **Mark Dellafera** described the promotion as "a great trial vehicle," which he hopes will attract new customers to the high-quality cassette. "Once the TEAC buyer tries our new PRO II chrome, we're certain he'll come back for more," said Dellafera.

**LAURY'S PROMOTIONS** — The four-store **Laury's Discount Records** chain has been featuring a number of promotions. July 16 was carnival night at the Niles, Ill. superstore. Tying in with the **Santana** single, "Winning," the theme was "Win during Laury's Carnival Night." Games, clowns and prizes were a part of the festivities, and a special advertising blitz included sandwich boards at local shopping centers and support from Chicago's WLUP radio. . . . A drawing for a ride in a hot air balloon was used to promote **Phil Collins'** "In the Air Tonight." Advertising support came from WXRT-FM. . . . A CBS Classics sale is singling out "Phases of the Moon," an album of Chinese music. A joint promotion with WFMT features a drawing for a dinner at a swank Chinese restaurant. . . . August will be PolyGram Classics month at all four stores. DC, Philips and London specials will be rotating, and a special champagne brunch will kick things off.

**SLOW YET STEADY** — The 23-year-old **Variety Records** chain has opened its seventh store, located in the Wintergreen Plaza in Rockville, Md. Variety president **Joseph Goldberg** also revealed plans to open an eighth location, this one in the new Hechinger Mall in Northeast Washington, D.C.

**RECORD BAR NEWS** — The North Carolina-based **Record Bar** chain has been getting aggressive in Texas. The campaign in the Lone Star State began with the chain's first store in Odessa in February of last year, and with the addition of its new Corpus Christi outlet, the Texas total now tallies five, with plans to unveil 10 more in the next two years. In celebration of the expansion, Record Bar executives recently journeyed to Corpus Christi for a combination opening celebration and strategy planning session. Joining store manager **Robbie Heath** and district supervisor **Guy Thibaut** as hosts were company president **Barrle Bergman** and wife **Arlene**, vice president of marketing **Ralph King**, marketing coordinator **Bill Bryant** and AD-Ventures Advertising Co. director **Michael Vassen**. . . . The company's seventh annual convention, slated for July 26-29 at the Hyatt Hotel, will feature entertainment by **The Marshall Tucker Band, James Galway, Delbert McClinton, Donnie Iris, 4-Out-Of-Five Doctors** (the fifth doesn't make convention calls), and **The Brice Street Band**. PolyGram president **Robert Sherwood** will be the keynote speaker, and representatives of other labels will also be on hand. Open suites, a popular feature at last year's meet, will be back, giving managers the opportunity to get together informally with members of each department from the home office. An awards banquet will conclude the festivities.

fred goodman

# JAZZ

## ON JAZZ

**INNER CITY'S MASTER PLAN** — It's no secret that times are tough. Yet, over the last few years, Inner City Records has continued to expand its profile while other labels, both large and small, have been forced to cut back on their release schedules. Inner City president Irv Kratka denies that there's any formula for success, but points to the diversity of his company's catalog and its continually heavy release schedule as factors that have helped to keep Inner City in the forefront of the jazz world. "I don't think there's a formula to help indies survive," Kratka told us. "What we do is release five or six albums a month, and that helps us sustain our validity by keeping us out there in the marketplace. We now have four straight years of continuous releases behind us. That presence is an important part of any record operation, and most indies do not maintain the kind of product flow that will help establish them." The small but muscular firm has produced some 300 releases in the last five years, and while it has aggressively sought young talent, much of the Inner City catalog has been obtained through licensing deals. "We license approximately 70% of our material," said Kratka, "and it gives us an intense depth of product supply in all areas. Our product range is broad, from mainstream through fusion and some free jazz. My interest in jazz goes back to the age of 13, when I heard Benny Goodman at the Paramount, and I recognize the validity of all jazz forms and enjoy them. Even if they only make sales of 2,000-3,000, they're still my baby. I feel there are no limits. To me, the Vogue catalog we've licensed from France represents a treasure trove, with artists like Willie "the Lion" Smith and Sidney Bechet. We're going to have nine records by Django Reinhardt. The fact that we're so diverse has helped us obtain more records. We seem to have open channels to everybody." Aside from licensed material, the company has always been active in finding and recording its own new artists. "I look for music that appeals to me on repetitive listening," said Kratka when queried on his artistic yardstick. "It's a matter of hearing what's strong and looking for hooks, and then going with the artist." Perhaps more than any other aspect of Inner City, this search for new talent has been most rewarding to the company honcho. "It's a very pleasant thing for me to select a band like Condor and see them go to #2 in England. It's a universal endorsement of one's opinion." Kratka has also had his opinion endorsed by other record companies — following the success of his Inner City albums, keyboardist Jeff Lorber was spirited away by Arista, and present roster member Dan Slegal will be moving to Elektra at the completion of his Inner City contract. Yet Kratka understands this as a condition of the marketplace. "I understand that that's the way of the world," he said. "We've learned a great deal over the last two years. Even though it's of secondary importance, Jeff's records have continued to sell for us since he went to Arista." Over the coming months, Inner City will continue to expand. A network of 12 salesmen and distributors located around the country offers the label a unique advantage over most independently distributed labels. The recent addition of Graham Moses to the label's roster gave the firm its first foray into the rock world, and the label's new general manager, Gary Hall, will be signing reggae artists soon. Inner City's audiophile tape series is also a growing arm of the company and will total 92 titles by September. "We're a small company," said Kratka, "but I'm not sure more people would help us accomplish more. Our key ingredient has been the high level of energy with which we deliver everything we're doing."



**HANCOCK RE-PACTS WITH COLUMBIA** — Keyboardist Herbie Hancock has re-signed with Columbia Records. Pictured standing are (l-r): Al Teller, senior vice president and general manager, Columbia; and Dick Asher, deputy president and chief operating officer, CBS Record Group. Pictured seated are (l-r): Walter Yetnikoff, president, CBS Records Group; Hancock; and David Rubinson, producer and manager.

**STEVE LACY MARATHON** — Columbia University station WKCR-FM will be presenting a 75-hour non-stop marathon of the music of soprano saxophonist Steve Lacy. fred goodman

by Django Reinhardt. The fact that we're so diverse has helped us obtain more records. We seem to have open channels to everybody." Aside from licensed material, the company has always been active in finding and recording its own new artists. "I look for music that appeals to me on repetitive listening," said Kratka when queried on his artistic yardstick. "It's a matter of hearing what's strong and looking for hooks, and then going with the artist." Perhaps more than any other aspect of Inner City, this search for new talent has been most rewarding to the company honcho. "It's a very pleasant thing for me to select a band like Condor and see them go to #2 in England. It's a universal endorsement of one's opinion." Kratka has also had his opinion endorsed by other record companies — following the success of his Inner City albums, keyboardist Jeff Lorber was spirited away by Arista, and present roster member Dan Slegal will be moving to Elektra at the completion of his Inner City contract. Yet Kratka understands this as a condition of the marketplace. "I understand that that's the way of the world," he said. "We've learned a great deal over the last two years. Even though it's of secondary importance, Jeff's records have continued to sell for us since he went to Arista." Over the coming months, Inner City will continue to expand. A network of 12 salesmen and distributors located around the country offers the label a unique advantage over most independently distributed labels. The recent addition of Graham Moses to the label's roster gave the firm its first foray into the rock world, and the label's new general manager, Gary Hall, will be signing reggae artists soon. Inner City's audiophile tape series is also a growing arm of the company and will total 92 titles by September. "We're a small company," said Kratka, "but I'm not sure more people would help us accomplish more. Our key ingredient has been the high level of energy with which we deliver everything we're doing."

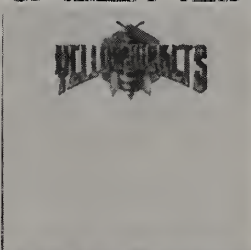
## TOP 40 ALBUMS

	Weeks On 7/18 Chart		Weeks On 7/18 Chart
<b>1 THE CLARK/DUKE PROJECT</b> STANLEY CLARKE/GEORGE DUKE (Epic FD 36918)	1 13	<b>20 'NARD</b> BERNARD WRIGHT (GRP/Arista 5011)	16 22
<b>2 AS FALLS WICHITA, SO FALLS WICHITA FALLS</b> PAT METHENY & LYLE MAYS (ECM-1-1190)	5 6	<b>21 THREE QUARTETS</b> CHICK COREA (Warner Bros. BSK 3552)	— 1
<b>3 "RIT"</b> LEE RITENOUR (Elektra 6E-331)	3 12	<b>22 RACE FOR THE OASIS</b> KITTYHAWK (EMI-America ST-17053)	24 6
<b>4 WINELIGHT</b> GROVER WASHINGTON, JR. (Elektra 6E-305)	2 37	<b>23 RAIN FOREST</b> JAY HOGGARD (Contemporary 14007)	23 8
<b>5 VOYEUR</b> DAVID SANBORN (Warner Bros. BSK 3546)	4 15	<b>24 VOICES IN THE RAIN</b> JOE SAMPLE (MCA 5172)	17 25
<b>6 THE DUDE</b> QUINCY JONES (A&M SP 3721)	6 16	<b>25 LET ME BE THE ONE</b> WEBSTER LEWIS (Epic FE 36878)	22 16
<b>7 FRIDAY NIGHT IN SAN FRANCISCO</b> JOHN McLAUGHLIN, AL DIMEOLA, PACO DELUCIA (Columbia FC 37152)	8 8	<b>26 THE MAN WITH THE HORN</b> MILES DAVIS (Columbia FC 36790)	— 1
<b>8 THREE PIECE SUITE</b> RAMSEY LEWIS (Columbia FC 37153)	9 7	<b>27 TIN CAN ALLEY</b> JACK DeJOHNETTE'S SPECIAL EDITION (ECM 1-1189)	29 5
<b>9 HUSH</b> JOHN KLEMMER (Elektra 5E-527)	7 8	<b>28 M.V.P.</b> HARVEY MASON (Arista AB 4283)	28 10
<b>10 APPLE JUICE</b> TOM SCOTT (Columbia FC 37419)	15 3	<b>29 ALL MY REASONS</b> NOEL POINTER (Liberty LT-1094)	26 16
<b>11 GALAXIAN</b> JEFF LORBER FUSION (Arista AL 9545)	10 14	<b>30 UNITED</b> WOODY SHAW (Columbia FC 37390)	31 4
<b>12 STRAPHANGIN'</b> BRECKER BROTHERS (Arista AL 9550)	13 7	<b>31 DOUBLE RAINBOW</b> TERUMASA HINO (Columbia FC 37420)	35 2
<b>13 LIVE</b> STEPHANE GRAPPELLI/ DAVE GRISMAN (Warner Bros. BSK 3550)	14 8	<b>32 ALL AROUND THE TOWN</b> BOB JAMES (Tappan Zee/Columbia C2X 36786)	27 23
<b>14 EXPRESSIONS OF LIFE</b> THE HEATH BROTHERS (Columbia FC37126)	19 12	<b>33 BY ALL MEANS</b> AI-PHONZE MOUZON (Pausa 7087)	34 19
<b>15 TARANTELLA</b> CHUCK MANGIONE (A&M SP-6513)	12 10	<b>34 PATRAO</b> RON CARTER (Milestone M-9099)	30 13
<b>16 MOUNTAIN DANCE</b> DAVE GRUSIN (GRP/Arista 5010)	11 21	<b>35 CARNAVAL</b> SPYRO GYRA (MCA 5149)	33 39
<b>17 WORD OF MOUTH</b> JACO PASTORIUS (Warner Bros. BSK 3535)	25 2	<b>36 AUTUMN</b> GEORGE WINSTON (Windham Hill C-1012)	37 11
<b>18 LIVE LIGHT</b> YUTAKA (A&M AAA-10004)	18 12	<b>37 MAGIC</b> TOM BROWNE (GRP/Arista 5503)	21 23
<b>19 SECRET COMBINATION</b> RANDY CHAWFORD (Warner Bros. BSK 3541)	20 9	<b>38 YELLOWJACKETS</b> (Warner Bros. BSK 3573)	— 1
		<b>39 WINTER MOON</b> AIT PEPPER (Galaxy/Fantasy GXY-5140)	39 11
		<b>40 EYES OF THE MIND</b> CASIOPEA (A&M AAA-10002)	36 9

## JAZZ ALBUM PICKS

**YELLOWJACKETS** — Yellowjackets — Warner Bros. BSK 3573 — Producer: Tommy Lipuma — List: 8.98

Take three seasoned session players, add a generous dose of guitarist Robben Ford's savory sound, shake well and serve. That's the recipe for this light but satisfying fusion feast. Adding additional spice to the pot are studio stalwarts Ernie Watts, Paulinho Da Costa, Bobby Lyle and Lenny Castro. These Yellowjackets should have no trouble creating a buzz.



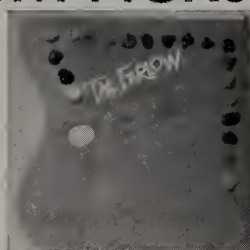
**CONVERSATIONS** — Max Roach — Milestone M-47061 — Producers: Orrin Keepnews and Ralph Kaffel — List: 9.98

What's to say about drummer Max Roach? The man simply has not had any fallow periods during his long and still strong career. Saxophonists Clifford Jordan and George Coleman, and the great trumpeter Booker Little get ample opportunity to display their extensive talents on this two-record set culled from the Debut and Riverside archives. An absolute joy.



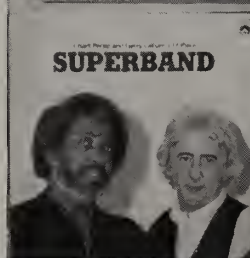
**GOLDEN LADY** — Abbey Lincoln — Inner City IC 1117 — Producer: uncredited — List: 7.98

One of the premier jazz vocalists, Aminata Moseka Abbey Lincoln's albums are always a welcome addition to any record collection. An outstanding band lends its support, with Archie Shepp on saxophone, Hilton Ruiz on piano, Roy Burroughs on trumpet, Freddie Waits on drums and Jack Gregg on bass. A cleaned-up version of the original French issue, this Inner City release presents Abbey in a relaxed and loose setting. The title track is a soul-stirring cover of the Stevie Wonder tune.



**CHROMATIC PALETTE** — Tal Farlow — Concord CJ 154 — Producer: Carl E. Jefferson — List: 8.98

It's nice to see that Tal Farlow, the guitarist's guitarist, is returning to the swing of things. After a prolonged absence, Farlow is back and actively recording for Concord. Although there are no real surprises here, Farlow's technical command is always a revelation, and pianist Tommy Flanagan and bassist Gary Mazzaroppi keep things on an even keel. The cover of "Nuage" would impress even Django.



**SUPERBAND** — Charlie Persip and Gerry LaFurn — Stash ST 209 — Producer: Bernard Brightman — List: 7.98

The rumors have been confirmed: drummer Charlie Persip and trumpeter Gerry LaFurn do indeed have a hot 17-piece big band. Featuring creative and inventive arrangements by Slide Hampton, Jack Wairath, Frank Foster, Gary Anderson and Frank Gordon, the Superband keeps things rollin' while displaying the individual firepower of some of Manhattan's most underrated musicians.



**NOW IS THE TIME** — The Multiphonic Tribe — Sugarhill Records SH 260 — Producer: Dick Griffin — List: 7.98

Trombonist Dick Griffin surrounds himself with some talented friends. While the arrangements are a little drab, the contributions of Griffin, saxophonists Bill Saxton and Clifford Jordan, drummers Billy Hart and Freddie Waits and pianists Hubert Eaves and Don Smith pull this one out. "The Queen" and "Multiphonic Blues" are the stand-outs here.

## AIR PLAY

**THE GREAT AMERICAN TIMEPAST** — Millions of fans across the country continue to broil and thirst for baseball as the summer wears on without our national pastime due to the current players' strike. But while baseball fans are incensed and frustrated, and peripheral businesses like taverns and restaurants lose money without the usual patronage that spills out to those locales after a game, TV and radio were really thrown a screw ball. Programming and advertising have had to be juggled to fill the void. Radio has probably suffered more. Television at least had the visual advantage of being able to present fare ranging from boxing to Wimbledon and golf tournaments to motorcycle and bicycle racing events that somehow just wouldn't have the same impact coming over the airwaves the way baseball does. Radio is big business, and there's a lot of money being lost in advertising for each game that gets scrubbed because of the strike. Some stations have resorted to broadcasting minor league games, others have re-created famous games thanks to the talents of veteran sports announcers. And new hope is on the way for radio to bring in lost revenues, as well as excite and pacify baseball lusting fans young and old. Beginning last weekend (July 17-19), the NBC Radio Network began broadcasting the best World Series games of all time. Not recreations, but the actual play-by-play as it actually went down in its entirety. Each weekend will feature three games for as long as the strike lasts. Just for openers, the first game features the likes of **Lou Gehrig** and **Joe Dimaggio** in game three of the 1936 World Series that pitted the New York Yankees against their crosstown rivals, the New York Giants. Last weekend's re-broadcasts also featured games six and seven of the 1957 showdown between the Yankees and the Milwaukee Braves. So far, 44 of the top 50 markets have cleared the NBC Radio Network offerings, according to NBC spokesman **Pete Hamilton**. In addition to the games, one of baseball's most famous announcers, **Mel Allen**, will be providing a pre-game show and wrap-up after each game.



**TIMELESS STARS** — **KRLA/Los Angeles** station manager and air personality **Art Laboe** (r), received his star on Hollywood's Walk of Fame July 17. Pictured with Laboe recalling many memorable years is long-time friend **Dick Clark**, who spoke at Laboe's dedication ceremonies.

**LOCALIZING A NATIONAL STANDARD** — Radio has plenty of competition these days. Not only do stations fiercely compete with each other for a piece of the pie, but they also have to worry about TV, cable, home entertainment and now satellite broadcasts, as well. Local advertising is important, but so are the national ad dollars. Apparently, radio has no standard by which national ad agencies can best gauge where to place their business. Part of the reason is that Americans in general have become a transient group of people across the country, and it has become increasingly difficult for local programmers to perceive what his or her community's needs are. Cognizant of this problem, national radio representatives McGavren Guild Radio and Multiple Systems Analysis (MSA), a communications consultation firm, have joined forces to conduct a national qualitative study of the American radio listening audience. The study has been designed to determine both day-to-day usage of radio and the critical areas of audience perceptions. The key issues to be studied include: changing listening patterns; the future of AM radio; radio's role relative to other commercial media in day-to-day entertainment; what listeners expect from programming; is there a perceived difference between AM and FM; is there really a need for AM stereo; what type of mix do listeners expect between music and features; and how much radio listening will be effected due to fragmentation and the onset of cable? MSA developed a national sample of adults, 18-54, and put together a questionnaire with the consultation of broadcasters and advertisers. It is expected that full analysis and results should be ready by September. At that time, McGavren Guild and MSA will conduct a series of workshops to discuss the reports with broadcasters and advertisers.

**FOR YOUR INFORMATION** — The Birch Report, a monthly radio audience measurement service, has completed conversion to a major data processing system that cost the company in excess of a quarter of a million dollars. The Birch Report is expanding nationally as an alternative to Arbitron. With the recent additions of Phoenix and Portland, the company is now represented in 50 markets. In addition to the monthly reports, quarterly service has been added in Gainesville, Fla., Green Bay, Wisc., and Appleton-Oshkosh, Wisc. Birch vice president **David Gingold** said that despite the capital investments and cosmetic changes, the Birch Report would continue to be offered at a price "well below Arbitron" . . . Westwood One's *Great American Radio Show*, was renamed *The Rock Album Countdown* to give it a more descriptive title and one that sponsors could more easily use, according to president **Norm Pattiz**.

**NEW JOBS** — **George Johns** has been named vice president of corporate operations for Southwestern Broadcasters, Inc. (SBI), which owns seven radio stations, including **KOGO/KPRI/San Diego** and **KCCW/KZZY/San Antonio**. Johns comes to SBI from Fairbanks Broadcasting, where he was VP of programming . . . **Paul Fiddick**, VP/GM at **WEZW/Milwaukee**, was named senior vice president for Multimedia Radio, which owns **WEZE**, as well as **KAAY/KLPQ/Little Rock** and **WAKY/WVEZ/Louisville** . . . Former **KHJ/Los Angeles** air personality **Rick Dees** is back in town as the new morning man at **KIIS-FM**. Dees and his crazy cast of characters, which also features his wife **Julie**, began July 13 and can be heard Monday through Friday 6 a.m. - 10 a.m. . . **WKTU/New York** late night personality **Carlos De Jesus** has become the program director there, succeeding **Dale Reeves**, who now mans the **WKTU** airwaves between 2-6 a.m. . . **Michael Mayer** was named music director at **WRIF/Detroit**. mark albert



**NEW ORLEANS OF FIYO** — A&M recording group **The Neville Brothers** recently delivered its debut LP, "Fiyo on the Bayou," to radio station **WYLD/New Orleans**. Pictured at the **WYLD** studios are (l-r): **Gus Lewis**, news director; **Art Neville**; **Anthony Wilson**, assistant program director; **Brute Bailly**, program director; **Tim "Spy Boy" Robinson** of *Wild Tchoupitoulas*; **Cyril Neville**; **Paul Stephens**, music director; and **Aaron Neville**.

## Quarterly Measurement, 1980 Census Have Little Effect On Spring Arbs

by Mark Albert

**LOS ANGELES** — Arbitron's Spring Quarterly Measurement sweep for 1981 (March 19-June 10) is the first to have 1980 Census figures implemented, updating the 1970 Census figures that were most recently used. But as the advance figures for quarter hour shares trickle in for the major markets, neither updated population and demographic counts, nor quarterly measurement appear to have brought about the balance and parity between stations that various broadcasters had hoped it would provide.

In nearly every market where the 12+ quarter hour share results are in, the previous leading stations in the Winter book still led their respective markets, baseball was still a huge plus for those stations broadcasting games before the strike took place, and AOR and rock in general still enjoyed a healthier return as usual for this time of year.

In Chicago for example, talk/adult contemporary giant **WGN** once again led the way despite a drop of a full point to 9.5 from its Winter perch of 10.5. **WBBM-AM**, which carries the Chicago White Sox games, benefited, however, with a full point jump to 7.1. Beautiful music-formatted **WLOO** slipped to third place in the overall market to 6.7, down from 6.9, and country powerhouse **WMAQ** held even at 5.1 for fourth place. Rounding out the top five was **WLS-AM**, although the Top 40 station dropped to 4.9, down from 5.3.

**WLS-FM**, however, continued its climb along with **DJ Steve Dahl**, pulling a 4.3, up from 3.5. Surprisingly, all of the AORs went down, with **WMET** again leading the way with a 3.5, down from 4.0; while staunch rival **WLUP** (remember the Tom Petty clash) fell to 3.1 from 3.4.

In Boston, AOR leader **WCOZ** continues to amaze those who don't believe in youth oriented audiences as it widened its market lead with an 11.1, up a tenth from its Winter quarter hour shares. Adult contemporary **WHDH** was second with an 8.5, down from 10.3. The big story in Boston, though, was rocking **WXKS**, which jumped to 7.1 from 5.0 and into third place in the overall market.

In Philadelphia, all-news **KYW** again led the way and enjoyed a great Spring book with the help of the Phillies broadcasts, pulling a 12.3, up from 9.4. Nearest competitor **WMGK**, an adult contemporary-formatted station, was also up, going to 7.7 from 7.2. The use of the new census figures may have had an effect in the City of Brotherly Love, as black-formatted stations in general did very well. **WDAS-FM** came in third with a 6.8, up from 6.2 in the Winter

book, and **WCAU-FM** rose to 3.4, up from 2.6. Like Chicago, all of the AORs went down, with **WMMR** still leading in that area with a 5.2, down from 5.9. Top 40 rocker **WIFI** was the real story in Philadelphia, (continued on page 41)

## CBS Radio Forms Young Adult Web

(continued from page 5)

networks — **ABC**, **NBC**, and **RKO** — all of which have networks catering to the younger demographics.

**NBC** Radio launched its young adult network, *The Source*, more than a year ago with youth-oriented features and long-form programming such as concerts and music specials. The Source's immediate success since then has clearly demonstrated that the young adult market had yet to be sufficiently tapped. **ABC** Radio already had its Contemporary and FM networks, both successful, and in June 1981, announced plans for an AOR/Top Tracks Network aimed at 15-34 year olds, which will debut in January 1982 (**Cash Box**, June 20). **RKO** Radio debuted youth-oriented network programming in October 1979, and in April of this year formed two new networks to meet the increasing needs of stations to attract specific audiences (**Cash Box**, April 11). The Mutual Broadcasting System, primarily known for news, information, sports and country extravaganzas, debuted **Dick Clark's National Music Survey** the weekend of May 30-31 on 465 stations, again pointing out an untapped youth market for radio (**Cash Box**, June 13).

**CBS'** move is further evidence of the major networks' expanding operations to help radio stations remain competitive with other forms of home entertainment and media by offering more diverse programming to attract fragmented audiences and available revenues.

Due to the fact that many radio stations in markets of all sizes subscribe to some form of outside programming provided by networks, advertising and revenue has blossomed for networks this past year (**Cash Box**, May 30). That was one reason for **CBS'** decision to expand.

"Our developing this new network is also a result of an ever changing radio marketplace," explained Hosking. "We (**CBS**) intend to continue our growth in the '80s and maintain a high level of quality associated with **CBS**. We also have an affiliate board that meets with our affiliate reps twice a year, and through their very frank feedback and our market research, this new network is a positive stride in positioning ourselves as leaders in this decade."

LP Chart Position

— **THE A's • A WOMAN'S GOT THE POWER • ARISTA**  
**ADDS:** KZOK. **HOTS:** KZEL, WMMS, WWWM. **MEDIUMS:** WCCC, WBCN, WOUR, WBAB, WAAL, WGRQ, KSJO, KNAC, KROQ. **PREFERRED TRACKS:** Title.  
**SALES:** Fair in Midwest; weak in others.

**8 AC/DC • DIRTY DEEDS DONE DIRTY CHEAP • ATLANTIC**  
**ADDS:** None. **HOTS:** WBCN, KZEW, WKLS, WBAB, KMG, WMMS, WLIR, KMET. **MEDIUMS:** WCCC, WBLM. **PREFERRED TRACKS:** Balls, Problem, Title.  
**SALES:** Good to moderate in all regions.

**94 ADAM & THE ANTS • KINGS OF THE WILD FRONTIER • EPIC**  
**ADDS:** None. **HOTS:** WHFS, KNAC, KROQ, WLIR. **MEDIUMS:** KNCN, KOME. **PREFERRED TRACKS:** Antmusic, Dog, Invasion, Title.  
**SALES:** Moderate to fair in all regions; weakest in Midwest.

# 6 MOST ADDED

— **JON & VANGELIS • THE FRIENDS OF MR. CAIRO • POLYDOR/POLYGRAM**  
**ADDS:** WLIR, WNEW, WKLS, WCCC. **HOTS:** None. **MEDIUMS:** WLIR. **PREFERRED TRACKS:** Title, State.  
**SALES:** Just shipped.

**31 MARTY BALIN • BALIN • EMI AMERICA**  
**ADDS:** None. **HOTS:** KNCN, KZOK, KEZY, KINK, KZAM, KMEL, KOME, WAAL, KSJO. **MEDIUMS:** WCCC, WOUR, WKLS, WBAB, KZEL, WMMS, WWWM. **PREFERRED TRACKS:** Hearts.  
**SALES:** Moderate to fair in all regions; weakest in South.

# 4 MOST ACTIVE

**29 PAT BENATAR • PRECIOUS TIME • CHRYSALIS**  
**ADDS:** None. **HOTS:** KBPI, KMET, WLIR, WLVQ, KSJO, WYFE, WMMS, KMG, WGRQ, WCCC, WBCN, KLLO, WOUR, KNCN, KZEW, KEZY, WKLS, WBLM, KMEL, WBAB, KZEL, WCOZ, WNEW, WAAL. **MEDIUMS:** KZOK, KOME, WKDF. **PREFERRED TRACKS:** Fire, Helter.  
**SALES:** Major breakouts in all regions.



**77 BLACKFOOT • MARAUDER • ATCO**  
**ADDS:** None. **HOTS:** WCCC, KNCN, WKLS, WBLM, WBAB, KZEL, WCOZ, WNEW, WAAL, WGRQ, WYFE. **MEDIUMS:** KBPI, WLVQ, WBCN, KLLO, WKDF, KMG, WMMS, KSJO. **PREFERRED TRACKS:** Fly Away.  
**SALES:** Moderate to fair in all regions.

# 7 MOST ADDED

# 7 MOST ACTIVE

**59 BLUE OYSTER CULT • FIRE OF UNKNOWN ORIGIN • COLUMBIA**  
**ADDS:** WKDF, KZOK. **HOTS:** KBPI, KMET, WLIR, KSJO, WCCC, WBCN, WOUR, KNCN, KEZY, KZAM, WBLM, WBAB, KZEL, WCOZ, WAAL, WGRQ, KMG, WMMS, WYFE. **MEDIUMS:** WWWM, WLVQ, WKDF, KLLO, WKLS, WNEW. **PREFERRED TRACKS:** Title, Burning, Joan.  
**SALES:** Good to moderate in all regions; weakest in South.

**64 GARY U.S. BONDS • DEDICATION • EMI AMERICA**  
**ADDS:** None. **HOTS:** KNCN, WBAB, KOME, WNEW, WMMS. **MEDIUMS:** WOUR, KMET. **PREFERRED TRACKS:** This Little, Jole Blon.  
**SALES:** Moderate to fair in all regions; weakest in South.

LP Chart Position

**98 DANNY JOE BROWN & THE DANNY JOE BROWN BAND • EPIC**  
**ADDS:** None. **HOTS:** WCCC, WBAB, WYFE. **MEDIUMS:** KBPI, KMET, KLLO, WOUR, KNCN, WKLS, WBLM, KZEL, WCOZ, KOME, WKDF, WGRQ, KMG, KSJO, WLVQ, WWWM. **PREFERRED TRACKS:** Sundance, Edge.  
**SALES:** Weak in South; fair in others.

**3 KIM CARNES • MISTAKEN IDENTITY • EMI AMERICA**  
**ADDS:** None. **HOTS:** WBCN, KNCN, KZOK, KINK, KNX, WBAB, WMMS, WWWM. **MEDIUMS:** KEZY, KMET. **PREFERRED TRACKS:** Eyes, Break.  
**SALES:** Good to moderate in all regions.

— **CLASSIX NOUVEAUX • NIGHT PEOPLE • LIBERTY**  
**ADDS:** WMMS. **HOTS:** WBCN, WLIR. **MEDIUMS:** WHFS, KNAC, KROQ. **PREFERRED TRACKS:** Open.  
**SALES:** Fair initial response in West; weak in others.

# 8 MOST ACTIVE

**12 PHIL COLLINS • FACE VALUE • ATLANTIC**  
**ADDS:** None. **HOTS:** WWWM, WLIR, WLVQ, WYFE, KNCN, KZOK, KZEW, KEZY, KINK, WKLS, KZAM, WBAB, KOME, WNEW, WKDF, WAAL. **MEDIUMS:** KBPI, WMMS, WCCC, WOUR, WBLM, KMEL, WCOZ. **PREFERRED TRACKS:** In The Air, I Missed.  
**SALES:** Good to moderate in all regions.

# 5 MOST ADDED

— **DAVE DAVIES • GLAMOUR • RCA**  
**ADDS:** KMG, WHFS, KNCN, WCCC. **HOTS:** WHFS. **MEDIUMS:** KZEL. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.



— **DIESEL • WATTS IN A TANK • REGENCY**  
**ADDS:** WGRQ, KINK. **HOTS:** WOUR, WAAL. **MEDIUMS:** KZEL, WWWM. **PREFERRED TRACKS:** Open.  
**SALES:** Weak in all regions.

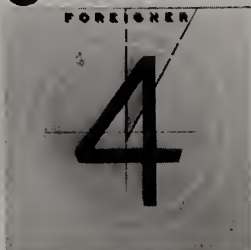
**1 MICK FLEETWOOD • THE VISITOR • RCA**  
**ADDS:** KOME. **HOTS:** WBCN, KNX, KSJO. **MEDIUMS:** KMET, WWWM, WCCC, KLLO, KZOK, KEZY, WBLM, WBAB, KZEL, WCOZ, WGRQ, KMG, WMMS, WHFS, WLIR. **PREFERRED TRACKS:** Rattlesnake.  
**SALES:** Moderate to fair in all regions; weakest in South.

# 8 MOST ADDED

**1 FOGHAT • GIRLS TO CHAT & BOYS TO BOUNCE • BEARSVILLE**  
**ADDS:** KBPI, KSJO. **HOTS:** WBAB, KMG, WLIR. **MEDIUMS:** WCCC, WBCN, KLLO, WOUR, WKLS, WBLM, KZEL, WNEW, WGRQ, WMMS, WLVQ, KMET, KBPI. **PREFERRED TRACKS:** Open.  
**SALES:** Weak in East; fair in others.

# 1 MOST ACTIVE

**FOREIGNER • 4 • ATLANTIC**  
**ADDS:** None. **HOTS:** KBPI, KMET, WWWM, WLIR, KROQ, WLVQ, KSJO, WYFE, WMMS, KMG, WGRQ, WAAL, WCCC, WBCN, KLLO, WOUR, KNCN, KZEW, KEZY, KINK, KZAM, WBLM, KMEL, WBAB, KZEL, WNEW. **MEDIUMS:** WKDF, KZOK, KNX, WCOZ, KOME. **PREFERRED TRACKS:** Urgent, Juke Box, Night Life.  
**SALES:** Major breakouts in all regions.



LP Chart Position

**59 PETER FRAMPTON • BREAKING ALL THE RULES • A&M**  
**ADDS:** None. **HOTS:** WCCC, WBCN, KNCN, WNEW, WMMS, KSJO. **MEDIUMS:** KLLO, WOUR, KEZY, WKLE, WBLM, KZEL, WCOZ, KOME, WGRQ, KBPI. **PREFERRED TRACKS:** Open.  
**SALES:** Weak in West; fair in others.

# 2 MOST ADDED

— **GO-GO's • BEAUTY AND THE BEAT • I.R.S./A&M**  
**ADDS:** KROQ, KNAC, WAAL, WNEW, KZEL, WBAB, WBCN. **HOTS:** KROQ, KNAC. **MEDIUMS:** WBCN. **PREFERRED TRACKS:** Lips, Beat, This Town.  
**SALES:** Just shipped.

**31 GEORGE HARRISON • SOMEWHERE IN ENGLAND • DARK HORSE**  
**ADDS:** None. **HOTS:** KNCN, KNX, WBAB, KOME, WNEW. **MEDIUMS:** WOUR, KEZY, WKDF, WMMS. **PREFERRED TRACKS:** All Those, Rules, Clone.  
**SALES:** Moderate to fair in all regions; strongest in West.

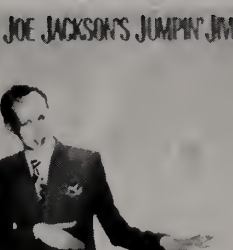
**14 ICEHOUSE • CHRYSALIS**  
**ADDS:** WCOZ. **HOTS:** WWWM. **MEDIUMS:** WCCC, WBCN, KLLO, KNCN, KEZY, WBLM, WBAB, KZEL, WKDF, KMG, WMMS, WHFS, KSJO, KNAC, WLVQ, KROQ. **PREFERRED TRACKS:** We Can.  
**SALES:** Moderate to fair in all regions; strongest in West.

# 9 MOST ADDED

**IRON MAIDEN • KILLERS • HARVEST/CAPITOL**  
**ADDS:** WWWM, KZEW. **HOTS:** KNCN, WBAB, WMMS. **MEDIUMS:** WCCC, WBLM, WCOZ, KMG, WLVQ, WLIR. **PREFERRED TRACKS:** Open.  
**SALES:** Moderate to fair in all regions; strongest in West and Midwest.

# 4 MOST ADDED

— **JOE JACKSON • JUMPIN' JIVE • A&M**  
**ADDS:** WLIR, KNAC, WHFS, WNEW, KNCN, WCCC. **HOTS:** WLIR, KNAC, WNEW. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.



**49 JEFFERSON STARSHIP • MODERN TIMES • GRUNT/RCA**  
**ADDS:** None. **HOTS:** KNCN, KEZY, WBLM, WCOZ, KOME, KMG, KSJO, WWWM, KMET, KBPI. **MEDIUMS:** KMEL, KZEL, WNEW, WKDF. **PREFERRED TRACKS:** Stranger, Way Back.  
**SALES:** Moderate to fair in all regions; strongest in West.

**124 DAVID JOHANSEN • HERE COMES THE NIGHT • BLUE SKY/CBS**  
**ADDS:** None. **HOTS:** WBCN, WMMS. **MEDIUMS:** WCCC, WBAB, WNEW, WHFS, KNAC. **PREFERRED TRACKS:** Title.  
**SALES:** Moderate in East; fair in others.

**46 ELTON JOHN • THE FOX • GEFEN**  
**ADDS:** None. **HOTS:** KNCN, KINK, KNX, WBAB, WNEW. **MEDIUMS:** WOUR, KEZY, KOME, WKDF, WMMS. **PREFERRED TRACKS:** Open.  
**SALES:** Moderate to fair in all regions; weakest in Midwest.

LP Chart Position

### #10 MOST ACTIVE


**THE GREG KINN BAND • ROCKINROLL • BESERKLEY/ELEKTRA**  
 ADDS: KLOL. HOTS: KBPI, WWWW, WLIR, WOUR, KZOK, KZEW, KZAM, WBAB, KOME, WNEW, WGRQ, WYFE, KSJO, WLVO, KROQ. MEDIUMS: KNCN, KMEL, WCOZ, WKDF, KNAC. PREFERRED TRACKS: Breakup, Hurting.  
 SALES: Good to moderate in all regions.

**120 DAVID LINDLEY • EL RAYO-X • ASYLUM**  
 ADDS: None. HOTS: KMGN. MEDIUMS: WBLM, WNEW, KROQ, WLIR, KMET. PREFERRED TRACKS: Mercury, Old Lady.  
 SALES: Weak in Midwest; fair in others.

**45 LOVERBOY • COLUMBIA**  
 ADDS: None. HOTS: KZEW, KMGN, WMMS, KSJO. MEDIUMS: WOUR, WGRQ, KMET, KBPI. PREFERRED TRACKS: Kid, Turn.  
 SALES: Moderate to fair in all regions; weakest in East.

**104 JIM MESSINA • MESSINA • WARNER BROS.**  
 ADDS: KBPI. HOTS: KINK, KNX, KZAM. MEDIUMS: KBPI, KNON, KZOK, KEZY, KZEL, WMMS, WWWW. PREFERRED TRACKS: Open.  
 SALES: Moderate to fair in all regions; strongest in West.

### # 3 MOST ACTIVE



**THE MOODY BLUES • LONG DISTANCE VOYAGER • THRESHOLD/POLYGRAM**  
 ADDS: None. HOTS: KBPI, KMET, WWWW, WLVO, KSJO, WYFE, WMMS, WGRQ, WAAL, WCCC, WBCN, KLOL, WOUR, KNON, KZOK, KZEW, KEZY, KINK, WKLS, KNX, KZAM, WBAB, KZEL, WCOZ, KOME, WNEW. MEDIUMS: WLIR, WKDF, WBLM. PREFERRED TRACKS: Gemini, 22,000, Voice.  
 SALES: Good in all regions.

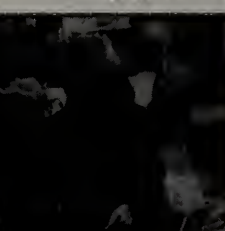
**NEW ENGLAND • WALKING WILD • ELEKTRA**  
 ADDS: None. HOTS: WBCN. MEDIUMS: WBLM, KZEL, WCOZ, KMGN, KSJO, WLVO. PREFERRED TRACKS: Open.  
 SALES: Fair in East; weak in others.

**21 OZZY OSBOURNE • BLIZZARD OF OZZ • JET/CBS**  
 ADDS: None. HOTS: KNON, WBLM, KOME, KMGN, KMET. MEDIUMS: WCCC, WCOZ, WAAL, KSJO, WWWW. PREFERRED TRACKS: Crazy, I Don't.  
 SALES: Moderate to fair in all regions; strongest in Midwest.

**PABLO CRUISE • REFLECTOR • A&M**  
 ADDS: KSJO. HOTS: KEZY, KINK, KNX, KZAM, WAAL. MEDIUMS: WOUR, KNON, KZOK, KZEL, WKDF, WWWW, KBPI. PREFERRED TRACKS: Cool Love.  
 SALES: Moderate breakouts in West; fair in others.

**THE JOE PERRY PROJECT • I'VE GOT THE ROCK 'N' ROLLS AGAIN • COLUMBIA**  
 ADDS: None. HOTS: WBCN, WBLM, WCOZ, KMGN, WMMS, WLIR. MEDIUMS: KLOL, WOUR, KNON, WBAB, KZEL, KOME, WAAL, KSJO, KMET. PREFERRED TRACKS: Title, South, East Coast.  
 SALES: Moderate in East and Midwest; fair in others.

### # 2 MOST ACTIVE



**TOM PETTY & THE HEARTBREAKERS • HARD PROMISES • BACKSTREET/MCA**  
 ADDS: None. HOTS: KBPI, KMET, WWWW, WLIR, KROQ, KSJO, WYFE, WHFS, WMMS, KMGN, WGRQ, WCCC, KLOL, WOUR, KNON, KZOK, KZEW, KEZY, WKLS, KZAM, KMEL, WBAB, KZEL, KOME, WNEW. MEDIUMS: WAAL, WBLM, WCOZ. PREFERRED TRACKS: Nightwatchman, Woman In, Waiting.  
 SALES: Good in all regions.

LP Chart Position

### #10 MOST ADDED


**POCO • BLUE AND GRAY • MCA**  
 ADDS: KZEW, WBCN. HOTS: KNX, KZAM. MEDIUMS: WCCC, WOUR, KNON, KZOK, KEZY, WBAB, KZEL, WMMS, WWWW, KBPI. PREFERRED TRACKS: Open.  
 SALES: Moderate to fair in all regions; strongest in West.

**127 POINT BLANK • AMERICAN EXCESS • MCA**  
 ADDS: None. HOTS: WOUR, WCOZ. MEDIUMS: WBLM, WGRQ, KMGN, WWWW, KMET. PREFERRED TRACKS: Nicole.  
 SALES: Fair in all regions; strongest in South.

**THE PSYCHEDELIC FURS • TALK TALK TALK • COLUMBIA**  
 ADDS: None. HOTS: WHFS, KNAC, WLIR. MEDIUMS: WBCN, WNEW, KSJO. PREFERRED TRACKS: Pretty.  
 SALES: Fair in East and West; weak in others.

**2 REO SPEEDWAGON • HI INFIDELITY • EPIC**  
 ADDS: None. HOTS: KZOK, KZEW, KOME, WNEW, KMGN, KSJO, KMET. MEDIUMS: KEZY, KMEL, WCOZ, WKDF. PREFERRED TRACKS: Let Him, Run, Tough.  
 SALES: Good to moderate in all regions.

### # 3 MOST ADDED



**THE ROCKETS • BACK TALK • ELEKTRA**  
 ADDS: WLIR, WNEW, KOME, WBAB, WKLS, WOUR. HOTS: None. MEDIUMS: WBAB, KZEL, KMGN, KROQ, WWWW. PREFERRED TRACKS: Open.  
 SALES: Weak initial response in all regions.

**11 RUSH • MOVING PICTURES • MERCURY/POLYGRAM**  
 ADDS: None. HOTS: KZEW, KOME, KMGN, WLIR, WWWW, KMET. MEDIUMS: WBLM, WCOZ, WKDF. PREFERRED TRACKS: Tom Sawyer, Limestone.  
 SALES: Good to moderate in all regions.

**13 SANTANA • ZEOPI • COLUMBIA**  
 ADDS: None. HOTS: WWWW, WLIR, KNON, KZEW, WKLS, KZAM, WBAB, KOME, WNEW, WMMS, KSJO. MEDIUMS: KMET, WLVO, WCCC, WOUR, KEZY, WBLM, KMEL, WCOZ, WKDF. PREFERRED TRACKS: Winning, Searchin'.  
 SALES: Good to moderate in all regions; strongest in West.


**190 SILVER CONDOR • COLUMBIA**  
 ADDS: None. HOTS: WOUR, WWWW. MEDIUMS: KNON, KEZY, WBLM, WBAB, KOME, WAAL, KMGN, KSJO. PREFERRED TRACKS: You Could Take.  
 SALES: Fair in Midwest; weak in others.

**80 SPLIT ENZ • WAIATA • A&M**  
 ADDS: None. HOTS: WNEW, WHFS, KSJO, KNAC, KROQ, WLIR. MEDIUMS: KNON, WBAB, KZEL, KOME, KBPI. PREFERRED TRACKS: Hard Act, One Step, Dance.  
 SALES: Weak in Midwest; fair in others.

**35 RICK SPRINGFIELD • WORKING CLASS DOG • RCA**  
 ADDS: KBPI. HOTS: WOUR, WBAB, KOME, WNEW, WKDF, WWWW. MEDIUMS: KBPI, KNON, WKLS. PREFERRED TRACKS: Jessie's, I've Done.  
 SALES: Good to moderate in all regions; strongest in West.

**69 SQUEEZE • EAST SIDE STORY • A&M**  
 ADDS: None. HOTS: WWWW, WLIR, KROQ, KNAC, WHFS, WCCC, WBCN, KZAM, WBLM, WBAB, WNEW. MEDIUMS: KBPI, WLVO, KSJO, KLOL, WOUR, KZOK, KEZY, WKLS, KZEL, WCOZ, KOME, WGRQ, WMMS. PREFERRED TRACKS: Is That, Tempted.  
 SALES: Moderate to fair in all regions; strongest in East.

### # 5 MOST ACTIVE



**BILLY SQUIER • DON'T SAY NO • CAPITOL**  
 ADDS: None. HOTS: KMET, WWWW, WLIR, WLVO, KSJO, WYFE, WMMS, KMGN, WGRQ, WCCC, WBCN, KLOL, WOUR, KZEW, WKLS, WBLM, WBAB, KZEL, WCOZ, KOME, WNEW, WAAL. MEDIUMS: KBPI, KROQ, KNON, KMEL, WKDF. PREFERRED TRACKS: Stroke, Daze, Dark.  
 SALES: Good to moderate in all regions; strongest in Midwest.

LP Chart Position

### # 1 MOST ADDED

**THE MICHAEL STANLEY BAND • NORTH COAST • EMI AMERICA**



ADDs: KMET, KMGN, WWWW, WLIR, WLVO, WCCC, KLOL, WOUR, KNON, KEZY, WKLS, WBLM, WBAB, KZEL, WNEW, WAAL, WMMS, WHFS, WYFE, KSJO. HOTS: WLVO. MEDIUMS: WBAB. PREFERRED TRACKS: Open.  
 SALES: Just shipped.

**89 JIM STEINMAN • BAD FOR GOOD • CLEVELAND INT'L/CBS**

ADDs: None. HOTS: KLOL, KZAM, WAAL, WMMS, WYFE, WLIR, WWWW, KBPI. MEDIUMS: WCCC, KNON, WKLS, KOME, WKDF, WLVO. PREFERRED TRACKS: Dreams, Life, Title.  
 SALES: Fair in Midwest; weak in others.

**7 STYX • PARADISE THEATER • A&M**  
 ADDs: None. HOTS: KOME, KOME, WKDF, KMGN, WYFE, KSJO. MEDIUMS: KEZY, WBLM, KMEL, WNEW, WLIR. PREFERRED TRACKS: Time, Nothing, Rockin'.  
 SALES: Good to moderate in all regions.

**27 .38 SPECIAL • WILD-EYED SOUTHERN BOYS • A&M**  
 ADDs: None. HOTS: KZEW, KSJO, KBPI. MEDIUMS: WOUR, WLVO, WLIR, KMET. PREFERRED TRACKS: Hold On, Fantasy.  
 SALES: Moderate to fair in all regions; weakest in East.

**11 THE TUBES • THE COMPLETION BACKWARD PRINCIPLE • CAPITOL**  
 ADDs: None. HOTS: WLIR, KSJO, WCCC, WBCN, WOUR, KEZY, WBAB, KZEL, WNEW, WAAL, WGRQ, KMGN, WMMS. MEDIUMS: KBPI, WWWW, KROQ, KNAC, KNON, KZOK, WKLS, WBLM, WCOZ, KOME. PREFERRED TRACKS: Talk To Ya, Wait.  
 SALES: Good to moderate in all regions; strongest in West.

### # 9 MOST ACTIVE

**15 VAN HALEN • FAIR WARNING • WARNER BROS.**  
 ADDs: None. HOTS: KMET, WLIR, KSJO, WCCC, WBCN, KLOL, KNON, KZEW, WKLS, WBAB, KZEL, KOME, WAAL, WGRQ, KMGN, WMMS. MEDIUMS: WWWW, WBLM, WCOZ, WNEW. PREFERRED TRACKS: Sinners, Love.  
 SALES: Good to moderate in all regions.

**173 THE JOHNNY VAN ZANT BAND • ROUND TWO • POLYDOR/POLYGRAM**  
 ADDs: None. HOTS: WBLM, WCOZ. MEDIUMS: WCCC, KNON, KEZY, WKLS, WBAB, KOME, KMGN, KSJO, KMET. PREFERRED TRACKS: Open.  
 SALES: Weak in East; fair in others.

**180 JOE VITALE • PLANTATION HARBOR • ASYLUM**  
 ADDs: None. HOTS: WCOZ, WMMS, WWWW. MEDIUMS: KEZY, WBLM, WBAB, KOME, KMGN, KSJO, KROQ, KMET. PREFERRED TRACKS: Open.  
 SALES: Fair in Midwest; weak in others.

**155 VOLUNTEER JAM VII • VARIOUS ARTISTS • EPIC**  
 ADDs: KOME. HOTS: WGRQ. MEDIUMS: WCCC, KLOL, WOUR, KNON, WBAB, WKDF, WAAL, KMGN, KSJO, WLVO. PREFERRED TRACKS: Mississippi, Around.  
 SALES: Fair in Midwest; weak in others.

### # 6 MOST ACTIVE

**24 JOE WALSH • THERE GOES THE NEIGHBORHOOD • ASYLUM**  
 ADDs: None. HOTS: KBPI, KMET, WWWW, WLIR, KROQ, KSJO, WYFE, WMMS, KMGN, WGRQ, KLOL, KNON, KZOK, KZEW, KEZY, KZAM, WBAB, WCOZ, KOME, WNEW. MEDIUMS: WAAL, WCCC, WOUR, KINK, WBLM, KMEL, KZEL. PREFERRED TRACKS: Illusion.  
 SALES: Good to moderate in all regions; strongest in Midwest.

**88 THE WHO • FACE DANCES • WARNER BROS.**  
 ADDs: None. HOTS: WBCN, KNON, KZEW, KINK, KOME, KMET. MEDIUMS: KEZY, WBLM, KMEL, WCOZ, WNEW, KMGN, KNAC, WLIR. PREFERRED TRACKS: You Better, Coat, Tricky, You.  
 SALES: Moderate to fair in all regions; strongest in West.

**136 GARY WRIGHT • THE RIGHT PLACE • WARNER BROS.**  
 ADDs: None. HOTS: WWWW, KEZY, KINK, KNX, KZAM, WKDF, WYFE. MEDIUMS: KBPI, KROQ, WCCC, KNON, KZOK, WBLM, KZEL, WCOZ, KOME, WAAL, KSJO, WLVO. PREFERRED TRACKS: Really Wanna.  
 SALES: Fair in Midwest and West; weak in others.

LAST WEEK	THIS WEEK		WEEKS ON CHART
4	1	<b>JESSIE'S GIRL</b> RICK SPRINGFIELD	18
1	2	<b>THE ONE THAT YOU LOVE</b> AIR SUPPLY	11
3	3	<b>ELVIRA</b> THE OAK RIDGE BOYS	12
5	4	<b>THEME FROM "THE GREATEST AMERICAN HERO"</b> JOEY SCARBURY	11
2	5	<b>BETTE DAVIS EYES</b> KIM CARNES	18
8	6	<b>I DON'T NEED YOU</b> KENNY ROGERS	7
7	7	<b>YOU MAKE MY DREAMS</b> DARYL HALL & JOHN OATES	13
10	8	<b>SLOW HAND</b> POINTER SISTERS	9
6	9	<b>STARS ON 45 — MEDLEY</b> STARS ON 45	16
11	10	<b>BOY FROM NEW YORK CITY</b> MANHATTAN TRANSFER	10
9	11	<b>ALL THOSE YEARS AGO</b> GEORGE HARRISON	10
14	12	<b>HEARTS</b> MARTY BALIN	10
12	13	<b>THIS LITTLE GIRL</b> GARY U.S. BONDS	14
19	14	<b>GEMINI DREAM</b> MOODY BLUES	8
17	15	<b>MODERN GIRL</b> SHEENA EASTON	12
15	16	<b>WINNING</b> SANTANA	16
20	17	<b>QUEEN OF HEARTS</b> JUICE NEWTON	9
13	18	<b>A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</b> RAY PARKER, JR. & RAYDIO	21
23	19	<b>TIME</b> THE ALAN PARSONS PROJECT	15
34	20	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE	4
18	21	<b>IS IT YOU</b> LEE RITENOUR	15
26	22	<b>TOUCH ME WHEN WE'RE DANCING</b> CARPENTERS	6
25	23	<b>SWEET BABY</b> STANLEY CLARKE/GEORGE DUKE	13
30	24	<b>IN THE AIR TONIGHT</b> PHIL COLLINS	9
29	25	<b>THE STROKE</b> BILLY SQUIER	11
28	26	<b>DON'T LET HIM GO</b> REO SPEEDWAGON	7
31	27	<b>LADY (YOU BRING ME UP)</b> COMMODORES	6
33	28	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP	5
32	29	<b>THE BREAKUP SONG (THEY DON'T WRITE 'EM)</b> GREG KIHN BAND	10
41	30	<b>URGENT</b> FOREIGNER	4

LAST WEEK	THIS WEEK		WEEKS ON CHART
35	31	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH JUMPS: WWKX 17 To 12, KJR Ex To 25, FM102.3 To 1. SALES: Good in the South. Moderate in the East. Fair in the East and Midwest.	9

## HIT BOUND

42	32	<b>COOL LOVE</b> PABLO CRUISE ADDS: WVBF, KSTP-FM, KINT, 13K, WABC, WZZR-28, KRAV, 92X-25, CKLW, WXKS, KOFM, KGW-25, KRTH, WROR-27, WGCL, Z93. JUMPS: WSKZ 26 To 18, Y103 27 To 21, KCPX 25 To 15, WRJZ 23 To 20, WHHY 27 To 21, WYYS 37 To 32, BJ105 34 To 30, WKXX 27 To 19, KEZR 21 To 15, WAYS 26 To 23, KIQQ 36 To 31, KEEL Ex To 31, WSEZ 25 To 19, KYYX 22 To 18, KJRB 22 To 17, WZZP Ex To 19, WNCI Ex To 27, KMJK-FM Ex To 28, WCAO 28 To 25, 94Q 25 To 21, KIMN 29 To 26, KFYE Ex To 23, WAKY 18 To 14, WTX 26 To 19, KEYN 28 To 24, WSGN 26 To 21, WAXY Ex To 29, WRFC 25 To 21, WKBW Ex To 25, WFI Ex To 26, WWKX 30 To 26, B97 Ex To 27, WBBQ Ex To 29, WSPT Ex To 30, WBCY 30 To 27, WANS Ex To 26, WBN-FM 31 To 26, KJR 19 To 16, WFIL Ex To 30. SALES: Breakouts in the West, East and Midwest.	4
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21	33	<b>I LOVE YOU</b> CLIMAX BLUES BAND	24
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37	34	<b>GIVE IT TO ME BABY</b> RICK JAMES ADDS: Y103. JUMPS: Y100 19 To 10, KRTH 4 To 2, WAXY Ex To 22, FM102 17 To 11, 13K Ex To 22. SALES: Moderate in the West, East and South. Fair in the Midwest.	10
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## PRIME MOVER

39	35	<b>ROCK AND ROLL DREAMS COME THROUGH</b> JIM STEINMAN ADDS: WRVQ, 96KX, WBN-FM-34, WIKS, KIMN, JB105-34. JUMPS: KHFI 22 To 19, BJ105 Ex To 38, WTRY 28 To 25, WTX 23 To 18, KEZR 20 To 17, WRQX Ex To 8, WWKX Ex To 29, KBEQ 7 To 4, WSPT 28 To 22, WANS 29 To 25, Y103 22 To 18, WFIL Ex To 29, WPGC Ex To 28, WLS 29 To 20, KYYX 20 To 17, WRJZ 30 To 24, WNCI 21 To 17, WMAK-FM 25 To 22, WBCY 10 To 8, KSFY Ex To 20. SALES: Fair in the Midwest. Weak in all other regions.	9
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22	36	<b>SEVEN YEAR ACHE</b> ROSANNE CASH	16
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40	37	<b>IT'S NOW OR NEVER</b> JOHN SCHNEIDER ADDS: WIKS, KENO-24, Z93. JUMPS: WHHY 21 To 18, WZZP 19 To 16, WCAO 30 To 27, WSGN Ex To 27, BJ105 33 To 29, KIQQ 25 To 19, KFRC 22 To 18, WTX 24 To 21, WFI 19 To 16, WRJZ 27 To 23, KEEL 31 To 27, KVIL Ex To 19. SALES: Moderate in the Midwest and South. Weak in the East and West.	9
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27	38	<b>SUKIYAKI</b> A TASTE OF HONEY	21
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16	39	<b>AMERICA</b> NEIL DIAMOND	14
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47	40	<b>LOVE ON A TWO WAY STREET</b> STACY LATTISAW ADDS: Y100-30, WISM-29, WAYS-28, B97, WIKS, KTSA-27, Z102-34, WNBC-24, WFI-27. JUMPS: WHHY Ex To 27, WTX 39 To 32, WSEZ Ex To 33, WAXY Ex To 23, WRFC 23 To 19, WFIL 30 To 25, WWKX 26 To 23, KNUS 38 To 33, Y103 23 To 20, WPGC 26 To 23, KYYX Ex To 30, WQXI 20 To 14, Q105 14 To 10, WKBW Ex To 17, WMAK-FM 11 To 9, KRTH Ex To 27. SALES: Moderate in the South. Fair in the West, East and Midwest.	6
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LAST WEEK	THIS WEEK		WEEKS ON CHART
45	41	<b>DON'T WANT TO WAIT ANYMORE</b> TUBES ADDS: KEYN, WSPT, WISM-28, KIMN, KSTP-FM, FM102. JUMPS: KHFI 19 To 16, WFI 27 To 24, WTRY Ex To 30, KBEQ 10 To 7, WHHY 26 To 23, WRJZ 22 To 19, KEZR 26 To 22, KERN 25 To 16, WBN-FM 28 To 20, WKXX 21 To 18, Y103 32 To 28, KEEL 34 To 30, WAYS 24 To 20, KRAV Ex To 25, WPRO-FM 18 To 15, WMAK-FM Ex To 27, WBCY 16 To 13, WTX 31 To 27. SALES: Fair in the West. Weak in all other regions.	6

## CASH SMASH

57	42	<b>FIRE AND ICE</b> PAT BENATAR ADDS: KHFI, WBN-FM-39, Q105-23, WKBW, B97, WIKS, WRQX-22, WAXY, WLS, WRJZ, 13K. JUMPS: WTRY Ex To 28, 92X 25 To 22, WANS Ex To 28, WSKZ 30 To 25, KSFY Ex To 18, JB105 35 To 27, WRVQ Ex To 23, KJR Ex To 24, KERN Ex To 35, KEYN Ex To 26, Z102 31 To 28, WKXX Ex To 27, WRFC Ex To 29, WXXS Ex To 29, 96KX Ex To 33, BJ105 39 To 35, WWKX Ex To 28, KIQQ Ex To 27, WSPT Ex To 28, KIMN Ex To 29, Y103 38 To 32, WTX Ex To 36, WNCI Ex To 26, WGCL 30 To 19, 94Q Ex To 27, WFI 25 To 20, WBCY Ex To 29, KBEQ 19 To 15. SALES: Breakouts in all regions.	2
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## HIT BOUND

60	43	<b>WHO'S CRYING NOW</b> JOURNEY ADDS: WDRQ, KOPA, KIMN, WGCL-29, WLS, KERN, KZZP-30, WRVQ, KEYN, Y103-37, WPGC-30, WOW-21, WZZR, WSGN, WKBW, B97, WMAK-FM, WIKS. JUMPS: KHFI Ex To 21, 94Q Ex To 30, WTRY Ex To 26, WMC-FM Ex To 22, Y100 33 To 29, KIQQ Ex To 36, WSKZ 29 To 24, KJRB Ex To 27, KEZR Ex To 25, KRTH Ex To 30, WRFC Ex To 30, KFRC Ex To 36, 96KX Ex To 27, WRQX Ex To 18, WSPT Ex To 26, Z93 30 To 26, WISM 29 To 20, KBEQ 17 To 14, WYYS 40 To 35, WKXX 29 To 25, WAYS Ex To 25, FM102 Ex To 27, WNCI Ex To 23. SALES: Breakouts in the West, East and Midwest.	2
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## HIT BOUND

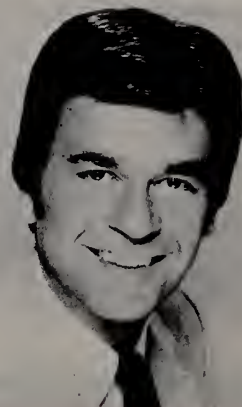
55	44	<b>DON'T GIVE IT UP</b> ROBBIE PATTON ADDS: WTX, WVBF, JB105-35, WANS, WKXX, WZUU, WTRY, 14Q-28, WZZP, WCAO, KFYE, WBN-FM-36, Y103-36, WOW-23, WAYS, WNCI, WKBW, KRLY. JUMPS: KHFI 28 To 25, KIQQ Ex To 39, KEXR Ex To 26, WAXY Ex To 30, WSEZ Ex To 35, WFI Ex To 29, WZZR Ex To 30, KNUS 40 To 35, KRAV Ex To 24, KEEL Ex To 33, KYYX Ex To 29, WAKY 22 To 19, WMAK-FM Ex To 28, WBCY Ex To 30, KCPX 31 To 24, KOPA Ex To 29, WXXS Ex To 30.	3
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49	45	<b>FEELS SO RIGHT</b> ALABAMA ADDS: WKIX, WISM-30, WZZR-23, WQXI, WROR-26. JUMPS: WSKZ 18 To 15, WKXX Ex To 29, WHHY Ex To 28, KEEL 9 To 6, WSEZ 12 To 9, KVIL Ex To 23, WRFC 27 To 22, WAYS 14 To 11, KRAV 20 To 17, 94Q Ex To 28, WMAK-FM 22 To 18, KCPX 22 To 17, WTX 32 To 28, WANS 24 To 18, WRJZ 6 To 4. SALES: Weak in all regions.	7
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51	46	<b>EVERLASTING LOVE</b> REX SMITH/RACHEL SWEET ADDS: WSPT, Y103-39, WFI. JUMPS: WHHY Ex To 30, KIQQ 27 To 20, WSEZ Ex To 34, WTX Ex To 38, WRFC 21 To 18, Z93 26 To 23, WISM Ex To 27, WRJZ 29 To 21, WAYS 20 To 17, WNCI Ex To 29, 94Q 17 To 14, Q105 16 To 12, WSGN 22 To 19, WMAK-FM 28 To 25, WMC-FM 24 To 21, BJ105 37 To 33. SALES: Fair in the West, East and South.	5
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54	47	<b>YOU'RE MY GIRL</b> FRANKE & THE KNOCKOUTS ADDS: WCAO, WISM, WIKS, Z102-35, KMJK-FM, KRTH, WRJZ, KEEL. JUMPS: KHFI 27 To 24, WZUU Ex To 28, WHHY Ex To 29, WPGC Ex To 29, KYYX Ex To 28, 94Q 29 To 24, WMC-FM Ex To 25, BJ105 29 To 26, WTX Ex To 40, WAXY Ex To 28, WFI 26 To 22, KBEQ 20 To 17, JB105 33 To 29.	4
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BRING THE TALENTS OF DICK CLARK TO YOUR STATION.



"The Dick Clark National Music Award"

PRESENTED BY MUTUAL BY HEARD ON MORE THAN A WEEKLY REVIEW

# RADIO CHART

# TOP 100 SINGLES

July 25, 1981

LAST THIS WEEK	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART
24	48	<b>THE WAITING</b>	TOM PETTY & THE HEARTBREAKERS	13
43	49	<b>A LIFE OF ILLUSION</b>	JOE WALSH	10

## HIT BOUND

62	50	<b>REALLY WANNA KNOW YOU</b>	GARY WRIGHT	4
<p><b>ADDS:</b> WFIL, KNUS-40, WZUU, 13K, 14Q-27, WZZP, KEYN, WSPT, Q105-24, WKBW, KCPX, KIQQ, KIMN, KDWB, WTIX. <b>Day-Part:</b> WOW. <b>JUMPS:</b> KFMD Ex To 28, KJRB Ex To 26, KHFI 30 To 23, KBEQ 21 To 18, WSKZ 28 To 22, WANS Ex To 29, WHHY 30 To 25, JB105 28 To 21, KEZR 22 To 18, WRJZ 25 To 18, WWKX Ex To 30, KERN Ex To 34, WISM 22 To 18, WKXX 28 To 24, WHHY 39 To 34, KYYX Ex To 26, WNCI 28 To 21, 94Q 14 To 11, WBCY 23 To 19.</p>				

38	51	<b>WHAT ARE WE DOIN' IN LOVE</b>	DOTTIE WEST	8
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36	52	<b>NOBODY WINS</b>	ELTON JOHN	12
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58	53	<b>TOM SAWYER</b>	RUSH	5
<p><b>JUMPS:</b> WSPT Ex To 24, B97 12 To 7, WGCL 14 To 10, JB105 19 To 12. <b>SALES:</b> Moderate in all regions.</p>				

59	54	<b>SUZI</b>	RANDY VANWARMER	6
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64	55	<b>NIGHTWALKER</b>	GINO VANNELLI	5
<p><b>ADDS:</b> Y100-38, KEYN, KIQQ, KMJK-FM, WTIX, WIFI, KERN, KNUS-36. <b>JUMPS:</b> KHFI Ex To 27, WKXX Ex To 28, WCAO 27 To 23, KEEL Ex To 35, WRFC 29 To 26, WZUU Ex To 29, Y103 29 To 26, WMAK-FM Ex To 30, BJ105 40 To 36, KDWB Ex To 22, WAXY Ex To 27, WGCL Ex To 21, WBBQ Ex To 28, WRJZ 26 To 22.</p>				

46	56	<b>STRONGER THAN BEFORE</b>	CAROLE BAYER SAGER	11
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44	57	<b>FOOL IN LOVE WITH YOU</b>	JIM PHOTOGLO	16
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68	58	<b>THAT OLD SONG</b>	RAY PARKER, JR. & RAYDIO	3
<p><b>ADDS:</b> WKXX-30, WHHY, WSEZ, WKBO, WRFC, Y103-38, WAKY-22, WDRO, KJR, KOPA, KIQQ, KDWB, WANS. <b>JUMPS:</b> WISM 30 To 24, WPGC 30 To 26, WQXI Ex To 24, WKBW Ex To 21, KRTH Ex To 29, WHBQ 15 To 11, WROR 25 To 22, WTIX 37 To 25, WAXY Ex To 25, WRJZ Ex To 30.</p>				

## HIT BOUND

—	59	<b>STOP DRAGGIN' MY HEART AROUND</b>	STEVIE NICKS (WITH TOM PETTY & THE HEARTBREAKERS)	1
<p><b>ADDS:</b> KFMD, KHFI, WTRY, WSKZ-28, WHHY, KEZR, KZZP, WSEZ, WCAO, WRBQ, KEYN, WRFC, 96KX-30, WWKX, WSPT, WBEN-FM-37, WPGC, KYYX, WNCI, 94Q, Q105-22, WSGN, B97, WBCY, CKLW, KSFJ, Z102-33, WNBC-30, KJRB-28, KRTH, WRQX-23, WBBQ, Z93, JB105-31, KBEQ-20, WANS, WRJZ, KNUS, WKXX. <b>Day-Part:</b> WMAK-FM. <b>JUMPS:</b> KIQQ Ex To 33. <b>SALES:</b> Just shipped.</p>				

66	60	<b>NICOLE</b>	POINT BLANK	5
<p><b>ADDS:</b> WPRO-FM, WTIX, JB105. <b>JUMPS:</b> KHFI 15 To 12, WRQX Ex To 13.</p>				

LAST THIS WEEK	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART
50	61	<b>IT DIDN'T TAKE LONG</b>	SPIDER	9

## HIT BOUND

—	62	<b>HOLD ON TIGHT</b>	E.L.O.	1
<p><b>ADDS:</b> KFMD, WTRY, WSKZ-29, KEZR, KZZP, WCAO, WRFC, WWKX, WBEN-FM-40, KFI, KYYX, WNCI-30, 94Q, WSGN, WBCY, CKLW, WMC-FM, KSFJ, KJR, Z102-32, KIQQ, WRJZ, KJRB, KMJK-FM, KRTH, KFRC, WAXY, WFIL, WBBQ, Z93, JB105-33, KBEQ-21, WANS, WKXX, KERN. <b>Day-Part:</b> 92X. <b>SALES:</b> Just shipped.</p>				

69	63	<b>NOTHING EVER GOES AS PLANNED</b>	STYX	3
<p><b>ADDS:</b> WBEN-FM-38, WPGC, BJ105. <b>JUMPS:</b> WRVQ 28 To 25, KEYN Ex To 28, WSPT Ex To 27, Y103 39 To 35, WPRO-FM Ex To 22, KMJK-FM Ex To 29, JB105 34 To 28.</p>				

56	64	<b>TWO HEARTS</b>	STEPHANIE MILLS	12
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61	65	<b>SHADDUP YOU FACE</b>	JOE DOLCE	14
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71	66	<b>FLY AWAY</b>	BLACKFOOT	5
<p><b>ADDS:</b> KCPX, KERN. <b>JUMPS:</b> KFMD 27 To 23, WHHY 23 To 19, KEZR 28 To 24, WBCY 24 To 20, WRQX Ex To 21, Z93 Ex To 27, WANS Ex To 30, WKXX 30 To 26.</p>				

63	67	<b>THE KID IS HOT TONITE</b>	LOVERBOY	6
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## HIT BOUND

—	68	<b>STEP BY STEP</b>	EDDIE RABBITT	1
<p><b>ADDS:</b> WBBF, KEZR, WSEZ, KEYN, Y103-40, KFI, WPGC, WAYS, KRAV, KYYX, 94Q, WSGN, KXOK-25, KTSA-30, KJR, KCPX, KOPA, KOFM, KIQQ, KMJK-FM, WTIX, WAXY, Z93, WBBQ, WANS, WFIL, WRJZ, KNUS-37. <b>JUMPS:</b> WGH Ex To 22. <b>SALES:</b> Just shipped.</p>				

76	69	<b>STRANGER</b>	JEFFERSON STARSHIP	3
<p><b>ADDS:</b> KCPX, WKXX. <b>JUMPS:</b> WIFI Ex To 30. <b>ON:</b> WGCL.</p>				

77	70	<b>BREAKING AWAY</b>	BALANCE	3
<p><b>ADDS:</b> WHHY, KZZP-29, WISM. <b>JUMPS:</b> WBEN-FM 35 To 29, KIQQ Ex To 38.</p>				

48	71	<b>BEING WITH YOU</b>	SMOKEY ROBINSON	23
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52	72	<b>ANGEL OF THE MORNING</b>	JUICE NEWTON	23
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80	73	<b>YOU DON'KNOW ME</b>	MICKEY GILLEY	3
<p><b>ADDS:</b> KNUS. <b>Day-Part:</b> WBBQ. <b>JUMPS:</b> KCPX 30 To 20, BJ105 Ex To 39, KEEL Ex To 32.</p>				

85	74	<b>JOLE BLON</b>	GARY U.S. BONDS	2
<p><b>ADDS:</b> KFMD, WSKZ, WRFC, KYYX, KCPX, BJ105, WVBF. <b>JUMPS:</b> WXKS Ex To 26, JB105 Ex To 32.</p>				

78	75	<b>STARS ON 45 — MEDLEY II</b>	STARS ON 45	3
<p><b>JUMPS:</b> WNCI Ex To 28, WFIL Ex To 27. <b>SALES:</b> Breakouts in the Midwest.</p>				

—	76	<b>THE BEACH BOYS MEDLEY</b>	THE BEACH BOYS	1
<p><b>ADDS:</b> 14Q, KFI, WSGN, WTIC-FM-17, KJR, WXKS, KIQQ, KRTH, WGCL, WVBF, KBEQ-23, KEEL, KINT, WROR-28, WFIL, KERN, KNUS. <b>SALES:</b> Just shipped.</p>				

53	77	<b>TAKE IT ON THE RUN</b>	REO SPEEDWAGON	19
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88	78	<b>PAY YOU BACK WITH INTEREST</b>	GARY O'	2
<p><b>ADDS:</b> WIFI. <b>JUMPS:</b> KIQQ Ex To 40, KJRB Ex To 30, JB105 31 To 25.</p>				

79	79	<b>UNDER THE COVERS</b>	JANIS IAN	3
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89	80	<b>SQUARE BIZ</b>	TEENA MARIE	2
<p><b>ADDS:</b> KRLY. <b>JUMPS:</b> CKLW Ex To 20. KIQQ 29 To 22.</p>				

LAST THIS WEEK	THIS WEEK	TITLE	ARTIST	WEEKS ON CHART
—	81	<b>YOU COULD TAKE MY HEART AWAY</b>	SILVER CONDOR	1
<p><b>ADDS:</b> KFI, KEZR, WHHY, KHFI, KYYX, KIQQ, WIFI, WBBQ, WGH, KNUS-39, KINT. <b>JUMPS:</b> WSGN Ex To 29. <b>ON:</b> KRBE, KCPX, KERN, KZZP.</p>				
90	82	<b>LOVE LIGHT</b>	YUTAKA	2
<p><b>JUMPS:</b> KEYN Ex To 30, WRJZ Ex To 27.</p>				
—	83	<b>A WOMAN IN LOVE (IT'S NOT ME)</b>	TOM PETTY & THE HEARTBREAKERS	1
<p><b>ADDS:</b> WRQX, KOFM. <b>JUMPS:</b> WBCY Ex To 28. <b>ON:</b> KIQQ, KOFM, WXKS, WBBQ, KBEQ, KRBE, JB105.</p>				
—	84	<b>GENERAL HOSPI-TALE</b>	THE AFTERNOON DELIGHTS	1
<p><b>ADDS:</b> WAYS-26, WPRO-FM, WMAK-FM, WXKS, BJ105, KIQQ, WFIL. <b>JUMPS:</b> Y100 Ex To 28.</p>				
—	85	<b>FOR YOUR EYES ONLY</b>	SHEENA EASTON	1
<p><b>ADDS:</b> WRJZ, WGH, WAXY, KIQQ, KCPX, KMAK-FM, 94Q-29, WRFC, WSEZ. <b>JUMPS:</b> BJ105 38 To 34. <b>ON:</b> WAYS, KC101.</p>				
—	86	<b>HEAVY METAL (TAKIN' A RIDE)</b>	DON FELDER	1
<p><b>ADDS:</b> KFMD, KEZR, WRFC, 96KX, WWKX, WPGC, WBCY. <b>Day-Part:</b> KJRB. <b>ON:</b> KRBE.</p>				
—	87	<b>CHLOE</b>	ELTON JOHN	1
<p><b>ADDS:</b> WSEZ, WRFC, WSPT, 94Q, WMC-FM, WXKS, KERN.</p>				
—	88	<b>I'M IN LOVE</b>	EVELYN KING	1
<p><b>ADDS:</b> Y100-36, CKLW, KFRC, WGH. <b>JUMPS:</b> WXKS 22 To 15. <b>ON:</b> KC101, KINT, KRLY.</p>				
—	89	<b>SOME DAYS ARE DIAMONDS</b>	DENNIS DENVER	1
<p><b>ADDS:</b> WBBF, KEZR, WGCL, KSLQ. <b>ON:</b> WSGN, KOFM, WGH, KCPX, KFI.</p>				
—	90	<b>TEMPTED</b>	SQUEEZE	1
<p><b>ADDS:</b> BJ105, WIFI. <b>JUMPS:</b> WXKS 24 To 16, WRQX Ex To 24, KBEQ 22 To 19. <b>ON:</b> WCAO.</p>				
67	91	<b>PROMISES</b>	BARBRA STREISAND	10
65	92	<b>FANTASY GIRL</b>	.38 SPECIAL	8
70	93	<b>SIGN OF THE GYPSY QUEEN</b>	APRIL WINE	10
73	94	<b>WHAT SHE DOES TO ME (THE DIANA SONG)</b>	THE PRODUCERS	7
72	95	<b>SOMEDAY, SOMEWAY</b>	ROBERT GORDON	5
97	96	<b>I WAS COUNTRY WHEN COUNTRY WASN'T COOL</b>	BARBARA MANDRELL	2
<p><b>SALES:</b> Moderate in the Midwest.</p>				
83	97	<b>WALK RIGHT NOW</b>	THE JACKSONS	5
82	98	<b>THE REAL THING</b>	THE BROTHERS JOHNSON	6
74	99	<b>LIVING INSIDE MYSELF</b>	GINO VANNELLI	19
75	100	<b>JONES VS. JONES</b>	KOOL & THE GANG	10

## LOOKING AHEAD

<b>SUMMER '81</b>	THE CANTINA BAND
<b>ADDS:</b> WBEN-FM-35, WAYS, WQXI, WKBW.	

<b>WE CAN GET TOGETHER</b>	ICEHOUSE
<b>ADDS:</b> KCPX, BJ105, WGCL. <b>ON:</b> KINT.	

<b>FEELS LIKE I'M IN LOVE</b>	KELLY MARIE
<b>ON:</b> WNBC.	

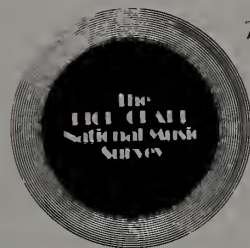
**CASH SMASH**—denotes significant sales activity.  
**PRIME MOVER**—denotes significant radio activity.  
**HIT BOUND**—denotes immediate radio acceptance.

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## NSAI Sponsors Summer Seminar For Songwriters

by Jennifer Bohler

NASHVILLE — The Nashville Songwriters Assn., International (NSAI) here will sponsor its first summer seminar July 25 at the Belmont College Business School. Designed to educate songwriters in certain business aspects of publishing and writing, the seminar will offer a total of eight classes.

With pre-registration nearing 100 songwriters from across the United States, NSAI executive director Maggie Cavender has already deemed the first summer seminar a success and added it would probably become an annual event.

"We are certainly looking forward to this seminar with a great deal of zest because we think it's going to be one of the better things we've been able to offer for the price (\$40)," Cavender said. "The seminar's goal is to get both the professional and aspiring songwriter interested in all aspects of songwriting — all things that are so necessary to know about to be able to compete in today's market."

The classes offered cover a wide variety of topics pertinent to songwriters, from copyright protection and how to make demos to the complexities of contracts. Each registrant can attend five of the eight classes offered, while the remaining three will be available on tape.

The seminar will begin at 8:00 a.m. with an introduction and orientation period, which will be followed by the concurrent morning classes. (8:40-10:40 a.m. and 10:50 a.m.-12:50 p.m.).

Three will be offered; two should be selected. The first class is: Songwriter Contract Awareness with instructors Richard Perna, president of Music Publishing Consultants and Malcom Mims, attorney, Barsdale, Whalley, Gilbert, Frank, Ludwick and Milom.

The second morning class, titled Nashville Number System, Music Theory and Harmony for Songwriters, will have Randy Goodrum, songwriter and president of NSAI as the instructor.

The third morning class will be Copyright Protection and Establishing Proof with instructor David Ludwick, attorney with Barsdale, Whalley, Gilbert, Frank, Ludwick and Milom.

Following lunch, the concurrent afternoon sessions will begin (1:50-3:50 p.m.; 4:00-6:00 p.m.). Like the morning session, three classes will be offered; and two should be selected. Classes include Money Sources, instructed by Music Publishing Consultant's Perna and Scott Siman, an attorney with Benson, Ellis and Siman.

Another afternoon session, titled Making Demos and Preparing to Pitch, will also feature Goodrum as the instructor. The class will cover how to demo the song and present it to a publisher. The third afternoon class, titled Foreign Publishing, will be taught by Terry Smith, director of publishing for the Dr. Hook Organization.

Following an hour break for dinner, registrants will be offered two evening classes to select from (registrants should choose one). The classes are Being Your Own Publisher, instructed by Smith and Perna; and Co-Writing, instructed by Johnny MacRae, professional manager, the Combine Music Group and Bobby Braddock, songwriter, Tree Publishing.



**A DAY IN THE COUNTRY** — Following their performance at "A Day In The Country" Rose Bowl concert in Pasadena, Calif., three of the day-long concert's top artists got together to socialize in Merle Haggard's tour bus. Pictured are (l-r): Elektra artist Johnny Lee, who garnered his third #1 single with "Prisoner Of Hope" this week; Epic artist Haggard; and Epic's Mickey Gilley.

## Country Radio Ratings In Urban Markets Continue To Climb In Spring Arb Book

by Tom Roland

NASHVILLE — An overview of the advance ratings currently available from Arbitron for six major markets in the Spring Quarterly Measurement revealed that country stations as a group consistently command a larger share of the radio market than they did in the 1980 Spring book.

Five of the six markets rated — Boston, Detroit, Los Angeles, New York and San Francisco — showed overall improvements in country numbers; while Chicago, which was the only market surveyed to drop, went down only 0.2 from last year's figures.

In New York, where WKHK-FM recently converted to country, perennial leader WHN still maintained a substantial share of the country market with a 2.4 share up from a 2.2 showing in the Winter ratings period. WKHK reached a 1.0 mark, after a 0.8 score in the Winter book.

As he has said in the past (*Cash Box*, March 14), WHN program director Ed Salamon was not concerned with strides made by WKHK. "As of this book, I don't believe that they're up to a competitive level with us," Salamon maintained. "In the marketplace, from a sales point of view, we're much more competitive as we are from an audience point of view, and many, many of the other stations in New York are more a consideration than WKHK."

"The only places that we tend to compete with WKHK is in buys for country music-type events and clubs, which are a very small part of the picture at WHN; so, as of

### Salem Country Music Festival Series Bows

NASHVILLE — R.J. Reynolds Tobacco Co., manufacturers of Salem Cigarettes, will be sponsoring Salem High Country Music Festivals in the fall, beginning Oct. 9 in Washington D.C. The series of concerts will be held in conjunction with Country Music Month. C. K. Spurlock and KS Prod. will be promoting.

The fall series will feature four concerts in four cities — the Washington date; Dallas/Ft. Worth, Oct. 16; Houston, Oct. 24 and Louisville, Oct. 31. Performing artists will be announced later this month.

The Salem High Country Music Festival was tested earlier this year at the Omni in Atlanta with the Oak Ridge Boys, Dottie West, Ray Stevens and Con Hunley.

yet, the station isn't that much of a competitive concern.

"Any growth that WKHK has gotten has not been at the expense of WHN," he added. "It's been all new listeners from the FM band. They definitely haven't cut into us at all."

WHL dropped only 0.1 from last year's 2.5 figure, which was posted at a time when it was New York's sole country outlet. Thus, the overall country music share grew from 2.5 to 3.4 in the last 12 months in New York.

As in New York, Los Angeles had just one country station, KLAC, in 1980. In the Spring book last year, that station was able to corner a 4.2 share of the market; yet, with three major competitors in this book, it was only able to muster a 2.9.

"I don't consider it a serious drop in light of the new country competition we have here in the Los Angeles market," remarked Don Kelly, general manager at KLAC. "We have two major competitors — KHJ and KZLA-FM — and we have KZLA-AM, which is not necessarily major, but they're still there with a signal. There's also a station in Orange County (KORJ)."

#### Peaking In L.A.?

KHJ pulled a 1.9 share this book, while KZLA-FM and KZLA-AM managed marks of 1.7 and 0.2, respectively. That gave country a total of 6.7 in the Los Angeles market, impressive next to last year's 4.2 showing. However, each of the three leaders lost points from their Winter shares, leading some observers to wonder if the trend toward country music had peaked in L.A.

KHJ program director Charlie Cook offered an opposing view of the situation. "I think it's just a soft book," said Cook. "If you look at L.A. and the stations that scored well this book, it was the black stations and the rock 'n' roll stations, and I think that books tend to go like that."

The Spring book was the first book in which Arbitron used the 1980 census instead of the 1970 census, and, possibly, more diaries were mailed to black listeners since the more recent poll revealed that the black population grew at a faster rate than the overall U.S. population.

Kelly also felt that a widening acceptance of country fare on pop radio was a contributing factor to the sudden decline. "There are so many crossover artists now that some of the country audience goes to even the pop stations," he ventured.

Cook agreed that country crossover to pop was a factor, but for different reasons. "A year ago, pop music was very black," he pointed out. "You've got to remember that I think that the people who don't like black music said, 'Hey, I gotta start looking around for something else.' As they started

(continued on page 29)

## CMA DJ Award Finalists Named For 1981 Ballotting

NASHVILLE — The Country Music Assn. (CMA) has announced the finalists for the 1981 CMA Disc Jockey of the Year Awards for small, medium, and large markets.

Among the finalists for the small market (under 50,000) award are: Dandelion, WIOV/Ephrata, Pa.; Billy Dilworth, WLET/Toccoa, Ga.; Jay Larry James, KHUT/Hutchinson, Kan.; Tom Reeder, WKCW/Warrenton, Va.; and Jacki West, WGTO/Cypress Gardens, Fla.

The finalists for medium markets (50,000-500,000) include Sam Faulk, WLWI/Montgomery, Ala.; Buddy Raye, WWVA/Wheeling, W.V.; King Edward Smith IV, WSLC/Roanoke; Don Walton, KFDI/Wichita; and Tim Wilson, WAXX/Eau Claire, Wisc.

The six finalists for large market (over 500,000) category are Bob Hooper, WESC/Greenville, S.C.; Sammy Jackson, KLAC/Los Angeles; Chuck Morgan, WSM/Nashville; Chris Taylor, KYNN/Omaha; John Trimble, WRVA/Richmond, Va.; and Lynn Waggoner, KEBC/Oklahoma City.

All CMA members were eligible to vote on the first ballot in April, and all disc jockeys who were nominated on five or more ballots were placed on the second ballot, which was mailed to CMA members in the DJ and Radio/TV categories.

This year, there are six large market finalists. John Trimble of WRVA, who appeared on the second ballot among Medium Market nominees due to an administrative error, was reclassified a Large Market contender since Richmond's metro area population exceeds 500,000.

The winners, who are selected by a panel of anonymous judges prominent within the broadcasting industry on the basis of the finalists' airchecks, will be made public on the CMA Awards Show slated for Oct. 12 on CBS, and will receive their awards during the CMA Disc Jockey luncheon.

## SESAC Elects New VPs

NEW YORK — SESAC Inc. has elected three new vice presidents — Nicholas Arcomano, counsel; C. Dianne Petty, director of country music; and Jim Black, director of gospel music. The officers were elected at a meeting of the rights organization's board of directors in New York City.

Arcomano joined SESAC in August 1970 in the legal department and was appointed counsel last year. Prior to joining SESAC, he was assistant to the director of operations at American Society of Composers, Authors and Publishers (ASCAP).

C. Dianne Petty joined SESAC in April 1979 as head of the firm's Nashville-based country music division. She began her career in 1969 as promotional assistant to Paul Cohen. In April 1970 she joined ABC Publishing as director of Nashville operations, and from 1972-1976, coordinated southeastern tours for various ABC Records artists. In 1978, she became the first woman to be elected a vice president of ABC Music Companies, Inc., a post she held until she joined SESAC in 1979.

Jim Black joined SESAC in April 1974 as director of the firm's gospel division. Before that, he had been a disc jockey and program director of WWGM in Nashville and hosted a nationally syndicated gospel radio show, *From Nashville... It's Gospel Country*. He has performed with the Chuck Wagon Gang and founded his own group, the Concordes. A longtime member of the board of directors of the Gospel Music Assn. (GMA), he is a member of the Gospel Disc Jockey Club of America and serves on the Gospel Music Radio Seminar committee.

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# COUNTRY

## TOP 75 ALBUMS

	Weeks On 7/18 Chart	Weeks On 7/18 Chart
<b>1 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	1 19	
<b>2 FANCY FREE</b> OAK RIDGE BOYS (MCA-5209)	2 8	
<b>3 SEVEN YEAR ACHE</b> ROSANNE CASH (Columbia JC-35965)	3 19	
<b>4 KENNY ROGERS GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1072)	6 40	
<b>5 JUICE</b> JUICE NEWTON (Capitol ST-12136)	11 20	
<b>6 DRIFTER</b> SYLVIA (RCA AHL 1-3986)	4 14	
<b>7 LEATHER AND LACE</b> WAYLON AND JESSI (RCA AAL 1-3931)	7 21	
<b>8 CARRYIN' ON THE FAMILY NAMES</b> DAVID FRIZZELL & SHELLY WEST (Viva/Warner Bros. BSK-35555)	8 10	
<b>9 WILD WEST</b> DOTTIE WEST (Liberty LT-1062)	9 21	
<b>10 ROWDY</b> HANK WILLIAMS, JR. (Elektra/Curb BSK-3528)	17 25	
<b>11 SHARE YOUR LOVE</b> KENNY ROGERS (Liberty LOO-1108)	12 3	
<b>12 I AM WHAT I AM</b> GEORGE JONES (Epic FE 36586)	14 44	
<b>13 I LOVE 'EM ALL</b> T.G. SHEPPARD (Warner/Curb BSK-3528)	13 14	
<b>14 OUT WHERE THE BRIGHT LIGHTS ARE GLOWING</b> RONNIE MILSAP (RCA AAL 1-3932)	15 15	
<b>15 MAKIN' FRIENDS</b> RAZZY BAILEY (RCA AHL 1-4026)	10 11	
<b>16 HORIZON</b> EDDIE RABBITT (Elektra 6E276)	16 54	
<b>17 WHERE DO YOU GO WHEN YOU DREAM</b> ANNE MURRAY (Capitol SOO-12144)	5 13	
<b>18 GREATEST HITS</b> OAK RIDGE BOYS (MCA-5150)	23 38	
<b>19 EVANGELINE</b> EMMYLOU HARRIS (Warner Bros. BSK 3508)	19 23	
<b>20 GREATEST HITS</b> RONNIE MILSAP (RCA AHL-3722)	21 39	
<b>21 SOMEBODY'S KNOCKIN'</b> TERRI GIBBS (MCA-5173)	26 25	
<b>22 MR. T</b> CONWAY TWITTY (MCA-5204)	32 4	
<b>23 DARLIN'</b> TOM JONES (Mercury/PolyGram SRM-1-4010)	24 6	
<b>24 9 TO 5 AND ODD JOBS</b> DOLLY PARTON (RCA AAL 1-3852)	28 34	
<b>25 PLEASURE</b> DAVE ROWLAND AND SUGAR (Elektra SE-525)	25 7	
<b>26 I'M COUNTRYFIED</b> MEL McDANIEL (Capitol ST-12116)	22 21	
<b>27 TAKE THIS JOB AND SHOVE IT</b> ORIGINAL SOUNDTRACK (Epic SE-37177)	27 6	
<b>28 MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL 1-3644)	29 56	
<b>29 ESPECIALLY FOR YOU</b> DON WILLIAMS (MCA-5210)	38 2	
<b>30 GREATEST HITS</b> WAYLON JENNINGS (RCA AHL 1-3378)	30 118	
<b>31 BLUE PEARL</b> EARL THOMAS CONLEY (Sunbird ST-50105)	31 18	
<b>32 YEARS AGO</b> STATLER BROTHERS (Mercury SRM-1-5002)	41 3	
<b>33 LIVE</b> HOYT AXTON (Jeremiah JH-5002)	33 11	
<b>34 THE BARON</b> JOHNNY CASH (Columbia FC-37179)	35 5	
<b>35 SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON (Columbia FC-36883)	20 19	
<b>36 SURROUND ME WITH LOVE</b> CHARLY McCLAIN (Epic FE-37108)	18 11	
<b>37 NOW OR NEVER</b> JOHN SCHNEIDER (Scotti Bros. ARZ 37400)	43 5	
<b>38 RAINBOW STEW/LIVE AT ANAHEIM STADIUM</b> MERLE HAGGARD (MCA-5216)	45 2	
<b>39 SHOULD I DO IT</b> TANYA TUCKER (MCA-5228)	53 2	
<b>40 WITH LOVE</b> JOHN CONLEE (MCA-5213)	— 1	
<b>41 JOHN ANDERSON 2</b> JOHN ANDERSON (Warner Bros. BSK-3547)	34 14	
<b>42 I HAVE A DREAM</b> CRISTY LANE (Liberty LT-1083)	37 18	
<b>43 ROLL ON MISSISSIPPI</b> CHARLEY PRIDE (RCA AHL 1-3905)	39 15	
<b>44 LOOKIN' FOR LOVE</b> JOHNNY LEE (Asylum 6E-309)	44 38	
<b>45 MUNDO EARWOOD</b> MUNDO EARWOOD (Excelsior XLP-88006)	36 15	
<b>46 I BELIEVE IN YOU</b> DON WILLIAMS (MCA-5133)	40 49	
<b>47 GREATEST HITS</b> ANNE MURRAY (Capitol SO-12110)	42 43	
<b>48 WASN'T THAT A PARTY</b> THE ROVERS (Epic/Cleveland Int'l. JE-37107)	46 15	
<b>49 ONE TO ONE</b> ED BRUCE (MCA-5188)	49 13	
<b>50 URBAN CHIPMUNK</b> THE CHIPMUNKS (RCA AFL-14027)	55 6	
<b>51 CONCRETE COWBOYS</b> THE CONCRETE COWBOYS BAND (Excelsior XLP-88007)	47 14	
<b>52 AS IS</b> BOBBY BARE (Columbia FC-37157)	52 6	
<b>53 HEY JOE/HEY MOE</b> MOE BANDY AND JOE STAMPLEY (Columbia FC-37003)	54 19	
<b>54 LOVE IS FAIR</b> BARBARA MANDRELL (MCA-5135)	58 44	
<b>55 THE MINSTREL MAN</b> WILLIE NELSON (RCA AHL1-4045)	— 1	
<b>56 TAKIN' IT EASY</b> LACY J. DALTON (Columbia FC 37327)	— 1	
<b>57 GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36488)	57 57	
<b>58 STARDUST</b> WILLIE NELSON (Columbia JC 35305)	50 169	
<b>59 HONEYSUCKLE ROSE</b> ORIGINAL SOUNDTRACK (Columbia S2 36752)	56 47	
<b>60 HELP YOURSELF</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36582)	61 3	
<b>61 WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS (Epic FE 37193)	66 9	
<b>62 BACK TO THE BARROOMS</b> MERLE HAGGARD (MCA-5139)	62 38	
<b>63 THE BEST OF EDDIE RABBITT</b> EDDIE RABBITT (Elektra 6E-235)	48 31	
<b>64 ENCORE</b> MICKEY GILLEY (Epic JE-36851)	51 37	
<b>65 REST YOUR LOVE ON ME</b> CONWAY TWITTY (MCA-5138)	59 40	
<b>66 MY TURN</b> DONNA HAZARD (Excelsior XLP-88008)	60 7	
<b>67 REUNION</b> JERRY JEFF WALKER (Southcoast/MCA-5199)	63 5	
<b>68 URBAN COWBOY</b> ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	73 62	
<b>69 DAKOTA</b> STEPHANIE WINSLOW (Warner/Curb BSK-3529)	69 12	
<b>70 SOUTHERN RAIN</b> MEL TILLIS (Elektra 6E-310)	75 54	
<b>71 WILLIE AND FAMILY LIVE</b> WILLIE NELSON (Columbia KC-2-35642)	71 107	
<b>72 I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN</b> JOE STAMPLEY (Epic FE-37055)	72 12	
<b>73 TWO'S A PARTY</b> CONWAY LORETTA (MCA-5178)	64 5	
<b>74 SOME LOVE SONGS NEVER DIE</b> B.J. THOMAS (MCA-5195)	65 4	
<b>75 I'M INTO LOVIN' YOU</b> BILLY SWAN (Epic FE 37079)	67 3	



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# CASH BOX TOP 100 COUNTRY

July 25, 1981

	Weeks On Chart		Weeks On Chart		Weeks On Chart
	7/18		7/18		7/18
<b>1 PRISONER OF HOPE</b> JOHNNY LEE (Asylum/Full Moon E-47138)	3	<b>35 I JUST NEED YOU FOR TONIGHT</b> BILLY "CRASH" CRADDOCK (Capitol P-5011)	40	<b>66 JUST GOT BACK FROM NO MAN'S LAND</b> WAYNE KEMP (Mercury/PolyGram 57053)	74
<b>2 LOVIN' HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN)</b> TOMPALL & THE GLASER BROTHERS (Elektra E-47134)	2	<b>36 PARTY TIME</b> T.G. SHEPPARD (Warner/Curb WBS 49761)	47	<b>67 BORN</b> ORION (SUN-1165)	67
<b>3 FEELS SO RIGHT</b> ALABAMA (RCA PB-12236)	1	<b>37 LONGING FOR THE HIGH</b> BILLY LARKIN (Sunbird SBRP-7562)	37	<b>68 SOMETIMES WHEN WE TOUCH</b> STEPHANIE WINSLOW (Warner Bros. WBS-49753)	70
<b>4 DIXIE ON MY MIND</b> HANK WILLIAMS, JR. (Elektra/Curb E-47137)	7	<b>38 GOOD TIMES</b> WILLIE NELSON (RCA PH12254)	45	<b>69 HOLD ON</b> RICH LANDERS (Ovation OV 1173)	80
<b>5 FOOL BY YOUR SIDE</b> DAVE ROWLAND and SUGAR (Elektra E-47135)	6	<b>39 I DON'T HAVE TO CRAWL</b> EMMYLOU HARRIS (Warner Bros. WBS-49739)	39	<b>70 IT'S REALLY LOVE THIS TIME</b> FAMILY BROWN (Ovation OV 1174)	75
<b>6 I DON'T NEED YOU</b> KENNY ROGERS (Liberty 1415)	10	<b>40 WE DON'T HAVE TO HOLD OUT</b> ANNE MURRAY (Capitol 5013)	50	<b>71 I'M INTO LOVIN' YOU</b> BILLY SWAN (Epic 14-02196)	83
<b>7 UNWOUND</b> GEORGE STRAIT (MCA 51104)	8	<b>41 SHOULD I DO IT</b> TANYA TUCKER (MCA-51131)	49	<b>72 HELLO WOMAN</b> DOUG KERSHAW (Scotti Bros. ZS6 02137)	86
<b>8 TOO MANY LOVERS</b> CRYSTAL GAYLE (Columbia 11-02075)	9	<b>42 I'VE BEEN A FOOL</b> STEPHANIE WINSLOW (Warner Bros. WBS-49753)	48	<b>73 TENNESSEE WHISKEY</b> DAVID ALLAN COE (Columbia 11-02118)	77
<b>9 I STILL BELIEVE IN WALTZES</b> CONWAY TWITTY & LORETTA LYNN (MCA 51114)	11	<b>43 MIDNIGHT HAULER</b> RAZZY BAILEY (RCA PB-12268)	55	<b>74 I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER</b> WILLIE NELSON (Columbia 18-02187)	—
<b>10 RAINBOW STEW</b> MERLE HAGGARD (MCA 51120)	14	<b>44 TODAY ALL OVER AGAIN</b> REBA McENTIRE (Mercury/PolyGram 57054)	51	<b>75 THE PARTNER NOBODY CHOSE</b> GUY CLARK (Warner Bros. WBS-49740)	87
<b>11 THEY COULD PUT ME IN JAIL</b> BELLAMY BROTHERS (Warner/Curb WBS-49729)	13	<b>45 SOMEBODY'S DARLIN', SOMEBODY'S WIFE</b> DOTTIE WEST (Tanglewood TGW 1908)	53	<b>76 SECRETS</b> MAC DAVIS (Casablanca/PolyGram NB 2336)	89
<b>12 THE MATADOR</b> SYLVIA (RCA PB-12214)	4	<b>46 BEDTIME STORIES</b> JIM CHESNUT (Liberty 1405)	46	<b>77 WHERE CHEATERS GO</b> BEN MARNEY (Southern Biscuit SBR-107)	79
<b>13 (THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP (RCA PH-12264)	22	<b>47 TEXAS COWBOY NIGHT</b> MEL TILLIS & NANCY SINATRA (Elektra E 47157)	56	<b>78 MATHILDA</b> JOHN WESLEY RYLES (MCA-51128)	88
<b>14 DREAM OF ME</b> VERN GOSDIN (Ovation OV-1171)	16	<b>48 DON'T BOTHER TO KNOCK</b> JIM ED BROWN & HELEN CORNELIUS (RCA PB-12220)	12	<b>79 LOVE NEVER HURT SO GOOD</b> DONNA HAZARD (Excelsior SIS-1016P)	82
<b>15 DON'T WAIT ON ME</b> THE STATLER BROTHERS (Mercury/PolyGram 57051)	17	<b>49 (I'M GONNA) PUT YOU BACK ON THE RACK</b> DOTTIE WEST (Liberty 1419)	68	<b>80 BURNING BRIDGES</b> BILLY NASH (Liberty 1410)	81
<b>16 WILD SIDE OF LIFE/IT WASN'T GOD WHO MADE HONKY TONK ANGELS</b> WAYLON & JESSI (RCA PB-12245)	19	<b>50 LOVE AIN'T NEVER HURT NOBODY</b> BOBBY GOLDSBORO (Curb/CBS ZS6 02117)	59	<b>81 SWEET NATURAL LOVE</b> MICK LLOYD & JERRI KELLY (Little Giant LG046)	85
<b>17 JUST LIKE ME</b> TERRY GREGORY (Handshake W58-70071)	18	<b>51 HONKY TONK HEARTS</b> DICKIE LEE (Mercury/PolyGram 57052)	54	<b>82 SHOT FULL OF LOVE</b> RANDY PARTON (RCA PB-12271)	—
<b>18 RICH MAN</b> TERRI GIBBS (MCA 51119)	21	<b>52 TAKIN' IT EASY</b> LACY J. DALTON (Columbia 18-02188)	62	<b>83 HONKY TONK QUEEN</b> MOE BANDY & JOE STAMPLEY (Columbia 18-02198)	—
<b>19 FIRE &amp; SMOKE</b> EARL THOMAS CONLEY (Sunbird SBRP-7561)	5	<b>53 SURROUND ME WITH LOVE</b> CHARLY McCLAIN (Epic 19-01045)	15	<b>84 ONE TOO MANY MEMORIES</b> RAY PILLOW (First Generation FGS 011)	90
<b>20 MIRACLES</b> DON WILLIAMS (MCA-51134)	32	<b>54 HURRICANE</b> LEON EVERETTE (RCA PB-12270)	69	<b>85 HIS NAME WAS DAVID</b> FRANKIE RICH (Stargem SG 2106)	—
<b>21 IT'S NOW OR NEVER</b> JOHN SCHNEIDER (Scotti Brothers ZS6-02105)	31	<b>55 SCRATCH MY BACK</b> RAZZY BAILEY (RCA PB-12268)	66	<b>86 SAD TIME OF THE NIGHT</b> ROD POWELL (Comstock NSD/COM 1660)	—
<b>22 A TEXAS STATE OF MIND</b> DAVID FRIZZELL & SHELLY WEST (Warner/Viva WBS 49745)	30	<b>56 YESTERDAY'S NEWS (JUST HIT HOME TODAY)</b> JOHNNY PAYCHECK (Epic 19-02144)	63	<b>87 THE GETTIN' OVER YOU</b> BADLANDS (CMH 1540)	—
<b>23 MAYBE I SHOULD HAVE BEEN LISTENING</b> GENE WATSON (MCA-51127)	33	<b>57 RIGHT IN THE PALM OF YOUR HAND</b> MEL McDANIEL (Capitol 5022)	73	<b>88 ON THE INSIDE</b> PATI PAGE (Plantation PL 201)	91
<b>24 COULD YOU LOVE ME</b> JOHN CONLEE (MCA 51112)	25	<b>58 MY BABY'S COMING HOME AGAIN TODAY</b> BILL LYERLY (RCA PB-12255)	58	<b>89 SWEET HOME ALABAMA</b> THE CHARLIE DANIELS BAND (Epic 14-02185)	93
<b>25 I SHOULD'VE CALLED</b> EDDY RAVEN (Elektra E-47138)	26	<b>59 IT DON'T HURT ME HALF AS BAD</b> RAY PRICE (Dimension DS-1021)	72	<b>90 YOU'RE THE REASON</b> JOHN REX REEVES (Soc-A-Gee SC-110)	92
<b>26 QUEEN OF HEARTS</b> JUICE NEWTON (Capitol 4997)	28	<b>60 IT'LL BE HIM</b> DEBBY BOONE (Warner/Curb WBS 49720)	65	<b>91 LOVIN' THE NIGHT AWAY</b> NOEL (Super Productions S.P. 657)	—
<b>27 WHISKEY CHASIN'</b> JOE STAMPLEY (Epic 19-02097)	27	<b>61 I WAS COUNTRY WHEN COUNTRY WASN'T COOL</b> BARBARA MANDRELL (MCA 51107)	20	<b>92 GEORGIA SOUL</b> CARMOL TAYLOR (Country International 160)	—
<b>28 WIND IS BOUND TO CHANGE</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 11-02123)	29	<b>62 DON'T GET ABOVE YOUR RAISING</b> RICKY SKAGGS (Epic 19-02034)	23	<b>93 CAJUN MELODIES</b> FIDDLIN' FRENCHIE BURKE (Delta DS11336)	—
<b>29 SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER (RCA PB-12246)	34	<b>63 GOOD OL' GIRLS</b> SONNY CURTIS (Elektra E-47129)	24	<b>94 LET ME FILL FOR YOU A FANTASY</b> GARY GOODNIGHT (Door Knob DK81-159)	—
<b>30 OLDER WOMEN</b> RONNIE McDOWELL (Epic 19-02129)	38	<b>64 (WHEN YOU FALL IN LOVE) EVERYTHING'S A WALTZ</b> ED BRUCE (MCA-51139)	84	<b>95 MOBILE BAY</b> JOHNNY CASH (Columbia 18-02189)	—
<b>31 TIGHT FITTIN' JEANS</b> CONWAY TWITTY (MCA-51137)	42	<b>65 I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY)</b> JANIE FRICKE (Columbia 18-02197)	—	<b>96 SHE TOOK THE PLACE OF YOU</b> VALENTINO (RCA PB-12269)	—
<b>32 YOU DON'T KNOW ME</b> MICKEY GILLEY (Epic 14-02172)	43			<b>97 ANGELA</b> MUNDO EARWOOD (Excelsior SIS-1010)	36
<b>33 WHILE THE FEELINGS' GOOD</b> REX ALLEN, JR. & MARGO SMITH (Warner Bros. WBS-49738)	35			<b>98 BY NOW</b> STEVE WARINER (RCA PB-12204)	44
<b>34 YOU'RE THE BEST</b> KIERAN KANE (Elektra E-47138)	41			<b>99 SWEET SOUTHERN LOVE</b> PHIL EVERLY (Curb/CBS ZS6-02116)	52
				<b>100 DADDY</b> BILLY ED WHEELER (NSD-94)	61

## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Texas State Of Mind (Peso/Wallet — BMI) . . . . . 22	I Should've Called (Milene — ASCAP) . . . . . 25	Miracles (Dick James — BMI) . . . . . 20	Tennessee Whiskey (Pi-Gem/Linda Hargrove — BMI) . . . . . 73
Angela (Music West of The Pecos — BMI) . . . . . 97	I Still Believe In Waltzes (Southern Nights — ASCAP) . . . . . 9	Mobile Bay (Tree — BMI/Cross Keys — ASCAP) . . . . . 95	Texas Cowboy Night (Mel Tillis — BMI/Sabal — ASCAP) . . . . . 47
Bedtime Story (House Of Gold — BMI) . . . . . 46	I Was Country (Pi-Gem — BMI) . . . . . 61	My Baby's Coming Home (Chaparral — ASCAP) . . . . . 58	The Gettin' Over You (Jowag/Silver Ridge — ASCAP) . . . . . 87
Born (Shelby Singleton — BMI) . . . . . 67	I'll Need Someone (Hall-Clement — BMI/Bibo c/o Welk — ASCAP) . . . . . 85	On The Inside (Welbeck — ASCAP) . . . . . 88	The Matador (Pi-Gem — BMI) . . . . . 12
Burning Bridges (Sage & Sand — SESAC) . . . . . 80	(I'm Gonna) Put You (Chappell/Sailmaker/Welbeck /Blue Quill — ASCAP) . . . . . 49	One Too Many Memories (Sawgrass — BMI) . . . . . 84	The Partner Nobody Chose (World/Coolwell/Granite — ASCAP) . . . . . 75
By Now (Pi-Gem — BMI/Chess — ASCAP) . . . . . 98	I'm Gonna Sit (Fred Ahlert/Pencil Mark Co./Rytoc — ASCAP) . . . . . 74	Older Women (Tree — BMI) . . . . . 30	(There's) No Gettin' Over Me (Rick Hall — ASCAP) . . . . . 13
Cajun Melodies (Resaca (A Div. of Music Corp.) — BMI) . . . . . 93	I'm Into Lovin' You (Oaks — BMI) . . . . . 71	Party Time (Tree — BMI) . . . . . 36	They Could Put Me In Jail (Hall-Clement — BMI) . . . . . 4
Could You Love Me (Rose — BMI) . . . . . 24	It Don't Hurt Me Half As Bad (Combine Music — BMI) . . . . . 59	Prisoner Of Hope (Elektra/Asylum — BMI) . . . . . 1	Tight Fittin' Jeans (Prater — ASCAP) . . . . . 31
Daddy (Sleepy Hollow — ASCAP) . . . . . 100	It'll Be Him (Hat Band/Baron — BMI) . . . . . 60	Queen Of Hearts (Drunk Monkey Music — ASCAP) . . . . . 26	Today All Over Again (King Coal/Coal Miners — ASCAP/BMI) . . . . . 44
Dixie On My Mind (Bocephus — BMI) . . . . . 4	It's Now Or Never (Gladys Music — ASCAP) . . . . . 21	Scratch My Back (Fame — BMI) . . . . . 55	Too Many Lovers (Cookhouse — BMI/Mother Tongue — ASCAP) . . . . . 8
Don't Bother To Knock (Pi-Gem — BMI) . . . . . 48	It's Really Love This Time (Blue Lake — BMI/Terrace — ASCAP) . . . . . 70	Secrets (Bobby Goldsboro — ASCAP) . . . . . 76	Unwound (Pi-Gem/Pannin' Gold — BMI) . . . . . 7
Don't Get Above You (Peer International — BMI) . . . . . 62	I've Been A Fool (Yatahey — BMI) . . . . . 42	She Took (Jack & Bill c/o Welk — ASCAP) . . . . . 96	We Don't Have To Hold Out (Balmer — CAPAC) . . . . . 40
Don't Wait On Me (American Cowboy Music — BMI) . . . . . 15	Just Like Me (Al Gallico/Algee — BMI) . . . . . 17	Shot Full Of Love (Hall-Clement c/o Welk — BMI) . . . . . 82	(When You Fall In Love) Everything's A Waltz (Tree/Sugarplum — BMI) . . . . . 64
Dream Of Me (Sable/Sawgrass — BMI) . . . . . 14	Let Me Fill (Chip 'N' Dale — ASCAP) . . . . . 94	Should I Do It (Unichappell/Watch Hill — BMI) . . . . . 41	Where Cheaters Go (Queen Of Hearts — BMI) . . . . . 77
Feels So Right (Maypop — BMI) . . . . . 3	Longing For The High (Cross Keys — ASCAP/Timber — SESAC) . . . . . 37	Some Days Are Diamonds (Tree — BMI) . . . . . 29	While The Feeling's Good (ATV Music Corp./Hartline Music, Inc. — BMI) . . . . . 33
Fire & Smoke (Blue Moon/April — ASCAP) . . . . . 19	Love Ain't Never Hurt Nobody (House Of Gold — BMI) . . . . . 50	Somebody's Darlin' (Emeryville — BMI) . . . . . 45	Whiskey Chasin' (Sabal — ASCAP) . . . . . 27
Fool By Your Side (Kelly & Lloyd — ASCAP) . . . . . 5	Love Never Hurt So Good (Music City — ASCAP/Combine — BMI) . . . . . 79	Sometimes When We Touch (Welbeck — ASCAP/ATV/Mann & Weil — BMI) . . . . . 68	Wild Side Of Life (Unart/Peer International — BMI) . . . . . 16
Georgia Soul (Taylor & Watts/Music Garden — BMI) . . . . . 92	Lovin' Her Was Easier (Combine — BMI) . . . . . 2	Surround Me (Al Gallico — BMI/Bibo — ASCAP) . . . . . 53	Wind Is Bound To Change (Larry Gatlin — BMI) . . . . . 28
Good Ol' Girls (Cross Keys — ASCAP) . . . . . 63	Lovin' The Night (Sir Dale/Foxtail — ASCAP) . . . . . 91	Sweet Home Alabama (Dutchess/Leeds/Hustlers — BMI) . . . . . 89	Yesterday's News (Shade Tree — BMI) . . . . . 56
Good Times (Tree — BMI) . . . . . 38	Mathilda (Combine — BMI) . . . . . 78	Sweet Natural Love (Jerrimick — BMI) . . . . . 81	You Don't Know Me (Rightsong — BMI) . . . . . 32
Hello Woman (Doug Kershaw — BMI) . . . . . 72	Maybe I Should Have (Screen Gems/EMI — BMI) . . . . . 23	Sweet Southern Love (Everly and Sons/Music Table — BMI) . . . . . 99	You're The Best (Cross Keys — ASCAP/Old Friends — BMI) . . . . . 34
His Name Was David (Newswriters — BMI) . . . . . 85	Midnight Hauler (House Of Gold — BMI) . . . . . 43	Takin' It Easy (Algee — BMI) . . . . . 52	You're The Reason (Vogue — BMI) . . . . . 90
Hold On (Nub-Pub Music — ASCAP) . . . . . 69			
Honky Tonk Hearts (Hall-Clement — BMI) . . . . . 51			
Honky Tonk Queen (Baray/Mullet — BMI) . . . . . 83			
Hurricane (Blackwood — BMI/Rich Bin — ASCAP) . . . . . 54			
I Don't Have To Crawl (Visa Music — ASCAP) . . . . . 39			
I Don't Need You (Boothcute — BMI) . . . . . 6			
I Just Need You For Tonight (Hall-Clement — BMI) . . . . . 35			

= Exceptionally heavy radio activity this week

= Exceptionally heavy sales activity this week

# COUNTRY

## SINGLES REVIEWS

### NEW AND DEVELOPING ARTISTS

#### TENNESSEE EXPRESS (RCA PB 12277)

**Big Like A River** (2:55) (Prime Time Music, Bobby Goldsboro Music — ASCAP, Mastercraft Music, House of Gold Music — BMI) (A. Wilburn, J. Duncan) (Producer: N. Wilson)

They're a little bit Dave and Sugar, a little bit Capitols and a lot of talent. The gospel-tinged vocals, upbeat arrangement and excellent production should do much to propel this debut release by Tennessee Express onto the charts.



#### E.W.B. (Paid PAD 142)

**We Could Go On Forever** (4:07) (Jelco Music Inc. — ASCAP) (J. Elliott) (Producers: Ram Records)

Groups seem to be the thing this year, and now there's another prime contender in that category. Soft vocals, memorable guitar work, a pretty piano arrangement and a hot sax solo make this debut release from E.W.B. a top choice for country formats and a sleeper for pop.

### HITS OUT OF THE BOX

#### EDDIE RABBITT (Elektra E-47174)

**Step By Step** (3:42) (Briarpatch Music/DebDave Music Inc. — BMI) (E. Rabbitt, E. Stevens, D. Malloy) (Producer: D. Malloy)

#### SLIM WHITMAN (Epic/Cleveland International 14-02402)

**Can't Help Falling In Love With You** (3:20) (Gladys Music — ASCAP) (H. Peretti, L. Creatore, G. Weiss) (Producer: P. Drake)

#### B.J. THOMAS (MCA-51151)

**I Recall A Gypsy Woman** (3:42) (Jack Music, Inc. — BMI) (A. Reynolds, B. McDill) (Producer: L. Butler)

#### BOBBY BARE (Columbia 18-02414)

**Take Me As I Am (Or Let Me Go)** (2:38) (Acuff-Rose Publ. Inc. — BMI) (B. Bryant) (Producer: R. Crowell)

### FEATURE PICKS

#### BURRITO BROTHERS (Curb/CBS ZS5 02243)

**She Belongs To Everyone But Me** (3:27) (Atlantic Music Corp. — BMI) (J. Beland, G. Guilbeau) (Producer: M. Lloyd)

#### WHISPERING BILL ANDERSON (MCA-51150)

**Homebody** (3:02) (Stallion Music, Inc. — BMI) (B. Anderson) (Producer: J. Foglesong)

## ALBUM REVIEWS

**ROLLIN'** — Sonny Curtis — Elektra 6E-349 — Producers: Thompson, Osborn and Young — List: 8.98

Noted for his prolific songwriting, this time out, singer/songwriter Sonny Curtis uses only two of his own tunes and honors his contemporaries by covering their works. Though Curtis can rollick with the best of them, a la "Good Ol' Girls," the softer, slower tunes are where he really shines. Particularly note the Curtis-Jerry Allison penned "More Than I Can Say" (Leo Sayer struck it big with this one), "Sweet Misery" and the Randy Newman-penned title track.



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## Panels, Participants Announced For Upcoming Talent Buyer's Seminar

NASHVILLE — Six 90-minute panel discussions and two three-hour showcases will highlight the upcoming Country Music Assn. (CMA)-sponsored Talent Buyer's Seminar, slated for Oct. 9-12 at the Hyatt Regency hotel here. Registration forms are being mailed out this week.

"This year, rock promoters and representatives from cable television systems are being invited to attend the seminar in an effort to make them more aware of the enormous profit potential in country music," seminar chairman Joseph Sullivan said. "One of America's leading concert promoters reports that 78% of the shows booked for 1980 used country talent as opposed to 35% in 1979.

"In fact, anyone who is not aware of the tremendous impact that country music is having in America's marketplace is probably losing important profit," Sullivan continued. "Record companies report an increase of 25-30% in country record sales this year, and country is now the second largest selling category of music in the United States. Since 1978, more than 600 radio stations have changed their formats to full-time country, a country music magazine was the nation's fastest growing publication during 1980 and country music was responsible for some of Hollywood's top grossing movies last year. Additionally, as evidenced by the success of the *Country Music Spectacular* satellite broadcasts over Radio Luxembourg, country music is beginning to make an impact in marketplaces around the world."

The panel discussions, which will take

place at the Hyatt Regency, will be spread over a three day period: three Oct. 10; two Oct. 11 and a final discussion Oct. 12. Joe Talbot of Joe Talbot and Assoc. will moderate the first session, titled "The Where and Care of Country Music: What Has Propelled it to Today's Heights?," with panelists the Grand Ole Opry's Minnie Pearl; Bill Denny, Cedarwood Publishing; and David Skepner, Loretta Lynn Enterprises.

The next Oct. 10 discussion concerns "The How and Now of Country Music: What Is Being Done To Sustain Its Prevailing Strength?," which will be moderated by Top Billing International's Tandy Rice, and include panelists Joe Galante, RCA Records; Dick Clark, Dick Clark Prod.; Ed Boyd, Columbia Prod. Radio division; Jack Hurst, *Chicago Tribune*; and Bernard Schwartz, Universal Pictures (producer of *Coal Miner's Daughter*).

"Uncle Len" Ellis, WLJE/WAKE Radio, will lead the last discussion on Oct. 10 titled "Creativity — The Answer To An Empty Building." Panelists include Wayne McCary, Eastern States Exposition, Springfield, Mass.; Chick Morris, Feyline Presents, Englewood, Colo.; Bill Luther, Von Braun Civic Center, Huntsville, Ala.; Bruce White, Star Theatre, Merrillville, Ind.; and Robert Franklin, Madison Square Garden, New York.

The Oct. 11 discussions begin with "The Why and Buy of Country Music: Varied Markets Find It Pays to Book Country," moderated by Bette Kaye, Betty Kaye

(continued on page 28)

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# COUNTRY

## Panels, Participants Announced For Upcoming Talent Buyers Seminar

(continued from page 27)

Prod., Sacramento, Calif. Panelists include Larry Bonoff, Warwick Musical Theatre, Warwick, R.I.; Holmes Hendricksen, Harrah's Casinos, Reno, Nev.; Sonny Anderson, Disneyland and Disneyworld, Anaheim, Calif.; Billy Bob Barnett, Billy Bob's Texas, Ft. Worth, Texas; and Maynard Potter, San Luis Obispo County Fair, Paso Robles, Calif.

The following discussion will feature a number of country stars offering personal opinions about "What Is Country Music: Yesterday, Today and Tomorrow." Panelists will include Chet Atkins, Tom T. Hall, Danny Davis, Bobby Bare and Brenda Lee, with Jimmy Bowen, vice president and general manager, Elektra/Asylum Records Nashville as moderator.

The Oct. 12 discussion, "The Evolving Role of Management: The Need For Management and Its Changing Daily Requirements," will be moderated by Ken Kragen, Kragen and Co., with panelists Jim Halsey, Halsey Co., Tulsa, Okla.; Walter Bouillet, Artists Services Unlimited, Nashville, Tenn.; Stan Moress, Scotti Brothers, Los Angeles, Calif.; Mark Rothbaum, Mark Rothbaum and Assoc., Danbury, Conn.; Randy Jackson, Chardon, Inc., Dallas, Texas, and Sullivan.

Country music acts participating in the two showcases, which will be staged at the James K. Polk Theatre at Nashville's Tennessee Performing Arts Center, include Boxcar Willie, Helen Cornelius, Leon Everette, David Frizzell and Shelly West, Terri Gibbs, Charly McClain, Carl Perkins,

Eddy Raven, Ricky Skaggs, Steppe Brothers and the Wright Brothers.

Seminar registrants who are non-CMA members will receive one complimentary ticket to the CMA Awards Show with an option to purchase one ticket for the post awards cocktail reception and radio show.

"Early bird" registration for the seminar is \$100 for each participant and \$90 for spouses. Registration following a Sept. 11 deadline will be \$115 for each participant and \$100 for spouse. Cancellations must be received in writing and no registration fees will be refunded after Sept. 18. Checks should be made payable to Country Music Assn. Talent Buyer's Seminar. For further information, call the CMA at (615) 244-2840, or write: CMA, P.O. Box 22299, Nashville, Tenn. 37202.

## MSMA Re-elects Johnson To Board

NASHVILLE — The Muscle Shoals Music Assn. (MSMA) board of directors has re-elected Jimmy Johnson president, David Johnson vice president and Barbra Wyrick secretary/treasurer for 1981-82.

Also elected were session keyboardist Steven J. Nathan and Muscle Shoal Horns member Ronnie Eades, who will fill two vacancies on the board of directors in the musicians category.

In its July meeting, the MSMA board agreed to participate in the local Colbert-Lauderdale Junior Achievement program by sponsoring one JA group during the year.

## THE COUNTRY COLUMN

**THE KILLER'S STILL FIGHTING** — The latest report on Jerry Lee Lewis lists him in critical but stable condition in the Memphis hospital where he recently underwent surgery for a perforated stomach. In case you didn't hear, Lewis appeared to be recovering quite nicely when a high fever alerted physicians to the presence of a massive infection in the abdominal cavity, which resulted in additional surgery July 10. Surgeons spent five hours removing what a medical report called "a multitude of abscesses." Everybody knows what a fighter Lewis is — it shouldn't be too long before he's back in action. Well-wishers can send cards or flowers to Lewis in care of the Methodist Hospital South in Memphis. We at **Cash Box** would like to extend our best wishes to Lewis and family.

**FOOD FOR THOUGHT** — Still no firm signing between Conway Twitty and Elektra Records (**Cash Box**, July 18). If Twitty does leave MCA, what will happen to the singing partnership he and Loretta Lynn (MCA) have fostered for so many years? According to our sources, the future of the two artists recording together would lie with their respective labels being able to work out a deal . . . Ace Nashville bassist Jack Williams is relocating to Los Angeles in about a week. The former **Slowpoke** member tells us he will be putting together a new rock band, hit the club circuit and begin label shopping. The move will follow a week in the Rocky Mountains writing with Ken Hensley . . . Marty Robbins was one of two acts to perform at the White House for President Reagan July 4. The other was Frank Sinatra. One of



Jerry Lee Lewis

the President's requests? The Robbins classic, "A White Sport Coat And A Pink Carnation." Robbins reports that was the first time he had ever met our country's leader and came up with an interesting analogy concerning the Secret Service. "They remind me of bluegrass pickers. They never smile" . . . Joni Mitchell, look out, Nashville has its own profound/prolific singer/songwriter. Her name is Judy Eron, and her style is a lot like Mitchell's early works. Her lyrics are often witty and are delivered with a wry understanding of life. She's on Barleo Records . . . Songwriter Kent Robbins, writer of such country hits as "She Just Started Liking Cheatin' Songs" and "I'm A Stand By My Woman Man," has formed Kent Robbins Music, Inc. (Broadcast Music, Inc.), in association with Buzz Cason of Southern Writers Group, USA. Southern Writers will administer the catalog internationally for Robbins, who was formerly a staff writer for Pi-Gem Music in Nashville. . . Another major motion picture is going to be turned into a weekly television series. This one is *Nine to Five*, the movie that marked Dolly Parton's cinematic debut. The possible NBC series will be modeled closely after the Jane Fonda-Lily Tomlin-Parton movie, and speculation in Hollywood has Dolly's sister Stella a close contender for the secretary role Dolly played in the film. . . Belated congrats to Silverline songwriter Michael Foster for his recent BMI award for "Heart of Mine," which was recorded by the Oak Ridge Boys (The song was nominated for a Grammy earlier this year.) Foster traveled to Los Angeles last month to accept his award from BMI for one of the "Most Performed Songs of 1980" . . . The "World's Largest Indoor Country Music Show," a concert taped at the Pontiac (Mich.) Silverdome, will be a syndicated special this summer, already set to air in over 100 markets. The concert featured such artists as Kenny Rogers, Dottie West, the Oak Ridge Boys, Don Williams, Larry Gatlin and the Gatlin Brothers Band and others. 70,000 attended that one . . . First Artists Management Enterprises Inc. (FAME) has opened its offices in Nashville at 2500 Hillsboro Rd., suite 7-B. The operation is being headed by Haran Hunter.

**STUDIO TRACKS** — The legendary Joe Cocker was in Music City Music Hall in Nashville recently, recording a couple of songs with the Crusaders (MCA). The songs, which will most likely be included on the Crusaders' upcoming album release (September), are "I'm So Glad I'm Standing Here Today" and "This Old World's Too Funky For Me." Roger Whittaker has also been laying tracks at the Music Hall . . . At Quadrafonic in Nashville, Johnny Duncan is in with producer Steve Gibson; Dave Olney (Rounder Records) is in with producer Gibson; and Doble Gray is in with producer Bud Reneau. . . At Creative Workshop in Nashville, Dottie West is in with producer Brent Maher and Randy Goodrum; and Steve Sharp is in with producer Buzz Cason and engineer Todd Cerney.

**HONORS FOR KILGORE** — In appreciation of his 16 years as an opening act for his show, Hank Williams, Jr. recently presented Merle Kilgore with a custom made D-41 Martin guitar. The instrument is covered with pearl, boasts 14 karat gold keys and Kilgore's initials in pearl on the pick guard. According to the Country Music Foundation, Kilgore holds the record as longest running opening act in the history of country music.

**FOSTER ROAST** — Because of prior commitments, neither Johnny Cash nor Brenda Lee will be able to attend the upcoming Fred Foster roast in person (July 26). Instead, they have videotaped special messages to the man who is considered a legend in the country music industry. And speaking of Foster, still no word on the reactivation of Monument Records — only that it will happen.

**JOHN DENVER, USA** — John Denver will kick off his 1981 concert tour July 30 in Denver (somehow appropriate) with two days at the Red Rocks. From there, Denver will hit 12 more cities in 14 days. Denver is hot off a successful tour of Japan, his first tour of that nation in three years.



John Denver

jennlfer bohler



**CAN YOU HUM A FEW BARS?** — During the recording of their current MCA album, "Smooth Southern Highway," the Thrasher Brothers were surprised by a visitor, Paul Anka, who, along with Barry Mann and Cynthia Weil, penned "As Long As We Keep Believing," a tune included on the Thrashers' album. Pictured in the studio are (l-r): Jim Thrasher; Anka; and Buddy and Joe Thrasher and John Gresham of the group.

## Comstock Debuts Rod Powell

86



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# COUNTRY RADIO

## THE COUNTRY MIKE

**WMC ANNOUNCES PROMOTIONS, LINE-UP CHANGE** — General manager of WMC/Memphis, **Dean Osmundson**, has announced the promotions of two staffers, as well as two new additions to the Memphis country station. Elevated to the position of music director, recently vacated by **Jay Phillips**, is six-year WMC veteran **Paula Hooper**. Hooper had served as secretary to Osmundson and worked closely with program director **Les Acree** in promotions and music research. Moving into the 10 a.m. - 1 p.m. slot is former weekend personality **Bill Dotson**. Prior to his move to WMC, Dotson was on-the-air on **WTRB/Ripley, Tenn.** As reported in **Cash Box**, July 11, **Chris Angel** has left **WZXR-FM/Memphis** to take over Phillips' 1 p.m.-4 p.m. air shift. In addition, **Jim Felton**, from **WREG-TV** in Memphis, will be heading up the news department as news director and afternoon anchor, effective July 27. The new line-up, as of July 13, runs as follows: midnight-6 a.m., **Les Tivers**; 6-10 a.m., **Ken Martin** and **Aunt Eloise Loulse**; 10 a.m.-1 p.m., **Dotson**; 1-4 p.m., **Angel**; 4-7 p.m., **Larry Nobles**, and 7 p.m. - midnight, **Bob Baker**.



Dan McKinnon

**PERSONALITY PROFILE** — After working several years with a struggling San Diego newspaper, **Dan McKinnon** determined that another form of media just might be his forte. On Feb. 1, 1962, he purchased **KSON/San Diego** in an estate auction, having no previous background in radio. Due to his experience in the San Diego market, as well as his insight in the broadcasting industry, McKinnon changed the multi-formatted Southern California station to country in September 1963, a change that has proven to be extremely profitable. His almost 20 years of broadcasting achievements have not gone unnoticed among industry leaders. McKinnon was elected to two terms on the board of directors of the National Assn. of Broadcasters (NAB) in the late '60s and early '70s. He has been honored with numerous awards from various civic and industry groups. McKinnon has been a member of the Country Music Assn. (CMA) for 15 years and served as its president in 1977. Last year he was the recipient of the CMA's coveted President Award commemorating his work in initiating the first post awards radio broadcast over NBC radio following October's CMA awards. In addition, McKinnon's civic contributions deserve recognition and praise. Among a variety of duties performed, he led the **Billy Graham Crusade** in San Diego in 1976, serving as chairman. Last year, McKinnon was narrowly defeated in the race for a seat in the United States Congress. Future plans? Articles and rumors have been bandied about the Southern California area and elsewhere that **President Reagan** may have him in mind to head the United States Civil Aeronautics Board.

**KTTS AIRS HEE HAW RADIO SHOW** — **KTTS/Springfield, Mo.** has begun to air weekly, half-hour radio shows featuring the top stars from the television program, **Hee Haw**. The program, taped at the 1,000-seat **Hee Haw Theater** in Branson, Mo., is produced by **KTTS** program director **Don Paul** and **Gary Meyers**. The cast of stars featured weekly includes **Lulu Roman**, **Cotton Ivy**, **Gordy Tapp**, **Grady Nutt**, **Gunilla Hutton**, **Roni Stoneman**, **MacKenzie Colt** and **Archle Campbell**. Stations interested in carrying the show in their market should contact Paul at (417) 865-6614, or write: P.O. Box 1806 S.S.S., 2330 W. Grand, Springfield, Mo. 65805.

**WPNX HOSTS HOLIDAY FESTIVAL** — More than 14,000 country music enthusiasts enjoyed eight hours of non-stop music during the annual Fourth of July **WPNX** Country Festival in Phenix City, Ala. The festivities began at 2 p.m. in Phenix City's Idle Hour Park and featured such national artists as **Leon Everette**, **Foxfire**, **Jan Gray**, **Jerri Kelly** and **Gary Gentry**, to name a few. **Jim Bell**, **WPNX** music director, produced the afternoon's celebration, and **WPNX** air personality, **Ken Carile** handled the emcee duties. The response was so great, plans for next year's Country Festival are already in the make.

**CHANDLER TABBED AT KCBQ** — **Bob McKay**, program director of **KCBQ/San Diego**, has announced the appointment of **Ed Chandler** to the position of music director. Chandler, former music and program director for crosstown country rival **KSON-AM/FM**, will continue his current afternoon drive air shift at **KCBQ**. Promotional calls will be taken Monday through Friday from 1-3 p.m.

**RADIO TURNTABLE** — **Reno Electronics Inc.** recently purchased **KBET/Reno**, from **Sierra Broadcasting**, and has decided to go to automated programming. Looking for a veteran program director? **Paul Adams** may be contacted at (702) 972-7913. . . Effective July 13, **WJLJ/Tupelo, Miss.** officially fell off the country bandwagon and joined rock 'n' roll ranks. Anyone wishing to contact **Ronnie Hughes**, music director for six years, and air personality from 10 a.m. - 2 p.m., may call (601) 842-6319.

country mike

## PROGRAMMERS PICKS

<b>Dave Matthews</b>	<b>KCKN/Kansas City</b>	<b>Miracles</b> — Don Williams — MCA
<b>Bob Grayson</b>	<b>WIST/Charlotte</b>	<b>Hurricane</b> — Leon Everette — RCA
<b>Bill Jones</b>	<b>WKSJ/Mobile</b>	<b>Mobile Bay</b> — Johnny Cash — Columbia
<b>Tim Perkins</b>	<b>KCAN/El Reno</b>	<b>One Too Many Memories</b> — Ray Pillow — First Generation
<b>John Buchanan</b>	<b>KNIX/Phoenix</b>	<b>Takin' It Easy</b> — Lacy J. Dalton — Columbia
<b>Rob Hough</b>	<b>KTTS/Springfield</b>	<b>(When You Fall In Love) Everything's A Waltz</b> — Ed Bruce — MCA
<b>Dan Hollander</b>	<b>WDXE/Lawrenceburg</b>	<b>I'm Gonna Sit Right Down And Write Myself A Letter</b> — Willie Nelson — Columbia
<b>Troy Wayne</b>	<b>KFRM/Salina</b>	<b>(When You Fall In Love) Everything's A Waltz</b> — Ed Bruce — MCA
<b>Ralph Hughes</b>	<b>KFH/Wichita</b>	<b>You Don't Know Me</b> — Mickey Gilley — Epic
<b>Rick Davls</b>	<b>KXLR/Little Rock</b>	<b>Shot Full Of Love</b> — Randy Parton — RCA

## MOST ADDED COUNTRY SINGLES

1. **I NEED SOMEONE TO HOLD ME (WHEN I CRY)** — JANIE FRICKE — COLUMBIA — 35 REPORTS
2. **I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER** — WILLIE NELSON — COLUMBIA — 27 REPORTS
3. **RIGHT IN THE PALM OF YOUR HAND** — MEL McDANIEL — CAPITOL — 24 REPORTS
4. **(WHEN YOU FALL IN LOVE) EVERYTHING'S A WALTZ** — ED BRUCE — MCA — 21 REPORTS
5. **(I'M GONNA) PUT YOU BACK ON THE RACK** — DOTTIE WEST — LIBERTY — 20 REPORTS
6. **SHOT FULL OF LOVE** — RANDY PARTON — RCA — 18 REPORTS
7. **HURRICANE** — LEON EVERETTE — RCA — 18 REPORTS
8. **HIS NAME WAS DAVID** — FRANKIE RICH — STARGEM — 18 REPORTS
9. **HONKY TONK QUEEN** — MOE BANDY & JOE STAMPLEY — COLUMBIA — 16 REPORTS
10. **SAD TIME OF THE NIGHT** — ROD POWELL — COMSTOCK — 16 REPORTS

## MOST ACTIVE COUNTRY SINGLES

1. **(THERE'S) NO GETTIN' OVER ME** — RONNIE MILSAP — RCA — 70 REPORTS
2. **MIRACLES** — DON WILLIAMS — MCA — 69 REPORTS
3. **YOU DON'T KNOW ME** — MICKEY GILLEY — EPIC — 63 REPORTS
4. **I DON'T NEED YOU** — KENNY ROGERS — LIBERTY — 58 REPORTS
5. **TIGHT FITTIN' JEANS** — CONWAY TWITTY — MCA — 58 REPORTS
6. **RAINBOW STEW** — MERLE HAGGARD — MCA — 52 REPORTS
7. **DON'T WAIT ON ME** — THE STATLER BROTHERS — MERCURY — 46 REPORTS
8. **IT'S NOW OR NEVER** — JOHN SCHNEIDER — SCOTTI BROTHERS — 46 REPORTS
9. **OLDER WOMEN** — RONNIE McDOWELL — EPIC — 44 REPORTS
10. **MAYBE I SHOULD HAVE BEEN LISTENING** — GENE WATSON — MCA — 44 REPORTS

## Country Radio Ratings In Urban Areas Continue To Climb In Spring Arb Book

(continued from page 24)

to look around, I think the pop stations realized that, 'Time out, maybe we're not playing the music that most people want to hear,' so, all of a sudden, Eddie Rabbitt, the Oak Ridge Boys, Don Williams, Willie Nelson, Johnny Lee and Mickey Gilley all cross over to pop.

"Now the mass appeal audience says, 'Wait! My old pop station — now it's playing the stuff I like,' so they tend to stay a little longer with the pop stations than they did a year ago."

### Down In Chicago

In Chicago, where, unlike the other five major markets studied, there were no stations that switched to a country format in the past year, **WMAQ** upped last year's 4.9 figure to 5.1, while its closest country competitor, **WJEZ-FM**, held steady at 3.1. **WJEZ's** AM sister, **WJJD**, fell from a 1.3 mark to 0.9. Thus, country's overall status in the nations' hub dropped from 9.3 to 9.1.

The biggest surprise in the early figures was in the Detroit market, where **WWWW-FM (W4)**, an AOR station that switched to country in January, became the first newcomer to overtake an established country outlet. The station's 4.4 outing led traditional leader **WCXI** by a full point, after the latter had posted a 5.1 score in the 1980 Spring book.

**W4**, a Shamrock broadcasting station, acquired a new program director, **Dene Hallam**, a new general manager just two days before the ratings period began.

"We gave the listeners what they wan-

ted," said Hallam, "and what I perceived they wanted when I came to the city, and that is lots of good music (the music that they like as opposed to the music that I like personally) and disc jockeys that blended with the music — that weren't buried by the music and didn't overpower it.

"If you look at the ratings that are released around the country so far, an AM station is still the #1 country outlet in every market — in L.A., in New York, in Chicago — we're the only FM station to beat the AM country, and **WCXI** was not a slouch station."

Adding the 0.6 rating of nearby Canadian station **CKLW-FM**, country maintained an 8.4 share of the Motor City, whereas **WCXI** and **CKLW** together accumulated a 5.9 in last year's ratings.

In San Francisco, **KNEW** picked up a 3.1 share, while **KSAN**, another AOR convert, added a 2.1 figure. The combined 5.2 showing was a vast improvement for country over the 2.9 mark held by **KNEW** last year when it was the market's only country outlet.

In Boston, **WDLW** stretched its numbers to 1.3 from last year's 0.8.

The statistics for the Spring Quarterly Measurement were taken by Arbitron from a sampling that covered a period from March 19-June 10.

All figures represent average quarter hour shares, 12+ for the metro area, Monday through Sunday, 6 a.m. to midnight and do not reflect stations' total listening audiences.



**FICAP MINI-CLINIC IN AUSTIN** — At the recent Federation of International Country Air Personalities (FICAP) sponsored mini-clinic in Austin, Texas, 75 radio representatives gathered to discuss matters pertinent to the broadcasting industry. One of the sessions dealt with the topic, "Where Do I Go From Here — Career Building," and included panelists (l-r): **Dan Halyburton**, **WQAM/Miami**; **Gina Preston**, **WQHK/Ft. Wayne**; **Chris Collier**, **KILT/Houston**; **Bob Cole**, **KOKE, Austin**; and **Max Gardner**, **KKYX/San Antonio**.

# GOSPEL



**GRAY DEBUTS GOSPEL SHOW** -- Pop singer *Dobre Gray*, who has signed with Myrrh Records (Word), made his gospel debut recently when he taped Bobby Jones' Nashville Gospel Show. Gray has two cuts on Word's upcoming compilation album, "Premier Performance," which is set for a September release. Pictured following the television taping are (l-r): Ken Harding, east coast A&R director, Word; Gray; Doug Casmus, Sound Seventy Management; and Jones.

## Christian Booksellers Assn. Convention Draws In Excess Of 7,200 In Anaheim

by Jennifer Bohler

ANAHEIM, Calif. — Over 3,600 participants and 3,605 exhibitors jammed the Anaheim Convention Center here for the annual Christian Booksellers Assn. (CBA) Convention, scheduled to run from July 18-23. The annual gathering, bringing together the major merchandisers and labels in the gospel music field, promised to meet or exceed last year's total registration of 7,300.

As in years past, the highlights of this year's events are the 16 educational workshops scheduled throughout the six-day convention, as well as the annual CBA Banquet and the showcases scheduled to highlight gospel talent.

Following registration on July 18, the Concert Extraordinaire, featuring Tom

Netherton, Andrus Blackwood and Co.; Kathie Sullivan, City Limits; and emcee Grady Nutt, was scheduled. A worship service conducted by Lloyd John Ogilvie was offered at 10:30 a.m., followed by a "Pacesetter" session with Howard Hendricks at 2:30 p.m. and a Musicale by Lexicon at 7:30 p.m.

Following morning devotions at 8 a.m. with Herbert Lockyer, which will start the July 20 activities, the exhibit area will open at 9 a.m. Three concurrent workshops will be offered, beginning at 10:30 a.m. The first, titled "You and Your Money," will be conducted by LaVose Newton. The second, "How To Sell Bible Reference Books," with John Kohlenberger, and the third, an orientation session for first timers and newer stores. A general session with Tim LaHaye and Elisabeth Elliott has been scheduled for 1 p.m.

Concurrent with the exhibit area opening on July 21, two more workshops are scheduled, beginning at 9 a.m. The first will be "The Family Business — How To Make It Work" (\$20 fee), which will be conducted by Frank Butrick. The other workshop will be an international session with Bill Moore, entitled "The Best Is Yet To Be." Beginning at 10:30 a.m., two more workshops have been scheduled, "How To Buy And Sell Greeting Cards," with Roy Lessin and Mike Rustin, and "Delegating Our Work," with Lavose Newton. An overseas dealers reception and luncheon has been scheduled to begin at 11 a.m. Afternoon activities will begin at 1 p.m. with a general assembly.

At 3 p.m., three more workshops have been scheduled — "Types of Business Structure," with Keith Doyon; "Motivational Seminars," with George Shinn; and "Merchandising Records and Music with Class," with Stan Jantz. The past president's dinner is scheduled for 6:30 p.m.

The July 22 workshops will begin with three more concurrent sessions — "Using the Computer in Larger Bookstores," with John Keller; "How To Keep The Money You Make," with Allan Willey; and "Advertising Records and Music With Flair," with Jantz. Following an awards luncheon at noon with Dr. Joe Aldrich, afternoon sessions will begin at 3 p.m. They will be titled, "Effective Communications at Home," with Andre Bustanoby; "Reaching the Spanish Market," with Lavern Gregory; and "Jewelry — Know Your Product and Display It," with Bob Slemmon and Dean Herrbolt.

The final day, July 23, will begin with a continental breakfast at 7:30 a.m. Workshops are scheduled for 10:30 a.m. and will include "Store Personnel Management," with Red Rudy; "Sales Forecasting," with Murray Fisher; and "Preserving What You've Built," with Doyon. A general session with Walter Martin is scheduled for 1 p.m., with a CBA board of directors meeting set for 2:30 p.m.

## PIR Gospel Label Signs Two Acts

by Jennifer Bohler

NASHVILLE — In spite of a previous assignment of the name Salvation Records as a trademark, the new gospel label started by Philadelphia International Records (PIR) is currently moving ahead in its plans to be fully operational by the end of the year (Cash Box, July 11).

Due to the previous assignment of rights to the name Salvation Records, the new PIR label will have to be re-named — a process that is currently under way, according to Mighty Three Music Group president and acting gospel label head Earl Shelton.

Despite the setback in naming the label, Shelton said he has already signed two acts and is currently negotiating with a third. Signed to the label are Clarence Fountain and the Original Five Blind Boys of Alabama, who have been singing for 42 years; and the Young Delegation, a group from Philadelphia. Shelton declined to name the artist the label is currently negotiating with.

Shelton said the Blind Boys recording is something of a departure from the group's usual product, with a couple of tunes written by Kenny Gamble and Cecil Womack. Explaining it as a very contemporary recording, he said it should be a well-received album release. The Young Delegation release will be a mixture of traditional and contemporary product, which, Shelton said, reflects the direction of the labels.

Though PIR is distributed by CBS Records, it has not yet been determined if the new gospel label will be included in that agreement.

As it stand now, the label will be headquartered in the Gamble/Huff building in Philadelphia. Harry Coombs, vice president of marketing/sales and promotion for PIR, and Rebecca Butler, who works with Coombs, will also be involved with the gospel label.

## TOP 20 ALBUMS

### Spiritual

Weeks  
On  
Chart  
7/11

- 1 **CLOUDBURST**  
MIGHTY CLOUDS OF JOY  
(Myrrh MSB 6663) 3 24
- 2 **20TH ANNIVERSARY ALBUM**  
JAMES CLEVELAND & THE WORLD'S  
GREATEST CHOIRS (Savoy SGL 7059) 4 20
- 3 **THE LORD WILL MAKE A WAY**  
AL GREEN (Myrrh MSB 6661) 1 32
- 4 **THE HAWKINS FAMILY LIVE**  
WALTER HAWKINS (Light LS 5770) 2 30
- 5 **TRUE VICTORY**  
MIN. KEITH PRINGLE  
(Savoy SGL 7053) 5 26
- 6 **EVERYTHING'S ALRIGHT**  
DR. CHARLES HAYES (Savoy 14580) 6 26
- 7 **BE ENCOURAGED**  
FLORIDA MASS CHOIR (Savoy 7046) 7 8
- 8 **IS MY LIVING IN VAIN**  
CLARK SISTERS (New Birth 7056) 8 12
- 9 **GOLDEN HITS**  
SLIM AND THE SUPREME ANGELS  
(Nashboro 7234) 11 8
- 10 **MORE OF THE BEST**  
ANDRAE CROUCH (Light LS 5785) 17 4
- 11 **REJOICE**  
SHIRLEY CAESAR (Myrrh MSB 6646) 10 52
- 12 **THE LORD IS MY LIGHT**  
NEW JERUSALEM BAPTIST CHURCH  
CHOIR (Savoy 7050) 12 14
- 13 **MIRACLES**  
JACKSON SOUTHERNAIRES  
(Malaco M-4370) 9 32
- 14 **ONE DAY AT A TIME**  
REV. THOMAS L. WALKER  
(Eternal Gold EGL-652) 14 38
- 15 **GOD IS OUR CREATOR**  
ALBERTINA WALKER  
(Savoy SL 14583) 15 20
- 16 **JAMES MOORE**  
(Lumina LM 7502) 16 4
- 17 **GREATEST HITS**  
TOMMY ELLISON (Nashboro 7238) — 2
- 18 **GOOD NEWS**  
TROY RAMEY (Nashboro 7239) 13 8
- 19 **KEEP ON CLIMBING, WE GOTTA GO HIGHER**  
PILGRIM JUBILEE SINGERS  
(Savoy 14584) 18 22
- 20 **RISE AGAIN**  
GOSPEL KEYNOTES (Nashboro 7227) 20 32

### Inspirational

Weeks  
On  
Chart  
7/11

- 1 **PRIORITY**  
IMPERIALS (Dayspring DST 4017) 1 22
- 2 **FORGIVEN**  
DON FRANCISCO (New Pax NP 33042) 2 138
- 3 **NEVER ALONE**  
AMY GRANT (Myrrh MSB 6645) 3 58
- 4 **FAVORITES, VOL. 1**  
EVIE TOURNQUIST (Word WSD 8845) 4 28
- 5 **AMY GRANT IN CONCERT**  
(Myrrh MSB 6668) 11 6
- 6 **BEST OF B.J. THOMAS**  
B.J. THOMAS (Myrrh/Word MSB 6653) 5 38
- 7 **THANK YOU FOR THE DOVE**  
MIKE ADKINS (Mike Adkins MA 1061) 6 48
- 8 **BULLFROGS AND BUTTERFLIES**  
CANDLE (Birdwing BWR 2010) 7 46
- 9 **MUSIC MACHINE**  
CANDLE (Birdwing BDWG 2004) 9 176
- 10 **HEED THE CALL**  
THE IMPERIALS (Dayspring DST 4011) 8 138
- 11 **GOT TO TELL SOMEBODY**  
DON FRANCISCO (New Pax NP 33071) 10 88
- 12 **PRAISE IV**  
VARIOUS ARTISTS (Maranatha MM 0064) 12 58
- 13 **MY FATHER'S EYES**  
AMY GRANT (Myrrh MSB 6625) 13 32
- 14 **PRAISE V**  
VARIOUS ARTISTS (Maranatha MM 0076) — 2
- 15 **COMING HOME**  
MIKE WARNKE (Myrrh MSB 6670) 15 8
- 16 **ENCORES**  
2ND CHAPTER OF ACTS (Myrrh MSB-6673) — 2
- 17 **DALLAS HOLM LIVE**  
DALLAS HOLM & PRAISE  
(Greentree R 3441) 14 4
- 18 **FOR THE BRIDE**  
JOHN MICHAEL TALBOT  
(Sparrow BWR 2021) 16 6
- 19 **INSIDE JOB**  
DION (Dayspring DST 4022) 17 10
- 20 **ONE MORE SONG FOR YOU**  
THE IMPERIALS  
(Dayspring DST-4015) 19 78

## ALBUM REVIEWS

**JUST PIANO . . . PRAISE II** — Dino Kartsonakis — Light LS 5790 — Producer: Tom Keene — List: 7.98

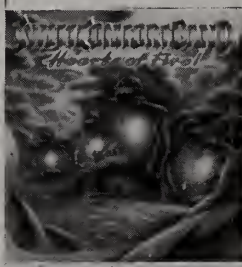
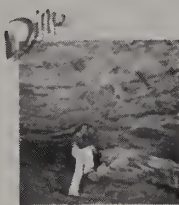
This album is a collection of gospel standards old and new, with a sprinkling of classical arrangements like "Moonlight Sonata." Dove award winner Kartsonakis maintains his status as gospel's premiere pianist, evoking expression with each note. Traditional tunes like "His Eye Is On The Sparrow" are complemented by more contemporary cuts in medley form.

**HEARTS OF FIRE** — Sweet Comfort Band — Light LS 5794 — Producers: David Digs and Jack Joseph Puig — List: 7.98

The Sweet Comfort Band exemplifies the best of contemporary Christian music, featuring tight arrangements and production. The group's stylistic prowess is exhibited throughout as driving rhythmic cuts like "Isabel" are meshed with the more mellow "The Road" and "Just Like Me." The overall rock feel lends itself to pop crossover.

**LOOKING FORWARD** — Bob Bailey — Triangle TR 145 — Producer: Paul Stillwell — List: 7.98

This album represents Bailey's first effort since signing recently with Triangle. The album features four self-penned tunes, including the title cut, which features a duet with Light artist Reba Rambo. Strong vocals, with driving rhythm tracks, are characteristic of the tight arrangements throughout.



# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
<b>1</b> STREET SONGS RICK JAMES (Gordy/Motown GB-1002M1)	1 14	<b>39</b> KEEP ON IT STARPOINT (Chocolate City/PolyGram CCLP 2018)	39 15
<b>2</b> IT MUST BE MAGIC TEENA MARIE (Gordy/Motown GB-1004M1)	5 7	<b>40</b> CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN (Arista AL 9544)	56 2
<b>3</b> KNIGHTS OF THE SOUND TABLE CAMEO (Chocolate City/PolyGram CCLP 2019)	3 8	<b>41</b> BUSTIN' LOOSE ORIGINAL SOUNDTRACK MUSIC BY ROBERTA FLACK (MCA-5141)	44 4
<b>4</b> LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	6 5	<b>42</b> CALL IT WHAT YOU WANT BILL SUMMERS and SUMMERS HEAT (MCA-5176)	34 19
<b>5</b> THE DUDE QUINCY JONES (A&M SP-3721)	2 17	<b>43</b> GOING FOR THE GLOW DONNA WASHINGTON (Capitol ST-12147)	46 9
<b>6</b> A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO (Arista AL 9543)	4 15	<b>44</b> ALICIA ALICIA MEYERS (MCA-5191)	48 14
<b>7</b> IN THE POCKET COMMODORES (Motown M8-955M1)	13 3	<b>45</b> FANTASTIC VOYAGE LAKESIDE (Solar/RCA BXL 1-3720)	41 35
<b>8</b> THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic PE 36918)	9 13	<b>46</b> TURN UP THE MUSIC MASS PRODUCTION (Columbia/Atlantic SD 5226)	37 14
<b>9</b> STEPHANIE STEPHANIE MILLS (20th Century-Fox/RCA T-765)	7 11	<b>47</b> IT'S WINNING TIME KL'QUE (MCA-5138)	51 6
<b>10</b> NIGHT CLUBBING GRACE JONES (Island/Warner Bros. ILPS 9824)	10 10	<b>48</b> CLASS THE REDDINGS (Bellave In A Dream/CBS FZ 37175)	— 1
<b>11</b> RADIANT ATLANTIC STARR (A&M SP-4823)	8 21	<b>49</b> TELL ME WHERE IT HURTS WALTER JACKSON (Columbia FC 37132)	54 8
<b>12</b> MY MELODY DENISE WILLIAMS (ARC/Columbia FC 37048)	11 17	<b>50</b> CARL CARLTON (20th Century-Fox/RCA T-628)	— 1
<b>13</b> WHAT CHA' GONNA DO FOR ME CHAKA KHAN (Warner Bros. HS 3526)	12 13	<b>51</b> I GOT THE MELODY ODYSSEY (RCA AFL 1-3910)	55 5
<b>14</b> THREE FOR LOVE SHALAMAR (Solar/RCA BZL 1-3577)	15 28	<b>52</b> L.J. REYNOLDS (Capitol ST-12127)	57 4
<b>15</b> DIMPLES RICHARD "DIMPLES" FIELDS (Bearwalk ND1 93232)	25 2	<b>53</b> VOYEUR DAVID SANBORN (Warner Bros. BSK 3546)	40 13
<b>16</b> VERY SPECIAL DEBRA LAWS (Elektra 6E-300)	16 20	<b>54</b> LOVE KEYS EDDIE KENDRICKS (Atlantic SD 19294)	— 1
<b>17</b> WITH YOU STACY LATHSAW (Cotillion/Atlantic SD 16948)	30 3	<b>55</b> LET THE MUSIC PLAY THE BAZZ BAND (Motown M8-957M1)	60 6
<b>18</b> WINNERS THE BROTHERS JOHNSON (A&M SP-3724)	28 2	<b>56</b> WANTED DREAD AND ALIVE PETER TOSH (Rolling Stones/EMI-America SO-17655)	58 3
<b>19</b> BLACK & WHITE POINTER SISTERS (Planet/Elektra P-18)	23 4	<b>57</b> CAMERON'S IN LOVE RAFAEL CAMERON (Salsoul/RCA SA-8542)	63 2
<b>20</b> SEND YOUR LOVE AUPRA (Salsoul/RCA SA 8538)	21 10	<b>58</b> INTUITION LIX (Chrysalis CHR 1332)	45 6
<b>21</b> SECRET COMBINATION RANDY CRAWFORD (Warner Bros. BSK 3541)	14 9	<b>59</b> DEUCE KURTIS BLOW (Mercury/PolyGram SRM-1-14020)	— 1
<b>22</b> GAP BAND III GAP BAND (Mercury/PolyGram SRM-1-4003)	18 31	<b>60</b> THREE PIECE SUITE RAMSEY LEWIS (Columbia FC 37153)	52 7
<b>23</b> BEING WITH YOU SMOKEY ROBINSON (Tama/Motown TB-375M1)	20 21	<b>61</b> TWICE AS SWEET A TASTE OF HONEY (Capitol ST-12089)	43 18
<b>24</b> IN THE NIGHT CHERYL LYNN (Columbia FC 37034)	36 3	<b>62</b> MAGIC MAN ROBERT WINTERS AND FALL (Buddah/Arista BDS 5732)	49 16
<b>25</b> TASTY JAM FATBACK (Spring/PolyGram SP-1-6731)	19 8	<b>63</b> LICENSE TO DREAM KLEBER (Atlantic SD 19288)	38 24
<b>26</b> CLOSER GINO SOCCO (Atlantic SD 16042)	22 5	<b>64</b> PORTRAITS SIDE EFFECT (Elektra RE-335)	59 10
<b>27</b> I'M IN LOVE EVELYN KING (RCA AFL-3952)	42 2	<b>65</b> IMAGINATION THE WHISPERERS (Solar/RCA BZL 1-3578)	50 28
<b>28</b> MIRACLES CHANGE (Atlantic SD 15001)	17 15	<b>66</b> NARD BERNARD WRIGHT (GRP/Arista 5011)	54 18
<b>29</b> WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	26 37	<b>67</b> SUE ANN (Warner Bros. BSK 3562)	— 1
<b>30</b> LOVE IS... ONE WAY ONE WAY (MCA-5153)	25 22	<b>68</b> NIGHTWALKER GINO VANNELLI (Arista AL 9539)	53 12
<b>31</b> "RIT" LEE RITENOUR (Elektra 6E-331)	27 9	<b>69</b> PARTY 'TIL YOU'RE BROKE RUFUS (MCA-5159)	62 19
<b>32</b> CHILDREN OF TOMORROW FRANKIE SMITH (WMOT FW 37331)	— 1	<b>70</b> NEVER GONNA BE ANOTHER ONE THELMA HOUSTON (RCA AFL 1-3842)	61 9
<b>33</b> TOO HOT TO SLEEP SYLVESTER (Fantasy F-9607)	33 7	<b>71</b> ALL AMERICAN GIRLS SISTER SLEDGE (Cotillion/Atlantic SD 16027)	67 22
<b>34</b> UNLIMITED TOUCH (Prelude PRL 12184)	35 6	<b>72</b> THE TWO OF US YARBROUGH & PEOPLES (Mercury/PolyGram SRM-1-3834)	65 23
<b>35</b> NIGHTS (FEEL LIKE GETTING DOWN) BILLY OCEAN (Epic FE 37406)	47 3	<b>73</b> HOTTER THAN JULY STEVIE WONDER (Tama/Motown TB-373M1)	53 38
<b>36</b> HOTI LIVE AND OTHERWISE DIONNE WARWICK (Arista APL 8605)	24 6	<b>74</b> JOHNNY "GUITAR" WATSON AND THE FAMILY CLONE JOHNNY "GUITAR" WATSON (DJM/PolyGram 501)	72 8
<b>37</b> GRAND SLAM ISLEY BROTHERS (T-Neck/CBS FZ 37080)	31 20	<b>75</b> GLAD YOU CAME MY WAY JOE SIMON (Posse POS 10002)	75 16
<b>38</b> HOW 'BOUT US CHAMPAIGN (Columbia JC 37008)	32 19		



**DOUBLE DUTCHING** — WMOT recording artist Frankie Smith, in Los Angeles to support his top charting R&B single, "Double Dutch Bus," stopped in to say hello to **Cash Box** staffers. Pictured are (l-r): Michael Martinez, **Cash Box**; Smith; and Mark Albert, Mike Glynn and Lenny Chodosh, **Cash Box**.

## THE RHYTHM SECTION

**ALL THAT JAZZ** — The West Coast jazz summer saga continues to expand. With the **Count Basie Orchestra's** finale at the Playboy Jazz Festival still reverberating throughout the southland, the jazz focus moves further up the coast to the inaugural Santa Barbara Jazz Festival, to be held Aug. 14-15 at the Santa Barbara County Bowl, located near the Pacific surf bordering the central California city. To be featured during the city's inaugural jazz fest are **Maynard Ferguson**, **Zoot Sims**, **Clark Terry**, **Shelly Manne**, **Chet Baker**, **Pellin**, the **Al Vizutti Band**, **The Carla Bley Band**, **Freddie Hubbard** and his quintet, **Cal Tjader** and his sextet featuring guest **Willie Bobo**, **Tania Maria**, **Mongo Santamaria** and band, **Mundell Lowe** and **Bill Berry** and the **L.A. Band**... From Sept. 18-20, the jazz vibe will move even further north to the engaging natural environs of Monterey, where Lowe, Tjader, Terry and Berry will join **Richie Cole** and **Alto Madness**, **Flora Purim** and **Airto**, **Sarah Vaughn**, **Billy Eckstine** and **The Hi-Los** for the 24th annual Monterey Jazz Festival, the most revered of West Coast jazz fetes... On another jazz front, Aussie jazz/fusion outfit **Crossfire** was recently signed by Headfirst Records, which plans release of their digitally-mastered LP, "East of Where." At the end of July.

**AIRWAVES** — KDAY/Los Angeles recently hosted the **Sam Watson** celebrity All-Stars in the second annual **Minnie Riperton** Celebrity Softball game, defeating the celebrities 4-2. Held July 12 at Centinela Park in Inglewood, the game, which attracted more than 5,000 spectators, was sponsored to support California Assemblywoman **Gwen Moore's** statewide initiative to declare July 5-12 "Minnie Riperton Week." The concept's genesis springs from L.A. Mayor **Tom Bradley's** declaration last year that the city would honor Riperton, who died in 1979 of breast cancer. Following last year's KDAY softball game, donations from several fund-raising events went toward establishment of the **Minnie Riperton Cancer Research Fund**. Some of the celebrities participating in this year's softball fest included members of the Elektra/Asylum group **Side Effect** and actors **Eric Laneville**, **Stoney Jackson**, **Dwayne Jesse**, **Darrow Igus** and **Chip McAllister**.

**OTHER ALTRUISM** — Solar Records chief **Dick Griffey** recently donated 1,000 free tickets to Los Angeles-area youth to attend the July 5 performance of the **Solar Galaxy of Stars** held at the Inglewood Forum. Griffey said that recycling resources back into the community was a step toward assuring an ongoing, healthy symbiotic relationship between the label and the supporters of Solar product.

**MULTI-TRACKING** — The upcoming Warner Bros. LP by **Al Jarreau** is set to ship to WEA branches July 29. The LP features such guest artists as **Tom Scott**, **George Duke**, **Dean Parks** and **Steve Gadd**. Jarreau is also scheduled for a 25-date tour of America and Europe to support the LP... **Sigma Sound Studios** in N.Y. and Philly are brimming with activity, including recording sessions with PIR's **Teddy Pendergrass**, Atlantic's **Spinners** and an Epic project with **The Jacksons**. Pendergrass was recently at the Philadelphia facility, where he was in a mixing session, produced by **Ken Gamble** and **Leon Huff** with Sigma Sound prexy **Joe Tarsia** engineering. The **Mtume/Lucas** brainkind is producing The Spinners' new LP project in New York with engineer **Jim Dougherty**, while at the same facility, **John Luongo** recently completed mixing a Jacksons single, "Walk Right Now." Sigma is hosting other projects in progress including work by **Ashford & Simpson**, **D.J. Rogers**, **Gladys Knight** and **Jessica Cleaves**... Elektra/Asylum artist **Lee Ritenour**, who is currently enjoying broad-based success with his LP "Rit," is in the studio producing a debut album by **Eric Tagg** for Japan Victor Corp. (JVC). Tagg is a featured vocalist on "Is It You?" and other cuts from Ritenour's LP... A rap record titled "General Hospital," a parody of ABC-TV's popular daytime soap **General Hospital**, was produced by **Harry King** featuring Boston-based studio outfit **The Afternoon Delights**. MCA has released the single in 7" and 12" formats... Polydor/MVP Records recently released "Sayin' Something" by **Peaches & Herb**... Composer/singer **Janice Pendarvis**, who is featured on the new Inner City LP by Japanese jazzist **Terumasa Hino**, is putting the final touches on her first solo album at A&R Studios in New York, with the basic tracks having been recorded in May at Dynamic Sound in Kingston, Jamaica. Producing with Pendarvis were **Clive Hunt** and **Earl Chin**, who, upon completion, will shop the LP at various labels for his **Rootsman Productions**. Pendarvis describes her project as a tasty synthesis of Jamaican reggae and homegrown R&B funk. With artists like **Anthony Jackson**, **Bernie Worrell**, **Bobby Keyes**, **David Spinozza** from the States and **Earl Smith**, **Mikey Boo**, **Val Douglas**, **Sticky** and **Dean Frazier** of Jamaica, her claim could very well hold up.

**SHORT CUTS** — Star Vision International (SVI) president **Jimmy Dockett** recently announced a distrib deal for Cheryl Records and Roche Records with new releases to be announced later... S.A.S., Inc., headed by **Sidney A. Seidenberg**, recently announced the signing of **Buddah/Arista** artist **Robert Winters** and **Fall** through **Jimmy Bee**, president of **Bee/Alexander Prod.**, which produces and promoted Winters... Motown's **Rick James** recently copped his second platinum LP with "Street Songs"... British rockers **Wishbone Ash** have included the **Smokey and the Miracles** '60s hit "Get Ready" on their MCA album, "Number The Brave."

michael martinez

# CASHBOX TOP 100

July 25, 1981

	Weeks On Chart	7/18 Chart
1	DOUBLE DUTCH BUS	FRANKIE SMITH (WMOT 4W 85351) 1 22
2	GIVE IT TO ME BABY	RICK JAMES (Gordy/Motown G 719F1) 2 18
3	LOVE ON A TWO WAY STREET	STACY LATTISAW (Cotillion/Atlantic 46015) 5 8
4	FREAKY DANCIN'	CAMEO (Chocolate City/PolyGram CC 3225) 4 12
5	NIGHT (FEEL LIKE GETTING DOWN)	BILLY OCEAN (Epic 19-02053) 7 12
6	PULL UP TO THE BUMPER	GRACE JONES (Island IS 49697) 3 16
7	TWO HEARTS	STEPHANIE MILLS (20th Century-Fox/RCA TC-2492) 6 14
8	RUNNING AWAY	MAZE featuring FRANKIE BEVERLY (Capitol P-5000) 9 11
9	I'M IN LOVE	EVELYN KING (RCA PB-12243) 13 6
10	VERY SPECIAL	DEBRA LAWS (Elektra E-47142) 10 10
11	SHAKE IT UP TONIGHT	CHERYL LYNN (Columbia 11-02102) 14 9
12	SQUARE BIZ	TEENA MARIE (Gordy/Motown G 7202F) 22 6
13	HEARTBEAT	TAANA GARDNER (West End WES 1232) 11 14
14	LADY (YOU BRING ME UP)	COMMODORES (Motown M 1514F) 18 5
15	THE REAL THING	THE BROTHERS JOHNSON (A&M 2343) 17 6
16	RAZZAMATAZZ	QUINCY JONES featuring PATTI AUSTIN (A&M 2334) 16 9
17	SEND FOR ME	ATLANTIC STARR (A&M 2340) 21 7
18	SWEET BABY	STANLEY CLARKE/GEORGE DUKE (Epic 19-01052) 15 16
19	PUSH	ONE WAY (MCA 51110) 12 11
20	JUST BE MY LADY	LARRY GRAHAM (Warner Bros. WBS 49744) 30 5
21	ARE YOU SINGLE	AURRA (Salsoul/RCA S7 2139) 19 13
22	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)	CARL CARLTON (20th Century-Fox/RCA TC-2488) 31 6
23	A WOMAN NEEDS LOVE (JUST LIKE YOU DO)	RAY PARKER, JR. & RAYDIO (Arista AS 0592) 8 21
24	SLOW HAND	POINTER SISTERS (Planet/Elektra P-47929) 28 7
25	SEARCHING TO FIND THE ONE	UNLIMITED TOUCH (Prelude PRL 8029) 25 10
26	LOVE'S DANCE	KLIQUE (MCA 51099) 24 11
27	YEARNING FOR YOUR LOVE	GAP BAND (Mercury/PolyGram 76101) 20 18
28	ENDLESS LOVE	DIANA ROSS AND LIONEL RICHIE (Motown M 1519F) 56 3
29	CAN'T WE FALL IN LOVE AGAIN	PHYLLIS HYMAN and MICHAEL HENDERSON (Arista AS 0506) 37 4
30	TAKE IT ANY WAY YOU WANT IT	FATBACK (Spring/PolyGram SP 3018) 26 12
31	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN (Warner Bros. WBS 49992) 23 19
32	THIS IS FOR THE LOVER IN YOU	SHALAMAR (Solar/RCA YB-12250) 47 6
33	I DON'T REALLY CARE	L.V. JOHNSON (ICA 027) 35 11

	Weeks On Chart	7/18 Chart
34	YOU ARE FOREVER	SMOKEY ROBINSON (Tamlam/Motown T 54327F) 36 6
35	I LOVE YOU MORE	RENE & ANGELA (Capitol P-5010) 41 6
36	JUST ONE MOMENT AWAY	MANHATTANS (Columbia 18-02191) 43 4
37	TELL ME WHERE IT HURTS	WALTER JACKSON (Columbia 11-02037) 32 13
38	PARADISE	CHANGE (RFC/Atlantic 3809) 27 16
39	YOU STOPPED LOVING ME	ROBERTA FLACK (MCA 51126) 45 6
40	I'LL DO ANYTHING FOR YOU	DENROY MORGAN (Becket BKA-45-5) 51 5
41	(HEY WHO'S GOTTA) FUNKY SONG	FANTASY (Pavillion/CBS ZS6 02098) 44 8
42	YOU'RE THE ONLY ONE	THE REDDINGS (Believe In A Dream/CBS ZS6 02066) 48 7
43	ANYBODY WANNA DANCE	EBONEE WEBB (Capitol P-5008) 52 7
44	(OH I) NEED YOUR LOVIN'	EDDIE KENDRICKS (Atlantic 3796) 50 5
45	WHEN WILL MY LOVE BE RIGHT	ROBERT WINTERS & FALL (Buddah/Arista BDA 627) 46 7
46	IS IT YOU	LEE RITENOUR (Elektra E-47124) 29 14
47	TOGETHER WE CAN SHINE	LINX (Chrysalis CHS 2521) 49 7
48	FUNTOWN U.S.A.	RAFAEL CAMERON (Salsoul/RCA S7 2144) 62 5
49	DO IT NOW (PART 1)	THE S.O.S. BAND (Tabu/CBS ZS6 02125) 58 3
50	NOTHING BUT LOVE	PETER TOSH (EMI America 8083) 53 7
51	HERE I AM	DYNASTY (Solar/Elektra S-47932) 63 4
52	HOLD TIGHT	CHANGE (Atlantic 3832) 59 3
53	HERE IS MY LOVE	SYLVESTER (Honey/Fantasy 912) 33 10
54	WE'RE IN THIS LOVE TOGETHER	AL JARREAU (Warner Bros. WBS 49746) 74 2
55	WE CAN WORK IT OUT	CHAKA KHAN (Warner Bros. WBS 49759) 66 3
56	WALK RIGHT NOW	THE JACKSONS (Epic 19-02132) 60 6
57	GOING BACK TO MY ROOTS	ODYSSEY (RCA PB-12240) 64 7
58	TRY IT OUT	GINO SOCCIO (RFC/Atlantic 3813) 38 13
59	BODY MUSIC	STRIKERS (Prelude PRL 8025) 34 16
60	THAT OLD SONG	RAY PARKER, JR. AND RAYDIO (Arista AS 0616) 80 2
61	I WANT YOU CLOSER	STARPOINT (Chocolate City/PolyGram CC 3226) 69 5
62	LET ME LET YOU ROCK ME	SUE ANN (Warner Bros. WBS 49750) 68 4
63	I ONCE HAD YOUR LOVE	THE ISLEY BROTHERS (T-Neck/CBS ZS5 2179) 65 5
64	HE'S JUST A RUNAWAY (A TRIBUTE TO BOB MARLEY)	SISTER SLEDGE (Cotillion/Atlantic 46017) — 1
65	ON THE BEAT	THE B.B.&O. BAND (Capitol P-4993) 71 4
66	AIN'T NO BABY LIKE MY BABY	L.J. REYNOLDS (Capitol P-4998) 67 6
67	TURN OUT THE NIGHTLIGHT	TAVARES (Capitol P-5019) 77 3

	Weeks On Chart	7/18 Chart
68	LOVE LIGHT	YUTAKA (Alfa ALF-7004) 76 4
69	I'VE BEEN WATCHING YOU	MIDNIGHT STAR (Solar/Elektra S-47933) 75 4
70	HOLD ON TO A FRIEND	RUFUS (MCA 51125) 70 5
71	HUMPIN'	GAP BAND (Mercury/PolyGram 76114) 78 3
72	FUNKY BEBOP	VIN ZEE (Emergency EMS-4512) 81 3
73	IT'S YOU	AFTERBACH (ARC/Columbia 18-02222) 83 2
74	'SCUSE ME, WHILE I FALL IN LOVE	DONNA WASHINGTON (Capitol 4991) 39 14
75	SWEAT (TIL YOU GET WET)	BRICK (Bang/CBS ZS5 02246) 90 2
76	STAY THE NIGHT	LATOYA JACKSON (Polydor/PolyGram PD 2177) 87 2
77	THIRD DEGREE	YARBROUGH & PEOPLES (Mercury/PolyGram 76111) 85 2
78	YOU WERE RIGHT GIRL	NATALIE COLE (Capitol P-5021) — 1
79	RUNNING BACK TO YOU	KLEER (Atlantic 3823) 79 5
80	TURN IT OUT	THE EMOTIONS (ARC/Columbia 18-02239) 88 2
81	IT'S YOUR CONSCIENCE	DENIECE WILLIAMS (ARC/Columbia 11-02108) 40 9
82	CLASSY LADY	NOEL POINTER (Liberty P-1421) — 1
83	SOME CHANGES ARE FOR GOOD	DIONNE WARWICK (Arista AS 0602) 42 8
84	GET ON UP DO IT AGAIN	SUZU O (RFC/Atlantic 3837) — 1
85	THE BEST WAY TO BREAK A HABIT	LONNIE YOUNGBLOOD (Radio Records/Atlantic RR 3820) 95 2
86	SHINE YOUR LIGHT	THE GRAINGERS (BC 4009) 89 3
87	I'M ON FIRE	CHAMPAIGN (Columbia 11-02110) — 1
88	IF YOU FEEL IT	THELMA HOUSTON (RCA PB-12215) 54 13
89	CUTIE PIE	DAYTON (Liberty 1414) 91 4
90	NOTHING BETWEEN US BUT LOVE	JOHNNY MATHIS (Columbia 18-02194) — 1
91	I WANNA DO IT	SCANDAL featuring LEE GENESIS (SAM 81-5109) 94 3
92	DANCING ON THE FLOOR (HOOKED ON LOVE)	THIRD WORLD (Columbia 18-02170) 93 2
93	JONES VS. JONES	KOOL & THE GANG (De-Lite/PolyGram DE 813) 72 10
94	HOW 'BOUT US	CHAMPAIGN (Columbia 11-11433) 57 25
95	KEEP ME ON FIRE	CLAY HUNT (Polydor/PolyGram PD 2175) — 1
96	TURN UP THE MUSIC	MASS PRODUCTION (Cotillion/Atlantic 46013) 73 12
97	CALL IT WHAT YOU WANT	BILL SUMMERS AND SUMMERS HEAT (MCA 51073) 55 20
98	MAKE THAT MOVE	SHALAMAR (Solar/RCA YV-12192) 82 20
99	BEING WITH YOU	SMOKEY ROBINSON (Tamlam/Motown T 54321F) 61 24
100	FOREVER YESTERDAY (FOR THE CHILDREN)	GLADYS KNIGHT & THE PIPS (Columbia 11-02113) 86 8

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

A Woman Needs (Raydiola — ASCAP) . . . . .	23	Sweet (WB/Good High — ASCAP) . . . . .	75	(Hey Who's Gotta) (Lis-Ti/Pavillion — BMI) . . . . .	41	Love On A Two Way Street (Gambi — BMI) . . . . .	3
Ain't No (Groovesville/Tight Squeeze — BMI) . . . . .	66	Sweet Baby (Mycenae — ASCAP) . . . . .	18	Hold On To A Friend (Sho! Sho!/Eliane — ASCAP) 70		Love's Dance (Bee-Germaine — BMI) . . . . .	26
Anybody Wanna (Ebonye Webb/Cessess — BMI) . . . . .	43	Take It Any Way (Clita — BMI) . . . . .	30	Hold Tight (Little Macho — ASCAP) . . . . .	52	Make That Move (Spectrum VII/Mykinda — ASCAP) 198	
Are You Single (Lucky Three/Red Aurra — BMI) . . . . .	21	Tell Me Where (Angelshell/Six Continents — BMI) . . . . .	37	How 'Bout (Dana Walden — license pending) . . . . .	94	Night (Blackwood — BMI/Nigel Martinez/	
Being With You (Bertam — ASCAP) . . . . .	99	The Best Way To Break A Habit (Dark Cloud — BMI) 85		Humpin' (Total Experience — BMI) . . . . .	71	Interworld — ASCAP) . . . . .	5
Body Music (Trumar — BMI/Memorex — CRA) . . . . .	59	The Real Thing (State Of The Arts/Brojay — ASCAP) 15		I Don't (Alvert — BMI/Tiaura Nikikiki — BMI) . . . . .	33	Nothing Between Us (Red Robin — BMI/Raydiola —	
Call It What (Bilsun — BMI) . . . . .	97	Third Degree (Total "X" — ASCAP) . . . . .	77	I Love You More (A La Mode/Arista — ASCAP) . . . . .	35	ASCAP) . . . . .	90
Can't We Fall (ATV/Ivers — BMI) . . . . .	29	This Is For The Lover (Spectrum VII/Silver Sounds —		I Once Had Your Love (Bovina — ASCAP) . . . . .	63	Nothing But Love (Publishing Pending) . . . . .	50
Classy Lady (Phivin Int'l/Faulkner — ASCAP/BMI) 82		ASCAP) . . . . .	32	I Wanna Do It (Midib/Paul Richards — ASCAP) . . . . .	91	(Oh I) Need Your Lovin' (Stone Diamond/Forever	
Cutie Pie (Johusa — ASCAP) . . . . .	89	Together We Can Shine (Solid/RSM — license		I Want You Closer (Harrindur/Licyndiana/Ensign —		Platinum — BMI) . . . . .	44
Dancing On (Cat-lbo (Admin. by Island) — BMI) . . . . .	92	pending) . . . . .	47	BMI) . . . . .	61	On The Beat (Little Macho — ASCAP) . . . . .	65
Do It Now (Part I) (Avant Garde/Kozmic Kop —		Try It Out (Good Flavor/Sons Celestes/Shediad —		If You Feel It (Brookshore — BMI) . . . . .	68	Paradise (Little Macho — ASCAP) . . . . .	38
ASCAP/Interior/Sigidi — BMI) . . . . .	49	ASCAP) . . . . .	58	I'll Do Anything For You (Big Seven/Bert Reid —		Pull Up (Ackee/Grace Jones — ASCAP) . . . . .	6
Double Dutch (WIMOT/Frason/Supermarket —		Turn It Out (Yougoulei — ASCAP) . . . . .	80	BMI/Beckett/Miller — ASCAP) . . . . .	40	Push (Perk's/Duchess — BMI) . . . . .	19
BMI) . . . . .	1	Turn Out The Night Light (Brass Heart — BMI/Werdna		I'm In Love (Duchess — MCA) . . . . .	9	Razzamatazz (Rodsongs/Almo — ASCAP) . . . . .	16
Endless Love (PGP/Brockman — ASCAP/Admin. By		Klofloo — ASCAP) . . . . .	67	I'm On Fire (Geffen/Kaye/House Of Ruff/Sorave —		Running Away (Amazement — BMI) . . . . .	8
Intersona) . . . . .	28	Turn Up The Music (Two Pepper — ASCAP) . . . . .	96	ASCAP) . . . . .	87	Running Back To You (Alex/Soufus — ASCAP) . . . . .	79
Forever Yesterday (Glenn's Files — ASCAP) . . . . .	100	Two Hearts (Frozen Butterfly — BMI) . . . . .	7	Is It You (Rit Of Habeas — ASCAP) . . . . .	46	'Scuse Me. (Almo/Uncle Ronnie's — ASCAP) . . . . .	74
Freaky Dancin' (Better Days — BMI/Better Nights —		Very Special (At Home/Jeffix — ASCAP) . . . . .	10	It's You (Modern American/Mike/Rob — ASCAP) . . . . .	73	Searching (Trumar — BMI/Unlimited Touch —	
ASCAP) . . . . .	4	Walk Right Now (Mijac/Siggy/Ranjack — BMI) . . . . .	56	It's Your Conscience (Bell Boy/Kee-Drick — BMI) . . . . .	81	ASCAP) . . . . .	25
Funky Bebob (Soul Chak/Emergency — BMI) . . . . .	72	We Can Work It Out (Macien — BMI) . . . . .	55	I've Been Watching You (Hip-Trip/Mid-Star — BMI) 69		Send For Me (Irving/Mercy Kersey — BMI) . . . . .	17
Funtown U.S.A. (One To One — ASCAP) . . . . .	48	What Cha' (Average Longdog — ASCAP) . . . . .	31	Jones vs. (Delightful/Fresh Start — BMI/Double		Shake It Up Tonight (April — ASCAP) . . . . .	11
Get On Up Do It Again (J.C. Music/Larry Spier —		When Will My Love (Big Seven/Bee Mor — BMI) . . . . .	45	FASCAP) . . . . .	93	She's A Bad Mama Jama (Jim/Edd — BMI) . . . . .	22
ASCAP) . . . . .	84	Yearning For Your Love (Total Experience — BMI) 27		Just Be My Lady (Nineteen Eighty Foe — BMI) . . . . .	20	Shine Your Light (Dahill — BMI) . . . . .	86
Give It To Me (Jobete & Stone City — ASCAP) . . . . .	2	You Are Forever (Bertram — ASCAP) . . . . .	34	Just One Moment Away (Content — BMI) . . . . .	36	Slow Hand (Warner-Tamerlane/Flying	
Going Back To My Roots (Dozier/Blackwood — BMI) 57		You Stopped Loving Me (Duchess — BMI) . . . . .	39	Keep Me On Fire (Perren/Vibes — ASCAP/Bull Pen —		Dutchman/Sweet Harmony — BMI) . . . . .	24
Heartbeat (Kenix/Sugar Biscuit — ASCAP) . . . . .	13	You Were Right Girl (Chardax — BMI) . . . . .	78	BMI) . . . . .	95	Some Changes (Price Street —	
Here I Am (Spectrum VII/Silver Sounds — ASCAP) 51		You're The Only One (Dextotis/Band of Angels —		Lady You Bring Me Up (Jobete/Commodes		ASCAP/Unichappell/Begonia — BMI) . . . . .	83
Here Is My (Borzi/Beekeeper — ASCAP) . . . . .	53	BMI) . . . . .	42	Entertainment — ASCAP) . . . . .	14	Square Biz (Jobete — ASCAP) . . . . .	12
He's Just A Runaway (Walden/Gratitude —				Let Me Let You (Monkey Business — ASCAP) . . . . .	62	Stay The Night (Blackwood/Screen Gems — EMI —	
ASCAP/Irving/Baby Shoes — BMI) . . . . .	64			Love Light (Tiger/Damie — ASCAP) . . . . .	68	BMI) . . . . .	76





# A&M Latest Indie To Establish Motion Picture/Video Division

(continued from page 5)

"Basically, all we've done so far is announce the formation of A&M Films to make the industry aware of us, particularly writers and producers," indicated Friesen. "Our decision to create A&M Films was based on our desire to get back into other areas of entertainment, and we felt that the time was right to embark on such a venture. So many opportunities are present now with the new technologies."

## First Try

A&M first entered the TV and film production business in 1968 as part of a joint venture with Creative Management Assoc. executive Perry Leff. The division lasted only one year after four announced productions were left uncompleted.

Creative Artists Agency will serve as the exclusive agency representing A&M Films,

## New Music Seminar Probes Industry Issues

(continued from page 12)

music by trying to integrate, but by playing one strict format. Copeland expressed his astonishment that even the lowest rated AOR station in a large market would not take the chance on a format change to all new wave. "After all, they would only stand to gain ground; they couldn't lose," he reasoned.

The "Marketing" panel revealed a great deal of dissatisfaction by the smaller labels with the marketing efforts of independent distributors. Bobby Ragona of Fire Sign Records stated that he would sell directly to accounts cheaper than to a distributor, "because they have no idea how to sell a 12" that's being played in the clubs."

Perhaps the best organized panel of the seminar, the "Artist Development and A&R" panel, saw various label representatives explain their philosophies in signing and developing acts. Gary Baker, a music attorney, gave an interesting look at how the balance of power in contract negotiations shifted from the group to the label after the business began to go soft in 1979.

The "Retail" forum centered around discussions of the majors' inability to deal with the ma and pa and specialty stores and their inability to use the 12" single format correctly. RCA Records was singled out by retailers on the panel as "the only label that helps and listens to the ma and pa stores."

The "Press and Publicity" seminar contained a lengthy and lively discussion of the typecasting of music by race within the business. In response to a question from the floor about why someone from the *Village Voice* would not send someone to see an unknown band when it came into town, Robert Christgau of the *Voice* told of the problems of big media covering small acts and small media covering big acts, spoke of the value of fanzines, and suggested that a reputation had to be built through small media before one could expect big media coverage.

The "Clubs and DJ" panel discussed the importance of interaction with other media in establishing a long lasting role for a club within a dynamic scene.

The final panel, "Trends in New Music," was supposed to be a summation of the entire event, but it proved to be a letdown in that few constructive points were made, and what should have been a discussion in which some conclusions were drawn ended the seminar on a discordant note.

Mark Josephson of Rockpool, one of the seminar's co-sponsors, said he was pleased with the overall results of this year's meet, despite some reservations about the way the panels were conducted. Josephson said that the attendance and level of participation at the seminar were encouraging enough to make him want to repeat the event again next year.

Inc.

A survey of other label executives involved in video production revealed that while the production of promotional clips have either remained constant or increased, due to demand from cable TV programmers, clubs and other areas, there are no immediate plans to form film and/or video divisions. However, most executives added that labels do wish to remain flexible in order to respond quickly to the needs of cable TV and the growing home video market, and, as such, would not rule out the creation of more artist specials.

"The WCI labels do have a video division under (WCI Records Group senior vice president) Stan Cornyn, and if any of us in the (label) video divisions comes up with an idea that we think will make sense for an act, we'll take it to him," said Sherry Goldsher, Elektra/Asylum national artist development coordinator in charge of video. "My posture is that I'm open and receptive to different ideas from our acts or anyone else within the organization."

Goldsher noted that E/A recording group Queen was recently the subject of a video special sold to ON-TV, a subscription TV service, but added that "the group initiated the idea," as well as produced the program, while Goldsher herself offered "help and guidance" only for the project.

"We might consider dovetailing a special on an act with an album release," added Goldsher. "That would make sense to me. But I have to stress that we have nothing on the planning boards at this time."

Warner Bros.' TV and Video department is planning to produce a video special on the Montreux Jazz Festival in Switzerland this year, "if everything comes off as we hope," according to director of TV and video Jo Bergman. Presently, the label is distributing *Devo: The Men Who Make The Music*, already released on videocassette to the home market by Warner Home Video, in addition to The who's *Face Dances*, to cable and network TV.

"There's been a slow build-up in the amount of video production we've done this year," said Warner's Bergman. "We're quite busy right now with pieces in production or recently completed on Larry Graham, Marshall Tucker Band, Grace Jones and The English Beat, and we're planning to do a promotional clip on Al Jarreau as well."

Bergman noted that while WCI's Cornyn talks to all the heads of the video divisions for the WCI labels, "he does not direct our individual activities" on a day-to-day basis. As far as producing further specials, such as the planned Montreux project, Bergman said, "It's really not a question that can be answered right now."

"Certainly, as far as getting to create a long piece of material, it's more fun and creatively satisfying for us, but whether we'll be increasing those specials is very hard to say," she pointed out. "It depends on a number of circumstances."

RCA is also increasing its output of promotional pieces, according to label vice president of merchandising Jack Chudnoff, but there is still a question as to when, or to what extent, the record company will become involved in production of acts for RCA SelectaVision VideoDiscs.

## SelectaVision Involvement

"We're presently servicing all cable networks, pay TV and clubs, and we do get feedback on when and where our promotional videos are being utilized," said Chudnoff. "But the records division, to my knowledge, has not been contacted as of yet to become involved with RCA SelectaVision."

"The clips we produce (under the direc-

(continued on page 41)



**PASHA RECORDS JOINS CBS ASSOCIATED LABELS** — The Pasha Record and Music Organization has become a CBS Associated Label under a newly signed worldwide agreement. The label roster will feature contemporary artists, many of whom will work closely with producer/songwriter Spencer Proffer, who is also the firm's president. The first Pasha release will be an album by Billy Thorpe. Pictured at the signing are (l-r): Ron McCarrell, vice president, marketing, Epic/Portrait/CBS Associated Labels (E/P/A); Ray Anderson, vice president and general manager, Pasha Records; Don Dempsey, senior vice president and general manager, E/P/A; Gordon Anderson, director, promotion, CBS Associated Labels; Proffer; and Tony Martell, vice president and general manager, CBS Associated Labels.

## Clarke/Duke Project: Pooling Resources To Produce A Hit

(continued from page 8)

the duo — their aggressive, no-holds-barred funk/rock attack has struck a chord with audiences, particularly in concert.

"It's quite a mixed audience," said Duke, "although also quite weird. You get the rock 'n' rollers, the jazzers and the funkateers. But we win 'em all over — it doesn't take long for them to start bobbin' their heads."

"At one show," added Clarke, "we were playin' a groove that was so funky; really black. And all these little blonde chicks in the front row — it was like the first time they had ever heard funk. It was a gas."

"Both of us have experience in rock and funk, and both of us like it," Duke added. "The fact that we have the experience and can put it all together makes it more valid. By the end of an evening, our audience is all there. And that's the proof of the pudding. Sometimes, because of the length of the show, it's impossible to play all the things the audience wants to hear. But we satisfy."

Both artists have always been concerned with satisfying their listeners, and both take pride in giving their audiences what they come to hear.

"I remember how hard it was for me to make the jump from clubs to the larger halls," recalled Duke. "After 'Reach For It,' I went on stage and just died. It was awful: we had no stage show, nothing. But," he added with pride, "I went back and made up for it three months later. I found I had to do things to make myself more accessible to the people in the back row. I still believe that 80% of what people hear is what they see. You have to stage yourself."

While winning over a live audience is no problem for Clarke and Duke, the narrow format of AOR radio presents quite another story. Like many other black, rock-oriented bands, the Project has frequently found itself locked out of the playlists of many radio stations.

"You're talkin' to an authority," said Clarke when queried on the subject. "I think that's really been the whole story of my career. My basic musical attachment is to funky rock 'n' roll. The heavier it is, the better. I've made records with material that could've been played on certain stations, and my last record, 'Rocks, Pebbles and Sand,' had cuts that were suitable for AOR. Without naming names, there was a station in L.A. where I was told there were to be no more records played by Third World artists. I was shocked, because the guy who told me loved the record. But he said all he

could do was listen to it in his car on the way home. And that really depressed me.

"The majority of my life in the music industry has gone this way," Clarke continued. "One of the great things about the '60s was that it brought the races together, more so than at any time in history. The '70s came, and it was a heavy marketing period. It separated things to the point of craziness. Now you have black stations and white stations and a few that go in between. Personally, I think that's a sad state of affairs."

But Clarke tempered his assessment with optimism.

"I think AOR will one day play more black music," he added. "When I was playing in the Return to Forever band, some of the AOR stations were the first to pick up on us. And I know it's only natural that funk and rock come together, because they can't get any further apart. I'm happy that this cubbyholing is being brought out. For me, the stuff's a big waste of time. It's in our environment, and it has to be confronted. My wife's a caucasian, and I've been wondering what the hell I'm gonna tell my kids."

AOR not withstanding, "The Clarke/Duke Project" has been a pleasurable diversion for the two. Although there are plans for a second album, the duo will continue to pursue their solo careers. "It'll help to keep the Clarke/Duke Project real special," said Duke.

"We each have our own records," said Clarke, "and we wanna continue to do that. We want our collaboration to remain an event."

Along with the personal rewards, the two friends, well known prior to the advent of the Project, have managed to expand their already sizable followings.

"I think a lot of people buying this record don't know who we are," said Duke. "'Sweet Baby' has introduced us to a new market. For us to show up on an Adult Contemporary chart is incredible. It's a real gas to see our names there."

## 'Dancercize' LP Pulled Following Court Order

LOS ANGELES — At presstime, **Cash Box** learned that a cease and desist order had been issued against Carol Hensel and Dancercize, Inc. to stop distribution and sales of the "Dancercize" LP on Vintage Records, currently #33 on the **Cash Box** Top 200 Albums chart. The original suit, alleging violation of a copyrighted trademark, was brought by John Devlin.

# INTERNATIONAL

## INTERNATIONAL DATELINE

### United Kingdom

LONDON — To oversee the exploitation of the libraries of Universal and Paramount Pictures, Cinema International Corp. N.V. has appointed **Roy Featherstone** as president of CIC Video International B.V., which will distribute CIC Video product worldwide, outside of the U.S. and Canada. Featherstone leaves MCA, where he has been president of international record distribution. He set up the CIC U.K. Video operation in December 1980 and was instrumental in CIC setting up distribution in Scandinavia through Esselte. Featherstone, who will maintain offices in London, stated his aims thus: "The strength of the Universal and Paramount libraries makes CIC Video an important entry into every territory of the world. It is my goal to see that CIC Video B.V. attains a leadership position in each market it enters." Succeeding Featherstone in the chair at MCA is expected to be **Stuart Watson**, who, under Featherstone, had been head of marketing at MCA until now.

The Performing Rights Society (PRS) held its annual general meeting at the London Hilton on July 2. Among the news passed on to members was that following last year's passing of the 30 million pound barrier, collections this year had totalled a little under 40 million pounds. Administration costs account for 21% of the collected income, a five percent increase over last year due to the need for more staff and an 18 3/4% pay award given to most staff members last summer. Left to distribute to members was, approximately, 33 million pounds. Domestic income to the PRS rose by an unprecedented 28% during 1980, largely due to inflation, but also in part due to new tariff rates and initiatives to strengthen effectiveness through increased efforts of representatives in the field. For the first time, collections from the BBC and from domestic live performance both topped ten million pounds. Against this background of growing financial stature it was announced that the PRS will be offering interest-free loans to writer-members who, it is proposed, will be entitled to borrow between 500 and 5,000 pounds from the society, though the sum may not exceed one third of the member's average earnings over the last three years. A scheme offering loans to PRS management executives had been bitterly criticized by some members over the last two years. The new loans will be re-payable direct from members' earnings and presumably are intended to allow members to buy expensive instruments or to embark on long-term writing projects. The PRS has sent a telegram to Prime Minister **Margaret Thatcher** deploring her plans to cut subsidies to the BBC for its overseas services.

paul bridge

### Canada

TORONTO — The "Stars On" project continues to sell at a brisk clip. About one-quarter of the 300,000-plus units of the album sold are in cassette configuration... Speaking of Quality, the label intends to repackage 14 artists' catalogs in best-of compilations with a \$6.98 suggested list price. Among the featured artists will be **Lovin' Spoonful, Mitch Ryder, The Platters, Bill Haley, Ronnie Hawkins, Gene Pitney, Johnny Cash and Tommy James and the Shondells**. A radio-retail sampler disc will precede the series... **Loveboy** enters the studio at the end of July to begin work on a second album... A second disc from the underrated **Straight Lines** is due in early August, as is a third disc from **Martha and the Muffins**... PolyGram has re-signed **Dianne Tell**... WEA will soon reissue the **Mandala** album, which was originally to have been part of a two-fer release by MCA that was to have included the "Bush" album. **Domenic Trolano** and **Roy Kenner** both made initial impressions on the music world through the projects... As if we haven't heard enough about re-issues, Atlantic Records' **Ralph Alphonso** has been culling the publishing vaults for an all-Canadian '60s-type album. But he is stalled by unsuccessful attempts to find who owns the rights to the **Ugly Ducklings** album. He pleads with us through this column to find the person or firm with the rights to the music. Proprietors should respond to Alphonso at Attic, 98 Queen Street East, or at (416) 862-0352... **Gang of Four**, which put on perhaps the most gripping of concerts this city has seen in months, will enter the studio in August for a third album. Vocalist **Jon King** says a live album will likely follow the third disc... The Colonial Tavern, mentioned here a few weeks ago as the site for the "Imagine" tribute to **John Lennon** (which thankfully closed after just a few weeks) has repaired its basement room, and is calling it Riffs. Local unsigned writer **Jlm Eaves** is breaking the place in, and it's no secret the club is looking to book imported talent soon... **The Police, The Specials** and **The Go-Gos** are playing a 40,000-capacity show in Oakville, Ontario, about 30 miles west of here, on Aug. 25... **Nash The Slash**, who recently joined forces with **Gary Numan** in the latter's farwell concert, is off on his "Tour Of The Lost Continent" jaunt across Canada. No further recording plans scheduled... PolyGram has issued a second **Killing Joke** album, "What's This For!" within three months of a first release... The **Trooper** recording contract is still up for grabs, which is strange. The band's track record in this country is phenomenal, despite critical disdain. "Hot Shots," the band's greatest-of package, remains the all-time best-selling domestic disc.

kirk lapointe



**RCA INTERNATIONAL STAFFERS MEET** — RCA Records recently held Latin America & Pacific A&R meetings in New York to discuss upcoming strategies. Pictured are (l-r): **Buddy McCluskey**, director, marketing, RCA, Latin America & Pacific; **Jack Craigo**, division vice president, RCA, U.S.A. & Canada; **Adolfo Pino**, vice president, RCA, Latin American & Pacific; **Robert Summer**, president, RCA Records; and **Guillermo Infante**, vice president/general manager, RCA S.A. de C.V. (Mexico).

## Harsher Piracy Penalties Seen By U.K. Government

LONDON — Harsher penalties for record and tape piracy is one of the chief proposals of the British government as part of a revised U.K. copyright law. However, the Thatcher Administration maintains that it is opposed to a surtax on blank tape and audiovisual equipment to compensate the record industry, which estimates \$100 million as the annual sales loss from home taping.

The government's opposition to a tape surtax was qualified by a statement that no final decision could be made as of yet. However, in a publicly released document prior to formulating legislation, it conceded that blank taping hurt record revenues, but intimated that a tax would be unfair to most consumers.

Aside from piracy, other government proposals included extending import restrictions to cover pirated films and videodiscs. Under the current law, only book imports whose copyright would be infringed upon are restricted.

## Montage Inks With RCA

LOS ANGELES — Newly formed montage Records has entered into a European distribution pact with RCA. The first product scheduled for distribution under the new pact is an LP by rock group **Visitors** in August.

## Thorn-EMI '80-'81 Music Profits Reach \$40 Million

(continued from page 6)

superstar **Kenny Rogers**, Scottish pop singer **Sheena Easton** and veteran songstress **Kim Carnes**; while the Capitol Records arm of the U.S. operation had a worldwide hit with **Neil Diamond's** soundtrack to the film *The Jazz Singer*.

"The music division made a significant recovery in profits, reflecting strength of management in depth throughout the worldwide operations," said Thorn-EMI chairman **Sir Richard Cave** in a prepared statement. "Profitability improved in many areas, but particularly in the United States, South Africa and Australia. Profits in the U.K. and Europe have not yet recovered to acceptable levels."

Another source of optimism for Thorn-EMI was the performance of its consumer electronics operation, which brought in pre-tax profits of approximately \$132 million during the year. The bulk of the revenues came from sales of color TVs and rental of TVs and videocassette recorders.

The significant gains made by the music and consumer electronics operations, however, were negated by a disastrous attempt to enter the American film market via involvement in **Associated Film Distributors**, a venture **Sir Richard** termed "a real disappointment."

Profits on films, video software and leisure dropped to five million dollars, down from \$15 million the year before.

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 **Sientes Mi Amor** — Eddy Grant — Interdisc
- 2 **Tu Para Mi** — Franco Simone — Microfon
- 3 **Todo Fuera Del Amor** — Air Supply — Microfon
- 4 **De Nina A Muler** — Julio Iglesias — CBS
- 5 **Super Snooper** — The Oceans — CBS/AMI
- 6 **Morir Enamorado** — Jairo — RCA
- 7 **Su Mas Valiente Marinero** — Lucrecia — CBS
- 8 **Hoy He Empezado Quererte** — Dyango — EMI
- 9 **Quiero Dormir Cansado** — Emmanuel — RCA
- 10 **Hombre Del Espacio** — Shelia & B. Devotion — Microfon

#### TOP TEN LPs

- 1 **Musica Muy Exclusiva** — various artists — K-tel
- 2 **Disco Top Hits, Vol. 3** — various artists — Polystar
- 3 **Star Show Special** — various artists — Interdisc
- 4 **De Nina A Mujer** — Julio Iglesias — CBS
- 5 **Pensar En Nada** — Leon Gieco — Music Hall
- 6 **Come Ti Amo** — various artists — K-tel
- 7 **Winners III** — various artists — EMI
- 8 **In Concert** — Creedence Clearwater Revival — RCA
- 9 **Contra El Inventor Invisible** — Los Parchis — Tonodisc/ATC
- 10 **Inedito** — Sergio Denis — Philips

—Prensario

### Italy

#### TOP TEN 45s

- 1 **Canta Appress' A' Nuie** — Edoardo Bennato — Ricordi
- 2 **Chi Fermera La Musica** — Pooh — CGD
- 3 **Semplice** — Gianni Togni — CGD/Paradiso
- 4 **Enola Gay** — Orchestral Manoeuvres in the Dark — Dindisc
- 5 **Amoureux Solitaires** — Lio — CGD/Ariola
- 6 **Woman** — John Lennon — Geffen Record
- 7 **Donatella** — Rettore — Ariston
- 8 **L'Artigliano** — Adriano Celentano — CGD/Clan
- 9 **La Strada Brucla** — Alan Sorrenti — CBO
- 10 **Sara Perche Ti Amo** — Ricchi e Poveri — Baby

#### TOP TEN LPs

- 1 **Icaro** — Renato Zero — RCA/Zerolandia
- 2 **Strada Facendo** — Claudio Baglioni — CBS
- 3 **Making Movies** — Dire Straits — Vertigo
- 4 **Rondo Veneziano** — Rondo Veneziano — Baby
- 5 **1978-1981** — Pooh — CGD
- 6 **Le Mle Strade** — Gianni Togni — CGD/Paradiso
- 7 **Lio** — CGD/Ariola
- 8 **Notte Rosa** — Umberto Tozzi — CGD
- 9 **Lucio Dalla** — Lucio Dalla — RCA
- 10 **Pleasure** — Steven Schlaks — Baby

—Musica E Dischi

### United Kingdom

#### TOP TEN 45s

- 1 **Ghost Town** — The Specials — 2 Tone
- 2 **Can Can** — Bad Manners — Magnet
- 3 **Stars on 45, Vol. 2** — Star Sound — CBS
- 4 **One Day In Your Life** — Michael Jackson — Motown
- 5 **Body Talk** — Imagination — R&B
- 6 **No Woman No Cry** — Bob Marley & The Wailers — Island
- 7 **(You Don't Stop) Wordy Rappinghood** — Tom Tom Club — Island
- 8 **Memory** — Elaine Page — Polydor
- 9 **Gong Back To My Roots** — Odyssey — RCA
- 10 **Motorhead** — Bronze

#### TOP TEN LPs

- 1 **No Sleep 'Til Hammersmith** — Motorhead — Bronze
- 2 **Present Arms** — UB40 — DEP International
- 3 **Disco Nites, Disco Daze** — various artists — Ronco
- 4 **Secret Combinations** — Randy Crawford — Warner Bros.
- 5 **Stars On 45** — Star Sound — CBS
- 6 **Anthem** — Toyah — Safari
- 7 **Love Songs** — Cliff Richard — EMI
- 8 **Ju Ju** — Siouxsie & The Banshees — Polydor
- 9 **Duran Duran** — EMI
- 10 **Face Value** — Phil Collins — Virgin

—Melody Maker

# COIN MACHINE

## Bally, Leisure Systems To Run Amusement Centers In Asia

CHICAGO — Robert E. Mullane, president and chairman of the Board of Directors of Bally Manufacturing Corp. and Cyril Fung, chairman of the Board of Directors of Leisure Systems Ltd. of Hong Kong, announced that Bally and Leisure Systems have completed an agreement to form a Hong Kong joint venture company called Bally Leisure Systems, Ltd. The joint venture company plans to develop and operate a chain of Aladdin's Castle family amusement centers in Asia, each center to contain a large variety of coin-operated amusement games, similar in concept to the chain of Aladdin's Castle family amusement centers owned and operated throughout the United States by Bally.

The new agreement provides for the possible future development and operation of Aladdin's Castle family amusement centers in Indonesia, Macao, Malaysia, the People's Republic of China, the Philip-

ppines, the Republic of China (Taiwan), Singapore and Thailand in addition to Hong Kong.

Under the agreement, the joint venture company will immediately begin to seek licenses and sites for the Aladdin's Castle family amusement centers. The first of such family amusement centers is set to open in Hong Kong in August. The new Aladdin's Castle centers will be financed, constructed, owned and operated by the joint venture company which will be equally owned by Bally and Leisure Systems Ltd.

Bally Manufacturing Corp., leading manufacturer and distributor of coin-operated amusement and gaming equipment, operates Bally's Park Place Casino Hotel in Atlantic City, New Jersey through an 83%-owned subsidiary and also owns and operates Aladdin's Castle, Inc., a national chain of over 230 family amuse-

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## Williams Bows New Multi-level Multi-ball Pin-game In 'Pharaoh'

CHICAGO — "Pharaoh" is the latest multi-level, multi-ball pin-game being introduced by Williams Electronics, Inc. It offers plenty of heated pinball action and, symbolic of ancient Egypt, is enhanced by bold, colorful artwork and fascinating design.

There are numerous options for advancing scores but to obtain the highest score, thereby challenging the age-old secrets of the mighty Pharaoh, players should shoot for the new "Stop and Score" feature which they can start by making the two sets of drop targets on the upper level of the playfield. Hitting any target will light that target for 1,000 points and start the color coordinated light on the opposite bank flashing. Hitting that flashing light will advance a letter in the word P-H-A-R-A-O-H for 5,000 points. The next step is to shoot for the Hidden Tomb, located on the bottom level, which starts a countdown flashing on the backglass with a score starting at 3X lit P-H-A-R-A-O-H value. For even higher point scoring, there's the difficult Slaves Tomb shot which activates the countdown for 5X lit P-H-A-R-A-O-H value. A shot to the top or bottom level eject hole collects the backglass score which decreases in value in 100 point increments with time used.

In addition to activating the countdown timer, the valuable Slaves Tomb shot will also light the "?" lanes. Rolling over the "?" lane will award randomly either mystery



'Pharaoh'

points, bonus advances, bonus multipliers or special.

Going through either inside lane rollover will light top and bottom bullseye targets for bonus multiplier. At this point the player can hit and advance cumulative scoring 2X, 3x to 5x.

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## Games Impounded By Midway Mfg. In Arizona Action

CHICAGO — The United States Marshal's Service recently seized numerous video games and electronic circuit boards in connection with a second civil action for copyright infringement brought by Midway Mfg. Co. of Franklin Park, Illinois in Phoenix, Arizona.

This action names as defendants KK Industrial Service Company, The Razwood Corporation, d/b/a Starship Fantasy arcade, and Mercer Manufacturing, as reported by Midway. Midway further advised that the impounded goods seized under court order at the Starship Fantasy arcade included 36 cocktail and upright games alleged to infringe Midway's copyrights in "Galaxian," "Pac-Man" or "Rally-X," plus assorted labels inscribed with Midway's trademarks for games.

Additionally, the company said that various circuit boards for games alleged to infringe Midway's copyrights in "Pac-Man" and "Rally-X" were seized at the facility maintained by Mercer in Tempe, Arizona, and impounded under court order.

In an earlier action brought by Midway in Phoenix against Sutra Import Corp., Sutra West, Bernard Shapiro, d/b/a Bernie's Specialty, and Noma Enterprises, for infringement of Midway's copyrights in "Pac-Man" by the importation and sale of Gobbler video games, judgment was entered

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**THANKS EXIDY** — Exidy's vice president Leslie Hauser (l) recently accepted a trophy from Jann West on behalf of the Northern California Van Council which was awarded to Exidy in appreciation of the company's support in the "Vannin' for Tots" charity drive. Exidy donated the use of a Targ video game for the club's charity program at Christmas time which drew about 1500 members and raised over 4,000 toys for under-privileged children.

## Williams Wins Infringement Case In Newark, N.J.

CHICAGO — Williams Electronics, Inc. announced that it had prevailed in its copyright infringement action recently filed in the Federal Court in Newark, New Jersey against Artic International, Inc.

United States District Judge Herbert J. Stern on Wednesday, June 24, 1981, upon the application of Williams, entered a Final Injunction Order against Artic. The Court's order permanently enjoined Artic, its agents, employees and others acting in active concert or participation with them from infringing Williams' copyrights for its video game "Defender," according to Williams. It was further reported that the order also permanently enjoined Artic from using, vending, distributing or advertising any electronic video games or component parts thereof embodying any part of Williams' copyrighted audiovisual materials or copyrighted computer program.

Judge Stern retained jurisdiction to determine Williams' other claims and assess damages against Artic.

Williams president Michael R. Stroll stated that the company was gratified with the decision of the Court. He indicated that Williams views any violations of its copyrights with seriousness and intends to continue vigorously prosecuting any violators.

## Explosive Action In Stern's New 'Super Cobra' Vid

CHICAGO — Stern Electronics, Inc. announced plans to begin production, in late July, of "Super Cobra," an explosive, new video game licensed by Stern from Konami Industry of Japan. The solid state one or two player game is abundant in fast action play features and equipped with explosive sound effects that are synchronized with the play action.

Additionally, Super Cobra has a very outstanding feature which offers players the option of starting a new game at the defense level attained in the previous game. It allows players to pick up where they left off, so to speak, when a flashing message signals that there are 10 seconds remaining to re-start the game either by use of an earned credit or the insertion of a coin. As pointed out by marketing director Tom Campbell, this feature "will certainly enhance the earnings potential of the

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## THE JUKE BOX PROGRAMMER TOP NEW POP SINGLES

1. **LADY (YOU BRING ME UP) COMMODORES** (Motown M 1514F)
2. **TOUCH ME WHEN WE'RE DANCING CARPENTERS** (A&M 2344)
3. **(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP** (RCA PB-12264)
4. **ENDLESS LOVE DIANA ROSS and LIONEL RICHIE** (Motown M 1519F)
5. **DON'T WANT TO WAIT ANYMORE TUBES** (Capitol P-A5007)
6. **COOL LOVE PABLO CRUISE** (A&M 2349)
7. **URGENT FOREIGNER** (Atlantic 3831)
8. **EVERLASTING LOVE REX SMITH/RACHEL SWEET** (Columbia 18-02169)
9. **THE KID IS HOT TONITE LOVERBOY** (Columbia 11-02068)
10. **DON'T GIVE IT UP ROBBIE PATTON** (Liberty P-A 1420)

## TOP NEW COUNTRY SINGLES

1. **(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP** (RCA PH-12264)
2. **A TEXAS STATE OF MIND DAVID FRIZZELL & SHELLY WEST** (Warner/Viva WBS 49745)
3. **MIRACLES DON WILLIAMS** (MCA-51134)
4. **OLDER WOMEN RONNIE McDOWELL** (Epic 19-02129)
5. **TIGHT FITTIN' JEANS CONWAY TWITTY** (MCA-51137)
6. **PARTY TIME T.G. SHEPPARD** (Warner Bros./Curb WBS 49761)
7. **YOU DON'T KNOW ME MICKEY GILLEY** (Epic 14-02172)
8. **MIDNIGHT HAULER RAZZY BAILEY** (RCA PB-12268)
9. **YOU'RE THE BEST KIERAN KANE** (Elektra E-47138)
10. **TEXAS COWBOY NIGHT MEL TILLIS & NANCY SINATRA** (Elektra E 47157)

## TOP NEW B/C SINGLES

1. **I'M IN LOVE EVELYN KING** (RCA PB-12243)
2. **THE REAL THING THE BROTHERS JOHNSON** (A&M 2343)
3. **LADY (YOU BRING ME UP) COMMODORES** (Motown M 1514F)
4. **SQUARE BIZ TEENA MARIE** (Gordy/Motown T 54327F)
5. **YOU ARE FOREVER SMOKEY ROBINSON** (Tamia/Motown T 54327F)
6. **JUST BE MY LADY LARRY GRAHAM** (Warner Bros. WBS 49744)
7. **I LOVE YOU MORE RENE & ANGELA** (Capitol P-5010)
8. **JUST ONE MOMENT AWAY MANHATTANS** (Columbia 18-02191)
9. **DO IT NOW (PART 1) THE S.O.S. BAND** (Tabu/CBS ZS6 02125)
10. **HOLD TIGHT CHANGE** (Atlantic 3832)

## TOP NEW A/C SINGLES

1. **QUEEN OF HEARTS JUICE NEWTON** (Capitol P-4997)
2. **HEARTS MARTY BALIN** (EMI America 8084)
3. **FEELS SO RIGHT ALABAMA** (RCA PB-12236)
4. **ENDLESS LOVE DIANA ROSS AND LIONEL RICHIE** (Motown M 1519F)
5. **SOME CHANGES ARE FOR GOOD DIONNE WARWICK** (Arista AS 0602)



When it comes  
to the #1 games\*,  
everyone comes to

*Williams*®

\*April and May, 1981, RePlay Magazine, The Player's Choice:  
#1 flipper, Black Knight; #1 upright video, Defender.

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**ELECTRONICS, INC.**

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# COIN MACHINE

## PINBALL MACHINES

### BALLY

Ground Shaker (1/80)  
Silverball Mania (3/80)  
Space Invaders (3/80)  
Rolling Stones (5/80)  
Mystic (6/80)  
Hot Doggin' (7/80)  
Viking (8/80)  
Skateball (10/80)  
Frontier (11/80)  
Xenon (11/80)  
Flash Gordon (2/81)  
Eight Ball Deluxe (4/81)  
Fireball II (5/81)  
Embryon, w.b. (7/81)

### GAME PLAN

Coney Island (3/80)  
Super Nova (4/80)  
Lizard (6/80)

### GOTTLIEB

Roller Disco, w.b., (1/80)  
Torch (2/80)  
Spider Man (3/80)  
Circus, w.b., (4/80)  
Panthera (6/80)  
Counterforce (8/80)  
Star Race, w.b., (9/80)  
James Bond (10/80)  
Time Line (11/80)  
Force II (1/81)  
Pink Panther (3/81)  
Mars (6/81)

### STERN

Big Game, w.b., (3/80)  
Ali (4/80)  
Seawitch (5/80)  
Cheetah, w.b. (6/80)  
Quicksilver (7/80)  
Star Gazer (7/80)  
Flight 2000 (9/80)  
Nine Ball (1/81)  
Free Fall (2/81)  
Lightning (4/81)

### WILLIAMS

Gorgar (1/80)  
Laser Ball, w.b. (1/80)  
Firepower (3/80)  
Blackout (9/80)  
Scorpion, w.b. (9/80)  
Alien Poker (10/80)  
Black Knight (12/80)  
Jungle Lord (4/81)

## VIDEO GAMES (upright)

### ATARI

Monte Carlo (4/80)  
Asteroids Cabaret (5/80)  
Missile Command (8/80)  
Missile Command Cabaret (8/80)

## MANUFACTURERS EQUIPMENT

A compilation of current music and games equipment with approximate production dates included in most cases.

Battlezone (11/80)  
Battlezone Cabaret (11/80)  
Asteroids Deluxe (4/81)  
Asteroids Deluxe Cabaret (4/81)  
Centipede (6/81)  
Centipede Cabaret (6/81)

### CENTURI

Eagle (10/80)  
Eagle Maxi (10/80)  
Phoenix (1/81)  
Route 16 (4/81)  
Route 16 Elite (4/81)  
Pleiades (7/81)

### CINEMATRONICS

Tailgunner (3/80)  
Rip Off (3/80)  
Star Castle  
Armor Attack (5/81)

### EXIDY

Bandido (1/80)  
Tailgunner 2 (2/80)  
Targ (6/80)  
Spectar (1/81)

### GAME PLAN

Intruder (2/81)  
Tank Battalion (3/81)  
Killer Comet (4/81)

### GOTTLIEB

No Man's Land (12/80)  
New York, New York (2/81)

### GREMLIN/SEGA

Monaco GP (2/80)  
Mini Monaco GP (5/80)  
Astro Fighter (2/80)  
Car Hunt (5/80)  
Digger (7/80)  
Carnival (8/80)  
Tranquillizer Gun (8/80)  
Moon Cresta (10/80)  
Space Firebird (12/80)  
Astro Blaster (3/81)  
Pulsar (4/81)

### MIDWAY

Deluxe Space Invaders (1/80)  
Galaxian (4/80)  
Extra Bases (5/80)  
Space Encounters ((8/80)  
Space Encounters Mini-Myte (9/80)

Space Zap (10/80)  
Space Zap Mini-Myte (10/80)  
Pac-Man (11/80)  
Pac-Man Mini-Myte (11/80)  
Rally-X (2/81)  
Rally-X Mini-Myte (2/81)  
Gorf (4/81)  
Gorf Mini-Myte (4/81)  
Wizard of Wor (6/81)  
Wizard of Wor Mini-Myte (7/81)

### STERN

Astro Invader (8/80)  
Berzerk (1/81)  
The End (3/81)  
Scramble (4/81)

### TAITO AMERICA

Space Chaser (2/80)  
Stratovox (9/80)  
Polaris (12/80)  
Space Invaders Trimline (2/81)  
Crazy Climber (3/81)  
Crazy Climber Trimline (3/81)  
Zarzon (5/81)  
Zarzon Trimline (5/81)  
Colony 7 (7/81)  
Colony 7 Trimline (7/81)

### UNIVERSAL USA

Cheekie Mouse (5/80)  
Magical Spot (10/80)  
Zero Hour (1/81)  
Space Panic (1/81)

### U.S. BILLIARDS

Quasar (4/81)

### WILLIAMS

Defender (12/80)

## COCKTAIL TABLES

### AMSTAR

Phoenix

### ATARI

Soccer (4/80)  
Asteroids (4/80)  
Missile Command (8/80)  
Football (7/80)  
Asteroids Deluxe (4/81)  
Centipede (6/81)

### CENTURI

Rip Off (8/80)

Targ (10/80)  
Route 16 (4/81)  
Pleiades (7/81)

### GAME PLAN

Shark Attack (5/81)

### GOTTLIEB

New York, New York (3/81)

### GREMLIN/SEGA

Carnival  
Space Firebird  
Astro Blaster (4/81)

### MIDWAY

Deluxe Space Invaders (3/80)  
Galaxian (4/80)  
Extra Bases (8/80)  
Space Zap (10/80)  
Pac-Man (11/80)  
Rally-X (2/81)  
Gorf (4/81)  
Wizard of Wor (6/81)

### STERN

Astro Invader (11/80)  
The End (1/81)  
Berzerk (2/81)  
Scramble (5/81)

### TAITO AMERICA

Space Invaders II (2/80)  
Polaris (12/80)  
Crazy Climber (5/81)  
Zarzon (5/81)

### WILLIAMS

Defender (4/81)

## PHONOGRAPHS

Centuri 2001  
Lowen-NSM Consul Classic  
Lowen-NSM Prestige ES-2  
Lowen-NSM Festival  
Rock-Ola Grand Salon II Console (9/80)  
Rock-Ola 484 (11/80)  
Rock-Ola 481 Max 2 (1/81)  
Rowe R-85 (10/80)  
Rowe Jewel  
Seeburg Phoenix (12/80)  
Wurlitzer Cabarina  
Wurlitzer Tarock  
Wurlitzer Atlanta  
Wurlitzer Silhouette  
Stern/Seeburg DaVinci (7/81)

## POOL TABLES

Irving Kaye Silver Shadow  
Irving Kaye Lion's Head  
Dynamo Model 37  
TS Tournament Eight Ball  
U.B.I. Bronco  
Valley Cougar

## Williams' Newest Pin-game Is 'Pharaoh'

(continued from page 36)

Players can beat Pharaoh at his own game by hitting the captive ball, which is situated on the top playfield, during "Stop and Score" play. This fabulous shot will collect the entire initial "Stop and Score" value (either 3X or 5X lit P-H-A-R-A-O-H value) without deductions for time. Making the captive ball during regular play collects 5,000 points for each light lit on P-H-A-R-A-O-H.

For added excitement, Pharaoh's playfield allows two ball multi-ball action. When a player lights the "R" in P-H-A-R-A-O-H, making either eject hole when lit will lock up a ball. As soon as the second ball is shot onto the playfield, multi-ball play initiates with 2X scoring. Only one multi-ball opportunity is allowed per ball.

Completely lighting P-H-A-R-A-O-H activates the Slaves Tomb and Hidden Tomb alternately for extra ball.

Another opportunity for high scoring against Pharaoh is offered players via Williams exclusive bonus ball feature. A bonus ball is offered to the player with the highest score when two or more players take up the challenge. The bonus ball is released with the player's last ball and two ball play is allowed for 25 seconds (operator adjustable) with 2X scoring.

In order to delay the finality of a draining ball, hitting the lower level drop targets

builds up the timer lights for Magna-Save (tm), another exciting Williams feature. Players direct the number of seconds used for Magna-Save via the left and right red control buttons forward of the flipper control buttons for spectacular playfield saves.

Pharaoh's brightly hued backglass recaptures the era of the great rulers of Egypt, visually depicting the mystery and magic of the tombs that have withstood the destruction of time to remain as enduring monuments to the mighty Pharaohs. The speech element portrays a spectre that haunts one such monument, a protector of the treasures within and of the soul of Pharaoh. The eerie voice defies and taunts 20th century man to penetrate the age-old mysteries buried deep within the tomb.

The new model is available through Williams' distributors. Further information may be obtained by contacting Williams Electronics, Inc., 3401 N. California Ave., Chicago, Illinois 60618.

## Stern Becomes Father

CHICAGO — Stern Electronics, Inc. president Gary Stern and his wife Denise proudly announced the arrival of their first child, a daughter, Erin Rae, who was born on July 6 in Chicago's Michael Reese Hospital.

## Bally Leisure Systems Make Agreement In India

(continued from page 36)

ment centers, primarily located in major regional enclosed shopping malls.

Leisure Systems Ltd. is a Hong Kong based company headed by Messrs. Cyril Fung, Kenneth Fung and William Herring. The company is engaged in the business of providing recreational, leisure and entertainment facilities in Hong Kong and throughout Asia. Leisure Systems Ltd. is also a management, investment and consulting firm in the development and management of a variety of projects in the leisure field.

## MGM Grand Orders 893 Bally Slot Machines

CHICAGO — The sale of 893 new electronic slot machines to the MGM Grand Hotel/Casino in Las Vegas, Nevada, has been announced by Robert E. Mullane, chairman of the board of Bally Manufacturing Corporation.

Mr. Mullane noted that "in addition, Bally will be delivering more than 270 new electronic slot machines for the MGM Grand Hotel/Casino in Reno, Nevada" and that "the combined order of more than 1163 slot machines is valued in excess of \$4 million, making this the second largest sale of slot machines in Bally's history."

## Games Impounded By Midway Mfg.

(Continued from page 36)

against Sutra for damages, costs and attorneys' fees in the amount of \$130,800, and an injunction against further infringement. The action is still pending against the other defendants although a preliminary injunction order was entered enjoining any further infringement by them of Midway's copyrights in the "Pac-Man" game, according to Midway.

Midway advised that these actions are part of the company's continuing efforts to actively enforce its proprietary rights against infringers in its highly popular video games, "Galaxian," "Pac-Man," "Gorf" and "Wizard Of Wor."

## Kallsen To Head MOM

CHICAGO — At their recently held board of directors meeting, Music Operators of Minnesota appointed Martin Kallsen (Worthington, MN) as executive director of the noted state association. He succeeds Marge Halverson.

In his new position, Kallsen will work closely with the MOM board in the supervision of the state group's activities. He will be based at 1121 Rose Avenue, Worthington, Minnesota 56187.

# COIN MACHINE

## AMOA Pleased With Elimination Of Location List Rule

CHICAGO — The Copyright Royalty Tribunal (CRT) decision to eliminate the location list rule from the copyright law has received a favorable reaction from the members of the AMOA, according to the association's president, Norman Pink. The regulation required operators to submit an annual list of all jukebox locations to the CRT in compliance with the copyright law.

Since the regulation's inception in 1978, AMOA has consistently campaigned against it; initially with testimony before the CRT, followed by a suit for a permanent injunction (October 1978) and subsequent appeals to the U.S. District Court, the U.S. Court of Appeals and, ultimately, the U.S. Supreme Court. The association filed a second motion for reconsideration by the CRT, which resulted in the ruling being overturned.

"This is something we (AMOA) have fought long and hard for," said Pink. "Businesses should not be required to reveal that kind of information."

Past AMOA president Wayne Hesch was also pleased with the recent ruling. He pointed out that the AMOA remained relentless in its efforts to eliminate what he termed "an unfair and heavily opposed regulation."

"It has taken a good deal of time and effort," said Hesch, "but nothing would have been accomplished if the AMOA had not persisted so vigorously."

### 'Matter Of Survival'

A number of the operators agreed with the assessments of Hesch and Pink. As one pointed out, "It's a matter of survival; why should an operator be required to submit his list of locations and risk the loss of business. I am thankful that the location list ruling was overturned."

Another operator said that by revealing their locations, operators would be placed in a vulnerable position, leaving themselves wide open for solicitation by competitors

## 'Super Cobra' Bows

(continued from page 36)

game." The appeal is for skilful players as well as novices, since the option provides the opportunity to experience all of the various play levels which previously might not have been attained.

The game theme puts the player in control of a helicopter which must be navigated through enemy territory in order to penetrate 10 defense systems. During the course of action the player is bombarded on all sides by enemy tanks and rockets, UFO's and surface-to-air missiles.

A joystick allows for full control of the helicopter and there are Laser and bomb buttons for destroying the attackers. Destruction of enemy fuel tanks awards extra fuel and at 10,000 points the player is awarded a Bonus Chopper. The level of difficulty increases after penetration of each defense system.

Super Cobra will be available through Stern's distributor network. Further information may be obtained by contacting Stern Electronics, Inc., 1725 W. Diversey Parkway, Chicago, Illinois 60614.

## Sikorski In At URL

CHICAGO — Universal Research Laboratories, Inc. of Elk Grove Village, Illinois, announced the recent appointment of Richard Sikorski to the newly created post of senior vice president of operations. Sikorski comes to URL (A subsidiary of Stern Electronics, Inc.) from Scheduling Corporation of America, Oakbrook, Ill., where he served as management consultant to electronics and plastics manufacturers.

In his new position, Sikorski will oversee all URL manufacturing operations.

and others. For example, it was observed that in a matter of a single day an operator with 100 locations could have them all solicited by someone else who is in possession of his list, before he had a chance to do much of anything about it.

One of the most active opponents of the location list rule was Stern Electronics. In its filed comments with the CRT, Stern argued that the location list rule provided no useful

assistance to copyright owners but imposed an expensive burden. The manufacturer also maintained that the rule subjected operators to "potential competitive harm by requiring them to disclose their customer list unnecessarily."

Pink said he was very pleased that Stern took such an active role in Washington at the recent CRT hearings. "Stern's help is very much appreciated," he said. "It has

opened the door to greater cooperation between the legislative group of AMOA and those of the newly organized Amusement Device Manufacturers Assn., since we are all working toward a common goal."

As a result of the efforts of AMOA, Stern and others, the CRT voted by a three-to-one margin on June 5 to eliminate the list ruling (**Cash Box**, June 20). The decision is subject to appeal.

# Coming Soon!

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**IN REVIEW.** Presented is a photographic lineup of some of the new machines introduced by the various games manufacturers and dated according to their exposure in Cash Box.



TAITO AMERICA 'CRAZY CLIMBER'. A lighthearted but challenging, talking video game where the player must scale a skyscraper amidst some unique obstacles. Lots of fun to play. (3/28/81).



ATARI 'ASTEROIDS DELUXE'. One or two can play this deluxe version of Atari's historic space combat video game. Outstanding video display and many plus features add to the appeal. (4/4/81).



WILLIAMS 'JUNGLE LORD'. Fast and furious game action with timed multi-ball play and the exciting, new "Double Trouble" scoring feature enhance this multi-level pingame. (4/4/81).



EXIDY 'SPECTAR' COCKTAIL TABLE. All of the features of the hit upright are contained in this table model. Game theme pits player against enemy "rammers" on Spectar battlefield. (4/1/81).



GAME PLAN 'TANK BATTALION'. Straight-up monitor provides full view of heated combat action as the player blasts oncoming enemy tanks. Scoring depends on range. Lots of action. (4/11/81).



BALLY 'EIGHT BALL DELUXE'. The 80's version of the famous Bally flipper. Plenty of skill shots, heated pinball action and a great sound package that calls the shots. (4/18/81).



STERN 'LIGHTNING'. This model marked Stern's first bi-level playfield entry. High-charged pinball play, speech concept that alerts players and lots of extras. (4/18/81).



MIDWAY 'GORF'. An exciting space fantasy video game focusing on a 5-mission voyage against the Gorfian Robot Empire. Taunting phrases like "survival is impossible" accompany play. (4/18/81).



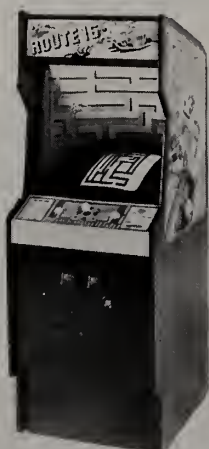
STERN 'SCRAMBLE'. This video offers non-stop air combat action, with accompanying synchronized sound effects, as the player navigates an aircraft through enemy territory. Action aplenty. (4/25/81).



TAITO AMERICA 'ZARZON'. The enemy is Zarzon in this video game of conquest. It manifests itself in an endless variety of shapes and forms. Unexpected attack patterns add challenge. (5/9/81).



U.S. BILLIARDS 'QUASAR'. Space combat action highlighted by a 4-phase sequence of battle cycles is the theme of this challenging video. Level of difficulty intensifies progressively. (5/16/81).



CENTURI 'ROUTE 16'. The game theme involves a car chase over 16 city blocks, with enemy cars in hot pursuit and hazards along the way. Player must skillfully maneuver his vehicle. (5/16/81).



GAME PLAN 'KILLER COMET'. A unique attack mode on this video game spawns monsters, bombs and various other adversaries in colorful displays with the Killer Comet lending an element of surprise. (5/16/81).



GAME PLAN 'SHARK ATTACK'. A sit-down video game where the player is the "heavy" namely, the shark. In the play process the shark against waves of divers. Interesting voice track. (5/23/81).



# CLASSIFIEDS

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### HUMOR

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## NMA Elects New Officers, Board Chairman

**NASHVILLE —** At their first meeting on July 13, the newly elected and expanded board of directors of the Nashville Music Assn. (NMA) elected a board chairman and 1981-82 officers and appointed chairmen of six committees. The board also voted to expand membership categories to include film and video, and an interim director was elected to represent that category.

Jimmy Bowen, (vice president, Elektra/Asylum Records) was elected

### A&M Bows Movie Unit

(continued from page 34)

tion of Steve Khan) are very important; we're able to kill two birds with one stone because they serve a function as an advertising vehicle, and they also help promote and merchandise our artists, particularly in Europe and the Far East, where they're still very important."

Arista video coordinator Ernie Ferrari also said that the label was producing more video promotional clips than ever before, and the label will support superstar acts on the scale of Barry Manilow and Dionne Warwick, who will appeal to an older, A/C-oriented audience, and, therefore, will be more salable properties for cable and pay-per-view, with specials. However, he hastened to add that the company is not planning to move into production for the videodisc or cassette "as of yet."

chairman of the board by acclamation. The new officers include Bob Beckham (Combine Music Group), president; Jim Rushing (songwriter), executive vice president; Connie Bradley, (southern regional director, ASCAP), secretary; Charlene Wilhite (ASCAP), assistant secretary; Joseph E. Sullivan (Sound Seventy Corp.), treasurer; and Hollie Potts, (Sound Seventy Corp.) assistant treasurer.

The board also elected five vice presidents, including Rick Blackburn, vice president, and general manager, CBS Records/Nashville; Tom Collins, president, Pi-Gem Music; Bonnie Garner, director of A&R, CBS Records Nashville; Buddy Killen, president, Tree Publishing; and Norbert Putnam, producer.

Actress and singer/songwriter Sherry Paige was elected an interim director in the film and video category, and a second board-member from that group will be elected at the next board meeting.

Board members appointed as committee chairmen include Johnny Rosen, Studio Committee; Roger Sovine, Membership Committee; Steven J. Greil, Contemporary Music Committee; Bob Morrison and Thomas Cain, Songwriters' Committee; Moses Dillard, Black Music Committee; John Lomax III, Media Committee; Sherry Paige, Film and Video Committee; and Steve Gibson, Producer/Engineer Committee.

## New Census Figures Have Little Effect On Arbs

(continued from page 19)

though, as it rose to 4.4 from 3.0. Adult contemporary-formatted WSNI also improved noticeably with a 2.9, up from 2.0.

WJR-AM, which carries the Detroit

### CBS Wins Returns Suit

(continued from page 6)

ing that the decision was binding only in the state of Washington, said that it could be "very persuasive" in similar cases pending in New York and Tennessee.

"We think the burden of proof has now been shifted to the other side," said Tyrell. "I feel we would have been in desperate trouble if we had lost, but we can now say to the courts: 'we're a national company, we don't have different policies from state to state.'"

A similar case yet to be heard in New York involves CBS and the now inoperative Record Haven, Inc. Despite the decision against Gull Industries, Record Haven president Sam Fischelberg has no plans to drop his suit against CBS. Fischelberg maintains that his case is somewhat different and that Record Haven was a victim of prejudiced return policies.

"We issued requests for RA's (Return Authorization statements) prior to the change in policy," said Fischelberg. "In that respect, our merchandise was backup at the time of the policy switch."

No date has been set for the case.

Tigers baseball games, enjoyed a good book with an 11.0, up from 10.6; while its nearest competitor, AOR-formatted WLLZ, placed second with an 8.0, a considerable drop from its Winter rating of 9.2. AOR in general was up in Detroit, however, as WRIF climbed to 4.8 from 4.3, and WABX moved to 3.9, up from 3.1. The attraction in Detroit this time was WWWW, the AOR station that converted to country and hit paydirt with a 4.4, up from 1.9. WJLB remained the leading black station in Motor City, despite dropping to 2.6 from 3.0.

All figures represented average quarter hour shares, 12+ for the metro area, Monday through Sunday, 6 a.m. to midnight and do not reflect stations' total listening audiences.

### Ford Joins Fox Board

**LOS ANGELES —** New 20th Century-Fox chief Marvin Davis recently announced that former President Gerald R. Ford has joined the corporation's board of directors. Ford, who is a long-time associate of Davis, is also a member of the Fox subsidiary Pebble Beach Corp.

### Destiny's New Phone

**LOS ANGELES —** Destiny Records can currently be reached at (213) 859-8805 until permanent headquarters for the label are established.

# CASH BOX TOP 100 ALBUMS

July 25, 1981

	Weeks On 7/18 Chart	8.98		Weeks On 7/18 Chart	8.98		Weeks On 7/18 Chart	8.98
<b>1 LONG DISTANCE VOYAGER</b> THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	3	8	<b>36 NIGHTCLUBBING</b> GRACE JONES (Island ILPS 9624)	37	10	<b>69 EAST SIDE STORY</b> SQUEEZE (A&M SP 4854)	72	9
<b>2 HI INFIDELITY</b> REO SPEEDWAGON (Epic FE 36844)	1	33	<b>37 THE CLARKE/DUKE PROJECT</b> STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	38	13	<b>70 MARAUDER</b> BLACKFOOT (Atco SD 32107)	92	2
<b>3 MISTAKEN IDENTITY</b> KIM CARNES (EMI America SO-17052)	2	13	<b>38 LIVE IN NEW ORLEANS</b> MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	44	5	<b>71 THE TURN OF A FRIENDLY CARD</b> THE ALAN PARSONS PROJECT (Arista AL-9518)	80	37
<b>4 HARD PROMISES</b> TOM PETTY AND THE HEARTBREAKERS (Beckstraet/MCA BSR-5180)	4	10	<b>39 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	41	20	<b>72 SEVEN YEAR ACHE</b> ROSANNE CASH (Columbia JC 36965)	52	19
<b>5 SHARE YOUR LOVE</b> KENNY ROGERS (Liberty LOO-1108)	8	3	<b>40 WINELIGHT</b> GROVER WASHINGTON, JR. (Elektra 6E-305)	25	37	<b>73 THE NATURE OF THE BEAST</b> APRIL WINE (Capitol SOO-12125)	60	28
<b>6 STREET SONGS</b> RICK JAMES (Gordy/Motown G8-1002M1)	7	14	<b>41 THE COMPLETION BACKWARD PRINCIPLE</b> TUBES (Capitol SOO-12151)	45	9	<b>74 BEING WITH YOU</b> SMOKEY ROBINSON (Temple/Motown T8375M1)	65	21
<b>7 PARADISE THEATER</b> STYX (A&M SP-3719)	5	26	<b>42 SEASON OF GLASS</b> YOKO ONO (Geffen GHS 2004)	42	5	<b>75 NOW OR NEVER</b> JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400)	85	5
<b>8 DIRTY DEEDS DONE CHEAP</b> AC/DC (Atlantic SD 18033)	6	15	<b>43 ROCKHNRROLL</b> GREG KIHN BAND (Beserklay/Elektra BZ-10069)	47	17	<b>76 WITH YOU</b> STACY LATTISAW (Cotillion/Atlantic SD 16049)	116	2
<b>9 STARS ON LONG PLAY</b> (Radio Records/Atlantic RR 16044)	9	11	<b>44 A WOMAN NEEDS LOVE</b> RAY PARKER, JR. & RAYDIO (Arista AL 9543)	36	15	<b>77 GUILTY</b> BARBRA STREISAND (Columbia FC 36750)	74	42
<b>10 THE ONE THAT YOU LOVE</b> AIR SUPPLY (Arista AL 9551)	14	7	<b>45 LOVERBOY</b> (Columbia JC 36762)	33	27	<b>78 GAP BAND III</b> GAP BAND (Mercury/PolyGram SRM-1-4003)	61	31
<b>11 MOVING PICTURES</b> RUSH (Mercury/PolyGram SRM-1-4013)	13	22	<b>46 THE FOX</b> ELTON JOHN (Geffen GHS 2002)	29	8	<b>79 KILLERS</b> IRON MAIDEN (Hervest/Capitol ST 12141)	88	8
<b>12 FACE VALUE</b> PHIL COLLINS (Atlantic SD 16029)	12	20	<b>47 URBAN CHIPMUNK</b> THE CHIPMUNKS (RCA AFL1-4027)	54	9	<b>80 WAIATA</b> SPLIT ENZ (A&M SP-4848)	71	11
<b>13 ZEBOP!</b> SANTANA (Columbia FC 37158)	10	15	<b>48 THA JAZZ SINGER</b> NEIL DIAMOND (Capitol SWAV-12120)	35	32	<b>81 HOT! LIVE AND OTHERWISE</b> DIONNE WARWICK (Arista A2L 8605)	82	7
<b>14 FANCY FREE</b> OAK RIDGE BOYS (MCA-5209)	17	8	<b>49 MODERN TIMES</b> JEFFERSON STARSHIP (Grunt/RCA BZL 1-3448)	49	15	<b>82 RAIDERS OF THE LOST ARK</b> ORIGINAL SOUNDTRACK (Columbia JS 37373)	95	5
<b>15 FAIR WARNING</b> VAN HALEN (Warner Bros. HS 3540)	15	9	<b>50 WHAT CHA' GONNA DO FOR ME</b> CHAKA KHAN (Werner Bros. HS 3526)	39	13	<b>83 COMPUTER WORLD</b> KRAFTWERK (Werner Bros. HS 3549)	86	8
<b>16 GREATEST HITS</b> KENNY ROGERS (Liberty LOO-1072)	16	41	<b>51 BALIN</b> MARTY BALIN (EMI-America SOO-17054)	57	9	<b>84 MADE IN AMERICA</b> CARPENTERS (A&M SP-3723)	96	3
<b>17 DON'T SAY NO</b> BILLY SQUIER (Capitol ST 12146)	19	12	<b>52 CRIMES OF PASSION</b> PAT BENATAR (Chrysalis CHE 1275)	55	49	<b>85 NIGHTWALKER</b> GINO VANNELLI (Arista AL 9539)	70	16
<b>18 CHRISTOPHER CROSS</b> (Warner Bros. BSK 3383)	18	78	<b>53 FIRE OF UNKNOWN ORIGIN</b> BLUE OYSTER CULT (Columbia FC 37389)	66	3	<b>86 THE GREAT MUPPET CAPER</b> ORIGINAL SOUNDTRACK (Atlantic SD 16047)	104	3
<b>19 4</b> FOREIGNER (Atlantic SD 16999)	—	1	<b>54 MY MELODY</b> DENICE WILLIAMS (ARC/Columbia FC 37048)	59	17	<b>87 THREE FOR LOVE</b> SHALAMAR (Soler/RCA BZL 1-3577)	75	28
<b>20 WORKING CLASS DOG</b> RICK SPRINGFIELD (RCA AFL 1-3697)	24	18	<b>55 RADIANT</b> ATLANTIC STARR (A&M SP-4833)	56	21	<b>88 FACE DANCES</b> THE WHO (Werner Bros. HS 3516)	64	22
<b>21 BLIZZARD OF OZZ</b> OZZY OSBOURNE (Jet/CBS JZ 36812)	21	15	<b>56 DOUBLE FANTASY</b> JOHN LENNON and YOKO ONO (Geffen G'S 2001)	48	34	<b>89 BAD FOR GOOD</b> JIM STEINMAN (Cleveland Int'l./CBS FE 36531)	76	11
<b>22 KNIGHTS OF THE SOUND TABLE</b> CAMEO (Chocolate City/PolyGram CCLP 2019)	22	8	<b>57 SHEENA EASTON</b> (EMI-America ST-17049)	58	21	<b>90 I'VE GOT THE ROCK 'N' ROLLS AGAIN</b> THE JOE PERRY PROJECT (Columbia FC 37364)	98	3
<b>23 IN THE POCKET</b> COMMODORES (Motown M8-955M1)	40	3	<b>58 WINNERS</b> THE BROTHERS JOHNSON (A&M SP-3724)	89	2	<b>91 SOMETIMES LATE AT NIGHT</b> CAROLE BAYER SAGER (Boerdwelk NBI-33237)	94	11
<b>24 THERE GOES THE NEIGHBORHOOD</b> JOE WALSH (Asylum 5E-523)	20	10	<b>59 BREAKING ALL THE RULES</b> PETER FRAMPTON (A&M SP-3722)	43	6	<b>92 SEND YOUR LOVE</b> AURRA (Selsoul/RCA 8538)	93	12
<b>25 VOICES</b> DARYL HALL & JOHN OATES (RCA AQL 1-3646)	26	50	<b>60 VERY SPECIAL</b> DEBRA LAWS (Elektra 6E-300)	62	18	<b>93 TALK TALK TALK</b> THE PSYCHEDELIC FURS (Columbia NFC 37339)	101	5
<b>26 IT MUST BE MAGIC</b> TEENA MARIE (Gordy/Motown G8-1004 M1)	30	7	<b>61 EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK</b> VARIOUS ARTISTS (CBS X2 37124)	51	7	<b>94 KINGS OF THE WILD FRONTIER</b> ADAM AND THE ANTS (Epic NJE 37033)	78	23
<b>27 WILD-EYED SOUTHERN BOYS</b> .38 SPECIAL (A&M SP-4835)	28	24	<b>62 JUICE</b> JUICE NEWTON (Capitol ST-12136)	68	21	<b>95 TASTY JAM</b> FATBACK (Spring/PolyGram SP-1-6731)	67	8
<b>28 PRECIOUS TIME</b> PAT BENATAR (Chrysalis CHR 1346)	—	1	<b>63 "RIT"</b> LEE RITENOUR (Elektra 6E-331)	50	12	<b>96 SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON (Columbia FC 36883)	83	19
<b>29 BACK IN BLACK</b> AC/DC (Atlantic SD 16108)	27	48	<b>64 DEDICATION</b> GARY U.S. BONDS (EMI-America SO-17051)	63	13	<b>97 DAD LOVES HIS WORK</b> JAMES TAYLOR (Columbia TC 37009)	81	19
<b>30 MECCA FOR MODERNS</b> THE MANHATTAN TRANSFER (Atlantic SD 16036)	32	7	<b>65 SECRET COMBINATION</b> RANDY CRAWFORD (Warner Bros. BSK 3493)	69	10	<b>98 DANNY JOE BROWN and THE DANNY JOE BROWN BAND</b> (Epic ARE 37385)	102	6
<b>31 SOMEWHERE IN ENGLAND</b> GEORGE HARRISON (Dark Horse DHK 3492)	11	6	<b>66 STEPHANIE</b> STEPHANIE MILLS (20th Century-Fox/RCA T-700)	53	11	<b>99 YEARS AGO</b> THE STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	113	
<b>32 ARC OF A DIVER</b> STEVE WINWOOD (Island ILPS 9576)	23	28	<b>67 AS FALLS WICHITA, SO FALLS WICHITA FALLS</b> PAT METHENY & LYLE MAYS (ECM-1-1190)	73	6	<b>100 CLOSER</b> GINO SOCCIO (Atlantic SD 16042)	87	1*
<b>33 DANCERSIZE</b> CAROL HENSEL (Vintage/Mirus VNU 7701)	34	23	<b>68 SOME DAYS ARE DIAMONDS</b> JOHN DENVER (RCA AFL1-4055)	77	4			
<b>34 BLACK &amp; WHITE</b> POINTER SISTERS (Plenet/Elektra P-18)	46	4						
<b>35 THE DUDE</b> QUINCY JONES (A&M SP-3721)	31	17						



# MICK FLEETWOOD

AS WITH ANY PERSONAL ACHIEVEMENT WORTHY OF PUBLIC MERIT, "THE VISITOR" BEGAN AS A DREAM. AND IT WAS MICK FLEETWOOD'S BELIEF IN WHAT HE WOULD FIND THAT FINALLY MOVED FIVE TONS OF MUSICAL AND RECORDING EQUIPMENT TO A LITTLE VILLAGE IN GHANA LATE LAST DECEMBER.

THEN, FOR THE NEXT SIX WEEKS, OVER 200 MUSICIANS FROM ALL OVER GHANA GATHERED IN ACCRA TO JOIN WITH PRO-

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## THE VISITOR

