

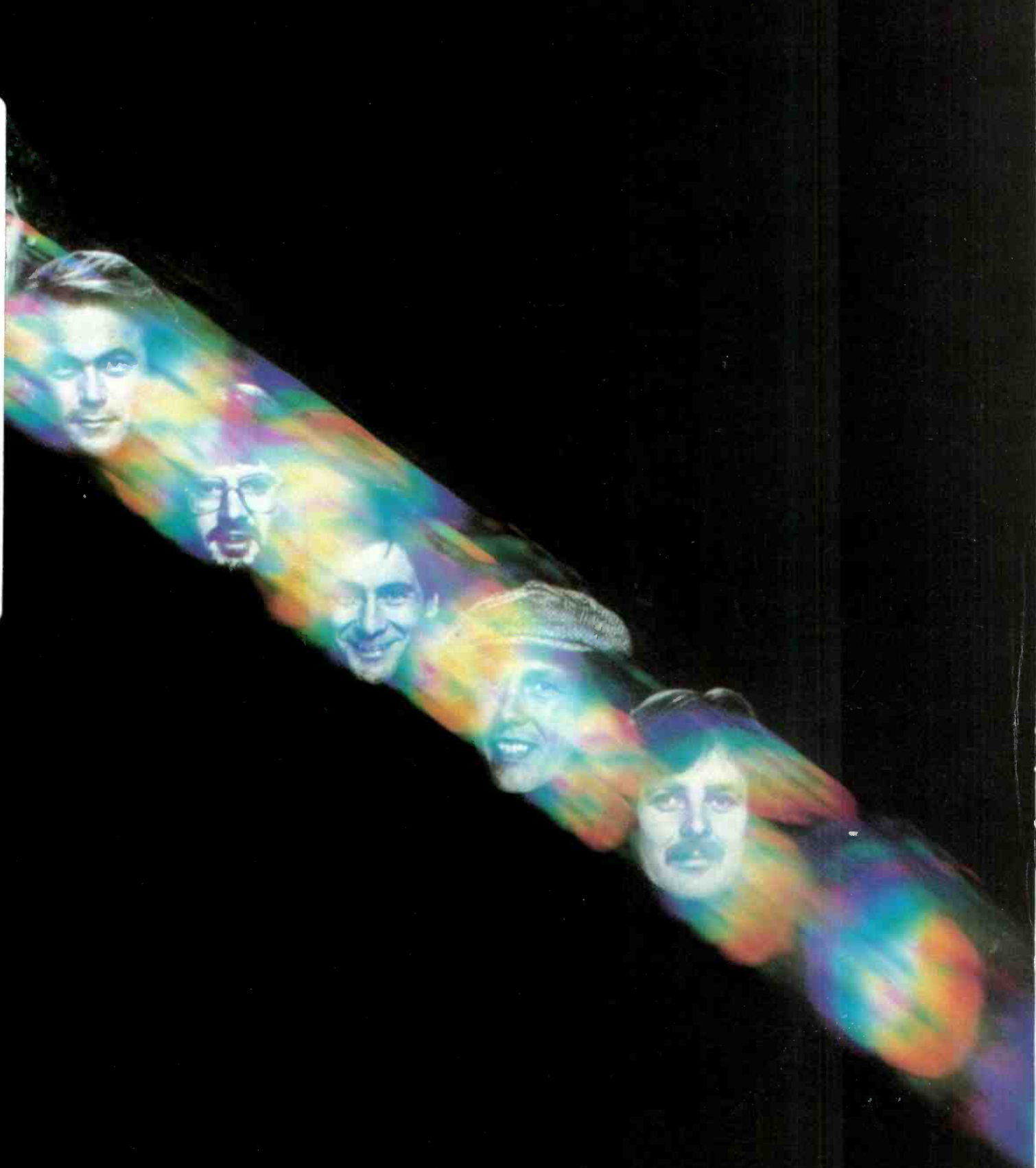
# CASH BOX

November 14, 1981

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## EDITORIAL That Time Of Year

With the release of the latest retail sales survey by the National Assn. of Recording Merchandisers (NARM), it becomes increasingly clear that these last weeks of 1981 must be approached with careful planning. The NARM survey showed that retail this year is having trouble keeping up with inflation — so what is traditionally the biggest sales period of the year must not be bungled if 1981 is to be profitable.

At this point, there is an abundance of top quality product out on the streets — from studio LPs to the expected "greatest hits" packages, there is something for every taste. And while label programs for retail aren't what they used to be, they are still better than last year.

This — fair or not — places the burden on retail. If the public is to be enticed into the stores, retail must push the product aggressively. As disposable income continues to decrease, competition for the consumer's dollar during the holiday season will be especially fierce — all the more reason for retailers to be on their toes.

Label programs, NARM's "Gift of Music" merchandising push and anything else available should be used to their maximum effect during the holiday season. Everyone realizes that times are hard now — what is needed is creative thinking to bring this holiday season (and 1981) home.

# NEWS HIGHLIGHTS


- 70th AES sees proliferation of new digital products (page 5).
- NARM survey reveals record sales up slightly in first nine months of 1981 (page 5).
- Performing rights societies opposed to jukebox operators' proposal for exemption from royalty fees (page 5).
- "Comin' In And Out Of Your Life" by Barbra Streisand and Steve Carlisle's "WKRP In Cincinnati" (new and developing artist) are the top **Cash Box** Singles Picks (page 11).
- "Living Eyes" by the Bee Gees and Ozzy Osbourne's "Diary Of A Madman" (new and developing artist) are the top **Cash Box** Album Picks (page 13).

## TOP POP DEBUTS

<b>SINGLES</b>	<b>60</b>	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> — Daryl Hall & John Oates — RCA
<b>ALBUMS</b>	<b>11</b>	<b>RAISE!</b> — Earth, Wind & Fire — ARC/Columbia

<b>POP SINGLE</b>
<b>PRIVATE EYES</b> Daryl Hall & John Oates RCA
<b>B/C SINGLE</b>
<b>NEVER TOO MUCH</b> Luther Vandross Epic
<b>COUNTRY SINGLE</b>
<b>WISH YOU WERE HERE</b> Barbara Mandrell MCA
<b>JAZZ</b>
<b>BREAKIN' AWAY</b> Al Jarreau Warner Bros.

# NUMBER ONES



Barbara Mandrell

<b>POP ALBUM</b>
<b>4</b> Foreigner Atlantic
<b>B/C ALBUM</b>
<b>NEVER TOO MUCH</b> Luther Vandross Epic
<b>COUNTRY ALBUM</b>
<b>LIVE</b> Barbara Mandrell MCA
<b>GOSPEL</b>
<b>THE LORD WILL MAKE A WAY</b> Al Green Myrrh



# CASH BOX NEWS



**RUSHING BACK TO POLYGRAM** — In one of his first significant actions since taking office as president/chief operating officer at PolyGram, Guenter Hensler announced the signing of Rush to a long-term, worldwide (outside of Canada and Japan) contract. Pictured seated at the signing are (l-r): Jim Sotet, national rock department promotion manager, PolyGram; Ray Daniels, Rush's manager; Hensler; Eileen Garrish, vice president, legal affairs, PolyGram; and Chip Taylor, vice president, A&R, PolyGram. Pictured standing are (l-r): Jerry Jaffe, vice president, rock department, PolyGram; Dan Young, international director, PolyGram; and Harry Losk, vice president, marketing, PolyGram.

## NARM Retail Survey Reveals Sales Revenues Up During '81

By Richard Imamura

LOS ANGELES — Sales revenues increased slightly in the first nine months of the year, according to an informal survey conducted by the National Assn. of Recording Merchandisers (NARM). Figures from 15 NARM member companies representing nearly 1,000 retail outlets

across the country showed total sales volume up 16% over the same period last year, with a mathematically adjusted real growth of four percent.

Total sales revenues for the 989 stores owned by the 15 participating chains totalled \$351.4 million, up from \$303.4 million for the 954 stores the chains had at this time last year. Adjusting for the disparity in the number of stores from year-to-year, 1981 sales revenues for only those stores operating in both this year and last reached \$315.9 million, compared to 1980's \$303.4 million.

Commenting on the survey, Joe Cohen, NARM executive vice president, said, "The sample selection utilized in capturing this data was not scientifically conceived, nor was it selected randomly. It may not be totally representative of all retailing elements and trends, since the majority of the responding companies represent the largest retail chains in the country. The retailers included in the survey were simply chosen because of their representation on the NARM Retailers Advisory Committee. Notwithstanding this qualification, as a group, these 989 stores seem to confirm many of the projections that have preceded this release. In the future, additional retailers will be added, and information like sales by configuration will augment the scope of the survey."

The NARM survey, which was debuted at its Retailer Advisory Committee meeting in September (**Cash Box**, Sept. 19), was compiled from monthly figures submitted by Music Plus, Harmony House, Musicland Group, Camelot Music, Record Bar, Licorice Pizza, Elroy Enterprises, Everybody's Record Co., DanJay Music, Turtles Records and Tapes, Hastings Books & Records, Flip Side, Harmony Hut and Tower.

Year-to-date highlights of the NARM survey revealed that the monthly average number of stores for the participating stores has climbed to 971 this year from 905 in 1980, an increase of seven percent. Average monthly sales per store for the year reached \$40,211, up eight percent from \$37,245 last year, with the mathematically adjusted average per store totalled \$38,779.

Third quarter highlights reflected much the same pattern established for the year.

(continued on page 34)

## Digital Is Byword Of 70th AES As New Products Proliferate

by Michael Glynn

NEW YORK — As expected, digital was the byword for the 70th Audio Engineering Society (AES) Convention at the Waldorf Astoria Hotel here Oct. 30-Nov. 2. More than 6,500 participants over the course of the convention's four-day run viewed the latest in digital multi-channel recorders, editing units, previewers, compact disc and cassette systems displayed by some of the 187 professional exhibitors spread out through six floors of the hotel.

At least one of the 10 technical paper sessions and one of the 10 workshops at the AES was devoted entirely to digital recording, while several other paper sessions and workshops touched on digital topics relating to signal processing, tape machine maintenance and general studio technology, among other things.

Sony Corp. introduced its new DDU-1500 series digital preview and delay lines at the convention and took orders on its \$150,000 PCM-3324 multi-track digital recorder, which will be available for delivery, in the first quarter of 1982. According to Sony general manager Nick Morris the new delay line features three units that will be available in approximately 90 days. The DDU-1500 delay line offers "true digital delay," Morris pointed out, as well as plug-in modular cards for additional delay features. Sales samples will be ready for dealers shortly.

Norris pointed out that Sony's editors, 12-15 of which are already out in the field, "allow the artist, producer or studio technician to edit at his own pace," as opposed to editing centers where time must be booked in advance.

"I think a big problem with centers is that the producer, engineer or artist wants to be involved in the edit but can't always be due to time constrictions," stated Morris.

## ASCAP, BMI, SESAC Oppose Move To Drop Jukebox Fees

by Marc Cetner

LOS ANGELES — The performing rights societies — ASCAP, BMI and SESAC — feel that the Amusement and Music Operators Assn.'s (AMOA) plan to introduce a bill into congress that calls for the repeal of section 116 of the Copyright Act is unjustified. The societies maintain that the current rates established by the Copyright Royalty Tribunal (CRT) are more than fair given today's inflationary marketplace, the fact that foreign societies receive far more from jukebox operators than those in the U.S. and the concept that musical artists should be compensated for their work like in other industries.

The AMOA, on the other hand, maintains that the royalty fees imposed upon jukebox operators in section 116 is prohibitively oppressive. In a statement accompanying a draft bill, the AMOA urged the enactment by Congress of an amendment to the Copyright Act to repeal the jukebox royalty fee and replace it by an exemption of jukebox play of music. The AMOA believes that adoption of the bill is necessary "to save the jukebox industry from complete destruction."

However, the performing rights societies argue that the current CRT ruling, which has fixed a phased-in rate of \$25 per jukebox for 1982 and 1983 and \$50 for 1984 through 1986, plus an adjustment for inflation in 1987 through 1990, is more than fair to music operators.

"Before 1978, writers and publishers had never been paid by jukeboxes," said

"When we had our first editor in Los Angeles, it was difficult scheduling everyone in who wanted to be involved."

**Several Inquiries**

Morris further stated that "several representatives of artists" visited Sony's exhibit suite at the convention, inquiring about digital systems and ancillary equipment. And as a result of Sony's demonstration of the digital Compact Disc version of the Bee Gees LP "Living Eyes" (**Cash Box**, Oct. 31), other top name recording artists have expressed interest in similar demonstration projects.

(continued on page 34)

## 3M, Sony Back 48 kHz Standard For Digital Signal

by Michael Glynn

NEW YORK — Evidence that professional digital audio equipment manufacturers have become more willing now to compromise to achieve a universally acceptable digital standard surfaced during the 70th Audio Engineering Society (AES) convention at the Waldorf Astoria hotel here Oct. 30-Nov. 2. Just prior to the convention, 3M Corp. of Minnesota announced its support of the 48 kHz signal sampling rate proposed by technical audio, video and broadcast study groups, despite the fact that the company has tried to establish the 50 kHz rate, already adopted by Soundstream. On Nov. 4, two days after the convention concluded, Sony Corp. officially announced that it too would also support the 48 kHz rate, in addition to the 44.1 kHz frequency rate.

According to Dr. T. Doi, Sony Corp. of (continued on page 34)

## CRT 'Accepts In Principle' New Mechanicals Plan

by Earl B. Abrams

WASHINGTON — The Copyright Royalty Tribunal (CRT) virtually said yes to the joint agreement proposed by the music industry for interim stepped increases in the mechanical royalty rate over the course of the next six years. The plan establishes a format for increasing mechanical royalty payments to compensate for inflation.

The current four CRT members unanimously agreed to accept in principle the proposals submitted by Recording Industry Assn. of America (RIAA), CBS Inc., the National Music Publishers Assn. (NMPA), the American Guild of Authors and Composers (AGAC), and the Nashville Songwriters Assn. (NSAI) (**Cash Box**, Nov. 7).

CRT procedure requires that the proposal be published in the *Federal Register* and that comments from interested parties be filed. Deadline for comments was set as Dec. 7, after which CRT plans to meet to issue its final decision.

The industry agreement, which anticipates rising record prices, followed a federal court ruling affirming the CRT's decision issued early this year to increase the mechanical royalty rate to four cents a song or .75 cents a minute of playing time, whichever is larger. The effective date of this jump in mechanical fees was July 1. Up to then, the mechanical royalty had been 2.75 cents a song.

This CRT decision also included a plan to take into account inflation by having the Tribunal adjust the mechanical fee beginning Jan. 1, 1982. This was the provision ruled illegal by the court as outside the Tribunal's jurisdiction.

In the plan submitted to CRT by the in-

(continued on page 14)

# Sony Asks For Rehearing On Betamax Videotaping Ruling

by Michael Glynn

LOS ANGELES — Another legal development arose in the long and controversial Betamax case Nov. 2 when Sony Corp. of America filed a petition with the Ninth U.S. Circuit Court of Appeals requesting a rehearing on its Oct. 19 decision declaring home videotaping of television programs illegal. The petition for rehearing, which had been expected (**Cash Box**, Nov. 7), was filed on the grounds that "determinative points of fact and law have been overlooked and misapprehended" by the court, according to the manufacturer.

## CBS Forms New Company To Unify Publishing Efforts

NEW YORK — In an effort to unify its worldwide publishing activities under one management team and banner, CBS/Records Group has formed CBS Songs. Michael Stewart, who has been president of April-Blackwood Music since 1980, was named president of CBS Songs and will report directly to Dick Asher, deputy president and chief operating officer, CBS/Records Group.

In announcing the formation of CBS Songs, Asher stated, "The consolidation of CBS Records music publishing interests throughout the world reinforces our commitment to developing CBS as one of the international leaders in music publishing. We are pleased to have Mike Stewart and his team of experienced publishing executives lead this new operation."

Under the new structure, CBS Songs' U.S. operations will continue to be represented by April Music (ASCAP) and Blackwood Music (BMI) and will report to Mel Ilberman, vice president and general manager, CBS Songs-U.S. CBS Songs offices in the U.K., Australia and Canada, as well as the regional offices in Europe and Latin America, will report to Harvey Shapiro, vice president, CBS Songs International. Ilberman and Shapiro are based in New York and report to Stewart, who is headquartered in Los Angeles and maintains offices in New York.

This week, representatives from CBS Songs offices around the world are convening in Nashville for the operation's first worldwide convention. The meeting brings together key personnel from the 40 countries covered by the new CBS Songs organization.

Following Rule 35 of the Federal Rules of Appellate Procedure, Sony maintained that "questions of exceptional importance are involved" in the case and that the Oct. 19 resolution "has impugned the legality of the daily conduct of millions of American consumers who own and use videotape recordings for private purposes in their homes and, further, has threatened the livelihood of thousands of Americans engaged in providing videotape recorders for the public." Furthermore, the company reiterated its position and asked the court to withdraw its opinion on the grounds that "video recording reception at home, followed only by non-public performing, does not constitute copyright infringement."

On the same day, the Electronic Industries Assn. Consumer Electronics Group (EIA/CEG) filed a motion for leave to file an *amicus curiae* brief, also urging a reversal of the court's decision. Stating that

(continued on page 34)

## Int'l Interference, AM Spacing Top Region 2 Agenda

by Larry Riggs

NEW YORK — The United States priorities at the Region Two international radio conference which begins this week in Rio de Janeiro are: maintaining 10 kHz spacing on the AM band throughout the region and adopting a 50% interference curb, which is a standard of regulating nighttime radio interference, according to Gary Stanford, engineering assistant to Federal Communications Commission (FCC) member Mimi Dawson. Cuban interference of south Florida radio stations will also be addressed at the convention.

At the last Region 2 conference in 1980, the FCC-sponsored proposal to reduce AM band spacing from 10 kHz to nine kHz was defeated, due in part to the lobbying efforts of the National Assn. of Broadcasters (NAB), which opposed the move.

The FCC, under the chairmanship of former commissioner Charles Ferris, favored the nine kHz proposal because it would add a significant number of stations to the AM band across the nation. Such an influx of new stations, said FCC officials, would facilitate efforts to increase minority ownership of broadcast outlets and aid daytimers wanting to expand to full service.

(continued on page 8)



**ROASTED!** — Motown executive Dick Sherman (c) was recently the subject of a roast Oct. 20 in Beverly Hills to benefit the Rossi Fund, a charity for children stricken with cancer. Pictured at the roast are Al DiNoble (l) of N&K Investments and Betsy Whorf, Rossi Fund president.

## Capitol Announces Support Of NARM 'Gift Giving' Push

LOS ANGELES — Capitol/EMI America/Liberty Records recently joined five other record companies in announcing its support of the National Assn. of Recording Merchandisers (NARM) "Give The Gift of Music" generic media campaign.

According to a statement released by Capitol's vice president of marketing, Dennis White, details of the extent to which the company will participate in the NARM program are to be disclosed later.

During the recent NARM Rackjobbers Conference held Oct. 22-24 in Scottsdale, Ariz., Boardwalk Records, WEA Corp., Warner Bros., Elektra/Asylum and Atlantic pledged official support of the NARM campaign. The Ramwood label has also thrown its official support behind the "Give the Gift of Music" campaign.

The labels' endorsements amount to a pledge to support the \$2.4 million campaign aimed at providing the same gift giving potential for prerecorded music that is enjoyed by other industries, such as greeting cards and flowers.

"Capitol has been behind the Give The Gift Of Music campaign from its inception," said Joe Cohen, vice president of NARM. "In both advertising and in-store displays, they have been great supporters, and they have been instrumental in getting us to where we are with the institutional campaign."

"Their devotion has obviously paid off as Kenny Rogers was the #1 Gift Of Music award winner last year," he concluded.

## PolyGram Denies Charges In The Gap Band Suit

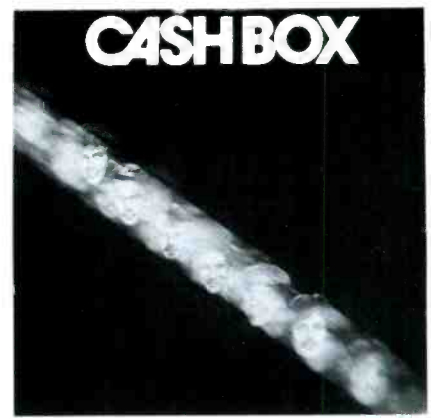
by Michael Martinez

LOS ANGELES — In a statement from recently appointed president and chief operating officer Guenter Hensler, PolyGram Records strongly denied all allegations in a \$23 million suit brought against the label by Mercury/PolyGram recording act The Gap Band. The statement also said that the label plans to "take appropriate action to protect all of our rights."

The Gap Band suit was filed in October in Los Angeles Superior Court and charged breach of contract, interference with contract and prospective economic advantage and failure to execute the agreement fairly and in good faith (**Cash Box**, Oct. 24).

The dispute arose over The Gap Band's contention that PolyGram "willfully failed and refused to pay" increased royalties under their contract which was signed Oct. 24,

(continued on page 14)



While Capitol recording group The Little River Band was one of the first Australian aggregations to become an established international attraction, it remains somewhat of a faceless superstar act. And although the members' names and faces are hard to remember, their music is unforgettable.

Beginning with 1976's "It's A Long Way There," continuing through gems like "Reminiscing" and "Lonesome Loser" and today's top charting single, "Night Owls," LRB has left a string of Top 40 singles that are the perfect mix of pop and rock.

Although the sextet has carted home gold and platinum albums and singles from around the world, the band's new album, "Time Exposure," stands out as perhaps its greatest work. Recorded at AIR Studios on the island of Montserrat in the British West Indies during the Spring of 1981, the album represents LRB's first effort under the direction of legendary Beatles producer George Martin.

The first single from "Time Exposure," a dramatic pop rocker called "Night Owls," is currently occupying the #7 position on the **Cash Box** Pop Singles chart. And the album itself is no slouch either, as it has shot to the #21 slot on the **Cash Box** Pop LP chart.

Formed by lead singer Glenn Shorrock in 1975, the band was an assemblage of noted Aussie music vets. Original members Shorrock (lead vocals), Beeb Birtles (guitar/vocals), Graham Goble (guitar/vocals) and Derek Pelicci (drums/percussion), still power the band, but LRB has taken on bassist Wayne Nelson, lead guitarist Steve Houdsen and a touring pianist for the 1981 edition of LRB.

And while the troupe of proud Aussies has made several tours of U.S. and opened up the American market for such other Oz imports as AC/DC, Air Supply, Angel City, Icehouse and Cold Chisel, it still remains that faceless, yet top flight, pop band.

"We're not trendsetters, but we don't follow trends, and I think a large proportion of the recording public is like that as well," said leader Shorrock, on the band's recent U.S. tour. "They find music that they like and stick with it. Fads come and go, but they're really not important musically to us. They only say things socially. As long as it's played well and sounds good, that's all we're worried about."

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**KIPNER SIGNS WITH CBS SONGS** — Composer Stephen Kipner recently inked a co-publishing agreement with CBS Songs for his Stephen A. Kipner Music. Kipner recently co-wrote two songs on Olivia Newton-John's "Physical" LP, including the title track. Pictured at the signing are (l-r): Michael Stewart, president, CBS Songs; Denny Diante, vice president, CBS Songs; Roger Davies, Kipner's manager; and (seated) Kipner.

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# NEW FACES TO WATCH



## Yellowjackets

So many words used to describe music genres can become clichés or misnomers when applied to the sound of bands jumping the wagon. Thus, it used to be that any band with a hot lick rock guitarist and a jazz-cum-funk rhythm section could be called a "fusion" group. But in the case of Yellowjackets, the term aptly applies in fact and in description.

The group's members are from stylistically diverse backgrounds, experiences honed as sidemen with a myriad of artists. But these are not mere sessionists coming together to commit a jam session of free-form ideas and loud amplification to vinyl. There is a divergent menage of music ideas on the group's self-titled debut LP on Warner Bros., which is #25 bullet on the **Cash Box** Jazz Album chart. But the music finds common ground in the group's cohesive energy.

As Yellowjackets' featured guitarist, Robben Ford, put it, "When we play, we have the same energy level, which brings the sound together."

And as the group's keyboardist and key writer, Russell Ferrante, expressed it, "The sound on the album and the way we play is influenced by us having played separately and collectively on so many projects by other artists."

San Jose-natives Ferrante and Ford started their climb toward notoriety as sidemen for the blues legend Jimmy Witherspoon. Ferrante went on from that experience to play with artists as diverse as Joe Farrell, Kenny Rankin, Rickie Lee Jones, Joni Mitchell and others. Ford sports equally impressive session credits, having recorded or performed with a range of artists as varied as George Harrison, Barbara Streisand, Tom Scott with the L.A. Express and Joni Mitchell.

Ford was key in bringing the remaining Yellowjackets members — bassist Jimmy Haslip and drummer Ricky Lawson — together for his own solo LP on Elektra/Asylum, "The Inside Story." The Bronx-born Haslip has polished his polysyllabic bass sound with the likes of Gino Vanelli, Dave Mason and on a solo effort by Rolling Stones guitarist Ron Wood. Lawson's diverse credits include work with Roy Ayers, Flora Purim, the Brothers Johnson, Jackson Five, George Duke and a number of others.

But it was as a single unit that the members of Yellowjackets impressed producer Tommy LiPuma, who first heard them on a digital demo tape featuring much of the material on the current album.

"He (LiPuma) plugged right into the feeling and groove of our music," said Ferrante. "He almost functioned as a listener, an audience. He encouraged us to stretch out and go for it."

At present, the band only finds time for live performances between recording dates and live shows. In the case of Ford, there is a second solo album in the works.

But, as Ferrante put it, "My fantasy is to do the music we do and just do an occasional outside gig. You have to really be out there a lot to get a following for your music."

Ferrante also noted that "there is no sense in going out on the road and beating yourself up if there's no audience."

But Yellowjackets have assured establishment of a following through forward thinking fusion music, played with a neat, compelling energy.



## James Blood Ulmer

It isn't every musician whose first major recording is presaged by the type of rave reviews that have attended guitarist James Blood Ulmer. But the South Carolina native, whose relaxed manner belies both a frenetic musical approach and a physical presence more suited to carrying a football than a guitar, makes it plain that all the critical hubbub hasn't effected him a whit. "When I make a record," he says, "I just do what I want."

As his new Columbia album, "Free Lancing," shows, what the guitarist wants is a music that affects both the mind and the body. Towards that end, Ulmer has developed a style of composition and improvisation that he terms "harmolodic, diatonic funk." While the music relies a great deal on concepts absorbed by Ulmer during his years of studying and playing with jazz saxophonist Ornette Coleman, it also showcases the gritty, down-home funky blues the guitarist has played since he left home as a teenager.

Born in St. Matthews, S.C., Ulmer began his musical career at the age of seven as a singer with a gospel group, but didn't really start his guitar odyssey until he began playing with dance bands in Pittsburgh at the age of 17. Establishing himself as a highly competent journeyman, Ulmer's first road trip was as a sideman with Jewel Brenner and the Swing Kings, a trip that dropped him off in Columbus, Ohio. It was there that the guitarist formed his first band, Blood and the Bloodbrothers, which worked as a house band for a local club.

The '60s found Ulmer working with several organists, including John Patton and Hank Marr. Settling in Detroit for the latter part of the decade, Ulmer taught at the Metropolitan Art Complex and continued to work with his own bands until he moved to New York in 1971.

Arriving in Gotham, Ulmer played with drummer Rashied Ali and began studying with Coleman, appearing with him for the first time in 1973.

Coleman's theory of harmolodics, a radical departure from standard methods of composition, gives equal emphasis to all tempos, rhythms and harmonies. Ulmer's brand puts an extra emphasis on funk, turning a seemingly cerebral concept into a rhythmic onslaught. "I wanted to put the music right up front to make it visual," says the guitarist.

Vocals are a recent addition to Ulmer's music, and they're featured prominently on several of the "Free Lancing" tracks. But the guitarist is quick to squash any notion that he's a vocal stylist. "I ain't really no singer," he says. "I was just trying to find some meaningful stories. If I could actually sing, I'd stop playing guitar."

Despite such a wary assessment of his vocal abilities, guitar enthusiasts will undoubtedly find a measure of comfort in it, since his playing is so unique. "I've been playing a long time," says Ulmer when queried on his influences. "All the guitar players I used to admire are dead. I used to like Wes (Montgomery), and I used to use that sound on certain songs. But if you don't play those songs, you're going to have to sound another way. After '65, it was time for me to stop listening. I had already listened. I had to really start finding out where my music was, and I've been working on that ever since."

# WEA Manufacturing Unveils New Specialty Records Plant

by Fred Goodman

NEW YORK — WEA Manufacturing recently dedicated its new Specialty Records Corp. facility in the Mid-Valley Industrial Park, Olyphant, Pa. The 250,000 square foot plant employs approximately 650 people in the pressing of both 12" LP and 7" singles product and in the duplication of pre-recorded tapes.

The dedication ceremonies, held almost two years to the day from the start of construction, were attended by officials of Warner Communications, Inc. (WCI), Warner Bros. Records, Elektra/Asylum/Nonesuch Records, Atlantic Records, WEA Corp. Warner Special Products, WEA Manufacturing, Specialty Records and Allied Records, as well as local, state and federal officials and regional business executives.

Speaking at the dedication, David H. Horowitz, office of the president and co-chief operating officer, WCI, termed the opening "a most significant milestone for the WCI Record Group, as well as for WEA Manufacturing." Horowitz added that WCI's "multi-million dollar investment in a facility with such advanced technology and ex-

## Region 2 Meet

(continued from page 6)

Both Ferris and commissioner Robert E. Lee spoke in favor of nine kHz spacing at the April 1980 NAB convention (**Cash Box**, April 26, 1980). Addressing the conventioners, Ferris said, "The Commission's efforts to insure minority participation and to open up opportunities for new full time radio stations — both AM and FM — should not be seen as threats to broadcasting. Instead, I see them as necessary steps if we are to lay the basis for reducing government regulation of broadcasters and providing full First Amendment parity of broadcasters and the print media."

The current FCC, under the chairmanship of Mark Fowler, holds a position more in line with the NAB — that the reduction of AM spacing would overload an already overloaded radio band in terms of intra-market competition, as well as open the door to weaker signals subject to greater levels of interference.

Sean Sheehan, vice president of public affairs of the NAB, said it wants to maintain the 10 kHz AM band spacing, but wants a 90% interference curb adopted, as well as action to end Cuban interference.

Lisa Freide, vice president of operations of the National Radio Broadcasters Assn. (NRBA), had the same position. Region 2 is one of three international broadcast treaty regions. It includes all of North, Central and South America and Greenland.

perienced management is evidence of WCI's continued belief in commitment to the record industry."

### Top Quality

In his welcoming remarks, Richard C. Marquardt, president, WEA Manufacturing pledged that the new facility would enable the company to deliver services of the highest quality. "We are very proud of our new building," he said. "Specialty and WEA Manufacturing have always been committed to supplying its customers with the highest quality product. This new facility will enable us to honor that commitment with an even greater level of professionalism."

Other speakers at the dedication included former United Nations Ambassador William W. Scranton, U.S. Representative Joseph M. McDade and Lt. Governor William W. Scranton III. A reception for employees and their families followed the ceremonies.

Specialty, which previously operated a smaller facility near Olyphant, produces records and tapes for the three WCI labels, as well as for the Warner Special Products and a variety of outside labels for distribution in the East and Midwest. Jack Williams, head of sales for Specialty, said that the enlarged facility, built with an eye towards future expansion of record and video software production, expects to handle a larger bulk of both WCI and outside manufacturing in the future. "With the expansion of our own plants, you'd have to assume that we'll be doing more and more of our own work," he said. Some of WCI's pressing needs are presently handled by Capitol Records.

### More Outside Jobs

Jobs for non-WEA labels presently comprise from 10-15% of the manufacturing at the new facility. In response to questions about the recent closing of the CBS Santa Maria manufacturing facility, which did a large percentage of its trade in custom manufacturing for independent labels, Williams said that Specialty will certainly be "looking to increase our amount of non-WEA work."

The plant contains the most modern record manufacturing and tape duplicating equipment available. Operating three shifts a day, seven days a week, the plant can produce an average of 100,000 tapes and 160,000 LPs a day, and does its own plating and label printing. Operating at capacity, the plant in its present state can employ approximately 1,000 people. "Our operation can be expanded any way the industry decides to go in the next five years," said plant supervisor Joe Helmski.



**THE GANG'S BACK AT HANDSHAKE** — Handshake Records has pacted the group The Gang's Back. The Gang's first single, "Hot Fun," has just been released. Pictured standing following the signing are (l-r): Joe Cruz of the group; Ron Alexenburg, president, Handshake; and Fresno Cruz, Arturo Aldana and Robert Ramirez of the group. Pictured seated are (l-r): Joe Isgro, president, ICE International Prods.; and Richard Gonzalez of the group.





# THE TAPE PEOPLE BUY EVEN WHEN THEY DON'T HAVE ANY MONEY.

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## Stack Named To Senior VP Post For Sony Video

NEW YORK — J. Philip Stack has been named to the post of senior vice president, Sony Video Products. In his new capacity, Stack will oversee the sales, service and merchandising divisions of Sony's video communications and professional audio division, as well as special projects.

A 22-year veteran of the video industry, Stack most recently served as vice president of Sony's video communications division. He began his career as an engineer with General Electric, shifting to the area of sales management, where he was involved in planning, developing and managing national video dealer sales and distribution. Management positions at Conrac Corp. and Magnavox/North American Philips followed his tenure at GE.

Stack joined Sony Corp. of America in 1977 as assistant vice president and sales manager, moving up to the position of vice president in 1978. Sony Video Products is a division of Sony Corp. of America.

## Erect Announces New Distributors

CHICAGO — Erect Records recently entered into distribution pacts in five regions. Malverne Distributors will cover the New York and Boston markets; Schwartz Brothers will handle the Baltimore, Washington, D.C. and Philadelphia areas; MJS Entertainment will service product in the Atlanta region; All South will handle New Orleans; and Stan's Record Service will be Erect's distribution arm in Shreveport.

## Kotecki Named CBS Marketing, Development VP

NEW YORK — John Kotecki has been appointed vice president, marketing, business development, CBS Records. He will report to Paul Smith, senior vice president and general manager, marketing, CBS Records.

Kotecki will research and evaluate all cross-merchandising clients and proposals and direct all account participation in CBS's cross-merchandising effort. He will also evaluate and recommend new business opportunities in marketing such as broadcast packages and mail order product.

Kotecki joined CBS in 1966 as Detroit branch manager and became New York branch manager in 1975. In 1977, he was appointed vice president, national accounts and was named vice president, CBS Records Distribution, Eastern Division in 1980. Prior to joining CBS, he was general manager, Musical Isle Record Corp.



John Kotecki



Jon Peisinger

## Peisinger Named To Head New Vestron Video Co.

NEW YORK — Vestron Inc. has formed Vestron Video, which will market and distribute entertainment programming for the home video market. Jon R. Peisinger has been named president of the operation.

Vestron had previously acquired the rights to the Time/Life Video Library of more than 200 programs, including feature films and special music and variety titles. Peisinger is currently staffing the division and contracting with a network of locally based independent distributors for its initial product release, projected for the first quarter of 1982. Internationally, Vestron is negotiating exclusive licensing agreements with major video organizations in each territory.

Since the formation of Vestron Inc. earlier this year, Peisinger has served as a consultant to the company. He was previously vice president of marketing for Time/Life Video. Prior to joining Time, Inc., he was vice president of marketing development for PolyGram Corp. and held several marketing positions with major record companies.

Commenting on the new firm's direction, Peisinger stated, "It is my intention to establish Vestron as the major independent video distributor, one that is uniquely positioned to service independent producers and rights holders in the home video market. We will have an aggressive acquisitions policy, supported by a sensitivity to the marketing requirements of each title we distribute."

Vestron Video is temporarily located in the Simon & Schuster building, suite 1836, 1230 Avenue of the Americas, New York, N.Y. 10020. In December, all operations will be moved to new headquarters in Stamford, Conn.

## Goody Offices Moved

NEW YORK — Sam Goody, Inc., the 33-store New York-based retail chain, has relocated its offices. The company's executive offices are now at 96 Executive Ave., Edison, N.J. 08817. The telephone number is (201) 287-6700.

The control offices, to which all vendor statements and inquiries should be directed, is now at 7500 Excelsior Blvd., Minneapolis, Minn. 55426. The telephone number there is (612) 932-7700.

## MSP Records Formed

NEW YORK — MSP Records has been formed by Bob Bishop of Mascara Snake Prods. in Pittsburgh. The label, which will specialize in concert rock and country music, has just released its first single, Highway Ghost's "Cold Hearted Woman" b/w "Forever And A Day."

MSP Records can be contacted at Mascara Snake Prods., 1478 Crafton Blvd., Pittsburgh, Pa. 15205. The telephone number is (412) 921-1319.

## EXECUTIVES ON THE MOVE



Gleicher



Gibb



Schwimmer



Schaefer

**Sussmann Named** — Arista Records has announced the promotion of Fred Sussmann to vice president, personnel and office services for the label. Prior to joining Arista in May 1978 as the label's director, personnel and office services, he was vice president of administration for Miner Industries.

**Gleicher Promoted At E/A** — Marvin Gleicher has been promoted to associate national album promotion director for Elektra/Asylum Records. Most recently, he was E/A's local promotion manager/Chicago, a post he held since joining the company in September '80.

**Gibb To Sparrow** — Sparrow Records has announced the appointment of Jacquie Gibb to coordinator of radio promotion. She came to Sparrow from a recent stint as radio personality and broadcast executive for Los Angeles' KBRT.

**Orleans Promotes Jenkins** — Destiny Records Orleans has announced the promotion of Carole King-Jenkins to national dance director. Prior to this, she had served as administrative assistant for the label.

**Jordan Appointed At Columbia** — Earl Jordan has been appointed local promotion manager, Washington DC/Baltimore, black music and jazz promotion for Columbia Records. He was most recently the single sales coordinator for the northeast region, Columbia Records. He joined CBS Records in 1973 working in inventory and merchandising in Philadelphia.

**Velasquez Named At Atlantic** — Lisa Velasquez has been named to handle national secondary pop promotion for Atlantic Records. She joined Atlantic Records in September 1978 where she worked as a secretary in various areas of the Atlantic Promotion Department, including pop, disco and college promotion.

**Schwimmer Promoted** — Chrysalis Records has announced the promotion of Danae Schwimmer to publicity manager. She has been with Chrysalis for two and one half years.

**Schaefer Named** — Mike Schaefer has been named E/A's local promotion manager/Chicago. Most recently he was E/A's local promotion manager/St. Louis. Between '76-'79, he was station manager, program and music director, and air personality with KJMO-FM/Jefferson City, Missouri.

**WMOT Names Dunn** — WMOT Records has announced that Wanda Dunn has been appointed to Southeast regional promotion manager for the CBS Distributed label. She had previously held similar positions at both Unlimited Gold and Venture Records.

**York To Venture** — Venture Records has appointed Robert York as the new Midwest regional director for Venture Records. He comes to Venture from A&M Records and will be based out of the Chicago market.

**Top Billing Adds Burton** — Top Billing International has announced the addition of account executive Dennis Burton to its media marketing services division. He was formerly southeastern advertising coordinator for Pickwick International rack and retail record distributors.

**3M Names Marks** — H. Lee Marks has been appointed products development manager of 3M's Magnetic Audio/Video Products Division. He joined 3M's Magnetic Products Division in 1968 after several years experience in the video broadcast industry. His most recent position was as manager of video field services.

**Steckler Leaves ABKCO** — Allan Steckler departs ABKCO Industries where he served as A&R director. He will continue to serve ABKCO on a consulting basis and can be reached at Chambers Record Corp., 1556 Third Avenue, N.Y., N.Y. 10028 (212) 876-0669.

**Baker Named At RCI** — Rock Circuit International has announced that Maureen Baker has been named assistant to the president. Before joining RCI, she handled publicity for Montclair State College concert presentations and was an on air personality on the school's radio station, WMSC.

## Musexpo Draws 2,000 Participants

by Joe Martin

FORT LAUDERDALE — Setting up "deals" hopefully leading future sales, licenses and trades kept about 2,000 participants from about 40 countries busy at the seventh annual Musexpo trade show, which opened here Nov. 1. The wind, rain and lack of typical Florida sunshine did as much to make the gathering successful as did the business-like atmosphere provided by the Roddy Sashoua organization and Marriott Hotel staff.

Musexpo '81 was also billed as the first annual Videxpo international conference.

Seminars were set up covering such topics as country music, video and cable licensing ramifications, radio programming, video marketing and programming, artist development and A&R. Most events drew sizable turnouts and lobby chatter among participants gave the impression that the seminars were interesting and provocative.

The showcasing of artists featured Gary U.S. Bonds on Nov. 3, while Australian acts billed as "Wicket Wak" performed in the Grand Ballroom on Nov. 4.

While many of the major record labels

did not exhibit, most were represented by corporate executives with varying degrees of power who were also checking out deals, licenses, etc. Entertainment business lawyers were also very much in evidence.

There was much talk about industry "doldrums" of recent months, but many trade observers also presented an upbeat attitude, as they talked about an economic turnaround and hopes for a rosy future.

The video people took up fully one-third of the three floors of exhibit spaces and drew heavy audiences — particularly many Florida locals.

## The Who Gets Platinum

LOS ANGELES — The Who's debut Warner Bros. LP, "Face Dances," was recently certified platinum by the RIAA.

## For The Record

In the Oct. 31 issue of **Cash Box**, it was incorrectly stated that Park Place Records vice president Barry Yearwood was formerly affiliated with the Magnet Booking Agency. Yearwood was affiliated with the Norby Walters Agency, not Magnet.

## NEW AND DEVELOPING ARTISTS

## NEW AND DEVELOPING ARTISTS

**STEVE CARLISLE** (Sweet City/MCA MCA-51205)  
**WKRP In Cincinnati** (2:51) (MTM Music/Fast Fade Music-ASCAP) (T. Wells, H. Wilson) (Producers: J. Buckner, G. Garcia)  
 With TV series theme songs enjoying a renaissance in popularity, it comes as no surprise that Ohio-based Sweet City would release the lightweight pop theme from *WKRP*. The only surprise is that it took so long.



**DURAN DURAN** (Harvest A-5070)  
**Girls On Film** (3:30) (Tritec Music Ltd.) (Taylor, Taylor, Taylor, LeBon, Rhodes) (Producer: C. Thruston)  
 Unlike some of its New Romantic contemporaries, Duran Duran doesn't pass its music off as anything but an entertaining combination of high tech synthesizers, choppy rock guitar chording and an R&B-influenced rhythm section. On "Girls," the synthesizer works on an arty yet instantly catchy level, owing to the danceable hook.



**STEVE HACKETT** (Epic 14-02609)  
**Hope I Don't Wake** (3:30) (Chappell Music-Ascap) (S. Hackett) (Producers: S. Hackett, J. Acock, N. Magnus)  
 From a stunning a cappella opening, with excellent multi-tracked harmonies, the ex-guitarist for Genesis wheels into a light 'n' lively pop love song, mixing in a bit of folk but eschewing the progressive rock of his former band completely. Sprightly enough for Top 40: easy enough for A/C.



**DEF LEPPARD** (Mercury/PolyGram 76127)  
**Bringin' On The Heartbreak** (3:49) (Zomba Enterprises, Inc. — BMI) (Clark, Willis, Elliot) (Producer: R.J. "Mutt" Lange)  
 Producer Robert John "Mutt" Lange has smoothed out the rough edges for heavy metal kids Def Leppard without losing the band's bite, just as he did for AC/DC. On this track from "High N' Dry," Lange mixes the vocal chorus into a formidable wall, enveloping it in the downbeat rhythm and crashing guitar refrain.

**RICHARD "DIMPLES" FIELDS** (Boardwalk NB7-11-131)  
**I Like Your Lovin'** (3:36) (On The Boardwalk Music/Dat Richfield Kat/Namphuyo Publishing/Clockin N Poppin — BMI) (R. Fields, B. Wright, C. Moore) (Producers: R. Fields, B. Wilson)  
 "Dimples" goes back to his roots on the third singles from his debut LP for an updated Smokey Robinson and The Miracles sound.



**ANEKA** (Handshake WS9 02571)  
**Japanese Boy** (3:57) (Colgems-EMI Music, Inc.-ASCAP) (B. Heatlie) (Producer: N. Ross)  
 A left field U.S. pick, this combination of big beat Eurodisco (or is that Eurodance now?) and westernized Japanese musical motifs is the unlikely work of a Scottish doctor's wife and singer of traditional Gaelic folk songs. Even stranger is the fact that it went to #1 in the U.K. and Top Five in Benelux countries.



**RENAISSANCE** (I.R.S. IR-9904)  
**Bonjour Swansong** (3:32) (Illegal Music Ltd./Illegal Songs, Inc. — BMI) (Dundord, Thatcher) (Producers: Renaissance)  
 Prog rock unit Renaissance is hardly a new band, with a career that has spanned more than a decade. However, trimmed down to a three piece, with the essential core of guitarist Michael Dunford, bassist Jon Camp and vocalist Annie Haslam remaining, the trio is reborn with a light, sweet and classically-influenced cut.



**BRUCE COCKBURN** (Millennium JH-11820)  
**Radio Shoes** (3:26) (Golden Mountain Music — P.R.O. Canada) (B. Cockburn) (Producer: B. Cockburn)  
 After some 12 albums, Canadian Bruce Cockburn remains a largely undiscovered artist here in the U.S. More's the pity, since this multi-talented performer keeps stretching out to new areas with his music. Here, he weaves a thoroughly jazzy instrumental, fusing acoustic guitar and piano with a strong rhythm.

## FEATURE PICKS

## HITS OUT OF THE BOX

**CLIMAX BLUES BAND** (Warner Bros. WBS 49850)  
**Darlin'** (3:58) (Climax International Ltd., d/b/a C.B.B. Music-ASCAP) (Holt) (Producer: J. Ryan)  
 Like the Top Five hit "I Love You" from C.B.B.'s last LP, this track is perfect mass appeal fare, with beautifully orchestrated keyboard work and a melody that brings to mind Elton John. Simple and direct, it's a natural for A/C, Top 40.

**WAYLON** (RCA JK-12367)  
**Shine** (2:52) (Waylon Jennings Music — BMI) (W. Jennings) (Producer: C. Moman)  
 Waylon's loping Texas-styled rhythm is once again prominently featured on this song from the forthcoming motion picture, *In Pursuit Of D.B. Cooper*. It seems only fitting that an outlaw sing a song for a picture about an outlaw.

**B.T. EXPRESS** (Coast To Coast/Roadshow ZS5 02630)  
**Let Yourself Go** (3:55) (Colgems — EMI Music, Inc. — ASCAP) (M. Sutton, B. Sutton) (Producer: G. Kolotkin)  
 With a whir of the synthesizer, one of the original funk purveyors, B.T. Express, blasts into a lowdown number featuring a rap-like vocal chant. The production is high tech, while the instrumental groove gets good 'n' raunchy. A hot B/C dance item.

**BOBBY VINTON** (Tapestry TR007)  
**Forever And Ever** (3:40) (Gallico Music Corp. — BMI) (P. Coulter, B. Martin) (Producer: B. Vinton)  
 A baroque organ sound and haunting voices make for a mysterious intro to what is otherwise a straight-ahead rock-oriented love song with Vinton pledging his eternal love. An unusually progressive move for this perennial Vegas favorite.

**BAR-KAYS** (Mercury/PolyGram 76123)  
**Hit And Run** (3:49) (Bar-Kays Music/Warner Tamerland Publishing Corp. — BMI) (Bar-Kays, A.A. Jones) (Producer: A.A. Jones)

Already moving quickly up the B/C charts, this mid-tempo dancer is constructed around a wirey synthesizer figure and a meaty bottom, integrating handclaps with a constant, muscular bass and drum rhythm.

**ART GARFUNKEL** (Columbia 18-02627)  
**Bright Eyes** (3:53) (Blackwood Music, Inc. — BMI) (M. Batt) (Producer: M. Batt)  
 Previously released as a single from "Watership Down," Garfunkel re-recorded this lovely track (which was a hit in Europe) for "Scissors Cut" with a dreamy acoustic guitar and string backing gently supporting the rich, harmony-laden chorus. An A/C, pop must.

**VANGELIS** (Polydor PD 2189)  
**Titles** (3:15) (Spheric B.V./WB Music Corp.-ASCAP) (Vangelis) (Producer: Vangelis)  
 The theme song from the brilliant motion picture *Chariots Of Fire* could be the instrumental sleeper of the year. Not since Michael Oldfield's "Tubular Bells" has there been such a memorable synthesizer work.

**L.T.D.** (A&M 2382)  
**Kickin' Back** (3:54) (Almo Music Corp./McRovscod Music-ASCAP) (C. Vickers, J. Davis) (Producers: M. Stokes, L.T.D.)  
 The title of L.T.D.'s first single from the "Love Magic" LP may be a bit misleading; it's a hot dancer with an earthy R&B vocal groove to match the sharp instrumental snap. In fact, it's reminiscent of James Brown in many ways with a polished production.

**ELVIS COSTELLO & THE ATTRACTIONS** (Columbia 18-02629)  
**A Good Year For The Roses** (3:05) (Jerry Chestnut Music-BMI) (J. Chestnut) (Producer: B. Sherrill)  
 From Costello's album of country covers, "Almost Blue," one would be hard pressed to tell that this is the old George Jones song, so distinctive is the Costello sound. Billy Sherrill's mainstream country production is a bit at odds with Costello's vocal style.

**THE KINKS** (Arista AS 0649)  
**Better Things** (2:59) (Davray Music Ltd.-P.R.S.) (R. Davies) (Producer: R. Davies)

Ah, the classic Kinks cut from "Give The People What They Want." Ray Davies puts the schtick aside for one of his most sincerely touching and uplifting pop songs since "Misfits."

**BARBRA STREISAND** (Columbia 18-02621)  
**Comin' In And Out Of Your Life** (4:10) (Songs of Bandier-Koppelman, Inc./Landers-Whiteside Music/Emanuel Music Corp.-ASCAP) (R. Parker, B. Whiteside) (Producer: A. Lloyd-Webber)

**THE MOODY BLUES** (Threshold/PolyGram TR 603)  
**Talking Out Of Turn** (4:12) (MCA Music, a division of MCA Inc.-ASCAP) (J. Lodge) (Producer: P. Williams)

**AL JARREAU** (Warner Bros. WBS 49842)  
**Breakin' Away** (3:58) (Aljarreau Music/Desperate Music/Garden Rake Music-BMI) (A. Jarreau, T. Canning, J. Graydon) (Producer: J. Graydon)

**KISS** (Casablanca/PolyGram NB 2343)  
**A World Without Heroes** (2:46) (KISS-ASCAP/Undercut Publishing Co., Inc./Metal Machine Music-BMI) (P. Stanley, B. Ezrin, L. Reed, G. Simmons) (Producer: B. Ezrin)

**DONALD FAGEN** (Full Moon/Asylum E-47244)  
**True Companion** (2:57) (Freejunket Music-ASCAP) (D. Fagen) (Producers: D. Fagen, E. Scheiner)

**MEAT LOAF** (Cleveland Int'l/Epic 14-02607)  
**Read 'Em And Weep** (4:33) (E.B. Marks Music Corp./Neverland Music Publishing Co./Peg Music-BMI) (J. Steinman) (Producers: J. Steinman, J. Iovine)

**TEDDY PENDERGRASS** (PIR/Epic ZS5 02619)  
**You're My Latest, My Greatest Inspiration** (3:52) (Mighty Three Music-BMI) (K. Gamble, L.A. Huff) (Producers: K. Gamble, L.A. Huff)

# United Stations: Country With A Major Market Emphasis

by Larry Riggs

NEW YORK — In keeping with the current boom of satellite radio networks, United Stations, a joint venture of two former WHN/New York executives, a Mutual Broadcasting System executive and pop music personality Dick Clark, recently bowed as both a 24-hour-a-day satellite country music network and radio syndication service. The syndication arm makes its air debut Dec. 4 with its three-hour show *Country Music Countdown*. Over 100 stations have reportedly signed up for this show.

The other program is the four hour-long *Rock, Roll And Remember*. Produced on the West Coast, the show features the music of and interviews with rock artists from every phase of rock history. "It'll be stars from the '50s, '60s, '70s and '80s from the ever-evolving history of rock 'n' roll," says Clark.

Still more shows are planned for the future, according to Verbitsky. One reason why we have the syndication arm," says Ed Salamon, PD of United Stations and one of the WHN veterans, "is that it assures us a

## RCA Singles Price Hike Will Not Extend To A&M

by Michael Martinez

LOS ANGELES — Following the announcement last week that RCA Records was upping the suggested list price of its singles to \$1.99, an executive at A&M Records, which is distributed by RCA, said that the price of singles released by that label would remain at its current price.

Harold Childs, senior vice president of sales and promotion at A&M, said, "The recent RCA singles price increase from \$1.69 to \$1.99 does not effect A&M singles. At this time the list price on A&M singles will remain at \$1.69."

Despite the RCA decision to raise the price of singles, many of the other manufacturers contacted by *Cash Box* said that they were not currently moving to raise the price of their singles, preferring a wait-and-see attitude.

One of the reasons manufacturers shrugged at the possibility of raising singles prices was the long-standing contention that singles are basically a promotional tool used to sell LPs. Though some noted that singles have become more attractive among retailers as a profit item, many said that other segments of the industry, such as jukebox operators and one-stops, feel that the disadvantages of higher singles prices outweigh the advantages (see separate story).

The RCA program calls for a 30 cent jump at retail and 15.5 cent boost at wholesale. Effective Nov. 1, the new price also prompted RCA to establish a new numerical classification for all 45s released after the effective date, at which time wholesale for subdistributors is hiked from 83.5 cents to 99 cents, an 18% increase.

### Promotional Items

A former CBS Records executive, Joe Mansfield, who recently left his post of vice president of marketing at Columbia to accept a similar position with RCA, said at a meeting with radio personnel in late September that singles lose money and that they were only a vehicle to sell albums. At the time, CBS was considering cutting the price of its singles and using them as promotional tools.

Though retailers contend that singles have become increasingly important to the total sales picture (*Cash Box*, Oct. 10), Mansfield pointed out during the Septem-

(continued on page 16)

cash flow so we can stay in business forever."

The network won't hit the airwaves until sometime next spring, according to Verbitsky. When it does, it will provide country music to its client stations 24 hours a day, seven days a week for \$1,000 per month and two commercial minutes per hour. "What we're going to do for them is cover 60 minutes an hour with programming, and we will provide the stations with the ability to break away for 16 minutes of content an hour," says Salamon. "If they don't have anything to put in there, we will play a record so that the listener will hear an extended music sweep.

"The kind of music we will be playing is going to be rather similar to the kind of music we played on WHN — the biggest country hits," adds Salamon. "We're also going to be giving some opportunities — especially in the evening hours — to debuting the music of up-and-coming country artists." Salamon adds that network's playlists will be researched nationally, using call-outs, retail sales reports, and other methods about which he declined to elaborate.

One thing United Stations won't do is dayparting. "I never was a big person for dayparting," says Salamon. "Country music is so homogeneous that you don't have that kind of problem as you would on a Top 40 station."

To preserve local flavor for the shows, United Stations is downplaying its role over the airwaves. "Ninety-nine percent of the listeners who tune into a station that's part of the network won't realize it doesn't happen in the city of its origin," says Clark. "People will be verbalizing the local announcements and listeners will hear them saying the local call letters." The name United Stations will never be heard over the air. That is because United Stations will send inaudible cue tones to local stations that will trigger the cart machines that they put commercials and call letter identifications on.

At the same time, a subscriber station will be able to reduce its on-air staff. "There's no need for local air talent at the

(continued on page 18)

## Subcommittee Shelves Broadcast Deregulation

NEW YORK — In an apparent reaction to bills aimed at tempering the fairness doctrine and other parts of the Communications Act (*Cash Box*, Nov. 7), the House Telecommunications Subcommittee last week issued a 700-page report outlining its intentions regarding the deregulation of the broadcasting industry.

First, the committee will not even consider addressing the Communications Act bill or deregulation of the cable industry until it deals with common carrier legislation. Although a similar bill has already passed the Senate, committee chairman Rep. Tim Wirth (D-Colo.) said his committee is going to spend the next few months drafting its own. The report also concluded that radio is not competitive in small markets and advocated deregulation only in large markets.

Neither the National Assn. of Broadcasters (NAB) nor the National Radio Broadcasters Assn. (NRBA) took kindly to this. "We differ with them on the amount of competition in small markets," said Lisa Freide, NRBA vice president of operations. "People can receive many other radio signals in small markets."

Sean Sheehan, NAB vice president of public affairs, had not seen the report but reiterated the association's position about repealing the fairness doctrine. Neither association said they plan any lobbying of individual committee members.

# EAST COASTINGS

**SOCA TO ME** — It actually took place just past our deadline, but we'd be remiss if we failed to mention the musical extravaganza Oct. 28 at Studio 54 when the midtown dance palace played host to an evening of what some pundits are calling the hottest new dance music sounds arounds. That sound is Soca, a combination of "soul" and "calypso" that is basically a form of calypso music updated to appeal to a young Caribbean audience raised on American soul and disco sounds. The music is currently thriving in New York's Caribbean communities as well, although it receives little airplay outside an occasional spin as part of WLIB's weekend Caribbean music programming. At Studio 54, four top soca stars — **Arrow, Blue Boy, Explainer and Swallow** — were scheduled to do their thing backed by a 10-piece band and a bevy of elaborately



**FRANKLY, MY DEAR...** — *Frank Zappa mulls over a gift from a female admirer during his recent Palladium Halloween show, which was simultaneously broadcast live over both MTV and the Starfleet Radio Network.*

costumed dancers in an attempt to recreate the atmosphere of Trinidad's yearly spring carnival.

**ISACCS PLAYS** — It was also a fine week in New York for another form of West Indian music, reggae, with **Third World** holding court for two nights at the Ritz and **Gregory Isaacs**, whose first American-released LP, "More Gregory", was issued by Mango during the week as well, appearing at the Savoy. We caught Isaacs' show and were entranced by his honey-sweet voice and his love song-oriented approach to reggae. We asked Isaacs afterward why his music deals more with human relationship than the religious and political subjects favored by many other Rastafarian performers. "There are a lot of messengers for Jah in the

world," he told us, "and each one delivers the message in a different way. I sing music on a worldwide basis, not just for Rastas alone but for everyone. I just try to make my music pleasing to human ears." We feel that with "More Gregory," Isaacs has created an accessible LP and that its American release will bring him the kind of following here a singer of his talents and instincts richly deserves.

**TOMMORROW DOES THE TIGHTEN UP** — As if artist development wasn't difficult enough these days, we've just heard that Tom Snyder's *Tomorrow Coast To Coast* has gone through a slight format change and tightened up on its policy of booking lesser-known but up-and-coming pop and rock acts onto the show. It seems the appearance of such fresh young faces as the **Plasmatics, Elvis Costello** and the **Jam** (coupled with the recent departure of **Rona Barrett**, no doubt) had begun to cause a dip in the number of older folks watching the show. We hear that **Devo** was cancelled from the show just prior to a scheduled appearance because of the recent decision to go easy on the new faces. Ironically, the same week, NBC's *Saturday Night Live* was featuring unsigned L.A. group **Fear** performing a tune called "New York's Alright If You Like Saxophones" — so there's still some hope left.

**GARY BONDS LOOKS AHEAD** — One of the more heartening success stories of 1981 has been the return of **Gary U.S. Bonds**. With the **Bruce Springsteen-Miami Steve Van Zandt**-produced "Dedication," Bonds has been able to break through to a whole new audience too young to remember the days when he was riding the top of the charts with "Quarter to Three," "New Orleans," et al. We recently spoke to Bonds about his plans for a follow-up to "Dedication" and how its success has changed his life. "We're planning to go back into the studio about the first of the new year," Bonds told us. "It's not totally set yet, but I'm hoping it'll be with Miami and Bruce again. It seems like a good combination so far, and I'd hate to break up the party right now just when it's really getting good." Bonds considers this upcoming album a very important one for him because it's the second album in what he referred to as "a new career for me — and second albums are always important." Although he has not yet written any material for the new LP, Bonds recently had a piano installed in his tour bus and hopes to "come up with about 20 songs by the end of the current tour, out of which maybe I'll use two for the album." But Bonds isn't worrying about going into the studio unprepared. He said he plans to go in with a number of skeletal ideas rather than have everything worked out beforehand. "You seem to get more spontaneity out of it that way," he stated. "It remains fun when you don't try to put all the pieces together beforehand and then glue them up in the studio. When you're working with super-talented people like Miami and Bruce, you don't need that much preparation because they've got it so together." Although Bonds was able to work steadily even before enjoying the renewed notoriety that "Dedication" has brought him, he described the effects of his recent successes as having brought him to a much larger and more receptive audience in bigger venues. "I now have a new audience that are familiar with me through the new record, plus the old audience that knows the old and new material," he said. "It's like having the cake and ice cream, too." At the moment, Bonds revealed, he's just delighted to be out on the road playing in front of enthusiastic audiences. "Right now, I'm just freaking out on the success," he asserted. "I'm just riding the wave."

**MOUTH-WATERING MORSELS** — **Cars' Ric Ocasek** has just finished producing an EP for San Francisco-based **Romeo Void** at his own Synchrosound Studio. Cars is expected to tour early next year. . . **Joe 'King' Carrasco**, who recently had an EP released by Hannibal, has signed with MCA. . . Recently hit with a back tax bill of over \$800,000, **Malcolm (Sex Pistols, Bow Wow Wow) McLaren** has been trying to convince the ex-Pistols to reunite in order to help him pay it off. . . A new type of magazine is being launched in Britain next month. Called *S-F-X*, it's a 60-minute cassette featuring music, interviews, reviews and news plus up to 10 minutes of advertising. It'll be sold on newsstands for about a buck. . . Zoo York, the dance music arm of **John Hammond's** new label, has signed **Lowrell Simon** and will release a special 12" version of his "Love Massage," featuring three takes of the track, a full-length vocal version on the A-side and edited and instrumental takes on the B. . . **Connie Francis** returns to live performing after a seven year absence at the Westbury Music Fair Nov. 12-15. . . Tropicque Records recently hosted a party for **Phyllis Nelson**, whose "Don't Stop the Train" is getting heavy dance club play. . . Devo was feted at Interferon Oct. 29. Guests were treated to a screening of three new videos from the group's "New Traditionalists" LP. . . Emergency releases "Come Make Me Feel Good," a new 12" by **Something Special** this week. . . **George Thorogood**, who completed his **Stones** opening dates and has started his 50 states in 50 days tour, will open the **Stones'** Dec. 5 New Orleans Superdome show at their request.

dave schulps

# REVIEWS

# ALBUM

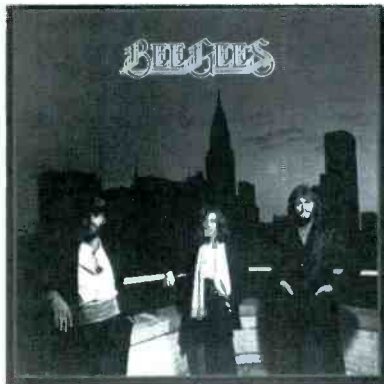
# REVIEWS

## HITS OUT OF THE BOX

## HITS OUT OF THE BOX

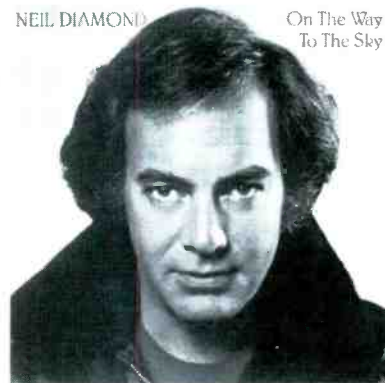
**LIVING EYES** — Bee Gees — RSO RX-1-3098 — Producers: Bee Gees, Karl Richardson and Albhy Galuten — List: 8.98

The Brothers Gibb serve up their most full-bodied, sumptuously produced album yet with "Living Eyes." Those trademark falsetto harmonies, lead vocal shimmers and thick string arrangements are there, but there's also a variance of style here that hasn't been touched by the band in years. Songs like "He's A Liar" and "Cryin' Every Day" have a dramatic synth/rock style, while "Paradise" and "Wildflower" are almost Eagle-like ballads. The group touches almost every major pop style sans R&B here, and it comes off beautifully. "Be Who You Are" ranks alongside "Alive" as a classic ballad.



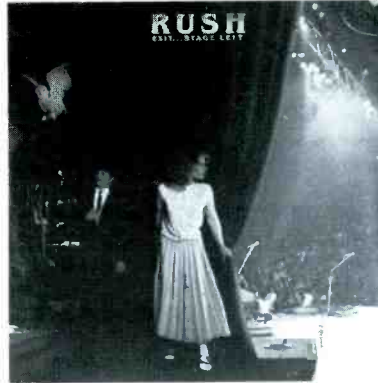
**ON THE WAY TO THE SKY** — Neil Diamond — Columbia TC 37628 — Producer: Neil Diamond — List: None — Bar Coded

The grand old man of adult pop has finally come forth with something equal to his early '70s works like "Stones" and "Moods" with "On The Way To The Sky." His deep, gritty vocals are both emotional and inspired on mid-tempo gems like "Fear Of The Marketplace" and "Right By You." The album's first single, "Yesterday's Songs," is leaping up the **Cash Box** Pop Singles chart like wildfire, and any number of songs from "The Drifter" to the title track could follow suit. People are looking for a strong follow-up to *The Jazz Singer*, and this album is everything they could hope for and more.



**TONIGHT I'M YOURS** — Rod Stewart — Warner Bros. BSK 3602 — Producer: Rod Stewart — List: 8.98 — Bar Coded

The raspy-throated one makes a nice return to form with "Tonight I'm Yours" after last year's disappointing "Foolish Behavior" LP. This is a well-balanced Stewart album featuring Faces-like rave ups ("Tora, Tora, Tora" and "Tear It Up") as well as ballads and some up-tempo modern pop. The single, "Young Turks," is sophisticated Top 40 in the "Bette Davis Eyes" mold, but a building gospel-flavored number called "Never Give Up On A Dream" and a remake of Ace's "How Long" are truly the album's standout tracks.



**EXIT.. STAGE LEFT** — Rush — Mercury-SRM-2-7001 — Producer: Terry Brown — List: 15.98

This trio from Canada has developed from a mere Led Zeppelin impersonator into the most progressive heavy metal band around. The last two albums, "Permanent Waves" and "Moving Pictures," saw the band introduce state of the art technical sophistication into its high decibel sound and fury, and it's ever present on this electrifying live LP. Recorded during Rush's 1981 tours of Britain and Canada, the album features precision versions of classics like "Spirit Of Radio" and "Closer To The Heart." This is an in-concert package that AORs should be playing all winter long.

## FEATURE PICKS

## NEW AND DEVELOPING ARTISTS

**REACTOR** — Neil Young and Crazy Horse — Warner Bros. HS 2304 — Producer: Neil Young — List: 8.98 — Bar Coded

This erratic and eccentric California-based folk rocker has developed a pattern over the past several years — one great album usually follows a tepid release. Last year's lackluster "Hawks And Doves" was a low water mark for Young, but he's back and going strong with Crazy Horse on "Reactor." Young and his band have rarely played so raucously in the studio. That famed fuzz tone guitar sound is played with a fury that hasn't been heard since "Everybody Knows This Is Nowhere."



**THE GEORGE BENSON COLLECTION** — George Benson — Warner Bros. 2HW 3577 — Producers: Various — List: 15.98 — Bar Coded

Few folks in the pop crowd knew this velvet voiced guitarist could even open up his mouth until 1977's "Breezin'" LP and his hit version of Leon Russell's "Masquerade." Since then, he's catapulted to superstar status with songs like "Livin' Inside Your Love" and "Give Me The Night." Fans probably have most of the songs on this two-record greatest hits package, but for those folks who are only familiar with the shopping mall fusion classic "Breezin'" and his superb remake of "On Broadway," it's a must.

**TEN YEARS OF HARMONY** — The Beach Boys — Epic/Caribou Z2X 37445 — Producers: Various — List: None — Bar Coded

This two-record best of package by California's seminal pop harmony band is important because it's the first time that songs from the post "Sunflower" period have been released in this form. "Surfs Up" and "Holland" were perhaps the band's most poetic and progressive periods, and many of those brilliant tracks have been preserved here. Classics like "Disney Girls," "Surfs Up," "California Sage" and "Cool Cool Water" abound on this beautifully packaged LP.



**FULL CIRCLE** — Rupert Holmes — Elektra 5E-560 — Producer: Rupert Holmes — List: 8.98

The cover of Rupert Holmes' debut for Elektra looks more like a Harlequin novel, and it's a perfect metaphor for his music. Holmes is a pro at writing pop music soap operas. Songs like "Loved By The One You Love" and "Perfect" are right in the Barry Manilow vein, but Holmes' wit truly comes out in "Full Circle" and "One Born Every Minute." Made-to-order A/C pop from one of the greats of the genre.

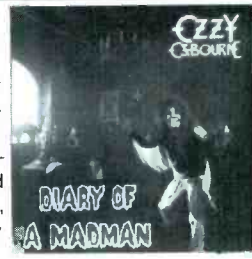
**STILL THE SAME OLE ME** — George Jones — Epic FE 37106 — Producer: Billy Sherrill — List: None — Bar Coded

He's the country music prototype, the perennial favorite among fans and peers alike. George Jones' career has been underscored with controversy, comebacks and long-time-coming awards. But through it all, he has remained true to the unique style that has made him one of America's favorite country singers. They couldn't have picked a more descriptive or appropriate album title — this album is George Jones through and through.



**DIARY OF A MADMAN** — Ozzy Osbourne — Jet FZ 37492 — Producers: Max Norman, Ozzy Osbourne and Randy Rhoads — List: None — Bar Coded

The former Black Sabbath lead singer came back in a big way with last year's heavy metal fest, "Blizzard Of Ozz." Songs like "Crazy Train" and "I Don't Know" pushed the screaming banshee of a vocalist to near platinum status. Now, he has returned with more head ringing voyages into the macabre. Lead guitarist Randy Rhoads has turned into one heck of a riff rocker, and the brutal rhythm section of Rudy Sarzo and Tommy Aldridge literally steamrolls the listener.

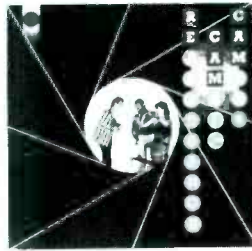


**YOU COULD HAVE BEEN WITH ME** — Sheena Easton — EMI America SW-17061 — Producer: Christopher Neil — List: 8.98 — Bar Coded

This Scottish lass turned heads earlier this year with the hits "Morning Train (9 to 5)" and the theme to *For Your Eyes Only*. And on her second effort, she makes her bid to become the next Streisand. She has a full-bodied, soaring vocal style that recalls Barbra, but a first rate producer gives her a truly '80s adult pop style. Fans of both Streisand and Kim Carnes should find something to like in this astonishing new songstress.

**CAMERA CAMERA** — Renaissance — Illegal SP 70019 — Producers: Renaissance — List: 8.98

In the past few months I.R.S. has proven that it is more than a funny little new wave label that carries bands with names that end in Boingo and Voodoo. First, The Go-Go's proved to be a viable Top 40 entity, and now the company has put out an LP by British classical rock veterans Renaissance. However the threesome has truly blossomed into an '80s progressive rock band on "Camera Camera," favoring interesting new pop rhythms, hauntingly good vocals and lots of synth effects. Sophisto rock.



**WELCOME HOME** — Dobie Gray — Robox RBX-8102 — Producers: Dobie Gray, Bud Reneau and Wray Chafin — List: 8.98

Mr. "Drift Away" comes back with an ever so soulful adult pop album that is rife with probing and beautifully orchestrated ballads. "Autumn" is a building R&B ballad almost in the Nat King Cole vein that shouldn't go overlooked by A/C and pop programmers. But other songs featuring insightful lyrics like "Decorate The Night" and "May I Spend Every New Year With You" make this a classic seasonal album.

**MADNESS 7** — Madness — Stiff Records SEEZ 39 — Producers: Clive Langer and Alan Wistanley — List: 8.98

These British nutty boys look like ska's answer to the Dead End Kids, and they are every bit as entertaining. The band has a more light hearted approach to blue beat-based rock than politically minded contemporaries like The Specials or English Beat. The seven-piece borrows as much from British musical humor as it does from new rock-flavored reggae as the appeal of the band is its zaniness. A champion live act that really hasn't been given a fair shake in America.



## Ex-Presley Doctor Acquitted On Illegal Prescriptions Case

By Jennifer Bohler

MEMPHIS — Dr. George Nichopoulos was acquitted Nov. 4 on all 11 criminal counts of overprescribing addictive drugs to Elvis Presley, Jerry Lee Lewis and seven other patients. The verdict was reached following three hours of deliberation by a jury of six men and six women.

The verdict culminated a trial that began Sept. 30 and included testimony from 27 witnesses. Defense attorney James F. Neal, former Watergate prosecutor, built his case on the premise that Nichopoulos had prescribed the controlled substances in hopes of eventually weaning his drug-addicted patients from the dependence on drugs. Neal contended that Nichopoulos, by making these people dependent on him for the drugs, so they would not go to the streets for them, was trying to eventually break them of the habit.

To support his argument, Neal called upon Dr. Forest Tennant, a California drug researcher who testified that Nichopoulos may have been providing the best medical treatment he could by maintaining these patients on drugs while attempting to con-

trol and reduce their intake. Other witnesses testified that, whenever possible, Nichopoulos substituted harmless placebos for the drug.

### 19,000 Doses

Prosecuting attorneys Jim Wilson and Jewitt Miller, however, had argued that Nichopoulos was a physician with an almost total disregard for standards of medical practice. Testimony had shown that he prescribed more than 19,000 doses of narcotics, sedatives and stimulants to Presley during the last 31 months of his life.

Presley was found dead in his Memphis home, Graceland, Aug. 16, 1977 at the age of 42. The official cause of death was listed as heart problems, but since the airing of a special investigative report on the ABC-TV news program 20/20, speculation has abounded that the cause of death was related to Presley's drug intake. It has been suggested that a secret autopsy report that has never been released to the public lists the cause of death as polypharmacy, or the interaction of drugs.

Nichopoulos, who faced up to 110 years in prison, had no comment on the verdict read by Shelby County Criminal Court Judge Bernie Weinman. "He's pretty shook up right now," said Neal. "It has been a very trying case."

### Longtime Associate

Nichopoulos, 54, had been associated with Presley from the late '60s until the singer's death four years ago. It began when the white-haired doctor became Presley's part-time physician, and later, his full time doctor, often going on the road with the entertainer. He served as a pallbearer at Presley's funeral.

Last year, Nichopoulos had faced similar charges before the Tennessee Board of Medical Examiners. The board dismissed malpractice and negligence allegations against the doctor, but suspended his medical license for three months and placed him on three years probation.

Nichopoulos, who is of Greek descent, received much support from former patients and members of the Greek community, which raised enough money to guarantee Neal a \$150,000 fee for defending the doctor.

Unless another delay is granted, the controversy surrounding Presley's association with his manager, Col. Tom Parker, and record company, RCA, will continue here this week (see separate story).

## CRT OKs Plan

(continued from page 5)

industry groups, there are automatic increases established for three periods, beginning Jan. 1, 1983. At that date, the mechanical rate would go up to 4.25 cents a song or .8 cents a minute of playing time, whichever is the larger. Then on July 1, 1984, the fee would go up to 4.5 cents a song and/or .85 cents a minute, and on Jan. 1, 1986, the fee would reach five cents a song and/or .95 cents a minute.

The 1976 Copyright Law requires the CRT to initiate hearings to consider the mechanical royalty fee for 1987 and the next decade. This will probably commence in 1986.

The industry said that the stepped increases in mechanical fees were based on data compiled in the 1980 hearings relating to trends in record prices. CRT Acting Chairman Thomas Brennan noted this aspect as his reason for favoring the proposal. Other commissioners also expressed favor for the idea — Douglas Coulter terming it "extremely constructive," Mary Lou Burg expressing approbation for its "simplicity, fairness and certainty of application," and Frances Garcia applauding the "marketplace tenor" of the plan.

## Rights Societies Oppose Dropping Jukebox Fees

(continued from page 5)

prices per play so as to keep pace with inflation, and 2) losses of locations due to socio-economic changes, such as urban redevelopment, plus widespread replacement of jukeboxes by other means of entertainment, including background music, sound systems, radio, television, discos and live entertainment.

The AMOA statement also related the fact that 10 years ago there were as many as 7,500 operators and 450,000 jukeboxes in operation in the U.S. and that those figures now have been reduced to 5,000 operators and 300,000 jukeboxes.

Nevertheless, BMI's Chapin countered, "They weren't able to substantiate a reason for not paying the new rate to the CRT and operators had a free ride from 1909 to 1976. Now they are paying their just dues and even that seems low."

SESAC was in agreement with its fellow performing rights societies. Nicholas Arcomano, vice president and counsel for SESAC, maintained that throughout the 1960s and '70s, the society actively engaged in an effort to repeal the jukebox community's exemption from the 1909 law. He furthered his point by saying that it took a long time to get the law — which obligated operators to secure licenses and pay for performances of musical works — enacted and that they should pay the amount the CRT requires.

"We do not think that the fees set by the CRT are prohibitive in any way," said Arcomano, "and we trust that there'll be full compliance by all operators to insure that musical creators will be compensated for performance of their musical works."

## PolyGram Lawsuit

(continued from page 6)

1978. The suit further contended that PolyGram made a regular practice of underpaying artists' royalties.

"We vehemently deny any suggestion that PolyGram does not honor its financial obligations to them or any artist," Hensler's statement read.

The suit asked for injunctive and declaratory relief in the contract dispute.

"We are convinced that PolyGram has a valid contract for The Gap Band, has properly performed all of its obligations and has substantial contribution to The Gap Band's success," the Hensler statement said.

**ON DOWN THE LINE** — Stevie Nicks, Fleetwood Mac principal and sometime *Bella Donna*, will make a four-night stand at The Fox Wilshire Theatre the second week in December. The shows will be filmed for an HBO special. In the meantime, basic tracks for Fleetwood Mac's next LP have been completed. Allowing time for vocal overdubs and sweetening, fans can look for a new single disc album in April. . . . Devotees of the old Coral Reefer himself, **Jimmy Buffett**, can look for a new album, "Somewhere Over China," in February. . . . Love Rustler **Delbert McClinton's** newest, "Playin' From The Heart," should be in the stores within the week. . . . The #1 girl group of the 1980s, **The GoGo's**, will be appearing on NBC-TV's *Saturday Night Live* Nov. 14. . . . The men who guided The GoGo's through their formative years together are at it again. **Bobby and Larson Paine** have written and produced a song that is currently taking L.A. by storm, **Josie Cotton's** "Johnny Are You Queer." Released on the Bomp label, the song will also be the first piece of product on the newly formed Bomp International label. . . . **The Police's** blond bombshell, **Sting**, will star in the **Richard Loncraine**-directed film *Brimstone And Treacle*. Produced by **Alan E. Salke** in association with **Herbert F. Solow** and Namara Films, it represents the lead singer/bassist's first headlining film role. Written by **Dennis Potter**, *Brimstone* is a suspenseful comedy about an attractive and appealing drifter (Sting) who intrudes into and overtakes a grief-stricken London family. Principal photography for the film got under way Oct. 19 at Shepperton Studios in London. . . . Scotland's own **Orange Juice** has just signed with Polydor. . . . **Pere Ubu** fans will be thrilled to know that **David Thomas'** new solo LP, "Sound Of The Sand And Other Songs Of The Pedestrian," will be out in America on the Rough Trade label within two weeks. . . . Another upcoming Rough Trade release that should be noted is the album from ex-**Joy Division** members **New Order**. The album, entitled "Movement," should be out in late-November.



**KEITH AND THE KID** — The Rolling Stones and George Thorogood and the Destroyers played 11 shows together during the Stones current U.S. tour. Thorogood (l) and Keith Richards took time out to pal around after a recent show at Candlestick Park in San Francisco.

**Lee Sklar, Jeff Porcaro and Tom Hensley** for the one-off recording, and **Stephen Bishop** and Queen's **Roger Taylor** were on hand to keep the vocals in order. The single was recorded Nov. 2, pressed immediately and shipped by Elektra/Asylum on Nov. 5. And if you think that's fast work, the foursome even performed "Champions" on the *Tonight Show* before the single's release. E/A is going full force on the single too with a color sleeve and bookings for the Big Blue Wrecking Crew on upcoming editions of *Merv Griffin*, *American Bandstand* and *Solid Gold*. . . . As far as regular holiday releases are concerned, we're already being deluged with product, and it's only the first week of November. The highlights of the first spate of Christmas releases are, of course, Epic's re-release of **Phil Spector's** legendary "Christmas Album" and **Bruce Springsteen's** famed live version of "Santa Claus Is Coming To Town" off Columbia's "In Harmony" album. But now, more than ever, Christmas music is no longer the traditional choir singing "Silent Night" or the orchestra playing "We Three Kings." Presently, listeners can have a country Christmas (**Mickey Gilley's** "Christmas at Gilley's," E/A's "Christmas Country" compilation, **John Schneider's** "White Christmas" and **Slim Whitman's** "Christmas Album"); a jazz Christmas ("God Rest Ye Merry Jazzenms" featuring **Arthur Blythe** and **McCoy Tyner**); a dance Christmas (**The Salsou Orchestra's** "Christmas Jollies II"); a "Chipmunk Christmas" (featuring Alvin, Theodore and Simon); or a Kenny Christmas (**Kenny Rogers'** "Christmas").

**RESTORING THE WILTERN** — One of the most beautiful mid-town landmarks in L.A. is Wiltern Theatre. Its art deco styling is as arresting today as it was when it was built in the glamour days of Hollywood. In an attempt to restore and maintain the grand old venue as a center of public attention, concert promoter **Jim Rismiller**, developer **Wayne Ratkovich**, Mayor **Tom Bradley** and UCLA vice chancellor **Elwin Svenson** have entered into agreement to ready the building for live concerts by December of 1982. Rismiller will lease, book and be responsible for the restoration of the theater. The goal is to establish the Wiltern as a performing arts center featuring both filmed and live events. UCLA will act as a programming consultant in the project.

**ODDS & ENDS** — **Captain Beefheart**, a/k/a **Don Van Vliet** has signed with Virgin/Epic. Beefheart and his famed **Magic Band** will be recording the already-titled "Ice Cream Crow" album in Los Angeles in December. . . . **Cash Box** sends its congrats to this year's *Guitar Player Magazine* Readers Poll award winners. The players and their awards are as follows: **Steve Howe**, best overall guitarist; **Eddie Van Halen**, best rock guitarist; **Randy Rhoads** (of **Ozzy Osbourne's** band), best new talent; **George Benson**, best pop guitarist; **Al DiMeola**, best jazz guitarist; and **John McLaughlin**, **Paco DeLucia** and **Al DiMeola's** "Friday Night In San Francisco," best guitar album. . . . The great **Al Kooper** will accompany **Bob Dylan** on his upcoming U.S. tour. . . . **Garland Jeffreys** will be the musical guest on the Nov. 13 edition of ABC-TV's *Fridays*. . . . Fans of thin white duke **David Bowie** should be primed in front of their TV sets this February when PBS will air a BBC-TV version of the **Bertolt Brecht** play, *Baal*. Bowie is featured in one of his most serious dramatic roles to date. . . . Oak Records artist **Jackie Thomas** is currently recording at JEL studios on Newport Beach for Productions Unlimited. . . . Followers of late country rock pioneer **Gram Parsons** should be interested in knowing that Sierra Records, in conjunction with Eastern Pacific Sounds, is about to release "Gram Parsons And The Fallen Angels: Live-1973," Parsons' only live recording. Recorded during a 1973 on-air concert at WLIR/Hempstead, N.Y., the LP features such Parsons classics as "Big Mouth Blues" and "The New Soft Shoe." The Fallen Angels featured lead guitarist **Jock Bartley** and rhythm guitarist/vocalist **Emmylou Harris**. **marc cetner**

# JAZZ

## TOP 30 ALBUMS

	Weeks On Chart	11/7	Chart		Weeks On Chart	11/7	Chart
<b>1 BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	1	13		<b>16 TENDER TOGETHERNESS</b> STANLEY TURRENTINE (Elektra 5E-534)	16	7	
<b>2 SOLID GROUND</b> RONNIE LAWS (Liberty LO-51087)	3	6		<b>17 "RIT"</b> LEE RITENOUR (Elektra 6E-331)	17	28	
<b>3 STANDING TALL</b> CRUSADERS (MCA 524)	4	5		<b>18 ANTHOLOGY</b> GROVER WASHINGTON, JR. (Motown M9-961A2)	23	2	
<b>4 SIGN OF THE TIMES</b> BOB JAMES (Tappan Zee/CBS FC 37495)	2	10		<b>19 APPLE JUICE</b> TOM SCOTT (Columbia FC 37419)	19	19	
<b>5 LOVE BYRD</b> DONALD BYRD & 125TH STREET, NYC (Elektra 5E-531)	5	8		<b>20 LA LEYENDA DE LA HORA (THE LEGEND OF THE HOUR)</b> McCOY TYNER (Columbia FC 37375)	20	6	
<b>6 FREETIME</b> SPYRO GYRA (MCA 5238)	6	11		<b>21 ORANGE EXPRESS</b> SADAO WATANABE (Columbia FC 37433)	18	8	
<b>7 THE MAN WITH THE HORN</b> MILES DAVIS (Columbia FC 36790)	7	17		<b>22 THE CLARKE/DUKE PROJECT</b> STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	21	29	
<b>8 MAGIC WINDOWS</b> HERBIE HANCOCK (Columbia FC 37387)	8	4		<b>23 MISTRAL</b> FREDDIE HUBBARD (Liberty LT-1110)	—	1	
<b>9 THE DUDE</b> QUINCY JONES (A&M SP-3721)	9	32		<b>24 MORNING SUN</b> ALPHONSE MOUZON (Pausa 7107)	25	3	
<b>10 CRAZY FOR YOU</b> EARL KLUGH (Liberty LT-51113)	15	3		<b>25 YELLOWJACKETS</b> (Warner Bros. BSK 3573)	—	1	
<b>11 PIECES OF A DREAM</b> (Elektra 6E-350)	11	7		<b>26 MAGIC MAN</b> HERB ALPERT (A&M SP-3728)	26	13	
<b>12 EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	12	3		<b>27 MONDO MANDO</b> DAVID GRISMAN (Warner Bros. BSK 3618)	—	1	
<b>13 REFLECTIONS</b> GIL SCOTT-HERON (Arista AL 9566)	10	9		<b>28 BLYTHE SPIRIT</b> ARTHUR BLYTHE (Columbia FC 37427)	28	5	
<b>14 ENDLESS FLIGHT</b> RODNEY FRANKLIN (Columbia FC 37154)	14	4		<b>29 VOYEUR</b> DAVID SANBORN (Warner Bros. BSK 3546)	27	31	
<b>15 AS FALLS WICHITA, SO FALLS WICHITA FALLS</b> PAT METHENY & LYLE MAYS (ECM-1-1190)	13	22		<b>30 LIVE IN JAPAN</b> DAVE GRUSIN and THE GRP ALLSTARS (GRP/Arista 5506)	22	16	



**STAR-STRUCK** — Sun Ra and his Omnipverse Jet Set Arkestra recently touched down for several performances at the Public Theatre in New York.

Cash Box photo by Maria Del Greco

## ON JAZZ

**GOIN' PUBLIC** — "Music should show you the unboundedness of the whole entire omniverse," composer **Sun Ra** once told us. "The main thing is how to take forms of music they've got on this planet and convey something that has nothing to do with people at all — to take these instruments and this music that only has 12 notes to work with and express the omniverse. That's really the job." Those words recently came back to us as we were preparing to hear Sun Ra and his **Omniverse Jet-Set Arkestra** at the New York Shakespeare Festival's Public Theater Jazz program. While the composer, who freely admits that he was not born on this planet, is well known for his iconoclastic views on music and its role in civilization, some of his ideas are not as far-fetched as one might suppose.

One of those precepts, that music has the power to turn things around here, is one that is shared by most music lovers, and, fortunately for the New York community, the Public Theater's "New Jazz" program coordinator **Nancy Weiss**. Like the Ra, Weiss has gone to great pains to demonstrate the possibilities of creative music, and week after week, she and Public Theater producer **Joseph Papp** offer the finest in creative music at the Theater's new jazz concert series. Much of the work comes from trying to present consistently adventurous, quality programs, for which Weiss says there's no real rule of thumb. "It's important to remember that any art form goes through its changes," she told us. "I feel that at the moment, there's no one thing that represents the jazz avant garde. As an entity, it just doesn't exist. If you want the program to be a success, you've got to keep up and a broader scope is necessary."



**EFFORTS REWARDED** — Columbia recording artist **Herbie Hancock (I)** was recently honored with a "Celebrity Award" for his efforts in promoting voter registration and his support of minority citizenship efforts at the 27th annual Freedom Awards dinner in Atlanta. Also present at the fete was Georgia State Senator **Julian Bond**.

Since Weiss joined the program, that broader scope has included drum ensembles, choral groups, the **Art Ensemble of Chicago**, a reunion of the **Revolutionary Ensemble**, **Ornette Coleman** and **Prime Time** (a booking coup that sold out for all four shows despite being in competition with the opening nights of the Kool Festival), and a father-and-son collaboration between **Chico** and **Von Freeman** that resulted in a Columbia recording session. For the future, Weiss has booked tenor saxophonist **Joe Henderson** ("because I absolutely dig him and most clubs can't afford to bring him to New York with his sextet"), poet **Jayne Cortez**, trumpeter **Jon Hassell** and pianist **Blue Gene Tyrney**, all departures from the Theater's normal fare. "You always have to take chances," said Weiss. "Diversity can be a good move, but this is the only on-going concert series for jazz in New York. Plus we draw a jazz audience, and unless you offer that diversity on a regular basis, finding a new audience every week can be problematic. What we have in terms of grant funding is a drop in the bucket, so I look to break even with every show. But sometimes if you feel a show is important you have to do it, even if you know it's going to cost you." Aside from pleasing the program's audience, Weiss hopes the series will continue to act as a catalyst to other sectors of the jazz community. "If the program could feed into the industry in more substantial ways, it would be a little nicer," she said. "One-shot concerts are fine, but if the shows could radiate out into other things, it would be that much better."

**ATTACK OF THE MONK MEN** — His retirement notwithstanding, the music of pianist **Thelonious Monk** is alive and well. However, Monk's inactivity has severely curtailed the chances for hearing a program of his music performed live. That situation was recently rectified when Soundscape's owner **Verna Gillis** and radio station WKCR-FM assembled an all-star group to perform the pianist's music at Columbia University's Wollman Auditorium. Sharing a rotating piano chair were **Muhai Richard Abrams**, **Barry Harris**, **Mal Waldron** and **Anthony Davis**, with the rest of the band consisting of drummers **Ben Riley** and **Ed Blackwell**, saxophonists **Charlie Rouse** and **Steve Lacy**, trumpeter **Don Cherry**, trombonist **Roswell Rudd** and bassist **Richard Davis**. Aside from several hours of superb music, concertgoers were also treated to a Monk discography, courtesy of jazz scholar **Dan Morgenstern** and the Avis car rental company. Happily, the music was preserved for broadcast on NPR's *Jazz Alive!* series and will have its radio premiere this month on WKCR's 90-hour **Steve Lacy** festival.

fred goodman

## JAZZ ALBUM PICKS

**NOVEMBER GIRL** — Carmen McRae and the Kenny Clarke/Francy Boland Big Band — Jazz Man JAZ 5004 — Producer: Gigi Campi — List: 7.98

The pairing of perennial favorite McRae and the much overlooked Clarke/Boland big band is a natural. Pianist/leader Boland's arrangements are fluid and driving; McRae's front work spirited. The presence of veterans Benny Bailey, Idrees Sulieman, Art Farmer, Nat Peck, Billy Mitchell, Ronnie Scott and Sahib Shihab in the horn sections assure an even-keeled, smooth sail through both familiar and new waters.

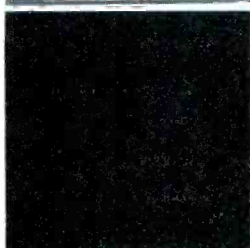


**GOD REST YE MERRY JAZZMEN** — Various Artists — Columbia FC 37551 — Producer: Jim Fishel — List: None — Bar Coded

While last year's "Jingle Bell Jazz" collection was a reissue of some goodies from the vaults, this year's LP represents almost all previously unreleased tracks. It also serves nicely as a showcase for some of Columbia's jazz artists since it's a uniformly superior compendium. Particularly noteworthy are tracks by Wynton and Branford Marsalis and one by saxophonist Arthur Blythe, finally sounding as relaxed on record as he does in a club.

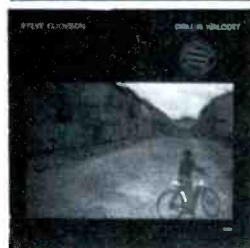
**ERIC'S ALLEY** — Eric Schneider — Gatemouth 1005 — Producer: David Feinman — List: 8.98

It's to saxophonist Schneider's credit that this collection, mostly standards, didn't turn into a leisurely amble down memory lane. But the rhythm section of pianist Barry Harris, drummer Mel Lewis and bassist Kelly Sill never falters, and Schneider again acquits himself as an accomplished saxophone stylist.



**DAWN DANCE** — Steve Eliovson — ECM-1-1198 — Producer: Manfred Eicher — List: 9.98

Where does ECM chief Eicher keep getting these guitarists from? You'd think a label sporting the likes of John Abercrombie, Pat Metheny and Bill Connors would be content to rest on its laurels, but guess again. South African Eliovson is an original, blending classical, jazz and folk forms into a broad, colorful montage of sounds. Able assistance from percussionist Collin Walcott makes this a must for guitar fans.



# MERCHANDISING



**RECORD BAR REWARDED** — Carol Hensel (c), whose "Exercise And Dance Program" LP on Vintage recently went gold, presented a special commemorative plaque to Record Bar president Barrie Bergman (r) at the retail chain's annual convention. The plaque commended Record Bar's "outstanding support" of the LP. Also pictured is Record Bar purchasing vice president Ed Berson.

## MCA Bows TV Ad Campaign For Star Acts, Catalog

LOS ANGELES — With an eye on increasing public awareness of its midline and Platinum Plus budget lines and gaining wider market exposure for its top selling artists, MCA Records and MCA Distributing, Inc. have bowed a major three-part television advertising program for the fourth quarter.

John Burns, vice president of branch operations for the distributing company, outlined the plans, which call for a major advertising push to get TV exposure for new product by Olivia Newton-John, Barbara Mandrell, the Oak Ridge Boys and the \$3.98 midline and \$5.98 Platinum Plus catalog comprising MCA's "Superstar at Super Savings" series.

Burns said that the decision to use television as an advertising vehicle for Newton-John was made because of her recognition factor through that medium. The nationwide TV campaign on Newton-John's "Physical" began Nov. 1, with active tie-ins with local retailers in each market where the ad aired.

A similar approach is being taken with the "Superstars at Super Savings" TV campaign, which will also air throughout the month of November and again in December and January. Burns said that titles by The Who, Jimmy Buffet, Tom Petty and the Heartbreakers, Neil Diamond, Loretta Lynn, Poco, Elton John, Don Williams and Steely Dan will be featured, in addition to other artists whose names will be flashed during the ad.

The TV ad campaign featuring Mandrell and the Oak Ridge Boys will also tie in with a local retailer in each market where the TV ad airs. However, the ad, which features The Oaks' "Fancy Free," the album containing the crossover hit "Elvira," and "Barbara Mandrell Live," will also include a mail order opportunity.

The Oak Ridge Boys/Mandrell TV ad campaign was held back until after Mandrell's television variety series started its new season.

"We hoped to capitalize on the public recognition of an artist like Mandrell," said Burns.

He said that each of the campaigns might be backed with print and radio buys where it is deemed viable. He said that MCA has waged similar campaigns in a limited number of markets as a test in recent months.

"We envision using this marketing tool for years to come," Burns added.

He also said, "The campaign should particularly make the public more aware of the 'Superstars at Super Savings' series as we use it in conjunction with local accounts. If you've got the right acts, this type of marketing can go a long way."

## A&M Mounts Major Black Music Push On Four Albums

LOS ANGELES — In a move aimed at involving black music retailers in a dozen major markets, A&M Records is bowing a black music campaign set to run through November. The campaign is to include new albums by Booker T., Johnny Guitar Watson, LTD and Rockie Robbins.

According to Jheryl Busby, vice president of black music promotion, the campaign will include extensive ad buys, artist appearances and incentives programs.

Busby added that the program "strengthens the relationship between small black retailers and radio; the dealers will support it with in-store play and displays, which in turn will motivate radio."

In addition to providing high visibility for the four albums, Busby said, "it also gives an incentive to our merchandisers and branch managers."

The LPs featured in the campaign include Booker T.'s "I Want You," Robbins' "I Believe In Love," LTD's "Love Magic" and Watson's "That's What Time It Is."

Cities included in the program are Houston, New Orleans, Atlanta, Charlotte, Chicago, Detroit, Cleveland, Philadelphia, Washington, D.C., Baltimore, Los Angeles and San Francisco.

## RCA Hikes 45s

(continued from page 12)

ber meeting that 65% of the singles buyers waited three weeks or more before buying the title and then only after hearing it on hot radio rotation.

But, according to Miller London, vice president of sales at Motown Records, airplay of a single could be affected by a drop in unit sales of the title. "Singles are basically a tool for promoting albums, and if unit sales of a title being played at radio do not reflect strong retail activity in the market, then it will affect radio research."

"If a radio station has figured out that a single selling shortly after release at a clip of about 15,000 a week in its market constitutes a hit, a drop off in unit sales because of higher price might lead to a misleading evaluation of a single's potential in that market."

While he noted that radio stations will eventually have to adjust their numbers for research of retail action on a title, he said that retailers may eventually set all singles at the higher price to avoid accounting confusion.

"Accounts that don't like two pricing structures will sell RCA singles and mine at \$1.99," said London. "That's how these price increases snowball. Retailers will buy more of the cheaper product, but sell it at

(continued on page 36)

## SINGLE BREAKOUT OF THE WEEK

**TROUBLE • LINDSEY BUCKINGHAM • ASYLUM E-47223**

Breaking out of: Cavages — Buffalo, Rhody Records — Rhode Island, Camelot — National, National Record Mart — Pittsburgh, Lieberman — Kansas City, Record Theatre — Cleveland, City One Stop — Los Angeles, Tower — Sacramento, Port 'O Call — Nashville, Peaches — Columbus

## SINGLES BREAKOUTS

**HEART LIKE A WHEEL • THE STEVE MILLER BAND • CAPITOL P-A-5068**

Breaking out of: Musicland — St. Louis, Harmony Hut — Washington, Pickwick — Midwest, Radio Doctors — Milwaukee, Lieberman — Portland, Karma Records — Indianapolis, King Karol — New York, Lieberman — Kansas City, Record Theatre — Cleveland, Sound Video Unlimited — Chicago

**HARDEN MY HEART • QUARTERFLASH • GEFEN GEF 49824**

Breaking out of: Record Theatre — Cleveland, Lieberman — Kansas City, City One Stop — Los Angeles, National Record Mart — Pittsburgh, Camelot — National, Rhody Records — Rhode Island, Poplar Tunes — Memphis, Handleman — Atlanta, Charts — Phoenix, Cavages — Buffalo

**DON'T STOP BELIEVIN' • JOURNEY • COLUMBIA 18-02567**

Breaking out of: P.B. One Stop — St. Louis, Lieberman — Portland, Record Theatre — Cleveland, Lieberman — Kansas City, City One Stop — Los Angeles, Central One Stop — Connecticut, Vibrations — Miami, Record Theatre — Cleveland, Rhody Records — Rhode Island

**TURN YOUR LOVE AROUND • GEORGE BENSON • WARNER BROS. WBS 49846**

Breaking out of: Harmony House — Detroit, P.B. One Stop — St. Louis, Disc Records — Dallas, Musicland — St. Louis, King Karol — New York, National Record Mart — Pittsburgh, Poplar Tunes — Memphis, Lieberman — Portland, City One Stop — Los Angeles

**YESTERDAY'S SONGS • NEIL DIAMOND • COLUMBIA 18-02604**

Breaking out of: Karma Records — Indianapolis, Pickwick — Midwest, Tape City — New Orleans, Harmony Hut — Washington, Camelot — National, Record Theatre — Cleveland, Lieberman — Kansas City, P.B. One Stop — St. Louis

**UNDER PRESSURE • QUEEN AND DAVID BOWIE • ELEKTRA E-47235**

Breaking out of: Turtles — Atlanta, Pickwick — Midwest, Stratford One Stop — New York, Tower — Sacramento, Radio Doctors — Milwaukee, Harmony House — Detroit, Karma Records — Indianapolis

## FASTEST MOVING MIDLINES

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

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

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

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

**Beatles • '67 - 70 • Capitol SN/3404**

**B-52's • Party Mix • Warner Bros. MINI 3596**

**Tommy Bolin • Teaser • Nemperor/CBS PZ 37534**

**David Bowie • The Rise And Fall Of Ziggy Stardust And The Spiders From Mars • RCA AYL1 3843**

**The Doors • Elektra EKS 74007**

**☞ Dan Fogelberg • Netherlands • Full Moon/CBS PE 34185**

**Billy Idol • Don't Stop • Chrysalis CEP 4000**

**☞ Iron Maiden • Maiden Japan • Harvest/Capitol MLP-15000**

**Billy Joel • Piano Man • Columbia PC 32544**

**Carole King • Tapestry • Columbia PE 34946**

**Pretenders • Extended Play • Sire MINI 3563**

**☞ Rainbow • Jealous Lover • Polydor/PolyGram PX-1-502**

**Sex Pistols • Never Mind The Bollocks Here's The Sex Pistols • Warner Bros.**

**BSK 3147**

**☞ Shooting Star • Hang On For Your Life • Virgin/Epic NFR 37407**

COMPILED FROM: Musicland Group — National • Sound Video Unlimited — Chicago • National Record Mart — Pittsburgh • Cavages — Buffalo • Gary's — Virginia • Peaches — Dallas • Licorice Pizza — Los Angeles • Dan Jay — Denver • Charts — Phoenix • Peaches — Cleveland

## TOP SELLING ACCESSORIES \*

Allsop Cassette Head Cleaner 70300

Discwasher DW Record Care Kit

☞ Discwasher D-4 Fluid Re-Fill 1 1/4 Oz.

Le-Bo Cassette Carrying Case TA 133

☞ Maxell UDXL II C-90

☞ Maxell UDXL II C-90 Twin Pack - Promo Item

Maxell UDXL II C-60

Maxell UD C-90

Memorex MRX2 C-90 2/Bag

Memorex MRX1 C-60 2/Bag

Memorex MRX1 C-90 3/Bag

Memorex Cassette Head Cleaner 0300

Recoton Record Guard Anti-Static LP Inner Sleeve

Savoy Cassette Carrying Case 2330

Sony Beta Video Cassette L-500

Sony Beta Video Cassette L-750

☞ TDK SA C-90

TDK SA C-60

☞ TDK DC-90 2/Bag

COMPILED FROM: Musicland Group — National • Sound Video Unlimited — Chicago • National Record Mart — Pittsburgh • Cavages — Buffalo • Gary's — Virginia • Peaches — Dallas • Licorice Pizza • Los Angeles • Dan Jay — Denver • Charts — Phoenix • Peaches — Cleveland

\* Excludes T-Shirts & Paraphernalia

☞ Heavy Sales



# MERCHANDISING

## ALBUM BREAKOUT OF THE WEEK



**CIRCLE OF LOVE • STEVE MILLER BAND • CAPITOL ST-12121**

**Breaking Out Of:** Handleman/National, Record Bar/National, Sound Unlimited/National, Lieberman/Dallas/Portland, Bee Gee/Albany, Crazy Eddies/New York, Disc-O-Mat/New York, Cutler's/New Haven, Central One Stop/Hartford, Record & Tape Collector/Baltimore, Gary's/Virginia, Record Theatre/Cleveland, Karma/Indianapolis, Flipside/Chicago, Radio Doctors/Milwaukee.

**MERCHANDISING AIDS:** 1x1 Flats, 20x30 Catalog Poster, 3x3 Poster, Three Sided Wedge, Ad Mats, AOR And Top 40 Radio Spots

## ALBUM BREAKOUTS

**FREEZE-FRAME • J. GEILS BAND • EMI AMERICA SOO-17062**

**Breaking Out Of:** Handleman/National, Sound Unlimited/National, Record Theatre/Cleveland, Harmony House/Detroit, Flipside/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Karma/Indianapolis, Bee Gee/Albany, Richman Bros./Philadelphia, Crazy Eddies/New York, Disc-O-Mat/New York, King Karol/New York, Cutler's/New Haven, Central One Stop/Hartford, Harvard Coop/Boston, Lechmere Sales/Boston, Turtles/Atlanta, Wilcox/Oklahoma City, Big Apple/Denver, Mile Hi/Denver, Licorice Pizza/Los Angeles, Tower/Sacramento, Lieberman/Portland.

**MERCHANDISING AIDS:** 1x1 Flats, 24x24 Poster, 20x30 Catalog Poster, Radio Spots.



**GET LUCKY • LOVERBOY • COLUMBIA FC 37638**

**Breaking Out Of:** Record Bar/National, Western Merchandisers/Southwest, Sound Unlimited/National, Lieberman/Dallas/Portland, Record Theatre/Cleveland, Peaches/Cleveland, Flipside/Chicago, Radio Doctors/Milwaukee, Cavages/Buffalo, Central One Stop/Hartford, Record & Tape Collector/Baltimore, Turtles/Atlanta, Disc/Dallas, Wilcox/Oklahoma City, Independent/Denver, Mile Hi/Denver, Big Apple/Denver, Tower/Sacramento.

**MERCHANDISING AIDS:** Front and Back Cover Album Flats, Poster, Cover Blowups, Logo



**QUARTERFLASH • GEFFEN GHS 2003**

**Breaking Out Of:** Flipside/Chicago, Harmony House/Detroit, Peaches/Cleveland, Cavages/Buffalo, Karma/Indianapolis, Great American Music/Minneapolis, Central One Stop/Hartford, Rhody Records/Rhode Island, Gary's/Virginia, Turtles/Atlanta, Dan Jay/Denver, Alta/Phoenix, Charts/Phoenix, Tower/Sacramento.

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



**ALMOST BLUE • ELVIS COSTELLO • COLUMBIA FC 37562**

**Breaking Out Of:** Sound Unlimited/National, Harvard Coop/Boston, Central One Stop/Hartford, Cutler's/New Haven, Crazy Eddies/New York, Stratford/New York, Record & Tape Collector/Baltimore, Peaches/Cleveland, Flipside/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Turtles/Atlanta, Cactus/Houston, Wilcox/Oklahoma City, Mile Hi/Denver, Tower/Sacramento, Licorice Pizza/Los Angeles.

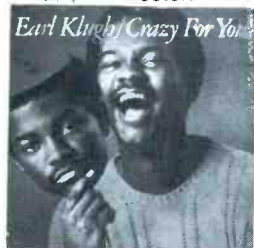
**MERCHANDISING AIDS:** Album Flats, 2x2 Poster.



**CRAZY FOR YOU • EARL KLUGH • LIBERTY LT-5113**

**Breaking Out Of:** Spec's/South Florida, Turtles/Atlanta, Cactus/Houston, Wilcox/Oklahoma City, Musicland/St. Louis, Big Apple/Denver, City One Stop/Los Angeles, Crazy Eddies/New York, Record & Tape Collector/Baltimore.

**MERCHANDISING AIDS:** 1x1 Flats, 20x30 Poster, Radio Spots.



**U2 OCTOBER**



**OCTOBER • U2 • ISLAND ILPS 9680**

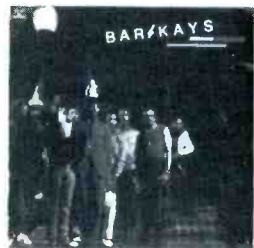
**Breaking Out Of:** Record Bar/National, Great American Music/Minneapolis, Flipside/Chicago, Streetside/St. Louis, Wilcox/Oklahoma City, Cavages/Buffalo, Harvard Coop/Boston, City One Stop/Los Angeles, Tower/Sacramento.

**MERCHANDISING AIDS:** Name Boards, Off Size Poster.

**NIGHTCRUISING • BAR-KAYS • MERCURY/POLYGRAM SRM-1-4028**

**Breaking Out Of:** Record Bar/National, Sound Unlimited/National, Turtles/Atlanta, Port O' Call/Nashville, Poplar Tunes/Memphis, Gary's/Virginia, Cavages/Buffalo, Radio Doctors/Milwaukee, Soul Shack/Washington, Mile Hi/Denver, Charts/Phoenix.

**MERCHANDISING AIDS:** Trim Fronts.



**GIRLS ON THE GO (GO)** — IRS recording group the Go-Go's recently dropped by the Record World-TSS in Roosevelt Field for an in-store autograph session before continuing on to England for a series of concert dates. Pictured in the store are (l-r): Bob Rifici, New York branch manager, RCA; Mike Wyner, buyer, Record World-TSS; Charlotte Caffey and Kathy Valentine of the group; Bob Laul, national sales director, IRS; Jane Wiedlin of the group; Roy Imber, president, Elroy Enterprises; Ira Rothstein, head of merchandising, Elroy; and Belinda Carlisle and Gina Schock of the group.

## WHAT'S IN-STORE

**THE GHOST IN CREATIVE SERVICES** — With the exception of hit records, nothing excites a retailer more than a good point-of-purchase merchandising aid. But hard times in the biz have effectively killed neon display pieces and elaborate construction kit type aids. So when A&M recently manufactured 1,800 light boxes featuring the cover to the Police's new "Ghost In The Machine" LP, retailers responded with glee. "It's great," **Marcy Penner**, advertising director for the Washington, D.C.-based **Waxie Maxie** chain, told us. "At night you can even see it across the highway that runs in front of one of our stores." **Jeff Ayeroff**, vice president of creative services for A&M, while pleased with the success of the box, said it was no accident the company came up with such an effective aid. "Our merchandising aids and covers are done in one department," Ayeroff told us. "When we conceive the artwork for an album, we always look at merchandising at the same time. The cover for the Police album is a digital portrait of the band by **Mick Haggerty**, and as we worked on it, we'd always planned on having something we could use for a full merchandising approach. Digitalization is something that's almost universal at this point and we decided to go with that." Aside from the 1x2 light boxes, the company has also taken a billboard on the Sunset Strip that features a larger version of the blinking logo. "I'm glad that the retailers like the box," said Ayeroff. "It's something we put a lot of thought into."

**CHRISTMAS FOR THE DJs** — Salsoul Records is trying something a little different this year to get its holiday package, "Christmas Jollies II," off the ground. Instead of going through the normal channels, the company will seek to ignite a little interest at street level by sponsoring a DJ contest. Any New York area disco DJs caught playing a cut from the LP by Salsoul "spotters" between Nov. 25 and Dec. 25 will receive a lottery postcard to enter a grand prize drawing, with the first prize winner receiving \$1,000 and the chance to mix a disco record for the label. Second prize will be \$250 and third prize, \$150. Among the DJ pools participating are: Disco Den; For the Record; Garden State; I.D.R.C.; Infinity; Intermetro; the Mo-Jo; Reel; Sure; and SOS Record Pool. The grand drawing will be conducted by **Michael Eills**, music director for radio station WKTU-92.

**ATTENTION SPECIALTY RETAILERS** — While everybody else is concentrating on pushing out hit product, many specialty retailers spend a good chunk of their time at Christmas wondering what they're going to do to capitalize on the season. We recently cornered **Debbie Morgan**, manager of New York's **J&R Music World's Jazz Mart**, one of the most successful specialty shops we know, and asked her what she was going to do for the holiday. "This Christmas will be very important for us because we just moved our location, and we're trying to expand our clientele," she said. Aside from using a Gift Giving Catalog as a bag-stuffer in all four of the J&R stores and buying print advertising, the store has hammered out a unique deal with public radio station WBGO in Newark, which allots more hours to jazz than any other area station. Through the deal, J&R acts as sponsor for several of WBGO's shows. "At first, we weren't sure if it was doing anything," said Morgan, "but now we're getting some very positive response. People tell us they're glad to see us sponsoring public radio, and it works in terms of reaching our audience." The store also advertises on commercial station WVNJ, but Morgan is quick to point out that WBGO gives J&R "a strong draw we can't get from any other area." Once the customers are in the store, Morgan contends with the dearth of aids for specialty and small label lines by grouping a label's catalog together and trying to draw attention to it as an entity. "Instead of giving titles limited space in a bin, we like to display as much as we can in wall racks. By concentrating on an entire line, you can draw a lot more attention to it."

**STARK FACTS** — **Stark Records and Tapes** just completed a "The Price Is Right" promotion in all of its 121 **Camelot** and three **Grapevine** stores in conjunction with WEA. According to the company's **Geoff Mayfield**, the sale focused heavily on new product, with 80% of the titles being drawn from third and fourth quarter releases. "The sale was in recognition of Stark's 25th anniversary," said Mayfield, "so to commemorate it, we reduced our prices on the featured titles by 25%." Among the 25 acts featured in the sale were the **Rolling Stones**, the **Pretenders**, **Al Jarreau**, **Rickie Lee Jones**, **AC/DC** and **Devo**. Also included were several WEA midline cassettes, which were sale priced down to \$4.99 or three-for-\$12. To support the push, the company and WEA made the largest radio buy in the chain's history (61 radio markets), ran promotion contests in each district and gave a \$25 WEA gift certificate in each store. . . . Recent Camelot in-stores have included Sun recording artist **Orion** at the Jefferson Mall in Louisville, Ky., Sugar Hill fiddler **Mike Cross** at the Carolina Circle in North Carolina as part of the City Stage Festival (the store erected an outdoor booth at the festival for the occasion and sold about 500 copies of Cross' LP); and the ever-popular **Boxcar Willie** at the Westmoreland Mall in Greentown, Pa. . . . The cabin's classical club recently ran a membership drive in conjunction with the Nashville Symphony Orchestra. Three area stores each gave away a \$100 classical shopping spree. . . . Camelot store #132 opens this week at the Carolina Mall in Concord, N.C. Congrats to manager **Van Fletcher**.

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

fred godman



**UNITED FRONT** — United Stations, a country music network and radio syndication service, is currently gearing up for its on-air debut. While the syndication service gets underway Dec. 4, the network is slated to debut next Spring. Pictured after a recent interview with *Cash Box* are (l-r): Ed Salamon, program director, United Stations; Larry Riggs, *Cash Box* staff writer; Dick Clark, a partner in United Stations; and Nick Verbitsky, president, United Stations.

## United Stations: Country With A Major Market Emphasis

(continued from page 12)

time we have the network programming on," says Salamon. United Stations is going to be hiring five full-time air personalities and fill-in jocks sometime in the near future. "They will be from major markets because what we are providing is a major market service," says Salamon.

### Retain Local Flavor

What Salamon recommends is that local stations do their own morning drive shows and local news. "We suggest that stations do a minute of local news at the top of the hour when it makes sense for them economically to do so. We're also recommending that stations in medium or major markets will probably want to do a morning show live and break away from us for that amount of time." Salamon adds that United Stations is "flexible enough to let a station do as much localization as it feels is necessary."

Other United Stations services include news, promotion, consulting and programming features. The web is currently negotiating with several networks for news service. "We're ready to do it ourselves, but we're open to doing it the best way possible," said Verbitsky. "However, the company we choose will have to make our news

## Karmazin Named President Of Infinity Stations

**NEW YORK** — Mel Karmazin is leaving his post as vice president and general manager of WNEW-FM/New York to assume the presidency of Infinity Radio, the parent company of AOR stations WBCN/Boston and WYSP/Philadelphia, urban contemporary WKTU/New York, Spanish language WJIT/New York and A/C outlet KOME/San Jose.

Karmazin has worked for Metromedia for the last 11 years, serving in his current post for the last six. Previously, he served as general sales manager for MOR-formatted WNEW-AM. He began his career there as local sales manager and account executive in 1970. Before then, he was retail sales manager of WCBS/New York. Karmazin's appointment comes just as Infinity Broadcasting received Federal Communications Commission approval to acquire WKTU, WYSP and WJIT.

"I've known Jerry Carrus and Mike Weiner since they were at Metromedia," said Karmazin. "They wanted somebody to come and head up their radio division. That's not to say that I was unhappy at WNEW. I've been very happy."

Karmazin will report to both Carrus and Weiner, president and chairman of the board, respectively, of Infinity Broadcasting.

show a separate entity. They can't just use one of their services."

United Stations will also advise station owners on sales and sales promotion. "There are an awful lot of non-broadcasters buying stations, especially in the small and medium markets," says Verbitsky. "Our goal is to make the stations profitable, so we'll be consulting them totally on sales and sales promotion and spots." One example is a customized call letter identification spot recently completed. "Through the use of Dick's facilities in Los Angeles, we can custom-make these commercials," he adds. Verbitsky adds that the firm "will also provide the stations with newspaper mattes and the necessary ingredients for a local campaign."

### Top 'Guest DJs'

"One of the programming strokes we offer is something Ed created years ago called the guest DJ," adds Verbitsky. "Sooner or later, all country artists come through New York to do their business dealings, and we can get them on the network just as we did at WHN." He adds that "it's a great advertising stroke to have a name country artist come on the air and do live commercials."

The idea for this venture originated earlier this year when Clark approached Verbitsky over dinner. Clark said he felt a need existed for full-service radio networks. "Nobody was providing a service I knew about 35 years ago when I was a child," Clark says. "I saw all these different ways for distributing television and asked myself, 'Why aren't the networks doing this for radio?'"

Verbitsky says he was skeptical when he first heard this idea. "The American Satellite Company had absolutely no interest at all in this venture until Dick became personally involved," says Verbitsky. "But he was able to get us two 15 kHz channels in stereo with back-up, and that's very rare with satellite space being at such a premium. We were also able to get a side band that allows us to do the inaudible cue tones." Subscriber stations will have to buy

(continued on page 22)

## Hensel Named BMI Broadcast Relations VP

**NEW YORK** — Len Hensel has been named to the newly-created post of vice president, broadcast relations, at Broadcast Music, Inc. (BMI).

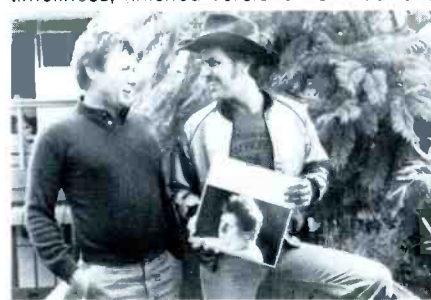
Hensel, who has been director, broadcast relations since joining BMI in May, previously worked at WSM Radio, Nashville, where he had been vice president and general manager.

In 1977, Hensel was elected chairman of the Radio Board of Directors of the National Assn. of Broadcasters (NAB).

**THEY'LL PAY ASTRONOMICAL PRICES** — In an effort to deter speculators and allow market forces to prevail, RCA Americom plans to auction off space on its seven transponders of Satcom IV Nov. 9. Leases for each transponder, which run from Jan. 12, 1982 to Dec. 31, 1988, are to be auctioned separately through Sotheby Parke Berne. Meanwhile, the Federal Communications Commission (FCC) must approve this method. If the commission gets cold feet, the company plans to allocate the transponders on a first-come first-served basis, although it reportedly has a backlog of over 100 orders.

**NETWORK NEWS** — Columbia recording artist **Billy Joel** appears on a two-hour interview Nov. 13-15 on the 250 stations associated with NBC's *The Source*. The show is produced by Denny Somach Prods. . . While we're on the subject, four more stations have signed with the web. They are: **WQXY-FM**/Oxford, Ohio; **WQWK**/State College, Pa.; **WFAL**/Bowling Green, Ohio; and **KJMO-FM**/Jefferson City, Mo. . . On the other hand, **Steven Epstein** recently left *The Source* to become western manager, affiliate relations, of **Radioradio**, CBS's young adult radio network that bows next Spring. . . Not to be outdone, the ABC Direction network, which bows in January and targets the 25-44-year-old audience, recently signed 11 charter stations. They are: **WPRO**/Providence R.I.; **WKBW**/Buffalo, N.Y.; **WROW**/Albany, N.Y.; **WCBM**/Baltimore; **WJW**/Cleveland; **WLLF**/Mobile, Ala.; **WNOE**/New Orleans; **WUPE**/Pittsfield, Maine; **WYNA**/Raleigh, N.C.; **WFBL**/Syracuse, N.Y.; and **WTLB**/Utica, N.Y.

**SYNDICATION INDICATIONS** — A three-hour **John Lennon** retrospective, including an interview with **Ringo Starr** and an update from last year's show, is being offered to stations for cash by the Creative Factor of Los Angeles. Because of the show's timeliness, finished versions won't be ready until Nov. 9. For more information, call (213) 278-4930. . . DIR Broadcasting plans to run a national radiothon over the Thanksgiving weekend to benefit the **T.J. Martell** Foundation. Featured performers include **Tom Petty**, **Pat Benatar**, **Santana** and **Meat Loaf** to name but a few. Most of them also plan to deliver speeches on behalf of the foundation, which is dedicated to leukemia research. . . Nationally syndicated radio personality **Dr. Demento**, in conjunction with Songwriters Resources and Services of L.A., has launched a novelty song contest. Songwriters are encouraged to submit songs with bizarre, topical or funny lyrics. The good doctor will select the winners, the top 11 of whom get their songs on a special compilation album that will air on over 100 stations, in addition to autographed rubber chickens. . . Westwood One's *Off The Record* special and *Live From Gilley's* will now be carried on the 400 radio stations of the American Armed Forces Radio and Television.



**LONG TIME, NO SEE** — *First American* recording artist **Michael Parks**, formerly the star of TV's *Then Came Bronson*, recently had his debut LP released. *Parks (I)* is pictured here with *KLAC*/Los Angeles DJ **Sammy Jackson**, who is holding a copy of *Parks*' "You Don't Know Me."

**STATION-TO-STATION** — **Jimmy Fink**, air personality of AOR outlet **WPLJ**/New York, has signed a new contract ensuring his presence until the end of 1982. An 11-year veteran of the station, Fink works the 8 a.m.-2 p.m. Sunday shift and fills in for vacationing jocks. . . Across town, **WNEW-FM** recently celebrated its 14th year as a rock station in the Apple. Festivities included a 13-hour airing of the British Broadcasting Corp. (BBC) *History of Rock and Roll*.

**FOR YOUR INFORMATION** — **David Klemm**, vice president and marketing director of Blair Radio, recently broke away to form his own agency, KlemmMedia, which intends to serve radio stations, satellite networks and cable systems. The firm will specialize in strategic programming, and marketing, diagnostic studies analysis, motivational training and audio-visual advertising concepts. It is opening up shop in Washington Depot, Conn. 06793. The telephone number is (203) 868-7970. . . Millennium Records is producing a limited edition series for radio entitled "Aural Fixation." Each 30-minute feature includes 25 minutes of commentary on the music and life of a Millennium recording artist, leaving each station five minutes to use for its own marketing strategy. The first feature profiles **Chilliwack** and its new album, "Wanna Be A Star." The features are available gratis from Millennium Records, 65 E. 55th St., New York, N.Y. 10022. The telephone number is (212) 759-3901. . . National Broadcast Talent Coordinators recently bowed in Alabama under the direction of **Wynn Alby**, former vice president of Columbia Pictures radio division. While the new firm also plans to offer sales and programming consulting and staff evaluations, Alby said its primary function will be to place radio personnel. The firm's address is P.O. Box 20551, Birmingham, Ala. 35216. The telephone number is (205) 822-9144. **Bob Law**, program director of **WWRL**/New York, recently bowed *Network The Black Radio Report* (newsletter focusing on black radio) a bi-weekly circulated to people in the communications industry. The address is 31 Belmont Pl., Staten Island, N.Y. 10301.

**NEW JOBS** — **Robert F. Morrison** has been named manager of contesting and special projects of ABC Radio Enterprises. His job will be to create and enact all promotions for the ABC's Superadio. Morrison hails from the creative service department of **WABC**/New York, where he had performed similar duties since January '79. . . Superadio also got a new production director, **Joel Salkowitz**, who will handle all aspects of production on the web, in addition to lending production assistance to subscriber stations. Salkowitz was most recently an associate director of feature programming for NBC-*The Source* and the NBC Radio Network. . . **Tom Semper** recently joined **WBCN**/Boston as the 10 p.m. - 2 a.m. jock. A Beantown native, Semper has worked at several radio stations across the country, most recently at **WMMR**/Philadelphia.

**THE IMMEDIACY OF RADIO COVERAGE** — Please send all radio-related correspondence to *Air Play*, **Cash Box** 1775 Broadway, New York, N.Y. 10019.

**larry riggs**

# CASH BOX ROCK ALBUM RADIO REPORT

Rod Stewart Tonight I'm Yours



**1 ROD STEWART • TONIGHT I'M YOURS • WARNER BROS.**  
**ADDS:** KMET, KBPI, KNX, KOME, KMG, WWWW, KSFX, WROQ, KSHE, WMMS, KEZY, WLIR, KROQ, KNCN, WSHE, WOUR, KZEL, KZEW, WRNW, WNEW, WBAB, WKDF.  
**HOTS:** KEZY, KNCN, WRNW, WNEW, WLIR. **MEDIUMS:** KOME, KMG, WROQ, WLIR. **PREFERRED TRACKS:** Turks, Title.  
**SALES:** Just shipped.

ROLLING STONES TATTOO YOU



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

## # 1 MOST ADDED

- LP Chart Position
- 67 ATLANTA RHYTHM SECTION • QUINELLA • COLUMBIA**  
**ADDS:** None. **HOTS:** KBPI, WAAL, WKLS, KNCN, KZAM, KZEL, WRNW, WNEW, WKDF, KMG. **MEDIUMS:** KMET, KOME, KEZY, WSHE, WCOZ, WBLM, WBAB, WROQ, WYSP, KZEW. **PREFERRED TRACKS:** Alien.  
**SALES:** Fair in all regions; strongest in South.
- 10 PAT BENATAR • PRECIOUS TIME • CHRYSALIS**  
**ADDS:** None. **HOTS:** WLIR, KNCN, WGRQ, WBAB, KSFX, WYSP, WWWW, KMG, KOME, KBPI. **MEDIUMS:** KSJO, WMMS, KEZY, WCOZ, WBLM, WNEW. **PREFERRED TRACKS:** Fire, Just, Promises.  
**SALES:** Good to moderate in all regions.
- 71 LINDSEY BUCKINGHAM • LAW AND ORDER • ASYLUM**  
**ADDS:** KMG, KZEL. **HOTS:** WMMS, KEZY, WLIR, WGRQ, WRNW, WWWW, WPLR, KNX, WAAL. **MEDIUMS:** KMET, KBPI, KROQ, WSHE, KZAM, WBAB, WKDF, KZEW, WHFS. **PREFERRED TRACKS:** Trouble.  
**SALES:** Good to moderate in all regions; strongest in West and Midwest.
- 110 CHILLIWACK • WANNA BE A STAR • MILLENNIUM/RCA**  
**ADDS:** None. **HOTS:** WMMS, WKLS, KZEL, WYSP, WWWW. **MEDIUMS:** KNCN, WGRQ, WBLM, KMG, KOME, KBPI. **PREFERRED TRACKS:** My Girl.  
**SALES:** Fair in all regions; strongest in Midwest.
- 24 DEVO • NEW TRADITIONALISTS • WARNER BROS.**  
**ADDS:** None. **HOTS:** KROQ, WSHE, WRNW, WBAB, KNAC, WHFS. **MEDIUMS:** WLIR, KNCN, WGRQ, WBLM, WNEW, KSFX, KMG, KOME, KMET. **PREFERRED TRACKS:** Through, Anger.  
**SALES:** Good to moderate in all regions.
- 143 JOHN ENTWISTLE • TOO LATE THE HERO • ATCO**  
**ADDS:** None. **HOTS:** WAAL, WPLR, KMG, WMMS, WLIR, KZEW. **MEDIUMS:** KMET, KBPI, KOME, KEZY, KROQ, KNCN, WSHE, WGRQ, KZEL, WBLM, WNEW, WBAB, WROQ, KSFX, WYSP. **PREFERRED TRACKS:** Title.  
**SALES:** Fair in Midwest; weak in others.
- 7 DAN FOGELBERG • THE INNOCENT AGE • FULL MOON/EPIC**  
**ADDS:** None. **HOTS:** KBPI, KNX, KOME, WWWW, KZEW, KSHE, WMMS, WKLS, KEZY, WLIR, KNCN, KZAM, WRNW, WBAB, WKDF. **MEDIUMS:** KZEL, WBLM, WNEW, WROQ, WYSP. **PREFERRED TRACKS:** Open.  
**SALES:** Good to moderate in all regions.
- 1 FOREIGNER • 4 • ATLANTIC**  
**ADDS:** None. **HOTS:** KSJO, KMET, KBPI, KOME, KMG, WWWW, KZEW, WYSP, KSFX, WROQ, KSHE, WMMS, WKLS, KEZY, WLIR. **MEDIUMS:** WCOZ, WBLM. **PREFERRED TRACKS:** Waiting, Juke, Night, Urgent.  
**SALES:** Good in all regions.
- GENESIS • ABACAB • ATLANTIC**  
**ADDS:** None. **HOTS:** WHFS, WAAL, WPLR, KOME, KMG, WWWW, KZEW, WYSP, KSFX, KSHE, WMMS, WKLS, KEZY, WLIR, KROQ, KNCN, WSHE, WOUR, WGRQ, WRNW, WCOZ, WCCC, WNEW, WBAB. **MEDIUMS:** KSJO, KMET, KBPI, KNAC, WROQ, KZEL, WKDF. **PREFERRED TRACKS:** No Reply, Title, Another, Keep It.  
**SALES:** Good in all regions.
- 29 THE GO-GO'S • BEAUTY AND THE BEAT • I.R.S./A&M**  
**ADDS:** WYSP. **HOTS:** WMMS, WLIR, KROQ, WBAB, KNAC, KZEW, WHFS, WYSP. **MEDIUMS:** WNEW, KSFX, WWWW, KOME, KMET. **PREFERRED TRACKS:** Lips, This Town, Beat.  
**SALES:** Moderate in East and West; fair in others.
- 12 DARYL HALL & JOHN OATES • PRIVATE EYES • RCA**  
**ADDS:** None. **HOTS:** WMMS, KEZY, WLIR, WRNW, WNEW, WKDF, WYSP, WWWW, KOME, KNX. **MEDIUMS:** KROQ, KZAM, WBAB, KBPI. **PREFERRED TRACKS:** Eyes, I Can't.  
**SALES:** Good to moderate in all regions.
- 79 DONNIE IRIS & THE CRUISERS • KING COOL • CAROUSEL/MCA**  
**ADDS:** None. **HOTS:** WMMS, WLIR, WCOZ, WWWW. **MEDIUMS:** KZEL, WBLM, WBAB, WYSP, KMG, KOME, WAAL, KBPI. **PREFERRED TRACKS:** Merilee.  
**SALES:** Moderate in Midwest; weak in others.

## # 1 MOST ACTIVE

- LP Chart Position
- 83 THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA**  
**ADDS:** None. **HOTS:** KMET, WPLR, WBAB, WNEW, WMMS, WLIR, KNCN, WOUR, WABX, WRNW, WCOZ, WCCC. **MEDIUMS:** KSJO, KBPI, WHFS, WAAL, KOME, WWWW, WYSP, KSFX, WROQ, WKDF, KSHE, WKLS, KEZY, KROQ, WSHE, WGRQ, KZEL, WBLM. **PREFERRED TRACKS:** Centerfold, Title.  
**SALES:** Major breakouts in all regions.
- 4 JOURNEY • ESCAPE • COLUMBIA**  
**ADDS:** None. **HOTS:** KSJO, KMET, KBPI, KOME, KMG, WWWW, KZEW, WYSP, KSFX, WROQ, WKDF, WMMS, WKLS, KEZY, WLIR, KNCN, WSHE, WOUR, WABX, WGRQ, KZEL, WCCC, WBAB. **MEDIUMS:** KSHE, KZAM, WCOZ, WBLM, WNEW. **PREFERRED TRACKS:** Believin', Crying, Stone.  
**SALES:** Good in all regions.
- 39 THE KINKS • GIVE THE PEOPLE WHAT THEY WANT • ARISTA**  
**ADDS:** None. **HOTS:** KMET, WPLR, KOME, KMG, WWWW, KZEW, WYSP, WLIR, KROQ, KNCN, WGRQ, WRNW, WNEW, WBAB, KSFX. **MEDIUMS:** KSJO, KBPI, WHFS, KNAC, KSHE, WMMS, WKLS, KEZY, KZEL, WCOZ, WCCC, WBLM, WROQ. **PREFERRED TRACKS:** Better, Destroyer, Dial.  
**SALES:** Moderate to fair in all regions; strongest in East and West.
- 119 GREG LAKE • CHRYSALIS**  
**ADDS:** None. **HOTS:** WPLR, KMG, KNCN, WRNW. **MEDIUMS:** KMET, WHFS, KOME, WWWW, KSHE, WMMS, WKLS, KEZY, WLIR, WSHE, WGRQ, KZEL, WBLM, WNEW, WBAB, WKDF, WROQ, WYSP. **PREFERRED TRACKS:** Let Me, Nuclear.  
**SALES:** Moderate to fair in all regions.
- 21 LITTLE RIVER BAND • TIME EXPOSURE • CAPITOL**  
**ADDS:** None. **HOTS:** KEZY, WABX, WBLM, WKDF, KZEW, WWWW, KOME, KNX, WAAL, KSJO. **MEDIUMS:** KMG, KBPI. **PREFERRED TRACKS:** Owls.  
**SALES:** Good to moderate in all regions.

- LP Chart Position
- 69 PRETENDERS • PRETENDERS II • SIRE**  
**ADDS:** None. **HOTS:** KROQ, WRNW, WNEW, KNAC, KOME. **MEDIUMS:** WMMS, WLIR, KZAM, KSFX, WWWW, KMG, WHFS. **PREFERRED TRACKS:** Sleep, Jealous, Adultress, Louie.  
**SALES:** Fair in East and West; weak in others.
- 97 QUARTERFLASH • GEFFEN**  
**ADDS:** None. **HOTS:** WAAL, KNX, WPLR, WWWW, WROQ, WBAB, WMMS, WKLS, KEZY, WLIR, KNCN, WSHE, WOUR, KZAM, WABX, WGRQ, KZEL, WRNW, WCOZ. **MEDIUMS:** KSJO, KMET, KBPI, KMG, KZEW, WKDF, KROQ, WBLM. **PREFERRED TRACKS:** Harden.  
**SALES:** Good to moderate in all regions; strongest in Midwest.
- 75 RED RIDER • AS FAR AS SIAM • CAPITOL**  
**ADDS:** KSFX, KROQ. **HOTS:** KSJO, WPLR, WMMS, WGRQ, WBLM, WROQ, WYSP, KZEW, KMG, WWWW. **MEDIUMS:** KBPI, WKLS, WLIR, KZEL, WCOZ, WCCC, WBAB, WKDF, KOME. **PREFERRED TRACKS:** Lunatic.  
**SALES:** Good to moderate in all regions; strongest in Midwest.
- 30 ROSSINGTON COLLINS BAND • THIS IS THE WAY • MCA**  
**ADDS:** None. **HOTS:** KEZY, WSHE, WRNW, WKDF, KMG, WNEW, WBAB, WYSP, KOME, WAAL. **PREFERRED TRACKS:** Open.  
**SALES:** Moderate in South; fair in others.

## # 5 MOST ADDED

- 91 LOVERBOY • GET LUCKY • COLUMBIA**  
**ADDS:** KOME, WPLR, WYSP, WKDF, WCOZ, WLIR. **HOTS:** WWWW, KNCN, WGRQ, KZEL, WRNW, KZEW. **MEDIUMS:** KMET, KBPI, WAAL, KOME, KSHE, WMMS, WKLS, KROQ, WSHE, WCCC, WBLM, WNEW, WBAB, WROQ, KSFX. **PREFERRED TRACKS:** Open.  
**SALES:** Major breakouts in all regions.
- 78 THE STEVE MILLER BAND • CIRCLE OF LOVE • CAPITOL**  
**ADDS:** WBLM. **HOTS:** WLIR, WGRQ, KZEL, WRNW, WNEW, WWWW, KNX. **MEDIUMS:** KMET, KBPI, WHFS, WMMS, KEZY, WSHE, WBAB, WKDF, KSFX, KZEW, WAAL. **PREFERRED TRACKS:** Heart, Baby, Title.  
**SALES:** Major breakouts in all regions.
- 6 STEVIE NICKS • BELLA DONNA • MODERN/ATLANTIC**  
**ADDS:** None. **HOTS:** KSJO, KMET, KBPI, WAAL, KNC, KOME, KMG, WWWW, WMMS, KEZY, WLIR, KROQ, KNCN, KZAM, WGRQ, WRNW, WNEW, WKDF, KSFX, WYSP. **MEDIUMS:** WCOZ, WBLM, WROQ. **PREFERRED TRACKS:** Leather, Draggin', Edge.  
**SALES:** Good to moderate in all regions.

## # 4 MOST ADDED

- 81 RUSH • EXIT... STAGE LEFT • MERCURY/POLYGRAM**  
**ADDS:** KMET, KBPI, KSJO, KOME, KMG, KSHE, WMMS, WKLS, WLIR, KNCN, WABX, WGRQ, KZEL, WRNW, WCCC, WNEW, WBAB, WKDF, WYSP, WWWW. **HOTS:** KNCN, WBAB. **MEDIUMS:** KBPI, KOME. **PREFERRED TRACKS:** Open.  
**SALES:** Major breakouts in all regions.
- 3 BOB SEGER & THE SILVER BULLET BAND • NINE TONIGHT • CAPITOL**  
**ADDS:** None. **HOTS:** KMET, KBPI, WAAL, KOME, KMG, WWWW, KSHE, WMMS, KNCN, WABX, KZEL, WRNW, WCOZ, WBLM, WNEW, WBAB, KSFX, WYSP. **MEDIUMS:** KSJO, WLIR, KROQ, WROQ. **PREFERRED TRACKS:** Open.  
**SALES:** Good in all regions.
- 16 BILLY SQUIER • DON'T SAY NO • CAPITOL**  
**ADDS:** None. **HOTS:** WLIR, WGRQ, WNEW, KSFX, KZEW, WWWW, KOME, KMET, KSJO. **MEDIUMS:** WMMS, WCOZ, WBLM, WKDF, KMG. **PREFERRED TRACKS:** Dark, Stroke, Daze.  
**SALES:** Good to moderate in all regions.
- 124 SURVIVOR • PREMONITION • SCOTTI BROS./CBS**  
**ADDS:** None. **HOTS:** WAAL, KSHE, WMMS, WBLM, KZEW, KMG. **MEDIUMS:** KSJO, KBPI, WLIR, KROQ, KNCN, WSHE, WCOZ, WNEW, WBAB, KSFX, WYSP, WWWW. **PREFERRED TRACKS:** Open.  
**SALES:** Moderate in Midwest; fair in others.
- 33 TRIUMPH • ALLIED FORCES • RCA**  
**ADDS:** WSHE. **HOTS:** KSJO, WAAL, KOME, KMG, KZEW, WMMS, WKLS, WLIR, WGRQ, KZEL, WRNW, WCOZ, WCCC, WBLM, WBAB. **MEDIUMS:** KMET, WWWW, KSHE, WKDF, WROQ, KSFX, WYSP. **PREFERRED TRACKS:** Magic.  
**SALES:** Moderate in Midwest and South; fair in others.

## # 3 MOST ADDED

- OZZY OSBOURNE • DIARY OF A MADMAN • JET/CBS**  
**ADDS:** KBPI, KSJO, WAAL, WPLR, KOME, KMG, WWWW, KSHE, WMMS, WKLS, WLIR, KNCN, WSHE, WGRQ, KZEW, WRNW, WCOZ, WCCC, WBAB, WROQ. **HOTS:** KMET, WPLR, WLIR, KNCN, WSHE, WBAB. **MEDIUMS:** KZAL, WCCC. **PREFERRED TRACKS:** Over, Title.  
**SALES:** Just shipped.
- 5 THE POLICE • GHOST IN THE MACHINE • A&M**  
**ADDS:** WCOZ. **HOTS:** KMET, WHFS, WAAL, WPLR, KOME, KMG, WWWW, KZEW, WYSP, KNAC, KSFX, WROQ, WBAB, KSHE, WMMS, WKLS, KEZY, WLIR, KROQ, KNCN, WSHE, WOUR, WABX, WGRQ, KZEL, WRNW, WNEW. **MEDIUMS:** KSJO, KBPI, WKDF, WCCC, WBLM. **PREFERRED TRACKS:** Every, Secret, One World, Invisible.  
**SALES:** Good in all regions.

## # 2 MOST ADDED

- NEIL YOUNG & CRAZY HORSE • RE-AC-TOR • REPRISE**  
**ADDS:** KMET, WHFS, WAAL, WPLR, KOME, WWWW, WYSP, WROQ, KSHE, WMMS, WKLS, WLIR, KROQ, KNCN, WOUR, WGRQ, KZEL, WRNW, WBLM, WNEW, WBAB, WKDF. **HOTS:** WRNW, WBAB. **MEDIUMS:** KOME, WLIR, KNCN, WNEW. **PREFERRED TRACKS:** Opera, Shots, T-Bone.  
**SALES:** Just shipped.

# TOP 100 SINGLES

November 14, 1981

# CASH BOX R

LAST WEEK	THIS WEEK		WEEKS ON CHART
2	1	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES	12
1	2	<b>ARTHUR'S THEME (BEST THAT YOU CAN DO)</b> CHRISTOPHER CROSS	14
3	3	<b>ENDLESS LOVE</b> DIANA ROSS and LIONEL RICHIE	20
5	4	<b>START ME UP</b> ROLLING STONES	13
4	5	<b>FOR YOUR EYES ONLY</b> SHEENA EASTON	17
12	6	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN	7
8	7	<b>THE NIGHT OWLS</b> LITTLE RIVER BAND	13
9	8	<b>TRYIN' TO LIVE MY LIFE WITHOUT YOU</b> BOB SEGER	10
10	9	<b>I'VE DONE EVERYTHING FOR YOU</b> RICK SPRINGFIELD	13
11	10	<b>WHEN SHE WAS MY GIRL</b> THE FOUR TOPS	13
13	11	<b>EVERY LITTLE THING SHE DOES IS MAGIC</b> THE POLICE	8
16	12	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER	6
14	13	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM	14
15	14	<b>HERE I AM</b> AIR SUPPLY	9
18	15	<b>OH NO</b> COMMODORES	9
6	16	<b>STEP BY STEP</b> EDDIE RABBITT	17
19	17	<b>THE THEME FROM HILL STREET BLUES</b> MIKE POST featuring LARRY CARLTON	13
7	18	<b>HARD TO SAY</b> DAN FOGELBERG	12
23	19	<b>WHY DO FOOLS FALL IN LOVE?</b> DIANA ROSS	5
25	20	<b>YOUNG TURKS</b> ROD STEWART	5
24	21	<b>THE OLD SONGS</b> BARRY MANILOW	6
17	22	<b>SUPERFREAK (PART 1)</b> RICK JAMES	15
21	23	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU	16
20	24	<b>SAY GOODBYE TO HOLLYWOOD</b> BILLY JOEL	10
22	25	<b>WHO'S CRYING NOW</b> JOURNEY	18
31	26	<b>LET'S GROOVE</b> EARTH, WIND & FIRE	7
28	27	<b>SAUSALITO SUMMERNIGHT</b> DIESEL	10
38	28	<b>TROUBLE</b> LINDSEY BUCKINGHAM	4
36	29	<b>HARDEN MY HEART</b> QUARTERFLASH	5
34	30	<b>MY GIRL (GONE, GONE, GONE)</b> CHILLIWACK	8

LAST WEEK	THIS WEEK		WEEKS ON CHART
33	31	<b>OUR LIPS ARE SEALED</b> GO GO'S	12

**ADDS:** Z93, WBBQ. **JUMPS:** WPGC Ex To 30, WIFI 7 To 5, KINT Ex To 21, KFMD 26 To 23, B97 29 To 24, WOKI 31 To 26, 94Q 29 To 24, WTIX 34 To 27, WNCI Ex To 27, WGCL Ex To 29, KEGL 9 To 4, WSPT 8 To 2.  
**SALES:** Moderate in the East. Fair in all other regions.

## HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
48	32	<b>YESTERDAY'S SONGS</b> NEIL DIAMOND	2

**ADDS:** KENO, WVBF-29, WLOL-FM-29, KVV, WBBQ, KIMN, KOAQ, FM102, KEYN, 13K, KERN-29, KGW, WANS, WHHY, KOFM-29, WYYS, WBBF, Z93, WWKX, WOW-18, WZZP-16, WSEZ, KTA, KFMD, B97, WSGN, WZZR, WMC-FM-25, KOPA, 92X-24. **JUMPS:** WNBC 25 To 21, KYYX Ex To 33, KJR Ex To 25, WAKY 23 To 20, KZZP Ex To 29, WKBW Ex To 19, WDRQ Ex To 18, WSPT Ex To 33, WTRY 30 To 27, WOKY Ex To 15, KFI Ex To 29, KRTH Ex To 30, WGH Ex To 20, WMAK-FM Ex To 30, WBEN-FM 39 To 33, WAXY Ex To 30, WRFC Ex To 30, Z102 35 To 30, WIFI Ex To 29, WTIX Ex To 35, WQXA Ex To 28, KRAV Ex To 19, WICC Ex To 25, WISM 28 To 23, WTIC-FM 30 To 26, Y103 31 To 25, WPGC 30 To 23, KCPX Ex To 31, KEEL Ex To 32, WAYS 18 To 13, WGSV Ex To 31, WPRO-FM Ex To 19, KIQQ Ex To 35, KFMD Ex To 28, BJ105 40 To 36, KNUS 27 To 24, WNCI 28 To 22, KJRB Ex To 29, WABC Ex To 23.  
**SALES:** Breakouts in the Midwest.

LAST WEEK	THIS WEEK		WEEKS ON CHART
37	33	<b>NEVER TOO MUCH</b> LUTHER VANDROSS	7

**ADDS:** Y100-30, WGH, 94Q. **JUMPS:** WWKX Ex To 28, WIFI 24 To 20, WCAO 17 To 14, Z93 21 To 18, Q105 24 To 21, WTIX Ex To 38, WPGC 21 To 18, B97 25 To 19, KFMD 22 To 14, Z102 28 To 18, WTIC-FM 22 To 19, 13K Ex To 20, BJ105 30 To 25, WANS 30 To 27, KFI Ex To 28.  
**SALES:** Moderate in the East. Fair in all other regions.

## CASH SMASH

LAST WEEK	THIS WEEK		WEEKS ON CHART
46	34	<b>DON'T STOP BELIEVIN'</b> JOURNEY	3

**ADDS:** WSEZ, KCPX, WTIX. **JUMPS:** 96KX 21 To 10, KLUC 16 To 12, WLS 30 To 19, KEGL 13 To 6, WBBQ 24 To 18, Q105 21 To 17, KINT 15 To 11, KOAQ Ex To 23, KEZR 16 To 8, KFRC Ex To 33, KZZP 23 To 19, B97 27 To 23, KEYN 29 To 25, WBEN-FM 31 To 18, WAXY 23 To 18, WSKZ 21 To 12, 94Q 22 To 18, WMAK-FM Ex To 28, WSPT 25 To 22, KIMN 24 To 19, WTRY 26 To 23, WNCI 21 To 15, Z102 26 To 21, WIFI Ex To 25, Y100 28 To 25, WKJJ 22 To 16, WTIC-FM 29 To 23, WICC 22 To 19, WGH 21 To 17, KYYX 29 To 20, KIQQ 15 To 11, Z93 15 To 9, Q102 11 To 8, WGCL 23 To 15, WKKX Ex To 25, KFMD 23 To 20, WRFC 17 To 14, CKLW 23 To 20, BJ105 26 To 20, Y103 15 To 12, WQXA 28 To 22, KOPA 30 To 27, KERN 20 To 10, KBEQ 15 To 12, KHFI 16 To 11, WKXX 21 To 15, WANS 25 To 22, WOKI 14 To 10, WBCY 19 To 7, 92X 25 To 22, KFI Ex To 27, WIKS 9 To 5.  
**SALES:** Good in all regions.

## PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
40	35	<b>NO REPLY AT ALL</b> GENESIS	8

**ADDS:** Q102-34. **JUMPS:** WWKX 22 To 19, KOPA Ex To 29, KEEL 31 To 22, KZZP 18 To 13, WKXX 28 To 19, KBEQ 12 To 10, WSKZ 24 To 18, WLS 19 To 14, WOKI 20 To 17, WZZP Ex To 18, KEYN Ex To 27, KZZX Ex To 25, WSEZ 28 To 21, KIQQ 30 To 24, WBBQ 13 To 8, WQXA 29 To 25, BJ105 35 To 31, WTIX 28 To 24, KHFI 8 To 6, KERN 30 To 24, WBCY 16 To 12, WANS 29 To 26, KLUC 11 To 9, WIFI 20 To 15, B97 30 To 26, Z93 26 To 21, WNCI 13 To 8, KFMD 17 To 13, KYYX 31 To 21, Y103 30 To 27.  
**SALES:** Moderate in the Midwest. Fair in the East and South. Weak in the West.

## HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
43	36	<b>LEATHER AND LACE</b> STEVIE NICKS (with DON HENLEY)	

**ADDS:** KVV, WOW-16, WZZP, KTA, WZZR, CKLW, WOKY, WTIC-FM-30, KIQQ, KGW, KOFM-28, KSTP-FM. **JUMPS:** 96KX Ex To 32, WBCY 24 To 18, WKXX Ex To 28, WANS Ex To 30, KEEL Ex To 34, WCAO Ex To 28, KLUC 21 To 17, 92X 20 To 17, KFI 24 To 20, KBEQ 20 To 16, KZZP 24 To 17, KINT 20 To 14, WLS Ex To 36, KEGL 23 To 17, WOKI 25 To 19, WSKZ Ex To 22, WRQX 26 To 19, WLS-FM Ex To 36, KEZR 20 To 14, WAKY 25 To 22, WTRY 29 To 26, WQXI 20 To 15, KEYN Ex To 29, WBEN-FM 33 To 17, WIKS 21 To 18, Y100 32 To 29, 94Q 15 To 7, WMAK-FM 25 To 21, WSPT 29 To 23, KZZX Ex To 24, Q102 35 To 31, WNCI 23 To 20, Z102 29 To 24, WIFI Ex To 30, WBBQ 30 To 23, WRFC 25 To 21, WKJJ Ex To 27, KRAV 19 To 14, WBBF Ex To 22, WAXY Ex To 29, WQXA 27 To 24, KYYX 34 To 30, KCPX Ex To 33, WICC 27 To 21, WTIX Ex To 23, WISM 12 To 9, WKBW Ex To 22, WGSV Ex To 33, Z93 23 To 17, KIMN Ex To 26, KHFI 18 To 14, WGCL 28 To 18, BJ105 32 To 27, KFMD Ex To 24, WPGC 26 To 21, KOPA 29 To 26, KJRB 23 To 17, Y103 27 To 23.  
**SALES:** Fair in the East, Midwest, and South.

LAST WEEK	THIS WEEK		WEEKS ON CHART
30	37	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON	1

LAST WEEK	THIS WEEK		WEEKS ON CHART
32	38	<b>YOU SAVED MY SOUL</b> BURTON CUMMINGS	1

LAST WEEK	THIS WEEK		WEEKS ON CHART
45	39	<b>TAKE MY HEART</b> KOOL & THE GANG	

**ADDS:** WKXX-30, WANS, WHHY, WIFI, Z93, KEEL. **JUMPS:** WSEZ 33 To 25, Y103 32 To 28, B97 Ex To 28, WBBQ Ex To 29, WQXI 18 To 14, KFRC 14 To 11, WMC-FM Ex To 23, KRTH 25 To 22, KYYX Ex To 32, WTIX 39 To 32, WGCL Ex To 21, WMAK-FM 27 To 24, WTIC-FM 19 To 15, KIQQ 22 To 18, WKKX 7 To 5, BJ105 Ex To 37, KRLY 13 To 8.  
**SALES:** Fair in all regions.

LAST WEEK	THIS WEEK		WEEKS ON CHART
44	40	<b>I WANT YOU, I NEED YOU</b> CHRIS CHRISTIAN	

**ADDS:** WZZP, KOAQ. **JUMPS:** WWKX Ex To 30, WBEN-FM 30 To 24, WCAO 17 To 15, WIFI 30 To 27, WQXA 26 To 23, Z93 25 To 22, WISM 23 To 16, KNUS 10 To 5, KHFI Ex To 28, WAKY 20 To 16, WPRO-FM Ex To 20, WROR 21 To 17, WZZR 25 To 22, 94Q 30 To 27, WNCI Ex To 30, WOKY Ex To 20, FM102 Ex To 29, BJ105 37 To 33.  
**SALES:** Weak in all regions.

## HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
51	41	<b>HEART LIKE A WHEEL</b> THE STEVE MILLER BAND	

**ADDS:** Q105-32, WSEZ, WQXA, B97, WQXI, KRAV, 13K, WBEN-FM-37, Y103-30, KRQ, KDWB-24, KEEL. **JUMPS:** KZZP 30 To 27, WKXX Ex To 29, WSPT Ex To 31, WRVQ Ex To 26, KOAQ Ex To 25, WICC 28 To 22, WRFC Ex To 29, Z102 32 To 26, Z93 Ex To 30, WPGC Ex To 29, KCPX 27 To 22, KBEQ 28 To 24, WBCY Ex To 28, KIQQ Ex To 38, WOKI 35 To 28, KLUC Ex To 27, BJ105 39 To 35, WIKS Ex To 23, WSGN Ex To 32, KJRB 30 To 27, WBBQ Ex To 28, 94Q 27 To 23, KERN Ex To 30, KRTH Ex To 29, WNCI 29 To 25, WHHY Ex To 27, WTIX Ex To 34, WKJJ Ex To 29, KOFM 30 To 26, KIMN Ex To 30, KYYX 33 To 27, KEGL Ex To 29, KOPA Ex To 30, KEZR 25 To 19.  
**SALES:** Breakouts in the East and Midwest.

LAST WEEK	THIS WEEK		WEEKS ON CHART
35	42	<b>PROMISES IN THE DARK</b> PAT BENATAR	

LAST WEEK	THIS WEEK		WEEKS ON CHART
50	43	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON	

**ADDS:** WPGC, WHHY, WVBF-30, KVV, WROR-22, WAXY. **JUMPS:** WCAO 28 To 24, WNCI 27 To 21, Q105 25 To 22, WMAK-FM 20 To 14, WGH Ex To 22, KCPX 15 To 10, WSEZ 32 To 27, KIQQ 36 To 29, WRFC 23 To 16, BJ105 27 To 23, WQXA 23 To 19, WBEN-FM 37 To 25, WISM 30 To 21, Z93 30 To 25, WPRO-FM Ex To 22, WSGN 23 To 16, KNUS 26 To 22, WZZR Ex To 30, WTIX 23 To 13, WQXI Ex To 16, WZUU Ex To 26, 94Q 26 To 21.  
**SALES:** Fair in the Midwest and South.

BRING  
THE TALENTS  
OF  
DICK CLARK  
TO YOUR STATION.



"The  
Nat  
PRESENT  
HEARD O  
A WEEKLY

# RADIO CHART

# TOP 100 SINGLES

November 14, 1981

LAST THIS WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	TITLE	LAST THIS WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	TITLE	LAST THIS WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	TITLE
54	44	10	MARTY BALIN	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)										
<b>HIT BOUND</b>														
45	45	4	GEORGE BENSON	TURN YOUR LOVE AROUND										
46	46	10	BILLY SQUIER	IN THE DARK										
47	47	12	ATLANTA RHYTHM SECTION	ALIEN										
48	48	11	KENNY ROGERS	SHARE YOUR LOVE WITH ME										
49	49	7	TRIUMPH	MAGIC POWER										
50	50	25	JUICE NEWTON	QUEEN OF HEARTS										
51	51	14	BLUE OYSTER CULT	BURNIN' FOR YOU										
52	52	4	ELO	TWILIGHT										
53	53	6	STEVIE WOODS	STEAL THE NIGHT										
54	54	6	STREEK	ONE MORE NIGHT										
<b>HIT BOUND</b>														
55	55	2	THE J. GEILS BAND	CENTERFOLD										
56	56	4	RONNIE MILSAP	I WOULDN'T HAVE MISSED IT FOR THE WORLD										
57	57	5	SURVIVOR	POOR MAN'S SON										
58	58	11	DEVO	WORKING IN THE COAL MINE										
59	59	3	THE ROYAL PHILHARMONIC ORCHESTRA	HOOED ON CLASSICS										
<b>HIT BOUND</b>														
60	60	1	DARYL HALL & JOHN OATES	I CAN'T GO FOR THAT (NO CAN DO)										
61	61	5	JOHNNY LEE	BET YOUR HEART ON ME										
62	62	4	DON McLEAN	CASTLES IN THE AIR										
63	63	4	KIM CARNES	MISTAKEN IDENTITY										
64	64	2	RINGO STARR	WRACK MY BRAIN										
<b>HIT BOUND</b>														
65	65	1	BARBRA STEISAND	COMIN' IN AND OUT OF YOUR LIFE										
66	66	2	QUEEN & DAVID BOWIE	UNDER PRESSURE										
67	67	4	TIERRA	LA LA MEANS I LOVE YOU										
68	68	2	BEE GEE'S	LIVING EYES										
69	69	3	THE KNACK	PAY THE DEVIL (Ooo BABY Ooo)										
70	70	3	JERMAINE JACKSON	I'M JUST TOO SHY										
71	71	3	DONNIE IRIS	SWEET MARILEE										
72	72	3	JOHN DENVER	THE COWBOY AND THE LADY										
73	73	2	PAUL DAVIS	COOL NIGHT										
74	74	16		I COULD NEVER MISS YOU (MORE THAN I DO)										
75	75	17	DON FELDER	HEAVY METAL (TAKIN' A RIDE)										
76	76	6	ARLAN DAY	SURRENDER										
77	77	17	STEVIE NICKS with TOM PETTY and the HEARTBREAKERS	STOP DRAGGIN' MY HEART AROUND										
78	78	11	RONNIE LAWS	STAY AWAKE										
79	79	2	THE MOODY BLUES	TALKING OUT OF TURN										
80	80	5	SAVOY BROWN	RUN TO ME										
81	81	8	BEE GEE'S	HE'S A LIAR										
82	82	1	EDDIE RABBITT	SOMEONE COULD LOSE A HEART TONIGHT										
83	83	6	JOEY SCARBURY	WHEN SHE DANCES										
84	84	4	PRINCE	CONTROVERSY										
85	85	1	LOVERBOY	WORKING FOR THE WEEKEND										
86	86	4	ROGER	I HEARD IT THROUGH THE GRAPEVINE										
87	87	1	SNEAKER	MORE THAN JUST THE TWO OF US										
88	88	7	ANNE MURRAY	IT'S ALL I CAN DO										
89	89	2	BERTIE HIGGINS	KEY LARGO										
90	90	8	RICKIE LEE JONES	A LUCKY GUY										
91	91	17	THE AFTERNOON DELIGHTS	GENERAL HOSPI-TALE										
92	92	3	PABLO CRUISE	SLIP AWAY										
93	93	20	FOREIGNER	URGENT										
94	94	15	THE MOODY BLUES	THE VOICE										
95	95	6	CLIFF RICHARD	WIRED FOR SOUND										
96	96	17	ELO	HOLD ON TIGHT										
97	97	4	WEST STREET MOB	LET'S DANCE (MAKE YOUR BODY MOVE)										
98	98	17	THE BEACH BOYS	THE BEACH BOYS MEDLEY										
99	99	7	CARPENTERS	(WANT YOU) BACK IN MY LIFE AGAIN										
100	100	19	BALANCE	BREAKING AWAY										
<b>LOOKING AHEAD</b>														
				COME GO WITH ME										BEACH BOYS
				LET ME LOVE YOU ONCE										GREG LAKE
				FALLING IN LOVE										BALANCE

## Dick Clark "National Music Survey"

BY MUTUAL BROADCASTING SYSTEM AND MORE THAN 520 TOP RADIO STATIONS.

REVIEW OF TOP HITS COMPILED BY CASH BOX

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# COUNTRY

## United Stations Web To Aim For Majors Markets

(continued from page 18)

their own satellite receiving equipment, although the network can help them find suppliers, according to Verbitsky.

The firm's syndication service may also be distributed via satellite eventually. "In two or three years, if not sooner, every other radio station will have a satellite dish tuned in to somebody somewhere," says Clark. "Eventually our syndication services will be delivered via satellite." Verbitsky adds that "satellite distribution will make life easier for us because we'll be flexible enough so that an advertiser can change his copy everyday."

In the meantime, the two shows will be pressed onto discs and delivered to the stations. They will be available on a barter basis to stations in Arbitron-rated markets, according to Verbitsky. Stations will only be able to use them on weekends and within certain time parameters. "They can't bury the shows," says Salamon. "We give them a notarized affidavit." Both the shows will feature guest musical stars each week to talk about their music.

Verbitsky says that the United Stations plans to make more shows for syndication. "I think our next syndication venture will be conducive to both country and pop stations," he says. "I know that's a wild one."

United Stations' studio and offices are located in New York. Frank Murphy, the marketing director, is still working out of a suburb of Washington D.C., but is expected to relocate in the next few months.

Verbitsky, Clark and Salamon are all optimistic about their network's future. "I think country music is the middle of the road of the '80s," says Verbitsky. "It's a format with a consistent history of performance," adds Salamon. "It's gotten even more popular than some of the so-called contemporary formats."

## Cashes To Chair Benefit Fest For Kidney Foundation

NASHVILLE — Johnny Cash and his wife, June Carter Cash, have been named co-chairpersons for the 1982 National Kidney Foundation (NKF) Country Music Festival, scheduled for April 3-4, 1982.

Dubbed the Country Music Radiothon in 1981, its first year of the program, the event was aired by more than 180 country stations in the United States and Canada in March, raising more than \$800,000 for the NKF.

"We were extremely pleased with the results of the first radiothon," commented Oliver Porter, the Foundation's chairman. "Not only did we raise vitally needed funds to support the many programs of the Foundation, but of equal importance was the fact that we were able to reach millions of Americans with information about the problem of kidney disease. Our affiliates report that the radiothon was the most effective public education tool they have ever had."

Porter was also pleased by the aid lent to the NKF by the country music community. "We felt the country music community would respond to our efforts and were tremendously gratified when they did just that," he said. "We are greatly indebted to the 52 country music celebrities who donated their time to appear on the national show, and to the Country Music Assn. for its support."

"We are looking forward to an even bigger and better Festival in 1982 and are extremely happy Johnny and June have agreed to co-chair the event."



**EVERETTE AND CONLEY SOAR WITH THE EAGLE** — The ABC Entertainment Radio Network recently taped the RCA label show during the country music celebration week in Nashville for use in the syndicated Silver Eagle radio show program. RCA artists Earl Thomas Conley and Leon Everette, reviewing the final mix of the tape, were but two of the artists that appeared on the program. Pictured in the back row are: Jerry Flowers (l), manager, artist development, RCA, Nashville, and Everette. Pictured seated are (l-r): Conley; Bob Kaminsky, producer of the program; and Ruth Meyer, director of programming, ABC Entertainment Network.

## Producers Butler And Kilroy Join Tree International Staff

By Jennifer Bohler

NASHVILLE — Producers Larry Butler and Eddie Kilroy last week joined the staff of Tree International, a move that takes the company, known primarily as a publishing house, one step closer to becoming a total music complex. The next logical step — the formation of a record company — was confirmed by Butler and is now in the planning stages.

Butler enters the firm as a senior vice president, while Kilroy, who was formerly executive vice president of Playboy Records and vice president of MCA Records, comes to Tree as vice president of the newly reactivated Dial Prods., a company Butler headed 10 years ago. Butler and Kilroy join current Tree producers Buddy Killen, president of Tree International and producer of T.G. Sheppard, the Wright Brothers, Ronnie McDowell, Roger Miller and Joe Tex; Bud Logan, who produced John Conlee and Judy Taylor; and Terry Choates, who produces Sammy Hall, Tammi Klein and the Knott Brothers. Combined, Butler, Kilroy, Killen, Logan and Choates work with nearly 30 artists.

The move towards the total in-house music complex was obvious earlier this year when Tree announced its association with Ray Lynn, a Jacksonville, Fla.-based producer and songwriter and his L.E.I. recording studio and former Atlanta Rhythm Section drummer Robert Nix (*Cash Box*, May 23, July 11). L.E.I., it was announced, would serve as Tree's regional liaison, scouting out new artists and songwriters, while Nix would serve as a songwriter and a pop/rock producer for Tree. At the time, Killen referred to Jacksonville as a "hotbed of talent," and also said the Nashville-Jacksonville connection would be a "two way street," with writers in Jacksonville sending material to Nashville and vice versa. The addition of Butler and Kilroy bring yet another dimension to the Tree organization.

### New Strength For Tree

Butler, who has produced artists including Kenny Rogers, Debby Boone, Paul Anka, Sammy Davis, Jr., B.J. Thomas, Bobby Goldsboro, John Denver, Roy Clark and the Chipmunks, notes that he has not dissolved his successful Larry Butler Prods., but rather brings the strength of the company to Tree. He will continue to produce artists independently under Larry

Butler Prods., and says he now has three other options — producing in-house for Tree Prods., Dial Prods. or the proposed Tree label. He says the main consideration for choosing what company he produces for will be "what is best for the artist."

Butler insists that he will maintain an open door policy with other publishers. He says his association with Tree — one of the largest publishing companies in the country, boasting some 37,500 songs and nearly 100 staff writers — will not interfere with his producing songs affiliated with other publishers.

"I believe in cutting hit records. I don't care where the song comes from," Butler maintains.

The fact that Tree now has five top producers will most likely entice even more songwriters to a company known for signing a good many new artists in a given year, thus potentially increasing Tree's reach even further.

Though no one is naming any figures, sources within the industry suggest Tree paid big salaries to lure two successful producers from their independent status. These same sources, however, indicate the move will most likely prove highly lucrative for Tree.

## Film Premiere Set To Raise Funds For CMF

NASHVILLE — Nashville will be the site of the world premiere of Peter Bogdanovich's latest film, *They All Laughed* on Nov. 18. The film stars Audrey Hepburn, Ben Gazzara, John Ritter and Dorothy Stratten, the former *Playboy* Playmate who was slain by her estranged husband last year. The showing will double as a benefit for the Country Music Foundation (CMF).

Although the movie is set entirely in New York, it does have a Nashville connection via the soundtrack, which features such artists as Roy Acuff, Johnny Cash, Waylon Jennings and Rodney Crowell.

"Bogdanovich told us that because of the country music tie, he felt the CMF would be the perfect organization to benefit from the premiere," said Bill Ivy, CMF director.

Bogdanovich, who has taken distribution of the film into his own hands, will host a private reception following the premiere at the CMF office, which will be attended by Ritter (son of the late Tex Ritter) and other members of the cast.

## Presley Lawsuit Deadline Extended; RCA Files Action

by Jennifer Bohler

NASHVILLE — In two separate but related court cases, the controversy surrounding the late Elvis Presley's dealings with his manager, Col. Thomas A. Parker, and his record label, RCA Records, continued at a fast pace last week. First, Shelby County Probate Court Judge Joseph Evans extended an Oct. 28 deadline to Nov. 10 for the Presley estate to file suit against Col. Parker; then RCA filed a suit for declaratory action in the U.S. district court of New York Oct. 27. The suit seeks to determine who has the right to royalties from Presley's recordings.

Both court cases are a direct result of a July 31 amendment to a Sept. 29, 1980 report filed by Memphis attorney Blanchard E. Tual, court appointed guardian of Elvis' 13-year-old daughter Lisa Marie (*Cash Box*, Aug. 29). In the report, Tual charged Parker of, among other things, working with RCA to defraud Presley and his estate.

According to Tual's report, "Elvis was in the 50% income tax bracket on earned income and the buy-out was taxed at ordinary earned income tax rates with no capital gains tax benefits," which resulted in the entertainer paying half of the \$2.5 million he earned from the deal in taxes. Tual charged that such a deal was "illogical" and obviously not in the singer's best interests.

Following Tual's report, Evans issued an order to Presley's estate Aug. 14 to cease payments to Parker and file a suit against the manager for an unspecified amount of money. On Aug. 15, Parker issued his own statement, denying accusations made against himself and RCA, Presley's label from 1956 until his death in 1977.

This latest extension to Nov. 10 for the estate to file its suit was granted at the same time Evans approved the employment of the New York law firm of Parcher and Herbert to serve as lead counsel for the estate. In the same order, the court approved the hiring of Roberts and Holland, a tax law firm also located in New York. The company will provide an independent tax appraisal of the estate "for the purpose of rendering a tax opinion relative to the tax impact of certain disputes and/or claims on behalf of the estate," according to the petition. The Internal Revenue Service claims the estate owes \$14 million in back taxes (*Cash Box*, Aug. 29). No hearing date has been set for the IRS suit.

RCA's suit states it will be ready to pay \$304,708 in royalties Nov. 30, according to its 1973 contract with Presley, whereby one half would be paid to the singer and one-half to All Star Shows, Parker's management firm. But because of Evans' Aug. 14 ruling, payments cannot be made until the questions surrounding Presley's contracts with Parker and RCA are resolved.



**KUDOS** — The Atlanta Songwriters Assn. recently honored MCA artist Terri Gibbs with the Georgia Artist of the Year award. Pictured are (l-r): Zell Miller, Georgia Lt. Governor; Gibbs; and Ed Penny, Gibbs' manager and record producer.

# COUNTRY

## TOP 75 ALBUMS

	Weeks On Chart	11/7	Chart		Weeks On Chart	11/7	Chart	
1	LIVE	BARBARA MANDRELL (MCA-5243)	2	12	41	THE BEST OF EDDIE RABBITT	39	47
2	FANCY FREE	OAK RIDGE BOYS (MCA-5209)	1	24	42	ONE TO ONE	42	29
3	FEELS SO RIGHT	ALABAMA (RCA AHL 1-3930)	4	35	43	SLEEPING WITH YOUR MEMORY	45	3
4	THERE'S NO GETTIN' OVER ME	RONNIE MILSAP (RCA AHL 1-4060)	3	12	44	NOW OR NEVER	44	23
5	ESPECIALLY FOR YOU	DON WILLIAMS (MCA-5210)	5	18	45	FRAGILE-HANDLE WITH CARE	48	5
6	THE PRESSURE IS ON	HANK WILLIAMS JR. (Elektra/Curb 5E-535)	6	11	46	LIVE	46	27
7	STEP BY STEP	EDDIE RABBITT (Elektra 5E-532)	7	13	47	LOVIN' HER WAS EASIER	47	5
8	BET YOUR HEART ON ME	JOHNNY LEE (Full Moon/Asylum 5E-541)	21	5	48	RODEO ROMEO	49	3
9	SHARE YOUR LOVE	KENNY ROGERS (Liberty LOO-1108)	9	29	49	GREATEST HITS	52	134
10	GOOD TIME LOVIN' MAN	RONNIE McDOWELL (Epic FE 37399)	10	14	50	I BELIEVE IN YOU	50	65
11	HOLLYWOOD, TENNESSEE	CRYSTAL GAYLE (Columbia FC 37438)	11	9	51	HONEYSUCKLE ROSE	51	63
12	I AM WHAT I AM	GEORGE JONES (Epic FE 36586)	13	60	52	THE MINSTREL MAN	53	17
13	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	WILLIE NELSON (Columbia KC2 37542)	8	9	53	DESPERATE DREAMS	59	3
14	SEVEN YEAR ACHE	ROSANNE CASH (Columbia JC-36965)	14	35	54	I JUST CAME HOME TO COUNT THE MEMORIES	—	1
15	JUICE	JUICE NEWTON (Capitol ST-12136)	12	36	55	MEL & NANCY	—	1
16	KENNY ROGERS GREATEST HITS	KENNY ROGERS (Liberty LOO 1072)	16	56	56	MORE GOOD 'UNS	55	13
17	NOT GUILTY	LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	25	6	57	RODNEY CROWELL	57	6
18	GREATEST HITS	CHARLEY PRIDE (RCA AHL 1-4151)	34	4	58	PLEASURE	58	23
19	SURROUND ME WITH LOVE	CHARLY McCLAIN (Epic FE-37108)	19	26	59	CARRYIN' ON THE FAMILY NAME	43	26
20	STRAIT COUNTRY	GEORGE STRAIT (MCA-5248)	23	6	60	HEART TO HEART	60	3
21	TAKIN' IT EASY	LACY J. DALTON (Columbia FC 37327)	15	16	61	GREATEST HITS	61	59
22	GREATEST HITS	OAK RIDGE BOYS (MCA-5150)	24	54	62	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA	62	10
23	MR. T	CONWAY TWITTY (MCA-5204)	22	20	63	WHISKEY BENT AND HELL BOUND	—	1
24	MY HOME'S IN ALABAMA	ALABAMA (RCA AHL 1-3644)	30	72	64	STARDUST	64	185
25	I LOVE 'EM ALL	T.G. SHEPPARD (Warner/Curb BSK-3528)	17	28	65	SONGS FOR THE MAMA THAT TRIED	65	3
26	ROWDY	HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	20	40	66	LOOKIN' FOR LOVE	56	5
27	TOWN & COUNTRY	RAY PRICE (Dimension DL 5003)	27	10	67	WILLIE AND FAMILY LIVE	67	123
28	I'M COUNTRYFIED	MEL McDANIEL (Capitol ST-12116)	28	37	68	DRIFTER	70	30
29	YOU DON'T KNOW ME	MICKEY GILLEY (Epic FE-37416)	29	22	69	KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL 1	—	1
30	BIG CITY	MERLE HAGGARD (Epic FE 37593)	31	3	70	CHRISTMAS WISHES	—	1
31	GREATEST HITS	RONNIE MILSAP (RCA AHL 1-3722)	32	55	71	URBAN COWBOY	54	78
32	I'M A LADY	TERRI GIBBS (MCA-5255)	38	4	72	LETTIN' YOU IN ON A FEELIN'	63	9
33	URBAN CHIPMUNK	THE CHIPMUNKS (RCA AFL-1-4027)	33	22	73	SOMEWHERE OVER THE RAINBOW	69	38
34	YEARS AGO	STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	35	9	74	SHOULD I DO IT	68	18
35	RAINBOW STEW/LIVE AT ANAHEIM STADIUM	MERLE HAGGARD (MCA-5216)	26	18	75	ENCORE	75	16
36	SOME DAYS ARE DIAMONDS	JOHN DENVER (RCA AFL 1-4055)	36	16				
37	HORIZON	EDDIE RABBITT (Elektra 6E-276)	37	70				
38	WITH LOVE	JOHN CONLEE (MCA-5213)	40	17				
39	MIDNIGHT CRAZY	MAC DAVIS (Casablanca NBLP 7257)	41	5				
40	MAKIN' FRIENDS	RAZZY BAILEY (RCA AHL 1-4026)	18	27				

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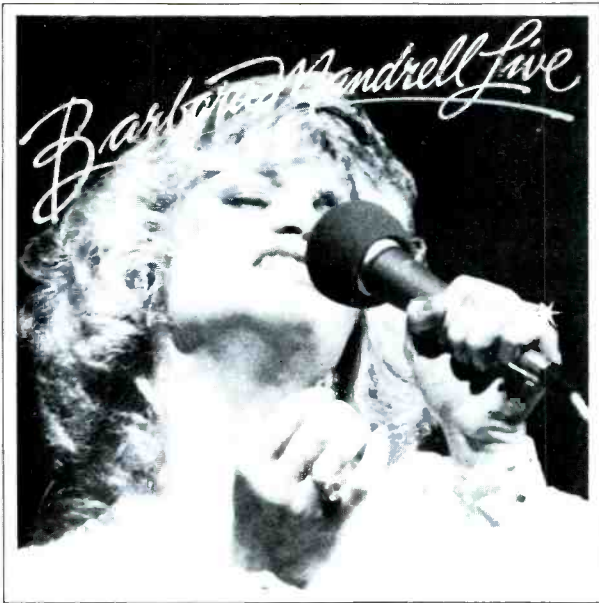
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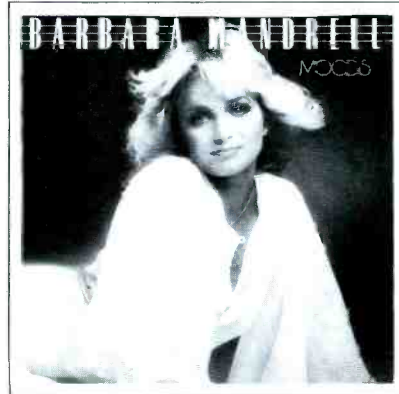
UPS & DOWNS OF LOVE MCA-674



LOVERS, FRIENDS AND STRANGERS MCA-673



THIS IS BARBARA MANDRELL MCA-672



MOODS AY-1088



MIDNIGHT ANGEL MCA-641

MCA RECORDS  
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# COUNTRY

## THE COUNTRY COLUMN

**A DAY IN THE LIFE** — Soap opera star **Wayne Massey**, who portrays singer **Johnny Drummond** in the ABC-TV soap *One Life To Live*, was in Nashville recently cutting vocal tracks for an upcoming MCA album release. **Larry Butler**, who just signed an agreement with Tree International (see separate story), produced the sessions, with engineer **Billy Sherrill**. A couple of weeks ago, **Bill Anderson**, along with his band the **Po Folks**, was featured in several episodes of the soap. **Minnie Pearl** also made a special cameo appearance in a segment that covered the grand opening of the fictitious city's big country music club. Of course, character Drummond had his chance to perform also. If viewers can keep the two personalities straight and realize that Massey is really a singer, perhaps he can cash in in a big way on the album through the TV exposure.



Wayne Massey

**AND THEN THERE WERE NONE** — It's amazing how many "superstars" tend to develop amnesia over the years and forget just who it was that put them where they are — the fans. The following is a conversation recently overheard backstage prior to a major entertainer's concert in Anytown, USA. Publicity person: "I was just informed that a local radio station ran a contest, and the two winners get to come backstage and meet my client (a rising entertainer only too happy to oblige). Superstar's road manager, spoken with obvious disgust: "Contest winners! You know how we feel about contest winners."

We certainly hope this is not typical among country entertainers, for they have long been known as people who treat their fans with respect and deserved appreciation. Part of country's success is the loyalty of its fans. But how can a fan be loyal to someone who exudes an indifferent, or worse still, hostile attitude.

**THE EXIT DOOR** — RCA artist **Razzy Bailey** has exited Top Billing in Nashville and is negotiating with other, unnamed booking agents.

**WELCOME HOME** — Robox artist **Dobie Gray** could rightfully complain of writer's cramp and sore vocal chords if he so chooses. The Nashville-based artist recently completed personally autographing more than 350 copies of his new album, "Welcome Home," which will be sent to major Top 40 and A/C stations. He also cut more than 350 personal IDs for each of these stations.

**IN PRODUCTION** — The Deklay Corp. of Bloomfield, Conn. is producing the **Phil Baugh Pedal**, a unit invented by its namesake that raises and lowers the pitch of each string on a guitar while the instrument is being played. The prototype of the pedal, which Baugh has been working on for over 20 years, will be completed in December. The target date for putting the pedal on the market is February 1982.

**MAGIC LOGIC** — **Steve Wariner**, who has a penchant for magic, often performing tricks during his concert, has been brushing up a bit with his L.A.-based coach, **Ray Uribe**, who joined Warner in Las Vegas when the latter was taping additional segments of *Country Top 20*.  
jennifer bohler

## SINGLES REVIEWS

### NEW AND DEVELOPING ARTISTS

**TENNESSEE EXPRESS** (RCA PB-12362)

**Little Things** (2:35) (Unart Music Corp. — BMI) (B. Goldsboro) (Producer: N. Wilson)

This Bobby Goldsboro tune is given fresh treatment by the four-member Tennessee Express. Female vocalists Joy Gardner and Beckie Foster take the lead vocals, Ronnie Drake adds a nice touch with his deep bass vocals and Al Henson rounds out the four part harmony. A good drive time record.



**RONNIE ROGERS** (Lifesong LS 45094)

**Gonna Take My Angel Out Tonight** (3:50) (Sister John/Sugar Plum/New Keys — BMI) (R. Rogers) (Producer: T. West)

There's a new "Rogers" in country — Ronnie Rogers. His debut release for Lifesong — an easy flowing, well-produced number — indicates a healthy future in the industry for the artist. An excellent choice for juke-box operators.



### HITS OUT OF THE BOX

**DON WILLIAMS** (MCA-51207)

**Lord, I Hope This Day Is Good** (3:58) (Sabal Music, Inc. — ASCAP) (D. Hanner) (Producers: D. Williams, G. Fundis)

**T.G. SHEPPARD** (Warner/Curb WBS 49858)

**Only One You** (3:22) (Cross Keys Pub. Co. Inc. — ASCAP/Tree Pub. Co. Inc. — BMI) (B. Jones, M. Garvin) (Producer: B. Killen)

**REBA McENTIRE** (Mercury 57062)

**Only You (And You Alone)** (2:47) (TRO-Hollis Music, Inc. — BMI) (B. Ram, A. Rand) (Producer: J. Kennedy)

### FEATURE PICKS

**TOM JONES** (Mercury 76125)

**Lady Lay Down** (3:14) (Tree Publ. Co., Inc. — BMI/Cross Keys Pub. Co., Inc. — ASCAP) (R. VanHoy, D. Cook) (Producers: S. Popovich, B. Justis)

**THE CORBIN/HANNER BAND** (Alfa ALF-7010)

**Oklahoma Crude** (3:28) (Sabal Music, Inc. — ASCAP) (B. Corbin) (Producer: T. West)

**BILLY SWAN** (Epic 14-02601)

**Stuck Right In The Middle Of Your Love** (2:29) (Southern Nights Music — ASCAP) (B. Morrison, J. MacRae) (Producer: L. Rogers)

**MIKE CAMPBELL** (Columbia 18-02622)

**Barroom Games** (3:23) (Duchess Music Corp. (MCA) — BMI) (M.A. Campbell, J. Crutchfield, G. House) (Producer: J. Crutchfield)

**ROB PARSONS** (MCA-51202)

**Shadow Of Love** (2:57) (Music City Music, Inc. — ASCAP) (R. Parsons) (Producer: E. Penney)

**JOE WATERS** (New Colony NC-6812)

**Some Day My Shlp's Comin' In** (2:18) (Lantern Light Music — BMI) (J. Waters) (Producer: J. Waters)

**DIANE PFEIFER** (Capitol P-A-5060)

**Play Something We Could Love To** (3:46) (Strawberry Patch Music — ASCAP) (D. Pfeifer) (Producer: L. Butler)

**JERRY ABBOTT** (Dallas Star DSR102581)

**One Night Stanley** (3:09) (Valance Ent. — BMI) (J. Abbott, C. Stewart) (Producer: D. Coffey)

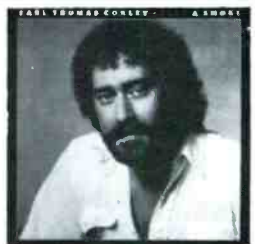
**JERRY LEE BRILEY** (Paid PD 141)

**Let Your Fingers Do The Walkin'** (2:30) (Front Runner/Iron Blossom/Calente — ASCAP) (J.L. Briley) (Producers: S. Rosenberg, P. Briley)

## ALBUM REVIEWS

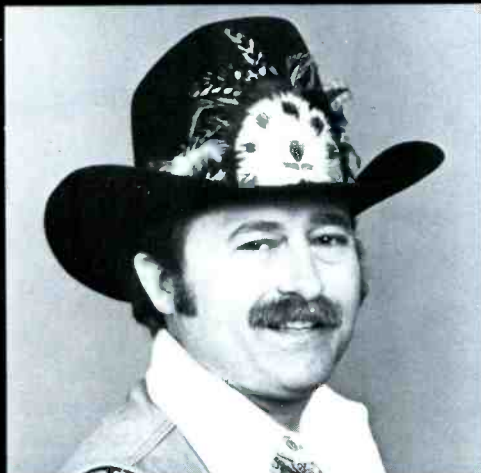
**FIRE & SMOKE** — Earl Thomas Conley — RCA AHL 1-4135 — Producers: Nelson Larkin, Earl Thomas Conley — List: 8.98 — Bar Coded

Four of the 10 numbers on this album were previously included in Conley's "Blue Pearl" release on the Sunbird label. Although none of the new tunes are as engaging as "Fire And Smoke" or "Silent Treatment," Conley's distinctive nasal tenor is entrenched further in the country vein via his poignant and introspective lyrics. Best cuts include "Your Love Is Just For Strangers (I Suppose)" and "Like Cinderella."



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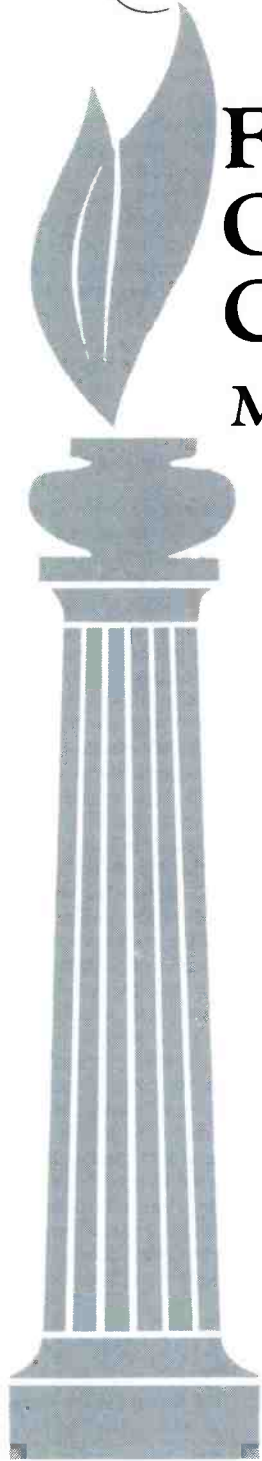
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Cliff Crofford  
Charlie Daniels  
Danny Darst  
Mac Davis  
Steve Davis  
Taz Di Gregorio  
Stephen Dorff  
John Durrill  
Fred Edwards  
Kye Fleming  
Michael Foster  
Rusty Gabbard  
Snuff Garrett  
Larry Gatlin  
Gary Gentry  
Teddy Gentry  
Bobby Goldsboro  
Don Goodman

Merle Haggard  
Tom T. Hall  
Jerry Hayes  
Charlie Hayward  
Larry Herbstritt  
Sam Hogin  
Bob House  
Jim Hurt  
Waylon Jennings  
Larry Keith  
Ben E. King  
Kris Kristofferson  
Jerry Leiber  
John Lennon  
Dennis Linde  
David Lindsey  
David Malloy  
Jim Marshall  
Jimmy McBride  
Paul McCartney  
Bob McDill  
Parker McGee  
Joe Melson  
Hugh Moffatt  
Dennis Morgan  
Danny Morrison  
Voni Morrison  
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Willie Nelson  
Roy Orbison  
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Norman Petty  
Don Pfrimmer  
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Eddie Rabbitt  
Chick Rains  
Jerry Reed  
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Kent Robbins  
Jim Rushing  
Johnny Russell  
Ronny Scaife  
Troy Seals  
Pebe Sebert  
Billy Sherrill  
Shel Silverstein  
Paul Simon  
Johnny Slate  
Even Stevens  
Ray Stevens  
Mike Stoller  
Bob Stone  
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# COUNTRY RADIO

## MOST ADDED COUNTRY SINGLES

1. BLAZE OF GLORY — KENNY ROGERS — LIBERTY — 49 ADDS
2. MIDNIGHT RODEO — LEON EVERETTE — RCA — 33 ADDS
3. WATCHIN' GIRLS GO BY — RONNIE McDOWELL — EPIC — 30 ADDS
4. I JUST CAME HOME TO COUNT THE MEMORIES — JOHN ANDERSON — WARNER BROS. — 26 ADDS
5. LONELY NIGHTS — MICKEY GILLEY — EPIC — 24 ADDS
6. PREACHING UP A STORM — MEL McDANIEL — CAPITOL — 21 ADDS
7. HEARTACHES OF A FOOL — WILLIE NELSON — COLUMBIA — 21 ADDS
8. HAVE YOU EVER BEEN LONELY (HAVE YOU EVER BEEN BLUE) — JIM REEVES and PATSY CLINE — RCA — 21 ADDS
9. THE COWBOY AND THE LADY — JOHN DENVER — RCA — 20 ADDS
10. DIAMONDS IN THE STARS — RAY PRICE — DIMENSION — 17 ADDS

## MOST ACTIVE COUNTRY SINGLES

1. LOVE IN THE FIRST DEGREE — ALABAMA — RCA — 61 REPORTS
2. I WOULDN'T HAVE MISSED IT FOR THE WORLD — RONNIE MILSAP — RCA — 54 REPORTS
3. RED NECKIN' LOVE MAKIN' NIGHT — CONWAY TWITTY — MCA — 51 REPORTS
4. HEADED FOR A HEARTACHE — GARY MORRIS — WARNER BROS. — 49 REPORTS
5. YEARS AGO — THE STATLER BROTHERS — MERCURY — 47 REPORTS
6. RODEO ROMEO — MOE BANDY — COLUMBIA — 46 REPORTS
7. YOU'RE MY BESTEST FRIEND — MAC DAVIS — CASABLANCA — 46 REPORTS
8. YOU'RE MY FAVORITE STAR — BELLAMY BROTHERS — WARNER/CURB — 43 REPORTS
9. THE WOMAN IN ME — CRYSTAL GAYLE — COLUMBIA — 40 REPORTS
10. TELL ME WHY — EAR THOMAS CONLEY — RCA — 30 REPORTS

## Watermark Sets Country Profile Series For 1982

LOS ANGELES — Radio syndicator Watermark has begun readying a one-hour profile series on country music personalities, set for release during the first half of 1982. Entitled *The Heroes of Country Music*, the series will spotlight the career stories of a number of prominent country performers, with narration by singer Johnny Cash.

"*The Heroes of Country Music* is really a combination of two factors: our dedication to the country market and the realization that no quality country superstar profile exists," says Watermark president Tom Rounds. "We put the two together eight months ago and engaged Hugh Cherry as head writer and anthologist. Country superstar Johnny Cash has been chosen to be chief narrator and story teller, providing commentary, perspective and continuity as the lives and music of country music's heroes are brought together one at a time."

The first demo tape made spotlights singer Loretta Lynn. "I had interviewed Loretta, and we had our script, but Johnny Cash was on the road in the midwest," Cherry recalls. "We flew to Dubuque, Iowa — or as close as we could get — and picked up Johnny and took him into the studio at WDBQ. He was great. There's something magic about the man and his voice. It makes for great radio."

Commenting on the project, Cash says, "I love country music, and I think there's a great story to tell about country music. That's what *The Heroes of Country Music* is all about — telling the real story of the men and women who make the music."



**TAPING SESSION** — The taping of a demo program for the new Watermark program *The Heroes of Country Music* was recently completed at WDBQ/Dubuque, Iowa. Pictured after the session are (l-r): Tom Rounds, president, Watermark; Johnny Cash; and writer Hugh Cherry.

## Disgruntled Jock Seizes Station; Later Named MD

NASHVILLE — In the aftermath of a stunt pulled by WUSW/Lebanon, Tenn. radio personality Captain Midnight, in which he locked himself in the station's control room for 90 minutes Oct. 24 to protest the format-oriented direction of country radio, WUSW program director John Nichols has named Captain Midnight to the music director post.

Nichols said he decided, "if (Captain Midnight) wanted input and knows the Nashville music scene," he should be given the opportunity to prove himself, although the "final decision" on music selection still rests with Nichols. "So far, though," Nichols continued, "he hasn't picked anything I object to."

Captain Midnight had nailed one door of the control room shut and wired another closed with an extension cord in the early hours of the morning to emphasize what he felt was the impersonality of Nashville country radio. He had hoped to gain a more "open-door policy." "Radio is 10-15 years behind the recording industry in exposing artists in an intelligent, realistic way," he noted. "We (the radio industry) have a responsibility to the music industry to provide a little intelligent leadership and a little concern, particularly here in Music City U.S.A."

Originally, Nichols had suspended Captain Midnight for his actions, terming the DJ a "crusader for the underdog," particularly struggling new artists. Nichols, who has been program director for less than two months, admitted that he had been trying to tighten the program formats, although the station "was already adding 29-30 new artists a week." Disgruntled listeners began calling the station in large numbers, some even threatening Nichols for his suspension of Captain Midnight.

Nichols now feels content with his decision to reinstate Captain Midnight as music director, taking some responsibility off of his own shoulders. In his first week as music director, Captain Midnight added "out of the box" the latest by Kenny Rogers and Eddie Rabbitt and put records by "local favorites" Jerry Brandon and Lee Greenwood into rotation, with, of course, Nichols' approval.

"This has made us a more local station," offered Nichols. "This is the kind of station I wanted to be a PD of."

## THE COUNTRY MIKE

**AGENDA SET FOR COUNTRY RADIO SEMINAR '82** — In a recent meeting by the agenda committee of the Organization of Country Radio Broadcasters here in Nashville, a tentative schedule of topics and speakers was arranged for the 13th annual Country Radio Seminar. The '82 Seminar will be geared toward a broad, diverse group of country broadcasters in markets of all sizes. According to committee chairman, **WUBE/Cincinnati VP/GM Bob English**, "The seminar has a dedication to addressing the needs of small and medium market broadcasters, as well as major market stations. In order to help accomplish this goal, we've selected high quality keynote speakers, developed the scope of the seminar topics to involve every participant and moved the seminar to the Opryland Hotel to provide top notch facilities and services." The following is a brief synopsis of the Feb. 26-27 topics:



Mike Hinrichs

The morning of Feb. 26 will open with a keynote address by industry vet **Dick Clark**. Panels to follow include "Daytimers Session," on the problems of daytime broadcasters; "Competition," on the nature of stations' competition; "FCC and EEO," on how the policies affect a stations operation; "Career Development"; "Radio-Records-Trades," on the problems and good points in the relationship; and "Computers for All Applications." Feb. 27 topics include: "Agribusiness," on how to get the greatest revenue from agricultural broadcasting; "People Management and Motivation"; "Building It, and Building On It," on how to position a station in the marketplace; plus several discussions on sales, advertising, and promotion. The final panel, "The Radio Doctor Panel," will involve a group of radio staffers answering "how to" questions. Programmers shouldn't miss this year's informative seminar. Your station gotta problem?

**PERSONALITY PROFILE** — **Mike Hinrichs** graduated from Career Academy broadcasting school in Atlanta and headed West to **KCIA/Humble City, N.M.** in 1973. After spending nearly a year doing the mornings with the country daytimer, Hinrichs moved to El Paso and **KHEY** where, for the next four years, he covered the 7 p.m.-midnight shift. In September of '78, Hinrichs headed back to his home state of South Carolina. For a year he was known as **Dave Michaels**, handling the morning drives, and later got promoted to music director for **WCOS-FM/Columbia**. In December of '79, however, Hinrichs returned to handle the afternoon drives at **KHEY**. Approximately a year later, he became music director and remains in that capacity to date. Aside from his radio duties, Hinrichs is very involved with the Church of Christ and is an occasional preacher.

**'HURRICANE' STEALS MARTIN FROM WCOS** — **Bobby Martin** has vacated his position as music director at **WCOS-FM/Columbia, S.C.** to become the business and road manager for RCA recording artist **Leon Everette**. "I'm excited about the opportunity," Martin stated. "I've known Leon for a number of years and watched him grow from Orlando to RCA. . . With added effort, I think he's going to break wide open. He's dynamic enough to become a superstar soon." Martin can be reached at the newly formed **Leon Everette Enterprises, P.O. Box 7096, Columbia, S.C. 29202**. **Glenn Garrett**, formerly the 7 p.m.-midnight jock at **WCOS**, will take over the music director duties, effective Nov. 6.

**OLD WEST GAZETTE SYNDICATION AVAILABLE** — **Bob Sanders Prods., Nashville**, has completed work on 13 weeks worth of a special syndicated radio show entitled *Old West Gazette*, which is sponsored by Greyhound and available to stations on a barter basis. Narrated by Sanders, the five segments per week show features interesting little vignettes about the old West that utilizes the "catch 'em in the end" type of narration (similar to **Paul Harvey's The Rest Of The Story**). The radio dramas feature professional actors, clock in at less than three minutes each and are distributed by **ComWorld**.

**INSIDE COUNTRY FOR AIR PERSONALITIES** — A newsletter has recently come out designed specifically for the country music air personality. *Inside Country* contains up-to-date information about country music entertainers and their songs on current playlists, plus "ready to air" one-liners and short paragraphs to introduce an artist or song. Each month, *Inside Country* selects a list of country music stars to be profiled. They are compiled in alphabetical order for easy reference when preparing a show. In addition, a monthly *Country Music Reference Calendar* to highlight important country events is provided. For more information on *Inside Country*, write to Box 2173, Toluca Lake, Calif. 91602-0173.

country mike

## PROGRAMMERS PICKS

<b>Rob Hough</b>	<b>KTTS/Springfield</b>	<b>I Wouldn't Have Missed It For The World</b> — Ronnie Milsap — RCA
<b>Tom Wayne</b>	<b>KXOL/Dallas</b>	<b>The Round-Up Saloon</b> — Bobby Goldsboro — Curb
<b>Country Joe Flint</b>	<b>KSOP/Salt Lake City</b>	<b>Midnight Rodeo</b> — Leon Everette — RCA
<b>Jerry Adams</b>	<b>KFDI/Wichita</b>	<b>Blaze Of Glory</b> — Kenny Rogers — Liberty
<b>Michael Day</b>	<b>WSDS/Ypsilanti</b>	<b>It's Who You Love</b> — Kieran Kane — Elektra
<b>Bobby Martin</b>	<b>WCOS/Columbia</b>	<b>Midnight Rodeo</b> — Leon Everette — RCA
<b>Mark Thomas</b>	<b>WCXI/Detroit</b>	<b>Watchin' Girls Go By</b> — Ronnie McDowell — Epic
<b>Rita Basnight</b>	<b>WBXB/Edenton</b>	<b>Have You Ever Been Lonely (Have You Ever Been Blue)</b> — Jim Reeves and Patsy Cline — RCA
<b>Dick Byrd</b>	<b>KBMY/Billings</b>	<b>It's High Time</b> — Dottie West — Liberty
<b>Terry Wunderlin</b>	<b>WIRK/West Palm Beach</b>	<b>Just Came Home To Count The Memories</b> — John Anderson — Warner Bros.
<b>Troy Wayne</b>	<b>KFRM/Salina</b>	<b>Diamonds In The Stars</b> — Ray Price — Dimension

# GOSPEL

## TOP 20 ALBUMS

### Spiritual

	Weeks On Chart	10/31 Chart
<b>1 THE LORD WILL MAKE A WAY</b> AL GREEN (Myrrh MSB 6661)	1	48
<b>2 THE HAWKINS FAMILY LIVE</b> WALTER HAWKINS (Light LS 5770)	2	46
<b>3 IS MY LIVING IN VAIN</b> CLARK SISTERS (New Birth 7056)	3	28
<b>4 TRUE VICTORY</b> MIN. KEITH PRINGLE (Savoy SGL 7053)	4	42
<b>5 PRESENTING THE WINANS</b> (Light 5792)	5	12
<b>6 CLOUDBURST</b> MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	6	40
<b>7 MIRACLES</b> JACKSON SOUTHERNAIRES (Mataco M-4370)	8	48
<b>8 20TH ANNIVERSARY ALBUM</b> JAMES CLEVELAND & THE WORLD'S GREATEST CHOIRS (Savoy SGL 7059)	7	36
<b>9 BE ENCOURAGED</b> FLORENDA MASS CHOIR (Savoy 7046)	9	24
<b>10 SWEET REVIVAL</b> GOSPEL KEYNOTES (Nashboro 7247)	11	4
<b>11 SAINTS HOLD ON</b> SENSATIONAL NIGHTINGALES (Mataco 4373)	12	12
<b>12 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA</b> (Myrrh MSB-6691)	15	6
<b>13 WHERE IS YOUR FAITH</b> JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7066)	17	8
<b>14 YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME</b> CHARLES FOLD & THE FOLD SINGERS (Savoy 7061)	18	14
<b>15 EVERYTHING'S ALRIGHT</b> DR. CHARLES HAYES (Savoy 14580)	20	4
<b>16 DON'T GIVE UP</b> ANDRAE CROUCH (Warner Bros. BSK 3513)	2	
<b>17 GO</b> SHIRLEY CAESAR (Myrrh MSB 6665)	—	2
<b>18 I WANT TO BE READY</b> JAMES CLEVELAND & THE LOS ANGELES CHAPTER (Savoy 7071)	19	12
<b>19 THE LORD IS MY LIGHT</b> NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7050)	10	30
<b>20 YOU'VE BEEN MIGHTY GOOD TO ME</b> NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7070)	13	10

### Inspirational

	Weeks On Chart	10/31 Chart
<b>1 PRIORITY</b> IMPERIALS (Dayspring DST 4017)	1	38
<b>2 AMAZING GRACE</b> B.J. THOMAS (Myrrh MSB 6675)	3	12
<b>3 AMY GRANT IN CONCERT</b> (Myrrh MSB 6668)	2	22
<b>4 FORGIVEN</b> DON FRANCISCO (New Pax NP 33042)	4	154
<b>5 MUSIC MACHINE</b> CANDLE (Birdwing BDWG 2004)	5	192
<b>6 BULLFROGS AND BUTTERFLIES</b> CANDLE (Birdwing BWR 2010)	6	62
<b>7 MY FATHER'S EYES</b> AMY GRANT (Myrrh MSB 6625)	7	48
<b>8 PRAISE V</b> VARIOUS ARTISTS (Maranatha MM 0076)	9	18
<b>9 THANK YOU FOR THE DOVE</b> MIKE ADKINS (Mike Adkins MA 1061)	8	64
<b>10 NEVER ALONE</b> AMY GRANT (Myrrh MSB 6645)	10	74
<b>11 HEED THE CALL</b> THE IMPERIALS (Dayspring DST 4011)	11	154
<b>12 COLLECTIONS</b> KEITH GREEN (Sparrow SPR 1055)	12	8
<b>13 THE TRAVELER</b> DON FRANCISCO (New Pax NP 33106)	13	4
<b>14 BEST OF B.J. THOMAS</b> B.J. THOMAS (Myrrh/Word MSB 6653)	15	54
<b>15 SHOT OF LOVE</b> BOB DYLAN (Columbia TC 37496)	14	8
<b>16 PRAISE IV</b> VARIOUS ARTISTS (Maranatha MM 0064)	16	10
<b>17 REJOICE</b> 2ND CHAPTER OF ACTS (Sparrow SPR 1060)	—	2
<b>18 JONI'S SONG</b> JONI EARECKSON (Word WSB 8856)	—	2
<b>19 ONE MORE SONG FOR YOU</b> THE IMPERIALS (Dayspring DST 4015)	19	12
<b>20 KID'S PRAISE</b> VARIOUS ARTISTS (Maranatha MM 0068)	17	6



**GOSPEL BOARD AT ZONDERVAN** — Members of the board of directors and officers of the Gospel Music Assn. (GMA) had the opportunity to tour the Zondervan facilities when they got together during their quarterly board meeting in Grand Rapids, Mich. Pictured are (l-r): Peter Kladder, Zondervan; Frances Preston, president, GMA; Don Butler, executive director, GMA; and Dan Johnson, Word Records.

## GOSPEL NEWS

**CHANGES AT F.C.C.M.** — Paul K. Logsdon, has been named to head the Fellowship of Contemporary Christian Ministries (F.C.C.M.), serving in the position of national coordinator. Logsdon is the owner of Logsdon Assoc., booking agency for the band **GLAD**. Logsdon has been a member of the F.C.C.M. since 1978 and is active in the Northeast region. He worked for five years in radio and concert promotions before getting into management and booking of contemporary Christian music groups. The F.C.C.M. was formerly headed by **Frank Edmondson**, who served as executive director in a full-time position. The title has been changed to national coordinator and some of the responsibilities have been delegated to the regional representatives.

The F.C.C.M. is a national, non-profit organization serving as a clearinghouse for information and communication. It is geared toward contemporary ministries. Membership is comprised of performers, promoters, publishers, broadcasters, record companies and artists. There are currently approximately 300 members, ranging from amateur musicians to professional performers and highly respected leaders in Christian work.

**ARCHERS ON THE TUBE** — MCA recording group **The Archers** were featured on a recent **Mike Douglas** TV show performing "Runnin' Too Long" and the title tune from its current album, "Spreadin' Like Wildfire." The show, which features a new format and title, *Mike Douglas Entertainment Hour* was aired in the major markets on Oct. 29. The Archers — **Steve, Janice** and **Tim** — are noted for the pop appeal of the contemporary gospel sound. **DR. THOMAS** — Myrrh recording artist **B.J. Thomas** was on hand for the groundbreaking ceremonies for a \$3 million chapel at Baptist College of Charleston Oct. 27. As part of the proceedings, Thomas was honored with a Doctorate of Humanities degree from the college in recognition of his accomplishments in the field of religious music.

**PROMOTION AT WORD** — **Dan Johnson**, vice president of marketing and promotion for Word Records, has announced that **Dan Wickling**, formerly national director of radio promotion, has been appointed to the new post of regional promotion representative/northeast. Word's regional promotion program was initiated a year ago with emphasis on increasing its regional visibility. The regional network has become an important function in Word's marketing and promotional plans, with representatives in the Southeast and Northwest as well.

**PEARL NEWS** — The **John Daniels Gospel Series** recently joined Pearl Record company with debut albums released in October. Daniels, executive vice president and general manager of Pearl, brings over 15 years of experience as a musician, producer and gospel A&R director to the newly founded company. The president of Pearl is **Lawrence A. Brunt Sr.**, with **Leonard Moyer** serving as chairman of the board.

**WORD FILM SERIES** — Word marketing executives recently announced that approximately 100,000 people each week are watching **Dr. James C. Dobson's Focus On The Family**, a film series produced by Word.

The seven-film series advocates a return to traditional values and firm discipline in the home. An estimated 10 million people have seen the programs since their release in 1979, creating a wave that could rival the earlier, less traditional influence of **Dr. Benjamin Spock**.

**DR. DOBSON** has expanded his ministry substantially since the publication of the films, increasing daily radio broadcasts from 20 stations to 197. The film series has also revived interest in several of Dr. Dobson's books on child care and the family. Earlier this year, four out of the 10 best-selling hardcover books and three out of 10 softcover books on the Christian Booksellers Assn. list were Dobson titles. His first book *Dare to Discipline* (Tyndale House), has sold about a million-and-a-half copies and was selected in 1972 as one of 50 books to be specially bound and placed in the White House library. Word's film series contain no acting or staging, with the films comprised almost entirely of Dobson lecturing, with audience reaction. Religion in the films is understated, seeking to cross denominational lines.

**AIR FREIGHT TRIVIA** — **Isaac Air Freight** is a Christian based comedy troupe comprised of **Dave Toole** and **Dan Ruppel**. Getting its start in Southern California, the group has relocated in Denver. After four albums and practically non-stop touring, they are branching into radio and television. Their syndicated radio show, *Isaac Air Show* has been picked up by 65 markets. The duo has also become involved in Word's "More Than Music" venture into the field of commercial television. The series of one hour variety specials will be sold through independent distributors. Isaac Air Freight is producing two skits each week and doing cameo roles with guests, in addition to handling all the writing for the shows, which will be made up primarily of singing and interviews, with linking comedy skits, achieving an acceptable variety balance.

**Isaac Air Freight** has released four albums on the Maranatha label, "Fun In The Sun," "In The Air, On The Air," "Foolish Guys To Confound The Wise" and the newest release "Snooze Ya Looze."

angela ball

## ALBUM REVIEWS

**SONGMAKER** — Pat Boone — Lamb & Lion LL1058 — Producer: Greg Nelson — List: 7.98

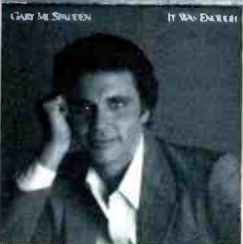
This album represents the first release for Boone in almost three years. The veteran achieves a more contemporary appeal on this album, chock full of upbeat tunes penned by the likes of Dallas Holm, James Ward and Gary McSpadden. Production is tight thanks to Greg Nelson who has produced albums for Joe English and Bonnie Bramlett.

**THE TRAVELER** — Don Francisco — NewPax NP 33106 — Producer: Shane Keister — List: 7.98

The liner notes of this album are a veritable who's who of contemporary Christian music, with input by Joe English, Bonnie Bramlett, Phil Johnson, Dallas Holm and Bergen White, not to mention producer credits for keyboard wizard Shane Keister. With such a line-up, the results can only be perfection. Francisco has long been recognized as a consummate songwriter and that reputation is further polished with gems such as "Since I Met Him" and the title tune. Excellent graphics provide icing on the cake for an LP that would enhance any playlist.

**IT WAS ENOUGH** — Gary McSpadden — Paragon PR 33102 — Producer: Greg Nelson — List: 7.98

McSpadden is recognizable to most people as a member of the Bill Gaither Trio, although he also maintains dual careers as both a solo artist and a songwriter. This album will firmly entrench McSpadden in the ranks of the solo artists, with production that focuses on his rich, clear vocals. McSpadden claims writer credits for three tunes including the single release "He Is The King."



# INTERNATIONAL



**SUCCESS IN ITALY** — CGD-MM recording artist Gianni Togni was recently presented with a special award from his label and recording studio for sales of his latest LP, "Le Mie Strade." Togni also presented his new single, "Vivi," at the recent World Popular Song Contest in Tokyo. Pictured at the presentation of the award are (l-r): Adelfo Forni, international manager, CGD-MM; Gianni Dal Dello, national A&R manager, CGD-MM; Togni; Alfredo Cerruti, senior product manager, national A&R CGD-MM; and Gualtiero Berlinghini, coordinator, Idea Recording Studios (where "Le Mie Strade" was recorded).

## British Industry Mobilizes In Effort To Spur Anti-Home Taping Laws

LONDON — In hopes of rallying public support and influencing the government to legislate a surtax on blank audiotape, the British music industry has launched a major campaign against home taping.

The drive is being led by the British Phonographic Industry (BPI), the Musicians Union, the Mechanical Copyright Protection Society (MCPS) and The Mechanical Right Society (MRS). The campaign also has the support of associated organizations such as the Assn. of Professional Recording Studios, as well as several members of Parliament.

The publicity push got under way two weeks ago with national newspaper ads that carried the messages that "home taping is wiping out music" and that the practice could lead to the demise of the British recording industry. Debbie Harry, Elton John, Vladimir Ashkenazy, Sir Georg Solti, Cliff Richard and Gary Numan were among the artists that endorsed the ads with written signatures.

At a press conference here on Oct. 28, BPI chairman Chris Wright addressed a crowd of industry executives, artists and journalists and proclaimed, "Home taping is killing music — and it's illegal." The slogan will be used in the all out publicity campaign for a tape tax that will be promoted via album jackets, T-shirts, buttons, newspapers and periodicals.

Wright maintained that recording work the last few years had been severely hit by recession and by the theft of the products of musicians' creativity and labor. He emphasized the urgent need for a tax — its size to be determined by an independent body, and its distribution to be handled by one of the existing collection agencies.

However, the current government administration is not as supportive of the surtax as the music industry, believing that the

idea would be difficult to administer and would penalize some sectors of the public. The government called for public debate on the proposal in a "green paper" discussion topic that was issued earlier in the year.

The industry claims home taping is an ongoing problem and wants the tax to compensate copyright holders for losses, which it claims to be approximately \$365,000,000 annually.

Presently, only Austria levies a special compensation tax on blank tape, although legislation is pending in Norway, Sweden, and Hungary.

## Labels Boycotting Disc Rental Shops Raided

TOKYO — In the continuing fight over the issue of record rental shops, investigators for the government's Fair Trade Commission searched the northern branches of five major labels in mid-October to find if they had suspended shipments to suspected rental shops.

The investigation of the Warner Pioneer, CBS/Sony, Toshiba/EMI, Nippon Columbia and Victor Musical Industries branches stemmed from charges that the labels had withheld shipments to suspected rental shops in Sendai Miyagi prefecture. Such a suspension of shipments would be in violation of the country's anti-trust laws.

No concrete actions followed the searches.

Record rental shops, which now number from 600-800 in Japan, have come under fire from both the Japan Phonograph Record Assn. (JPRA) and the AARDJ, the retail trade association, for its alleged encouragement of home taping. Both the JPRA and AARDJ have committed to a legal fight against the rental shops (*Cash Box*, Sept. 5).

## INTERNATIONAL DATELINE

### Argentina

BUENOS AIRES — **Diego Verardo**, who was commercial director of CBS, is no longer associated with the company. He has not reported further activities, except for a long holiday, but will probably remain in the industry.

EMI staged its annual convention in Pinamar, a summer resort about 300 miles from Buenos Aires. The gathering featured sales and promotion talks, playing of video promo films and the unveiling of the year end product, which is considered extremely strong and includes the launching of a "greatest hits" album by **Queen**, one of the top sellers of the year. The event was headed by **Luis Aguado**, managing director of the company.

Interdisc topper **Ruben Aprile** has great hopes about the sales potential of "Elite," a compilation album featuring top name artists like **Abba**, **Kenny Rogers** and **Barbara Streisand**. It will be part of a worldwide campaign against leukemia. The LP will receive extensive promotion on television and will be released in mid-November.

Tonodisc promo manager **Julio Garcia** sends word about the success of the new album by **Manolo Otero**, released last month and getting action in several parts of the country. The label has also released "La Superdiscoteca," a compilation LP with **Los Parchis**, **Regallz**, **Pompis** and **Nins**.

**Fito Korsunsky** of Percussion reports that his company will start distributing small indie labels as part of its expansion plans, which included moving to new facilities. He has been also marketing "double cassettes" with brisk sales, and is releasing 20 new titles this month.

PolyGram is releasing the new album by the **Bee Gees** and the latest effort by **Genesis**, both aimed at the teen crowd and with good sales possibilities. For the folk music crowd there is a album by duet **Los Visconti**, who have recently returned from Colombia, where they starred in a movie.

miguel smirnov

### Brazil

RIO DE JANEIRO — **Rick Wakeman** and **John Denver** were both visitors to Brazil during September, and both took time off in Rio de Janeiro to talk to **Cash Box** about their visits. . . . Wakeman is in Brazil to promote his new album, "1984," with a series of shows throughout the country. He was returning to Brazil for the first time in six years. Wakeman was pleased with how the new album had been selling in Europe, and said he will be watching for the same success in the U.S. When asked why he decided to leave A&M and move to Charisma, he said, "The split with A&M was totally amicable. It was just that the time had come when we were each bored with each other, perhaps stale is a better word. I think we both realized that we could con-

tinue on, but it was a feeling of having done everything before.

"I talked with various companies," Wakeman added, "but I was most impressed with **Tony Stratton-Smith** at Charisma, who wanted to know my plans and ideas, rather than my costs. Shortly after signing with Charisma, it was bought by PolyGram worldwide, which I was delighted with, as I did not want to be in a situation of having different companies throughout the world. PolyGram has worked very hard on the album, and I was delighted for everyone that the album made its costs back in the first week of release in Britain."

In Brazil, Wakeman was well received in concert, and he must have been especially gratified to have his new material accepted with the old favorites from "Journey," "Arthur" and "Six Wives." From Brazil, Wakeman moves on to do shows in South Africa, Britain, Japan and Australia. However, he will be keeping an eye on how the album does in the U.S., with the hope of fitting in a couple of shows there. . . . On the other end of the spectrum, John Denver was in Brazil to receive a gold disc for sales of over 100,000 units of his 1971 release, "Sunshine On My Shoulders," which shot to #1 with the showing of the film *Sunshine* by TV Globe. Denver was obviously delighted with the song's success in a new market, and he paid tribute to RCA in Brazil for working on his back catalog. Denver was also pleased with the success his new album is having in the U.S., and he will be hoping for the same in Brazil.

christopher pickard

### Canada

TORONTO — MCA held a listening session for the debut recording from its first domestic signing in ages, **Wrabbit**, to be issued in Canada and the U.S. through Attitude Records. The band, formerly known as **Telemann**, had been signed to CBS in Canada, but considerable legal wrangling saw the project move over to MCA here.

A new album from jazz-rock guitarist **David Bendeth** is expected on RCA in November, licensed through Ensign Records in the U.K. Bendeth, a Toronto-based artist, is one of the city's best kept artistic secrets.

We erred, albeit slightly, last week when discussing the CBS "brown bag" project. It seems the artist is not Canadian. Radio and the press will not be serviced with the no-label, no-artwork album. A limited edition pressing will go to retailers. As mentioned earlier, there will be absolutely no indication who the artist is. Dissatisfied consumers will be able to return the disc to retailers, who will have CBS mail the consumer any title from the CBS catalog, free of charge.

kirk lapointe

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 Frente A Frente — Jeanette — RCA
- 2 Los Ojos De Bette Davis — Kim Carnes — EMI
- 3 Autobus Holandes — Frankie Smith — CBS
- 4 En Ruta De Nuevo — Barrabas — Discosa
- 5 Procuo Olvidarte — Hernaldo — PolyGram
- 6 Arriba Las Manos — Ottawa — Microfon
- 7 Sin Ti — Daniel Danieli — PolyGram
- 8 Big Six — Max — PolyGram
- 9 Todo Fuera Del Amor — Air Supply — Microfon
- 10 Asi No Te Amara Jamas — Amanda Miguel — CBS

#### TOP TEN LPs

- 1 En Transito — Joan Manuel Serrat — Ariola
- 2 Esencia Romanica — Los Panchos/M.M. Serra Lima — CBS
- 3 Dinamita — Various Artists — K-tel
- 4 Stars On 45, vol. 2 — Stars On — Phonogram
- 5 Peperina — Seru Giran — SGDiscos
- 6 La Cotorra — Malvaho — Music Hall
- 7 Confidencias — Gian Franco Pagliaro — EMI
- 8 Los Exitos Del Amor — various artists — Microfon
- 9 Nostalgias — Iva Zanichchi — CBS
- 10 Time — Electric Light Orchestra — CBS

—Prensario

### Japan

#### TOP TEN 45s

- 1 Gingragin Ni Sarigenaku — Masahiko Kondo — RVC
- 2 Kazetachinu — Seiko Matsuda — CBS/Sony
- 3 High School Lullabye — Imokin Trio — For Life
- 4 Kiss Wa Me Ni Shite — Venus — Tokuma
- 5 Furusato — Chiharu Matsuyama — News
- 6 Michinoku Hitoritabi — Joji Yamamoto — Canyon
- 7 Mamotte Ageta! — Yumi Matsutoya — Toshiba/EMI
- 8 Shojo Ningyo — Tsukasa Ito — Japan
- 9 Sayonara Moyo — Toshihiro Ito — Nippon Phonogram
- 10 Kanashimi 2 Young — Toshihiko Tawara — Canyon

#### TOP TEN LPs

- 1 Tsukasa — Tsukasa Ito — Japan
- 2 Follow Me — Iruka — Crown
- 3 Love Potion No. 1 — Venus — Tokuma
- 4 Of Course 1978-1981 — Toshiba — EMI
- 5 Songs In The Attic — Billy Joel — CBS/Sony
- 6 Marlonette — Mayumi Itsuwa — CBS/Sony
- 7 Namida No Broken Heart — Sheena Easton — Toshiba/EMI
- 8 Bye Bye — Go Nagafuchi — Toshiba/EMI
- 9 3606 Days, Live At Korakuen — Alice — Polystar
- 10 Stereo Talyozoku — Southern All Stars — Victor

—Cash Box of Japan

### United Kingdom

#### TOP TEN 45s

- 1 Happy Birthday — Altered Images — Epic
- 2 It's My Party — Dave Stewart & Barbara Gaskin — Stiff
- 3 Every Little Thing She Does Is Magic — The Police — A&M
- 4 Absolute Beginners — The Jam — Polydor
- 5 O Superman — Laurie Anderson — Warner Bros.
- 6 Good Year For The Roses — Elvis Costello — F-Beat
- 7 Labelled With Love — Squeeze — A&M
- 8 When She Was My Girl — The Four Tops — Casablanca
- 9 Thunder In The Mountains — Toyah — Safari
- 10 Open Your Heart — Human League — Virgin

#### TOP TEN LPs

- 1 Dare — Human League — Virgin
- 2 Ghost In The Machine — The Police — A&M
- 3 Still — Joy Division — Factory
- 4 October — U2 — Island
- 5 7 — Madness — Stiff
- 6 Hedgehog Sandwich — Not The Nine O'Clock News — BBC
- 7 Shaky — Shakin' Stevens — Epic
- 8 Abacab — Genesis — Charisma
- 9 Almost Blue — Elvis Costello — F-Beat
- 10 Gosh It's Bad Manners — Bad Manners — Magnet

—Melody Maker

# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart	11/7	Chart
1	NEVER TOO MUCH	LUTHER VANDROSS (Epic FE 37451)	1 9
2	THE MANY FACETS OF ROGER	ROGER (Warner Bros. BSK 3594)	2 9
3	SOMETHING SPECIAL	KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	5 5
4	IT'S TIME FOR LOVE	TEDDY PENDERGRASS (Phila. Int'l/CBS TZ 37491)	4 7
5	BREAKIN' AWAY	AL JARREAU (Warner Bros. BSK 3576)	3 13
6	SHOW TIME	SLAVE (Cotillion/Atlantic SD 5227)	7 6
7	TONIGHT!	THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	6 11
8	THE TIME	(Warner Bros. BSK 3598)	8 12
9	LIVE IN NEW ORLEANS	MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	9 21
10	INSIDE YOU	THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	15 3
11	STREET SONGS	RICK JAMES (Gordy/Motown G8-1002M1)	10 30
12	RAISE!	EARTH, WIND & FIRE (ARC/Columbia TC 37548)	— 1
13	CARL CARLTON	(20th Century-Fox/RCA T-628)	13 17
14	LOVE ALL THE HURT AWAY	ARETHA FRANKLIN (Arista AL 9552)	11 12
15	CONTROVERSY	PRINCE (Warner Bros. BSK 3601)	21 2
16	FANCY DANCER	ONE WAY (MCA5247)	17 7
17	THIS KIND OF LOVIN'	THE WHISPERS (Solar/RCA BXL 13976)	12 9
18	WHY DO FOOLS FALL IN LOVE	DIANA ROSS (RCA AFL1-4153)	27 2
19	SOLID GROUND	RONNIE LAWS (Liberty LO-51087)	19 7
20	LOVE BYRD	DONALD BYRD & 125TH ST., N.Y.C. (Elektra 5E-531)	14 8
21	EVERY HOME SHOULD HAVE ONE	PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	23 7
22	THE DUDE	QUINCY JONES (A&M SP-3721)	22 33
23	GO FOR IT	SHALAMAR (Solar/RCA BXL 1-3984)	24 5
24	CAMOUFLAGE	RUFUS with CHAKA KHAN (MCA-5270)	29 2
25	ALL THE GREAT HITS	DIANA ROSS (Motown M13-96002)	26 4
26	IN THE POCKET	COMMODORES (Motown MB-955M1)	16 19
27	SLINGSHOT	MICHAEL HENDERSON (Buddah/Arista BDS 6002)	18 10
28	STANDING TALL	CRUSADERS (MCA-5254)	25 6
29	IT MUST BE MAGIC	TEENA MARIE (Gordy/Motown G8-1004M1)	20 23
30	TOUCH	GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	30 11
31	I'M IN LOVE	EVELYN KING (RCA AFL1-3962)	31 18
32	LOVE IS THE PLACE	CURTIS MAYFIELD (Boardwalk NB1 33239)	33 5
33	ENDLESS LOVE	ORIGINAL SOUNDTRACK (Mercury/PolyGram SRM-1-2001)	28 15
34	CRAZY FOR YOU	EARL KLUUGH (Liberty LT-51113)	49 3
35	PERFORMANCE	ASHFORD & SIMPSON (Warner Bros. 2WB 3524)	36 5
36	I LIKE YOUR STYLE	JERMAINE JACKSON (Motown MB-052M1)	38 9
37	PIECES OF A DREAM	(Elektra 6E-350)	37 7
38	SUMMER HEAT	BRICK (Bang/CBS FZ 37471)	35 11
39	MY MELODY	DENIECE WILLIAMS (ARC/Columbia FC 37048)	39 33
40	BEWARE!	BARRY WHITE (Unlimited Gold/CBS FZ 37176)	40 6
41	BLACK & WHITE	POINTER SISTERS (Planet/Elektra P-18)	34 20
42	COMPUTER WORLD	KRAFTWERK (Warner Bros. HS 3549)	47 2
43	EBONEE WEBB	(Capitol ST-12148)	32 12
44	CAN'T WE FALL IN LOVE AGAIN	PHYLLIS HYMAN (Arista AL 9544)	42 18
45	NIGHTCRUISING	BAR-KAYS (Mercury/PolyGram SRM-1-4028)	— 1
46	SIGN OF THE TIMES	BOB JAMES (Tappan Zee/CBS FC 37495)	46 6
47	SKYYLINE	SKYY (Salsoul/RCA SA-8548)	57 2
48	JUST BE MY LADY	LARRY GRAHAM (Warner Bros. BSK 3554)	43 15
49	THE BROOKLYN, BRONX & QUEENS BAND	(Capitol ST-12155)	41 15
50	THE POET	BOBBY WOMACK (Beverly Glen BG 10000)	— 1
51	CHANCES ARE	BOB MARLEY (Cotillion/Atlantic SD 5228)	54 4
52	REFLECTIONS	GIL SCOTT-HERON (GRP/Arista 5506)	52 6
53	I BELIEVE IN LOVE	ROCKIE ROBBINS (A&M SP-4869)	45 10
54	THE SPIRIT'S IN IT	PATTI LABELLE (Phila. Int'l/CBS RZ 37380)	50 9
55	GWEN McCRAE	(Atlantic SD 19308)	59 3
56	HAPPY LOVE	NATALIE COLE (Capitol ST-12165)	53 10
57	MAGIC WINDOWS	HERBIE HANCOCK (Columbia FC 37387)	51 7
58	SWITCH V	SWITCH (Gordy/Motown G8-1007M1)	— 1
59	THE SECOND ADVENTURE	DYNASTY (Solar/Elektra S-20)	44 8
60	FACE TO FACE	GQ (Arista AL 9547)	— 1
61	THE MAN WITH THE HORN	MILES DAVIS (Columbia FC 36790)	48 16
62	WALL TO WALL	RENE & ANGELA (Capitol ST-12161)	55 16
63	WITH YOU	STACY LATTISAW (Cotillion/Atlantic SD 16049)	58 19
64	THE TEMPTATIONS	(Gordy/Motown G8-1006M1)	56 12
65	VERY SPECIAL	DEBRA LAWS (Elektra 6E-300)	62 36
66	SWEET AND WONDERFUL	JEAN CARN (TSOP/CBS FZ 36775)	60 15
67	NEW AFFAIR	THE EMOTIONS (ARC/Columbia FC 37456)	61 8
68	TRY ME, I'M REAL	BOBBY BLAND (MCA-5233)	68 9
69	DIMPLES	RICHARD "DIMPLES" FIELDS (Boardwalk NB1 33232)	63 18
70	BLACK TIE	THE MANHATTANS (Columbia FC 37156)	67 15
71	KNIGHTS OF THE SOUND TABLE	CAMEO (Chocolate City/PolyGram CCLP2019)	66 24
72	WINNERS	THE BROTHERS JOHNSON (A&M SP-3724)	64 18
73	STEPHANIE	STEPHANIE MILLS (20th Century-Fox/RCA T-700)	69 27
74	THE CLARKE/DUKE PROJECT	STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	71 29
75	CAMERON'S IN LOVE	RAFAEL CAMERON (Salsoul/RCA SA-8542)	74 18



**BOOGIE ROLLIN'** — A&M recording group L.T.D. recently did a live broadcast from L.A.'s Flipper's Roller Boogie Palace in conjunction with radio station KGFJ/Los Angeles. Pictured are (l-r): Andre Ray of the group; Jheryl Busby, vice president of marketing, black product, A&M; Tyrone Nelson, KGFJ; and Johnny McGhee, Leslie Wilson, Carl Vickors, Jake Riley and Henry Davis of the group.

## THE RHYTHM SECTION

**GOSPEL HOMAGE** — "God Is Love" will be the title of a benefit concert in honor of Rev. James Cleveland, an event that should buttress the contention that gospel music has played a major role in the development of all black music and that the genre is perhaps enjoying its greatest market success ever. Set for Nov. 21 at the Shrine Auditorium in Los Angeles, the concert will feature artists from all areas of music, including Aretha Franklin, Barry and Glodean White, Stephanie Mills, Marilyn McCoo, Billy Davis, Jr., the 50-piece Love Unlimited Orchestra, the 75-member Southern California Community Choir and actor Brock Peters. The beneficiary of proceeds from the concert will be the Gospel Music Workshop of America, the 14-year-old organization, co-founded by Cleveland, that has conducted annual seminars on various aspects of the gospel music industry. Commenting as chairman of the "God Is Love" committee, White said, "All of the people who have gathered for this event — whether they represent rhythm and blues, jazz, blues or pop — would not exist without gospel music. The gospel music that our forefathers sang in the slave quarters was the root of it all." A Chicago native, Cleveland was honored earlier this year with a star on the Hollywood Walk of Fame, marking the first time a male gospel performer ever received such accolades. The event took place in the midst of the 14th annual Gospel Music Workshop Convention, held in Los Angeles last August. Cleveland's achievements in gospel music include 12 gold and platinum albums and two Grammys. He is credited with writing more than 350 compositions and having served as consultant for the Emmy winning TV mini-series *Roots* and *Roots II*, the films *Pipe Dreams*, *The Blues Brothers*, *The Idolmaker* and *The Tragedy of Jim Jones*. Barry White's Love Unlimited Orchestra will back each artist scheduled to appear during the concert, which will feature both secular and religious music.

**HOT OFF THE PRESSES** — Destiny Records, that fledgling record label headed by veteran Arnie Orleans and promoted by industry stalwart Bunky Sheppard, recently began work on an album by Joel Peskin, which will feature the vocals of hearty shouter Merry Clayton, who will do all leads. The album is due in January. . . The late Helen Humes' "Taint Nobody's Biz-Ness If I Do" is due from Contemporary Records. Other projects of note from the label include an album by saxophonists Chico Freeman, who has been playing around with Jack DeJohnette. Young trumpet sensation Wynton Marsalis, bassist Cecil McBee, pianist Dennis Moorman, drummer Ronnie Burrage and vibe master Bobby Hutcherson will take part in the vinyl session being tracked at Ocean Way recording studios in Los Angeles. Speaking of Hutcherson, the vibraphonist is also preparing an LP for Contemporary. Both projects are due early next year. . . Erect Records is standing up to be counted with release of two albums this month, "Love Fire" by songstress Faison and "Chi Jazz" by vocalist Luba Raasshiek. Bro' Luba recently appeared at the Chicago Jazz Festival in Grant Park. . . On the way from Handshake is product by the Latin-tinged R&Beesters Gang's Back, which came to the label through Joe Isgro's I.C.E. Prods. The six-piece outfit has been on the road opening shows for G.Q., Shalamar and Tierra. **AIRWAVES** — John E. Oxendine was recently named president of Broadcast Capital Fund, Inc. (BROADCAST), the private non-profit venture capital company established by the National Assn. of Broadcasters (NAB). His appointment becomes effective Nov. 16. . . Chris Turner recently resigned as program director at WAIR/Winston-Salem and has returned to WGVI assuming similar duties. . . Charles Harrison was recently named music director of WLE. . . Levi "Who Loves You?" Booker was recently named the new music director at KJLH/Los Angeles, coming to the post from the position of director of singles. Booker will work directly with station program director Lawrence Tanner in addition to continuing his morning show in the 6-10 spot.

**HOT CROSSOVER VINYL** — Kudos must go to Earth, Wind and Fire and the staffs at ARC/Columbia for taking the group's LP, "Raise," to #11 bullet in its first week on the **Cash Box** Top 200 Albums chart. . . Other R&B crossover debuts on the **Cash Box** Top 200 Albums chart include the Bar Kays' Mercury/PolyGram LP, "Nightcruising" (#138 bullet); "Face To Face" by Arista group GQ (#162 bullet); and "The Poet" by Beverly Glen recording artist Bobby Womack (#166 bullet).

**JOHNNY AND SHUGGIE** — Coming back to recording after lengthy sabbaticals are Johnny Otis, the legendary blues/rocker, and his son, Shuggie, who 10 years ago scored critical acclaim with a trio of self-produced LPs on Epic. Titled "The New Johnny Otis Show," the LP was recorded last April at the Sage and Sound Studios in Los Angeles, with the mix-down happening at Streetville Studios in Chi-Town. The LP features many of the classic compositions of the elder Otis, such as "So Fine" and "Every Beat Of My Heart," two songs made famous by The Diablos and Gladys Knight and the Pips. The LP features new talent discovered by the songwriter/arranger/producer/talent scout/pianist, including singers Charles Williams and Linda Dorsey performing songs penned by David Proden. Son Shuggie, whose most famous song to date is "Strawberry Letter 23," made famous by the Brothers Johnson in the mid-'70s, will wield his mean guitar on the project, joined by drummer Earl Palmer, bassist Edgar Willis and tenorist Plas Johnson.

michael martinez

# CASH BOX TOP 100

November 14, 1981

11/7	Weeks On Chart	Chart	11/7	Weeks On Chart	Chart	11/7	Weeks On Chart
1		<b>NEVER TOO MUCH</b> LUTHER VANDROSS (Epic 14-02409)	1	15			
2		<b>I HEARD IT THROUGH THE GRAPEVINE (PART 1)</b> ROGER (Warner Bros. WBS 49786)	2	13			
3		<b>TAKE MY HEART</b> KOOL & THE GANG (De-Lite/PolyGram DE 815)	4	7			
4		<b>LET'S GROOVE</b> EARTH, WIND & FIRE (ARC/Columbia 18-02536)	7	6			
5		<b>GET IT UP</b> THE TIME (Warner Bros. WBS 49774)	6	13			
6		<b>SNAP SHOT</b> SLAVE (Cotillion/Atlantic 46022)	8	10			
7		<b>WHEN SHE WAS MY GIRL</b> THE FOUR TOPS (Casablanca/PolyGram NB 2338)	3	14			
8		<b>CONTROVERSY</b> PRINCE (Warner Bros. WBS 49808)	10	8			
9		<b>ENDLESS LOVE</b> DIANA ROSS and LIONEL RICHIE (Motown M 1519F)	5	19			
10		<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON (20th Century-Fox/RCA TC-2488)	9	22			
11		<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM (A&M 2357)	14	13			
12		<b>OH NO</b> COMMODORES (Motown M 1527F)	15	8			
13		<b>I CAN'T LIVE WITHOUT YOUR LOVE</b> TEDDY PENDERGRASS (Phila. Int'l./CBS ZS5 02462)	12	12			
14		<b>INSIDE YOU (PART 1)</b> THE ISLEY BROTHERS (T-Neck/CBS ZS5 02531)	16	7			
15		<b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN and GEORGE BENSON (Arista AS 0624)	11	13			
16		<b>WHY DO FOOLS FALL IN LOVE?</b> DIANA ROSS (RCA PB-12349)	25	4			
17		<b>SHE DON'T LET NOBODY (BUT ME)</b> CURTIS MAYFIELD (Boardwalk NB7-11-122)	24	11			
18		<b>PULL FANCY DANCER/PULL — PART 2</b> ONE WAY (MCA 51165)	19	11			
19		<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON (Warner Bros. WBS 49846)	28	3			
20		<b>TAKE MY LOVE</b> MELBA MOORE (EMI America A-8092)	23	10			
21		<b>SUPER FREAK (PART 1)</b> RICK JAMES (Gordy/Motown G 7205F)	13	16			
22		<b>SILLY</b> DENIECE WILLIAMS (ARC/Columbia 18-02406)	22	15			
23		<b>BEFORE I LET GO</b> MAZE featuring FRANKIE BEVERLY (Capitol P-A-5031)	18	13			
24		<b>THIS KIND OF LOVIN'</b> THE WHISPERS (Solar/RCA YB-12295)	17	11			
25		<b>SOMETHING ABOUT YOU</b> EBONEE WEBB (Capitol P-A-5044)	26	8			
26		<b>LOVE HAS COME AROUND</b> DONALD BYRD AND 125TH STREET N.Y.C. (Elektra E-47168)	20	15			
27		<b>TONIGHT YOU AND ME</b> PHYLLIS HYMAN (Arista AS 0637)	32	5			
28		<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU (Warner Bros. WBS 49746)	27	18			
29		<b>BLUE JEANS</b> CHOCOLATE MILK (RCA PB-12335)	35	6			
30		<b>FUNKY SENSATION</b> GWEN McRAE (Atlantic 3853)	33	11			
31		<b>STAY AWAKE</b> RONNIE LAWS (Liberty P-1424)	21	14			
32		<b>SHARING THE LOVE</b> RUFUS WITH CHAKA KHAN (MCA 51203)	42	3			
33		<b>I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN (Becket BKA45-5)	29	21			
34		<b>YOU GO YOUR WAY (I'LL GO MINE)</b> THE SPINNERS (Atlantic 3865)	39	5			
35		<b>ON THE BEAT</b> THE B.B. & Q. BAND (Capitol P-4993)	30	20			
36		<b>LA LA MEANS I LOVE YOU</b> TIERRA (Boardwalk NB7-11-129)	53	4			
37		<b>LET THE FEELING FLOW</b> PEABO BRYSON (Capitol P-A-5065)	46	4			
38		<b>STEAL THE NIGHT</b> STEVIE WOODS (Cotillion/Atlantic 46016)	43	7			
39		<b>HIT AND RUN</b> BAR-KAYS (Mercury/PolyGram 76123)	54	3			
40		<b>NOTHIN' BUT A FOOL</b> NATALIE COLE (Capitol P-A-5045)	41	7			
41		<b>LET'S DANCE (MAKE YOUR BODY MOVE)</b> WEST STREET MOB (Sugar Hill SH 763)	31	15			
42		<b>WALKING INTO SUNSHINE</b> CENTRAL LINE (Mercury/PolyGram 76126)	56	5			
43		<b>SWEETER AS THE DAYS GO BY</b> SHALAMAR (Solar/RCA YB-12329)	52	4			
44		<b>WARM WEATHER</b> PIECES OF A DREAM (Elektra E-47181)	44	10			
45		<b>HANG ON IN THERE</b> HAROLD MELVIN AND THE BLUE NOTES (MCA 51190)	48	6			
46		<b>IT MUST BE MAGIC</b> TEENA MARIE (Motown G 7212F)	49	5			
47		<b>MEANT FOR YOU</b> DEBRA LAWS (Elektra E-47198)	47	8			
48		<b>DON'T HIDE OUR LOVE</b> EVELYN KING (RCA PB-12322)	55	4			
49		<b>LOVE DON'T LOVE NOBODY</b> JEAN CARN (T-SOP/CBS ZS5 02501)	38	8			
50		<b>FREEFALL (INTO LOVE)</b> LENNY WILLIAMS (MCA 51179)	50	8			
51		<b>I'M JUST TOO SHY</b> JERMAINE JACKSON (Motown M 1525F)	74	3			
52		<b>KICKIN' BACK</b> L.T.D. (A&M 2382)	70	2			
53		<b>WALL TO WALL</b> RENE & ANGELA (Capitol P-A-5052)	63	5			
54		<b>ALL I WANT</b> TWEENYNINE With LENNY WHITE (Elektra E-47208)	57	5			
55		<b>I WILL FIGHT</b> GLADYS KNIGHT & THE PIPS (Columbia 18-02549)	64	4			
56		<b>WHAT A SURPRISE</b> THE POINTER SISTERS (Planet/Elektra P-47937)	60	4			
57		<b>BABY NOT TONIGHT</b> MADAGASCAR (Arista AS 0625)	65	6			
58		<b>CALL ME</b> SKYY (Salsoul/RCA S7 2152)	68	3			
59		<b>DISCO DREAM</b> THE MEAN MACHINE (Sugar Hill SH-768)	59	7			
60		<b>BOOGIE'S GONNA GET YA'</b> RAFAEL CAMERON (Salsoul/RCA S7 2151)	62	5			
61		<b>I WANT YOU</b> BOOKER T (A&M 2374)	69	3			
62		<b>LOVELINE</b> TAVARES (Capitol 5043)	71	3			
63		<b>SHAKE</b> GO (Arista AS 0603)	80	2			
64		<b>NIGHTLIFE</b> KWICK (EMI America P-A-8091)	72	5			
65		<b>IT'S YOUR NIGHT</b> RAY PARKER JR. & RAYDIO (Arista AS 0641)	67	4			
66		<b>WANTING YOU</b> STARPOINT (Chocolate City/PolyGram CC 3229)	78	4			
67		<b>SCHOOL DAZE</b> FUNN (Magic 93000)	77	3			
68		<b>SATURDAY, SATURDAY NIGHT</b> ZOOM (Polydor/PolyGram PD 2186)	76	4			
69		<b>LOVE IN THE FAST LANE</b> DYNASTY (Solar/Elektra 47946)	84	2			
70		<b>GUESS WHO</b> LARRY GRAHAM (Warner Bros. WBS 49833)	73	4			
71		<b>ZULU</b> THE QUICK (Pavillion/CBS ZS5 02455)	51	10			
72		<b>(WE ARE HERE TO) GEEK YOU UP</b> MICHAEL HENDERSON (Buddah/Arista BDA 629)	82	2			
73		<b>IT SHOWS IN THE EYES</b> ASHFORD & SIMPSON (Warner Bros. WBS 49805)	40	9			
74		<b>(I FOUND) THAT MAN OF MINE</b> THE JONES GIRLS (Philadelphia Int'l./Epic ZS8 02618)	—	1			
75		<b>HEART HEART</b> GERALDINE HUNT (Prism PDS 413)	75	6			
76		<b>IT'S MY TURN</b> ARETHA FRANKLIN (Arista AS 0646)	—	1			
77		<b>DO YOU LOVE ME?</b> PATTI AUSTIN (Qwest/Warner Bros. QWE 49754)	36	15			
78		<b>BEWARE</b> BARRY WHITE (Unlimited Gold/CBS ZS5 02580)	86	2			
79		<b>RATED X</b> INVISIBLE MAN'S BAND (Boardwalk NB7-11-127)	89	2			
80		<b>WE WANT YOU (ON THE FLOOR)</b> LAKESIDE (Solar/RCA YB-12334)	90	2			
81		<b>FIRST TRUE LOVE AFFAIR</b> JIMMY ROSS (RFC/Quality ORFC 7002)	81	4			
82		<b>LET YOUR LOVE COME DOWN</b> MANHATT ANS (Columbia 18-02548)	87	3			
83		<b>YOU'RE MY LATEST, MY GREATEST INSPIRATION</b> TEDDY PENDERGRASS (Philadelphia Int'l./Epic ZS5 02619)	—	1			
84		<b>TIME TO THINK</b> ROCKIE ROBBINS (A&M 2355)	37	11			
85		<b>WIDE OPEN</b> BRICK (Bang/Epic ZS5 02599)	—	1			
86		<b>LOVE FEVER</b> GAYLE ADAMS (Prelude PRL 8040-AS)	—	1			
87		<b>BODY SNATCHER</b> RJS LATEST ARRIVAL (Sutra SUA 109)	92	2			
88		<b>BLUER THAN BLUE</b> PEACHES & HERB (Polydor/PolyGram PD 2187)	—	1			
89		<b>YOU'LL BE DANCING ALL NIGHT</b> SHEREE BROWN (Capitol P-A-5026)	93	3			
90		<b>TWINKLE</b> EARL KLUGH (Liberty P-A-1431)	—	1			
91		<b>REGGAE ON BROADWAY</b> BOB MARLEY (Cotillion/Atlantic 46023)	66	7			
92		<b>LET'S START II DANCE AGAIN</b> BOHANNON featuring DR. PERRI JOHNSON (Phase II 4W9 02149)	58	10			
93		<b>LET'S GET CRACKIN'</b> SHOCK (Fantasy 916)	61	9			
94		<b>THE OLD SONGS</b> FREDERICK KNIGHT (Juana/R&L JU 3700-S)	—	1			
95		<b>MIDDLE OF A SLOW DANCE</b> KLIQUE (MCA 51158)	45	9			
96		<b>STATION BRAKE</b> CAPTAIN SKY (WMOT 4W9-02407)	—	1			
97		<b>IN THE NIGHT</b> CHERYL LYNN (Columbia 18-02511)	91	4			
98		<b>SWEAT (TIL YOU GET WET)</b> BRICK (Bang/CBS ZS5 02246)	34	18			
99		<b>I'VE GOT TO LEARN TO SAY NO!</b> RICHARD "DIMPLES" FIELDS (Boardwalk NB 7-11-124)	83	10			
100		<b>JUST MY LUCK</b> TYRONE DAVIS (Columbia 18-02269)	88	10			

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

All I Want (Mel-Yel/Spazmo — ASCAP) . . . . . 54	I Want You (Irving/House Of Jones — BMI) . . . . . 61	Loveline (Duchess — BMI/Mighty M — ASCAP) . . . . . 62	That Man (Mighty Three — BMI) . . . . . 74
Baby Not Tonight (Madagascar Music — ASCAP) . . . . . 57	I Will Fight (Nick-O-Val — ASCAP) . . . . . 55	Meant For You (Almo/Noa-Noa — ASCAP) . . . . . 47	The Old Songs (Warner Bros./Upward Spiral — ASCAP) . . . . . 94
Before I Let Go (Amazement — BMI) . . . . . 23	I'll Do Anything For You (Big Seven/Bert Reid — BMI/Beckett/Miller — ASCAP) . . . . . 33	Middle Of A Slow (ForGeorge — BMI) . . . . . 95	This Kind Of Lovin' (Spectrum VII/Silver Sounds — ASCAP) . . . . . 24
Beware (Stone Diamond — BMI) . . . . . 7	Never Too Much (Uncle Ronnie's — ASCAP) . . . . . 1	On The Beat (Little Macho (Admin. by Intersong) — ASCAP) . . . . . 35	Time To Think (Rockie/Rockie — ASCAP/Kershey — BMI) . . . . . 84
Blue Jeans (Cessess/Electric Apple/Le-Ha — BMI) 29	It Shows (Nick-O-Val — ASCAP) . . . . . 73	Pull Fancy (Duchess/Perk's — BMI) . . . . . 18	Tonight You And Me (Industrial Strength — BMI) . . . . . 27
Bluer Than Blue (Bull Pen — BMI/Perren-Vibes — ASCAP) . . . . . 88	It's My Turn (Unichappell — BMI) . . . . . 76	Rated X (All In All/Unforeseen — license pending) 79	Turn Your Love Around (Garden Rake — BMI/Rehtakul Veets/JSH — ASCAP) . . . . . 19
Body Snatcher (Big Seven/Arrival — BMI) . . . . . 87	It's Your Night (Raydiola — ASCAP) . . . . . 65	Reggae On Broadway (Cayman — ASCAP) . . . . . 91	Twinkle (United Artists/Earl Klugh — ASCAP) . . . . . 90
Boogie's Gonna (One To One — ASCAP) . . . . . 60	I've Got To Learn (On The Boardwalk/Dat Richfield Kat/Songs Can Sing — ASCAP) . . . . . 99	Saturday, Saturday Night (Zoom — BMI) . . . . . 68	Walking Into Sunshine (Central Line — PRS) . . . . . 42
Call Me (One To One — ASCAP) . . . . . 58	Just My Luck (Content — BMI) . . . . . 100	School Daze (Pure Love — ASCAP) . . . . . 67	Wall To Wall (A la Mode/Arista — ASCAP) . . . . . 53
Controversy (Ecnirp — BMI) . . . . . 8	Just Once (ATV/Mann and Weill — BMI) . . . . . 11	Shake (Slim Jim/Middle Melodie — ASCAP) . . . . . 63	Wanting You (Lionel Job Harrindur/Licyndiana (admin. by Ensign) — BMI) . . . . . 66
Disco Dream (Sugar Hill — BMI) . . . . . 59	Kickin' Back (Almo/McRovscod — ASCAP) . . . . . 52	Sharing The Love (Bean Brooke — ASCAP) . . . . . 32	Warm Weather (Assorted — Admin. by Mighty Three — BMI) . . . . . 44
Do You Love Me? (Roadsongs (PRS) Admin. by Rondor (London)/Admin. in the U.S. & Canada by Almo — ASCAP) . . . . . 77	La La Means I Love You (Mighty Three/Belboy — BMI) . . . . . 36	She Don't Let (Fekaris — ASCAP/M&M — BMI) . . . . . 17	We're In This (Blackwood/Magic Castle — BMI) . . . . . 28
Don't Hide Our Love (Mighty M — ASCAP) . . . . . 48	Let The Feeling (WB Music/Peabo — ASCAP) . . . . . 37	She's A Bad Mama Jama (Jim/Edd — BMI) . . . . . 10	We Want You (Spectrum VII/Circle — ASCAP) . . . . . 80
Endless Love (PGP/Brockman — ASCAP/Admin. by Intersong) . . . . . 9	Let Your Love Come Down (Content — BMI) . . . . . 81	Silly (Rosebud — license pending) . . . . . 22	What A Surprise (Brantree/Tira — BMI) . . . . . 56
First True Love Affair (Soul Chak — license pending) 81	Let's Get Crackin' (MacMan — ASCAP) . . . . . 93	Snap Shot (Cotillion/Evening Ladies — BMI) . . . . . 6	When She Was My (MCA — ASCAP) . . . . . 7
Freefall (Len-Lon/Fat Jack the Second/Stay Attuned — BMI) . . . . . 50	Let's Groove (Saggi/Yougoulei — ASCAP) . . . . . 4	Something About You (Ebony Webb/Cessess — BMI) . . . . . 25	Why Do Fools (Patricia — BMI) . . . . . 16
Funky Sensation (Kenix — ASCAP) . . . . . 30	Let's Start (Intersong/Bohannon/Phase II — ASCAP) 92	Station Break (Framingreg/Upper Level — BMI) . . . . . 96	Wide Open (WB Music/Good High — ASCAP/Raydiola — BMI) . . . . . 85
Geek You Up (Electrocord/Geeks/Ron-Ken — ASCAP) . . . . . 7	Love All The Hurt (Irving/Lijesrika — BMI) . . . . . 15	Stay Awake (Sweetbeat — ASCAP) . . . . . 31	You Go Your Way (Do Drop In/Frozen Butterfly — BMI) . . . . . 34
Get It Up (Tionna-license pending) . . . . . 52	Love Don't Love (Mighty Three — BMI) . . . . . 49	Steal The Night (Edition Sunrise — BMI) . . . . . 38	You'll Be Dancing (Shown Breree/Glenwood — ASCAP) . . . . . 89
Guess Who (Michele — BMI) . . . . . 70	Love Fever (Trumar — BMI/Diamond In The Rough — BMI) . . . . . 86	Super Freak (Jobete & Stone City — ASCAP) . . . . . 21	You're My Latest (Mighty Three — BMI) . . . . . 83
Hang On (Hal-Mel/Dayjoy/Ensign — BMI) . . . . . 45	Love Has Come (Blackbyrd — BMI) . . . . . 26	Sweat (WB/Good High — ASCAP) . . . . . 98	Zulu (ATV — BMI) . . . . . 71
Heart Heart (Pabon/Torres — BMI/Prismatic — BMI) 75	Love In The Fast (Spectrum VII/Sylvor Sounds — ASCAP) . . . . . 69	Sweater As The Days (Spectrum VII/Silver Sounds — ASCAP) . . . . . 43	
Hit And Run (Bar-Kays/Warner Tamerlane — BMI) 39		Take My Heart (Delightful/Second Decade — BMI) 3	
I Can't Live (Mighty Three — BMI) . . . . . 13		Take My Love (Duchess — BMI) . . . . . 20	
I Heard It (Ston Agate — BMI) . . . . . 2			



# BLACK CONTEMPORARY

## MOST ADDED SINGLES

- KICKIN' BACK** — L.T.D. — A&M  
WNHC, WSOK, KDKO, OK100, WEDR, WGFJ, WDAS-FM, WOKB, WRBD, WWDM, WAWA, WILD, KPRS, WVKO
- (I FOUND) THAT MAN OF MINE** — THE JONES GIRLS — PHILADELPHIA INT'L/EPIC  
WWRL, WPAL, WLLC, WEDR, WIGO, WWIN, KGFJ, WBMX, WGIV, KATZ, KPRS, WGPR-FM
- WANTING YOU** — STARPOINT — CHOCOLATE CITY/POLYGRAM  
WLLC, WSOK, OK100, WTLC, WDAS-FM, WRBD, WWDM
- SHAKE** — GQ — ARISTA  
WHRK, WSOK, KDKO, WATV, WWDM, WAWA, WILD
- LOVE IN THE FAST LANE** — DYNASTY — SOLAR/ELEKTRA  
WPAL, KDKO, KGFJ, WRKS, WBMX, WJLB, WWDM
- YOU'RE MY LATEST, MY GREATEST INSPIRATION** — TEDDY PENDERGRASS — PHILA. INT'L/EPIC  
WSOK, WATV, WDAS-FM, WRBD, KPRS, WDAS, WGPR-FM
- I'M JUST TOO SHY** — JERMAINE JACKSON — MOTOWN  
KDKO, KDAY, WRKS, WTLC, WJLB, WDAO
- IT'S MY TURN** — ARETHA FRANKLIN — ARISTA  
WWRL, WSOK, KDKO, WTLC, WRBD, WDAO

## MOST ADDED ALBUMS

- RAISE!** — EARTH, WIND & FIRE — ARC/COLUMBIA  
KDAY, WPAL, WLLC, WCIN, WSOK, KDKO, WEDR, WENZ, WRKS, WOKS, WJLB, KATZ, WWDM, KPRS
- WHY DO FOOLS FALL IN LOVE** — DIANA ROSS — RCA  
WNHC, KDAY, WPAL, WLLC, KDKO, WWIN, WTLC, WBMX, KPRS
- FACE TO FACE** — GQ — ARISTA  
WWRL, WNHC, WLUM, WTLC, WOKB, WRBD, WILD, WDAO, WGPR-FM

## UP AND COMING

- SOMETHING ABOUT YOU** — ANGELA BOFILL — ARISTA  
**I BELIEVE IN LOVE** — ROCKIE ROBBINS — A&M  
**IF YOU THINK YOU'RE LONELY NOW** — BOBBY WOMACK — BEVERLY GLEN  
**I DO LOVE YOU** — SWITCH — GORDY/MOTOWN  
**DO IT AGAIN** — PAULETTE REAVES — DASH

## BLACK RADIO HIGHLIGHTS

### V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — ROGER

HOTS: The Time, Kool & The Gang, Prince, Four Tops, Earth, Wind & Fire, Slave, L. Vandross, Ebonee Webb, D. Ross/L. Richie, Q. Jones, Isley Brothers, Commodores, A. Franklin/G. Benson. ADDS: M. Henderson, Brick, Quarter Flash, Meadows, A. Bofill, Rhyze, V. Wills. LP ADDS: Yellowjackets, Skool Boyz.

### WIGO — ATLANTA — QUINCY JASON, PD — #1 — ISLEY BROTHERS

JUMPS: 8 To 2 — Earth, Wind & Fire, 16 To 10 — Central Line, 20 To 17 — RJ's Latest Arrival, HB To 40 — G. Benson. ADDS: V. Wills, Red Hot, Monster Orchestra, Rhyze, Slave, Staple Singers, Midnight Star, Rufus, L. Graham, Jones Girls. LP ADDS: Syreeta, Main Ingredient.

### WWIN — BALTIMORE — CURTIS ANDERSON, PD

HOTS: V. Mason, P. LaBelle, D. Williams, Bohannon, L. Vandross, Slave, Prince, D. Byrd, The Time, Earth, Wind & Fire. ADDS: Kwick, Shalamar, G. Knight, Lakeside, C. Staton, A. Meyers, Colours, Jones Girls. LP ADDS: Ozone, R. Crawford, D. Ross, Skyy, R. Franklin, J. Cliff.

### WATV — BIRMINGHAM — STAN GRAINGER, MD

HOTS: Four Tops, Kraftwerk, D. Ross/L. Richie, A. Franklin/G. Benson, The Time, Roger, Kool & The Gang, M. Henderson, B. Womack, Earth, Wind & Fire, Prince, West Street Mob, R. Laws, Commodores, Pieces Of A Dream, Chocolate Milk, F. Knight. ADDS: Switch, Ozone, GQ, T. Pendergrass, R. Cameron, Heatwave, Superior Movement, S. Woods, L. Love, Kwick, Madagascar, G. McCrae. LP ADDS: M. Moore, G. Gaynor, Prince, B. White.

### WILD — BOSTON — BUTTERBALL, JR., PD — #1 — SLAVE

JUMPS: 12 To 4 — Central Line, 13 To 5 — Earth, Wind & Fire, 14 To 11 — M. Moore, 15 To 12 — R. Laws, 17 To 13 — J. Ross, 20 To 14 — Mean Machine, 23 To 15 — E. King, 26 To 16 — G. McCrae, 25 To 17 — T. Grant, 27 To 18 — N. Cole, 28 To 19 — P. Hyman, 29 To 20 — T. Marie, 31 To 21 — Prince, 33 To 24 — Klique, 36 To 25 — S. Brown, 37 To 26 — G. Knight, 34 To 28 — RJ's Latest Arrival, 38 To 29 — Dynasty, 40 To 36 — G. Hunt, HB To 29 — L. White, HB To 30 — G. Benson, HB To 32 — Isley Brothers, HB To 34 — H. Melvin, HB To 39 — Shalamar, HB To 40 — S. Feva. ADDS: Staple Singers, T. Marie, GQ, Weeks & Company, Gene Dunlap, LTD, Satin Dreams, C. Staton, Tavares. LP ADDS: GQ, Skyy, Switch, Syreeta, S. Woods, Spinners.

### WUFO — BUFFALO — DAVE MICHAELS, MD — #1 — THE TIME

HOTS: Kool & The Gang, R. Laws, T. Pendergrass, Q. Jones, M. Moore, Prince, Roger, L. Vandross, Earth, Wind & Fire, A. Franklin/G. Benson, Isley Brothers, Slave, S. Mills, Commodores, C. Mayfield, H. Melvin, G. Hunt, T. Grant. ADDS: Rufus & Chaka Khan, J. Ross, L. Graham, Booker T., A. Bofill, G. Benson, Main Ingredient, Pointer Sisters, Bar-Kays. ADDS: A. Bofill, Spinners. LP ADDS: S. Woods, H. Melvin.

### WBMX — CHICAGO — LEE MICHAELS, PD

HOTS: Kool & The Gang, Rober, Prince, Slave, D. Ross/L. Richie, The Time, Kraftwerk, L. Vandross, Four Tops, One Way, West Street Mob, Dazz Band, Graingers, E. Webb, Isley Brothers, P. Austin, S. Brown, Temptations, J. Ross, T. Davis. ADDS: Madagascar, A. Bofill, L. Williams, Tavares, Funn, O.C. Smith, P. LaBelle, Jones Girls, R. Robbins, G.S. Heron, Dynasty. LP ADDS: Prince, B. Womack, F. Hubbard, D. Ross, B. Marley, Skool Boyz.

### WGCI — CHICAGO — PAM WELLES, MD

HOTS: Kool & The Gang, Earth, Wind & Fire, Prince, Slave, C. Mayfield, Temptations, Isley Brothers, One Way, Four Tops, Graingers. ADDS: G. McCrae, J. Ross, G. Adams, B.B. & Q. Band, Tierra, Stylistics. LP ADDS: F. Hubbard, P. Austin.

### WCIN — CINCINNATI — MIKE ROBERTS, PD

HOTS: Kool & The Gang, Whispers, Isley Brothers, M. Moore, One Way, Prince, Chocolate Milk, The Time, Q. Jones, J. Carn, C. Mayfield, Commodores, Earth, Wind & Fire. ADDS: Funn, Emotions, Rene & Angela, Bar-Kays, Booker T. LP ADDS: Earth, Wind & Fire.

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

HOTS: West Street Mob, C. Mayfield, The Time, Whispers, Prince, J. Carn, T. Pendergrass, Roger, A. Franklin/G. Benson, Earth, Wind & Fire, Kool & The Gang, Four Tops, One Way. ADDS: D. Ross, Rufus, Tavares, Skyy, P. Hyman, Tierra, T. Marie.

### KDKO — DENVER — BYRON PITTS, MD — #1 — KOOL & THE GANG

HOTS: Prince, Shalamar, Slave, Isley Brothers, L. Vandross, C. Carlton, Shock, Earth, Wind & Fire, Zoom. ADDS: R. James, Switch, LTD, GQ, A. Franklin, M. Henderson, J. Jackson, Syreeta, T. Marie, Dynasty, Midnight Star, Skyy, Lakeside. LP ADDS: Earth, Wind & Fire, Prince, Switch, D. Ross, Tower Of Power, Skyy, A. Stewart.

### WJLB — DETROIT — JOHN EDWARDS, MD

HOTS: L.J. Reynolds, M. Moore, Earth, Wind & Fire, Kool & The Gang, T. Marie, Ebonee Webb, Cameo, Isley Brothers, One Way, P. Austin, C. Mayfield, Whispers, Slave, D. Byrd, B. Womack, Booker T., L. Vandross, P. Bryson, G. Benson, S. Clarke/G. Duke, S. Woods, Roger, Four Tops, T. Pendergrass. ADDS: J. Jackson, Dynasty, R. Franklin. LP ADDS: Earth, Wind & Fire, Slave, B. Womack.

### KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — ROGER

HOTS: D. Morgan, Prince, The Time, Kool & The Gang, Earth, Wind & Fire, L. Vandross, One Way, Pointer Sisters, Slave, R. James, T. Pendergrass, A. Jarreau, D. Ross/L. Richie, B.B. & Q. Band, Maze, Shalamar, Four Tops, B. Mason. ADDS: G. Benson, Shalamar. ADDS: D. Laws, Cameo, P. Bryson, D. Ross, Rhyze.

### WTLC — INDIANAPOLIS — KELLY CARSON, MD

HOTS: Kool & The Gang, Prince, Earth, Wind & Fire, Slave, Commodores, Q. Jones, M. Moore, Isley Brothers, Mean Machine, E. Webb, Shock, J. Carn, Bohannon, G. Benson, Chocolate Milk, Ozone, G. Knight, Klique, S. Woods, Bar-Kays. ADDS: P. Bryson, Funn, J. Jackson, A. Franklin, J. Carn, D. Ross/L. Richie, Starpoint. LP ADDS: Dells, D. Ross, Skyy, Switch, F. Hubbard, Syreeta, A. Meyers, GQ.

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

HOTS: Kool & The Gang, Prince, Roger, Whispers, Earth, Wind & Fire, B. Womack, B. James, Isley Brothers, Shalamar, Slave, Zoom, Commodores. ADDS: R. Franklin, J. Jackson, N. Cole, G. Benson, P. Hyman. LP ADDS: Earth, Wind & Fire, Kool & The Gang, Isley Brothers, D. Ross.

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

HOTS: L. Vandross, Roger, Slave, Earth, Wind & Fire, Prince, Four Tops, Kool & The Gang, Mean Machine, C. Mayfield. ADDS: Dynasty, Rufus, LTD, Kwick, Manhattans, Jones Girls, B. White. LP ADDS: T. Pendergrass, A. Franklin, S. Woods.

### WDIA — MEMPHIS — CARL CONNOR, PD

HOTS: Roger, Prince, Kool & The Gang, Earth, Wind & Fire, Slave, One Way, Isley Brothers, West Street Mob, Chocolate Milk, Bar-Kays, Ebonee Webb, Q. Jones, Commodores, A. Franklin/G. Benson, R. Laws, Kwick, Whispers, T. Pendergrass, M. Moore, B. Womack, Dynasty, Spinners, G. Benson, Rene & Angela. ADDS: D. Ross. LP ADDS: Kool & The Gang, Maze, Prince.

### WHRK — MEMPHIS — SHARON SMITH, MD

HOTS: The Time, Bar-Kays, Ebonee Webb, G. Benson, Slave, One Way, D. Ross, Prince, Isley Brothers, Kool & The Gang, Q. Jones, Commodores, Earth, Wind & Fire, Roger, L. Vandross. ADDS: GQ, Lakeside, Central Line, Tierra. LP ADDS: Cameron, Syreeta, G.S. Heron, G. Dunlap.

### WEDR — MIAMI — GEORGE JONES, MD — #1 — LONNIE LOVE

JUMPS: Ex To 20 — N. Cole, Ex To 19 — L. Williams, Ex To 18 — Twice, Ex To 17 — G. McCrae, Ex To 16 — Chocolate Milk, Ex To 15 — Bang Gang, 17 To 14 — B. Wright, 12 To 10 — Hot Cuisine, 11 To 9 — D. Byrd, 15 To 8 — Ebonee Webb, 16 To 7 — P. Austin, 9 To 5 — Madagascar, 10 To 4 — Slave. ADDS: P. Reaves, Emotions, C. Staton, Funn, Rene & Angela, Was, D. Laws, F. Knight. LP ADDS: Emotions, A. Meyers, R. Brown, Kwick, M. Moore. ADDS: LTD, Kano, T. Gardner, Lulu, Jones Girls, Peaches & Herb. LP ADDS: Earth, Wind & Fire, Pieces Of A Dream, Main Ingredient, Rhyze, B. White, Skyy.

### WAWA — MILWAUKEE — JIMMY GOODTIME, MD — #1 — FOUR TOPS

HOTS: L. Vandross, Roger, West Street Mob, Slave, The Time, Graingers, D. Morgan, Ebonee Webb, Kool & The Gang, One Way, Earth, Wind & Fire, Chi-Lites, Chocolate Milk, Isley Brothers, Commodores, C. Mayfield, P. Hyman, Prince. ADDS: GQ, LTD, Funn.

### WLUM — MILWAUKEE — BOB COLLINS, PD

HOT LP'S: L. Vandross, Al Jarreau, Earth, Wind & Fire, Isley Brothers, Rufus, M. Henderson, Slave, B. James, D. Laws, Ashford & Simpson, Shalamar, E. King, Four Tops, Brick. ADDS: T. Marie, C. Carlton, T. Pendergrass, R. Robbins, Stylistics, G. Dunlap, E. King, Jones Girls. LP ADDS: Skyy, GQ.

### WNHC — NEW HAVEN — JAMES JORDAN, MD

HOTS: L. Vandross, Four Tops, R. Fields, Kool & The Gang, Whispers, Earth, Wind & Fire, Central Line, Slave, Isley Brothers, G. McCrae. ADDS: LTD, Midnight Star, C. Carlton. LP ADDS: GQ, D. Ross.

### WYLD-FM — NEW ORLEANS — JAMES ALEXANDER, PD — #1 — L. VANDROSS

HOTS: Four Tops, T. Pendergrass, D. Ross/L. Richie, Earth, Wind & Fire, Kool & The Gang, Commodores, A. Franklin/G. Benson, D. Byrd, Slave, C. Mayfield, Al Jarreau, B.B. & Q. Band, Q. Jones, R. Laws, M. Moore, P. LaBelle, S. Brown, Ashford & Simpson, Raydio, J. Feliciano, C. Lynn, R. Flack, Tierra, Isley Brothers, Mighty Fire, T. Marie. ADDS: E. King, C. Khan, G. Dunlap, Funn. LP ADDS: Rufus, Main Ingredient.

### WRKS — NEW YORK — BARRY MAYO, PD — #1 — D. WILLIAMS

HOTS: Central Line, G. McCrae, L. Vandross, Four Tops, Kool & The Gang, D. Byrd, L. Graham, C. Carlton, D. Ross, R. James, Al Jarreau, J. Ross, M. Moore, Quick, Conquest, Prince, G. Knight, Hot Cuisine, Earth, Wind & Fire, North End, G. Hunt, Pointer Sisters, Weeks & Company, G. Benson, Tierra. ADDS: Kano, Dynasty, J. Jackson. LP ADDS: Earth, Wind & Fire.

### WWRL — NEW YORK — WANDA RAMOS, MD

HOTS: Maze, T. Pendergrass, Kool & The Gang, D. Ross, Central Line, Whispers, G. Benson, Manhattans, Pieces Of A Dream, Rufus. ADDS: A. Franklin, A. Bofill, R. Robbins, R. Crawford, S.O.S. Band, Jones Girls, P. Austin, E. King, T. Davis. LP ADDS: S. Dash, Slave, GQ, H. Hancock, B. Womack, E. Klugh, T. Pendergrass, J. Cliff, Brick.

### WOKB — ORLANDO — BRETT LEWIS, PD — #1 — KOOL & THE GANG

HOTS: Four Tops, C. Mayfield, L.J. Reynolds, Slave, The Time, One Way, Commodores, Prince, Earth, Wind & Fire, L. Vandross, Isley Brothers, Q. Jones. ADDS: P. Reaves, L. White, LTD, S. Brown, Emotions, Mean Machine, Rene & Angela. LP ADDS: Kwick GQ, Earth, Wind & Fire, Skyy, M. Wells.

### WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — L. VANDROSS

HOTS: Kool & The Gang, Slave, Prince, Earth, Wind & Fire, Isley Brothers, Chocolate Milk, Q. Jones, Commodores, The Time, Whispers, G. McCrae, Quick, Central Line, R. Laws, M. Moore, One Way. ADDS: Starpoint, A. Bofill, T. Pendergrass, LTD, Colours, Kwick. LP ADDS: Switch, Lovesmith.

### WENZ — RICHMOND — PAUL CHILDS, PD — #1 — L. VANDROSS

JUMPS: 9 To 5 — Kool & The Gang, 14 To 10 — Maze, 18 To 13 — Slave, 20 To 15 — Prince, 23 To 19 — Whispers, 24 To 20 — One Way, 25 To 21 — Isley Brothers, 27 To 22 — Commodores, HB To 24 — M. Moore, HB To 25 — D. Ross, HB To 27 — Bohannon, HB To 28 — G. Benson, HB To 30 — P. Bryson. ADDS: R. Robbins, Syreeta, Skyy, Booker T., Rhyze, Central Line, H. Alpert. LP ADDS: Earth, Wind & Fire, Rufus, I. Hayes, Kwick.

### KSOL — SAN FRANCISCO — BERNIE MOODY, PD — #1 — ROGER

JUMPS: 8 To 5 — Chocolate Milk, 14 To 10 — Prince, 17 To 12 — C. Lynn, 21 To 14 — Shalamar, 24 To 15 — M. Moore, 20 To 16 — E. King, 26 To 17 — B. Benson, 25 To 18 — Pointer Sisters, 31 To 22 — D. Ross, 30 To 23 — Tierra, 29 To 25 — Dynasty, 37 To 27 — Kraftwerk, 34 To 28 — Skyy, 36 To 29 — GQ, 38 To 30 — Rufus, 39 To 34 — P. Hyman. ADDS: Switch, Central Line, G. Dunlap, Bar-Kays.

### KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — ROGER

JUMPS: 8 To 6 — Isley Brothers, 19 To 7 — Kool & The Gang, 11 To 8 — One Way, 22 To 11 — Prince, 16 To 14 — N. Cole, 29 To 16 — Chocolate Milk, 32 To 18 — Slave, 35 To 20 — M. Moore, 37 To 26 — D. Ross, 40 To 29 — Manhattans, 38 To 33 — P. Bryson, 39 To 35 — Funn, HB To 37 — GQ, HB To 38 — R. Robbins, HB To 39 — Rufus, HB To 40 — Skyy. ADDS: A. Meyers, E. Perkins, Jones Girls, R. James, Red Hot, Bar-Kays, S. Woods, E. King. LP ADDS: Earth, Wind & Fire, A. Meyers.

### KMJM — ST. LOUIS — STEVE WEED, MD — #1 — ROGER

HOTS: D. Ross/L. Richie, The Time, Al Jarreau, R. James, Earth, Wind & Fire, D. Morgan, L. Vandross, Commodores, Pointer Sisters, T. Pendergrass, Kool & The Gang, Shalamar, Four Tops, Prince, Q. Jones, Maze, A. Franklin, C. Carlton, D. Ross. ADDS: Isley Brothers, Bee Gees.

### WWDM — SUMTER — BARBARA TAYLOR, MD

HOTS: M. Moore, Prince, Kool & The Gang, Slave, G. McCrae, Mean Machine, L. Graham, Aurra, Roger. ADDS: GQ, LTD, G. Adams, P. Bryson, B. White, G. Hunt, Starpoint, Skyy, Dynasty, Jerry Carr. LP ADDS: Prince, S. Brown, B. Womack, S. Woods, Earth, Wind & Fire, B. White, M. Moore.

### OK100 — WASHINGTON — HARRY BOOMER, MD

HOTS: D. Ross/L. Richie, C. Carlton, R. James, E. King, B.B. & Q. Band, N. Straker Band, L. Vandross, R. Robbins, Cameo, P. Hyman/M. Henderson. ADDS: Madagascar, G. McCrae, Skyy, G. Benson, Kwick. ADDS: T. Pendergrass, G. Knight, P. LaBelle, Bar-Kays. LP ADDS: Earth, Wind & Fire. ADDS: Peaches & Herb, LTD, G. Benson, Central Line, Starpoint.

# Sony Asks For Rehearing On Betamax Videotaping Ruling

(continued from page 6)

the court's decision would establish a precedent threatening the legality and viability of the entire videocassette recorder industry, the filing would be made by the EIA/CEG as a trade group representing most of the companies selling videocassette recorders at the manufacturer level.

The motion for leave to file the brief thus maintained, "Therefore, we are vitally interested in the outcome of this suit, and we're in a position to demonstrate the exceptional importance of the panel decision to the entire video cassette recorder industry."

The EIA/CEG additionally stated in its filing that the three-judge panel of the Ninth U.S. Circuit Court, headed by James F. Kilkenny, "ignored or misrepresented both fact and law in its analysis and conclusion that home taping is not 'fair use'" and "ignored the benefit to copyright holders of VCR use."

"Sure, there may be a little personal

## RCA Hikes 45s

(continued from page 16)

the higher prices.

"Retailers usually put pressure on everybody to go up by overpricing the singles of all labels to meet the higher price of one," he said.

London further noted that dealers might eventually begin to buy fewer singles titles, preferring to buy smaller quantities of hit product. He added that the new artist would really be hurt if such a pattern did emerge.

PolyGram Records, in efforts to preserve the opportunity for a new artist to make market penetration, recently announced plans to back an A-side single with a medley of tunes culled from the same album. The first artist with whom PolyGram tried the experiment was Martin Briley. PolyGram management reasoned that the B-side medley concept would provide the singles buyer with greater value for the money.

### Bad Timing

Joe Bressie, vice president of purchasing for the 165-store Camelot Music chain, supported London's contention that the new price increase could affect bookkeeping when he said, "This price increase comes at a bad time of the year for us. We're sort of set in our ways this time of the year (the holiday/Christmas sales season)."

Other retailers praised the RCA price hike, noting that the increase would allow both manufacturers and dealers an opportunity to recoup greater profits from sale of singles.

"It's a good move," said Russ Solomon, head of the 30-store Tower chain, adding, "especially if the effect of the whole thing is the manufacturer making a profit on singles."

"The effect could also mean that retailers may realize more dollars from singles sales," Solomon continued. He also contended that unit sales from singles would not significantly drop on titles that are hits. "It will sell if it's popular," Solomon said. "If it isn't popular, well then, it's not going to sell anyway."

Noting surprise at the RCA move, Lou Maglia, vice president of sales at Elektra/Asylum Records, said that his field staff's survey of retailers on the hiking of singles prices was generally met with dissatisfaction from the retail community.

Maglia, who said that E/A was not at this time making a decision on singles price increase, explained that most of the negatives have come from the one-stop level, while some retailers have noted that they could brighten their profit picture with a singles price increase.

library going on but not much because most surveys show that 70-90% of home taping is done for time shifting and not home library building," said Jack Wayman, EIA/CEG's recommendation that "the court should defer to Congress on this matter."

Wayman indicated that it is the EIA/CEG's feeling that "the court should defer to Congress on this matter."

"We say that this court should defer to Congress and put itself on hold if it doesn't want to meet and reverse its decision," noted Wayman. "At the same time, we introduce, or support, legislation in both Houses of the Congress which would grant an exception to copyright laws for home videotaping of copyrighted materials, just as the 1971 law exempts it for audio taping."

Wayman pointed out that hearings before the full Senate Judiciary Committee to review proposed legislation, such as Sen. DeConcini's amendment (S 1758) (Cash Box, Nov. 7), are expected to take place in mid-month. However, the legal process is still expected to drag on quite a bit longer. According to Wayman, the three judge panel receives the appeal and either discards it, letting the decision stand, or circulates it *en banc* to the remaining 21 judges from the Ninth Circuit throughout six western states.

"But if they rehear the case, that doesn't preclude it from going to the Supreme Court," said Wayman. "And if it does go up to the Supreme Court, it could take several months just for them to decide whether to hear the case or not. The Supreme Court hears an average of 150 out of 5,000 cases per year... this thing can go on for two or three more years."

Wayman said that he was "sure the plaintiffs will push for royalty legislation," but at this point, that has not happened. Stephen Kroft, attorney for MCA/Universal and Disney, said, "if that happens, I'm sure it will be all over the place." He added that, at this point, "we're still reviewing the situation."

However, Walt Disney Prods., in an effort to avoid public enmity, issued a statement last week saying that the company "has no intention in this or any other litigation of pursuing individuals to interfere with this practice (of home videotaping)," despite the fact that a private individual is named in the suit.

"Walt Disney Prods. welcomes and will support appropriate and meaningful legislation to eliminate any liability for individuals videotaping copyrighted television programming for their personal use off their home TV sets, as long as safeguards are also provided to prohibit misuse of creative product," read the statement. "We have come to realize that the interests of all concerned can be better accommodated by the passage of new laws. We feel there is compelling justification for legislation to insure that specific limits be placed on the dissemination and distribution of copyrighted videotape materials beyond use in the home."

Disney spokesmen did add that the company will continue litigation, however, "until an acceptable solution can be reached."

## AGAC Workshops Set For Nashville Nov. 17-19

NASHVILLE — The American Guild of Authors and Composers (AGAC) will hold a series of workshops titled "AGAC In Depth In Nashville" here Nov. 17-19. The workshops will be free form in nature and are designed to create an interest among the writing community in AGAC, which could result in the opening of a branch here.

The first of five workshops will begin at 11 a.m. Nov. 17 at the Musician's Union Hall.

(continued from page 5)

"We have been talking with Stevie Wonder, who is highly interested," said Morris. "He's been a pioneer in the digital audio field and is quite familiar with Sony's digital products."

Hitachi premiered its new PCM-V300, the first PCM digital combination audio/video recorder, integrating videocassette recorder and a PCM (Pulse Code Modulated) digital audio processor into a single unit. According to Hitachi representatives at AES, newly developed PCM processor LSIs and ICs made it possible for the company to build a deck integrating both functions no bigger than normal. Already available in Japan, the PCM-V300 will be introduced to the U.S. market in June 1982 and will retail between \$3,500 and \$4,000.

Keeping pace with Sony, Mitsubishi took orders on its own multi-track digital recorder, the 32-channel X-800. The unit, according to Mitsubishi officials at the show, will be available in March 1982 for \$170,000. The company also took orders on its DDL-1 Digital Delay unit, presently available at \$9,000, and XE-1 Automatic Electronic Editor, which will be available January 1982 for \$35,000, the same price as the Sony unit.

JVC displayed and demonstrated a range of digital products, from its PCM Digital Compact Cassette Deck to its Audio High Density (AHD) Digital Audio Disc System. The Digital Compact Cassette Deck is a first, according to the company, integrating digital audio technology in cassette format. The record/playback unit

## 3M, Sony Back 48 kHz Standard For Digital Signal

(continued from page 5)

Japan deputy general manager, research and development, digital audio division, the company is presently in the process of preparing a draft for a proposal inviting all manufacturers to support the 48 kHz rate. It will be presented to the Digital Audio Technical Committee of AES, chaired by Bart Locanthi of Pasadena, Calif.-based Pioneer North America.

Dr. Doi additionally noted that Sony's parallel support of the 44.1 kHz rate came about because "a lot of Japanese manufacturers are utilizing that rate," as well as the 50.4 kHz frequency. Mitsubishi Audio presently uses a 50.4 kHz sampling frequency for its X-80 and X-80A two-channel recorders, as well as its X-800 32-channel unit; while Hitachi is among the manufacturers whose digital recording units are based on 44.1 kHz rate. JVC is presently varied between a 33.6 kHz frequency for its PCM Digital Compact Cassette System and 47.25 kHz for its AHD Digital Audio Disc System.

"First of all, we have terminated all discussion since 1978 on digital standardization of sampling rates to announce our support of the 44.1 and 48 kHz frequencies," stated Dr. Doi. "Now, we are drafting our proposal. We were aware that we could make a de facto standard without any problem, but after much discussion, we settled upon a compromise in the interest of speeding up the process of standardization."

"We at Sony feel that with this step, the real start of the audio age can now begin and that this may help to create one of the avenues that will enable the audio industry to get out of the recession we have been experiencing. Finally, we invite all manufacturers of digital audio products to join us in the support of this standard."

utilizes metal tape with a relatively high coercive force (Hc) suitable for digital recording and offers low cost.

### Simultaneous Playback

The AHD Digital Audio Disc System combines videodisc and digital audio technology into one unit with three channels (or two channels, if desired) and can play back still video pictures simultaneously with audio. The home user can play either AHD or VHD discs on the same unit.

3M, which already has 60 digital recorder units in the field and more than 20 digital editors, demonstrated technical advantages, musical realization of those advantages and compared first and tenth generation copies of digital and analog masters. The company also previewed a new Pablo Records digital recording by the Count Basie Orchestra.

Engineer Ron Ensminger of 3M also demonstrated a prototype digital console mixer. Ensminger explained that while the company is working on "going into maintenance of console processors," he added that it was "not economically feasible" to go into production on the digital mixer yet and stated that 3M had "more testing to do" on the unit.

Advancements in computer-based technology for electronic musical instruments was in evidence at the 70th AES, such as Canadian composer/performer David McLey's McLeyvier, which combines computer memory and printout functions with the tonal flexibility of a 128-voice "orchestra." Billed by manufacturer and marketer Hazelcom as the "only system which can set down on paper a musical score of publishable quality by means of a pen plotter," the McLeyvier allows a musician, even one who does not read or write music, to translate and store musical information in its memory. Unlike most synthesizers, the McLeyvier is not pre-set and dynamically allocates all variables. It features a tutorial function, instructing the operator how to operate the machine.

Other highlights of the convention included the awards banquet Nov. 1, where Arthur Keller received the gold medal for outstanding achievement in the field of audio; Derek Tiesley was awarded the bronze medal (no silver medal was given in 1981). Honorary membership in AES was bestowed upon William Robinson, while MTI Corp.'s Timothy Cole was given the Board of Governors Award.

Six fellowships were presented at the dinner, and recipients included Paul Buff; Julius Futterman (posthumous); David Harrison; Wayne Hetrich; Tomlinson Holman; and Harold Mosier, Jr. The dinner concluded with AES president Ray Dolby announcing that the next AES convention had been scheduled to take place at Disneyland in Anaheim, Calif.

## NARM Survey Results

(continued from page 5)

Total sales revenues of \$126.5 million represented a 13% jump over 1980, with the mathematically adjusted total reaching \$115.0 million, a real growth of three percent.

Average number of stores for the chains during the third quarter reached 983, a five percent increase over the 940 store average last year. Total revenues climbed eight percent to \$42,887, while mathematically adjusted figure was \$40.8 million, a three percent increase over 1980.

## 'Pirates' Gets Gold

LOS ANGELES — Rickie Lee Jones' second Warner Bros. LP, "Pirates," has been certified gold by the RIAA.

# CASH BOX TOP 100 ALBUMS

November 14, 1981

			Weeks On 11/7 Chart				Weeks On 11/7 Chart				Weeks On 11/7 Chart				
1	4	FOREIGNER (Atlantic SD 16999)	8.98	2	17	34	WORKING CLASS DOG	8.98	31	34	68	FIRE OF UNKNOWN ORIGIN	—	62	19
2	TATTOO YOU	ROLLING STONES (Rolling Stones/Atlantic COC 16052)	8.98	1	10	35	TONIGHT!	—	35	11	69	PRETENDERS II	8.98	59	13
3	NINE TONIGHT	BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182)	12.98	3	8	36	THE BEST OF BLONDIE	8.98	50	3	70	THE FRIENDS OF MR. CAIRO	8.98	73	16
4	ESCAPE	JOURNEY (Columbia TC 37408)	—	4	15	37	SHOW TIME	8.98	37	6	71	LAW AND ORDER	8.98	92	2
5	GHOST IN THE MACHINE	THE POLICE (A&M SP-3730)	8.98	7	4	38	HEAVY METAL	15.98	27	15	72	FREETIME	8.98	61	12
6	BELLA DONNA	STEVIE NICKS (Modern/Atlantic MR 38-139)	8.98	6	14	39	GIVE THE PEOPLE WHAT THEY WANT	8.98	34	10	73	FANCY DANCER	8.98	74	8
7	THE INNOCENT AGE	DAN FOGELBERG (Full Moon/Epic KE2 37393)	—	5	9	40	ALL THE GREAT HITS	15.98	54	3	74	PARADISE THEATER	8.98	72	42
8	ABACAB	GENESIS (Atlantic SD 19313)	8.98	10	5	41	INSIDE YOU	—	52	3	75	AS FAR AS SIAM	8.98	81	10
9	SONGS IN THE ATTIC	BILLY JOEL (Columbia TC 37461)	—	9	7	42	GREATEST HITS	8.98	42	57	76	URBAN CHIPMUNK	8.98	76	25
10	PRECIOUS TIME	PAT BENATAR (Chrysalis CHR 1346)	8.98	8	17	43	PIRATES	8.98	25	15	77	LOVE ALL THE HURT AWAY	8.98	65	12
11	RAISE!	EARTH, WIND & FIRE (ARC/Columbia TC 37548)	—	—	1	44	THE ONE THAT YOU LOVE	8.98	44	23	78	CIRCLE OF LOVE	8.98	—	1
12	PRIVATE EYES	DARYL HALL & JOHN OATÉS (RCA AFL-1-4028)	8.98	12	9	45	FANCY FREE	8.98	46	24	79	KING COOL	8.98	85	8
13	SOMETHING SPECIAL	KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	8.98	14	5	46	TORCH	8.98	51	5	80	WALK UNDER LADDERS	8.98	87	5
14	IF I SHOULD LOVE AGAIN	BARRY MANILOW (Arista AL 9573)	8.98	15	5	47	STANDING TALL	8.98	47	6	81	BACK IN BLACK	8.98	67	64
15	BREAKIN' AWAY	AL JARREAU (Warner Bros. BSK 3576)	8.98	11	13	48	SHARE YOUR LOVE	8.98	36	19	82	HANG ON FOR YOUR LIFE	—	70	13
16	DON'T SAY NO	BILLY SQUIER (Capitol ST 12146)	8.98	17	27	49	CHRISTOPHER CROSS	8.98	41	94	83	FREEZE-FRAME	8.98	—	1
17	NEVER TOO MUCH	LUTHER VANDROSS (Epic FE 37451)	—	19	9	50	TIME	—	43	13	84	CARL CARLTON	8.98	68	17
18	STREET SONGS	RICK JAMES (Gordy/Motown GB-1002M1)	8.98	18	30	51	ENDLESS LOVE	8.98	45	17	85	WATTS IN A TANK	7.98	95	11
19	PHYSICAL	OLIVIA NEWTON-JOHN (MCA-5229)	8.98	28	3	52	THE TIME	8.98	38	12	86	I LIKE YOUR STYLE	8.98	86	9
20	LONG DISTANCE VOYAGER	THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	8.98	13	24	53	THE DUDE	8.98	57	33	87	THIS KIND OF LOVIN'	8.98	71	9
21	TIME EXPOSURE	LITTLE RIVER BAND (Capitol ST-12163)	8.98	21	10	54	ARTHUR — THE ALBUM	8.98	39	11	88	BLACK & WHITE	8.98	78	20
22	THE MANY FACETS OF ROGER	ROGER (Warner Bros. BSK 3594)	8.98	23	9	55	SOLID GROUND	8.98	56	7	89	MOVING PICTURES	8.98	80	38
23	IT'S TIME FOR LOVE	TEDDY PENDERGRASS (Phila. Int'l/CBS TZ 37491)	—	16	7	56	HOOLIGANS	15.98	63	4	90	GO FOR IT	8.98	93	5
24	NEW TRADITIONALISTS	DEVO (Warner Bros. BSK 3595)	8.98	26	6	57	STEP BY STEP	8.98	53	13	91	GET LUCKY	—	—	1
25	WHY DO FOOLS FALL IN LOVE	DIANA ROSS (RCA AFL-1-4153)	8.98	49	2	58	GREATEST HITS	8.98	—	1	92	COMPUTER WORLD	8.98	98	24
26	H INFIDELITY	REO SPEEDWAGON (Epic FE 36844)	—	20	49	59	EL LOCO	8.98	55	15	93	MSG	8.98	96	6
27	IN THE POCKET	COMMODORES (Motown M8-955M1)	8.98	24	19	60	LIVE IN NEW ORLEANS	9.98	48	21	94	ROUND TRIP	8.98	107	3
28	CONTROVERSY	PRINCE (Warner Bros. BSK 3601)	8.98	40	2	61	EXIT... STAGE LEFT	15.98	—	1	95	SIGN OF THE TIMES	—	75	10
29	BEAUTY AND THE BEAT	THE GO-GO'S (I.R.S./A&M SP 70021)	8.98	29	16	62	EVERY HOME SHOULD HAVE ONE	8.98	64	7	96	THERE'S NO GETTIN' OVER ME	8.98	83	12
30	THIS IS THE WAY	ROSSINGTON COLLINS BAND (MCA-5207)	8.98	30	6	63	JUICE	8.98	58	37	97	QUARTERFLASH	8.98	127	4
31	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	WILLIE NELSON (Columbia KC2 37542)	—	22	9	64	CRIMES OF PASSION	8.98	66	65	98	AEROBIC DANCING	8.98	101	6
32	FEELS SO RIGHT	ALABAMA (RCA AHL-1-3930)	8.98	32	36	65	DISCIPLINE	8.98	77	3	99	LOVE BYRD	8.98	82	8
33	ALLIED FORCES	TRIUMPH (RCA AFL-1-3902)	8.98	33	9	66	HIGH 'N' DRY	8.98	60	15	100	MISTAKEN IDENTITY	8.98	79	29
						67	QUINELLA	—	69	9					

# Cash Box Top Albums/101 to 200

November 14, 1981

Rank	Album	Label	Weeks On Chart		Rank	Album	Label	Weeks On Chart		Rank	Album	Label	Weeks On Chart	
			11/7	Chart				11/7	Chart				11/7	Chart
101	<b>DANGEROUS ACQUAINTANCES</b> MARIANNE FAITHFULL (Island ILPS 9648)	8.98	102	5	132	<b>REFLECTION</b> GIL SCOTT-HERON (Arista AL 9566)	8.98	119	8	167	<b>MY MELODY</b> DENIECE WILLIAMS (ARC/Columbia FC 37048)	—	171	33
102	<b>CRAZY FOR YOU</b> EARL KLUUGH (Liberty LT-51113)	8.98	114	3	133	<b>PIECES OF A DREAM</b> (Elektra 6E-350)	8.98	137	7	168	<b>CURED</b> STEVE HACKETT (Epic ARE 37632)	—	170	4
103	<b>SOME DAYS ARE DIAMONDS</b> JOHN DENVER (RCA AFL 1-4055)	8.98	94	20	134	<b>MAIDEN JAPAN</b> IRON MAIDEN (Harvest/Capitol MLP-15000)	5.98	151	3	169	<b>RAGE IN EDEN</b> ULTRAVOX (Chrysalis CHR 1338)	8.98	123	6
104	<b>CHANCES ARE</b> BOB MARLEY (Cotillion/Atlantic SD 5228)	8.98	108	4	135	<b>I'M IN LOVE</b> EVELYN KING (RCA AFL 1-3692)	8.98	112	18	170	<b>LOVERBOY</b> (Columbia JC 36762)	—	150	43
105	<b>STARS ON LONG PLAY II</b> Performed by Stars On (Radio Records/Atlantic RR 19314)	8.98	117	3	136	<b>WIRED FOR SOUND</b> CLIFF RICHARD (EMI America SW-17059)	8.98	139	5	171	<b>NORTH COAST</b> MICHAEL STANLEY BAND (EMI America SW-17056)	8.98	144	16
106	<b>CAMOUFLAGE</b> RUFUS with CHAKA KHAN (MCA-5270)	8.98	122	3	137	<b>BET YOUR HEART ON ME</b> JOHNNY LEE (Full Moon/Asylum 5E-541)	8.98	142	5	172	<b>HOLLYWOOD, TENNESSEE</b> CRYSTAL GAYLE (Columbia FC 37438)	—	126	9
107	<b>"LIVE"</b> BARBARA MANDRELL (MCA-5243)	8.98	97	12	138	<b>NIGHTCRUISING</b> BAR-KAYS (Mercury/PolyGram SRM-1-4028)	8.98	—	1	173	<b>EXIT</b> TANGERINE DREAM (Elektra 5E-557)	8.98	178	2
108	<b>DEAD SET</b> GRATEFUL DEAD (Arista A2L 8606)	12.98	84	9	139	<b>TOM TOM CLUB</b> (Sire SRK 3628)	8.98	143	4	174	<b>RODEO ROMEO</b> MOE BANDY (Columbia FC 37568)	—	183	2
109	<b>THE SPIRIT'S IN IT</b> PATTI LABELLE (Phila. Int'l/CBS FZ 37380)	—	105	9	140	<b>GRAND FUNK LIVES</b> GRAND FUNK RAILROAD (Full Moon/Warner Bros. FMH 3625)	8.98	140	5	175	<b>COUP DE GRACE</b> MINK DEVILLE (Atlantic SD 19311)	8.98	141	5
110	<b>WANNA BE A STAR</b> CHILLIWACK (Millennium/RCA 1-7759)	8.98	120	11	141	<b>RODNEY CROWELL</b> (Warner Bros. BSK 3587)	8.98	121	7	176	<b>MICKEY MOUSE DISCO</b> (Disneyland 2504)	4.98	184	91
111	<b>IT MUST BE MAGIC</b> TEENA MARIE (Gordy/Motown G8-1004M1)	8.98	99	23	142	<b>'SNAZ</b> NAZARETH (A&M SP-6703)	13.98	106	7	177	<b>BLOOD ON THE BRICKS</b> IRON CITY HOUSEROCKERS (MCA-5252)	8.98	179	4
112	<b>AEROBIC DANCING</b> BARBARA ANN AUER (Gateway GSLP-7610)	8.98	90	17	143	<b>TOO LATE THE HERO</b> JOHN ENTWISTLE (Atco SD 38-142)	8.98	100	6	178	<b>GREATEST HIT</b> CHEECH & CHONG (Warner Bros. BSK 3614)	8.98	182	3
113	<b>DIRTY DEEDS DONE DIRTY</b> <b>CHEAP</b> AC/DC (Atlantic SD 16033)	8.98	91	31	144	<b>PERHAPS LOVE</b> PLACIDO DOMINGO (CBS Masterworks MF 37243)	—	155	3	179	<b>GREATEST HITS</b> CHARLEY PRIDE (RCA AHL-1-4151)	8.98	186	2
114	<b>GREATEST HITS</b> THE DOORS (Elektra 5F-515)	8.98	116	55	145	<b>YOU ARE WHAT YOU IS</b> FRANK ZAPPA (Barking Pumpkin/CBS PW2 37537)	—	115	7	180	<b>SWEET SWEET</b> BURTON CUMMINGS (Alfa AAB-11007)	8.98	180	3
115	<b>CAROL HENSEL'S EXERCISE AND DANCE PROGRAM</b> (Vintage/Mirus VNI 7713)	8.98	118	39	146	<b>PERFORMANCE</b> ASHFORD & SIMPSON (Warner Bros. 2WB 3524)	15.98	113	5	181	<b>HOY! HOY!</b> LITTLE FEAT (Warner Bros. 2BSK 3533)	15.98	152	13
116	<b>FOR YOUR EYES ONLY</b> ORIGINAL SOUNDTRACK (Liberty LOO-1109)	8.98	103	19	147	<b>BIG CITY</b> MERLE HAGGARD (Epic FE 37593)	—	163	3	182	<b>I'M A LADY</b> TERRI GIBBS (MCA-5255)	8.98	185	3
117	<b>THE PRESSURE IS ON</b> HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	8.98	124	12	148	<b>ANNE MURRAY'S GREATEST HITS</b> (Capitol SOO-12110)	8.98	149	89	183	<b>ANTHOLOGY</b> GROVER WASHINGTON, JR. (Motown M9-961A2)	9.98	188	2
118	<b>ALMOST BLUE</b> ELVIS COSTELLO (Columbia FC 37562)	—	—	1	149	<b>SWITCH V</b> SWITCH (Gordy/Motown G8-1007M1)	8.98	164	2	184	<b>SLINGSHOT</b> MICHAEL HENDERSON (Buddah/Arista BDS 6002)	8.98	147	10
119	<b>GREG LAKE</b> (Chrysalis CHR 1357)	8.98	129	3	150	<b>THE JAZZ SINGER</b> NEIL DIAMOND (Capitol SWAV-12120)	9.98	145	48	185	<b>CAPTURED</b> JOURNEY (Columbia KC2 37016)	—	190	39
120	<b>HARD PROMISES</b> TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-5160)	8.98	89	26	151	<b>HOT ROCKS</b> THE ROLLING STONES (London 2PS 606)	12.98	161	5	186	<b>TOMMY TUTONE-2</b> TOMMY TUTONE (Columbia ARC 37401)	—	187	5
121	<b>BLIZZARD OF OZZ</b> OZZY OSBOURNE (Jet/CBS JZ 36812)	—	110	31	152	<b>GWEN McCRAE</b> (Atlantic SD 19308)	8.98	159	3	187	<b>SEE JUNGLE! SEE JUNGLE!</b> BOW WOW WOW (RCA AFL-1-4147)	8.98	189	4
122	<b>THE STEVE MARTIN BROTHERS</b> STEVE MARTIN (Warner Bros. BSK 3477)	8.98	132	2	153	<b>UNTOLD PASSION</b> NEAL SCHON & JAN HAMMER (Columbia FC 37600)	—	154	5	188	<b>STRICTLY PERSONAL</b> THE ROMANTICS (Nemperor/CBS ARZ 37435)	—	192	3
123	<b>MONDO MANDO</b> DAVID GRISMAN (Warner Bros. BSK 3618)	8.98	125	5	154	<b>BALIN</b> MARTY BALIN (EMI America SOO-17054)	8.98	138	25	189	<b>MAGIC WINDOWS</b> HERBIE HANCOCK (Columbia FC 37387)	—	160	7
124	<b>PREMONITION</b> SURVIVOR (Scotti Bros./CBS ARZ 37549)	8.98	128	8	155	<b>SHORT BACK N' SIDES</b> IAN HUNTER (Chrysalis CHR 1326)	8.98	148	12	190	<b>FACE VALUE</b> PHIL COLLINS (Atlantic SD 16029)	8.98	135	36
125	<b>CHARIOTS OF FIRE</b> ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor/PolyGram PD-1-6335)	8.98	136	5	156	<b>ANTHOLOGY</b> THE BABYS (Chrysalis CHR 1351)	8.98	169	3	191	<b>VOICES</b> DARYL HALL & JOHN OATES (RCA AQL 1-3646)	8.98	158	66
126	<b>DEAD RINGER</b> MEAT LOAF (Cleveland Int'l./Epic FE 36007)	—	88	9	157	<b>NOT GUILTY</b> LARRY GATLIN and THE GATLIN BROTHERS BAND (Columbia FC 37464)	—	109	7	192	<b>SUMMER HEAT</b> BRICK (Bang/CBS FZ 37471)	—	157	11
127	<b>TOUCH</b> GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	—	133	11	158	<b>AGAINST THE WIND</b> BOB SEGER & THE SILVER BULLET BAND (Capitol SOO 12041)	8.98	162	7	193	<b>REVERSE LOGIC</b> JACK GREEN (RCA AFL-1-4122)	8.98	194	4
128	<b>OCTOBER</b> U2 (Island ILPS 9680)	8.98	146	2	159	<b>FIRE DOWN UNDER</b> RIOT (Elektra 5E-546)	8.98	130	12	194	<b>MECCA FOR MODERNS</b> THE MANHATTAN TRANSFER (Atlantic SD 16036)	8.98	134	23
129	<b>NOVO COMBO</b> (Polydor/PolyGram PD-1-6331)	8.98	131	8	160	<b>LOVE IS THE PLACE</b> CURTIS MAYFIELD (Boardwalk NB1 33239)	8.98	167	5	195	<b>LORD UPMINSTER</b> IAN DURY (Polydor/PolyGram PD-1-6337)	8.98	197	2
130	<b>LENA HORNE: THE LADY AND HER MUSIC LIVE ON BROADWAY</b> LENA HORNE (Qwest/Warner Bros. 2QW 3597)	13.98	104	9	161	<b>SKYYLINE</b> SKYY (Salsoul/RCA SA-8548)	8.98	173	2	196	<b>MODERN TIMES</b> JEFFERSON STARSHIP (Grunt/RCA BZL 1-3448)	8.98	156	31
131	<b>THE COMPLETION BACKWARD PRINCIPLE</b> TUBES (Capitol SOO-12151)	8.98	111	25	162	<b>FACE TO FACE</b> GQ (Arista AL 9547)	8.98	—	1	197	<b>WILD-EYED SOUTHERN BOYS</b> 38 SPECIAL (A&M SP-4835)	8.98	181	40
					163	<b>ROCK &amp; ROLL ADULT</b> GARLAND JEFFREYS (Epic FE 37436)	—	165	3	198	<b>DON'T STOP</b> BILLY IDOL (Chrysalis CEP 4000)	4.98	153	5
					164	<b>LOST IN LOVE</b> AIR SUPPLY (Arista AL 9530)	8.98	168	79	199	<b>BEWARE!</b> BARRY WHITE (Unlimited Gold/CBS FZ 37176)	—	172	7
					165	<b>LULU</b> (Alfa AAB-11006)	8.98	166	8	200	<b>DIMPLES</b> RICHARD "DIMPLES" FIELDS (Boardwalk NB1 33232)	8.98	193	19
					166	<b>THE POET</b> BOBBY WOMACK (Beverly Glen BG 10000)	8.98	—	1					

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

AC/DC	81,113	Def Leppard	66	Hensel, Carol	115	Little Feat	181	Pointer Sisters	88	Stanley, Michael	171
Aerobics (Auer)	112	Denver, John	103	Horne, Lena	130	Little River Band	21	Police	5	Stars On Long Play II	105
Aerobics (Dammer)	98	Devo	24	Hunter, Ian	155	Loverboy	91,170	Pretenders	69	Styx	74
Air Supply	44,164	Diamond, Neil	150	Idol, Billy	198	Lulu	165	Pride, Charley	179	Survivor	124
Alabama	32	Diesel	85	Iris, Donnie	79	Mandrell, Barbara	107	Prince	28	Switch	149
Armatrading, Joan	80	Domingo, Placido	144	Iron City Houserockers	177	Manhattan Transfer	194	Quarterflash	97	Tangerine Dream	173
Ashford & Simpson	146	Doors	114	Iron Maiden	134	Manilow, Barry	14	Queen	58	38 Special	197
Atlanta Rhythm Section	67	Dury, Ian	195	Isley Brothers	41	Marie, Teena	111	Rabbitt, Eddie	57	Time	52
Austin, Patti	62	Earth, Wind & Fire	11	Jackson, Jermaine	86	Marley, Bob	104	Red Rider	75	Tommy Tutone	186
Babys	156	ELO	50	James, Bob	95	Martin, Steve	122	REO Speedwagon	26	Tom Tom Club	139
Balin, Marty	154	Entwistle, John	143	James, Rick	18	Mayfield, Curtis	160	Richard, Cliff	136	Triumph	33
Bandy, Moe	174	Faithfull, Marianne	101	Jarreau, Al	15	Maze	60	Riot	159	Tubes	131
Bar-Kays	138	Fields, Richard "Dimples"	200	Jefferson Starship	196	McCrae, Gwen	152	Roger	22	Ultravox	169
Benatar, Pat	10,64	Fogelberg, Dan	7	Jeffreys, Garland	163	Meat Loaf	26	Rogers, Kenny	42,48	U2	128
Blondie	36	Foreigner	1	J. Geils Band	83	Mickey Mouse Disco	176	Rolling Stones	2,151	Vandross, Luther	17
Blue Oyster Cult	68	Four Tops	35	Joel, Billy	9	Miller, Steve	78	Romantics	188	Washington, Grover Jr.	183
Bow Wow Wow	187	Franklin, Aretha	77	Jon & Vangelis	70	Milap, Ronnie	96	Ross, Diana	25,40	Whispers	87
Brick	192	Gatlin, Larry	157	Jones, Quincy	53	Mink DeVille	175	Rossington Collins Band	30	White, Barry	199
Buckingham, Lindsey	71	Gayle, Crystal	172	Jones, Ricki Lee	43	Moody Blues	20	Rufus	106	Who	56
Byrd, Donald	99	Genesis	8	Journey	4,185	Murray, Anne	148	Rush	61,89	Williams, Deniece	167
Carlton, Carl	84	Gibbs, Terry	182	King Crimson	65	Nazareth	142	Schenker, Michael	93	Williams, Hank Jr.	117
Carnes, Kim	100	Go-Go's	29	King, Evelyn	135	Nelson, Willie	31	Schon/Hammer	153	Womack, Bobby	166
Cheech & Chong	178	GQ	162	Kinks	39	Newton, Juice	63	Scott-Heron, Gil	132	Zappa, Frank	145
Chilliwack	110	Grand Funk Railroad	140	Klugh, Earl	102	Newton-John, Olivia	19	Seeger, Bob	3,158	ZZ Top	59
Chipmunks	76	Grateful Dead	108	Knack	94	Nicks, Stevie	6	Shalamar	90		
Collins, Phil	190	Green, Jack	193	Knight, Gladys	127	Novo Combo	129	Shooting Star	82	<b>SOUNDTRACKS</b>	
Commodores	27	Grisman, David	123	Kool & The Gang	13	Oak Ridge Boys	45	Simon, Carly	46	Arthur — The Album	54
Costello, Elvis	118	Hackett, Steve	168	Kraftwerk	92	One Way	73	Sky	161	Chariots Of Fire	125
Cross, Christopher	49	Haggard, Merle	147	LaBelle, Patti	109	Osbourne, Ozzy	121	Slave	37	Endless Love	51
Crowell, Rodney	141	Hall & Oates	12,191	Lake, Greg	119	Pendergrass, Teddy	23	Springfield, Rick	34	For Your Eyes Only	116
Crusaders	47	Hancock, Herbie	189	Laws, Ronnie	55	Petty, Tom	120	Spyro Gyra	72	Heavy Metal	38
Cummings, Burton	180	Henderson, Michael	184	Lee, Johnny	137	Pieces Of A Dream	133	Squier, Billy	16		

# CASH BOX

November 14, 1981

## AROUND THE ROUTE

by Camille Compasio

The 1981 AMOA International Exposition concluded another highly successful run at Chicago's Conrad Hilton Hotel — to the tune of unprecedented attendance (bordering 11,000 by Saturday morning) and a product lineup unequalled at any previous convention, in terms of innovation and technological advancement. The amusement machine manufacturers are to be commended for presenting such a super array of equipment that should serve to further embellish the current crop and continue the momentum. Expo '81 saw video games galore, in all configurations and themes, with the non-combat, cute type models sharing this year's spotlight with the traditional fast paced action games and a resurgence of driving games.

Renewed interest in pins was observed at the major pin manufacturer exhibits.

**Paul Gerni**, trick and fancy shot pool champ, really packed 'em in at the Valley exhibit where he demonstrated his expertise at various intervals during the convention. Bally's 50th anniversary was highlighted at the Bally exhibit with a special display of three golden anniversary games, "Elektra," "Pac Man" and "Super Bonus Slot" showcased on a platform in the midst of the factory's lineup

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**STANDING ROOM ONLY** — The 1981 AMOA Expo posted a record attendance of close to 11,000. Pictured above is the registration area at the Conrad Hilton.

## Major Industry PR Campaign Is Announced At AMOA Expo

by Alan Sutton

**CHICAGO** — Coin machine operators are tired of being treated as second class business men (and women). Their discontent stems from the public's perception of them as seedy characters who prey on the nation's youth, luring them into dark and dingy locations outfitted with unholy gaming devices.

The amusement games industry for years has struggled to overcome this image, but the problem has intensified lately due mainly to the mushrooming popularity of video games — a trend the mass has seized upon in articles

that, according to industry officials, grossly overstate the glamour and profitability of their business.

### PR Campaign

But no longer is the industry going to take such abuse lying down. Participants meeting here last week at the annual Amusement & Music Operators Assn. (AMOA) International Expo were told that the association is embarking on a major public relations campaign to correct misconceptions about the

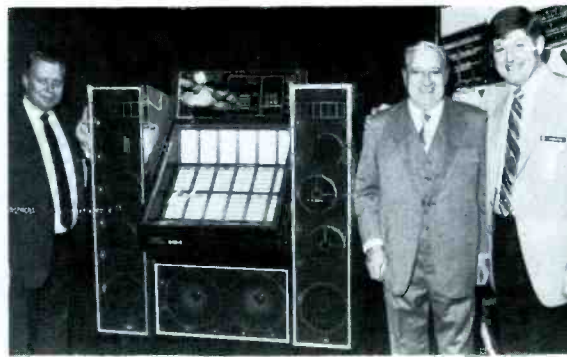
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# COIN MACHINE

# AMOA Expo '81



**VIEW FROM THE FLOOR** — This year's AMOA Expo was the largest in the show's history, with 370 exhibit booths occupying more than 100,000 square feet at the Conrad Hilton. Pictured are (l-r): Frank Ballouz, Atari; George Albert, **Cash Box** president and publisher;

Fred Gerson, Atari; Tom Campbell, Stern; Camille Compasio, **Cash Box** Chicago bureau chief; Peer Von Oertzen, Bert Davidson and Rus Strahan, Loewen America; Jack Mittel, Taito America; and Albert.



**PROMINENT FACES** — The registration list for the 1981 AMOA Expo reads like a who's who of the coin machine business. Prominent manufacturers, distributors and, of course, operators were on hand for this year's show. Pictured are (l-r): Williams executives Michael

Stroll and Ron Crouse; Sonny Silverstein, Silco West; Albert; Al Miniaci, Paramount Music; Dan Brown, Silco West; Arthur Fein, Wainwright Group; Albert; David Rosen, Sega Enterprises; Ivan Rothstein and Ed Miller, Centuri; and Albert.



**FROM TOP TO BOTTOM** — From the Penthouse Suite to the subterranean exhibit hall, the Conrad Hilton belonged to the coin machine industry during Expo '81's three-day run. Pictured are (l-r): Al, Leah and Ira Bettelman, C.A. Robinson & Co.; Albert; Adrea and Sandy

Bettelman, C.A. Robinson & Co.; Midway field service manager Andy Ducay; Albert; Bally pinball division president Chuck Farmer; Hide Nakajima, Namco, and Albert at the Namco exhibit.

## Major Industry PR Campaign Is Announced At AMOA Expo

(continued from page 37)

industry.

"Our industry is becoming more visible, but the public actually knows very little about it," said outgoing AMOA president Norman Pink in announcing the program at the association's annual luncheon meeting on Oct. 30. "Our success depends on the image we present to the public."

### Wholesome Entertainment

As part of the campaign AMOA will be hiring a public relations firm whose job it will be to promote the playing of coin-operated amusement games as a wholesome entertainment activity. "The games are the same type that one can play on a home TV set with proper adaptation," Pink said. "We know that they do not dispense alcohol or mind-altering drugs. What they do provide is a means to challenge mind and eye coordination in a location that is convenient to others with the same intention and desire."

But in order for any public relations campaign to be effective, operators themselves must assume a greater responsibility for policing the locations in which they place the games, according to Pink. "Unless we control our own equipment, others will do it for us with results that may be intolerable," he said, referring to anti-coin machine legislation proposed recently in various parts of the country.

In another major announcement, AMOA called for repeal of section 116 of the

Copyright Act which would exempt operators from paying copyright royalty fees for performance of musical works (records) on coin-operated jukeboxes.

Congress initially set a copyright royalty of \$8 per jukebox per year in section 116 of the Copyright Revision Act of 1976. The Copyright Royalty Tribunal has decreed increases in that fee to \$25 Jan. 1, 1982, \$50 Jan. 1, 1984 and an undetermined amount to be indexed to the Consumer Price Index beginning Jan. 1, 1987.

### Jukebox Plight

According to AMOA, repeal of section 116 is "urgently needed to save the industry." Citing recent industry data indicating that, while coin-operated amusement games have continued to increase in popularity and numbers, the number of jukeboxes has been steadily declining, AMOA said in a statement that "it is obvious that the royalty fee increases that are being imposed on jukebox operators will cause many jukeboxes to be taken out of operation and many jukebox operators to be forced out of business."

The statement went on to say that increased royalty fees also will have a negative impact on jukebox manufacturers and distributors, location owners and record manufacturers and distributors.

According to AMOA, "Enactment by Congress of an amendment to the Copyright Act to repeal the jukebox royalty fee and replace it

by an exemption of jukebox-play of music is urgently needed to save the jukebox industry from complete destruction." To this end, the association has prepared a draft bill to amend title 17 of the United States Code. The draft bill reads as follows:

*"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled.*

*"Section 1. Section 116 of the copyright law, title 17, section 116 of the United States Code, is amended by deleting the said section in its entirety, including all rules of the Copyright Royalty Tribunal relating thereto, and by substituting in lieu thereof the following:*

*"s 116. Exemption for coin-operated machines. The public performance of a musical work by or upon a coin-operated machine by any means including a phonorecord is not an infringement of copyright."*

### Record-Setting Show

The 1981 AMOA Expo, held Oct. 29 to 31 at the Conrad Hilton hotel, was the association's most successful on many levels. With the official tally still to come, registration at press time was 10,917, which shattered the previous record of 7,400 set last year, and exhibit space was sold out earlier than at any time in the show's history. The number of companies exhibiting increased to 131 from 129 in 1980. This year there were 370 exhibit booths compared to 359 a year ago.

Expo '81 showcased the greatest variety of amusement games ever, as manufacturers went all out to attract a wider player base. "Ten years ago, the profile of a typical player-customer was 11-14 years old," said David Rosen, chairman of Sega Enterprises, in an interview with the *Chicago Sun-Times*.

"With the introduction of the microprocessor, which allows much more interesting and skillful and strategic type games, the customer profile changed dramatically. No longer is the teenager seen as the only customer, but the 20- to 35-year old as well."

### Video Highlights

Such games as Williams' "Make Trax," Sega/Gremlin's "Froggers," Taito America's "Lock 'N Chase," Stern's "Turtles," Exidy's "Mouse Trap," Nintendo's "Donkey Kong" and Universal's "Snap Jack" featured lighthearted play themes similar to Midway's fabulously successful "Pac-Man," which many in the industry credit for attracting the "casual" player (businessmen and women). But the factories did not ignore their bread and butter, the experienced player who will spend hours playing a machine and who demands challenging games that take time to master. Atari's "Tempest," Williams' "Star Gate," Sega/Gremlin's "Eliminator" and Centuri's "Challenger," among others, should provide plenty of excitement for hard core video enthusiasts.

As far as pinball games, Williams' "Solar

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# AMOA EXPO '81

**"Leoma Ballard of West Virginia made industry history by becoming the first woman president of AMOA."**

## Major Industry PR Campaign Is Announced At AMOA Expo

*(continued from page 40)*

Fire" and "Barracora," Bally's "Elektra" and "Centaur" and Gottlieb's "Black Hole" seemed to attract the most attention. In addition, several factories introduced hybrid games that represented a cross between pins and videos. Most notable in this category were Williams' "Hyperball" and "Gottlieb's "Cave Man."

This year's show featured an expanded seminar program, beginning with the two-part industry seminar and operators panel on Oct. 29 (Cash Box, Nov. 7). Other seminars included "Application of Computers To Business Management: The Business Decision" and "Memory Testing/Signature Analysis" on Oct. 30, and "Vehicle Costs And Cigarette Taxes" and "Arcades" on Oct. 31.

Another highlight of the convention was the introduction of officers for the coming year. Leoma Ballard of West Virginia made history by becoming the first woman president AMOA. Also elected were: Clayton Norberg, first vice president; Wesley Lawson, secretary; and Dock Ringo, treasurer. Three new vice presidents were also elected. They are: Walter Bohrer, Jr., James B. Reeves and Vincent Storino.

New board members elected to serve three-year terms included Howard A. Herman, Clyde B. Love, Dorothy Christensen, Leo B. Smith, John P. Newberry, Jr., Richard Jacomet, Bill Atkins, Donald Hankinson, Van Myers and Jim Trucano.

The 1982 AMOA Expo will be held Nov. 18-20 at Chicago's Hyatt Regency Hotel.

## Sigma Licenses 'Spiders' Video In U.S. Market

TOKYO — T. Hagiwara, executive vice president of Sigma Enterprises, Inc. of Tokyo, announced that distribution of the firm's recently developed video game, "Spiders", has been assigned to Venture Line, Inc. (Arizona). Under the arrangement, Venture Line will handle exclusive distribution of the licensed game in the U.S. and Canada, excluding the six New England states of Maine, Connecticut, New Hampshire, Rhode Island, Vermont and Massachusetts, according to Hagiwara. He also advised that Jatre USA in California will be authorized to market "Spiders" through its sales network, in cooperation with Venture Line.

Sigma recently completed copyright registration of "Spiders" in the U.S. and will exercise its proprietary rights on models marketed here.



**JUKES AND SUCH** — In addition to the latest video and pinball games, a full line of jukeboxes and pool tables was on display at Expo '81. Shown are (l-r): Jack Moyle, Rowe;

Ed Gensburg, Atlas Music; Bill Currier and Gary Kealey, Irving Kaye Co.; Bill Findlay, Rock-Ola; and Empire Distributing president Jerry Marcus.



**MORE DISPLAYS** — This year 131 companies were represented on the exhibit floor at the Conrad Hilton, a slight increase over the 129 firms that participated in last year's show. Shown are (l-r): Mark Struhs, Dynamo; Tom Gilchrist, Gilchrist Vending of Canada;

Midway executives Dave Marofski and Stan Jarocki; Campbell with Seeburg executives Lou Rudolph and Paul Ziehm; and Dave Stroud of Cinematronics with an unidentified conventioneer.



**ANOTHER VIEW** — The world's biggest array of coin-operated amusement devices and allied products was on display during Expo '81. This year's show was housed in four separate exhibit halls at the Conrad Hilton. Shown are (l-r): Wendell McAdams and Ken

Anderson, Game Plan; Albert; Darrell McCollough, Game Plan; Gottlieb's special booth for its new "Black Hole" pinball; Exidy president Pete Kauffman; Universal U.S.A. executives Dave Goldner, Mac Sugita and Mark McClesky; Albert; and Joe Furjanic, Universal.



**OTHER HIGHLIGHTS** — While Leoma Ballard was being introduced as the first woman president of AMOA, Jukebox Award winners the Oak Ridge Boys were secretly making plans for a surprise appearance at the annual AMOA banquet. Pictured are (l-r); Ballard;

outgoing AMOA president Norman Pink with the Oaks and their manager; Ed Smith and C.B. Ross, Wurlitzer; Jerry Gordon, Larry Dolan and Nate Dolan, Continental Divide Distributing; and Albert.

## Ops Tighten Belts As RCA Hikes 45s Wholesale Price

by Marc Cetner

LOS ANGELES — The nation's music operators and one-stops are extremely dissatisfied with RCA's recent announcement of an approximate 18% increase on wholesale single prices. The price hike, which went into effect Nov. 1, took many operators by surprise and represents the latest in a series of increases that have rocked the jukebox community.

With the price of jukeboxes escalating everyday, the new 4 cent per song mechanical fee and a copyright royalty fee that will ascend from \$8 to \$25 as of Jan. 1, 1982, operators view the singles hike as another threat to the already slumping jukebox market.

Operators have said that they will react to the wholesale increase in a number of ways, including eliminating marginal locations, cutting back on buying RCA product and a general tightening of the belt. But the vast majority of the operators polled in a **Cash Box** survey felt that RCA's move was detrimental to the industry.

### Endangered Industry

"There's a tremendous amount of pressure on the music operator right now," said Don Van Brackel of A. Van Brackel & Sons in Defiance, Ohio. "With juke manufacturers constantly raising the price of machines and the upcoming \$25 copyright fee, unless something turns the tide, there'll be no jukebox business by 1990."

Van Brackel went on to say that the singles hike was "another straw to weigh down the wagon" and that people couldn't go on depressing the market and expect it to remain a viable industry.

Gus Tartol, president of Singer One-Stop in Chicago, and Ronnie Ricklin, vice president of City One-Stop in Los Angeles, were more concerned with the issue at hand.

"RCA is usually a company that makes a decision with the operator's welfare in mind, but this time it seems that they didn't," said Tartol. "I think operators are going to lay-off buying RCA records at the new price."

City One-Stop's Ricklin maintained that RCA is usually the last company to make a pricing decision and that its first attempt at initiating a change was a mistake. He added that he thought RCA would end up rescinding the new pricing policy.

As far as future purchases of RCA singles, Ricklin, who usually buys singles a 1,000 at a time when they go on the charts, will only buy a 100 at a time until they reach the Top 50.

### 'Draw The Line'

"I'm just not going to be interested if I'm out of one or two singles of marginal rock records, and I'm not going to be giving store reports on RCA singles either," insisted Ricklin. "We went through two price changes last year and a third is insane, so I've decided to draw the line."

Other operators, including Wayne Hesch of A&H Entertainers in Chicago, will adapt a much more cautious buying policy when it comes to RCA singles in the future.

"RCA is strong in country so we probably won't cut back as much there, but as far as pop is concerned we're going to sit back and wait until we think a single is going to sell," said Hesch. "That's really going to hurt them in breaking a hit record."

Hesch added that the company would be using its library more and recycling some of its older records to substitute for the cutting back of RCA product. (continued on page 41)



**INTERNATIONAL GATHERING** — For the second time this year, representatives from prominent video game manufacturing firms gathered in Tokyo, Japan to discuss problems of mutual concern. Pictured above are representatives of the 32 firms that participated in the meeting.

## 2nd Int'l Video Game Manufacturer Conference Tackles Copyright Problem

TOKYO — The technology and demand for coin-operated video games far outpaces legal protection currently available in the courts against unlawful copyright infringement of the games.

This was the main topic of discussion at the second International Conference of Video Game Manufacturers, held Oct. 5 at the Hotel Okura here. Representatives from 32 companies from the United States, Europe and Japan attended the conference and they concluded that while the "idea" of the game is not protectable under existing copyright laws, the "expression" of the game on the screen with distinct sounds is protectable.

The conference, sponsored by the Japan Amusement Machinery Manufacturers Assn., was chaired by Masaya Nakamura of Namco Limited and co-chaired by Michael Kogen of Taito Corp. and David Rosen of Sega Enterprises, Inc.

### Guest Speakers

The conference featured three guest speakers: Charles Paul, vice president of Atari, Inc.; A. Sidney Katz, a lawyer familiar with international copyright law; and Professor Teruo Doi from the law department of Waseda University in Japan.

Paul said the fight against copyright infringers must originate from the industry's top management, as was the case in the motion picture industry a few years back. While noting that the market is ripe for copiers, he said that 1982 will be an important year in the amusement game industry's fight to protect its copyrights.

Turning to the courts, Paul pointed out that judges must now "cross uncharted waters" and wade through complex technological verbiage in order to make a decision in copyright infringement cases. Only when the games become a part of everyday life and are recognized in the mainstream of commerce, will the courts be able to take a firm stand on the protectable rights of the manufacturer, according to Paul.

Katz suggested a three-prong attack against copiers in the U.S. and Canada: 1) Encourage U.S. Customs agents to detain and seize any copied games and circuit boards; 2) Urge the U.S. Trade Commission to invoke exclusion orders against imported copies; and 3) Vigorously pursue legal action in the court against infringers.

Professor Doi stressed that the courts in the U.S. and Japan have yet to define whether an audiovisual game is a copyrightable entity like a literary work. According to Professor Doi, the computer program is a copyrightable work because the courts have ruled that the

final product is in the program. He added that the hardware cannot be copyrighted but the final ROM program can be, since it is the means by which the copier reproduces the game.

Professor Doi concluded that the music or sound, the game and the ROM should be protected in the same way as a motion picture.

## PERSONALITY PROFILE

### Walt Maner: Guiding Light Behind MOM

LOS ANGELES — Ideally, a state association is designed to protect and serve an area's operators by providing them with a unified legislative voice and a collective environment in which members can exchange business ideas, share advice and gain feedback on the latest industry trends. And while many states are equipped with such operator associations, usually the most effective and smoothly functioning are those that can rely on an executive director and full time office.

The Music Operators of Michigan (MOM) has become one of the largest (110 members) and successful state associations — not only because of its hard working chief, Walt Maner, and accessible business office in Lansing, but also because it has the added luxury of being a division of the Michigan Tobacco and Candy Assn. (MTCA). The larger group keeps the state association adequately funded and gives it even greater strength as a politically body.

Since it came into existence in 1974, MOM, through the support of the MTCA, has accomplished much. Although the operators' two most major feats — helping pass legislation that permitted amusement games in taverns, thus opening up 800 new locations and the de-criminalization of free plays — are

(continued on page 41)

## THE JUKE BOX PROGRAMMER

### TOP NEW POP SINGLES

1. **WHY DO FOOLS FALL IN LOVE?** DIANA ROSS (RCA PB-12349)
2. **YOUNG TURKS** ROD STEWART (Warner Bros. WBS 49843)
3. **TROUBLE** LINDSEY BUCKINGHAM (Asylum E-47223)
4. **HARDEN MY HEART** QUARTERFLASH (Geffen GEF 49824)
5. **YESTERDAY'S SONGS** NEIL DIAMOND (Columbia 18-02604)
6. **HOOKED ON CLASSICS** THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304)
7. **THE SWEETEST THING (I'VE EVER KNOWN)** JUICE NEWTON (Capitol P-A-5046)
8. **I CAN'T GO FOR THAT (NO CAN DO)** DARYL HALL & JOHN OATES (RCA JB-12361)
9. **COMIN' IN AND OUT OF YOUR LIFE** BARBRA STREISAND (Columbia 18-02621)
10. **LIVING EYES** BEE GEES (RSO/PolyGram RS 1067)

### TOP NEW COUNTRY SINGLES

1. **BET YOUR HEART ON ME** JOHNNY LEE (Full Moon/Asylum E-47215)
2. **CHEATIN' IS STILL ON MY MIND** CRISTY LANE (Liberty P-A-1432)
3. **YOU'RE MY FAVORITE STAR** BELLAMY BROTHERS (Warner/Curb WBS 49815)
4. **ALL ROADS LEAD TO YOU** STEVE WARINER (RCA PB-12307)
5. **THE WOMAN IN ME** CRYSTAL GAYLE (Columbia 18-02523)
6. **MOUNTAIN DEW** WILLIE NELSON (RCA PB-12328-A)
7. **WHO DO YOU KNOW IN CALIFORNIA** EDDY RAVEN (Elektra E-47216)
8. **I WOULDN'T HAVE MISSED IT FOR THE WORLD** RONNIE MILSAP (RCA PB-12342)
9. **RED' NECKIN' LOVE MAKIN' NIGHT** CONWAY TWITTY (MCA-5119)
10. **SLIP AWAY** MEL STREET & SANDY POWELL (Sunbird SBR-7568)

### TOP NEW B/C SINGLES

1. **LET'S GROOVE** EARTH, WIND & FIRE (ARC/Columbia 18-02536)
2. **INSIDE YOU (PART 1)** THE ISLEY BROTHERS (T-Neck/CBS ZS5 02531)
3. **WHY DO FOOLS FALL IN LOVE?** DIANA ROSS (RCA PB-12349)
4. **BLUE JEANS** CHOCOLATE MILK (RCA PB-12335)
5. **TURN YOUR LOVE AROUND** GEORGE BENSON (Warner Bros. WBS 49846)
6. **HANG ON IN THERE** HAROLD MELVIN AND THE BLUE NOTES (MCA 51190)
7. **SHARING THE LOVE** RUFUS With CHAKA KHAN (MCA 51203)
8. **LET THE FEELING FLOW** PEABO BRYSON (Capitol P-A-5065)
9. **DON'T HIDE OUR LOVE** EVELYN KING (RCA PB-12322)
10. **I WANT YOU** BOOKER T. (A&M 2374)

### TOP NEW A/C SINGLES

1. **THE OLD SONGS** BARRY MANILOW (Arista AS 0633)
2. **WAITING FOR A GIRL LIKE YOU** FOREIGNER (Atlantic 3868)
3. **YOU SAVED MY SOUL** BURTON CUMMINGS (Alfa ALF-7008)
4. **CASTLES IN THE AIR** DON McLEAN (Millennium/RCA YB-11819)
5. **I SURRENDER** ARLAN DAY (Pasha/CBS ZS5-02480)



## AROUND THE ROUTE

(continued from page 37)

of show products.

Understand there were a couple of TV camera crews shooting footage at the Bally and Midway exhibits, and probably at other exhibits as well, since we heard that the show did get some television coverage out here.

It was difficult to get a close-up view of any of the equipment in the Williams exhibit; the place was jampacked every day. The factory showed its current pins and videos along with the unique "Hyperball", which is neither a pin nor a video but an "amusement game" in a pin cabinet. . . In addition to the red hot "Black Hole" pin that was constantly in play by conventioners (and dramatically displayed in the exhibit) Gottlieb featured "Haunted House", its new triple level entry, along with a "pin video" game. . . One of the exhibits offered T-shirts specially inscribed with such video celebrities as "Pac Man" and "Defender." . . Showgoers saw a 240-selection jukebox in the Loewen America booth and the outstanding Seeburg "video music enter," as company president Larry Siegel describes its unique new jukebox which is equipped with a 19" TV color screen, in the Stern/Seeburg exhibit. . . And in the Midway service booth there was the "Pac Man" rock, provided by game fan Steve Kanas of Apollo, Penn., who discovered this perfect replica of Pac-Man in an assortment of rocks he was gathering for his garden. The Pac-Man phenomenon continues! . . . It would take pages to name all of the new products premiered at this spectacular convention but **Cash Box** will be covering many of these fine machines in subsequent editions ("Challenger," "Centaur," "Grand Champion," "Tempest," "Mouse Trap," "Turbo," "Snap Jack," "Galaga," "Solar Quest" — the list goes on and on.)

Aside from the exhibit floor, which is "where it's at," this year's convention offered one of the best seminar lineups ever — and at the various meetings **Cash Box** attended it was obvious that Expo '81 will mark the beginning of a period of unity among all levels of the industry, working individually and in unison through the national, state and local trade organizations to combat game infringement, restrictive legislation and other adversities in a united front.

Incidentally, among the best kept secrets at this year's show was the surprise appearance at the Jukebox Awards ceremony of the **Oak Ridge Boys**. AMOA's executive vice president **Leo Droste** received a call on Friday tentatively reserving a table at the banquet for the "possible" arrival of the Oak Ridge Boys, winners of the top J.B. award for their "Elvira" single; and by that night their appearance was confirmed. When they arrived in the Grand Ballroom the place went up for grabs — and in accepting the award they graciously thanked the jukebox operators and AMOA, acknowledging this as one of their most "prestigious."



**NEW HEADQUARTERS** — Taito America's new corporate headquarters in Elk Grove Village, Ill. is a 60,000 square foot facility housing a modern factory and full administrative offices. "Qix," the first game to be produced in the new facility, began rolling off the assembly lines in September.

## Walt Maner: Guiding Light Behind Michigan State Group

(continued from page 40)

in the past, MOM is working harder than ever to serve the operator.

### Organize Operators

Executive director Maner feels that MOM's role with the operator has become of increasing importance with the adverse legislation that has cropped up in the industry over the past several months.

"It's difficult for operators to band together and fight local ordinances without the umbrella of an association," explains Maner. "In many cases we have gone in and helped organize operators and put them in touch with attorneys and councilmen. And in many cases we've been right with a group of ops when they are discussing problems with the city officials."

MOM has been instrumental in helping fight local ordinances — usually of the increased fee or location restriction variety — and in some cities, such as Flint and Detroit, it has helped form local operator groups.

Yet another MOM triumph occurred last year when the association overcame a proposed law that would have classified amusement games as a service industry and would impose a sales tax on the machines.

In addition to its staunch operator support, other MOM services include a blue cross plan (covering workman's compensation, property and liability insurance), a political action committee and a quarterly newsletter. An annual MOM convention and a bi-annual board of directors meeting are also part of the group's yearly agenda.

One of the key elements behind MOM's effectiveness as an association is the 37-year-old Maner.

A former advertising executive for the Chicago *Sun Times* and *The Lansing State Journal*, Maner was a relative newcomer to the coin machine industry when he formed MOM in 1974.

"I came to MOM primarily because I was interested in association work — the running of conventions, political lobbying, etc.," says Maner.

### Communication The Key

Maner believes that one of the key reasons for the success of his association is "communication." He maintains that MOM constantly lets members know what's developing on the legislative front and trend-wise through the full time office and newsletter. And letting members and potential members know of MOM's projects and accomplishments also

helps in recruiting.

"There's a great attrition rate in association business," explains Maner, "members are constantly leaving the business. So, when we send people their bill at the end of the year, we include a letter explaining all our benefits and

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## Ops Tighten Belts As RCA Hikes 45 Wholesale Price

(continued from page 40)

While the majority of operators surveyed felt that RCA's new pricing policy further darkened an already gloomy market picture, Anthony Storino of S&S Amusement of Toms River, N.J., was more optimistic than most of his colleagues.

"A lot of my business is rural and they like country music, a lot of my business is black and they like R&B," said Storino. "These people are always going to need music. And I just don't think that the jukebox business is going to die."

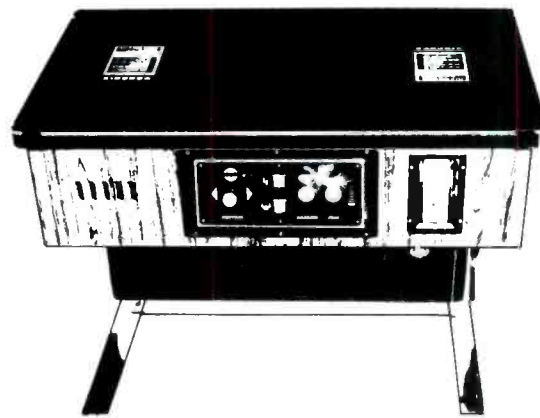
He continued by saying that he was dealing with price increase by phasing out the unprofitable locations on his route and that he was about to up a weekly location service charge of \$5 to \$8. "People have to adjust and make do," added Storino.

Joe Silla, of Silla Music in Oakland, Calif., was completely taken by surprise by the increase and hadn't heard from his RCA representative when surveyed. But his comments pretty much exemplified the general feeling of most music operators.

"Licensing fees and spiralling labor costs already have us on the run and this increase, plus the big one in January, could be detrimental to the industry," stated Silla. "There'll be a general belt tightening, but these are big obstacles and unless something is done by the industry as a whole, the jukebox business could be headed for the skids."

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## Walt Maner: Guiding Light Behind Michigan State Group

(continued from page 41)

mention our accomplishments for the year. We also keep track of the new operators and are constantly sending out brochures and updating the mailing list."

Maner maintains that "communication" within an operator's community would also help alleviate the anti-coin legislation that is currently plaguing the industry.

He believes that the coin industry still suffers a negative image in many communities,

and that its wise public relations and good citizenship for ops to donate machines to charity, put up games for fund raising events and to become active in community organizations.

"MOM encourages its members to contribute to candidates, invite the local councilman down to the office and become visible among local politicians," says Maner. "Operators need that friend when ordinance problems creep up, and you'd be surprised at

how many councilmen have absolutely no idea about the nature of the coin business."

### Location Conscious

He went on to say that operators must be conscious of what's going on at their locations, because an ordinance problem in their area could end up affecting every location in a city.

"Operators should be ready to react these days," he said, "they might be better off pull-

ing machines in some instances. People have to be ready to act on a problem as it happens not after the ordinance has been introduced."

Maner added that associations are there to protect the very livelihood of the operator. "Groups like MOM can offer the op office resources, a yearly convention, support on legislative problems and sound business advice — we're there to help protect the coin industry."

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