

# CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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## EDITORIAL Encouraging Signs

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

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

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

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

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

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

# NEWS HIGHLIGHTS

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

## TOP POP DEBUTS

<b>SINGLES</b>	<b>63</b>	<b>URGENT</b> — Foreigner — Atlantic
<b>ALBUMS</b>	<b>72</b>	<b>BLACK &amp; WHITE</b> — Pointer Sisters — Planet/Elektra

### POP SINGLE

**BETTE DAVIS EYES**  
Kim Carnes  
EMI America

### B/C SINGLE

**DOUBLE DUTCH BUS**  
Frankie Smith  
WMOT

### COUNTRY SINGLE

**I WAS COUNTRY WHEN COUNTRY WASN'T COOL**  
Barbara Mandrell  
MCA

### JAZZ

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

# NUMBER ONES



Kim Carnes

### POP ALBUM

**MISTAKEN IDENTITY**  
Kim Carnes  
EMI America

### B/C ALBUM

**STREET SONGS**  
Rick James  
Gordy/Motown

### COUNTRY ALBUM

**FEELS SO RIGHT**  
Alabama  
RCA

### CLASSICAL

**ISAAC STERN**  
60th ANNIVERSARY CELEBRATION  
CBS Mastersound

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# CASH BOX TOP 100 SINGLES

July 4, 1981

	Weeks On Chart	6/27		Weeks On Chart	6/27		Weeks On Chart	6/27
<b>1 BETTE DAVIS EYES</b> KIM CARNES (EMI-America 8077)	2	15	<b>34 LIVING INSIDE MYSELF</b> GINO VANNELLI (Arista AS 0588)	31	16	<b>66 YOU ARE FOREVER</b> SMOKEY ROBINSON (Tamla/Motown T54327F)	73	3
<b>2 STARS ON 45 — MEDLEY</b> STARS ON 45 (Radio Records/Atlantic RR 3810)	1	13	<b>35 A LIFE OF ILLUSION</b> JOE WALSH (Asylum E-47144)	38	7	<b>67 EVERLASTING LOVE</b> REX SMITH/RACHEL SWEET (Columbia 18-02169)	78	2
<b>3 ALL THOSE YEARS AGO</b> GEORGE HARRISON (Dark Horse/Warner Bros. DRC 49725)	3	7	<b>36 STRONGER THAN BEFORE</b> CAROLE BAYER SAGER (Boardwalk WS8 02054)	40	8	<b>68 WHAT SHE DOES TO ME (THE DIANA SONG)</b> THE PRODUCERS (Portrait/CBS 12-02092)	75	4
<b>4 THE ONE THAT YOU LOVE</b> AIR SUPPLY (Arista AS 0604)	4	8	<b>37 THE STROKE</b> BILLY SQUIER (Capitol P-5005)	41	8	<b>69 THE REAL THING</b> THE BROTHERS JOHNSON (A&M 2343)	76	3
<b>5 ELVIRA</b> THE OAK RIDGE BOYS (MCA-51084)	9	9	<b>38 IN THE AIR TONIGHT</b> PHIL COLLINS (Atlantic 3824)	45	6	<b>70 SOME CHANGES ARE FOR GOOD</b> DIONNE WARWICK (Arista AS 0602)	77	3
<b>6 JESSIE'S GIRL</b> RICK SPRINGFIELD (RCA JH12201)	8	15	<b>39 STILL RIGHT HERE IN MY HEART</b> PURE PRAIRIE LEAGUE (Casablanca/PolyGram NB2332)	34	12	<b>71 ENDLESS LOVE</b> DIANA ROSS and LIONEL RICHIE (Motown M 1519F)	—	1
<b>7 THIS LITTLE GIRL</b> GARY U.S. BONDS (EMI-America 8079)	7	11	<b>40 JONES VS. JONES</b> KOOL & THE GANG (De-Lite/PolyGram DE 813)	42	7	<b>72 SUZI</b> RANDY VANWARMER (Bearsville BSS 49752)	79	3
<b>8 THEME FROM "THE GREATEST AMERICAN HERO"</b> JOEY SCARBURY (Elektra E-47147)	14	8	<b>41 DOUBLE DUTCH BUS</b> FRANKIE SMITH (WMOT 4W85351)	47	6	<b>73 THE KID IS HOT TONITE</b> LOVERBOY (Columbia 11-02068)	81	3
<b>9 YOU MAKE MY DREAMS</b> DARYL HALL & JOHN OATES (RCA PB-12217)	11	10	<b>42 THE BREAKUP SONG (THEY DON'T WRITE 'EM)</b> GREG KIHN BAND (Baserkley/Elektra B-47149)	48	7	<b>74 TOM SAWYER</b> RUSH (Mercury/PolyGram 76109)	83	2
<b>10 A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</b> RAY PARKER, JR. & RAYDIO (Arista AS 0592)	5	18	<b>43 TOUCH ME WHEN WE'RE DANCING</b> CARPENTERS (A&M 2344)	54	3	<b>75 NICOLE</b> POINT BLANK (MCA-51132)	85	2
<b>11 I DON'T NEED YOU</b> KENNY ROGERS (Liberty 1415)	16	4	<b>44 GIVE IT TO ME BABY</b> RICK JAMES (Gordy/Motown G 7197 F1)	50	7	<b>76 COOL LOVE</b> PABLO CRUISE (A&M 2349)	—	1
<b>12 AMERICA</b> NEIL DIAMOND (Capitol P-4994)	10	11	<b>45 TWO HEARTS</b> STEPHANIE MILLS (20th Century/RCA TC-2492)	49	9	<b>77 DON'T LET GO THE COAT</b> THE WHO (Warner Bros. WBS 49743)	84	2
<b>13 I LOVE YOU</b> CLIMAX BLUES BAND (Warner Bros. WBS 49669)	12	21	<b>46 LADY (YOU BRING ME UP)</b> COMMODORES (Motown M1514F)	59	3	<b>78 WALK RIGHT NOW</b> THE JACKSONS (Epic 19-02132)	86	2
<b>14 THE WAITING</b> TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA BSR-51100)	15	10	<b>47 ROCK AND ROLL DREAMS COME THROUGH</b> JIM STEINMAN (Epic/Cleveland Int'l. AE7 1232)	53	6	<b>79 SOMEDAY, SOMEWAY</b> ROBERT GORDON (RCA PB-12239)	87	2
<b>15 SUKIYAKI</b> A TASTE OF HONEY (Capitol P-4953)	6	18	<b>48 PROMISES</b> BARBRA STREISAND (Columbia 11-02065)	51	7	<b>80 IT HURTS TO BE IN LOVE</b> DAN HARTMAN (Blue Sky/CBS ZS6 02115)	88	2
<b>16 WINNING</b> SANTANA (Columbia 11-01050)	18	13	<b>49 (THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP (RCA PB-12264)	66	2	<b>81 NIGHTWALKER</b> GINO VANNELLI (Arista AS 0613)	89	2
<b>17 IS IT YOU</b> LEE RITENOUR (Elektra E-47124)	19	12	<b>50 IT'S NOW OR NEVER</b> JOHN SCHNEIDER (Scotti Bros./CBS ZS6 02105)	57	6	<b>82 WHAT CHA' GONNA DO FOR ME</b> CHAKA KHAN (Warner Bros. WBS 49692)	61	8
<b>18 HEARTS</b> MARTY BALIN (EMI-America 8084)	21	7	<b>51 SHADDUP YOU FACE</b> JOE DOLCE (MCA-51053)	43	11	<b>83 YOU'RE MY GIRL</b> FRANKE & THE KNOCKOUTS (Millennium JH-11808)	—	1
<b>19 BOY FROM NEW YORK CITY</b> MANHATTAN TRANSFER (Atlantic 3816)	23	7	<b>52 SWEETHEART</b> FRANKE & THE KNOCKOUTS (Millennium IH-11801)	37	18	<b>84 ANOTHER TICKET</b> ERIC CLAPTON AND HIS BAND (RSO/PolyGram RS 1064)	80	4
<b>20 SLOW HAND</b> POINTER SISTERS (Planet/Elektra P-47929)	28	6	<b>53 HOW 'BOUT US</b> CHAMPAIGN (Columbia 11-11433)	36	21	<b>85 BROOKLYN GIRLS</b> ROBBIE DUPREE (Elektra E-47145)	62	7
<b>21 WHAT ARE WE DOIN' IN LOVE</b> DOTTIE WEST (Liberty 1404)	17	15	<b>54 TOO MUCH TIME ON MY HANDS</b> STYX (A&M 2323)	35	16	<b>86 REALLY WANNA KNOW YOU</b> GARY WRIGHT (Warner Bros. WBS 49769)	—	1
<b>22 MODERN GIRL</b> SHEENA EASTON (EMI-America 8080)	27	9	<b>55 IT DIDN'T TAKE LONG</b> SPIDER (Dreamland/RSO DL 111)	60	6	<b>87 FLY AWAY</b> BLACKFOOT (Atco/Atlantic 7331)	90	2
<b>23 FOOL IN LOVE WITH YOU</b> JIM PHOTOGLO (20th Century-Fox/RCA TC-2487)	25	13	<b>56 SIGN OF THE GYPSY QUEEN</b> APRIL WINE (Capitol P-5001)	58	7	<b>88 MORNING TRAIN (NINE TO FIVE)</b> SHEENA EASTON (EMI-America 8071)	56	21
<b>24 SEVEN YEAR ACHE</b> ROSANNE CASH (Columbia 11-11426)	26	13	<b>57 SAY WHAT</b> JESSE WINCHESTER (Bearsville BSS 49711)	44	12	<b>89 HARD TIMES</b> JAMES TAYLOR (Columbia 11-02093)	82	4
<b>25 GEMINI DREAM</b> THE MOODY BLUES (Threshold/PolyGram TR601)	30	5	<b>58 DON'T WANT TO WAIT ANYMORE</b> TUBES (Capitol P-A5007)	69	3	<b>90 KISS ON MY LIST</b> DARYL HALL & JOHN OATES (RCA JH-12142)	64	24
<b>26 NOBODY WINS</b> ELTON JOHN (Geffen GEF 49722)	24	9	<b>59 WATCHING THE WHEELS</b> JOHN LENNON (Geffen GEF 49695)	52	15	<b>91 RICH MAN</b> TERRI GIBBS (MCA-51119)	93	3
<b>27 TIME</b> THE ALAN PARSONS PROJECT (Arista AS 0598)	29	12	<b>60 LOVE ON A TWO WAY STREET</b> STACY LATTISAW (Cotillion/Atlantic 46015)	74	3	<b>92 FIND YOUR WAY BACK</b> JEFFERSON STARSHIP (Grunt/RCA FB-1-2211)	68	14
<b>28 BEING WITH YOU</b> SMOKEY ROBINSON (Tamla/Motown T54321)	13	20	<b>61 FANTASY GIRL</b> 38 SPECIAL (A&M 02330)	65	5	<b>93 AI NO CORRIDA</b> QUINCY JONES (A&M 2309)	72	13
<b>29 SWEET BABY</b> STANLEY CLARKE/GEORGE DUKE (Epic 19-01052)	32	10	<b>62 FEELS SO RIGHT</b> ALABAMA (RCA PB-12236)	70	4	<b>94 GIVE A LITTLE BIT MORE</b> CLIFF RICHARD (EMI-America 8076)	63	11
<b>30 QUEEN OF HEARTS</b> JUICE NEWTON (Capitol P-4997)	33	6	<b>63 URGENT</b> FOREIGNER (Atlantic 3831)	—	1	<b>95 AMERICAN MEMORIES</b> SHAMUS M'COOL (Perspective PR-107)	—	1
<b>31 ANGEL OF THE MORNING</b> JUICE NEWTON (Capitol 4976)	22	20	<b>64 JUST THE TWO OF US</b> GROVER WASHINGTON, JR. (Elektra E-47103)	46	22	<b>96 I MISSED AGAIN</b> PHIL COLLINS (Atlantic 3790)	67	17
<b>32 TAKE IT ON THE RUN</b> REO SPEEDWAGON (Epic 19-01054)	20	16	<b>65 I CAN TAKE CARE OF MYSELF</b> BILLY & THE BEATERS (Alfa ALF-7002)	55	11	<b>97 LOVIN' THE NIGHT AWAY</b> THE DILLMAN BAND (RCA PB-12206)	71	8
<b>33 DON'T LET HIM GO</b> REO SPEEDWAGON (Epic 19-02127)	39	4				<b>98 PULL UP TO THE BUMPER</b> GRACE JONES (Island IS 49697)	—	1
						<b>99 SHE DID IT</b> MICHAEL DAMIAN (L.E.G.-007)	95	4
						<b>100 MAKE THAT MOVE</b> SHALAMAR (Solar/RCA YB-12192)	92	11

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

A Life Of Illusion (Rio Ray/Wow & Flutter — ASCAP) 35	Gemini Dream (W.B./MCA — ASCAP) 25	BMI) 22	Sweet Baby (Mycenae — ASCAP) 29
A Woman Needs (Raydiola — ASCAP) 10	Give A Little Bit (Paper Ltd. — PRS) 94	Morning Train (Unichappell — BMI) 57	Sweetheart (Big Teeth — BMI/Bright Smile — ASCAP) 52
Ai No Corrida (Heathwave/HG — ASCAP/Lazy Lizard — BMI) 93	Give It To Me (Jobete & Stone City — ASCAP) 44	Nicole (Hamstein — BMI) 75	Take It On The Run (Buddy — BMI) 32
All Those Years (Ganga — BMI) 9	Hard Times (Country Road — BMI) 89	Nightwalker (Black Keys — BMI) 81	The Breakup Song (Rye-Boy — ASCAP) 42
America (Stonebridge — ASCAP) 12	Hearts (Mercury Shoes/Great Pyramid — BMI) 18	No Gettin' Over Me (Rick Hall — ASCAP) 49	The Kid Is Hot (Blackwood/Dean Of Music — BMI) 73
American Memories (Celtic — BMI) 95	How 'Bout Us (Dana Walden — license pending) 53	Nobody Wins (Intersong — ASCAP) 26	The One That You (Careers/Bestall Reynolds — BMI) 4
Angel Of The Morning (Blackwood — BMI) 31	I Can Take Care (WB/Vera Cruz — ASCAP) 65	Promises (Stigwood/Unichappell — BMI) 48	The Real Thing (State Of The Arts/Brojay — ASCAP) 69
Another Ticket (Stigwood/Unichappell — BMI) 84	I Don't Need You (Bootchute — BMI) 11	Pull Up (Ackee/Grace Jones — ASCAP) 98	The Stroke (Songs Of The Knight — BMI) 37
Being With You (Bertam — ASCAP) 28	I Love You (C.B.B. — ASCAP) 13	Queen Of Hearts (Drunk Monkey — ASCAP) 30	The Waiting (Gone Gator — ASCAP) 14
Bette Davis Eyes (Plain & Simple/Donna Weiss — ASCAP/BMI) 1	I Missed Again (Effectsound Ltd./Pun — ASCAP) 96	Really Wanna (Rondor, Adm. By Almo/High Wave ASCAP) 86	Theme From "Greatest American Hero" (In Dispute) 8
Boy From New York (Trilo — BMI) 19	In The Air (Effectsound Ltd./Pun — ASCAP) 38	Rich Man (Song Biz — BMI) 91	This Little Girl (Bruce Springsteen — ASCAP) 7
Brooklyn Girls (Captain Crystal/Screen Gems-EMI — BMI) 85	Is It You (Rit Of Habees — ASCAP) 17	Rock And Roll (Neverland/Lost Boys — BMI) 47	Time (Woolfsongs Ltd./Careers (Adm. By Irving) — BMI) 27
Cool Love (Irving/Pablo Cruise — BMI/Almo — ASCAP) 76	It Didn't Take Long (Jlru/Land Of Dreams — ASCAP) 55	Say What (Fourth Floor/Hot Kitchen — ASCAP) 57	Tom Sawyer (Core — ASCAP) 74
Don't Let Go The Coat (Towser Tunes — BMI) 77	It Hurts To Be (Screen Gems/EMI — BMI) 80	Seven Year Ache (Hotwire/Atlantic Corp. — BMI) 24	Too Much Time (Stygian (Adm. By Almo) — ASCAP) 54
Don't Want Him Go (Fate — ASCAP) 33	It's Now Or (Gladys — ASCAP) 50	Shaddup You Face (Remix — BMI) 51	Touch Me When (Hall-Clement — BMI) 43
Double Dutch (Wimot/Frason/Supermarket BMI) 41	Jessie's Girl (Robbie Porter — BMI) 6	She Did It (CAM — BMI) 99	Two Hearts (Frozen Butterfly — BMI) 45
Elvira (Acuff-Rose — BMI) 5	Jones vs. (Delightful/Fresh Start — BMI/Double F — ASCAP) 40	Sign Of The Gypsy (Irving — BMI) 56	Urgent (Somerset/Evansongs — ASCAP) 63
Endless Love (PGP/Brockman — ASCAP) 71	Just The Two (Antisla/Bleuig — ASCAP) 64	Slow Hand (Warner-Tamarlane/Flying Dutchman/Sweet Harmony — BMI) 20	Walk Right Now (Mijac Siggly/Ranjack — BMI) 78
Everlasting Love (Rising Sons — BMI) 67	Kiss On My List (Hot-Cha/Six Nontinents/Frees/Boone's Tunes — BMI) 58	Some Changes (Prince Street — ASCAP/Unichappell/Begonia — BMI) 70	Watching The Wheels (Lenono — BMI) 59
Fantasy Girl (Rocknocker/W.B./Easy Action — ASCAP) 61	Fust Buzza — BMI) 90	Someday (Belwin/Mills — ASCAP) 79	What Are We Doin' (Chappell/Sailmaker — ASCAP) 21
Feels So Right (Maypop — BMI) 62	Lady (Jobete & Commodores — ASCAP) 46	Stars On (Various Publishers — BMI/ASCAP) 2	What Cha' Gonna (Average (Adm. by Ackee) Longdog — ASCAP) 82
Find Your Way Back (Lunatunes — BMI) 92	Living Inside (Black Keys — BMI) 34	Still Right Here (Kentucky Wonder — BMI) 39	What She Does (Huge — BMI) 68
Fly Away (Bobnai — BMI) 87	Love On A Two (Gambi — BMI) 60	Stronger Than (Unichappell/Begonia Melodies/Fedora — BMI/Hidden Valley — ASCAP) 36	Winning (Island — BMI) 16
Fool In Love (Nearytunes — ASCAP/Fantare/Nearytunes — BMI) 23	Lovin' The Night (Songs Of Manhattan Island/ZIB — BMI) 97	Suki-yaki (Beechwood — BMI) 15	You Are Forever (Bertam — ASCAP) 66
	Make That Move (Spectrum VII/Mykinda — ASCAP) 62	Suzi (Terraform/Fourth Floor — ASCAP) 72	You Make My (Hot-Cha/Six Continents — BMI) 9
	Modern Girl (Pendulum/Sea Shanty/Unichappell — BMI) 61		You're My Girl (Big Teeth — BMI/Bright Smile — ASCAP) 83

⊘ Exceptionally heavy radio activity this week      \$ Exceptionally heavy sales activity this week

# CASH BOX NEWS



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

## Cutout Dealers Split On Merit Of Midlines In Budget Market

By Dave Schulp

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

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

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

## Imamura Named Managing Editor For Cash Box

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

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

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

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

"In the past, the cutout business was never price competitive, but product competitive," stated David Schlang, president of One Way Records in Albany, N.Y. "When you sold merchandise you had an exclusive on, you didn't have to worry about what you priced it at. Nowadays, you have to compare

(continued on page 38)

## Court Backs CRT; New Mechanicals Hike Due July 1

by Earl B. Abrams

WASHINGTON — A unanimous federal court decision last week upheld the Copyright Royalty Tribunal (CRT) in establishing a new mechanical royalty rate of four cents a song, effective July 1.

The three-judge appeals court, however, remanded back to the CRT that portion of last December's ruling establishing an annual proceeding to adjust the rate to take inflation into account. The court said that the procedure formulated by the CRT for this indexing was outside its authority. It added that the CRT could adopt, if it desires, "an alternative scheme of interim rate adjustment that does not require annual exercise of discretion."

The court's decision was hailed by Leonard Feist, president of the National Music Publishers Assn. (NMPA), and by Ervin Drake, president of the American Guild of Authors and Composers (AGAC). Feist said he was "very pleased to see the Copyright Royalty Tribunal affirmed . . . and that the court recognized the need for prompt decision regarding the July 1 effective date" for the new rate. Drake called the decision "a justification of our position before the Tribunal." He said he was "bullish" about an indexing procedure that will be approved by the court.

Stanley Gortikov, president of the Recording Industry Assn. of America (RIAA), which had opposed any change in the existing 2.75 cents a song royalty rate, declined to comment, pending a study of the decision by RIAA's attorneys.

The court's decision, in the form of a judgment issued a scant five days after argument, held that the CRT "acted within its authority in adjusting the mechanical royalty rate . . . and in assigning that increase an effective date of July 1, 1981."

But, the court added, "We further hold that the Tribunal exceeded its authority in adopting a procedure for interim rate ad-

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## Asher To Head CBS Records Division, Teller Tops Columbia

by Dan Nooger

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

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

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

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

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

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

Asher subsequently spent three years in

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

by Michael Glynn

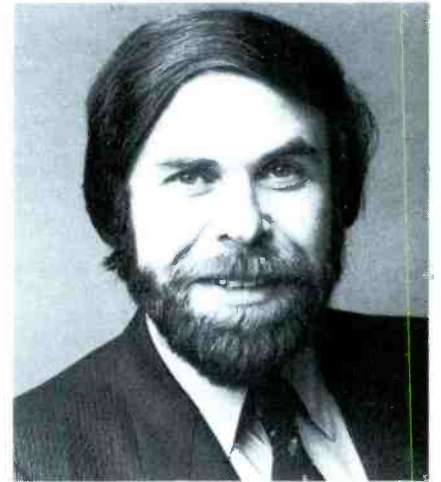
LOS ANGELES — With nearly every retail chain reporting or anticipating an upward adjustment in prices of all product across the board, due to wholesale increases, the national average on shelf prices for \$8.98 suggested list LP product at the close of the first half of 1981 hit \$8.00, according to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

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

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



Dick Asher



Al Teller

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

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

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

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## FBI Seizes Bogus Videos In Ohio

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

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

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# Retailers See Need For Wider Black Music Month Promotion

## Celebration Should Extend Beyond Record Sales

by Michael Martinez

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

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

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

by Mark Albert

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

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

### 'Admitted Errors'

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

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

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

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

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

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

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

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

### Promote History, Too

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

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

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

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

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

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

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# AFM Tackles Its Financial Woes During Convention

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# Bee Gees Clarify Terms Of RSO Settlement

by Michael Martinez

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

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

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

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

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

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

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

### Manager Gone

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

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

Claiming that RSO has agreed that all

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# POLYGRAM RECORDS CONGRATULATES ALL OUR CASHBOX AWARD WINNERS.

## POP SINGLES

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

## POP ALBUMS

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

## JAZZ AWARDS

- Top Vocalist**  
5. ROY AYERS

## BLACK CONTEMPORARY SINGLES

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

## BLACK CONTEMPORARY ALBUMS

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

## COUNTRY SINGLES

- Vocal Group**  
3. STATLER BROTHERS

## COUNTRY ALBUMS

- Vocal Group**  
4. STATLER BROTHERS

## Retailers See Need For Wider Black Music Month Promotion

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coupled with community efforts to expose Black Music Month.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### Grassroots Involvement

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

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

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

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

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

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

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



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

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

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

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

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

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

marc cetner

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

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

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

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

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

**JUST LOOK  
AT THE  
COMPANY  
BMI  
KEEPS**

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

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



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

## NEW AND DEVELOPING ARTISTS

## NEW AND DEVELOPING ARTISTS

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

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



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

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



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

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

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



**GARY O'** (Capitol 5018)

**Pay You Back With Interest** (2:50) (Maribus Music, Inc. — BMI) (Clarke, Hicks, Nash) (Producer: R. Landis)

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

**LARRY JOHN McNALLY** (ARC/Columbia 18-02200)

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

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



**JAY KESSLER** (MCA MCA-51135)

**Corner Bar** (3:16) (Slow Dancing Music, Inc./Lynal Music — BMI) (J. Kessler) (Producers: D. Monda, J. Kessler)

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



**THE TAZMANIAN DEVILS** (Warner Bros. WBS 49765)

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

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



**RON DANTE** (Handshake WS8 02107)

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

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

## FEATURE PICKS

## HITS OUT OF THE BOX

**PAUL ANKA** (RCA PB-12262)

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

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

**THE CHARLIE DANIES BAND** (Epic 14-02185)

**Sweet Home Alabama** (3:59) (Duchess Music Corp. (MCA) — Hustlers Inc. — BMI/Leeds Music Corp. (MCA) — ASCAP) (E. King, G. Rossington, R. Van Zant) (Producer: J. Boylan)

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

**CHAKA KHAN** (Warner Bros. WBS 49759)

**We Can Work It Out** (3:35) (MacLen Music, Inc. — BMI) (Lennon, McCartney) (Producer: A. Mardin)

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

**NATALIE COLE** (Capitol 5021)

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

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

**THE S.O.S. BAND** (Tabu ZS6 02125)

**Do It Now (Part I)/Do It Now (Special Mix)** (3:22) (Avant Gard Music Pub., Inc./Kozmic Kop Music — ASCAP/Interior Music/Sigidi Songs — BMI) (Mbaji, Rhongea, Sigidi) (Producer: Sigidi)

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

**MILLIE JACKSON** (Spring/Polydor PD SP 3019)

**I Can't Stop Loving You** (4:05) (Acuff-Rose Pub. Co. — BMI) (D. Gibson) (Producers: M. Jackson, B. Shapiro)

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

**MAC DAVIS** (Casablanca NB 2336)

**Secrets** (4:00) (Bobby Goldsboro Music, Inc. — ASCAP) (S. Lorber, M. Noble, J. Silbar) (Producer: R. Hall)

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

**NICOLETTE LARSON** (Warner Bros. WBS 49763)

**Radloland** (3:05) (Rudy Mink Music — BMI) (S. Mering) (Producer: T. Templeman)

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

**DOTTIE WEST** (Liberty 1419)

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

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

**FOR YOUR EYES ONLY ORIGINAL SOUNDTRACK** (Liberty 1418)

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

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

**FOREIGNER** (Atlantic 3831)

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

**DIANA ROSS and LIONEL RICHIE** (Motown M 1519F)

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

**PABLO CRUISE** (A&M 2349)

Irving Music, Inc./Pablo Cruise Music — BMI/Almo Music Corp. — BMI) (C. Lerios, D. Jenkins, J. Pierce) (Producer: T. Dowd)

**GARY WRIGHT** (Warner Bros. WBS 49769)

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

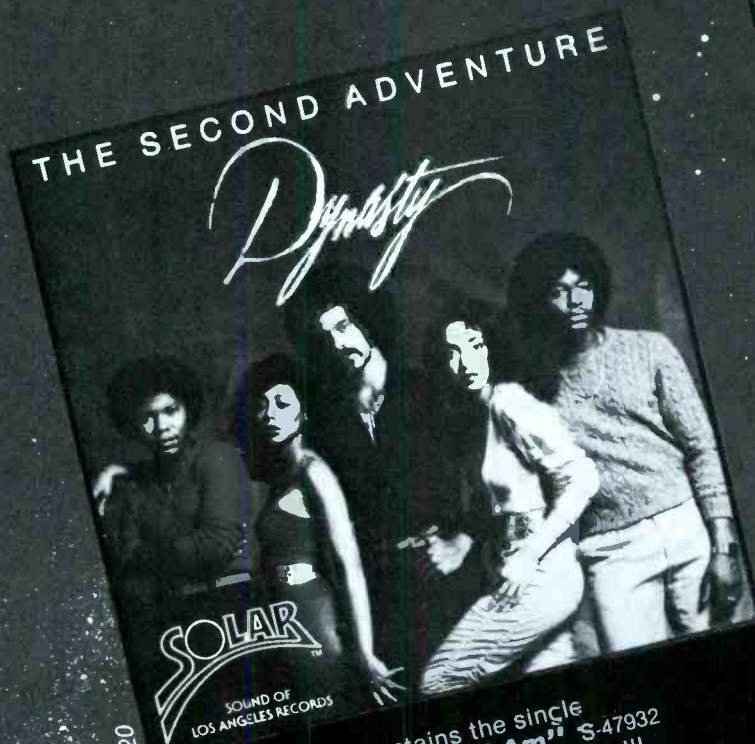
**STYX** (A&M 2348)

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



# THE SOLAR SYSTEM

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



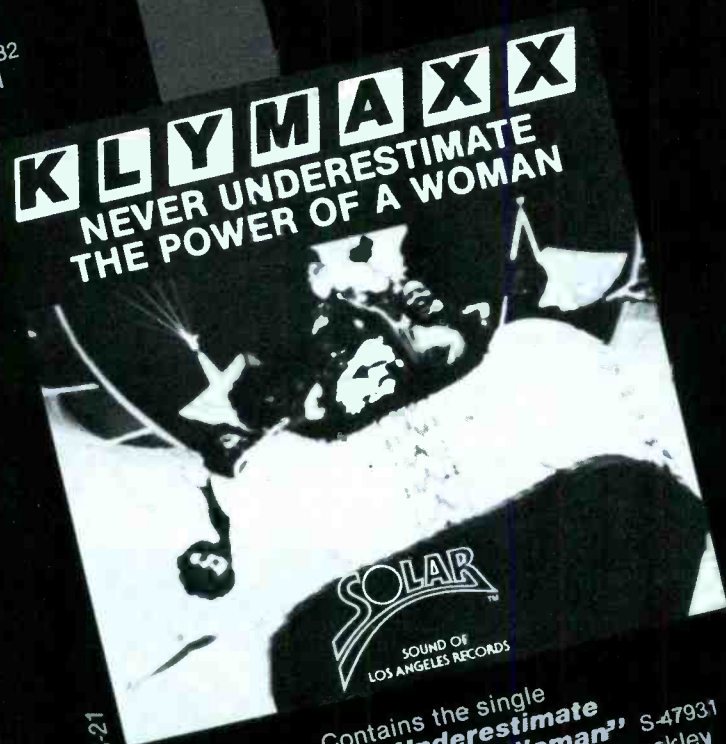
S-20

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



S-19

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



S-21

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

Music Of  
 The Stars



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

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



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

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



**MAURAUDE — Blackfoot — ATCO SD 32-107 — Producers: Al Nalli and Henry Weck — List: 8.98**

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



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

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

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

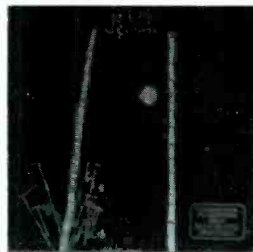
**VOLUNTEER JAM — Various Artists — Epic FE 37178 — Producer: John Boylan — List: None — Bar Coded**

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



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

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



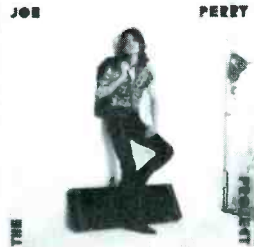
**FIYO ON THE BAYOU — Neville Brothers — A&M SP-4866 — Producer: Joel Dorn — List: 8.98 — Bar Coded**

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



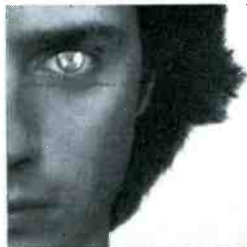
**JOE PERRY I'VE GOT THE ROCK 'N' ROLLS AGAIN — The Joe Perry Project — Columbia FC 37364 — Producer: Bruce Botnick — List: None**

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



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

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



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

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



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

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



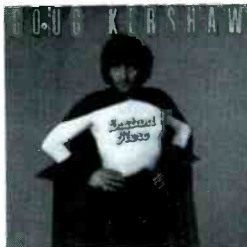
**ONLY A LAD — Oingo Boingo — A&M SP-4863 — Producers: Pete Solley and Oingo Boingo — List: 8.98 — Bar Coded**

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



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

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



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

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



# RADIO

## AIR PLAY

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

Satellites are here to stay, that's a given. But 1981 has seen the formation of the first live satellite network, which is expected to begin broadcasting by late August. Formed by the Burkhardt/Abrams/Michaels/Douglas consulting firm, the network will feature country, adult contemporary and beautiful music formats 24 hours a day. ABC Radio is also preparing live satellite programming, with initial projects to include 24-hour long form programming for both a telephone talk and a contemporary music format. The networks, in general, have undergone changes as they have evolved and repositioned their product to better serve and attract affiliates. . . .

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

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

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

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

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

mark albert

## Beach Boys 20 Year Anniversary Concert Subject Of Simulcast Event

by Mark Albert

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

## Mutual Network Bows Satellite Control Center

by Earl B. Abrams

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

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

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

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

### Cuts Costs

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

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

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

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

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

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

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

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

### Special Guests

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

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

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

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

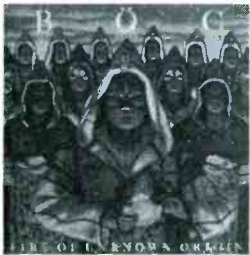
At presstime, 65-70% of the nation's markets with television sets had been cleared, and more than 70% of radio station markets were cleared as well, according to Nickell. Some of the radio stations carrying the event include **KHTZ**/Los Angeles; **WPIX-FM**/New York; **WLS-FM**/Chicago; **WMMS**/Cleveland;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

LP Chart Position

- **THE A's • A WOMAN'S GOT THE POWER • ARISTA**  
**ADDS:** WGRQ, WKLS, WRNW. **HOTS:** WMMS, WLIR, KZEL, WWWM. **MEDIUMS:** WOUR, WIBZ, WCCC, WBAB, KSJO, KROQ, KNAC, WAAL. **PREFERRED TRACKS:** Title.  
**SALES:** Weak in all regions.
- 5 **AC/DC • DIRTY DEEDS DONE DIRTY CHEAP • ATLANTIC**  
**ADDS:** None. **HOTS:** WMMS, KZEW, WLIR, WIBZ, WKLS, WSHE, WCCC, WBLM, WBAB, KMET, WAAF, KROQ, WGRQ, KMG. **MEDIUMS:** KZEL, WAAL. **PREFERRED TRACKS:** Balls, Problem, Title.  
**SALES:** Good to moderate in all regions.
- 71 **ADAM & THE ANTS • KINGS OF THE WILD FRONTIER • EPIC**  
**ADDS:** None. **HOTS:** WMMS, WLIR, WBLM, WBAB, WHFS, KROQ, KNAC. **MEDIUMS:** KNCN, KZEL, KSJO, KOME. **PREFERRED TRACKS:** Antmusic, Dog, Invasion.  
**SALES:** Moderate in East and West; fair in others.
- 58 **MARTY BALIN • BALIN • EMI AMERICA**  
**ADDS:** WAAF. **HOTS:** KNCN, KZAM, KMEL, KSHE, KEZY, KZOK, WOUR, WBAB, WWWM, KINK, KOME, WAAL. **MEDIUMS:** WMMS, WKLS, KZEL, WKDF, WLVO, KSJO. **PREFERRED TRACKS:** Hearts.  
**SALES:** Good to moderate in all regions.

## # 1 MOST ADDED

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



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

East and Midwest.

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

## # 9 MOST ADDED

- 123 **DANNY JOE BROWN & THE DANNY JOE BROWN BAND • EPIC**  
**ADDS:** KBPI, WNEW, WWWM, WRNW. **HOTS:** WCCC. **MEDIUMS:** KZEW, WOUR, WIBZ, WKLS, WSHE, KZEL, WBAB, WAAF, WLVO, KSJO, KOME, WGRQ, KMG. **PREFERRED TRACKS:** Sundance, Edge.  
**SALES:** Moderate to fair in all regions; strongest in Midwest.
- 1 **KIM CARNES • MISTAKEN IDENTITY • EMI AMERICA**  
**ADDS:** None. **HOTS:** KMG, KNX, WAAL, KNCN, KEZY, WMMS, WIBZ, WBLM, WBAB, WKDF, WWWM, KSJO, KINK, WYDD. **MEDIUMS:** KMEL, WCCC, KZEL, KMET, WLVO, WNEW. **PREFERRED TRACKS:** Eyes, Cards, Break.  
**SALES:** Good in all regions.

## # 6 MOST ACTIVE

- 12 **PHIL COLLINS • FACE VALUE • ATLANTIC**  
**ADDS:** WAAL. **HOTS:** WGRQ, KOME, KINK, KSJO, WWWM, WLVO, KNCN, KZAM, KEZY, KZOK, WRNW, WLIR, WOUR, WIBZ, WKLS, WSHE, WCCC, WBLM, WBAB, WAAF. **MEDIUMS:** WNEW, KSHE, WMMS, WKDF. **PREFERRED TRACKS:** In The Air, I Missed, If Leaving.  
**SALES:** Good to moderate in all regions.
- 122 **DAVE EDMUNDS • TWANGIN ... • SWAN SONG/ATLANTIC**  
**ADDS:** None. **HOTS:** WLIR, WHFS, KROQ, KNAC. **MEDIUMS:** KNCN, WMMS, KZEL, WBAB, KMET, WAAF, WWWM, KSJO, KOME, KMG. **PREFERRED TRACKS:** Almost, Live Again.  
**SALES:** Fair in East and Midwest; weak in others.

LP Chart Position

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

## #10 MOST ACTIVE

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

## # 7 MOST ADDED

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

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

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

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

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

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

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

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

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

LP Chart Position

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

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

## # 3 MOST ACTIVE

- 7 **THE MOODY BLUES • LONG DISTANCE VOYAGE • THRESHOLD/POLYGRAM**



**ADDS:** None. **HOTS:** KNX, KE, WGRQ, WAAL, KLLO, WNE, KINK, KSJO, WWWM, WL, WAAF, KMET, WBAB, KNC, KZAM, KSHE, KEZY, KZC, WMMS, WRNW, WOUR, WI, WKLS, WSHE, WCCC, KZ, **MEDIUMS:** KMEL, KZE, WBLM. **PREFERRED TRACKS:** 22,000, Voice, Gemini.  
**SALES:** Good in all regions.

## # 4 MOST ADDED

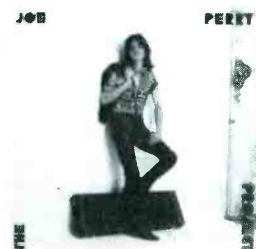
- **NEW ENGLAND • WALKING WILD • ELEKTRA**  
**ADDS:** KNCN, KSHE, KZ, WRNW, WIBZ, WCCC, WB, KZEL, WBAB, WAAF, KS, WNEW, WAAL. **HOTS:** N, **MEDIUMS:** WAAF. **PREFERRED TRACKS:** DDT, Tear You Apart.  
**SALES:** Slight initial response in East; weak in others.



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

## # 3 MOST ADDED

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



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

## # 1 MOST ACTIVE

- 1 **TOM PETTY & THE HEARTBREAKERS • H PROMISES • BACKSTREET/MCA**



**ADDS:** None. **HOTS:** KBPI, WGRQ, WAAL, KI, WNEW, KOME, WYDD, KF, WHFS, KSJO, WWWM, W, WAAF, KMET, WBAB, KN, KZAM, KMEL, KSHE, KI, KZOK, WMMS, KZEW, WF, WLIR, WOUR, WIBZ, WI, WSHE, WCCC, WBLM, K. **MEDIUMS:** KINK. **PREFERRED TRACKS:** Nightwatcher, Woman In Love, Waiting.  
**SALES:** Good in all regions.

LP Chart Position

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

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

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

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

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

## # 4 MOST ACTIVE

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

## # 5 MOST ADDED

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

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

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

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

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

LP Chart Position

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

## # 8 MOST ADDED

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

## # 8 MOST ACTIVE

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

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

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

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

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

## # 9 MOST ACTIVE

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

## # 10 MOST ADDED

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

## # 7 MOST ACTIVE

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

LP Chart Position

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

## # 6 MOST ADDED

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

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

## # 2 MOST ADDED

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



## # 2 MOST ACTIVE

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



## # 5 MOST ACTIVE

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



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

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

# TOP 100 SINGLES

July 4, 1981

# CASH BOX

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

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

## PRIME MOVER

39	33	<b>DON'T LET HIM GO</b> REO SPEEDWAGON ADDS: WCAO, KCPX, WAXY. <b>JUMPS:</b> 96KX 8 To 6, WPRO-FM 24 To 20, WICC 24 To 21, WSKZ 26 To 20, WIKS 31 To 26, WBEN-FM 31 To 17, WHHY 25 To 20, WKBW Ex To 15, WNCI 19 To 11, WTRY 28 To 23, WBCY 30 To 27, WANS 26 To 23, WGCL Ex To 40, 92X 17 To 13, Z93 Ex To 30, WRFC 22 To 18, WLS 44 To 37, KINT 18 To 14, WSPT 28 To 22, Y103 35 To 26, KRQ Ex To 30, Q102 28 To 25, JB105 26 To 20, WPGC 30 To 26, Z102 25 To 21, KFI Ex To 28, KJR Ex To 25, KYXX Ex To 25, KMJK-FM 32 To 29, KFMD Ex To 27, WRVQ 23 To 20. <b>SALES:</b> Moderate in the West and Midwest. Fair in the East and South.	4
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31	34	<b>LIVING INSIDE MYSELF</b> GINO VANNELLI	16
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38	35	<b>A LIFE OF ILLUSION</b> JOE WALSH ADDS: KSFX. <b>JUMPS:</b> 96KX 6 To 4, Y103 22 To 18, KEZR 18 To 14, JB105 25 To 22, WSKZ 22 To 18, WTXI Ex To 26, KDWB 21 To 16, WTRY Ex To 30, WNCI 28 To 25, KFMD 26 To 23, WANS Ex To 30, KHFI 19 To 15, WMCC-FM 24 To 19, WLS 25 To 21. <b>SALES:</b> Moderate in the Midwest. Fair in the East. Weak in the West and South.	7
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40	36	<b>STRONGER THAN BEFORE</b> CAROLE BAYER SAGER ADDS: WZZP, WSPT, WIKS, FM102, WYYS, WAXY, WNCI, WAKY-24. <b>JUMPS:</b> 14Q 25 To 22, WFIL 25 To 22, KINT 25 To 20, WGH 20 To 16, 13K 28 To 19, WZZR Ex To 28, WGSV 15 To 10, Y103 30 To 27, JB105 Ex To 32, KCPX 20 To 17, KOFM Ex To 30, BJ105 31 To 27, WBEN-FM 11 To 9, WWKX Ex To 30. <b>SALES:</b> Weak in all regions.	8
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41	37	<b>THE STROKE</b> BILLY SQUIER ADDS: 96KX. <b>Day-Part:</b> 92Q. <b>JUMPS:</b> Q105 23 To 18, WFI 28 To 21, WSKZ 30 To 27, WANS Ex To 27, WHHY 23 To 19, WWKX 30 To 21, WSPT Ex To 27, Z93 Ex To 27, WPGC 26 To 22, KBEQ 12 To 9, KFMD 28 To 24, WBBQ Ex To 27, KHFI 18 To 13, WBCY 27 To 15, BJ105 36 To 30, KJR Ex To 26, KMJK-FM 18 To 8, WTXI 35 To 31. <b>SALES:</b> Moderate in all regions.	8
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## PRIME MOVER

45	38	<b>IN THE AIR TONIGHT</b> PHIL COLLINS ADDS: WCAO, KOPA, KEYN, KSFX, JB105-35, WTXI-36, WBEN-FM 29, KRQ, WAYS-25. <b>Day-Part:</b> WOW. <b>JUMPS:</b> 96KX 16 To 11, KHFI Ex To 18, WWKX Ex To 26, KEZR 21 To 18, WKBW 21 To 17, KBEQ 4 To 1, WSKZ 27 To 21, WBCY 14 To 9, KINT 19 To 16, WHHY 30 To 24, WLS 6 To 4, CKLW 7 To 4, KRBE 15 To 10, WDRQ 7 To 5, WTRY Ex To 27, Y103 21 To 15, WSPT 18 To 12, Z102 28 To 24, KNUS 36 To 32, KJRB Ex To 25, WPGC Ex To 27, KMJK-FM 30 To 27, KFMD 27 To 20, KDWB 8 To 5, 94Q 27 To 21, WICC 27 To 23, WIKS 35 To 31, WFI Ex To 30. <b>SALES:</b> Moderate in the Midwest. Fair in the South. Weak in the West and East.	6
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34	39	<b>STILL RIGHT HERE IN MY HEART</b> PURE PRAIRIE LEAGUE	12
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42	40	<b>JONES VS. JONES</b> KOOL & THE GANG ADDS: WZZR. <b>JUMPS:</b> WHHY 26 To 21, WSEZ 25 To 21, B97 19 To 16, Y103 19 To 14, JB105 17 To 13, BJ105 40 To 35, WTXI 38 To 30, WFI 23 To 16, KRTH 25 To 22. <b>SALES:</b> Fair in the West. Weak in all other regions.	7
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47	41	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH <b>JUMPS:</b> WPGC 20 To 10, FM102 11 To 9, WXKS 16 To 13, KRLY Ex To 22, WWKX Ex To 27, Z93 28 To 24, 13K Ex To 10. <b>SALES:</b> Good in the South. Moderate in all other regions.	6
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LAST WEEK	THIS WEEK		WEEKS ON CHART
48	42	<b>THE BREAKUP SONG (THEY DON'T WRITE 'EM)</b> GREG KIHN BAND ADDS: 96KX, WHHY, WSEZ, WRQX, WKBW, WXKS, KDWB-26, Z93. <b>JUMPS:</b> KEZR 20 To 16, KINT 24 To 19, WSKZ 29 To 23, CKLW 21 To 18, WISM 28 To 23, WRFC Ex To 28, KSFX 16 To 9, KHFI 25 To 17, WBCY 22 To 19, JB105 35 To 29, KJR 18 To 15, WRVQ 22 To 18, WNCI 30 To 27, KFRC 16 To 12. <b>SALES:</b> Moderate in the West. Fair in all other regions.	20

## HIT BOUND

54	43	<b>TOUCH ME WHEN WE'RE DANCING</b> CARPENTERS ADDS: Z93, WZUU-27, KINT-39, WAKY-23, KEZR, WKBO, KEYN, WGCL, WRFC-30, KNUS-40, KXOK-30, K TSA, JB105, KOFM, KJR, WWKX, 13K. <b>JUMPS:</b> WCAO Ex To 29, KCPX 28 To 21, 14Q 30 To 27, BJ105 Ex To 39, WSEZ Ex To 34, KJRB Ex To 26, WISM Ex To 28, KC101 25 To 18, WGH Ex To 20, WTXI 33 To 25, WZZR Ex To 30, WICC Ex To 27, KYXX Ex To 27, WFI Ex To 26, 92Q Ex To 30, WRJZ Ex To 29, WGSV 29 To 22, WAYS Ex To 22, KRAV Ex To 24, WKBW Ex To 23, FM102 Ex To 25. <b>SALES:</b> Breakouts in the Midwest.	16
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50	44	<b>GIVE IT TO ME BABY</b> RICK JAMES ADDS: WGCL, KFI. <b>JUMPS:</b> Q105 19 To 15, KRLY 14 To 7, WTXI 37 To 33, WBEN-FM 27 To 12, WFI 27 To 20, KRTH 28 To 14, KFRC 24 To 14. <b>SALES:</b> Good in the East. Moderate in all other regions.	7
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49	45	<b>TWO HEARTS</b> STEPHANIE MILLS ADDS: WGCL. <b>JUMPS:</b> WABC 11 To 9, WNBC 26 To 20, WTXI 32 To 28, WFIL Ex To 29. <b>SALES:</b> Moderate in the East. Weak in all other regions.	9
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## CASH SMASH

59	46	<b>LADY (YOU BRING ME UP)</b> COMMODORES ADDS: WKBW, KC101-29, WFI, WROR-26, KFRC, WFIL, WAYS-26, 14Q-29, WTRY, WSEZ, WABC, WISM-27, WRFC, WSPT, 92Q, WPRO-FM, 94Q-28, WGSV. <b>Day-Part:</b> WOW. <b>JUMPS:</b> KOPA Ex To 29, KJRB Ex To 24, WHHY Ex To 26, KJR Ex To 24, WVBF Ex To 28, WTXI 39 To 32, B97 Ex To 28, WICC Ex To 25, KHFI Ex To 27, WNCI 29 To 26, Y103 40 To 36, WRJZ Ex To 26, FM102 Ex To 28, WWKX Ex To 28, JB105 32 To 28, KINT 30 To 26, KCPX Ex To 31, BJ105 39 To 29, WXKS 30 To 27, KRLY 22 To 19. <b>SALES:</b> Breakouts in all regions.	8
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53	47	<b>ROCK AND ROLL DREAMS COME THROUGH</b> JIM STEINMAN ADDS: WTRY, WVBF, WSPT, KIQQ, WTXI, WRJZ, KRQ. <b>JUMPS:</b> WGH 21 To 18, WRFC 30 To 26, B97 26 To 20, KYXX Ex To 29, KFMD 20 To 14, KHFI Ex To 30, Y103 38 To 32, Z102 24 To 20, KBEQ 19 To 14, KINT 26 To 21. <b>SALES:</b> Fair in the Midwest. Weak in all other regions.	6
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51	48	<b>PROMISES</b> BARBRA STREISAND ADDS: KXOK-27, WNBC-28. <b>JUMPS:</b> WSEZ 26 To 22, WKBO Ex To 20, Y103 16 To 13, BJ105 22 To 19, WYYS 32 To 29, WAXY 28 To 24. <b>SALES:</b> Weak in all regions.	7
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## HIT BOUND

66	49	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAF ADDS: WZUU-30, KZZP-28, WAKY-21, KRAV, WKBW, K TSA, FM102, BJ105-36, KJRB, WNBC 30, WICC, KDWB, WNCI-30, WANS, WWKX, KEZR, 14Q-28, WDRQ, WSEZ, WTRY, WKBO, KEYN, WRFC, WZZR, WPGC, 94Q-29, KHFI-29. <b>JUMPS:</b> WCAO Ex To 30, WRJZ Ex To 19, KOP/ Ex To 30, WROR 26 To 23, WHHY Ex To 27, Z93 Ex To 28, WISM 30 To 22, WAYS 27 To 21, WVBF 31 To 27, 92Q Ex To 28, WQXI Ex To 21, WGSV Ex To 27, KCPX Ex To 25, KC101 30 To 24, WTXI Ex To 40, WFI Ex To 27. <b>SALES:</b> Just shipped.	6
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OF  
DICK CLARK  
TO YOUR STATION.



"The  
Nat  
PRESENTS  
HEARD ON  
A WEEKLY

# RADIO CHART

# TOP 100 SINGLES

July 4, 1981

LAST THIS WEEK	WEEKS ON CHART	ARTIST	SINGLES	LAST THIS WEEK	WEEKS ON CHART	ARTIST	SINGLES	
7	50	JOHN SCHNEIDER	<b>IT'S NOW OR NEVER</b> ADDS: KEYN, WPRO-FM, KOFM, CKLW, 13K. JUMPS: Q105 25 To 20, WHHY Ex To 29, KYYX Ex To 30, JB105 22 To 19, KCPX 25 To 18, WTXI 36 To 29, KFRC 32 To 28, WFIL Ex To 30, KINT 29 To 24. SALES: Moderate in the Midwest and South. Fair in the West. Weak in the East.	6	73	SMOKEY ROBINSON	<b>YOU ARE FOREVER</b> ADDS: WHHY, WZZR. JUMPS: 96KX Ex To 25, KCPX 32 To 29, KINT 28 To 23. SALES: Moderate in the South.	
3	51	JOE DOLCE	<b>SHADDUP YOU FACE</b>	11	78	RACHEL SWEET	<b>EVERLASTING LOVE</b> ADDS: Q105-26, WHHY, WZZR, WICC, Z93. JUMPS: WRFC Ex To 29, 94Q 28 To 24, WQXI Ex To 22, WGSV Ex To 28, JB105 30 To 25, WAYS 28 To 23.	
	52	FRANKE & THE KNOCKOUTS	<b>SWEETHEART</b>	18	75	THE PRODUCERS	<b>WHAT SHE DOES TO ME (THE DIANA SONG)</b> ADDS: WTXI. JUMPS: WHHY Ex To 28, WRFC 26 To 20, WQXI 22 To 15, KCPX Ex To 39, Z102 31 To 28, Z93 11 To 9, KINT Ex To 40. SALES: Fair in the South.	
3	53	CHAMPAIGN	<b>HOW 'BOUT US</b>	21	76	THE BROTHERS JOHNSON	<b>THE REAL THING</b> ADDS: KVL, BJ105-40. Day-Part: WRFC. JUMPS: WVBF Ex To 30, B97 Ex To 30, WPRO-FM 25 To 21.	
5	54	STYX	<b>TOO MUCH TIME ON MY HANDS</b>	16	77	DIONNE WARWICK	<b>SOME CHANGES ARE FOR GOOD</b> ADDS: WGH, KFI. JUMPS: WPRO-FM 22 To 19, WXKS 21 To 15, WTXI Ex To 39, KINT Ex To 32.	
1	55	SPIDER	<b>IT DIDN'T TAKE LONG</b> ADDS: KYYX, KDWB. JUMPS: WHHY Ex To 30, KRBE 24 To 21, 94Q Ex To 30, KCPX 23 To 20, WTXI 40 To 35, WFI Ex To 29. SALES: Fair in the Midwest and South.	6	<b>HIT BOUND</b>			
	56	APRIL WINE	<b>SIGN OF THE GYPSY QUEEN</b> ADDS: WGCL. JUMPS: KFMD Ex To 25, Y103 Ex To 40, JB105 12 To 8, KMJK-FM 23 To 19, KINT 22 To 17. SALES: Fair in the Midwest. Weak in all other regions.	7	—	71	DIANA ROSS & LIONEL RICHIE	<b>ENDLESS LOVE</b> ADDS: WNCI, KRTH, WROR-27, WWKX, WMC-FM 23, CKLW, KZZP-27, WBBQ, WAKY-22, KOPA, Q105-24, KEZR, WKBO, B97, KYYX, WGSV, KRAV, 92X-24, JB105, Z102-29, WXKS, LC101-30, WAXY, WICC-29. SALES: Just shipped.
	57	JESSE WINCHESTER	<b>SAY WHAT</b>	12	79	RANDY VANWARMER	<b>SUZI</b> ADDS: KBEQ-24, KINT-28. JUMPS: KRBE 30 To 27, KCPX 37 To 32, WRVQ Ex To 22, WBEN-FM 35 To 28.	
1	58	TUBES	<b>DON'T WANT TO WAIT ANYMORE</b> ADDS: WSEZ, KYYX, KFMD, WPRO-FM, WKBW, KJRB, KFR, WFIL, WAYS-20. JUMPS: KHFI Ex To 25, WBCY 28 To 23, Y103 Ex To 38, WXKS Ex To 30, WTXI Ex To 38, WICC Ex To 28, WBEN-FM 40 To 36, WRJZ Ex To 30, KBEQ 22 To 17.	3	81	LOVERBOY	<b>THE KID IS HOT TONITE</b> JUMPS: KRBE 14 To 11, KHFI Ex To 26, JB105 Ex To 33, KMJK-FM Ex To 32, KINT 33 To 29. SALES: Moderate in the Midwest.	
	59	JOHN LENNON	<b>WATCHING THE WHEELS</b>	15	83	RUSH	<b>TOM SAWYER</b> ADDS: WSKZ, B97-25. JUMPS: KRBE 17 To 14, KBEQ 10 To 8. SALES: Fair in the East, Midwest and South.	
1	60	STACY LATTISAW	<b>LOVE ON A TWO WAY STREET</b> ADDS: WABC, WPGC, WQXI, KRLY, WFIL. Day-Part: WRFC. JUMPS: 92Q 23 To 18, WGSV Ex To 30, KC101 26 To 23, WWKX Ex To 29. SALES: Moderate in the East and South. Fair in the West and Midwest.	3	85	POINT BLANK	<b>NICOLE</b> ADDS: KFMD, BJ105, WRVQ, KINT. JUMPS: KRBE 21 To 16, KHFI Ex To 22, CKLW 22 To 11.	
	61	38 SPECIAL	<b>FANTASY GIRL</b> ADDS: WSEZ, KSFX. JUMPS: WSKZ 28 To 25, WRFC 24 To 21, WSPT 19 To 16, WKS Ex To 35, WBCY 31 To 28, Y103 27 To 24, JB105 28 To 24, WBEN-FM 34 To 22, WNCI 26 To 22, KBEQ 16 To 12, KINT 23 To 18, WBBQ Ex To 29. SALES: Weak in all regions.	5	—	76	PABLO CRUISE	<b>COOL LOVE</b> ADDS: WRJZ, WANS, WWKX, WBBQ, WAYS-30, WSEZ, WBCY, FM102, 94Q, WRFC, KYYX, KEZR, WISM-30, Z102-31, KJRB, KJR, KMJK-FM, KIQQ, WTXI, WICC, WBEN-FM-39.
1	62	ALABAMA	<b>FEELS SO RIGHT</b> ADDS: KFI, KVL, KHFI, WANS, WZUU. JUMPS: WSKZ Ex To 29, WSEZ 33 To 28, WGSV Ex To 29, KRAV Ex To 23, KCPX 30 To 26, WTXI Ex To 37, WRJZ 27 To 16, KINT 40 To 31, WAYS 24 To 17.	4	84	THE WHO	<b>DON'T LET GO THE COAT</b> JUMPS: KDWB 24 To 17, KBEQ 20 To 16. SALES: Fair in the Midwest.	
	<b>HIT BOUND</b>				86	THE JACKSONS	<b>WALK RIGHT NOW</b> ADDS: B97, WFI. JUMPS: Q105 27 To 23, KINT 31 To 27.	
1	63	FOREIGNER	<b>URGENT</b> ADDS: Z93, KBEQ-21, KINT-25, CKLW, KZZP-30, WBBQ, WBCY, WLS, Y103-39, JB105-34, Z102-30, WXKS, WNBC-29, KMJK-FM, KIQQ, WRVQ, WICC-30, WBEN-FM-38, WNCI, WFI, WANS, WSKZ, Q105-28, WHHY, KRBE, WTRY, WSPT, KNUS, KSFX, WPGC-30, KFMD, WRQX, WKS, KHFI, B97. Day-Part: KJRB, WRFC, 92Q. SALES: Just shipped.	1	87	ROBERT GORDON	<b>SOMEDAY, SOMEWAY</b> ADDS: KHFI, BJ105. JUMPS: WXKS 28 To 24.	
	64	GROVER WASHINGTON, JR.	<b>JUST THE TWO OF US</b>	22	88	DAN HARTMAN	<b>IT HURTS TO BE IN LOVE</b> ADDS: KFI, WICC. JUMPS: WQXI 29 To 25, KCPX Ex To 38.	
	65	BILLY & THE BEATERS	<b>I CAN TAKE CARE OF MYSELF</b>	11	<b>LOOKING AHEAD</b>			
	61	CHAKA KHAN	<b>WHAT CHA' GONNA DO FOR ME</b>	8	89	GINO VANNELLI	<b>NIGHTWALKER</b> ADDS: WRFC, KYYX, WBCY. JUMPS: Y103 39 To 35.	
—	83	BJ105-37, 94Q, WGH, WXKS, JB105, KCPX, KYYX, KHFI, KIQQ, WFI, KINT.	<b>YOU'RE MY GIRL</b>	1	80	ERIC CLAPTON AND HIS BAND	<b>ANOTHER TICKET</b>	
80	84	ROBBIE DUPREE	<b>BROOKLYN GIRLS</b>	7	62	BLACKFOOT	<b>FLY AWAY</b> ADDS: Z102-32. Day-Part: WRFC. JUMPS: WBCY Ex To 29, WBEN-FM 39 To 35, WBBQ Ex To 30.	
—	86	WARY WRIGHT	<b>REALLY WANNA KNOW YOU</b> ADDS: WHHY, WISM-29, WICC, WRJZ, WANS, WBBQ. JUMPS: 94Q 26 To 23, Z102 30 To 27, WNCI Ex To 29. ON: WWKX, WBCY.	1	56	SHEENA EASTON	<b>MORNING TRAIN (NINE TO FIVE)</b>	
90	87	BLACKFOOT	<b>FLY AWAY</b> ADDS: Z102-32. Day-Part: WRFC. JUMPS: WBCY Ex To 29, WBEN-FM 39 To 35, WBBQ Ex To 30.	2	82	JAMES TAYLOR	<b>HARD TIMES</b>	
64	90	DARYL HALL & JOHN OATES	<b>KISS ON MY LIST</b>	24	63	TERRI GIBBS	<b>RICH MAN</b> ADDS: WRJZ. JUMPS: BJ105 Ex To 38.	
93	91	SHAMUS M'COOL	<b>AMERICAN MEMORIES</b> ADDS: WGCL-33, KVL.	1	68	JEFFERSON STARSHIP	<b>FIND YOUR WAY BACK</b>	
67	96	PHIL COLLINS	<b>I MISSED AGAIN</b>	17	72	QUINCY JONES	<b>AI NO CORRIDA</b>	
71	97	THE DILLMAN BAND	<b>LOVIN' THE NIGHT AWAY</b>	8	63	CLIFF RICHARD	<b>GIVE A LITTLE BIT MORE</b>	
—	98	GRACE JONES	<b>PULL UP TO THE BUMPER</b> SALES: Moderate in the East and Midwest.	1	—	95	AMERICAN MEMORIES	
95	99	MICHAEL DAMIAN	<b>SHE DID IT</b>	4	67	PHIL COLLINS	<b>I MISSED AGAIN</b>	
92	100	SHALAMAR	<b>MAKE THAT MOVE</b>	11	66	MAC DAVIS	<b>SECRETS</b> ADDS: WGH, WGSV, KCPX, KINT.	
							<b>TEMPTED</b> ADDS: KFMD, WXKS. ON: WCAO.	
							<b>DDT</b> ADDS: 96KX.	
							<b>CASH SMASH</b> —denotes significant sales activity. <b>PRIME MOVER</b> —denotes significant radio activity. <b>HIT BOUND</b> —denotes immediate radio acceptance.	

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# CLASSICAL

## CLASSICAL CLIPS

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

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

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

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

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

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

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

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

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

michael martinez

## CLASSICAL ALBUM REVIEWS

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

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



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

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



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

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



## TOP 40 ALBUMS

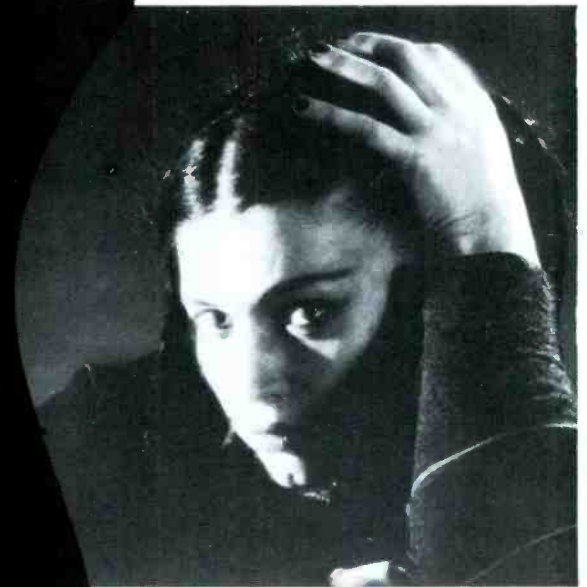
		Weeks On Chart
1	<b>ISSAC STERN 60TH ANNIVERSARY CELEBRATION</b> CBS Mastersound IM 36692 (14.98/1 LP)	1 16
2	<b>PAVOROTTI: My Own Story</b> London PAV2007 (17.96/2 LPs)	3 12
3	<b>WAGNER: Parsifal</b> Hoffmann, Vejzovic, Moll Deutsche Grammophon Digital 2741 002 (54.90/5 LPs)	6 12
4	<b>PACHELBEL: Kanon: Two Suites</b> <b>FASCH: Two Sinfonias and Concerto in D For Trumpet</b> Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (8.98/1 LP)	5 236
5	<b>VERDI: La Traviata</b> Sutherland, Pavarotti London Digital LDR 73002 (32.98/3 LPs)	2 16
6	<b>PAVAROTTI'S GREATEST HITS</b> London PAV 2003-4 (15.98/2 LPs)	4 52
7	<b>POPS ON THE MARCH</b> Boston Pops (John Williams) Phillips Digital 6302082 (10.98/1 LP)	7 12
8	<b>BOLLING: Suite For Flute And Jazz Piano</b> Rampal, Bolling/Columbia M33233 (7.98/1 LP)	9 236
9	<b>BEETHOVEN COMPLETE SYMPHONIES (Karajan)</b> Deutsche Grammophon Bargain Box 2740 241 (39.84/8 LPs)	— 4
10	<b>ITZHAK PERLMAN &amp; ANDRE PREVIN:</b> <b>A Different Kind of Blues</b> Angel DS 37780 (8.98/1 LP)	11 20
11	<b>MAHLER: Symphony #10</b> Philadelphia Orch. (Levine) RCA Red Seal Digital CTC 2-3726 (27.98/2 LPs)	10 12
12	<b>KORNGOLD: Violanta</b> Eva Martin, Walter Berry CBS Masterworks M2 35909 (17.98/2 LPs)	8 16
13	<b>MUSSORGSKY: Pictures at an Exhibition</b> Phillips Digital 9500744 (10.98/1 LP)	13 12
14	<b>MOZART: THE SYMPHONIES-VOL. 5</b> Academy of Ancient Music (Hogwood) L'Oiseau Lyre D171 D4 (39.92/4 LPs)	— 4
15	<b>RANSOM WILSON: Pleasure Songs for Flute</b> Angel Digital DS 37333 (12.98/1 LP)	19 12
16	<b>BEETHOVEN: Ninth Symphony</b> Price, Finnila, Laubenthal, Rintzler Phillips Digital 6769067 (17.98/2 LPs)	21 12
17	<b>PERMAN PLAYS KREISLER VOL. III</b> Angel SZ 37630 (9.98/1 LP)	16 12
18	<b>TCHAIKOVSKY: 1812 Overture</b> Cincinnati Symphony Orch. (Kunzel) Telarc Digital DG 10041 (17.98/1 LP)	15 74
19	<b>PAVAROTTI: Verismo Arias</b> London LDR 10020 (8.98/1 LP)	14 30
20	<b>MAHLER SYMPHONY #2 "Resurrection"</b> Sir Georg Solti London Digital LDR72006 (21.96/2 LPs)	— 4
21	<b>GALA NEW YEAR'S CONCERT IN VIENNA</b> Vienna Philharmonic (Maazel) Deutsche Grammophon Digital 2532 002 (9.98/1 LP)	25 12
22	<b>SHOSTAKOVICH: Symphony #5</b> New York Philharmonic (Bernstein) Columbia IM 35854 (14.98/1 LP)	22 48
23	<b>CARL ORFF: Carmina Burana</b> <b>PAUL HINDEMITH: Symphonic Metamorphosis</b> Telarc Digital 10056/57 (21.95/2 LPs)	— 4
24	<b>CANADIAN BRASS PLAYS BAROQUE MUSIC:</b> Pachelbel Canon RCA ARL 1-3554 (8.98/1 LP)	17 60
25	<b>MAHLER: Symphony #3</b> London Philharmonic (Klaus Tendstedt) Angel Digital DSB 3902 (25.98/2 LPs)	24 12
26	<b>BRAHMS SYMPHONY #4</b> Vienna Phil. (Kleiber) Deutsche Grammophon 2532 003 (10.98/1 LP)	— 4
27	<b>BOLLING: Picnic Suite</b> Rampal Bolling Columbia M35864 (7.98/1 LP)	12 236
28	<b>DEBUSSY PRELUDES BOOK II</b> Claudio Arrau Phillips 9500-747 (9.98/1 LP)	— 4
29	<b>VERDI: Falstaff</b> Taddel, Panerai, Karajan Phillips Digital 6769060 (32.98/3 LPs)	20 20
30	<b>MAHLER SYMPHONY #9</b> Berlin Phil. (Karajan) Deutsche Grammophon 2707 125 (19.96/2 LPs)	— 4
31	<b>RENATA SCOTTO: Operas Arias and Duets</b> Angel SZ 37819 (8.98/1 LP)	32 12
32	<b>TCHAIKOVSKY TRIO IN A Minor</b> Perlman, Harrell, Ashkenazy Angel SZ 37678 (9.98/1 LP)	34 12
33	<b>BAROQUE AND ON THE STREETS</b> Vivaldi, Arr. and adapted by Frederick Hand CBS Masterworks FM 36687 (9.98/1 LP)	36 12
34	<b>THINK ON ME</b> Elly Ameling, Dalton Baldwin CBS Masterworks M 36682 (9.98/1 LP)	30 12
35	<b>CHOPIN PIANO CONCERTO #1</b> Andante Spianato & Grande Polonaise Brilliance Bella Davidovich Phillips 9500-889 (9.98/1 LP)	— 4
36	<b>ROSSINI: L'Italiana in Algeri</b> Horne, Ramey, Palacio, Scimone RCA Red Seal ARL 3-3855 (29.98/3 LPs)	37 12
37	<b>JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS</b> RCA ARL 13777 (7.98/1 LP)	26 28
38	<b>HAYDN CELLO CONCERTOS IN C Maj. and D Maj.</b> Yoyo Ma, CBS Masterworks (9.98/1 LP)	39 12
39	<b>THE WALTZ PROJECT: 17 Contemporary Waltzes</b> for Piano Nonesuch Digital D-79011 (11.98/1 LP)	40 12
40	<b>TOSTI SONGS</b> Jose Carreras Phillips 9500-743 (9.98/1 LP)	— 4



# CASHBOX 2

July 4, 1981

SPOTLIGHT ON DANCE MUSIC



R. WONG

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# DANCE MUSIC

by Dave Schulps

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

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

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

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

### Radio

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

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

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

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

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

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

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

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

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

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

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

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

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

### DJ Pools

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

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

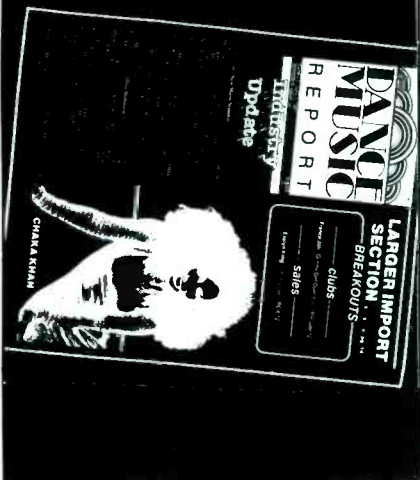
Although all pools probably start out with the promise of providing regular service of promotional discs for play in clubs by DJs, the organization and services offered by each differ considerably.

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

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

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

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

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

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

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

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

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

## Tip Sheets

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

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

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

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

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

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

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

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

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

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

(continued on page DM-14)

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# DANCE MUSIC

by Dan Nooger

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

(continued on page DM-14)



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# DANCE MUSIC

by Fred Goodman

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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



Caviano with WBLS' Frankie Crocker



Gino Soccio, Caviano



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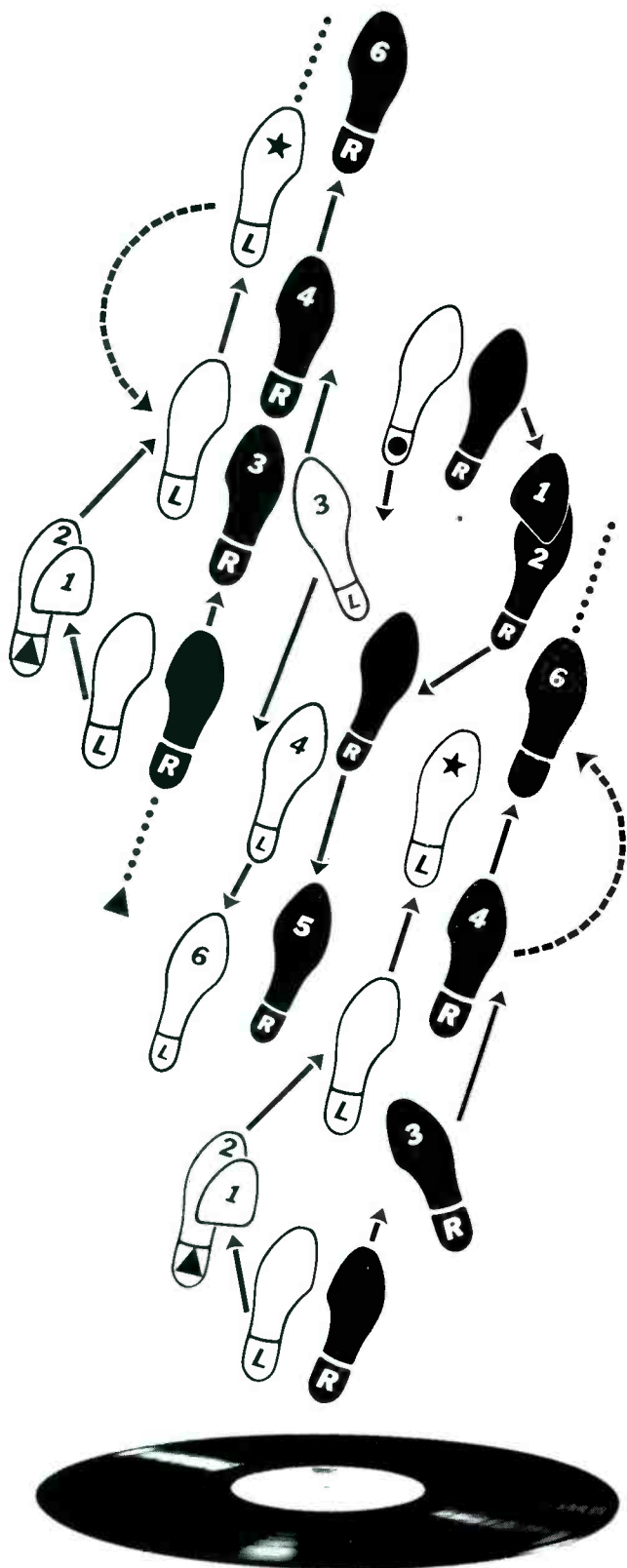
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## DANCE MUSIC

by Dan Nooger

### Indies' Success Rekindles Majors' Interest In Dance Music

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

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

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

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

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

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

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

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

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# DANCE MUSIC

by Dave Schulps

## Labels Using Video, TV To Promote Dance Music Acts

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

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

In the case of Visage, a dance-rock

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

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

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

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

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

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

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

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

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

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

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# DANCE MUSIC

by Dan Nooger

## Small Labels Score Big With Dance Music Records

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

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

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

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

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

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

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

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

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

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

## First American Label Grows With Dance Music

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

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

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

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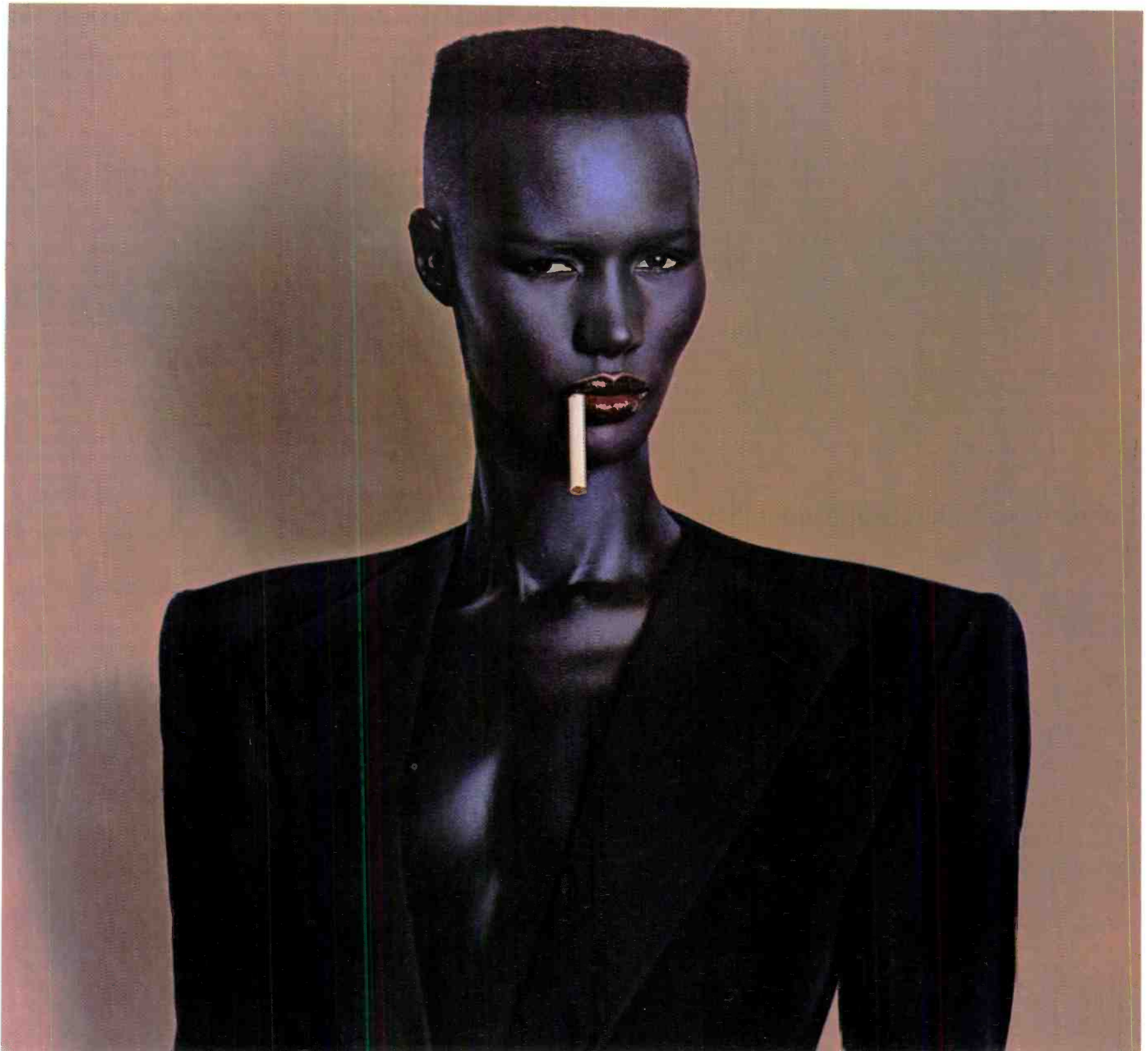
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# Dance Music's Shifting Styles

(continued from page DM-6)

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

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

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

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

# Labels Use Video, For Dance Music Acts

(continued from page DM-11)

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

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

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

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

# Indies' Success Rekindles Majors' Interest

(continued from page DM-10)

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

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

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

# NYC: Dance Music Capitol

(continued from page DM-4)

## Distribution

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

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

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

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

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

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

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

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

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

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

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

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

# First American Grows With Dance Music

(continued from page DM-12)

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

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

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

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

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

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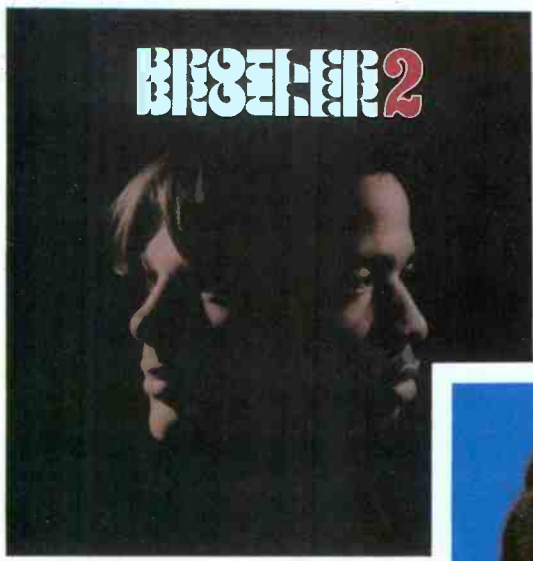
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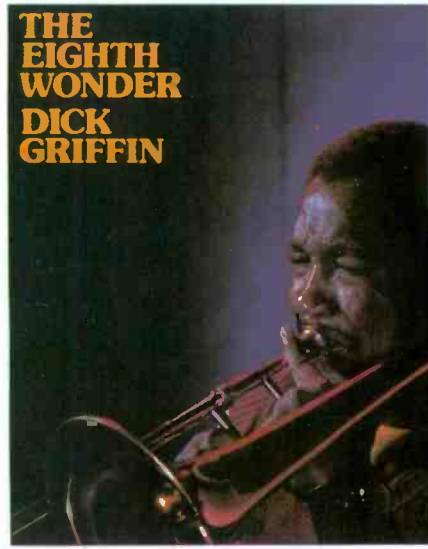
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BROTHER  
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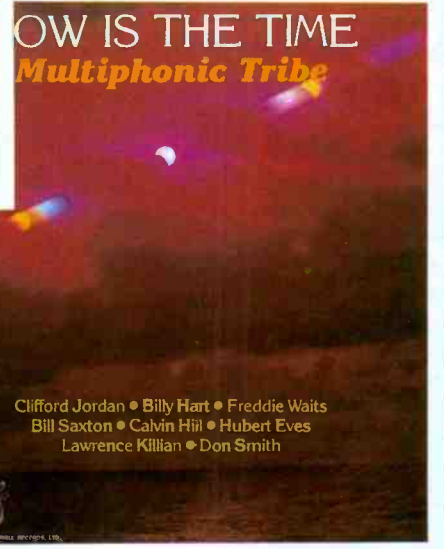
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# AUDIO / VIDEO

## SOUND VIEWS

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



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

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

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

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

michael lynn

## FBI Raids Video Counterfeit Plant, Seizes Cassettes

(continued from page 5)

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

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

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

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

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

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

## Mount Named As Video Sales Mgr. For WEA

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

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

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

## Trutone Expands Labs

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

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

## Warner Video Names Business, Program Execs

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

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

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

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

## Aomi, Nozaki To Head New LaserDisc Corp.

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

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

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

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



Aomi

Nozaki

# COUNTRY

## Country Artists Hot Attraction For Elizabeth's Renovated Ritz Theater

by Jennifer Bohler

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

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

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

## Country Wax Museum Features Top Stars

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

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

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

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

## CBS Bows Country 12-LP 'Encore Series'

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

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

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

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

### New Facilities

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

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

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

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

## Longhorn Gets Rights To Early Country Hits

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

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

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

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

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

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



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

## Country Music Finds Vast European Audience Through Radio Luxembourg

by Claudia Bedwell

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

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

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

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

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

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

### New Location

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

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

(continued on page 30)

## HBO Sets Cable TV Show On George Jones

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

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

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

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

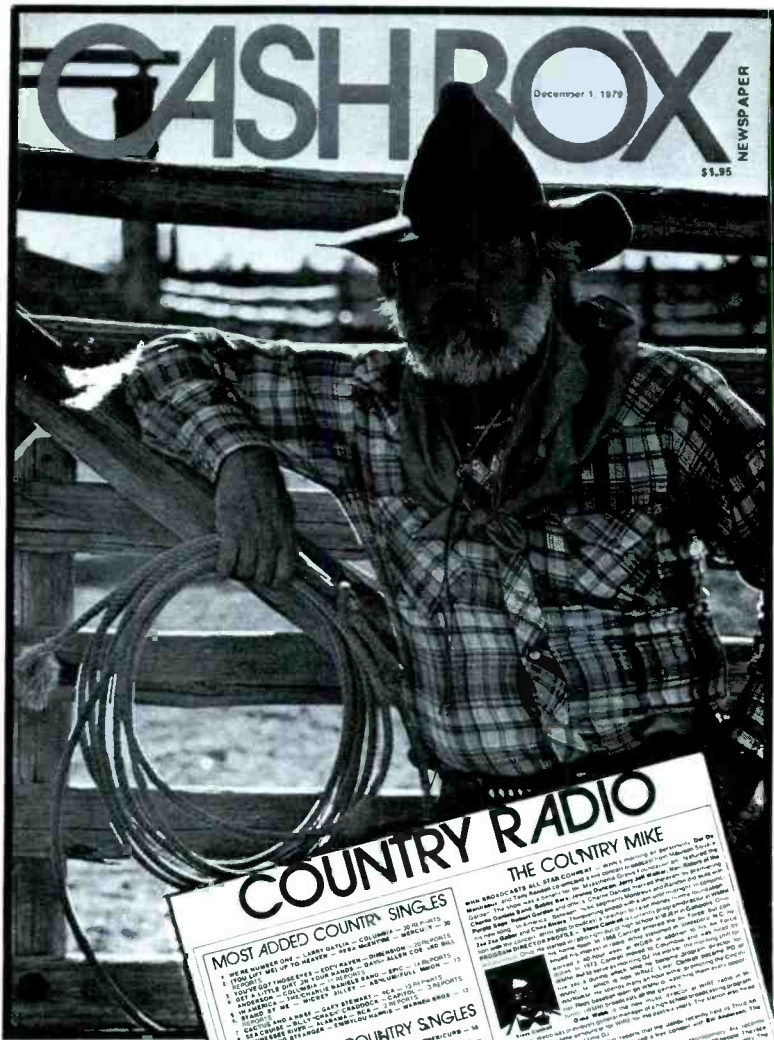


**MILLER HOSTS CONWAY** — Conway Twitty recently appeared on the WSM-TV/Nashville talk show, Miller and Company. The MCA recording artist (r) is shown presenting the show's host, Dan Miller, with a souvenir "Twitty Bird" golf cap.

# COUNTRY

## TOP 75 ALBUMS

	Weeks On Chart	6/27 Chart		Weeks On Chart	6/27 Chart
1	1	16	40	40	12
2	3	5	41	—	1
3	7	11	42	42	44
4	2	37	43	44	28
5	12	10	44	45	3
6	6	16	45	46	3
7	8	8	46	54	2
8	21	16	47	37	166
9	4	11	48	41	37
10	10	17	49	49	4
11	11	41	50	50	35
12	13	8	51	51	3
13	20	7	52	52	2
14	19	18	53	48	10
15	9	12	54	56	2
16	14	51	55	55	2
17	15	20	56	53	58
18	16	22	57	57	2
19	32	4	58	43	21
20	17	22	59	59	6
21	18	115	60	60	104
22	22	16	61	61	41
23	25	15	62	—	1
24	24	18	63	58	16
25	23	35	64	64	34
26	30	3	65	62	9
27	26	8	66	70	54
28	28	40	67	63	9
29	5	31	68	65	9
30	27	36	69	69	111
31	34	11	70	66	37
32	36	12	71	71	33
33	33	16	72	72	8
34	31	53	73	68	59
35	35	12	74	67	6
36	38	35	75	74	31
37	29	46			
38	39	11			
39	47	15			



### COUNTRY RADIO AND CASH BOX:

The Only Trade To Devote A Full Page Every Week To Country Radio!

# CASH BOX TOP 100 COUNTRY

July 4, 1981

	Weeks On 6/27 Chart		Weeks On 6/27 Chart		Weeks On 6/27 Chart
<b>1</b>		<b>I WAS COUNTRY WHEN COUNTRY WASN'T COOL</b> BARBARA MANDRELL (MCA 51107)	1	9	
<b>2</b>		<b>FEELS SO RIGHT</b> ALABAMA (RCA PB-12236)	6	7	
<b>3</b>		<b>THE MATADOR</b> SYLVIA (RCA PB-12214)	5	11	
<b>4</b>		<b>LOVIN' ARMS</b> ELVIS PRESLEY (RCA PB-12205)	4	12	
<b>5</b>		<b>SURROUND ME WITH LOVE</b> CHARLY McCLAIN (Epic 19-01045)	7	13	
<b>6</b>		<b>FIRE &amp; SMOKE</b> EARL THOMAS CONLEY (Sunbird SBRP-7561)	10	14	
<b>7</b>		<b>LOVIN' HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN)</b> TOMPALL & THE GLASER BROTHERS (Elektra E-47134)	11	10	
<b>8</b>		<b>BY NOW</b> STEVE WARINER (RCA PB-12204)	9	13	
<b>9</b>		<b>FOOL BY YOUR SIDE</b> DAVE ROWLAND and SUGAR (Elektra E-47135)	12	10	
<b>10</b>		<b>PRISONER OF HOPE</b> JOHNNY LEE (Asylum/Full Moon E-47138)	15	6	
<b>11</b>		<b>UNWOUND</b> GEORGE STRAIT (MCA 51104)	14	8	
<b>12</b>		<b>DIXIE ON MY MIND</b> HANK WILLIAMS, JR. (Elektra/Curb E-47137)	18	6	
<b>13</b>		<b>TOO MANY LOVERS</b> CRYSTAL GAYLE (Columbia 11-02078)	20	7	
<b>14</b>		<b>DON'T BOTHER TO KNOCK</b> JIM ED BROWN & HELEN CORNELIUS (RCA PB-12220)	17	9	
<b>15</b>		<b>LOVE TO LOVE YOU</b> CRISTY LANE (Liberty 1406)	16	10	
<b>16</b>		<b>I STILL BELIEVE IN WALTZES</b> CONWAY TWITTY & LORETTA LYNN (MCA 51114)	24	6	
<b>17</b>		<b>THEY COULD PUT ME IN JAIL</b> BELLAMY BROTHERS (Warner Bros./Curb WBS-49729)	25	5	
<b>18</b>		<b>LOVE DIES HARD</b> RANDY BARLOW (Paid PAD-133)	19	12	
<b>19</b>		<b>MY WOMAN LOVES THE DEVIL OUT OF ME</b> MOE BANDY (Columbia 11-02039)	21	13	
<b>20</b>		<b>I DON'T NEED YOU</b> KENNY ROGERS (Liberty 1108)	30	3	
<b>21</b>		<b>JUST LIKE ME</b> TERRY GREGORY (Handshake WS8-70071)	22	10	
<b>22</b>		<b>DREAM OF ME</b> VERN GOSDIN (Ovation OV-1171)	26	9	
<b>23</b>		<b>DARLIN'</b> TOM JONES (Mercury/PolyGram 76100)	23	12	
<b>24</b>		<b>RAINBOW STEW</b> MERLE HAGGARD (MCA 51120)	29	5	
<b>25</b>		<b>DON'T GET ABOVE YOUR RAISING</b> RICKY SKAGGS (Epic 19-02034)	28	10	
<b>26</b>		<b>GOOD OL' GIRLS</b> SONNY CURTIS (Elektra E-47129)	27	11	
<b>27</b>		<b>WILD SIDE OF LIFE/IT WASN'T GOD WHO MADE HONKY TONK ANGELS</b> WAYLON & JESSI (RCA PB-12245)	32	5	
<b>28</b>		<b>DON'T WAIT ON ME</b> THE STATLER BROTHERS (Mercury 57051)	41	4	
<b>29</b>		<b>RICH MAN</b> TERRI GIBBS (MCA 51119)	39	5	
<b>30</b>		<b>I SHOULD'VE CALLED</b> EDDY RAVEN (Elektra E-47136)	33	7	
<b>31</b>		<b>COULD YOU LOVE ME</b> JOHN CONLEE (MCA 51112)	34	6	
<b>32</b>		<b>WHISKEY CHASIN'</b> JOE STAMPLEY (Epic 19-02097)	35	7	
<b>33</b>		<b>BLESSED ARE THE BELIEVERS</b> ANNE MURRAY (Capitol P-4987)	2	14	
<b>34</b>		<b>WIND IS BOUND TO CHANGE</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 11-02123)	46	5	
<b>35</b>		<b>QUEEN OF HEARTS</b> JUICE NEWTON (Capitol 4997)	47	5	
<b>36</b>		<b>LIKIN' HIM AND LOVIN' YOU</b> KIN VASSY (Liberty 1407)	37	8	
<b>37</b>		<b>ANGELA</b> MUNDO EARWOOD (Excelstor SIS-1010)	43	8	
<b>38</b>		<b>LONGING FOR THE HIGH</b> BILLY LARKIN (Sunbird SBRP-7562)	44	6	
<b>39</b>		<b>A TEXAS STATE OF MIND</b> DAVID FRIZZELL & SHELLY WEST (Warner/Viva WBS 49745)	49	3	
<b>40</b>		<b>WHAT ARE WE DOIN' IN LOVE</b> DOTTIE WEST (Liberty 1404)	3	14	
<b>41</b>		<b>IT'S NOW OR NEVER</b> JOHN SCHNEIDER (Scott Brothers ZS6-02105)	59	4	
<b>42</b>		<b>MAYBE I SHOULD HAVE BEEN LISTENING</b> GENE WATSON (MCA-51127)	58	3	
<b>43</b>		<b>WHILE THE FEELING'S GOOD</b> REX ALLEN, JR. & MARGO SMITH (Warner Bros. WBS-49738)	50	4	
<b>44</b>		<b>I DON'T HAVE TO CRAWL</b> EMMYLOU HARRIS (Warner Bros. WBS-49739)	52	4	
<b>45</b>		<b>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER (RCA PB-12246)	53	5	
<b>46</b>		<b>IT'S A LOVELY, LOVELY WORLD</b> GAIL DAVIES (Warner Bros. WBS-49694)	8	14	
<b>47</b>		<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP (RCA PH-12264)	67	2	
<b>48</b>		<b>YOU'RE THE BEST</b> KIERAN KANE (Elektra E-47138)	61	3	
<b>49</b>		<b>I JUST NEED YOU FOR TONIGHT</b> BILLY "CRASH" CRADDOCK (Capitol P-5011)	62	3	
<b>50</b>		<b>MIRACLES</b> DON WILLIAMS (MCA-51134)	—	1	
<b>51</b>		<b>RUN TO HER</b> SUSIE ALLANSON (Liberty 1408)	51	7	
<b>52</b>		<b>NORTH ALABAMA</b> DAVE KIRBY (Dimension DMS-1019)	55	8	
<b>53</b>		<b>BEDTIME STORIES</b> JIM CHESNUT (Liberty 1405)	63	5	
<b>54</b>		<b>OLDER WOMEN</b> RONNIE McDOWELL (Epic 19-02129)	73	2	
<b>55</b>		<b>LOVE TAKES TWO</b> ROY CLARK (MCA 5111)	56	8	
<b>56</b>		<b>YOU DON'T KNOW ME</b> MICKEY GILLEY (Epic 14-02172)	—	1	
<b>57</b>		<b>SWEET SOUTHERN LOVE</b> PHIL EVERLY (Curb ZS6-02116)	65	4	
<b>58</b>		<b>I'VE BEEN A FOOL</b> STEPHANIE WINSLOW (Warner Bros. WBS-49753)	69	2	
<b>59</b>		<b>GOOD TIMES</b> WILLIE NELSON (RCA PH12254)	74	2	
<b>60</b>		<b>THEY'LL NEVER TAKE ME ALIVE</b> DEAN DILLON (RCA PB-12234)	60	7	
<b>61</b>		<b>HONKY TONK HEARTS</b> DICKY LEE (Mercury/PolyGram 57052)	75	3	
<b>62</b>		<b>FOOL, FOOL</b> BRENDA LEE (MCA 51113)	64	5	
<b>63</b>		<b>THIS MUST BE MY SHIP</b> DIANA TRASK (KARI 121)	66	5	
<b>64</b>		<b>SHOULD I DO IT</b> TANYA TUCKER (MCA-51131)	84	2	
<b>65</b>		<b>DADDY</b> BILLY ED WHEELER (NSD-94)	76	3	
<b>66</b>		<b>MY BABY'S COMING HOME AGAIN TODAY</b> BILL LYERLY (RCA PB-12255)	77	3	
<b>67</b>		<b>KEEP ON MOVIN'</b> KING EDWARD IV & KNIGHTS (Soundwaves NSD/SW-4635)	70	6	
<b>68</b>		<b>WE DON'T HAVE TO HOLD OUT</b> ANNE MURRAY (Capitol 5013)	78	2	
<b>69</b>		<b>IT AIN'T MY CONCERN</b> GAIL ZEILER (EQUA S.P.-649)	71	4	
<b>70</b>		<b>IT'LL BE HIM</b> DEBBY BOONE (Warner/Curb WBS 49720)	72	3	
<b>71</b>		<b>SOMEBODY'S DARLIN'</b> SOMEBODY'S WIFE (Tanglewood TGW 1908)	82	2	
<b>72</b>		<b>BORN</b> ORION (SUN-1165)	79	3	
<b>73</b>		<b>SEND ME THE PILLOW YOU DREAM ON</b> THE WHITES (Capitol P-5004)	80	4	
<b>74</b>		<b>BUT YOU KNOW I LOVE YOU</b> DOLLY PARTON (RCA PB-12200)	13	13	
<b>75</b>		<b>TODAY ALL OVER AGAIN</b> REBA McENTIRE (Mercury 57054)	—	1	
<b>76</b>		<b>YESTERDAY'S NEWS (JUST HIT HOME TODAY)</b> JOHNNY PAYCHECK (Epic 19-02144)	81	2	
<b>77</b>		<b>I STILL MISS SOMEONE</b> DON KING (Epic 19-02046)	38	10	
<b>78</b>		<b>BALLY-HOO DAYS</b> EDDY ARNOLD (RCA PB-12226)	42	9	
<b>79</b>		<b>GOOD FRIENDS MAKE GOOD LOVERS</b> JERRY REED (RCA PB-12253)	83	3	
<b>80</b>		<b>LOVE AIN'T NEVER HURT NOBODY</b> BOBBY GOLDSBORO (Curb/CBS ZS6 02117)	—	1	
<b>81</b>		<b>SMOOTH SOUTHERN HIGHWAY</b> THRASHER BROTHERS (MCA-51123)	85	3	
<b>82</b>		<b>SOMETIMES WHEN WE TOUCH</b> STEPHANIE WINSLOW (Warner Bros. WBS49753)	87	2	
<b>83</b>		<b>HEADIN' FOR A HEARTACHE</b> CINDY HURT (Churchill CR-7772)	86	4	
<b>84</b>		<b>WHERE CHEATERS GO</b> BEN MARNEY (Southern Biscuit SBR-107)	88	2	
<b>85</b>		<b>BURNING BRIDGES</b> BILL NASH (Liberty 1410)	89	3	
<b>86</b>		<b>TENNESSEE WHISKEY</b> DAVID ALLAN COE (Columbia 11-02118)	92	2	
<b>87</b>		<b>TAKE IT AS IT COMES</b> MICHAEL MURPHY/KATY MOFFATT (Epic 19-02075)	91	2	
<b>88</b>		<b>LEARNING TO LIVE AGAIN</b> BOBBY BARE (Columbia 11-02038)	31	12	
<b>89</b>		<b>TIME HAS TREATED YOU WELL</b> THE CORBIN/HANNER BAND (Alfa ALF-7001)	90	3	
<b>90</b>		<b>HELLO WOMAN</b> DOUG KERSHAW (Scotti Bros. ZS6 02137)	94	2	
<b>91</b>		<b>ALL I HAVE TO DO IS DREAM</b> NANCY MONTGOMERY (Ovation OV 1172)	93	4	
<b>92</b>		<b>THE PARTNER NOBODY CHOSE</b> GUY CLARK (Warner Bros. WBS-49740)	—	1	
<b>93</b>		<b>DOES SHE WISH SHE WAS SINGLE AGAIN</b> BURRITO BROTHERS (Curb/CBS ZS6-01011)	36	13	
<b>94</b>		<b>IT'S NOT THE RAIN</b> MUSIC ROW (Debut DR8116S)	—	1	
<b>95</b>		<b>PAINTED LADY</b> KIM WELLS (Crystal Bridge IRDA 650)	—	1	
<b>96</b>		<b>FOOTPRINTS IN THE SAND</b> EDGEL GROVES (Silver Star SS-20)	40	9	
<b>97</b>		<b>LOUISIANA SATURDAY NIGHT</b> MEL McDANIEL (Capitol P-4983)	45	16	
<b>98</b>		<b>MONA LISA</b> WILLIE NELSON (Columbia 11-02000)	48	12	
<b>99</b>		<b>MIDNITE FLYER</b> SUE POWELL (RCA PB-12227)	54	8	
<b>100</b>		<b>YOU MADE IT BEAUTIFUL</b> CHARLIE RICH (Epic 19-02058)	57	8	

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

A Texas State Of Mind (Peso/Wallet — BMI)	39	Good Times (Tree — BMI)	59	Love In Arms (Almo/Chandos — ASCAP)	4	Take It As It Comes (ATV — BMI)	87
All I Have To Do Is Dream (House Of Bryant — BMI)	91	Headin' For A Haartache (Welbeck — ASCAP)	83	Lovin' Her Was Easier (Combine — BMI)	7	Tennessee Whiskey (Pi-Gem/Linda Hargrove — BMI)	86
Angela (Music West of The Pecos — BMI)	37	Hello Woman (Doug Kershaw — BMI)	90	Maybe I Should Have (Screen Gems/EMI — BMI)	42	The Matador (Pi-Gem — BMI)	3
Bally-Hoo Days (Tree/Windchime — BMI)	78	Honky Tonk Hearts (Hall-Clement — BMI)	61	Midnite Flyer (Rocky Top — BMI)	99	The Partner Nobody Chose (World/Coolwell/Granite — ASCAP)	92
Bedtime Story (House Of Gold — BMI)	53	I Don't Have To Crawl (Visa Music — ASCAP)	44	Miracles (Dick James — BMI)	50	(There's) No Gettin' Over Me (Rick Hall — ASCAP)	47
Blessed Are The Believers (Chappell/Unichappell — ASCAP/BMI)	—	I Don't Need You (Bootchute — BMI)	20	Mona Lisa (Famous — ASCAP)	98	They Could Put Me In Jail (Hall-Clement — BMI)	17
Born (Shelby Singleton — BMI)	72	I Just Need You For Tonight (Hall-Clement — BMI)	49	My Baby's Coming Home (Chaparral — ASCAP)	66	They'll Never Take Me Alive (Pi-Gem — BMI)	60
Burning Bridges (Sage & Sand — SESAC)	85	I Should've Called (Milene — ASCAP)	30	My Woman Loves (Baray — BMI)	19	This Must Be (Blackwood/Magic Castle — BMI)	63
But You Know (Tro-Devon — BMI)	74	I Still Believe In Waltzes (Southern Nights — ASCAP)	16	North Alabama (Milstone — ASCAP/Joe Allen — BMI)	52	Time Has Treated You Well (Sabal — ASCAP)	89
By Now (Pi-Gem — BMI/Chess — ASCAP)	8	I Still Miss Someone (Rightsong — BMI)	77	Older Women (Tree — BMI)	54	Today All Over Again (King Coal/Coal Miners — ASCAP/BMI)	75
Could You Love Me (Rose — BMI)	31	I Was Country (Pi-Gem — BMI)	1	Painted Lady (Owelofus — ASCAP)	95	Too Many Lovers (Cookhouse — BMI/Mother Tongue — ASCAP)	13
Daddy (Sleepy Hollow — ASCAP)	65	I've Been A Fool (Yatahey — BMI)	58	Prisoner Of Hope (Elektra/Asylum — BMI)	10	Unwound (Pi-Gem/Pannin' Gold — BMI)	11
Darlin' (September/Yellow Dog — ASCAP)	23	Just Like Me (Al Gallico/Algee — BMI)	21	Queen Of Hearts (Drunk Monkey Music — ASCAP)	35	We Don't Have To Hold Out (Balmer — CAPAC)	68
Dixie On My Mind (Bocephus — BMI)	12	Keep On Movin' (Phono — SESAC)	67	Rainbow Stew (Shade Tree — BMI)	24	What Are We Doin' (Chappell/Sailmaker — ASCAP)	40
Does She Wish (United Artists — ASCAP)	93	Learnin' To Live (Hall-Clement — BMI)	88	Rich Man (Screen Biz — BMI)	29	Where Cheaters Go (Queen Of Hearts — BMI)	84
Don't Bother To Knock (Pi-Gem — BMI)	14	Likin' Him And Lovin' (Southern Nights — ASCAP)	36	Run To Her (Screen Gems-EMI — BMI)	51	While The Feeling's Good (ATV Music Corp./Hartline Music, Inc. — BMI)	43
Don't Get Above Your (Peer International — BMI)	25	Longing For The High (Cross Keys — ASCAP/Timber — SESAC)	38	Send Me The Pillow (Four Star — BMI)	73	Whiskey Chasin' (Sabal — ASCAP)	32
Don't Wait On Me (American Cowboy Music — BMI)	28	Louisiana Saturday Night (Hall-Clement — BMI)	97	Should I Do It (Unichappell/Watch Hill — BMI)	64	Wild Side Of Life (Unart/Peer International — BMI)	27
Dream Of Me (Sable/Sawgrass — BMI)	22	Love Ain't Never Hurt Nobody (House Of Gold — BMI)	80	Smooth Southern Highway (Tree — BMI/Cross Keys — ASCAP)	81	Wind Is Bound To Change (Larry Gatlin — BMI)	34
Feels So Right (Maypop — BMI)	2	Love Dies Hard (Frebar — BMI)	18	Some Days Are Diamonds (Tree — BMI)	45	Yesterday's News (Shade Tree — BMI)	76
Fire & Smoke (Blue Moon/April — ASCAP)	6	Love Takes Two (House Of Gold/Tree — BMI)	55	Sometimes When We Touch (Welbeck — ASCAP/ATV/Mann & Well — BMI)	82	You Don't Know Me (Rightsong — BMI)	56
Fool By Your Side (Kelly & Lloyd — ASCAP)	9	Love To Love You (Cristy Lane — ASCAP)	15	Sweet Southern Love (Everly and Sons/Music Table Music — BMI)	57	You Made It (Warner-Tamerlane/Algee — BMI)	100
Fool, Fool (Irving/Down 'N Dixie/Danor/Almo — BMI/ASCAP)	62					You're The Best (Cross Keys — ASCAP/Old Friends — BMI)	48
Footprints In The Sand (BGO/Southfield — ASCAP)	96						
Good Friends (Warner-Tamerlane/Face The Music — BMI)	79						
Good Ol' Girls (Cross Keys — ASCAP)	26						



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

# COUNTRY

## SINGLES REVIEWS

### NEW AND DEVELOPING ARTISTS



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

### HITS OUT OF THE BOX

**T.G. SHEPPARD** (Warner/Curb WBS 49761)  
**Party Time** (3:31) (Tree Pub., Co., Inc. — BMI) (B. Channel) (Producer: B. Killen)

**CONWAY TWITTY** (MCA 51137)  
**Tight Fittin' Jeans** (2:48) (Prater Music — ASCAP) (M. Huffman) (Producers: C. Twitty, R. Chancey)

**DOTTIE WEST** (Liberty LT-1062)  
**(I'm Gonna) Put You Back On The Rack** (3:26) (Chappell Music/Sailmaker Music/Welbeck Music Corp./Blue Quill Music — ASCAP) (R. Goodrum, B. Maher) (Producers: B. Maher, R. Goodrum)

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

**LACY J. DALTON** (Columbia 18-02188)  
**Takin' It Easy** (3:27) (Algee Music Corp. — BMI) (M. Sherrill, B. Sherrill, L.J. Dalton) (Producer: B. Sherrill)

**JOHNNY CASH** (Columbia 18-02189)  
**Mobile Bay** (3:00) (Tree Pub. Co., Inc. — BMI/Cross Keys Pub. Co., Inc. — ASCAP) (C. Putman, D. Kirby) (Producer: B. Sherrill)

**RAY PRICE** (Dimension DS 1021)  
**It Don't Hurt Me Half As Bad** (2:30) (Combine Music Corp. — BMI) (J. Allen, D. Day, B. Lindsey) (Producer: R. Pennington)

### FEATURE PICKS

**WAYNE KEMP** (Mercury 57053)  
**Just Got Back From No Man's Land** (2:46) (Tree Pub. Co., Inc. — BMI) (D. Walls) (Producers: D. Walls, W. Kemp)

**LEONA WILLIAMS** (Elektra E-47162)  
**You Can't Find Many Kissers** (2:49) (Bocephus Music Inc. — BMI) (H. Williams, Jr.) (Producer: D. Gamble-Bowen)

**BONNIE SHANNON** (Door Knob DK 81-161)  
**Love Is A Lifetime Thing** (2:28) (Chip-n-Dale Music Pub. Inc. — ASCAP) (B.M. Belt, P. Bunch, R. Curran) (Producer: G. Kennedy)

**WESLEY RYAN** (NSD 93)  
**Nothin' To Do But Just Lie** (3:22) (Tree Pub. Co., Inc. — BMI) (S. Whipple, C. Putman) (Producer: R. Ruff)

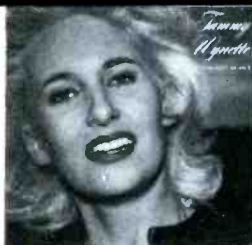
**MICK LLOYD & JERRI KELLY** (LG 046)  
**Sweet Natural Love** (2:29) (Jerrimick Music — BMI) (T. Faia) (Producer: M. Lloyd)

**JOHNI DEE** (Update UD 8101)  
**If I Had Any Sense At All** (2:43) (Up-Trend Music/U Pub. Corp. — BMI) (J. Rice) (Producer: J.W. Rice)

## ALBUM REVIEWS

**YOU BROUGHT ME BACK** — Tammy Wynette — Epic FE 37104 — Producer: Chips Moman — List: 8.98 — Bar Coded

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



## THE COUNTRY COLUMN

**COMING UP, VALENTINO** — Valentino's only 21 years old, but he's already being touted by discover/manager **Happy Shahan** as the next international superstar. Keep in mind, Shahan is no neophyte when it comes to judging talent — he had a little something to do with putting **Johnny Rodriguez** on the road to fame. Valentino (yes, that's his real name) began singing when he was 13 years old and has since been performing in and around hometown San Antonio, Texas. He has also appeared in a few movies and several local commercials. But most important, last week his first single for RCA was released. Produced by **Norro Wilson** and **Clarence Selman**, the single is titled "She Took The Place Of You" and features a three-quarter English/one-quarter Spanish mix. And believe it or not, Valentino had to take some quick Spanish lessons to get the Spanish part in. Hoping to



Valentino

tap the Spanish and English-speaking markets, young Valentino, who dropped in on the **Cash Box** staff while in Nashville recently, plans to appear on *Siempre En Domingo*, a major television program in Mexico City. Additionally, he is scheduled to make several personal appearances during July including one at the Grapevine Opry Aug. 1. Shahan's motto with the young singer? "We're going to be patient and build his career one step at a time."

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

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

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

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

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

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

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



Kieran Kane

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

jennifer bohler

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# COUNTRY RADIO

## MOST ADDED COUNTRY SINGLES

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

## MOST ACTIVE COUNTRY SINGLES

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

## Country Music Finds Vast European Audience Through Radio Luxembourg

(continued from page 26)

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

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

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

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

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



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

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

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

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

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

## THE COUNTRY MIKE

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



"Uncle" Len Ellis

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

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

country mike

## PROGRAMMERS PICKS

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

# INTERNATIONAL



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

## INTERNATIONAL DATELINE

### Argentina

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

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

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

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

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

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

**miguel smirnoff**

### France

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

(continued on page 32)

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

by Christopher Pickard

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

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

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

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

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

### Top Priority

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

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

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

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

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

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

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

by Paul Bridge

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

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

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

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

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

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

## INTERNATIONAL BESTSELLERS

### Argentina

- TOP TEN 45s**
- 1 **Papucho Amor** — Lucrecia — CBS
  - 2 **Tu Para Mi** — Franco Simone — Microfon
  - 3 **The Gambler** — Kenny Rogers — EMI
  - 4 **Este Es Mi Regalo** — Mario Milito — Microfon
  - 5 **Hoy He Empezado A Quererte** — Dyango — EMI
  - 6 **My Turn To Love You** — Eddy Grant — Interdisc/ATC
  - 7 **Living In The Front Line** — Eddy Grant — ATC/Music Hall
  - 8 **Babooshka** — Kate Bush — EMI
  - 9 **Tremendo Amor** — Maria Celeste — Dyango-EMI
  - 10 **Carlita De Pena** — Los Moros — RCA

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

—Prensario

### Australia

- TOP TEN 45s**
- 1 **Bette Davls Eyes** — Kim Carnes — EMI America
  - 2 **This Ole House** — Shakin Stevens — Epic
  - 3 **Turn Me Loose** — Loverboy — CBS
  - 4 **Jealous Guy** — Roxy Music — Polydor
  - 5 **Keep On Loving You** — REO Speedwagon — Epic
  - 6 **Angel Of The Morning** — Juice Newton — Capitol
  - 7 **Kids In America** — Kim Wilde — Rak
  - 8 **They Won't Let My Girlfriend Talk To Me** — Jimmy & The Boys — Avenue
  - 9 **In The Air Tonight** — Phil Collins — Atlantic
  - 10 **Fade To Grey** — Visage — Polydor

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

—Kent Music Report

### Italy

- TOP TEN 45s**
- 1 **Amoureux Solitaires** — Lio — Ariola
  - 2 **Sara Perche Ti Amo** — Ricchi e Poveri — Baby
  - 3 **Semplice** — Gianni Togni — Paradiso/CGD
  - 4 **Canta Appress'A' Nule** — Edoardo Bennato — Ricordi
  - 5 **Gioca Jouer** — Claudio Cecchetto — Hit Mania
  - 6 **Chi Fermera La Musica** — Pooh — CGD
  - 7 **Enola Gay** — Orchestral Manoeuvres In The Dark — Dindisc
  - 8 **Woman** — John Lennon — Geffen
  - 9 **Johnny And Mary** — Robert Palmer — Island
  - 10 **Maledetta Primavera** — Loretta Goggi — WEA

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

—Musica E Dischi

# INTERNATIONAL

## INTERNATIONAL DATELINE

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

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

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

dilek koc

### Italy

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

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

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

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

with CGD-Messaggerie Musicali.

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

mario de luigo

### United Kingdom

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

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

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

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

paul bridge

### International Profile

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

by Richard Imamura

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

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

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

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

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

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

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



Umberto Tozzi



Gianni Togni

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

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

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

### Music World Prepares Prince Charles Album

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

## INTERNATIONAL BESTSELLERS

### Japan

#### TOP TEN 45s

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

#### TOP TEN LPs

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

—Cash Box of Japan

### New Zealand

#### TOP TEN 45s

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

#### TOP TEN LPs

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

—Record Publications Ltd.

### United Kingdom

#### TOP TEN 45s

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

#### TOP TEN LPs

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

—Melody Maker



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the new groove!



*Notte rosa*

# Umberto Tozzi

CGD MESSAGGERIE

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SUGAR MUSIC





# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart	6/27		Weeks On Chart	6/27
<b>1 STREET SONGS</b> RICK JAMES (Gordy/Motown G8-1002M1)	1	11	<b>38 PORTRAITS</b> SIDE EFFECT (Elektra 6E-335)	38	7
<b>2 THE DUDE</b> QUINCY JONES (A&M SP-3721)	2	14	<b>39 IMAGINATION</b> THE WHISPERS (Solar/RCA BZL 1-3578)	36	25
<b>3 A WOMAN NEEDS LOVE</b> RAY PARKER, JR. & RAYDIO (Arista AL 9543)	3	12	<b>40 JERMAINE</b> JERMAINE JACKSON (Motown M8-1499F)	37	31
<b>4 STEPHANIE</b> STEPHANIE MILLS (20th Century-Fox/RCA T-700)	4	8	<b>41 'NARD</b> BERNARD WRIGHT (GRP/Arista 5011)	41	15
<b>5 KNIGHTS OF THE SOUND TABLE</b> CAMEO (Chocolate City/PolyGram CCLP 2019)	10	5	<b>42 PARTY 'TIL YOU'RE BROKE</b> RUFUS (MCA-5159)	42	16
<b>6 WHAT CHA' GONNA DO FOR ME</b> CHAKA KHAN (Warner Bros. HS 3526)	5	10	<b>43 BLACK &amp; WHITE</b> POINTER SISTERS (Planet/Elektra P-18)	—	1
<b>7 RADIANT</b> ATLANTIC STARR (A&M SP-4833)	6	18	<b>44 MAGIC</b> TOM BROWNE (GRP/Arista 5503)	39	20
<b>8 NIGHT CLUBBING</b> GRACE JONES (Island/Warner Bros. ILPS 9624)	9	7	<b>45 GLAD YOU CAME MY WAY</b> JOE SIMON (Posse POS 10002)	43	13
<b>9 IT MUST BE MAGIC</b> TEENA MARIE (Gordy/Motown G8-1004M1)	16	4	<b>46 HOUSE OF MUSIC</b> T.S. MONK (Mirage/Atlantic WTG 19291)	46	24
<b>10 BEING WITH YOU</b> SMOKEY ROBINSON (Tamil/Motown T8-375M1)	7	18	<b>47 UNLIMITED TOUCH</b> (Prelude PRL 12184)	59	3
<b>11 THE CLARKE/DUKE PROJECT</b> STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	13	10	<b>48 THE TWO OF US</b> YARBROUGH & PEOPLES (Mercury/PolyGram SRM-1-3834)	44	25
<b>12 THREE FOR LOVE</b> SHALAMAR (Solar/RCA BZL 1-3577)	11	25	<b>49 NIGHTWALKER</b> GINO VANNELLI (Arista AL 9539)	48	9
<b>13 MY MELODY</b> DENICE WILLIAMS (ARC/Columbia FC 37048)	14	14	<b>50 GOING FOR THE GLOW</b> DONNA WASHINGTON (Capitol ST-12147)	51	6
<b>14 GAP BAND III</b> GAP BAND (Mercury/PolyGram SRM 1-4003)	8	28	<b>51 ALICIA</b> ALICIA MEYERS (MCA-5181)	54	11
<b>15 SECRET COMBINATION</b> RANDY CRAWFORD (Warner Bros. BSK 3541)	18	6	<b>52 IN OUR LIFETIME</b> MARVIN GAYE (Tamil/Motown T8-374M1)	50	23
<b>16 MIRACLES</b> CHANGE (Atlantic SD 19301)	12	12	<b>53 JOHNNY "GUITAR" WATSON AND THE FAMILY CLONE</b> JOHNNY "GUITAR" WATSON (DJM/PolyGram 501)	57	5
<b>17 WINELIGHT</b> GROVER WASHINGTON, JR. (Elektra 6E-305)	15	34	<b>54 STONE JAM</b> SLAVE (Cotillion/Atlantic SD 5224)	52	38
<b>18 VERY SPECIAL</b> DEBRA LAWS (Elektra 6E-300)	17	17	<b>55 THREE PIECE SUITE</b> RAMSEY LEWIS (Columbia FC 37153)	55	4
<b>19 HOW 'BOUT US</b> CHAMPAIGN (Columbia JC 37008)	19	16	<b>56 TELL ME WHERE IT HURTS</b> WALTER JACKSON (Columbia FC 37132)	60	5
<b>20 CLOSER</b> GINO SOCCIO (Atlantic SD 16042)	20	6	<b>57 IT'S WINNING TIME</b> KLIQUE (MCA-5198)	61	3
<b>21 GRAND SLAM</b> THE ISLEY BROTHERS (T-Neck/CBS FZ 37080)	21	17	<b>58 NEVER GONNA BE ANOTHER ONE</b> THELMA HOUSTON (RCA AFL 1-3842)	58	6
<b>22 "RIT"</b> LEE RITENOUR (Elektra 6E-331)	28	6	<b>59 I GOT THE MELODY</b> ODYSSEY (RCA AFL 1-3910)	63	2
<b>23 TASTY JAM</b> FATBACK (Spring/PolyGram SP-1-6731)	29	5	<b>60 BUSTIN' LOOSE</b> ORIGINAL SOUNDTRACK MUSIC BY ROBERTA FLACK (MCA-5141)	—	1
<b>24 LIVE IN NEW ORLEANS</b> MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	45	2	<b>61 HOTTER THAN JULY</b> STEVIE WONDER (Tamil/Motown T8-373M1)	47	35
<b>25 SEND YOUR LOVE</b> AURRA (Salsoul/RCA SA 8538)	27	7	<b>62 ALL AMERICAN GIRLS</b> SISTER SLEDGE (Cotillion/Atlantic SD 16027)	62	19
<b>26 LOVE IS... ONE WAY</b> ONE WAY (MCA-5163)	31	19	<b>63 L.J. REYNOLDS</b> (Capitol ST-12127)	—	1
<b>27 HOT! LIVE AND OTHERWISE</b> DIONNE WARWICK (Arista A2L 8605)	32	3	<b>64 CELEBRATION</b> KOOL & THE GANG (De-Lite/PolyGram DSR 9518)	49	38
<b>28 KEEP ON IT</b> STARPOINT (Chocolate City/PolyGram CCLP 2018)	24	12	<b>65 M.V.P.</b> HARVEY MASON (Arista AB 4283)	65	2
<b>29 LICENSE TO DREAM</b> KLEER (Atlantic SD 19288)	25	21	<b>66 LET THE MUSIC PLAY</b> THE DAZZ BAND (Motown M8-957M1)	71	5
<b>30 CALL IT WHAT YOU WANT</b> BILL SUMMERS and SUMMERS HEAT (MCA-5176)	23	16	<b>67 LOVE LIFE</b> BRENDA RUSSELL (A&M SP-4811)	66	13
<b>31 VOYEUR</b> DAVID SANBORN (Warner Bros. BSK 3546)	22	10	<b>68 WELCOME BACK</b> BLUE MAGIC (Capitol ST-12143)	53	8
<b>32 FANTASTIC VOYAGE</b> LAKESIDE (Solar/RCA BXL 1-3720)	30	32	<b>69 TO LOVE AGAIN</b> DIANA ROSS (Motown M8-951M1)	69	18
<b>33 INTUITION</b> LINX (Chrysalis CHR 1332)	33	7	<b>70 BARRY &amp; GLODEAN</b> BARRY WHITE & GLODEAN WHITE (Unlimited Gold/CBS FZ 37054)	64	9
<b>34 TURN UP THE MUSIC</b> MASS PRODUCTION (Cotillion/Atlantic SD 5226)	34	11	<b>71 LET ME BE THE ONE</b> WEBSTER LEWIS (Epic FE 36878)	56	10
<b>35 TWICE AS SWEET</b> A TASTE OF HONEY (Capitol ST-12089)	26	15	<b>72 TURN THE HANDS OF TIME</b> PEABO BRYSON (Capitol ST-12138)	67	19
<b>36 MAGIC MAN</b> ROBERT WINTERS AND FALL (Buddah/Arista BDS 5732)	35	13	<b>73 SKYYPORT</b> SKYY (Salsoul/RCA SA-8537)	68	30
<b>37 TOO HOT TO SLEEP</b> SYLVESTER (Fantasy F-9607)	40	4	<b>74 THERE MUST BE A BETTER WORLD SOMEWHERE</b> B.B. KING (MCA-5162)	72	20
			<b>75 GOLDEN TOUCH</b> ROSE ROYCE (Whitfield/Warner Bros. WHK 3512)	70	22



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

## THE RHYTHM SECTION

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

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

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

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

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

michael martinez

# CASHBOX TOP 100

July 4, 1981

	Weeks On Chart	6/27		Weeks On Chart	6/27		Weeks On Chart	6/27
<b>1 DOUBLE DUTCH BUS</b> FRANKIE SMITH (WMOT 4W85351)	2	19	<b>35 HERE IS MY LOVE</b> SYLVESTER (Honey/Fantasy 912)	41	7	<b>67 THIS IS FOR THE LOVER IN YOU</b> SHALAMAR (Solar/RCA YB-12250)	77	3
<b>2 GIVE IT TO ME BABY</b> RICK JAMES (Gordy/Motown G 719F1)	1	15	<b>36 I'M IN LOVE</b> EVELYN KING (RCA PB-12243)	46	3	<b>68 ANYBODY WANNA DANCE</b> EBONEE WEBB (Capitol P-5008)	76	4
<b>3 WHAT CHA' GONNA DO FOR ME</b> CHAKA KHAN (Warner Bros. WBS 49692)	3	16	<b>37 I DON'T REALLY CARE</b> L.V. JOHNSON (ICA 027)	42	8	<b>69 GOING BACK TO MY ROOTS</b> ODYSSEY (RCA PB-12240)	71	4
<b>4 TWO HEARTS</b> STEPHANIE MILLS (20th Century-Fox/RCA TC-2492)	5	11	<b>38 TURN UP THE MUSIC</b> MASS PRODUCTION (Cotillion/Atlantic 46013)	36	9	<b>70 WALK RIGHT NOW</b> THE JACKSONS (Epic 19-02132)	78	3
<b>5 PULL UP TO THE BUMPER</b> GRACE JONES (Island IS 49697)	10	13	<b>39 IF YOU FEEL IT</b> THELMA HOUSTON (RCA PB-12215)	34	10	<b>71 NEVER UNDERESTIMATE THE POWER OF A WOMAN</b> KLYMAXX (Solar/RCA YB-12223)	73	6
<b>6 FREAKY DANCIN'</b> CAMEO (Chocolate City/PolyGram CC 3225)	7	9	<b>40 JONES VS. JONES</b> KOOL & THE GANG (De-Lite/PolyGram DE 813)	40	7	<b>72 AIN'T NO BABY LIKE MY BABY</b> L.J. REYNOLDS (Capitol P-4998)	82	3
<b>7 A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</b> RAY PARKER, JR. & RAYDIO (Arista AS 0592)	4	18	<b>41 IT'S YOUR CONSCIENCE</b> DENIECE WILLIAMS (ARC/Columbia 11-02108)	49	6	<b>73 I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN ((Becket BKA-45-5)	83	2
<b>8 SWEET BABY</b> STANLEY CLARKE/GEORGE DUKE (Epic 19-01052)	8	13	<b>42 LADY (YOU BRING ME UP)</b> COMMODORES (Motown M 1514F)	54	2	<b>74 KEMO-KIMO</b> WEBSTER LEWIS (Epic 19-02112)	74	5
<b>9 YEARNING FOR YOUR LOVE</b> GAP BAND (Mercury/PolyGram 76101)	6	15	<b>43 SUKIYAKI</b> A TASTE OF HONEY (Capitol P-4953)	29	24	<b>75 HIGH ON THE BOOGIE</b> STARGARD (Warner Bros. WBS 49731)	75	5
<b>10 NIGHT (FEEL LIKE GETTING DOWN)</b> BILLY OCEAN (Epic 19-02053)	14	9	<b>44 I CAN MAKE IT BETTER</b> THE WHISPERS (Solar/RCA YB-12232)	45	7	<b>76 I ONCE HAD YOUR LOVE</b> THE ISLEY BROTHERS (T-Neck/CBS ZS5 2179)	90	2
<b>11 RUNNING AWAY</b> MAZE featuring FRANKIE BEVERLY (Capitol P-5000)	11	8	<b>45 JUST BE MY LADY</b> LARRY GRAHAM (Warner Bros. WBS 49744)	65	2	<b>77 THE ADVENTURES OF GRANDMASTER FLASH ON THE WHEELS OF STEEL</b> GRANDMASTER FLASH AND THE FURIOUS FIVE (Sugarhill SH 557)	79	3
<b>12 HEARTBEAT</b> TAANA GARDNER (West End WES 1232)	13	11	<b>46 SKINNY</b> THE OHIO PLAYERS (Boardwalk WS8 02063)	48	8	<b>78 MAKE YOU MINE</b> SIDE EFFECT (Elektra E-47112)	35	16
<b>13 PUSH</b> ONE WAY (MCA 51110)	17	8	<b>47 SQUARE BIZ</b> TEENA MARIE (Gordy/Motown G 7202F)	58	3	<b>79 HOLD ON TO A FRIEND</b> RUFUS (MCA 51125)	89	2
<b>14 LOVE ON A TWO WAY STREET</b> STACY LATTISAW (Cotillion/Atlantic 46015)	30	5	<b>48 YOU ARE FOREVER</b> SMOKEY ROBINSON (Tama/Motown T 54327F)	55	3	<b>80 FUNTOWN U.S.A.</b> RAFAEL CAMERON (Salsoul/RCA S7 2144)	88	2
<b>15 BEING WITH YOU</b> SMOKEY ROBINSON (Tama/Motown T 54321F)	12	21	<b>49 SOME CHANGES ARE FOR GOOD</b> DIONNE WARWICK (Arista AS 0602)	56	5	<b>81 I WANT YOU CLOSER</b> STARPOINT (Chocolate City/PolyGram CC 3226)	93	2
<b>16 ARE YOU SINGLE</b> AURRA (Salsoul/RCA S7 2139)	19	10	<b>50 GROOVE CITY</b> T-CONNECTION (Capitol P-4995)	50	8	<b>82 HERE I AM</b> DYNASTY (Solar/RCA S-47932)	—	1
<b>17 MAKE THAT MOVE</b> SHALAMAR (Solar/RCA YV-12192)	9	17	<b>51 WHEN WILL MY LOVE BE RIGHT</b> ROBERT WINTERS & FALL (Buddah/Arista BDA 627)	52	4	<b>83 FEEL MY LOVE</b> SLAVE (Cotillion/Atlantic 46014)	68	6
<b>18 VERY SPECIAL</b> DEBRA LAWS (Elektra E-47142)	24	7	<b>52 TOGETHER WE CAN SHINE</b> LINX (Chrysalis CHS 2521)	59	4	<b>84 LET ME LET YOU ROCK ME</b> SUE ANN (Warner Bros. WBS 49750)	—	1
<b>19 PARADISE</b> CHANGE (RFC/Atlantic 3809)	15	13	<b>53 FOREVER YESTERDAY (FOR THE CHILDREN)</b> GLADYS KNIGHT & THE PIPS (Columbia 11-02113)	57	5	<b>85 I'VE BEEN WATCHING YOU</b> MIDNIGHT STAR (Solar/RCA S-47933)	—	1
<b>20 TELL ME WHERE IT HURTS</b> WALTER JACKSON (Columbia 11-02037)	20	10	<b>54 SLOW HAND</b> POINTER SISTERS (Planet/Elektra P-47929)	62	4	<b>86 NEXT TIME YOU'LL KNOW</b> SISTER SLEDGE (Cotillion/Atlantic 46012)	43	12
<b>21 TAKE IT ANY WAY YOU WANT IT</b> FATBACK (Spring/PolyGram SP 3018)	22	9	<b>55 (HEY WHO'S GOTTA) FUNKY SONG</b> FANTASY (Pavillion/CBS ZS6 02098)	64	5	<b>87 YOUR LOVE IS ON THE ONE</b> LAKESIDE (Solar/RCA YV-12188)	38	15
<b>22 LOVE'S DANCE</b> KLIQUE (MCA 51099)	26	8	<b>56 I LOVE YOU MORE</b> RENE & ANGELA (Capitol P-5010)	69	3	<b>88 LOVE LIGHT</b> YUTAKA (Alfa ALF-7004)	—	1
<b>23 SEARCHING TO FIND THE ONE</b> UNLIMITED TOUCH (Prelude PRL 8029)	27	7	<b>57 NOTHING BUT LOVE</b> PETER TOSH (EMI America 8083)	60	4	<b>89 RUNNING BACK TO YOU</b> KLEEEER (Atlantic 3823)	94	2
<b>24 TRY IT OUT</b> GINO SOCCIO (RFC/Atlantic 3813)	25	10	<b>58 CAN'T WE FALL IN LOVE AGAIN</b> PHYLLIS HYMAN and MICHAEL HENDERSON (Arista AS 0606)	—	1	<b>90 TELL 'EM I HEARD IT</b> SANDRA FEVA (Venture V-138)	81	12
<b>25 SHAKE IT UP TONIGHT</b> CHERYL LYNN (Columbia 11-02102)	33	6	<b>59 YOU STOPPED LOVING ME</b> ROBERTA FLACK (MCA 51126)	67	3	<b>91 WITHOUT YOU I CRY</b> CANDI STATON (LA 0080)	86	7
<b>26 RAZZAMATAZZ</b> QUINCY JONES featuring PATTI AUSTIN (A&M 2334)	32	6	<b>60 JUST ONE MOMENT AWAY</b> MANHATTANS (Columbia 18-02191)	—	1	<b>92 ON THE BEAT</b> THE B.B.&Q. BAND (Capitol P-4993)	—	1
<b>27 THE REAL THING</b> THE BROTHERS JOHNSON (A&M 2343)	37	3	<b>61 LET SOMEBODY LOVE YOU</b> KENI BURKE (RCA PB-12228)	61	6	<b>93 CINCO DE MAYO</b> WAR (LAX/WS8 02120)	—	1
<b>28 IS IT YOU</b> LEE RITENOUR (Elektra E-47124)	28	11	<b>62 YOU'RE THE ONLY ONE</b> THE REDDINGS (Believe In A Dream/CBS ZS6 02066)	70	4	<b>94 ARE WE BREAKING UP</b> JOE SIMON (Posse POS 5010)	84	9
<b>29 HOW 'BOUT US</b> CHAMPAIGN (Columbia 11-11433)	16	22	<b>63 FOR YOUR PRECIOUS LOVE</b> THE IMPRESSIONS (20th Century-Fox/RCA TC-2491)	63	8	<b>95 CUTIE PIE</b> DAYTON (Liberty 1414)	—	1
<b>30 BODY MUSIC</b> STRIKERS (Prelude PRL 8025)	23	13	<b>64 SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON (20th Century-Fox/RCA TC-2488)	72	3	<b>96 JUST THE TWO OF US</b> GROVER WASHINGTON, JR. (Elektra E-47103)	44	22
<b>31 CALL IT WHAT YOU WANT</b> BILL SUMMERS AND SUMMERS HEAT (MCA 51073)	21	17	<b>65 (OH I) NEED YOUR LOVIN'</b> EDDIE KENDRICKS (Atlantic 3796)	87	2	<b>97 COME TO ME</b> ARETHA FRANKLIN (Arista AS 0600)	53	7
<b>32 SEND FOR ME</b> ATLANTIC STARR (A&M 2340)	39	4	<b>66 IF I DON'T LOVE YOU</b> RANDY BROWN (Chocolate City/PolyGram CC 3224)	47	12	<b>98 I WANT YOU</b> BARRY WHITE & GLODEAN WHITE (Unlimited Gold/CBS ZS6 02087)	66	5
<b>33 WHEN LOVE CALLS</b> ATLANTIC STARR (A&M 2312)	18	19				<b>99 WE CAN START TONIGHT</b> HARVEY MASON (Arista AS 0593)	51	11
<b>34 'SCUSE ME, WHILE I FALL IN LOVE</b> DONNA WASHINGTON (Capitol 4991)	31	11				<b>100 DON'T STOP</b> K.I.D. (Sam 81-5018)	80	12

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

A Woman Needs (Raydiola — ASCAP) . . . . . 7	Hold On To A Friend (Shoi Shoi/Eliana — ASCAP) 79	Make That Move (Spectrum VII/Mykinda — ASCAP) 17	SukiYaki (Beechwood — BMI) . . . . . 43
Ain't No (Groovesville/Tight Squeeze — BMI) . . . . . 72	How 'Bout (Dana Walden — license pending) . . . . . 29	Make You Mine (Relaxed/Happy Birthday) . . . . . 78	Sweet Baby (Mycenae — ASCAP) . . . . . 8
Anybody Wanna (Ebony Webb/Cessess — BMI) . . . . . 68	I Can Make (Spectrum VII/Mykinda — ASCAP) . . . . . 47	Tuff Cookie — BMI) . . . . . 71	Take It Any Way (Clita — BMI) . . . . . 21
Are We Breaking (Sun Up/Pinball — BMI) . . . . . 94	I Don't (Alvert — BMI/Tiaura Nikikiki — BMI) . . . . . 34	Never Underestimate (Spectrum VII — ASCAP) . . . . . 78	Tell Ern (Paddle/Simon-Redmond/Gaetana — BMI) 90
Are You Single (Lucky Three/Red Aurra — BMI) . . . . . 16	I Love You More (A La Mode/Arista — ASCAP) . . . . . 56	Next Time (Walden/Gratitude Sky — ASCAP/ . . . . . 86	Tell Me Where (Angelshell/Six Continents — BMI) . 20
Being With You (Bertam — ASCAP) . . . . . 15	I Once Had Your Love (Bovina — ASCAP) . . . . . 76	Irving — BMI) . . . . . 86	The Adventures Of Grandmaster (Chic/Sugarhill/ . . . . . 77
Body Music (Trumar — BMI/Memorex — CRA) . . . . . 30	I Want You (Ba-Dake/Seven Songs — BMI) . . . . . 98	Night (Blackwood — BMI/Nigel Martinez/ . . . . . 10	Beechwood/Commodore & Jobete/Chrysalis) . . . . .
Call It What (Bilsum — BMI) . . . . . 31	I Want You Closer (Harrindur/Licyndiana/Ensign — . . . . . 81	Interworld — ASCAP) . . . . . 10	The Real Thing (State Of The Arts/Brojay — ASCAP) 27
Can't We Fall (ATV/Ivers — BMI) . . . . . 58	If I Don't Love You (Backlog — BMI) . . . . . 66	Nothing But Love (Publishing Pending) . . . . . 57	This Is For The Lover (Spectrum VII/Silver Sounds — . . . . . 67
Cinco De (Far Out — ASCAP/Milwaukee — BMI) . . . . . 93	If You Feel It (Brookshore — BMI) . . . . . 39	(Oh I) Need Your Lovin' (Stone Diamond/Forever . . . . . 65	ASCAP) . . . . .
Come To Me (Acoustic/Dobbins/Blue . . . . . 97	I'll Do Anything For You (Big Seven/Bert Reid — . . . . . 73	Platinum — BMI) . . . . . 65	Together We Can Shine (Solid/RSM — license . . . . . 52
Book/Buttercreek — BMI) . . . . . 97	BMI/Beckett/Miller — ASCAP) . . . . . 73	On The Beat (Little Macho — ASCAP) . . . . . 19	pend) . . . . .
Cutie Pie (Johusa — ASCAP) . . . . . 95	I'm In Love (Duchess — MCA) . . . . . 36	Paradise (Little Macho — ASCAP) . . . . . 19	Try It Out (Good Flavor/Sons Celestes/Shediac — . . . . . 24
Don't Stop (Midib/Janmar — ASCAP) . . . . . 100	Is It You (Rit Of Heabs — ASCAP) . . . . . 28	Pull Up (Ackee/Grace Jones — ASCAP) . . . . . 5	ASCAP) . . . . .
Double Dutch (WIMOT/Frasher/Supermarket — . . . . . 1	Just Be My Lady (Nineteen Eighty Foe — BMI) . . . . . 40	Push (Perks/Duchess — BMI) . . . . . 13	Turn Up The Music (Two Pepper — ASCAP) . . . . . 38
BMI) . . . . .	Just One Moment Away (Content — BMI) . . . . . 60	Razzamatuzz (Rodsongs/Almo — ASCAP) . . . . . 26	Two Hearts (Frozen Butterfly — BMI) . . . . . 4
Feel My Love (Slave/Cotillion — BMI) . . . . . 83	Just The Two (Antisia/Bleuign — ASCAP) . . . . . 96	Running Away (Amazement — BMI) . . . . . 89	Very Special (At Home/Jeffix — ASCAP) . . . . . 18
For Your Precious (Sunflower — ASCAP) . . . . . 63	Kemo-Kimo (Webo/Gatoon's — BMI) . . . . . 74	Running Back To You (Alex/Soufus — ASCAP) . . . . . 81	Walk Right Now (Mijac/Siggy/Ranjack — BMI) . . . . . 70
Forever Yesterday (Glenn's Files — ASCAP) . . . . . 53	Lady You Bring Me Up (Jobete/Commodores . . . . . 42	'Scuse Me, (Almo/Uncle Ronnie's — ASCAP) . . . . . 34	We Can Start (Masong — ASCAP/Estus — BMI) . . . . . 99
Freaky Dancin' (Better Days — BMI/Better Nights — . . . . . 6	Entertainment — ASCAP) . . . . . 42	Searching (Trumar — BMI/Unlimited Touch — . . . . . 23	What Cha' (Average Longdog — ASCAP) . . . . . 3
ASCAP) . . . . .	Let Me Let You (Monkey Business — ASCAP) . . . . . 64	ASCAP) . . . . .	When Love Calls (Almo/Newban/Audio — ASCAP) 33
Funtown U.S.A. (One To One — ASCAP) . . . . . 80	Let Somebody Love You (Jobur — BMI) . . . . . 81	Send For Me (Irving/Mercy Kersey — BMI) . . . . . 32	When Will My Love (Big Seven/Bee Mor — BMI) . . . . . 51
Give It To Me (Jobete & Stone City — ASCAP) . . . . . 2	Love Light (Tiger/Damie — ASCAP) . . . . . 88	Shake It Up Tonight (April — ASCAP) . . . . . 25	Without You (DaAnn/Ellipsis — ASCAP) . . . . . 91
Going Back To My Roots (Dozier/Blackwood — BMI) 69	Love On A Two Way Street (Gambi — BMI) . . . . . 14	She's A Bad Mama Jama (Jim/Edd — BMI) . . . . . 64	You Can Start (Mijac/Siggy/Ranjack — BMI) . . . . . 9
Groove City (T-Con — BMI) . . . . . 50	Love's Dance (Bee-Germaine — BMI) . . . . . 22	Skinny (On The Boardwalk/Mistaken — BMI) . . . . . 46	You Are Forever (Bertram — ASCAP) . . . . . 48
Heartbeat (Kenix/Sugar Biscuit — ASCAP) . . . . . 12		Slow Hand (Warner-Tamerlane/Flying . . . . . 54	You Stopped Loving Me (Duchess — BMI) . . . . . 59
Here I Am (Spectrum VII/Silver Sounds — ASCAP) 82		Dutchman/Sweet Harmony — BMI) . . . . .	Your Love (Spectrum VII/Circle — ASCAP) . . . . . 87
Here Is My (Borzo/Beekeeper — ASCAP) . . . . . 35		Some Changes (Price Street — . . . . . 49	You're The Only One (Dextotis/Band of Angels — . . . . . 62
(Hey Who's Gotta) (Lis-Ti/Pavillion — BMI) . . . . . 55		ASCAP/Unichappell/Begonia — BMI) . . . . .	
High On (May Twelfth/Warner Tamerlane — BMI) 75		Square Biz (Jobete — ASCAP) . . . . . 47	

# BLACK CONTEMPORARY

## MOST ADDED SINGLES

- CAN'T WE FALL IN LOVE — PHYLLIS HYMAN and MICHAEL HENDERSON — ARISTA**  
WSOK, WDAS-FM, WWRL, WILD, WWIN, WDIA, WWDM, KSOL, KATZ, WUFO, WAWA, WAOK, WKND, KPRS, WJLB, WVKO, WGPR-FM
- JUST ONE MOMENT AWAY — MANHATTANS — COLUMBIA**  
WSOK, WLLC, WJMO, WWRL, WRBD, WWIN, WDIA, WYLD, KDAY, WWDM, KATZ, WAOK, WNHC, WOKB, WATV, KPRS, WDAO
- LADY (YOU BRING ME UP) — COMMODORES — MOTOWN**  
WLLC, WCIN, WENZ, WWDM, WUFO, WAWA, KMJM, WPAL, WNHC, WOKB, WATV, KPRS, WJLB
- JUST BE MY LADY — LARRY GRAHAM — WARNER BROS.**  
WCIN, WDIA, WTLC, WENZ, KDKO, WPAL, WNHC, WATV, WJLB, WDAO, WGPR-FM
- I'M IN LOVE — EVELYN KING — RCA**  
KOKA, WBMX, WGLI, V103, KSOL, KGFJ, WVKO, WGPR-FM
- (OH I) NEED YOUR LOVIN' — EDDIE KENDRICKS — ATLANTIC**  
V103, WUFO, WAWA, WPAL, WATV, WJLB, WGLI, WDAO
- HERE I AM — DYNASTY — SOLAR/RCA**  
WDAS-FM, WWIN, WDAO, V103, WWDM, WPAL, WGLI
- THE REAL THING — THE BROTHERS JOHNSON — A&M**  
KOKA, WBMX, KMJM, WPAL, WJLB, WDAO

## MOST ADDED ALBUMS

- LIVE IN NEW ORLEANS — MAZE FEATURING FRANKIE BEVERLY — CAPITOL**  
WSOK, WLLC, WDAS-FM, WILD, WGLI, WYLD-FM, WENZ, WWDM, KATZ, WPAL, WOKB, WATV, KPRS, WGLI, WEAL, WDAO
- BLACK & WHITE — POINTER SISTERS — PLANET/ELEKTRA**  
WLLC, WEDR, WWRL, WLUM, WTLC, KDKO, WPAL, WATV, WGLI, WEAL, WGPR-FM, WDAO, WVKO
- BUSTIN' LOOSE — ROBERTA FLACK — MCA**  
WEDR, WDIA, WTLC, WWDM, KGFJ, KDKO, WEAL, WGPR-FM, WVKO

## UP AND COMING

- LET'S MEND WHAT'S BEEN BROKEN — GLORIA GAYNOR — POLYDOR/POLYGRAM**
- STARLIFE — KURTIS BLOW — MERCURY/POLYGRAM**
- FUNKY BEBOP — VIN ZEE — EMERGENCY**
- SHAKE YOUR BODY — GANGSTERS — HEAT**
- HOLD TIGHT — CHANGE — RFC/ATLANTIC**

## BLACK RADIO HIGHLIGHTS

### V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: G. Jones, Strikers, Atlantic Starr, One Way, C. Lynn, F. Smith, B. Ocean, Shalamar, Cameo, T. Gardner, S. Clarke/G. Duke, Aurra, S. Mills. ADDS: Boystown Gang, Carl Jiani, E. Joli, Evelyn King, 3rd World, Dynasty, E. Kendricks, Yarbrough & Peoples, Starpoint, Q. Jones, Leprechan. LP ADDS: Jones, S. Clarke/G. Duke, Cameo.

### WWIN — BALTIMORE — CURTIS ANDERSON, PD

HOTS: G. Jones, T. Gardner, Aurra, R. James, Unlimited Touch, Count Coolout, G. Soccio, Evelyn King, C. Lynn, B. Ocean, Strikers, Q. Jones, Cameo, Empress, F. Smith, T. Marie, D. Washington, S. Mills, G.M. Flash, Treacherous 3, Graingers, Leprechan, Yutaka, C. Khan, R. Winters & Fall. ADDS: Tavares, C. Carlton, Manhattans, P. Hyman/M. Henderson, Jean Carr, F. Joki, J. Mathis, Jacksons, Scandal, High Gloss, D. Morgan, Lonnie Youngblood, Dynasty, Betty Wright. LP ADDS: Richard Fields.

### WATV — BIRMINGHAM — BILL GLOVER, MD

HOTS: R. James, G. Jones, Zingara, Fatback, Gap Band, Ohio Players, Skyy, S. Lattisaw, L.V. Johnson, S. Feva, Atlantic Starr, C. Khan, Ebonee Webb, C. Carlton, C. Lynn, S. Mills, Unlimited Touch, Kool & The Gang, Maze. ADDS: Commodores, L. Graham, Zinagar, True Image, Manhattans, T.S. Monk, Spinners, Blackbyrds, Ullanda McCullough, Rose Royce, E. Kendricks. LP ADDS: Maze, Pointer Sisters, S. Feva, J.G. Watson, Tommy Tate.

### WILD — BOSTON — STEVE CRUMBLEY, PD — #1 — D. LAWS

JUMPS: 12 To 7 — Klique, 18 To 10 — Unlimited Touch, 25 To 15 — Evelyn King, 19 To 16 — Kool & The Gang, 29 To 20 — W. Lewis, 30 To 22 — C. Lynn, 31 To 26 — Atlantic Starr, 37 To 28 — S. Lattisaw, 36 To 31 — C. Carlton, HB To 35 — Shalamar, HB To 34 — T. Marie, HB To 36 — R. Cameron, HB To 38 — Betty Wright, HB To 39 — Linx, HB To 40 — T-Connection. ADDS: Mantra, Ozone, P. Hyman/M. Henderson, Just Friends, Rufus, Midnite Star. LP ADDS: S. Feva, G. Chandler, Cameron, S. Lattisaw, Maze, C. Lynn, Tom Scott.

### WUFO — BUFFALO — KEITH POLLARD, PD

HOTS: Q. Jones, Change, C. Khan, S. Mills, R. James, D. Williams, D. Warwick, Sylvester, T. Marie, Cameo, B. Russell, Isley Bros., Atlantic Starr, G. Vannelli, Bernard Wright, Fatback, K. Carnes, Debarges. ADDS: L.J. Reynolds, Sue Ann, B.B.&Q. Band, Commodores, E. Kendricks, P. Hyman/M. Henderson.

### WPAL — CHARLESTON — DON KENDRICKS, MD — #1 — T. GARDNER

HOTS: Strikers, Cameo, Maze, B. Ocean, Fatback, W. Jackson, Atlantic Starr, C. Lynn, S. Lattisaw, Aurra, D. Williams, O'Connor, Stargard, Sylvester, Fantasy, Linx, S. Robinson, Pure Energy. ADDS: Commodores, Bros. Johnson, L. Graham, Isley Bros., F. Waters, Bohannon, Mantra, B.B.&Q. Band, Dynasty, Sue Ann. LP ADDS: G. Phillinganes, Pointer Sisters, Maze, G. Chandler, P. Tosh.

### WGIV — CHARLOTTE — JOANN GRAHAM, PD

HOTS: Cameo, G. Jones, B. Ocean, R. James, Joe Simon, Q. Jones, Atlantic Starr, S. Lattisaw, Count Coolout, C. Carlton, Ebonee Webb, C. Lynn, A. Franklin, Whispers, A. Meyers, D. Laws. ADDS: Jois, Woods Empire, Zingara, B. King, G. Washington, E. Kendricks, Yutaka, Dynasty, G. Gaynor. LP ADDS: Sylvester, Pointer Sisters, Maze, Chi-Lites.

### WGLI — CHICAGO — STEVE HARRIS, MD

HOTS: F. Smith, Shalamar, Atlantic Starr, F. Hooker, Kleer, G. Jones, Lakeside, B. Ocean, Aurra. ADDS: Evelyn King, Rene & Angela, Vin Zee, K. Blow. LP ADDS: A. Meyers, T. Marie, Maze.

### WBMX — CHICAGO — PAM WELLES, MD

HOTS: R. James, S. Mills, F. Smith, G. Jones, Clarke/Duke, Cameo, T. Gardner, B. Ocean, Maze, Aurra. ADDS: Evelyn King, G. Knight, Bros. Johnson, L. Carlton, Reddings, R. Flack, D. Williams.

### WCIN — CINCINNATI — MIKE ROBERTS, PD

HOTS: B. Ocean, R. James, Q. Jones, S. Mills, T.S. Monk, Clarke/Duke, L. Ritenour, H. Mason, D. Laws, Maze, Change, W. Jackson, Cameo. ADDS: Commodores, D. Warwick, R. Cameron, L. Graham, Starpoint.

### WJMO — CLEVELAND — MICHAEL WHITE, MD — #1 — GAP BAND

JUMPS: 6 To 2 — S. Mills, 12 To 9 — Clarke/Duke, 15 To 12 — R. James, 18 To 13 — Bernard Wright, 19 To 14 — Isley Bros., 20 To 15 — S. Feva, 23 To 16 — Kool & Gang, 21 To 17 — Fatback, 22 To 18 — Side Effect, 24 To 19 — Maze, 27 To 20 — G. Jones, 25 To 21 — Jacksons, 26 To 22 — R. Crawford, 28 To 23 — L. Ritenour, 29 To 24 — K.I.D., 31 To 25 — D. Washington, 30 To 26 — Strikers, 32 To 27 — Q. Jones, 33 To 28 — Aurra, 34 To 29 — N. Pointer, 35 To 30 — Klique, 36 To 31 — W. Jackson, 37 To 32 — D. Williams. ADDS: Manhattans, R. James, D. Warwick, Sylvester, Ohio Players.

### WJLB — DETROIT — TOM COLLINS, PD — #1 — S. CLARKE/G. DUKE

JUMPS: 12 To 9 — S. Feva, 14 To 10 — Klique, 20 To 11 — Linx, 19 To 12 — D. Laws, 21 To 13 — B. Ocean, 25 To 17 — R. Crawford, 26 To 18 — L.J. Reynolds, 27 To 19 — Sylvester, 30 To 20 — K. Carnes, 31 To 24 — Atlantic Starr, 33 To 25 — Jacksons, 34 To 27 — Unlimited Touch, 35 To 26 — S. Lattisaw, 38 To 31 — R. Fields, 37 To 32 — TFO, 39 To 35 — J. Sterling, 40 To 33 — Future Flight, LP To 36 — C. Lynn, LP To 37 — Odyssey, LP To 38 — Rufus, LP To 39 — Shalamar, LP To 40 — Pointer Sisters. ADDS: Larry Graham, Commodores, D. Williams, Bros. Johnson, B.B.&Q. Band, P. Hyman/M. Henderson, Slave, G. Vannelli, E. Kendricks, Ebonee Webb, T-Connection, Woods Empire. LP ADDS: Hambone, Roundtrip.

### WGPR-FM — DETROIT — GEORGE WHITE, PD — #1 — G. JONES

HOTS: Junie, B. Summers, S. Mills, G. Soccio, T. Gardner, D. Laws, Roundtrip, A. Meyers, Change, One Way, T. Houston, Cameo, Joe Simon, Kraftwerk, Aurra, ADC Band, Maze, B. Ocean, R. Crawford, Klique, Sylvester, A. Bell, TFO, D. Williams, C. Lynn. ADDS: L. Graham, P. Hyman/M. Henderson, Yarbrough & Peoples, G. Gaynor, Dayton, Future Flight, Evelyn King, B. White. LP ADDS: Pointer Sisters, G. Phillinganes, Bustin' Loose.

### WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — TREACHEROUS 3

JUMPS: HB To 36 — R. Flack, HB To 34 — D. Williams, 43 To 26 — Q. Jones, 31 To 19 — Pointer Sisters, 10 To 5 — Cameo. ADDS: Dayton, Just Friends, Manhattans, K. Burke, Linx, Bernard Wright, Lonnie Youngblood, Graingers, Starpoint. LP ADDS: R. Cameron, S. Lattisaw.

### KMJQ — HOUSTON — BILL TRAVIS, PD — #1 — R. JAMES

HOTS: Raydio, C. Khan, F. Smith, Cameo, Shalamar, B. Summers, Atlantic Starr, S. Robinson, S. Lattisaw, Maze, Taste of Honey, Champaign, G. Washington, S. Clarke/G. Duke, S. Mills, Change, G. Jones. ADDS: Fantasy.

### KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — G. JONES

HOTS: Lee Ritenour, B. Ocean, C. Lynn, S. Lattisaw, Maze, Klique, T. Marie, Fatback, D. Laws, Atlantic Starr, Q. Jones, Commodores. ADDS: Reddings, Manhattans, Woods Empire, D. Williams, Kim Carnes. LP ADDS: D. Williams.

### KGFJ — LOS ANGELES — J.B. STONE, PD

HOTS: F. Smith, R. James, C. Lynn, C. Khan, T. Marie, B. Ocean, G. Jones, S. Lattisaw, J. Simon, S. Clarke/G. Duke. ADDS: D. Williams, E. King, L.J. Reynolds, Odyssey, Klymaxx, D. Brown. LP ADDS: Zingara, Mighty Fire, Bustin' Loose (S.T.).

### WDIA — MEMPHIS — MARK CHRISTIAN, MD

HOTS: F. Smith, T. Gardner, R. Brown, Atlantic Starr, S. Lattisaw, Ebonee Webb, One Way, Q. Jones, Slave, Heaven & Earth, C. Lynn, C. Carlton, S. Robinson, Ullanda McCullough, D. Laws, Kool & Gang, Bros. Johnson, Commodores, Evelyn King, Rene & Angela, Unlimited Touch, Fatback, Klique. ADDS: Change, Fatback, Jean Carr, Joe Simon, Klique, L.J. Reynolds, L. Graham, Manhattans, P. Hyman/M. Henderson, Tavares, T. Marie, Zingara. LP ADDS: Fatback, G. Phillinganes, Odyssey, Bustin' Loose (S.T.).

### WEDR — MIAMI — GEORGE JONES, MD — #1 — LAMONT DOZIER

JUMPS: Ex To 3 — R. James, Ex To 5 — One Way, Ex To 10 — Strikers, Ex To 11 — G. Jones, 8 To 2 — Gap Band. ADDS: Sugarhill Gang, L. Youngblood, Vin Zee, Graingers, 3rd World, K. Blow, Ebonee Webb, Bernard Wright, Players Association, E. Waters, D. Brooks, Yutaka. LP ADDS: D. Warwick, Sylvester, R. Flack, Pointer Sisters, H. Mason, S. Lattisaw, R. Fields, P. Tosh, C. Lynn.

### WLUM — MILWAUKEE — BILLY YOUNG, PD

HOTS: J. Klemmer, Cameo, T. Marie, R. Lewis, S. Mills, D. Grusin, C. Khan, R. James, Raydio, D. Williams. ADDS: Maze, Empress, Sweet G. Scandal, E. King, Rene & Angela, K. Rogers, Manhattan Transfer, L. O'Malley. LP ADDS: Odyssey, Pointer Sisters, J. Klemmer, Cameo, Jazz Band, Mass Production, Brecker Bros.

### WYLD-FM — NEW ORLEANS — PAUL STEVENS, MD — #1 — RAYDIO

JUMPS: 7 To 4 — W. Jackson, 10 To 5 — Maze, 11 To 6 — B. Ocean, 12 To 7 — Sylvester, 21 To 18 — One Way, 22 To 14 — L.V. Johnson, 27 To 15 — Bros. Johnson, 23 To 16 — T. Houston, 24 To 17 — S. Feva, 25 To 18 — D. Laws, 28 To 25 — R. Lewis. ADDS: Manhattans, D. Washington, War, L. Youngblood, Sweet Delite, Kool & Gang, Klymaxx. LP ADDS: J. Haggard, J. Williams, Maze.

### WWRL — NEW YORK — WANDA RAMOS, MD

HOTS: S. Lattisaw, Evelyn King, C. Lynn, Kool & Gang, T.S. Monk, Whispers, R. Winters & Fall, Unlimited Touch, D. Williams, Denroy Morgan, Bros. Johnson, D. Warwick, D. Laws, Atlantic Starr, Pointer Sisters. ADDS: Manhattans, Shalamar, P. Hyman/M. Henderson, Isley Bros. LP ADDS: Pointer Sisters, James Brown, S. Getz, S. Feva, W. Shaw.

### WOKB — ORLANDO — BRETT LEWIS, PD — #1 — T. GARDNER

HOTS: S. Mills, Cameo, Maze, C. Khan, R. James, B. Ocean, S. Lattisaw, G.M. Flash, Strikers, Leprechan, G. Jones, Ohio Players, C. Carlton, Count Coolout, C. Lynn. ADDS: Commodores, G. Knight, Scandal, Cameron, Manhattans, Solar Source. LP ADDS: Maze, G. Phillinganes, S. Lattisaw.

### WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — R. JAMES

HOTS: S. Mills, G. Jones, S. Clarke/G. Duke, Maze, Cameo, L. Ritenour, B. Ocean, W. Jackson, Aurra, Heaven & Earth, S. Lattisaw, N. Pointer, Unlimited Touch, Q. Jones, D. Williams, T. Marie, One Way. ADDS: Dynasty, C. Carlton, Change, Rene & Angela, Lonnie Youngblood, Tavares, Jocelyn Brown, P. Hyman/M. Henderson, Material, C. Parker, Bernard Wright, C. Hunt. LP ADDS: S. Lattisaw, Maze, S. Feva, High Gloss.

### WAMO — PITTSBURGH — JON ANTHONY, MD — #1 — T. GARDNER

HOTS: G. Jones, Clarke/Duke, Aurra, Maze, S. Lattisaw, C. Khan, Change, D. Laws, L. Ritenour, Side Effect, S. Mills, Cameo, B. Summers, Heaven & Earth, B. Ocean, Bros. Johnson, Rene & Angela, D. Williams. LP ADDS: T. Marie, Pat Metheny/L. Mays.

### WLLC — RALEIGH — CAESAR GOODING, PD

HOTS: R. James, T. Gardner, Raydio, S. Robinson, S. Mills, G. Jones, G. Soccio, Change, Q. Jones, Champaign, Atlantic Starr, Mass Production, Strikers, C. Lynn, Maze, A. Bell, B. Summers, One Way, E. King, S. Lattisaw. ADDS: Commodores, Manhattans. LP ADDS: Pointer Sisters, Maze.

### WENZ — RICHMOND — PAUL CHILDS, PD — #1 — R. JAMES

JUMPS: 6 To 3 — G. Jones, 12 To 8 — Maze, 13 To 10 — T. Gardner, 14 To 11 — Clarke/Duke, 20 To 12 — D. Laws, 19 To 16 — G. Soccio, 21 To 18 — S. Lattisaw, 24 To 19 — C. Lynn, 25 To 20 — Aurra, 26 To 22 — L. Ritenour, 27 To 23 — Fatback, 29 To 24 — B. Ocean, 30 To 25 — Ohio Players, HB To 27 — Bros. Johnson, HB To 28 — C. Carlton, HB To 29 — W. Lewis, HB To 30 — D. Washington. ADDS: Commodores, L. Graham, R. Winters & Fall, Pointer Sisters, Isley Bros., Kleer, Ullanda McCullough, B.B. King. LP ADDS: Maze.

### KSOL — SAN FRANCISCO — BERNIE MOODY, PD — #1 — R. JAMES

JUMPS: 6 To 3 — Walter Jackson, 9 To 5 — Maze, 19 To 7 — Q. Jones, 15 To 11 — D. Laws, 18 To 12 — B. Ocean, 17 To 14 — Kool & Gang, 23 To 16 — Whispers, 21 To 17 — One Way, 34 To 18 — S. Lattisaw, 32 To 20 — G. Soccio, 30 To 21 — Fatback, 35 To 22 — Shalamar, 31 To 23 — Bros. Johnson, 42 To 24 — Commodores, 33 To 29 — C. Lynn, 37 To 31 — T. Marie, 40 To 32 — Sylvester, 42 To 33 — G. Knight, 43 To 34 — Slave, 41 To 38 — D. Williams. ADDS: Evelyn King, P. Hyman/M. Henderson, Atlantic Starr.

### KOKA — SHREVEPORT — B.B. DAVIS, PD

HOTS: R. James, S. Mills, Taste of Honey, Shalamar, Raydio, Gap Band, One Way, F. Smith, Cameo, Gap Band. ADDS: S. Clarke/G. Duke, Q. Jones, Bros. Johnson, Evelyn King.

### KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — S. MILLS

JUMPS: 18 To 8 — Cameo, 19 To 10 — F. Smith, 23 To 13 — C. Carlton, 20 To 15 — C. Lynn, 25 To 20 — Klique, 35 To 24 — G. Knight, 36 To 25 — E. King, 40 To 29 — L. Graham, HB To 32 — Bros. Johnson, HB To 33 — Shalamar, HB To 34 — S. Robinson, HB To 38 — Isley Bros. ADDS: Manhattans, P. Hyman/M. Henderson, Lonnie Youngblood. LP ADDS: Maze, J. Mathis.

### OK100 — WASHINGTON — DWIGHT LANGLEY, MD

HOTS: Maze, Bros. Johnson, T. Gardner, Klique, Fatback, F. Smith, Q. Jones, One Way, S. Mills, Cameo, S. Lattisaw, T. Marie, D. Laws, Unlimited Touch. ADDS: Shalamar, Sylvester, S. Robinson, C. Carlton.

# MERCHANDISING

## Cutout Dealers Split On Merit Of Midlines In Budget Market

(continued from page 5)

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

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

### Plenty of Product

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

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

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

### Good Addition

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

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

## PolyGram, Circus Name College Promo Winners

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

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

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

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

### No Problems

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

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

### Budget Labels

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

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

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

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

## U-Haul Tests Single With Special Marketing Plan

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

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

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

## SINGLE BREAKOUT OF THE WEEK

LADY (YOU BRING ME UP) • COMMODORES • MOTOWN M 1514F

Breaking out of: Win One Stop — New York, Tape City — New Orleans, P.B. One Stop — St. Louis, Record Theatre — Cincinnati, Alta-Phoenix, King Karol — New York, Father's & Sun's — Indianapolis, Turtles — Atlanta, Hotline — Memphis.

## SINGLES BREAKOUTS

SLOW HAND • POINTER SISTERS • PLANET/ELEKTRA P-47929

Breaking out of: Peaches — Memphis, Lieberman — Dallas, Musicland — St. Louis, Record Theatre — Cleveland, National Record Mart — Pittsburgh, Tower — W. Covina, Waxie Maxie — Washington.

I DON'T NEED YOU • KENNY ROGERS • LIBERTY 1415

Breaking out of: Peaches — Columbus, Sound Warehouse — San Antonio, Spec's — S. Florida, Lieberman — Dallas, Musicland — St. Louis, Oz — Atlanta, National Record Mart — Pittsburgh.

GEMINI DREAM • THE MOODY BLUES • THRESHOLD/POLYGRAM TR601

Breaking out of: Hotline — Memphis, Spec's — S. Florida, Lieberman — Dallas, National Record Mart — Pittsburgh, Tower — San Diego, Everybody's — Portland.

IN THE AIR TONIGHT • PHIL COLLINS • ATLANTIC 3824

Breaking out of: Camelot — National, Peaches — Columbus, Turtles — Atlanta, Great American Music — Minneapolis, Waxie Maxie — Washington, National Record Mart — Pittsburgh.

THEME FROM "THE GREATEST AMERICAN HERO" • JOEY SCARBURY • ELEKTRA E47147

Breaking out of: Lieberman — Dallas, Spec's — S. Florida, Sound Warehouse — San Antonio, Great American Music — Minneapolis, D.J.'s One Stop — Seattle, Peaches — Kansas City.

IT'S NOW OR NEVER • JOHN SCHNEIDER • SCOTTI BROS./CBS ZS6 02105

Breaking out of: Spec's — S. Florida, Lieberman — Dallas, Harmony House — Detroit, Lieberman — Denver, Record Theatre — Cleveland, Radio Doctors — Milwaukee.

## FASTEST MOVING MIDLINES

- AC/DC • Let There Be Rock • Atco SD 19132
- Adam And The Ants • Kings Of The Wild Frontier • Epic NJE 37033
- Beatles • Rock 'N' Roll Vol. I • Capitol SN/16020
- Beatles • Rock 'N' Roll Vol. II • Capitol SN/16021
- Jeff Beck • Blow By Blow • Epic PE 33409
- David Bowie • The Rise And Fall of Ziggy Stardust And The Spiders From Mars • RCA AYL1-3843
- Credence Clearwater Revival • The Concert • Fantasy MPF-4501
- Devo • Live • Warner Bros. MINI 3548
- Doors • The Doors • Elektra EKS 74007
- Exposed/A Cheap Peek At Today's Provocative New Rock • Various Artists • CBS X2 37124
- Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137
- Carole King • Tapestry • Columbia PE 34946
- Don McClean • American Pie • United Artists LN 10037
- Pretenders • Extended Play • Sire MINI 3563
- Psychedelic Furs • Talk Talk Talk • Columbia NF 37339
- Secret Policeman's Ball • The Music • Various Artists • Island IL 9630
- Who • Meaty, Beaty, Big & Bouncy • MCA 37001

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

## TOP SELLING ACCESSORIES \*

- Allsop Cassette Head Cleaner 70300
- BASF Cassette Head Cleaner
- Bowers Outer LP Covers
- Discwasher D-4 Record Care System
- Discwasher D-4 Fluid Re-Fill 1 1/4 oz.
- Le-Bo Cassette Carrying Case TA 133
- Maxell UDXL I C-90
- Maxell UDXL II C-90 2 Pack
- Maxell UDXL II C-90
- Maxell UDXL II C-60
- Memorex MRX, C-90 3 Pack (Promo Item)
- Memorex MRX2 C-90 3 Pack (Promo Item)
- Savoy Cassette Carrying Case 2130
- Scotch Highlander C-90 3 Pack
- TDK SA C-90
- TDK SA C-90 2 Pack
- TDK Cassette Head Cleaner HC 01B
- TDK AD C-90
- TDK VHS Video Cassette T-120

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

\* Excludes T-Shirts & Paraphernalia

Heavy Sales

# MERCHANDISING

## ALBUM BREAKOUT OF THE WEEK



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

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

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

## ALBUM BREAKOUTS

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

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

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



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

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

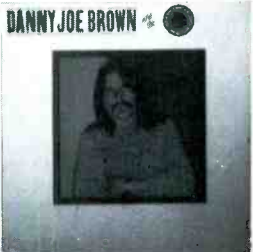
**MERCHANDISING AIDS:** 36" Poster Blowup of Album Cover, Single Streamer.



**COMPUTER WORLD • KRAFTWERK • WARNER BROS. HS 3549**

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

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



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

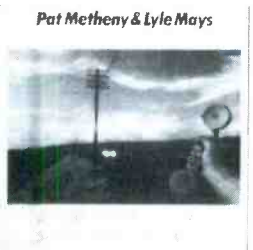
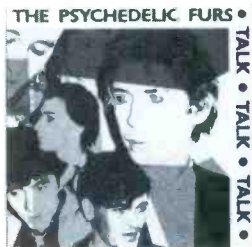
**Breaking out of:** Record Bar — Atlanta, Camelot — National, Father's & Sun's — Indianapolis, Peaches — Cincinnati, Tower — Seattle, Great American Music — Minneapolis, Lieberman — Kansas City, Bee Gee — Albany.

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

**TALK TALK TALK • THE PSYCHEDELIC FURS • COLUMBIA NFC 37339**

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

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



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

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

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

**KILLERS • IRON MAIDEN • HARVEST/CAPITOL ST 12141**

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

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



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

## WHAT'S IN-STORE

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

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

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

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

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

fred goodman

# JAZZ

## ON JAZZ

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



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

label's expansion of its jazz roster over the last few years. That commitment continued this year, with CBS signing a pressing and distribution deal with company vet **John Hammond** for his son **John Hammond Records**. While the new label has yet to bring anything to the market, rumors abound of a roster diverse enough to include **Hannibal Marvin Peterson**, **Tony Bennett** and **Gerry Mulligan**. CBS was also among the labels actively expanding its jazz midline catalogs, a program that has received much support from retailers... Other record trends saw some of the smaller independent record companies filling the void left by larger companies with overheads too big to make profitable forays into the fusion market. Most notable among the indies were Inner City with **Dan Siegel**, Philo with **Kilimanjaro** and Contemporary with **Jay Hoggard**... ECM Records expanded its Warner Bros.-distributed catalog by reaching an imprint agreement with **Michael Mantler** and **Carla Bley's** Watt Records. Watt has also been distributed by ECM outside the U.S. for several years... Upcoming events include the July 6 release of "The Man With the Horn" by **Miles Davis**, the trumpeter's first new recordings in five years, and the news that aside from returning to the New York concert stage, composer **Ornette Coleman** is also shopping for a label for his independently recorded digital LP, "Fashion Faces." The return of the two trendsetters has caused tremendous excitement throughout the industry and the jazz community alike. As eager as we are to hear these two giants again, it will also be interesting to see what kind of coattail effect their return has on the business over the next few months.

**AND SPEAKING OF ORNETTE** — We recently got the chance to shoot the breeze with the composer/bandleader at the offices of his management, **Sid Bernstein & Assoc.** Although Coleman spoke to us at length about his music, he was also clearly delighted about his return to actively performing in New York. "As you know, I've been in New York since 1959, and I've been my own booker, my own manager, just doing everything," he said. "Since I've started working with **Stan Bernstein**, I've gotten relieved of some of that pressure, and I'm freer to try and return to the music world. As you know, the music world and the music business are two different worlds. In New York City, it's so very hard to find people that work with you, and even though I feel I could've played anywhere in New York, my relationship with **Nancy Wells** at the Public Theater led me to decide to play there. The only other commercial places in New York that I haven't played are Radio City, the Metropolitan Opera and Madison Square Garden, which I hope to do in the next couple of years." For the present, Coleman is very high on the new edition of his band, **Prime Time**, which includes newcomers **Albert McDowell** on bass and **Dennis Austin** on drums, as well as mainstays **Denardo Coleman** on drums, **Jamaaladeen Tacums** on bass, and **Bern Nix** and **Charles Ellerbee** on guitars.

fred goodman

## TOP 40 ALBUMS

	Weeks On 6/27 Chart		Weeks On 6/27 Chart
<b>1 THE CLARKE/DUKE PROJECT</b> STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	2	<b>20 ALL AROUND THE TOWN</b> BOB JAMES (Tappan Zee/Columbia C2X 36786)	17
<b>2 WINELIGHT</b> GROVER WASHINGTON, JR. (Elektra 6E-305)	1	<b>21 SECRET COMBINATION</b> RANDY CRAWFORD (Warner Bros. BSK 3541)	22
<b>3 "RIT"</b> LEE RITENOUR (Elektra 6E-331)	3	<b>22 EXPRESSIONS OF LIFE</b> THE HEATH BROTHERS (Columbia FC37126)	19
<b>4 VOYEUR</b> DAVID SANBORN (Warner Bros. BSK 3546)	4	<b>23 RAIN FOREST</b> JAY HOGGARD (Contemporary 14007)	29
<b>5 HUSH</b> JOHN KLEMMER (Elektra 5E-527)	5	<b>24 LET ME BE THE ONE</b> WEBSTER LEWIS (Epic FE 36878)	23
<b>6 THE DUDE</b> QUINCY JONES (A&M SP 3721)	8	<b>25 PATRAO</b> RON CARTER (Milestone M-9099)	25
<b>7 GALAXIAN</b> JEFF LORBER FUSION (Arista AL 9545)	7	<b>26 RACE FOR THE OASIS</b> KITTYHAWK (EMI-America ST-17053)	28
<b>8 TARANTELLA</b> CHUCK MANGIONE (A&M SP-5513)	6	<b>27 M.V.P.</b> HARVEY MASON (Arista AB 4283)	26
<b>9 MOUNTAIN DANCE</b> DAVE GRUSIN (GRP/Arista 5010)	9	<b>28 IT'S JUST THE WAY I FEEL</b> GENE DUNLAP featuring THE RIDGEWAYS (Capitol ST-12130)	24
<b>10 FRIDAY NIGHT IN SAN FRANCISCO</b> JOHN McLAUGHLIN, AL DIMEOLA, PACO DELUCIA (Columbia FC 37152)	11	<b>29 CARNAVAL</b> SPYRO GYRA (MCA 5149)	27
<b>11 THREE PIECE SUITE</b> RAMSEY LEWIS (Columbia FC 37153)	13	<b>30 EYES OF THE MIND</b> CASIOPEA (A&M AAA-10002)	30
<b>12 AS FALLS WICHITA, SO FALLS WICHITA FALLS</b> PAT METHENY & LYLE MAYS (ECM-1-1190)	16	<b>31 BY ALL MEANS</b> ALPHONSE MOUZON (Pausa 7087)	31
<b>13 MAGIC</b> TOM BROWNE (GRP/Arista 5503)	12	<b>32 TIN CAN ALLEY</b> JACK DeJOHNETTE'S SPECIAL EDITION (ECM 1-1189)	35
<b>14 ALL MY REASONS</b> NOEL POINTER (Liberty LT-1094)	10	<b>33 UNITED</b> WOODY SHAW (Columbia FC 37390)	—
<b>15 VOICES IN THE RAIN</b> JOE SAMPLE (MCA 5172)	15	<b>34 WINTER MOON</b> ART PEPPER (Galaxy/Fantasy GXY-5140)	32
<b>16 LIVE</b> STEPHANE GRAPPELLI/ DAVE GRISMAN (Warner Bros. BSK 3550)	14	<b>35 LATE NIGHT GUITAR</b> EARL KLUGH (Liberty LT-1079)	34
<b>17 'NARD</b> BERNARD WRIGHT (GRP/Arista 5011)	18	<b>36 AUTUMN</b> GEORGE WINSTON (Windham Hill C-1012)	36
<b>18 STRAPHANGIN'</b> BRECKER BROTHERS (Arista AL 9550)	20	<b>37 EASY AS PIE</b> GARY BURTON QUARTET (ECM 1-1184)	33
<b>19 LOVE LIGHT</b> YUTAKA (A&M AAA-10004)	21	<b>38 GIVE ME THE NIGHT</b> GEORGE BENSON (Qwest/Warner Bros. HS 3454)	38
		<b>39 INHERIT THE WIND</b> WILTON FELDER (MCA 5144)	39
		<b>40 NIGHT PASSAGE</b> WEATHER REPORT (ARC/Columbia JC 36793)	40

## JAZZ ALBUM PICKS

**HELEN** — Helen Humes — Muse MR 5322 — Producer: Bob Porter — List: 7.98

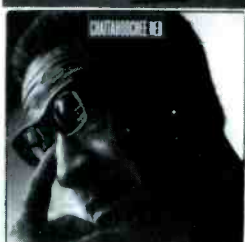
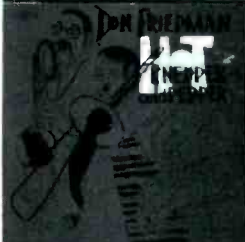
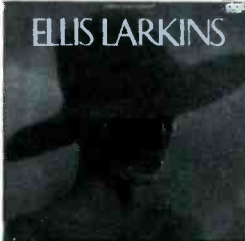
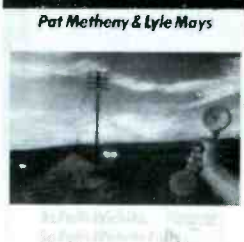
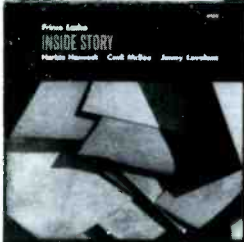
It's always delightful when Helen Humes steps up to the microphone, and this time she's got an exceptional band as an extra added treat. Featured soloists include saxophonist Buddy Tate and trumpeter Joe Wilder, and the former Basie band vocalist can still really belt the blues. Take off your shoes and dig "Evil Gal Blues."

**INSIDE STORY** — Prince Lasha-Enja/Inner City IC 3044 — Producer: Enja — List: 7.98

We don't know why they've been holding back this one, but it's a vintage Lasha session from '65. The date features some very tasty piano from Herbie Hancock, and fans of the under-recorded Lasha will be pleased by the west coast reedman's vibrant alto saxophone and flute work. A must for students of the Ornette Coleman school.

**AS FALLS WITCHITA, SO FALLS WITCHITA FALLS** — Pat Metheny and Lyle Mays — ECM ECM-1-1190 — Producer: Manfred Eicher — List: 9.98

Having solidly established his Pat Metheny Group with a series of fine albums, the guitarist surprised everyone last year when he turned around and recorded with some established heavyweights on his "80/81" LP. Metheny continues to explore his broad toned approach in different settings on this very satisfying trio date featuring pianist Mays and percussionist Nana Vasconcelos.



**ELLIS LARKINS** — Ellis Larkins — OCTL 101 — Producer: Ellis Larkins List: 8.98

Island Records marks a double debut with this, its first jazz and digital recording. Larkins is a pianist of rare sensitivity who can turn a ballad into a revelation. Although he has not recorded as much as one might hope, he is well known to patrons of New York's piano lounges as the best reason to visit the Carnegie Tavern. Luckily, others can now sample his considerable talents.

**HOT KNEPPER AND PEPPER** — Don Friedman — Progressive 7036 — Producer: Gus Stallras — List: 7.98

Although pianist Don Friedman is listed as the leader on this date, the title pays tribute to the presence of trombonist Jimmy Knepper and baritone saxophonist Pepper Adams. Also on hand are bassist George Mraz and drummer Billy Hart, and the combined effort provides for a smooth, even sampling of bop and ballad standards. Very nice.

**CHATTAHOOCHEE RED** — Max Roach — Columbia 37376 — Producer: Max Roach — List: 8.98

The peerless drummer has put together another outstanding group. Featuring trumpeter Cecil Bridgewater, saxophonist Odean Pope, bassist Calvin Hill and pianist Walter Bishop, Jr., the unit deserves to be placed alongside any of Roach's former all-star bands. Both preacher and teacher, Roach again displays his brilliance for using his music to convey a deep social conviction. We are blessed with few geniuses. Roach is one.



# COIN MACHINE

## Sega/Gremlin Introduces 'Convert-A-Game' At Annual Distributor Meeting In La Costa



**WORK AND PLAY** — Sega/Gremlin's recent distributor meeting featured a well balanced program of business sessions and social activities. Sega chairman David Rosen is shown giving his keynote address (above), while in the picture at right participants enjoy a poolside brunch.



### Keynote Address By Sega Chairman David Rosen

Welcome. I believe you will find today's meeting interesting and very significant — one that goes beyond a normal meeting of this kind. As many of you have heard me say for years now, computer video games are an entertainment medium unto themselves. The consumer public and business communities have recently come to recognize the amusement games industry is a major force within the larger entertainment industry, and with good reason — although precise figures are impossible to come by, our studies point to the fact that cash box revenues of the amusement games industry are greater than either the domestic motion picture

industry or the recorded music industry! Industry surveys report that movie box office receipts totalled \$2.7 billion in 1980 while the music industry chalked up revenues of \$3.7 billion. Revenues of the U.S. coin-operated amusement industry are estimated to have totalled over \$5 billion in 1980. That's really quite something! It is estimated about 700,000 computer video games are on location in the U.S. today. Average earnings of all computer video games exceed \$5,000 per year — and it's common in today's market for new "hot" games to earn \$10,000-\$15,000 during their first 8-12 months on location.

What accounts for this unprecedented growth which is truly a social phenomenon? Perhaps, firstly, unlike more passive forms of entertainment such as movies, spectator sports and concerts, computer video games give the individual the opportunity to actively participate, to test one's skills, and to create a fantasy environment of his own choosing. Computer video games are truly teaching and learning machines which retain a player's keen interest and perk the challenge in us all. By merging the worlds of computer science, communications and entertainment, the computer video games industry has devised an undisputed "formula" for success. Popularity of the games serves notice as to their fundamental entertainment value — and may in fact serve notice of the consumer's underlying need to escape daily pressures and doldrums with an entertainment alternative to television or the movies.

The serious observer of the computer video game phenomenon may conclude that these advanced forms of electronic entertainment enjoy broad-based popularity, in large part because the traditional alternatives of passive entertainment — such as television and motion pictures — fail to offer the combination of mental stimulation and personal involvement which are unique to computer video games.

Edging the social phenomenon forward are new family entertainment concepts such as Sega's P.J. Pizzazz which I believe will fill a real entertainment and economic need in the 1980s and beyond. I would like to take a moment and for those of you who have not had the opportunity to visit

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OCEANSIDE, CA — The introduction of Convert-A-Game, a new conversion system for coin-operated video games, highlighted Sega/Gremlin's annual distributor meeting June 11-13 at the La Costa Hotel & Spa here. Themed "Visions '81," the meeting attracted a near unanimous turnout among factory distributors in the U.S. and Canada, as well as Europe and Japan.

Based on a modular design, the key feature of Convert-A-Game is its unique built-in conversion capability whereby it is possible to make a complete game change in under 15 minutes. At the heart of the system is Sega/Gremlin's G-80 hardware that includes a card cage with six PC boards: CPU, memory (which holds the game program), video, video background, sound and speech.

The card cage is housed in a newly designed game cabinet that allows front entry. The changeover from one game to another is accomplished by simply slipping out the old PC boards and replacing them with new ones. All of the conversion components — including PC boards, interior and exterior graphics and control panel — are packaged in a compact shipping container called ConvertPak.

Sega/Gremlin is currently shipping samples of the first Convert-A-Game model, "Space Odyssey." It will be followed next month by "Space Fury." Company officials said Convert-A-Games will be priced comparably to conventional video games.

#### Industry Problems

Sega Chairman and Chief Executive Officer David Rosen, in his keynote address (see separate story), said Convert-A-Game will solve various problems presently facing the coin-op amusement games industry, among them: the rapid pace of new product introductions, the skyrocketing cost of new equipment and the poor resale value of used games.

Although the industry has enjoyed ex-

(continued on page 42)

## THE JUKE BOX PROGRAMMER

### TOP NEW POP SINGLES

1. GEMINI DREAM THE MOODY BLUES (Threshold/PolyGram TR601)
2. SLOW HAND POINTER SISTERS (Planet/Elektra P-47929)
3. I DON'T NEED YOU KENNY ROGERS (Liberty 1415)
4. DON'T LET HIM GO REO SPEEDWAGON (Epic 19-02127)
5. LADY (YOU BRING ME UP) COMMODORES (Motown M1514F)
6. TOUCH ME WHEN WE'RE DANCING CARPENTERS (A&M 2344)
7. (THERE'S NO GETTIN') OVER ME RONNIE MILSAP (RCA PH-12264)
8. DON'T WANT TO WAIT ANYMORE TUBES (Capitol P-A5007)
9. EVERLASTING LOVE REX SMITH/RACHEL SWEET (Columbia 18-02169)
10. THE KID IS HOT TONITE LOVERBOY (Columbia 11-02068)

### TOP NEW COUNTRY SINGLES

1. I DON'T NEED YOU KENNY ROGERS (Liberty 1415)
2. RAINBOW STEW MERLE HAGGARD (MCA 51120)
3. THEY COULD PUT ME IN JAIL BELLAMY BROTHERS (Warner Bros./Curb WBS-49729)
4. RICH MAN TERRI GIBBS (MCA 51119)
5. DON'T WAIT ON ME THE STATLER BROTHERS (Mercury 57051)
6. A TEXAS STATE OF MIND DAVID FRIZELL & SHELLY WEST (Warner/Viva WBS-49745)
7. (THERE'S) NO GETTIN' OVER ME RONNIE MILSAP (RCA PH-12264)
8. WHILE THE FEELING'S GOOD REX ALLEN, JR. & MARGO SMITH (Warner Bros. WBS-49738)
9. MIRACLES DON WILLIAMS (MCA-51134)
10. YOU'RE THE BEST KIERAN KANE (Elektra E-47138)

### TOP NEW B/C SINGLES

1. LOVE ON A TWO WAY STREET STACY LATTISAW (Cotillion/Atlantic 46015)
2. I'M IN LOVE EVELYN KING (RCA PB-12243)
3. THE REAL THING THE BROTHERS JOHNSON (A&M 2343)
4. LADY (YOU BRING ME UP) COMMODORES (Motown M 1514F)
5. SQUARE BIZ TEENA MARIE (Gordy/Motown T 54327F)
6. YOU ARE FOREVER SMOKEY ROBINSON (Tamil/Motown T 54327F)
7. JUST BE MY LADY LARRY GRAHAM (Warner Bros. WBS 49744)
8. FOREVER YESTERDAY (FOR THE CHILDREN) GLADYS KNIGHT & THE PIPS (Columbia 11-02113)
9. NOTHING BUT LOVE PETER TOSH (EMI America 8083)
10. I LOVE YOU MORE RENE & ANGELA (Capitol P-5010)

### TOP NEW A/C SINGLES

1. THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY (Elektra E-47147)
2. SWEET BABY STANLEY CLARKE/GEORGE DUKE (Epic 19-01052)
3. QUEEN OF HEARTS JUICE NEWTON (Capitol P-4997)
4. HEARTS MARTY BALIN (EMI-America 8084)
5. HARD TIMES JAMES TAYLOR (Columbia 11-02093)

## ADMA Meeting Is Held In Chicago

CHICAGO — On May 29, the Amusement Device Manufacturers Assn. (ADMA) sponsored a meeting here of attorneys representing many of its members, and other manufacturers, in the coin-operated amusement device field.

The meeting brought together patent attorneys and other representatives of ADMA and the industry to discuss the growing problems of illegal copying of video games. Many of those present reported successful copyright and trademark infringement action taken against both domestic and foreign illegal copiers.

ADMA is a newly formed trade association of manufacturers of coin-operated amusement games (other than gambling devices). Among its members are: Atari, Inc.; Centuri, Inc.; Cinematronics, Inc.; Exidy, Inc.; Game Plan, Inc.; D. Gottlieb & Company; Gremlin Industries, Inc.; Rock-Ola Manufacturing Corp.; Stern Electronics, Inc.; Taito America Corp.; U.S. Billiards; Universal USA, Inc.; and Williams Electronics, Inc.

Participants at the Chicago meeting discussed the rapidly developing body of copyright law regarding protection of video games and computer hardware and software. Topics included the separate copyright protection available for video game computer programs and for the video display of the games themselves. Among the remedies discussed were the traditional remedies of injunctions and damages, as well as new remedies being afforded by the courts, such as impound-

ment of infringing machines. Remedies available through United States Customs and the United States International Trade Commission were also reviewed.

ADMA has considered plans for continuing the exchange of information among its members on current litigation and improved methods for alerting members to illegal copiers in the United States and other countries.

The appointment of Reuben & Proctor as general counsel of ADMA has been announced by the association. Established in 1978, Reuben & Proctor is engaged in the general practice of law in Chicago. David W. Maher, a partner in the firm, will be responsible for representation of ADMA.

ADMA recently set up an office at 2300 East Devon in Des Plaines, Ill., which is conveniently located near O'Hare International Airport. Paul Huebsch is executive director of the newly formed association.

Current plans are to provide a wide range of services to ADMA members, including a newsletter which will advise on legislation and lawsuits that affect the industry. The association will also act as a liaison with distributor and operator groups.

As general counsel, Reuben & Proctor will monitor current infringement suits against copiers and will keep the association posted on various matters, including the filing of amicus curiae briefs in important litigation and presenting testimony to Congress, state legislatures and local government bodies.

# COIN MACHINE

## Keynote Address By David Rosen

(continued from page 41)

P. J. Pizzazz to sneak in a commercial.

Incidentally, P. J. Pizzazz has just celebrated its first anniversary and we have announced our plan to open P. J. Pizzazz units nationwide through a combination of company-owned stores, franchises and possible joint ventures.

Social phenomenon and P. J. Pizzazz aside, we must not be lulled into believing, even for a moment, that our industry's past success will be as easy to come by in the future. The rapid growth we have all enjoyed has brought with it some very real problems — problems which must be studied and analyzed and dealt with if the industry is to continue to grow and prosper.

Many of us have had separate conversations relating to the problems and trends we see before us. I would like to take a few moments to share with all of you some thoughts on these and other issues confronting the industry: market maturity, the pact of new game introductions/trade-ins, game copiers, distributor capitalization and distributor complacency.

The first issue confronting our industry is market maturity — that is to say, market saturation. Much of the prime real estate for new arcades and street locations has already been pre-empted. Most regional shopping malls have arcades, and the 7-11's of the world already have the latest in video games, or are testing the concept for their particular operations. . . . This means the pipeline for new equipment sales will be slowing down. How long before we see this happening — my best guess is before year-end.

What will a matured market for new equipment sales look like six months from now? We should plan our business strategies around what will be a three-tier market segmentation for new equipment sales: the market for new "hot" games, the replacement market and the pipeline to new locations.

A word about each market segment . . .

Regardless of market maturity, we will continue to see a large and growing market for new "hot" games. But operators will be more and more selective in their choice of models as there are just so many "winners" an operator can absorb. Moreover, we will see a continuing trend in arcades to "banking" two, three, or four of the same model. The demand for new "hot" games, coupled with "banking" of games will add to distributor sales of the current "winners," but will also take away from sales of the average \$250 a week game. . . . It's wild, a game earns \$250 a week and we stand here and call it average! Bottom line, we can expect to see the latest "hot" model sell very well, but the new equipment market for all other models may well be sluggish compared with sales levels enjoyed today.

The second and largest segment in a mature marketplace is the replacement market, which is enormous — estimated to be about 700,000 computer video games. This is where the bulk of future new equipment sales will come from. The problem is how to tap the replacement market realizing the economics of equipment trade-ins are not attractive to operators — except to purchase the latest "hot" new game. I have more to say about the replacement market and trade-ins later in my talk.

The third segment of a mature market for new equipment sales is the steady, albeit slower, stream of pipeline sales to new arcades and street locations. We can expect to see an increase in the trend towards "space theme" type arcades and rapid expansion of P. J. Pizzazz-type formats. Major chain street locations, such as Dunkin' Donuts and Winchell's Donuts, also offer significant opportunity for new equipment sales.

The words "market maturity" or "market saturation" may at first sound ominous and foreboding — however, change always presents new opportunities. And foresight and proper planning will allow us all to prosper from such new opportunities.

Pace of new game introductions/trade-ins.

The second industry issue before us today is the problem of rapid introduction of new games. Distributors and operators alike are being flooded with new games — some "hot" and others not so "hot," but nonetheless good money earners.

Broad player appeal and enthusiastic response to new video games has turned out to be a double-edged sword. On the one hand, both distributors and operators enjoy record sales and earnings. On the other hand, distributors and arcade and street location operators alike are virtually forced to carry all the latest games. *The problem is common to every operator: how to have all the latest games, when purchase prices are up and trade-in values are down?*

For example, every operator must keep in location the "good earning games" which today have relatively high trade-in values. At the same time, the operator must continue to buy the new "hot" games. Taking it one step further, when this same operator decides to trade in a particular model, his decision is made about the same time as everyone else. The market is then flooded with that particular model, and the floor drops out of the resale market. Therefore, the operator has little or no trade-in to offset the initial purchase price of a new "hot" game — and the problem then becomes "how do I obtain the capital to sustain operations?"

We can all remember back a few years ago when the timing of trade-ins was critical to an operator's financial success. Today the element of timing is virtually non-existent; it's simply a matter of survival that an operator must have all the best new games.

Suffice it to say for now that trade-ins are the key to tapping the huge replacement market discussed earlier.

The next item is the issue of game copiers. Game copiers are the scourge of our industry. These "outlaws" threaten the industry's orderly growth and well-being.

By now we should all recognize the fundamental dangers to our industry if we condone the actions of game copiers.

The last two (industry) issues refer specifically to distributors.

The flood of new games has put a strain on the financial

resources of distributors just as it has the operators. As we all know, the prime rate is hovering around 20% which means that borrowing for most of us is in the 21% and higher range.

As a manufacturer who is also a major distributor and operator, Sega/Gremlin is sensitive to the financial pressures of distributors. Distributors are being squeezed from both sides: the manufacturer with ever increasing R&D and normal inflationary factors increases prices, and expects the distributor to take large inventory positions. On the other hand, the operator wants price relief from the distributor. More about this subject later.

Lastly, the issue of distributor complacency. With the industry issues just discussed, it is obvious this is no time for distributor complacency, no time for believing that record sales levels will continue indefinitely without returning to the basics which have, through your contribution, made distributors an integral part of the industry.

The handwriting is on the wall for anyone to read: if, in the long run, distributors do not provide a method to satisfy the critical "trade-in" problem, the operator will find and develop alternatives that may be less than desirable to us all.

It bears repeating that the real fuel of our industry's growth is player revenues. Without the revenues, the operator can not buy new equipment from the distributor — and on up the ladder.

If player revenues are to continue at the record levels we all enjoy today, the player must be offered a continuing series of new and interesting games. We can not return to the past where simple cosmetic changes or rotation sufficed.

When faced with a decision to purchase a new game, an operator, therefore, has three options: a) buy the new "hot" game, b) refuse to buy the game or c) bootleg the game.

If the operator chooses to bootleg a game — that is to say, bring in an illegal copy — or if he refuses to buy the new game at all, both the distributor and the manufacturer lose out. On the other hand, an operator's decision to buy a new "hot" game today is a real economic problem to him because eight months from now the game may have little trade-in value. This is the type of problem that faced operators in Japan two years ago.

Many of you have asked me over the past year, do I view what has happened in Japan as history which will repeat itself in the U.S. market? I believe the U.S. will undoubtedly follow some of the trends seen in Japan and Europe — but, the impact will be quite different, certainly more on the positive side due to very different circumstances:

First, the boom period in Japan was based on the fevered excitement over one single-type game. Here in the U.S., market growth is well-balanced over a broad spectrum of product offerings.

Second, the boom period in Japan was blown well out of realistic proportions by "amateur" operators who literally converted fruit stands and butcher shops to game rooms. This type of event has not happened here to any measurable extent.

Lastly, the higher concentration of population in Japan and Europe encourages a "boom and bust" fadishness. The balanced geographic dispersion of U.S. population tends to mitigate any fadishness.

For these reasons, and with care and planning, the U.S. market should evidence continued, well-balanced growth.

Many of you have been wondering where my comments are leading to. For the past two to three years Sega/Gremlin has been working on a concept which is founded in the real economic need of distributors and operators, as I have attempted to outline today. During the past two years, in coordination with Sega Japan, we have taken this concept and put it through the tedious process of implementation and field testing.

Sega/Gremlin has studied, reviewed and analyzed every market characteristic and trend from both the viewpoint of the distributor and the viewpoint of the operator. Sega Japan being both a distributor and operator certainly made this easier. I strongly believe it is a fundamental of good business that what is best for the industry is best for Sega/Gremlin — and this kind of thinking transcends every element of Sega/Gremlin's planning.

And now the \$64,000 question: What has Sega/Gremlin come up with that will support the distributor's and operator's position, and stem the industry issues just discussed?

As some of you may have already guessed — Sega/Gremlin will introduce to you today its new video games — called Convert-A-Game with built-in conversion capability.

The Sega/Gremlin Convert-A-Game system represents the most recent state-of-the-art technology. The G 80 hardware system will accommodate as yet unrealized levels of sophisticated, complex game play. And conversion with Convertapak is incredibly simple!

Sega/Gremlin's introduction of video game conversion will impact the industry at every level. For this reason, it is important to clearly understand the market ramifications of conversion; and how Sega/Gremlin's Convert-A-Game system will impact you and your current and future customers.

First and foremost, Sega/Gremlin presents to you this marketing strategy only after we have proved to ourselves the benefits of Convert-A-Game. As you may know, conversions are a way of life in Japan — and have been for over two years now. It was during this time we developed the Convert-A-Game concept.

Before the morning is out, you will see for yourself how Convert-A-Game and the economics of Convertapak offer virtually unlimited sales potential and opportunity to each and every Sega/Gremlin distributor.

I would like, at this time, to highlight Sega/Gremlin's conversion capability and shed some light on where we go from here.

(continued on page 43)



**BUSINESS SESSION** — The main focus of attention during the Sega/Gremlin business sessions was the factory's new Convert-A-Game system. The top photo shows the near capacity turnout among the factory's distributors. Pictured above left is company vice chairman Frank Fogleman. Director of sales Jack Gordon is pictured at right.

## Sega/Gremlin Bows 'Convert-A-Game'

(continued from page 41)

plusive growth over the past few years. Rosen cautioned that "we must not be lulled into believing that our industry's past success will be as easily realized in the future." He added, "The economics and flexibility of our Convert-A-Game not only addresses the key industry issues confronting us, but offers virtually unlimited sales potential to each and every Sega/Gremlin distributor."

### Stronger Bond

According to Rosen, "Convert-A-Game will create a stronger bond between distributor and operator, and re-establish the distributors' importance." He also indicated that since conversion requires less capital than the amount needed for

purchasing complete games, a distributor has the potential to expand his customer base.

Rosen projected that sales of conversion kits, or Convertapaks, will be available with the introduction of Sega/Gremlin's next Convert-A-Game models in the fall.

In closing, Rosen said, "Convert-A-Game is a concept whose time has come. Sega/Gremlin is the first to develop and implement a truly sophisticated and flexible system to meet current and future market demands."

Following Rosen's remarks, Sega/Gremlin vice chairman Frank Fogleman gave a product presentation on the factory's upcoming video games. "Space Odyssey," Sega/Gremlin's first Convert-A-Game, features a color display monitor with active foreground and background that creates an intriguing fantasy environment. Complete with black holes, flying saucers and a 21st century city, "Space Odyssey" incorporates "many new features never before seen by players," Fogleman pointed out.

He also introduced "Space Fury," a space-themed game with a twist. The twist is an alien character who is given a distinctive personality via an elaborate speech program. Like with "Space Odyssey," the game becomes increasingly more difficult as play progresses.

### Other Highlights

Other highlights of the three-day meeting included a demonstration of a Convert-A-Game conversion; several audiovisual presentations; addresses by Duane Blough, president, and Jack Gordon, sales director; and a wide variety of social activities, including a golf tournament, western-style bar-b-que and gourmet awards dinner.

Also on hand for the meeting, in addition to factory officials and distributors, was David N. Judelson, president of Gulf+Western, Sega/Gremlin's parent company.

## Polanek Named To New Post At Stern

CHICAGO — Edward Polanek has been appointed to the newly created post of executive vice president of corporate engineering for Stern Electronics, Inc. His appointment was announced by Gary Stern, president and chief executive officer.

Polanek will also continue to serve as president of the Stern subsidiary Universal Research Laboratories, Inc. which is located in Elk Grove Village, Ill. His additional responsibilities will include the administration of technological research programs and new product development for Stern's coin-operated amusement games and Seeburg phonograph divisions.

Polanek formed Universal Research Laboratories in 1970. The company has since grown to become a major supplier of solid state technology to Stern and the O.E.M. contract market. He formerly served as chief engineer of consumer products at Seeburg corp.

A graduate of the Illinois Institute of Technology with a B.S. degree in electrical engineering, Polanek resides with his family in Woodstock, Ill.

# COIN MACHINE

## Keynote Address By David Rosen

(continued from page 42)

Sega/Gremlin's unique G-80 hardware system provides the technological sophistication and tremendous flexibility needed in today's marketplace. In comparison to the rather limited capability of cartridge/cassette systems, the Convert-A-Game G-80 hardware has built-in future capability to design games which are more sophisticated than anything seen to date.

As you can see, and through your experience with "Astro Blaster," Sega/Gremlin's G-80 hardware is modular in design. Housed within a card cage are six PC boards: CPU, memory, which holds the game program, video board, video background board, sound, and speech.

The card cage is situated in a newly designed cabinet which allows front entry. Quite simply — the PC boards to be replaced are slipped out, the new boards are inserted, and off you go with a brand new game. An associate will be up shortly to present a live demonstration of Convert-A-Game conversion including graphics and control panel. We will also explain how the program works on an everyday, on-going basis.

What does Sega/Gremlin Convert-A-Game and Convertapak mean to you and your customers? The best way to answer is to refer back to the key issues confronting our industry.

Earlier I suggested the market can be viewed in three distinct segments: the market for new "hot" games, the replacement market and pipeline to new locations.

The Sega/Gremlin new game introductions that are being presented to you today, as well as future new models that will be introduced as Convert-A-Game and Convertapak, meet the needs of all three market segments.

As regards the market for new "hot" games, all indications lead us to believe the Sega/Gremlin new game introductions you will be viewing shortly are timely to the marketplace — and are dynamite at the player level. And with the purchase of such games you will be providing the operator with an additional major benefit — built-in resale value at a later date. How so? Convertapak conversion capability in the replacement market.

With regard to the replacement market, you may be envisioning now, as I do, two levels within the replacement market. On one level are your sales of Sega/Gremlin Convert-A-Games to operators who need to add or replace equipment for whatever the reason. And operators will want Sega/Gremlin Convert-A-Games not only for their earning capacity, but because they offer the real economic advantage of conversion. On the second level, in the future, are your sales of Sega/Gremlin new game Convertapaks. And sales of one complement sales of the other.

I'm sure you are all wondering about the economics of conversion, so let's take a minute to go over it.

From the operator's viewpoint, a new Sega/Gremlin Convert-A-Game will cost about the same as any competitor's game without conversion capability. But the Sega/Gremlin game has built-in resale value of about \$1,000 to \$2,000 which should make for satisfied operators. And that resale value holds over time because it is based on game conversion, whether the original game is first converted after three months, six months, even two years from now. The operator may also find a tax advantage as conversion may qualify for one year tax write-off — you better check with your tax accountant on this point.

Next let's examine the economics of an operator's buy/no-buy decision.

The example on the chart shows an operator would enjoy incremental earnings of \$2,400 during the first 32 weeks after Convertapak conversion to a new game. These incremental earnings are very attractive given a Convertapak cost of approximately \$1,000. On the other hand, incremental earnings of \$2,400 are really quite marginal if the operator must make a \$2,000 investment in a new game, net of trade-in value.

From the distributor's viewpoint, a new Sega/Gremlin Convert-A-Game earns him at least the same margins as before. Equally important, as you can well imagine, sales of Convertapaks a few months from now are quite attractive to the distributor as well as the operator.

And there's more; we're just getting rolling!

Looking back again to industry issues, I would like to explain how Convert-A-Game and Convertapak make a very positive impact on the pace of new game introductions.

I sense a trend which suggests the player is not only more sophisticated in terms of what he expects from a game, but is also less and less inclined to stay with a new game for any period of time. This would mean manufacturers will be forced to introduce new games at an even faster pace than today. The added pressure on operators to have all the latest hot games will increase significantly!

The problems of too many product introductions, high new game purchase prices and low trade-in values are all mitigated with Sega/Gremlin's Convert-A-Game system.

It is important to remember that today's great winner is next year's problem unless you can convert the game to something new that's also a top money earner.

Convert-A-Game is a concept whose time has come, and I believe Sega/Gremlin is the first to develop and implement a truly sophisticated and flexible system to meet current and future market demands.

The benefit of conversion in terms of distributor capitalization is fairly obvious. With less capital tied up in Convertapaks, a distributor can finance additional new business. The ability to finance additional sales should properly be viewed as incremental business attributable to Sega/Gremlin's Convert-A-Game system.

In addition to this is the fact of credit lines. For the approximate price of one new machine of \$3,000 you can sell three Convertapaks!

We look at the industry as having about 700,000 computer video games on location. Over the next three years all these machines will have to be replaced. I leave it to your imagination as to the excitement and demand Convert-A-Game and Convertapak will create at the operator level!

We are talking about big numbers here, and careful planning is required on your part to insure the potential of your distributor businesses is maximized to the fullest.

I strongly urge that each of you give thought now, and plan towards year-end to set up a separate department within your existing facilities to handle Convert-A-Game conversions.

Lastly, in terms of planning for conversion, I expect each of you may have unique situations, or questions, which must be specifically addressed. Please feel free to speak to me or any of the Sega/Gremlin staff about this, or for that matter, about any element of the program outlined today.

I thought I may, at this time, spend a few moments anticipating some questions.

First off, Sega/Gremlin will continue to design and manufacture unique games other than the Convert-A-Game. Arcades, for example, will always require special effect games, a unique cabinet may be required for particular-type game play, and on and on. Sega/Gremlin will introduce several different models of its Convert-A-Game system, and each model will be available in standard upright, mini and table configurations. It's hardly a secret that Sega/Gremlin is about to unveil the world's first color X-Y game. Right off the bat that gives you and your customers two Convert-A-Game models — color X-Y games and standard raster monitor games — with which to enjoy the economic advantages of Convertapak conversions.

Lastly, Sega/Gremlin has beefed up its customer service function — and will continue to do so, even to the point of over-kill, to make absolutely certain we give you the customer service support you need. Field seminars including actual demonstrations of Convert-A-Game conversions will be scheduled throughout the country. We also plan to hold two or three day seminars in San Diego.

That's about it. I'll be around for two more days. I'd like now to turn the stage over to my associate. The two new games he will introduce — Space Fury and Space Odyssey — are dynamite. I hope you have as much fun selling them as we had designing them.



**GETTING TOGETHER** — A welcome visitor recently to the AMOA headquarters office in Chicago was Paul Huebsch (l), executive director of the Amusement Device Manufacturers Assn., who is pictured with AMOA's executive vice president Leo Droste. The visit gave both gentlemen an opportunity to discuss the mutual interests and concerns of their respective organizations.

## Brody Joins Bally's Board Of Directors

CHICAGO — Robert E. Mullane, president and chairman of the board of directors of Bally Manufacturing Corp., announced that Lawrence B. Brody, senior partner, London office of Coudert Brothers (an international law firm), has been elected a member of the Board of Directors of Bally Manufacturing Corp.

Brody, who graduated from Yale University in 1942 and from Yale Law School in 1947, was admitted to the Connecticut Bar in 1947. He was a partner in Brody and Brody in Bridgeport, Connecticut from 1947 to 1956 and a partner of Brody and Brody in London, England from 1956 to 1965 when he joined Coudert Brothers.

He served in the United States Marine Corp. as a first lieutenant from 1942 to 1945.

## Court Rules In Favor Of Midway In Artic Copyright Action

CHICAGO — Midway Manufacturing Co. reported that in its suit filed against Artic International, Inc., the U.S. District Court in Chicago, in a 28 page opinion, held that Midway had stated a cause of action against Artic as a manufacturer and distributor of electronic circuit boards and speed-up kits for Midway's copyrighted video games. Midway pointed out that even if Artic does not sell complete games, it may still be liable under the copyright laws for contributory infringement. The Court denied Artic's motion that it was entitled to summary judgement as a matter of law, according to Midway, and the court also rejected Artic's contention that, as a matter of law, copyrights cannot cover the video game itself.

Midway is seeking preliminary and permanent injunctions, as well as damages, profits, and attorneys' fees in the suit.

## Stern Adds Stockholders

CHICAGO — Gary Stern, president of Stern Electronics, Inc., announced the addition of Stephen Kaufman, Edward Polanek and Larry Siegel as stockholders in Stern Industries, Inc., parent company of Stern Electronics, Universal Research Laboratories, Inc. (URL) and August J. Johnson Co.

The action came as the result of a board of directors decision that these three key employees should be afforded the opportunity to participate in direct ownership of the Stern companies.

Kaufman serves as president of Stern's coin-operated amusement machines division; Siegel is president of the Seeburg phonograph division and Polanek, who is president of URL, Inc., was recently appointed executive vice president of corporate engineering at Stern Electronics.

# INDUSTRY CALENDAR

July 24-25; Montana Coin Machine Operators Assn.; annual meeting; Village Red Lion Motor Inn; Missoula.

July 24-26; Amusement & Music Operators of Tennessee; annual conv.; Hyatt Regency; Nashville.

Sept. 11-13; No. & So. Carolina (combined) state assn. meeting; Carolina Inn; Columbia.

Sept. 11-13; So. Carolina Coin Operators Assn.; annual meeting; Carolina Inn; Columbia.

Sept. 25-26; West Virginia Music & Vending Assn.; annual meeting; Ramada Inn; South Charleston.

Oct. 6-8; JAA convention; International Trade Center-Harumi bldg.; Tokyo, Japan

Oct. 16-17; Amusement & Music Operators of Virginia; annual conv.; Holiday Inn; Richmond.

Oct. 29-31; AMOA annual exposition; Conrad Hilton Hotel; Chicago

Oct. 29-Nov. 1; NAMA national convention; McCormick Place; Chicago.

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## RCA Unveils New Image for VPs

(continued from page 14)

single's release, RCA's promotion people brought the record to various radio stations with a white label bearing no name. "The idea was to let the record stand on its own merits and not suffer from an old image that would immediately be brought to mind."

Visibility for the group's new image and direction is the next critical phase in RCA's marketing campaign. RCA product manager Don Wardell said that the New Romantic look was conceived by the band's producer, Jaques Morali, and its manager, Henry Belolo, and that it was RCA's job to properly present it to the American public.

"The Village People have enjoyed wide, mass appeal across the board, demographically speaking," Wardell said. "The key factor is that people see this New Romantic look and forget old images previously associated with their name." The theme of the campaign then, calls for a constant reinforcement of the new image and fashions that the group members are pictured wearing on the single's four-color sleeve.

In addition to various television appearances and news coverage, RCA has produced two videos. One of the videos features the "5 O'Clock In The Morning" single and the other highlights the single "Do You Want To Spend The Night," which was released in Europe. The latter is a more uptempo number that Belolo and RCA felt would not be as initially well-received in this country as the ballad. A 12" copy of the "5 O'Clock" single is also being prepared for the dance clubs and will also be contained in a four-color sleeve picturing the group's

new look.

Media attention will be the focus on June 30 in New York, where the group will perform three songs at the Underground for media representatives, journalists, celebrities and the public. The group will be spotlighted on NBC news the night before and will be making an appearance on the *Good Morning New York* TV show.

At the merchandising level, Wardell said there would be a heavy concentration of marketing tools to promote visibility. Die-cuts, posters and mobiles are being produced with a new Village People logo in the same four-color art work found on the single and 12" sleeves.

## Court Backs CRT

(continued from page 5)

justments that requires the Tribunal to convene annual proceedings for the exercise of its discretion... We remand this case to allow the Tribunal to adopt, if it so desires, an alternative scheme of interim rate adjustment that does not require annual exercise of discretion." The ruling is to be followed by a written opinion. The court consisted of Circuit Judges J. Skelly Wright, Abner Hikva and Malcolm Richard Wilkey.

In its Dec. 19, 1980 decision, the CRT raised the mechanical royalty rate to four cents a song from the current 2.75 cents, or 3/4 cent per minute of a tune, up from the current 1/2 cent. It also called for annual adjustments of the royalty fee after CRT studies were to be made of changes in list prices of albums.

## Washington Stations Blast Arbitron

(continued from page 6)

ranking in total audience figures. "Arbitron told us that these errors affected our FM, that we would have, in fact, moved up one ranking. But they refused to correct the problem," Woodward said. He also pointed out that 270 of the quarter hours that were inaccurate were caused by editing errors.

Apparently, another station in the market, WKYS, received credit for many diaries that had slogan entries of "KXX" or call letters "WKYX," according to Sherard. He said that "KX 106" was a slogan that was used on the air at WVKK and the "WKYX" call letter entries were either credited to WKYS or disregarded as a non-existent station.

Due to the errors, Metroplex is claiming economic injury to its stations and estimates losses "conservatively at \$243,000."

"The book came out at the end of April," Woodward explained. "Those ratings have definitely affected our advertising schedule from May to August, particularly with our key demographics (25-54), where the majority of errors occurred."

"Yes, the money we've lost is significant," Sherard agreed. "I'm not giving up on the Winter book, but the real issue now is the Spring book. I want to be assured by Arbitron that any incorrect editing will be corrected before the release of the Spring ratings."

"The real tragedy," he continued, "is that the other stations haven't checked into this at all. I'm going to propose a book by book audit at the next meeting of the city's broadcasters. It is an inexpensive proposal con-

sidering the stakes. After an audit, we as a group can then decide whether to accept the book or not. I believe each market should conduct mini-audits so broadcasters can give their seal of approval on respective books."

Arbitron officials were unavailable for comment. The only response came in a brief statement issued by Mike Membrado, vice president and general manager of the Radio Division, in a mailgram he sent to Sherard. He said that Avery Gibson, radio product manager, had "completed information regarding questions raised concerning the Winter Report for Washington, D.C." and that "some of the misconceptions contained in your (Sherard) telegram will be clarified in a written report on the subject."

## Asher, Teller Upped At CBS Records Division

(continued from page 5)

Teller began his career in 1969 as assistant to the president, CBS Records Division, and in 1970 moved to Playboy Enterprises as director, corporate development. In 1971 he returned to CBS Records as director, marketing development, and subsequently became vice president merchandising, CBS Records.

In 1974, Teller was named president, United Artists Records. He left in 1976 to establish his own financial and marketing consulting firm and, in 1979, was appointed president, Windsong Records. He returned to CBS Records in January 1981 as vice president, operations, on the staff of the deputy president (Asher).

# cash box top albums/101 to 200

July 4, 1981

		Weeks On Chart		Weeks On Chart		Weeks On Chart	
<b>101 TWICE AS SWEET</b> A TASTE OF HONEY (Capitol ST-12089)	8.98	6/27 89	<b>134 TELL ME WHERE IT HURTS</b> WALTER JACKSON (Columbia FC 37132)	8.98	133	<b>166 LOOK OUT!</b> 20/20 (Portrait/CBS NFR 37050)	170
<b>102 ANNE MURRAY'S GREATEST HITS</b> (Capitol SOO-12110)	8.98	94	<b>135 I AM WHAT I AM</b> GEORGE JONES (Epic FE 36586)	8.98	136	<b>167 GILBERT &amp; SULLIVAN'S THE PIRATES OF PENZANCE</b> ORIGINAL BROADWAY CAST (Elektra VE-601)	20.98 165
<b>103 FANTASTIC VOYAGE</b> LAKESIDE (Solar/RCA BXL 1-3720)	8.98	97	<b>136 NOW OR NEVER</b> JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400)	8.98	152	<b>168 FUNLAND</b> BRAM TCHAIKOVSKY (Arista AR 4292)	8.98 167
<b>104 HOW 'BOUT US</b> CHAMPAIGN (Columbia JC 37008)	8.98	91	<b>137 UPRISING</b> BOB MARLEY and the WAILERS (Island ILPS 9596)	8.98	135	<b>169 HOTTER THAN JULY</b> STEVIE WONDER (Tamil/Motown T8-373M1)	8.98 142
<b>105 LIVE</b> STEPHANE GRAPPELLI/DAVID GRISMAN (Warner Bros. BSK 3550)	8.98	107	<b>138 FROM BRANCH TO BRANCH</b> LEON REDBONE (Emerald City/Atlantic EC 38-136)	8.98	134	<b>170 GAUCHO</b> STEELY DAN (MCA-6102)	9.98 140
<b>106 GRAND SLAM</b> THE ISLEY BROTHERS (T-Neck/CBS FZ 37080)	8.98	95	<b>139 HERE COMES THE NIGHT</b> DAVID JOHANSEN (Blue Sky/CBS FZ 36589)	8.98	155	<b>171 WOMAN OF THE YEAR</b> ORIGINAL BROADWAY CAST (Arista AL 9554)	8.98 168
<b>107 HIGHWAY TO HELL</b> AC/DC (Atlantic SD 12944)	8.98	106	<b>140 AMERICAN EXCESS</b> POINT BLANK (MCA-5189)	8.98	137	<b>172 RAIDERS OF THE LOST ARK</b> ORIGINAL SOUNDTRACK (Columbia JS 37373)	8.98 182
<b>108 SEND YOUR LOVE</b> AURRA (Salsoul/RCA 8538)	8.98	119	<b>141 STILL FEELS GOOD</b> TOM JOHNSTON (Warner Bros. BSK 3527)	8.98	139	<b>173 IT'S WINNING TIME</b> KLIQUE (MCA-5198)	8.98 173
<b>109 FAME</b> ORIGINAL SOUNDTRACK (RSO RX1-3080)	8.98	108	<b>142 MAGNETIC FIELDS</b> JEAN-MICHEL JARRE (Polydor/PolyGram PD-1-6325)	8.98	—	<b>174 CAMERON'S IN LOVE</b> RAFAEL CAMERON (Salsoul/RCA SA-8542)	7.98 —
<b>110 I LOVE 'EM ALL</b> T.G. SHEPPARD (Warner/Curb BSK 3528)	8.98	103	<b>143 BEYOND THE VALLEY OF 1984</b> PLASMATICS (Stiff America WOW II)	7.98	145	<b>175 I GOT THE MELODY</b> ODYSSEY (RCA AFL-13910)	8.98 177
<b>111 HUSH</b> JOHN KLEMMER (Elektra 5E-527)	8.98	112	<b>144 DEUCE</b> KURTIS BLOW (Mercury/PolyGram SRM-14020)	8.98	—	<b>176 FOOL IN LOVE WITH YOU</b> JIM PHOTOGLO (20th Century-Fox/RCA T-621)	8.98 176
<b>112 NOTHIN' MATTERS AND WHAT IF IT DID</b> JOHN COUGAR (Riva/PolyGram RVL 7403)	8.98	101	<b>145 THREE PIECE SUITE</b> RAMSEY LEWIS (Columbia FC 37153)	8.98	146	<b>177 BACK 2 BACK</b> STARGARD (Warner Bros. BSK 3456)	8.98 178
<b>113 HIGH VOLTAGE</b> AC/DC (Atco SD 36142)	8.98	114	<b>146 UNLIMITED TOUCH</b> (Prelude PRL 12184)	7.98	159	<b>179 NEVER GONNA BE ANOTHER ONE</b> THELMA HOUSTON (RCA AFL 1-3842)	8.98 171
<b>114 LOST IN LOVE</b> AIR SUPPLY (Arista AL 9530)	8.98	116	<b>147 9 TO 5 AND ODD JOBS</b> DOLLY PARTON (RCA AAL 3852)	8.98	131	<b>180 EAST</b> COLD CHISEL (Elektra 6E-336)	8.98 172
<b>115 TURN UP THE MUSIC</b> MASS PRODUCTION (Cotillion/Atlantic SD 5266)	8.98	113	<b>148 MAGIC</b> TOM BROWNE (GRP/Arista 5503)	8.98	126	<b>181 WILD GIFT</b> X (Slash SR-107)	7.98 179
<b>116 KILLERS</b> IRON MAIDEN (Harvest/Capitol ST 12141)	8.98	127	<b>149 STARDUST</b> WILLIE NELSON (Columbia JC 36588)	8.98	141	<b>182 GREATEST HITS</b> THE OAK RIDGE BOYS (MCA-5150)	8.98 180
<b>117 ESCAPE ARTIST</b> GARLAND JEFFREYS (Epic JE 36983)	8.98	105	<b>150 VAN HALEN</b> (Warner Bros. 3075)	8.98	151	<b>183 RACE FOR THE OASIS</b> KITTYHAWK (EMI-America ST-17053)	8.98 183
<b>118 SOME DAYS ARE DIAMONDS</b> JOHN DENVER (RCA AFL-14055)	8.98	—	<b>151 STREET CORNER HEROES</b> ROBBIE DUPREE (Elektra 6E-344)	8.98	144	<b>184 EVANGELINE</b> EMMYLOU HARRIS (Warner Bros. BSK 3508)	8.98 158
<b>119 TALK TALK TALK</b> THE PSYCHEDELIC FURS (Columbia NFC 37339)	8.98	132	<b>152 WILD WEST</b> DOTTIE WEST (Liberty LT-1062)	8.98	128	<b>185 INTUITION</b> LINX (Chrysalis CHR 1332)	7.98 185
<b>120 AUTOAMERICAN</b> BLONDIE (Chrysalis CHE 1290)	8.98	100	<b>153 BUSTIN' LOOSE</b> ORIGINAL SOUNDTRACK music by ROBERTA FLACK (MCA-5141)	8.98	—	<b>186 PLANTATION HARBOR</b> JOE VITALE (Asylum 5E-529)	8.98 187
<b>121 ROUND TWO</b> JOHNNY VAN ZANT (Polydor/PolyGram PD-1-6322)	8.98	130	<b>154 LIVE IN CONCERT</b> ROGER WHITTAKER (RCA CLP-2-4057)	13.98	163	<b>187 LICENSE TO DREAM</b> KLEER (Atlantic SD 19288)	8.98 160
<b>122 TWANGIN'</b> DAVE EDMUNDS (Swan Song/Atlantic SS 16034)	8.98	111	<b>155 PORTRAITS</b> SIDE EFFECT (Elektra 6E-335)	8.98	157	<b>188 TURN THE HANDS OF TIME</b> PEABO BRYSON (Capitol ST-12138)	8.98 189
<b>123 DANNY JOE BROWN AND THE DANNY JOE BROWN BAND</b> (Epic ARE 37385)	8.98	138	<b>156 THE RIGHT PLACE</b> GARY WRIGHT (Warner Bros. BSK 3511)	8.98	—	<b>189 POWER OF LOVE</b> ARLO GUTHRIE (Warner Bros. BSK 3558)	8.98 192
<b>124 HORIZON</b> EDDIE RABBITT (Elektra 6E-276)	8.98	115	<b>157 NICK MASON'S FICTITIOUS SPORTS</b> NICK MASON (Columbia FC 37307)	8.98	169	<b>190 MAGIC MAN</b> ROBERT WINTERS & FALL (Buddah/Arista BDS 5732)	7.98 147
<b>125 GREATEST HITS</b> THE DOORS (Elektra 5E-515)	8.98	118	<b>158 JOHNNY "GUITAR" WATSON AND THE FAMILY CLONE</b> (DJM/PolyGram 501)	8.98	161	<b>191 MICKEY MOUSE DISCO</b> (Disneyland 2504)	4.98 191
<b>126 GREATEST HITS</b> RONNIE MILSAP (RCA AHL 1-3277)	8.98	125	<b>159 WANTED DREAD AND ALIVE</b> PETER TOSH (Rolling Stones/EMI-America SO-17055)	8.98	—	<b>192 GALAXIAN</b> THE JEFF LORBER FUSION (Arista AL 9545)	8.98 184
<b>127 FUN IN SPACE</b> ROGER TAYLOR (Elektra 5E-522)	8.98	122	<b>160 KEEP ON IT</b> STARPOINT (Chocolate City/PolyGram CCLP 2018)	8.98	129	<b>193 RECKONING</b> GRATEFUL DEAD (Arista A2L 8604)	13.98 148
<b>128 GREATEST HITS</b> WAYLON JENNINGS (RCA AHL 1-3378)	8.98	120	<b>161 SOLID GOLD</b> GANG OF FOUR (Warner Bros. BSK 3565)	8.98	162	<b>194 REUNION</b> JERRY JEFF WALKER (Southcoast/MCA-5199)	8.98 195
<b>129 SOMETHING IN THE NIGHT</b> PURE PRAIRIE LEAGUE (Casablanca/PolyGram NBLP 7255)	8.98	117	<b>162 YEARS AGO</b> THE STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	8.98	—	<b>195 SYL SYLVAIN AND THE TEARDROPS</b> SYLVAIN SYLVAIN (RCA AFL 1-3913)	8.98 196
<b>130 WH'APPEN</b> THE ENGLISH BEAT (Sire SRK 3567)	8.98	143	<b>163 THE PRODUCERS</b> (Portrait/CBS NJR 37097)	8.98	164	<b>196 COME AN' GET IT</b> WHITESNAKE (Mirage/Atlantic WTG 16043)	8.98 175
<b>131 OUT WHERE THE BRIGHT LIGHTS ARE GLOWING</b> RONNIE MILSAP (RCA AL 1-3932)	8.98	124	<b>164 LOVE IS... ONE WAY</b> ONE WAY (MCA-5163)	8.98	166	<b>197 DRIFTER</b> SYLVIA (RCA AHL 1-3986)	8.98 153
<b>132 MESSINA</b> JIM MESSINA (Warner Bros. BSK 3559)	8.98	149	<b>165 SUPERMAN II</b> ORIGINAL SOUNDTRACK (Warner Bros. HS 3505)	8.98	—	<b>198 LEATHER AND LACE</b> WAYLON & JESSI (RCA AHL 1-3931)	8.98 156
<b>133 CALL IT WHAT YOU WANT</b> BILL SUMMERS and SUMMERS HEAT (MCA 5176)	8.98	121				<b>199 MY OWN STORY</b> LUCIANO PAVAROTTI (London PAV 2007)	17.98 188

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Taste Of Honey	101	Denver, John	118	John, Elton	17	Metheny/Mays	95	Robinson, Smokey	38	Tosh, Peter	159
ABBA	89	Devo	200	Johnston, Tom	141	Mickey Mouse Disco	191	Rogers, Kenny	8	Tubes	56
AC/DC	5, 28, 107, 113	Diamond, Neil	24	Jones, Grace	33	Mills, Stephanie	46	Rush	15	20/20	166
Adam And The Ants	71	Dimeola, Al	99	Jones, George	135	Milsap, Ronnie	126, 131	Sager, Carole Bayer	100	Unlimited Touch	146
Air Supply	19, 114	Doors	125	Jones, Quincy	22	Moody Blues	7	Sanborn, David	78	Van Halen	6, 150
Alabama	47	Dupree, Robbie	151	Journey	88	Mother's Finest	178	Santana	9	Van Zant, Johnny	121
April Wine	51	Easton, Sheena	52	Judas Priest	75	Murray, Anne	65, 102	Schneider, John	136	Vannelli, Gino	45
Atlantic Starr	63	Edmunds, Dave	122	Khan, Chaka	23	Nelson, Willie	79, 149	Secret Policeman's Ball	85	Vitale, Joe	186
Aurra	108	English Beat	130	Kinn, Greg	57	Newton, Juice	66	Shalamar	61	Walker, Jerry Jeff	194
Balin, Marty	68	Exposed	62	Kittyhawk	183	Oak Ridge Boys	31, 182	Sheppard, T.G.	110	Walsh, Joe	14
Benatar, Pat	49	Fatback	76	Kleer	187	Odyssey	175	Side Effect	155	Warwick, Dionne	93
Blondie	120	Frampton, Peter	50	Klemmer, John	111	One Way	164	Soccio, Gino	90	Washington, Grover Jr.	20
Blow, Kurtis	144	Franke & The Knockouts	84	Klique	173	Ono, Yoko	58	Southside Johnny	94	Watson, Johnny "Guitar"	158
Bonds, Gary U.S.	34	Gang Of Four	161	Kool & The Gang	80	Osbourne, Ozzy	25	Split Enz	53	Waylon & Jessi	198
Brown, Danny Joe	123	Gap Band	54	Kraftwerk	97	Parsons, Alan	92	Springfield, Rick	48	West, Dottie	152
Browne, Tom	148	Grapelli/Grisman	105	Lakeside	103	Parton, Dolly	147	Squeeze	74	Whitesnake	196
Bryson, Peabo	188	Grateful Dead	193	Laws, Debra	64	Pavarotti, Luciano	199	Squier, Billy	35	Whittaker, Roger	154
Cameo	26	Guthrie, Arlo	189	Lennon, John And Yoko Ono	27	Petty, Tom	4	Stargard	177	Who	37
Cameron, Rafael	174	Hall & Oates	30	Lewis, Ramsey	145	Photoglo, Jim	176	Starpoint	160	Williams, Danlece	77
Carnes, Kim	1	Harris, Emmylou	184	Lindley, David	96	Plasmatics	143	Stars On Long Play	16	Winters, Robert	190
Cash, Rosanne	39	Harrison, George	13	Linx	185	Point Blank	140	Statter Bros.	162	Winwood, Steve	11
Champaign	104	Hensel, Carol	36	Lorber, Jeff	192	Pointer Sisters	72	Steely Dan	170	Wonder, Stevie	169
Change	81	Houston, Thelma	179	Loverboy	32	Police	69	Steinman, Jim	59	Wright, Gary	156
Chipmunks	70	Iron Maiden	116	Mangione, Chuck	91	Pretenders	73	Streisand, Barbra	67	X	181
Clapton, Eric	87	Isley Bros.	106	Manhattan Transfer	42	Producers	163	Styx	3	Zappa, Frank	60
Clarke/Duke	41	Jackson, Walter	134	Marie, Teena	44	Psychedelic Furs	119	Summers, Bill	133	<b>SOUNDTRACKS</b>	
Climax Blues Band	98	James, Rick	10	Marley, Bob	137	Pure Prairie League	129	Sylvain, Sylvain	195	Bustin' Loose	153
Cold Chisel	180	Jarre, Jean-Michel	142	Marshall Tucker Band	83	Rabbit, Eddie	124	Sylvia	197	Fame	109
Collins, Phil	12	Jefferson Starship	43	Mason, Nick	157	Raydio	21	Taylor, James	55	Pirates Of Penzance	167
Cougar, John	112	Jeffreys, Garland	117	Mass Production	115	Redbone, Leon	138	Taylor, Roger	127	Raiders Of The Lost Ark	17
Crawford, Randy	82	Jennings, Waylon	128	Maze	86	REO Speedwagon	2	Tchakovsky, Bram	168	Superman II	165
Cross, Christopher	18	Johansen, David	139	Messina, Jim	132	Ritenour, Lee	40	.38 Special	29	Woman Of The Year	171

# CASH BOX TOP 100 ALBUMS

July 4, 1981

	8.98	Weeks On Chart		8.98	Weeks On Chart		8.98	Weeks On Chart
		6/27			6/27			6/27
		Chart			Chart			Chart
<b>1 MISTAKEN IDENTITY</b> KIM CARNES (EMI-America SO-17052)	8.98	2	<b>35 DON'T SAY NO</b> BILLY SQUIER (Capitol ST 12146)	8.98	39	<b>69 ZENYATTA MONDATTA</b> THE POLICE (A&M SP-4831)	8.98	68
<b>2 HI INFIDELITY</b> REO SPEEDWAGON (Epic FE 36844)	—	1	<b>36 DANCERSIZE</b> CAROL HENSEL (Vintage/Mirus VNJ 7701)	8.98	37	<b>70 URBAN CHIPMUNK</b> THE CHIPMUNKS (RCA AFL-14027)	8.98	73
<b>3 PARADISE THEATER</b> STYX (A&M SP-3719)	8.98	3	<b>37 FACE DANCES</b> THE WHO (Warner Bros. HS 3516)	8.98	36	<b>71 KINGS OF THE WILD FRONTIER</b> ADAM AND THE ANTS (Epic NJE 37033)	8.98	66
<b>4 HARD PROMISES</b> TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-5160)	8.98	5	<b>38 BEING WITH YOU</b> SMOKEY ROBINSON (Tamla/Motown T8375M1)	8.98	33	<b>72 BLACK &amp; WHITE</b> POINTER SISTERS (Planet/Elektra P-18)	8.98	—
<b>5 DIRTY DEEDS DONE DIRTY CHEAP</b> AC/DC (Atlantic SD 16033)	8.98	4	<b>39 SEVEN YEAR ACHE</b> ROSANNE CASH (Columbia JC 36965)	—	38	<b>73 EXTENDED PLAY</b> PRETENDERS (Sire MINI 3563)	5.98	69
<b>6 FAIR WARNING</b> VAN HALEN (Warner Bros. HS 3540)	8.98	6	<b>40 "RIT"</b> LEE RITENOUR (Elektra 6E-331)	8.98	40	<b>74 EAST SIDE STORY</b> SQUEEZE (A&M SP 4854)	8.98	76
<b>7 LONG DISTANCE VOYAGER</b> THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	8.98	9	<b>41 THE CLARKE/DUKE PROJECT</b> STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	—	42	<b>75 POINT OF ENTRY</b> JUDAS PRIEST (Columbia FC 37052)	8.98	74
<b>8 GREATEST HITS</b> KENNY ROGERS (Liberty LOO-1072)	8.98	7	<b>42 MECCA FOR MODERNS</b> THE MANHATTAN TRANSFER (Atlantic SD 16036)	8.98	53	<b>76 TASTY JAM</b> FATBACK (Spring/PolyGram SP-1-6731)	8.98	81
<b>9 ZEMBO!</b> SANTANA (Columbia FC 37158)	—	10	<b>43 MODERN TIMES</b> JEFFERSON STARSHIP (Grunt/RCA BZL 1-3448)	8.98	43	<b>77 MY MELODY</b> DENIECE WILLIAMS (ARC/Columbia FC 37048)	8.98	78
<b>10 STREET SONGS</b> RICK JAMES (Gordy/Motown G8-1002M1)	8.98	11	<b>44 IT MUST BE MAGIC</b> TEENA MARIE (Gordy/Motown G8-1004 M1)	8.98	58	<b>78 VOYEUR</b> DAVID SANBORN (Warner Bros. BSK 3546)	8.98	67
<b>11 ARC OF A DIVER</b> STEVE WINWOOD (Island ILPS 9576)	8.98	8	<b>45 NIGHTWALKER</b> GINO VANNELLI (Arista AL 9539)	8.98	46	<b>79 SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON (Columbia FC 36883)	8.98	72
<b>12 FACE VALUE</b> PHIL COLLINS (Atlantic SD 16029)	8.98	12	<b>46 STEPHANIE</b> STEPHANIE MILLS (20th Century-Fox/RCA T-700)	8.98	44	<b>80 CELEBRATE</b> KOOL & THE GANG (De-Lite/PolyGram DE-9518)	8.98	71
<b>13 SOMEWHERE IN ENGLAND</b> GEORGE HARRISON (Dark Horse DHK 3492)	8.98	16	<b>47 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	8.98	49	<b>81 MIRACLES</b> CHANGE (RFC/Atlantic SD 19301)	8.98	75
<b>14 THERE GOES THE NEIGHBORHOOD</b> JOE WALSH (Asylum 5E-523)	8.98	15	<b>48 WORKING CLASS DOG</b> RICK SPRINGFIELD (RCA AFL 1-3697)	8.98	59	<b>82 SECRET COMBINATION</b> RANDY CRAWFORD (Warner Bros. BSK 3493)	8.98	93
<b>15 MOVING PICTURES</b> RUSH (Mercury/PolyGram SRM-1-14013)	8.98	14	<b>49 CRIMES OF PASSION</b> PAT BENATAR (Chrysalis CHE 1275)	8.98	45	<b>83 DEDICATED</b> THE MARSHALL TUCKER BAND (Warner Bros. HS 3525)	8.98	79
<b>16 STARS ON LONG PLAY</b> (Radio Records/Atlantic RR 16044)	8.98	17	<b>50 BREAKING ALL THE RULES</b> PETER FRAMPTON (A&M SP-3722)	8.98	62	<b>84 FRANKE &amp; THE KNOCKOUTS</b> (Millennium/RCA BXL 1-7755)	8.98	83
<b>17 THE FOX</b> ELTON JOHN (Geffen GHS 2002)	8.98	18	<b>51 THE NATURE OF THE BEAST</b> APRIL WINE (Capitol SOO-12125)	8.98	48	<b>85 THE SECRET POLICEMAN'S BALL — THE MUSIC</b> VARIOUS ARTISTS (Island IL 9630)	5.99	87
<b>18 CHRISTOPHER CROSS</b> (Warner Bros. BSK 3383)	8.98	13	<b>52 SHEENA EASTON</b> (EMI-America ST-17049)	8.98	47	<b>86 LIVE IN NEW ORLEANS</b> MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	11.98	123
<b>19 THE ONE THAT YOU LOVE</b> AIR SUPPLY (Arista AL 9551)	8.98	23	<b>53 WAIATA</b> SPLIT ENZ (A&M SP-4848)	8.98	41	<b>87 ANOTHER TICKET</b> ERIC CLAPTON (RSO RX-13095)	8.98	84
<b>20 WINELIGHT</b> GROVER WASHINGTON, JR. (Elektra 6E-305)	8.98	19	<b>54 GAP BAND III</b> GAP BAND (Mercury/PolyGram SRM-1-4003)	8.98	52	<b>88 CAPTURED</b> JOURNEY (Columbia KC2 37016)	8.98	80
<b>21 A WOMAN NEEDS LOVE</b> RAY PARKER, JR. & RAYDIO (Arista AL 9543)	8.98	20	<b>55 DAD LOVES HIS WORK</b> JAMES TAYLOR (Columbia TC 37009)	—	54	<b>89 SUPER TROUPER</b> ABBA (Atlantic SD 16023)	8.98	85
<b>22 THE DUDE</b> QUINCY JONES (A&M SP-3721)	8.98	21	<b>56 THE COMPLETION BACKWARD PRINCIPLE</b> TUBES (Capitol SOO-12151)	8.98	65	<b>90 CLOSER</b> GINO SOCCIO (Atlantic SD 16042)	8.98	90
<b>23 WHAT CHA' GONNA DO FOR ME</b> CHAKA KHAN (Warner Bros. HS 3526)	8.98	22	<b>57 ROCKIHNROLL</b> GREG KIHN BAND (Beserkley/Elektra BZ-10069)	8.98	63	<b>91 TARANTELLA</b> CHUCK MANGIONE (A&M SP-6513)	13.98	82
<b>24 THE JAZZ SINGER</b> NEIL DIAMOND (Capitol SWAV-12120)	9.98	24	<b>58 SEASON OF GLASS</b> YOKO ONO (Geffen GHS 2004)	8.98	77	<b>92 THE TURN OF A FRIENDLY CARD</b> THE ALAN PARSONS PROJECT (Arista AL-9518)	8.98	98
<b>25 BLIZZARD OF OZZ</b> OZZY OSBOURNE (Jet/CBS JZ 36812)	—	27	<b>59 BAD FOR GOOD</b> JIM STEINMAN (Cleveland Int'l./CBS FE 36531)	—	50	<b>93 HOT! LIVE AND OTHERWISE</b> DIONNE WARWICK (Arista A2L 8605)	13.98	104
<b>26 KNIGHTS OF THE SOUND TABLE</b> CAMEO (Chocolate City/PolyGram CCLP 2019)	8.98	30	<b>60 TINSEL TOWN REBELLION</b> FRANK ZAPPA (Barking Pumpkin/CBS PW2 37336)	—	51	<b>94 REACH UP AND TOUCH THE SKY</b> SOUTHSIDE JOHNNY and THE ASBURY JUKES (Mercury/PolyGram SRM 2-8602)	9.98	88
<b>27 DOUBLE FANTASY</b> JOHN LENNON and YOKO ONO (Geffen GHS 2001)	8.98	25	<b>61 THREE FOR LOVE</b> SHALAMAR (Solar/RCA BZL 1-3577)	8.98	55	<b>95 AS FALLS WICHITA, SO FALLS WICHITA FALLS</b> PAT METHENY & LYLE MAYS (ECM-1-1190)	8.98	109
<b>28 BACK IN BLACK</b> AC/DC (Atlantic SD 16108)	8.98	26	<b>62 EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK</b> VARIOUS ARTISTS (CBS X2 37124)	—	70	<b>96 EL RAYO-X</b> DAVID LINDLEY (Asylum 5E-524)	8.98	96
<b>29 WILD-EYED SOUTHERN BOYS</b> .38 SPECIAL (A&M SP-4835)	8.98	28	<b>63 RADIANT</b> ATLANTIC STARR (A&M SP-4833)	8.98	60	<b>97 COMPUTER WORLD</b> KRAFTWERK (Warner Bros. HS 3549)	8.98	110
<b>30 VOICES</b> DARYL HALL & JOHN OATES (RCA AQL 1-3646)	8.98	31	<b>64 VERY SPECIAL</b> DEBRA LAWS (Elektra 6E-300)	8.98	61	<b>98 FLYING THE FLAG</b> CLIMAX BLUES BAND (Warner Bros. 3493)	8.98	92
<b>31 FANCY FREE</b> OAK RIDGE BOYS (MCA-5209)	8.98	34	<b>65 WHERE DO YOU GO WHEN YOU DREAM</b> ANNE MURRAY (Capitol SOO-12144)	8.98	56	<b>99 FRIDAY NIGHT IN SAN FRANCISCO</b> AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA (Columbia FC 37152)	8.98	99
<b>32 LOVERBOY</b> (Columbia JC 36762)	—	29	<b>66 JUICE</b> JUICE NEWTON (Capitol ST-12136)	8.98	64	<b>100 SOMETIMES LATE AT NIGHT</b> CAROLE BAYER SAGER (Boardwalk NBI-33237)	8.98	102
<b>33 NIGHTCLUBBING</b> GRACE JONES (Island ILPS 9624)	8.98	35	<b>67 GUILTY</b> BARBRA STREISAND (Columbia FC 36750)	8.98	57			
<b>34 DEDICATION</b> GARY U.S. BONDS (EMI-America SO-17051)	8.98	32	<b>68 BALIN</b> MARTY BALIN (EMI-America SOO-17054)	8.98	86			